

Adlgasser.

Requiem.

Anton Cajetan

Adlgasser

Requiem

Viennese abridged version

CatAd 2.01*

S, A, T, B (solo), S, A, T, B (coro),

2 ob, 2 fag, 2 clno (C), 2 trb, timp (C-G), 2 vl, vla, b, org

edited by Wolfgang Esser-Skala

Full score



Edition Esser-Skala · Koppl, Austria · 2024

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Music engraving by LilyPond 2.24.2 (<https://www.lilypond.org>) and EES Tools v2023.10.0.
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Please report any errors or mistakes to edition@esser-skala.at.

 [edition-esser-skala/adlgasser-requiem-catad-2.01-short](https://github.com/edition-esser-skala/adlgasser-requiem-catad-2.01-short)
v1.0.1, 2024-09-08 (6faf9304f1258f4d686d564e5271d01733c58f73)



Critical Report

Abbreviations

A	alto
B	bass
b	basses
clno	clarion
fag	bassoon
ob	oboe
org	organ
S	soprano
T	tenor
timp	timpani
trb	trombone
vl	violin
vla	viola

Sources

B1	<i>Library</i>	A-Wn
	<i>Shelfmark</i>	HK.1813
	<i>Category</i>	manuscript copy (principal source)
	<i>Date</i>	unknown
	<i>RISM ID</i>	600101827
	<i>License</i>	public domain
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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>
–	–	–	Compared to authentic copies of the work (e.g., A-KR D 40/2, RISM 600171007), B1 contains large cuts, which comprise the following bars: <i>Introitus</i> (bars 1–12 and 38–45, yielding 27 bars in B1 vs 47 bars in the long version), <i>Te decet</i> (52–60, 77f, 106f, 113; 54 vs 68), <i>Kyrie</i> (6–8 (replaced by one new bar), 27–38; 43 vs 29), <i>Dies iræ</i> (62–65; 66 vs 62), <i>Liber scriptus</i> (74–81, 146–155, 176–183 (1 new), 200–207 (1 new); 254 vs 222), <i>Lacrymosa</i> (no cuts; 30 bars), <i>Domine Jesu Christe</i> (56–60 (1 new), 83–87 (1 new), 90–92 (2 new); 94 vs 85), <i>Quam olim Abrahæ 1</i> (replaced by the shorter repeat; 136 vs 41), <i>Hostias</i> (239–249; 262–266, 273–284 (1 new); 65 vs 38), <i>Quam olim Abrahæ 2</i> (no cuts; 41 bars), <i>Sanctus</i> (10–13 (1 new), 19–20 (1 new), 24–35 (2 new), 39 (2nd half)–41 (1st half); 48 vs 32), <i>Benedictus</i> (5–19 (1 new), 25–77, 106 (2nd half)–108 (1st half); 115 vs 46), <i>Agnus Dei</i> (no cuts, 43 bars), and <i>Requiem</i> (same as <i>Introitus</i> ; 47 vs 27). Moreover, ob and fag parts have likely been added by later hand.
1	–	–	The <i>da capo</i> of the <i>Requiem</i> (bars 1–27) is written out in B1 .
	25	T	bar in B1 : c'2. (also in the <i>da capo</i>)
	26	A	1st ♩ in B1 : g'4
	35	vl 2	3rd to 6th ♩ in B1 : 4 × f'8
	45	vla	1st ♩ in B1 : a+e'4
	53	vl 2	1st ♩ in B1 : grace g''16–f''8
	76	fag 2	3rd ♩ in B1 : B♭4
	78	vl 1	grace note missing in B1
2	26	ob 2	bar missing in B1
	27	S	2nd ♩ in B1 : d''8
3	26	vl 2	1st ♩ in B1 : 8 × a'16
	38	S	grace note missing in B1
	42	S	1st ♩ in B1 : d'4
	92	A	4th ♩ in B1 : g'8
	121	vl 2	2d ♩ in B1 unison with vl 1
	138	trb 1	4th ♩ in B1 : b♭'16
	158	vl 1	grace note missing in B1
	274	trb 2	2nd ♩ in B1 : e'4
	287	org	5th ♩ in B1 : b♭8
	298	trb 2	8th ♩ in B1 : c'16
	309	trb 1	2nd ♩ in B1 : d'4
4	–	–	The <i>da capo</i> of the <i>Quam olim</i> (bars 86–128) is written out in B1 .
	79	vl 2	grace note missing in B1
5	12	trb 1	3rd ♩ in B1 : d'4
	12	trb 2	3rd ♩ in B1 : b4
	25	ob 1	5th ♩ missing in B1
7	4	vl 1	8th ♩ in B1 : e'32
	4	B	1st ♩ in B1 : A4
	16	vl 1	2nd ♩ in B1 : 6 × d'+c''16
	19	T	7th ♩ in B1 : g+b8
	38	vla, org	12th ♩ in B1 : c16

Changelog

1.0.1 - 2024-09-08

Added

- details (exact bar numbers) on cuts compared to original version

Changed

- updates to LilyPond 2.24.2 and EES Tools 2023.10.0

Fixed

- abbreviation for catalogue of works
- Sanctus, bar 4, vl 1, 5th 16: f''16 → e''16
- Agnus Dei, bar 31, vl 2, 2nd 8: a'16–a'16 → g'16–g'16

1.0.0 – 2022-11-25

Added

- initial release

Contents

1	Introitus	1
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1 Introitus

Moderato non tanto

Oboe I, II

Fagotto I, II

Clarino I, II
in C

I
Trombone

II

Timpani
in C-G

I
Violino

II

Viola

Soprano

Alto

Tenore

Basso

Organo
e Bassi

The musical score is written in 3/4 time and consists of the following parts:

- Oboe I, II:** Starts with a forte (f) dynamic, playing sustained chords.
- Fagotto I, II:** Starts with a forte (f) dynamic, playing sustained chords.
- Clarino I, II in C:** Starts with a forte (f) dynamic, playing a rhythmic pattern of eighth notes.
- Trombone I and II:** Start with a forte (f) dynamic, playing a rhythmic pattern of eighth notes, then transition to piano (p) in the final measure.
- Timpani in C-G:** Starts with a forte (f) dynamic, playing a rhythmic pattern of eighth notes.
- Violino I and II:** Start with a forte (f) dynamic, playing a rhythmic pattern of eighth notes, then transition to piano (p) in the final measure.
- Viola:** Starts with a forte (f) dynamic, playing a rhythmic pattern of eighth notes, then transition to piano (p) in the final measure.
- Vocal Parts (Soprano, Alto, Tenore, Basso):** Sing the lyrics "Re - qui-em ae - ter - - nam - - - do - na, do - na, do - na, do - na," starting with a forte (f) dynamic and ending with a piano (p) dynamic. The word "Tutti" is written above the first measure of each vocal line.
- Organo e Bassi:** Start with a forte (f) dynamic, playing a rhythmic pattern of eighth notes, then transition to piano (p) in the final measure.

Lyrics: Re - qui-em ae - ter - - nam - - - do - na, do - na, do - na, do - na,

8 6 9 8 7
3 4 6 6 3

- na, do - na e - - i, Do - mi - ne:

do - na e - i, e - i, Do - mi - ne:

e - - i, do - na e - i, Do - mi - ne:

do - na e - i, do - na e - i, Do - mi - ne:

cresc. f

cresc. f

cresc. f

cresc. f

cresc. f

6 5 6 7 6 b7 6 5 6 7 6

3 - 4 5 - 5 3 [b5 7 6 -] 4 7 #

13

p cresc. *f*

p cresc. *f*

f

f

p *cresc.* *f* *p*

p *cresc.* *f* *p*

p *cresc.* *f* *p*

P Solo

Et lux per - pe - tu-a lu - ce-at e - i,

P Solo

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

P Solo

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

P Solo

Et lux per - pe - tu-a lu - ce-at e - i,

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

18

f Tutti

lu - ceat, lu - ceat, et lux per - pe - tu-a

f Tutti

e - i, lu - ceat, lu - ceat, et lux per - pe - tu - a

f Tutti

e - i, lu - ceat, lu - ceat, et lux per - pe - tu - a

f Tutti

lu - ceat, lu - ceat, et lux per - pe - tu - a

f

Tutti

8 6 8 4 6 6 7 6 5 6
3 5 3 2 6 6 7 3 5 5

23

lu - ce - at e - - - i.

lu - ce - at e - - - i.

lu - - ce - at e - - - i.

lu - ce - at e - - - i.

