

José Maurício Nunes Garcia Requiem in d

Soli (SATB), Coro (SATB)
2 Flauti, 2 Clarinetti, 2 Fagotti
2 Corni, Timpani, 2 Volini, 2 Violen-
Violoncello / Contrabbasso

Erstausgabe / First edition

herausgegeben von / edited by
Cleofe Person de Mattos

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Partitur / Full score

Inhaltsverzeichnis

Vorwort	III
Faksimiles	V
1. Introitus (Soli SATB e Coro SATB)	1
2. Kyrie (Coro)	12
3. Graduale (Soli SATB e Coro)	21
4. Dies irae (Soli SATB e Coro)	33
5. Ingemisco (Aria Soprano)	67
6. Inter oves (Soli SATB e Coro)	71
7. Offertorium (Basso solo e Coro)	87
8. Sanctus (Coro)	99
9. Benedictus (Soli SAT e Coro)	102
10. Agnus Dei (Coro)	105
11. Communio (Coro)	110
Kritischer Bericht	117

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Partitur leihweise (Carus 23.008), Klavierauszug (Carus 23.008/03),
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The following performance material is available for this work:
full score for rental (Carus 23.008), vocal score (Carus 23.008/03),
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📄 Digital editions for this work are listed at www.carus-verlag.com/2300800

Vorwort

José Maurício Nunes Garcia wurde 1767 in Rio de Janeiro geboren. 1784 war er an der Gründung der Cäcilien-Bruderschaft, einer der bedeutendsten damaligen Vereinigungen zur Pflege der Musik, beteiligt. 1792 wurde er zum Priester geweiht und 1798 als Kapellmeister an die Kathedrale von Rio de Janeiro berufen. Dort wirkte er als Organist, Dirigent, Komponist und Musiklehrer. Neben seiner offiziellen Funktion hielt er über 28 Jahre hinweg Musikurse ab, die von der Öffentlichkeit unentgeltlich besucht werden konnten und aus denen bedeutende Komponisten hervorgingen. Als 1808 der portugiesische König Dom João VI. mit seinem Hof nach Rio kam, wurde Garcia, dessen Ruhm längst bis ins koloniale Mutterland gedungen war, neben seiner Tätigkeit an der Kathedrale noch zum „mestre de capela“ der königlichen Kapelle ernannt. Seine unglaubliche Fähigkeit der Improvisation auf Tasteninstrumenten wurde ebenso in Europa bekannt wie die Tatsache, daß 1819 unter seiner Leitung die brasilianische Erstaufführung von Mozarts Requiem stattfand.¹ 1821 kehrte Dom João mit Teilen seines Hofes nach Portugal zurück. Bedingt durch die politische Entwicklung – 1822 hatte Brasilien seine Unabhängigkeit erlangt – ging das musikalische Leben in Rio stark zurück. Garcia, der seit der Ankunft von Marcos Portugal, des damals berühmtesten portugiesischen Komponisten, in Rio im Jahre 1811 unter dessen Intrigen zu leiden hatte und dessen Gesundheit sich seit 1816 stetig verschlechterte, starb krank und völlig verarmt im Jahre 1830.

237 Kompositionen Garcias aus den Jahren zwischen 1783 und 1826 sind erhalten. Es handelt sich dabei überwiegend um geistliche Musik²; aber auch Instrumentalmusik und weltliche Vokalmusik ist vom Komponisten überliefert. Weitere 171 Kompositionen, u. a. auch eine Oper, sind zwar dem Titel nach bekannt, müssen aber als verloren betrachtet werden.

Zu den erhaltenen Werken gehören auch vier Vertonungen der Totenmesse. Die vorliegende *Missa dos Defunctos* entstand im Auftrag des portugiesischen Königs Dom João VI. für die Exequien der unerwartet am 20. März 1816³ verstorbenen Königin Maria I. Das *Requiem in d* – es zeigt eine auffallende Ähnlichkeit zu Mozarts entsprechendem Werk – ist als eine der bedeutendsten Kompositionen Garcias überhaupt anzusehen.

Rio de Janeiro,
im Herbst 1993

Cleofe Person de Mattos

¹ Die Wiener *Allgemeine Musikalische Zeitung* vom 27. April 1820 würdigte dieses Ereignis mit großer Aufmachung und hob Garcias Persönlichkeit und Leistung hervor.

² Cleofe Person de Mattos, *Catálogo temático das obras do Padre José Maurício Nunes Garcia*, Rio Janeiro 1970, Edition des Ministeriums für Erziehung und Kultur. Der thematische Katalog registriert 229 geistliche Werke (Messen, Antiphonen, Magnificat, Psalmen u. a.).

³ Dieses ist auch das Todesdatum der Mutter des Komponisten.

Foreword

José Maurício Nunes Garcia was born in 1767 at Rio de Janeiro. In 1784 he took part in the founding of the Cecilian Brotherhood, one of the most important societies of the time concerned with the cultivation of music. In 1792 he was ordained as a priest, and in 1798 he became director of music at Rio de Janeiro Cathedral. There he worked as organist, conductor, composer, and music teacher. For 28 years, in addition to his official duties, he ran music courses which members of the public could attend free of charge – several of them became notable composers. In 1808 King Dom João VI of Portugal moved his Court to Rio, and he appointed Garcia, whose reputation had long since spread to Portugal, in addition to his work at the Cathedral, as “mestre de capela” of the Royal Chapel. His amazing ability to improvise on keyboard instruments became as well known in Europe as the fact that in 1819 he had conducted the first performance in Brazil of Mozart's *Requiem*.¹ In 1821 Dom João returned to Portugal with some of his courtiers. As a result of political events – Brazil gained its independence in 1822 – musical life in Rio went into decline. Garcia also suffered from intrigues set in train by Marcos Portugal, at that time the most celebrated Portuguese composer, who had arrived in Rio during 1811. From 1816 onwards Garcia's health deteriorated; he died in poverty in 1830.

237 compositions by Garcia, written between 1783 and 1826, are extant. The majority of them are sacred works,² but some of his instrumental music and secular vocal pieces have also survived. The titles of a further 171 compositions, including an opera, are known, but those works must be considered lost.

His surviving works include four settings of the Mass for the Dead. The present *Missa dos Defunctos* was commissioned by King Dom João VI of Portugal for the obsequies of Queen Maria I, who had died unexpectedly on the 20th March 1816.³ The *Requiem in D minor* – which bears a noticeable resemblance to the corresponding work by Mozart – is regarded as one of the most important among all Garcia's compositions.

Rio de Janeiro,
autumn 1993

Translation: John Coombs

Cleofe Person de Mattos

¹ The Vienna *Allgemeine Musikalische Zeitung* of the 27th April 1820 described this as an important event, extolling Garcia's personality and achievement.

² Cleofe Person de Mattos, *Catálogo temático das obras do Padre José Maurício Nunes Garcia*, Rio de Janeiro 1970. Published by the Ministry for Education and Culture. The thematic catalogue lists 229 sacred works (Masses, Antiphons, Magnificat, Psalms, etc.).

³ The composer's mother also died on the same day.

Avant-propos

José Mauricio Nunes Garcia est né en 1767 à Rio de Janeiro. En 1784, il participa à la fondation de la Confrérie de Sainte-Cécile qui devint l'une des plus importantes associations à promouvoir la pratique musicale. En 1792 il fut ordonné prêtre; en 1798 il fut appelé à prendre la direction de la chapelle de la cathédrale de Rio de Janeiro. Il y exerça une activité d'organiste, de chef d'orchestre, de compositeur et de maître de musique. En marge de ses fonctions officielles, il professa durant plus de 28 ans des cours de musique ouverts à un large public et d'où sortirent quelques compositeurs importants. Lorsqu'en 1808 le roi du Portugal Dom João VI se rendit à Rio avec sa cour, Garcia, dont la renommée était parvenue jusque dans la patrie de colonisation, fut en outre promu au poste de « mestre de capela » de la chapelle royale. Son incroyable talent d'improvisateur sur instruments à clavier était connu jusqu'en Europe, de même le fait qu'en 1819, il assura la direction de la première exécution brésilienne du Requiem de Mozart¹. En 1821 Dom João retourna au Portugal avec une partie de sa cour. En raison de l'évolution de la situation politique – en 1822 le Brésil avait obtenu son indépendance –, la vie musicale à Rio connut un certain déclin. Garcia dut subir les intrigues de Marcos Portugal, le compositeur portugais le plus célèbre de son temps, qui était arrivé à Rio en 1811. A partir de 1816 sa santé s'aggrava; il mourut en 1830, au terme d'une longue maladie et dans le dénuement le plus total.

On conserve 237 œuvres de Garcia composées entre 1783 et 1826. Il s'agit essentiellement de musique religieuse², mais également de musique instrumentale et de musique vocale profane. 171 autres compositions – entre autres des opéras –, aujourd'hui perdues, ne sont connues que par leur titre.

Parmi les œuvres conservées, figurent également quatre mises en musique de la messe des morts. La présente *Missa dos Defunctos* est une commande du roi du Portugal Dom João VI pour la cérémonie funèbre de la reine Maria I, subitement décédée le 20 mars 1816³. Le *Requiem en ré* – la composition présente une évidente ressemblance avec l'œuvre de Mozart – peut être considérée comme l'une des compositions les plus importantes de Garcia.

Rio de Janeiro, automne 1993 Cleofe Person de Mattos
Traduction: Christian Meyer

¹ La *Allgemeine Musikalische Zeitung* de Vienne du 27 avril 1820 saluait cet événement en soulignant la personnalité et l'art de Garcia.

² Cleofe Person de Mattos, *Catalogo tematico das obras do Padre José Mauricio Nunes Garcia*, Rio de Janeiro 1970, Editions du Ministère de l'Education et de la Culture. Le catalogue thématique signale 229 œuvres religieuses (dont des messes, des antiennes, des Magnificat, des psaumes).

³ Cette date coïncide avec la date de décès de la mère du compositeur.

