

Tůma. Collected works.

František Ignác Antonín
Tůma

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.

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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

B1	<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>	https://data.onb.ac.at/rec/AC14297556
	<i>Notes</i>	1 fascicle, comprising the Introitus and Kyrie (21 parts: S solo, A solo, T solo, B solo, S rip, A rip (2x), T rip, B rip, cnto, fag, clno 1, clno 2, trb 1, trb 2, vl 1, vl 2, vlc, vlne, org, maestro di cappella)
B2	<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>	https://data.onb.ac.at/rec/AC14289336
	<i>Notes</i>	3 fascicles, comprising the Dies iiae (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 (2x), A rip (2x), T rip (2x), B rip (2x), cnto, fag, trb 1, trb 2, vl 1 (2x), vl 2 (2x), 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 (2x), vl 2 (2x), vlc, vlne, org, maestro di cappella)

B3	<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)
D1	<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 B1 only comprises an Introitus and Kyrie. However, the remaining movements have been wrongly archived under shelfmark HK.793 (B2). 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, B1 and B2 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 B3 and D1 comprise all movements.
3	143 148	fag vl 2	bar in B2 : — 2nd ♩ in B2 : c"8

Mov.	Bar	Staff	Description
	172	cnto, vl 1, S	3rd ♩ in B2: d♭"4 (but cf. bass figures!)
	218	vl 2	2nd ♩ in B2: g'4-a'4
	223	fag	bar in B2: —
	245	trb 1, A	2nd ♩ in B2: f♯"4
	246	fag	bar in B2: —
	286	fag, org	bar in B2: d1.
	291–301	fag	in B2 unison with org
4	–	–	In B2, he 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 B2: f'8.-f'16-f'4
	40	org	last ♩ in B2: e♭'4
	56	trb 2, T	The last ♩ in B2 has been corrected to f'4, but the (presumably original) e♭'4 would be a more appropriate choice.
5	14	trb 2	6th/7th ♩ in B2: e♭'4
	24	vl 2	2nd ♩ in B2: f'8
7	–	–	In B2, 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 B2: d'4-e♯"4
	55	vl 1	2nd ♩ in B2: d"4-d"4

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1 Introitus

Adagio

Cornetto

I

Trombone

II

Fagotto

*Clarino I, II
con sordino
in C*

I

Violino

II

Soprano

Alto

Tenore

Basso

*Organo
e Bassi*

p Solo

6 7 6 5 4 3 2 1

Musical score page 2, featuring six staves of music. The top three staves are bass staves (C-clef) in 3/4 time, B-flat key signature, and common time. The bottom three staves are treble staves (G-clef) in common time, B-flat key signature, and common time.

The score consists of six staves:

- Staff 1 (Bass): Rests throughout.
- Staff 2 (Bass): Rests throughout.
- Staff 3 (Bass): Rests throughout.
- Staff 4 (Treble): Rests throughout.
- Staff 5 (Treble): Measures 1-3: eighth-note patterns. Measure 4: dynamic ***tr***, sixteenth-note pattern. Measure 5: dynamic ***tr***, sixteenth-note pattern. Measure 6: dynamic ***tr***, sixteenth-note pattern.
- Staff 6 (Treble): Measures 1-3: eighth-note patterns. Measure 4: dynamic ***tr***, sixteenth-note pattern. Measure 5: dynamic ***tr***, sixteenth-note pattern. Measure 6: dynamic ***tr***, sixteenth-note pattern.

Text in the vocal parts:

- Staff 5: "Re - qui -" (with dynamic ***p Solo***)
- Staff 6: "Re - - - qui -" (with dynamic ***p Solo***)

Measure numbers at the bottom of the page:

- Staff 5: 5, 9, 8
- Staff 6: 7, 6, 5, 4, 5, 4
- Staff 7: 6, 7, 6

6

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

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

7 [6] 6 5 4 3 2 1 5

10

10

Bassoon (Bassoon part starts at measure 10)

Strings (String parts start at measure 10)

Soprano (Soprano part starts at measure 10)

Alto (Alto part starts at measure 10)

Tenor (Tenor part starts at measure 10)

Bass (Bass part starts at measure 10)

Piano (Piano part starts at measure 10)

p Solo (Solo piano part starts at measure 10)

p Solo (Solo piano part continues at measure 11)

Re - qui - em ae - ter - nam, ae - ter -

Re - qui-em ae - ter - nam, ae - ter -

6 5 # 6 7 6 7 [6] 6 5 # 6 [6] 9 10 5 6

14

f

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

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

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

6 6 5 5 4 4 2 6 6 3 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 5 8 5 7 7 4 # p Solo [6]