5 6 6 5 7

28 *Andantino*

f *f* *f*

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

p Solo
Te

f Solo $\frac{6}{4}$ 5 6 6 6 8 7 *p*

33

de - - - - - cet hy - - - - - mnus, De - us, in

6 5 6 6 6 8 7 5 f [6] p 6 6 5
3 4 3

38

Si - on, et ti - bi red - de - tur

p Solo Et ti - bi red - de - tur

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

42

p

cresc.

vo - tum in Ie - ru - sa - lem, ti - bi red - de - tur vo - - -

vo - tum in Ie - ru - sa - lem, ti - bi red - de - tur vo - - -

cresc.

5 6 8 16 6 6 5

3 4 3

—

47

Musical notation for measures 47-50. The system consists of a treble clef staff and a bass clef staff. Measures 47 and 48 are rests. Measures 49 and 50 contain notes with dynamic markings 'f' and 'a 2'.

Empty musical staves for piano accompaniment, including treble and bass clefs.

Empty musical staff for bass clef.

Musical notation for piano accompaniment, measures 51-54. It includes treble and bass clefs with dynamic markings 'fp' and 'f'.

- - tum in - Ie - ru - - sa-lem:

- - tum in Ie - ru - - sa-lem:

Empty musical staves for piano accompaniment, including treble and bass clefs.

Musical notation for piano accompaniment, measures 55-58. It includes a bass clef staff with dynamic markings 'fp' and 'f'.

51

fp *fp* *tr*

fp *fp* *f* *tr*

fp *f* *tr* *Solo*

7 6 5 6 6 5 7

Ex -

55

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

6 f [tr] f 6 p 6/5

59

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

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

P Solo
Ad

f *p* *f* *p*

6 6 5 6 2

67

te, — ad te — o - mnis ca - ro ve - ni - et,

te, — ad te — o - mnis ca - ro ve - ni - et, ad te — o-mnis

72

8

ad te__ o-mnis ca - - - ro ve - ni-et.

ca - - - ro ve - ni-et.

6 6 5 - - - 6 6 5 3 [6]

cresc. fp f

77 *Requiem da capo* *

9 8 7 6 6 6 6 5 3

2 Kyrie

Allegro moderato

ob
1, 2

fag
1, 2

clno
1, 2

1
trb

2

timp

1
vl

2

vla

S

A

T

B

org
b

f Solo

4

tr

7
8
3

8
3

7
5

4
2

[6 6]
5

Detailed description of the musical score: The score is written for guitar and consists of several systems. The first system has a 4-measure introduction in the treble and bass staves. The second system features a trill in the treble staff. The third system shows a complex melodic line in the treble and a bass line in the bass staff. The fourth system contains guitar-specific notation, including a complex bass line with a trill and a final section with a complex bass line and guitar-specific notation. The score ends with a final bass line and guitar-specific notation.

p Tutti

Ky - ri - e - - e - lei - son, **p** Ky -

p Tutti Ky -

p Tutti Ky -

p Tutti Ky -

p senza org Tutti

f col'org

6 7 5 3

11

p *f*

f *f*

p *f* *tr.*

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

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

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

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

p *f*

$\frac{6}{4}$ $\frac{5}{3}$ $\frac{6}{4}$ $\frac{f}{\frac{5}{3}}$ 6 - 8 6 -

14

Musical notation for the first system, including vocal line and piano accompaniment.

Musical notation for the second system, including vocal line and piano accompaniment.

Musical notation for the third system, including vocal line and piano accompaniment.

Musical notation for the fourth system, including vocal line and piano accompaniment.

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

Musical notation for the fifth system, including vocal line and piano accompaniment.

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

Musical notation for the sixth system, including vocal line and piano accompaniment.

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

Musical notation for the seventh system, including vocal line and piano accompaniment.

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

Musical notation for the eighth system, including vocal line and piano accompaniment.

Musical notation for the ninth system, including piano accompaniment.

5 6 6 6 5 4 5 3 senza org Solo

17

Musical notation for the first system, measures 17-19. It consists of a treble and bass staff.

Musical notation for the second system, measures 20-22. It consists of three staves: treble, alto, and bass. All staves are empty, indicating rests for all parts.

Musical notation for the third system, measures 23-25. It consists of a single bass staff.

Musical notation for the fourth system, measures 26-28. It consists of three staves: treble, alto, and bass.

Musical notation for the fifth system, measures 29-31. It consists of three staves: treble, alto, and bass.

Musical notation for the sixth system, measures 32-34. It consists of three staves: treble, alto, and bass. All staves are empty, indicating rests for all parts.

Musical notation for the seventh system, measures 35-37. It consists of three staves: treble, alto, and bass. All staves are empty, indicating rests for all parts.

Musical notation for the eighth system, measures 38-40. It consists of three staves: treble, alto, and bass. All staves are empty, indicating rests for all parts.

Musical notation for the ninth system, measures 41-43. It consists of a single bass staff.

Chri -

p Tutti

20

f *p*

p *p*

f *p* *f* *p*

p

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

p

Chri - ste e - lei -

p

Chri - ste e - lei -

p

Chri - ste e - lei -

f col'org *p*

6 7 8 6 5

5 3 4 3

24

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

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

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

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

6 5 7 3 7 3 6 7 6 7 6

4 3

27

- e - lei - son, e - le - i - son.

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

lei - son, e - lei - son.

lei - son, e - lei - son, e - lei - son.

6
5

6
5

6
5

3 Sequentia

Allegro

ob
1, 2
f

fag
1, 2
f

clno
1, 2
f

1
trb
f

2
f

timp
f

1
f

2
f

vla
f

f Tutti
S
Di-es ir - - - ae, di - es

f Tutti
A
Di-es ir - - - ae, di - es

f Tutti
T
Di-es ir - - - ae, di - es

f Tutti
B
Di-es ir - - - ae, di - es

org
b
f Tutti
unisono

mf f

f f

p f f

il - - - la sol - vet f

il - - - la sol - vet f

il - - - la sol - vet f

il - - - la sol - vet f

p Solo f Tutti

6/4 6/5 4/2 6/5 8/3

8

sae - clum in fa - vil - la: Te - ste Da - vid cum Si -

sae - clum in fa - vil - la: Te - ste Da - - vid cum Si -

sae - clum in fa - vil - la: Te - ste Da - - vid cum Si -

sae - clum in fa - vil - la: Te - ste Da - - vid cum Si -

6 5 4/2 6

11

The first system consists of a vocal line in treble clef and a piano accompaniment in bass clef. The vocal line begins with a whole note chord, followed by a half note, and then a long melodic phrase spanning the next two measures. The piano accompaniment provides harmonic support with chords and moving lines.

The second system continues the vocal and piano parts. The vocal line has rests in the first two measures, followed by a melodic phrase. The piano accompaniment features a steady bass line and chords in the right hand.

The third system shows the vocal line with a melodic phrase starting in the first measure. The piano accompaniment includes a complex, flowing figure in the right hand and a rhythmic bass line.

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

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

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

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

The fourth system contains the vocal line with lyrics and the piano accompaniment. The lyrics are: "byl - la, te - ste Da - vid cum Si - byl - -". The piano accompaniment continues with a rhythmic bass line and chords. At the bottom of the system, there are numerical figures: 4/2, 6, 6, 6, 5, 6/5, 6/4, 5/3.

18

Musical notation for measures 18-20. The top staff (treble clef) and bottom staff (bass clef) show a rhythmic pattern of eighth notes. The key signature changes from one sharp (F#) to two sharps (F# and C#) at the beginning of measure 19.

