

Robert

# SCHUMANN

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## Requiem

op. 148

Bearbeitung für Kammerorchester von  
Arrangement for chamber orchestra by  
Urs Stäubli

Soli (SATB), Coro (SATB)  
Flauto, Oboe, Clarinetto, Fagotto, Corno, Timpani  
2 Violini, Viola, Violoncello, Contrabbasso

Partitur / Full score



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# Vorwort

Nachdem Robert Schumann 1850 aus dem protestantischen Sachsen als Düsseldorfer Musikdirektor ins katholische Rheinland gezogen war, hatte er dort zweimal jährlich im Rahmen liturgischer Feiern auch die Aufführung von Messen zu besorgen. Im Februar 1852 wandte er sich einer Komposition des lateinischen Messordinariums zu. Und nur eine Woche nach Abschluss der Orchestrierung dieser *Missa sacra* nahm er ab Ende April 1852 eine Vertonung der Totenmesse in Angriff. In nicht einmal zwei Wochen, vom 26. April bis 8. Mai, war sein *Requiem* skizziert.

Schumann folgt im Wesentlichen der Textstruktur des Mozart'schen *Requiem*s, gliedert den Text jedoch auf völlig andere Weise. Er verknüpft das „Te decet hymnus“ mit dem Kyrie zu einem Satz und kombiniert in einem durchführungsartigen Teil kontrapunktisch das „Te decet hymnus“-Motiv mit zwei Kyrie-Motiven. Die Sequenz ist auf drei Sätze aufgeteilt. Die Communio beginnt mit einem scharf dissonanten des- bzw. cis-Moll-Akkord mit großer Septime – dramaturgisch entwickelt aus dem cis-Moll-Schluss des damit verschmolzenen vorhergehenden liturgischen Teil des Agnus Dei. Aufgrund der Ähnlichkeit von Anfangs- und Schlussvers der Communio nimmt sich Schumann die Freiheit, die Verse auszutauschen und die Textmenge zu halbieren.

Rahmentonart des Schumann'schen *Requiem*s ist Des-Dur – eine Tonart die bei Schumann häufig mit der Gedankensphäre von Tod und Religion, aber auch von Versöhnung und Frieden verknüpft ist: In dieser Tonart endet die *Dichterliebe* op. 48, in der Oper *Genoveva* erklingt sie zu Golos „Frieden, zieh in meine Brust“ und in *Der Rose Pilgerfahrt* op. 112 zum „Tod im Morgenrot“.

Der Introitus beginnt mit einem nur eintaktigen Orchestervorspiel. Auf der dritten Zählzeit entsteht aus Übereinanderschichtung dreier Quarten (*es-as-des<sup>1</sup>-ges<sup>1</sup>*) ein stark dissonanter Klang. Solche Quartenakkorde bilden gleichsam die harmonische Signatur des Werks. In der orgelpunktartigen Passage in Takt 89 des Schlusssatzes baut sich derselbe Akkord über dem Basston *Des* auf. Auch als Motiv prägen Quartan das gesamte Werk: Gleich der erste Intervallschritt im Anfangstakt ist ein Quartsprung abwärts in den Violoncelli. Das zunächst nur von Posaune (in der Kammerfassung stattdessen Horn) und Bratsche exponierte Motiv „Te decet hymnus“ kombiniert zwei Quartsprünge. Absteigende Quartan prägen die Themen „Quid sum miser“ und „Ingemisco“ im Mittelteil der Sequenz sowie im „Hostias“. Das „Rex tremendae“ beginnt mit einem Quartsprung aufwärts. Auch alle Themen in der abschließenden Communio beginnen mit einem Quartintervall.

Nachdem Schumann die Instrumentation seines *Requiem*s am 23. Mai 1852 beendet hatte, blieb das Werk zunächst liegen, bis er ab Mitte November – teilweise noch von „merkwürdige[n]

Gehöraffectione[n]“<sup>1</sup> geplagt – einen Klavierauszug anfertigte. Im Dezember ließ er eine Kopistenabschrift erstellen. Jedoch nahm er das Werk weder im Düsseldorfer Musikverein vor, noch bot er es einem Verleger zur Publikation an. Schumanns erster Biograph Wilhelm von Wasielewski, der zur Zeit der Komposition des *Requiem*s als Konzertmeister in seinem Orchester wirkte, berichtete 1858, dass Schumann „nach Vollendung seines *Requiem*s sagte [...] : ‚das schreibt man für sich selbst‘“.<sup>2</sup> Schon am 29. Januar 1855 hatte Johannes Brahms entsprechend an Clara Schumann von der häufigen Todesahnung ihres Mannes Robert in den Monaten vor seinem Selbstmordversuch 1854 geschrieben und fügte hinzu: „Schon das *Requiem* meinte er, wie Mozart für sich geschrieben zu haben.“<sup>3</sup>

Zwickau, Januar 2024

Thomas Synofzik  
Robert-Schumann-Haus

Der sinfonische Orchesterklang im *Requiem* von Robert Schumann verlangt im Hinblick auf ein ausgewogenes Verhältnis der vokalen und instrumentalen Elemente einen groß besetzten Chor. Die vorliegende Bearbeitung, in welcher das Orchester auf ein Kammerensemble reduziert wird, möchte dieses ergreifende Meisterwerk auch kleineren Chören zugänglich machen. Dabei bleiben die Vokalstimmen gegenüber dem Original unverändert, sodass aus dem Klavierauszug der Originalfassung gesungen werden kann.

Der Bläsersatz wurde von 15 Instrumenten (+ Pauken) auf ein Bläserquintett (Flöte, Oboe, Klarinette, Fagott, Horn) mit Pauken reduziert. Die Streicherstimmen sind, wo dies möglich war, aus der originalen Fassung übernommen, wurden aber an *divisi*-Stellen so reduziert, dass das Werk auch in einfacher Streicherbesetzung ausführbar ist. So enthält der Instrumentalpart alle wichtigen musikalischen Elemente und ein vielfältiges Spektrum instrumentaler Klangfarben und wahrt zugleich, auch im Zusammenklang mit einem kleiner besetzten Chor, die musikalische Balance.

Wittnau/Schweiz, Januar 2024

Urs Stäuble

<sup>1</sup> Robert Schumann, *Haushaltbücher*, Bd. III, hrsg. von Gerd Nauhaus, S. 608.

<sup>2</sup> Wilhelm Joseph von Wasielewski, *Robert Schumann. Eine Biographie*, Dresden 1858, S. 250.

<sup>3</sup> *Schumann-Briefedition*, Bd. II.3, hrsg. von Thomas Synofzik, Köln 2022, S. 285.

# Foreword

After Robert Schumann moved from Protestant Saxony to the Catholic Rhineland as Düsseldorf's music director in 1850, he was also responsible for arranging the performance of masses twice a year as part of liturgical celebrations. In February 1852, he turned his attention to composing the Latin Ordinary of the Mass. And just one week after completing the orchestration of this *Missa sacra*, he began a setting of the Mass for the Dead at the end of April 1852. In less than two weeks, from April 26 to May 8, he had sketched out his *Requiem*.

Schumann essentially follows the text structure of Mozart's *Requiem*, but divides the text in a completely different manner. He links the "Te decet hymnus" with the Kyrie to form a single movement and, in a development-type section, contrapuntally combines the "Te decet hymnus" motif with two Kyrie motifs. The Sequence is divided into three movements. The Communion begins with a sharply dissonant D-flat or C-sharp minor chord with a major seventh – dramatically developed from the C-sharp minor ending of the preceding liturgical part of the Agnus Dei, with which it is merged. Due to the similarity of the opening and closing verses of the Communion, Schumann takes the liberty of exchanging the verses and halving the amount of text.

The home key of Schumann's *Requiem* is D-flat major – a key that Schumann often associated with thoughts of death and religion, but also with reconciliation and peace: The *Dichterliebe* op. 48 ends in this key, in the opera *Genoveva* it is heard during Golo's "Frieden, zieh in meine Brust" and in *Der Rose Pilgerfahrt* op. 112 during "Tod im Morgenrot."

The Introit begins with a one-bar orchestral prelude. On the third beat, a strongly dissonant sound is created by layering three fourth intervals (*E flat - A flat - D flat<sup>1</sup> - G flat<sup>1</sup>*). Such chords of fourth intervals form the harmonic signature of the work, so to speak. In the pedalpoint-type passage in measure 89 of the final movement, the same chord is stacked up over the bass note *D flat*. The entire work is also characterized motivically by fourths: the very first interval in the opening bar is a descending leap of a fourth in the cellos. The motif "Te decet hymnus," which is initially sounded only by the trombone (or by the horn in the chamber version) and viola, is a combination of two fourth leaps. Descending fourths characterize the themes of "Quid sum miser" and "Ingemisco" in the middle section of the sequence as well as in the "Hostias." The "Rex tremendae" begins with an ascending leap of a fourth. All the themes in the concluding Communion also begin with a fourth interval.

