

Adlgasser. Requiem.

Anton Cajetan

Adlgasser

Requiem

CatAd 2.02

S, A, T, B (solo), S, A, T, B (coro), 2 clno (C), timp (C-G), 3 trb, 2 vl, b, org

edited by Wolfgang Esser-Skala

Full score




Edition Esser-Skala · Koppl, Austria · 2023

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Please report any errors or mistakes to edition@esser-skala.at.

 [edition-esser-skala/adlgasser-requiem-awv-2.02](https://github.com/edition-esser-skala/adlgasser-requiem-awv-2.02)
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Critical Report

Abbreviations

A	alto
B	bass
b	basses
clno	clarion
org	organ
S	soprano
T	tenor
timp	timpani
trb	trombone
vl	violin

Sources

B1	<i>Library</i>	A-Sd
	<i>Shelfmark</i>	A 3
	<i>Category</i>	manuscript copy (principal source)
	<i>Date</i>	unknown
	<i>RISM ID</i>	659000013
	<i>License</i>	public domain
	<i>URL</i>	none
	<i>Notes</i>	This edition bases upon a handwritten full score that was preserved in the Bibliotheca Mozartiana. The latter score has been assembled from the parts in A-Sd and was presumably used for recording the work in 1980/81 (CD released by Koch Treasure, 3-1608-2).

Commentary

In general, this edition closely follows the principal source. Any changes that were introduced by the editor are indicated by italic type (lyrics, dynamics and directives), parentheses (expressive marks and bass figures) or dashes (slurs and ties). Accidentals are used according to modern conventions. For further details, consult the Editorial Guidelines available on the Edition's webpage.

Asterisks denote the following emendations:

<i>Mov.</i>	<i>Bar</i>	<i>Staff</i>	<i>Description</i>
1	26	B	grace note added by editor
	49	vl 2	5th ♪ in B1: b8
	54	vl	rhythm of 2nd ♪ in B1: ♪-♪-♪
3	4	clno	grace notes added by editor
	4	trb 2, T	4th ♪ in B1: g8
	8f	vl	tremolo repeats on 3rd ♪ in each bar added by editor
	31f	org	notes in treble clef added by editor
	34	org	2nd ♪: upper voice added by editor
	74	trb 2, T	1st ♪ in B1: d'4
	87	S	bar in B1: e''2.
	99	B	4th/5th ♪ in B1: g#8-a8
	112	vl 2	tremolo repeat removed from a'2.
	134	vl 2	1st ♪ in B1: f'4-(missing)
	141	trb 2	3rd ♪ in B1: b♭4
	145	trb 1, A	1st ♪ in B1: c'4
	153	vl 2	1st ♪ in B1: γ
	155	trb 1	1st ♪ in B1: g'4
4	3	clno 1	grace note added by editor
	25-69	org	Bars in treble and treble ottavo clef have been tacitly emended so that org plays unison with S, A, and T.
	34	vl 2	1st ♪ in B1: b2
	53	vl 1	1st ♪ in B1: —
	91	S	last ♪ in B1: d''16
5	5	A	2nd ♪ in B1: a'16-g'16
7	4	trb 2, T	4th ♪ in B1: a8
	18	vl 1	grace note added by editor
	28	trb 2, T	1st ♪ in B1: d'4
	38	trb 3, B	1st ♪ in B1: g8.-g16-e8-c8

Changelog

1.0.0 – 2023-11-07

Added

- initial release

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1 Introitus

Adagio

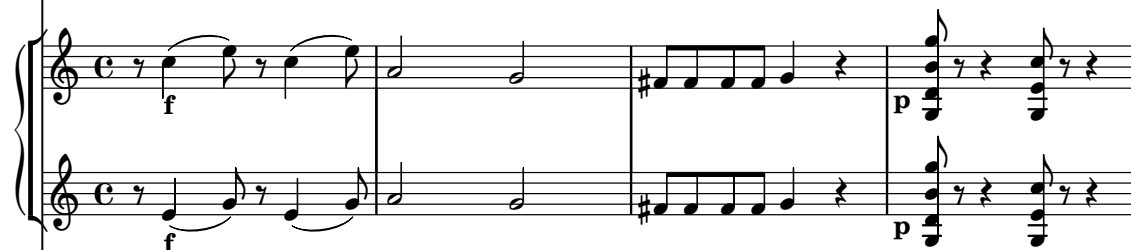
Clarino I, II
in CTimpani
in C-G

Trombone

I

II

III

Violino
I
II

Soprano



Alto



Tenore



Basso

Organo
e Bassi

[illegible]

9

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

[b6] 6 6 [b5] [b]6 5 p Solo
 4 4 4 4 3 [6]

12 Andantino

The musical score is written for a piano and a soloist. The tempo is marked *Andantino*. The time signature is 3/4. The score consists of 12 measures. Measures 1-4 are in 3/4 time, and measures 5-12 are in 3/4 time. The piano part features a complex rhythmic pattern in measures 1-4, with dynamics *f*, *p*, and *pp*. The soloist part features a simple melody in measures 1-4, with dynamics *f* and *pp*. Measures 5-12 are marked *Solo* and feature a simple melody in the soloist part, with dynamics *f* and *pp*. The piano part is silent in measures 5-12.