Allegro con Moderato — Composita pelo Sr. José Maurício Nunes Garcia — no número 18/16
 Com Oboés, Clarinetas, Fagotes e Trompetas

Flauto
 Oboé
 Clarinetas
 Fagotes
 Trompetas
 Violão
 Viola
 Violoncello
 Contrabaixo

Abb. 1:
 José Maurício Nunes Garcia, *Requiem in d*. Titelblatt der autographen Partitur.
 Quelle: Escola Nacional de Musica da Universidade do Brasil, Rio de Janeiro (BR-Rem), Signatur 0.4110, Band 3066.
 Die ersten sechs Takte der instrumentalen Baßstimme sind mit Generalbaßbezeichnung versehen. Siehe dazu auch den Kritischen Bericht, S. 117.

The image shows a handwritten musical score for a drum part, consisting of ten staves. The notation includes various rhythmic patterns, rests, and dynamic markings. The score is written in a cursive, handwritten style.

Key markings and instructions include:

- Andante* (written vertically on the first staff)
- Em. Forte* (written vertically on the second staff)
- rufando* (written above the third staff)
- tremolo* (written above the fourth staff)
- Andante* (written vertically on the fifth staff)
- Em. Forte* (written vertically on the sixth staff)
- rufando, tremolo* (written above the seventh staff)
- Le. Gradual* (written vertically on the eighth staff)
- Gradual andro* (written vertically on the ninth staff)
- Em. Grad* (written vertically on the tenth staff)

The score is divided into sections by these markings, with some sections containing complex rhythmic patterns and others being more sparse. The notation includes various note values, rests, and dynamic markings.

Abb. 3:
 Erste Seite des Manuskripts der Paukenstimme (Quelle s. Abb. 1). Deutlich ist der im Kritischen Bericht (S. 117) benannte Ausriß zu sehen, ebenfalls die für den Paukenwirbel verwendeten unterschiedlichen Bezeichnungen *rufando* und *tremolo*.

Requiem in d

1. Introitus

José Mauricio Nunes Garcia
1767–1830

LARGHETTO SOSTENUTO

Flauto 1,2

Clarinetto 1 in B

Clarinetto 2 in B

Fagotto 1,2

Corno 1,2 in F

Timpani d - A

Soprano

Alto

Tenore

Basso

Violino 1

Violino 2

Viola 1

Viola 2

Violoncello, Contrabbasso

Pianoforte (for rehearsal only)

Requiem æ - ter - nam do - na

Re - qui - em æ - ter - nam do - - na

Re - qui - em æ - ter - - nam do - - na

Re - - qui - em æ - ter - nam do - - na

5 Fl 1

Fl 2

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

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



9 *♩*

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

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

tr.

ff

ff

f

f

f

f

f

Te de-cet hy - mnus De - us in Si - on, et ti - bi re - de - tur vo - tum in Je - ru - sa -

Te de - cet hy - mnus De in Si - on et ti - bi red - - tur vo - tum in Je - ru - sa -

Te de - cet hy - m - n - in Si - on, et ti - bi red - de - - tur vo - tum in Je - ru - sa -

Te d De - in Si - on, et ti - bi red - de - - tur vo - tum in Je - ru - sa -

f

f

f

f

f

f

Solo *p* *cresc.*

Solo *Tutti* *cresc.*

lem: Ex - au - di, e - di o - ra - ti - o - nem me-am, ad te o-mnis *cresc.*

lem: Ex - au - di o - ra - ti - o - nem me-am, ad te o-mnis *cresc.*

lem: ex o - ra - ti - o - nem me-am, ad te o-mnis *cresc.*

lem: au ex - au - di o - ra - ti - o - nem me-am, ad te o-mnis

p *cresc.*

p *cresc.*

Musical score for page 21, featuring vocal lines and piano accompaniment. The score includes lyrics "ca-ro ve-ni-et." and "ca-ro". A large watermark "Carus" is overlaid on the page.

p Requi-em æ - ter - nam do - - na e - - is Do - mi -
p Requi-em æ - ter - nam - na e - - is Do - mi -
 Requi-em æ - - nam do - - na e - - is Do - mi -
 - qui-em æ - ter - nam do - - na e - - is Do - mi -

The image shows a page of musical notation for a piece titled "Carus". It features a vocal line with lyrics and a piano accompaniment. The lyrics are: "pe - - - tu-a lu-ce-at e - - - lu - - ce -", "pe - - tu-a lu - e - is, lu - - ce-at,", "pe - - tu-a e - - is, lu - - ce-at,", and "pe - lu-ce e - - - is, lu - ce-at,". The score includes various musical notations such as notes, rests, and dynamic markings like "p" (piano) and "f" (forte). A large, stylized watermark "Carus" is overlaid on the page.

ff p p p

cresc. f ff

cresc. f ff

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

cresc. f ff

cresc. f ff

Musical score for Carus 23.008, page 11. The score consists of 12 staves. The first six staves are vocal parts with lyrics "e - - - is." and "e - - - is.". The last six staves are piano accompaniment. The score includes various musical notations such as notes, rests, slurs, and dynamic markings like *p*, *pp*, and *V*. A large watermark "Carus" is overlaid on the score.

2. Kyrie

FUGATO

Fl 1,2

Cl 1 in B

Cl 2 in B

Fag 1,2

Cor 1,2 in F

Timp d - A

S

A

T

B

VI 1

VI 2

Va 1

Va 2

Vc,Cb

Vc

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

Ky - ri - e, Ky - ri - e e -

5 Fl 1

Fl 2

i - - son, Ky - ri - e
 le - i - son, Ky - ri - e e - - le son, Ky - - ri - e e -
 Ky - - ri - e e Ky - ri - e le - - - i - son,
 le - -

The first system of the musical score consists of six staves. The top two staves are vocal staves in treble clef, with a key signature of one sharp (F#) and a common time signature. The bottom four staves are for piano accompaniment, with the right hand in treble clef and the left hand in bass clef. The music features a mix of quarter and eighth notes, with some rests.

The second system continues the musical score with six staves. It includes vocal staves and piano accompaniment. The vocal lines show some melodic movement, and the piano accompaniment provides harmonic support.

The third system features vocal staves with lyrics and piano accompaniment. The lyrics are: "Chri - - ste e - le - - - i - son, Chri - ste e - le-i-son, ste, Chri - sre e - le - i son, Chri - ste e - le-i-son, - ste, Chri - re le - i - son, Chri - - ste e - le-i-son, ste, Chri - e - lei - son, Chri - - ste e - le-i-son,". The music is in a common time signature with a key signature of one sharp.

The fourth system continues the musical score with six staves. It includes vocal staves and piano accompaniment. The vocal lines continue with the lyrics, and the piano accompaniment features more complex rhythmic patterns.

The fifth system consists of piano accompaniment for the right and left hands. It includes dynamic markings such as "-Cb" and "+Cb". The music features a variety of note values and rests.

e - - - le - - - i - son.
 Chri - - ste e - - - le i - son. ri - e e - - le - - i - son,
 Chri - - ste lei - - - Ky - - -
 i - - - son. Ky - - ri -

le - - i - - son, Ky - - ri e - son, Ky - - ri - - - i - - son, Ky - - ri e - le - - i - - - i - - son, Ky - - ri e - le - - i - - - i - - son, e - - le - - i - - son, e - - le - - i - - son, Ky - ri - e e - le - i -

3. Graduale

ANDANTINO

The musical score is arranged in a standard orchestral format. The top staves include:

- Flute 1 & 2 (Fl 1,2)
- Clarinet 1 in B (Clt 1 in B)
- Clarinet 2 in B (Clt 2 in B)
- Bassoon 1 & 2 (Fag 1,2)
- Cor 1 & 2 in F (Cor 1,2 in F)
- Timpani and Gong (Timp g-d-G)

The vocal parts are:

- Soprano (S)
- Alto (A)
- Tenor (T)
- Bass (B)

The string section includes:

- Violin 1 (VI 1)
- Violin 2 (VI 2)
- Viola (Va 1)
- Violoncello and Double Bass (Vc, Cb)

The piano part is at the bottom, with separate staves for the right and left hands. Dynamics such as *p* (piano) and *f* (forte) are indicated throughout. A *Solo* marking is present for the Clarinet 1 part. The lyrics for the vocal parts are: Soprano: Re - qui - em æ - ter - nam do - na; Alto: Re - qui - em æ - ter - nam do - - na; Tenor: Re - - qui - em æ - ter - nam do - na; Bass: Re - - qui - em æ - ter - nam do - - na. A large, stylized watermark 'CARUS' is overlaid on the score.

Fl 1 and Fl 2 staves with musical notation. Fl 1 starts with a rest, then plays a melodic line. Fl 2 plays a more active line. Dynamics include *f* and *mp*.

Two staves of accompaniment, likely strings or piano, providing harmonic support for the woodwinds.

Vocal staves with lyrics: e - is Do - - mi - ne: et lux, et lux per - pe - tu - a lu - ce - at, lu - ce - at. The lyrics are repeated across four different vocal parts.

Continuation of the vocal and instrumental parts, including the large watermark 'CARUS' overlaid on the page.

Piano accompaniment at the bottom of the page, featuring arpeggiated chords and melodic fragments.

Solo

dolce

Soli

P

Soli

e - - - is. me - - - ri - a æ - ter - na - e - rit -

e - - - is.

e - - - is.

e - - - is.

e -

cresc.

cresc.

[p]

Vlc

cresc.

Musical score for the first system, including vocal line and piano accompaniment. The vocal line features a melodic phrase with a 'Solo' marking and a 'p' dynamic. The piano accompaniment includes a bass line with a 'p' dynamic and a treble line with rhythmic patterns.

Musical score for the second system, featuring vocal lyrics and piano accompaniment. The lyrics are: "ma - la — non ti - me - bit, non ti - me - bit." and "ma - la non ti - me - bit, non ti - me - bit." The piano accompaniment continues with rhythmic patterns.

