

# Túma. Collected works.

František Ignác Antonín

**Túma**

**Messa della morte**

TumW B.1

Requiem

*S, A, T, B (solo), S, A, T, B (coro), cnto, fag, 2 clno (C), 2 trb, 2 vl, b, org*

edited by Wolfgang Esser-Skala

*Full score*



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Please report any errors or mistakes to [edition@esser-skala.at](mailto:edition@esser-skala.at).

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# Critical Report

## Abbreviations

A	alto
B	bass
b	basses
clno	clarion
cnto	cornett
fag	bassoon
org	organ
S	soprano
T	tenor
trb	trombone
vl	violin

## Sources

<b>B1</b>	<i>Library</i>	A-Wn
	<i>Shelfmark</i>	Mus.Hs.16934
	<i>Category</i>	manuscript copy (principal source)
	<i>Date</i>	1742
	<i>RISM ID</i>	600137151
	<i>License</i>	public domain
	<i>URL</i>	<a href="https://data.onb.ac.at/rec/AC14297556">https://data.onb.ac.at/rec/AC14297556</a>
	<i>Notes</i>	1 fascicle, comprising the Introitus and Kyrie (21 parts: S solo, A solo, T solo, B solo, S rip, A rip (2×), T rip, B rip, cnto, fag, clno 1, clno 2, trb 1, trb 2, vl 1, vl 2, vlc, vlne, org, maestro di cappella)
<b>B2</b>	<i>Library</i>	A-Wn
	<i>Shelfmark</i>	HK.793*
	<i>Category</i>	manuscript copy
	<i>Date</i>	1742
	<i>RISM ID</i>	not available
	<i>License</i>	public domain
	<i>URL</i>	<a href="https://data.onb.ac.at/rec/AC14289336">https://data.onb.ac.at/rec/AC14289336</a>
	<i>Notes</i>	3 fascicles, comprising the Dies irae (20 parts: S solo, A solo, T solo, B solo, S rip, A rip, T rip, B rip, cnto, fag, clno 1, clno 2, trb 1, trb 2, vl 1, vl 2, vlc, vlne, org, maestro di cappella), Offertorium (22 parts: A solo, T solo, S rip (2×), A rip (2×), T rip (2×), B rip (2×), cnto, fag, trb 1, trb 2, vl 1 (2×), vl 2 (2×), vlc, vlne, org, maestro di cappella), as well as Sanctus, Benedictus, and

Agnus Dei (22 parts: S solo, A solo, T solo, B solo, S rip, A rip, T rip, B rip, cnto, fag, clno 1, clno 2, trb 1, trb 2, vl 1 (2×), vl 2 (2×), vlc, vlne, org, maestro di cappella)

<b>B3</b>	<i>Library</i>	A-KR
	<i>Shelfmark</i>	D 41/11
	<i>Category</i>	manuscript copy
	<i>Date</i>	1740–1760
	<i>RISM ID</i>	600178674
	<i>License</i>	public domain
	<i>URL</i>	none
	<i>Notes</i>	13 parts (S, A, T, B, clno 1, clno 2, trb 1, trb 2, timp, vl 1, vl 2, vlne, org)
<b>D1</b>	<i>Library</i>	D-Dl
	<i>Shelfmark</i>	Mus.2968-D-504
	<i>Category</i>	manuscript not used for this edition
	<i>Date</i>	1890–1910
	<i>RISM ID</i>	1001167112
	<i>License</i>	public domain
	<i>URL</i>	none
	<i>Notes</i>	full score, 159 pages

## 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>
–	–	–	Tůma's requiem has long been considered incomplete, since source <b>B1</b> only comprises an Introitus and Kyrie. However, the remaining movements have been wrongly archived under shelfmark HK.793 ( <b>B2</b> ). Thus, they have been attributed to Georg Reutter the Younger (see P. Norbert Hofer's edition in <i>Denkmäler der Tonkunst in Österreich</i> , vol. 88 (1952), and his catalogue of Reutter's works, entry 46/4). Yet, <b>B1</b> and <b>B2</b> undoubtedly form the complete requiem: They share a copyist and have both been first performed on 1742-10-20, as written by the same hand on all four wrappers. In addition, bars 52ff of the Agnus Dei (S and A) cite bars 4ff of the Introitus. Concomitantly, sources <b>B3</b> and <b>D1</b> comprise all movements.
3	143 148	fag vl 2	bar in <b>B2</b> : $\text{—}$ 2nd $\text{♩}$ in <b>B2</b> : c"8

<i>Mov.</i>	<i>Bar</i>	<i>Staff</i>	<i>Description</i>
	172	cnto, vl 1, S	3rd ♩ in <b>B2</b> : d♭ <sup>4</sup> (but cf. bass figures!)
	218	vl 2	2nd ♩ in <b>B2</b> : g <sup>4</sup> -a <sup>4</sup>
	223	fag	bar in <b>B2</b> : ─
	245	trb 1, A	2nd ♩ in <b>B2</b> : f <sup>♯4</sup>
	246	fag	bar in <b>B2</b> : ─
	286	fag, org	bar in <b>B2</b> : d1.
	291-301	fag	in <b>B2</b> unison with org
4	-	-	In <b>B2</b> , the da capo of the <i>Quam olim</i> is written out in A solo, vl 1/2, org, and mdc.
	7	trb 1, A	1st ♩ in <b>B2</b> : f <sup>8</sup> .-f <sup>16</sup> -f <sup>4</sup>
	40	org	last ♩ in <b>B2</b> : e♭ <sup>4</sup>
	56	trb 2, T	The last ♩ in <b>B2</b> has been corrected to f <sup>4</sup> , but the (presumably original) e♭ <sup>4</sup> would be a more appropriate choice.
5	14	trb 2	6th/7th ♩ in <b>B2</b> : e♭ <sup>4</sup>
	24	vl 2	2nd ♩ in <b>B2</b> : f <sup>8</sup>
7	-	-	In <b>B2</b> , the da capo of the <i>Requiem</i> is written out in S, A, T, B solo, clno 1/2, vl 1/2, and org.
	22	vl 2	2nd ♩ in <b>B2</b> : d <sup>4</sup> -e <sup>♯4</sup>
	55	vl 1	2nd ♩ in <b>B2</b> : d <sup>4</sup> -d <sup>4</sup>



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# 1 Introitus

Adagio

The musical score is arranged in a system with the following parts from top to bottom:

- Cornetto**: Treble clef, 3/4 time, key signature of two flats. Rest.
- I Trombone**: Treble clef, 3/4 time, key signature of two flats. Rest.
- II Trombone**: Treble clef, 3/4 time, key signature of two flats. Rest.
- Fagotto**: Bass clef, 3/4 time, key signature of two flats. Rest.
- Clarino I, II con sordino in C**: Treble clef, 3/4 time, key signature of two flats. Rest.
- I Violino**: Treble clef, 3/4 time, key signature of two flats. Starts with a piano (*p*) dynamic. Melody: quarter note G4, eighth notes A4-B4, quarter note C5, quarter note B4, eighth notes A4-G4, quarter note F4.
- II Violino**: Treble clef, 3/4 time, key signature of two flats. Starts with a piano (*p*) dynamic. Melody: quarter rest, quarter note G4, eighth notes A4-B4, quarter note C5, quarter note B4, eighth notes A4-G4, quarter note F4.
- Soprano**: Treble clef, 3/4 time, key signature of two flats. Rest.
- Alto**: Treble clef, 3/4 time, key signature of two flats. Rest.
- Tenore**: Treble clef, 3/4 time, key signature of two flats. Rest.
- Basso**: Bass clef, 3/4 time, key signature of two flats. Rest.
- Organo e Bassi**: Bass clef, 3/4 time, key signature of two flats. Starts with a piano (*p*) dynamic and a *Solo* marking. Melody: quarter note G2, quarter rest, eighth notes A2-B2, quarter note C3, quarter note B2, eighth notes A2-G2, quarter note F2. Below the staff are figured bass figures: 6, 7, 6, 6, 5, 4, 2, —, b.

