Wolfgang Amadeus Mozart

REQUIEM

K 626

Full Score / *Partitur*

Edited by / *Herausgegeben von*
RICHARD MAUNDER

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MOZART
REQUIEM
K 626

Wolfgang Amadeus Mozart (Silverpoint drawing by Doris Stock, Dresden, 1789). Reproduced by permission of the Musikbibliothek der Stadt Leipzig.

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INTRODUCTION

When Mozart died, on 5 December 1791, he had been working for two or three months on the Requiem, which had been commissioned anonymously by Count Franz von Walsegg-Stuppach, who wished to pass it off as his own work written in memory of his wife. In the autograph score the vocal parts and figured bass are complete as far as the end of the 'Hostias', except for the 'Lacrymosa', where Mozart had written only the first eight bars. The first movement ('Requiem aeternam') is fully orchestrated, but elsewhere only a few orchestral bars are filled in, often just the first violin part, though occasionally inner parts and woodwind as well.

Shortly after Mozart's death, his widow, Constanze, asked Joseph Eybler (1765–1846) to complete the work. Eybler, for whom Mozart had once written a glowing testimonial, and who had visited Mozart frequently during his final illness, orchestrated a few movements but found that the work took more time than he could afford and returned the score to Constanze. She then, it seems, approached several other musicians, and eventually turned to Franz Xaver Süssmayr (1766–1803). Süssmayr said that he orchestrated Mozart's movements (though in fact he copied Eybler's version some of the time), completed the 'Lacrymosa', and composed the Sanctus, Benedictus, and Agnus Dei himself.

Unfortunately Süssmayr was a musician of limited technique and ability, and it is improbable that there is any truth in the familiar legend that Mozart discussed the Requiem with him and gave him detailed instructions about the continuation and the orchestration. Indeed, until the last day or two of his life Mozart did not expect his illness to be fatal, and so had no reason to think that he would be unable to finish the Requiem himself. Constanze, however, later said that at the last moment Mozart told Süssmayr to repeat the Kyrie fugue for the final 'Cum sanctis'.

This new version of Mozart's Requiem starts afresh from Mozart's incomplete autograph, and uses none of Süssmayr's (or Eybler's) contributions. The orchestration has been reworked throughout, using parts of *Die Zauberflöte* and *La clemenza di Tito* as the chief models. The 'Lacrymosa' has been given a new continuation, which leads to a completion of Mozart's sixteen-bar autograph sketch of the 'Amen' fugue, rediscovered by Wolfgang Plath about twenty-five years ago. Süssmayr's Sanctus and Benedictus are omitted from the main text because their dubious craftsmanship and commonplace invention amply confirm his claim to have written these movements unaided. However, they are included as an appendix since, for all their shortcomings, they are pieces by a late eighteenth-century composer written specifically for inclusion in Mozart's Requiem. A revised version of the Agnus Dei is retained, since analysis strongly suggests that Süssmayr based it on a reasonably extensive Mozart sketch, presumably given to him by Constanze. Following Mozart's instruction, the Kyrie fugue is repeated for the 'Cum sanctis'; the traditional re-use of part of the 'Requiem aeternam' for the 'Lux aeterna' is then a natural corollary.

Detailed arguments concerning the authenticity or otherwise of the movements missing from Mozart's autograph, and the reasons for the editorial decisions throughout, will be found in my book, *Mozart's Requiem: On Preparing a New Edition.*

SOURCES AND EDITORIAL CONVENTIONS

This edition of Mozart's Requiem is based solely on the composer's incomplete autograph score (Österreichische Nationalbibliothek, Cod. 17.561) and his sixteen-bar autograph sketch for the 'Amen' fugue (Deutsche Staatsbibliothek, Berlin). The two movements by Süssmayr in the Appendix are taken from the Neue Mozart Ausgabe, I/1, Abteilung 2/2 (Bärenreiter, Kassel, 1965).

Editorial slurs are crossed, and editorial staccatos marked by dots to distinguish them

from staccato markings in the sources, which are indicated by wedges. Other editorial additions are in square brackets. Cautionary accidentals are in round brackets; a few redundant accidentals have been deleted. Dynamic markings and clefs have been modernized. Word division follows the autograph (and is consistent with the Austro–German pronunciation Mozart would have expected), his spelling of the Latin text has been retained, and his names for instruments and voices on the first page of the autograph have been used throughout. In particular the bass line is labelled 'Organo e Bassi' (just 'Bassi' in the 'Tuba mirum'), but is obviously intended to include cellos. Mozart's marking 'Violoncelli', in places where the double basses and (usually) organ are to be silent, is abbreviated to 'Vlc.'; his 'Bassi' to cancel this instruction has been replaced by 'Tutti'.

It should be noted that nothing is explicitly identified as editorial (by means of square brackets or the like) in instrumental parts that are editorial reconstructions, in editorial completions of movements ('Lacrymosa' and 'Amen'), or in the repeat of the 'Quam olim Abrahae' fugue at the end of the 'Hostias', the Agnus Dei, the 'Lux aeterna', and the 'Cum sanctis'.

Editorial reconstructions are fully identified as such in the Critical Commentary, which also lists details of all minor amendments to the main score not otherwise indicated.

RICHARD MAUNDER
Cambridge, 1986

EINLEITUNG

Als Mozart am 5. Dezember 1791 starb, hatte er zwei oder drei Monate lang am Requiem gearbeitet, das von Graf Franz von Walsegg-Stuppach anonym bei ihm in Auftrag gegeben worden war; jener wollte es als sein eigenes Werk ausgeben, das er zum Andenken an seine Frau komponiert hatte. In der urschriftlichen Partitur sind die Gesangsstimmen und der bezifferte Baß bis zum Ende des 'Hostias' fertiggestellt, abgesehen vom 'Lacrymosa', von dem Mozart nur die ersten acht Takte geschrieben hatte. Der erste Satz 'Requiem aeternam' is vollständig orchestriert, anderswo jedoch finden sich nur einige wenige orchestrierte Takte; oftmals ist nur die erste Violinstimme, manchmal jedoch sind auch die inneren Stimmen und die Holzbläser vorhanden.

Kurz nach Mozarts Tod bat seine Witwe Constanze Joseph Eybler (1765–1846) das Werk zu vollenden. Eybler, für den Mozart einst ein glänzendes Empfehlungsschreiben geschrieben hatte, und der Mozart während dessen letzter Krankheit häufig besucht hatte, orchestrierte einige Sätze; er stellte jedoch fest, daß die Arbeit mehr Zeit in Anspruch nahm als er aufwenden konnte, und gab Constanze die Partitur zurück. Sie scheint daraufhin an mehrere andere Musiker herangetreten zu sein, und wandte sich schließlich an Franz Xaver Süssmayr (1766–1803). Süssmayr berichtete, er habe Mozarts Sätze orchestriert (obwohl er in Wirklichkeit zeitweilig Eyblers Fassung kopierte), das 'Lacrymosa' vollendet und selbst das 'Sanctus', das 'Benedictus' und das 'Agnus Dei' komponiert.

Leider war Süssmayr ein Musiker, dessen Technik und Fähigkeiten begrenzt waren, und es ist unwahrscheinlich, daß in der bekannten Sage, daß Mozart das Requiem mit ihm durchgesprochen und ihm genaue Anweisungen hinsichtlich der Fortsetzung und Orchestrierung gegeben hat, irgendeine Wahrheit steckt. Tatsächlich rechnete Mozart bis ein oder zwei Tage vor seinem Tod nicht damit, daß seine Krankheit tödlich verlaufen würde, und hatte so keinen Grund anzunehmen, daß er das Requiem nicht selbst würde fertigstellen können. Constanze berichtete jedoch später, daß Mozart Süssmayr im letzten Augenblick gesagt habe, er solle die Kyrie-Fuge beim letzten 'Cum sanctis' wiederholen.

Diese neue Version von Mozarts Requiem beginnt nochmals bei Mozarts unvollständiger Urschrift und verwendet keinen der Beiträge Süssmayrs (oder Eyblers). Die Orchestrierung wurde durchweg überarbeitet, wobei Teile der *Zauberflöte* und von *La clemenza di Tito* als die Hauptmodelle herangezogen wurden. Das 'Lacrymosa' erhielt eine neue Fortsetzung, die zu einer Vervollständigung von Mozarts sechzehntaktiger urschriftlicher Skizze der 'Amen'-Fuge überleitet, die vor fünfundzwanzig Jahren von Wolfgang Plath entdeckt wurde. Süssmayrs 'Sanctus' und 'Benedictus' wurden aus dem Haupttext weggelassen, da ihr fragwürdiges handwerkliches Können und ihre banalen Einfälle Süssmayrs Anspruch, diese Sätze ohne Hilfe Mozarts geschrieben zu haben, vollauf bestätigen. Sie wurden jedoch in den Appendix aufgenommen, da sie, bei all ihren Mängeln, Stücke eines Komponisten des späten achtzehnten Jahrhunderts sind, die speziell für die Aufnahme in Mozarts Requiem geschrieben wurden. Eine revidierte Fassung des 'Agnus Dei' wurde beibehalten, da die Analyse des Stückes nachdrücklich darauf hindeutet, daß Süssmayr ihm eine ziemlich ausführliche Skizze Mozarts zugrunde legte, die er vermutlich von Constanze erhalten hatte. Mozarts Anweisung gemäß wurde die 'Kyrie'-Fuge beim 'Cum sanctis' wiederholt; die übliche Wiederverwendung eines Teils des 'Requiem aeternam' beim 'Lux aeterna' ist dann eine natürliche Folge.

Ausführliche Erörterungen zur Frage der Echtheit der Sätze, die in der Urschrift Mozarts nicht enthalten sind, und die Gründe für sämtliche editorische Entscheidungen sind in meinem Buch *Mozart's Requiem: On Preparing a New Edition* zu finden.

QUELLEN UND EDITORISCHE VERFAHREN

Diese Ausgabe von Mozarts Requiem beruht einzig und allein auf der unvollendeten urschriftlichen Partitur des Komponisten (Österreichische Nationalbibliothek, Cod. 17.561) und seiner sechzehntaktigen urschriftlichen Skizze für die 'Amen'-Fuge (Deutsche Staatsbibliothek, Berlin). Die zwei Sätze von Süssmayr im Appendix wurden der Neuen Mozart Ausgabe, I/1, Abteilung 2/2 (Bärenreiter, Kassel, 1965) entnommen.

Editorische Haltebögen sind durch einen senkrechten Strich gekennzeichnet, und editorische Stakkatos sind durch Punkte angezeigt, um sie von den Stakkatos der Quellen zu unterscheiden, die durch Keile gekennzeichnet sind. Andere editorische Hinzufügungen erscheinen in eckigen Klammern. Aus Vorsichtsgründen angebrachte Versetzungszeichen stehen in runden Klammern; einige wenige überflüssige Versetzungszeichen wurden entfernt. Dynamische Bezeichnungen und Schlüssel wurden modernisiert, Mozarts Orthographie des lateinischen Textes wurde jedoch beibehalten, und seine Bezeichnungen für die Instrumente und Stimmen auf der ersten Seite der Urschrift sind durchweg verwendet worden. Insbesondere ist die Baßstimme als 'Organo e Bassi' bezeichnet (nur 'Bassi' in 'Tuba mirum'), obwohl sie offensichtlich Cellos einschließen soll. Mozarts Kennzeichnung 'Violoncelli' an Stellen, wo die Kontrabässe und (normalerweise) die Orgel nicht spielen, wurde zu 'Vlc.' abgekürzt; sein 'Bassi', um diese Anweisung aufzuheben, wurde durch 'Tutti' ersetzt.

Es sollte zur Kenntnis genommen werden, daß in Instrumentalstimmen, die editorische Rekonstruktionen sind, nichts ausdrücklich als editorisch ausgewiesen ist (durch eckige Klammern o.ä.); dies gilt auch für die editorischen Vervollständigungen der Sätze 'Lacrymosa' und 'Amen', die Wiederholung der 'Quam olim Abrahae'-Fuge am Ende des 'Hostias', das 'Angus Dei', das 'Lux aeterna' und das 'Cum sanctis'.

Editorische Rekonstruktionen sind im Kritischen Kommentar umfassend als solche ausgewiesen; dort sind auch alle unbedeutenderen Verbesserungen aufgeführt, die an der Hauptpartitur vorgenommen, jedoch ansonsten nicht weiter angezeigt worden sind.

Übersetzung: Dorothee Eberhardt

RICHARD MAUNDER
Cambridge, 1986

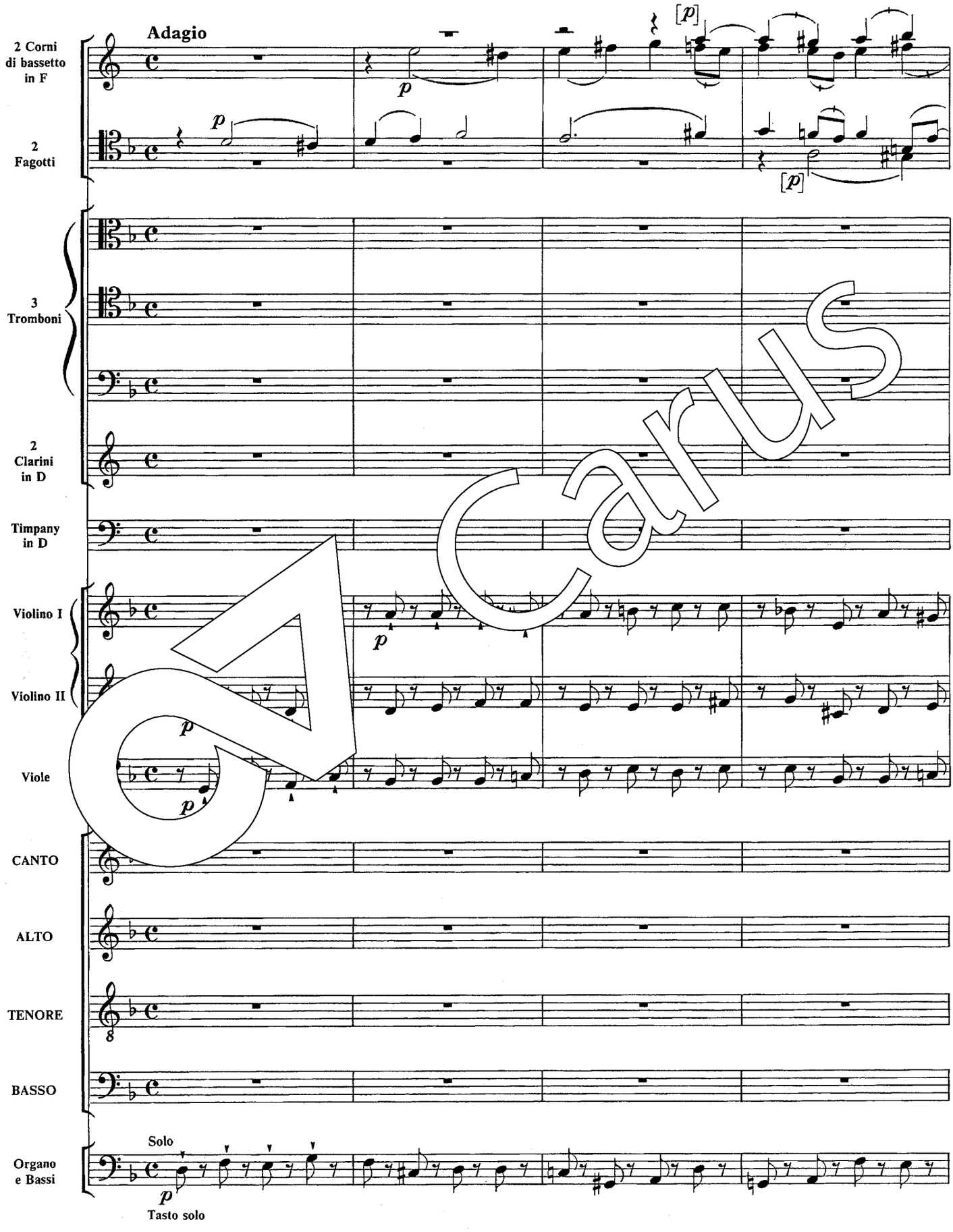
REQUIEM

K 626

Edited by
Richard Maunder

Requiem [aeternam]

W. A. MOZART
1756–1791



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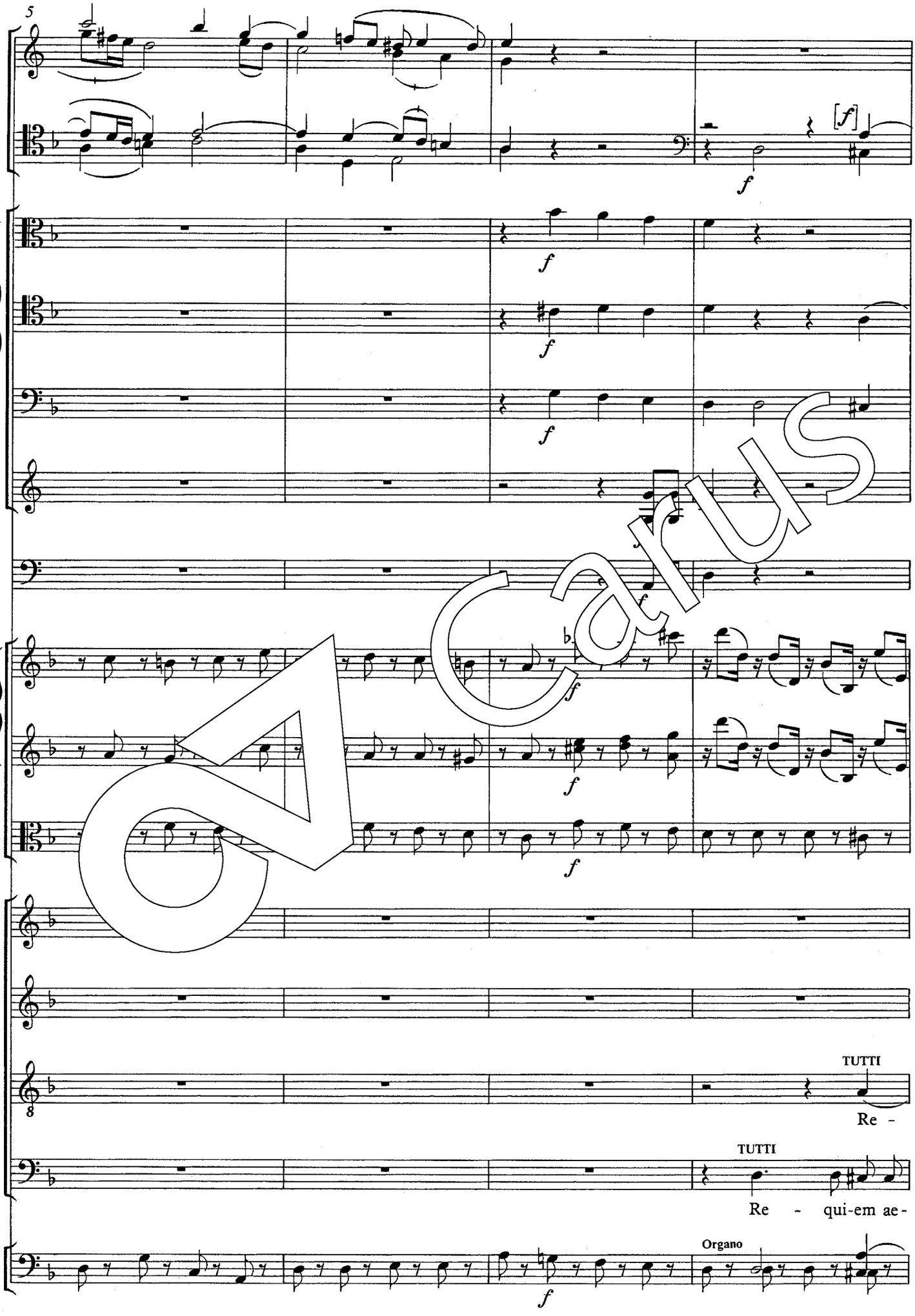

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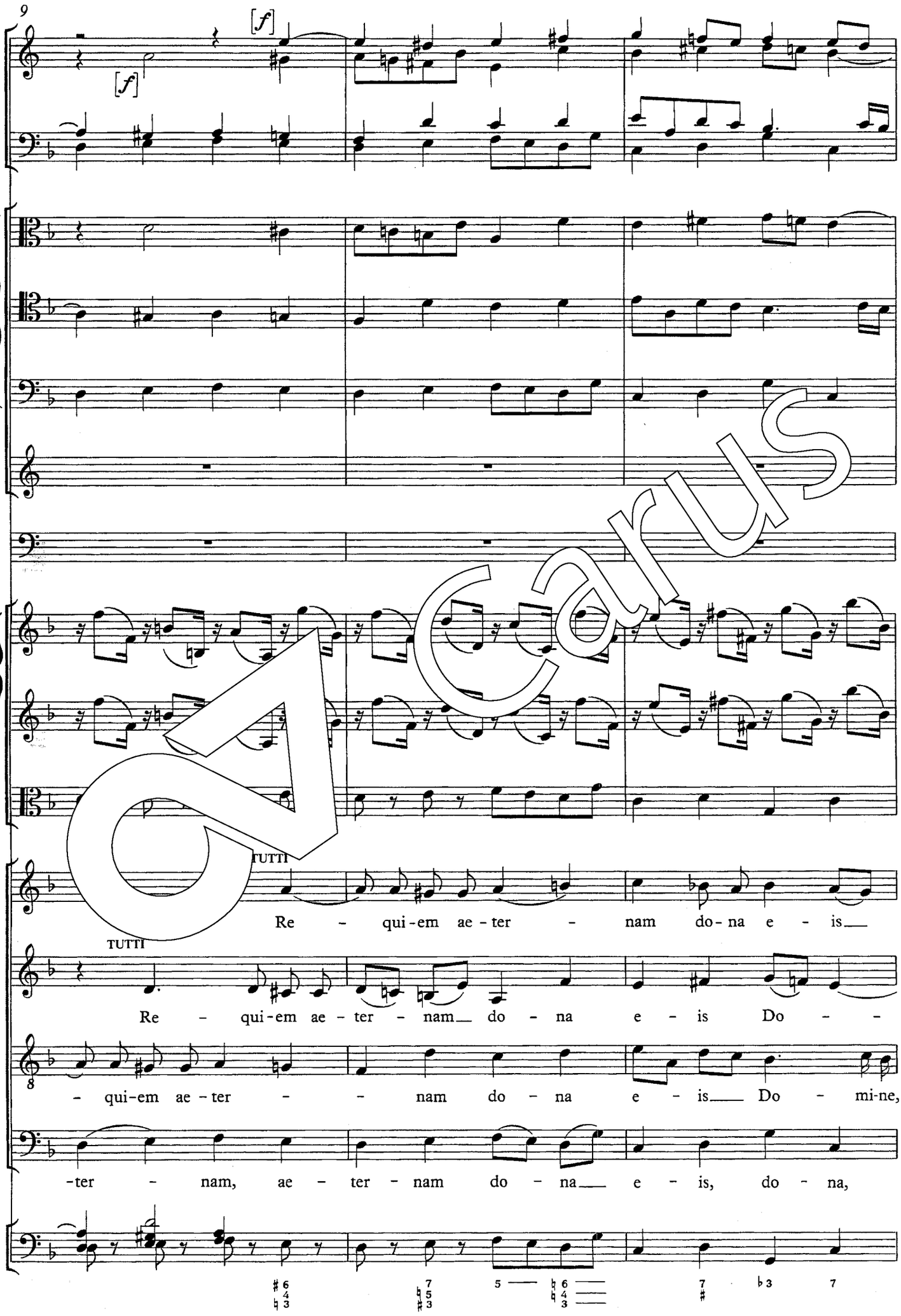
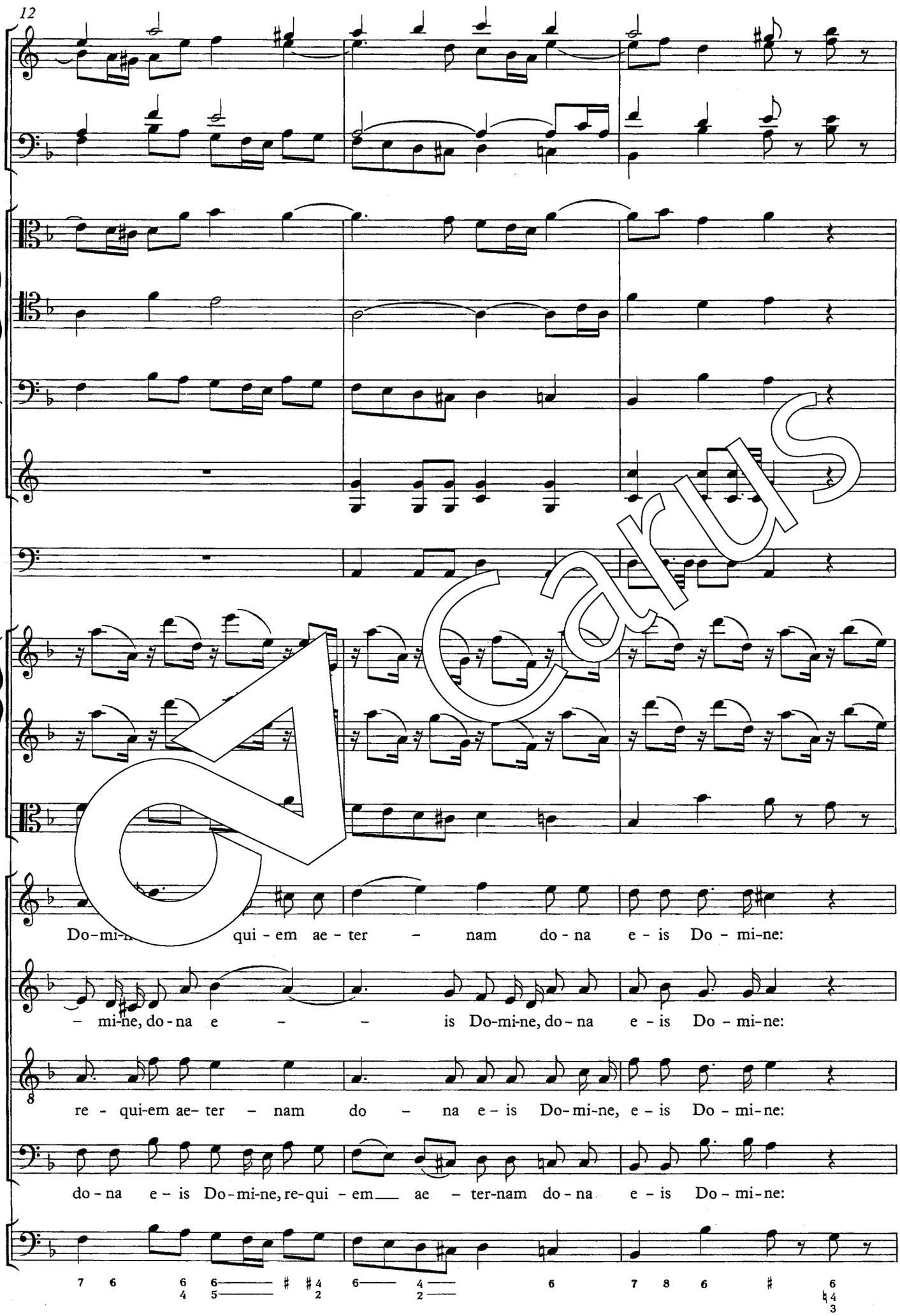
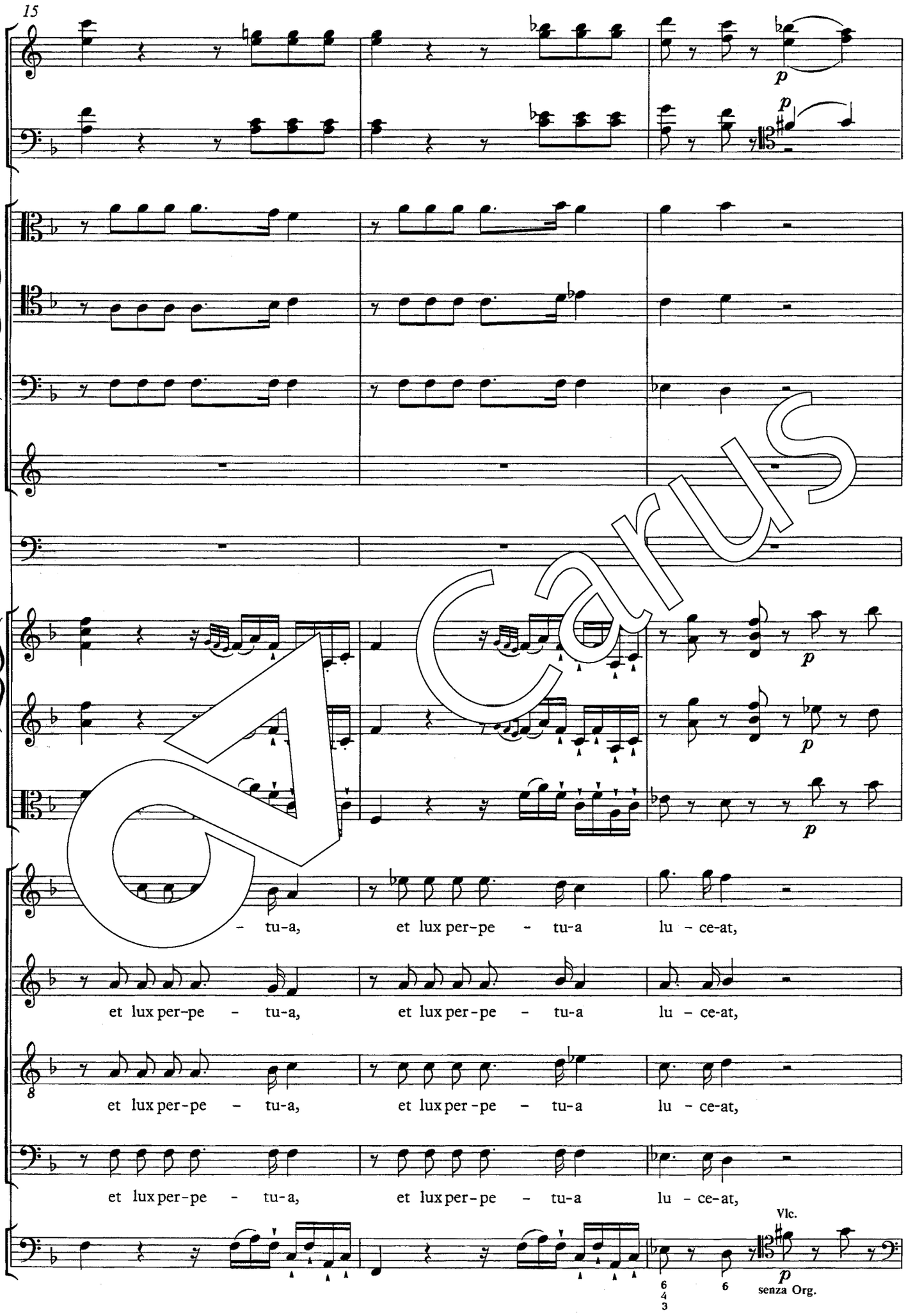

9
[f]
[f]
TUTTI
Re - qui-em ae-ter - nam do-na e - is
TUTTI
Re - qui-em ae - ter - nam do - na e - is Do - -
8
- qui-em ae - ter - - nam do - na e - is Do - mi-ne,
-ter - nam, ae - ter - nam do - na e - is, do - na,

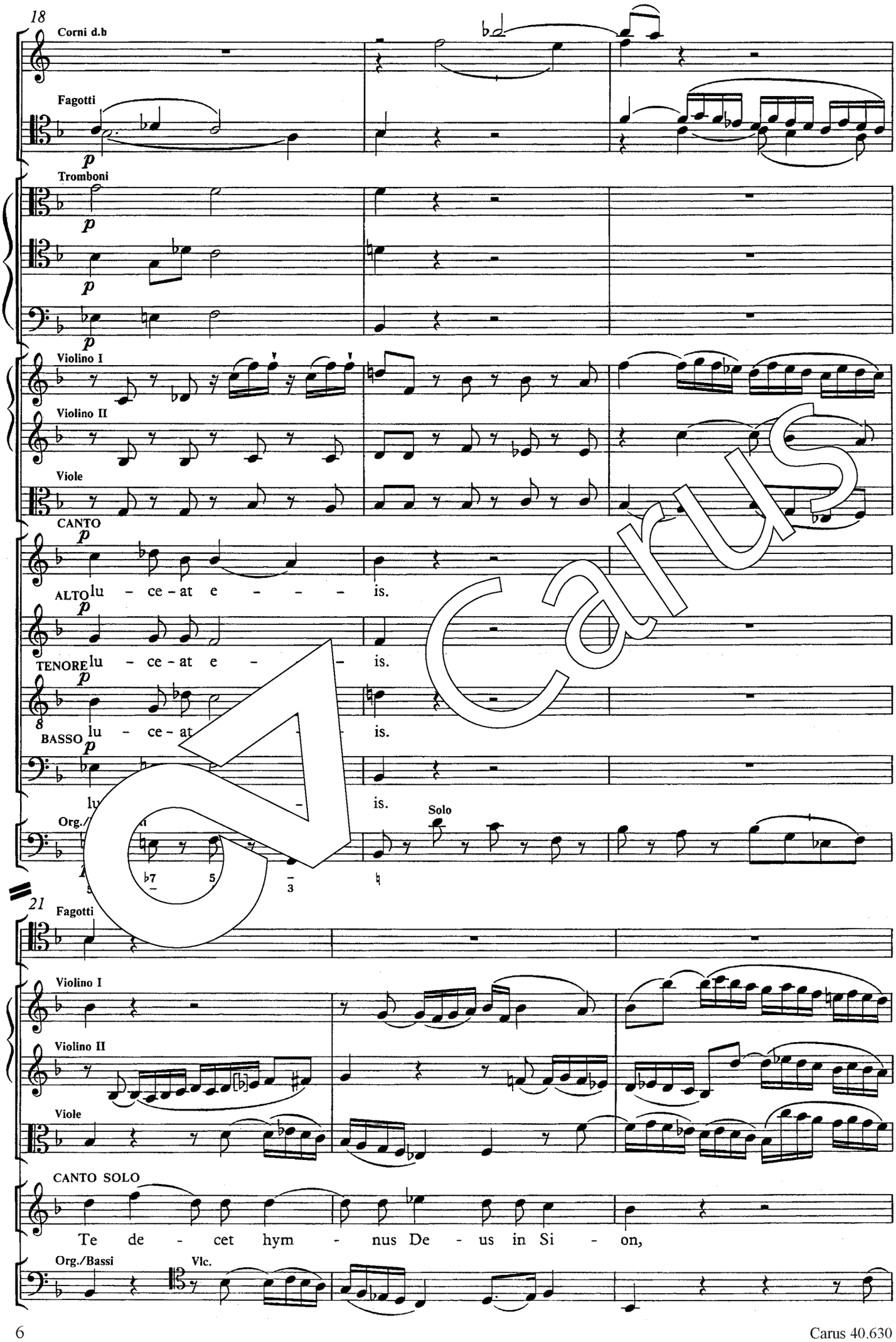
Carus


12
Do-mi-n qui - em ae - ter – nam do - na e - is Do - mi-ne:
– mi-ne, do - na e – – is Do-mi-ne, do - na e - is Do - mi-ne:
re - qui-em ae- ter – nam do – na e - is Do-mi-ne, e - is Do - mi-ne:
do - na e - is Do-mi-ne, re-qui - em ae – ter-nam do - na e - is Do - mi-ne:

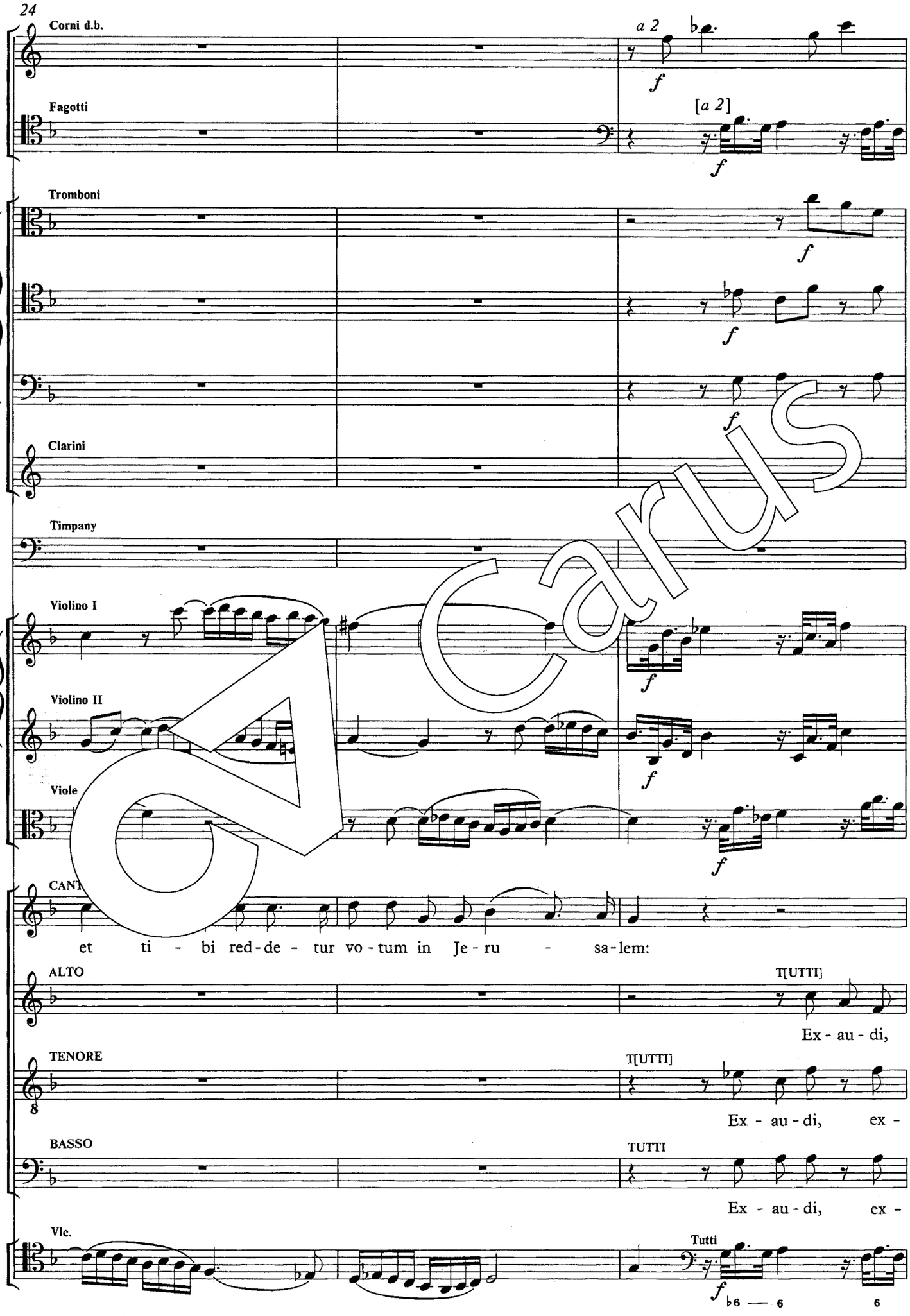
Carus


15
p
p
p
p
p
- tu-a, et lux per-pe - tu-a lu - ce-at,
et lux per-pe - tu-a, et lux per-pe - tu-a lu - ce-at,
et lux per-pe - tu-a, et lux per-pe - tu-a lu - ce-at,
et lux per-pe - tu-a, et lux per-pe - tu-a lu - ce-at,
Vlc.
6 4 3
6
p
senza Org.

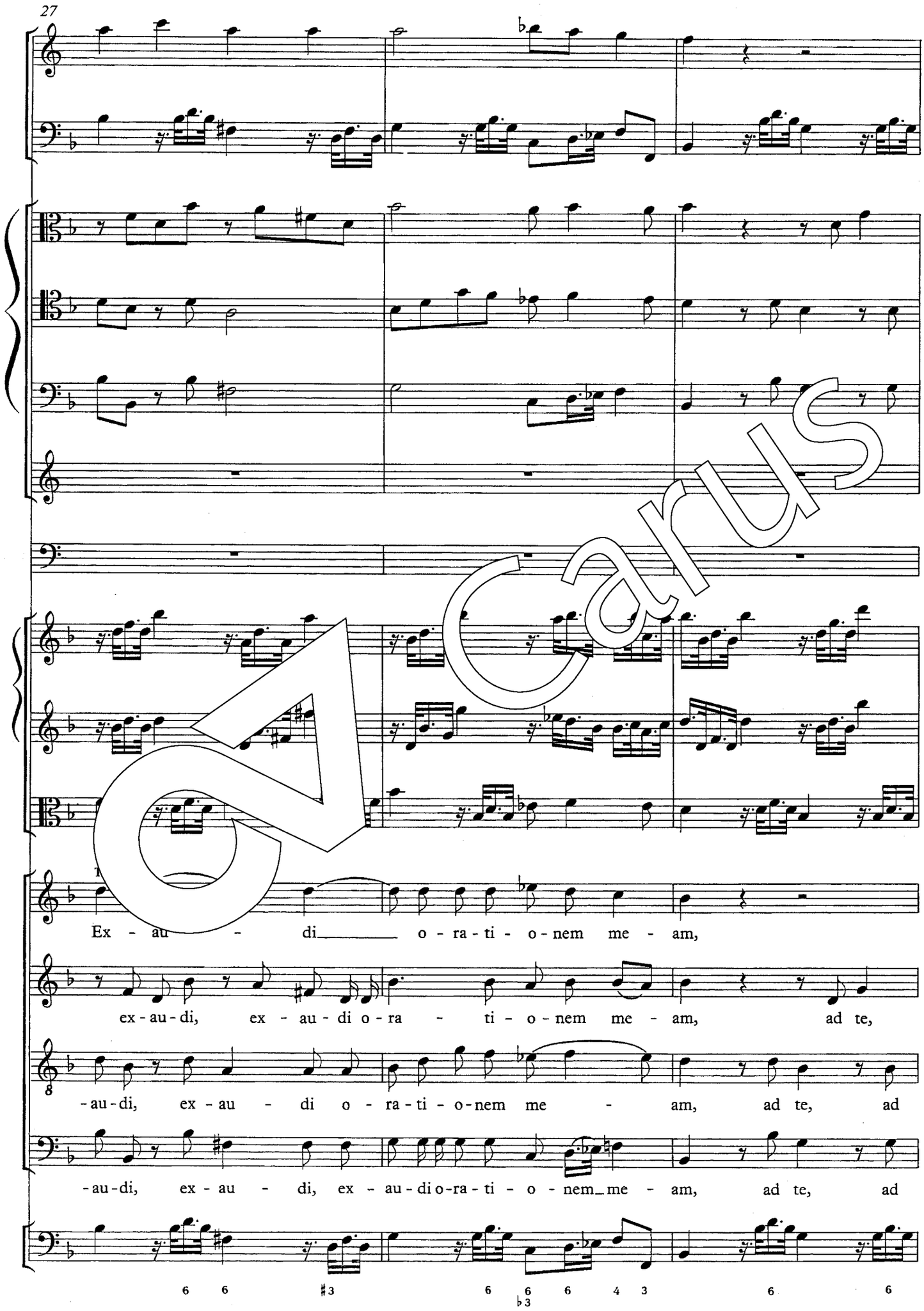
Carus


18
Corni d.b
Fagotti
Tromboni
Violino I
Violino II
Viole
CANTO
ALTO
lu - ce - at e - - - - is.
TENORE
lu - ce - at e - - - is.
BASSO
lu - ce - at - - - is.
lu - - - is.
Org./
Solo
21
Fagotti
Violino I
Violino II
Viole
CANTO SOLO
Te de - cet hym - nus De - us in Si - on,
Org./Bassi
Vlc.