Musical score for the third system, including piano accompaniment and a 'Vic' marking. The piano accompaniment features a complex rhythmic pattern in the bass line and a treble line with arpeggiated figures. A 'Vic' marking is present above the piano part.

Ab - - - sol - ve, Domi-ne, a - ni - mas o - mni - um fi - de - li - um
 A - - - sol - ve, Domi-ne, a - ni - mas o - mni - um fi - de - li - um
 Ab - sol - ve, Domi-ne, a - ni - mas o - mni - um fi - de - li - um
 Domi-ne, a - ni - mas o - mni - um fi - de - li - um

+ Cb

26

de - - functo - rum ab omni vin-cu-lo de- li - cto - - - rum.
de - - functo - rum ab omni vin-cu-lo de- li - cto - - - rum.
de - fun - cto ab omni vin-cu-lo de- li - cto - - - rum.
de - - - ab omni vin-cu-lo de- li - cto - - - rum.

dolce
p

p dolce

Solo
Et tu - a il-lis suc-cur-ren - te, me - re - - an - tur, me - - re -

dolce

p

an-hi ju-di-ci-um, ju-di-ci-um ul-ti-o-nis, ul-ti-

Solo

Solo
dolce

P *P* *f*

p *f*

p *f*

Tutti *p* *f*

Et lu - cis æ - ter - - - nae, et
Et lu - cis æ - ter - - - nae, et
Et lu - cis æ - ter - - - nae, et
Et lu - cis æ - ter - - - nae, et

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

dolce

lu - cis, et lu - cis æ - ter - - næ be - a - ti - tu - di - ne, - a - ti - tu - di - ne per - fru - cres.

lu - cis, et lu - cis æ - ter - - næ be - a - ti - tu - di - ne, - a - ti - tu - di - ne per - fru - cres.

lu - cis, et lu - cis æ - ter - - næ be - a - ti - tu - di - ne, - a - ti - tu - di - ne per - fru - cres.

lu - cis, et lu - cis æ - ter - - næ be - a - ti - tu - di - ne, be - a - ti - tu - di - ne per - fru - cres.

Solo
P

Solo
p

Soli
P

Soli
pp

Tutti
pp

Tutti per - - fru - - i,
pp

Tutti per - - fru - - i.
pp

Tutti pe - - fru - - i.
pp

Tutti per - - fru - - i.
pp

pp Pizz.

Carus

4. Dies irae

ALLEGRO VIVO

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

- Fl 1,2 (Flutes)
- Cl 1 in B (Clarinets)
- Cl 2 in B (Clarinets)
- Fag 1,2 (Bassoons)
- Cor 1,2 in F (Cor Anglais)
- Timp d - A (Timpani)
- Soprano (S)
- Alto (A)
- Tenore (T)
- Bass (B)
- VI 1 (Violins)
- VI 2 (Violins)
- Va 1 (Violas)
- Va 2 (Violas)
- Vc, Cb (Violoncelli and Contrabass)
- Piano (Grand Staff)

The score is in common time (C) and begins with a forte (f) dynamic. The woodwind and string parts feature complex rhythmic patterns, including triplets and sixteenth-note runs. The vocal parts (Soprano, Alto, Tenor, Bass) are currently blank. A large, stylized watermark 'Carus' is overlaid across the vocal staves.

5 *ff* Fl 1 *p*

ff Fl 2 *p*

ff p.

ff p.

ff

f

Di - - - es i - - - rae, di - - - es il - - - la,

Di - - - es i - - - rae, di - - - es il - - - la,

Di - - - rae, di - - - es il - - - la,

Di - - - i - - - rae, di - - - - es il - - - la,

ff

ff

ff

ff

ff

ff

Carus

sol - vet sae - - - clum, sol sae - - - in vil - - - la: te - ste

sol - vet sae - - - clum, - vet sae - - - in fa - vil - - - la: te - ste

- clum, sol - vet sae - - - clum in fa - vil - - - la: te - ste

sae - clum, sol - vet sae - - - clum in fa - vil - - - la: te - ste

ff

ff

f

ff

ff

ff

ff

ff

ff

ff

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

ff div.

ff

ff

ff

ff

ff

byl - la. *p* Quan - tus tre - mor est fu -

byl - la. *p* Quan - tus tre - mor est fu -

byl - la. *p* - - - - tus tre - mor est fu -

byl *p* Quan - - - - tus tre - mor est fu -

[p]

[p]

P

tu - - rus, quan - - do ju - dex est ven -

tu - - rus, quan - - do ju - dex est ven -

tu - - rus, quan - - do ju - dex est ven -

tu - quan - - - do ju - dex est ven -

p

[p]

[p]

[p]

p

P

ff

f

Soli f

rus, qu - ju - dex est ven -

tu - - - rus, quan - do ju - dex est ven -

rus, quan - do ju - dex est ven -

quan - do ju - dex est ven -

f

f

The first system of the musical score consists of five staves. The top two staves are vocal parts, and the bottom three are piano accompaniment. The music is in a key with one flat and a common time signature. The piano part features a rhythmic accompaniment of eighth notes.

The second system continues the musical score with five staves. The vocal parts and piano accompaniment are consistent with the first system.

The third system includes lyrics for the vocal parts. The lyrics are: "tu - rus, cun-cta stri - cte dis - cus - su - rus, cun-cta stri - cte dis - cus - tu - rus, cun-cta stri - cte dis - cus - tu - rus, cun-cta stri - cte dis - cus -". The piano accompaniment continues with a steady eighth-note rhythm.

The fourth system continues the musical score with five staves. The lyrics are: "tu - rus, cun-cta stri - cte dis - cus - su - rus, cun-cta stri - cte dis - cus -". The piano accompaniment features a more complex rhythmic pattern with some sixteenth notes.

The fifth system concludes the musical score with five staves. The lyrics are: "tu - rus, cun-cta stri - cte dis - cus -". The piano accompaniment ends with a final chord.

The musical score consists of several systems. The top system features piano accompaniment with dynamics *ff* and *Solo*. The vocal lines begin with the lyrics: "su - rus, cun - cta stri - che dis - cus su - rus,". The piano part includes a complex rhythmic pattern with many sixteenth notes. The bottom system shows the piano accompaniment continuing with various chords and melodic lines.

37

Musical score for measures 37-40. The first staff is a treble clef with a key signature of one flat and a common time signature. It contains a melodic line starting with a forte (*f*) dynamic. The second staff is a bass clef with a key signature of one flat and a common time signature, containing a bass line. The third and fourth staves are treble clefs with a key signature of one flat and a common time signature, containing melodic lines with accents and dynamic markings like *ff*. The fifth staff is a bass clef with a key signature of one flat and a common time signature, containing a bass line.

Musical score for measures 41-42. The first staff is a treble clef with a key signature of one flat and a common time signature, containing a melodic line. The second staff is a bass clef with a key signature of one flat and a common time signature, containing a bass line.

cun - cta stri - - - cte — dis - cus - su - - - rus!

cun - cta stri - - - cte dis - cus - su - - - rus!

cun - cta stri - - - e dis - cus - - su - - - rus!

cun - ct - - - cte — dis - cus - - su - - - rus!

Musical score for measures 43-46. The first staff is a treble clef with a key signature of one flat and a common time signature, containing a melodic line with lyrics. The second staff is a bass clef with a key signature of one flat and a common time signature, containing a bass line. The third and fourth staves are treble clefs with a key signature of one flat and a common time signature, containing melodic lines. The fifth staff is a bass clef with a key signature of one flat and a common time signature, containing a bass line.

Musical score for measures 47-50. The first staff is a treble clef with a key signature of one flat and a common time signature, containing a melodic line with triplets. The second staff is a bass clef with a key signature of one flat and a common time signature, containing a bass line. The third and fourth staves are treble clefs with a key signature of one flat and a common time signature, containing melodic lines with triplets. The fifth staff is a bass clef with a key signature of one flat and a common time signature, containing a bass line.

41

Soli *p*

f *Soli* *p*

pp Tu - - ba

pp Tu - - ba

pp Tu - - ba

Tu - - ba

f *p*

musical score for the first system, including vocal lines and piano accompaniment. The system features a vocal line with lyrics and piano accompaniment with dynamic markings such as *cresc.* and *Soli*.

musical score for the second system, including vocal lines and piano accompaniment. The system features a vocal line with lyrics and piano accompaniment with dynamic markings such as *ff* and *Soli*.

musical score for the third system, including vocal lines and piano accompaniment. The system features a vocal line with lyrics and piano accompaniment with dynamic markings such as *pp*.

musical score for the fourth system, including vocal lines and piano accompaniment. The system features a vocal line with lyrics and piano accompaniment with dynamic markings such as *pp*.

musical score for the fifth system, including vocal lines and piano accompaniment. The system features a vocal line with lyrics and piano accompaniment with dynamic markings such as *pp*.

musical score for the sixth system, including vocal lines and piano accompaniment. The system features a vocal line with lyrics and piano accompaniment with dynamic markings such as *pp*.

musical score for the seventh system, including vocal lines and piano accompaniment. The system features a vocal line with lyrics and piano accompaniment with dynamic markings such as *pp*.

musical score for the eighth system, including vocal lines and piano accompaniment. The system features a vocal line with lyrics and piano accompaniment with dynamic markings such as *pp*.

musical score for the ninth system, including vocal lines and piano accompaniment. The system features a vocal line with lyrics and piano accompaniment with dynamic markings such as *pp*.

musical score for the tenth system, including vocal lines and piano accompaniment. The system features a vocal line with lyrics and piano accompaniment with dynamic markings such as *pp*.

musical score for the eleventh system, including vocal lines and piano accompaniment. The system features a vocal line with lyrics and piano accompaniment with dynamic markings such as *pp*.

musical score for the twelfth system, including vocal lines and piano accompaniment. The system features a vocal line with lyrics and piano accompaniment with dynamic markings such as *pp*.

musical score for the thirteenth system, including vocal lines and piano accompaniment. The system features a vocal line with lyrics and piano accompaniment with dynamic markings such as *pp*.

musical score for the fourteenth system, including vocal lines and piano accompaniment. The system features a vocal line with lyrics and piano accompaniment with dynamic markings such as *pp*.

ff \flat \sharp

\sharp \flat

\sharp

First system of musical notation. It includes vocal staves with lyrics and piano accompaniment. Dynamics include *ff*, *f*, and *p*. Crescendo markings (*cresc.*) are present in the piano parts.