After Schumann completed the orchestration of his *Requiem* on 23 May 1852, he initially put the work aside until mid-November,

when – at times still plagued by "strange auditory afflictions"<sup>1</sup> – he began preparing a piano reduction. In December, he had a copyist make a fair copy. However, he neither performed the work at the Düsseldorf Musikverein nor did he offer it to a publisher for publication. Schumann's first biographer Wilhelm von Wasielewski, who was concertmaster in his orchestra at the time of the *Requiem*'s composition, reported in 1858 that Schumann "had said [...] after completing his Requiem: 'this one writes for oneself'."<sup>2</sup> Already on 29 January 1855, Johannes Brahms had written to Clara Schumann about her husband Robert's frequent premonitions of death in the months before his suicide attempt in 1854 and added: "He already thought he had written the Requiem for himself, like Mozart."<sup>3</sup>

Zwickau, January 2024

Thomas Synofzik  
Robert-Schumann-Haus

The symphonic orchestral sound in Robert Schumann's *Requiem* requires a large choir in order to achieve a balanced relationship between the vocal and instrumental elements. The present arrangement, in which the orchestra is reduced to a chamber ensemble, wants to make this poignant masterpiece accessible to smaller choirs. The vocal parts remain unchanged from the original, so that they can be sung from the vocal scores of the original version.

The wind section has been reduced from 15 instruments (+ timpani) to a wind quintet (flute, oboe, clarinet, bassoon, horn) with timpani. The string parts have been taken over from the original version wherever possible; however, *divisi* passages have been reduced so that the work can also be performed by one player per part. The chamber ensemble arrangement thus contains all the important musical elements and a varied spectrum of instrumental timbres, while at the same time maintaining the musical balance, even when performed together with a smaller choir.

Wittnau/Switzerland, January 2024

Urs Stäubli

Translation: Gudrun and David Kosviner

<sup>1</sup> Robert Schumann, *Haushaltbücher*, vol. III, ed. by Gerd Nauhaus, p. 608.

<sup>2</sup> Wilhelm Joseph von Wasielewski, *Robert Schumann. Eine Biographie*, Dresden, 1858, p. 250.

<sup>3</sup> *Schumann-Briefedition*, vol. II.3, ed. by Thomas Synofzik, Cologne, 2022, p. 285.



# Requiem

op. 148

Robert Schumann (1810–1856)

Bearbeitung für Kammerorchester von

Arrangement for chamber orchestra by

Urs Stäubli (\*1951)

## I

Langsam ♩ = 82

The musical score is arranged in a standard orchestral format. It includes staves for Flauto, Oboe, Clarinetto in Sib/B, Fagotto, Corno in Fa/F, Timpani \* in Lab/As, Soprano, Alto, Tenore, Basso, Violino I, Violino II, Viola, Violoncello, and Contrabbasso. The vocal parts (Soprano, Alto, Tenore, Basso) have lyrics in German: "Re - qui - em ae - ter - nam do - na e - is Do - mi - ne, Do - mi -". The instrumental parts include woodwinds and strings, with dynamic markings such as *pp* and *cresc.* throughout. A large, stylized watermark "CARUS" is overlaid diagonally across the center of the page.

\* Die uneinheitliche Notation der Paukenstimme, insbesondere der Triller, entspricht dem Autograph.  
The inconsistent notation of the timpani part, especially the trills, corresponds to the autograph.

Aufführungsdauer / Duration: ca. 40 min.

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Fl

Ob *p* < >

Cl<sup>t</sup> (B<sup>b</sup>) *p*

Fg *fp* *cresc.*

Cor (F)

Timp

S *f* *p*  
ne, re - qui - em ae - ter - nam, re qui - em do - na e - is. Re - qui - em, re - qui -

A *f* *p*  
ne, re - qui - em ae - ter - nam do - na e - is. Re - qui - em, re - qui -

T *f* *p*  
re - qui - em ae - ter - nam do - na e - is. Re - qui - em, re - qui -

B *p*  
re - qui - em ae - ter - nam, re - - - qui - em. Re - qui - em, re - qui -

VI *p*

Va *p* *fp*

Vc *p* *cresc.*

Cb *p* *cresc.*



10 **A** *dolce*

Fl *p* *cresc.*

Ob *p* *cresc.*

Cl (Bb) *p* *cresc.*

Fg *p* *cresc.*

Cor (F) *p* *cresc.*

Timp

S  
em ae - ter - nam, re - qui - em do - na e - is: et lux per -

A  
em, re - qui - em nam, re - qui - em ae - ter - nam, re - qui - em do - na e - is: et lux per -

T  
em re - qui - em ae - ter - nam, re - qui - em do - na e - is: et lux per -

B  
em, em nam, re - qui - em, re - qui - em do - na e - is: et lux per -

VI *cresc.*

Va *cresc.*

Vc *cresc.*

Cb *cresc.*

**B**

15

Fl *cresc.* *f* *f*

Ob *cresc.* *f* *f*

Cl (Bb) *f* *f*

Fg *f* *f*

Cor (F) *f* *f*

Timp *p*

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

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

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

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

VI *f* *f*

Va *f* *f*

Vc *f* *f*

Cb *f* *f*

19

Fl

Ob

Clf (Bb)

Fg

Cor (F)

Timp

S

A

T

B

VI

Va

Vc

Cb

*f*

*dim.*

*pp*

e - is, et lux per - pe - tu - a lu - ce - at e - is. Re - qui - em ae - ter - nam do - na e - is

e - is, et lux pe - tu - a lu - ce - at e - is. Re - qui - em ae - ter - nam do - na e - is

e - is, et lux pe - tu - a lu - ce - at e - is. Re - qui - em ae - ter - nam do - na e - is

e - is, et lux pe - tu - a lu - ce - at e - is. Re - qui - em ae - ter - nam do - na e - is

3

3

3

3

*f*

*dim.*

*pp*

*f*

*dim.*

*pp*

*f*

*dim.*

*pp*

*f*

*dim.*

*pp*

Fl

Ob

Cl<sup>t</sup> (B<sup>b</sup>)

Fg

Cor (F)

Timp

S

A

T

B

Do-mi-ne, Do-mi - ne, re-qui-em ae - -nam, qui m ae - ter - nam.

Do-mi-ne, ne, - em ae - ter-nam, re-qui-em ae - ter - nam.

ne, em ae - ter-nam, re-qui-em ae - ter - nam.

ne, ne, re-qui-em ae - ter-nam, re-qui-em ae - ter - nam.

VI

Va

Vc

Cb

II

Feierlich ♩ = 100

Flauto

Oboe

Clarinetto in La/A

Fagotto

Corno in Fa/F

Timpani in Mi-La/e-A

Soprano

Alto

Tenore

Basso

Violino I

Violino II

Viola

Violoncello

Contrabbasso

de - cet hy - nus, te de - cet

Te de - cet hy - mnus, te de - cet

Te de - cet hy - mnus, te de - cet

Te de - cet hy - mnus, te de - cet

The musical score is for page 13 of a piece. It features a variety of instruments and vocal parts. The woodwinds (Flute, Oboe, Clarinet, Bassoon) and strings (Violins, Viola, Cello, Double Bass) are playing a rhythmic accompaniment. The vocal parts (Soprano, Alto, Tenor, Bass) are singing the lyrics. The tempo is marked 'Feierlich' with a quarter note equal to 100 beats per minute. The key signature has two sharps (F# and C#). The score is marked with a large 'Carus' watermark.





Fl

Ob

Cl (A)

Fg

*p dolce*

*p dolce*

Cor (F)

Timp

S

A

T

B

au - di o - ra - ti - o - nem me - am, ad te o - mnis ca - ve - ni - et. Ex - au - di o - ra - ti - o - nem, ex -

au - di o - ra - ti - o - nem me - am, ad te o - mnis ca - ro ve - ni - et. Ex - au - di o - ra - ti - o - nem, ex -

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

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

VI

Va

Vc

Cb

*pizz.*

*p*

*pizz.*

*p*



Fl

Ob

Clt (A)

Fg

Cor (F)

Timp

S

A

T

B

VI

Va

Vc

Cb

arco

arco

*f*

*f*

*f*

*sf*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

au - di, ex - au - di o - ra - ti - o - nem me - am. Te de - cet hy - mnus De - us in

au - di, ex - au - ra - ti - o - nem me - am. Te de - cet hy - mnus De - us in

o - ra - ti - o - nem me - am. Te de - cet hy - mnus De - us in Si - on, de - cet hy - mnus De - us in

o - ra - ti - o - nem me - am. Te de - cet hy - mnus De - us in

arco

arco

Fl  
Ob  
Clt (A)  
Fg

Musical notation for Flute (Fl), Oboe (Ob), Clarinet (A) (Clt (A)), and Bassoon (Fg) parts. The parts are written in treble and bass clefs with a key signature of two sharps (F# and C#). Dynamics include *sf* (sforzando).

Cor (F)  
Timp

Musical notation for Horn (F) (Cor (F)) and Timpani (Timp) parts. The Horn part is in treble clef, and the Timpani part is in bass clef. Dynamics include *sf* and *tr* (trill).

S  
A  
T  
B

Vocal parts for Soprano (S), Alto (A), Tenor (T), and Bass (B). The lyrics are: "Si - on, te de - cet hy - mnus De - us in Si - on, te de - cet hy - mnus De - us in Si - on, te de - cet hy - mnus De - us in". Dynamics include *sf*.

VI  
Va  
Vc  
Cb

Musical notation for Violin (VI), Viola (Va), Violoncello (Vc), and Contrabasso (Cb) parts. Dynamics include *sf*.