8 7 6 5 [6] 6 5 6

16

f

8

7

21

The musical score is written for piano and voice. It begins with a piano introduction in measures 21-25, featuring a treble and bass staff with a grand staff of three staves. The piano part consists of a series of chords and arpeggios. The vocal part enters in measure 26 with a solo line. The lyrics are: 'Te, te de - cet hy - mnus, De - us, te de - cet'. The piano accompaniment continues in measures 31-35, featuring a series of chords and arpeggios. The score is written in a key signature of one flat (B-flat) and a 4/4 time signature.

Measures 21-25: Piano introduction. Treble staff: G4, A4, Bb4, C5, D5, E5, F5, G5. Bass staff: G2, A2, Bb2, C3, D3, E3, F3, G3. Grand staff: G2, A2, Bb2, C3, D3, E3, F3, G3.

Measures 26-30: Vocal solo. Treble staff: G4, A4, Bb4, C5, D5, E5, F5, G5. Bass staff: G2, A2, Bb2, C3, D3, E3, F3, G3. Grand staff: G2, A2, Bb2, C3, D3, E3, F3, G3.

Measures 31-35: Piano accompaniment. Treble staff: G4, A4, Bb4, C5, D5, E5, F5, G5. Bass staff: G2, A2, Bb2, C3, D3, E3, F3, G3. Grand staff: G2, A2, Bb2, C3, D3, E3, F3, G3.

Lyrics: Te, te de - cet hy - mnus, De - us, te de - cet

Performance markings: *p* (piano), *Solo*, *p* (piano), *7*, *4*, *3*, *6*, *6*.

26

f

f *p* *f* *p*

p Solo

Et ti - bi red - de - tur, et ti - bi redde - tur

hy - mnus, De - us, in Si - on, et ti - bi red - de - tur, et ti - bi redde - tur

[7] 6] 7 *f* *p* 6 7 #

31

vo - - - tum in Ie - ru - sa - lem.

vo - - - tum in Ie - ru - sa - lem.

8 6 # 4 # f [6

36

Ex - au - di, ex - au - di o - ra - ti - o - nem

6 7 6 # p fp 7/5 6/4 5/3

41

fp

me - am, o - ra - ti - o - nem me -

fp

7 5 6 4 5 3 6 [b] 5 3 [9] 5 8 6 9 5 8 6

46

fp

am, ad te o-mnis ca-ro, ad te o-mnis ca-ro, o -

P Solo

Ad te o-mnis ca-ro, ad te o-mnis ca-ro, o -

9] 6 5 7 7#

Requiem da capo

52

The musical score is arranged in systems. The first system shows the vocal staves and piano accompaniment. The piano part has a complex rhythmic pattern in the right hand and a bass line with figured bass notation at the bottom. The vocal parts enter in measure 52 with the lyrics 'mnis ca-ro ve-ni-et.'

Figured bass notation at the bottom of the page:

7 6 5 4 #

5 4 #

7 7 #

2 Kyrie

Allegro

Allegro

clno
1, 2

timp

trb
1
2
3

vl
1
2

S

A

T

B

org b

f **Tutti**

Ky - ri - e e - lei - - -

f **Tutti**

Ky - ri - e e - lei - - - son, e - lei - son, e -

1 1 1 1 1 1 1 1 1 1 1 1

5

f

f

f

f

f

f **Tutti**

Ky - ri - e — e - lei - - - - son, e - lei - son,

- - son, e - lei - - - - son, Ky - ri - e — e -

8 lei - son, e - lei - son, e - lei - - - son,

f **Tutti**

Ky - ri - e e - lei -

8 6 6 5 8 7 [6] 7 6 5 6 5 6 5 6 [6] 6 5 5

9

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

lei - son, Ky - ri - e - e - lei - son, e -

8 Ky - ri - e - e - lei - son, e - lei - son,

son,

4
2 5 8 6 6 3

Detailed description: This is a musical score for page 15. It features a vocal line and a piano accompaniment. The vocal line is written in a single staff with a treble clef. The piano accompaniment consists of three staves: a grand staff (treble and bass clefs) and a separate bass staff. The lyrics are in French and are written below the vocal staff. The score includes various musical notations such as notes, rests, and accidentals. The page number '15' is in the top right corner. The measure numbers 4, 2, 5, 8, 6, 6, and 3 are written below the piano part at the bottom of the page.

13

son, Ky - ri - e e - lei - son, Ky - ri - e e - lei - son, Ky - ri - e e - lei - son, Ky - ri - e e - lei - son, Ky - ri - e e - lei - son, Ky - ri - e e - lei - son

6 7 5 $\flat 6$
4
2

17

lei - son, Ky - ri - e e - lei - son, e-lei - son,
 - son, Chri - ste e - lei -
 son, Ky - ri - e e - leison, Ky - ri - e e - lei - son, Chri -
 son, Ky - ri - e e -

6 8 6 4 6 6 5 [9] 8 5] 2 6 4 2

21

Ky - ri - e e-lei - son, Ky - ri - e e-lei - son, e - lei -

son, Chri - ste e - lei - son, Chri - ste e - lei -

ste, Chri - ste, Chri - ste e-leison, Chri - ste, Chri - ste, Chri - ste e-leison,

lei-son, Ky - ri - e__ e - lei-son, Ky - ri - e__ e -

6 3 6 # 6 4 2. 6 3 6 [5] # 6 4 2.