Second system of musical notation. It includes vocal staves with lyrics and piano accompaniment. Dynamics include *f* and *p*.

Third system of musical notation. It includes vocal staves with lyrics and piano accompaniment. Dynamics include *f* and *p*. Crescendo markings (*cresc.*) are present in the piano parts.

Fourth system of musical notation. It includes vocal staves with lyrics and piano accompaniment. Dynamics include *f* and *p*. Crescendo markings (*cresc.*) are present in the piano parts.

ff

ff

p

p

ff

ff

ff

ff

ff

co - get o - mnes an - - te thro - - - - - um .

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

co - get o - mnes e thro - - - - - num .

co - get e thro - - - - - num .

ff

ff

[ff]

[ff]

ff

p

p

p

ff

p

p

Mors *Solo p* stu - pe - bit et na - ru - ra, cum re - sur - - get

Mors *Solo p* stu - pe - bit et na - ru - ra, cum re -

Mors *Solo p* stu - pe - bit et na - ru - ra, cum re -

cre - - - a - tu - ra, *Tutti* *f* ju - - di - can - ti re - spon - su - - -

sur - get cre - a - tu - ra, *Tutti* *f* ju - - di - can - ti re - spon - su - - -

sur - get cre - a - tu - ra, *f* ju - - di - can - ti re - spon - su - - -

ju - - di - can - ti re - spon - su - - -

76

p *pp* *P* *PP*

Soli *Soli*

p *PP*

Solo p

ra, spon su- ra,
ra, re- spon- su ra,
ra, spon- su - - ra,
ra, re- spon- su - - ra,

p *Vic* *+Cb* *Vic*

82

Fl 1

Fl 2

Cl 1

Cl 2

Fag

Cor

TP

S

A

T

B

VI 1

VI 2

Vla 1

Vla 2

Vic/cb

+ Cb

+ Cb

re- spon- su - - ra .

re- spon- su -

re-

su -

(Solo)

Li - - ber scri- plus, li- ber

88 Clt 1,2

Soli

f

Cor 1,2

Basso

scri- ptus pro- fe - re - tur, in quo to - tum, in quo to - tum con - ti -

93

Soli

pp

na - ... mun - dus ju - - - di - ce - - tur. Ju - dex er - - go

P dolce

Tenore solo *pp* *cresc.*

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

P *cresc.*

P *cresc.*

P *cresc.*

P *cresc.*

Solo *P* [*P*]

ro - - ru - - - rus? Cum vix ju - - - stus sit — se -

P

P

P

P

cu - rus, cum vix ju - - stus sit se - cu - - - rus, *cresc.*

cum vix ju - - stus sit se - cu - - - - rus. *ff*

A musical score for a piece titled "Carus Rex". The score is written for a large ensemble, including vocal soloists, a choir, and a piano accompaniment. The music is in 4/4 time and features a key signature of one sharp (F#). The score is divided into two systems. The first system consists of five staves: two vocal staves (Soprano and Alto), a piano accompaniment staff, and two more staves (likely Tenor and Bass). The second system consists of six staves: two vocal staves (Soprano and Alto), a piano accompaniment staff, and two more staves (likely Tenor and Bass). The lyrics "Carus Rex" are written across the vocal staves. The word "Carus" is written in a large, stylized font across the middle of the page. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. The vocal parts have a melodic line with some rests. The score includes dynamic markings such as "p." (piano) and "f." (forte). The page number "143" is in the top left corner.

P

men-dae ma - je - sta - tis, qui sal - van - dos
 men-dae ma - je - sta - tis qui sal - van - dos
 men-dae ma je - qui sal - van - dos
 men - d - tis, qui sal - van - dos

Fl 1

Fl 2

Cl 1

Cl 2

Solo
P

Solo

sal-vas gra - tis, sal - va me, fons pi - e - - tis. Re - - - cor -

sal-vas gra - tis, sal - va fons pi - ta - - tis. Solo Re - - - cor -

8 sal-vas gra - tis, m fons pi - e - ta - - tis. Solo Re - - - cor -

sal - vas - - va m fons pi - e - ta - - tis. Re - - - cor -

[P]

[P]

[P]

[P]

P

P

da - - - re Je - su pi - e, quod sum cau - tu - - - æ
da - - - re Je - pi - e, quod cau - sa hu - - - æ
da - - - re pi - e, sum cau - sa hu - - - æ
da - - - re pi - e, quod sum cau - sa tu - - - æ

Solo

vi - ae: ne me per - das il - la Quae - rens
 vi - ae: ne per - das il - la di - e. Quae - rens
 vi - ae: per - das il - la di - e. Quae - rens
 vi - ae: per - das il - la di - e. Quae - rens

The image shows a page of a musical score for a piece titled "Carus". The score is written for voice and piano. It consists of several systems of staves. The top system includes a vocal line and piano accompaniment. The second system shows the vocal line with lyrics: "me, se - di - sti las - - sus: red - e - - mi - - sti". The third system continues the vocal line with lyrics: "me, se - di - sti - - sus: - e - - mi - - sti". The fourth system shows the vocal line with lyrics: "me, se - - sus: red - e - - mi - - sti". The fifth system shows the vocal line with lyrics: "me, - - sti - - sus: red - e - - mi - - sti". The piano accompaniment includes various musical notations such as notes, rests, and dynamic markings like "p" and "cresc.". A large, stylized watermark "Carus" is overlaid on the score.

First system of musical notation, featuring vocal staves and piano accompaniment. It includes dynamic markings such as *f* and *p*.

Second system of musical notation, continuing the vocal and piano parts.

Third system of musical notation, featuring vocal staves with lyrics and piano accompaniment. The lyrics are: *cru - cem pas - - sus: tan - - - tus la - - - bor tan - - - - tus*. It includes the instruction *Tutti* and dynamic markings *f*.

Fourth system of musical notation, featuring vocal staves with lyrics and piano accompaniment. The lyrics are: *cru - cem pas - - sus: tan - - - tus la - - - - bor, tan - - - - tus*. It includes dynamic markings *f*.

Musical score for the first system, measures 179-183. It includes five staves: vocal line, piano accompaniment, and three other instrumental parts. Dynamics include *p*, *P Solo*, and *p*.

Musical score for the second system, measures 184-188. It includes two staves: vocal line and piano accompaniment. Dynamics include *f*.

Musical score for the third system, measures 189-193. It includes five staves with vocal lines and piano accompaniment. Lyrics are present in the vocal lines.

la - - - - bor non sit cas - - - - sus.

la - - - - bor non cas - - - - sus.

la - - - - s cas - - - - sus.

la - - - - si cas - - - - sus.

Musical score for the fourth system, measures 194-198. It includes six staves: vocal lines, piano accompaniment, and three other instrumental parts. Dynamics include *PP* and *P*.

The musical score is arranged in systems. The first system consists of five staves. The second system contains vocal parts with lyrics: "Ju - - ste ju - dex ul - ti - o - - - nis, do - - - num fac re - mis - si - -". The piano accompaniment includes various instruments, with dynamic markings such as *p* and *cresc.* throughout. A large, stylized watermark "CARUS" is overlaid on the score.

ff p p p ff p p p p

f ff

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

f ff ff ff ff

First system of musical notation, including vocal lines and piano accompaniment. The system consists of five staves. The top staff is a vocal line with a melodic line and a lower line. The second and third staves are piano accompaniment. The fourth and fifth staves are additional piano accompaniment. The key signature has one sharp (F#) and the time signature is 4/4.

Second system of musical notation, including piano accompaniment. The system consists of two staves. The top staff is a piano accompaniment line. The bottom staff is a piano accompaniment line. The key signature has one sharp (F#) and the time signature is 4/4.

Third system of musical notation, including vocal lines and piano accompaniment. The system consists of five staves. The top staff is a vocal line with a melodic line and a lower line. The second and third staves are piano accompaniment. The fourth and fifth staves are additional piano accompaniment. The key signature has one sharp (F#) and the time signature is 4/4. The word "Carus" is written in large, stylized letters across the system. The word "nis." appears on the vocal lines.

Fourth system of musical notation, including piano accompaniment. The system consists of five staves. The top staff is a piano accompaniment line. The second and third staves are piano accompaniment. The fourth and fifth staves are additional piano accompaniment. The key signature has one sharp (F#) and the time signature is 4/4.

Fifth system of musical notation, including piano accompaniment. The system consists of two staves. The top staff is a piano accompaniment line. The bottom staff is a piano accompaniment line. The key signature has one sharp (F#) and the time signature is 4/4.

5. Ingemisco

ANDANTE SOSTENUTO

The musical score is written for a full orchestra and a solo voice. The instruments and parts are: Fag 1,2 (Bassoon), S (Solo voice), VI 1 (Violin I), VI 2 (Violin II), Va 1,2 (Viola), Vc, Cb (Violoncello and Contrabass), and Piano. The score is in 3/8 time and B-flat major. The tempo is marked 'ANDANTE SOSTENUTO'. The score includes dynamic markings such as *p*, *cresc.*, *pp*, and *Solo dolce*. The lyrics are: 'sco, tam in re - us: cul - pa - ru - bet vul - tus - me - us: sup - pli - can - ti -'. A large watermark 'CARUS' is overlaid on the score.

Musical staff with bass clef and treble clef, showing the beginning of a vocal line.

Vocal line with lyrics: *par - - ce De - us. Qui Ma - ri - am ab - sol - vi - - sti, et - la - tro - nem ex - au -*

Instrumental accompaniment for the first system, including piano and bass staves.