22

p Solo

Et

7 6 6 5 3 2 5 6 5 9 8 7 6 5 5 #

25

p Solo

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,

p Solo

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

p Solo

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

$\frac{10}{9}$ $\frac{8}{8}$ $\frac{7}{5}$ $\frac{6}{5}$ $\frac{6}{5}$

$\frac{10}{9}$ $\frac{8}{8}$ $\frac{6}{5}$

29

f

f

f Tutti

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

f Tutti

[8 7 5] 7 6 7 12 10 7 6 7 16 7 8 9 - 10

33

is, et lux per-pe-tua

f Tutti

et lux per-pe-tua lu-ce-at e-is, et lux per-

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

f Tutti

et lux per-pe-tua lu-ce-at, lu-ce-at e-is, et lux per-

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

37

p

lu-ce-at, 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-ce-at, 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 5 6 3 2 1 6

Larghetto

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.

a lu - ce - at e - - is.

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

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

47

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

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

2 6 15 6 [5] 4 3 5 1 7

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

9 [5] **f** 2 **p** 6 **b5** **b4** 3 6 5 **b4** **b3**

72

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

votum, votum, ____ votum in Ie-ru-sa-lem.

[6] 9 b b9 [5] 9 [b] 5 f $\frac{4}{2}$ b6

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,

$\frac{6}{5}$ $\frac{4}{3}$ **p** $\frac{6}{4}$ $\frac{2}{2}$ 6 $\frac{8}{6}$ $\frac{7}{5}$ $\frac{6}{4}$ $\frac{5}{4}$ 6 [6] 5 6

91

The musical score consists of eight staves. The top four staves are basso continuo staves, each with a bass clef and a B-flat key signature. The bottom four staves are vocal staves, each with a soprano clef and a B-flat key signature. The vocal parts begin at measure 91 with rests. The basso continuo parts also begin with rests. Measure 92 starts with vocal entries: the soprano and alto sing eighth-note patterns, while the tenor and bass remain silent. Measures 93-94 show the basso continuo providing harmonic support with sustained notes. Measures 95-96 feature vocal entries with lyrics: "ex - au - di o-ra-ti - onem, o-ra-ti - o - nem me - am." Measures 97-98 continue with vocal entries and harmonic support from the basso continuo. Measures 99-100 conclude with a tutti dynamic, indicated by a large 'f' and 'Tutti' above the basso continuo staff.

f

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

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

f Tutti

Ad te

$\frac{7}{4}$ $\frac{6}{4}$ $\frac{5}{4}$ $\frac{-}{4}$ $\frac{\flat}{2}$ $\frac{\sharp}{2}$ $\frac{6}{4}$ $\frac{5}{4}$ $\frac{9}{8}$ $\frac{4}{4}$ $\frac{7}{6}$ $\frac{\sharp}{4}$ *f* Tutti

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 5 6 b5 [2] 7 6 b5 9 [5] b6 7 6 5 2 6 [6]

122 [Adagio]

p Solo

6 7 6 5 4 3 2 1 6 9 8

125

p Solo

Re - qui - em ae - ter - nam, ae - ter -

p Solo

Re - - - qui - em ae - ter - nam, ae - ter -

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

129

p Solo Re - qui - em ae -

p Solo Re - qui-em ae -

$\frac{7}{5}$ $\frac{6}{4}$ $\frac{5}{-}$ $\frac{-}{\sharp}$ $\frac{6}{5}$ $\frac{\sharp}{-}$ $\frac{6}{-}$ $\frac{7}{6}$ $\frac{7}{\sharp}$ $\frac{6}{-}$

137

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:

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:

$\frac{5}{2}$ 6 6 $\frac{6}{3} \frac{15}{15}$ 6 - $\frac{9}{5}$ $\frac{8}{6}$ $\frac{5}{5}$ $\frac{7}{[15]}$ $\frac{7}{5}$ $\frac{4}{4}$ $\frac{2}{2}$