25

son, Ky - ri - e e -

son, Ky - ri - e e - lei - son, e - lei - son,

8 Ky - ri - e e - lei - son, e - lei - son, Ky -

lei-son, e - lei - son, Ky-ri - e e - lei - son, Ky-ri - e e - lei - son, e - lei - son,

6 # 6 6 6 5 # 8 4 3

29

lei - son, Ky - ri - e e - lei - son, Ky -

Ky - ri - e e - lei - son, Ky - ri -

8 - ri - e e - lei - son, Ky - ri - e e - lei - son,

Ky - ri - e,

8 4 3 4 6

2. 2. 2. 6

32

- ri - e e - lei - son, Ky - ri - e e - lei -
 e e - lei - son, Ky - ri - e, Ky - ri - e e - lei -
 Ky - ri - e e - lei - son, Ky - ri - e e - lei -
 Ky - ri - e e - lei - son,

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

36

son, Ky - ri - e e - lei - son, e - lei - son.

son, Ky - ri - e e - lei - son, e - lei - son.

son, Ky - ri - e e - lei - son.

Ky - ri - e e - lei - son, e - lei - son.

6 6 3 $\frac{4}{2}$ 6 4 3

3 Sequentia

Allegretto

[illegible]

5

la, te - ste Da-vid cum Si - byl - la, - te - ste Da-vid cum Si - byl - la. Quantus tre -

la, te - ste Da - vid, te - ste Da-vid cum Si - byl - la.

8 la sol-vet saecum in fa - vil - la, te - ste Da-vid cum Si - byl - la.

la sol-vet saecum in fa - vil - la, te - ste Da-vid cum Si - byl - la.

[6] 6 6 5 [6 5 6] 4

fp Solo

9

mor est fu - tu - rus, quan - do iu - dex est ven - tu - rus, stri - cte dis - cus - su -

P Solo
Quan - do iu - dex est ven - tu - rus, cun - cta stri - cte dis - cus - su -

fp

fp

6 ♭2 6
5

7 6 - 5 [9# 8] 7 6

13

f

f

f

f

f

f Tutti

rus, cun - cta stri-cte dis - cus-su - rus. Per se-pul-cra re - gi -

f Tutti

rus, stri - cte dis-cus - su - rus. Spargens so-num per se -

f Tutti

8 Tu-ba mi - rum spargens so-num per se -

f Tutti

Spargens so-num per se -

f Tutti

8 # 7 6 [6] [5] # 5 # 6 7 # [7] #

17

f

o - num co-get o - mnes an - te thronum. Mors stu - pe - bit, cum re - sur-

pul - cra, co - get o - mnes an - te thro - num. Et na - tu-ra, cum

pul - cra, co - get o - mnes an - te thro - num. Et na - tu-ra, cum re -

pul - cra re - gi - o - num, co-get o - mnes an - te thronum. Et na - tu-ra, cum re -

6 6 $\begin{bmatrix} 5 & 6 \\ 3 & 4 \end{bmatrix}$ $\begin{bmatrix} 7 \\ 5 \end{bmatrix}$ 7 6 $\begin{bmatrix} 6 \\ 4 \end{bmatrix}$

21

re - get cre - a - tu - ra, iu - di-can - ti re-spon-su - ra, iu - dican-ti re - spon-su - ra.

re - sur - get, cum resur - get cre - a - tu - ra, iu - dican-ti re-spon-su - ra.

8 sur-get cre - a - tu - ra, iu - di-can - ti re-spon-su - ra, iu - dican-ti re-spon-su - ra.

sur - get cre - a - tu - ra, iu - dican - ti re-spon-su - ra, iu - dican-ti re-spon-su - ra.

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

[4]

30

The musical score is arranged in two systems. The first system contains five staves: a grand staff (treble and bass clef) and three additional staves (two treble and one bass clef). The second system contains five staves: a grand staff and three additional staves (two treble and one bass clef). The key signature is one flat (B-flat). The first system shows piano accompaniment with various rhythmic patterns and dynamics. The second system features a vocal solo in the third staff from the top, with the lyrics "Li - ber scri - ptus" written below it. The piano accompaniment continues in the other staves.

p

p

p Solo

Li - ber scri - ptus

7 7 4 3 *p* 6

35

pro - fe - re - tur, in quo to - tum con - ti - ne - tur, un - -

6 6 7 7 7

40

f

f

f

f

f

f Tutti

Iu - dex er - go cum se -

f Tutti

Iu - dex er - go cum se -

f Tutti

8 de, un - de mun - - dus, mun - dus iu - di - ce - tur. Iu - dex er - go cum se -

f Tutti

Iu - dex er - go cum se -

[6] 2 6 $\flat 5$ 4 3 **f** Tutti 6

46

de - - - bit, quid-quid la - tet ap-pa - re - bit: Nil in - ul - tum re-ma-

de - - - bit, quid-quid la - tet ap-pa - re - bit: Nil in -

de - - - bit: Nil in -

de - - - bit: Nil in -

7/5 # 7/5 7/5

p Solo *f* Tutti

p Solo *f* Tutti

f Tutti

f Tutti

p Solo *f* Tutti

52

ne - - - bit.

ul - tum re-ma-ne - bit.