3

Three measures of whole rests in all staves.

Empty treble clef staff.

Two staves of piano introduction. The upper staff contains a melodic line with trills (tr) and a fermata. The lower staff contains a bass line with eighth notes and a fermata.

Vocal line starting with a whole rest and ending with a note. *P Solo*  
Re - qui -

Vocal line starting with a whole rest and ending with a note. *P Solo*  
Re - - - qui -

Empty treble clef staff.

Empty bass clef staff.

Basso continuo line with figured bass notation: 6 5, 9 b, 8 -, 7 4, 6 5, 4 -, 5 -, 4 | 6 6, 7 6

6

em ae - ter - - nam, ae - ter - - - - - nam

em ae - ter - - nam, ae - ter - - - - - nam

10

*p* Solo

*p* Solo

14

*f*

*f*

*f*

*f*

*f*

*f* *Tutti*

do - na e - is, Do - mine, do - na e - is,

*f* *Tutti*

do - na e - is, Do - mine, do - na e - is,

*f* *Tutti*

- - - nam do - na e - is, Do - mine, do - na e - is,

*f* *Tutti*

- - - nam do - na e - is, Do - mine, do - na e - is,

*f* *Tutti*

$\frac{6}{5}$   $\frac{6}{5}$   $\frac{4}{4}$   $\frac{4}{4}$   $\frac{4}{4}$   $\frac{4}{2}$   $\frac{6}{6}$   $\frac{6}{3}$   $\frac{6}{5}$

18

Do - mine, do - na, do - na e - is, Do - mi - ne:

Do - mine, do - na, do - na e - is, Do - mi - ne:

Do - mine, do - na, do - na e - is, Do - mi - ne:

Do - mine, do - na, do - na e - is, Do - mi - ne:

6 - 9 8 7 7 4 # p Solo | 6

22

*P* Solo  
Et

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

25

Four staves of piano accompaniment for measures 25-28. The top two staves are the right hand (treble and alto clefs), and the bottom two are the left hand (treble and bass clefs). The music is in a key with two flats and a 3/4 time signature. Measures 25-28 contain whole rests for all parts.

Single staff of piano accompaniment for measure 29, containing a whole rest.

Two grand staff systems of piano accompaniment for measures 30-33. Measures 30-33 contain whole rests for all parts.

*p* Solo

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

A single staff of music for a vocal line in measure 34. It begins with a piano (*p*) dynamic and a 'Solo' marking. The melody is in a key with two flats and 3/4 time. The lyrics are 'Et lux per - pe - tu - a lu - ce - at, lu - ce - at e - is,'.

*p* Solo

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

A single staff of music for a vocal line in measure 35. It begins with a piano (*p*) dynamic and a 'Solo' marking. The melody continues from the previous measure. The lyrics are 'Et lux per - pe - tu - a lu - ce - at,'.

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

A single staff of music for a vocal line in measure 36. The melody continues. The lyrics are 'lux per - pe - tu - a lu - ce - at e - is,'.

*p* Solo

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

A single staff of music for a vocal line in measure 37. It begins with a piano (*p*) dynamic and a 'Solo' marking. The melody continues. The lyrics are 'Et lux per - pe - tu - a lu - ce - at,'.

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

A single staff of piano accompaniment for measure 38. The music is in a key with two flats and 3/4 time. The lyrics 'Et lux per - pe - tu - a lu - ce - at,' are written below the staff.

10 7 6 6 10 10  
9 8 # 5 5 9 8 6





33

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

*f* Tutti  
et lux per - pe - tu - a lu - ce - at e - is, et lux per -

8  
- tu - a, et lux per - pe - tu - a lu - ce - at, lu - ce - at e - is,

*f* Tutti  
et lux per - pe - tu - a lu - ce - at, lu - ce - at e - is, et lux per -

9 4 - 6 4 4/2 [8 6 5 -] 7/2 6 7 b6 7 [b] b 4/2 6 [6]

37

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

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

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

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

7 6 7 4 4 p [6] 7 6 5 4 3 2 6 5

Larghetto

41

*p* Solo

a - lu - ce - at e - is. Te de - cet hy - mnus, hy - mnus, De - us, in Si -

- ce - at e - is.

- ce - at, lu - ce - at e - is.

*p* Solo

a lu - ce - at e - is. Te de - cet hy - mnus, De - us, in Si -

*p* Solo

9 8 7 6 5 4 5 4 5 4 5 4 3 5 4 b7 6 7

47

on,  
te de-cet hy-mnus, hy-mnus, De - us,

on,  
te de - cet hy - mnus, De-

*f*  $\frac{4}{2}$  6  $b5$  6 [5] *p* 4 3  $\frac{5}{2}$   $b7$

55

in Si - on, et ti - bi red - de-tur, red-de-tur vo-tum, vo - tum, \_\_\_\_\_ vo -

us, in Si - on, et ti - bi red-de-tur, red - de-tur vo - tum, vo-tum, vo - - -

6 [7] *f* 6 *p* [6] [6] 9 [5] 9 [5]

64

- tum in Ie - ru - sa - lem, et ti - bi red - de - tur, et ti - bi red - de - tur  
 - tum in Ie - ru - sa - lem, redde - tur votum, redde - tur

*f* *p*

9 [5] 2 6 b5 b4 3 6 5 4 4

72

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

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

[6] 9 ♭ ♭9 [5] 9 [♭5] *f*  $\frac{4}{2}$  ♭6



80

*p* Solo  
Ex - au - di o-ra-ti - o-nem me - am,

*p* Solo  
Ex - au - di o-ra-ti - o - nem me - am,

6  
b5

4 3 *p* b6

b4 2 6 b 8 7 b6 5 - b [6] [5] 6 -

91

*f*

ex - au - di o-ra-ti - onem, o-ra-ti - o - nem me - am.

*f* Tutti

Ad te

*f* Tutti

7 6 5 - b 4 2 b 4 2 6 5 - 9 8 4 4 7 6 4 *f* Tutti

102

*f*

*f*

*f*

*f*

*f*

*f* Tutti

Ad te o - mnis, omnis ca - ro ve - ni - et, ad te, ad

*f* Tutti

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

*f* Tutti

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

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

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

3 2 b - 5 2 6 5 -

111

te o-mnis ca-ro, o-mnis ca - ro, o - mnis ca - ro ve - ni - et.

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

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

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

2 6 b b5 6 b5 [2] 7 6 b5 9 [5] b6 4 b7 6 5 4 2 [6] [5]

122

[Adagio]

125

Piano accompaniment for measures 125-128. The grand staff consists of two treble clefs and one bass clef. The music is in a key with two flats (B-flat and E-flat) and a common time signature. The first two measures contain whole rests in all staves. The last two measures contain whole rests in the bass staff and whole notes in the treble staves.