142

p

p

$\begin{matrix} 6 \\ 7 \\ 6 \\ 5 \\ 3 \\ 2 \end{matrix}$

$\begin{matrix} 6 \\ 5 \\ 9 \\ 8 \end{matrix}$

145

p Solo

Et lux per-pe-tua lu-ce-at, lu-ce-at e-is,

p Solo

Et lux per-

p Solo

Et lux per-

p Solo

Et lux per-

$\frac{7}{\sharp}$ $\frac{6}{5}$ $\frac{4}{-}$ $\frac{5}{-}$ $\frac{\#}{-}$

$\frac{10}{9}$ $\frac{8}{-}$

$\frac{7}{\sharp}$ $\frac{6}{5}$ $\frac{6}{5}$

149

f

f

f

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

$\frac{10}{9}$ $\frac{8}{8}$ $\frac{6}{6}$

$\frac{8}{6}$ $\frac{7}{5}$ $\frac{5}{5}$

$\frac{7}{7}$ $\frac{6}{6}$ $\frac{5}{5}$

$\frac{12}{8}$ $\frac{10}{10}$ $\frac{7}{7}$ $\frac{6}{6}$

153

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

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 -

8 7 6 7 8 9 - 10 9 4 - 6 4 2 [8 6 5 2] 6 7 6 7 4

157

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

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

161

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

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

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

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

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

2 Kyrie

6

p Solo

f Tutti

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

Ky - ri - e e - lei - -

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

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

f Tutti

f Tutti

f Tutti

f

6 5 7 [6] 6 5 *f* 6 # *Tutti* [6] [9] 5 6 6

12

p Solo

lei - son, e -
son.

p Solo

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

p Solo

lei - son, e -
Solo

p

$\frac{6}{5}$ $\frac{6}{\flat}$ $\frac{6}{\sharp}$ $\frac{6}{\flat}$ $\frac{6}{\sharp}$ $\frac{6}{\flat}$ [6] $\frac{6}{\flat}$ $\frac{6}{\sharp}$

18

f

f

f

f

f

tr

f Tutti

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

f Tutti

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

f Tutti

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

f Tutti

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

[$\frac{7}{\natural}$ 6 5] [$\frac{f}{\natural}$ $\frac{6}{\flat}$] *Tutti* $\frac{6}{\flat}$ $\frac{9}{5 \sharp 6} \frac{6}{\flat}$ $\frac{6}{\flat}$ $\frac{6}{\flat}$ $\frac{6}{\flat}$ $\frac{6}{\flat}$ $\frac{6}{\flat}$

[Tempo deest]

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

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

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

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

tasto solo

p Solo

6 7 6 7 [6] 7

30

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

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

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

34

f

e - lei - son.

Christe e - lei-son, e - lei -

f

[$\frac{7}{5}$] [$\frac{4}{5}$] [$\frac{5}{4}$] [$\frac{4}{3}$] *f* \flat 6 \sharp 6 \sharp 6 [P] [6] \sharp 6 \flat 6 \sharp 10 \flat 9 $\frac{8}{8}$ *f*

39

Bassoon staves (B-flat):

Soprano staff (G):

Alto staff (A):

Tenor staves (C):

Vocal parts:

e - leison, e - lei - son, e - lei - son. Chri-ste e - leison, e -

e - leison, e - lei - son, e - lei - son. Chri-ste e - leison, e - leison, e -

Dynamics and Time Signatures:

6 6 7 4/3 6 10/8 6/4 5/3

44

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

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

f

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

49 Andante

f

f

f

f

f

f

f Tutti
Ky - ri - e e - lei -

f Tutti
Ky - ri - e e - lei - - son, e - lei - -

f Tutti
Ky - ri - e e - lei - - son, e - lei - - son, e -

f Tutti

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

55

f

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

66

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

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

72

Ky - ri - e 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, e - lei - son, e - lei -
son, Ky - ri - e e - lei - son, e - lei - son, e - lei -
son, tasto solo

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

78

son, e-lei

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

cnto   

trb   

2   

fag   

clno   

1, 2

vl   

2   

S   
Di - es

A   
Di - es

T   
Di - es

B   
Di - es

org b         

7

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

$\frac{7}{5}$ $\frac{9}{8}$ $\frac{8}{10} \frac{10}{10}$ 5 6 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.

$\frac{5}{4}$ $\frac{3}{4}$ 6 6 [b] 6 6 7 [b] 6 $\frac{5}{4}$ Solo

19

Bassoon solo section (measures 19-20)

Tutti section (measures 21-22)

Quantus (measure 23)

Quantus tre (measure 24)

Tutti (measure 25)

Measure numbers: 7, 6, 4, 6, 6, 5, 1, 1, 1, 2

24

Quantus tre - - - mor est fu - tu-rus, quando iu -

Quantus tre - - - mor est fu - tu-rus, quando iu -

tre - - - mor, quantus tre - - - mor est fu - tu-rus, quando iu -

- - - mor est fu - tu-rus, quantus tre - - - mor est fu - tu-rus, quando iu -

6 6 6 5 b $\frac{b6}{2}$ 6 b h 6 $\frac{b6}{4}$ 5 b

Allegro

28

a 2

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

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

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

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

$\frac{7}{5}$

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.