8 ul - tum re-ma-ne - bit.

ul - tum re-ma-ne - bit. *p* Solo

Quid sum

7 [7] 4 # Solo 2 5 4 # *p*

58

mi - ser tunc di - ctu - rus? Quem pa - tro - num

6 5 7 [7]

63

ro - ga - tu - rus, cum vix iu - stus sit se - cu -

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

68

f

f

f

f

f *Tutti*

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

f *Tutti*

Rex tre - men - dae ma - ie - sta - - tis, qui sal - van - dos, sal -

f *Tutti*

Rex tre - men - dae ma - ie - sta - - tis, qui sal - van - dos

f *Tutti*

rus? Rex tre - men - dae ma - ie - sta - - tis, qui sal - van - dos, sal -

f *Tutti*

6 7 - 6 6

[b6] 2. 6 7 - [7] # 6 b6

75

gra - tis: Sal - va me, sal - va me, fons pi - e - ta - tis.

van - dos sal-vas gra - tis: Sal - va me, fons pi - e - ta - tis.

sal - vas gra - tis: Sal - va me, fons pi - e - ta - tis.

van - dos sal-vas gra - tis: Sal - va me, sal - va me, fons pi - e - ta - tis.

7 4 6 7 - 5 7 [45] 5 6 6 5 4 Solo

81

The musical score for page 39, measures 81-85, is as follows:

- Measures 81-85:** The piano accompaniment consists of a continuous eighth-note pattern in the right hand and a similar pattern in the left hand. The vocal staves are empty.
- Measure 83:** The vocal solo begins with the lyrics "Re - cor - da - re Ie - su pi - e,". The melody is in the right hand, and the piano accompaniment continues.
- Measures 84-85:** The vocal solo continues with the lyrics "Re - cor - da - re Ie - su pi - e,". The piano accompaniment continues.

2 [6] [5] p q q [6]

86

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

P Solo
Quod sum cau - sa tu - ae vi - ae.

P Solo
Quaerens

9 3 7 9 [b5] 3 7 9 3 7 7 5 - 6 5 5 - 4 b

96

The musical score is written for a vocal part and a piano accompaniment. The vocal line is in a single staff with a treble clef and a key signature of one flat (B-flat). The lyrics are in Latin. The piano accompaniment is written for multiple staves, including a grand staff (treble and bass clefs) and several single staves. The score includes various musical notations such as rests, notes, accidentals, and dynamic markings.

Lyrics:

bor non sit cas - - sus, tan-tus la - - bor non sit_ cas - sus.

Lu - ste

6 4 5 #

102

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

iu - dex ul - ti - o - nis, an - te di - em ra - ti -

42 6 5 [4] [- 5] 6 6 [8] 7 6 [7] 5

107

o - - - nis. In - ge - mi - - sco, tam - - -

o - - - nis. In - ge - mi - - sco, tam - - -

8 In - ge -

In - ge - mi - - sco, tam - - -

7 4 4 4 f Tutti 5 3 6 4 6

113

- quam re - - us: Cul - pa ru - bet vul-tus me-us: Sup - pli -
 quam, tam - quam re - - us: Cul - pa ru - bet vul-tus me - us: Suppli -
 mi-sco, tam - quam re - - us: Cul - pa ru - bet vul-tus me - us: Sup - pli -
 quam re - - us: Cul - pa ru - bet vul-tus me - us: Sup - pli -

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

119

can - ti par - ce De - us.

can - ti par - ce De - us.

can - ti par - ce De - us.

can - ti par - ce De - us.

Solo

Figured Bass: $\sharp 2$ 6 $\frac{6}{5}$ \sharp \flat $\flat 5$ \sharp 6 \flat 9 8 6

124

The musical score is written for piano and voice. It begins with a piano introduction in 12/8 time, marked with a key signature of one flat (B-flat major). The piano part features a complex bass line with figured bass notation, including chords like [6 7 5], [6 5], [b4 3], [b5], [b4], and [b5]. The vocal part enters with a solo, marked *p* (piano), and sings the lyrics: "Qui Ma - ri - am ab - sol -". The piano accompaniment continues with a steady eighth-note pattern in the right hand and a more active bass line in the left hand.

Figured Bass:

[6 7 5] [6 5] [b4 3] [b5] [b4] [b5]
 [6 7 5] [6 5] [b4 3] [b5] [b4] [b5]

129

vi - sti, et la - tro - - nem ex - - au -

4 [b4] 6 b [b5] b7 [b] 7 [b5] [b5] [6] 7 4

133

Musical score for page 49, starting at measure 133. The score includes vocal parts and piano accompaniment. The piano part features a complex bass line with figured bass notation at the bottom. The vocal parts enter with the lyrics "Pre - ces" and "di - sti, mi - hi quo - que spem de - di - sti. Pre - ces".