Musical notation for measures 18-20, piano accompaniment. The top staff (treble clef) and bottom staff (bass clef) show sustained notes, primarily half notes and whole notes.

Musical notation for measures 18-20, bass line. The bottom staff (bass clef) shows a bass line with dynamic markings *fp* and *f*.

Musical notation for measures 18-20, piano accompaniment. The top staff (treble clef) and bottom staff (bass clef) show a piano accompaniment with *fz* markings. The bass line consists of quarter notes.

Vocal staves for measures 18-20. The lyrics are: mor est fu - - tu - - . The notation includes vocal staves and a figured bass line at the bottom.

8
3

6
5

6

21

rus, quan - do iu - - - - dex est ven -

rus, quan - do iu - - - - dex est ven -

rus, quan - do iu - - - - dex est ven -

rus, quan - do iu - - - - dex est ven -

24

fz
fz
p
fz
fz

fp
fp

fp
*fp**
fp

tu - - - - rus, cun - - - cta
tu - - - - rus, cun - - - cta
tu - - - - rus, cun - - - cta
tu - - - - rus, cun - - - cta

fp
fp
fp
fp

27

fz fz fz f

fp fp f

fp fp f

fp f

stri - - cte, stri - cte dis - cus - su - - -

fp f

stri - - cte, stri - cte dis - cus - su - - -

fp f

stri - - cte, stri - cte dis - cus - su - - -

fp f

stri - - cte, stri - cte dis - cus - su - - -

fp f

6 5 6 5 6 5

30

ff
ff
ff

f
f

3
3
3
3

rus. Tu - ba mi - rum spar-gens
 rus. Tu - ba mi - rum spar-gens
 8 rus. Tu - ba mi - rum spar-gens
 rus. Tu - ba mi - rum spar-gens

f
f
f
f

unisono
Solo

3

34

a 2

mf f

so - - - - num per se - pul - cra re - gi -

mf f

so - - - - num per se - pul - cra re - gi -

mf f

so - - - - num per se - pul - cra re - gi -

mf f

so - - - - num per se - pul - cra re - gi -

mf Tutti f

5/3 6/4 5/3 6/4 5/3 6/6 6/5

37

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

o - num co - get o - mnes an - te

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

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

[6] 9 8 ♯6 6 ♭5

40

o - mnes an - te thro - num.

thro - num, an - te thro - num.

o - mnes an - te thro - num.

o - mnes an - te thro - num.

5 6 6 5
4 3
unisono Solo

43

fz

fz

fp

fp

p

p

fp

fp

Mors stupebit

fp *Tutti*

$\frac{7}{2}$ $\frac{7}{2}$

46

et na - - tu - - ra, cum re -

pe - bit et na - tu - - ra,

pe - bit et na - tu - - ra,

pe - bit et na - tu - - ra,

$\frac{b6}{4}$ $\frac{b6}{4}$ $\frac{f}{7/5}$ $\frac{4}{b}$ $\frac{mf}{6}$ $\frac{6}{5}$

50

sur - get, cum re - - sur - get cre - a -

mf cum re - - sur - get, re - sur - get cre - a -

mf cum re - - sur - get, re - sur - get cre - a -

mf cum re - - sur - get, re - sur - get cre - a -

f

b 4/4 6 b 4/2

53

tu - ra, iu - di - can - ti re - spon - su - ra, iu - di -

tu - ra, iu - di - can - ti re - spon - su - ra, iu - di -

tu - ra, iu - di - can - ti re - spon - su - ra, iu - di -

tu - ra, iu - di - can - ti re - spon - su - ra, iu - di -

6 5 7 [6]

56

can - ti re - spon - su - ra, iu - di - can - ti re - spon - su - - -

can - ti re - spon - su - ra, iu - di - can - ti re - spon -

can - ti re - spon - su - ra, iu - di - can - ti re - spon -

can - ti re - spon - su - ra, iu - di - can - ti re - spon -

6 6 6 6 5 6

60

ra.

su - - - - ra.

su - - - - ra.

su - - - - ra.

6
4

5
3

unisono
Solo

3

Andantino

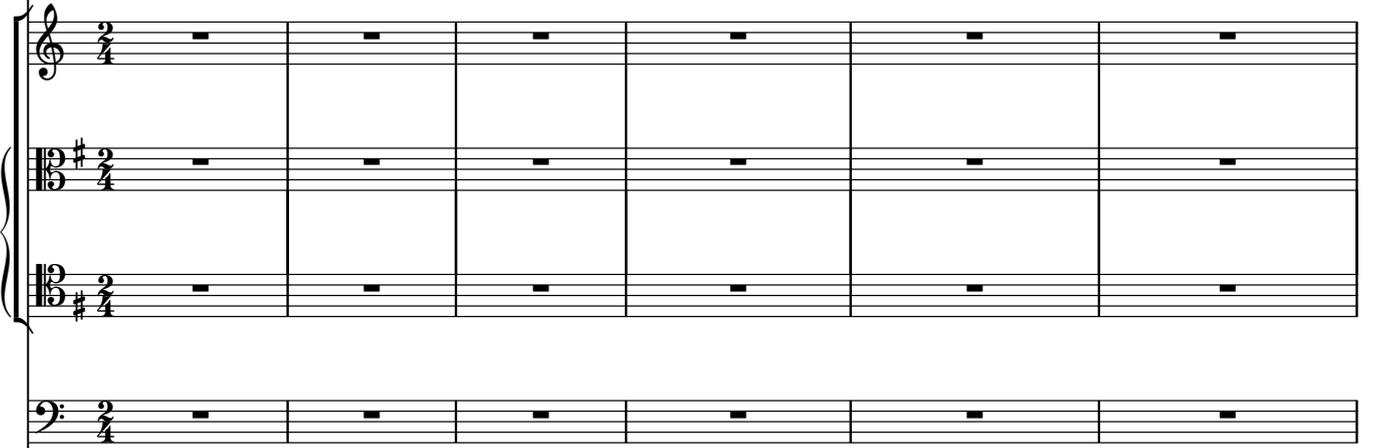
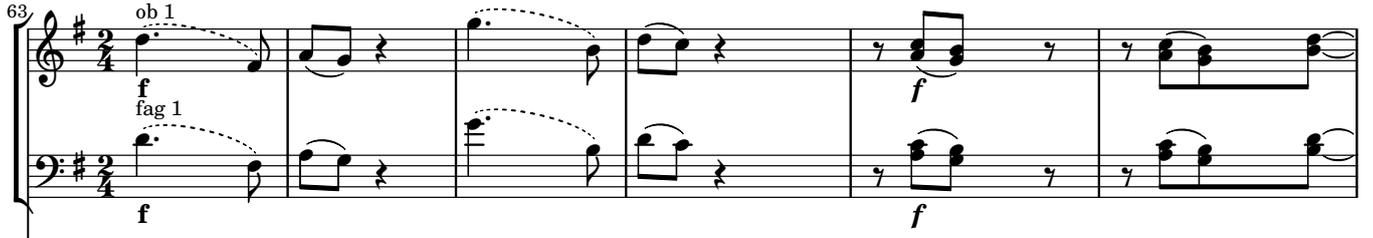
63