Empty treble clef staff for measures 125-128.

Piano accompaniment for measures 125-128. The grand staff consists of two treble clefs and one bass clef. The music is in a key with two flats (B-flat and E-flat) and a common time signature. The first two measures contain trills in the treble staves and eighth-note patterns in the bass staff. The last two measures contain whole rests in all staves.

Vocal line for measures 125-128. The staff is in a key with two flats (B-flat and E-flat) and a common time signature. The lyrics are: "Re - qui - em ae - ter - nam, ae - ter -". The music features a *P Solo* marking and includes a trill in the first measure.

Vocal line for measures 125-128. The staff is in a key with two flats (B-flat and E-flat) and a common time signature. The lyrics are: "Re - qui - em ae - ter - nam, ae - ter -". The music features a *P Solo* marking and includes a trill in the first measure.

Empty treble clef staff for measures 125-128.

Empty bass clef staff for measures 125-128.

Piano accompaniment for measures 125-128. The staff is in a key with two flats (B-flat and E-flat) and a common time signature. The music is written in figured bass notation. The figures are: 7, 6/5, 4, 5, 4, 6, 7, 6, 7, 6, [6], 6/5, 4, 6, b6, 5.

129

The musical score consists of several staves. At the top, there are four staves for piano accompaniment (treble and bass clefs). Below these are three vocal staves. The lyrics are:

- - - nam  
 - - - nam  
 Re - qui - em ae -  
 Re - qui - em ae -

The score includes dynamic markings such as *p* and *Solo*, and trills (*tr*). The bottom staff contains figured bass notation:

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

133



137

Piano accompaniment for the first system, including grand staff and bass line.

Piano accompaniment for the second system, including grand staff and bass line.

Piano accompaniment for the third system, including grand staff and bass line.

e - is, Do - mine, do - na e - is, Do - mine, do - na, do - na e - is, Do - mi - ne:

e - is, Do - mine, do - na e - is, Do - mine, do - na, do - na e - is, Do - mine:

e - is, Do - mine, do - na e - is, Do - mine, do - na, do - na e - is, Do - mi - ne:

e - is, Do - mine, do - na e - is, Do - mine, do - na, do - na e - is, Do - mi - ne:

Piano accompaniment for the fourth system, including grand staff and bass line.

4/2 6 6 6 6 9 8 7 7 4 #  
2 3 5 [45] 4

142

**p** Solo

6 7 6 6 5 4 3 2 4 6 9 8

145

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

Et lux per -

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

Et lux per -

7 #      6 5 4 5 #      10 9 8      7 #      6 5 #      6 5

149

*f* Tutti  
et lux per - pe - tu-a

pe - tu-a lu - ce - at, lu - ce - at e - is,

*f* Tutti  
et lux per - pe - tu-a,

pe - tu-a lu - ce - at, lu - ce - at, lu - ce - at e - is,

*f* Tutti

10 9 — 8 6

8 7 4  
b6 5 -  
b -

7 6 4

12 10 7 6

153

lu - ce - at e - - - is, lu - ce - at e - - - -

*f* Tutti  
et lux per - pe - tu - a lu - ce - at e - is,

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

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

7 ♭6 7 8 9 - 10 9 ♭ - 6 4 6 4 [8 7] ♭4 6 7 ♭6 7 ♭

6 4 6 4 [8 7] ♭4 6 7 ♭6 7 ♭

♭ 2 6 5 2

157

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

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

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

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

2 6 [6] 7 6 7 4 4 p [6] 7 6 5 3

161

Piano accompaniment for the first system, measures 161-163. The music is in 4/2 time and B-flat major. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady bass line with quarter notes.

An empty vocal line for the first system, measures 161-163.

Piano accompaniment for the second system, measures 161-163. The right hand continues the melodic development with more complex rhythmic patterns, including sixteenth-note runs.

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

Vocal line for the second system, measure 161. The melody begins with a half note 'a' followed by eighth notes for 'et lux per - pe - tu - a'.

a lu - ce - at, lu - ce - at e - is.

Vocal line for the second system, measure 162. The melody continues with quarter notes for 'a lu - ce - at, lu - ce - at e - is.'

lu - ce - at, lu - ce - at, lu - ce - at e - is.

Vocal line for the second system, measure 163. The melody continues with quarter notes for 'lu - ce - at, lu - ce - at, lu - ce - at e - is.'

- - - tu - a lu - ce - at e - is.

Vocal line for the third system, measure 161. The melody begins with a half note '-' followed by eighth notes for '- - - tu - a lu - ce - at e - is.'

Piano accompaniment for the third system, measures 161-163. The left hand features a rhythmic pattern of eighth notes in the first measure, followed by quarter notes.

4/2 - - 6/5 9 8 7 6 5 4 5 4

## 2 Kyrie

**[Andante]**

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f* **Tutti**

*f* **Tutti**

*f* **Tutti**

*f* **Tutti**

*f* **Tutti**

*f* **Tutti**

*f* **Tutti**

*f* **Tutti**

*f* **Tutti**

**Solo** *p*

*p*

6 9 5 4 6 6 6 5 4

Solo 6 4 6 6 6 6 4



6

The score consists of several systems. The first system shows a grand staff with four staves (two treble and two bass) and a single treble staff below it. The piano part is mostly silent, with dynamics *f* starting in the fifth measure. The vocal line begins in the fifth measure with the lyrics "Ky - ri - e e - lei - son, e -".

The second system continues the piano accompaniment and vocal line. The piano part has dynamics *f* and *f*. The vocal line continues with "son, e - lei - son, e - lei - son, e - lei - son." and "Ky - ri - e e - lei -".

The third system features a *p* Solo section for the piano part, followed by a *f* Tutti section. The vocal line continues with "e - lei - son, e - lei - son, e - lei - son." and "Ky - ri - e e - lei - son, e -".

The fourth system continues the *f* Tutti section for both piano and voice. The vocal line ends with "Ky - ri - e e - lei - son, e -".

The fifth system shows the piano accompaniment with figured bass notation: ♭, 6, ♮6 5, 7, [6], 6, #, 5, #, 6, #, Tutti, [# 6], [9] ♮5 6 6, ♮.

12

*p* Solo

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

- son.

*p* Solo

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

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

Solo *p*

6 # 6 [6] 4] 6 b6 [45] # 6 6 [6]

18

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f* *Tutti*

*f* *Tutti*

*f* *Tutti*

*f* *Tutti*

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

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

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

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

[7 6 5] | [4 *f* 6] | *Tutti* | 6 9 5 4 6 6 | 6 4 | 6 6 6

[Tempo deest]

24

leison, e-lei - - - - son.

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

*p* Solo

Christe e-

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

*p* Solo

Christe e-leison, e - lei - son,

6 ♯ 4 4 *tasto solo*

*p* Solo 6 7 6 7 # [6 7]

30

Measures 30-33 of the piano accompaniment. The Grand Staff (treble and bass clefs) and the Bass Staff (bass clef) are shown. The notes are mostly whole rests, indicating a silent accompaniment for these measures.

A single treble clef staff with whole rests for measures 30-33.

Measures 30-33 of the piano accompaniment. The Grand Staff (treble and bass clefs) is shown. The notes are mostly whole rests.

A single treble clef staff with whole rests for measures 30-33.