The piano accompaniment consists of several staves. The right hand plays a melody with a forte (*f*) dynamic. The left hand plays a complex bass line with a forte (*f*) dynamic. The bass line includes figured bass notation: \flat , $\flat 6$, $[6 \ \flat]$, $\frac{6}{4}$, $\frac{5}{3}$, $\flat 6$.

The vocal parts enter with the lyrics "Pre - ces" and "di - sti, mi - hi quo - que spem de - di - sti. Pre - ces". The lyrics are written below the vocal staves.

138

me - ae non sunt di - gnae: Ne per -

me - ae non sunt di - gnae: Sed tu

me - ae non sunt di - gnae: Sed tu bo - nus

me - ae non sunt di - gnae: Sed tu bo - nus

6 6 9 b b5 b9 3 [7]

143

- en - ni cre - mer i - gne. In - ter o - ves - lo - cum - prae-sta, et ab
 bo - nus fac be - ni - gne. In - ter o - ves - lo - cum - prae-sta, et ab
 fac be - ni - gne. Lo - cum prae-sta,
 fac be - ni - gne, fac be - ni - gne. Lo - cum prae-sta,
 9 [b5 b7 8] 6 7 5 - 6 5 3 b7 9 8
 b b4 3

148

hae - dis_ me se - que-stra, sta - tu - ens, sta - tu -

hae - dis_ me se - que-stra, sta - tu-ens,

me se - que-stra, sta - tu-ens,

me se - que-stra, sta - tu-ens,

$\flat 7$ $\frac{9}{\flat 4}$ $\frac{8}{3}$ [4]

153

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

sta - tu-ens in par-te dex - tra. *p* Solo Con - fu - ta - tis ma - le -

sta - tu-ens in par-te dex - tra.

sta - tu-ens in par-te dex - tra.

p Solo

$\frac{6}{5}$

158

p Solo

Flam - mis a - cri - bus ad - di - ctis, vo - ca - me, vo - ca - me cum be -

di - ctis, vo - ca - me, vo - ca - me cum be -

[- 5] 6 6 - 5 [6 8 7 / 6 6 5] 6 8 7 / 6 6 5

163

163

ne - di - ctis.

ne - di - ctis.

p Solo
O - ro sup - plex

7 8 6 5
5 6 4 3

f 2 *p* *f*

168

et ac - cli - nis, cor con - tri - tum qua - si

6 6 5 4 6 5 2

173

ci - nis: Ge - re - cu ram me - i, me - i fi - nis.

f

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

179

The musical score for measures 179-183 is organized into six systems. The first system consists of two staves (treble and bass clef) with whole rests. The second system consists of three staves (treble, middle C, and bass clef) with whole rests. The third system consists of two staves with eighth-note and sixteenth-note patterns, starting with a forte (f) dynamic. The fourth system consists of four staves (treble, two middle C, and bass clef) with whole rests. The fifth system consists of two staves with eighth-note and sixteenth-note patterns, with fingering numbers 7, 7, 7, 4, and 3 indicated below the notes. All staves end with a double bar line and a common time signature (C).

[illegible]

187

La - cry - mo - sa

La - - cry - - mo - - sa di - es,

[6] 6 5 p 6 9 8
4 4 b 5 5 7 6
b

190

f

f

f

f

f

f Tutti

di - es_ il - la, qua re - sur - get ex fa - vil - la iu -

f Tutti

di - es_ il - la, qua re - sur - get ex fa - vil - la

f Tutti

Qua re - sur - get ex fa - vil - la

f Tutti

Qua re - sur - get ex fa - vil - la

f Tutti

7/4 [6 6/4 [5/4 —————] 6 7/4 [9/4 8/3]

193

- di - can - dus ho - mo re - us: Par - ce De - us,
 iu - di - can - dus ho - mo re - us: Par - ce De - us,
 8 iu - di - can - dus ho - mo re - us: Par - -
 iu - di - can - dus ho - mo re - us: Hu - ic er - - go
 7 ♭6 [♭5] ♭7 6 5 6 7 6 6 8 7

196

The musical score is for page 196 of a piece. It features a vocal line and a piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 12/8. The score is divided into two systems. The first system contains the piano introduction and the first line of the vocal melody. The second system contains the vocal melody with lyrics and the piano accompaniment. The lyrics are in Italian and describe the birth of Jesus. The piano part includes various chords and melodic lines, with some sections marked *fp* (fortissimo). The bottom of the page shows figured bass notation for the piano part.

pi - e Ie - su, do - - na e - -
 pi - e Ie - su, par - ce, par - ce, do - - na
 ce, pi - e Ie - su, par - ce, par - ce, do -
 par - ce Do - mi - ne, do - na e - -
 6 8 7 [b] 6 [8 7] 6 7 6 [45]

199

is re - qui - em, a - men, a - - - men, a - - - men.

e - is re - qui - em, a - - - men, a - - - men.

- na e - is re - qui - em, a - - - men.

is re - qui - em, a - - - men, a - - - men.