ob 1

f

fag 1

f



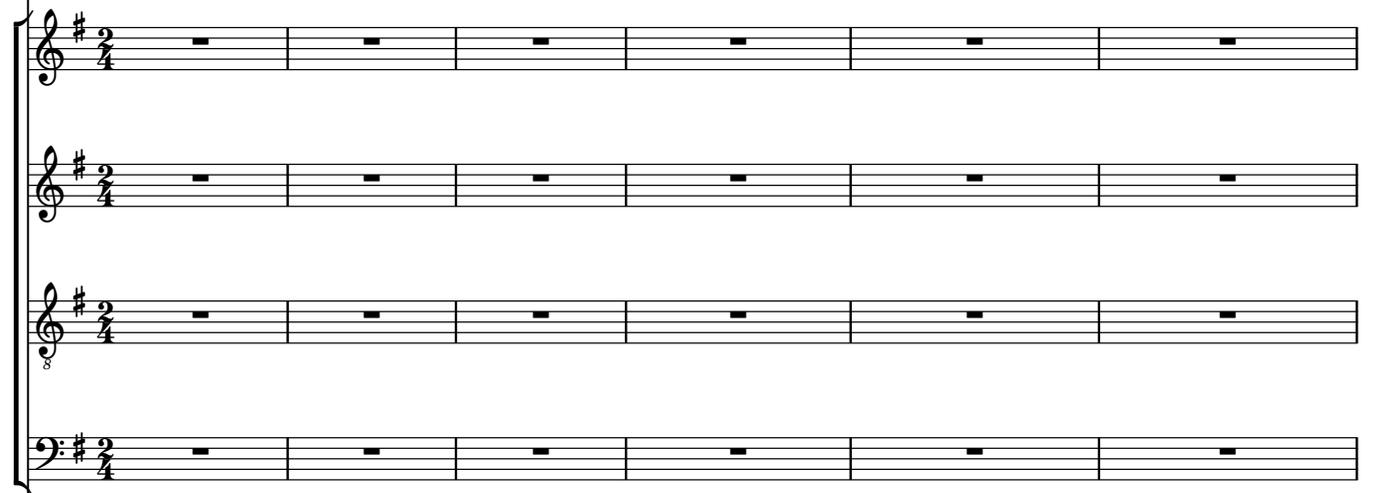
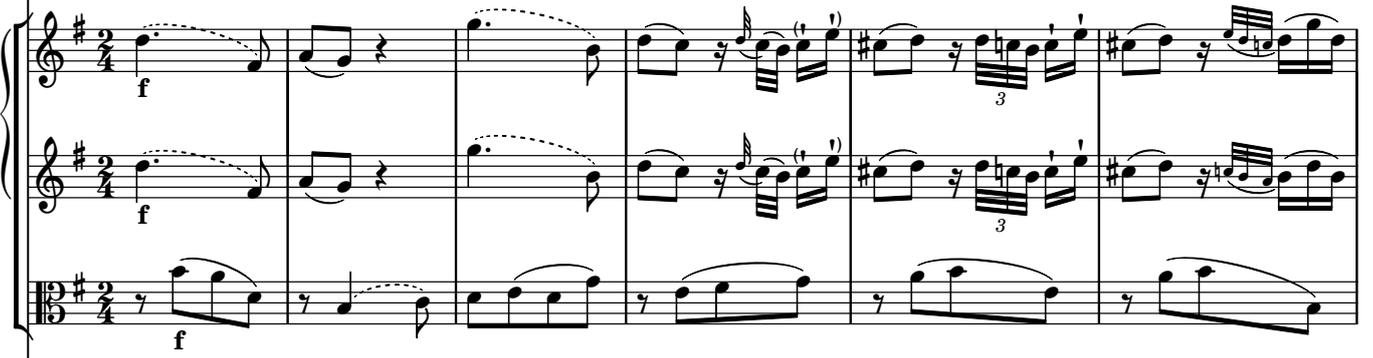
f

f

f

3

3



f Solo

6

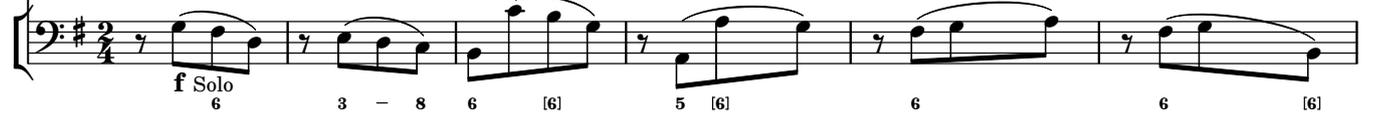
3 - 8

6 [6]

5 [6]

6

6 [6]



69

p

p

p

3

3

p

P Solo

Li - ber scriptus pro - fe - re-tur, in quo

p

p

[6] 3 - 8 6 5 [6] 5 6 6 5 3

8 7 6 5
6 5 4 3

76

to - - tum con - ti - ne - tur, in quo to - tum con - ti-

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

fp 6 7 8
4 2 3

fp 6 4 4
4 2 -

82

ob 1

fag 1

f *p*

f *p*

Detailed description: This system contains measures 82 through 87. The woodwind section includes an Oboe 1 (ob 1) and a Bassoon 1 (fag 1). The strings are represented by a grand staff (treble and bass clefs). The woodwinds play melodic lines with dynamic markings of *f* (forte) and *p* (piano). The strings provide harmonic support with various articulations.

Detailed description: This system shows empty musical staves for the woodwind and string sections, corresponding to measures 82-87. The grand staff for strings is also empty.

mf *p* *f* *tr* *p*

p *f* *tr* *p*

mf *p* *f* *p*

Detailed description: This system contains measures 88 through 93. It features woodwinds and strings. The woodwinds play melodic lines with dynamic markings of *mf* (mezzo-forte), *p* (piano), and *f* (forte). Trills (*tr*) are indicated in the woodwind parts. The strings provide harmonic support with dynamic markings of *mf*, *p*, and *f*.

ne-tur, un - de_ mun - dus iu - di - ce-tur, un - de_

Detailed description: This system contains measures 94 through 99. It features a vocal line and strings. The vocal line has lyrics: "ne-tur, un - de_ mun - dus iu - di - ce-tur, un - de_". The strings provide harmonic support with dynamic markings of *mf*, *p*, *f*, and *p*.

mf *p* *f* *p*

[2] 5 3 6 6 5 6 6 6 6 [6]

Detailed description: This system shows the string part for measures 94 through 99. It includes dynamic markings of *mf*, *p*, *f*, and *p*. Below the staff, there are fingering numbers: [2] 5 3 6 6 5 6 6 6 6 [6].

88

mun - dus iu - di - ce - tur. **f Tutti** Iu - dex

93

er - - go cum se - de - - bit, quidquid

er - - go cum se - de - - bit, quidquid

er - - go cum se - de - - bit, quidquid

er - - go cum se - de - - bit, quidquid

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

98

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

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

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

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

47/5 5 # 7 6 # 4/2

103

ne - bit, nil, nil, nil in - ul - - tum re - ma -

ne - bit, nil, nil, nil in - ul - tum re - ma -

ne - bit, nil, nil, nil in - ul - tum re - ma -

ne - bit, nil, nil, nil in - ul - tum re - ma -

6 6 # 5 6 5 6 6

108

ob 1

fag 1

ne - - bit.

ne - - bit.

ne - - bit.

ne - - bit.

Solo

6 4 5 # 6 # 5 - 3 6 5 6 [5] 6 46 6 6

114

p Solo

Quid sum mi-ser tunc di-cturus? Quem pa -

6 6 8 7 6 5
6 5 4 #

[6 #] 5 - 6 [5 6] 5' 6 46 6 5 6

121

p

tro - num ro - ga - tu - rus, cum vix iu - stus, vix

[6] 6 8 7 6 5 6 5 4 # 4/2 6 46

126

ob 1

fag 1

131

cu - rus, cum vix iu - stus sit se - cu - rus? Rex tre -

6 6 6 5 5 6 6 6 4 # f Tutti

136

Musical notation for the first system, including treble and bass staves with chords and melodic lines.

Musical notation for the second system, including piano accompaniment and vocal lines with dynamics like "fz" and "f".

Musical notation for the third system, featuring piano accompaniment with dynamic markings like "p".

Musical notation for the fourth system, including vocal lines with lyrics and piano accompaniment.

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

men - - dae, tre - men-dae ma - ie - sta-tis,

men - - dae, tre - men-dae ma - ie - sta-tis, qui sal -

men - - dae, tre - men-dae ma - ie - sta-tis,

4/4 6 b6 5 [b6] 6 p #

142

f

f

f *p*

f *p*

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

f

sal - vas gra - tis,

f *p*

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

f

sal - vas gra - tis,

f *p*

$\sharp 7$ \flat \flat $\sharp 5$

152

ob 1
p

fag 1
p

fons pi - e - ta - - tis.

me, fons pi - e - ta - - tis. *p* Solo Re - cor - da-re Ie - su pi - e,

me, fons pi - e - ta - - tis.

fons pi - e - ta - - tis.