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

1 2 3 4 5 6 7 8 9 10

Tuba mirum · Largo

37

p Solo

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

p Solo

$\frac{1}{2}$ $\frac{5}{6}$ 6 [b] $\frac{4}{2}$ 6 [b] $\frac{4}{2}$ 6 [b] $\frac{6}{5}$ [b]

51

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

\flat 2 6 [b] \flat 6 [b5] \flat 6 [b5] \flat 6 [b5] [b6]

58

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

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

65

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

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

73

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

1 2 3 4 5 6 7 8 9 10

81

p Solo

Mors stu-

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

88

<img alt="Musical score page 61, system 88. The score consists of six staves. The top three staves are bass staves (C, B, A) in common time (indicated by a 'C'). The bottom three staves are treble staves (G, F, E) in common time. The music begins with a series of eighth-note rests across all staves. In measure 1, there are eighth-note rests in the top three staves and eighth-note patterns in the bottom three staves. In measure 2, the patterns continue. In measure 3, the patterns continue. In measure 4, the patterns continue. In measure 5, the patterns continue. In measure 6, the patterns continue. In measure 7, the patterns continue. In measure 8, the patterns continue. In measure 9, the patterns continue. In measure 10, the patterns continue. In measure 11, the patterns continue. In measure 12, the patterns continue. In measure 13, the patterns continue. In measure 14, the patterns continue. In measure 15, the patterns continue. In measure 16, the patterns continue. 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In measure 995, the patterns continue. In measure 996, the patterns continue. In measure 997, the patterns continue. In measure 998, the patterns continue. In measure 999, the patterns continue. In measure 1000, the patterns continue.</p>

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,

$\frac{6}{4}$ $\frac{5}{\sharp}$ $\frac{5}{6}$ $\frac{6}{\sharp}$ $\frac{6}{4}$ $\frac{5}{\sharp}$ [2]

103

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

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

6 - [5 6 5] 7 [6] ♫ b ♫
 2 6 ♫

111

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

6 6 5 5 5 6 [b6] 6 6 [b6] 2 6 [b6] 4

119

iu - di - ce tur.

$\frac{7}{4}$ $\frac{1}{4}$ $\frac{1}{4}$ $\frac{[B]9}{4}$ $\frac{8}{4}$ $\frac{[6]}{4}$ $\frac{4}{5}$ $\frac{1}{4}$ $\frac{2}{4}$ $\frac{[6]}{4}$ $\frac{5}{4}$

Iudex ergo · [Tempo deest]

127 Iudex ergo [Tempo deest]

Iudex ergo [Tempo deest]

f

f Tutti

f

f

f

tr

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 -

[6] [6] [B] f Tutti

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

de - - - 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 [b]6

Quid sum miser · Andante

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.

b 6 6 5 9 8 7 7 6 5 - Solo 6

$\frac{9}{7}$ $\frac{8}{6}$ $\frac{7}{5}$ $\frac{7}{\sharp 4}$ $\frac{6}{5}$ $\frac{5}{4}$

145

<img alt="Musical score page 70, system 145. The score consists of eight staves. The top four staves are bass staves (C, B, A, G) in common time, all in B-flat major. The bottom four staves are treble staves (F, E, D, C) in common time, all in B-flat major. The vocal line begins at measure 145 with eighth-note patterns. Measures 146-147 show sixteenth-note patterns. Measure 148 features a melodic line with grace notes and a trill. Measures 149-150 show eighth-note patterns. Measure 151 begins with a forte dynamic (p). The vocal line continues with eighth-note patterns. Measures 152-153 show eighth-note patterns. Measure 154 begins with a forte dynamic (p). The vocal line continues with eighth-note patterns. Measures 155-156 show eighth-note patterns. Measure 157 begins with a forte dynamic (p). The vocal line continues with eighth-note patterns. Measures 158-159 show eighth-note patterns. Measure 160 begins with a forte dynamic (p). The vocal line continues with eighth-note patterns. 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153

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

$\begin{matrix} \# \\ 6 \\ \natural \\ \flat \end{matrix}$ $\begin{matrix} 6 \\ 5 \\ 6 \end{matrix}$