6 $\flat 7$ 5 6 7 $\left[\frac{5}{4} \right]$ $\left[\frac{-}{4} \right]$

4 Offertorium

Andante

clno
1, 2

f

timp

f

trb
1

f

2

f

3

f

1

f

vl

2

f

f Tutti

S

Do - mi-ne Ie - su, Ie - su Chri-ste, Rex glo - ri -

f Tutti

A

Do - mi-ne Ie - su, Ie - su Chri-ste, Rex glo - ri -

f Tutti

T

Do - mi-ne Ie - su, Ie - su Chri-ste, Rex glo - ri -

f Tutti

B

Do - mi-ne Ie - su, Ie - su Chri-ste, Rex glo - ri -

org
b

f Tutti

6 6 6 6 [4] 7

4

ae.

ae.

8 ae, *p Solo* li - be - ra a - ni - mas o - mni - um fi - de - li - um de - fun -

ae.

Solo 7 *p* 6 6 7 8 7 5

Detailed description: This musical score page (66) contains piano accompaniment and vocal parts. The piano part begins with a 4-measure rest, followed by a melodic line with eighth and sixteenth notes, including a piano (*p*) dynamic. The vocal part features a solo section with the lyrics 'li - be - ra a - ni - mas o - mni - um fi - de - li - um de - fun -'. The score includes various musical notations such as rests, notes, and dynamics.

7

fp

fp

fp

8

cto-rum de poe-nis in - fer-ni, et de pro - fun - do, de profun - do_ la -

6 # 6 # 46 6 4 5 3 6 6 4 5

Detailed description: This is a musical score for page 67. It features a vocal line and a piano accompaniment. The vocal line begins with a rest for 7 measures, followed by a melodic phrase starting on a G4 note. The piano accompaniment consists of a right-hand part with flowing sixteenth-note patterns and a left-hand part with a steady eighth-note bass line. Dynamics include fortissimo piano (fp). The lyrics are in Latin: 'cto-rum de poe-nis in - fer-ni, et de pro - fun - do, de profun - do_ la -'. The score includes various musical notations such as rests, notes, accidentals, and fingerings. At the bottom, a sequence of numbers and sharps is provided, likely for a figured bass or a specific performance instruction.

10

f

f

f

f

f

f

f

f *Tutti*

Li - be-ra e-as de o - re le - o-nis, ne ab - sor - be-at e - as

f *Tutti*

Li - be-ra e-as de o - re le - o-nis, ne ab - sor - be-at e - as

f *Tutti*

8 cu. Li - be-ra e-as de o - re le - o-nis,

f *Tutti*

Li - be-ra e-as de o - re le - o-nis,

f

6 6 5 *Tutti* 7 7 1
4 5 # 5

[illegible]

18

P Solo

Re - prae - sen - tet e - as in lu - cem san -

el re-praesent - tet e - as in lu - cem san -

6 5 # 6 5 $\frac{6}{2}$ - $\frac{6}{2}$ -

[illegible]

29

f

f

f

f *Tutti*

Quam o - lim A - bra - hae pro - mi -

f *Tutti*

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

8 si - sti, et se - - - mi-ni e - ius,

37

f

f

f

si - sti, et se - mi-ni e - ius,

e - ius, quam o - lim A - bra - hae

quam o - lim A - bra - hae pro-mi -

f Tutti

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

6 6 7 6 6 5 6 2 6 [5] 6 [6]

45

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

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

8 si - sti, et se - mi - ni

- ius, quam o - lim A - bra -

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

53

et se - - mi-ni e - - ius, quam o - lim

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

e - - ius, quam o - lim A - - brahae pro-mi - si - sti,

hae pro - mi - si - sti, et se - mi-ni e - ius,

7 6 5 6 6 7 6

5 4 3

61

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

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

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

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

6 6 7 5 9 8 [10 8] [9 7]

68 Versus · Moderato

The musical score is for a piece titled "Versus · Moderato". It begins at measure 68. The piano accompaniment starts with a triplet figure in the right hand (G4, A4, B4) and a corresponding triplet in the left hand (G3, A3, B3). The vocal parts enter in measure 70 with the word "ius.". The piano part continues with the triplet figure, and the vocal parts continue with "ius.". The piano part has a "Solo" section starting in measure 74, marked with a forte (f) dynamic. The score ends at measure 77.

68

Versus · Moderato

ius.

ius.

e - ius.

e - ius.

f Solo

4 3

6

73

61 64 65 66 67

6 4 5 3 5 4 3

[6]

77

p Solo

Ho - sti - as et pre - ces ti - bi,

4 3 [6] 6

81

Do - mi-ne, ho - sti-as lau - dis ti - bi of - fe - ri-

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

85

mus: Tu su - - sci - pe pro a - ni - ma bus il - lis,

6 6 - 5 4 4

90

qua-rum ho-di-e me-mo-riam, me-mo-riam

7 4 6 4 7 4 $\flat 7$ 5

95

fa - ci-mus.

f

p

p Solo

Fac e - as,

6 4 5 4

100

p

Do - - mi - ne, de mor-te trans-i - re ad vi - tam, de

p
2

6 6 5

104

104

De mor - te trans - i - re, trans - i - re de

mor - te trans - i - re ad vi - tam, de mor - te trans - i - re, trans - i - re de

9 8 7 7 6 4 7

Quam olim da capo

109

mor - - te ad vi - tam.

mor - - - - te ad vi - tam.

f

6 5 - 6 4 5 3 f 6 5 4 3

5 Sanctus

Adagio

Adagio

clno
1, 2

timp

trb
1
2
3

vl
1
2

S
San - ctus.