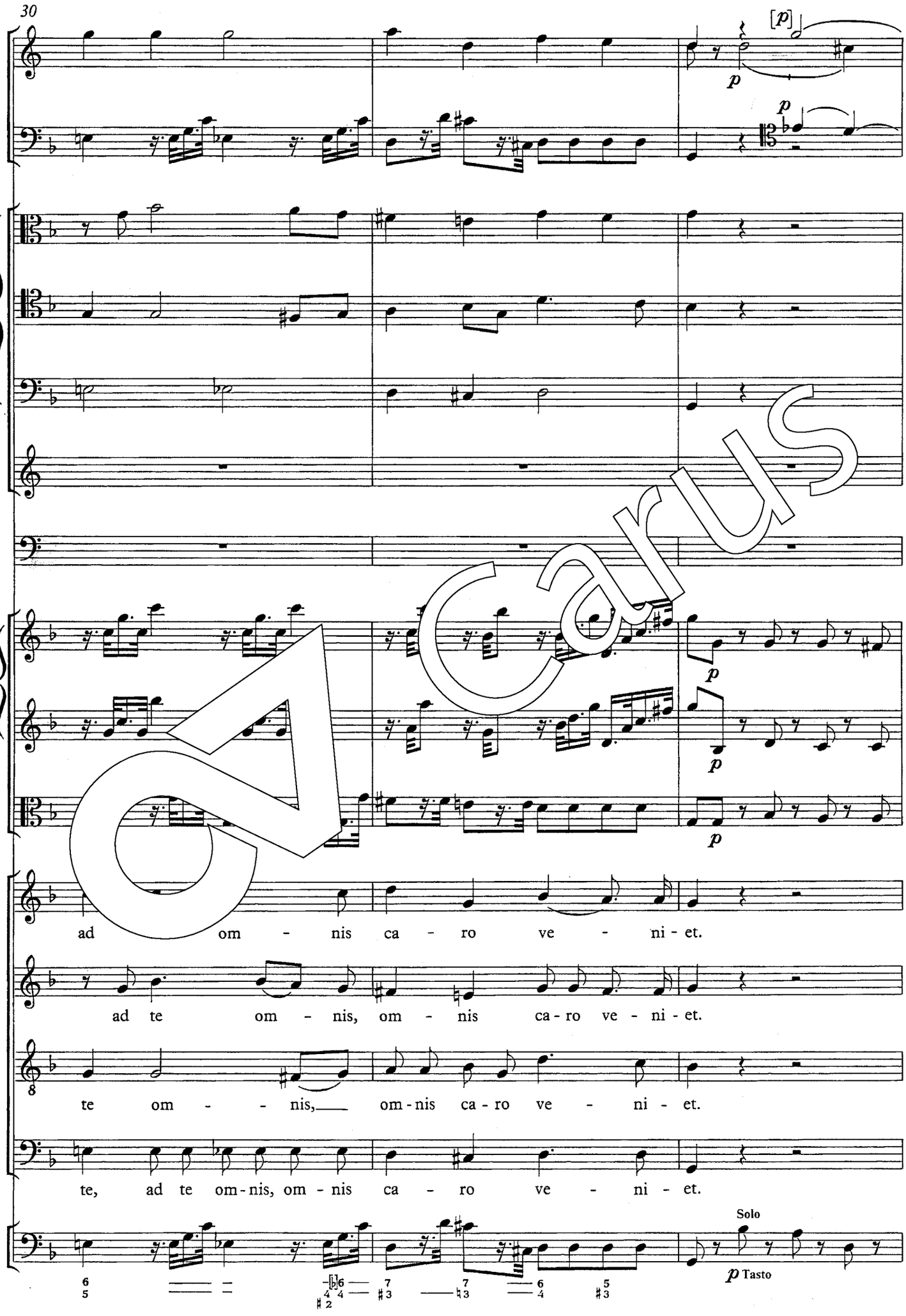
Carus


24
Corni d.b.
a 2
f
Fagotti
[a 2]
f
Tromboni
f
f
f
Clarini
Timpany
Violino I
f
Violino II
f
Viole
f
CANT
et ti - bi red-de - tur vo-tum in Je-ru - sa-lem:
ALTO
T[UTTI]
Ex - au - di,
TENORE
T[UTTI]
Ex - au - di, ex -
BASSO
TUTTI
Ex - au - di, ex -
Vlc.
Tutti
f
♭6 — 6
6

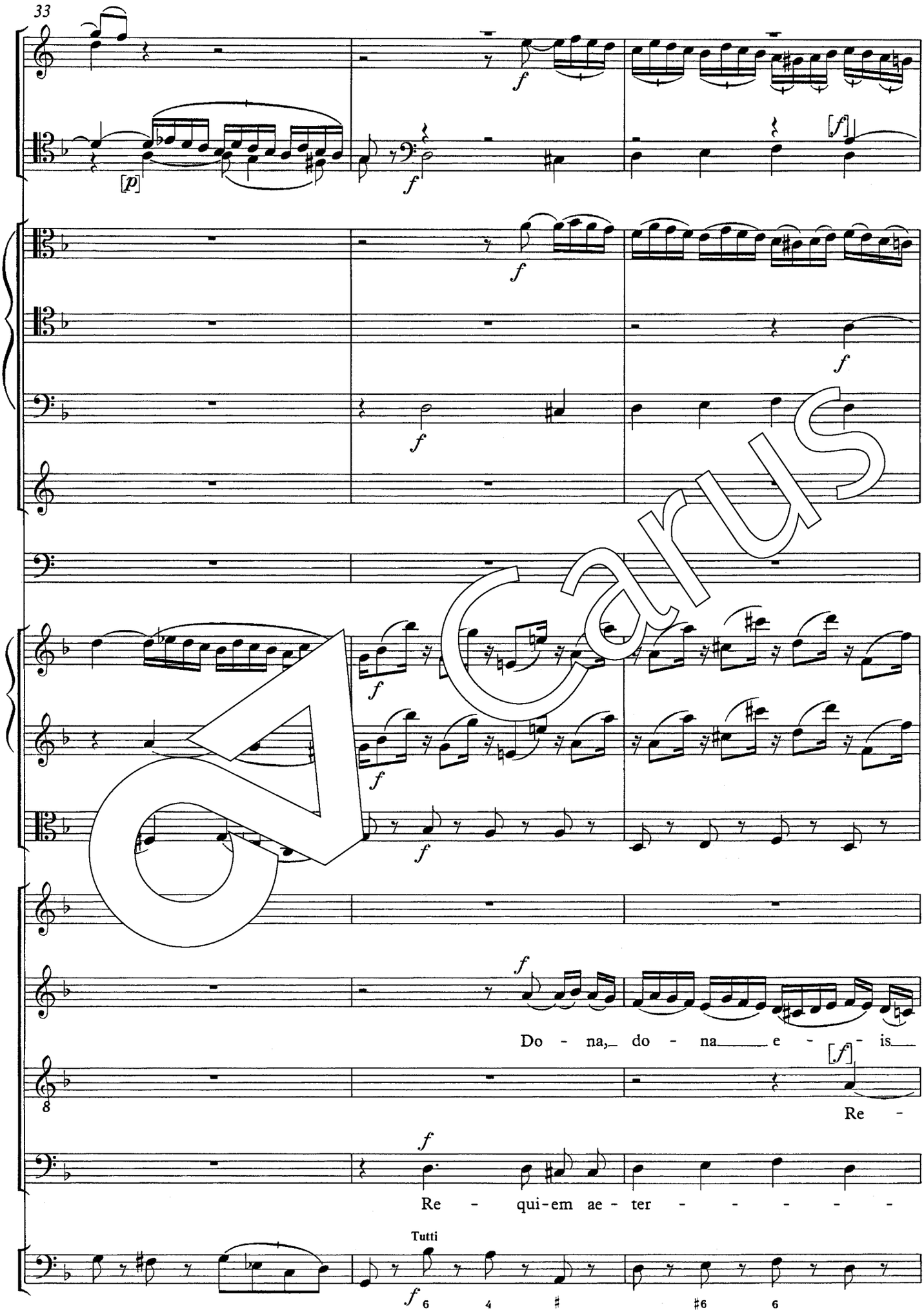
Carus


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

Carus


[p]
p
p
p
p
p
ad om - nis ca - ro ve - ni - et.
ad te om - nis, om - nis ca - ro ve - ni - et.
te om - - nis, om - nis ca - ro ve - ni - et.
te, ad te om - nis, om - nis ca - ro ve - ni - et.
Solo
p Tasto

Carus



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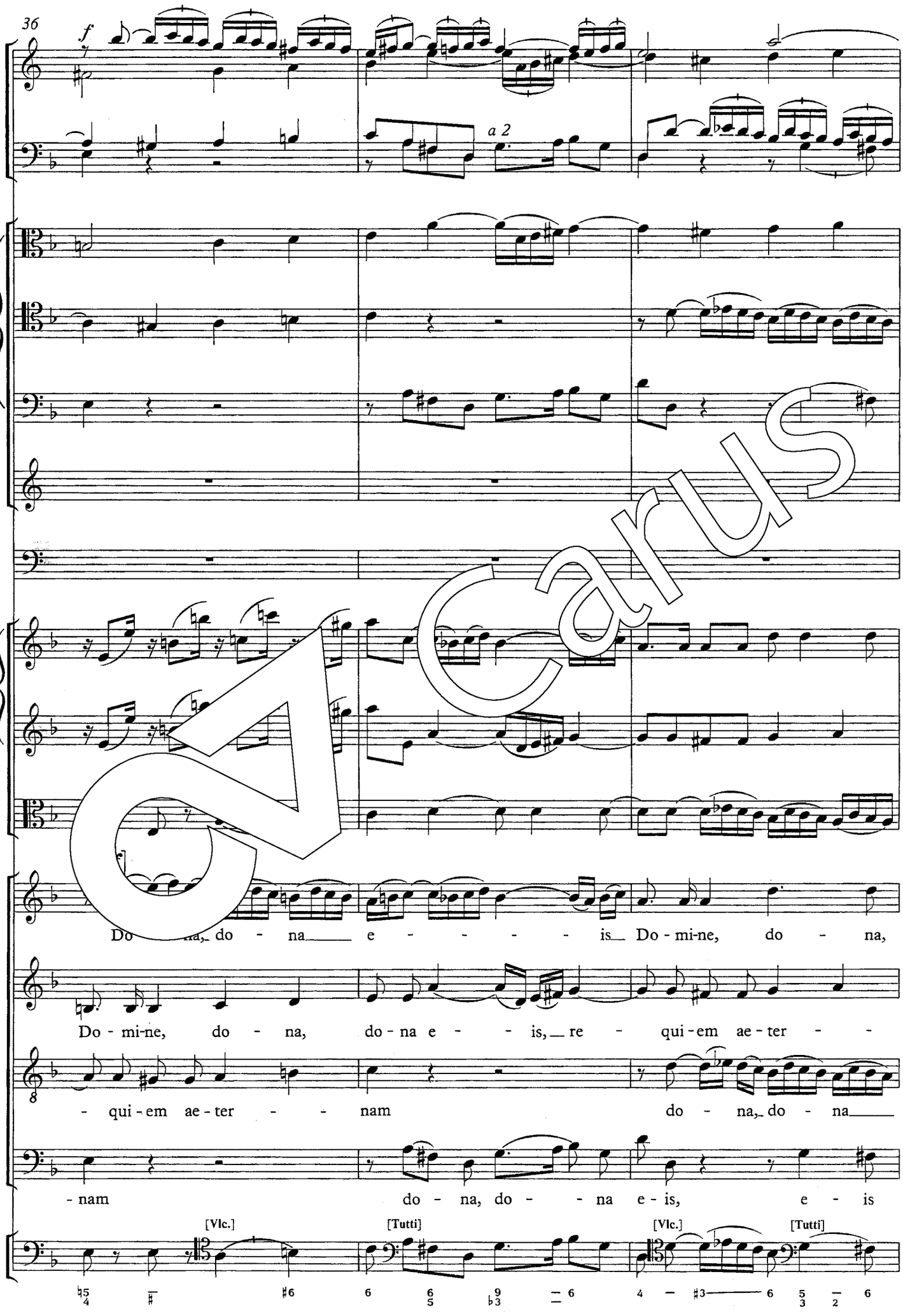
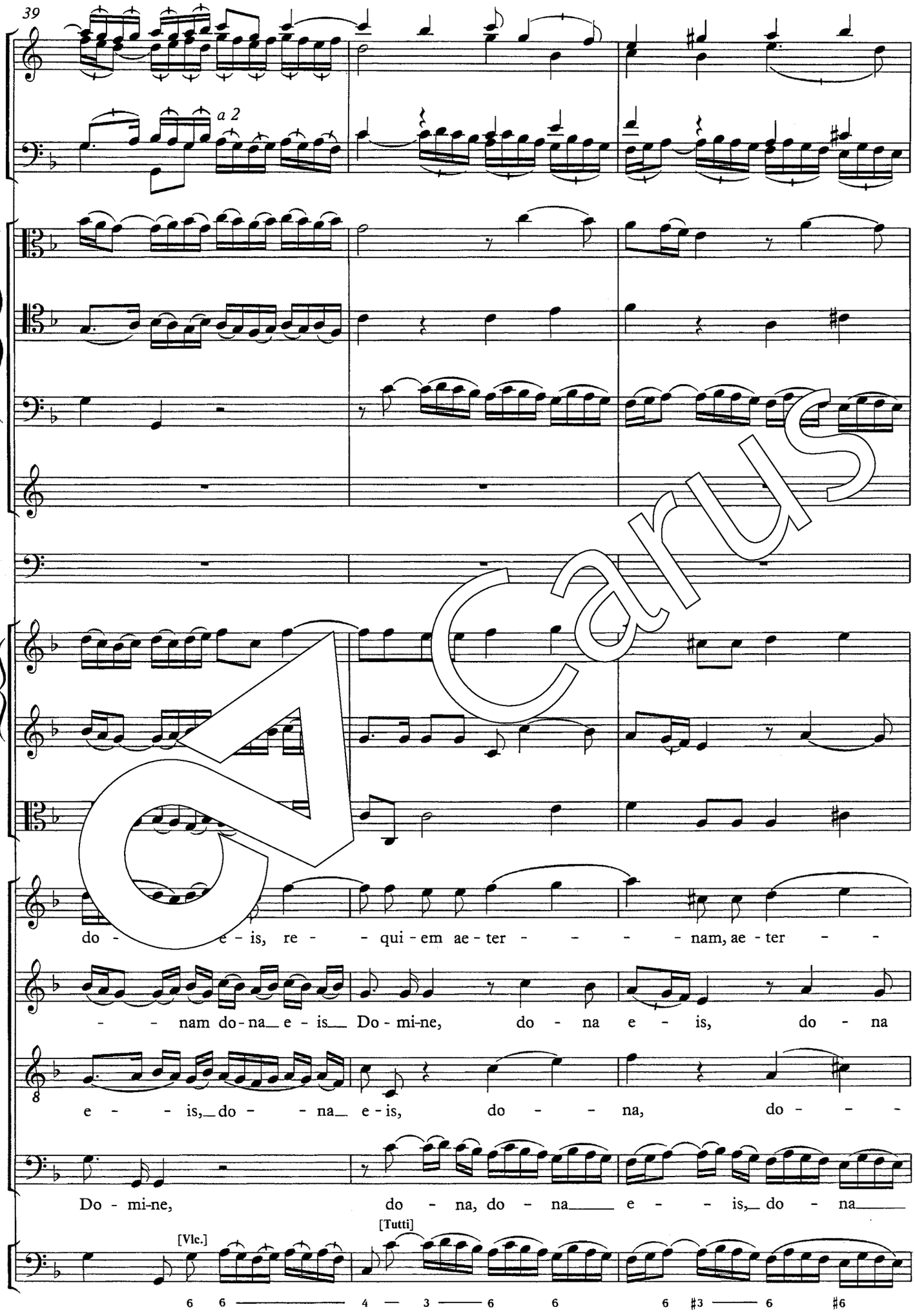
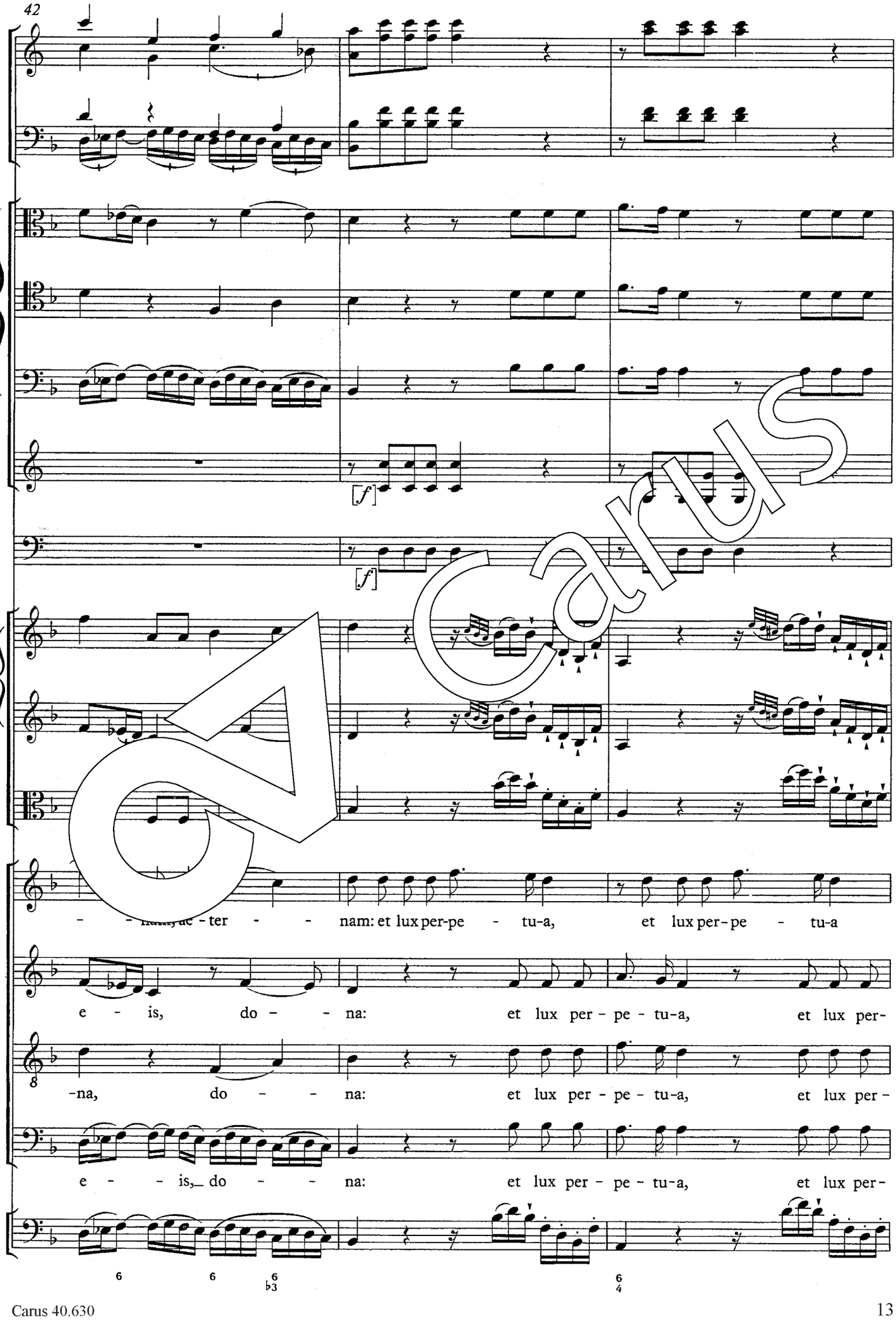

36
f
a 2
Do - mi-ne, do - na, do - na e - - - - is, Do - mi-ne, do - na,
Do - mi-ne, do - na, do - na e - - - is, re - qui-em ae-ter - -
- qui-em ae-ter - - nam do - na, do - na
- nam do - na, do - - na e-is, e - is
[Vlc.]
[Tutti]
[Vlc.]
[Tutti]

Carus


39
a 2
do - e - is, re - qui - em ae - ter - - - nam, ae - ter - -
- - nam do - na e - is Do - mi-ne, do - na e - is, do - na
e - - is, do - - na e - is, do - - na, do - - -
Do - mi-ne, do - na, do - na e - - is, do - na
[Vlc.]
[Tutti]
6 6 4 3 6 6 6 ♯3 6 ♯6

Carus


42
[f]
[f]
- - ter - - nam: et lux per-pe - tu-a, et lux per-pe - tu-a
e - is, do - - na: et lux per - pe - tu-a, et lux per-
-na, do - - na: et lux per - pe - tu-a, et lux per-
e - - is, do - - na: et lux per - pe - tu-a, et lux per-

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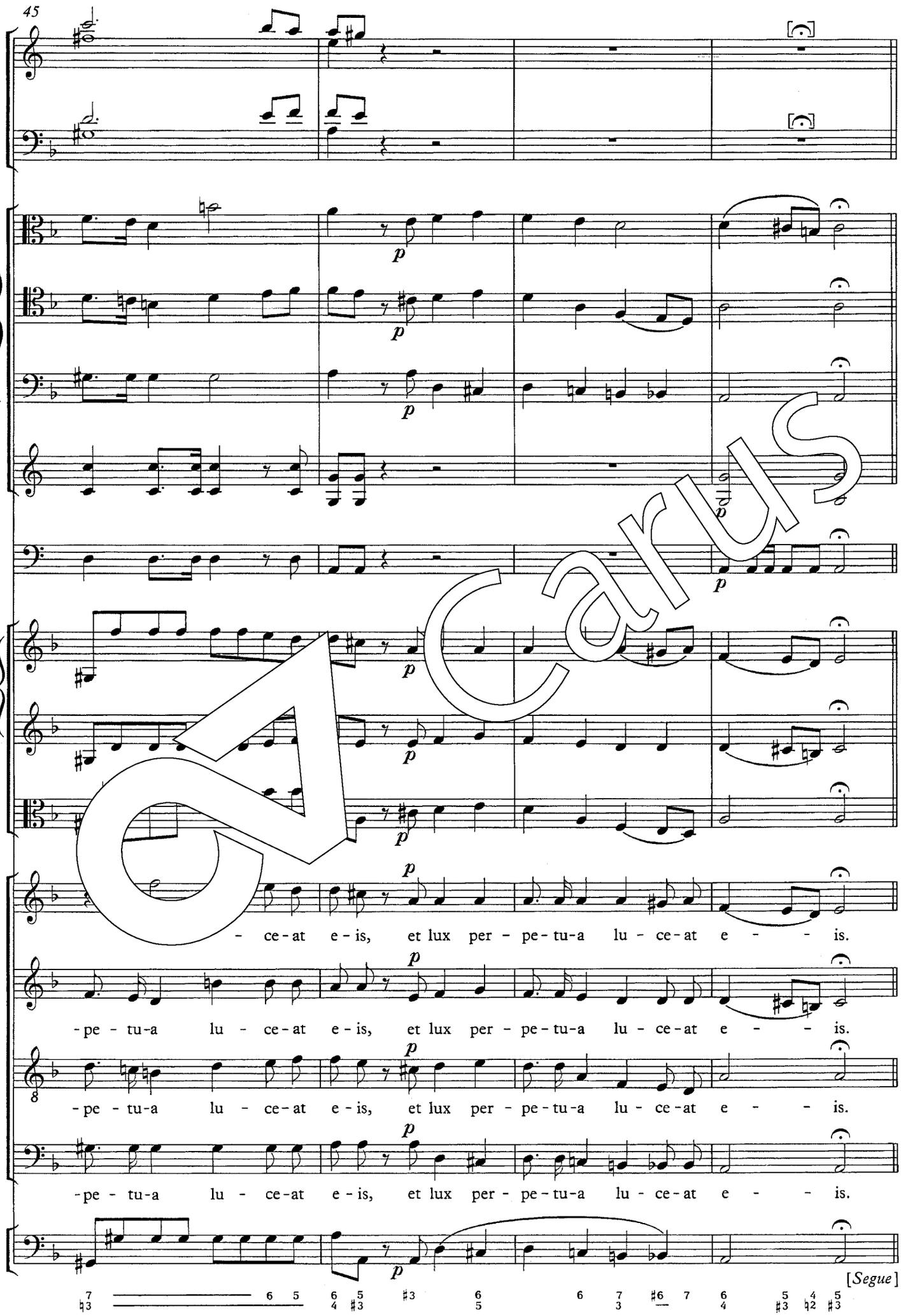
45
p
- ce - at e - is, et lux per - pe - tu - a lu - ce - at e - - - is.
- pe - tu - a lu - ce - at e - is, et lux per - pe - tu - a lu - ce - at e - - - is.
- pe - tu - a lu - ce - at e - is, et lux per - pe - tu - a lu - ce - at e - - - is.
- pe - tu - a lu - ce - at e - is, et lux per - pe - tu - a lu - ce - at e - - - is.
[Segue]

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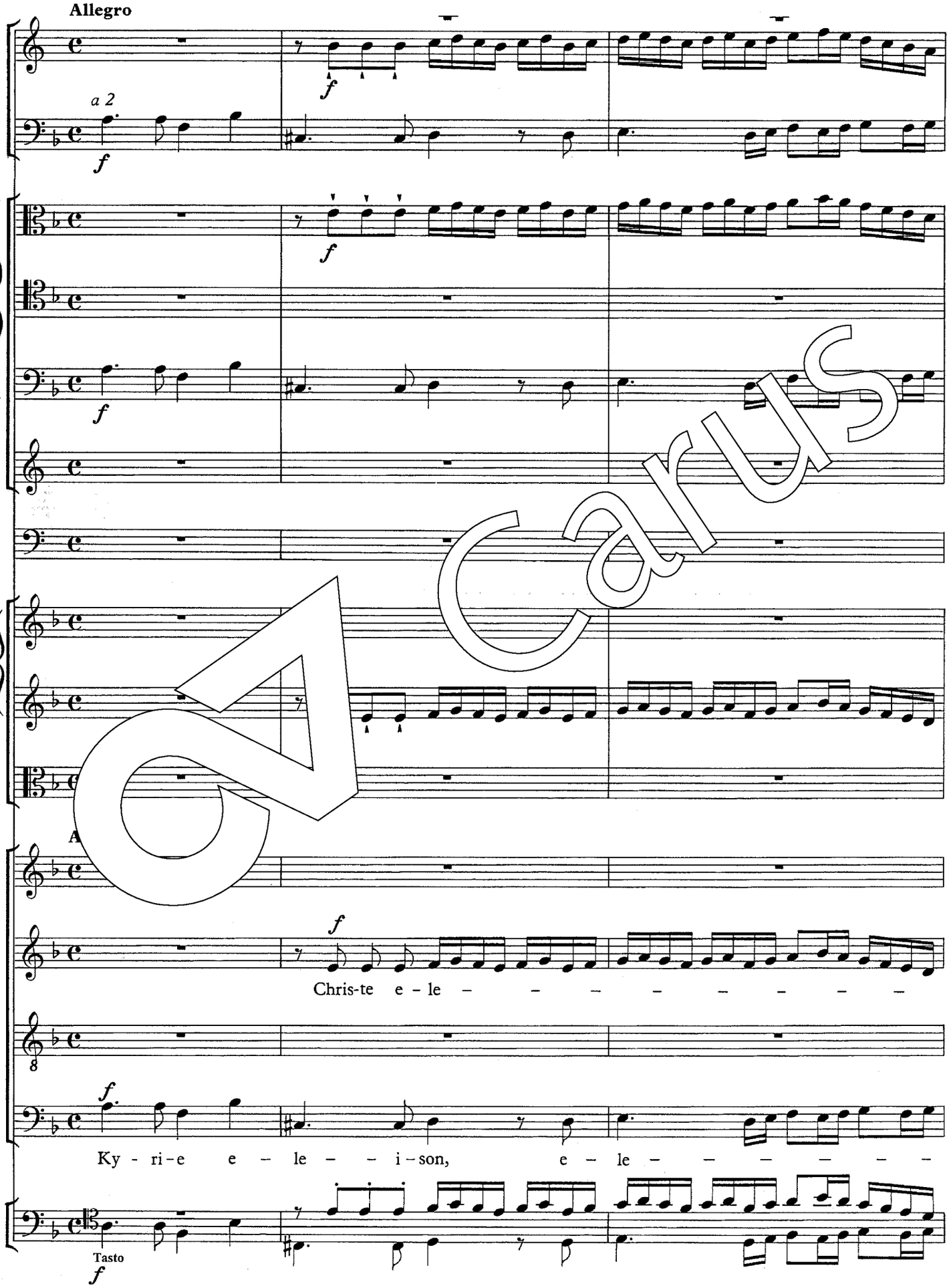
Kyrie



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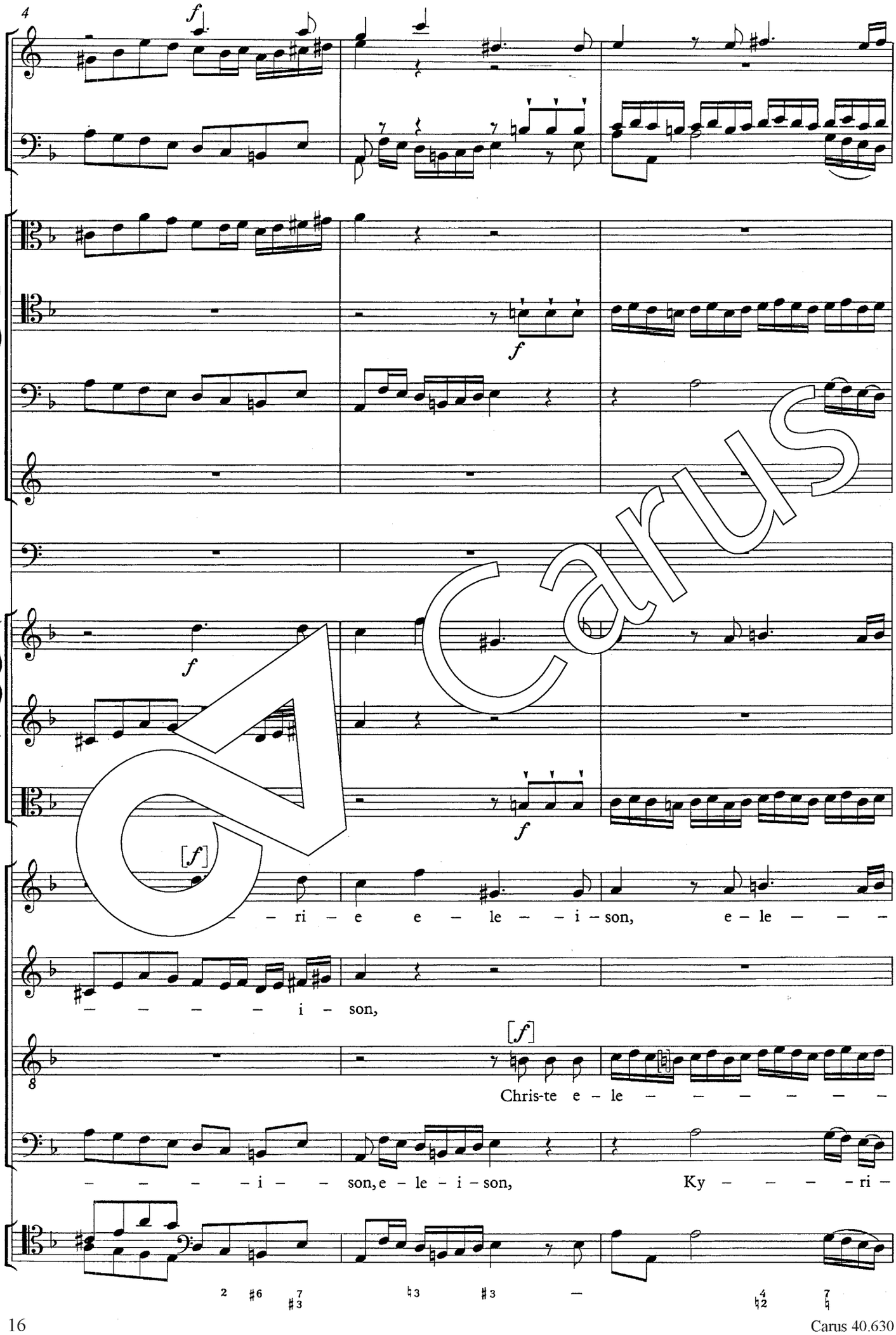
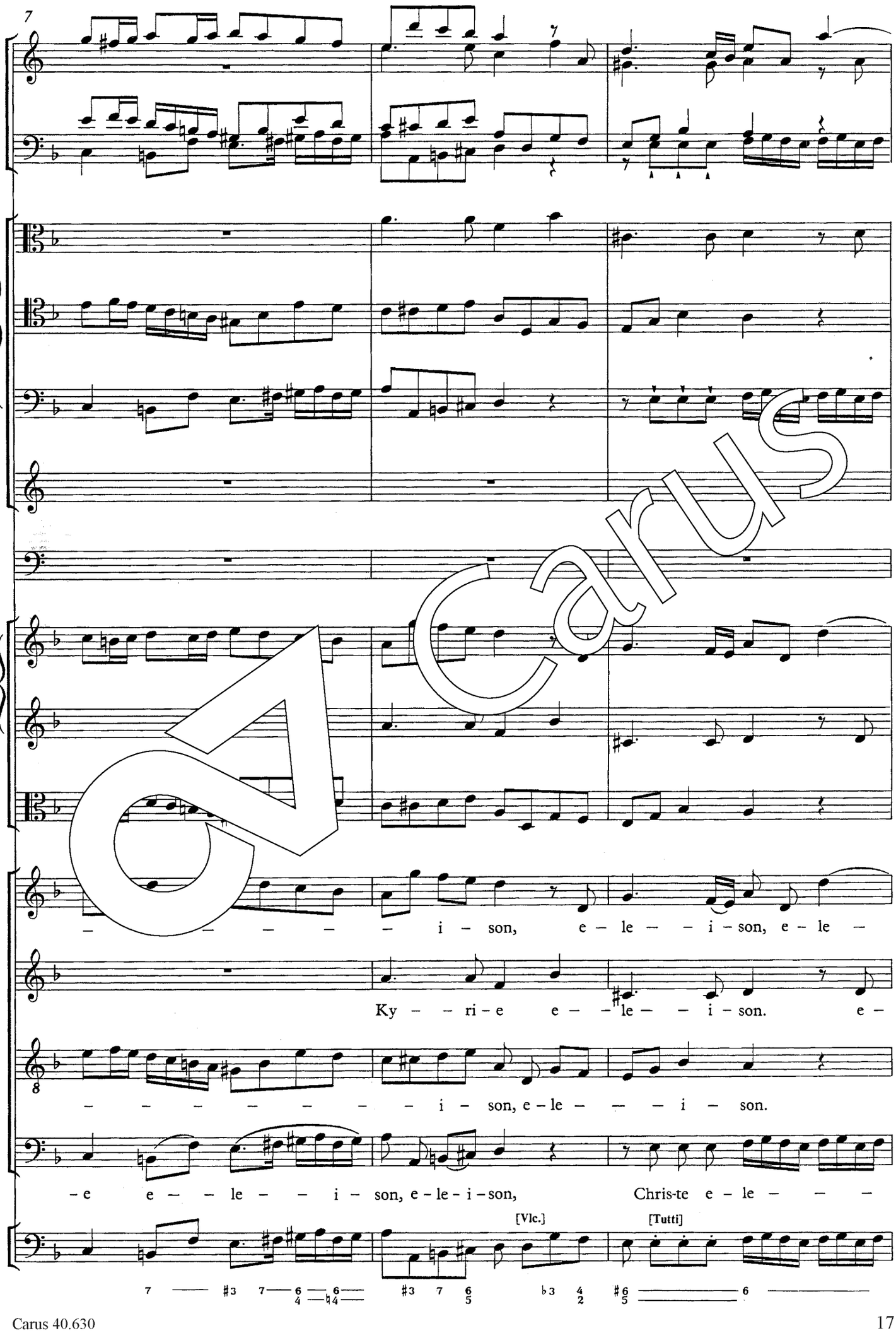
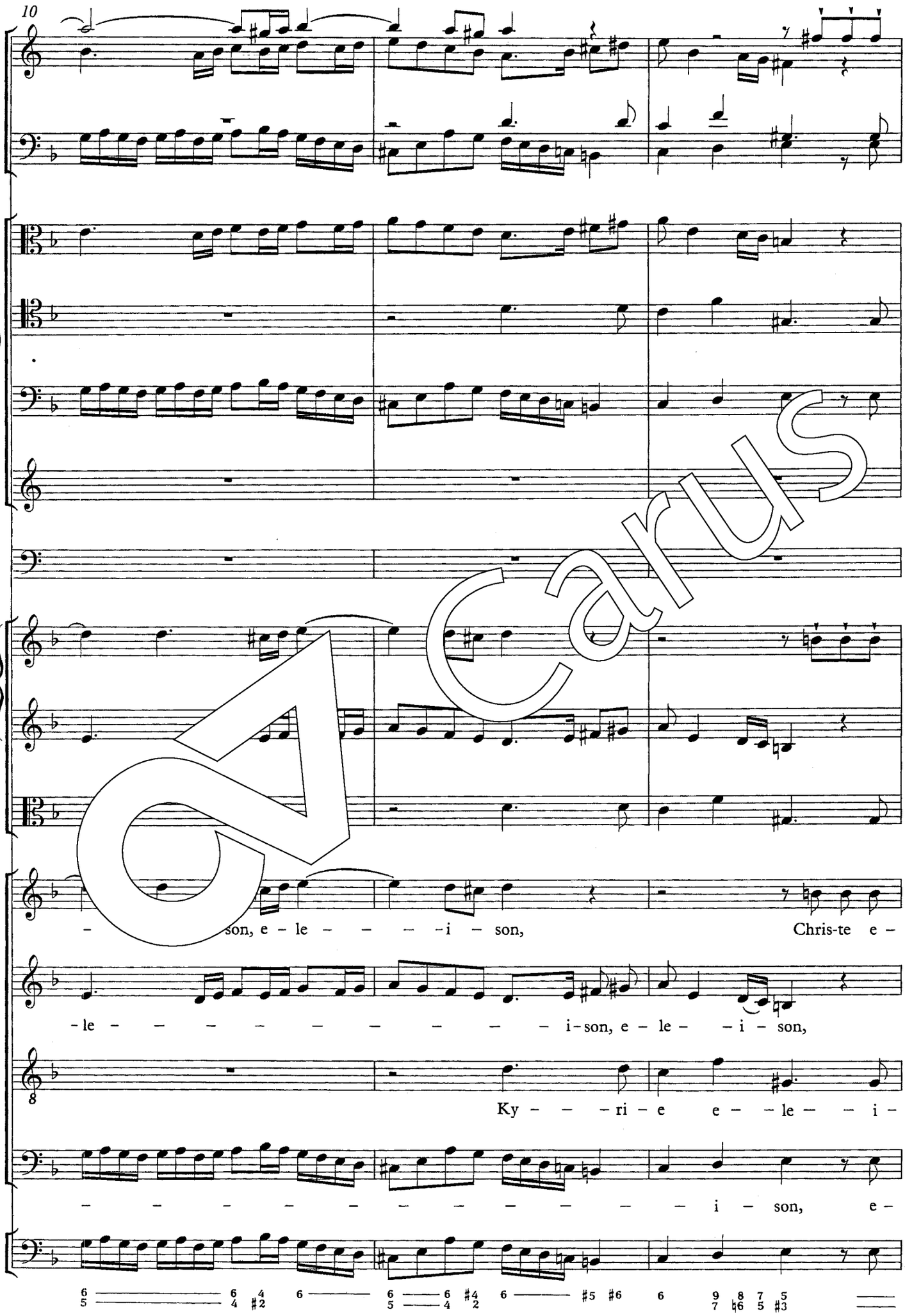


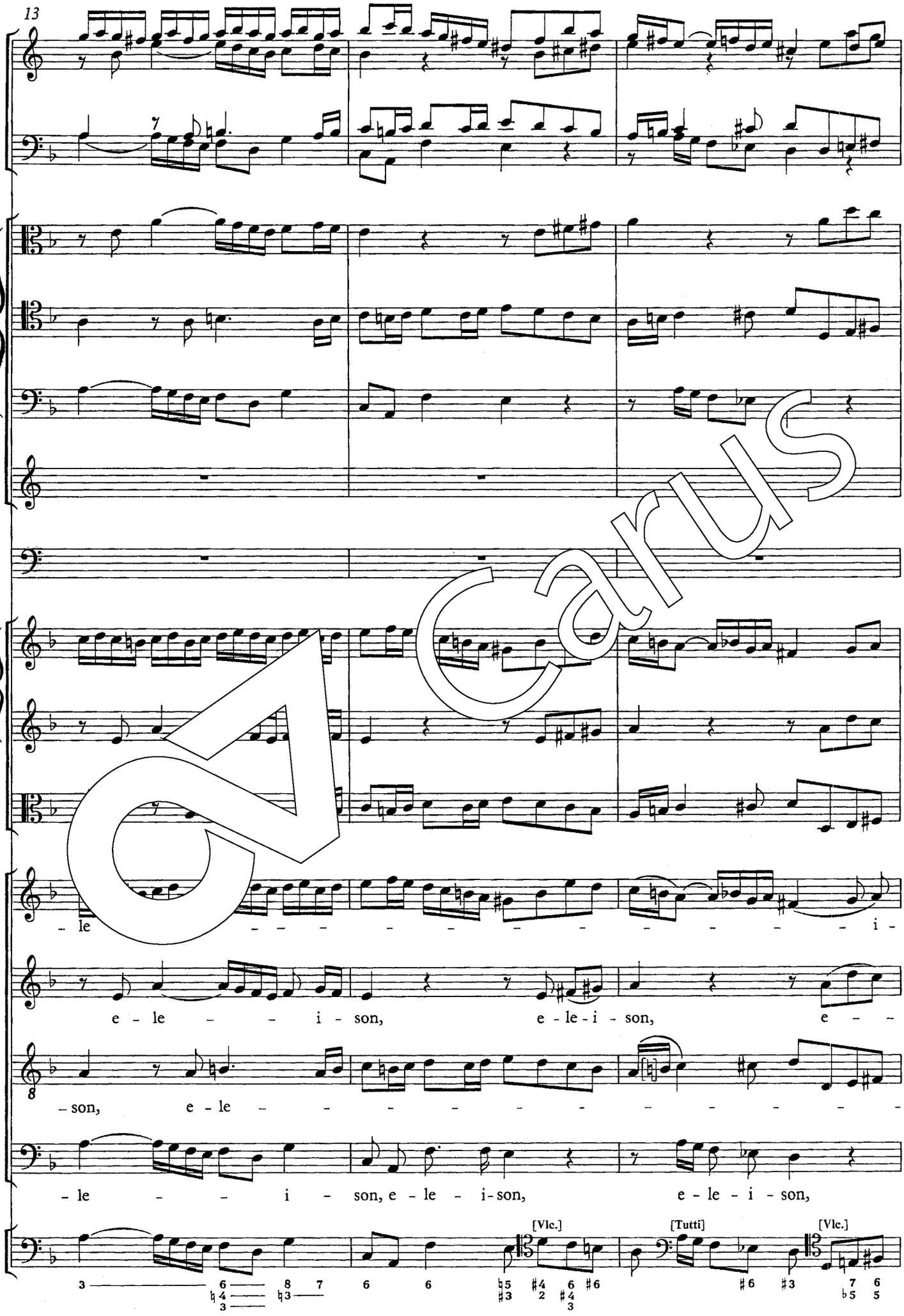
Carus

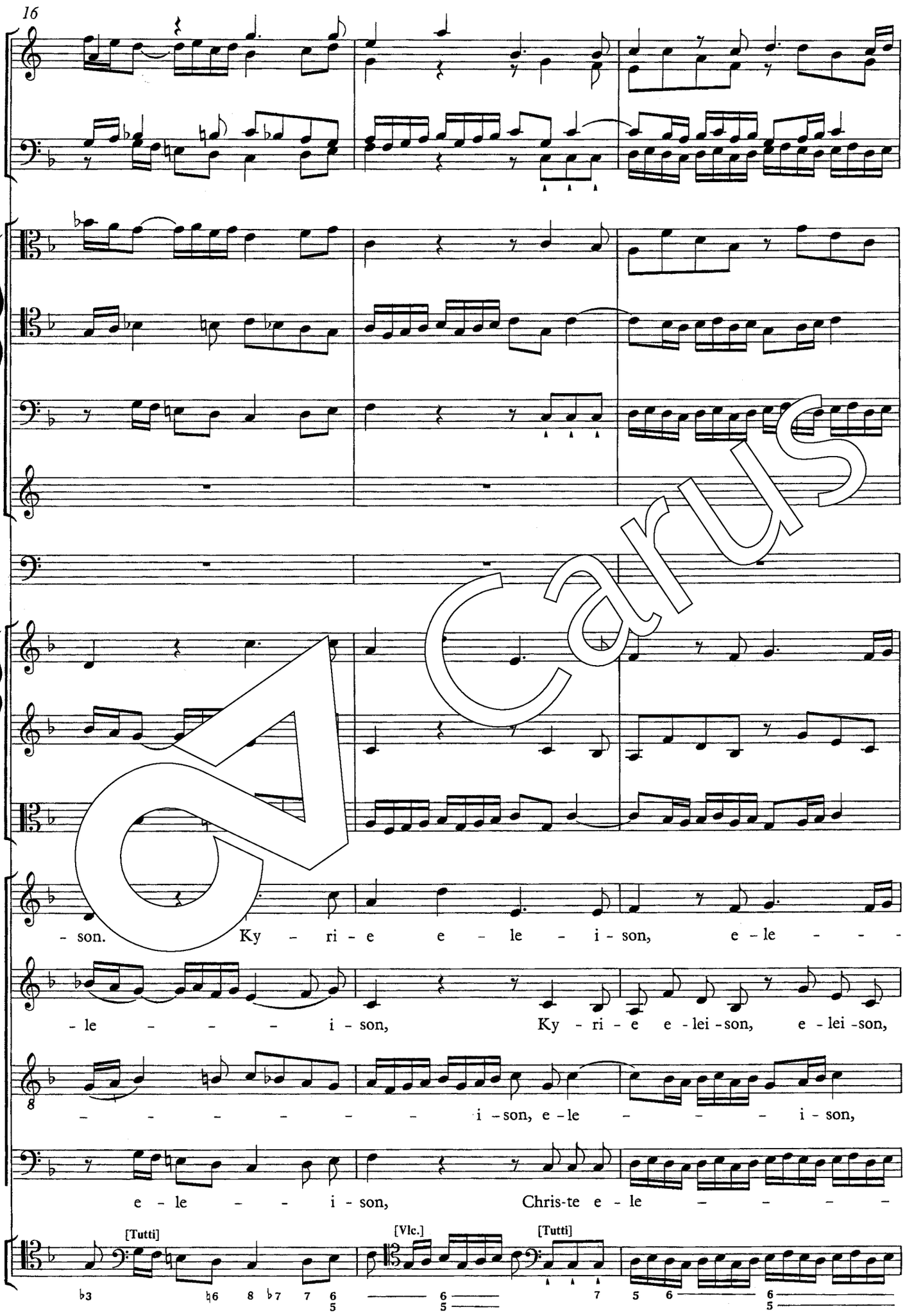

7
– – – – – i – son, e – le – – i – son, e – le –
Ky – – ri – e e – – le – – i – son. e –
8
– – – – – – – – i – son, e – le – – – i – son.
– e e – – le – – i – son, e – le – i – son, Chris-te e – le – – –
[Vlc.]
[Tutti]

Carus

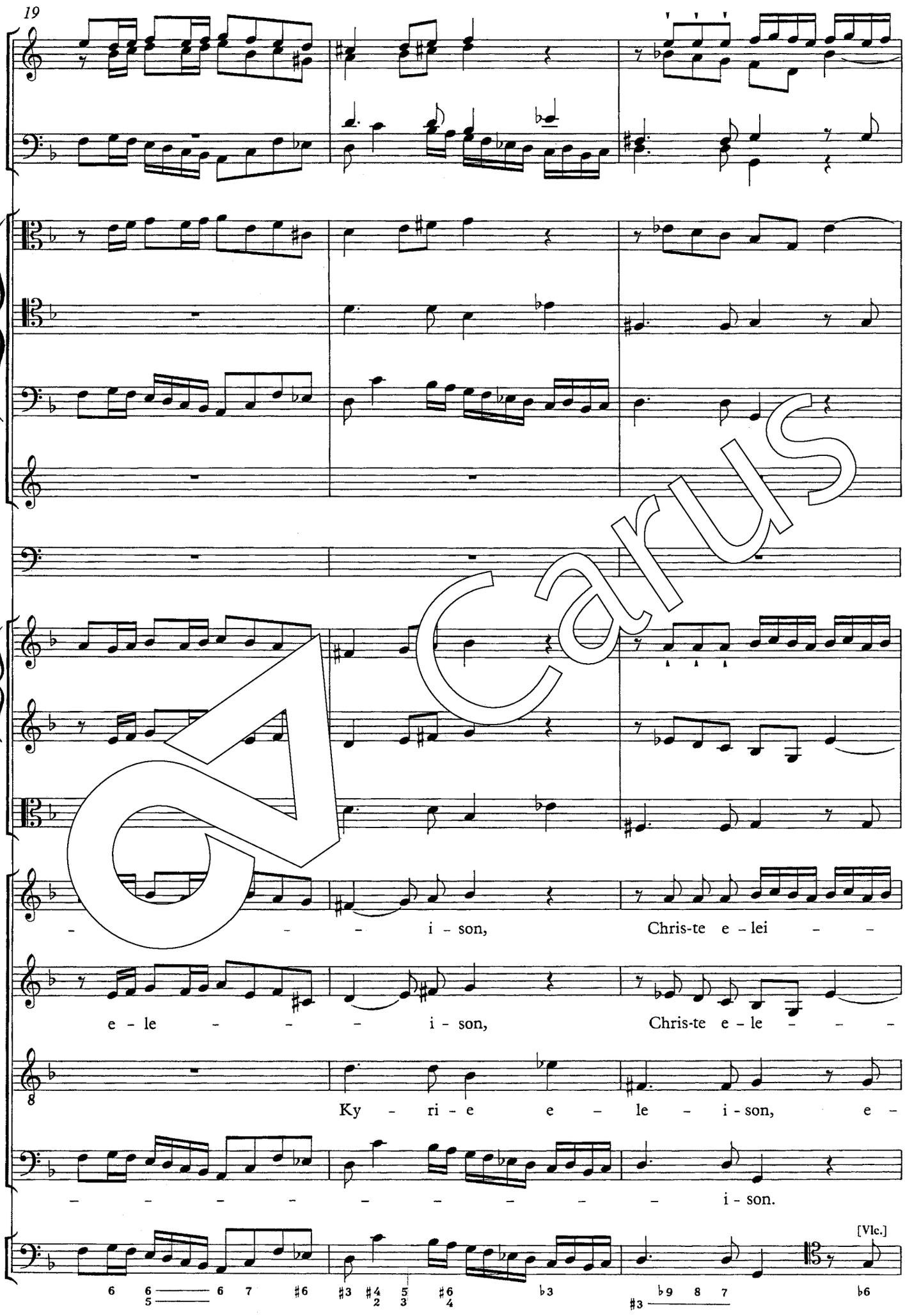


Carus

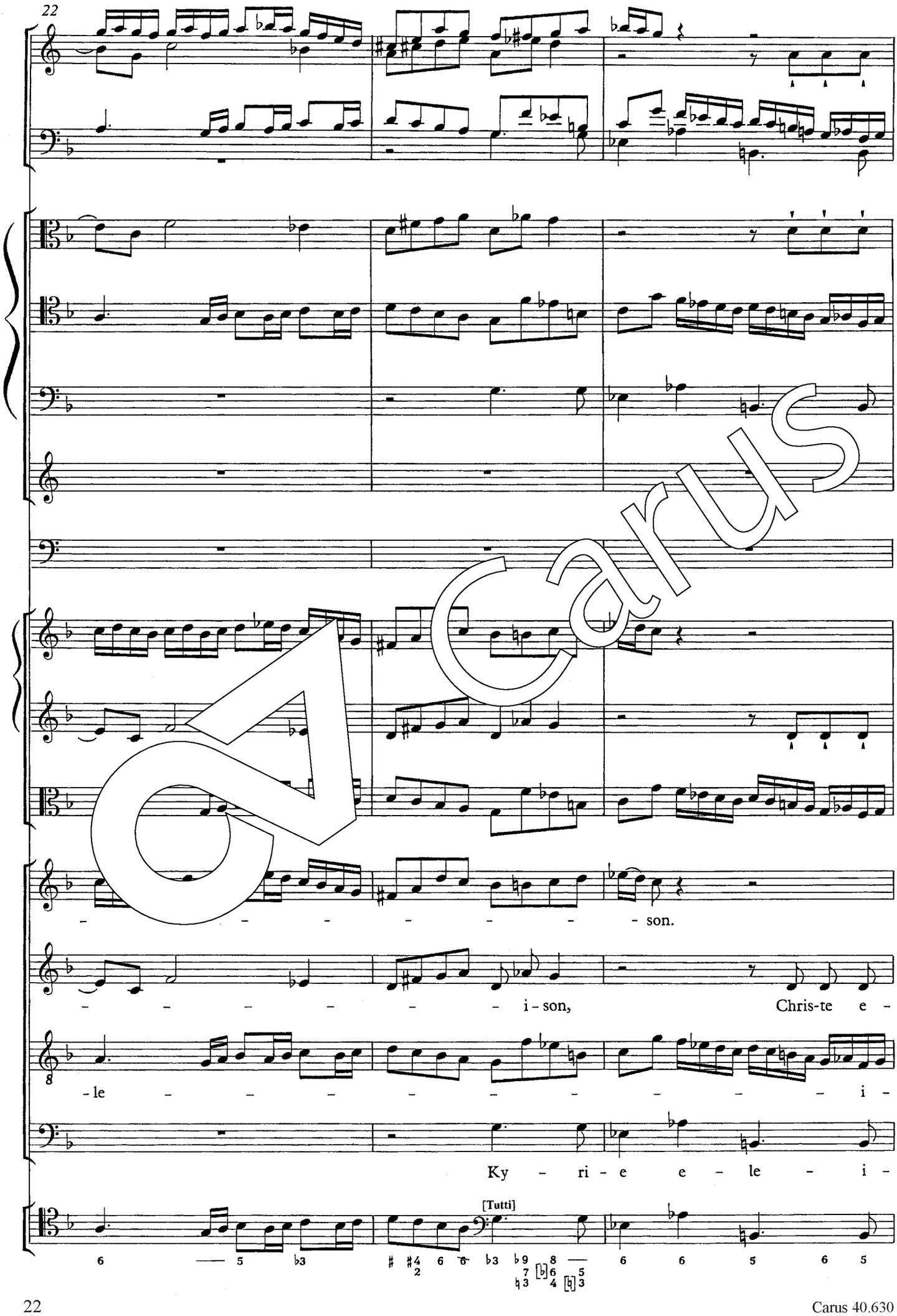

13
- le - - -


16
- son. Ky - ri - e e - le - i - son, e - le - - -
- le - - - - i - son, Ky - ri - e e - lei - son, e - lei - son,
- - - - - - - - i - son, e - le - - - - i - son,
e - le - - - i - son, Chris-te e - le - - - - -
[Tutti]
[Vlc.]
[Tutti]

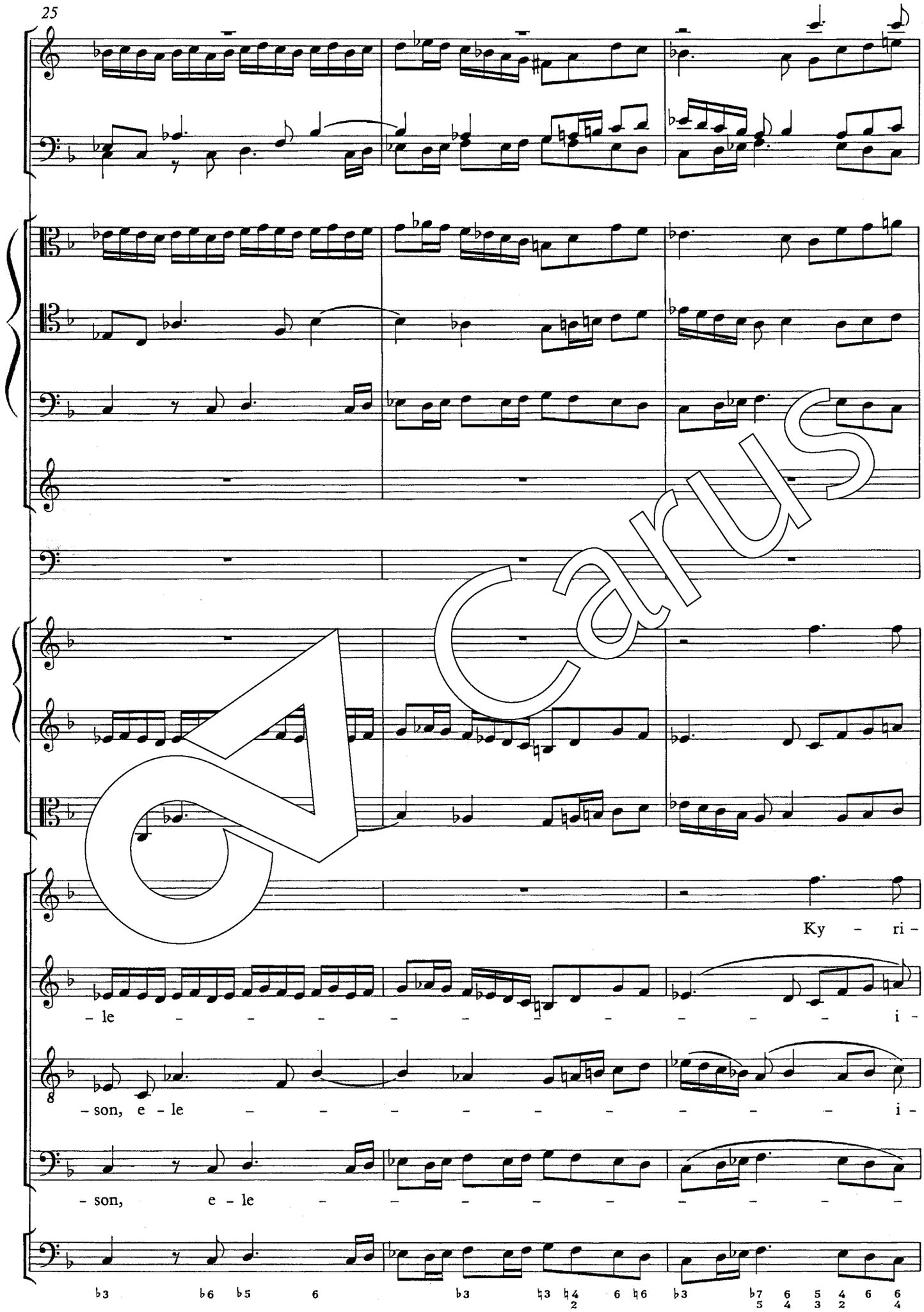
Carus


19
- - - - i - son, Chris-te e - lei - -
e - le - - - i - son, Chris-te e - le - - -
Ky - ri - e e - le - i - son, e -
- - - - - - - - - - i - son.
[Vlc.]

