

Karl Michael Komma

Requiem 2000

für gemischten Chor  
und Orgel

---

Zum Gedenken an Lotte

---

Carus 7.304



## Vorwort

Das *Requiem* habe ich im Gedenken an meine Frau, Dr. Lotte Komma, geschrieben. Es ist liturgisch, nicht eigentlich konzertant gemeint. Daher rühren die Knappheit der einzelnen Teile, die Geschlossenheit der Sequenz „*Dies irae*“ über einem Passacaglien-Thema, auf das im *Agnus Dei* zurück gegriffen wird. Der Orgelpart, teils frei, teils chorstützend, sei im Falle der Begleitung diskret, doch stets farbig wiederzugeben. Mit Pedalgebrauch.

Reutlingen, im Herbst 2000      Karl Michael Komma

# Requiem

## I. Introitus

Karl Michael Komma

Grave  $\text{♩} = 66$

Orgel

pp

1

1

pp

p

dim.

16 Chor

Sopran

Alt

Tenor

Bass

pp

Re - qui - em,

pp

Re - em,

pp

24

pp

Re - qui - em, re - qui -

Re - qui - em, re - qui -

Re - qui - em,

Re - qui - em,

re - qui - em,

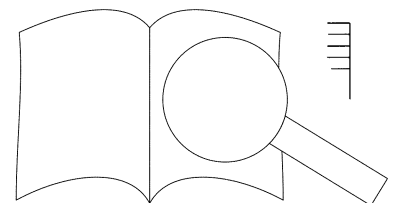
ae - ter - nam do - na e - is, Do - mi -

ae - ter - nam

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

ae - ter - nam,

ae - ter - nam,



Aufführungsdauer / Duration: ca. 26 min.

© 2001 by Carus-Verlag, Stuttgart – CV 7.304

Vervielfältigungen jeglicher Art sind gesetzlich verboten. / Any unauthorized reproduction is prohibited by law.

Alle Rechte vorbehalten / All rights reserved / Printed in Germany

31 *p*  
 ne, et lux per - pe - tu - a lu - ce - at e - is, lux per - pe - tu - a  
 ne, lu - ce - at e - - - - is, lux per - pe - tu - a  
 lu - - ce - at,  
 lu - - ce - at,  
*p*

37 *sost.* **Poco più mosso** ♩ = 72  
 lu - ce - at e - is. Te de - cet -  
 lu - ce - at e - is. - hy - de - tur  
 lu - - ce - at e - is.  
 lu - - ce - at e - is.  
*sost.*

43  
 o - ra - tio - nem me - am, ad te o - mnis ca - ro ve - ni - et.  
 o - ra - tio - nem me - am, ad te o - mnis ca - ro ve - ni - et.  
 o - ra - tio - nem me - am, ad te o - mnis ca - ro ve - ni - et.  
 o - ra - tio - nem me - am, ad te o - mnis ca - ro ve - ni - et.

PROBENPARTITUR  
 Ausgabqualität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

48 ♩ = 66

*p*  
Re - - -

*pp* *p*

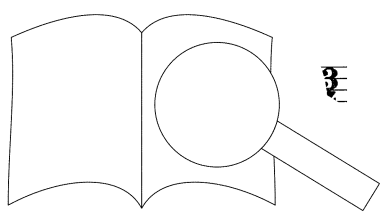
55

qui-em, *p*  
re - qui - em - *p*  
- ae - ter - nam *dim.* is, Do - mi -

62

*p* et lux per - pe - e - is, e - - - is.  
*p* et lux r - ce - at e - is, e - - - is.  
lu - ce - at e - is, lu - ce - at  
lu - ce - at e - is, lu - ce

*riten.* *riten.*



# II. Kyrie

69 *Con moto* ♩ = 96

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

74

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

79 ♩ = 66

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

# III. Sequenz Dies Irae

(Passacaglia)

Sempre bene recitando ♩ = 88

First system of the musical score. It features five staves: two vocal staves (Soprano and Bass), and three piano accompaniment staves (Right Hand, Middle, and Left Hand). The music is in 3/4 time. The vocal parts begin with the lyrics "Di-es i-rae, di-es il-la, -sol-vet sae-clum in fa-vil-la:". The piano accompaniment starts with a piano (*p*) dynamic. A large watermark "PROBEPARTITUR" is visible across the score.