A
San - ctus

T
San - ctus Do -

B
San - ctus.

org b
San - ctus.

4

P Solo

Do - minus De - us Sa - - - ba-oth.

8 - minus De - us Sa - ba-oth, De - us Sa - - ba - oth.

7 6 - 7 [46] 5 9 8 [6] 7 6 #

Allegro

Piano Part:

- Staff 1 (Treble Clef):** Melody starting on G4, marked *f*. It features eighth-note patterns in the first three measures.
- Staff 2 (Bass Clef):** Accompaniment starting on G3, marked *f*. It features a steady eighth-note pattern.
- Staff 3 (Treble Clef):** Melody starting on G4, marked *f*. It features eighth-note patterns in the first three measures.
- Staff 4 (Bass Clef):** Accompaniment starting on G3, marked *f*. It features a steady eighth-note pattern.
- Staff 5 (Treble Clef):** Melody starting on G4, marked *f*. It features eighth-note patterns in the first three measures.
- Staff 6 (Bass Clef):** Accompaniment starting on G3, marked *f*. It features a steady eighth-note pattern.

Vocal Part:

- Staff 7 (Treble Clef):** Melody starting on G4, marked *f* **Tutti**. Lyrics: Ple - ni sunt coe - li et ter - ra, et ter - ra.
- Staff 8 (Treble Clef):** Melody starting on G4, marked *f* **Tutti**. Lyrics: Ple - ni sunt coe - li et ter - ra, et ter - ra.
- Staff 9 (Treble Clef):** Melody starting on G4, marked *f* **Tutti**. Lyrics: Ple - ni sunt coe - li et ter - ra, et ter - ra.
- Staff 10 (Bass Clef):** Melody starting on G3, marked *f* **Tutti**. Lyrics: Ple - ni sunt coe - li et ter - ra, et ter - ra.
- Staff 11 (Bass Clef):** Melody starting on G3, marked *f* **Tutti**. Lyrics: Ple - ni sunt coe - li et ter - ra, et ter - ra.

Figured Bass:

7 5 6 7 5 6 7 5

#

11

f

glo - ri - a, glo - ri - a.

glo - ri - a, glo - ri - a,

glo - ri - a, glo - ri - a,

glo - ri - a, glo - ri - a, glo -

16

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

glo - - - - ri - a tu - a.

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

ri - a tu - a.

7 6 5 6 5 5 7 6 6 8 6

22

sis, in ex-cel - sis, o -

O-sanna in ex - cel - sis, in ex-cel - sis, o -

sis, in ex-cel - sis, o -

O-sanna in ex - cel - sis, o -

8 3 1 1 1 5 7 6 7 6 [7] 6 5 3

28

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

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

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

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

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

6 Benedictus

Andantino

clno
1, 2

timp

trb
1
2
3

1
vl
2

S

A

T
8

B

org
b

p Solo 6 [6] 5 3 6 5 # 5 3 6 5 #

4

f

p

f

p

p Solo

Be - ne - di -

f

p

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

8

fp 3 3 fp 3 3

fp 3 3 fp 3 3

8 ctus, qui ve-nit in no - mine, in no - mi-ne Do - -

[6] 6 5 # 6 5 # 7

Detailed description: This page of a musical score contains piano and vocal parts. The piano accompaniment is written in treble and bass staves, featuring complex rhythmic patterns with triplets and dynamic markings like 'fp' (fortissimo piano). The vocal line is in a single staff with lyrics in Latin. The lyrics are: 'ctus, qui ve-nit in no - mine, in no - mi-ne Do - -'. The score includes various musical notations such as notes, rests, and accidentals. At the bottom, there are some numerical markings: [6], 6, 5, #, 6, 5, #, 7.

11

The musical score for page 97, measures 11-13, is as follows:

- Measure 11:** All staves contain whole rests.
- Measure 12:** The piano accompaniment consists of eighth-note patterns in the right and left hands. The vocal parts remain at rest.
- Measure 13:** The vocal parts enter with a half note. The piano accompaniment continues with eighth-note patterns. Dynamics include *f* (forte) in the piano parts.

mi - ni.

7 7 6 6 5 3 f 6

14

sf 3 3 sf 3 3 p

sf 3 3 sf 3 3 p

Be - ne -

[6] 5 6 5 3 6 5 p 6

17

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

5 6 # 5 6 # 7

3 5

20

mini, qui ve - nit in no - mi - ne, in no - mine

7 7 6 # 6 # 5 3 6 # 5 3 # [6 5] 6

24

The musical score is written for a vocal ensemble and piano accompaniment. It begins at measure 24. The piano accompaniment consists of a right-hand melody and a left-hand bass line. The right-hand melody starts with a quarter note G4, followed by a quarter rest, then a quarter note A4, and continues with a series of eighth and sixteenth notes. The left-hand bass line starts with a quarter note G3, followed by a quarter rest, then a quarter note A3, and continues with a series of eighth and sixteenth notes. The piano part includes dynamics such as *f* (forte) and *fz* (forzando). The vocal part includes the lyrics "Do - mi-ni." and a final cadence. The score ends with a double bar line and a repeat sign.