Piano accompaniment for the first system, including grand staff.

Musical staff with bass clef and treble clef, showing the beginning of a vocal line.

Vocal line with lyrics: *di - - sti, mi - hi quo - - que spem - de - di - - sti.*

Instrumental accompaniment for the second system, including piano and bass staves.

Piano accompaniment for the second system, including grand staff.

Pre - ces - me - æ non sunt di - - gnæ: sed tu bo - - nus fac - be -

cresc *P* *[b]*

vic

ni gne, ne - e - ni cre - mer i - - - - gne, ne - per -

f *P* *[b]* *f*

f *P* *[P]* *f*

f *P* *f*

Soli

P

en - - ni cre - mer i - - - - gne,

ne per - en - - ni - - cre - mer i - -

P

PP

P

PP

P

PP

gne

[*P*]

P

PP

P

P

PP

P

P trem.

PP

P

PP

6. Inter oves

ALLEGRO VIVO

Fl 1,2
Cl 1 in B
Cl 2 in B
Fag 1,2
Cor 1,2 in F
Timp d - A
S
A
T
B
VI 1
VI 2
Va 1
Va 2
Vc, Cb

5 *ff* Fl 1

ff Fl 2

ff p.

ff p.

ff

f

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

f

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

f p.

In - - - - ves lo - - - - cum prae - - - - sta,

f

In - - - - ves lo - - - - cum prae - - - - sta,

ff

ff

ff

ff

ff

ff

Musical score for the first system, measures 9-12. It includes vocal staves and piano accompaniment. Dynamics include *p*, *P*, and *PV*.

Musical score for the second system, measures 13-16. It includes vocal staves and piano accompaniment. Dynamics include *p* and *P*.

Musical score for the third system, measures 17-20. It includes vocal staves with lyrics and piano accompaniment. Dynamics include *p* and *f*.

et ab hae - - dis me se-que - - - tra, sta - - tu-ens in -
 et ab - - dis se-que - - - tra, sta - - tu-ens in -
 hae - - dis me se-que - - - tra, sta - - tu-ens in -
 hae - - dis me se-que - - - tra, sta - - tu-ens in -

Musical score for the fourth system, measures 21-24. It includes vocal staves and piano accompaniment. Dynamics include *p* and *f*.

di-ctis: vo - ca me be - ne - di - - - ctis.
 di-ctis: vo - - - ca me be - ne - di - - - ctis.
 di-ctis: vo - me cum be - ne - di - - - ctis.
 di - ct vo - - - ca me cum be - ne - di - - - ctis.

O - - - - ro sup - plex et ac - cli - - - nis,
 O - - - - ro sup - plex et ac - cli - - - nis,
 - - - ro sup - plex et ac - - cli - - - nis,
 - - - ro sup - plex et ac - - cli - - - nis,

ff

ff

f

f

sol *f*

f *ff*

f

cor con - tri - tum qua - si ci - nis: ge - re

cor con - tri - tum qua - si ci - nis: ge - re

cor con - tri - tum qua - si ci - nis: ge - re

cor con - tri - tum qua - si ci - nis: ge - re

f

f

f

f

f

f

cu - ram me - i fi - nis. La - cri - mo - sa di - es il - la, qua re -
 cu - ram me - i fi - nis. La - cri - mo - sa di - es il - la, qua re -
 cu - ram me - i fi - nis. La - cri - mo - sa di - es il - la, qua re -
 cu - ram me - i fi - nis. La - cri - mo - sa di - es il - la, qua re -

The musical score consists of several systems. The top system includes piano accompaniment for the first three measures, with dynamic markings *f* and *Solo*. The vocal lines begin in the fourth measure with the lyrics: "sur - ger ex fa - vil - - - - - la Ju - di - can - - -". The lyrics are repeated on the following lines for different vocal parts. The piano accompaniment continues with complex rhythmic patterns, including sixteenth-note runs and chords. A large watermark "Carus" is overlaid diagonally across the center of the page.

Musical score for page 38, featuring vocal lines with lyrics and piano accompaniment. The score includes dynamic markings like *ff*, *p*, and *soli*. A large watermark reading "Carus" is overlaid on the page.

Lyrics:

dus — ho — mo re — — — — — us: Hu — — — — — ic
 dus — ho — mo re — — — — — us: Hu — — — — — ic
 dus — ho — mo re — — — — — us: Hu — — — — — ic
 dus — re — — — — — us: Hu — — — — — ic

The musical score consists of several systems. The first system features a vocal line with a melodic phrase marked *dolce* and a piano accompaniment with a *cresc.* marking. The second system contains the vocal entry with lyrics: "er - - go par - - ce De - - us. Solo P e - - su Do - - - mi -". The piano accompaniment includes a *Solo P* marking. The third system continues the vocal line with lyrics: "er - - go par - - ce e - - us. Pi - e - - su Do - - - mi -". The piano accompaniment has a *Solo P* marking. The fourth system shows the vocal line with lyrics: "er - - go par - - ce e - - us. Je - - su Do - - - mi -". The piano accompaniment has a *Solo P* marking. The fifth system features the vocal line with lyrics: "er - - ce - - us. Pi - e Je - su Do - - - mi -". The piano accompaniment includes a *P* marking and a *cresc.* marking. The sixth system continues the piano accompaniment with a *cresc.* marking. The seventh system shows the piano accompaniment with a *cresc.* marking. The eighth system features the piano accompaniment with a *cresc.* marking.

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

p *cresc.* *Tutti* *p*

Musical score for the first system, measures 54-57. It features five staves: four treble clefs and one bass clef. The music includes various notes, rests, and dynamic markings such as "cresc." and "p". There are also some unusual symbols like "hp" and "TRV" above the staves.

Musical score for the second system, measures 58-59. It features two staves: one treble clef and one bass clef. The music includes notes, rests, and a "cresc." marking.

Musical score for the third system, measures 60-63. It features four staves with vocal lines and one bass clef. The lyrics "e - - - is re - - - qui - - - em, do - - - na e - - - is," are written below the vocal staves. Dynamic markings include "cresc.", "f", and "f".

Musical score for the fourth system, measures 64-67. It features five staves: four treble clefs and one bass clef. The music includes various notes, rests, and dynamic markings such as "cresc.", "f", and "fb". A large watermark "Carus" is overlaid on this section.

Musical score for the fifth system, measures 68-71. It features two staves for a piano accompaniment. The music includes various notes, rests, and dynamic markings such as "f".

The musical score is arranged in systems. The first system (measures 62-64) features vocal lines in G major and piano accompaniment. The second system (measures 65-67) includes vocal lines with the lyrics "men, A - - - - - men." and piano accompaniment. The third system (measures 68-70) features a grand piano section with triplets and a fortissimo (ff) dynamic. The score is marked with "Solo" in the piano parts and includes various musical notations such as dynamics, articulation, and phrasing.

A musical score for SATB choir and piano. The score is divided into two systems. The first system contains four staves for SATB voices and two staves for piano accompaniment. The second system contains four staves for SATB voices and two staves for piano accompaniment. A large, stylized watermark reading "SATB Carus" is overlaid across the center of the page, spanning both systems. The music is written in a key signature of one flat (B-flat) and a common time signature (C). The piano part features a mix of chords and melodic lines, with some dynamics markings like *mf* and *pp*.

Soli
p *bd.*

Soli *p*

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

tremolo *p*

tremolo *p*

tremolo *p*



fun - do Li - be - ra, li - be - ra, li - be - ra e - as de o - re le - o - -

Fl 1

Fl 2

Cl 1

Cl 2

Fag

Cor

Timp es - B

S

A

T

B

Vi 2

Va 1

Va 2

Vc,Cb

Solo

Tutti

Tutti

Tutti

Tutti

f p p

f p p

p

ff p

ff p

f ff

f p

f p

f p

f p

ne ab - - - - sor-be-at, ne ab -

ne ab - - - - sor-be-at, ne ab -

ne ab - - - - sor-be-at, ne ab -

ne ab - - - - sor-be-at, ne ab -

ne ab - - - - sor-be-at, ne ab -

ne ab - - - - sor-be-at, ne ab -

ne ab - - - - sor-be-at, ne ab -

ne ab - - - - sor-be-at, ne ab -

ne ab - - - - sor-be-at, ne ab -

ne ab - - - - sor-be-at, ne ab -

ne ab - - - - sor-be-at, ne ab -

ne ab - - - - sor-be-at, ne ab -

ne ab - - - - sor-be-at, ne ab -

ne ab - - - - sor-be-at, ne ab -

ne ab - - - - sor-be-at, ne ab -

ne ab - - - - sor-be-at, ne ab -

ne ab - - - - sor-be-at, ne ab -

ne ab - - - - sor-be-at, ne ab -

ne ab - - - - sor-be-at, ne ab -

ne ab - - - - sor-be-at, ne ab -

Musical score for the first system, consisting of five staves. The notation includes various note values, rests, and dynamic markings such as *p* (piano).

Musical score for the second system, consisting of two staves. The notation includes notes, rests, and dynamic markings such as *pp* (pianissimo).

Musical score for the third system, featuring vocal lines with lyrics and piano accompaniment. The lyrics are: "sor - - beat e - - as tar - tarus, ne ca - dant in ob - scu - - -".

Musical score for the fourth system, featuring piano accompaniment with various musical notations including notes, rests, and dynamic markings such as *p* (piano).

Musical score for the fifth system, featuring piano accompaniment with various musical notations including notes, rests, and dynamic markings such as *p* (piano).