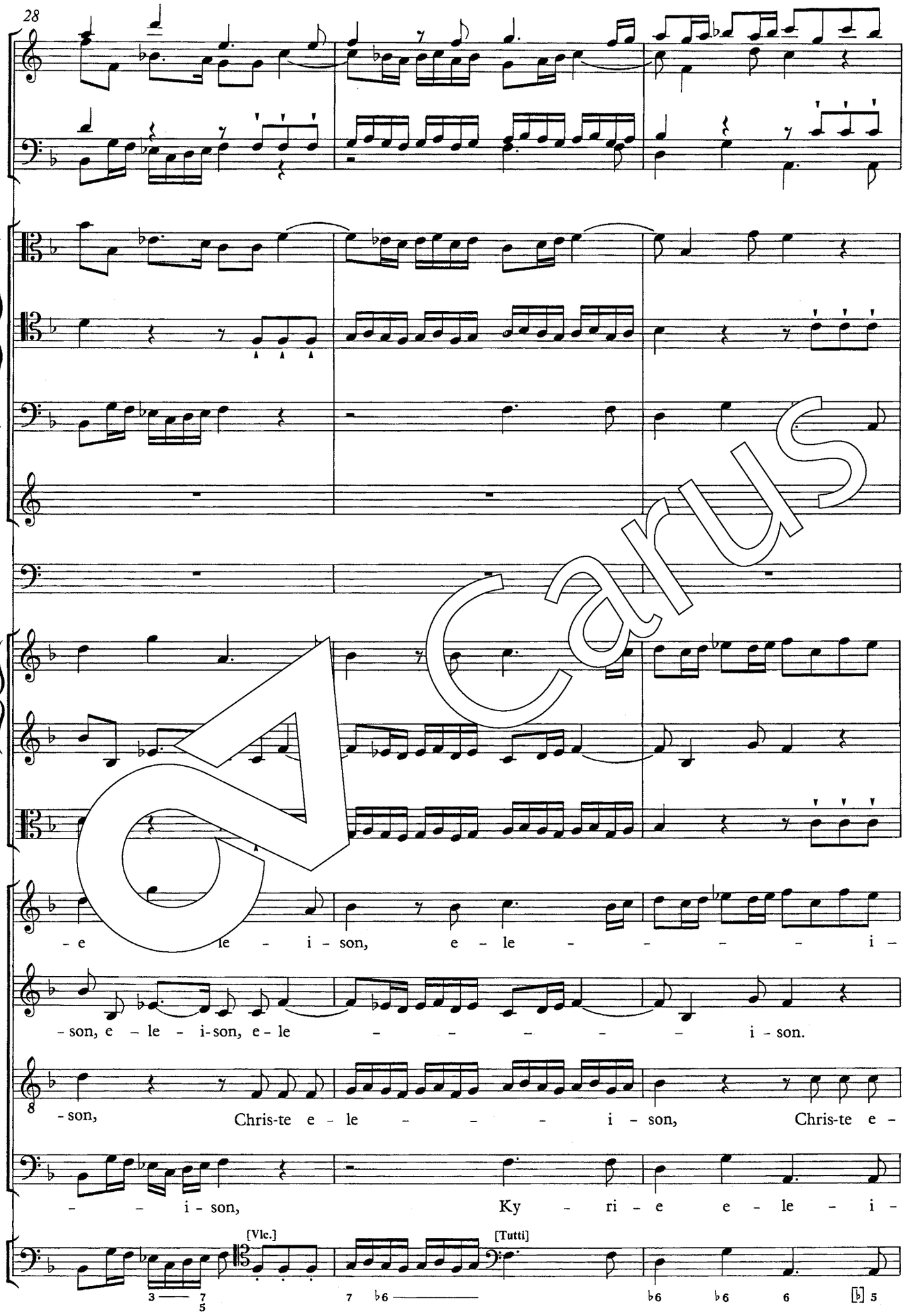
Carus



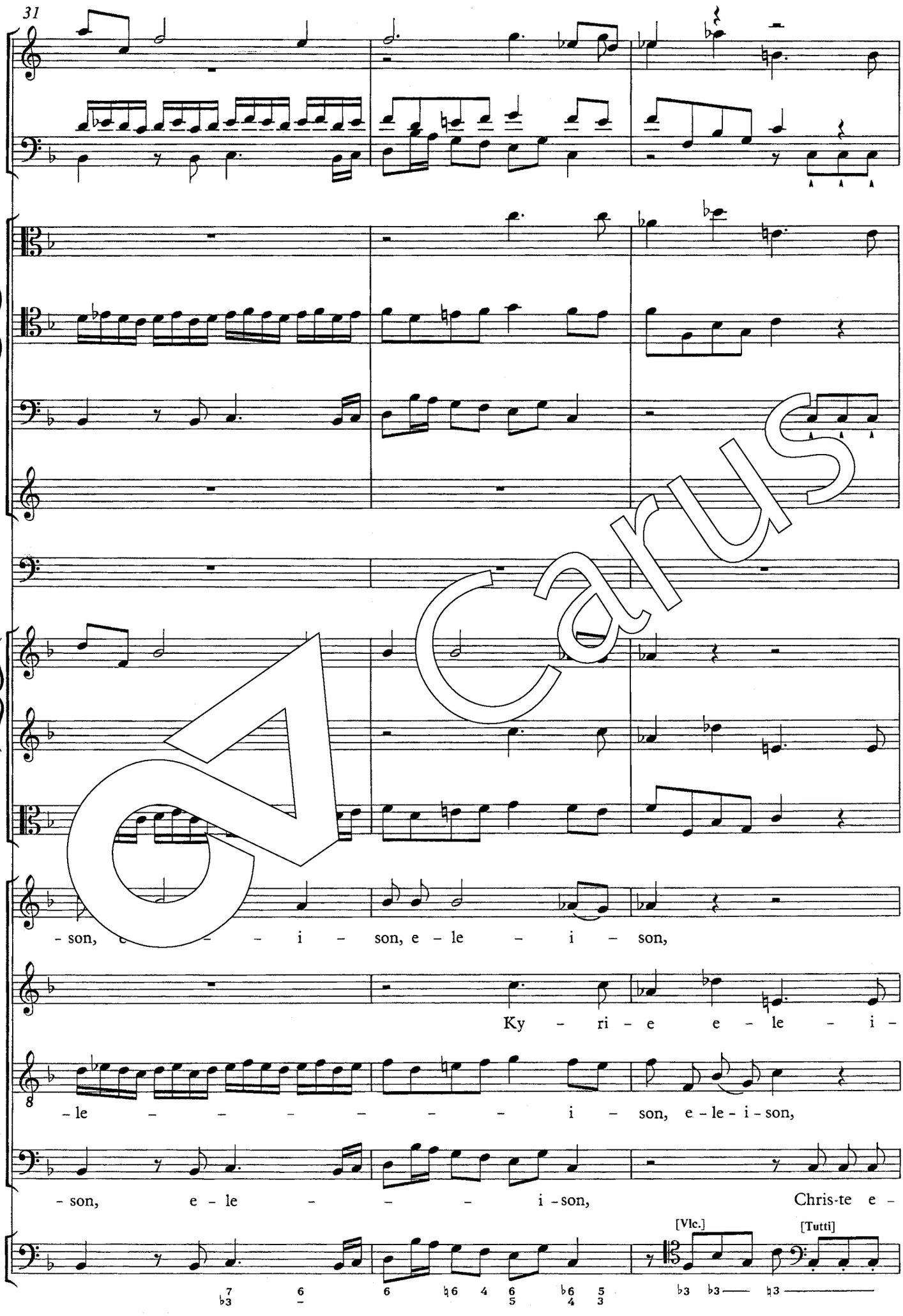
Carus



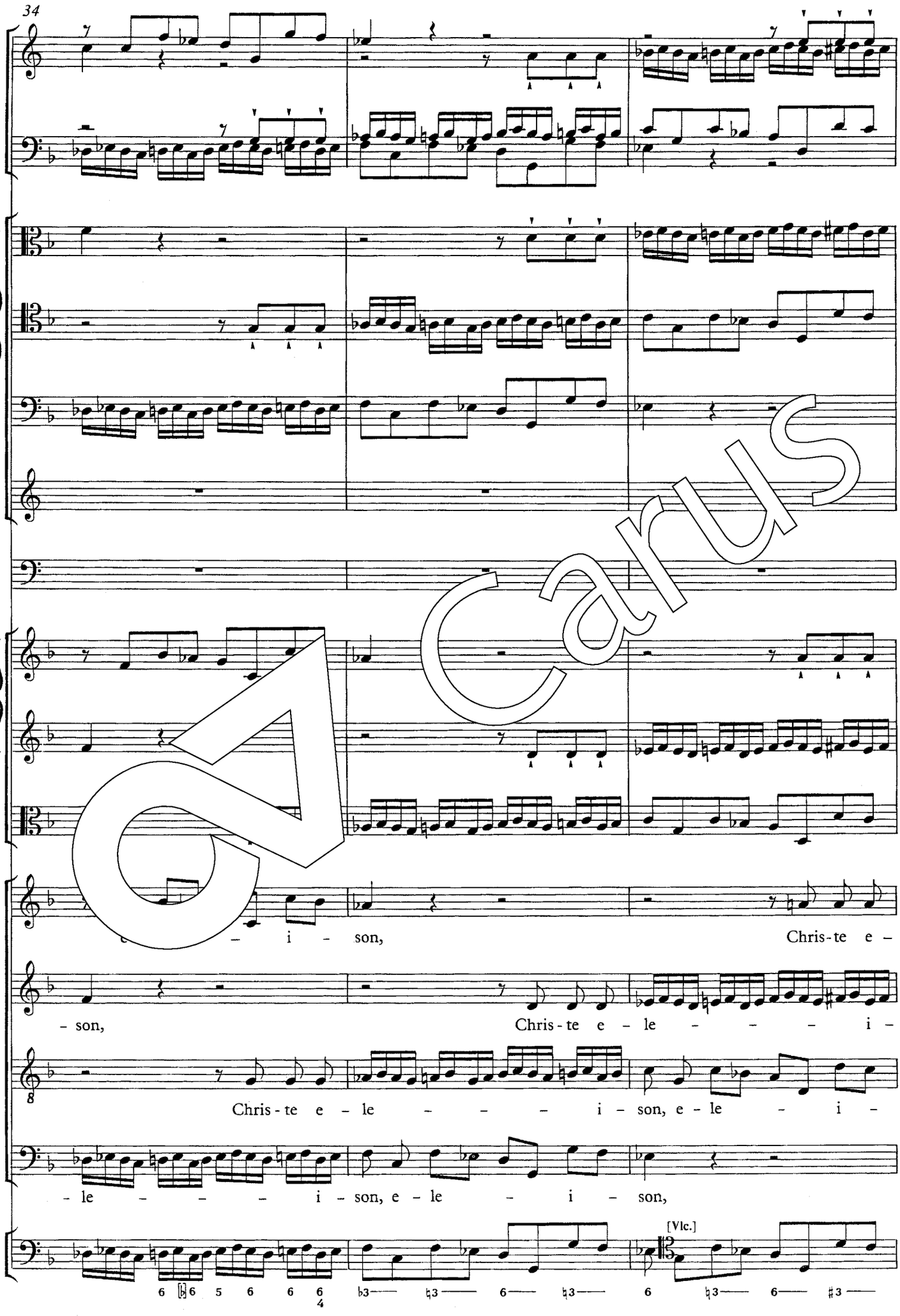
Carus


28
- e le - i - son, e - le - - - - i -
- son, e - le - i - son, e - le - - - - - i - son.
- son, Chris-te e - le - - - - i - son, Chris-te e -
- - i - son, Ky - ri - e e - le - i -
[Vlc.]
[Tutti]

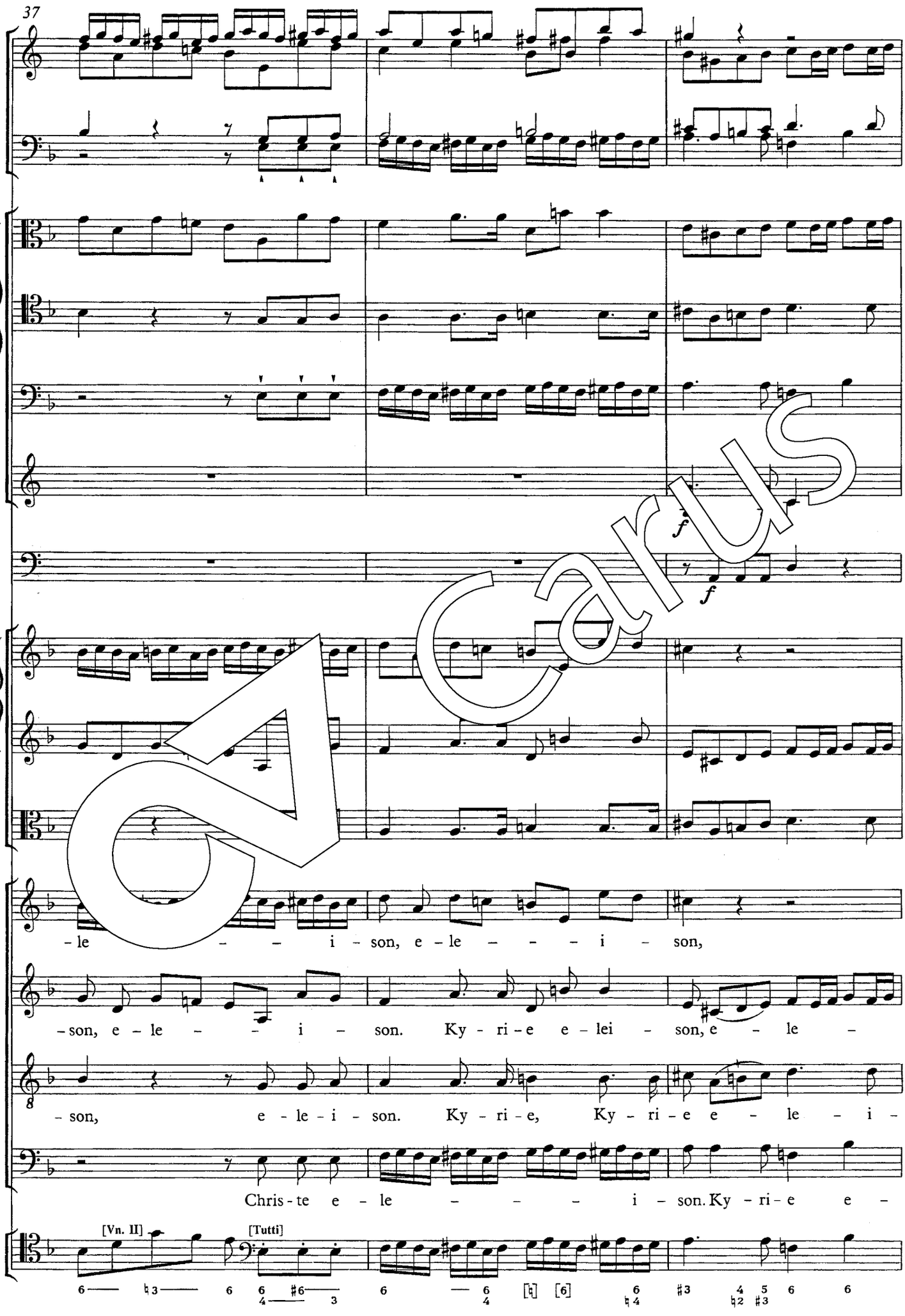
Carus


31
- son, e - - - - i - son, e - le - i - son,
Ky - ri - e e - le - i -
8
- le - - - - - - - - i - son, e - le - i - son,
- son, e - le - - - - i - son, Chris-te e -
[Vlc.]
[Tutti]

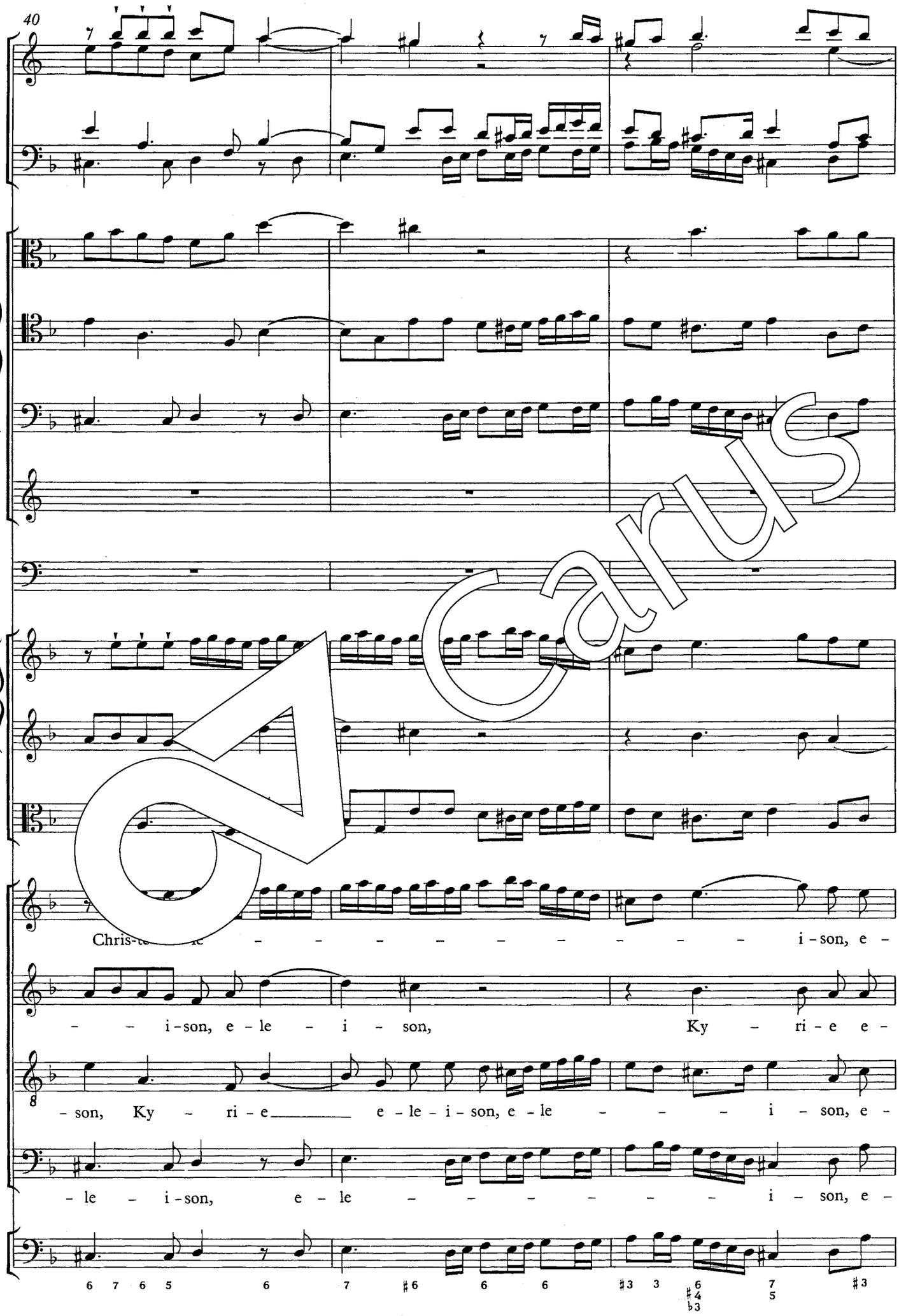
Carus


34
– i – son,
Chris-te e –
– son,
Chris-te e – le – – – – i –
Chris-te e – le – – – – i – son, e – le – i –
– le – – – – i – son, e – le – i – son,
[Vlc.]

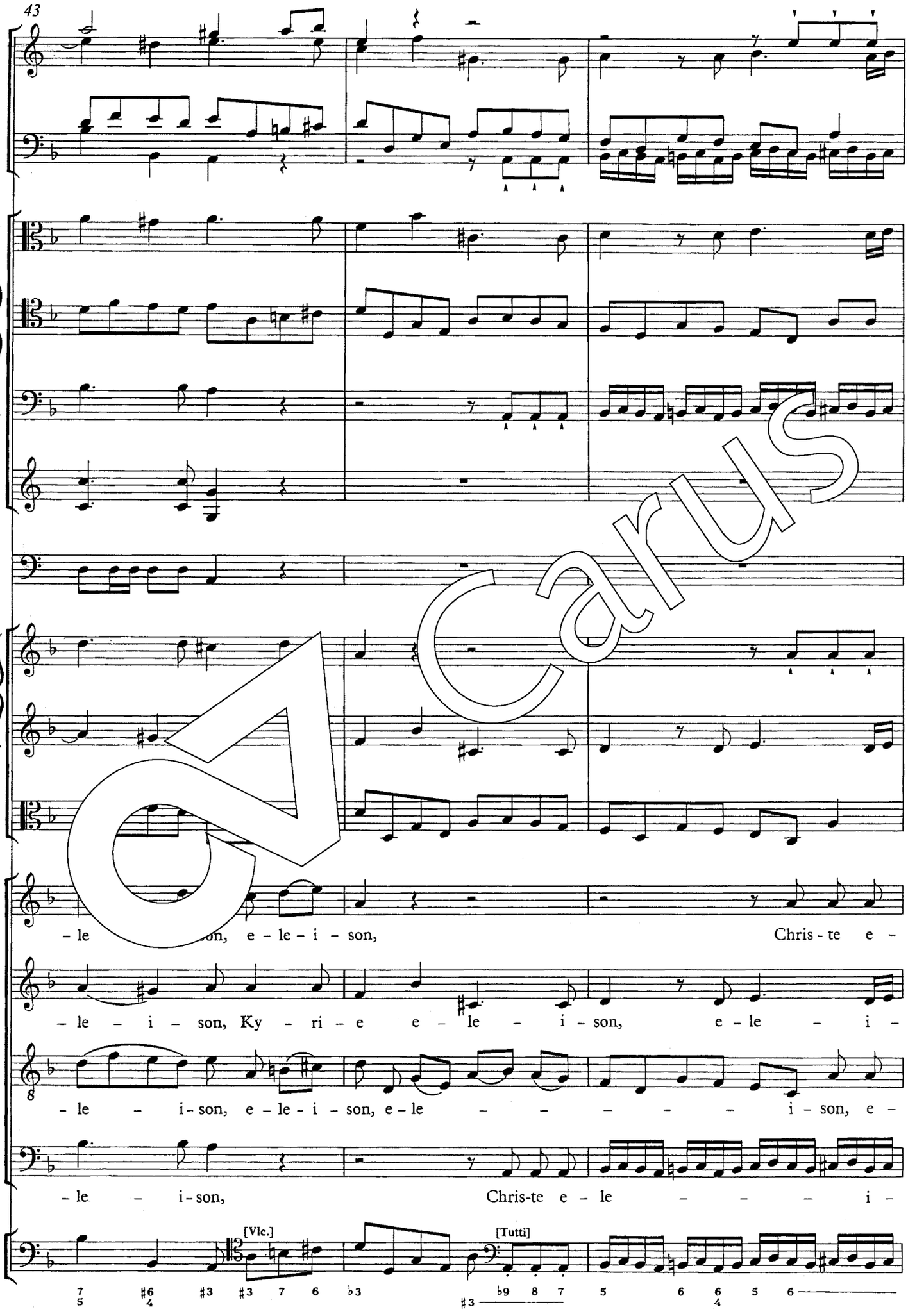
Carus


37
f
f
-le - - i - son, e - le - - - i - son,
-son, e - le - - i - son. Ky - ri - e e - lei - son, e - le -
-son, e - le - i - son. Ky - ri - e, Ky - ri - e e - le - i -
Chris - te e - le - - - i - son. Ky - ri - e e -
[Vn. II]
[Tutti]

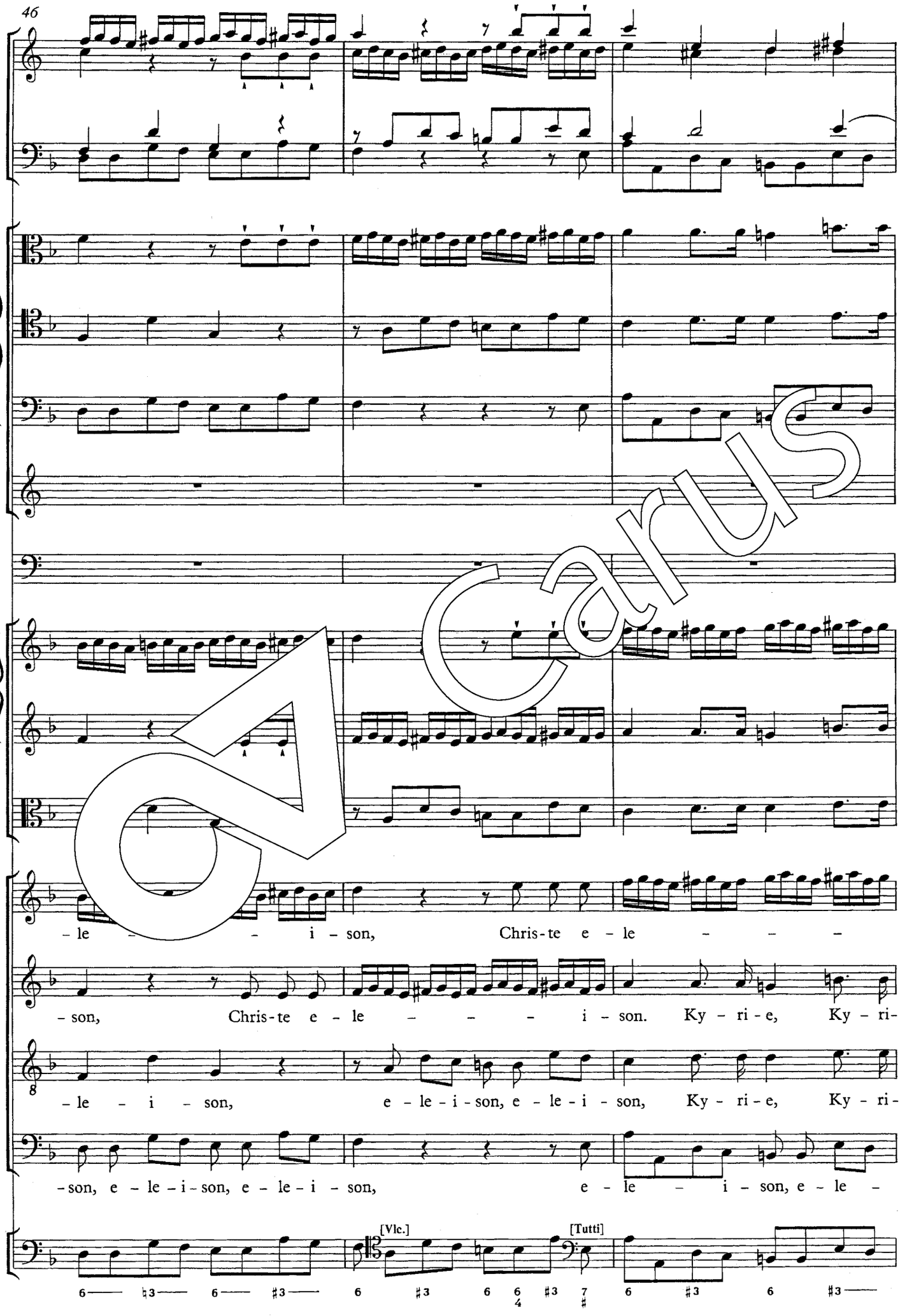
Carus


40
Chris-te
i-son, e-
i-son, e-le-i-son,
Ky-ri-e e-
son, Ky-ri-e
e-le-i-son, e-le
i-son, e-
le-i-son,
e-le
i-son, e-

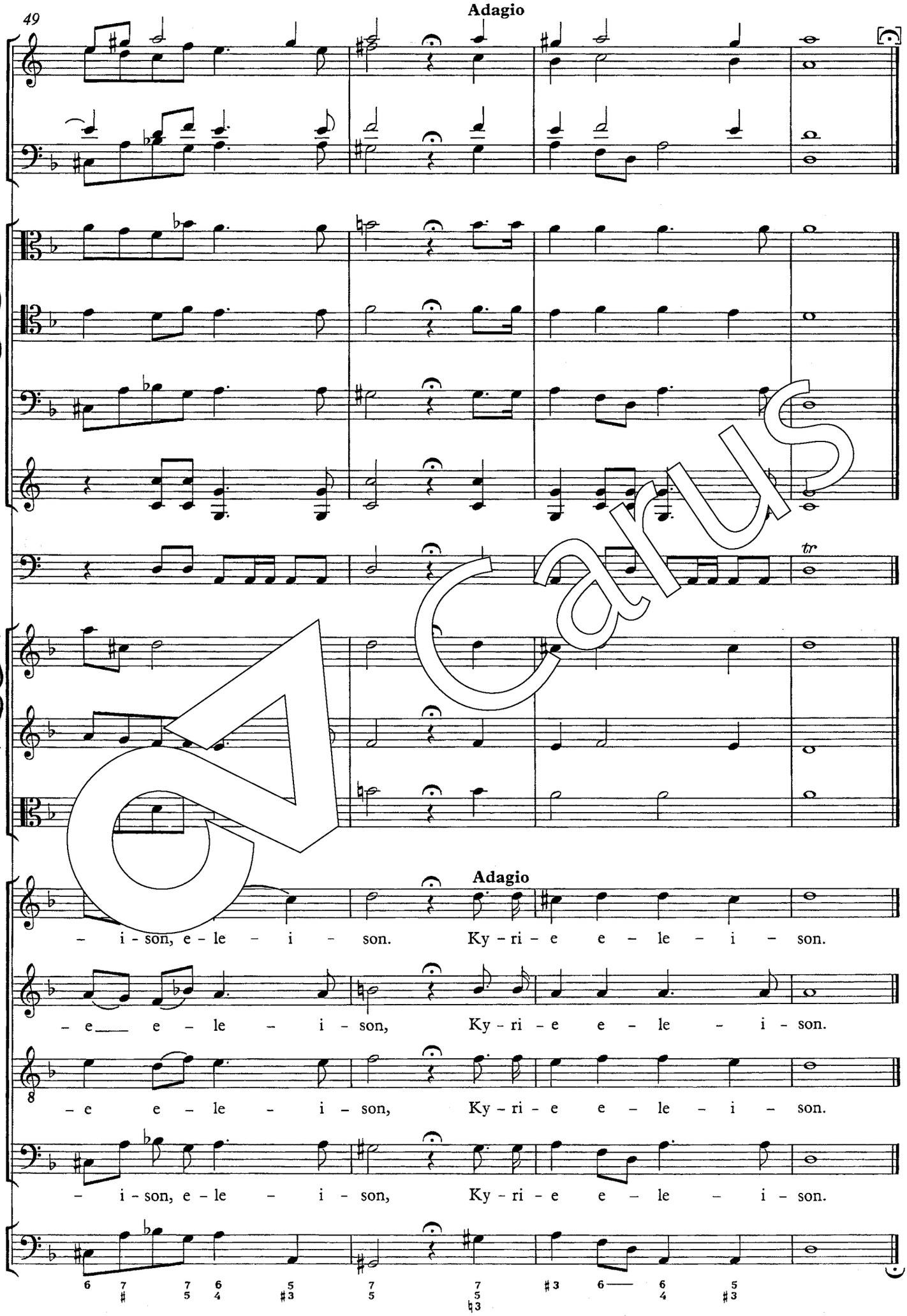
Carus


43
– le – i – son, e – le – i – son, Chris – te e –
– le – i – son, Ky – ri – e e – le – i – son, e – le – i –
– le – i – son, e – le – i – son, e – le – – – – – – i – son, e –
– le – i – son, Chris – te e – le – – – – i –
[Vlc.]
[Tutti]

Carus

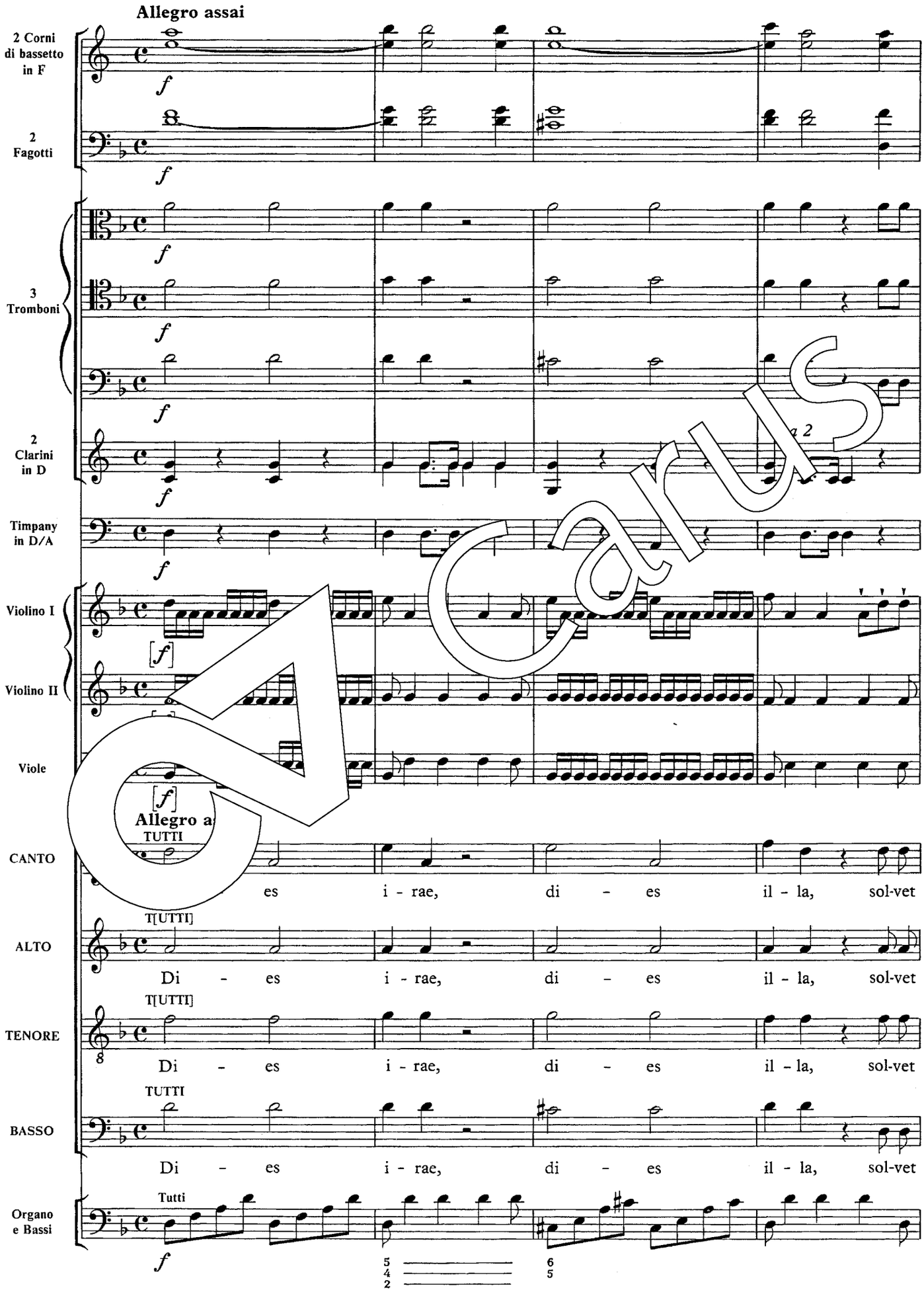

46
-le - - i - son, Chris-te e - le - - -
- son, Chris-te e - le - - - - i - son. Ky - ri - e, Ky - ri-
- le - i - son, e - le - i - son, e - le - i - son, Ky - ri - e, Ky - ri-
- son, e - le - i - son, e - le - i - son, e - le - i - son, e - le -
[Vlc.]
[Tutti]

Carus

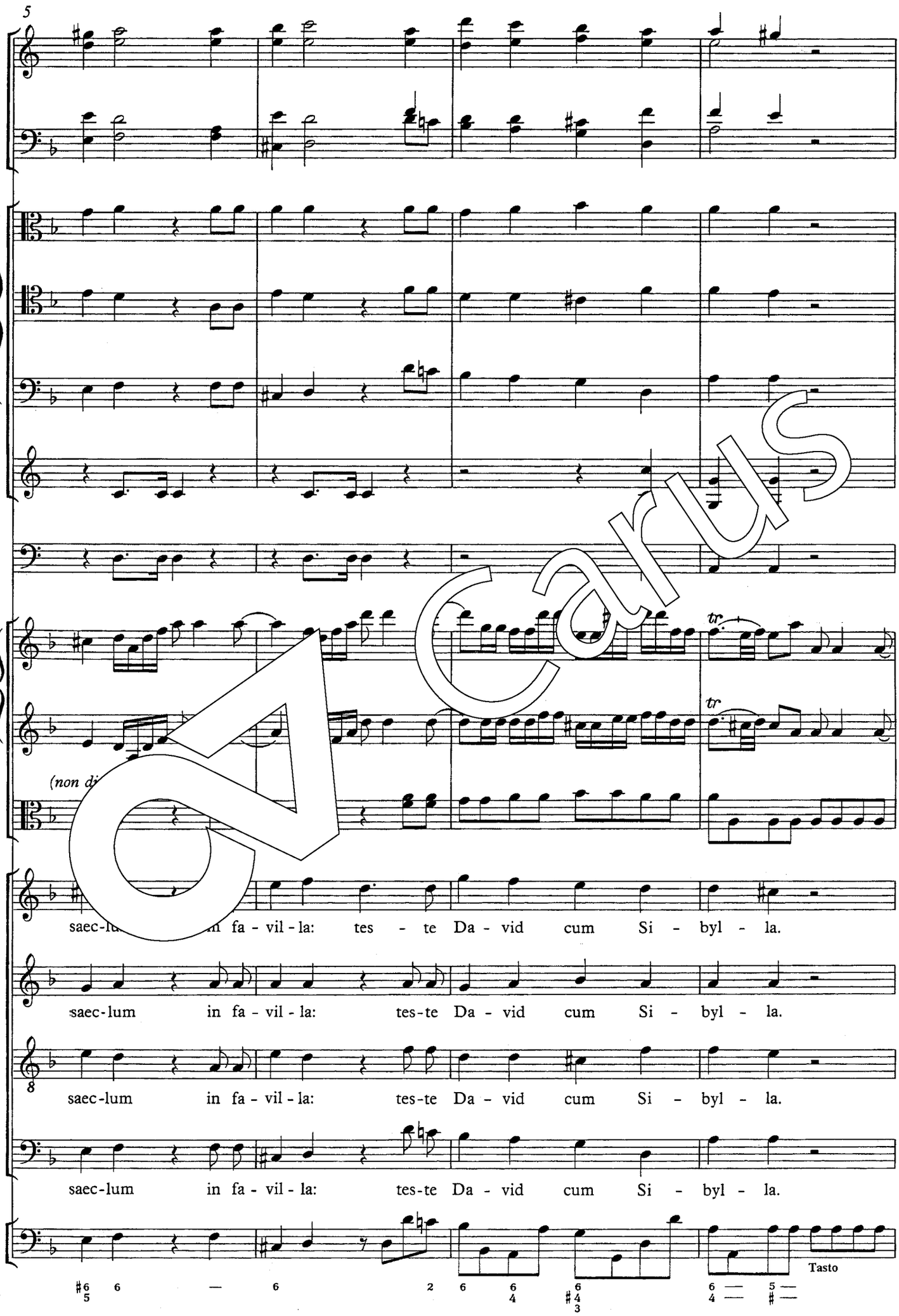

49
Adagio
tr
Adagio
– i – son, e – le – i – son. Ky – ri – e e – le – i – son.
– e___ e – le – i – son, Ky – ri – e e – le – i – son.
– e e – le – i – son, Ky – ri – e e – le – i – son.
– i – son, e – le – i – son, Ky – ri – e e – le – i – son.

Carus

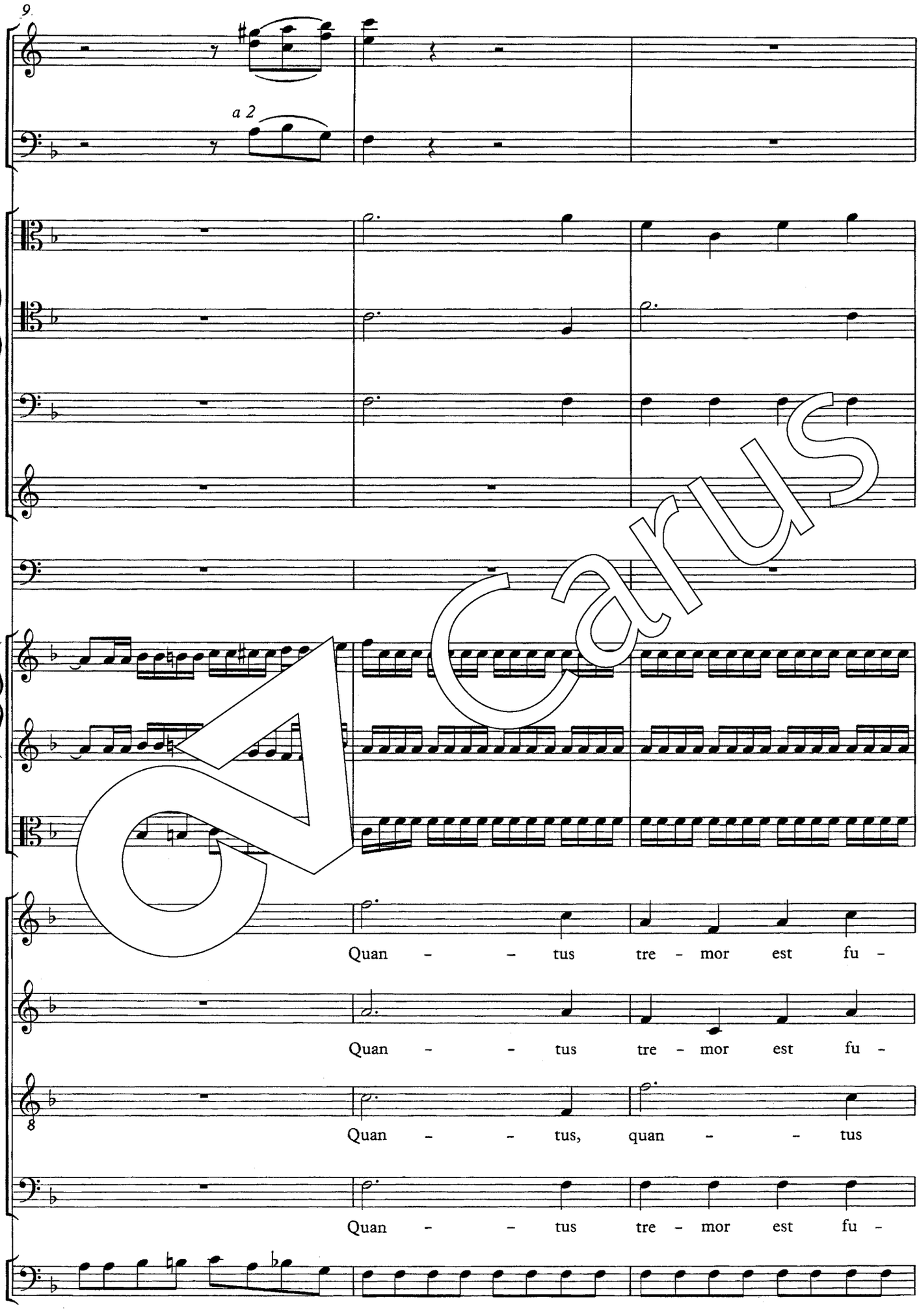
Dies irae



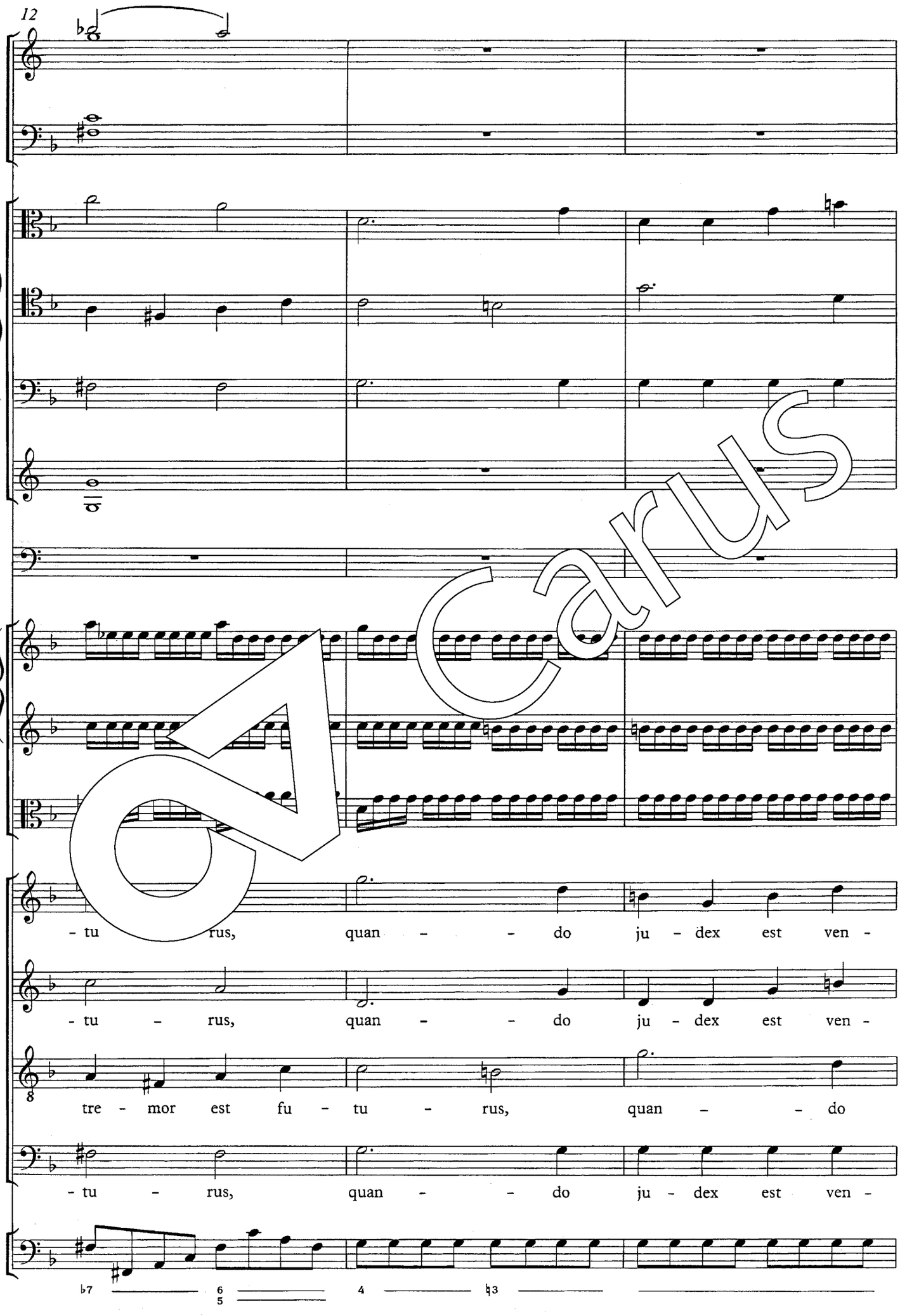
Carus


5
tr
tr
(non di
saec-lum in fa - vil - la: tes - te Da - vid cum Si - byl - la.
saec-lum in fa - vil - la: tes-te Da - vid cum Si - byl - la.
saec-lum in fa - vil - la: tes-te Da - vid cum Si - byl - la.
saec-lum in fa - vil - la: tes-te Da - vid cum Si - byl - la.
Tasto