Second system of the musical score, starting at measure 7. It features five staves: two vocal staves and three piano accompaniment staves. The vocal parts continue with the lyrics "Te-ste Da-vid cum Si-by-l - la. Quan-tus tre-mor est ju-dex". The piano accompaniment continues with a piano (*p*) dynamic. A large watermark "PROBEPARTITUR" is visible across the score.

Third system of the musical score, starting at measure 12. It features five staves: two vocal staves and three piano accompaniment staves. The vocal parts continue with the lyrics "est ven-tu-rus, -cte dis-cus-su - rus! Tu - ba mi-rum spar-gens so - num". The piano accompaniment continues with a piano (*p*) dynamic. A large watermark "PROBEPARTITUR" is visible across the score. At the bottom right, there is a graphic of an open book with a magnifying glass over it.

17

*p*

per se-pul - cra re - gi - o - num, co - get o - mnes an - te thro - num. Mors stu - pe - bit

per se-pul - cra re - gi - o - num, co - get o - mnes an - te thro - num. Mors stu - pe - bit

per se-pul - cra re - gi - o - num,

per se-pul - cra re - gi - o - num,

22

et na - tu - ra, - be - ptus

et na - tu - ra, cum re - sur - get cre - a - tu - ra, ju - di - can - ti re - scri - ptus

Li - ber scri - ptus

Li - ber scri - ptus

28

pro - fe - tum con - ti - ne - tur, un - de mun - dus ju - di - ce - tur. Ju -

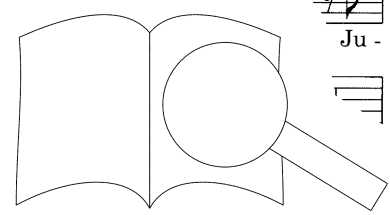
pro in quo to - tum con - ti - ne - tur, un - de mun - dus ju - di - ce - tur. Ju -

in quo to - tum con - ti - ne - tur, un - de mun - dus ju - di - ce - tur. Ju -

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

PROBENPARTITUR

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



34

- dex er-go cum se - de - bit, quid- quid la - tet ap - pa - re-bit: Li-ber scri-ptus pro-fe -

- dex er-go cum se - de - bit, quid- quid la - tet ap - pa - re-bit: Li-ber scri-ptus pro-fe -

- dex er-go cum se - de - bit, quid- quid la - tet ap - pa - re-bit: Li-ber scri-ptus pro-fe -

- dex er-go cum se - de - bit, quid- quid la - tet ap - pa - re-bit: Li-ber scri-ptus pro-fe -

40

re - tur, quid- quid la - tet ap - pa - re - bit, nil in- ul- tur

re - tur, quid- quid la - tet ap - pa - re - bit, nil i - re - bit.

re - tur, quid- quid la - tet ap - pa - re - bit, ae - bit.

re - tur, quid- quid la - tet ap - pa - re - ma - ne - bit.

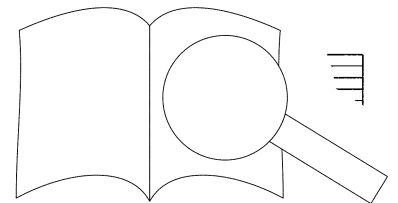
45

Quid sum mi - rus? Quem pa - tro - num ro - ga - tu - rus?

Quid sum - ctu - rus? Quem pa - tro - num ro - ga - tu - rus?

di - ctu - rus? Quem pa - tro - num ro - ga - tu - rus?

er tunc di - ctu - rus? Quem pa - tro -



53

*ff*

Cum vix ju-stus sit se-cu-rus? Rex tre - men - dae ma - je - sta - tis, qui -

*ff*

Cum vix ju-stus sit se-cu-rus? Rex tre - men - dae ma - je - sta - tis, qui -

*ff*

Cum vix ju-stus sit se-cu-rus? Rex tre - men - dae ma - je - sta - tis,

*ff*

Cum vix ju-stus sit se-cu-rus? Rex tre - men - dae ma - je - sta - tis,

59

sal - van - dos sal - vas gra - tis, sal - va me, pi - ta -

sal - van - dos sal - vas gra - tis, pi - e - ta -

qui sal - van - dos sal - vas gra - tis pi - e - ta -

qui sal - van - dos sal - vas gra fons pi - e - ta -

67

*a tempo*

tis.