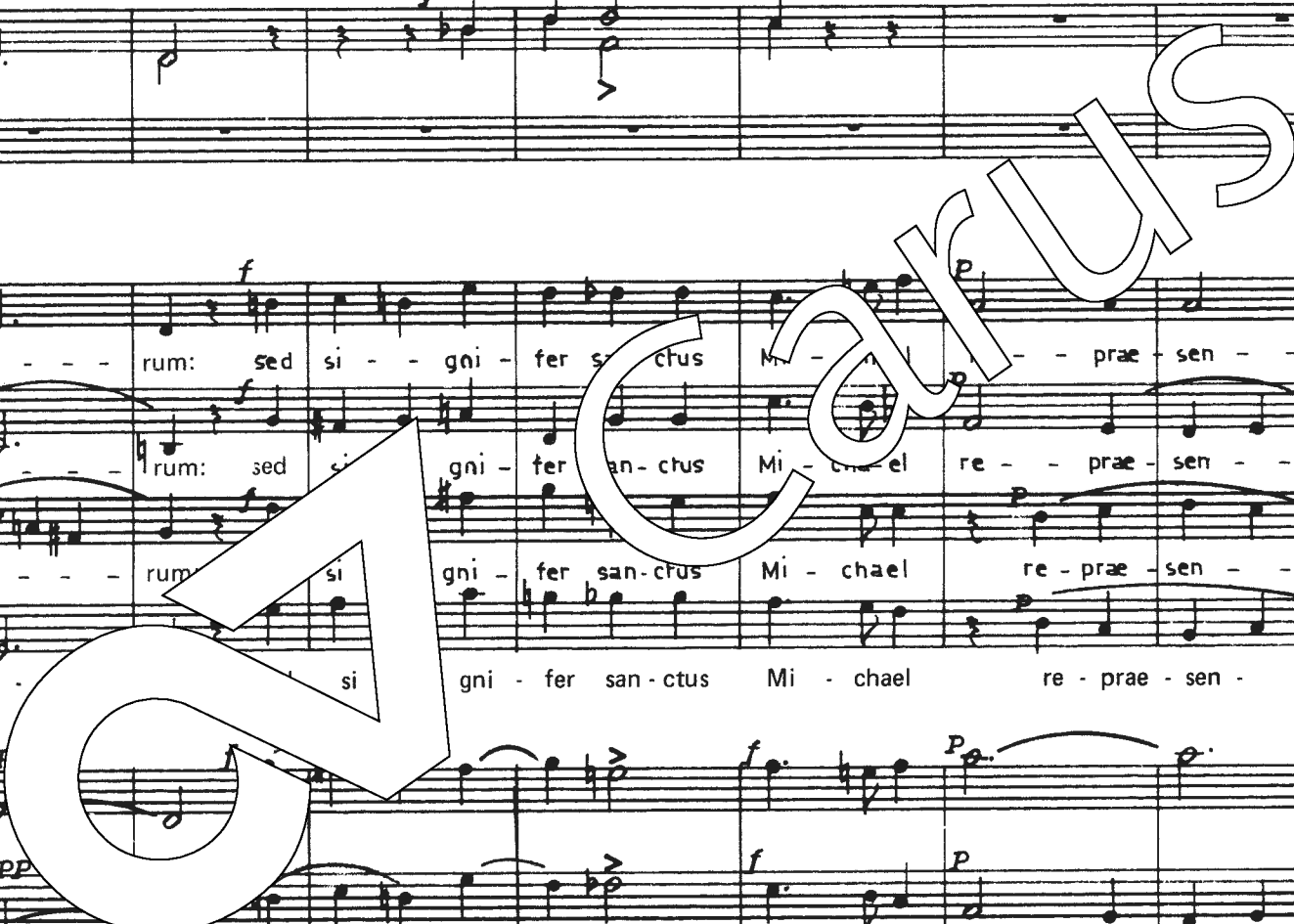
First system of musical notation, including vocal lines and piano accompaniment. Dynamics include *f* and *pp*.

Second system of musical notation, including vocal lines and piano accompaniment.

Third system of musical notation with lyrics. Dynamics include *f* and *p*. Lyrics include: "rum: sed si - - gni - fer sanctus Mi - - prae - sen - - tet", "rum: sed si gni - fer an - ctus Mi - chael re - - prae - sen - - tet", "rum: si gni - fer san - ctus Mi - chael re - prae - sen - - tet", "si gni - fer san - ctus Mi - chael re - prae - sen - - tet".

Fourth system of musical notation, including vocal lines and piano accompaniment. Dynamics include *pp*, *f*, and *p*.

Fifth system of musical notation, including vocal lines and piano accompaniment. Dynamics include *pp*, *f*, and *p*.



The musical score is arranged in systems. The first system (measures 56-60) features a vocal line and piano accompaniment. Dynamics include *f*, *p*, and *pp*. A *Soli* instruction is present in the piano part. The second system (measures 61-65) continues the vocal and piano parts, with dynamics *f*, *p*, and *pp*. The third system (measures 66-70) includes vocal lines with lyrics: "e - as in lu - - cem, in lu - cem san - - - - - ctam:" and piano accompaniment. Dynamics include *cresc.*, *f*, and *p*. The fourth system (measures 71-75) continues the vocal and piano parts, with dynamics *cresc.*, *f*, and *p*. The fifth system (measures 76-80) features piano accompaniment with dynamics *cresc.*, *f*, and *p*. The sixth system (measures 81-85) includes piano accompaniment with dynamics *cresc.*, *f*, and *p*. The seventh system (measures 86-90) features piano accompaniment with dynamics *cresc.*, *f*, and *p*. The eighth system (measures 91-95) includes piano accompaniment with dynamics *cresc.*, *f*, and *p*. A *Vic* instruction is present in the piano part.

63 Fag

Basso

Solo

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

VI 1

VI 2

Va

Vc, Cb

+ Cb

Carus

70

hæ pro - - si - sti et se - mi - ni e - - - jus. Ho - sti - as, ho - sti - as

et preces ti - - bi Do-mi-ne lau-dis of - fe - ri-mus: Tu — su - sci-pe pro a - ni -

cresc.
cresc.
cresc.
cresc.

ma s il - - qua - rum ho-di-e me - mo-ri-am — fa - - ci - mus,

cresc.
cresc.
cresc.
cresc.
cresc.

Do - mi - ne, de mor - te trans - i - re ad vi - tam. Quam o - lim
Do - mi - ne, de mor - te trans - i - re ad vi - tam. Quam o - lim
Do - mi - ne, mor - te trans - i - re ad vi - tam. Quam o - lim
Do mor - te trans - i - re ad vi - tam. Quam o - lim

pp *f* *pp* *f* *pp* *f* *pp* *f* *pp* *f* *pp* *f* *pp* *f*

First system of musical notation, including vocal staves and piano accompaniment. Dynamics include *f* and *p*.

Second system of musical notation, including piano accompaniment. Dynamics include *cresc.* and *f*.

Third system of musical notation, including vocal staves with lyrics. The lyrics are: "A - bra-hae, quam o - lim A - - bra-hae pro - mi - si - sti, et se - - mi-ni".

Fourth system of musical notation, including piano accompaniment.

Carus

ff

p.

f

f

f

f

Musical score for the first system, consisting of five staves. The top four staves are vocal parts, and the bottom staff is a basso continuo line. Dynamics include *ff* and *p.* A *Soli* marking is present above the basso continuo staff.

Musical score for the second system, consisting of two staves. Dynamics include *ff* and *f*.

Musical score for the third system, featuring four staves with lyrics. Dynamics include *ff*. The lyrics are: e - - - jus, et se - - mi - ni jus . e - - - jus, et - mi - ni e - - - jus . e - - - jus - mi - ni e - - - jus . e - - et - mi - ni e - - - - - jus .

Musical score for the fourth system, consisting of five staves. Dynamics include *ff*.

Musical score for the fifth system, consisting of two staves. Dynamics include *ff*.

5 Fl 1 *ff*

Fl 2 *ff*

Cl 1 *ff*

Cl 2 *ff*

Fag *ff* *Soli*

Cor *ff*

Timp

ff

De-us Sa - baoth. Ple - ni sunt cae - li et terra glo - ri - a - tu - a. Ho - san - na, ho - san - na, ho - san - na in ex -

De-us Sa - baoth. Ple - ni sunt cae - li et terra glo - ri - a - tu - a. Ho - san - na, ho - san - na, ho - san - na in ex -

De-us Sa - baoth. Ple - ni sunt cae - li et terra glo - ri - a - tu - a. Ho - san - na, ho - san - na, ho - san - na in ex -

De-us Sa - baoth. Ple - ni sunt cae - li et terra glo - ri - a - tu - a. Ho - san - na, ho - san - na, ho - san - na in ex -

ff

ff

ff

ff

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

5 Fl 1

Fl 2

Cl 1

Cl 2

Fag

Cor

Timp

no-mi-ne Do-mi-ni, in no - mi - ne — Do - - ni. *Tutti f* Ho-san - na, ho-san-na,

no-mi-ne Do-mi-ni, in no - mi - ne — Do - mi-ni. *Tutti f* Ho-san - na, ho-san-na,

no-mi-ne — Do-mi-ni — Do - - ni. *Tutti f* Ho-san - na, ho-san - na,

Ho-san - na, ho-san - na,

P

f

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

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

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

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

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

10. Agnus Dei

ALLEGRETTO

Fl 1,2
Cl 1 in B
Cl 2 in B
Fag 1,2
Cor 1,2
Timp d-A
S
A
T
B
VI 1
VI 2
Va 1
Va 2
Vc,Cb

p
A - gnus De - i, qui tol - lis pec - ca - ta mundi: do - - na.
A - gnus De - i, tol - lis pec - ca - ta mundi: do - - na
A - gnus De - i, tol - lis pec - ca - ta mundi:
A - gnus De - i, tol - lis pec - ca - ta mundi: do - - na

p

Fl 1

Fl 2

Cl 1

Cl 2

Fag

Cor

Timp

Carus

P e - is, do - na e - is re - - qui - *cresc.* nus - i, qui tol - lis
P e - is, do - na e - is re - - qui - m. *cresc.* A - gnus De - i, qui tol - lis
P do - - na - is - - qui - em. *cresc.* A - gnus De - i, qui tol - lis
P e - is - is - - qui - em. *cresc.* A - gnus De - i, qui tol - lis

P *cresc.* *più cresc.*
P *cresc.* *più cresc.*
P *cresc.*
P *cresc.* *più*
cresc.
cresc.

cresc. *P* *dolce*
 cresc. *P* *pp*
 cresc. *P* *pp*
 cresc. *pp*
 cresc. *P* *pp*

cresc. *P* *pp*
 cresc. *P* *pp*

cresc. *P*
 pec - ca - ta mundi: do - na e - - is do - na e - - is qui - - - em,
 cresc. *P*
 pec - ca - ta mun-di: o - na e - - is, do - na e - - is re - - qui - - - em.
 cresc. *P*
 pec - ca - ta m - na e - - is, do - na e - - is re - - qui - - - em.
 pec - na e - - is, do - na e - - is re - - qui - - - em.

più cresc.
 cresc. *P*

più cresc. *P*

First system of musical notation. It consists of five staves. The top two staves are vocal parts in treble clef. The bottom three staves are piano accompaniment in treble and bass clefs. Dynamics include *F* (forte) and *P* (piano). There are accents (>) and a *[P]* marking.