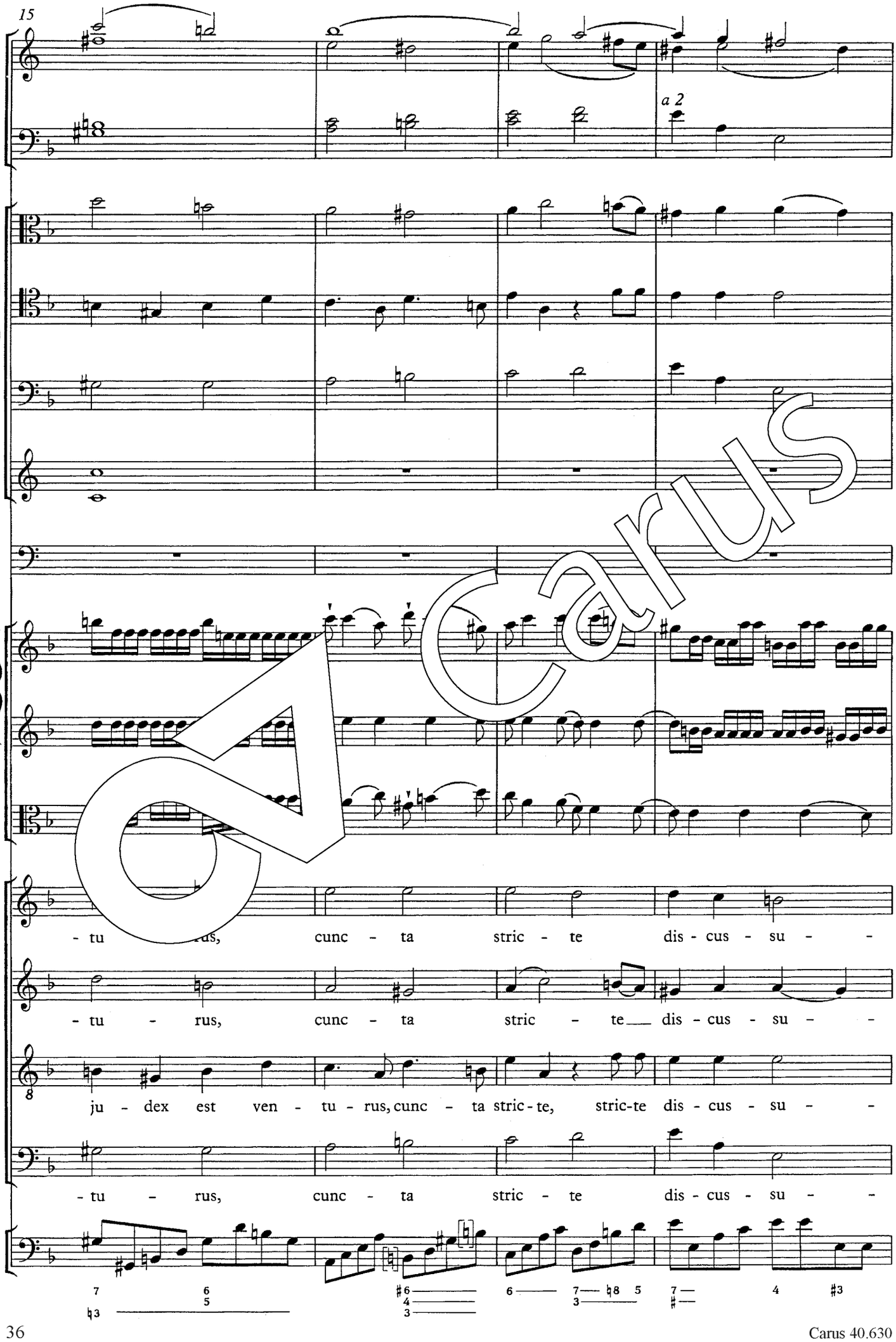
Carus


9
a 2
Quan - - tus tre - mor est fu -
Quan - - tus tre - mor est fu -
8
Quan - - tus, quan - - tus
Quan - - tus tre - mor est fu -

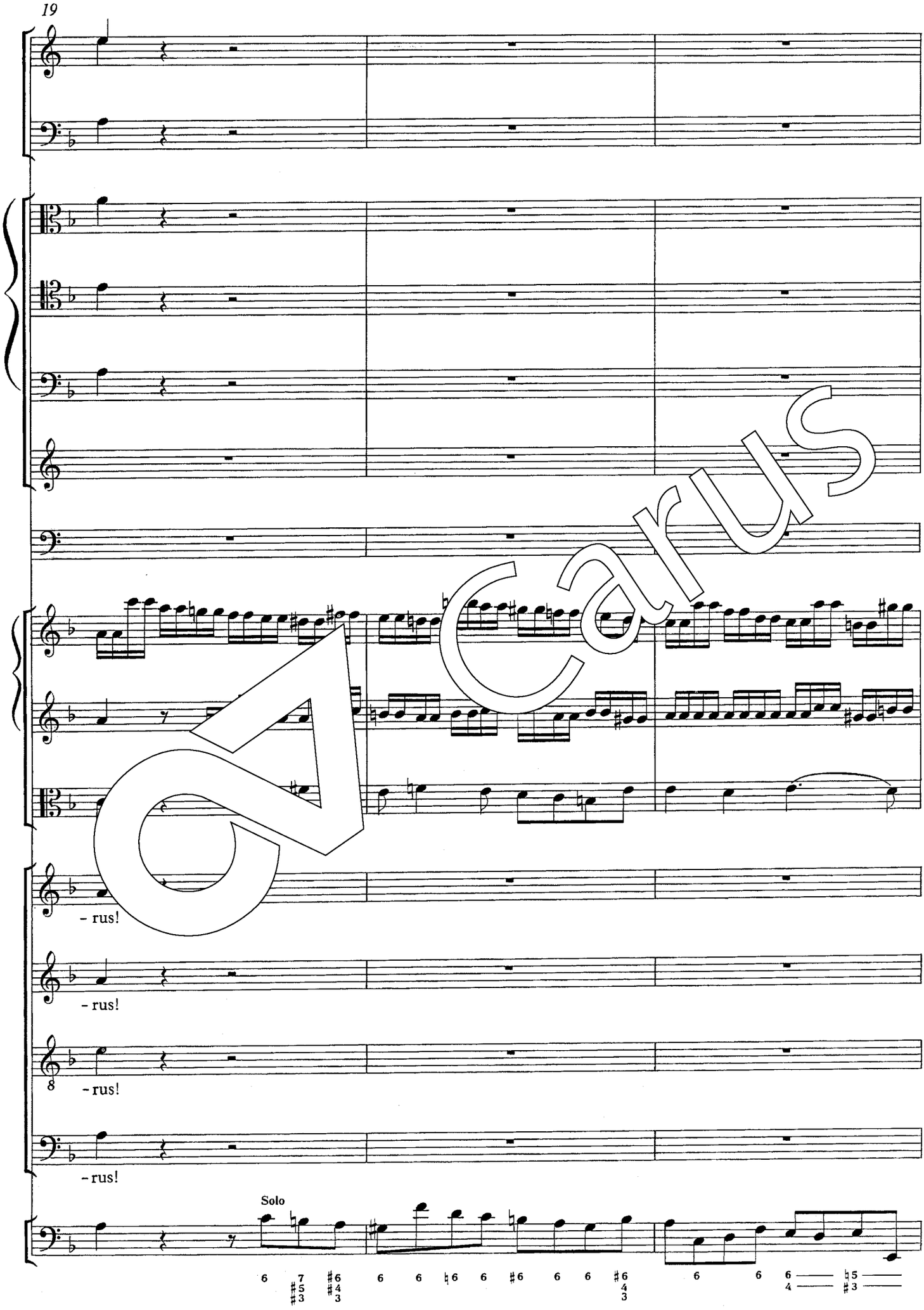
Carus


12
- tu rus, quan - - do ju - dex est ven -
- tu - rus, quan - - do ju - dex est ven -
tre - mor est fu - tu - rus, quan - - do
- tu - rus, quan - - do ju - dex est ven -

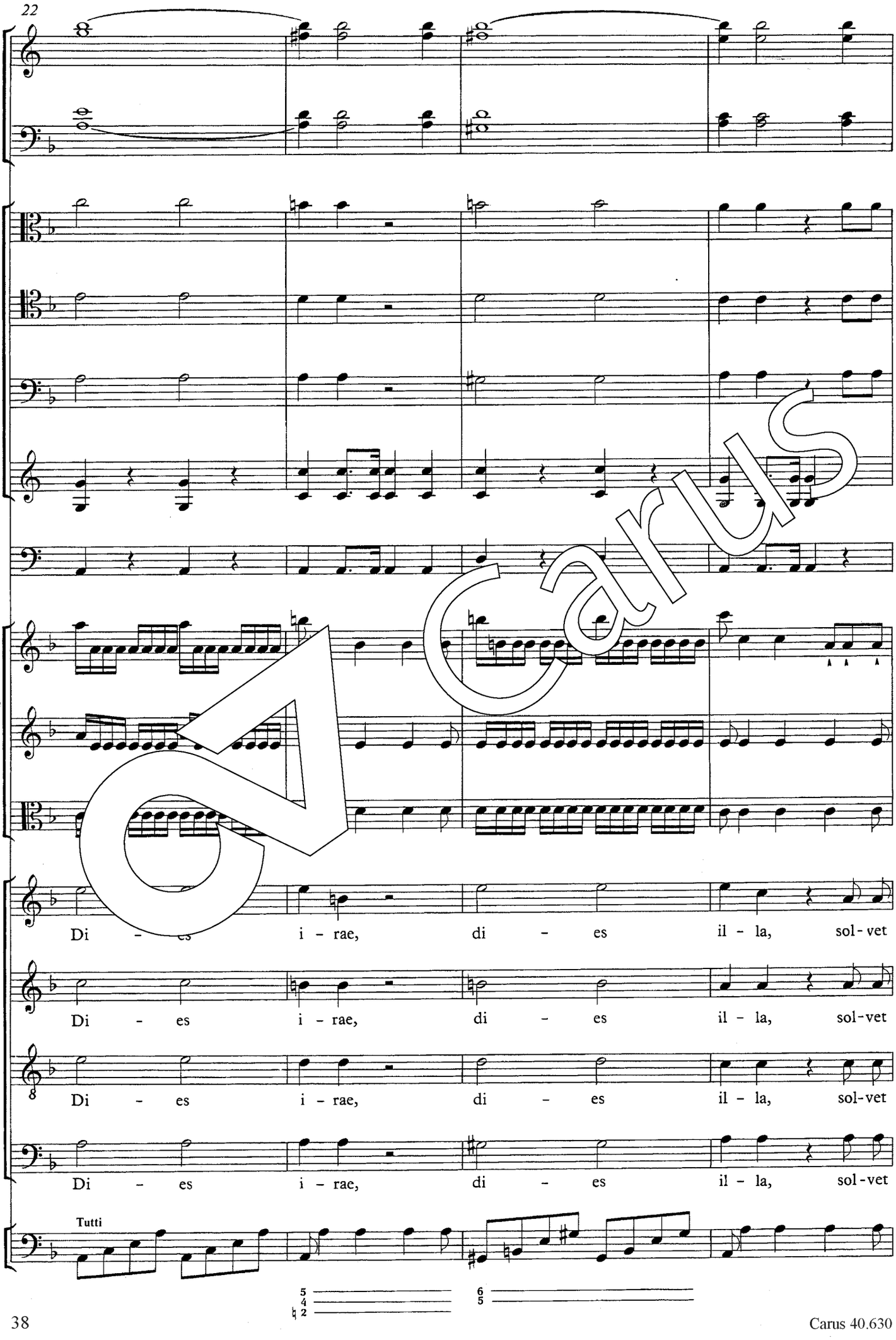
Carus


15
a 2
- tu - rus, cunc - ta stric - te dis - cus - su - -
- tu - rus, cunc - ta stric - te dis - cus - su - -
ju - dex est ven - tu - rus, cunc - ta stric - te, stric-te dis - cus - su - -
- tu - rus, cunc - ta stric - te dis - cus - su - -

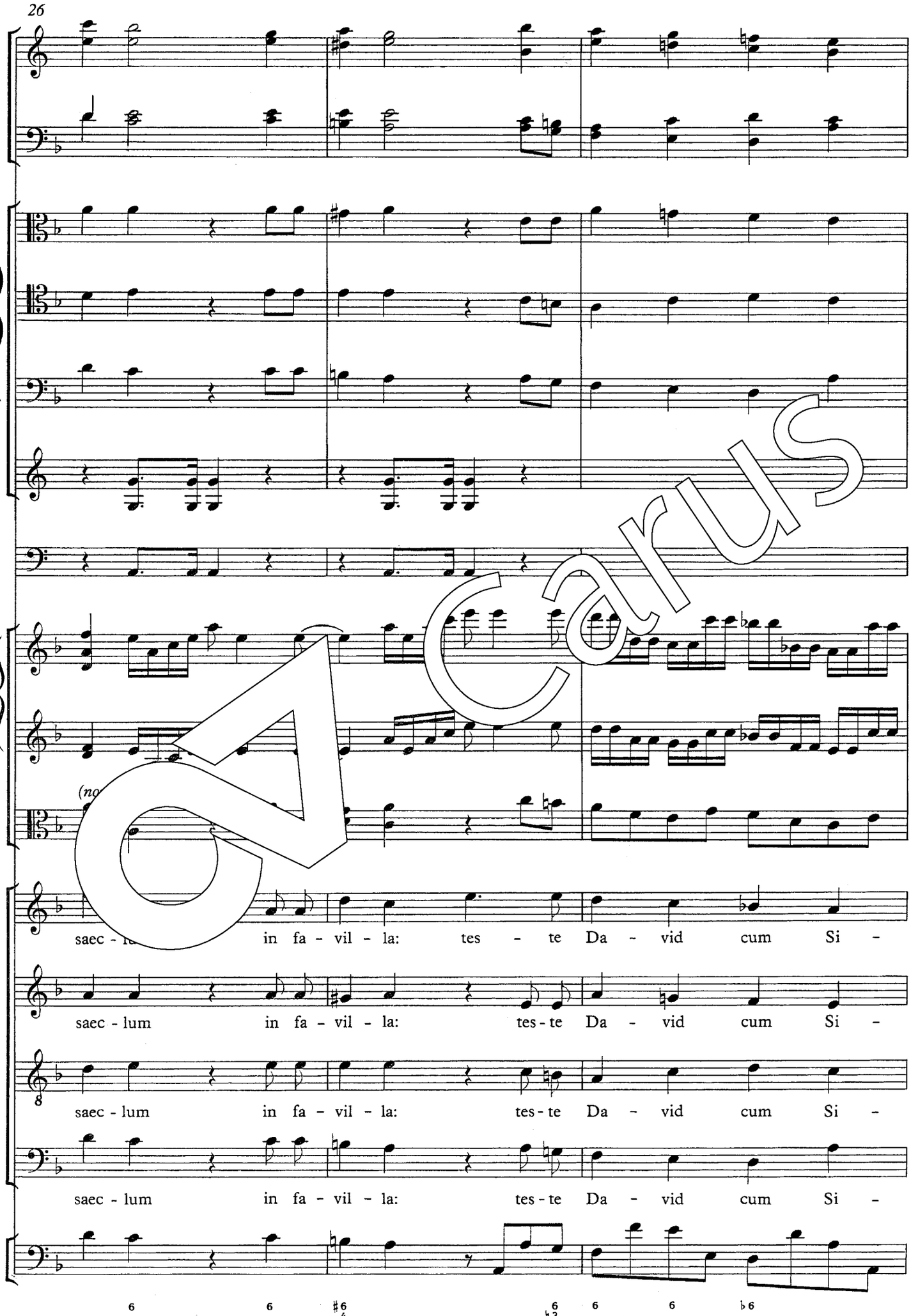
Carus



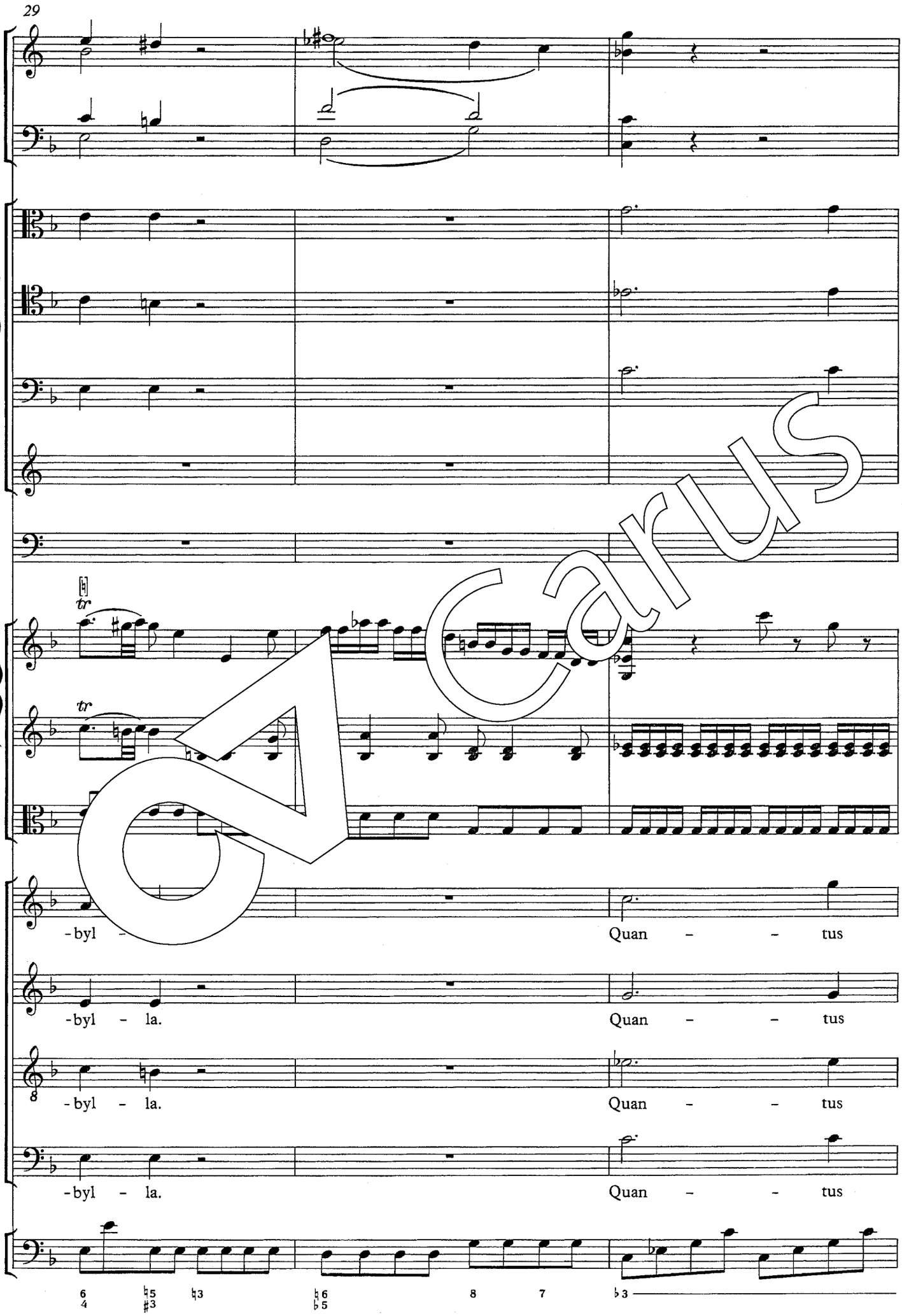
Carus


Di - es i - rae, di - es il - la, sol-vet
Di - es i - rae, di - es il - la, sol-vet
Di - es i - rae, di - es il - la, sol-vet
Di - es i - rae, di - es il - la, sol-vet
Tutti

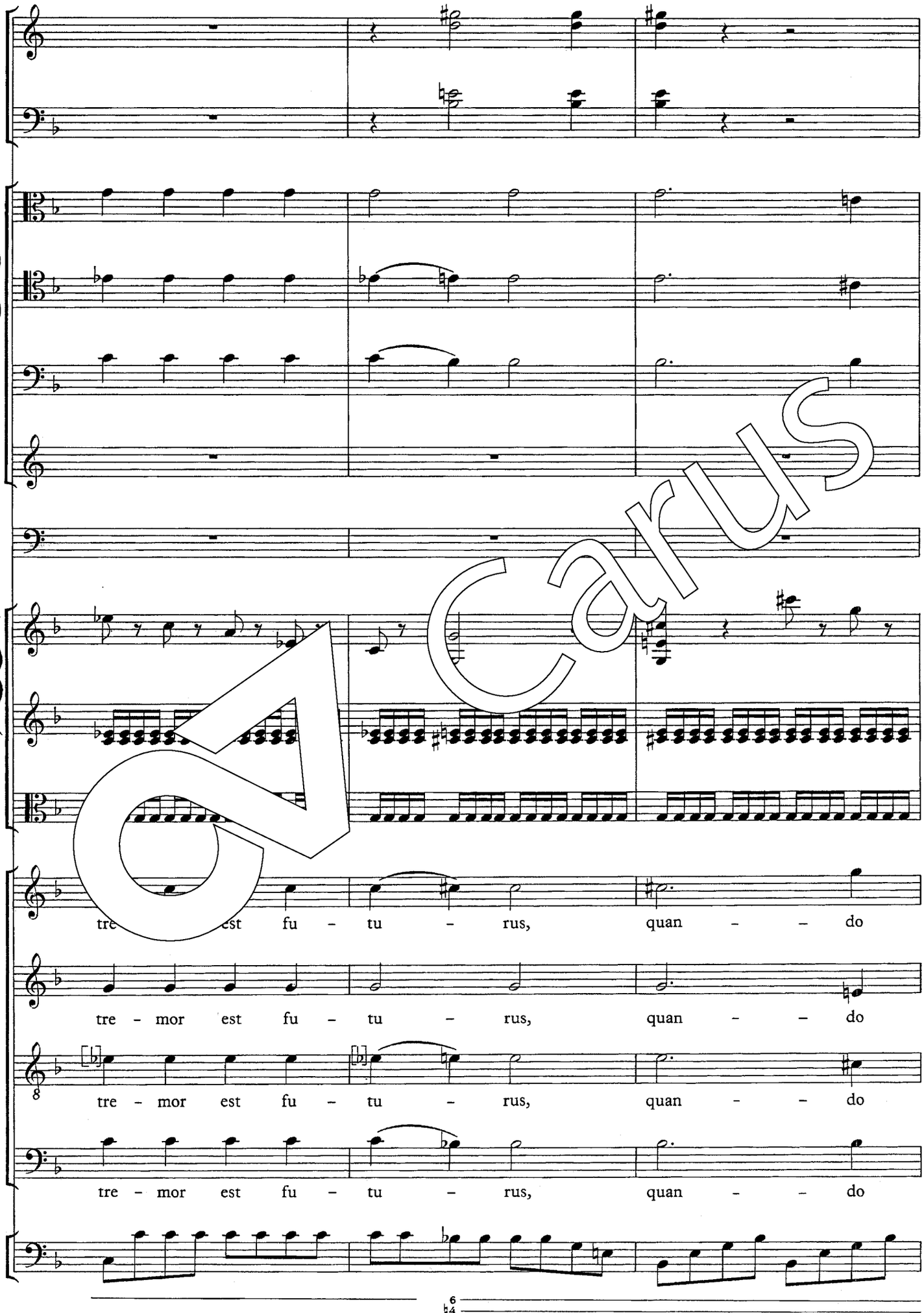
Carus


(no
saec - lum in fa - vil - la: tes - te Da - vid cum Si -
saec - lum in fa - vil - la: tes - te Da - vid cum Si -
saec - lum in fa - vil - la: tes - te Da - vid cum Si -
saec - lum in fa - vil - la: tes - te Da - vid cum Si -

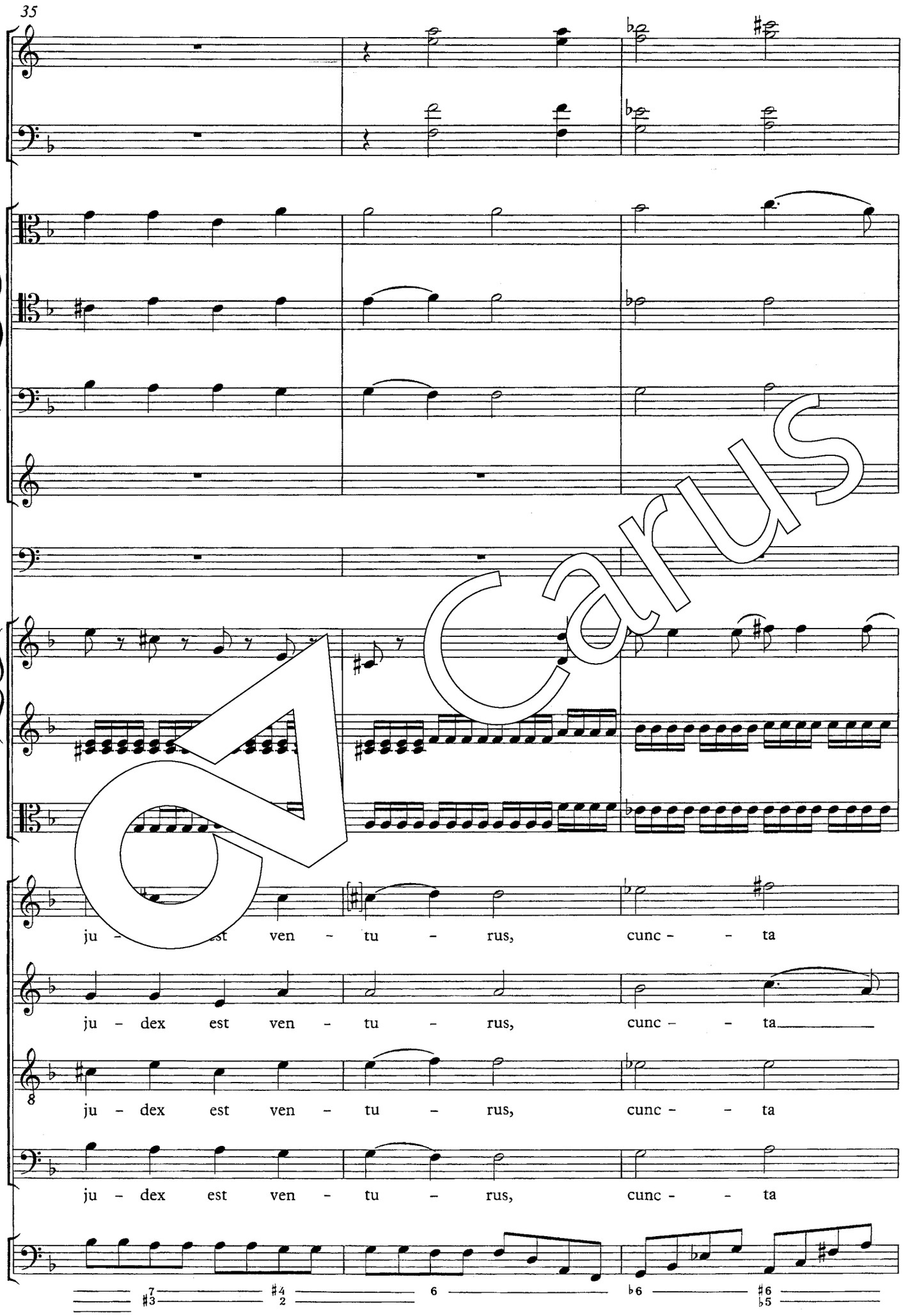
Carus


tr
tr
-byl -
Quan - - tus
-byl - la.
Quan - - tus
-byl - la.
Quan - - tus
-byl - la.
Quan - - tus
6 5 3 6 8 7 3
4 3 5

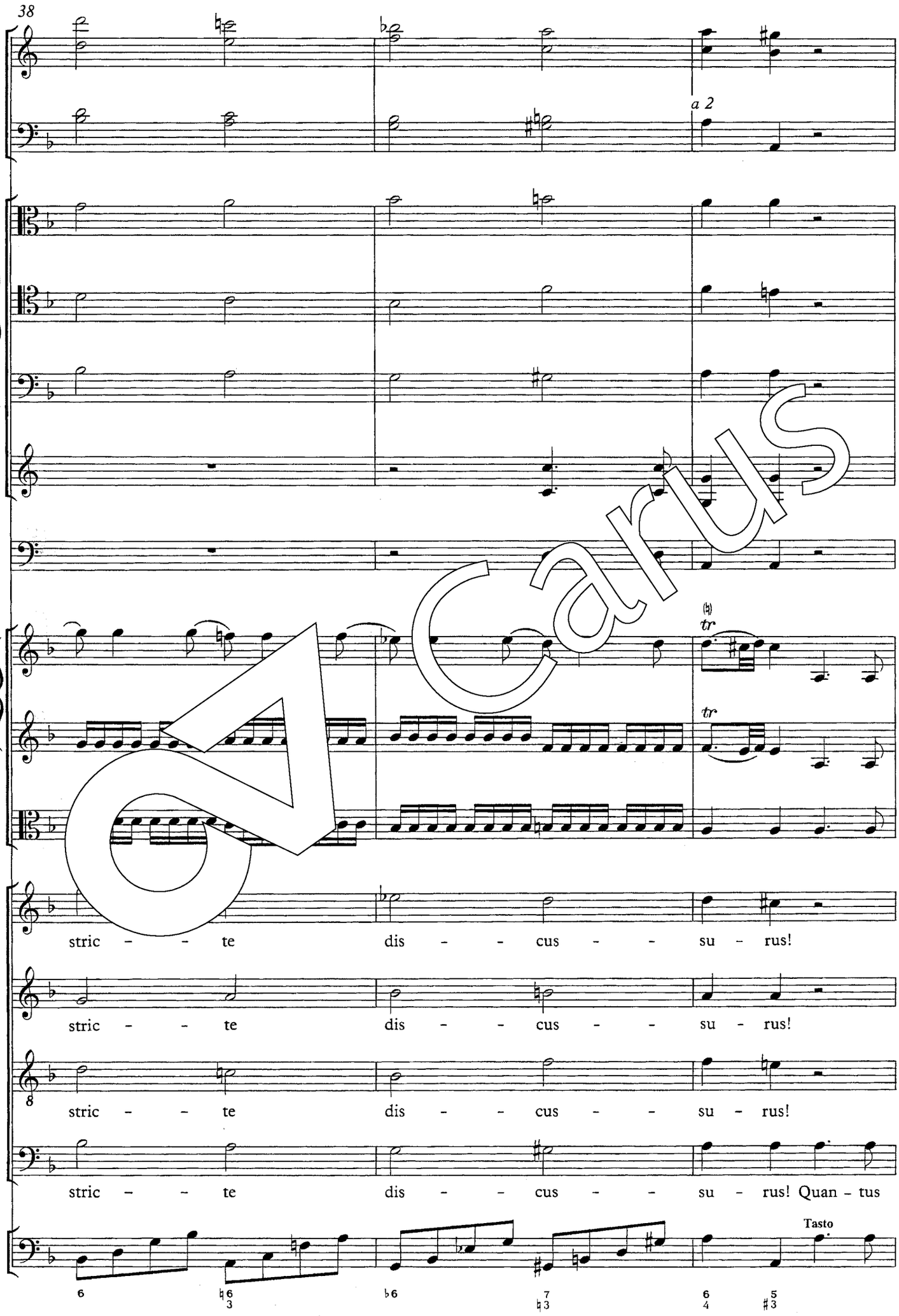
Carus


tre - mor est fu - tu - rus, quan - - do
tre - mor est fu - tu - rus, quan - - do
tre - mor est fu - tu - rus, quan - - do
tre - mor est fu - tu - rus, quan - - do

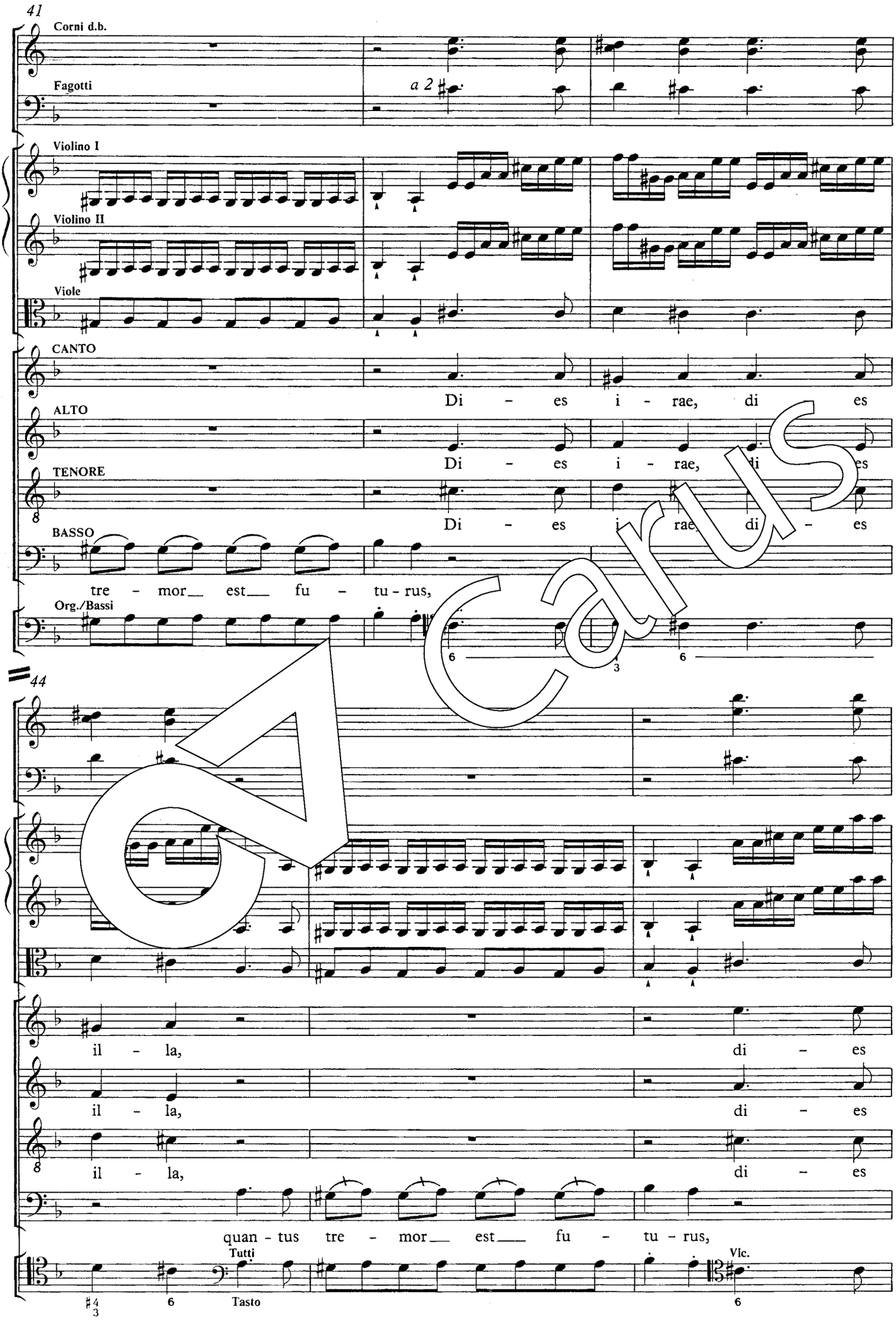
Carus


35
ju – dex est ven – tu – rus, cunc – – ta
ju – dex est ven – tu – rus, cunc – – ta
ju – dex est ven – tu – rus, cunc – – ta
ju – dex est ven – tu – rus, cunc – – ta

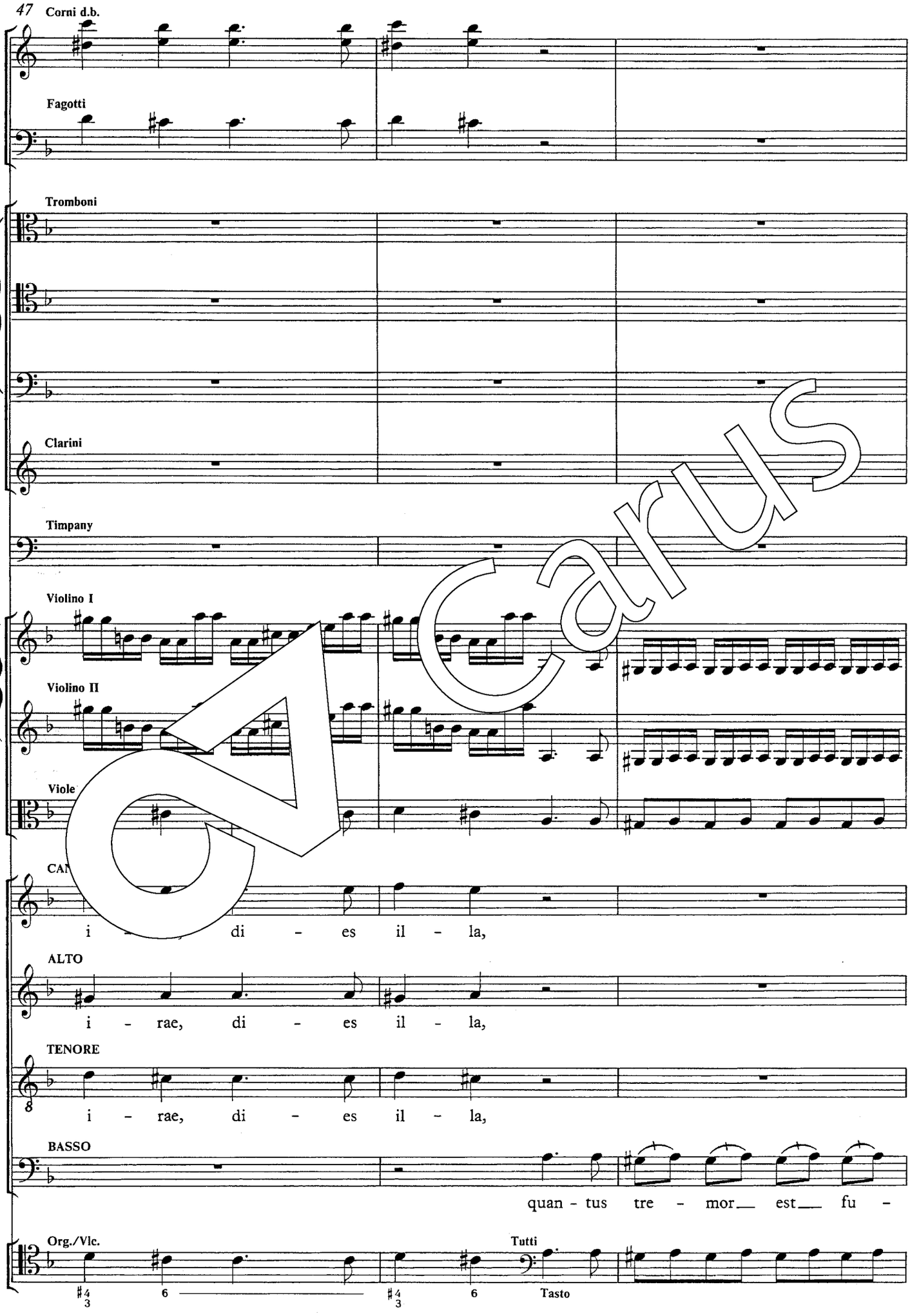
Carus


38
a 2
tr
tr
stric – – te dis – – cus – – su – rus!
stric – – te dis – – cus – – su – rus!
stric – – te dis – – cus – – su – rus!
stric – – te dis – – cus – – su – rus! Quan – tus
Tasto

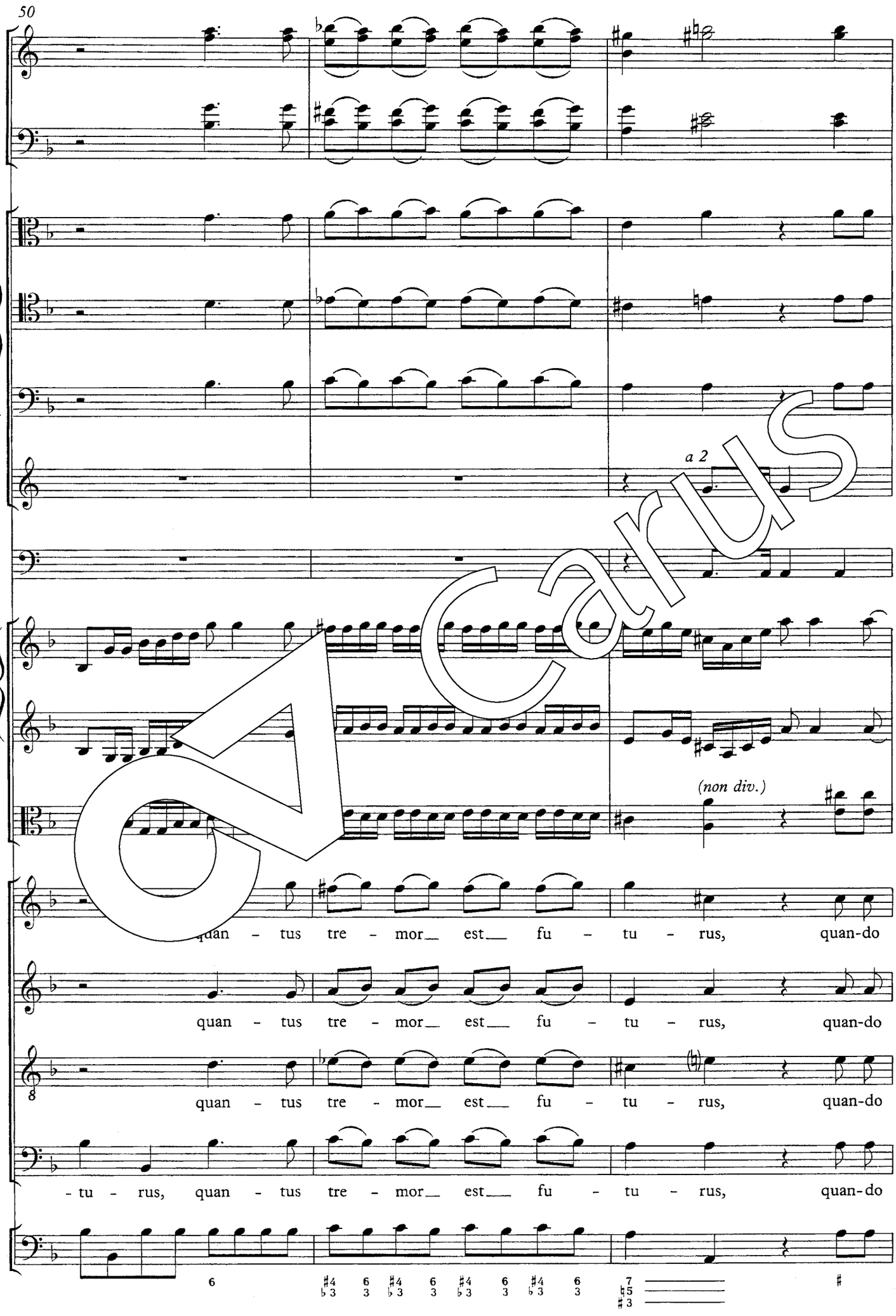
Carus


41
Corni d.b.
Fagotti
a 2
Violino I
Violino II
Viole
CANTO
Di - es i - rae, di es
ALTO
Di - es i - rae, di es
TENORE
Di - es i - rae, di - es
BASSO
tre - mor est fu - tu - rus,
Org./Bassi
44
il - la, di - es
il - la, di - es
il - la, di - es
quan - tus tre - mor est fu - tu - rus,
Tutti
Tasto
Vlc.