C

40

Fl

Ob

Cl (A)

Fg

Cor (F)

Timp

S

A

T

B

VI

Va

Vc

Cb

*p*

*Solo p*

Si - on, te de - cet. Ky - ri - e e -

Si - on, te d Ky - ri - e e - lei - son, Ky - ri - e e - lei -

Si - on, te d Ky - ri - e e - lei - son, Ky - ri - e, Ky - ri -

Si - on, te de

*p*

*p*

*p*

Fl

Ob

Clt (A)

Fg

Cor (F)

Timp

S

A

T

B

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

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

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

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

Tutti *p*

Tutti *p*

Tutti *p*

VI

Va

Vc

Cb

D

Fl *p* *cresc.*

Ob *cresc.*

Cl (A) *p* *cresc.*

Fg *cresc.*

Cor (F) *cresc.*

Timp

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

A  
*Tutti*  
*p*  
Chri - ste e - le - i - son, Ky - ri - e e - le - i - son, e - lei - son.

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

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

VI *cresc.*

Va *cresc.*

Vc *cresc.*

Cb *cresc.*



66

Fl *f* *sf*

Ob *f* *sf*

Cl(A) *sf*

Fg *sf*

Cor (F) *sf*

Timp *f* *sf* *tr* *tr*

S *sf*  
te de - cet hy - mnus De - us Si - on, et - bi red - de - tur vo - tum in Je - ru - sa - lem.

A *sf*  
Si - on, de - cet hy - mnus De - us Si - on, et ti - bi red - de - tur vo - tum in Je - ru - sa - lem. Te de - cet

T *sf*  
te de - cet hy - mnus De - us Si - on, et ti - bi red - de - tur vo - tum in Je - ru - sa - lem. Te

B *sf*  
de - cet hy - mnus De - us in Si - on, et ti - bi red - de - tur vo - tum in Je - ru - sa - lem.

VI *f* *sf*

Va *sf*

Vc *sf*

Cb *sf*

Fl  
Ob  
Clt (A)  
Fg

Cor (F)  
Timp

S  
A  
T  
B

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

VI  
Va  
Vc  
Cb





Fl

Ob

Clt (A)

Fg

Cor (F)

Timp

S

A

T

B

VI

Va

Vc

Cb

*f*

*sf*

*f*

*sf*

*f*

*sf*

*f*

*sf*

*f*

*sf*

*f*

*sf*

ri-e e-le-i-son. Te de-cet hy-mnus De-us in

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

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

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

Fl  
Ob  
Clt (A)  
Fg

Musical score for woodwinds. Flute (Fl) and Oboe (Ob) parts are mostly rests with a *f* dynamic marking in the final measure. Clarinet (A) (Clt) and Bassoon (Fg) parts have *f* and *sf* dynamics. The key signature is two sharps (F# and C#).

Cor (F)  
Timp

Musical score for Horn (F) and Timpani (Timp). Horn part has a melodic line with a *sf* dynamic. Timpani part has a rhythmic pattern.

S  
A  
T  
B

Si - on, te de - cet, te de - cet. Ky - ri - e e -  
son, Ky - ei - son, e - re - i - son, Ky -  
son, ri - e e - le - i - son.  
on, te de - cet hy - mnus De - us in Si - on, te de - cet, te

Vocal score for Soprano (S), Alto (A), Tenor (T), and Bass (B). The lyrics are: "Si - on, te de - cet, te de - cet. Ky - ri - e e - son, Ky - ei - son, e - re - i - son, Ky - son, ri - e e - le - i - son. on, te de - cet hy - mnus De - us in Si - on, te de - cet, te". Dynamics include *sf*.

VI  
Va  
Vc  
Cb

Musical score for strings: Violins (VI), Violas (Va), Cellos (Vc), and Double Basses (Cb). The strings play a rhythmic accompaniment with a *sf* dynamic marking.

97

Fl

Ob

Cl (A)

Fg

Cor (F)

Timp

S

A

T

B

VI

Va

Vc

Cb

*sf*

*sf*

*sf*

*sf*

*f*

*sf*

*sf*

*sf*

*sf*

*sf*

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

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

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

et hy - mnus De - us. Ky - ri - e e - lei - son, e - le - i -

Fl

Ob

Clt (A)

Fg

Cor (F)

Timp

S

A

T

B

VI

Va

Vc

Cb

*sf*

*f*

son. Te de cet hy - mnus in Si - on. Ky - ri - e e -

Ky - lei - son, e - te - i - son, Ky - ri - e e -

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

son. Te de te de - cet hy - mnus, de - cet De - us in Si - on. Ky - ri - e e -

109

Fl

Ob

Clt (A)

Fg

Cor (F)

Timp

S

A

T

B

VI

Va

Vc

Cb

*sf*

*tr*

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

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

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

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









Fl

Ob

Cl (A)

Fg

Cor (F)

Timp

S

A

T

B

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

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

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

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

VI

Va

Vc

Cb



6

Fl

Ob

Cl (A)

Fg

Cor (F)

Timp

S

A

T

B

VI

Va

Vc

Cb

*p*

*sf*

*sf*

*sf*

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

i - rae, - - - es il - - - la, il - la,

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

fa - vil - di - - - es i - - - rae, di - es i - rae,

Fl

Ob

Clf (A)

Fg

Cor (F)

Timp

S

A

T

B

VI

Va

Vc

Cb

*cresc.*

*sf*

*p cresc.*

il - la, di - es, di - es

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

in - es, di - es il - la, di - es

di il - la, - - - vet sae - - - clum in fa -

*cresc.*

*sf*

*cresc.*

*sf*

*cresc.*

*cresc.*

*cresc.*



Fl *cresc.*

Ob *cresc.*

Cl (A) *cresc.*

Fg *cresc.*

Cor (F) *cresc.*

Timp *cresc.*

S *cresc.*  
i - rae, di - es - rae, di - es il - la, sol - vet sae - clum

A *cresc.*  
in fa - vil - in i - rae, di - es il - la, di - es

T  
rae, - - - es i - - - rae, di - es

B  
la, di - - - es i - - - rae, di - es

VI *cresc.* *sf*

Va *cresc.*

Vc *cresc.*

Cb *cresc.*





Fl

Ob

Cl (A)

Fg

Cor (F)

Timp

S

A

T

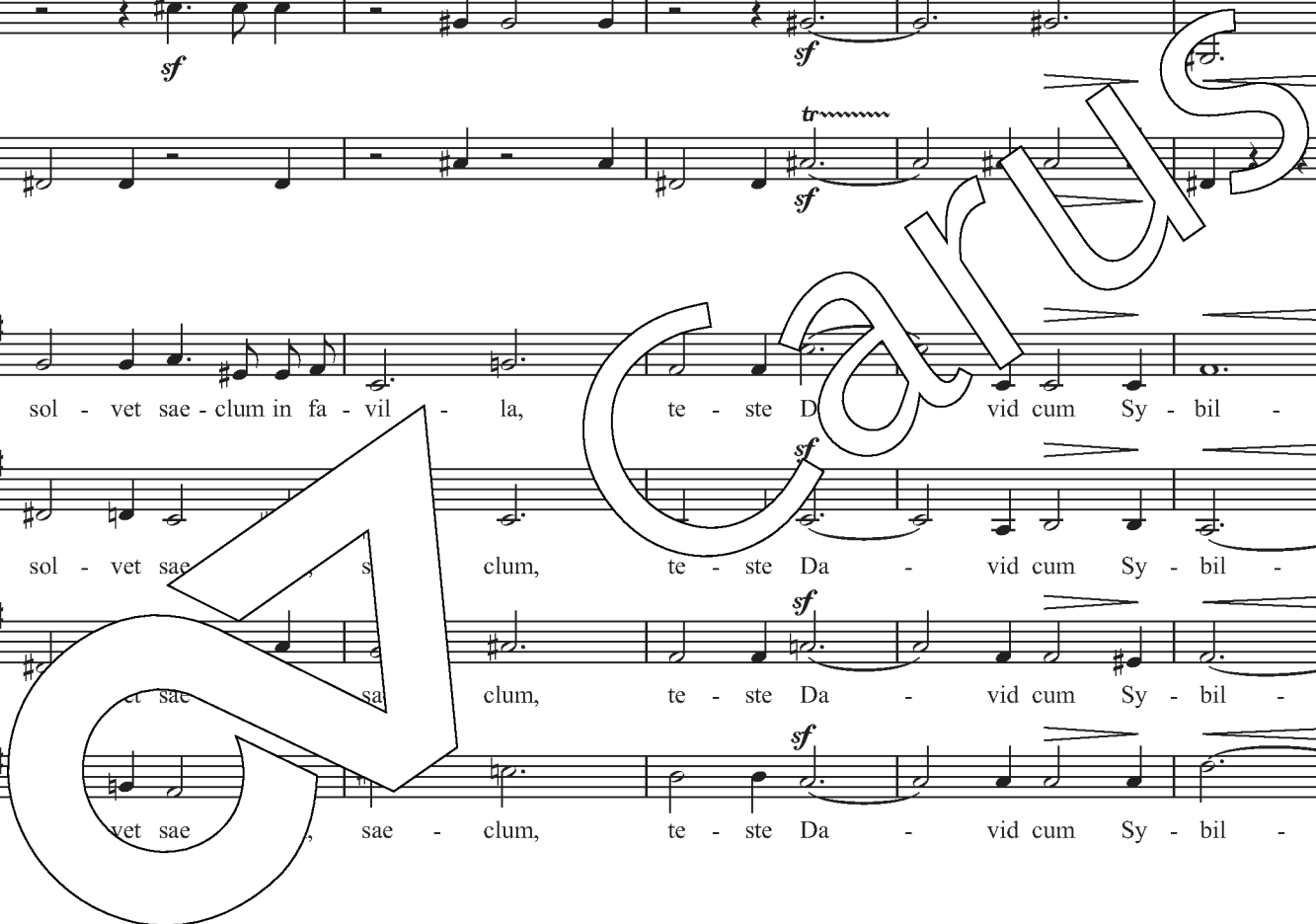
B

Vl

Va

Vc

Cb









C

39

Fl *f*

Ob *f* *sf* *sf* *f*

Cl (A) *sf* *f* *sf* *sf* *f*

Eg *sf* *f* *sf* *sf* *f*

Cor (F) *sf* *sf* *sf* *f*

Timp

S *f*  
Tu - ba mi - rum spar - gens so - m per se -

A *f*  
Tu - ba rum - gens so - num per se -

T *f*  
ba rum gens so - num per se -

B *f*  
- ba - rum spar - gens so - num per se -

VI *sf* *sf* *sf* *sf* *sf*

Va *sf* *sf* *sf* *sf* *sf*

Vc *sf* *sf* *sf* *sf* *sf*

Cb *sf* *sf* *sf* *sf* *sf*

D

44

Fl

Ob

Cl (A)