*Solo p con calore*

Re - cor - da - re

*anquillo*

75

Je - su pi - - - e, quod sum cau - sa tu - ae vi - ae,  
Solo *p*

ne me per -

82

- das il - la di - e. Quae - rens me, se - di - red - e -  
- tan - tus la - bor  
Solo *p*

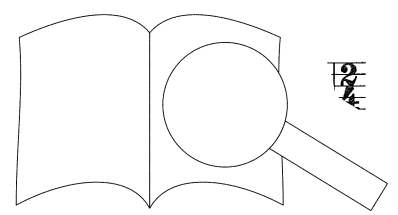
- red - e -

89

mi - sti cr

us, - *con impeto*

*ff*



Musical score for measures 95-101. It consists of four staves: three vocal staves (Soprano, Alto, Tenor/Bass) and one piano accompaniment staff. Measures 95-101 contain rests for all parts, indicating a period of silence or a specific musical instruction.

102 Tempo I (♩ = 88)

Musical score for measures 102-106. It features four staves. The vocal staves have the following lyrics: "Tutti", "Tutti", "Tutti p", and "Tutti Ju-ste ju-dex ul-ti". The piano accompaniment starts with a *pp* dynamic. A large watermark "PROBEPARTITUR" is overlaid diagonally across the page.

107

Musical score for measures 107-115. It features four staves. The vocal staves have the following lyrics: "di-e", "am re - us, cul-pa ru-bet vul-tus me - us:", "cul-pa ru-bet vul-tus me - us:", "sup - pli-can-ti", "sup - pli-can-ti", and "sup - pli-can-ti". The piano accompaniment includes dynamic markings like *mf* and *p*. A large watermark "PROBEPARTITUR" is overlaid diagonally across the page.

parce, De - us. Qui Ma - ri - am ab - - sol - vi - sti, et la - tro -

parce, De - us. Qui Ma - ri - am ab - sol - vi - sti, et la - tro -

parce, De - us. et la - tro -

*poco rit.* *a tempo*

- nem ex - au - di - - sti, mi - hi quo - que spe -

- nem ex - au - di - - sti, mi - hi quo - que e - di - sti.

nem ex - au - di - - sti, de - di - sti.

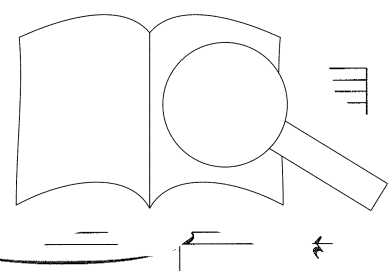
*poco rit.*

Pre - ces ant di - gnae:

Pre - sunt di - gnae:

non sunt di - gnae:

- ae.



132 *Solo p*

sed tu — bo - nus fac — be - ni - gne, ne per - en - ni cre - mer

139 *mf*

i - gne. *p Solo* et ab hae - dis me se - que - st

In - ter o - ves lo - cum prae - sta -

145

de - xtra. *Tutti f* flam - mis a - cri - bus — ad - di - ctis: —

*Tutti f* flam - mis a - cri - bus — ad - di - ctis: —

- ta - tis ma - le - di - ctis, flam - mis a - cri - bus — ad - di - ctis: —

Con - fu - ta - tis ma - le - di - ctis, flam - mis a - cri - bus — ad - di - ctis: —

151

vo - ca me cum be - ne - di - ctis. O - ro sup - plex et ac - cli - nis, cor con - tri - tum

vo - ca me cum be - ne - di - ctis. O - ro sup - plex et ac - cli - nis, cor con - tri - tum

vo - ca me cum be - ne - di - ctis. O - ro sup - plex et ac - cli - nis, cor con - tri - tum

vo - ca me cum be - ne - di - ctis. O - ro sup - plex et ac - cli - nis, cor con - tri - tum

156

*cresc.*

qua - si ci - nis: ge - re cu - ram me - i

qua - si ci - nis: ge - re cu - ram m. - nis.

qua - si ci - nis: ge - re cu - nis.

qua - si ci - nis: ge - re cu - nis.