5 6 7 6 5
4 4 5 4 3

p Solo [6] 5 6 8 6 [5 6] [6 8]

159

Musical score for page 159, featuring piano accompaniment and vocal lines in G major. The score includes dynamic markings (*p*, *f*) and fingerings for the bass line.

The piano accompaniment consists of a right-hand part with a melodic line and a left-hand part with a bass line. The vocal line is in the soprano register. The lyrics are:

quod — sum cau - sa tu - ae vi - ae: Ne me per-das

The bass line includes the following fingerings: 6 5 4, 6 [6], 8 7 6 5, 6 5 4 3, f, p 3 2 [6].

165

p
fag 1
p

f
p
f
p
f
p

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

f
p

6 # 7 8 16 6 6 6 5
2 3

171

p Solo

e.

Quae - rens me, - quae - rens me, -

178

8

quae - rens me, — se -

184

p

p

di - - sti, se - di - sti las - sus: Re - de -

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

189

ob 1

fag 1

mi-sti cru - cem pas-sus: Tan - - tus la - bor non sit

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

194

f Tutti
Iu - ste iu - -

f Tutti
Iu - ste iu - -

f Tutti
cas - sus, tan - tus la - bor non sit cas - sus. Iu - ste iu - -

f Tutti
Iu - ste iu - -

5 6 6 5 [5] f Tutti 4/3

199

dex ul - ti - o - - nis, iu - ste iu - dex ul - ti - o - nis,

dex ul - ti - o - - nis, iu - ste iu - dex ul - ti - o - nis,

dex ul - ti - o - - nis, iu - ste iu - dex ul - ti - o - nis,

dex ul - ti - o - - nis, iu - ste iu - dex ul - ti - o - nis,

6 6 6 6 6 6 6 5

204

do - num fac re - mis-si - o - nis,

do - num fac re - mis-si - o - nis,

do - num fac re - mis-si - o -

do - num fac re - mis-si - o -

211 *ob 2*

fag 2

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

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

nis, an - te di-em ra - ti -

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

vlc

5 6 # # $\frac{4}{2}$ 16 6] 6 5 # $\frac{4}{2}$

219

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

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

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

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

6 [6] 5[♯] 5 6 7 6 5 6[♯]

p pizz.
senza org
Solo

227 *ob 1*

p

P Solo

In - ge - mi - sco, tam - quam re -

235

us, tam - quam re - - - us: Cul - pa

arco
col'org
#

243

ru-bet vul - tus me-us, vul - tus me - us:

p Solo
Cul - pa ru-bet vul-tus me-us, vul-tus me -

250

p

p

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

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

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

257

f

f

f

f

f

f

f Tutti

par - ce De - us. Qui Ma -

f Tutti

par - ce De - us. Qui Ma -

f Tutti

Qui Ma -

f Tutti

Qui Ma -

f Tutti

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

263

ri-am ab - sol - vi - sti, et la - tro - nem ex - au -

ri-am ab - sol - vi - sti, et la - tro - nem ex - au -

ri-am ab - sol - vi - sti, et la - tro - nem ex - au -

ri-am ab - sol - vi - sti, et la - tro - nem ex - au -

5 3 - 5 6 5 6 6 5 6 [6 6] 8 7 6 5 3

269

First system of musical notation, featuring a vocal line in G major and piano accompaniment in 6/4 time.

Second system of musical notation, primarily piano accompaniment for the right and left hands.

Third system of musical notation, primarily piano accompaniment for the right and left hands.

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

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

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

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

6/4 7/2 8/3 6/4 4/2 4/2 - 5/3 6

Fourth system of musical notation, including vocal lines and piano accompaniment. The lyrics are: di - sti, mi - hi quo - que spem de - di - sti, mi - hi quo - que. The system concludes with a series of time signature changes: 6/4, 7/2, 8/3, 6/4, 4/2, 4/2, a bar line, 5/3, and 6.

275

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

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

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

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

5 6 [7] 6 7 6 5 3 6 45 [6]

280

di - sti, de - di - sti, spem de - di - - sti.

di - sti, de - di - sti, spem de - di - - sti.

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

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

287

First system of musical notation. The vocal line (treble clef) starts with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment (bass clef) consists of a half note G3 and a half note B2.

Second system of musical notation. The vocal line (treble clef) has a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment (bass clef) has a half note G3 and a half note B2.

Third system of musical notation. The vocal line (treble clef) has a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment (bass clef) has a half note G3 and a half note B2.

Fourth system of musical notation. The vocal line (treble clef) has a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment (bass clef) has a half note G3 and a half note B2.

di - es il - - la, qua re -

Fifth system of musical notation. The vocal line (treble clef) has a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment (bass clef) has a half note G3 and a half note B2.

- - es il - - la,

Sixth system of musical notation. The vocal line (treble clef) has a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment (bass clef) has a half note G3 and a half note B2.

di - es il - - la,

Seventh system of musical notation. The vocal line (treble clef) has a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment (bass clef) has a half note G3 and a half note B2.

di - es il - - la,

Eighth system of musical notation. The vocal line (treble clef) has a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment (bass clef) has a half note G3 and a half note B2.

Ninth system of musical notation. The vocal line (treble clef) has a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment (bass clef) has a half note G3 and a half note B2.

289

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

qua re -

291

Musical notation for measures 291-292. The vocal line (treble clef) begins with a dotted quarter note on G4, followed by a half note on F4, and a quarter note on E4. The piano accompaniment (bass clef) consists of a series of chords: a triad of G2-B2-D3, a dyad of G2-B2, and a triad of G2-B2-D3.

Empty musical staves for measures 293-294, including vocal and piano parts.

Musical notation for measures 295-296. The piano accompaniment (treble clef) features a complex rhythmic pattern of sixteenth notes, with a '6' (finger number) above each measure. The bass clef part continues with the same chordal structure as in measures 291-292.

Empty musical staff for measure 297.

Vocal line for measure 297 with lyrics: sur - get, re - sur - get ex fa - vil - la

Vocal line for measure 298 with lyrics: qua re -

Empty musical staff for measure 299.

Piano accompaniment for measure 299. The bass clef part includes figured bass notation: 6, 7 [b5], 7, and vlc 7, b4/2. The notation indicates specific fingerings and chord alterations.

295

Musical notation for measures 295-296. The vocal line (treble clef) contains a dotted quarter note followed by a quarter note in each measure. The piano accompaniment (bass clef) features a half note chord in the first measure, followed by quarter notes in the second and third measures, and a half note chord in the fourth measure.

Empty musical staves for the vocal and piano parts, consisting of a vocal line and a grand staff (treble and bass clefs).

Musical notation for measures 297-300. The piano accompaniment (treble clef) features a rhythmic pattern of eighth notes with a sixteenth-note triplet in the first measure of each pair. The bass clef part contains a simple harmonic accompaniment with half notes and quarter notes.

Empty musical staves for the vocal and piano parts, consisting of a vocal line and a grand staff (treble and bass clefs).

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

Vocal line for the lyrics: "sur - get, re - sur - get ex fa - vil - la". The notes are: G4 (sur), A4 (get), B4 (re), C5 (sur), B4 (get), A4 (ex), G4 (fa), F4 (vil), E4 (la).

Piano accompaniment for the lyrics. The bass clef part contains a rhythmic pattern of eighth notes with a sixteenth-note triplet in the first measure of each pair. The notes are: G4, A4, B4, C5, B4, A4, G4, F4, E4.

Solo
[6] 6 6
5

297

Tutti

[5]
36
4Tutti
5
[3]6
47
[5]6
4[7]
36
4

299

p

p

p

re - us, iu - - di - can - - dus

ho - mo re - us, iu - - di - can - - dus

ho - mo re - us, iu - - di - can - - dus

ho - mo re - us, iu - - di - can - - dus

p

7/3 6/4 7/5 6

301

First system of musical notation. Treble and bass staves show rests. A dynamic marking **f** is present in the bass staff.