Fg

Cor (F)

Timp

S

A

T

B

pul - cra re - gi - o - num. - get o mnes an - te thro - num.

pul - cra re - num. - get o - mnes an - te thro - num. Mors stu -

num. - get o - mnes an - te thro - num. Mors stu -

ra re - num, co - get o - mnes an - te thro - num. Mors stu - - - pe - bit

VI

Va

Vc

Cb

Fl

Ob

Clf (A)

Fg

Cor (F)

Timp

S

A

T

B

VI

Va

Vc

Cb

*p*

*tr*

*sf*

*sf*

*sf*

pe - - - na - tu - ra, mors stu -

pe - na - tu - ra, mors stu - - - pe - bit

et - - - ra, cum re - sur - get cre - a - tu - ra, mors stu -



57

Fl

Ob

Cl (A)

Fg

Cor (F)

Timp

S

A

T

B

VI

Va

Vc

Cb

et na - - tu - ra, cu re - sur - - get cre - a - tu - ra, ju - di-can - ti

et na - - ra, na - - tu - ra, ju - di-can - ti

pe - - na - - tu - ra, ju - di-can - ti

pe - et na - - tu - ra, ju - di-can - ti

61

Fl

Ob

Cl (A)

Fg

Cor (F)

Timp

S

A

T

B

VI

Va

Vc

Cb

re - spon - su - ra.

re - spon - su

spon - su

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

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

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

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

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

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

*sf* *sf* *f*

*sf* *sf* *f*

*p* *sf* *p* *sf* *p*

*p* *sf* *p* *sf* *p*

*attacca*



# IV

In gemessenem Tempo, doch nicht zu langsam  $\text{♩} = 76$

Flauto

Oboe

Clarinetto in La/A

Fagotto

Corno in Fa/F

Soprano

Alto

Tenore

Basso

Violino I

Violino II

Viola

Violoncello

Contrabbasso

ber scri pro - fe - re - tur, in quo to - tum con - ti - ne - tur, un - de

Li scri ptus pro - fe - re - tur, in quo to - tum con - ti - ne - tur, un - de

6

Fl *f*

Ob *f*

Cl<sup>t</sup> (A) *f*

Eg *sf*

Cor (F) *sf*

S *f*  
Li - ber scri - ptus pro - fe - re - tur, in quo to - tum con - ti -

A *f*  
Li - ber scri - ptus pro - fe - re - tur, in quo to - tum con - ti -

T *sf*  
mun - dus i - u - di - ca - tur, - ber scri - ptus pro - fe - re - tur, in quo to - tum con - ti -

B *sf*  
as ju - di - ca - tur, - ber scri - ptus pro - fe - re - tur, in quo to - tum con - ti -

VI *sf*

Va *sf*

Vc *sf*

Cb *sf*

11 A

Fl

Ob

Cl<sup>t</sup> (A)

Fg

Cor (F)

S  
ne - tur, un - de mun - dus ju - di - ce - tur, li - ber scri - ptus pro - fe - re - tur.

A  
ne - tur, un - de mun - dus ju - di - ce - tur, li - ber scri - ptus pro - fe - re - tur.

T  
ne - tur, un - de mun - dus ju - di - ce - tur, li - ber scri - ptus pro - fe - re - tur. Ju - dex

B  
ne - tur, un - de mun - dus ju - di - ce - tur, li - ber scri - ptus pro - fe - re - tur. Ju - dex

VI

Va

Vc

Cb



**B**

21

Fl

Ob

Clt (A)

Fg

Cor (F)

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

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

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

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

VI

Va

Vc

Cb

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

**Carus**

Fl

Ob

Cl<sub>t</sub> (A)

Fg

Cor (F)

S

A

T

B

VI

Va

Vc

Cb

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

nil in - ul - tum re - ma - ne - bit, quid - quid la - tet ap - pa -

nil in - ul - tum re - ma - ne - bit, quid - quid la - tet ap - pa -

nil in - ul - tum re - ma - ne - bit, quid - quid la - tet ap - pa -

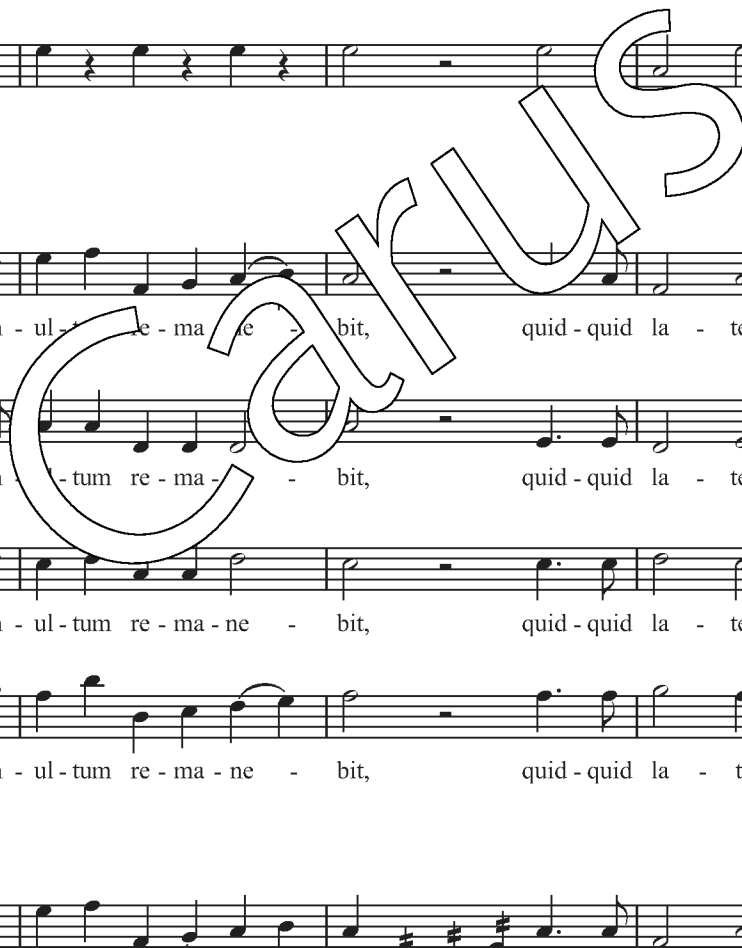
nil in - ul - tum re - ma - ne - bit, quid - quid la - tet ap - pa -

VI

Va

Vc

Cb



C

31

Fl  
Ob  
Clf (A)  
Fg

Cor (F)

S

re - bit, ap - pa - re - bit.

A

re - bit, ap - pa - re

T

re - bit, Quid \_\_\_\_\_ sum mi - ser tunc \_\_\_\_\_ di - ctu - rus?

B

re - ap - pa - re

VI

p dolce

VI

p dolce

Va

p dolce

Vc

p dolce

Cb

p dolce

Fl

Ob

Cl (A)

Fg

Cor (F)

S solo

A solo

Solo *p*

Quid \_\_\_\_\_ i-ser \_\_\_\_\_ ac \_\_\_\_\_ di - ctu - rus?

T solo

B solo

Solo *p*

Quid \_\_\_\_\_ sum mi-ser

VI

Va

Vc

Cb





Fl

Ob

Cl (A)

Fg

*p*

*p*

*p*

Cor (F)

S solo

*Solo*  
*p*

Quid \_\_\_\_\_ mi - ser? di - ctu - rus?

A solo

Quid \_\_\_\_\_ mi - ser?

T solo

Quid sum mi - ser tunc \_\_\_\_\_ di -

B solo

nc \_\_\_\_\_ di -

VI

Va

Vc

Cb

48

Fl

Ob

Cl<sup>t</sup> (A)

Fg

Cor (F)

S solo

A solo

T solo

B solo

VI

Va

Vc

Cb

*p*

Quem pa - tro - num ro - ga - tu - Cum x ju - stus sit se - cu -

Cum vix ju - stus sit se - cu -

ctu Cum vix ju - stus sit se - cu -

pa - tro - num ro - ga - tu - rus? Cum vix ju - stus sit se - cu -

Fl

Ob

Cl (A)

Fg

Cor (F)

S solo

rus. m vix ju - stus sit se -

A solo

rus. Cum vix ju - stus sit se -

T solo

rus. Quid sum tunc di - ctu - rus? Cum vix ju - stus sit se -

B solo

rus. sum mi-ser, mi - ser? Cum vix ju - stus sit se -

VI

Va

Vc

Cb



66

Fl *sfp*

Ob *sfp*

Cl<sup>t</sup> (A) *sfp*

Fg *sfp*

Cor (F)

S *p* qui sal - van - dos sal - vas gra - tis, sal - va me, fons pi - e - ta - tis.