Rex tremendæ · Grave

169

f

f

f

c

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 - vando 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 - vando salvas gra - tis, qui sal -

f *Tutti*

$\frac{6}{4}$ $\frac{7}{4}$ $\frac{5}{3}$ $\frac{6}{4}$ $\left[\frac{6}{2} \right]$ $\frac{7}{5}$ $\frac{6}{4}$ $\frac{9}{4}$ $\frac{8}{4}$ $\frac{6}{4}$ $\left[\frac{6}{2} \right]$

174

- dos salvas gra-tis:

vandos salvas gra-tis:

dos sal - vas gra-tis:

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

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

Sal - va me, fons pi-e - ta - - tis, salva me, salva

tis, salva me, fons pi - e -

[b] 5 6 9 8 3 5 [b]3 [b]4 6 8 5 6 7 [b]6 5 [b] 2 6 6

Recordare · Largo

179

p Solo

ta - - tis. Re - cor - da - re, re - cor - da - re Ie-su

p Solo

pi - e - ta - tis. Re - cor - da - re, re - cor - da - re Ie-su pi - e,

p Solo

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

ta - - tis.

5 b6 5 7 b6 5 - b 7 6 7 6 [b]7 6 7

186

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

 ♫ ♫

 [b5] [b6 5 3]
 ♫ ♫

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.

p Solo

Quaerens me, se - di - sti

$\frac{6}{5}$ [H] \flat [6] $\frac{10}{9}$ $\frac{8}{5}$ \sharp \flat $\frac{6}{5}$ [H] \flat $\frac{14}{2}$

202

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

6 6 $\begin{smallmatrix} \text{[b5]} \\ \text{[5]} \end{smallmatrix}$ $\begin{smallmatrix} \text{[4]} \\ \text{[2]} \end{smallmatrix}$

209

c c c c

c

c

c

c

c

b^b

b^b

b^b

b^b

G

G

F

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

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

Iuste Iudex · [Tempo deest]

217

The musical score consists of eight staves of music. The first four staves are in common time (indicated by 'c') and have a key signature of one flat (B-flat). The fifth staff is in common time and has a key signature of one sharp (F-sharp). The sixth staff is in common time and has a key signature of one sharp (F-sharp). The seventh staff is in common time and has a key signature of one sharp (F-sharp). The eighth staff is in common time and has a key signature of one sharp (F-sharp).

Dynamic markings:

- Staff 1: f
- Staff 2: f
- Staff 3: f
- Staff 4: f
- Staff 5: f
- Staff 6: f
- Staff 7: f
- Staff 8: f

Tutti markings:

- Staff 5: f Tutti
- Staff 6: f Tutti
- Staff 7: f Tutti
- Staff 8: f Tutti

Text (Lyrics):

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

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

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

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

Measure 217:

Tutti Solo Tutti 6 7 6 # 6 9 8 4 b 6 [46] 6

Ingemisco · Grave

222

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.

Solo

p

[b] 7 5 [b]

[9 8]

b 5

Qui Mariam · Andante

228

p Solo

Qui Mari-am absol - vi-sti, et la-tronem exau-

me-us: Suppli - can - ti parce De-us, parce, parce De-us.

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

234

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

p Solo

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

6 [6] 4 6 6 6 [6]

Oro supplex · [Tempo deest]

243

dictis, flam mis a-cribus ad - dictis, vo - ca me, vo - ca me cum be-ne-di - ctis.

dictis, flam mis a-cribus ad - dictis, vo - ca me, vo - ca me cum be-ne-di - ctis.

dictis, flam mis a-cribus ad - dictis, vo - ca me, vo - ca me cum be-ne-di - ctis.

dictis, flam mis a-cribus ad - dictis, vo - ca me, vo - ca me cum be-ne-di - ctis.

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

Solo

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 5 6 5 [b]

265

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

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

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

$\frac{[6]}{4}$ 6 $\frac{40}{9 \ 8}$ 4 3 $\frac{[6]}{4} \ [5]$ [5] 6 $\frac{7}{4} \ \frac{6}{1}$ $\frac{[6]}{4} \ [5 \ 4 \ 3]$

281

1 2 3 4 5 6 7 8

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** **[5]** **8** **#3** **[3 43** **3 3** **3 3** **b]** **5** **[5]** **6** **4** **#** **5** **[3 44**