Measures 30-33 of the vocal line. The lyrics are: lei-son, e-lei - son, e-lei - son, e-lei - son, e-lei - son, e-lei - son, e-lei - son. The melody is written in a treble clef with a key signature of two flats and a common time signature.

Measures 30-33 of the bass line. The notes are written in a bass clef. Below the staff is figured bass notation: 6 7# 6 45 4 # b 4 b 4 45 6 5 6 5.



39

6

6

7

4

3

6

10

9

8

6

5

4

3

#

44

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

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

6 # 6 6 6 5 # [6 5] 9 8 4 # f 6 [6] 6 [6] 5



49

Andante

55

*f*

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

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

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

*f* Tutti

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

5 6 - b6 [6] 4 6 4 b6 [3] b4 6 7 b6 5 6 4 5 -

4 4 2 45 4 4 6 7 4 4 4 4 #

61

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

[6] 4 6 6 6 6 6 6 #10 6 - 5 - 4 b  
 9 8 5 4 #

66

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

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

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

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

[6 -] 4 6 4 b 5 6 4 6 # 5 4 6 4 4 5 6 5 4 - 5 4 6 5 - 2 5 4 6 5 - 3

72

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

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

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

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

tasto solo

$\frac{4}{2}$  -  $\frac{4}{6}$   $\frac{4}{4}$   $\flat$        $\frac{4}{4}$   $\frac{6}{4}$  -  $\frac{4}{6}$   $\frac{6}{5}$   $\frac{6}{5}$        $\frac{4}{4}$   $\frac{6}{4}$        $\frac{7}{4}$   $\frac{6}{4}$   $\frac{4}{4}$

78

son, e-lei - son.

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

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

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

### 3 Sequentia

Adagio

The musical score is arranged in systems. The top system includes Canto (canto), Trumpets 1 and 2 (trb), Trombones 1 and 2 (trb), and Bassoon (fag). The second system includes Clarinets 1 and 2 (clno), Violins 1 and 2 (vl), Soprano (S), Alto (A), Tenor (T), and Bass (B). The bottom system includes Organ (org b). The organ part features a solo section with figured bass notation:  $f$  Solo,  $\sharp 7$   $\frac{5}{4}$ ,  $\flat 6$   $\frac{4}{2}$ ,  $\flat 4$ ,  $\flat 6$ ,  $\sharp 6$   $\frac{5}{4}$ , and  $\flat 4$ . The organ concludes with  $f$  Tutti.

Key markings include  $f$  (forte) and  $f$  Tutti. The vocal parts (Soprano, Alto, Tenor, Bass) have the lyrics "Di-es" at the end of the piece. The organ part includes a  $tr$  (trill) marking in the violin part and a  $\flat$  (flat) marking in the organ part.

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

7  
 5  
 9 8  
 4 10 10  
 5 6 5 6 6 [6]



12

vil-la: Te - ste Da-vid cum Si-by-l-la, cum Si - byl - - la.

vil-la: Te - ste Da-vid cum Si-by-l-la, te-ste Da-vid cum Si - byl - la.

vil-la: Te - ste Da-vid cum Si - byl-la, teste David cum Si - byl-la, cum Si - byl - la.

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

5 3 6 6 4 6 7 [b]6 5 - # Solo

4 3 [b] 4 #

19

Quantus

Quantus tre - - -

Tutti

7  
5  
4

6  
4  
2

4  
b

6

6  
5  
#

1 1 1 1 2

24

28 *Allegro*

dex est venturus, quando iu - dex est ven - tu - rus, cuncta, cun - cta stricte, cuncta, cun - cta stricte,

dex est venturus, quando iu - dex est ven - tu - rus, cuncta, cun - cta stricte, cuncta, cun - cta stricte,

dex est venturus, quando iu - dex est ven - tu - rus, cuncta, cun - cta stricte, cuncta, cun - cta stricte,

dex est venturus, quando iu - dex est ven - tu - rus, cuncta, cun - cta stricte, cuncta, cun - cta stricte,

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

33

cun-cta, cun-cta stricte, cun-cta, cun-cta stricte dis-cus - su - - - rus.

cun-cta, cun-cta stricte, cun-cta, cun-cta stricte dis-cus - su - - - rus.

cun-cta, cun-cta stricte, cun-cta, cun-cta stricte dis-cus - su - - - rus.

cun-cta, cun-cta stricte, cun-cta, cun-cta stricte dis-cus - su - - - rus.

4 6 46 b b 6 5 5 6 4 5 -

Tuba mirum · Largo

37

*p* Solo

*p* Solo

Tu - ba mi - rum, mi - rum spar - gens so - num,

*p* Solo

b ♯6 6 [b] 4/2 6 [b] 4/2 6 [b] 6 5 [b] -

44

Piano accompaniment for measures 44-50. The right hand features a melodic line with trills in measures 48 and 49. The left hand provides a steady bass line.

Empty treble clef staff for measure 44.

Empty grand staff for measures 45-50.

Empty treble clef staff for measure 44.

Vocal line for measure 44, ending with the lyrics "tu-ba".

Empty treble clef staff for measure 44.

Empty bass clef staff for measure 44.

Basso continuo line for measures 44-50 with figured bass notation: ♯ - 6 ♭ 6 6 5 ♯ 7 6 ♭ 4 ♯

51

mi - rum, mi - rum spar - gens so - num per se - pul - cra re - gi - o - num co - get,

b 2 6 [b] b6 [b5] b6 [b5] b6 b5 b6 b5 [b]6



58

Piano accompaniment for the first system, measures 58-64. The right hand features a trill in measures 61-62. The left hand is mostly silent.

Empty treble clef staff.

Empty grand staff (treble and bass clefs).

Empty treble clef staff.

co - get, co - get o - mnes an - te thro - num, tu - ba mi - rum, mi -

Empty treble clef staff.

Empty bass clef staff.

[b5] [b6] b [b]7 6 5 [6 5] 4 b6 6 [b] 4 4

65

rum spar-gens so-num per se-pul - - cra re-gi - o - -

2 6 [b4] 6 b 2 6 [b] 6 [b]5 b 4 6 5

73

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

$\flat$   $\sharp$   $\sharp$  7 6  $\flat$  [ $\flat$ 6  $\sharp$ 4 2 6 5  $\flat$  6  $\flat$ 6  $\sharp$ 5]  $\flat$  2 6  $\flat$

81

Piano accompaniment for measures 81-87. The right hand features a melodic line with trills in measures 85 and 86. The left hand provides a steady bass line.

Empty musical staff.

Empty musical staff.

Empty musical staff.

Empty musical staff.

Empty musical staff.

Empty musical staff.

Bass line for measures 81-87 with figured bass notation below.

6 [b]5 b - 6 6 5 4 7 6 [b] 4 4 b

*p* Solo  
Mors stu-

88

Piano accompaniment for measures 88-95, consisting of five staves (treble and bass clefs) with rests.

Vocal line for measures 88-95, consisting of a single staff with rests.

Piano accompaniment for measures 96-103, featuring a melodic line in the right hand and a bass line in the left hand, both starting with a piano (*p*) dynamic.

Vocal line for measures 96-103, consisting of a single staff with rests.

Vocal line for measures 104-111, consisting of a single staff with rests.

pe-bit, stu - pe - bit, stu - pe - bit, stu-

Piano accompaniment for measures 104-111, featuring a melodic line in the right hand and a bass line in the left hand, with a piano solo (*p Solo*) marking.