A *p* qui sal - van - dos gra - tis, sal - va me, fons pi - e - ta - tis. *f*

T *p* qui sal - van - dos sal - vas gra - tis, sal - va me, fons pi - e - ta - tis. *f*

B qui sal - van - dos gra - tis, sal - va me, fons pi - e - ta - tis. *f*

VI *p* *f*

Va *p* *f*

Vc *p* *f*

Cb *p* *f*

Carus

72

**E**

Clt (A)  
Fg

S solo  
*p*  
Solo  
Re - cor - da - re Je - su pie, quod sum cau - sa tu - ae vi - ae:

VI  
*p dolce*  
Va  
*p dolce*  
Vc (Solo)  
*p dolce*  
Cb



78

Clt (A)  
Fg  
*p dolce*

S solo  
ne per - das il - la di - e. Quae - rens me se -

VI  
Va  
Vc  
Cb  
*p dolce*

84

Clf (A)

Fg

S solo

di - sti - las - sus: red - e - mi - sti cru - cem pas - sus: tan - tus

VI

Va

Vc

Cb

*p dolce*

91

Clf (A)

Fg

S solo

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

VI

Va

Vc

Cb





Fl

Ob

Cl<sup>t</sup> (A)

Fg

Cor (F)

S

A

T

B

VI

Va

Vc

Cb

*sf* *mf* *p*

*Solo p*

mis - si - o - nis, an - te di - em ra - ti - o - nis. In - ge - mi - sco

mis - si - o - te di - em - o - nis.

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

mis si - o - te di - em ra - ti - o - nis.

*sf* *mf* *p*

*sf* *mf* *p*

*sf* *mf* *p*

*sf* *mf* *p*

*sf* *mf*

Fl

Ob

Clt (A)

Fg

Cor (F)

S solo

tam - quam re - us:

A solo

Solo *p*

In - ge - mi - sco tam quam re us:

T solo

Solo *p*

In - ge - mi - sco tam - quam re - us:

B solo

Solo *p*

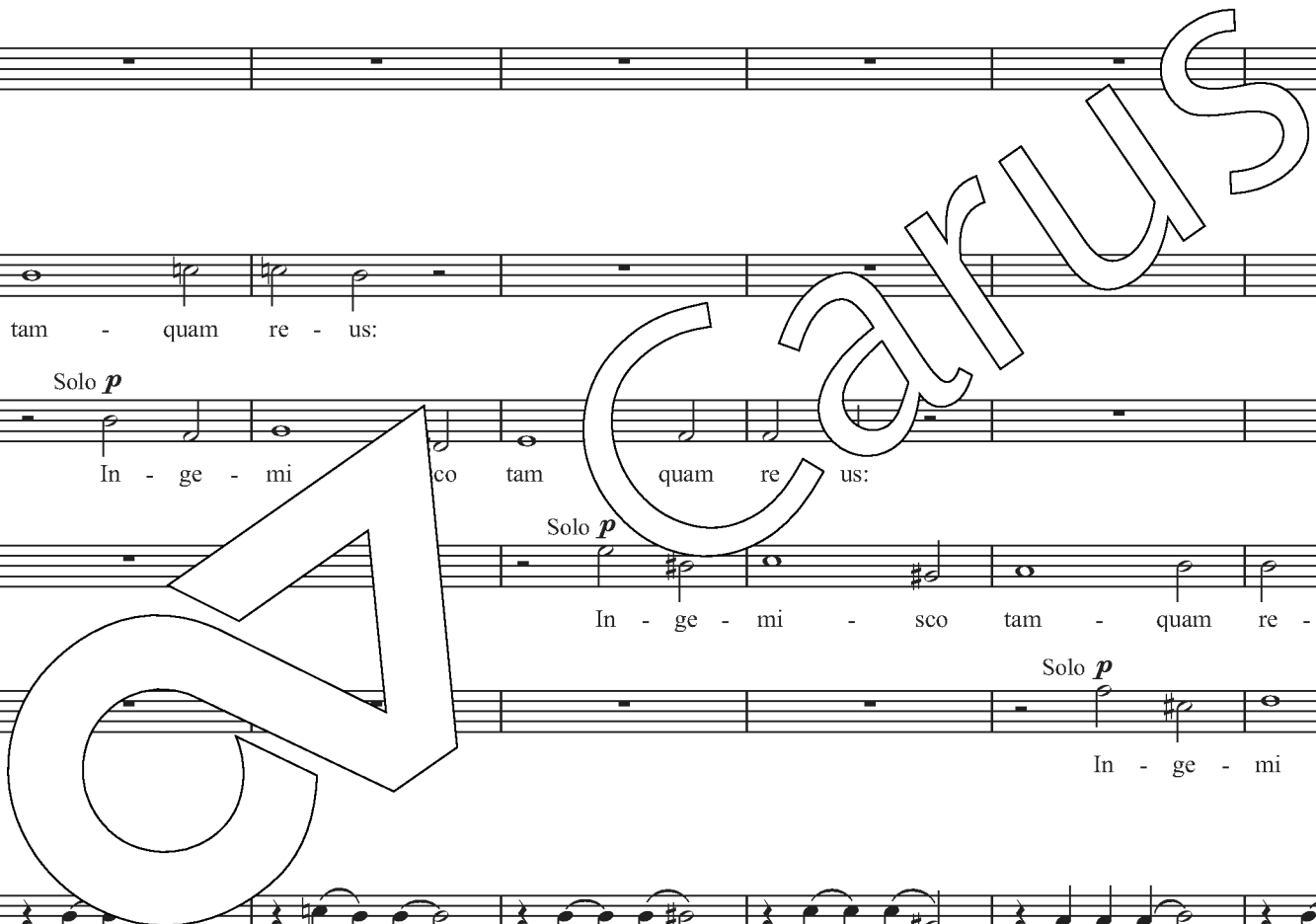
In - ge - mi - sco:

VI

Va

Vc

Cb



Fl

Ob

Clf (A)

Fg

Cor (F)

S solo

cul - pa ru - bet vul - tus me - us: sup - pli - can - ti par - ce De - us,

A solo

cul - pa ru - bet vul - tus me - us: ap - pli - can - ti par - ce De - us,

T solo

cul - pa ru - bet vul - tus me - us: sup - pli - can - ti par - ce De - us,

B solo

cul pa ru - bet vul - tus me - us: sup - pli - can - ti par - ce De - us,

VI

Va

Vc

Cb

*p*

Fl *p dolce*

Ob *p dolce*

Cl (A) *p dolce*

Fg *p dolce*

Cor (F) *p dolce*

S solo *p*  
sup - pli - can - ti par - ce De - us.

A solo *p*  
sup - pli - can - ti par - ce De - us.

T solo *p*  
sup - pli - can - ti par - ce De - us.

B solo *p*  
sup - pli - can - ti par - ce De - us.

VI *p dolce*

Va *p dolce*

Vc *p dolce*

Cb

Fl

Ob

Cl (A)

Fg

Cor (F)

S

A

T

B

VI

Va

Vc

Cb

*sf*

*f*

*p*

*Tutti*

Ju - ste ju - dex ul - ti o do - num fac re -

Ju - ste ju ul - o nis, do - num fac re -

Ju - ste ju - dex ul - ti - o - nis, do - num fac re -

ste ju ul - ti - o - nis, do - num fac re -

*f* *sf* *f* *sf* *p*

*f* *sf* *f* *sf* *p*

*f* *sf* *f* *sf* *p*

*f* *sf* *f* *sf* *p*

*f* *sf* *f* *sf* *p*

Carus



V

Im mäßigen Tempo ♩ = 63

Flauto

Oboe

Clarinetto in Sib/B

Fagotto

Corno in Fa/F

Timpani in Si-Fa#/H-Fis

Soprano

Alto

Tenore

Basso

Violino I

Violino II

Viola

Violoncello

Contrabbasso

*Solo*  
*p*

Qui Ma - ri - am ab - sol - vi - sti, et la - tro - nem ex - au - di - sti, mi - hi

*p dolce*

*p*

*p*

*p*

7

Fl

Ob

Cl (B)

Fg

*p dolce*

*p dolce*

*p dolce*

A solo

quo - que spem de - di - sti, mi - hi quo - que spem de - di - sti. Pre - ces

VI

Va

Vc

Cb

*tr*

13

Fl

Ob

Cl (B)

Fg

A solo

me - ae non sunt di - gnae: sed tu bo - nus fac be - ni - gne, ne per - en - ni cre - mer i - gne, ne cre - mer i -

VI

Va

Vc

Cb

*f*

*f*

*f*



20

Fl *p dolce*

Ob

Clf (Bb) *p dolce*

Fg *p dolce*

A solo  
- gne. In - ter o - ves lo - cum prae - sta, et ab hae - dis me se -

VI *p*

Va *p*

Vc *p*

Cb

26

Fl *p dolce*

Ob *p dolce*

Clf (Bb) *p dolce*

Fg *p*

A solo  
que - stra, sta - tu - ens in par - te de - xtra, sta - tu - ens in par - te de - xtra.