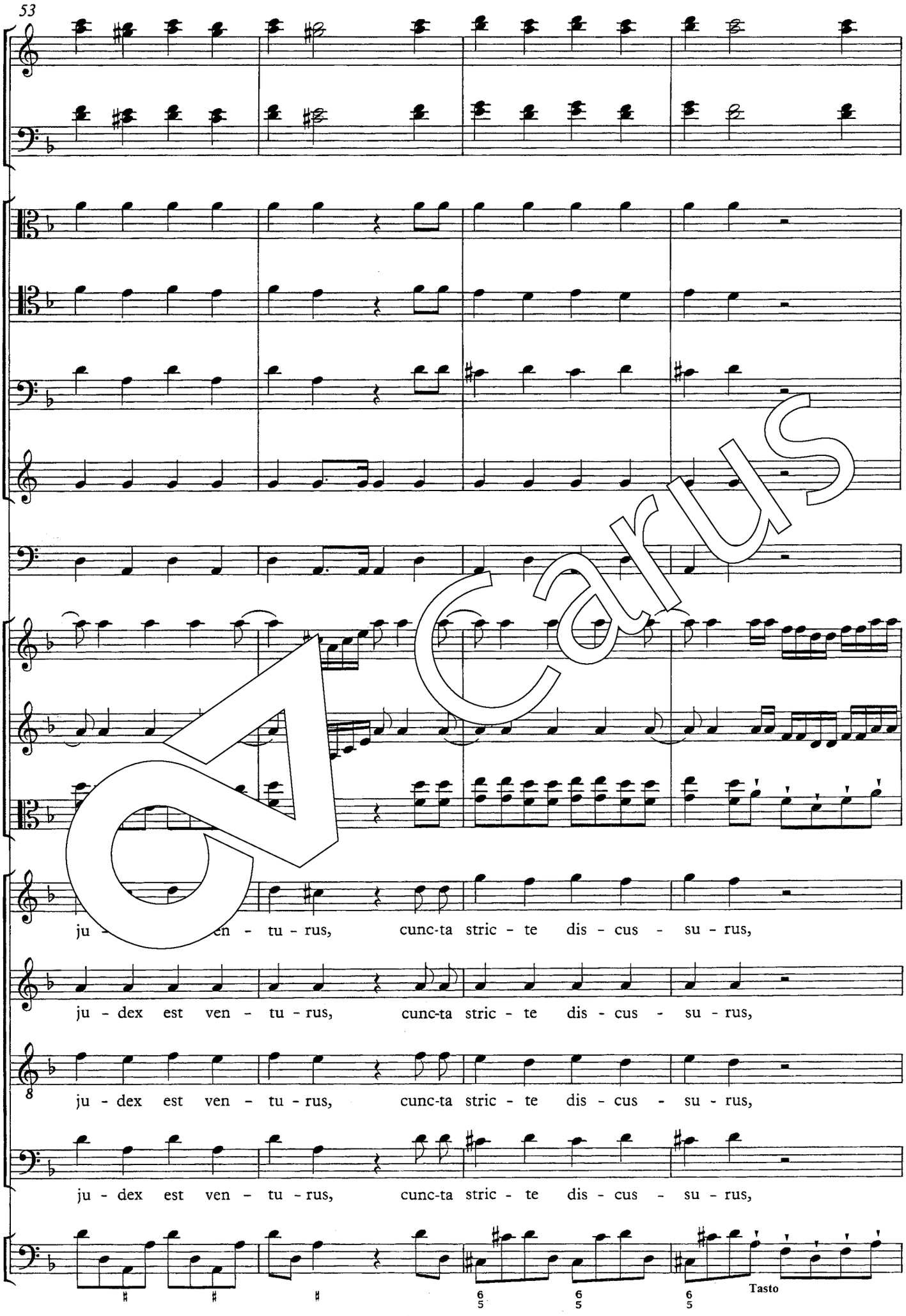
Carus


47
Corni d.b.
Fagotti
Tromboni
Clarini
Timpany
Violino I
Violino II
Viole
CA
i - es il - la,
ALTO
i - rae, di - es il - la,
TENORE
i - rae, di - es il - la,
BASSO
quan - tus tre - mor est fu -
Org./Vlc.
Tutti
Tasto

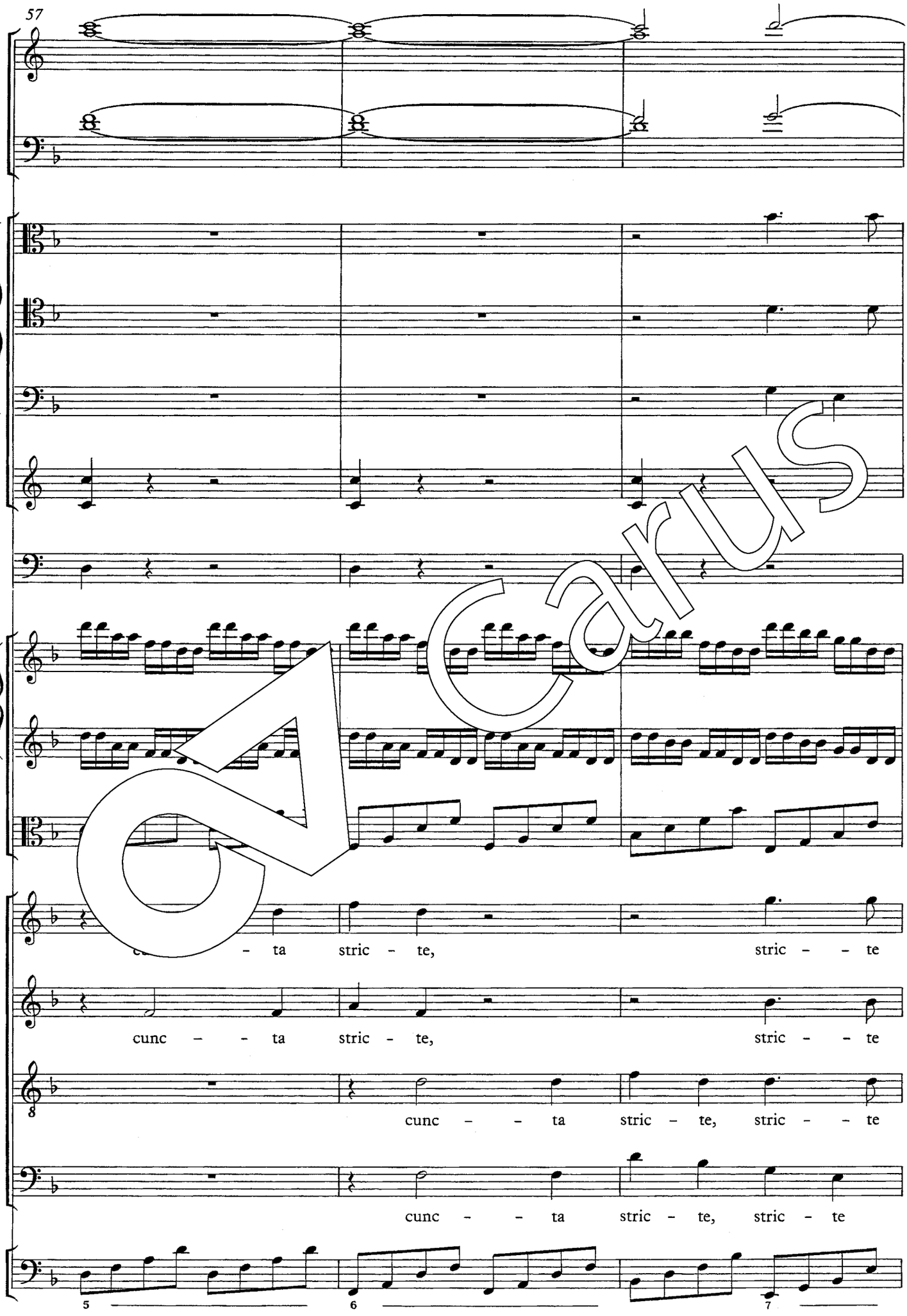
Carus


50
a 2
(non div.)
quan - tus tre - mor__ est__ fu - tu - rus, quan-do
quan - tus tre - mor__ est__ fu - tu - rus, quan-do
quan - tus tre - mor__ est__ fu - tu - rus, quan-do
- tu - rus, quan - tus tre - mor__ est__ fu - tu - rus, quan-do

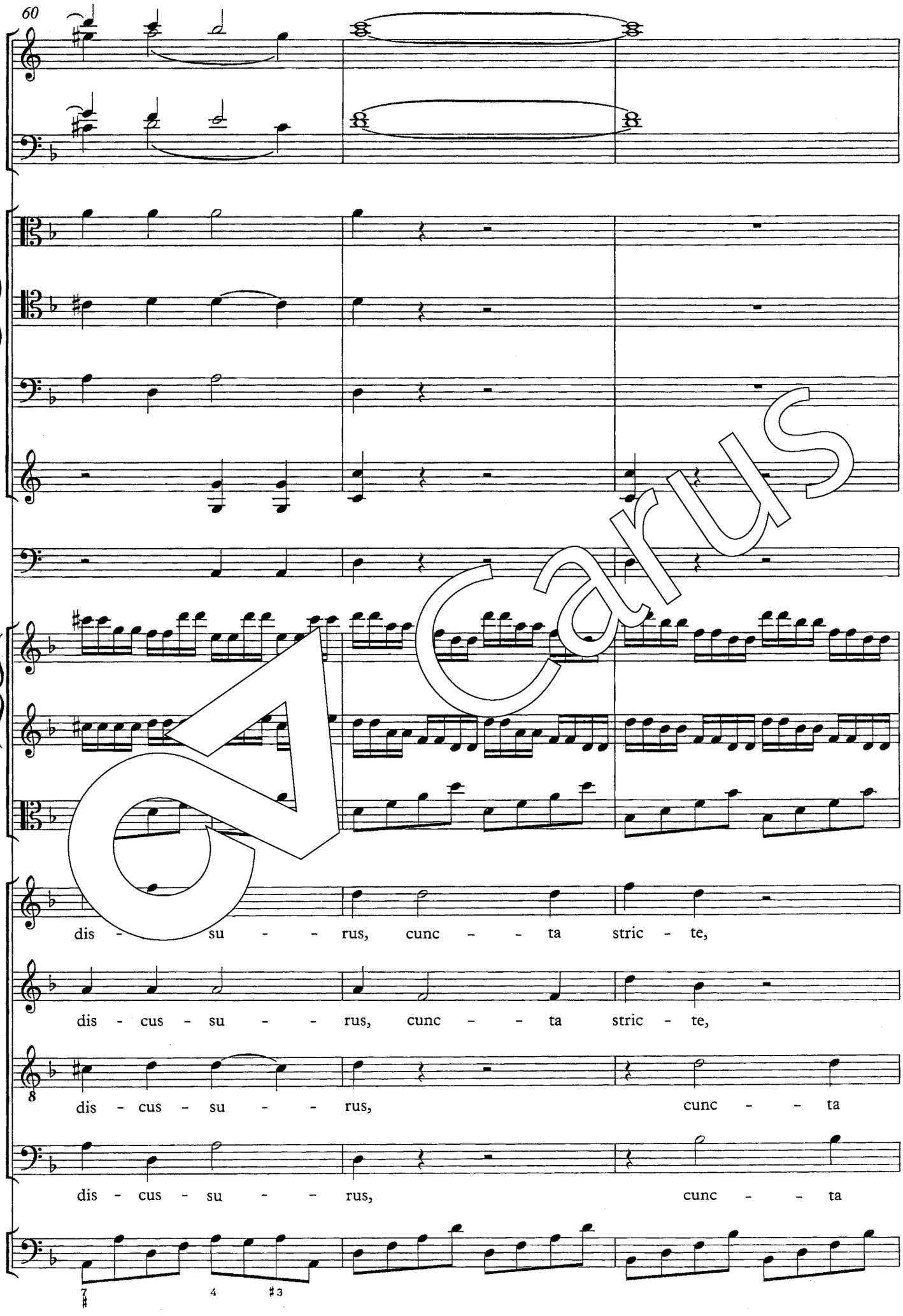
Carus


53
ju - dex est ven - tu - rus, cunc-ta stric - te dis - cus - su - rus,
ju - dex est ven - tu - rus, cunc-ta stric - te dis - cus - su - rus,
ju - dex est ven - tu - rus, cunc-ta stric - te dis - cus - su - rus,
ju - dex est ven - tu - rus, cunc-ta stric - te dis - cus - su - rus,
Tasto

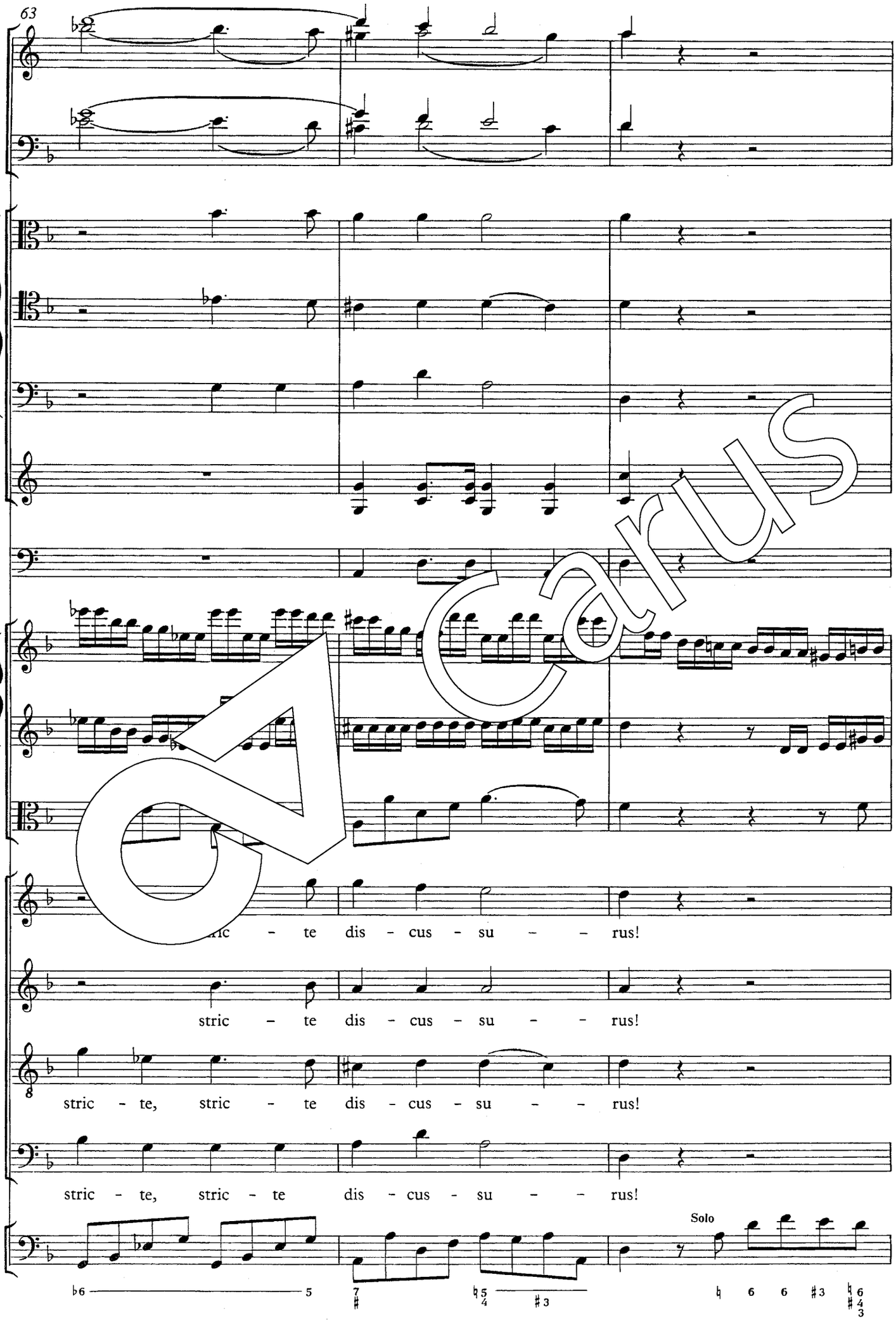
Carus


57
- ta stric - te, stric - - te
cunc - - ta stric - te, stric - - te
cunc - - ta stric - te, stric - - te
cunc - - ta stric - te, stric - te
5
6
7

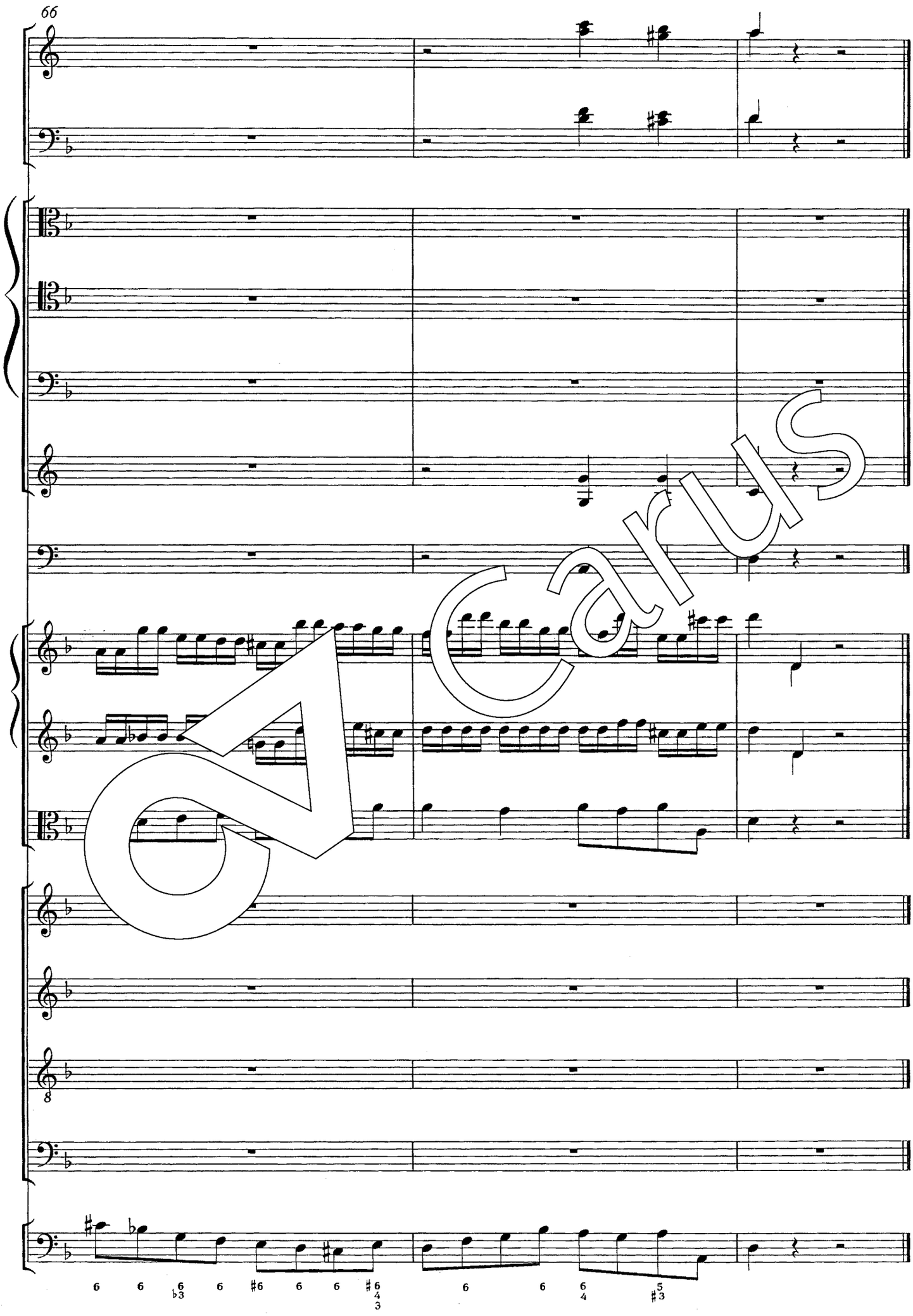
Carus


60
dis - su - - rus, cunc - - ta stric - te,
dis - cus - su - - rus, cunc - - ta stric - te,
dis - cus - su - - rus, cunc - - ta
dis - cus - su - - rus, cunc - - ta

Carus

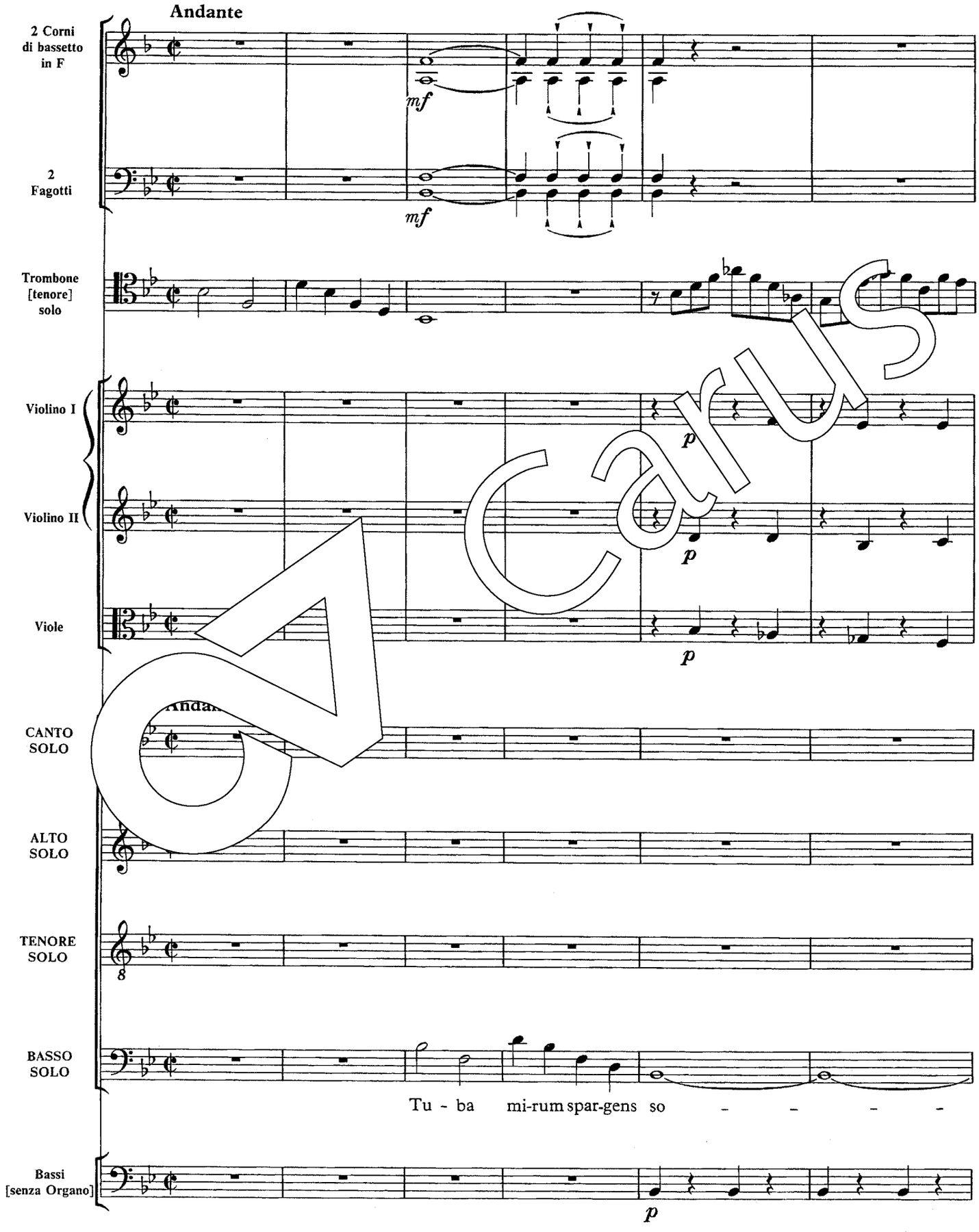

63
ic - te dis - cus - su - - rus!
stric - te dis - cus - su - - rus!
stric - te, stric - te dis - cus - su - - rus!
stric - te, stric - te dis - cus - su - - rus!
Solo

Carus

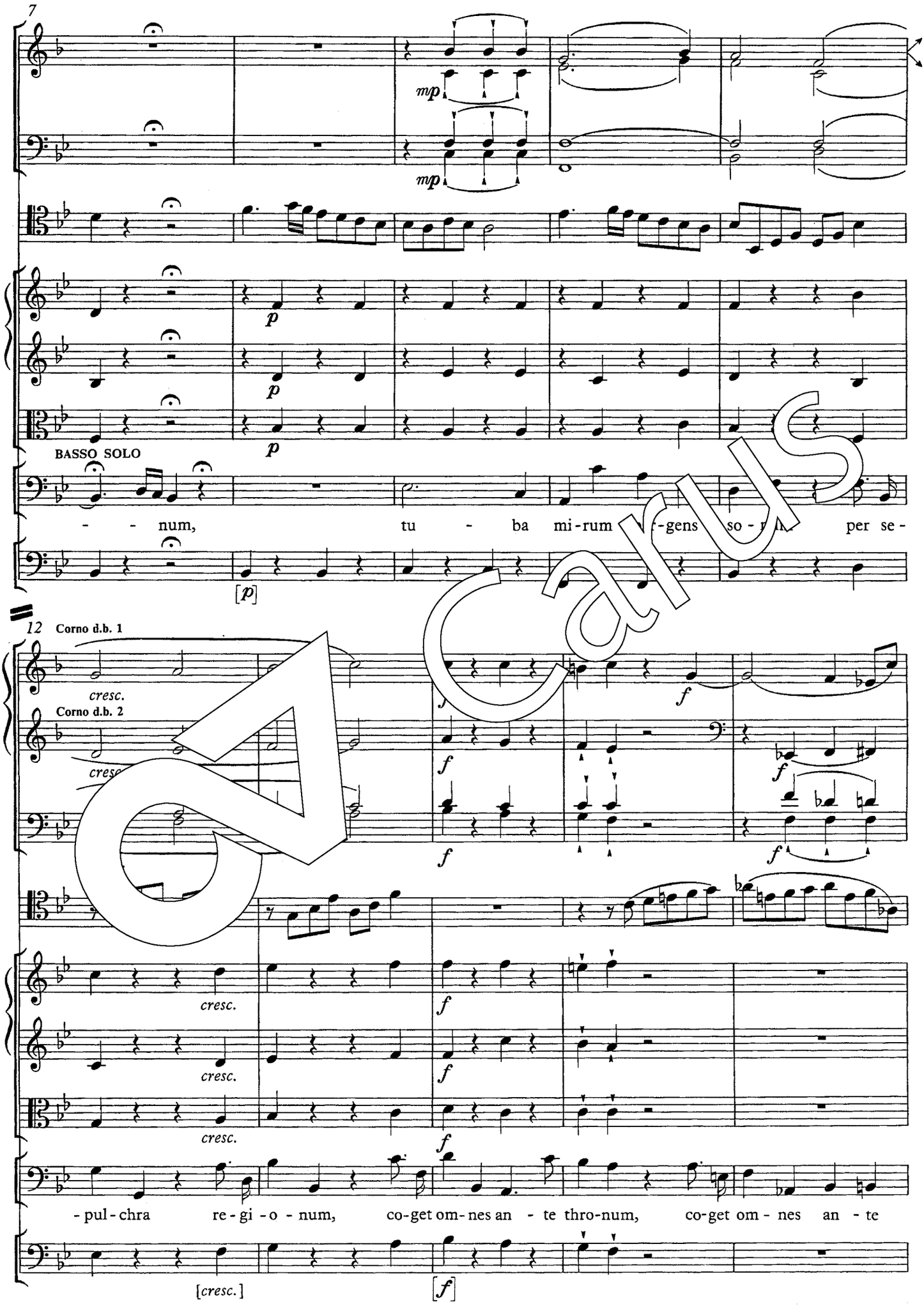


Carus

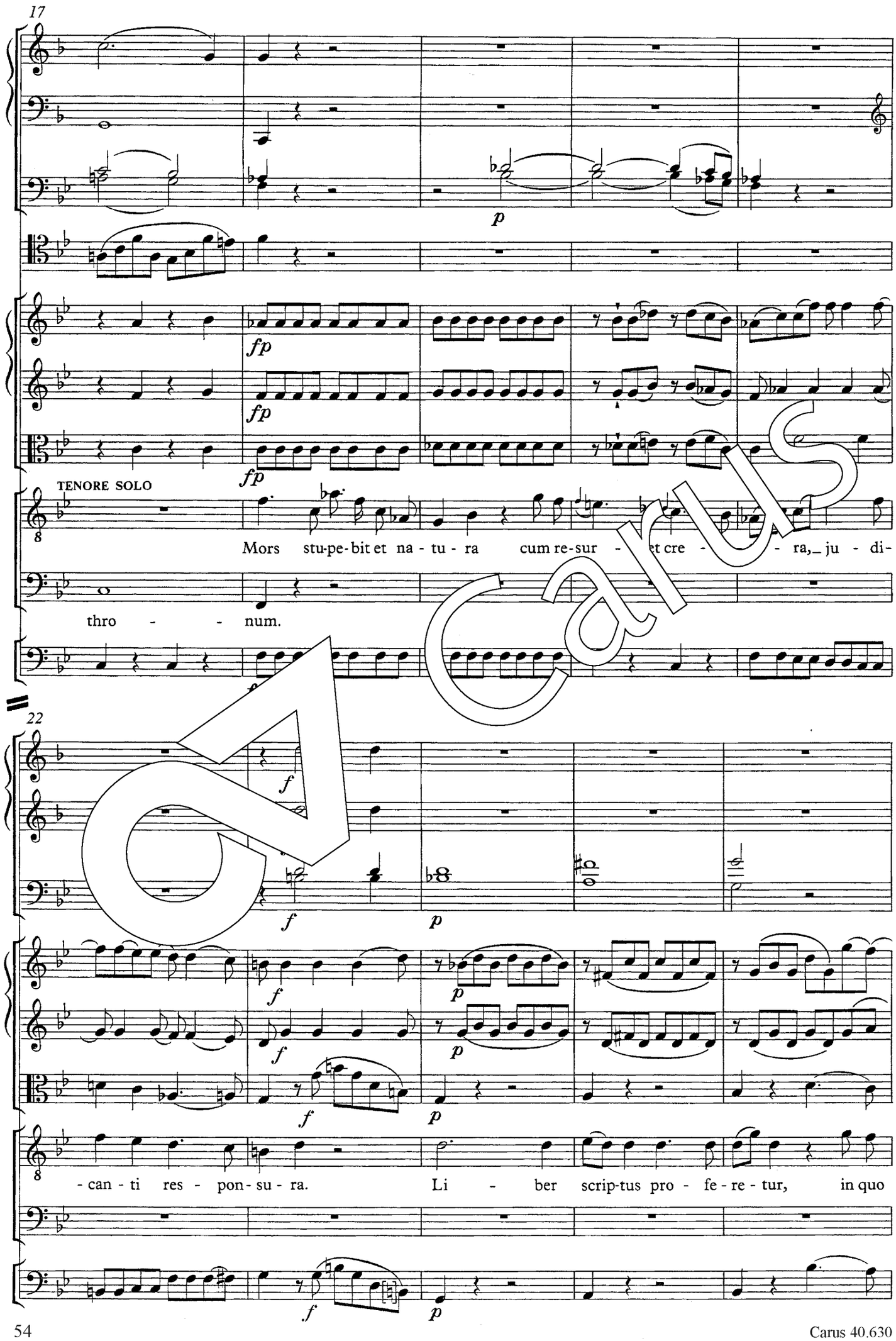
Tuba mirum



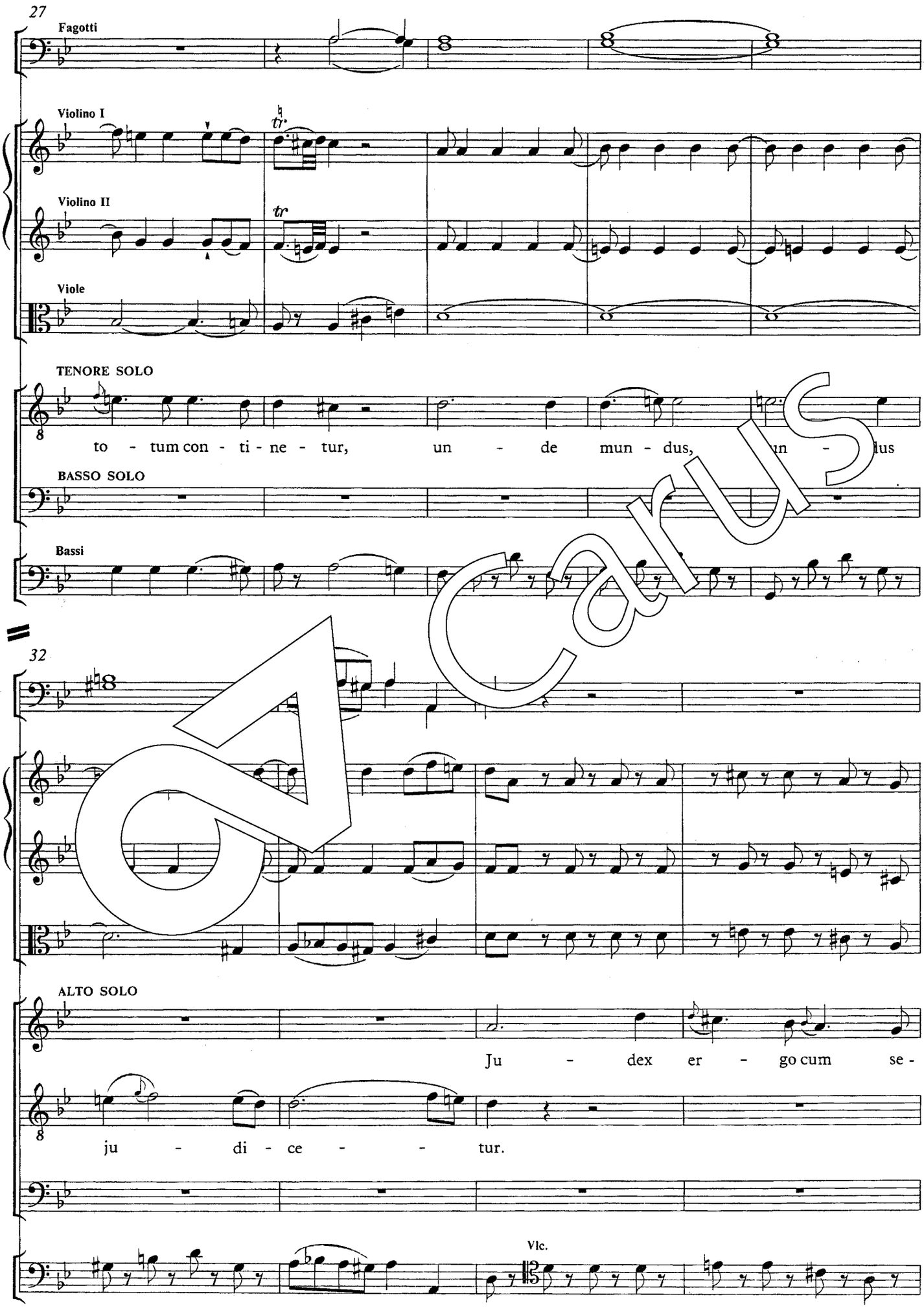
Carus


7
mp
mp
p
p
p
BASSO SOLO
- - num, tu - ba mi-rum [illegible]-gens so-[illegible] per se-
[p]
12
Corno d.b. 1
Corno d.b. 2
cresc.
cresc.
cresc.
cresc.
cresc.
f
f
f
f
f
f
f
f
-pul-chra re-gi-o-num, co-get om-nes an-te thro-num, co-get om-nes an-te
[cresc.]
[f]

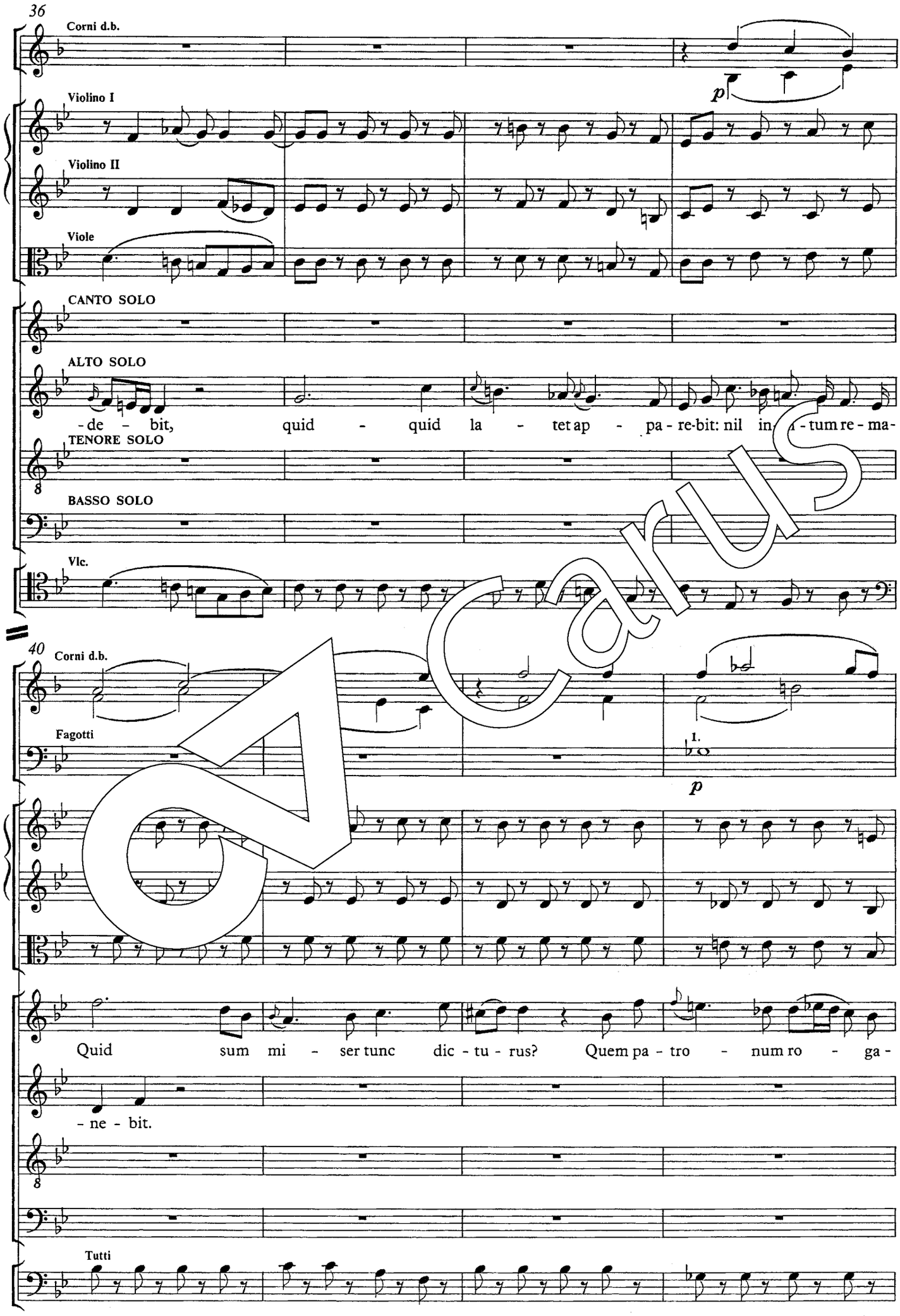
Carus


17
p
fp
fp
fp
TENORE SOLO
Mors stu-pe-bit et na - tu - ra cum re-sur - et cre - - ra,_ ju - di-
thro - - num.
22
f
f
p
f
p
f
p
f
p
- can - ti res - pon- su - ra. Li - ber scrip-tus pro - fe - re - tur, in quo
f
p

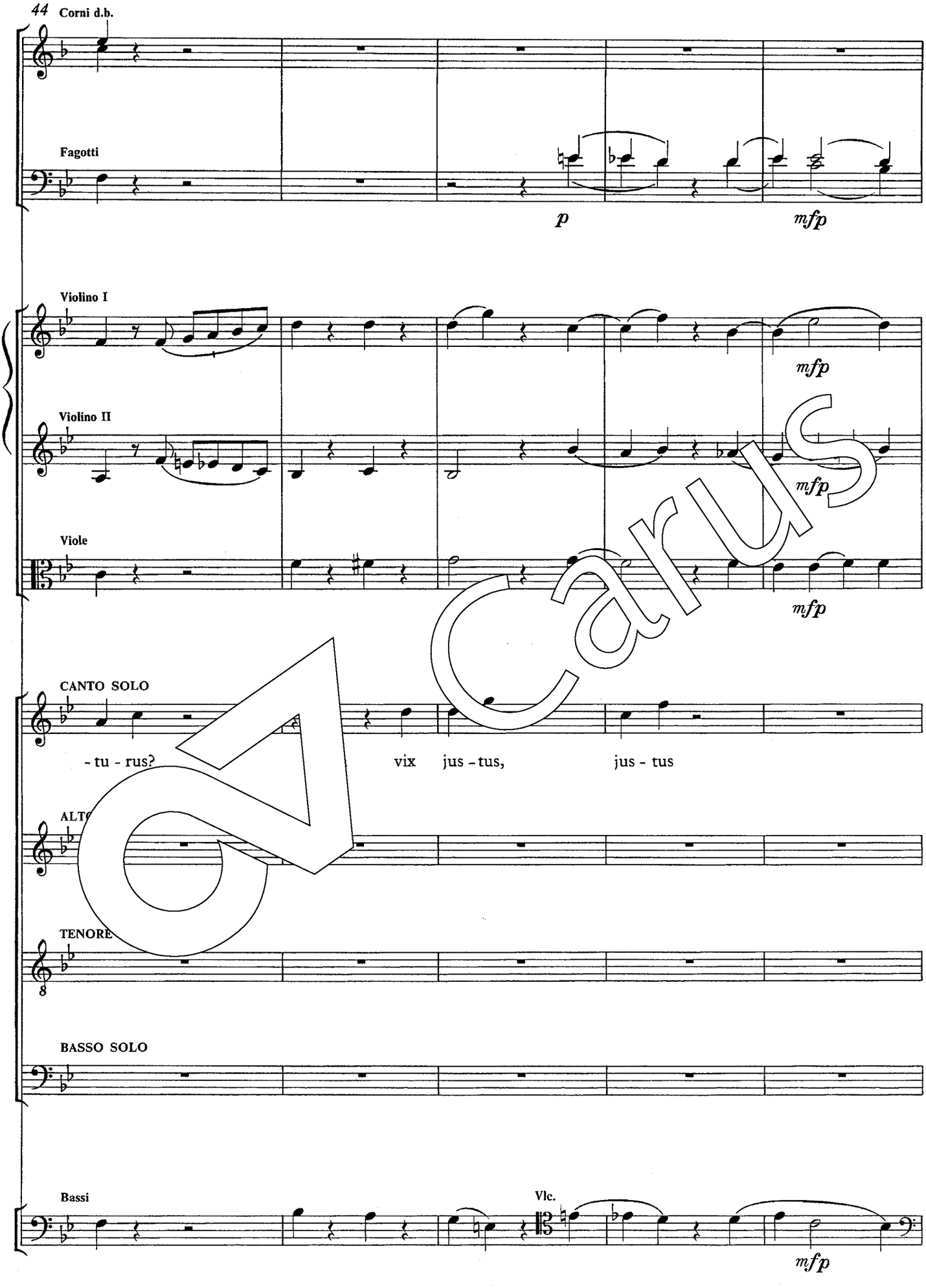
Carus


27
Fagotti
Violino I
Violino II
Viole
TENORE SOLO
to - tum con - ti - ne - tur, un - de mun - dus, un - dus
BASSO SOLO
Bassi
32
ALTO SOLO
Ju - dex er - go cum se -
ju - di - ce - - tur.
Vlc.

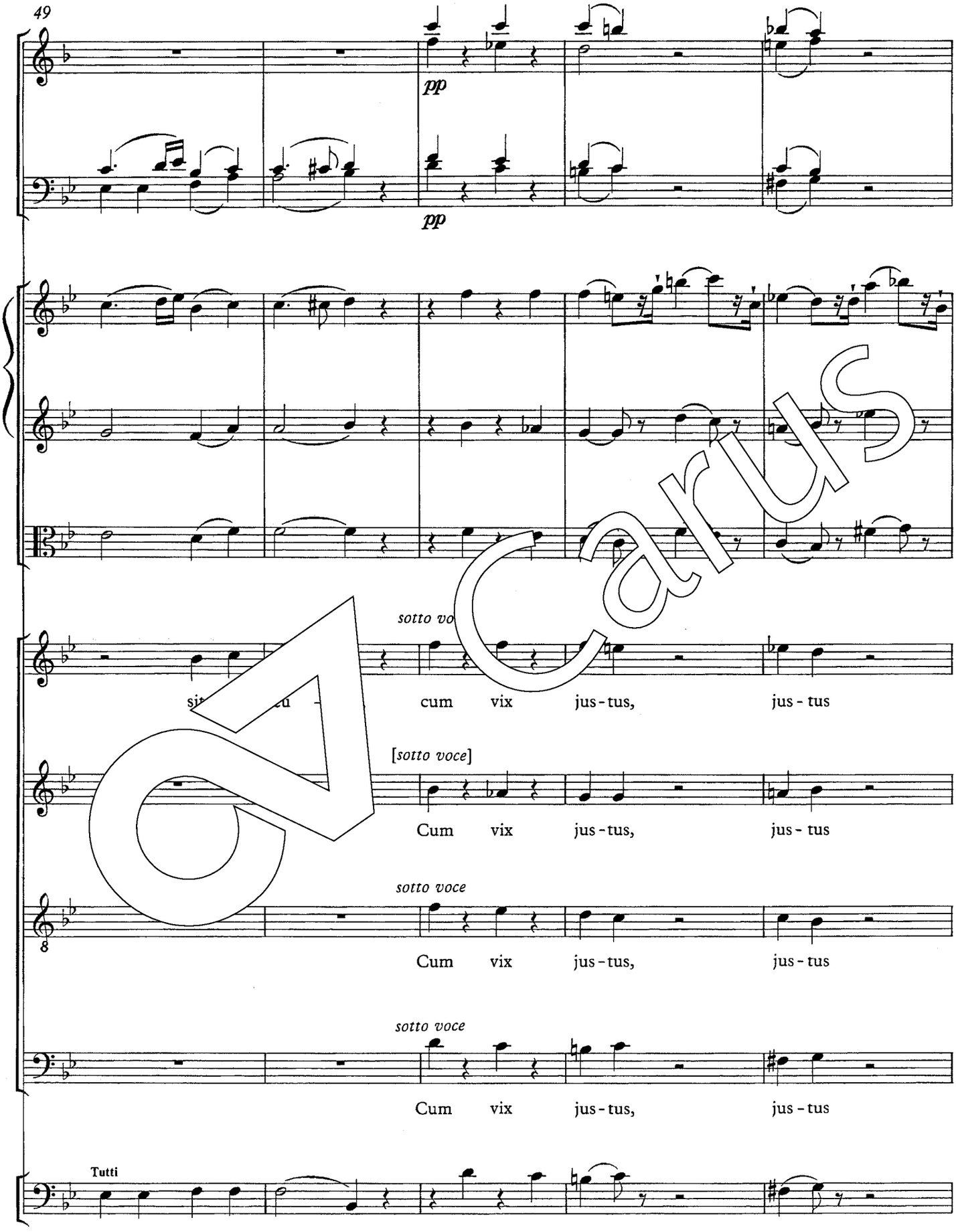
Carus


36
Corni d.b.
Violino I
Violino II
Viole
CANTO SOLO
ALTO SOLO
-de - bit, quid - quid la - tet ap - pa - re-bit: nil in - tum re - ma-
TENORE SOLO
BASSO SOLO
Vlc.
40
Corni d.b.
Fagotti
1.
Quid sum mi - ser tunc dic - tu - rus? Quem pa - tro - num ro - ga -
- ne - bit.
Tutti

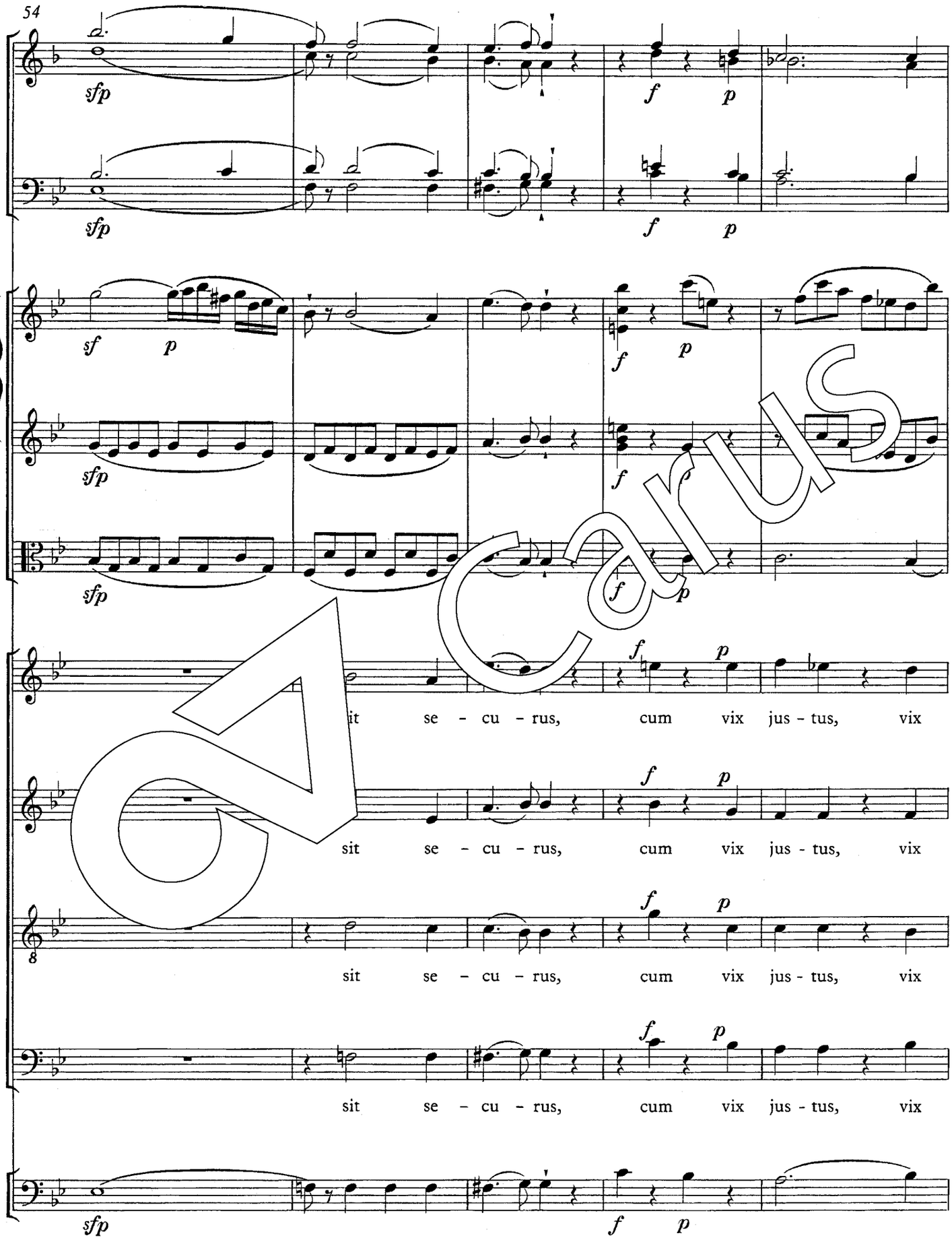
Carus


44
Corni d.b.
Fagotti
p
mfp
Violino I
mfp
Violino II
mfp
Viole
mfp
CANTO SOLO
- tu - rus?
vix jus - tus,
jus - tus
ALTO
TENORE
8
BASSO SOLO
Bassi
Vlc.
mfp

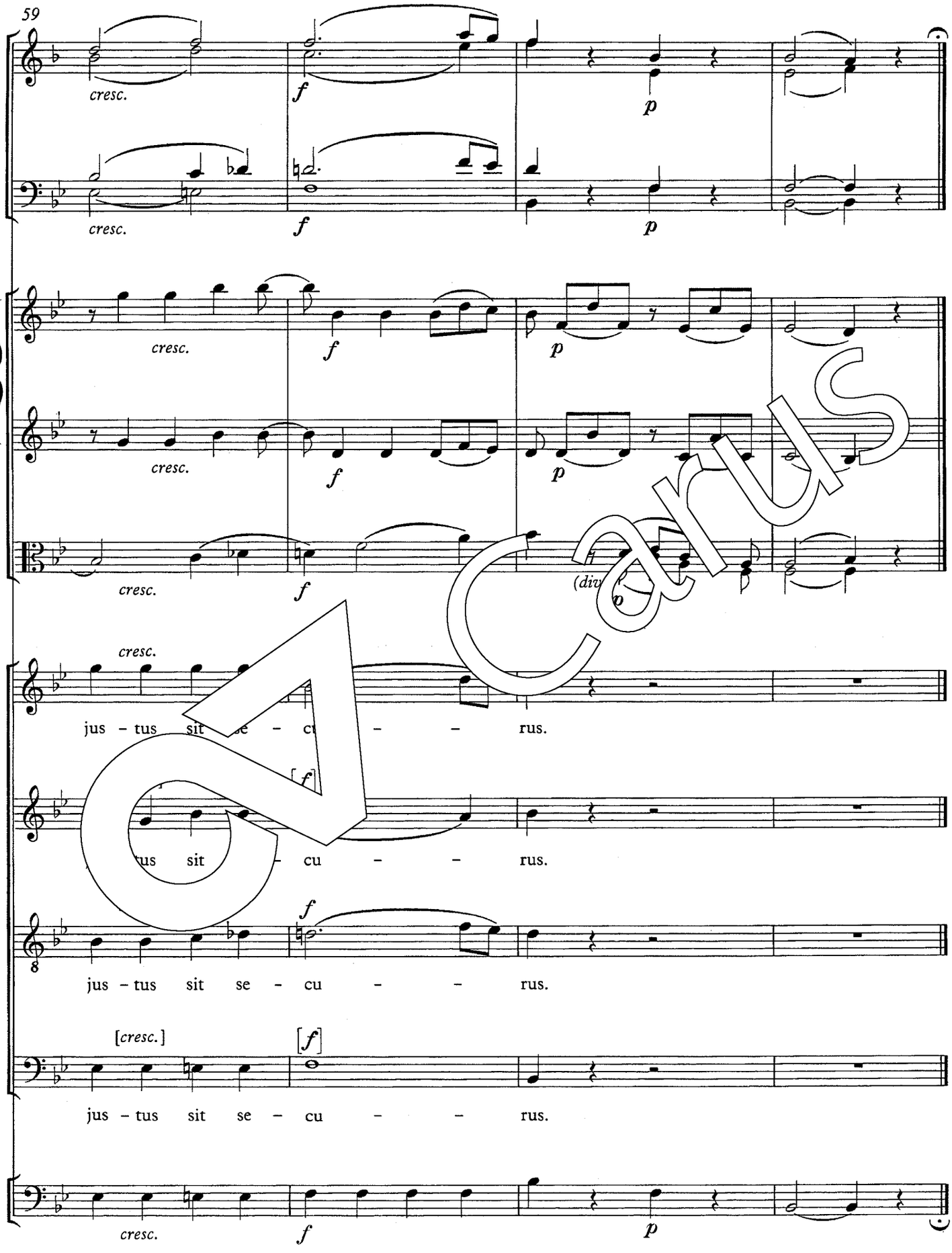
Carus


49
pp
pp
sotto vo
cum vix jus - tus, jus - tus
[sotto voce]
Cum vix jus - tus, jus - tus
sotto voce
8
Cum vix jus - tus, jus - tus
sotto voce
Cum vix jus - tus, jus - tus
Tutti