161

Solo *p*

La - eri - mo - sa



168

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

- ju - di -

175

can - dus - Solo Tutti *p* Hu - ic er - go par - ce De -

- ho - mo - Solo Tutti *p* Hu - ic er - go par - ce u. - e Je - su

- re - us: Solo Tutti *p* Hu - ic er - go De Pi - e Je - su

us. Pi - e Je - su

182

Do - mi - ne, re - qui - em. *molto sost. pp* A - men.

Do - mi - is re - qui - em. *pp* A - men.

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

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

# IV. Offertorium

## 1. Domine Jesu Christe

$\text{♩} = 66$  deciso

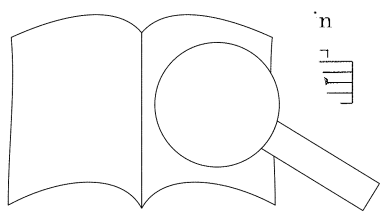
Do-mi-ne Je - su Chri-ste, Rex glo - ri-ae, li - be-ra a - ni - mas

o - mni-um fi - de-li-um de - fun - cto-rum de poe - nis in - fer - ni,

Li-be-ra e - - as de o-re le-o-nis, ne tar-ta-rus, ne ca-dant

gni-fer san - ctus Mi-cha-el re - prae-sen-tet e-as in

PROBEKOPPIE  
Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



13

lu-cem san - ctam, quam o-lim A - bra-hae pro-mi-si-sti, et se-mi-ni e - jus.

lu-cem san - - - ctam, quam o-lim A - bra-hae pro-mi-si-sti, et se-mi-ni e - jus.

lu-cem san - ctam, - A - bra-hae pro-mi-si-sti, et se-mi-ni e - jus.

- A - bra-hae pro-mi-si-sti, et se-mi-ni e - jus. 1' 30"

## 2. Hostias

Solenne  $\text{♩} = 72$

Ho - sti - as et pre - ces ti - bi Do-mi-ne lau-dis of - ri-tus su - sci - mus. Tu su - sci - dis - fe - ri-mus.

Ho - sti - as et pre - ces ti - bi Do-mi-ne lau-dis ri-tus su - sci - mus. Tu su - sci - dis - fe - ri-mus.

Ho - sti - as et pre - ces ti - bi Do-mi-ne lau-dis mus. Tu su - sci - dis - fe - ri-mus.

Ho - sti - as et pre - ces ti - bi dis - fe - ri-mus.

pe pro a -

pe ,

ous il - lis,

qua - rum ho - di - e me-mor-iam fa - ci - mus:

7

10

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

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

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

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

14

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

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

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

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

18

PROBENPAPIER  
 Ausgabqualität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

# V. Sanctus

♩ = 72

*Solo f*

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

*f>* San - ctus, san - ctus, san - ctus,

*f>* San - ctus, san - ctus, san - ctus,

*f>* San - ctus, san - ctus, san - ctus,

*Tutti*

- - - ctus Do - mi - nus Sa - ba - oth. San - ctus, san

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

san - ctus, san - ctus, san - ctus, sa.

san - ctus, san - ctus, san - ctus

*sost.*

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

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

De - us Sa - ba - oth. San - ctus, san - ctus De - us Sa - ba -

San - ctus, san - ctus De - us Sa - ba -

*mf*

Ple - ni sunt cae - li et ter - ra, sunt cae -

Ple - ni sunt cae - li et ter - ra, sunt

oth.





# VI. Benedictus

Tranquillo, devoto  $\text{♩} = 126$

Piano introduction in 5/16 time, measures 1-8. The music is in a minor key and features a delicate, flowing melody in the right hand and a rhythmic accompaniment in the left hand. Dynamics range from *p* to *mf*.

Piano introduction continues, measures 9-16. The texture remains consistent with the previous section, maintaining a tranquil and devout atmosphere.

17 Sopran

Alt Solo *p*

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

di - nit in no -

- ne - di - ctus, be -

Vocal and piano accompaniment for measures 17-23. The Soprano and Alto parts are marked *Solo p*. The piano accompaniment continues with a steady accompaniment. The lyrics are: "Be-ne - di-ctus qui ve-nit in no - mi-ne" and "di - nit in no - ne - di - ctus, be -".