288

The musical score consists of eight staves of music. The top four staves are in bass clef (F), and the bottom four are in treble clef (G). The key signature is mostly B-flat major (two flats) with some changes indicated by sharps and flats. Measure 1 starts with a bass note followed by three eighth notes. Measures 2-3 show a continuation of eighth-note patterns. Measure 4 begins with a bass note followed by a series of eighth-note chords. The vocal parts enter in measure 5, with the first staff labeled "Solo". Measures 6-7 show more eighth-note patterns. Measure 8 starts with a bass note followed by a series of eighth-note chords. The vocal parts continue in measure 9, with the first staff labeled "Solo". Measures 10-11 show eighth-note patterns. Measure 12 starts with a bass note followed by a series of eighth-note chords. The vocal parts enter again in measure 13, with the first staff labeled "Solo". Measures 14-15 show eighth-note patterns. Measure 16 starts with a bass note followed by a series of eighth-note chords. The vocal parts enter again in measure 17, with the first staff labeled "Solo". Measures 18-19 show eighth-note patterns. Measure 20 starts with a bass note followed by a series of eighth-note chords.

Solo

Solo

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

$\frac{b7}{5}$ $\frac{[b]7}{5}$ $\frac{4}{\#}$ 6 7 6 $\frac{[6 5]}{4 \ \#}$ 5 $\frac{b4}{b}$ $\frac{5}{b}$

Huic ergo · Adagio

296

Hu - ic er - go par - ce,
Hu - ic er - go par - ce,
Hu - ic er - go par - ce,
Hu - ic er - go par - ce,

$\begin{smallmatrix} \text{[I}_6 \\ \text{4} \end{smallmatrix}$ $\begin{smallmatrix} \text{[I}_5 \\ \text{5} \end{smallmatrix}$

$\begin{smallmatrix} 6 \\ 4 \end{smallmatrix}$ $\begin{smallmatrix} 5 \\ \sharp \end{smallmatrix}$

$\begin{smallmatrix} 5 \\ 4 \end{smallmatrix}$

$\begin{smallmatrix} 9 & 8 \\ 4 & 3 \end{smallmatrix}$

$\begin{smallmatrix} 8 \\ 6 \end{smallmatrix}$ $\begin{smallmatrix} 7 \\ 5 \end{smallmatrix}$ $\begin{smallmatrix} \sharp \\ 2 \end{smallmatrix}$

f **Tutti**

f **Tutti**

f

f **Tutti**

f **Tutti**

f **Tutti**

f **Tutti**

f

Dona eis · Andante

304

The musical score consists of four staves of music. The top staff uses bass clef and has a key signature of one flat. The second staff uses bass clef and has a key signature of one sharp. The third staff uses bass clef and has a key signature of one flat. The bottom staff uses bass clef and has a key signature of one flat. The music is in common time. The lyrics are written below the music, corresponding to the notes. The first two staves have lyrics: "par - ce, par - ce De-us, pi - e Je - su Do - mi - ne," repeated. The third and fourth staves have lyrics: "par - ce, par - ce De-us, pi - e Je - su Do - mi - ne, do - na e - is re - qui - em," followed by a repeat sign and "a - - -". The final measure shows a bass clef change and a key signature change to one sharp.

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 -

3 6 5 4 [b]3

311

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

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

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

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

$\begin{matrix} \flat & 6 \\ 2 & 5 \end{matrix}$ $\begin{matrix} 6 \\ 4 \end{matrix}$ $\begin{matrix} 6 \\ 3 \end{matrix}$ $\begin{matrix} 5 \\ 2 \end{matrix}$ $\begin{matrix} 6 \\ [5] \end{matrix}$ $\begin{matrix} 6 \\ \flat \end{matrix}$ $\begin{matrix} 5 \\ 6 \end{matrix}$ $\begin{matrix} 5 \\ 4 \end{matrix}$ $\begin{matrix} 6 \\ 7 \end{matrix}$ $\begin{matrix} 6 \\ 4 \end{matrix}$ $\begin{matrix} 6 \\ 9 \end{matrix}$ $\begin{matrix} 8 \\ 8 \end{matrix}$

317

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

$\text{4 } \natural$ — \flat $\natural [6]$ 6 5 \flat $\natural 7$ 6 \natural 6 $[6]$ \flat $\flat [6]$ $\flat [6]$ $[6]$

323

re - quiem, a - - - men, do - na e - is re-quie -
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 - - - men, a -
6 5 6 5 5 3 8 6 4 3 6 15 5 4 1 6 [b]

329

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

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

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

men, a - - - men, a - men.