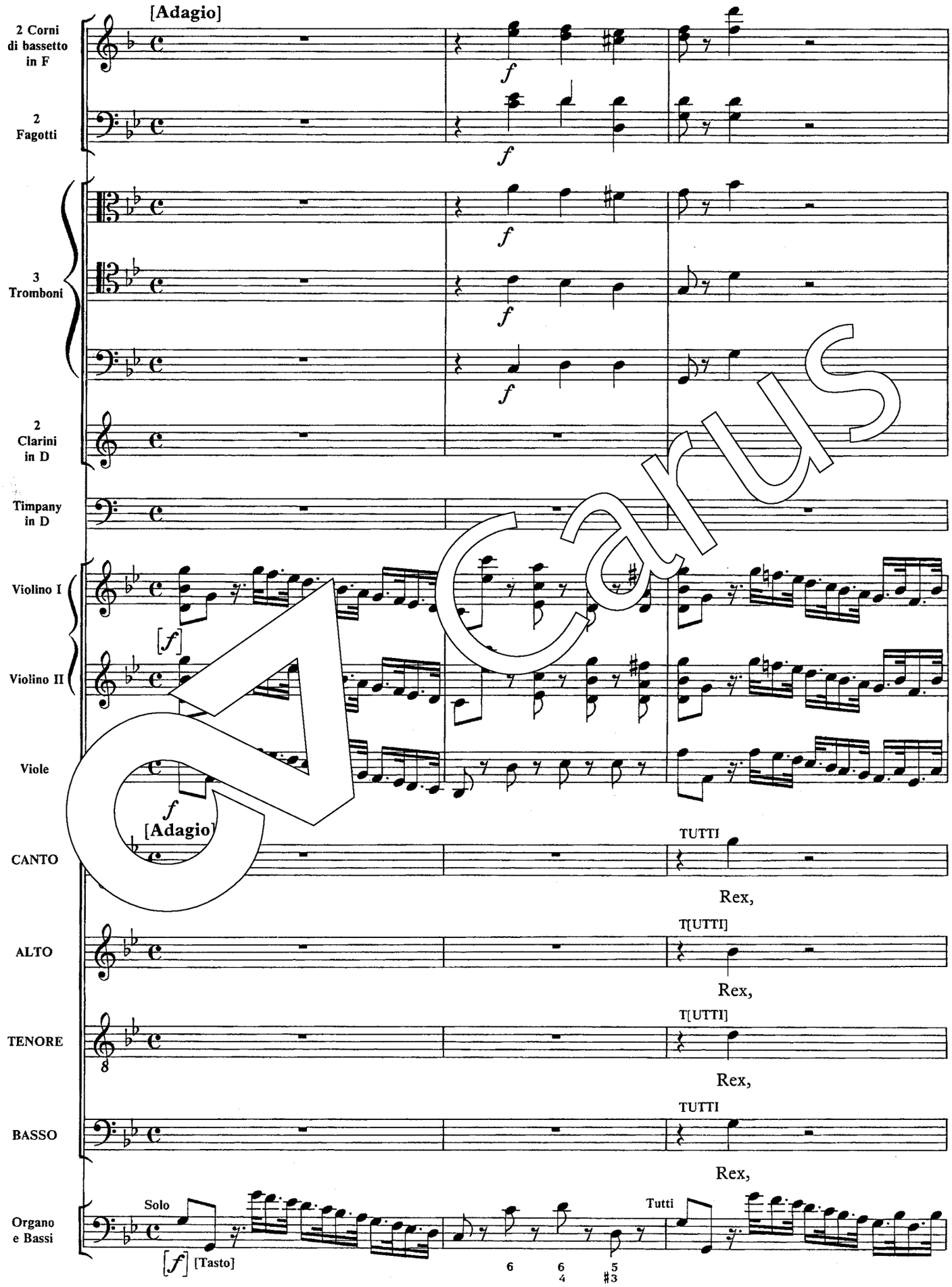
Carus



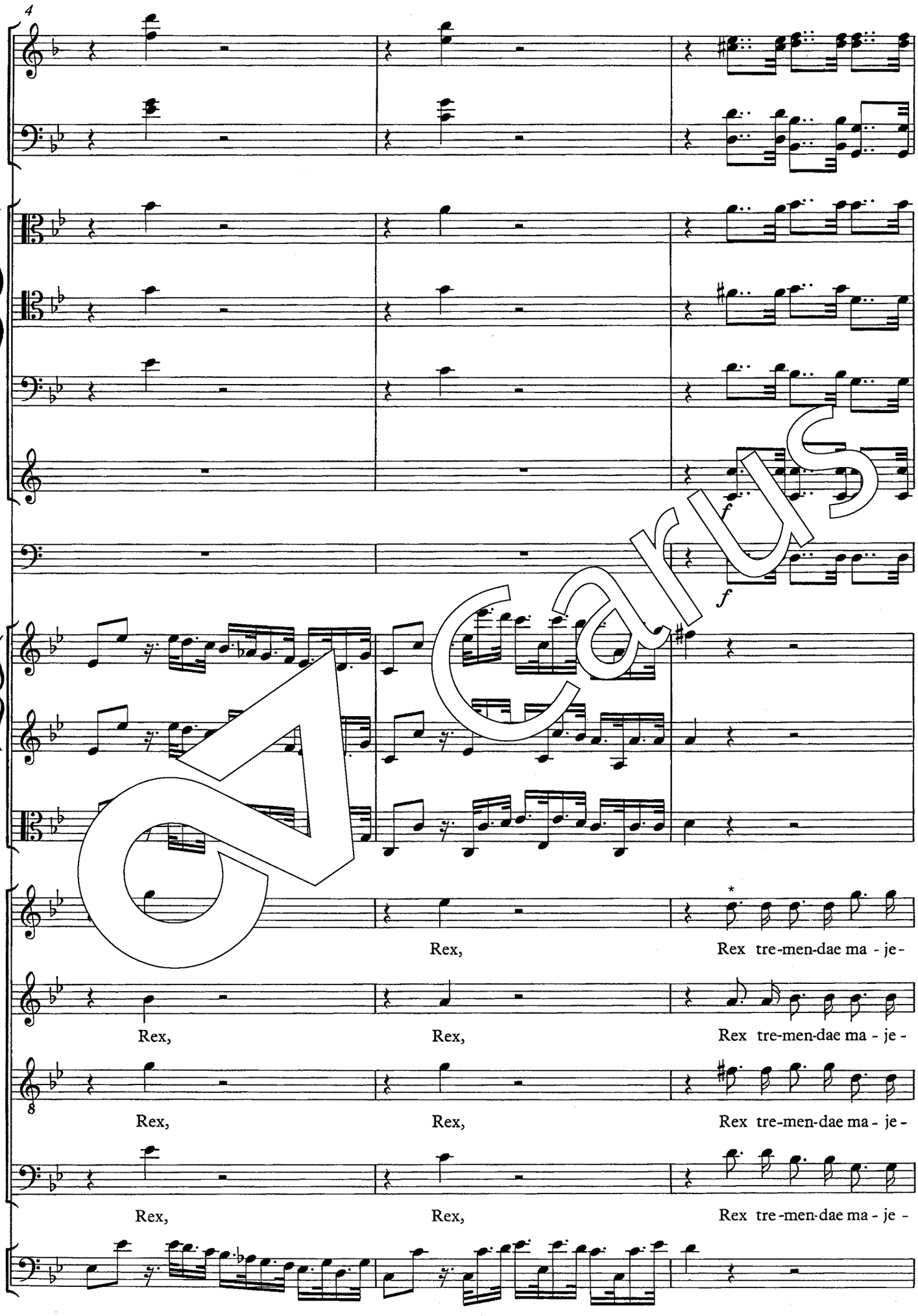
Carus


59
cresc.
f
p
cresc.
f
p
cresc.
f
p
cresc.
f
p
cresc.
f
(div
cresc.
jus – tus sit se – cu – – rus.
[f]
tus sit – cu – – rus.
f
jus – tus sit se – cu – – rus.
[cresc.]
[f]
jus – tus sit se – cu – – rus.
cresc.
f
p

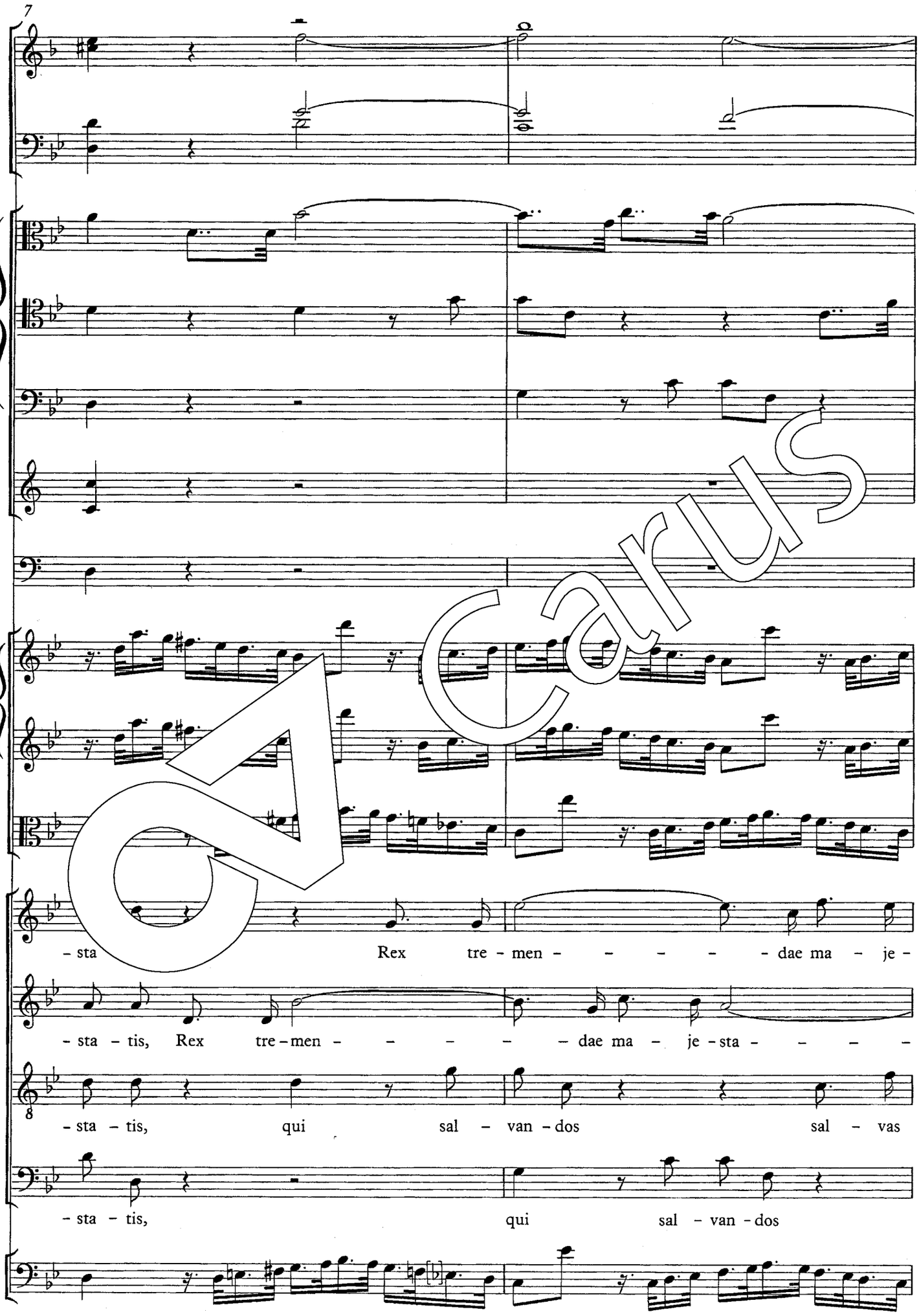
Carus


[Adagio]
2 Corni di bassetto in F
2 Fagotti
3 Tromboni
2 Clarini in D
Timpany in D
Violino I
Violino II
Viole
[Adagio]
CANTO
TUTTI
Rex,
ALTO
T[UTTI]
Rex,
TENORE
T[UTTI]
Rex,
BASSO
TUTTI
Rex,
Organo e Bassi
Solo
[Tasto]
Tutti

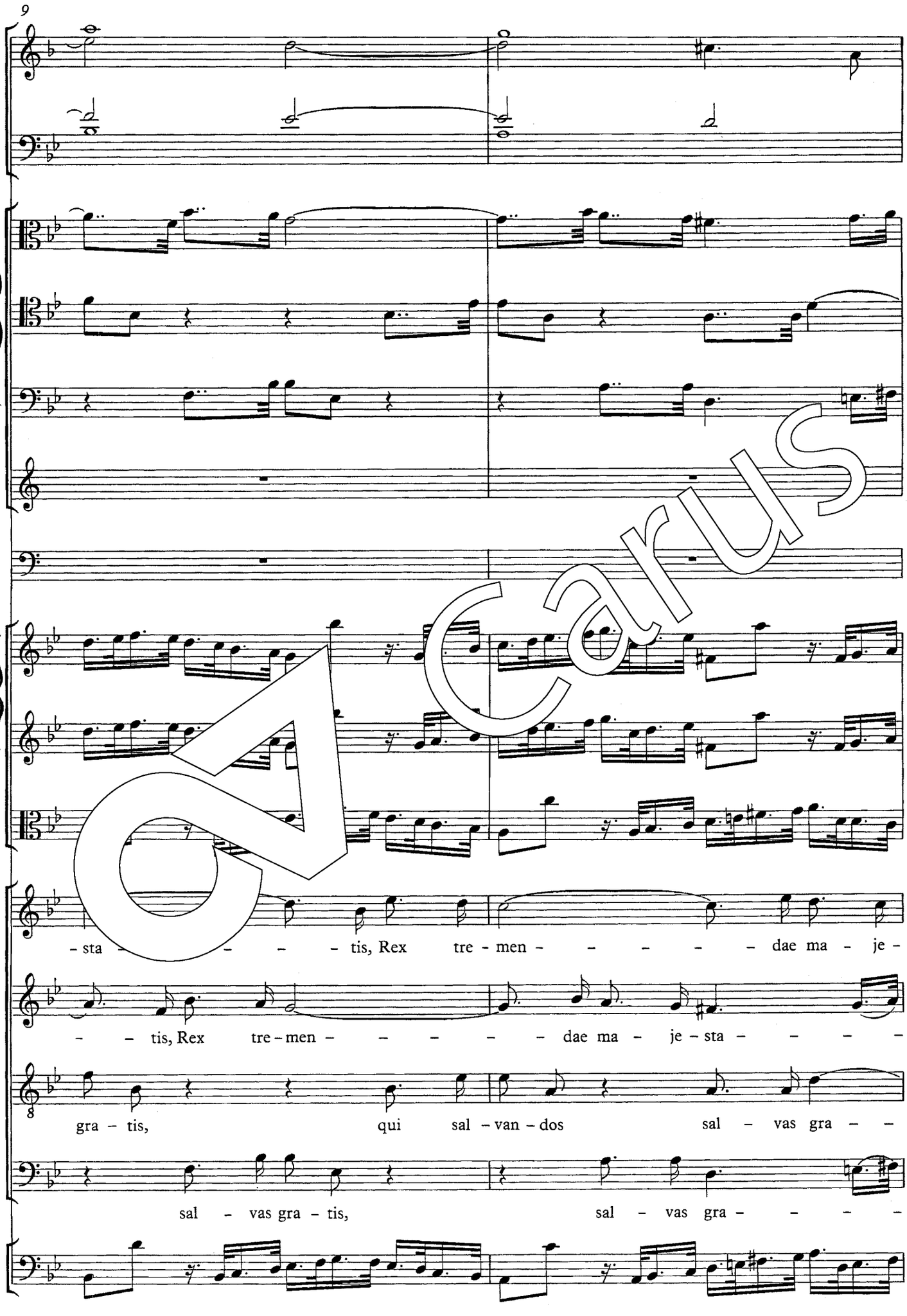
Carus



* ♪. 𝅘𝅥𝅯 performed as ♪. 𝅘𝅥𝅯 in all voice parts (up to and including bar 15).


7
- sta Rex tre - men - - - - - dae ma - je -
- sta - tis, Rex tre - men - - - - - dae ma - je - sta - - - -
8
- sta - tis, qui sal - van - dos sal - vas
- sta - tis, qui sal - van - dos

Carus


9
- sta - - - - - tis, Rex tre - men - - - - - - dae ma - je -
- - tis, Rex tre - men - - - - - - dae ma - je - sta - - - - -
8
gra - tis, qui sal - van - dos sal - vas gra - -
sal - vas gra - tis, sal - vas gra - - - - -

Carus

11

- sta re - men - dae ma - je - sta - tis, qui sal -

- tis, Rex tre - men - dae ma - je - sta - tis,

8

- tis, Rex tre - men - dae ma - je - sta - tis, Rex tre - men - - - -

- tis, Rex tre - men - dae ma - je - sta - tis, Rex tre -

* performed as

Carus

13

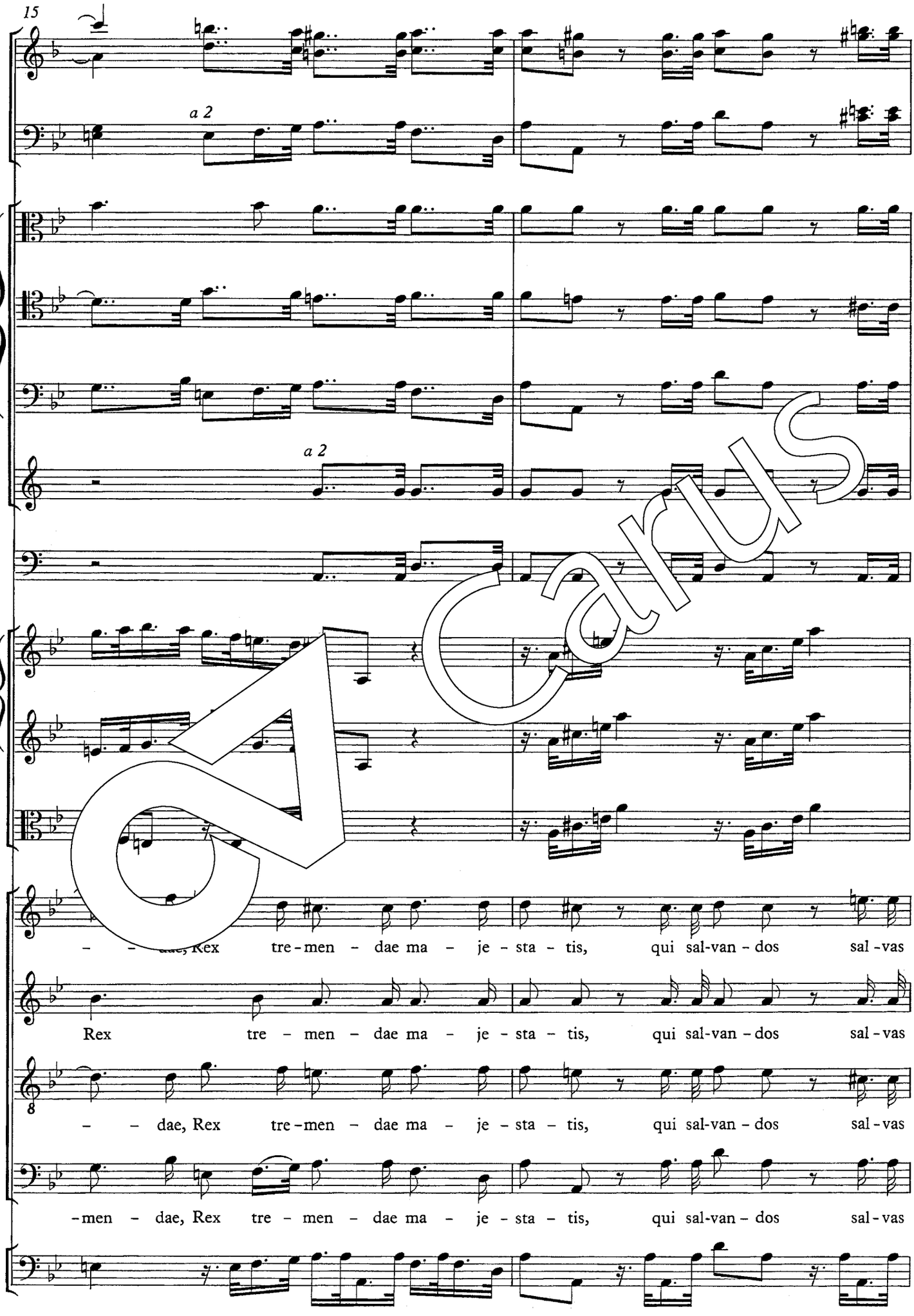
- van - do sal - vas gra - tis, Rex tre - men - -

qui sal - van - dos sal - vas gra - tis,

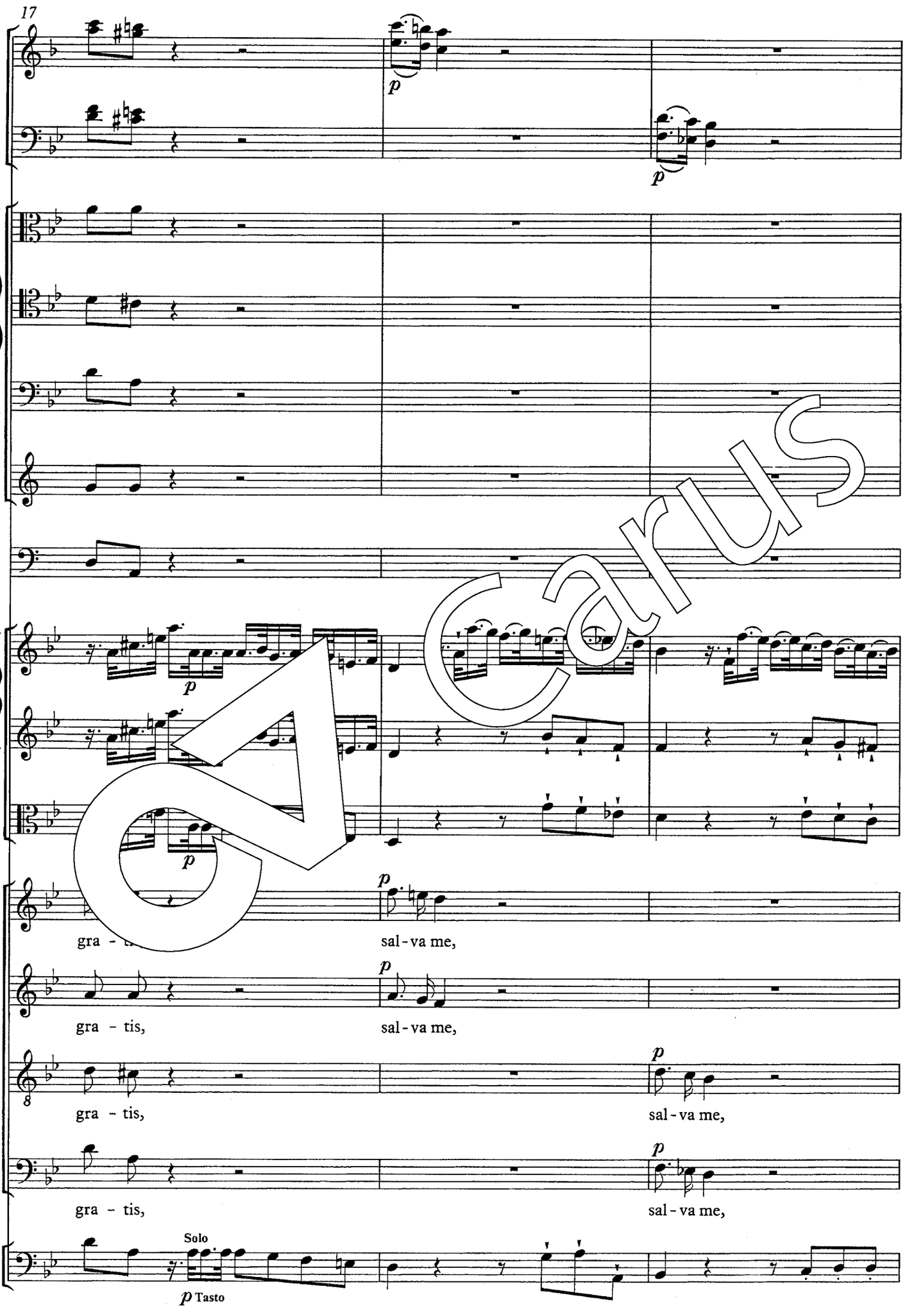
- - dae ma - je - sta - - - - - tis, Rex tre - men - - - -

- men - - - - - dae ma - je - sta - - - - - tis, Rex tre -

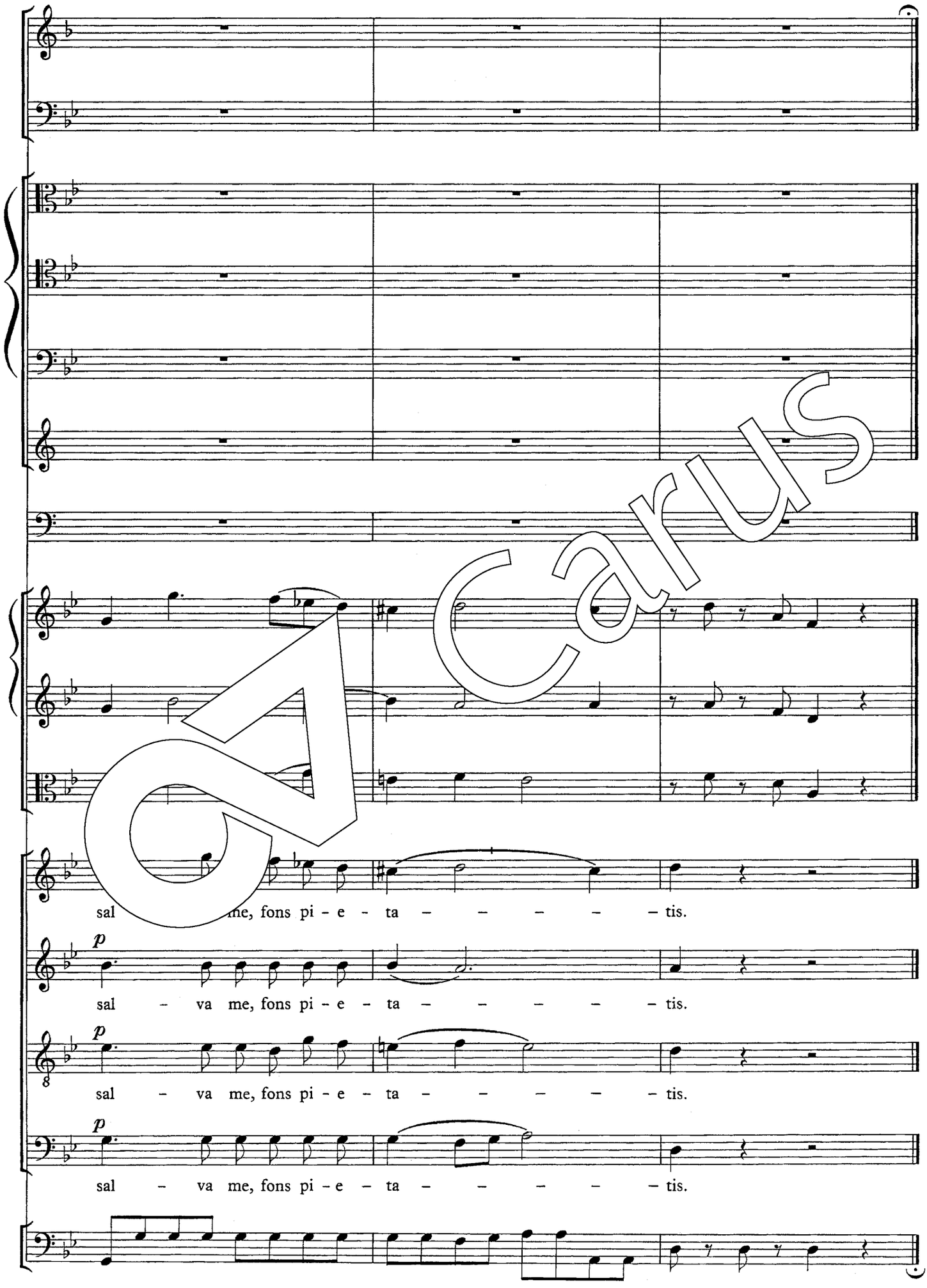
Carus


15
a 2
a 2
– – dae, Rex tre-men – dae ma – je – sta – tis, qui sal-van – dos sal-vas
Rex tre – men – dae ma – je – sta – tis, qui sal-van – dos sal-vas
– – dae, Rex tre-men – dae ma – je – sta – tis, qui sal-van – dos sal-vas
-men – dae, Rex tre – men – dae ma – je – sta – tis, qui sal-van – dos sal-vas

Carus

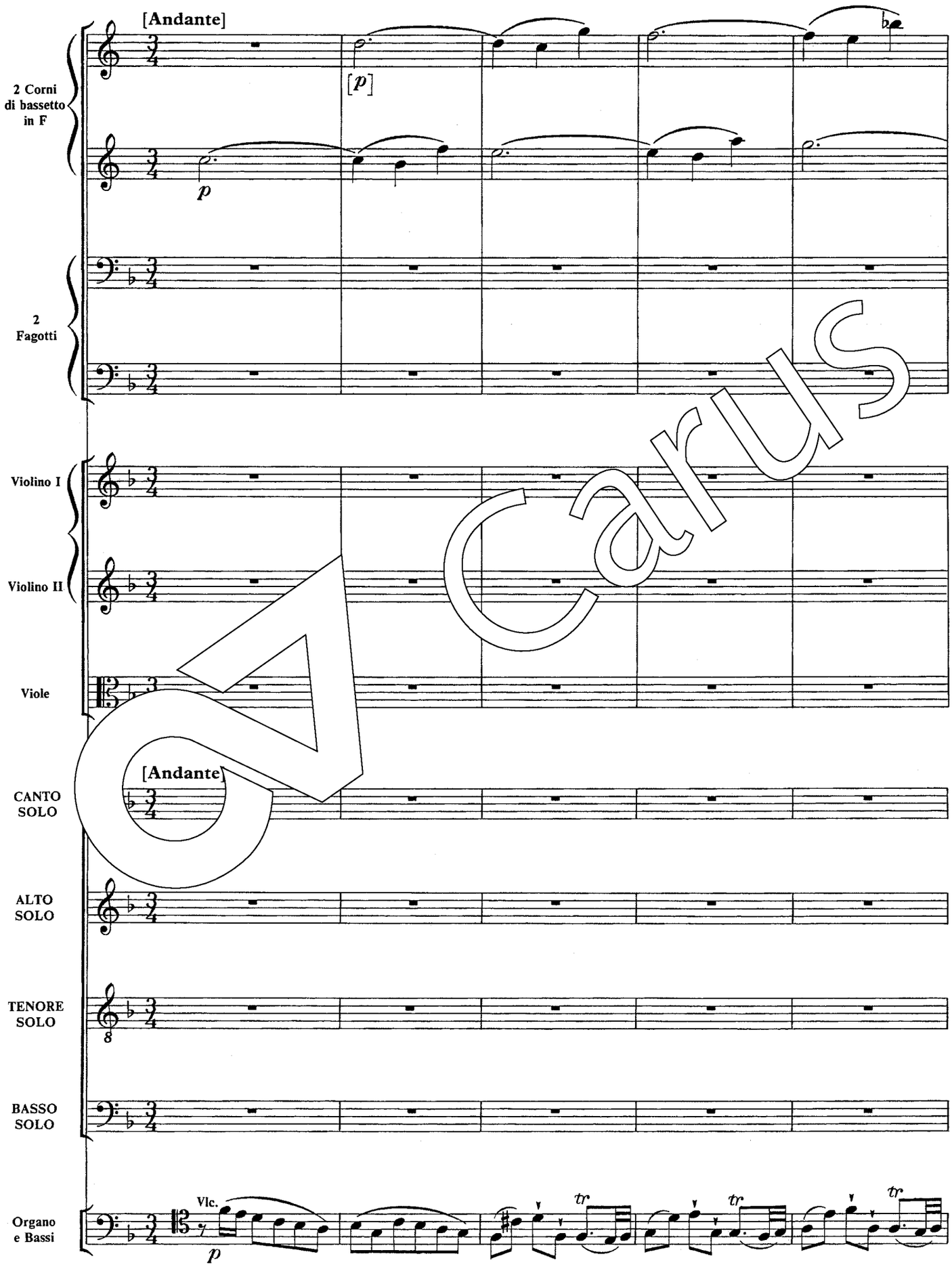

17
p
p
p
p
p
gra - tis,
sal - va me,
gra - tis,
sal - va me,
8
gra - tis,
sal - va me,
gra - tis,
sal - va me,
Solo
p Tasto

Carus

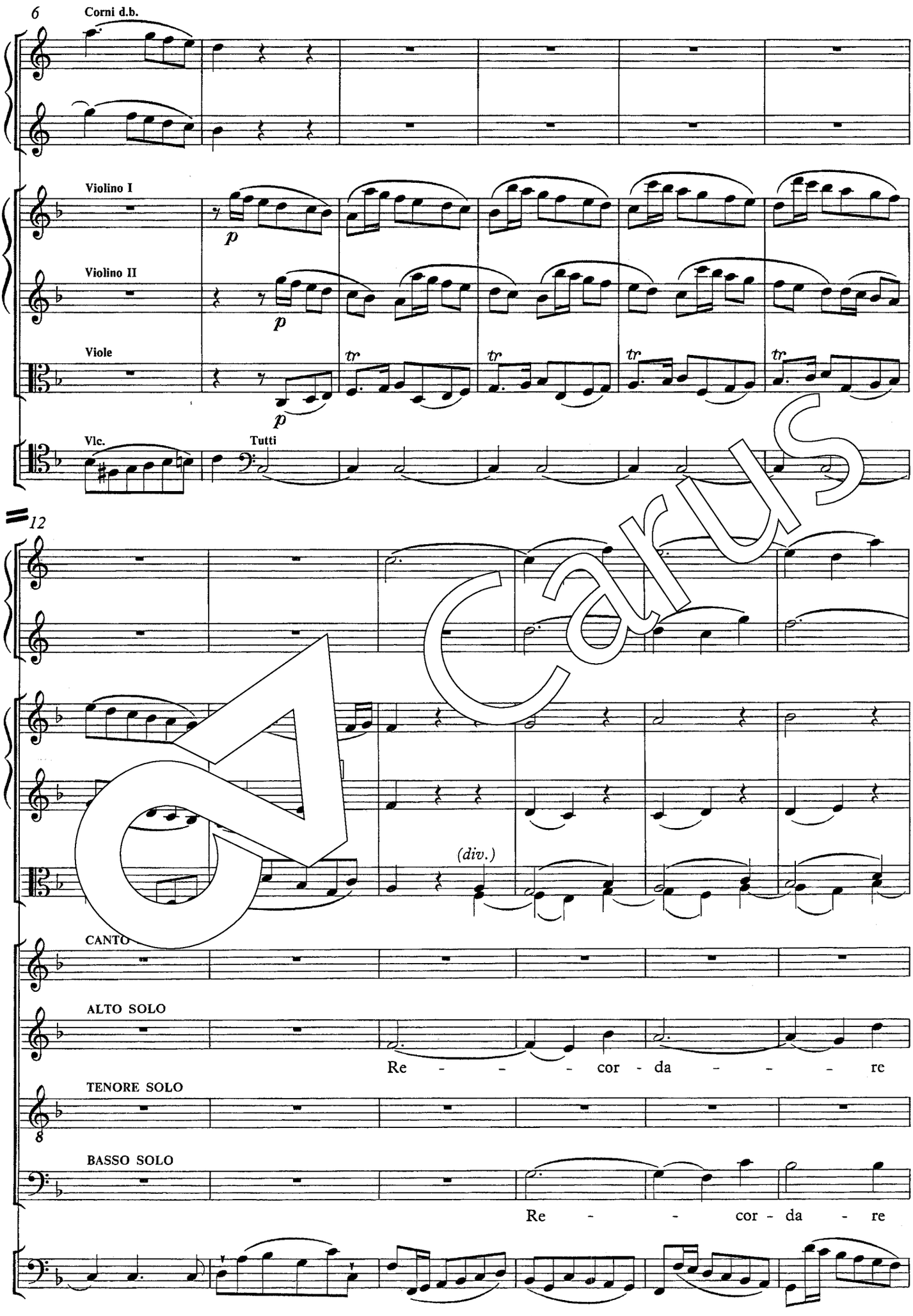

sal me, fons pi - e - ta - - - - - tis.
p
sal - va me, fons pi - e - ta - - - - - tis.
p
sal - va me, fons pi - e - ta - - - - - tis.
p
sal - va me, fons pi - e - ta - - - - - tis.

Carus

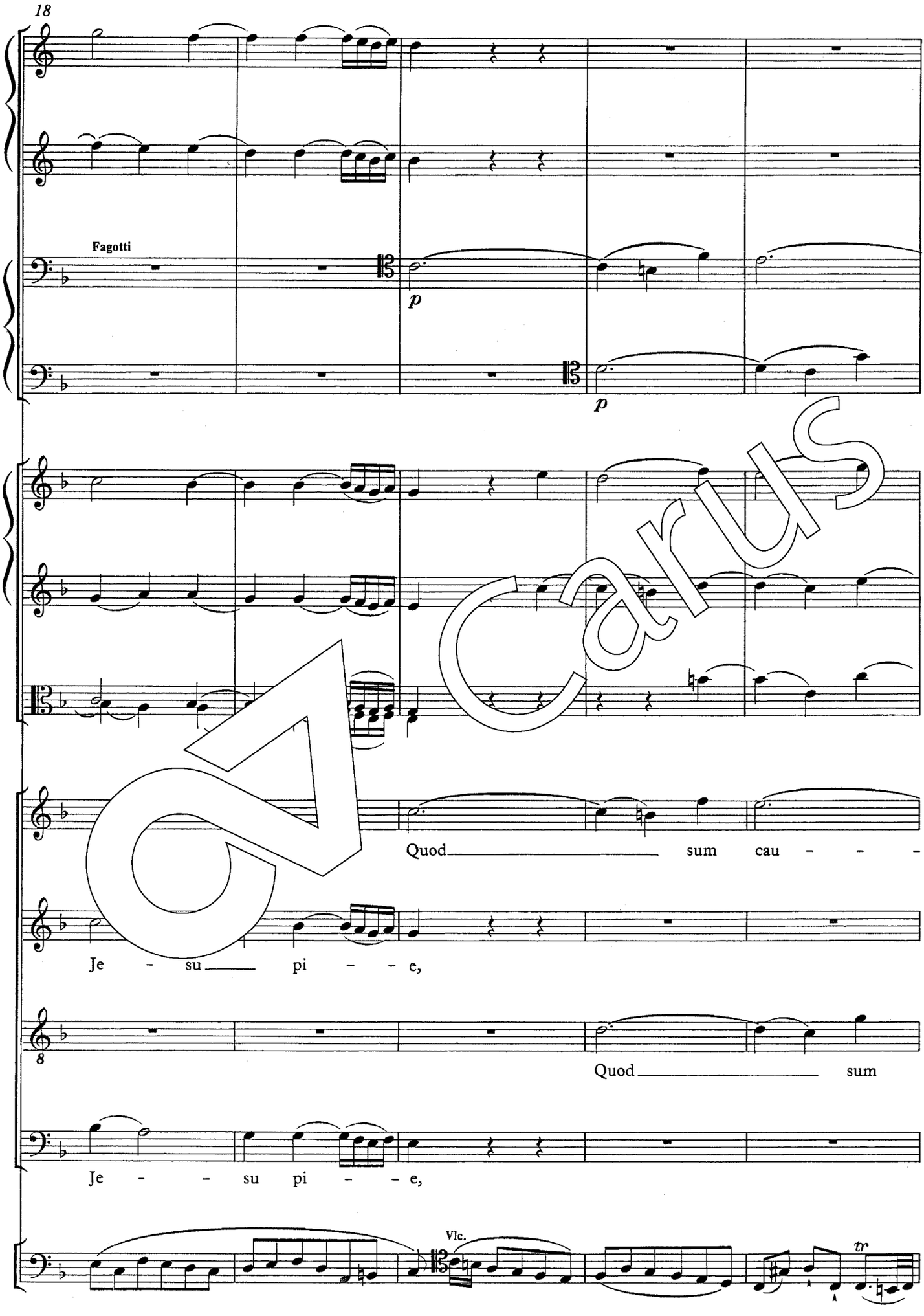
Recordare



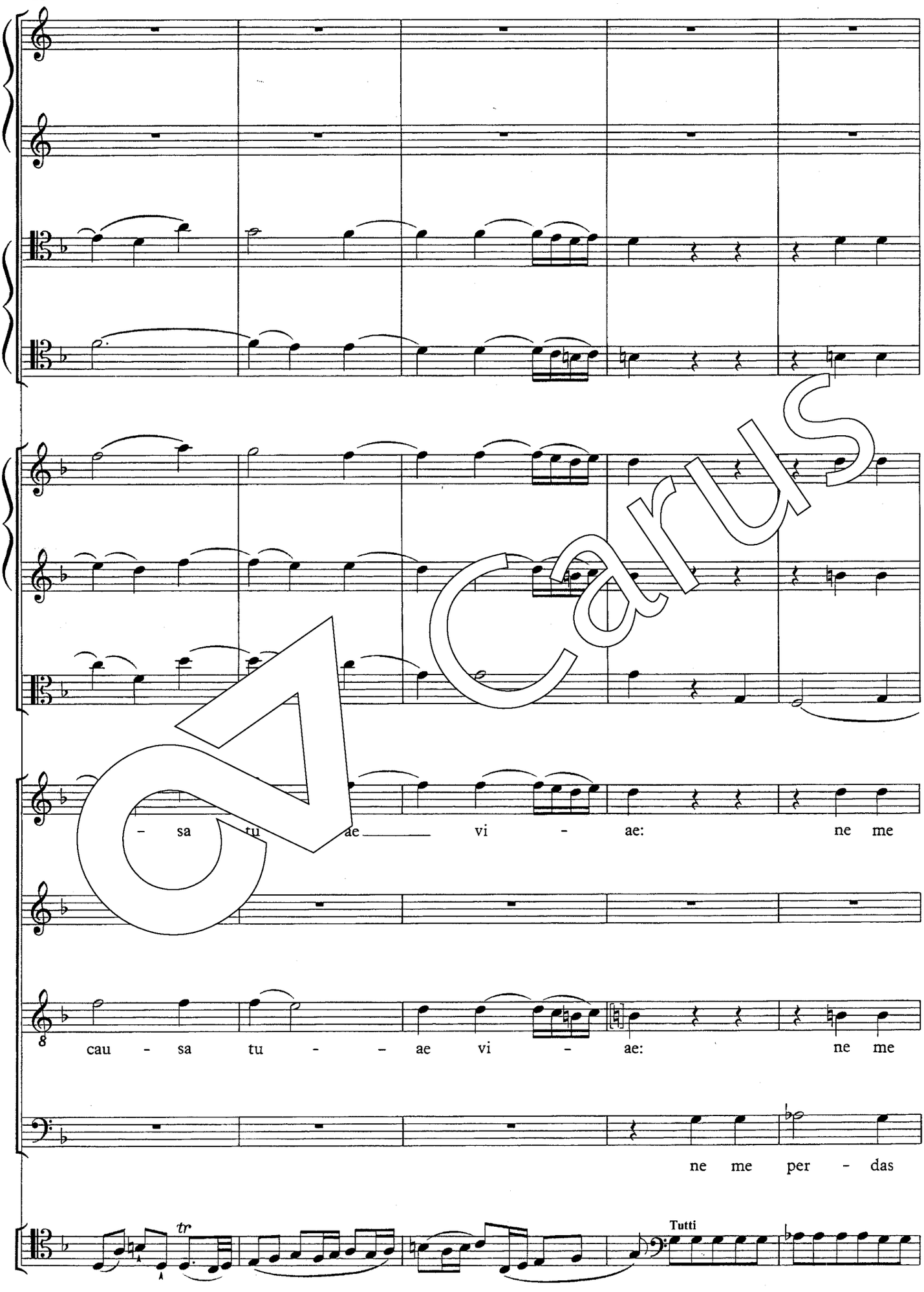
Carus


6
Corni d.b.
Violino I
Violino II
Viole
Vlc.
Tutti
p
tr
12
(div.)
CANTO
ALTO SOLO
Re - - - cor - da - - - re
TENORE SOLO
BASSO SOLO
Re - - cor - da - re

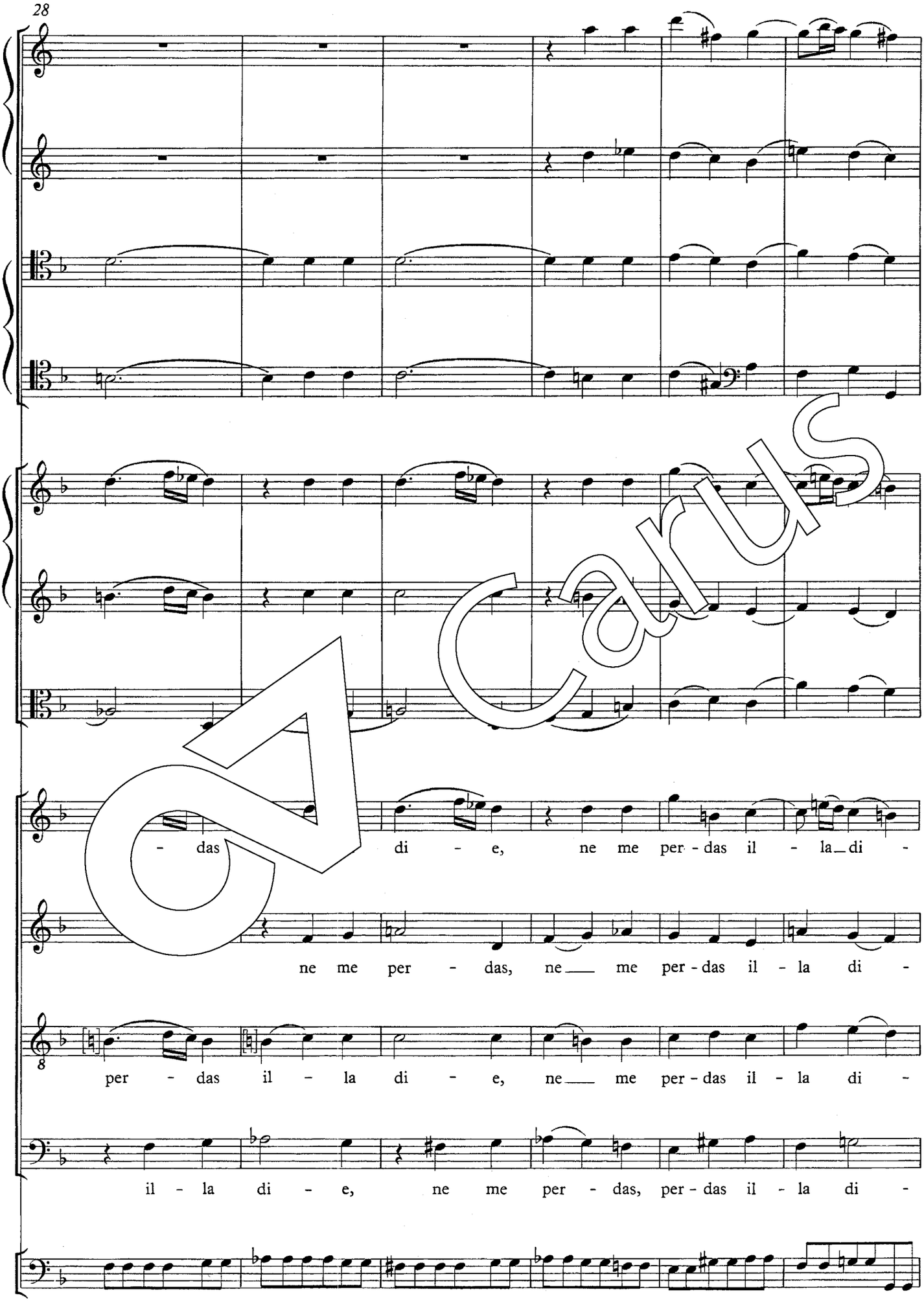
Carus



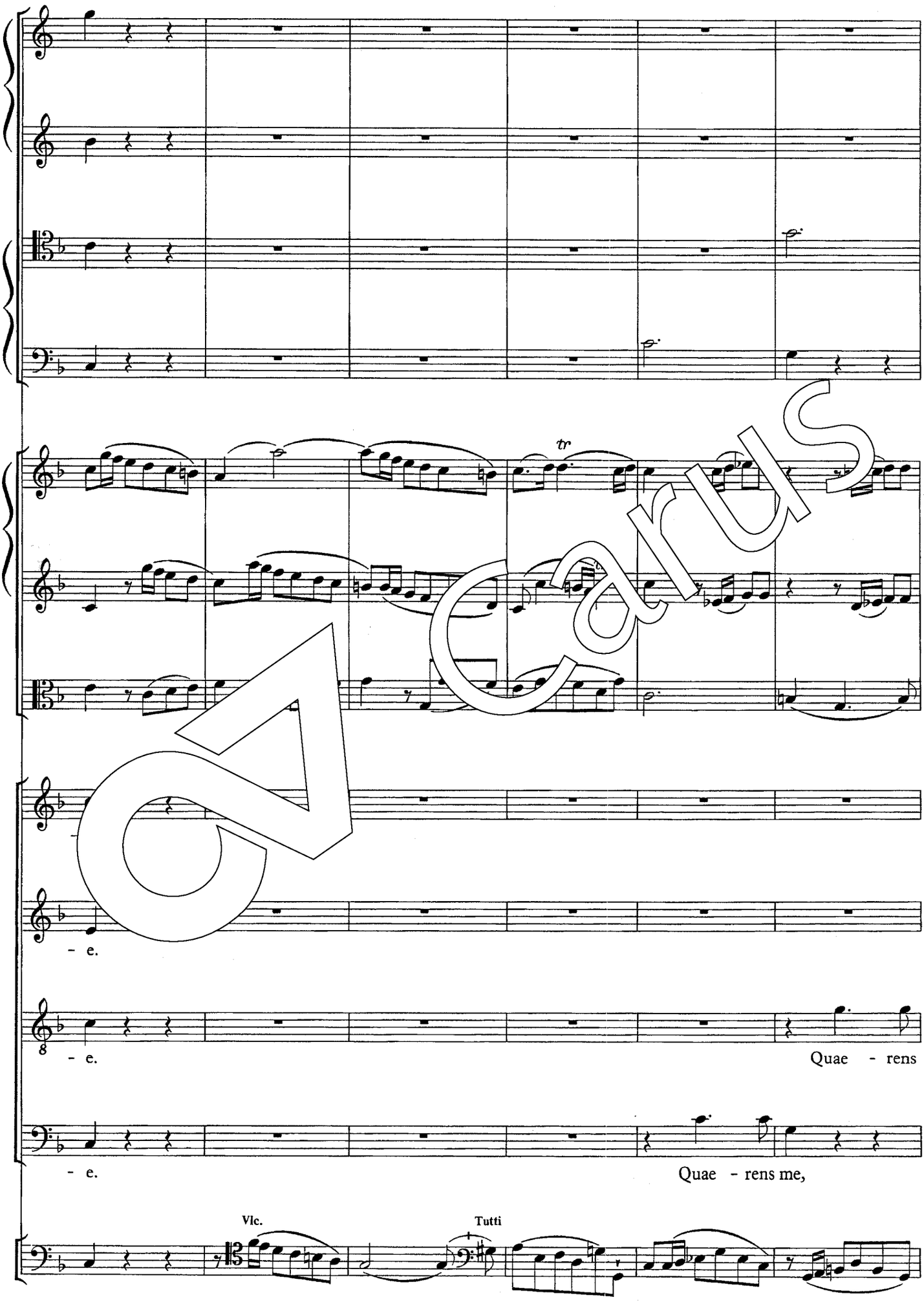
Carus



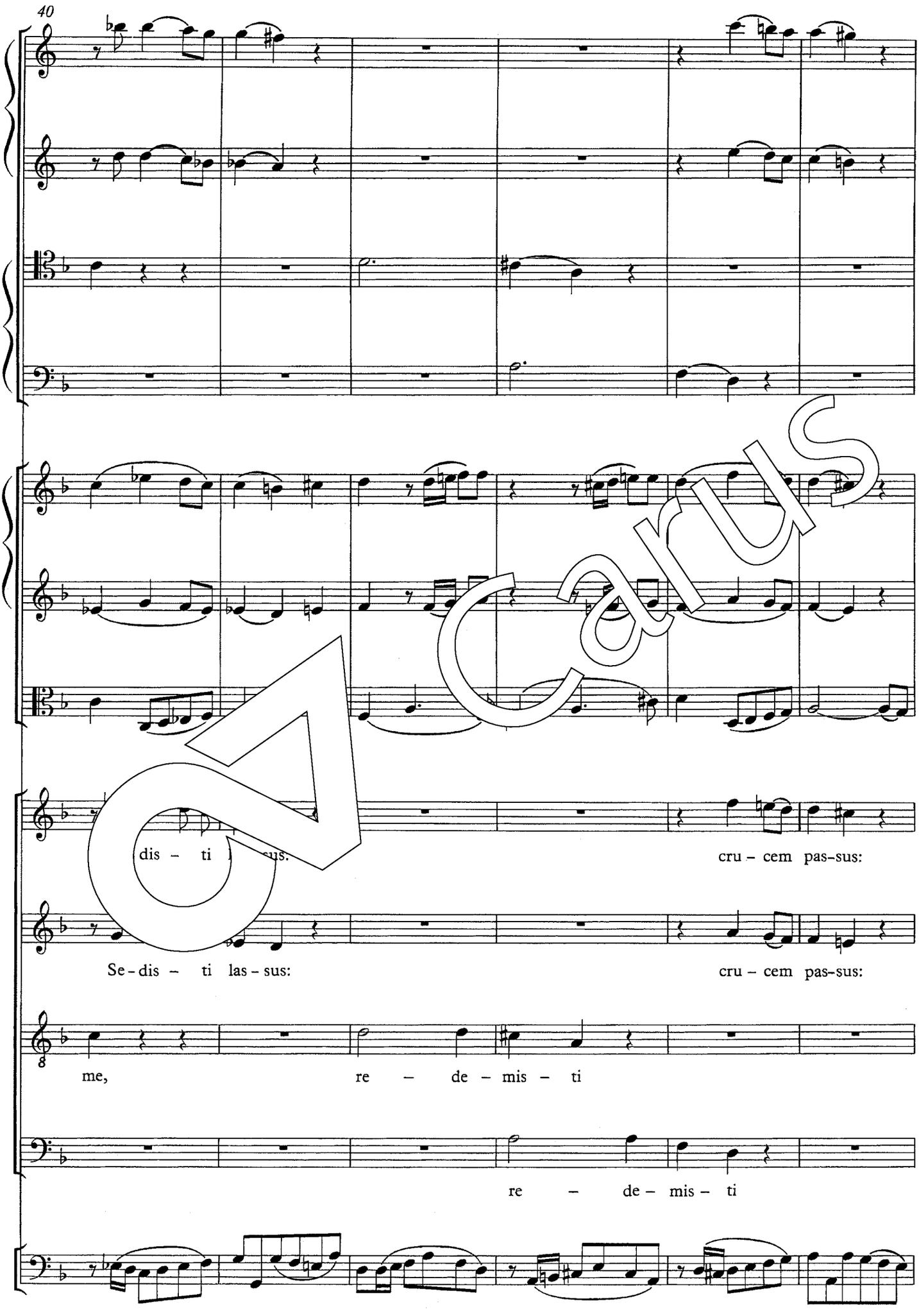
CARUS


- das di - e, ne me per - das il - la di -
ne me per - das, ne me per - das il - la di -
per - das il - la di - e, ne me per - das il - la di -
il - la di - e, ne me per - das, per - das il - la di -