Second system of musical notation. Treble and bass staves show notes. A dynamic marking **f** is present in the bass staff.

Third system of musical notation. Treble and bass staves show sixteenth-note patterns with a '6' fingering. A dynamic marking **f** is present in the bass staff.

Fourth system of musical notation, featuring vocal lines with lyrics:
 ho - mo re - - us: Hu - - ic
 ho - mo re - - us: Hu - - ic
 ho - mo re - - us: Hu - - ic
 ho - mo re - - us: Hu - - ic

Fifth system of musical notation. Bass staff shows fingerings: 5, 6/5, 4, 3, and a dynamic marking **f**.

303

er - - - go par - - ce

er - - - go par - - ce

er - - - go par - - ce

er - - - go par - - ce

305

Musical notation for the first system, featuring a treble staff and a bass staff. The treble staff contains a melodic line with a long note followed by a rest, then a half note. The bass staff provides harmonic support with chords and a single note. A piano (*p*) dynamic marking is present.

Musical notation for the second system, consisting of a treble staff and a bass staff. The treble staff has a melodic line with rests and a half note. The bass staff has a simple rhythmic accompaniment.

Musical notation for the third system, featuring a treble staff and a bass staff. The treble staff contains complex sixteenth-note patterns with a piano (*p*) dynamic marking. The bass staff has a simple accompaniment.

Vocal and piano accompaniment for the lyrics "De - - us. Pi - e Ie - su". The system includes a vocal line with lyrics, a piano treble staff, and a piano bass staff. A piano (*p*) dynamic marking is present. The lyrics are: De - - us. Pi - e Ie - su.

Musical notation for the bottom system, featuring a bass staff with figured bass notation. The figures are: $\flat 6 \frac{4}{4}$, $\flat 6 \frac{5}{4}$, *p*, $\flat 7 -$, $\frac{8}{6}$, and $\frac{7}{4}$.

307

Musical notation for measures 307-308, piano part. The score consists of two staves: a treble clef staff and a bass clef staff. The key signature has two flats (B-flat and E-flat). The music is marked with a piano (*p*) dynamic. The treble staff contains chords and single notes, while the bass staff contains chords and single notes.

Empty musical staves for piano accompaniment, including treble, middle, and bass clefs.

Musical notation for measures 309-310, piano part. The score consists of three staves: two treble clef staves and one bass clef staff. The key signature has two flats. The music is marked with a piano (*p*) dynamic. The treble staves feature sixteenth-note patterns with a '6' fingering, and the bass staff features chords.

Vocal and piano accompaniment for measures 311-312. The score includes four vocal staves and one piano accompaniment staff. The key signature has two flats. The lyrics are: "Do - mi-ne, Ie - su Do - mi-ne, Ie - su Do - mi-ne, Ie - su Do - mi-ne, Pi - e Ie - su, Ie - su Do - mi-ne, Pi - e Ie - su Do - mi-ne." The piano part includes a bass line with figured bass notation: 6/4, 5/4, 6/4, 5/4, 6/4, 5/4, 6/4, 5/4.

309

First system of musical notation, consisting of a treble clef and a bass clef. Both staves begin with a dynamic marking of **f** (forte). The music consists of chords and rests.

Second system of musical notation, including piano and bass clefs. The piano part (treble and bass clefs) starts with **f** and ends with **p** (piano). The bass clef part starts with **f** and ends with **p**. There are rests in the piano treble staff.

Third system of musical notation, including piano and bass clefs. The piano part (treble and bass clefs) features a complex rhythmic pattern with sixteenth notes and dynamic markings **f** and **p**. The bass clef part has a sustained chord with dynamic markings **f** and **p**.

Fourth system of musical notation, including vocal lines and piano accompaniment. The lyrics are: do - na e - - do - i re - - qui -. The system includes piano and bass clefs with dynamic markings **f** and **p**. The piano part (treble and bass clefs) has a rhythmic accompaniment with dynamic markings **f** and **p**. The bass clef part has a rhythmic accompaniment with dynamic markings **f** and **p**.

311

em, a - - men, a - men, a - - - -

em, a - men, a - men, a - - - -

em, a - men, a - - - - -

em, a - men, a - - - - -

313

Musical score for the first system, measures 313-314. The score is written for piano and includes a treble clef with a key signature of two flats and a bass clef with a key signature of two flats. The first measure contains a few notes, followed by rests in the second measure. Dynamics include piano (*p*) and pianissimo (*pp*). A fermata is placed over the final note in the second measure.

Musical score for the second system, measures 315-316. The score is written for piano and includes a treble clef with a key signature of two flats and a bass clef with a key signature of two flats. The first two staves contain sixteenth-note passages marked *smorzando* and *p*. The third measure contains rests, with a fermata over the final note. Dynamics include piano (*p*) and pianissimo (*pp*).

Musical score for the third system, measures 317-318. The score is written for piano and includes a treble clef with a key signature of two flats and a bass clef with a key signature of two flats. The first two staves contain rests, with *men.* markings. The third measure contains a decrescendo (*decresc.*) in the bass line, with a fermata over the final note. Dynamics include piano (*p*) and pianissimo (*pp*).

Additional markings at the bottom of the system: $\frac{47}{2}$, $\frac{p}{8 \over 3}$, $\frac{47}{2}$, $\frac{pp}{8 \over 3}$

4 Offertorium

Vivace non troppo

ob
1, 2

fag
1, 2

clno
1, 2

trb
1
2

timp

vl
1
2

vla

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

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

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

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

org
b
f Tutti
6 5 5 6 5 6 6 5 3

5

ae, Rex glo - ri - ae, Rex glo - ri - ae,

ae, Rex glo - ri - ae, Rex glo - ri - ae.

ae, Rex glo - ri - ae, Rex glo - ri - ae.

ae, Rex glo - ri - ae, Rex glo - ri - ae.

6 6 6 Solo 6 6 5

12

a - ni - mas o - mni-um fi - de - lium, fi - de - li-um de-fun - cto - rum de

17

Musical notation for the first system, measures 17-20. It consists of a vocal line and a piano accompaniment line. The vocal line has notes with stems and beams, and rests. The piano accompaniment has chords and moving lines in both hands.

Musical notation for the second system, measures 17-20. It consists of three staves for the piano accompaniment. The top two staves are treble clef and the bottom staff is bass clef. All staves contain rests.

Musical notation for the third system, measures 17-20. It consists of a single bass clef staff containing rests.

Musical notation for the fourth system, measures 17-20. It consists of three staves for the piano accompaniment. The top staff is treble clef and the bottom two are bass clef. The top staff has a melodic line with trills and slurs, marked with 'p'. The bottom two staves have chords and moving lines, also marked with 'p'.

poe - - - nis in - fer - - - ni, et

Musical notation for the fifth system, measures 17-20. It consists of a vocal line with lyrics and rests, and three empty piano accompaniment staves.

Musical notation for the sixth system, measures 17-20. It consists of a single treble clef staff containing rests.

Musical notation for the seventh system, measures 17-20. It consists of a single treble clef staff containing rests.

Musical notation for the eighth system, measures 17-20. It consists of a single bass clef staff containing rests.

Musical notation for the ninth system, measures 17-20. It consists of a single bass clef staff with notes and rests, marked with 'p'. Below the staff are figured bass notations: 6, 6 4 3, 6, 6 4 3.

21

p cresc. *f*

Empty musical staves for the second system.