VI *p*

Va *p*

Vc *p*

Cb *p dolce*

**B**



39

Fl *sf*

Ob *sf*

Cl (B♭) *sf*

Fg *sf*

Cor (F) *sf*

Timp *f*

S  
di - ctis, con - fu - ta - tis ma - le - di - ctis, flam - mis a - cri - bus ad - di - ctis, con - fu - ta - tis ma - le - di - ctis,

A  
di - ctis, con - fu - ta - tis ma - le - di - ctis, flam - mis a - cri - bus ad - di - ctis, con - fu - ta - tis ma - le - di - ctis,

T  
di - ctis, con - fu - ta - tis ma - le - di - ctis, flam - mis a - cri - bus ad - di - ctis, con - fu - ta - tis ma - le - di - ctis,

B  
di - ctis, con - fu - ta - tis ma - le - di - ctis, flam - mis a - cri - bus ad - di - ctis, con - fu - ta - tis ma - le - di - ctis,

VI

Va

Vc

Cb

45

Fl *sf* *fp* *fp* *p dolce*

Ob *sf* *fp* *fp* *p dolce*

Cl<sup>t</sup> (B<sup>b</sup>) *sf* *fp* *fp* *p dolce*

Fg *sf* *fp* *fp* *p dolce*

Cor (F) *sf* *fp* *fp* *p dolce*

Timp *tr* *sf* *tr*

S *sf* *fp* *fp* *p*  
 flam - mis a - cri - bus ad - di - ctis: vo - ca me, vo - ca me cum be - ne - di - ctis.

A *sf* *fp* *fp* *p*  
 flam - mi - bus ad - di - ctis: ca me, vo - ca me cum be - ne - di - ctis.

T *sf* *fp* *fp* *p*  
 ad - di - ctis: vo - ca me, vo - ca me cum be - ne - di - ctis.

B *sf* *fp* *fp* *p*  
 flam - mi - cri - bus ad - di - ctis: vo - ca me, vo - ca me cum be - ne - di - ctis.

VI *sf* *fp* *fp* *p dolce*

Va *sf* *fp* *fp* *p*

Vc *sf* *fp* *fp* *p*

Cb *sf* *fp* *fp* *p* pizz.

Fl

Ob

Cl<sup>t</sup>  
(B<sup>b</sup>)

Fg

*pp*

*pp*

Cor  
(F)

S

A solo

*Solo*  
*p*

O-plex et ac-cipis, cor con-tum qua-si ci-nis: ge-re cu-ram me-i

T

B

VI

Va

Vc

Cb

Fl

Ob

Clt (A) *in La / A*

Fg

Cor (F)

*p dolce*

S

*Tutti pp*

La - cri - mo - sa - di - es il - la, qua re - sur - get, qua re - sur - get

A

*pp*

fi - nis, ge - re cu - i fi - La - cri - mo - sa - di - es il - la, qua re - sur - get, qua re - sur - get

T

*Tutti m*

La - cri - mo - sa - di - es il - la, qua re - sur - get, qua re - sur - get

B

*Tutti pp*

La - cri - mo - sa - di - es il - la, qua re - sur - get, qua re - sur - get

VI

*pp*

*pp*

Va

*pp*

Vc

*pp*

Cb

*pp*

Fl  
Ob  
Cl (A)  
Fg

Cor (F)

*p dolce*

S  
A  
T  
B

ex fa - vil - la, ju - di - can - dus ho - mo re - us: er - go par - ce De - us. Pi - e Je - su Do - mi -  
 ex fa - vil - la, ju - di - ca - - mo re - huic — er - go par - ce De - us. Pi - e Je - su Do - mi -  
 ex fa - vil - la ju - di - can - du - mo re - us: huic — er - go par - ce De - us. Pi - e Je - su Do - mi -  
 ex vil - la, ju can - - mo re - us: huic — er - go par - ce De - us. Pi - e Je - su Do - mi -

VI  
Va  
Vc  
Cb

pizz.  
pizz.

Fl

Ob

Cl<sub>t</sub> (A)

Fg

Cor (F)

S

*pp*

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

A

*pp*

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

T

*pp*

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

B

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

VI

arco

*pp*

Va

pizz.

Vc

Cb



Fl  
Ob  
Cl (A)  
Fg

Cor (F)

S  
A  
T  
B

A - - - - men, a - - - - men. \_\_\_\_\_  
A - - - - a - - - - men. \_\_\_\_\_  
A - - - - m a - - - - men. \_\_\_\_\_  
A - - - - a - - - - men. \_\_\_\_\_

VI  
Va  
Vc  
Cb

# VI

Feierlich ♩ = 84

Flauto  
Oboe  
Clarinetto in La/A  
Fagotto  
Corno in Fa/F  
Timpani Si-Fa#/H-Fis  
Soprano  
Alto  
Tenore  
Basso  
Violino I  
Violino II  
Viola  
Violoncello  
Contrabbasso

*f sf sf f*

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

7

Fl

Ob

Clt (A)

Fg

Cor (F)

Timp

S

A

T

B

VI

Va

Vc

Cb

*f*

*f*

*f*

*f*

li - ta a - ni - mas o - mni - um fi - de - li -

ni - mas o - mni - de - li - um de - fun - cto - rum de poe - nis in -

mas o - de cto - rum de poe - nis in - fer - ni, de poe - nis in -

Fl

Ob

Cl(A)

Fg

Cor (F)

S

A

T

B

VI

Va

Vc

Cb

um de-fun-cto - rum de poe - nis in - fer

fer - ni, de poe - nis in - fer - ni, li - be-ra a - ni -

fer - ni, fer - ni, li - be-ra a - ni - mas o - mni-um fi - de - li - um, o - mni-um fi -

ra a - ni - mas fi - de - li - um de-fun - cto - rum de poe - nis in - fer - ni, de

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

Fl

Ob

Cl (A)

Fg

Cor (F)

S *f*  
li - be-ra a - ni - mas o - mni-um fi - de - um, o - mni-um fi - de - li-um,

A  
mas o - mni-um fi - de - li - be-ra,

T  
de - li - um

B  
poe - i - li - be-ra, li - be-ra a - ni - mas o - mni-

VI

Va

Vc

Cb

**B**

21

Fl  
Ob  
Cl(A)  
Fg

Musical notation for Flute (Fl), Oboe (Ob), Clarinet in A (Cl(A)), and Bassoon (Fg). The Flute and Oboe parts start with a dynamic marking of *f*. The Clarinet and Bassoon parts provide harmonic support.

Cor (F)

Musical notation for Cor Anglais (F). The part begins with a dynamic marking of *f*.

S  
A  
T  
B

Vocal staves for Soprano (S), Alto (A), Tenor (T), and Bass (B). The lyrics are:   
 S: li - be-ra a - ni - ni o - mni - um fi - de - li - um de - fun - cto -  
 A: li - be-ra - ni - ni o - mni - um fi - de - li - um, fi - de - li -  
 T: li - be-ra - ni - ni o - mni - um fi - de - li - um, o - mni - um fi - de - li -  
 B: - de - li - um - e-ra, li - be - ra, li - be-ra a - ni -

VI  
Va  
Vc  
Cb

Musical notation for Violin I (VI), Violin II (Va), Viola (Vc), and Cello (Cb). The Violin I part starts with a dynamic marking of *f*.

25

Fl

Ob

Cl (A)

Fg

Cor (F)

S  
rum de poe - nis in - fer - ni, et de pro - fun - do la - cu: li - be-ra,

A  
um, o - mni-um fi - de - li - um, li - be-ra, et de pro -

T  
um, o - mni-um, e-ra, et de pro - fun - do la - cu: li - be-ra,

B  
mas - um fi - de - li - um, et de pro - fun - do la - cu,

VI

Va

Vc

Cb

Fl

Ob

Clt (A)

Fg

Cor (F)

S

A

T

B

VI

Va

Vc

Cb

li - be - ra e - as o re - o - nis,

fun - do la - cu: - be - ra e - de o - re le - o - nis,

li - be - ra, be - ra e - as de o - re, li - be - ra e - as de o - re le -

be - ra, et la - cu: de o - re le - o - nis, e - as de o - re le -



Fl

Ob

Clt (A)

Fg

Cor (F)

S  
ne ab - sor - be - at e - as tar - ta - rus, ne ca - dant in ob - scu - rum:

A  
ne ab - sor - be - at e - as tar - ta - rus, ne ca - dant in ob - scu - rum:

T  
o - nis, ne ab - sor - be - at e - as tar - ta - rus, ne ca - dant in ob - scu - rum:

B  
o - ab - sor - be - at e - as tar - ta - rus, ne ca - dant in ob - scu - rum:

VI

Va

Vc

Cb

40 **D**

Fl *f*

Ob *f*

Cl (A) *f* *pp*

Fg *sf* 3 *pp*

Cor (F) *f* 3

S *f* *pp*  
sed si-gni-san-ctus Mi-cha-el re-prae-sen-tet e-as in

A *f* *pp*  
sed si-gni-fer san-ctus Mi-cha-el re-prae-sen-tet e-as in

T *f* *pp*  
sed si-gni-fer san-ctus Mi-cha-el re-prae-sen-tet e-as in

B *f* *pp*  
sed si-gni-fer san-ctus Mi-cha-el re-prae-sen-tet e-as in

VI *pp*

Va *sf* 3 *pp*

Vc *pp*

Cb *f* *pp*

46 E

Fl *p*

Ob *p*

Cl(A) *p*

Fg *p*

Cor (F) *p*

S  
lu - cem san - ctam: Quam o - lim A - bra - hae pro - mi - si - sti, et se - mi - ni e - jus, sed