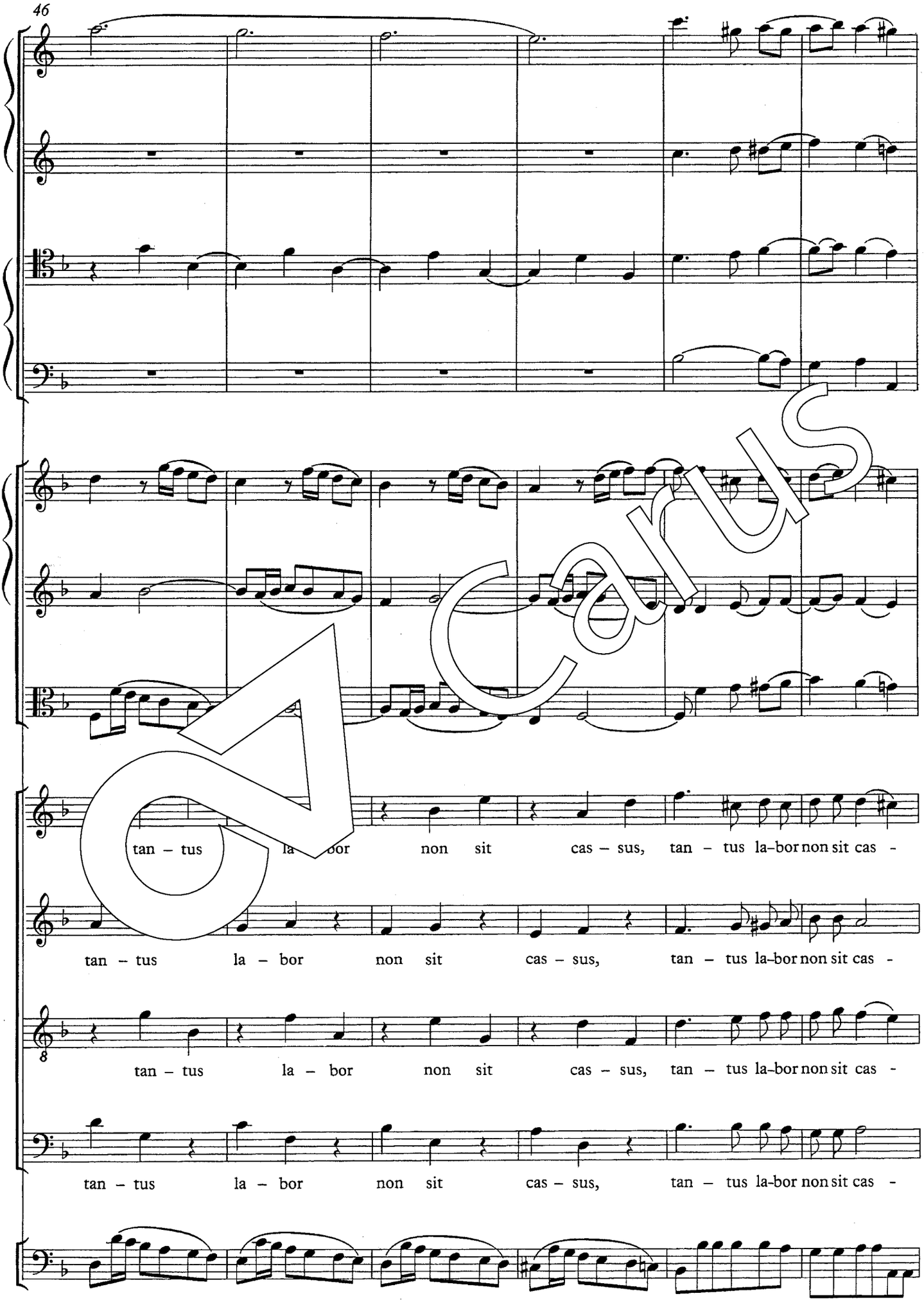
Carus



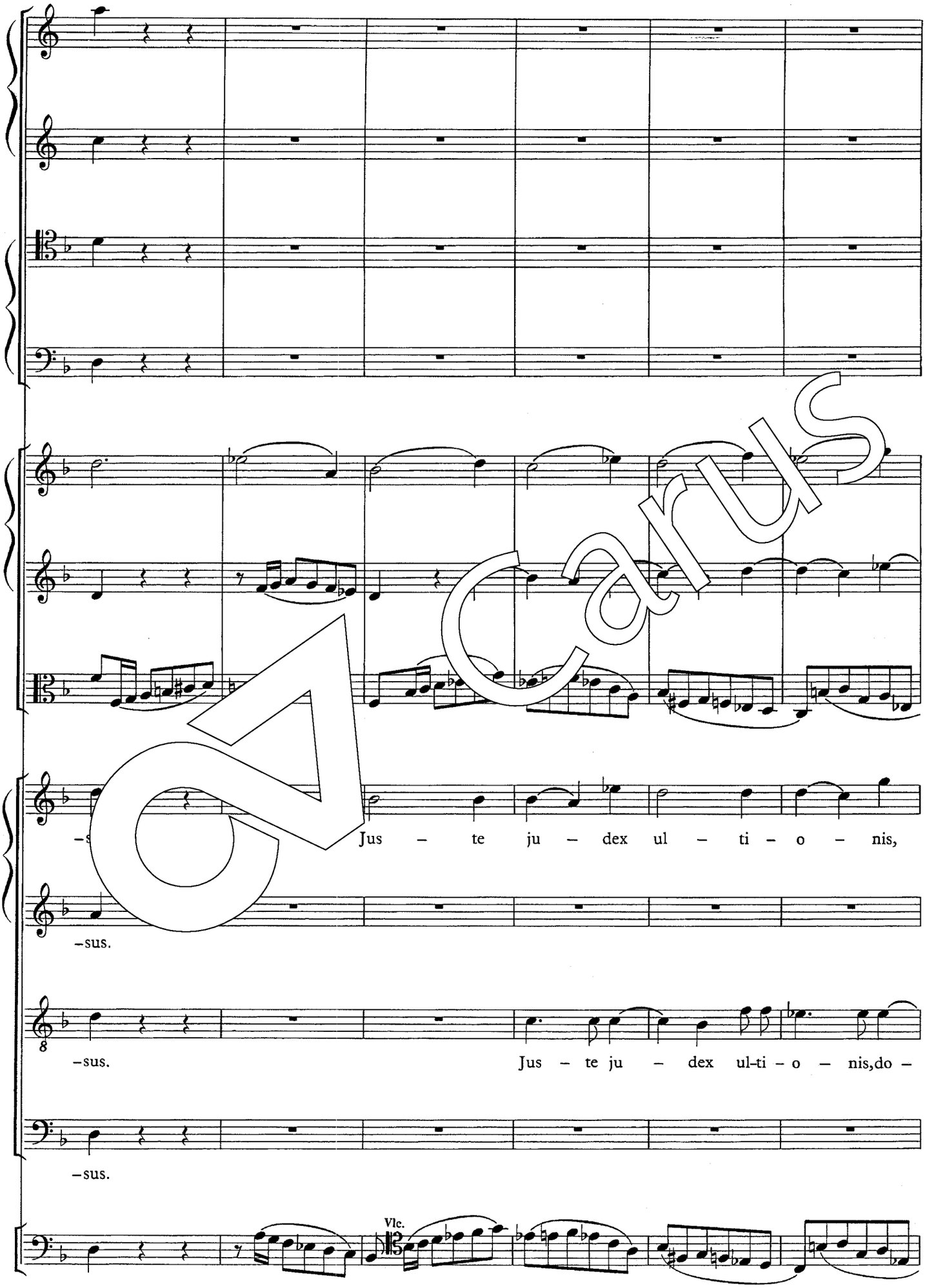
Carus


40
dis – ti
cru – cem pas-sus:
Se-dis – ti las-sus:
cru – cem pas-sus:
me,
re – de – mis – ti
re – de – mis – ti

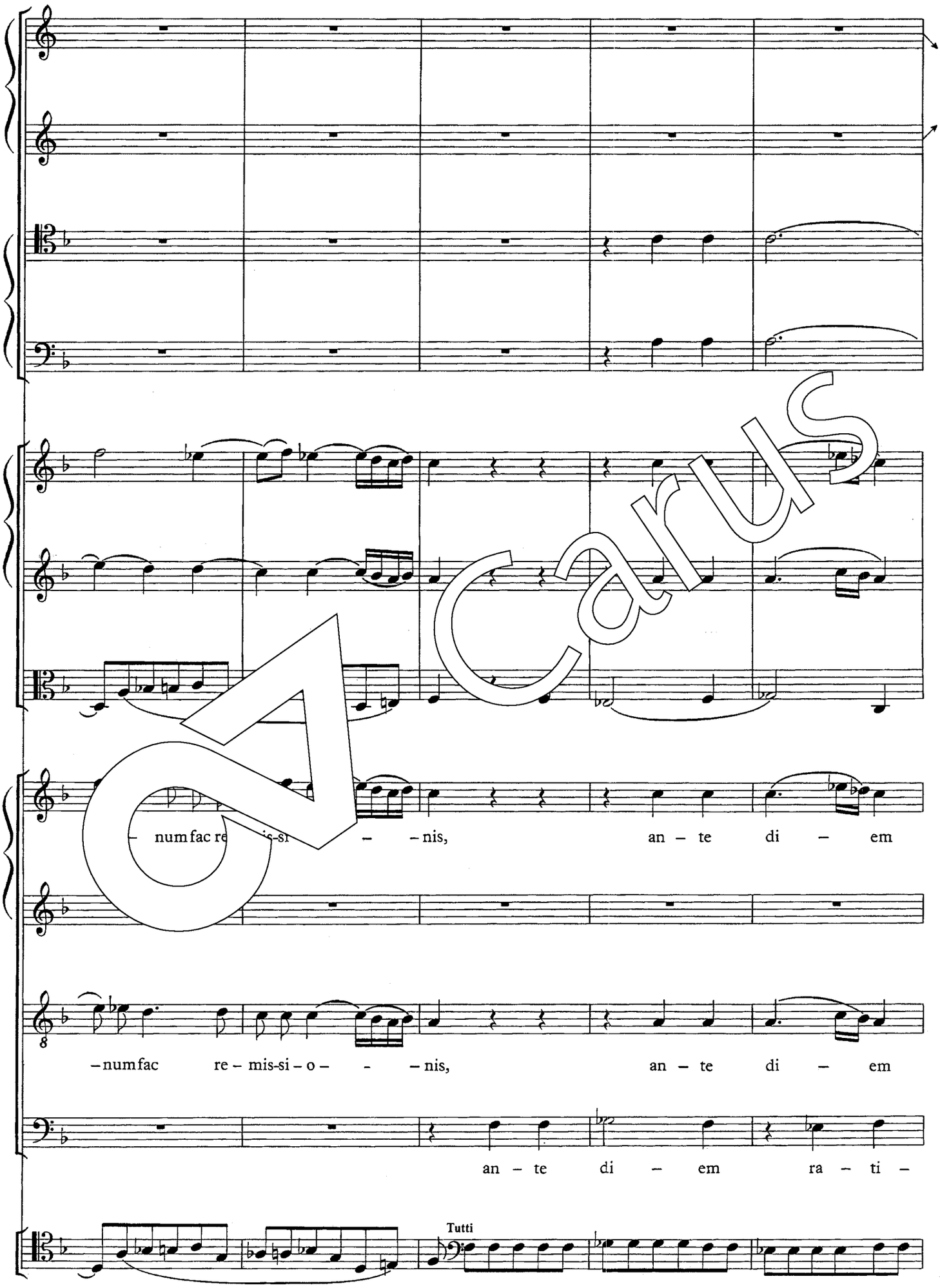
Carus


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

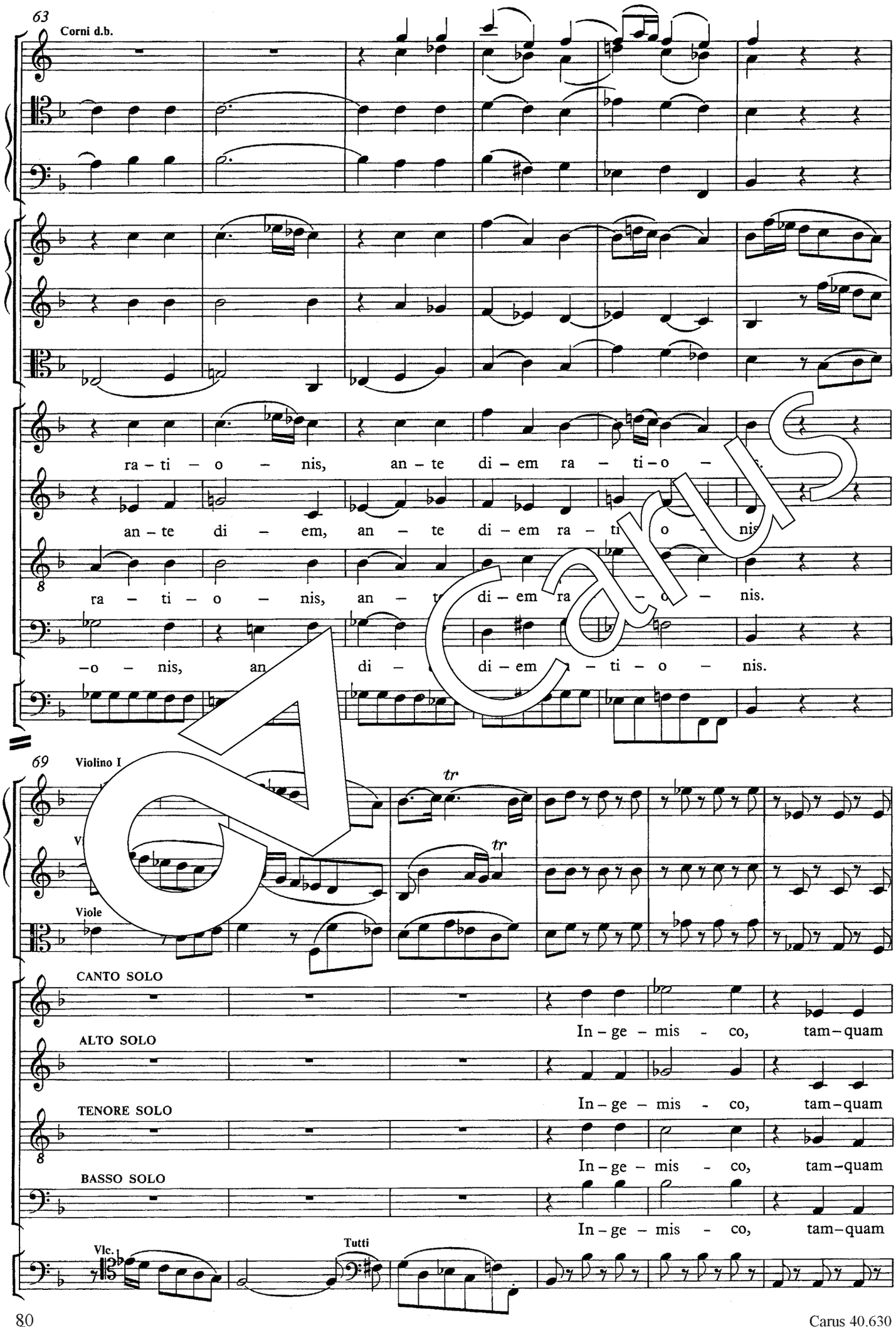
Carus


Jus – te ju – dex ul – ti – o – nis,
–sus.
–sus.
Jus – te ju – dex ul-ti – o – nis,do –
–sus.
Vlc.

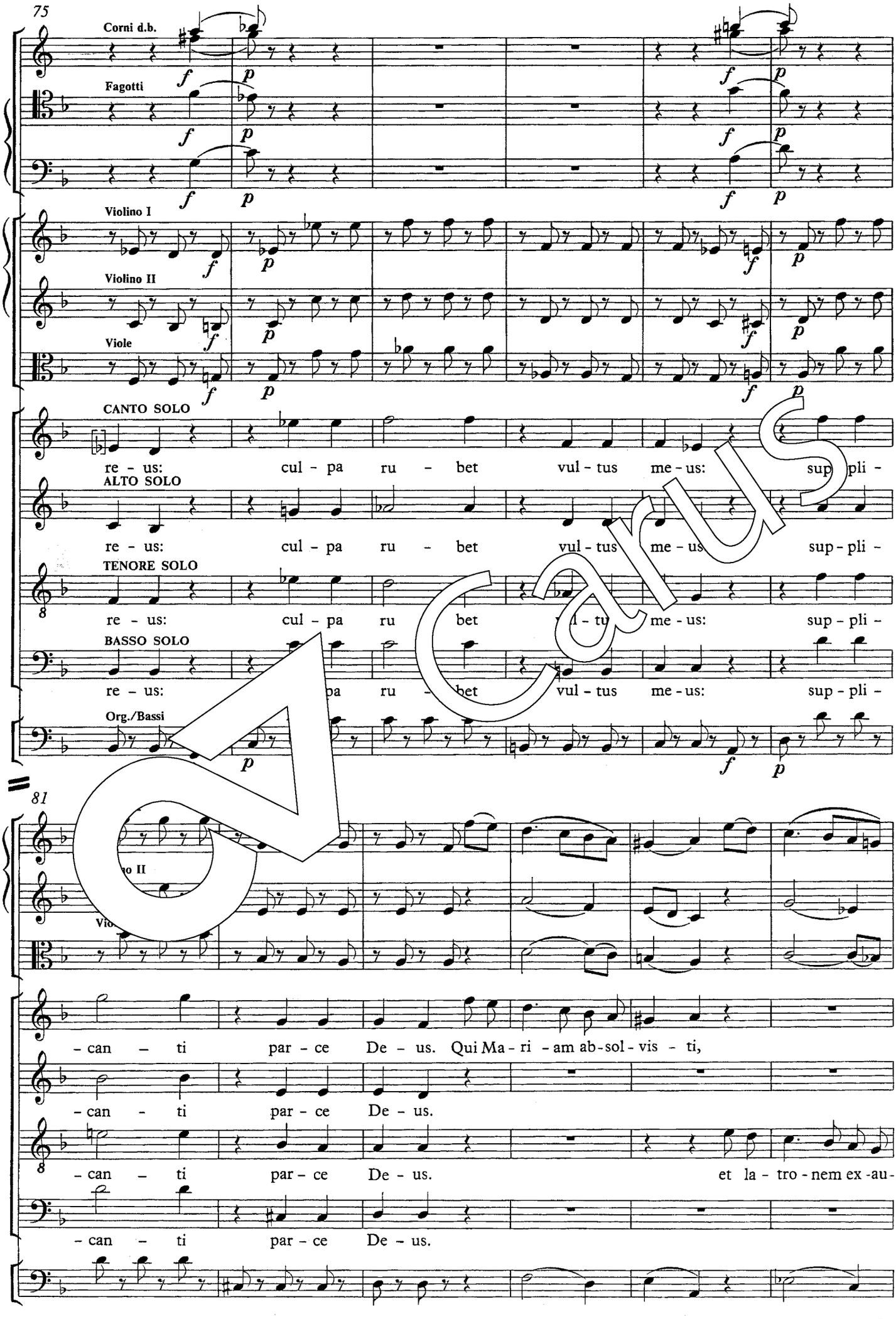
Carus


num fac re – mis-si – nis, an – te di – em
8
– num fac re – mis-si – o – nis, an – te di – em
an – te di – em ra – ti –
Tutti

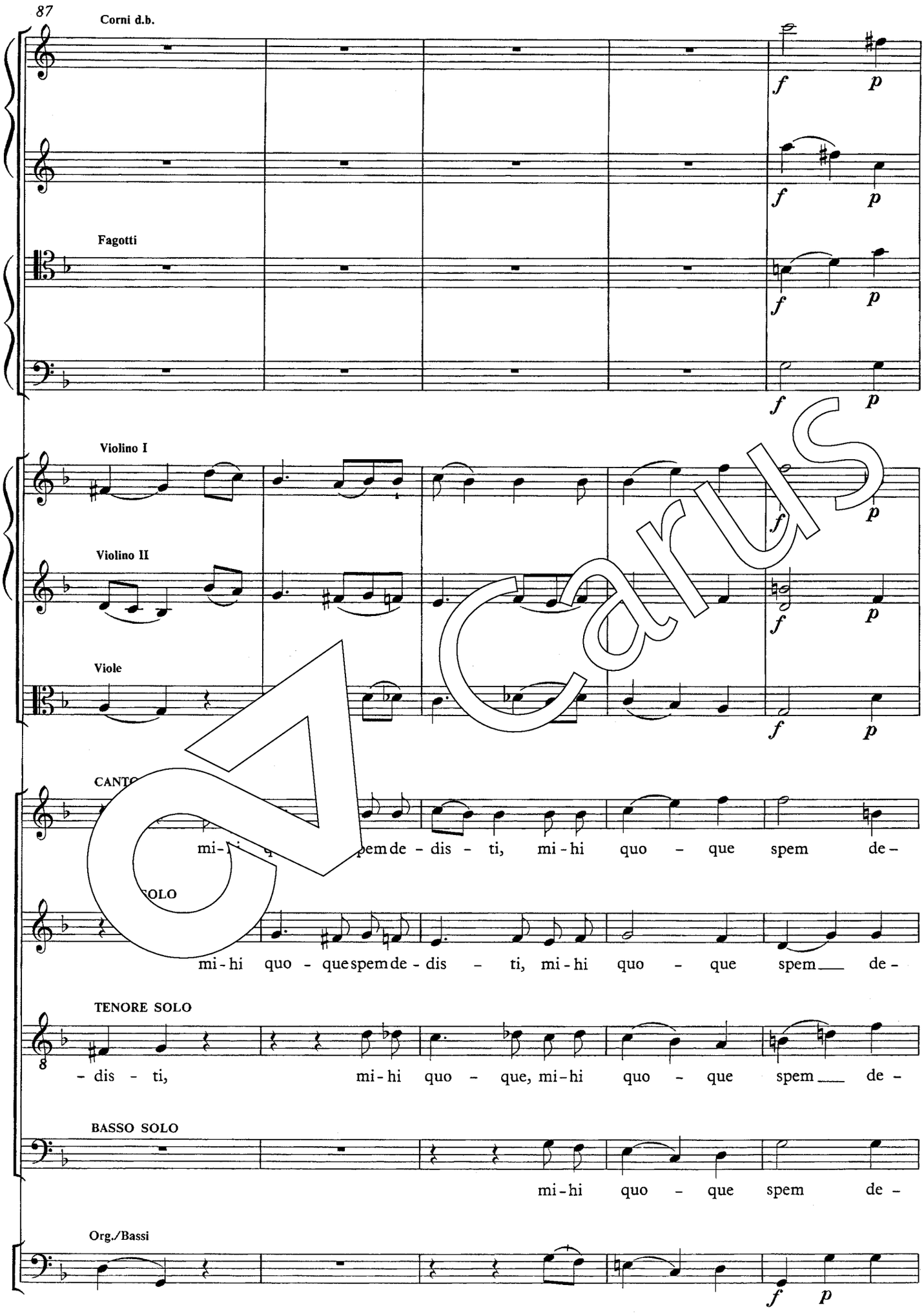
Carus


63
Corni d.b.
ra – ti – o – nis, an – te di – em ra – ti – o –
an – te di – em, an – te di – em ra – ti – o – nis
ra – ti – o – nis, an – te di – em ra – ti – o – nis.
–o – nis, an – te di – em ra – ti – o – nis.
69
Violino I
Viole
CANTO SOLO
In – ge – mis – co, tam – quam
ALTO SOLO
In – ge – mis – co, tam – quam
TENORE SOLO
In – ge – mis – co, tam – quam
BASSO SOLO
In – ge – mis – co, tam – quam
Vlc.
Tutti

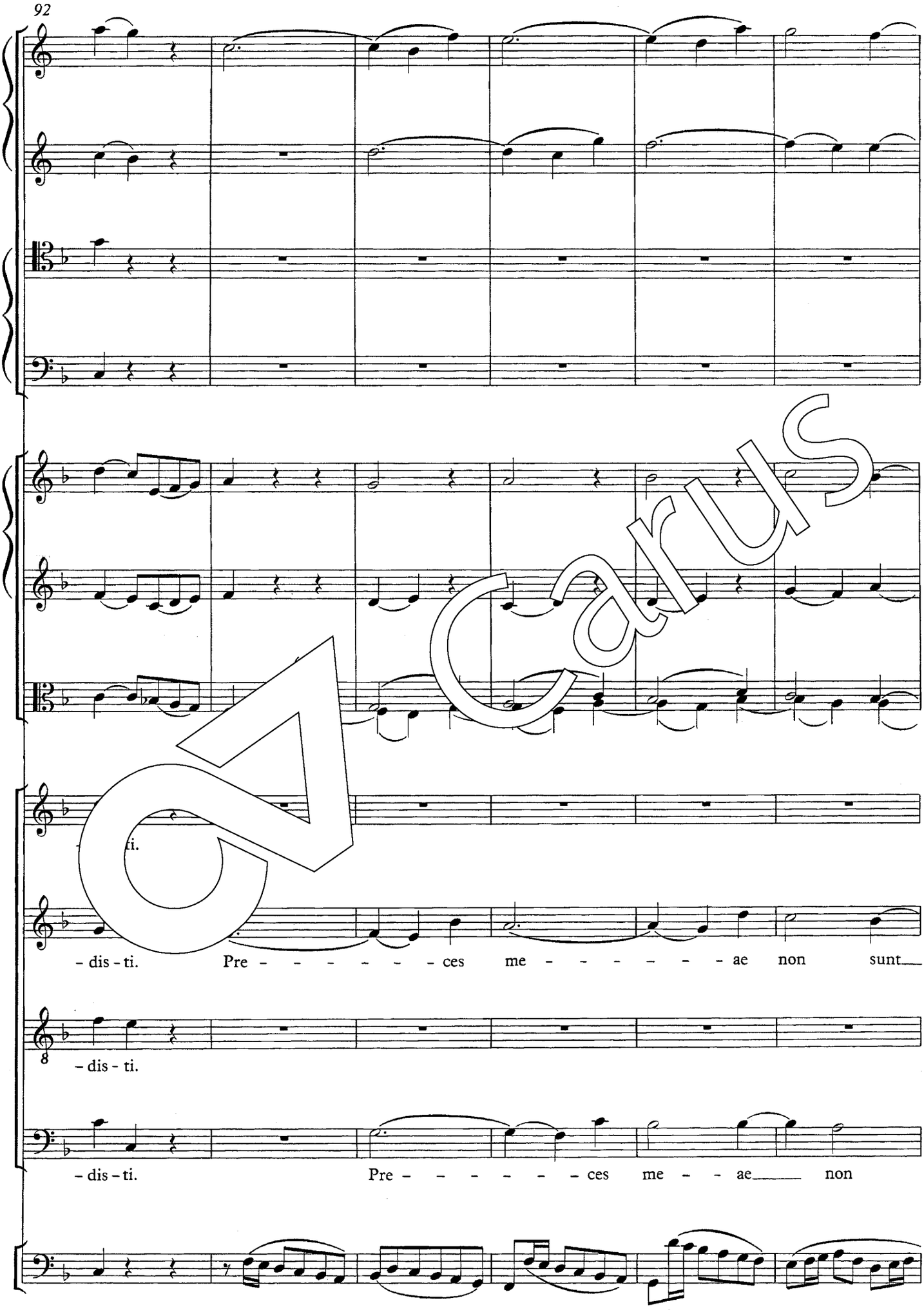
Carus


75
Corni d.b.
Fagotti
Violino I
Violino II
Viole
CANTO SOLO
re - us: cul - pa ru - bet vul - tus me - us: sup pli -
ALTO SOLO
re - us: cul - pa ru - bet vul - tus me - us sup - pli -
TENORE SOLO
re - us: cul - pa ru bet me - us: sup - pli -
BASSO SOLO
re - us: ru - bet vul - tus me - us: sup - pli -
Org./Bassi
81
- can - ti par - ce De - us. Qui Ma - ri - am ab - sol - vis - ti,
- can - ti par - ce De - us.
- can - ti par - ce De - us. et la - tro - nem ex - au -
- can - ti par - ce De - us.

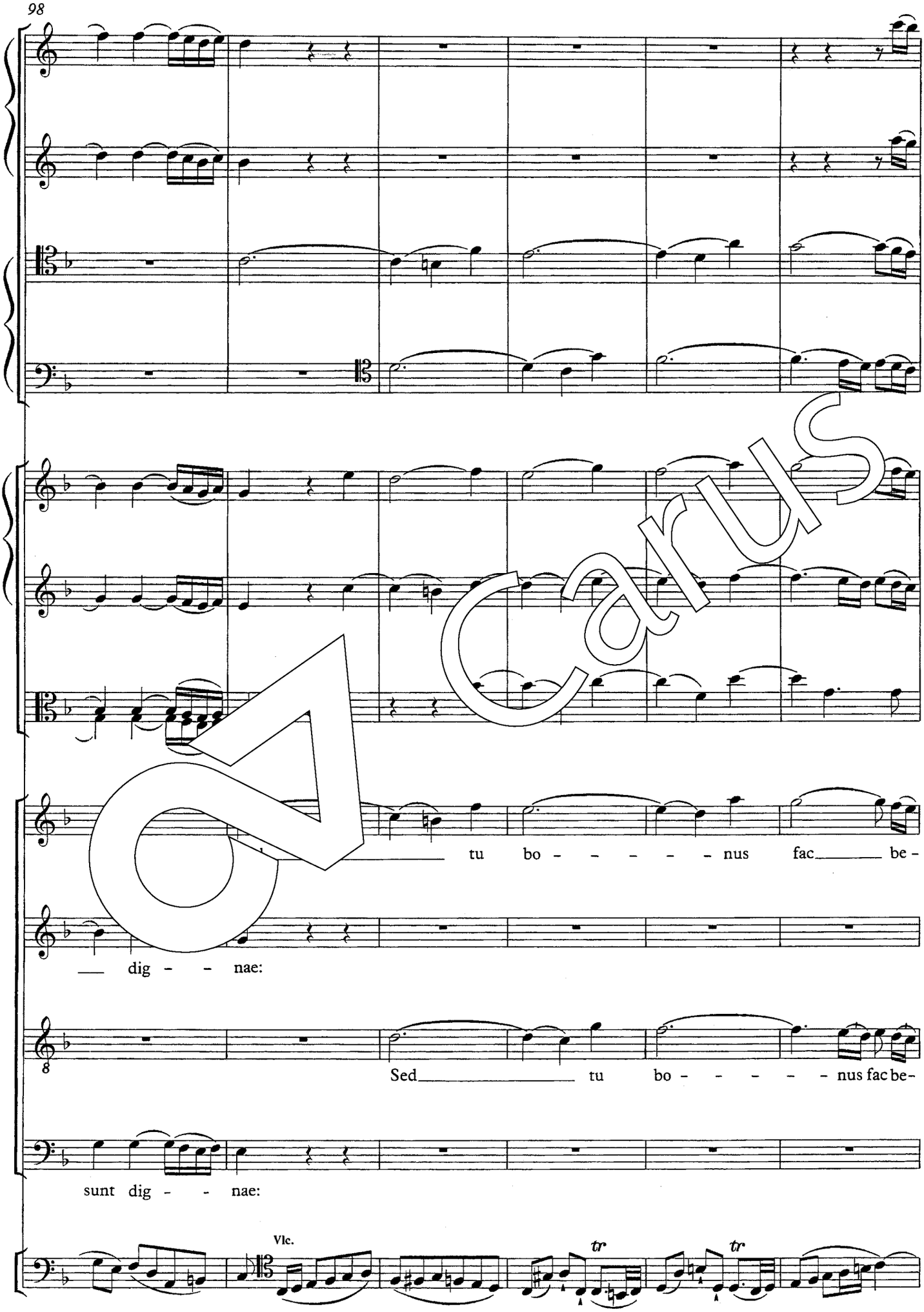
Carus


87
Corni d.b.
Fagotti
Violino I
Violino II
Viole
CANTO
mi - hi quo - que spem de - dis - ti, mi - hi quo - que spem de -
SOLO
mi - hi quo - que spem de - dis - ti, mi - hi quo - que spem de -
TENORE SOLO
- dis - ti, mi - hi quo - que, mi - hi quo - que spem de -
BASSO SOLO
mi - hi quo - que spem de -
Org./Bassi

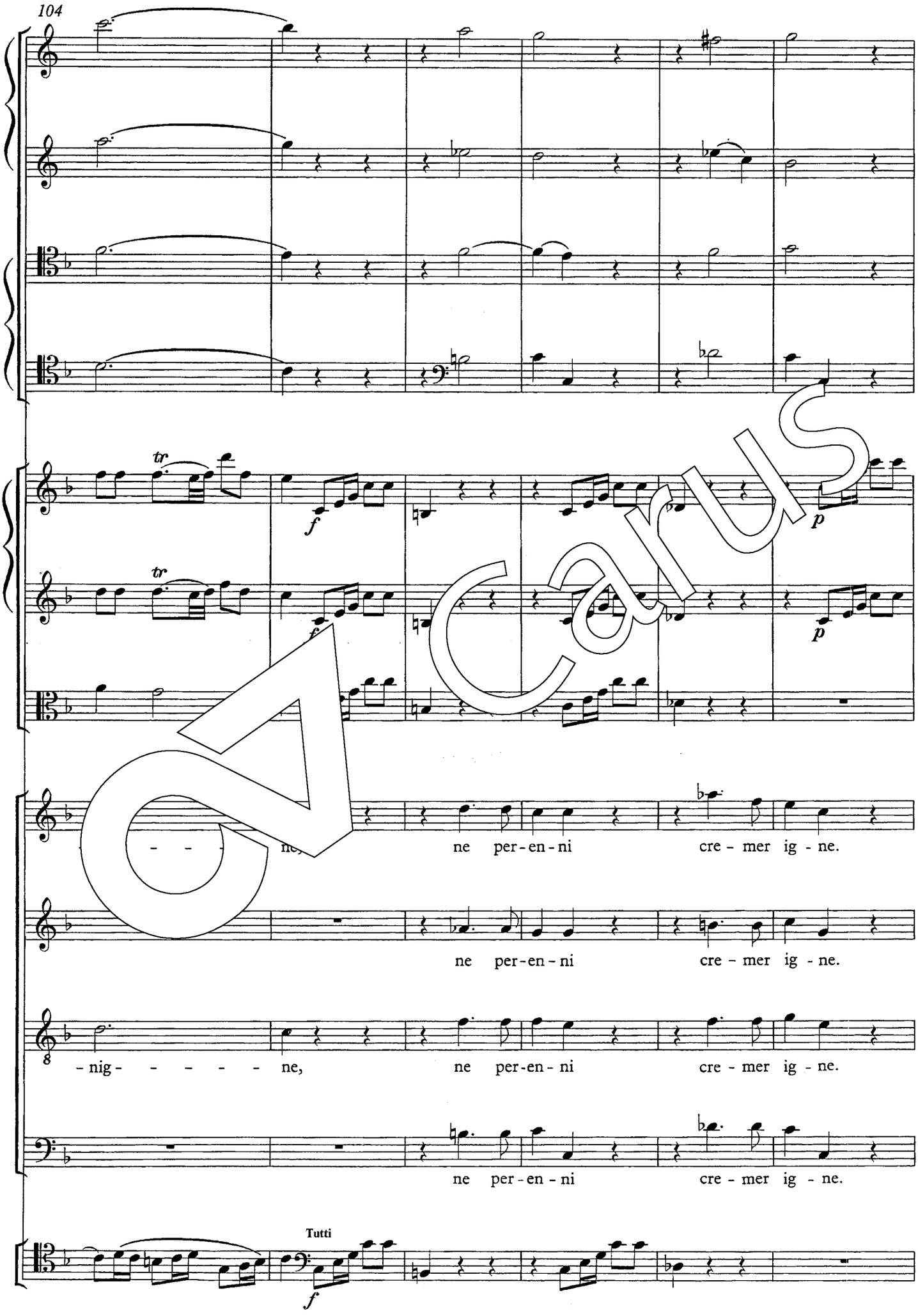
Carus



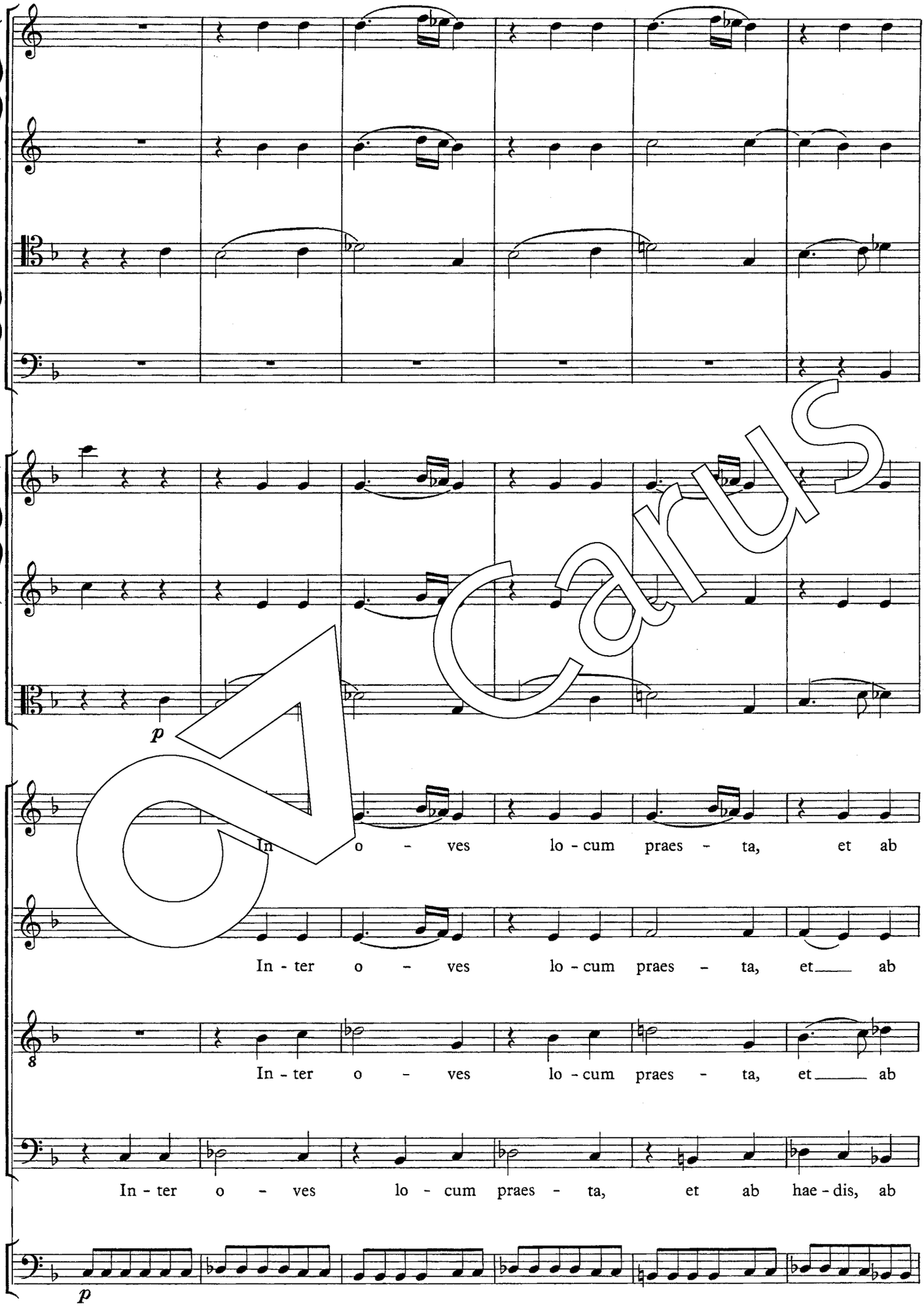
Carus


tu bo - - - - - - nus fac be -
dig - - nae:
8
Sed tu bo - - - - - - nus fac be -
sunt dig - - nae:
Vlc.
tr
tr

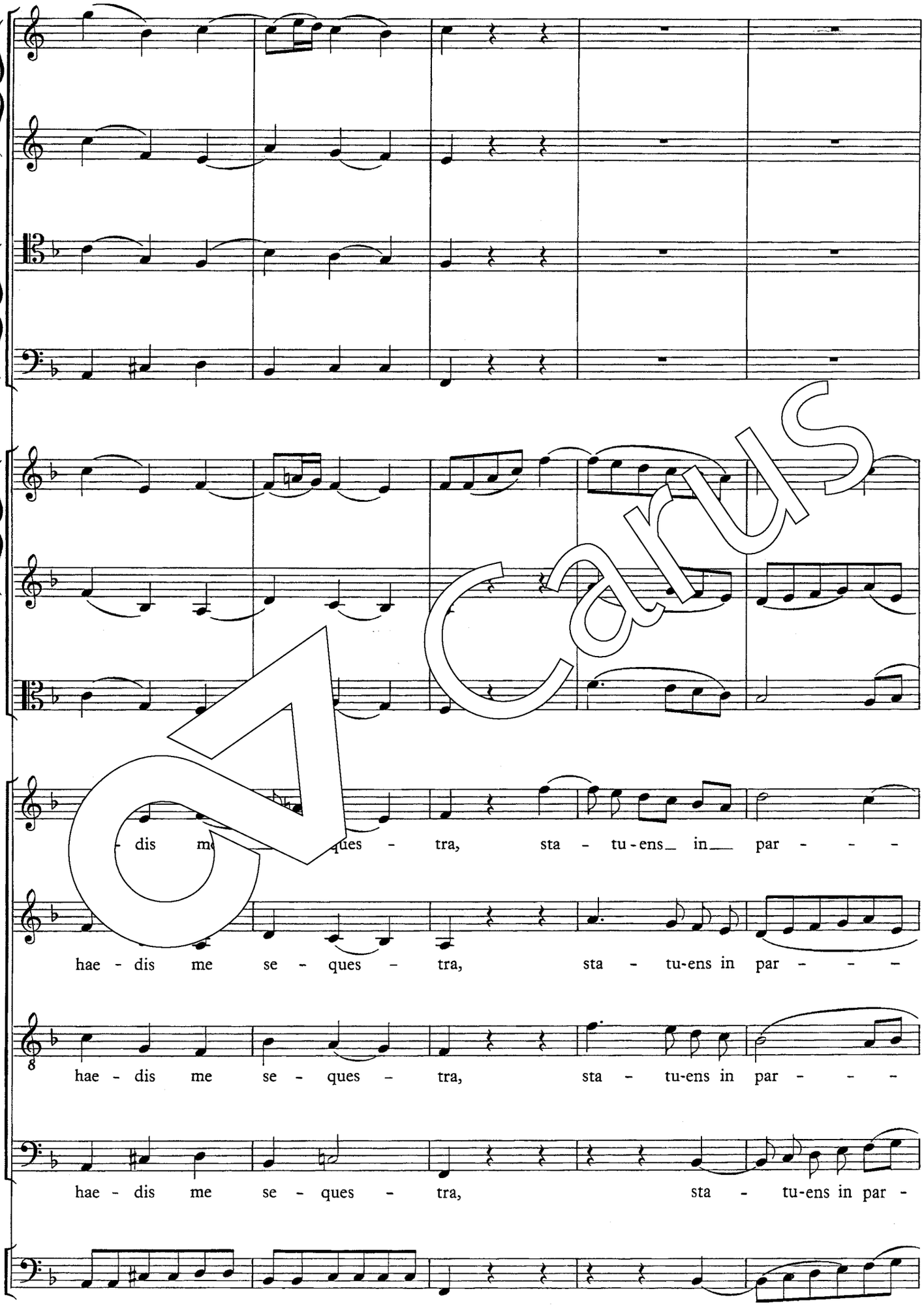
Carus



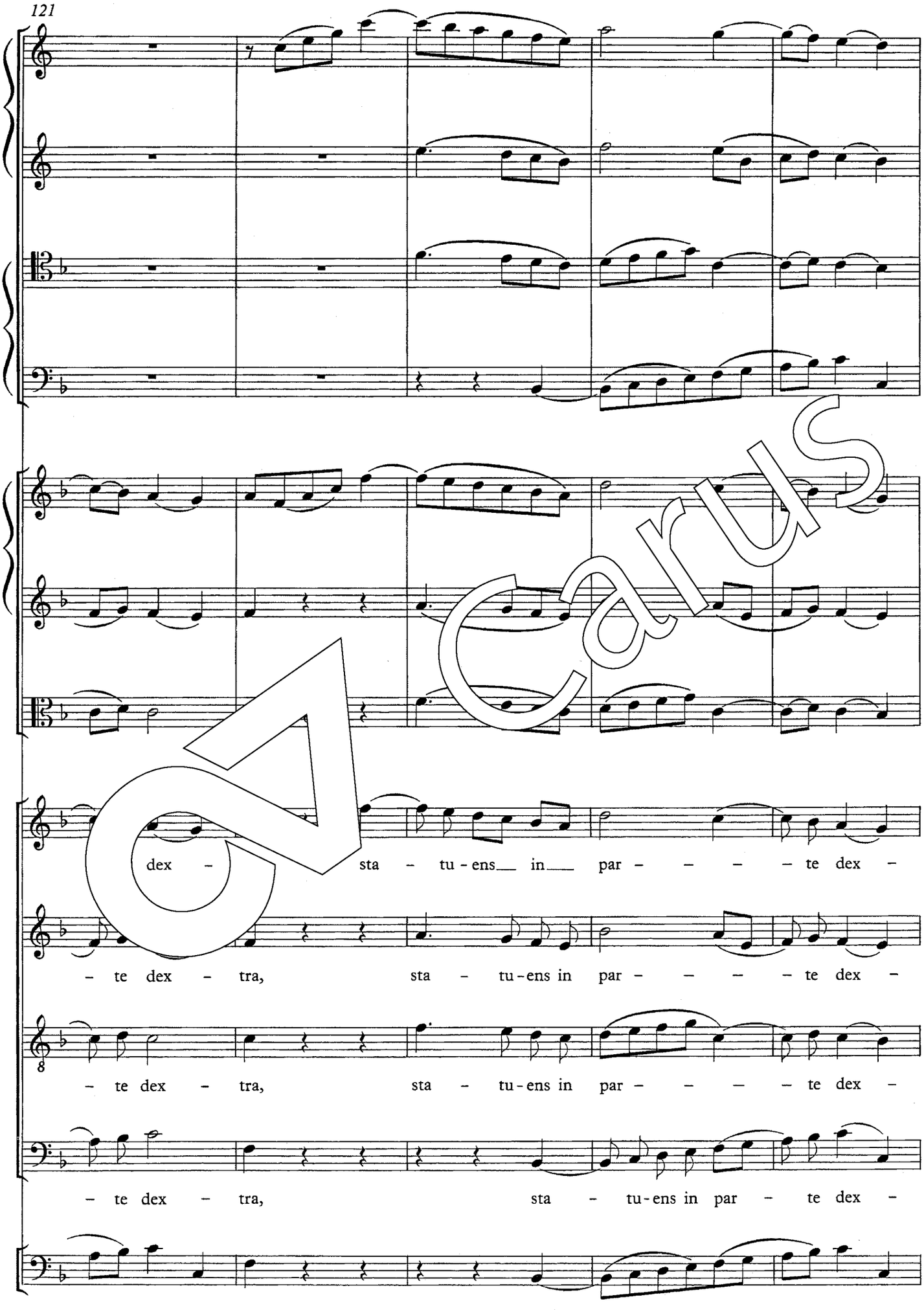
Carus


p
In o - ves lo - cum praes - ta, et ab
In - ter o - ves lo - cum praes - ta, et ab
8
In - ter o - ves lo - cum praes - ta, et ab
In - ter o - ves lo - cum praes - ta, et ab hae - dis, ab
p