Second system of musical notation, piano accompaniment. It consists of two staves in treble and bass clefs.

Third system of musical notation, featuring vocal lines with lyrics. It consists of five staves. The lyrics are: "A - gnus De-i, qui tol-lis pec - - ca - - ta mundi: do - - na". The word "Carus" is written in large, stylized letters across the system.

Fourth system of musical notation, piano accompaniment. It consists of four staves in treble and bass clefs. Dynamics include *P* (piano).

Fifth system of musical notation, piano accompaniment. It consists of two staves in treble and bass clefs. Dynamics include *P* (piano).

11. Communio

ALLEGRETTO

Fl 1,2
Cl 1 in B
Cl 2 in B
Fag 1,2
Cor 1,2
Timp d - A
S
A
T
B
VI 1
VI 2
Va 1
Va 2
Vc, Cb

Lux æ - ter - - - na lu - ce - at e - is, Do - mi - ne:
Lux æ - ter - - - na lu - ce - at e - is, Do - mi - ne:
Lux æ - ter - - - na lu - ce - at e - is, Do - mi - ne:
ae - ter - - - na lu - ce - at e - is, Do - mi - ne:

P

11 Fl 1

Fl 2 *p* *cresc.* *p* *cresc.*

Cl 1 *cresc.* *cresc.*

Cl 2 *cresc.* *più cresc.*

Fag *cresc.* *più cresc.*

Cor

Timp *p* *pp* *cresc.*

cresc. *più cresc.*

cum sanctis tu-is in æ-ter- - - - - qui - - - a pi - - - us, *più cresc.*

cum sanctis tu-i- - - - - her - - - - - num, qui - - - a pi - - - us, *più cresc.*

cum - - - - - d-is *cresc.* - - - - - ter - - - - - num, qui - - - a pi - - - us, *più cresc.*

tu - is - - - - - ter - - - - - num, qui - - - a pi - - - us,

p *cresc.* *più cresc.*

p *cresc.* *più cresc.*

p *cresc.* *più cresc.*

p *cresc.* *più cresc.*

p *cresc.* *più cresc.*

p *cresc.* *più cresc.*

The musical score is arranged in a system of staves. It includes vocal parts with lyrics and piano accompaniment. The lyrics are: "pi - - us es. Re - - qui - em - - æ - - ter - - nam do - - na e - - is". The score features various musical notations such as notes, rests, and dynamic markings like *P* and *pp*. A large, stylized watermark "CARUS" is overlaid on the page.

Musical score for the first system, including vocal staves and piano accompaniment. The score features a vocal line with lyrics and piano accompaniment with dynamic markings such as *P* and *pp*.

Do - mi - ne: et lux per - - - lu - ceat e - - is.
 Do - mi - ne: et lux per - - - tu lu - ceat e - - is.
 Do - mi - ne: et lux per - - - tu - a lu - ceat e - - is.
 Do - et lux per - pe - - tu - a lu - ceat e - - is.

Musical score for the second system, including vocal staves and piano accompaniment. The score continues the vocal line and piano accompaniment with dynamic markings such as *pp*.

Cum san - ctis tu - is in æ - - ter - - num, qui - - - a pi - us

Cum san - ctis tu - is in æ - - ter - - num, qui - - - a pi - us

Cum san - ctis tu - is in æ - - ter - - num, qui - - - a pi - us

Cum san - ctis tu - is in æ - - ter - - num, qui - - - a pi - us

The musical score consists of several systems. The top system features five staves of music, including a vocal line with lyrics and piano accompaniment. The second system continues the vocal and piano parts, with the instruction *cresc. a poco a poco* and dynamic markings *f* and *ff*. The third system contains the main vocal entries with the lyrics: *es, qui - - a pi - - us es, qui pi - - us, pi - - us*. This system includes multiple vocal staves and piano accompaniment, with *cresc.* and *f* markings. The fourth system continues the vocal and piano parts, with the instruction *poco* and dynamic markings *f*. The fifth system shows further vocal and piano development, with *f* markings.

ff f P PP smorzando

f dolce p PP smorzando

es. es. es. es.

P PP smorzando PP smorzando PP smorzando PP smorzando

ff p PP smorzando

Kritischer Bericht

1. Die Quellen¹

1) Autographe Partitur

Quelle: Escola Nacional de Musica da Universidade do Brasil, Rio de Janeiro (BR-Rem), Signatur 0.4110, Band 3066. Die Handschrift besteht aus 28 beidseitig beschriebenen Blättern im Querformat, rastriert mit 10 Systemen.

Titel auf der ersten Notenseite, oberhalb des ersten Systems: „Missa dos Defunctos = Composta pelo P^e. José Mauricio Nunes Garcia – no ano 1816 / com Flautas, clarins, e Timbales ad Libitum.“ Enthalten sind in der Partitur (von oben nach unten, in originaler Schreibweise und mit Angabe der originalen Schlüsselung): *Violino 1^o / 2^o* (2 Systeme, Violinschlüssel), *Violetas 1^o / 2^o* (zwei Stimmen in einem System, C₃-Schlüssel), *clarinetas 1^o / 2^o* (zwei Stimmen in einem System, Schlüsselung u. Stimmung s. u.), *Trompas 1^o / 2^o F utfa* (= Hörner, zwei Stimmen in einem System, Schlüsselung u. Stimmung s. u.), *Soprano* (C₁-Schlüssel), *Contralto* (C₃-Schlüssel), *Tenor* (C₄-Schlüssel), *Basso* (F₄-Schlüssel), *Violoncello e Contrabasso* (F₄-Schlüssel). Die letztgenannte Stimme enthält in den ersten sechs Takten eine Generalbaßbezeichnung, was auf eine intendierte Orgelbegleitung hinweist (s. Abb. 1).

Die im Titel aufgeführten Ad-libitum-Instrumente fehlen in der Partitur; sie sind in Einzelstimmen überliefert, ebenso zwei nicht im Titel genannte Fagotte.

Schlüsselung und Stimmung der Klarinetten:

Sätze 1, 2, 4, 6 u. 8–11: Violinschlüssel/C; Sätze 3 u. 7: C₄-Schlüssel/B.

Schlüsselung und Stimmung der Hörner:

Sätze 1, 2, 4, 6 u. 8–11: C₄-Schlüssel/F; Satz 3: C₁-Schlüssel/G; Satz 7: Violinschlüssel/Es.

2) Autographe Flötenstimme (2 Flöten)

Quelle und Signatur wie Partitur. 8 Seiten im Querformat mit jeweils 10 Systemen rastriert; jeweils zwei Systeme – im oberen Flöte I, im unteren Flöte II – (auf Seite 8 nur die obersten beiden) sind durch eine Akkoladenklammer zusammengefaßt; beide Flöten sind im Violinschlüssel notiert.

Seite 1 ist oberhalb des ersten Systems von links nach rechts wie folgt beschrieben: *Bento 1816*² (schwacher Schriftzug), *Flautas, J. B. Brasileiro*³ (Zierschrift), *Missa dos Defunctos*.

Schlußvermerk auf Seite 8: *Bap^{ta}* (s. Fußnote 3), *Finis*.

3) Autographe Fagottstimme (2 Fagotte)

Quelle und Signatur wie Partitur. 8 Seiten im Querformat mit jeweils 10 Systemen rastriert; jeweils zwei Systeme – im oberen Fagott I, im unteren Fagott II – (auf Seite 8 nur 8 Systeme) sind durch eine Akkoladenklammer zusammengefaßt; beide Fagotte sind im Baßschlüssel notiert.

Seite 1 ist oberhalb des ersten Systems von links nach rechts wie folgt beschrieben: *Fagottes, Bento* (schwacher Schriftzug),

¹ Zu den Quellen s. Cleofe Person de Mattos, *Catálogo temático das obras do Padre José Mauricio Nunes Garcia*, Rio Janeiro 1970, Edition des Ministeriums für Erziehung und Kultur. Die vorliegende *Missa dos Defunctos* (Requiem) wird unter der Katalognummer 185 auf den Seiten 269–274 zitiert.

² Autographen und Abschriften eines großen Teils von Garcias Kompositionen hat Bento Fernandes das Mercês in seiner Sammlung zusammengetragen. Das vorliegende Requiem wurde aus dieser Sammlung 1898 durch die Regierung Brasiliens gekauft.

³ José Baptista Lisboa – nach der Unabhängigkeit Brasiliens nannte er sich „Brasileiro“ – war ein Freund des Komponisten, Musikdirektor und ebenfalls Musiksammler. Seine Manuskriptensammlung wurde 1848 verkauft.

Bap^{ta} (Zierschrift), *Missa dos Defunctos*. Schlußvermerk auf Seite 8: *Finis* / *Bap^{ta}*.

4) Manuskript eines unbekanntenen Schreibers der Paukenstimme

Quelle und Signatur wie Partitur. 2 Blätter (4 Seiten) im Querformat mit jeweils 10 Systemen rastriert, notiert im Baßschlüssel.