6 [6 6 6] 7 6 ♫ tasto solo

4 Offertorium

Adagio

cnto *trb* *fag*

1 *2* *vl*

S *A* *T* *B*

org b

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

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

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

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

***f* Tutti**

6

13

p f p f p

a-nimas, li-bera, li-bera a-nimas o-mnium fi-de-lium de-fun-ctorum

a-nimas, li-bera, li-bera a-nimas o-mnium fi-de-lium de-fun-ctorum

a-nimas, li-bera, li-bera a-nimas o-mnium fi-de-lium de-fun-ctorum

6 - 6 6 [6] 7 6 [4]

Andante

19

Andante

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

$\frac{13}{8}$ 6 $\frac{6}{5}$ $\begin{matrix} \flat \\ 7 \end{matrix}$ 6 $\begin{matrix} \sharp \\ 7 \end{matrix}$ $\begin{matrix} \sharp \\ 7 \end{matrix}$ $\begin{matrix} \flat \\ 7 \end{matrix}$ 7

25

Adagio

Adagio

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

p

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

p Solo

dant, ne ca - dant, ne cadant in ob - scu - rum. Sed si-gnifer sanctus Michael

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

p Solo

7 7₅ 7 5 5 6 5 5 5_b 6_b 7₄ 8_b

31

8

repraesentet e - as,
repraesentet e-as in lu-cem san - -

5 6 $\frac{7}{4}$ 6
5 - $\frac{7}{4}$ b6
5 - $\frac{7}{4}$ b6
5 - $\frac{7}{4}$ b6

Quam olim · Andante

36

f

f

f

f

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-brabram.

f Tutti

Quam

ctam.

f Tutti

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

$\frac{7}{4}$ $\frac{6}{4}$ $\frac{5}{4}$ $\frac{6}{4}$

42

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

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,

8 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

$\begin{matrix} 8 & \natural \\ 6 & \natural \\ 6 & [6] \\ 9 & 8 \\ \hline 6 & \\ 5 & 3 \\ 6 & 5 \\ \hline 5 & 4 \\ 6 & 5 \\ \hline \end{matrix}$

Versus · Adagio

60

p

p

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**] **2** **6** [9] **8** **7** **6** [8] — **7**

Quam olim da capo ♫

65

Quam olim da capo ♫

65

ho-di-e me-mo-ri-am fa - cimus. Fac e-as, Do-mine, de mor-te trans - i - re ad vi - - tam.

$\begin{smallmatrix} b6 \\ 5 \end{smallmatrix}$ $\begin{smallmatrix} b7 \\ 4 \end{smallmatrix}$ $\begin{smallmatrix} [45] \\ 4 \end{smallmatrix}$ $\begin{smallmatrix} 1 \\ 4 \end{smallmatrix}$

$\begin{smallmatrix} b4 \\ 6 \end{smallmatrix}$ $\begin{smallmatrix} b6 \\ [45] \end{smallmatrix}$ $\begin{smallmatrix} [5] \\ 6 \end{smallmatrix}$ $\begin{smallmatrix} 5 \\ 4 \end{smallmatrix}$ $\begin{smallmatrix} 1 \\ 4 \end{smallmatrix}$

5 Sanctus

Adagio

cnto f
trb f
fag f
clno 1, 2 f

vl f
2 f

S f *Tutti*
 San - ctus, _____ san - - - ctus, san - etus, san - ctus

A f *Tutti*
 San - etus, _____ san - - - etus, san - - etus

T f *Tutti*
 San - etus, _____ san - - - etus, san - ctus, san - - etus

B f *Tutti*
 San - etus, _____ san - - - etus, san - - etus

org b f *Tutti*
 7 6 ♫ $\frac{[b6]}{2}$ 7 5 6 ♫ $\frac{6}{5}$ ♫ 7 6 ♫

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.

8 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.

h **h** **6** **6** **6** **4** **#**

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.

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

6 Benedictus

Andante

cnto - - - - -
trb - - - - -
fag - - - - -

clno 1, 2 - - - - -

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

S - - - - -

A - - - - -

T - - - - -

B *p* Solo
 Be-ne - di-ctus, qui ve - nit, qui ve - nit,

org b *p* Solo $\begin{smallmatrix} 6 & 6 & 6 \\ 7 & 7 & \end{smallmatrix}$ *f* $\begin{smallmatrix} 4 & 3 & \flat 6 \\ \flat 5 & \end{smallmatrix}$ $\begin{smallmatrix} 5 & 3 \\ \flat 4 & \end{smallmatrix}$ $\begin{smallmatrix} 6 & 6 \\ \flat & \end{smallmatrix}$ $\begin{smallmatrix} 5 & \flat 6 \\ 4 & \end{smallmatrix}$ $\begin{smallmatrix} 6 & 6 \\ 5 & \end{smallmatrix}$