Mors stu - pe-bit, stu - pe - bit, stu-

Piano accompaniment for measures 112-119, featuring a melodic line in the right hand and a bass line in the left hand.

 $\frac{4}{2}$   
2

6

 $\frac{4}{6}$ 

[4]

b

 $\frac{4}{2}$   
2

6

4

- 6

 $\frac{4}{2}$   
2

6

6

96

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

pe - bit et na - tu - ra, cum re - surget cre - a - tu - ra,

6 5 5 6 6 6 5 # [2]

103

The musical score consists of several staves. At the top, there are four staves for piano accompaniment (two grand staves). Below these are three vocal staves. The first vocal staff is a soprano line with lyrics: "iu - di - can - ti re - spon - su - ra, re - spon - su - ra." The second vocal staff is an alto line with lyrics: "iu - di - can - ti re - spon - su - ra." The third vocal staff is a bass line with lyrics: "iu - di - can - ti re - spon - su - ra." The piano accompaniment includes a grand staff with treble and bass clefs, and a separate bass line. The lyrics are written below the vocal staves. At the bottom of the page, there are figured bass notations: 6, [5 6 5], 7, [6], b, b, 2, 6, b.

111

Li - ber scri - ptus profe - re - tur, in quo to - tum conti - ne - tur, un - de mun - dus

6 6 4 5 b6 [b6] 6 6 [b] b4 2 6 [b6] 4 2



119

The musical score for page 119 consists of several parts:

- Piano Accompaniment:** A grand staff with three staves (treble, middle, and bass clefs) and a separate bass clef staff below. The piano part includes a complex rhythmic pattern in the right hand and a more melodic line in the left hand.
- Vocal Line:** A single staff with a treble clef and a key signature of two flats. The lyrics "iu - di - ce - tur." are written below the notes.
- Guitar Chord Diagrams:** A series of chord diagrams for guitar, located at the bottom of the page. The diagrams are:
  - 7<sup>b</sup> (F7b9)
  - b (Bb)
  - b (Bb)
  - [b]9 8 (Bb9)
  - [9] 7<sup>b</sup> (Bb9)
  - b (Bb)
  - b (Bb)
  - b 7<sup>b</sup> 2 (Bb7b9)
  - [6] b (Bb6)

127

Iudex ergo · [Tempo deest]

*f*  
*f* Tutti  
*f*

*f*  
*f*

*f*  
*f*

*f* Tutti  
Iu - dex er - go cum se - de -

*f* Tutti  
Iu - dex er - go cum se - de -

*f* Tutti  
Iu - dex er - go cum se -

*f* Tutti  
Iu - dex er - go cum se -

*f* Tutti  
[6] [6] 4 [b] 4 4 1 [4]

132

de - - - bit, iu - dex er - go cum se -

de - - - bit, iu - dex er - go cum se -

de - - - bit, iu - dex er - go cum se - de -

de - - - bit, iu - dex er - go cum se -

6 6| 6 46 |6 6| b #

136

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

de - - - bit, ap - pa - re-bit, ap - pa - re-bit: Nil in - ultum re - ma-

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

de - - - bit, ap - pa - re-bit, ap - pa - re-bit: Nil in - ultum re - ma-

6 6 6 6 [6] 6 # 4 4 6 [b]5

140

## Quid sum miser · Andante

ultum re - mane-bit, nil in - ultum re-ma-ne-bit, re-ma - ne - - - bit.

ne-bit, nil in - ultum re - ma-ne-bit, nil in-ultum re-ma - ne - - - bit.

ne-bit, nil in - ultum re-ma-ne-bit, re-ma - ne - - - bit.

ne-bit, nil in - ultum re - ma-ne-bit, nil in-ultum re - ma - ne - - - bit.

♭ 4 6 6 5 9 8 7 7 6 5 - # Solo 6

145

153

ctu - rus? Quem pa - tro - num ro - ga - tu - rus cum vix iu - stus, cum vix

# 6  $\flat$  6  $\flat$  - 6  $\flat$  6  $\flat$  6  $\flat$  6  $\flat$  5  $\flat$  6

161

iu-stus sit — se-cu - rus?

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



169 Rex tremendæ · Grave

*f*

*f*

*f*

*f*

*f*

*f* Tutti

Rex tremen - dae ma - ie - sta - tis, qui sal - van - dos salvas gra - tis, qui sal - van -

*f* Tutti

Rex tremen - dae ma - ie - sta - tis, qui sal - vandos salvas gra - tis, qui sal -

*f* Tutti

Rex tremen - dae ma - ie - sta - tis, qui sal - van - dos salvas gra - tis, qui sal - van -

*f* Tutti

Rex tremen - dae ma - ie - sta - tis, qui sal - vandos salvas gra - tis, qui sal -

*f* Tutti

6  $\frac{6}{b4}$  7  $\frac{7}{b4}$  5  $\frac{5}{3}$   $\frac{4}{6}$   $\frac{b6}{4}$   $\frac{b7}{5}$  6  $\frac{9}{4}$  8  $\frac{8}{b}$  6  $\frac{b6}{4}$   $\frac{4}{b2}$

174

- dos salvas gra-tis: Sal - va me, fons pi-e -

vandos salvas gra-tis: Sal - va me, fons pi-e - ta - tis, fons

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

vandos salvas gra-tis: Sal - va me, fons pi-e - ta - - tis, salva me, fons pi - e -

b7 6 9 8 3 5 b3 [b]4 6 8 5 6 7 b6 5 b b4 2 6 6  
5 [b]

179 **Recordare · Largo**

ta - - tis. *p* Solo Re - cor - da - re, re - cor - da - re Ie - su

pi - e - ta - tis.

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

ta - - tis.

*p* Solo

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

186

pi - e, quod sum cau - sa, causa tu - ae vi - ae: Ne me per - das,

quod sum cau - sa, quod sum causa tu - ae vi - ae: Ne me per - das il - le di - e, ne me

b b [b5]  $\frac{6}{[b]4}$   $\frac{5}{3}$  b 6 b5 [b]

194

ne me per-das, ne me per-das il - la di - e.  
 per-das il-le di-e, ne me perdas, ne me per-das il - la di - e.  
 Quaerens me, se - di - sti

*p*  
*p*  
*p* Solo

6  
 5  
 [b]  
 [6]  
 b10  
 9 8  
 7  
 4  
 b5  
 6  
 5  
 [b]  
 [4]  
 [b]  
 [b]  
 2

202

las - sus: Re - de - mi - sti cru - cem pas - sus: Tan-tus la -

6 6  $\frac{4}{6}$  [b5] 4  $\frac{4}{2}$  2

209

The musical score consists of a piano accompaniment and a vocal line. The piano part is written in a grand staff (treble and bass clefs) with a key signature of one flat (B-flat). The vocal line is written in a single staff with a treble clef and a key signature of one flat. The lyrics are: "bor, tan-tus la - - bor, tan-tus la - bor non sit\_ cas - sus."

The piano accompaniment features a steady eighth-note bass line in the left hand and a more complex melodic line in the right hand, including a triplet of eighth notes in the second measure. The vocal line is mostly rests, with a few notes in the final measure of the system.

The lyrics are: bor, tan-tus la - - bor, tan-tus la - bor non sit\_ cas - sus.