Überschrift auf Seite 1: *Timbales, Missa dos Defunctos*. Schlußvermerk auf Seite 4: *Finis*.

Das erste Blatt zeigt auf der rechten Seite einen Ausriß, der sich über 5 Systeme erstreckt. Dadurch sind auf Seite 1 Lücken im Introitus (T. 31–33, 45–46), Kyrie (T.16/17) sowie auf Seite 2 in der Sequenz („Dies irae“ und wegen *da capo* auch „Inter oves“ T. 1, 5–6, 18–26) entstanden.

Bei dem Manuskript der Paukenstimme handelt es sich mit ziemlicher Sicherheit um eine Kopie des verlorenen Autographs. Sie ist zusammen mit Abschriften der Flöten- und der Fagottstimmen überliefert, bei denen es sich um genaue Abschriften der Autographen handelt.

Weitere Oboen- und Trompetenstimmen gehören zu einer Neuinstrumentierung des Werkes durch Garcias Schüler Francisco Manoel da Silva und blieben für die vorliegende Ausgabe unberücksichtigt, ebenso Partiturabschriften aus späterer Zeit.

2. Zur Edition

Allgemeine Hinweise

Die vorliegende Ausgabe ist die um die Quellen 2–4 ergänzte Partitur (Quelle 1). Heutigen Notationsgewohnheiten wurden die Schlüsselung sowie die Akzidentiensetzung angepaßt; fehlende Triolenzeichen wurden ohne Nachweis ergänzt. Gleiches gilt für dynamische Angaben, die in der autographen Partitur nur einmal zwischen zusammengehörende Systeme gesetzt sind und in der Ausgabe bei jeder Stimme gesondert notiert wurden (aus Platzgründen konnten in der vorliegenden Ausgabe allerdings die dyn. Angaben für Vc/Cb nicht immer gesetzt werden). Alle weiteren Ergänzungen der Herausgeberin sind entweder diakritisch in den Noten gekennzeichnet (Kleinstich, Strichlung, dreieckige Noten für Ergänzungen in der Paukenstimme) oder in die Einzelanmerkungen aufgenommen.

Der Text wurde bezüglich seiner Schreibweise der heute gültigen Fassung angeglichen.

Besondere Hinweise

a) Paukenwirbel:

Die Paukenstimme verwendet für den Paukenwirbel zwei verschiedene Bezeichnungen:

rufando – Introitus T. 19, Kyrie T. 25 u. Dies irae T. 176
tremulo – Introitus T. 21, Kyrie T. 26, Offertorium T. 99 u. Communio T. 12, 22, 39.

b) Artikulation:

Die Unterscheidung zwischen einem Akzent und einem Decrescendo-Zeichen war – wie auch von Schuberts Autographen bekannt – nicht immer eindeutig möglich. Hier wurde

je nach musikalischer Situation entschieden und in Zweifelsfällen eher ein Akzentzeichen gesetzt. In ähnlicher Weise war die Unterscheidung zwischen Staccato-Punkten und Portato-Strichen – vor allem in den Fagott-Stimmen des Sanctus – nicht immer unproblematisch. Unklar blieb ebenfalls häufig der Ansatz und das Ende von Halte- und Legatobögen, die zusätzlich manchmal noch in den einzelnen Stimmen differieren. Hier wurde in Zweifelsfällen nach musikalischen Gesichtspunkten entschieden und die Lesarten der Quellen in den Einzelanmerkungen nachgewiesen.

c) *divisi* in den Streichern:

Aus Platzgründen konnte an einigen Stellen der Partitur, zum Beispiel *Dies irae*, T. 10f. (VI II), nicht die *divisi* anzeigende entgegengesetzte Halsung verwendet werden. Hier wurde dann der Vermerk „div.“ angebracht.

Akkorde mit drei oder vier Noten treten auch in einer Form auf, in der die oberste Note nach oben, die unterste nach unten gehalst ist, die mittlere bzw. die mittleren aber ohne Halsung ist bzw. sind. Hier wurde die isolierte Halsung der höchsten Note nach oben beibehalten, die anderen aber gemeinsam nach unten gehalst. So verfahren wurde im *Dies irae* T. 138–140 (VI I), T. 144–146 (VI I/II) (s. Abb. 2), im Offertorium T. 38–40 (VI I/II) sowie im Sanctus T. 13–14 (VI I/II).

d) Bogensetzung:

In Systemen, die mit zwei Stimmen belegt sind, ist die Bogensetzung häufig nur bei einer Stimme eingetragen. Dadurch bleibt an manchen Stellen dieser Ausgabe die Bogensetzung zweifelhaft, da nicht zu unterscheiden ist, ob der Bogen nur für eine oder für beide Stimmen zu gelten hat.

3. Einzelanmerkungen

Verwendete Abkürzungen:

S (Sopran), A (Alt), T (Tenor), B (Baß), Fl I/II (Flöte), Clt I/II (Klarinette), Fag I/II (Fagott), Cor I/II (Horn), Timp (Pauke), VI I/II (Violine), Va I/II (Viola), Vc/Cb (Violoncello/Kontrabaß). Zitiert wird in der Reihenfolge Takt-Stimme-Zeichen im Takt (Note oder Pause)-Bemerkung

1. *Introitus*

2 Vc/Cb	Bogen 1-3
4 VI I	Bogen 1-2
4 Vc/Cb	Bogen 1-4
5 Vc/Cb	Bogen 1-4
12 Fag I/II 1	Viertelnote
19 Chor	<i>tutti</i> nur im Baß
20 VI I	Bogen 1-4
44 VI I	Bogen 1-5
46 Fag I/II 1	Punktierte Halbe Note

2. *Kyrie*

20 Clt I 3	#-Akzidiens
24 A	Bogen 1-3
27 VI II	Bogen 1-3
28 B	Bogen 1-4
31 Clt II	Bogen endet auf 1

3. *Graduale*

2 Va I/II, Vc/Cb	Bogen 1-3
3 S	Bogen 4-4,3
5 S	Bogen 1-3
5 Vc/Cb	Bogen endet auf 2
12 Va I	Bogen beginnt mit 1
12 Fag II	Bogen beginnt mit 2
40 Fag I	Bogen 1-4,1

4. *Dies irae*

18 VI II, Va I/II, Fag I/II	<i>p</i> erst in T. 19
-----------------------------	------------------------

21 Fl I/II 2	Viertelnote
23 Vc/Cb 1	<i>p</i>
23 VI I 2	<i>p</i>
25 Fl I/II 2	Viertelnote
46 Vc/Cb 1	<i>pp</i>
49 Fag I/II 1	Halbe Note
53 Vc/Cb 1	<i>pp</i>
56 Fag I/II 1	Halbe Note
90-91 VI I/II	Mittlere Akkordtöne ohne Notenhals (<i>divisi</i>); in der Schreibweise den durchgängig gehaltenen Akkorden der T. 86-87 angeglichen

100 B 1	Auflösungszeichen
110 VI I 1	<i>b</i> -Akzidiens fehlt
119 Vc/Cb 1	Auflösungszeichen
124 T 4	Auflösungszeichen
128 VI II 2	Auflösungszeichen
157 Va I/II 1	Viertelnote
161 u. 163 VI I	Bogen endet auf 1
169 B 1	Halbe Note
181 Fl II 1	<i>f</i> ²
194 VI I 1	#-Akzidiens fehlt

5. *Ingemisco*

4 Fag I 1	Achtelnote
8 VI I/II	Bogen von T. 7 auf 1 weitergeführt
21 S	Bogen endet auf 1
25 S	Bogen endet bereits hier
26 VI II	Bogen beginnt auf 1
47 u. 52 Vc/Cb	Akzent bzw. <i>decrescendo</i>

6. *Inter oves*

Bis T. 40 gelten für die Instrumentalstimmen auch hier die Bemerkungen zum *Dies irae*

17 S, A, T 2	Viertelnote
29 u. 31 S, A, T, B 2	Viertelnote
45 B 2	Bogen bis 47,1
46 Fag I	Bogenende bereits auf 1
47 VI I 1-3	Bogen
49 B	Bogen bis 51,1
51 VI I 1-4	Bogen
55 VI I	Bogen endet auf 4

7. *Offertorium*

5 B 1-6,3	Bogen
7 Vc/Cb	Bogen endet auf 1
8 B 1-3	Bogen
12 B 2-13,1	Bogen
28 Fag I/II 1	Akzent
29 Clt I/II, Cor I/II 1	<i>f</i> fehlt
31 VI I/II, Va I/II, Vc/Cb	<i>f</i> fehlt
54 Vc/Cb 2-56,1	Bogen
56 alle Stimmen 1	Beginn <i>crescendo</i>
62 VI I	Akzent bzw. <i>decrescendo</i> , kein <i>p</i>
63 VI II	Bogen endet auf 2
76 Va II 2	Auflösungszeichen vor <i>g</i>
83 B 1	Bogen endet auf 1
91 VI I 1	Auflösungszeichen
92 VI I, Va I/II	Bogen endet auf 3
101 Fl I/II	Bogen endet mit dem Takt
114 VI II 5-6	Viertelnote

8. *Sanctus*

3 Clt I/II 2	Viertelnote
8 VI I 3	<i>a</i> ²

9. *Benedictus*

1 Fag I/II 2	<i>f</i>
Va I/II 4	<i>crescendo</i>
4 Va I/II	Bogen (in T. 5) beginnt bereits auf 7
13 Vc/Cb 4	Achtelnote

10. *Agnus Dei*

9-T. 14 Vc/Cb	Bogensetzung T. 9-11, T. 12,1-14
29 VI II	<i>a</i>

11. *Communio*

15 Vc/Cb 1	Viertelnote
23 VI II	Bogen endet auf 2
27 VI I	Bogen endet auf 1
53 VI II 1	<i>d</i> ²
55 Fag I/II	Bogenende.