8

be - ne - di - c - tus, qui

p

4 [h]3 6 b5 6 [h]4 2 b5 4 3 6 6 6

15

p

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

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

22

f

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

f

$\frac{9}{4}$ $\frac{8}{3}$ $\frac{6}{4}$ $\frac{5}{3}$ $\frac{7}{4}$ $\frac{9}{4}$ $\frac{8}{3}$ $\frac{4}{3}$ [6] $\frac{4}{3}$ $\frac{5}{4}$ **f**

29

Be - ne - di - ctus, qui

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

36

ve - nit in no - mi - ne Do-min-i, qui ve - - nit, qui ve - - nit in

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

43

no - mi-ne Do - - - - - mi-

b7 7 [6] 5 6]

50

f

ni.

$4\ 3\ \flat 6\ [5]$ $\frac{5}{4} - 6\ \flat$ $\frac{5}{4} - [\flat]6\ 5$ $4[\natural]3\ 6$ 5 $\flat 5$ 6

63

f

f

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

7 Agnus Dei

Adagio

cnto

trb

fag

clno
1, 2

vl

S

A

T

B

org b

Cello (cnto): The Cello part consists of two staves, both in common time and common key (C major). The first staff starts with a bass clef, and the second staff starts with a tenor clef. Both staves have a bassoon-like sound, indicated by a bassoon icon.

Trombone (trb): The Trombone part consists of two staves, both in common time and common key (C major). The first staff starts with a bass clef, and the second staff starts with a tenor clef. Both staves have a bassoon-like sound, indicated by a bassoon icon.

Bassoon (fag): The Bassoon part consists of one staff in common time and common key (C major). It has a bass clef.

Clarinet (clno): The Clarinet part consists of one staff in common time and common key (C major). It has a soprano clef.

Violin (vl): The Violin part consists of two staves, both in common time and common key (C major). The first staff starts with a soprano clef, and the second staff starts with an alto clef.

Soprano (S): The Soprano part consists of one staff in common time and common key (C major). It has a soprano clef.

Alto (A): The Alto part consists of one staff in common time and common key (C major). It has an alto clef.

Tenor (T): The Tenor part consists of one staff in common time and common key (C major). It has a tenor clef.

Bass (B): The Bass part consists of one staff in common time and common key (C major). It has a bass clef.

Organ (org b): The Organ part consists of one staff in common time and common key (C major). It has a bass clef.

Text: The vocal parts sing the Agnus Dei. The lyrics are as follows:

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

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

Agnus De - i, qui tol - lis pec - ca - ta mun-di:
Do - na, do - na e - is

Dynamic Markings: The organ part features dynamic markings **p Solo** at various points. The vocal parts also have dynamic markings **p Solo** at specific moments.

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 6 [5] 4 3 4 3 [5] 6 5 f
 4 # 5 6 [5] 4 3 4 3 [5] 6 5 4 b

17

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

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

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

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

$\frac{6}{5}$ $\frac{10}{9}$ $\frac{8}{5}$ $\frac{6}{5}$ $\frac{10}{9}$ $\frac{8}{5}$ $\frac{6}{5}$ $\frac{10}{9}$ $\frac{8}{5}$ *tasto solo*

23

P Solo

p

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

[h] 5/3 [b5] 6/3 [b] 6/3 5/2 6/5 7 [b] 7 7 7

Cum Sanctis · [Alla breve]

30

f

f

f

lu - ce-at e - is, e - is Do - mi - ne. Cum San-ctis, San-ctis tu - is in ae - ter -

f Tutti

Cum San-ctis, San-ctis

f Tutti

lu - ce-at e - is Do-mi - ne.

Cum San-ctis, San-ctis

f Tutti

$\frac{7}{5}$ $\frac{7}{4}$ $\frac{6}{5} \frac{7}{4} \frac{6}{5} \frac{5}{4}$

43

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

7 6 5

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 [h]5 4 h 6 7 6 7 6 5 b

Cum Sanctis da capo *

54

f

f

f

f

f

f

* *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] $\frac{1}{2}$ $\frac{6}{2}$ 6 6 $\frac{5}{4}$ $\frac{6}{4}$ 5 $\frac{5}{2}$ $\frac{1}{2}$ [1]