The piano accompaniment includes the following figured bass notation:

6  $\begin{matrix} [b6] \\ 4 \\ b2 \end{matrix}$  6  $\begin{matrix} [b]5 \\ - \end{matrix}$   $\begin{matrix} b6 \\ 5 \end{matrix}$   $\begin{matrix} [b5] \\ 4 \\ \# \end{matrix}$  7  $\begin{matrix} [b5] \\ 5 \\ \# \end{matrix}$

217 Iuste Iudex · [Tempo deest]

*f* Tutti  
 Iu - ste iu-dex, iu dex ul - ti - o - nis, donum fac remis - si - o-nis, an-te diem, an - te

*f* Tutti  
 Iu - ste iu-dex, iu dex ul - ti - o - nis, donum fac remis - si - o-nis, an-te diem, an - te

*f* Tutti  
 Iu - ste iu-dex, iu dex ul - ti - o - nis, donum fac remis - si - o-nis, an-te diem, an - te

*f* Tutti  
 Iu - ste iu-dex, iu dex ul - ti - o - nis, donum fac remis - si - o-nis, an-te diem, an - te

*f* Tutti Solo Tutti  
 6 7 6 # 6 9 8 4 4 6 [46 6]



## Ingemisco · Grave

222

The musical score is written for voice and piano. It begins with a piano introduction in the left hand, marked *p* Solo, consisting of a series of chords and a melodic line in the right hand. The vocal part enters with the lyrics "di-em ra-ti-o - nis." in a low register. The piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand. The score includes a variety of musical notations such as rests, notes, and dynamic markings.

di-em ra-ti-o - nis.

*p* Solo

di-em ra-ti-o - nis. In-ge - mi - sco, in-ge - mi - sco, tamquam re - us: Culpa ru - bet vultus

di-em ra-ti-o - nis.

di-em ra-ti-o - nis.

5 7 4 4 Solo 4 4 *p* [b]7 5 [9 8] 4 4

Qui Mariam · Andante

228

234

di - sti, mi-hi quoque, mi-hi quoque spem *tr* de-di - sti.

*P Solo*  
 Preces me-ae non sunt dignae: Sed tu bo - nus fac be-nigne, ne per-

4      b      4      6      [6] 4      6      6      6 [b]

238

b6 6      4 3 5 6 6 b5      6 5 [h] 6      6 5 3      f Tutti 6 6

243

Oro supplex · [Tempo deest]

First system of piano accompaniment. It consists of a grand staff (treble and bass clefs) and a separate bass line. The music is in 3/4 time, with a key signature of two flats. The grand staff contains a complex rhythmic pattern of eighth and sixteenth notes. The bass line provides a steady accompaniment. A 'Solo' marking is present in the right hand of the grand staff.

An empty musical staff, likely for a vocal line that is not present in this section.

Second system of piano accompaniment, continuing the musical texture from the first system. It features similar rhythmic patterns and accompaniment.

Vocal line with lyrics: dictis, flam mis a-cribus ad - dictis, vo - ca me, vo - ca me cum be - ne - di - ctis.

Vocal line with lyrics: dictis, flam mis a-cribus ad - dictis, vo - ca me, vo - ca me cum be - ne - di - ctis.

Vocal line with lyrics: dictis, flam mis a-cribus ad - dictis, vo - ca me, vo - ca me cum be - ne - di - ctis.

Vocal line with lyrics: dictis, flam mis a-cribus ad - dictis, vo - ca me, vo - ca me cum be - ne - di - ctis.

Third system of piano accompaniment. It includes a grand staff and a bass line. The music concludes with a 'Solo' marking and specific fingering instructions: # 6 # 6 [9 8] 6 # 6 # 6 4 #. The grand staff also includes the word 'Solo'.

249

Piano accompaniment for measures 249-256. The score consists of four staves: two for the right hand (treble and alto clefs) and two for the left hand (bass and tenor clefs). The music is in a key with two flats (B-flat and E-flat) and a 3/4 time signature. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes.

An empty treble clef staff, likely for a vocal line or a secondary melodic line.

An empty grand staff consisting of two staves (treble and bass clefs) with a brace on the left, likely for a second piano accompaniment or a different instrument.

An empty treble clef staff.

An empty treble clef staff.

An empty treble clef staff.

An empty bass clef staff.

A single bass line for measures 249-256, showing the notes and fingerings for the left hand.

7 6      6 5      [5]      ♭4      ♯      5      [46]      ♯5      ♯      6 5      5      9 8

4 4      ♯      [♭]      ♭           [♭]      4 4      ♯           4 4      4 3

257

*p* Solo

O - ro sup - plex et ac - cli - nis, cor con - tri - tum

*p* Solo

O - ro sup - plex et ac - cli - nis, cor con - tri - tum qua - si

*p* Solo

O - ro sup - plex et ac - cli - nis, cor con - tri - tum

# 6 7 6 6 5 6 7 6 6 5 5 b4 b 6 5 [b]

265

[46]  
4  
b

6  
[b]

b10 -  
9 8

4 3

b6 [45]  
#

[5] 6

7 6  
[4 -]

[6 -] [45] b3 4)



273

*f*  
*Tutti*  
*Tutti*

*f*  
*f*

*f* *Tutti*  
La - cry - mo - sa, la - cry - mo - sa di -

*f* *Tutti*  
La - cry - mo - - - - sa di - es

*f* *Tutti*  
La - cry - mo - - - - sa di - es

*f* *Tutti*  
La - cry - mo - - - - sa di - es

6 [45 #] 45 2 # 1 *Tutti* 7 6 5 4 45 46 6

281

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

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

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

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

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

288

can - dus ho - mo re - us:

can - dus ho - mo re - us:

can - dus ho - mo re - us:

can - dus ho - mo re - us:

Solo

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

Huic ergo · Adagio

296

*f*  
*f Tutti*  
*f Tutti*  
*f*

*f*

*f*  
*f*

*f Tutti*  
Hu - ic er - go par - ce,

*f Tutti*  
Hu - ic er - go par - ce,

*f Tutti*  
Hu - ic er - go par - ce,

*f Tutti*  
Hu - ic er - go par - ce,

*f Tutti* 5

[46  
4+  
b]    [45]  
#

6 5    5    9 8  
4 #    4 3

[8 7] #  
6 5

Dona eis · Andante

304

Piano accompaniment for the first system, including treble and bass staves.

Piano accompaniment for the second system, including treble and bass staves.

Piano accompaniment for the third system, including treble and bass staves.

par - ce, par - ce De-us, pi - e Je - su Do - mi - ne,

par - ce, par - ce De-us, pi - e Je - su Do - mi - ne,

par - ce, par - ce De-us, pi - e Je - su Do - mi - ne, do - na e - is re - qui - em, a - -

par - ce, par - ce De-us, pi - e Je - su Do - mi - ne, do - na e - is re - qui -

Piano accompaniment for the fourth system, including treble and bass staves with figured bass: 6 6 4 6 4 7 6 4 3 3 6 5 4 [b]3

311

$\flat 6$   $\flat$   $\frac{5}{2}$   $6$   $5$   $\frac{\flat 6}{4}$   $- 6$   $\flat$   $\frac{4}{2}$   $6$   $\flat$   $\frac{\flat 6}{\flat}$   $6$   $\flat$   $\frac{6}{5}$   $\flat$   $\frac{6}{4}$   $5$   $-$   $\frac{7}{4}$   $\frac{\flat 6}{4}$   $6$   $\frac{6}{4}$   $9$   $8$

317

Piano accompaniment for the first system, including treble and bass staves.