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

de pro - fun - do, et de pro - fun - do la -

f *p* 6 5 3 6 4 5

26

f

f

f

f

cu. **f Tutti** Li - be-ra e - as de

f Tutti Li - be-ra e - as de

f Tutti Li - be-ra e - as de

f Tutti Li - be-ra e - as de

f $\frac{6}{45}$ $\frac{6}{4}$ $\frac{5}{\#}$ Tutti $\frac{6}{5}$ $\#$

30

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

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

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

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

5 6# 5 6 6/4 6 5 # 6 6 6#

34

tar - tarus, ne ab - sor - be-at e - as tar - tarus, ne ca - dant,

tar - tarus, ne ab - sor - be-at e - as tar - tarus, ne ca - dant,

tar - tarus, ne ab - sor - be-at e - as tar - tarus, ne

tar - tarus, ne ab - sor - be-at e - as tar - tarus, ne ca - dant,

- 6 5 6 # 5

38

The first system consists of two staves. The upper staff is a vocal line with a treble clef, containing four measures of music. The lower staff is a piano accompaniment with a bass clef, also containing four measures. The music is in a 4/4 time signature and features a simple harmonic structure with dotted rhythms.

The second system consists of three staves. The upper staff is a vocal line with a treble clef, containing four measures of music. The middle staff is a piano accompaniment with a bass clef, also containing four measures. The music is in a 4/4 time signature and features a simple harmonic structure with dotted rhythms.

The third system consists of three staves. The upper staff is a vocal line with a treble clef, containing four measures of music. The middle staff is a piano accompaniment with a bass clef, also containing four measures. The music is in a 4/4 time signature and features a simple harmonic structure with dotted rhythms.

ne ca - dant, ne ca - dant,

ne ca - dant, ne ca - dant,

ca-dant, ne ca-dant, ne ca-dant, ne ca-dant, ne

ne ca-dant, ne ca - dant, ne ca-dant, ne ca - dant,

6 5 6 5

42

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

6 5 6

$\frac{3}{4}$

46

rum, in ob - scu - - - - rum.

scu - - rum, in ob - scu - - rum.

scu - - - rum, in ob - scu - - rum.

ca - dant in ob - scu - - - - ob - - - rum.

6 5 # 6 7 # 6 5 - # Solo

60

8

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

fp

f

6 5 6 b 6 5 3 f 6 5 4

65

p Solo

Sed si - gni-fer_ san - ctus Mi - chael

p 6 5 f 6 6

70

f

f

f

fp

f

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

fp

f

5 6 6 6 5 4

79

e - as in lu - cem, lu - cem san - - ctam.

in lu - cem san - ctam, lu - cem san - - ctam.

88

ob 1

f

f

f

f

f

f

f

f Tutti

Quam o - lim A - brahae

f Tutti

Quam o -

f Tutti

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

A - brahae pro - mi - si - sti, et se - mi - ni e - ius, et se - mini, se - mi - ni

5 6 6 5

95

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

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

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

e - ius, quam o - lim

4 # 8 2 - 6 7 6 [6] 7 6 6

102

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

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

sti, quam o - lim A - bra -

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

vlc

[6] 4 3 5 - 6 6 5 b 6 4 5 3

109

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

ius, - - - - - quam pro - mi - si - sti, quam pro - mi - si - sti, et

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

- - - - - ius, quam pro - mi - si - sti, quam pro - mi - si - sti, et

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

115

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

se - mi - ni e - - - ius, quam o - lim A - bra -

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

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

vlc

6 5 4 5 3 2 3 b 8 3 6 5 6 5 3 6 4 5 3 6 4 b 7 5

123 *Andante molto*

se - mi-ni, se - mi-ni e - - - ius. _____ *p Solo* Ho - sti-as et pre-ces ti -

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

- sti, et se - mi-ni, se - mi-ni e - ius. _____

se - mi-ni, se - mi-ni e - - - ius. _____

6 5 3 *p Solo* 4 5 6

131

- bi, Do - mi - ne, ti - bi, Do - mi - ne, lau - dis of - fe - rimus: Tu

6 5 [7] 6 5 [7] 6] 9 8 6 5 3 f

137

su - scipe pro a - ni - ma - bus il - lis, qua - rum ho - di - e, qua - rum ho - di -

Musical score for page 125, starting at measure 137. The score includes a vocal line with lyrics and a piano accompaniment. The piano part includes dynamic markings such as *p*, *f*, *fz*, and *mf*, and articulation like *fag*. The piano part also includes figured bass notation at the bottom.

143

p *fp*

fp *fp* *fp*

e me - mo - ri - am, me - mo - ri - am fa - - - - ci -

p Solo
Quarum ho - di - e me - mo - riam, me - mo - ri - am fa - - - - ci -

fp

149

The first system consists of two staves. The upper staff is a vocal line in G major, starting with a quarter rest followed by a quarter note G. The lower staff is a piano accompaniment line, starting with a quarter rest followed by a series of chords and eighth notes.

The second system consists of two staves. The upper staff is a vocal line with a whole rest. The lower staff is a piano accompaniment line with a whole rest.

The third system consists of two staves. The upper staff is a vocal line with a whole rest. The lower staff is a piano accompaniment line with a whole rest.

The fourth system consists of three staves. The upper two staves are vocal lines with a piano (*p*) dynamic marking. The lower staff is a piano accompaniment line with a piano (*p*) dynamic marking.

The fifth system consists of two staves. The upper staff is a vocal line with the word "mus." written below it. The lower staff is a piano accompaniment line with a whole rest.

The sixth system consists of two staves. The upper staff is a vocal line with the word "mus." written below it. The lower staff is a piano accompaniment line with a whole rest.

The seventh system consists of two staves. The upper staff is a vocal line with a whole rest. The lower staff is a piano accompaniment line with a whole rest.

The eighth system consists of two staves. The upper staff is a vocal line starting with a piano (*p*) dynamic marking and the word "Solo" above it. The lower staff is a piano accompaniment line with a piano (*p*) dynamic marking.

Fac e - as, Do - mi - ne, de mor - te trans - i - re ad vi - -

The ninth system consists of a single piano accompaniment line with a piano (*p*) dynamic marking and a series of fingerings: 5/3, 6/4, 5/3, 4/2, 5/3, 3, 5, 4, 4/5, 3, 4, 3.

155

p *fp*

p *fp* *p* *fp*

P Solo

Fac e - - as trans - i - re ad vi - -
 tam, fac e - - as trans - i - re ad vi - -

p *fp*

6 3 3 3 3

$\frac{7}{2}$

$\frac{7}{3}$

5

6

$\frac{6}{4}$

5 Sanctus

Moderato

ob 1, 2 **f**

fag 1, 2 **f**

clno 1, 2 **f**

1 **f**

trb 2 **f**

timp **f**

1 **f** *tr* **p**

2 **f** *tr* **p**

vla **f**

S **f Tutti** **p**
San - ctus, san - ctus, san - ctus, san-ctus, san -

A **f Tutti** **p**
San - ctus, san - ctus, san - ctus, san-ctus, san -

T **f Tutti** **p**
San - ctus, san - ctus, san - ctus, san-ctus, san -

B **f Tutti**
San - ctus, san - ctus, san - ctus, san-ctus,

org b **f Tutti**
6 5 7 8 6 5 7 8
4 3 2 3 4 3 2 3

ctus Do - mi - nus De - us Sa - ba - oth.

ctus Do - mi - nus De - us Sa - ba - oth.

ctus Do - mi - nus De - us Sa - ba - oth.

san - ctus Do - mi - nus De - us Sa - ba - oth.

f

6 6 6 6 6 5

Solo
6
5

10

Ple - ni sunt coe - li,

6
5 [u] unisono Tutti 6 5 7
4 3 2

14

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

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

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

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

8 6 5 7 8 6 6 46
3 4 3 2 3 # 6 6

18

18 19 20 21

22 23 24 25

26 27 28 29

30 31 32 33

ri - a tu - - a.

34 35 36 37

ri - a tu - - a.

38 39 40 41

a tu - - a.

42 43 44 45

ri - a tu - - a.