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

T  
lu - cem san - ctam: Quam o - lim A - bra - hae pro - mi - si - sti, et se - mi - ni e - jus, sed

B  
lu - cem san - ctam: Quam o - lim A - bra - hae pro - mi - si - sti, et se - mi - ni e - jus, sed

VI  
4. Saite

Va *p*

Vc *p*

Cb *p*

Fl *f sf p*

Ob *f sf p*

Cl (A) *f sf p p*

Eg *f sf p p*

Cor (F) *f sf p p*

Timp

S *f sf p*  
 si-gni-fer san-ctus Mi-chael re-prae-sen-tet e-as in lucem an-ctam: Quam o-lim A-bra-hae pro-mi-

A *f sf p*  
 si-gni-fer san-ctus Mi-chael re-prae-sen-tet e-as in lucem san-ctam: Quam o-lim A-bra-hae pro-mi-

T *f sf p*  
 Mi-chael re-prae-sen-tet e-as in lucem san-ctam: Quam o-lim A-bra-hae pro-mi-

B *f sf p*  
 si-gni-fer san-ctus Mi-chael re-prae-sen-tet e-as in lucem san-ctam: Quam o-lim A-bra-hae pro-mi-

VI *f sf p p*

Va *f sf p p*

Vc *f sf p p*

Cb *f sf p p*

Fl

Ob

Cl (A)

Fg

*cresc. f*

*cresc. f*

*cresc. f*

*cresc. f*

Cor (F)

Timp

*cresc. f*

*cresc. f*

S

A

T

B

si - sti, et se - mi - ni e - jus. Do - mi - ne Je - su Chri - ste, Rex glo - ri - ae.

si - sti, et se - mi - ni e - jus. Do - mi - ne Je - su Chri - ste, Rex glo - ri - ae.

si - sti, et se - mi - ni e - jus. Do - mi - ne Je - su Chri - ste, Rex glo - ri - ae.

si - sti, et se - mi - ni e - jus. Do - mi - ne Je - su Chri - ste, Rex glo - ri - ae.

VI

Va

Vc

Cb

*cresc. f*

*cresc. f*

*cresc. f*

*cresc. f*

attacca

VII

Dasselbe Tempo

Flauto

Oboe

Clarinetto  
in Sib/B

Fagotto

Corno  
in Fa/F

Soprano

Alto

Tenore

Basso

Violino I

Violino II

Viola

Violoncello

Contrabbasso

The musical score for page VII is written in common time (C) and the key of D major (two sharps). The tempo is marked "Dasselbe Tempo". The score includes parts for Flauto, Oboe, Clarinetto in Sib/B, Fagotto, Corno in Fa/F, Soprano, Alto, Tenore, Basso, Violino I, Violino II, Viola, Violoncello, and Contrabbasso. The vocal solo part for the Soprano begins with the lyrics "Ho-sti-as et pre ces ti - bi Do-mi-ni lau - dis of - fe - ri - mus:". The instrumental parts for the strings (Violino I, Violino II, Viola, Violoncello, and Contrabbasso) are marked with a piano (*p*) dynamic. The woodwinds (Flauto, Oboe, Clarinetto in Sib/B, and Fagotto) have rests for most of the page, with the Clarinetto and Fagotto playing a short phrase in the final measure, marked with a piano (*p*) dynamic and the instruction "dolce". A large, stylized watermark "CARUS" is overlaid on the score.

6

Fl

Ob

Cl<sup>t</sup>  
(B<sup>b</sup>)

Fg

Cor  
(F)

S solo

A solo

T

B

VI

Va

Vc

Cb

Solo  
*p*

sus-ci - pe ro a - ni - ma - bus il - lis, qua - rum ho - di - e me -

11 **A**

Fl *p* <>

Ob *p* <>

Cl<sup>t</sup> (B<sup>b</sup>) *p* <>

Fg *p* <>

Cor (F) *p*

S *Tutti p*  
Ho - sti - as pre ces - Do - mi - ne lau - dis of -

A *Tutti p*  
mo - ri - am fa - ci - mus Ho - sti - as et pre - ces ti - bi Do - mi - ne lau - dis of -

T *p*  
- sti - as et pre - ces ti - bi Do - mi - ne lau - dis of -

B *p*  
- sti - as et pre - ces ti - bi Do - mi - ne lau - dis of -

VI

Va

Vc

Cb



16

Fl

Ob

Cl<sup>t</sup>  
(B<sup>b</sup>)

Fg

Cor  
(F)

S  
fe - ri - mus: tu sus - ci - pe pro a - ni - ma - bus il - lis, qua - rum

A  
fe - ri - mus: tu sus - ci - pe pro a - ni - ma - bus il - lis, qua - rum

T  
fe - ri - mus: tu sus - ci - pe pro a - ni - ma - bus il - lis, qua - rum

B  
fe - ri - mus: tu sus - ci - pe pro a - ni - ma - bus il - lis, qua - rum

VI

Va

Vc

Cb

Fl

Ob

Cl<sup>t</sup> (B<sup>b</sup>)

Fg

Cor (F)

S

A

T

B

ho - di - e me - mo - ri - am fa - ci - mus.

ho - di - e me - mo - ri - am fa - ci - mus.

ho - di - e me - mo - ri - am fa - ci - mus.

- di - e me - mo - ri - am fa - ci - mus.

VI

Va

Vc

Cb

attacca

# VIII

Dasselbe Tempo

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

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

Clarinetto in Sib/B  
*p* *cresc.* *f* *p cresc.* *f*

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

Corno in Fa/F  
*p* *cresc.* *f* *p cresc.* *f*

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

Soprano  
*p* *cresc.* *f*  
San - ctus, San - ctus Sa - ba - oth, Do - mi - nus De - us Sa - ba - oth.

Alto  
*p* *cresc.* *f*  
San - ctus San - ctus Sa - ba - oth, Do - mi - nus De - us Sa - ba - oth.

Tenore  
*p* *cresc.* *f*  
San - ctus, Sa - ba - oth, Do - mi - nus De - us Sa - ba - oth.

Basso  
*p* *cresc.* *f* *p cresc.* *f*  
San - ctus Sa - ba - oth, Do - mi - nus De - us Sa - ba - oth.

Violino I  
*p* *f* *f*

Violino II  
*p* *f* *f*

Viola  
*p* *f* *f*

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

Contrabbasso  
*p* *f* *f*

A

8

Fl *mf* *cresc.* *f* *sf*

Ob *mf* *cresc.* *f* *sf*

Cl<sup>t</sup> (B<sup>b</sup>) *mf* *cresc.* *f* *sf*

Fg *mf* *cresc.* *f* *sf*

Cor (F) *mf* *cresc.* *f* *sf*

Timp *mf cresc.* *tr* *sf*

S *mf* *cresc.* *f* *sf*  
 Ple - ni sunt coe - li ter - ra glo - ri - a. San - ctus,

A *mf* *cresc.* *f* *sf*  
 pl - e - li et glo - ri - a tu - a. San - ctus,

T *cresc.* *f* *sf*  
 et - li et ter - ra glo - ri - a tu - a. San - ctus,

B *mf* *cresc.* *f* *sf*  
 Pl - unt coe - li et ter - ra glo - ri - a tu - a. San - ctus,

VI *mf* *cresc.* *mf* *f* *sf*

Va *mf* *cresc.* *f* *sf*

Vc *mf* *cresc.* *f* *sf*

Cb *f* *sf*



21 B

Fl

Ob

Cl<sup>t</sup>  
(B<sup>b</sup>)

Fg

Cor  
(F)

Timp

S

A

T

B

VI

Va

Vc

Cb

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

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



Fl

Ob

Cl (Bb)

Fg

*sf*

*f*

Cor (F)

Timp

*p*

*f*

*p*

S

A

T

B

glo - ri - a, glo - ri - a, ple - ni sunt coe - li et ter - ra.

- ri - a tu - a tu - a, glo - ri - a, glo - ri - a,

Ple - ni sunt coe - li et ter - ra glo -

VI

Va

Vc

Cb

*sf*

*f*

29

Fl

Ob

Cl<sup>t</sup> (B<sup>b</sup>)

Fg

Cor (F)

Timp

S

A

T

B

VI

Va

Vc

Cb

*p*

*f*

*f*

Ple - ni, ple - ni, ple - ni, ple -

glo - ri - a, glo - ri - a. Ple - ni sunt, ple - ni, ple -

glo - ri - a tu - a, glo - ri - a, sunt glo - ri - a tu - a.