6 4 5 #

f 6 # 5 3

6 # 5 3 [4 #] 7 5

6 5 #

8 Do - mi-ni.

28 Allegro

f

f

f

f Tutti

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

f Tutti

O-san-na in ex-cel -

f Tutti

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

f Tutti

O-san-na in ex -

f Tutti

1 1 1 5 2 6 8 6 3 5

33

f

f

in excel - sis, o - san - na in ex -

- sis, in excel - sis, o - san - na in ex -

in excel - sis, o - san - na in ex -

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

7 6 7 6 [7] 6 5 7 6

4 3 4 5 4

38

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

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

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

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

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

7 Agnus Dei

Moderato

clno
1, 2 **f**

timp **f**

trb
1 **f**
2 **f**
3 **f**

vl
1 **f**
2 **f**

S **f** Tutti
A - gnus De - i, qui tol - lis pec - ca - ta, pec - ca - ta

A **f** Tutti
A - gnus De - i, qui tol - lis pec - ca - ta

T **f** Tutti
A - gnus De - i, qui tol - lis pec - ca - ta, pec - ca - ta

B **f** Tutti
A - gnus De - i, qui tol - lis pec - ca - ta, pec - ca - ta

org
b **f** Tutti
6 6 6 [6]

5

mun - di:

mun - di:

8 mun - di: Do - na e - is re - quem, do - na e - is re - qui-

mun - di: Do - na e - is re - quem, do - na e - is re - qui-

6 5
4 3

p Solo

8 7
[6 5] -

7

7

6 5
4

11

f

f

f

f

p

p

p Solo

A-gnus De - i, qui

em.

em.

f

6 # 6 $\frac{6}{4}$ 5 # *p* 6 # 6

17

tol - lis, qui tol - lis pec - ca - ta_ mundi: Do - na e - is, do - na, do - na

6 5 6 # 2 6 6 5 3

22

f

f

f

f

f Tutti

e - is re - qui - em. A - gnus De - i, qui tol - lis pec - ca -

f Tutti

A - gnus De - i, qui tol - lis pec - ca -

f Tutti

A - gnus De - i, qui tol - lis pec - ca -

f Tutti

A - gnus De - i, qui tol - lis pec - ca -

4 # *f* Tutti 4 b 6 5 6

27

ta mun - di:

ta mun - di: Do - na e - is re - qui-em sem - -

ta mun - di: Do - na e - is re - qui-em sem - -

ta mun - di:

6 7 6 # p Solo 8 [6 # 7 5] 7 # 7 #

33

Measures 33-34: Instrumental introduction with piano accompaniment. The piano part features a rhythmic pattern of eighth and sixteenth notes.

Measure 35: Soprano entry. *f* Tutti. *Lux ae - ter - na lu - ce-at e - is,*

Measure 36: Alto entry. *f* Tutti. *pi - ter - nam. Lux ae - ter - na lu - ce-at e - is,*

Measure 37: Tenor entry. *f* Tutti. *pi - ter - nam. Lux ae - ter - na lu - ce-at e - is,*

Measure 38: Bass entry. *f* Tutti. *Lux ae - ter - na lu - ce-at e - is,*

Measure 39: Continuation of the vocal parts with piano accompaniment. The piano part features a rhythmic pattern of eighth and sixteenth notes.

[illegible]

43. Andante

Vocal Soloists:

- Soprano:** a pi - us es. Re - quiem ae - ter - nam do - na e - is, —
- Alto:** a pi - us es.
- Tenore:** a pi - us es.
- Basso:** a pi - us es.

Piano Accompaniment:

- Right Hand:** Features a melodic line with dynamics *p* (piano), *f* (forte), and *p* (piano). It includes a **Solo** section for the Soprano.
- Left Hand:** Features a bass line with figured bass notation: 6, 6, 5, 3, 6, 7, 6, 5, 6. It includes a **Solo** section for the Bass.

48

f *p* *f* *p*

f *p* *f* *p*

p Solo

Et lux per - pe - tu - a lu - ce - at

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

52

f

f

f

f

f

f Tutti

Cum Sanctis tu - is in ae-ternum, qui - a pi - us, qui - a pi - us es,

f Tutti

-e - is cum Sanctis tu - is in ae-ternum, qui - a pi - us, qui - a pi - us es,

f Tutti

Cm Sanctis tu - is in ae-ternum, qui - a pi - us, qui - a pi - us es,

f Tutti

Cm Sanctis tu - is in ae-ternum, qui - a pi - us, qui - a pi - us es,

f Tutti
arco
col'org

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

56

f

f

p

p

p

f

p

f

p

f

p

f

p

f

p

f

p

f

qui - a pi - us, qui - a pi - us es, qui - a pi - us es.

qui - a pi - us, qui - a pi - us es, qui - a pi - us es.

qui - a pi - us, qui - a pi - us es, qui - a, qui - a pi - us es.

qui - a pi - us, qui - a pi - us es, qui - a, qui - a pi - us es.

p pizz. senza org

f

p

f arco col'org

5 6 7