46 47 48 49

Solo

6 6 5 6 6 5

4 4 # 4 4 3

50 51 52 53

22 Allegro

p *ob 1* *tr* *** *f*

f

f

f

f

f

f

f Tutti

P Solo *f* Tutti

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

f Tutti

f Tutti

f Tutti

f Tutti

p *f* Tutti

6 6 6 6 [6] 6 5 6 4 2 - *f* Tutti

3 4 2

26

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

san - na, o - san - na, o - san - na in ex -

san - na, o - san - na, o - san - na in ex -

san - na, o - san - na, o - san - na in ex -

2 4/2 6 # | 4/2 4/2 6 7 4/6 7 6

29

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

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

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

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

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

6 Benedictus

Andante maestoso

ob
1, 2

fag
1, 2

clno
1, 2

1
trb

2

timp

1
vl

2

vla

S

A

T

B

org
b

f *con sordino* *fp* *f* *p*

f *con sordino* *fp* *f* *p*

f

f Solo *fp* *f*

[6 4] 6 6/2 6 5/4 7 4

Detailed description: This is a page of a musical score for the sixth movement, 'Benedictus'. The tempo is 'Andante maestoso'. The score is arranged in systems. The first system includes woodwinds: Oboe (ob) 1 and 2, Bassoon (fag) 1 and 2, Clarinet in B-flat (clno) 1 and 2, Trumpet (trb) 1 and 2, and Timpani (timp). The second system includes strings: Violin (vl) 1 and 2, Viola (vla), and a section for Soprano (S), Alto (A), Tenor (T), and Bass (B). The third system is for Organ (org) b. The woodwinds and organ have active parts, while the strings and vocalists are silent. The organ part features a 'Solo' section. Dynamics include forte (f), fortissimo (fp), and piano (p). The organ part includes figured bass notation: [6 4], 6, 6/2, 6, 5/4, 7, 4.

5

fag 1

p

f

fp

f

p

f

p Solo

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

p *fp* *f*

[6 4] 6 $\flat 4$ 6 $\flat 5$ 7]

9

ob 1

p

p

p

f *p*

p *f* *p*

p *f* *p*

p *f* *p*

p Solo

Qui ve - nit in no - mi-ne Do - mini, qui

p Solo

Qui ve - nit in no - mi-ne Do - mini, qui

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

p *f* *p*

$\frac{4}{2}$ 6 $\left[\begin{smallmatrix} 4 & 5 \\ 4 \end{smallmatrix} \right]$ 7 $\frac{7}{4}$ 6 $[6]$ 6 $[6]$ 6 6

13

p

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

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

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

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

p Solo
Qui ve - - - nit in no - - mi -

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

ve - nit, qui ve - - - nit in

6 6 6 *f* *p* 6 *f* *p* 6 *f*

17

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

p f p

46 7 4 5 6 4 7 4 5 6 4 2

21

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

no - mi - ne Do - - - mi - ni,

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

no - mi - ne Do - - - mi - ni,

[6] 5 6 6 4

cresc. [5] 4

f p [6] 4

24

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

[6] 4 [6] 4 6 [b5]

27

ob 1
cresc. f p f

fag 1
cresc. f p f

cresc. f p cresc. f senza sordino 3

cresc. f p cresc. f senza sordino 3

cresc. f p cresc. f

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

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

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

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

cresc. f unisono p cresc. f

6 [h] 6 6 5

32

6 [6] 7 5 6 4 5 6 4

40

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

san - na, o - san - na, o - san - na in ex -

san - na, o - san - na, o - san - na in ex -

san - na, o - san - na, o - san - na in ex -

2 4/2 6 # | 4/2 2 6 7 b6 7 6

43

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

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

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

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

7 6 7 6 7 / 5 5 4 6 6 6 6

7 Agnus Dei

Andante moderato

ob
1, 2

fag
1, 2

clno
1, 2

1
trb

2

timp

1
vl

2

vla

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

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

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

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

org
b
f Tutti
6 6 6 6 6 6 6 8 5 7
5 5 5 5 5 5 3

4

p *f*

f

f

f

p *cresc.* *f*

p *cresc.* *f*

p *cresc.* *f*

p *f*

di: Do - na e - i, do - na e - i re - qui -

di: Do - na e - i, do - na e - i re - qui -

di: Do - na e - i re - qui -

di: Do - na e - i re - qui -

p *cresc.* *f*

8/3 6/6 4/2 6 - 5/5 6 6/4 5/3

7

Musical notation for the first system, featuring a treble and bass staff with rhythmic patterns and chords.

Musical notation for the second system, consisting of three staves with rests.

Musical notation for the third system, featuring a treble and bass staff with complex rhythmic patterns and chords.

Musical notation for the fourth system, consisting of four staves with rests and the label "em.".

Musical notation for the fifth system, featuring a bass staff with a solo line and fret numbers: Solo, 5, 6, 7#, 4/2, 6, 5, 6, 6, 6.

10

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

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

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

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

Tutti

6 5 6 6 6 6

13

ca - ta mun - di: Do - na e - i

ca - ta mun - di: Do - na e - i

ca - ta mun - di: Do - na e - i, do - na e - i

ca - ta mun - di: Do - na e - i, do - na e - i

6 3 5 7 8 p 6 6 # 4 6 cresc. f 5 6

16

21

pp

pp

p

p

p

De - i, qui tol - lis, qui tol - lis pecca - ta mun - di:

P Solo

Do -

P Solo

Do - na e - i

p Solo

5# 2 6 6 6 6 5# 7 7 6 - 5

24

- na e - i re - qui-em, re - qui-em, re-qui-em sem - pi - ter - - - -

re - quiem, do - na e - i re - qui-em, re - quiem sem-pi - ter - - -

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

[H] # # # 2

27

f

f

nam.

nam.

f

5

6

6 $\frac{4}{3}$

29

First system of musical notation, featuring a vocal line and piano accompaniment. The piano part includes a triplet in the right hand.

Second system of musical notation, primarily piano accompaniment. It includes a forte (**f**) dynamic marking.

Third system of musical notation, primarily piano accompaniment. It includes a triplet in the right hand.

f Tutti
Lux ae - ter - na lu - ce-at e - i, Do - mine, cum

f Tutti
Lux ae - ter - na lu - ce-at e - i, Do - mine, cum

f Tutti
Lux ae - ter - na lu - ce-at e - i, Do - mine, cum

f Tutti
Lux ae - ter - na lu - ce-at e - i, Do - mine, cum

Tutti

6 6 6 5
4 4 #

8 8 8
6 6 6

8 8 8
6 6 6

6 6 6
4 4 4

Fourth system of musical notation, featuring vocal lines and piano accompaniment. It includes a forte (**f**) dynamic marking and the instruction **Tutti**. The piano part includes a triplet in the right hand.

32

San - ctis tu - is in ae - ter - - num,

San - ctis tu - is in ae - ter - - num,

San - ctis tu - is in ae - ter - - num, qui - a

San - ctis tu - is in ae - ter - - num, qui - a

6 8 7

4 4 #

3 4

34

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

47/3 6/4 7/3 6/4

36

6 6 4 6 cresc. f 5 6 6 5

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

qui - a pi - - us es,

qui - a pi - us,

qui - a pi - us es,

qui - a pi - us,

qui - a pi - - us es,

3*

39

p qui - a pi - us, **f** qui - a, qui - a pi - - us

p qui - a pi - us, **f** qui - a pi - - - us

f qui - a, qui - - a pi - - us

f qui - a qui - a, pi - - us

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

6 5 2 6 5 6 6 5 3

42 **p** **Moderato**

f Tutti

es. Re - qui-em ae - ter - - nam_____

f Tutti

es. Re - qui-em ae - ter - - nam_____

f Tutti

es. Re - qui-em ae - ter - - nam_____

f Tutti

es. Re - qui-em ae - ter - - nam_____

f Tutti

6 5 6 5 8 3 6 4 5 3

48

do - na, do - na, do - na e - - - i, Do - mi -
do - na, do - na e - i, e - i, Do - mi -
do - na, e - - - i, do - na e - i, Do - mi -
do - na, do - na e - i, do - na e - i, Do - mi -

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

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

55

f *p cresc.* *f*

f

f

p *p cresc.* *f*

p Solo

ne: Et lux per - pe - tu-a lu - ce-at e - i.

p Solo

ne: Et lux per -

p Solo

ne: Et lux per -

p Solo

ne: Et lux per - pe - tu-a lu - ce-at e - i.

p Solo *cresc.* *f*

65

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

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

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

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

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