Chordal accompaniment for the first system.

Piano accompaniment for the second system, including treble and bass staves.

do - na e - is re - quiem, a - men, a - men, do-na e - is, do-na e - is, do-na e - is

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

- men, a - - - men, a - men, do-na e - is, do-na e - is, do-na e - is,

em, a - - - men, a - men, a - men, do - na e - is, do-na e - is, do-na

Piano accompaniment for the fifth system, including treble and bass staves.

4 4 - b 4 6 6 5 b 4 7 6 4 4 6 [6] b 6 6 [b] 6 [6]

323

re - quiem, a - - - men, do - na e - is re - qui -

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

do - na e - is re - - - qui - em, do - na e - is re - quiem, re - qui - em, a - men, a -

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

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



329

The first system of the score shows the piano introduction. It consists of four staves: two for the right hand (treble and alto clefs) and two for the left hand (treble and bass clefs). The music is in a minor key with a 3/4 time signature. The right hand features a melodic line with grace notes and slurs, while the left hand provides a rhythmic accompaniment with eighth and sixteenth notes.

The second system continues the piano introduction. The right hand has rests in measures 6 and 7, followed by chords in measures 8, 9, and 10. The left hand continues its accompaniment.

The third system continues the piano introduction. The right hand has a melodic line with trills (tr) in measures 11 and 12. The left hand continues its accompaniment.

The first vocal line begins in measure 1. The lyrics are: "em, a - - men, do - na e - is re - - quem, a - men." The notes are mostly quarter and eighth notes with some rests.

The second vocal line continues the lyrics: "re - quem, a - - men, do - na e - is, do - na e - is re - - quem, a - men." The melody is more active with eighth and sixteenth notes.

The third vocal line continues the lyrics: "- - - men, do - na e - is re - - - quem, a - men." The melody is simpler, mostly quarter notes.

The fourth vocal line continues the lyrics: "- - - men, a - - - - men, a - men." The melody is very simple, mostly quarter notes.

The piano accompaniment for the fourth system. The right hand has rests, and the left hand plays a simple bass line. The lyrics "6 6 6 7 6 4" are written below the staff, and "tasto solo" is written below the first measure.

## 4 Offertorium

Adagio

*cnto*

*f*

*1*

*trb*

*2*

*f*

*fag*

*f*

*1*

*vl*

*f*

*p*

*f*

*2*

*f*

*p*

*f*

*f Tutti*

*S*

Do - mine, Do - mi - ne Je - su Christe, Rex glo - ri - ae, li - be - ra, li - be - ra

*f Tutti*

*A*

Do - mine, Do - mi - ne Je - su Christe, Rex glo - ri - ae, li - be - ra, li - be - ra

*f Tutti*

*T*

Do - mine, Do - mi - ne Je - su Christe, Rex glo - ri - ae, li - be - ra, li - be - ra

*f Tutti*

*B*

Do - mine, Do - mi - ne Je - su Christe, Rex glo - ri - ae, li - be - ra, li - be - ra

*org*

*b*

*f Tutti*

[5]  
[3]

$\flat 6$   
4

6  
 $\flat 5$

9  
4

8  
3

[4]  
2

6

a - nimas, li - bera, li - be-ra a - nimas o - mni-um fi - de - li - um de - fun - ctorum

a - nimas, li - bera, li - be-ra a - nimas o - mni-um fi - de - li - um de - fun - ctorum

a - nimas, li - bera, li - be-ra a - nimas o - mni-um fi - de - li - um de - fun - ctorum

a - nimas, li - bera, li - be-ra a - nimas o - mni-um fi - de - li - um de - fun - ctorum

6 - 6 6 [6] 7 6 4

12

de poe - nis, poe - nis in - fer - ni, de pro - fun - do la - cu: Li - be - ra

de poe - nis, de poe - nis in - fer - ni, de pro - fun - do la - cu: Li - be - ra

de poe - nis, de poe - nis in - fer - ni, de pro - fun - do la - cu: Li - be - ra

de poe - nis, de poe - nis in - fer - ni, et de profun - do la - cu: Li - be - ra

$\flat$  |  $\flat 2$  | 5 |  $\flat 4$  |  $\flat 7$  |  $\flat 4$  | 6 |  $\flat 7$  | 9 | 8 |  $\flat$

Andante

19

e - as de o - re le - o - nis, ne absorbe-at e - as tar - ta - rus, ne ca - dant, ne ca -

e - as de o - re le - o - nis, ne absorbe-at e - as tar - ta - rus, ne ca - dant, ne ca -

e - as de o - re le - o - nis, ne absorbe-at e - as tar - ta - rus, ne ca - dant, ne ca -

e - as de o - re le - o - nis, ne absorbe-at e - as tar - ta - rus, ne ca - dant, ne ca - dant, ne

25 Adagio Adagio

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

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

dant, ne ca - dant, ne cadant in ob - scu - rum. *p* Solo Sed si-gnifer san-ctus Michael

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

*p* Solo

7      7      7      7 5      5      6      5 -      [5]      b6      b7      8

          b5      4                    [b]      4                    4      2                    b

31

Quam olim · Andante

36

*f Tutti*

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

*f Tutti*

Quam o - lim A - bra-hae, A - bra-

*f Tutti*

ctam. Quam

*f Tutti*



42

*f*

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

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

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

*f Tutti*  
Quam o - lim A - brahae pro - mi - si - sti,

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

48

ius, \_\_\_\_\_ et se - mi - ni, se - - mi - ni e - ius, quam

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

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

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

5 4 4 9 8 6 6 4 3

54

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

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

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

quam o - lim A - brahae pro - mi - si - sti, et se - mi - ni e - - - ius.

8 6 6 [6] 9 8 6 5 4 3 6 5 5 6 5 - 4

Versus · Adagio

60

*p* Solo

Ho-stias et preces ti-bi, Do-mine, lau-dis of - fe - rimus: Tu su - scipe pro a - ni-mabus il - lis, quarum

*p* Solo

[b] 4/2 6/5 [9 8] 7 6 [8 4] - 7

Quam olim da capo ✱

65

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

# 5 Sanctus

**Adagio**

*cnto*  
*f*

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

*fag*  
*f*

*clno*  
*1, 2*  
*f*

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

*S*  
*f Tutti*  
San - ctus, \_\_\_\_\_ san - ctus, san - ctus, san - ctus

*A*  
*f Tutti*  
San - ctus, \_\_\_\_\_ san - ctus, san - ctus

*T*  
*f Tutti*  
San - ctus, \_\_\_\_\_ san - ctus, san - ctus, san - ctus

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

*org*  
*b*  
*f Tutti*  
7 6 4 b [b6] 4/2 b7 6 5 - b b 6 5 [b] 7 6 4

7

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

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

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

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

4 4 6 6 6 4 #

11

Ple - ni sunt coe - li et ter - ra glo - ri - a, glo - ri - a tu - a, glo - ri - a, glo - ri - a

Ple - ni sunt coe - li et ter - ra glo - ri - a, glo - ri - a tu - a, glo - ri - a, glo - ri - a

Ple - ni sunt coe - li et ter - ra glo - ri - a, glo - ri - a tu - a, glo - ri - a, glo - ri - a

Ple - ni sunt coe - li et ter - ra glo - ri - a, glo - ri - a tu - a, glo - ri - a, glo - ri - a

4 4 9 8 4 4 4 6 [46] 6 6 9 8 [b6] 6  
2



15

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

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

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

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

♭ 6 5 [b] 5 ♯ 6 4 5 - ♯ [6] ♭ [6] ♭

# 6 Benedictus

Andante

The score is for the 6th movement, Benedictus, in 3/4 time with a key signature of two flats (B-flat and E-flat). The tempo is marked 'Andante'. The instrumentation includes:

- Vocalists:** Soprano (snto), Alto (A), Tenor (T), Bass (B).
- Brass:** Trumpets (trb) 1 and 2, Trombones (trb) 1 and 2.
- Woodwinds:** Clarinets (clno) 1 and 2.
- Strings:** Violins (vl) 1 and 2, Viola (vl).
- Organ (org b):** Provides harmonic support with figured bass notation.