Ple - ni sunt coe - li et ter - ra glo -



33 C

Fl

Ob

Cl  
(B $\flat$ )

Fg

Cor  
(F)

Timp

S

A

T

B

VI

Va

Vc

Cb

*f*

*cresc.*

*f*

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

- ni sunt, unt, ple - ni sunt coe-li et ter - ra glo - ri-a,

pl ni, ple - ni sunt coe-li et ter - ra glo - ri-a,

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

*f*

Fl

Ob

Cl<sup>t</sup> (B<sup>b</sup>)

Fg

Cor (F)

Timp

S

A

T

B

VI

Va

Vc

Cb

*sf*

*sf*

*sf*

*sf*

ri - a tu - a.

glo - ri - a, glo - ri - a, glo - ri - a,

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

ri - a, glo - ri - a, glo - ri - a,

D

42

Fl

Ob

Cl (Bb)

Fg

Cor (F)

Timp

S

A

T

B

VI

Va

Vc

Cb

ni sunt coe-li et ter - ra glo -

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

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

glo a. Ple ni sunt coe-li et ter - ra, ple - ni sunt coe-li et ter - ra glo -



E

51

Fl  
Ob  
Cl (Bb)  
Fg

Cor (F)  
Timp

S  
A  
T  
B

coe-li, ple - ni unt coe-li ter - ra gl - ri - a, glo - ri - a tu - a. Ple -  
 ple - ni unt coe-li et ter - ra glo - ri - a, glo - ri - a tu - a. Ple -  
 li, coe - li et ter - ra glo - ri - a, glo - ri - a tu - a. Ple -  
 - unt coe-li et ter - ra, et ter - ra glo - ri - a, glo - ri - a tu - a. Ple -

VI  
Va  
Vc  
Cb



60

Fl

Ob

Cl (Bb)

Fg

Cor (F)

Timp

S

A

T

B

VI

Va

Vc

Cb

*ff*

*ff*

*ff*

*ff*

*tr*

*sf*

*ff*

*sf*

*ff*

*sf*

*ff*

*ff*

*ff*

*ff*

*ff*

glo - ri-a, glo - ri-a, glo - ri-a, glo ri- Ho - san - na in ex -

— glo - ri-a, glo - ri-a, glo - ri-a. Ho - san - na in ex -

glo - ri-a, glo - ri-a. Ho - san - na in ex -

a, - - a, glo - ri-a. Ho - san - na in ex -







71

Fl *ff* *sf* *p*

Ob *ff* *sf* *p*

Cl (Bb) *ff* *sf* *p*

Fg *ff* *sf* *p*

Cor (F) *ff* *sf* *p*

Timp *tr* *ff* *sf* *p*

S *ff* *p*  
 Ple - ni sunt coe - li et ter - ra glo - ri - a tu - a. San - ctus. —

A *ff* *p*  
 Ple - ni sunt coe - li et ter - ra glo - ri - a tu - a. San - ctus.

T *ff* *p*  
 Ple - ni sunt coe - li et ter - ra glo - ri - a tu - a. San - ctus.

B *ff* *p*  
 Ple - ni sunt coe - li et ter - ra glo - ri - a tu - a. San - ctus.

VI *ff* *sf* *p*

Va *ff* *sf* *p*

Vc *ff* *sf* *p*

Cb *ff* *sf* *p*

IX

Langsam ♩ = 104

Flauto

Oboe

Clarinetto  
in Sib/B

Fagotto

Corno  
in Fa/F

Timpani  
Reb-Lab / des-As

Soprano

Alto

Tenore

Basso

Violino I

Violino II

Viola

Violoncello

Contrabbasso

The musical score is written for a choral ensemble and a string quartet. The vocal parts (Soprano, Alto, Tenore, Basso) are in a 3/4 time signature with a key signature of two flats (B-flat and E-flat). The lyrics are: "Be-ne-di - ctus qui ve - nit in no - mi - ne Do - mi - ni,". The instrumental parts include Flauto, Oboe, Clarinetto in Sib/B, Fagotto, Corno in Fa/F, Timpani (Reb-Lab / des-As), Violino I, Violino II, Viola, Violoncello, and Contrabbasso. The string parts are marked *pp* (pianissimo). The score is divided into measures, with a large watermark "Carus" overlaid across the vocal staves.

A

7

Fl

Ob

Clf (Bb)

Fg

Cor (F)

Timp

S solo

A solo

T solo

B solo

VI

Va

Vc

Cb

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

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

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

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

Fl

Ob

Cl  
(B $\flat$ )

Fg

Cor  
(F)

Timp

S solo

A solo

T solo

B solo

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

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

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

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

VI

Va

Vc

Cb

21 **B**

Fl *sf*

Ob *sf*

Cl (Bb) *sf*

Fg *sf* *sf* *sf*

Cor (F) *sf*

Timp

S *Tutti p* *f* *f*  
 di - ctus. A - gnus De - i, qui tol - lis pec - ca - ta mun - di:

A *Tutti p* *f* *p* *f*  
 di - ctus. gnus De - i, qui tol - lis pec - ca - ta mun - di:

T *Tutti p* *f* *p*  
 di - ctus. A - gnus De - i, qui tol - lis pec -

B *Tutti p* *f* *p*  
 di A - gnus De - i, qui tol - lis pec -

VI *p* *p* *p*

Va *sf* *p* *f* *p*

Vc *p* *f* *p*

Cb *p* *f* *p*

26 **C**

Fl *sf* *sf* *p*

Ob *sf* *sf* *p*

Cl (Bb) *sf* *sf* *p*

Eg *sf* *sf*

Cor (F) *sf* *sf* *p*

Timp

S *p* *sf* *p*  
do-na e-is re-qui-em. A-gnus De-i, gnus De-i, qui tol-lis pec-

A *p* *p*  
do-na e-is re-qui-em. A-gnus De-i, a-gnus De-i, qui tol-lis pec-

T *f* *p* *sf* *sf*  
re-qui-em. A-gnus, a-gnus, qui tol-lis pec-

B *p* *sf* *sf*  
do-na e-is re-qui-em. A-gnus, a-gnus, qui tol-lis pec-

VI *p* *sf* *sf*

Va *f* *p* *sf* *sf*

Vc *f* *p* *sf* *sf*

Cb *p* *sf* *sf*



Fl  
Ob  
Cl (Bb)  
Fg

*p cresc. f*

*p cresc. f*

*p cresc. f p*

*p cresc. f p*

Cor (F)  
Timp

S  
A  
T  
B

*pp cresc. f p cresc.*

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

*pp cresc. f p cresc.*

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

*pp cresc. f p cresc.*

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

*f p cresc.*

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

VI  
Va  
Vc  
Cb

*pp cresc. f pp cresc.*

*pp cresc. f pp cresc.*

*pp cresc. f pp cresc.*

*pp cresc. f pp cresc.*



46 D

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

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

Cl (Bb) *cresc.* *f* *p*

Fg *cresc.* *f* *p*

Cor (F) *mf* *p* *p* *p*

Timp *tr* *p*

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

A  
 pe - tu - a lu - ce - at e - is, lux per - pe - tu - a lu - ce - at e - is, Do - mi - ne. Cum

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

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

VI *f* *sf* *p*

Va *f* *sf* *p*

Vc *f* *sf* *p*

Cb *f* *sf* *p*

Fl

Ob

Cl (Bb)

Fg

Cor (F)

Timp

S

A

T

B

Cum san - ctis tu - is, cum san - ctis tu - is

san - ctis tu - is, cum san - ctis tu - is, cum san - ctis tu - is

Cum san - ctis, cum san - ctis

Cum san - ctis tu - is, cum san - ctis tu - is in ae - ter -

VI

Va

Vc

Cb

62 E

Fl *p* *mf* *p*

Ob *p* *mf* *p*

Cl (Bb) *p* *mf* *p*

Fg *p* *mf* *p*

Cor (F) *p* *p* *mf* *p dolce*

Timp *tr* *tr*

S *p* *f* *dim.*  
in ae - ter - num, in ae - ter - num, lu - ce - at, lu - ce - at

A *p* *f* *dim.*  
in ae - ter - num, in ae - ter - num, ae - ter - num, lu - ce - at, lu - ce - at

T *f* *dim.*  
- num, in ae - ter - num, lu - ce - at, lu - ce - at

B *f* *dim.*  
nu - - - - - num, in ae - ter - num, lu - ce - at, lu - ce - at

VI *p* *f* *dim.*

Va *p* *f* *dim.*

Vc *f* *dim.*

Cb *f* *dim.*

71

Fl

Ob

Cl<sup>t</sup> (B $\flat$ )

Fg

Cor (F)

Timp

S

A

T

B

VI

Va

Vc

Cb

*mf* *p* *pp* *p dolce* *f* *dim.* *p* *pp*

e - is, lux per - pe - tu - a, lux per - pe - tu - a, qui - a pi - us

e - is, lux per - pe - tu - a, lux per - pe - tu - a, qui - a pi - us es, \_\_\_\_\_

ne a, lux per - pe - tu - a,

lux per - pe - tu - a, lux per - pe - tu - a,

*p* *f* *dim.* *p* *pp*

*p* *f* *dim.* *p* *pp*

*p* *f* *dim.* *p* *pp*

*p* *f* *dim.* *p* *pp*

*p* *f* *dim.* *p* *pp*

80

Fl

Ob

Cl<sup>t</sup>  
(B<sup>b</sup>)

Fg

Cor  
(F)

Timp

S

A

T

B

VI

Va

Vc

Cb

*pp*

*pp*

*pp*

*tr*

*pp*

*tr*

*p*

es, \_\_\_\_\_ qui - pi - us es, lux per - pe - tu - a e - is.

pi - us es, lux per - pe - tu - a e - is.

*pp* pi - us es, lux per - pe - tu - a e - is.

lux per - pe - tu - a e - is.

*pp*

Fl  
Ob  
Cl<sup>t</sup> (B $\flat$ )  
Fg

Cor (F)

Timp

*tr*  
*pp*

S  
A  
T  
B

Do - na re - qui - em e - re - qui -  
Do - na - is, re - qui -  
- is, re - qui -  
- na re - qui - em e - is, re - qui -

VI  
Va  
Vc  
Cb

(Solo)