24

mi-ne Do -

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

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

Tutti *p*

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

Be-ne-di - ctus

qui

Vocal and piano accompaniment for measures 24-30. The Soprano and Alto parts are marked *Tutti p*. The Tenor part enters in measure 24. The piano accompaniment continues. The lyrics are: "mi-ne Do -", "Be-ne - di - ctus qui ve - nit in no -", "- ne Do-mi - ni. Be-ne - di - ctus qui ve - nit in no -", "Be-ne-di - ctus qui ve-nit, be-ne - di-ctus qui", "Be-ne-di - ctus", and "qui".

37

*p*

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

38

*mf*

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

46  $\text{♩} = 144$

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

# VII. Agnus Dei

Tempo di Passacaglia (♩ = 88)

First system of musical notation for measures 1-8. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one flat (B-flat). The time signature is 3/4. The music begins with a piano (*p*) dynamic. The upper staff contains a melodic line with a long slur, and the lower staff contains a rhythmic accompaniment.

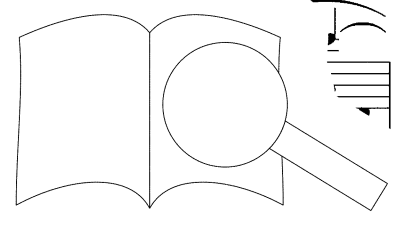
Second system of musical notation for measures 9-15. It continues the grand staff from the previous system. The melodic line in the upper staff has a slur that spans across measures 9 and 10. The accompaniment in the lower staff continues with a steady rhythmic pattern.

Third system of musical notation for measures 16-22. Measure 16 is marked with *cre* (crescendo). Measure 22 is marked with *sc* (sforzando). The melodic line in the upper staff shows more complex rhythmic patterns and slurs.

Fourth system of musical notation for measures 23-29. Measure 23 is marked with *do*. The melodic line in the upper staff features a long, sweeping slur that covers most of the system. The accompaniment in the lower staff provides a consistent harmonic and rhythmic foundation.

Fifth system of musical notation for measures 30-35. This system includes vocal lines. The upper staff has a vocal line with lyrics: "De - i, gnus, A - gnus De - i,". The lower staff has another vocal line with lyrics: "A - gnus De - i,". The piano accompaniment continues in the grand staff below the vocal lines.

Sixth system of musical notation for measures 36-42. It shows the continuation of the piano accompaniment in the grand staff. The melodic line in the upper staff has a slur, and the lower staff continues with the rhythmic accompaniment.



37

A - gnus De - i,  
 A-gnus De - i,  
 A-gnus De - i, qui tol - lis -  
 A - gnus Dei,

44

*mf* A - gnus De - i, qui tol - lis pec - ca - ta  
*mf* qui — tol - lis pec - ca - ta  
*mf* qui — tol - lis pec - ca - ta  
*mf* qui — tol - lis pec - ca - ta

51

re - qui-em, ter - nam. Lux ae - ter - - na lu -  
 re - qui-em, sem - pi - ter - nam. Lux ae - ter - - na lu -  
 qui-em sem - pi - ter - nam. Lux ae - ter - - na lu -  
 re - qui-em sem - pi - ter - nam. Lux

PROBENPARTE  
 Ausgabqualität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

57

- ce - at e - is, Do - mi - ne: cum san - ctis tu - is in ae - ter - num, qui - a pi - us es.

- ce - at e - is, cum san - ctis tu - is in ae - ter - num,

- ce - at e - is, cum san - ctis tu - is in ae - ter - num,

- ce - at e - is, cum san - ctis tu - is in ae - ter - num,

### VIII. Communio

63  $\text{♩} = 66$

*pp*

1

71

*p*

*dim.*

*pp*

79

*pp* Re - qui -

Re -

*pp* Re - qui - em,

Re

*pp* Re - qui - em, re - qui - em, re - qui - - - em

Re - - - qui - em,

*pp*

88 em, re - qui - em, re - qui - em

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

ae - ter - nam

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

ae - - ter - - nam -

ae - - ter - - nam -

94

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

lu - ce - at e - - - is, lux per

at, lu -

ce -

100

sost.

at e

at

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

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

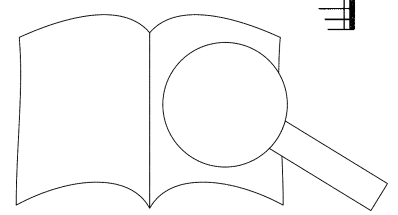
Qui - a, qui - a pi - us es.

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

Qui

e - is.

Qui



3' 15"