The vocal parts (soprano, alto, tenor, and bass) are mostly silent in this section. The organ part begins with a *p* (piano) dynamic and a 'Solo' marking, playing a melodic line with figured bass notation: 6 6 6 7 7 *f* 4 3 b6 6 [b]5 5 - 6 b 5 4 - [b]6 6 5. The brass and woodwind parts enter in the fourth measure with a *f* (forte) dynamic, playing a rhythmic accompaniment. The lyrics 'Be-ne - di-ctus, qui ve - nit, qui ve - nit,' are written below the bass vocal line.

8

4 [4]3 6 5      b5 6 [4]4 2      b5 4 3 6 6 6

*p*

be - ne - di-ctus, qui

15

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

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

22

- nit, qui ve - nit in no - mine Do - mi-ni.

9/4 8/3 6/4 5/3 b7 9/4 8/3 ♯ [6] 4 ♯ f

29

Be - ne - di - ctus, qui

4 4 [6] 5 4 2 b5 4 3 [b]6 5

36

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

43



50

Piano introduction for measures 50-56. The score consists of four staves: two grand staves (treble and bass clef) and two single staves (treble and bass clef). All staves are empty, indicating a silent introduction.

A single treble clef staff for measures 50-56, which is empty.

Piano accompaniment for measures 50-56. It features two staves (treble and bass clef) with a melody of eighth notes. The first measure starts with a forte (*f*) dynamic and a fermata. The melody continues with eighth-note patterns throughout the section.

A single treble clef staff for measures 50-56, which is empty.

A single treble clef staff for measures 50-56, which is empty.

A single treble clef staff for measures 50-56, which is empty.

Bass line for measures 50-56. It starts with a whole note followed by a fermata, then remains empty for the rest of the section.

ni.

Bass line with figured bass for measures 50-56. It begins with a forte (*f*) dynamic and a whole note, followed by a series of figured bass notations: 4 3 b6, 6 [b5], [b]4 3, b, 5 4 [b]6, 6 5, 4 [b]3, 6 5, b5, and 6.

57 *Andante*

*f Tutti*

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

*f Tutti*

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

*f Tutti*

O-sanna in ex - cel -

*f Tutti*

63

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

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

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

*f Tutti*  
O-sanna in ex-cel - sis, o-sanna, o - sanna in ex-cel - - sis.

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

# 7 Agnus Dei

Adagio

*cnto*  
*1*  
*trb*  
*2*  
*fag*

*clno*  
*1, 2*

*1*  
*vl*  
*2*

*S*

*A*  
*p Solo*  
 Agnus De - i, qui tol - lis pec - ca - ta mun-di: Dona, do - na, do-na e - is

*T*  
*p Solo*  
 Agnus De - i, qui tol - lis pec - ca - ta mun-di: Dona, do - na, do-na e - is

*B*  
*p Solo*  
 Agnus De - i, qui tol - lis pec - ca - ta mun-di: Do - na, do - na e - is\_\_

*org*  
*b*  
*p Solo*

$\frac{4}{2}$  6 [5] [9] 8] 7 6  $\flat$   $\flat$   $\flat$  6  $\frac{4}{2}$  6

6

re - quiem. Agnus De - i, qui tol - lis pecca - ta mundi: Dona,

re - qui-em. Agnus De-i, qui tol-lis pec - ca-ta, pecca - ta mundi: Dona, do -

re - qui-em. Agnus De - i, qui tol - lis pecca - ta mundi: Dona,

*p* *f* *p* *f*  
 4 # 7 4/5 6 [4/6 5] 4 3 4 3 [5/3] 6 4 5 3

12

Agnus De - i, qui tol - lis pec-

do - na e - is re - quiem.

Agnus De - i, qui tol - lis pec-

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

Agnus De - i, qui tol - lis pec-

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

Agnus De - i, qui tol - lis pec-

$\flat 7$   $6$   $5$   $\flat 10$  —  $\flat 6$   $5$  —  $\flat$   $p$   $5$   $6$   $7$   $\flat 6$   $5$  —  $\flat$   $f$   $Tutti$   $\frac{3}{4}$   $6$

17

ca - ta mun-di: Do-na e - is re-qui-em, do - na re-qui-em sem-pi - ter - nam, sem - pi -

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

ca - ta mun-di: Do-na e - is re-qui-em, do - na re-qui-em sem-pi - ter - -

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

tasto solo

6 10 -  
b5 9 8

6 b10 -  
5 9 8

6 b10 -  
b5 9 8

23

*p* Solo

ter - - nam. Lux ae-ter-na, ae-ter - na lu-ce-at e-is, lu-ce-at e-is, lu-ce-at e-is,

*p* Solo

- pi-ter - nam. Lux ae-ter-na, ae-ter - na lu-ce-at e-is, lu-ce-at e-is, lu-ce-at

- - nam.

- pi-ter - nam.

*p* Solo

[ 4      ♭5 ]      6      5      ♭4      6      7      [♭]7      7      7

3]      3      2      ♭5      ♭



Cum Sanctis · [Alla breve]

30

37

- - num, in\_\_ ae - ter - - num, in ae-ter - num, ae - ter - num, cum

tu - is in\_\_ ae - ter - - - - is in ae-ter -

*f* Tutti  
Cum San-ctis, San-ctis tu - is in ae-ter - - - num,

*f* Tutti  
Cum San - ctis, San-ctis tu - is in ae-ter -

tasto solo

43

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

4 7 6 4

49 **Grave** **Adagio**

*P* Solo

qui - a pi - us, qui - a pi - us, pi - us es. Re - qui - em ae - ter -

*P* Solo

qui - a pi - us, qui - a pi - us, pi - us es. Re - qui - em ae - ter -

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

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

*P* Solo

6 b6 7 [4] 5 4 4 [4] 6 7 6 7 4 6 5 [b] 4

Cum Sanctis da capo \*

54

*f* Tutti

nam do - na e - is, Do - mi-ne: Et lux per - pe - tu - a lu - ce - at e - - - is.

*f* Tutti

nam do - na e - is, Do - mi-ne: Et lux per - pe - tu - a lu - ce - at e - - - is.

*f* Tutti

Do - na e - is, Do - mi-ne: Et lux per - pe - tu - a lu - ce - at, lu - ce - at e - - - is.

*f* Tutti

Do - na e - is, Do - mi-ne: Et lux per - pe - tu - a lu - ce - at, e - - - is.

*f* Tutti

6 [6] 4 4 2 6 6 5 4 6 4 5 4 [b]