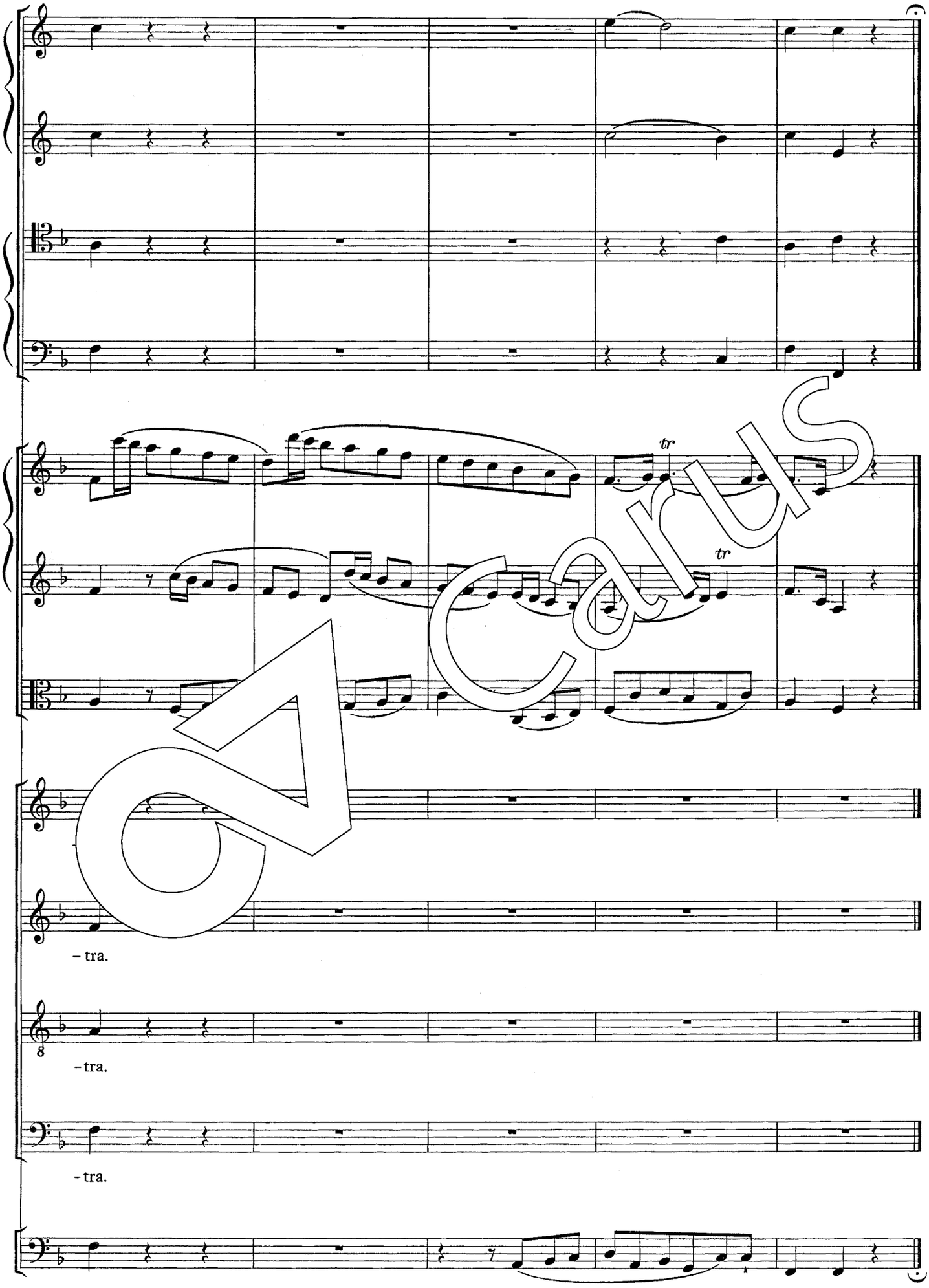
Carus


dis me ques - tra, sta - tu-ens in par - - -
hae - dis me se - ques - tra, sta - tu-ens in par - - -
hae - dis me se - ques - tra, sta - tu-ens in par - - -
hae - dis me se - ques - tra, sta - tu-ens in par -

CARUS

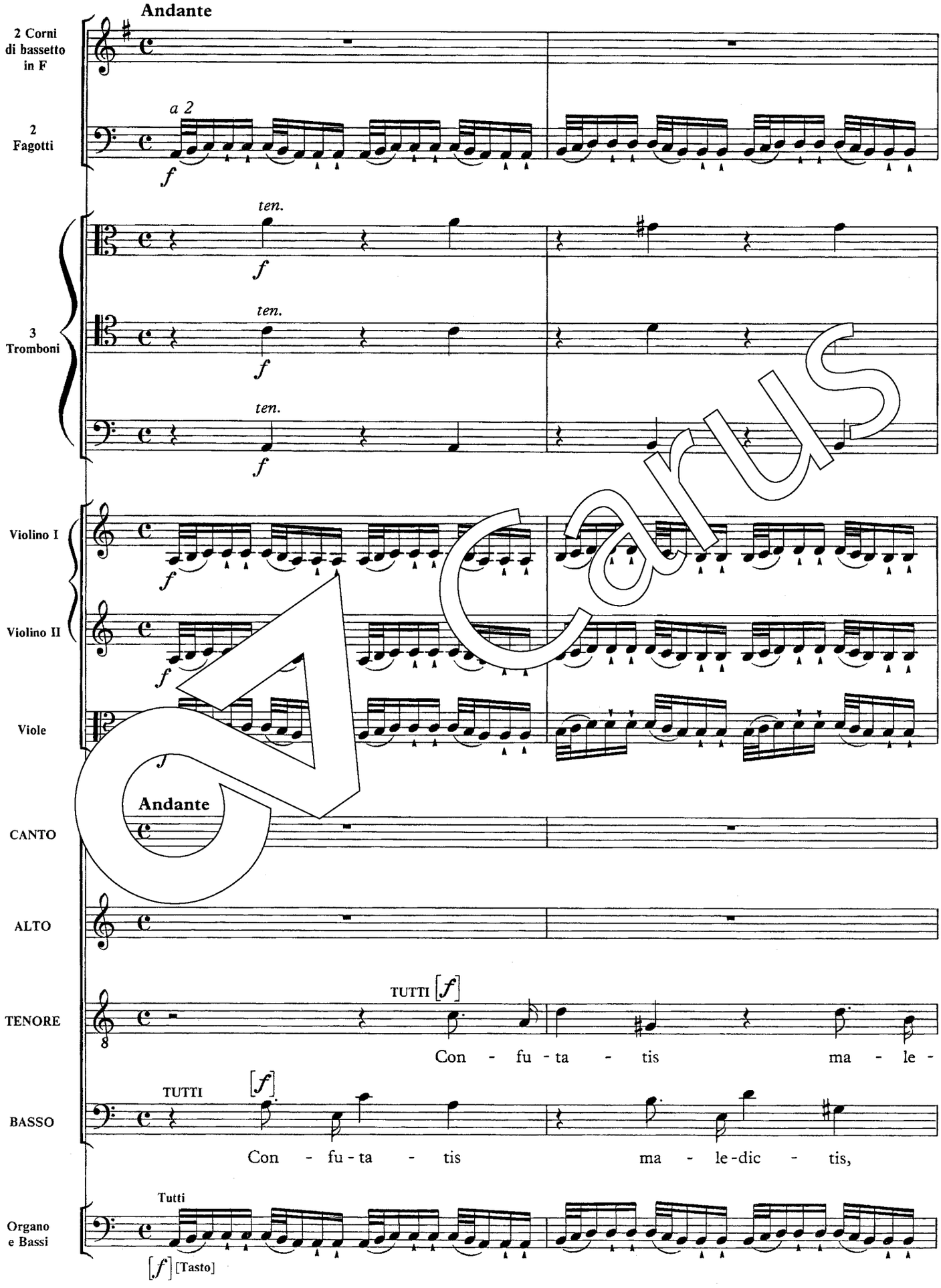

dex - sta - tu - ens in par - - - - te dex -
- te dex - tra, sta - tu - ens in par - - - - te dex -
- te dex - tra, sta - tu - ens in par - - - - te dex -
- te dex - tra, sta - tu - ens in par - te dex -

Carus

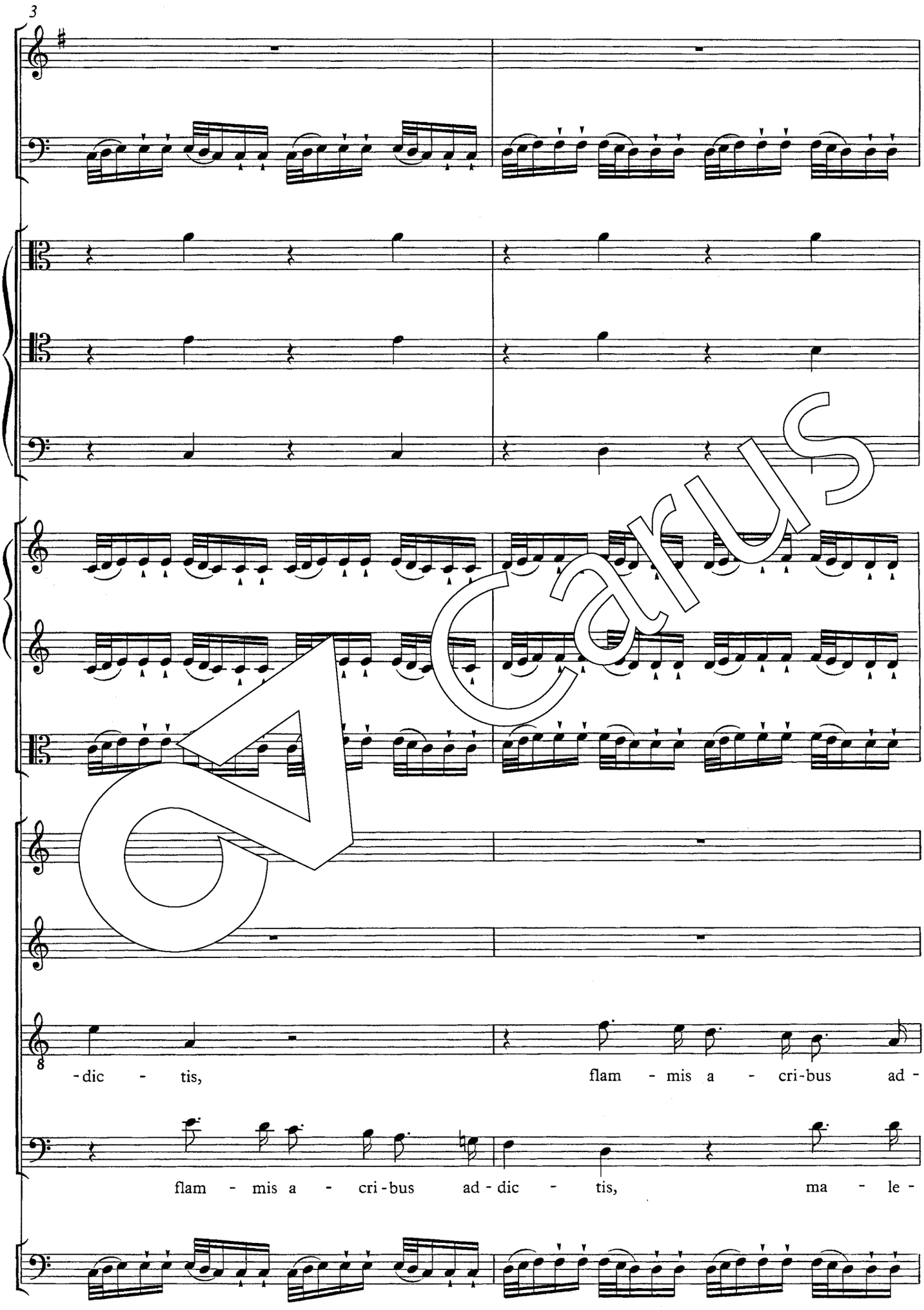


Carus

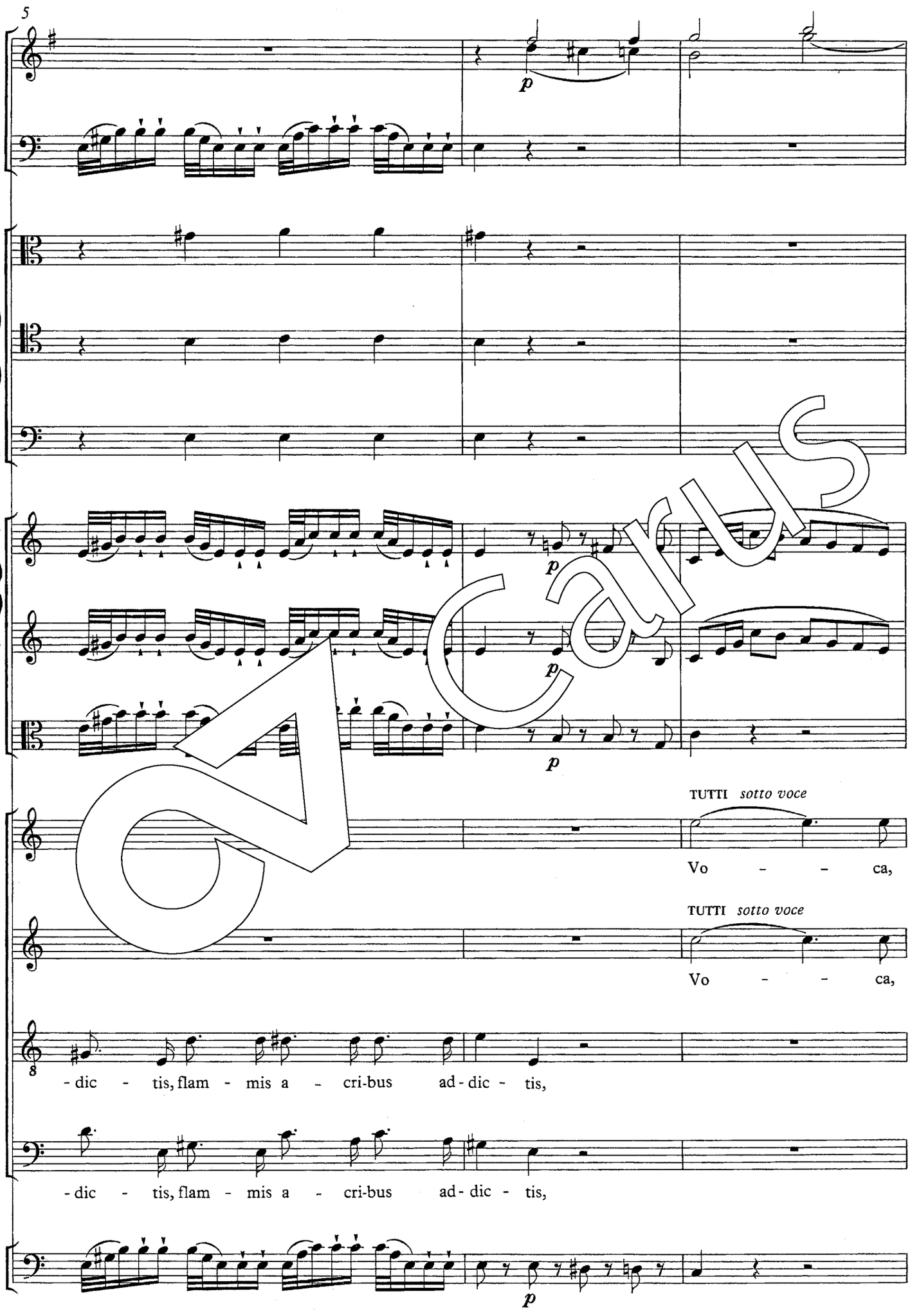
Confutatis



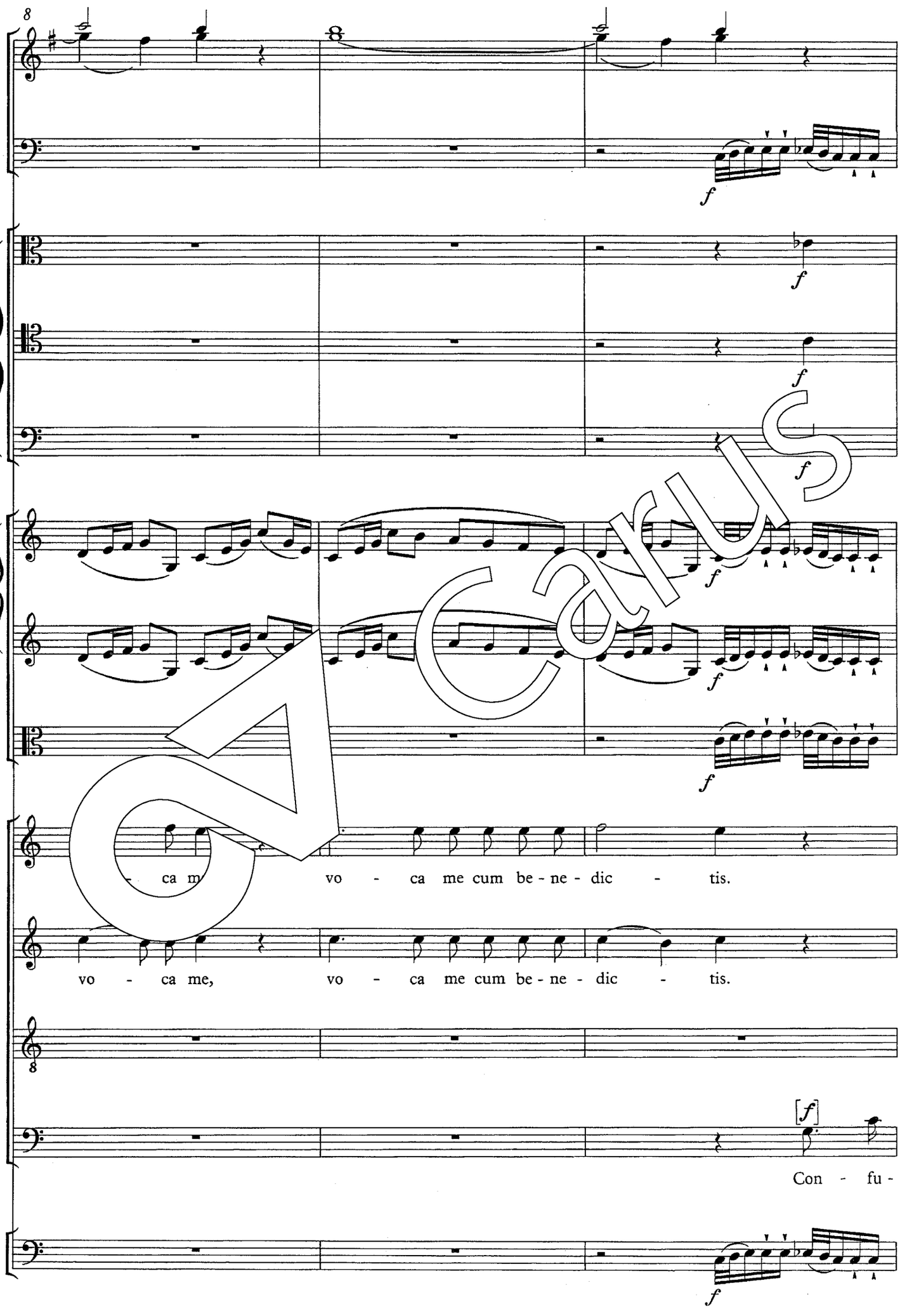
Carus


3
8
-dic - tis,
flam - mis a - cri-bus ad -
flam - mis a - cri-bus ad - dic - tis,
ma - le -

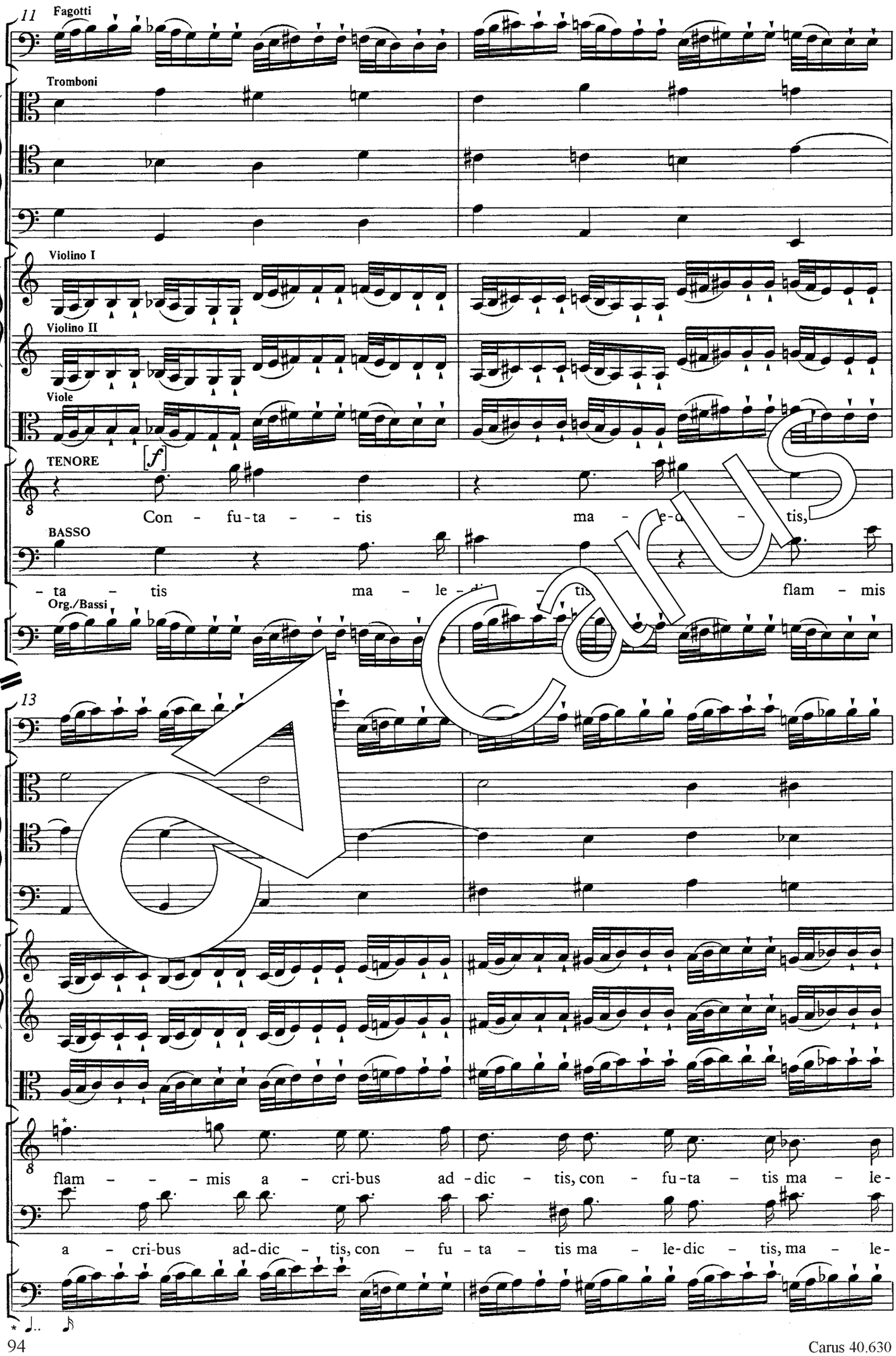
Carus


5
p
p
p
p
TUTTI sotto voce
Vo - - ca,
TUTTI sotto voce
Vo - - ca,
8
- dic - tis, flam - mis a - cri-bus ad - dic - tis,
- dic - tis, flam - mis a - cri-bus ad - dic - tis,
p

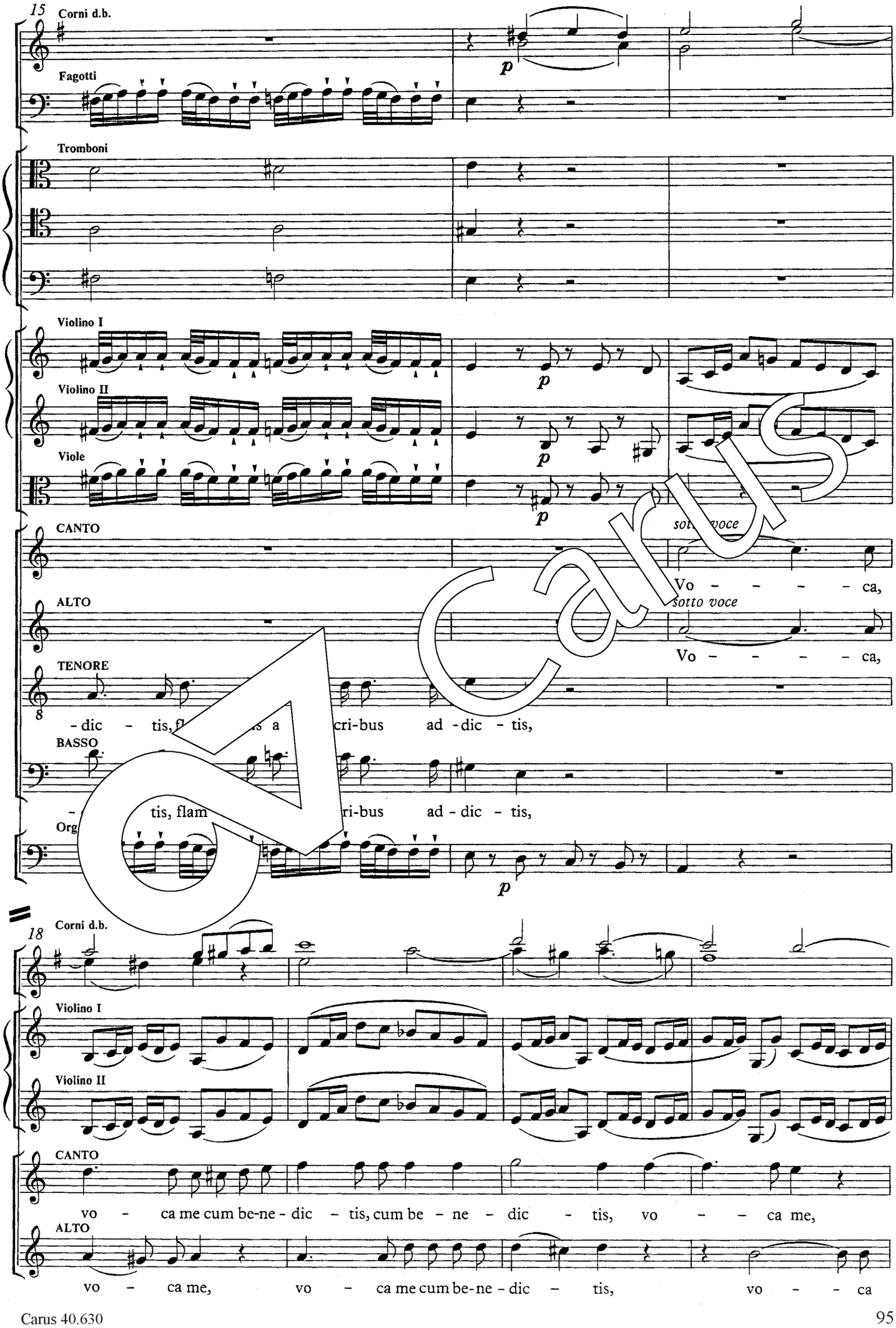
Carus


8
f
ca m vo - ca me cum be - ne - dic - tis.
vo - ca me, vo - ca me cum be - ne - dic - tis.
[f]
Con - fu -

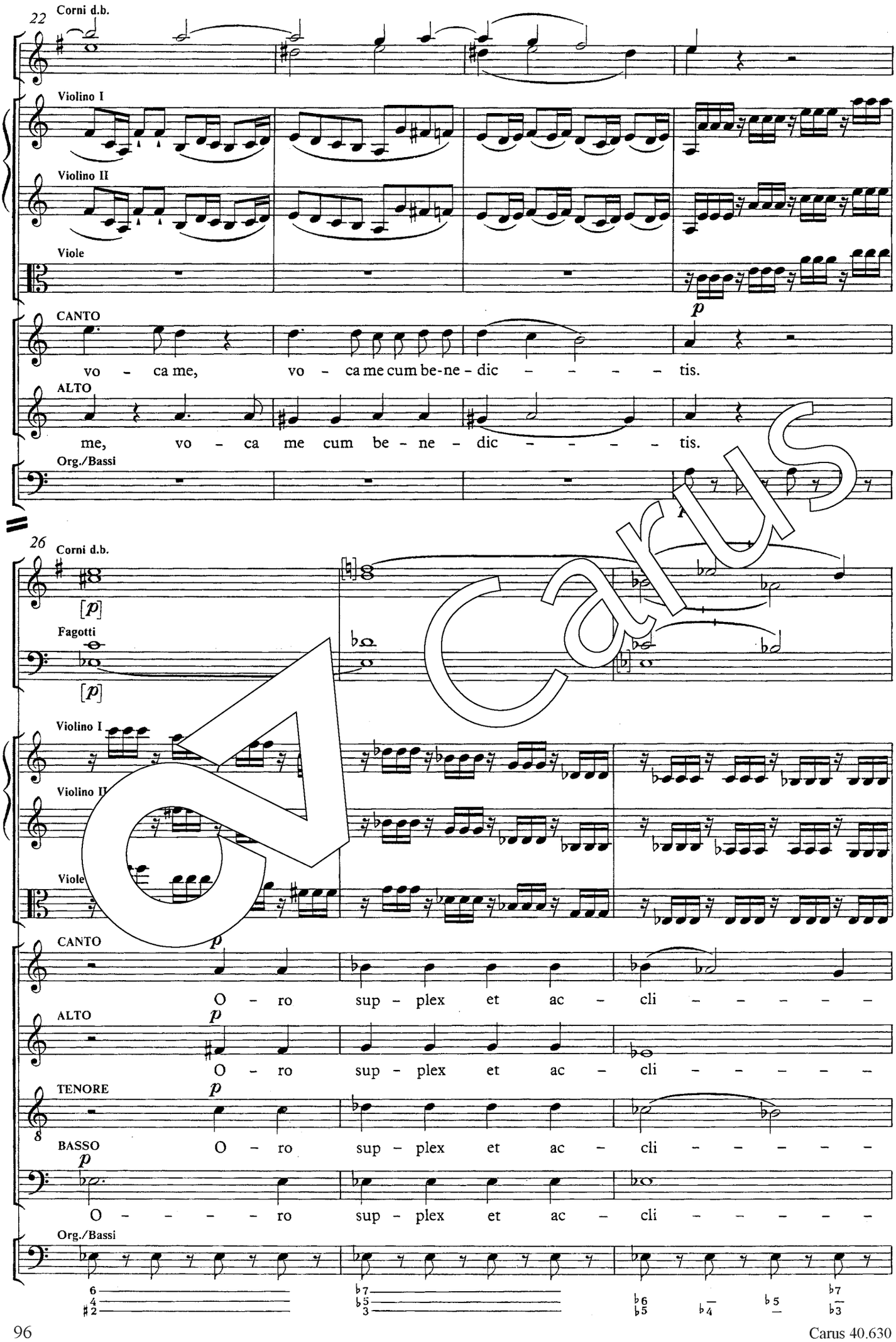
Carus


11
Fagotti
Tromboni
Violino I
Violino II
Viole
TENORE
[f]
Con - fu-ta - - tis ma - le-d - tis,
BASSO
- ta - tis ma - le - - tis flam - mis
Org./Bassi
13
flam - - - mis a - cri-bus ad-dic - tis, con - fu-ta - tis ma - le-
a - cri-bus ad-dic - tis, con - fu - ta - tis ma - le-dic - tis, ma - le-

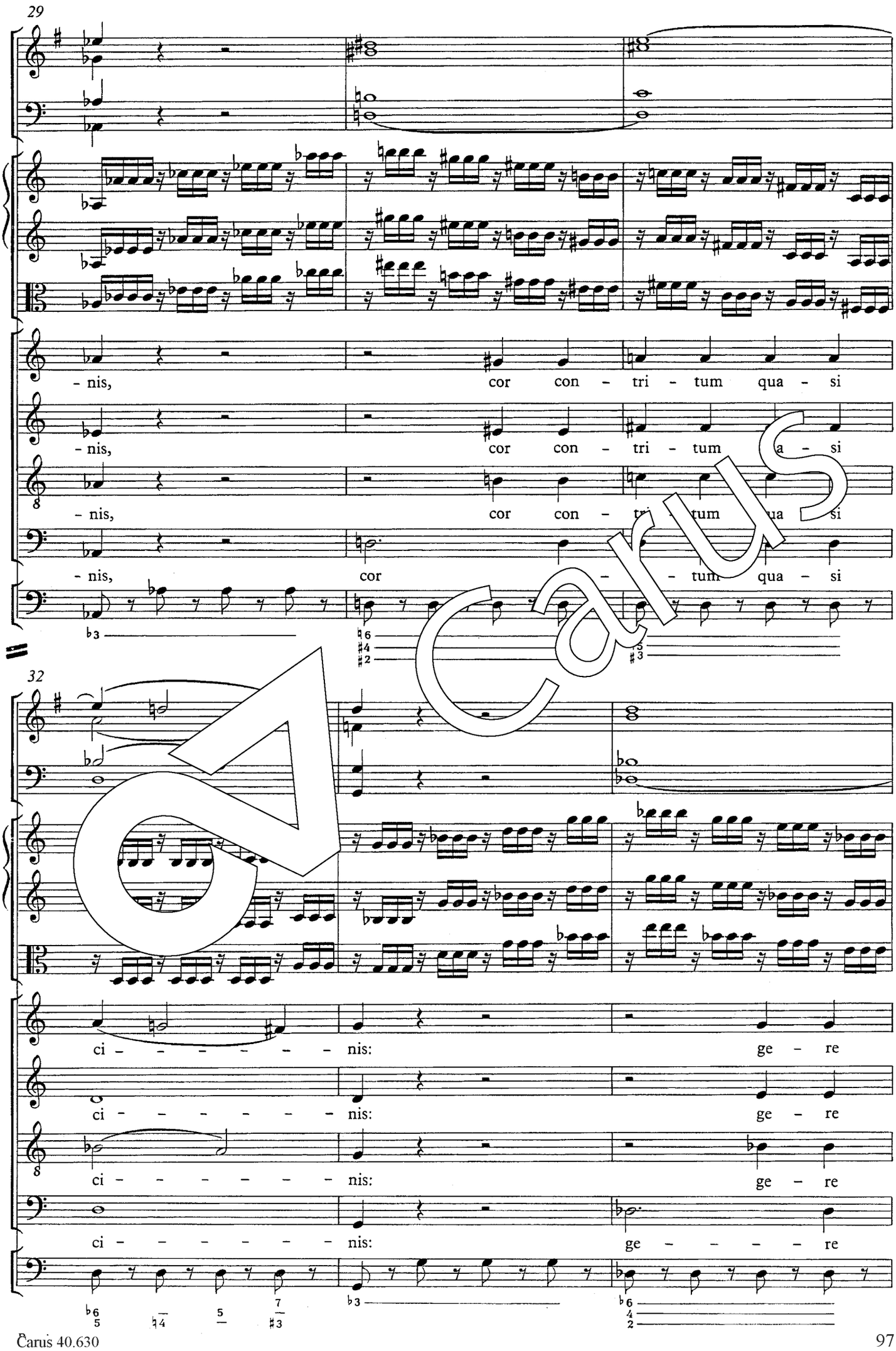
Carus


15
Corni d.b.
Fagotti
Tromboni
Violino I
Violino II
Viole
CANTO
ALTO
TENORE
BASSO
Org
p
sotto voce
Vo - - - - ca,
- dic - tis,
cri-bus ad - dic - tis,
ri-bus ad - dic - tis,
18
Corni d.b.
Violino I
Violino II
CANTO
ALTO
vo - ca me cum be-ne - dic - tis, cum be - ne - dic - tis, vo - - ca me,
vo - ca me, vo - ca me cum be-ne - dic - tis, vo - - ca

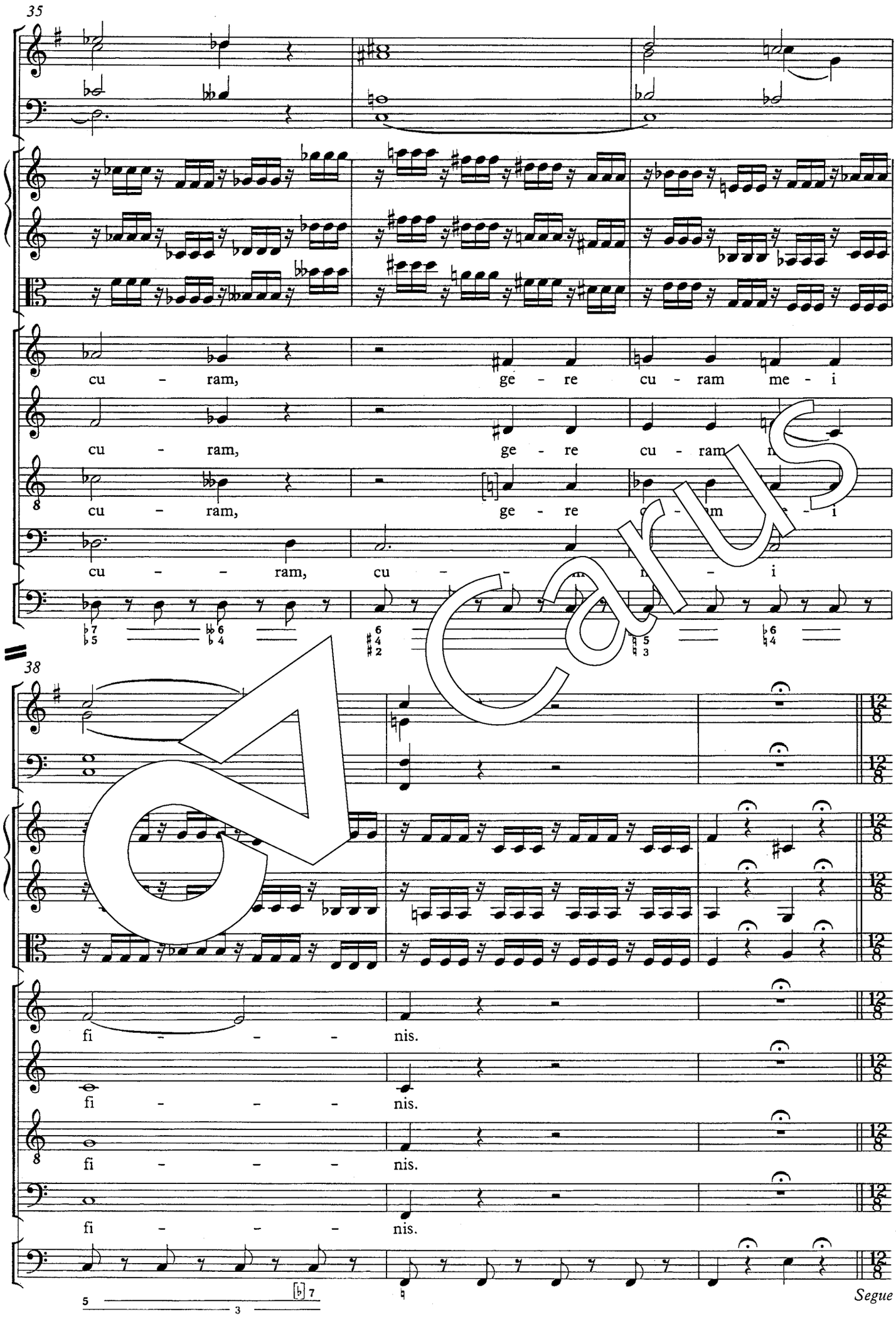
Carus


22
Corni d.b.
Violino I
Violino II
Viole
CANTO
vo - ca me, vo - ca me cum be-ne - dic - - - - - tis.
ALTO
me, vo - ca me cum be - ne - dic - - - - - tis.
Org./Bassi
26
Corni d.b.
Fagotti
Violino I
Violino II
Viole
CANTO
O - ro sup - plex et ac - cli - - - - - -
ALTO
O - ro sup - plex et ac - cli - - - - - -
TENORE
BASSO
O - ro sup - plex et ac - cli - - - - - -
O - - - - - ro sup - plex et ac - cli - - - - - -
Org./Bassi

Carus

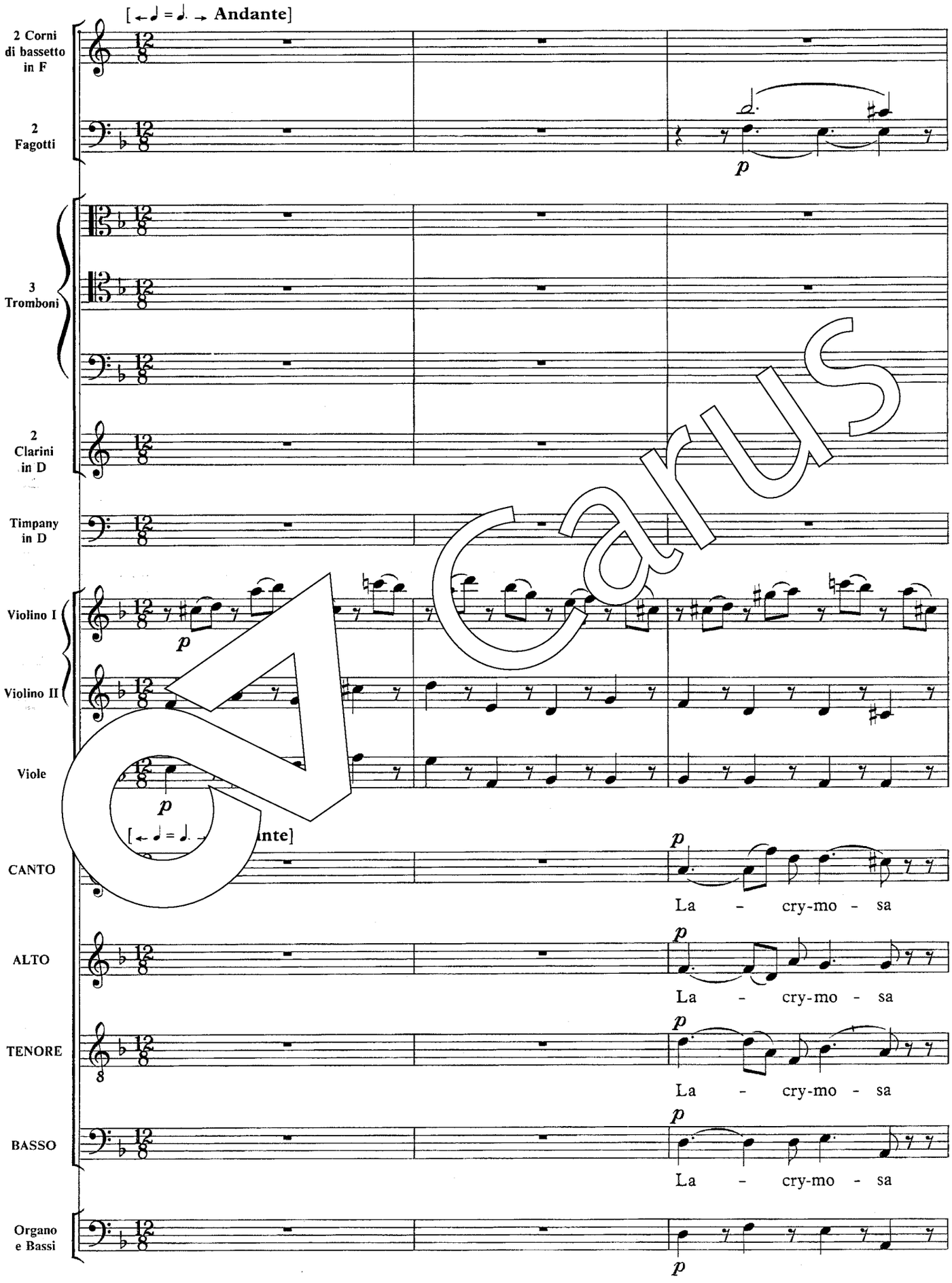

29
- nis, cor con - tri - tum qua - si
- nis, cor con - tri - tum a - si
- nis, cor con - tri - tum qua - si
- nis, cor - tum qua - si
32
ci - - - - - - - nis: ge - re
ci - - - - - - - nis: ge - re
ci - - - - - - - nis: ge - re
ci - - - - - - - nis: ge - - - - re

Carus

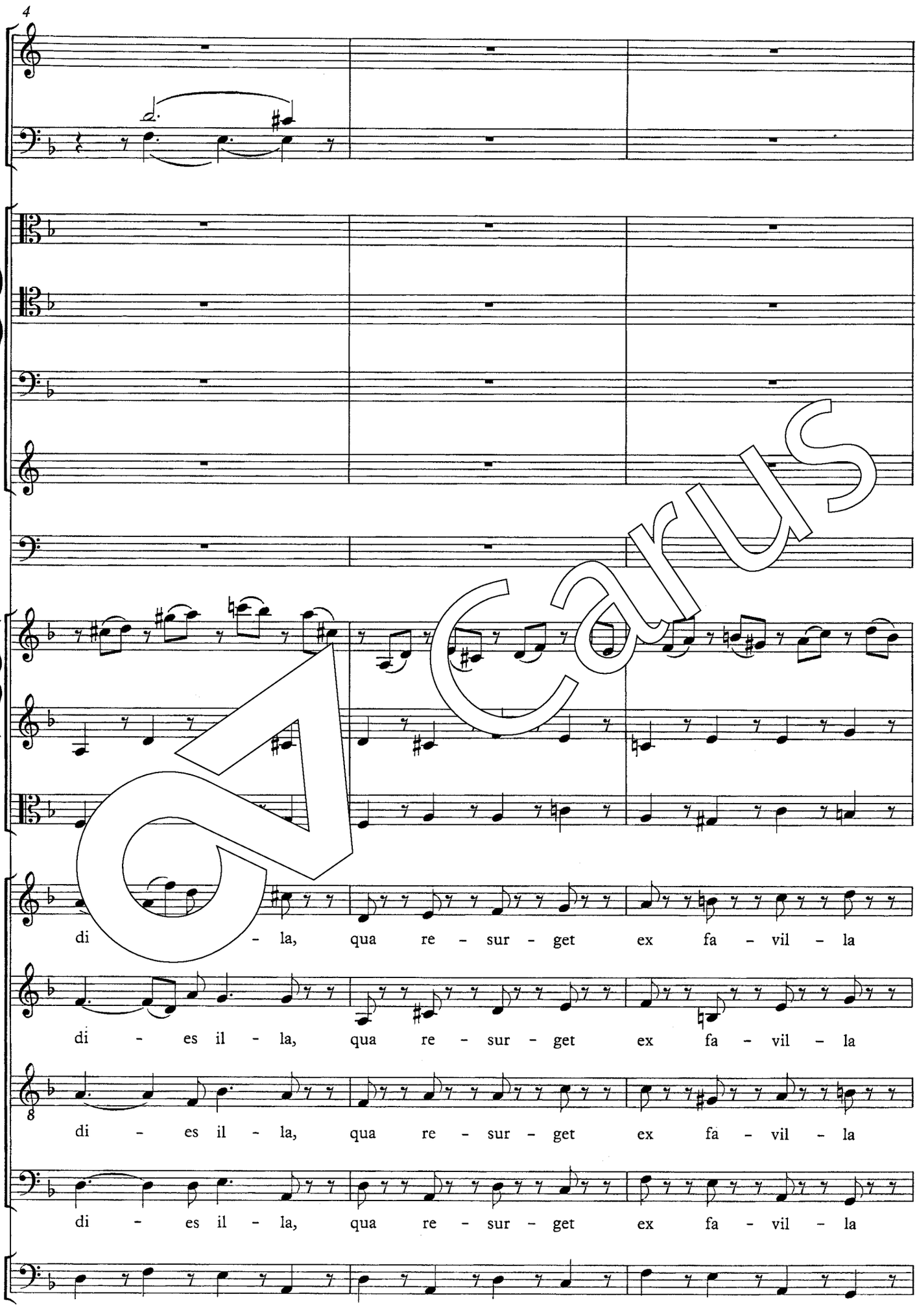

35
cu - ram, ge - re cu - ram me - i
cu - ram, ge - re cu - ram
cu - ram, ge - re
cu - - ram, cu - - -
38
fi - - - nis.
fi - - - nis.
fi - - - nis.
fi - - - nis.
Segue

Carus

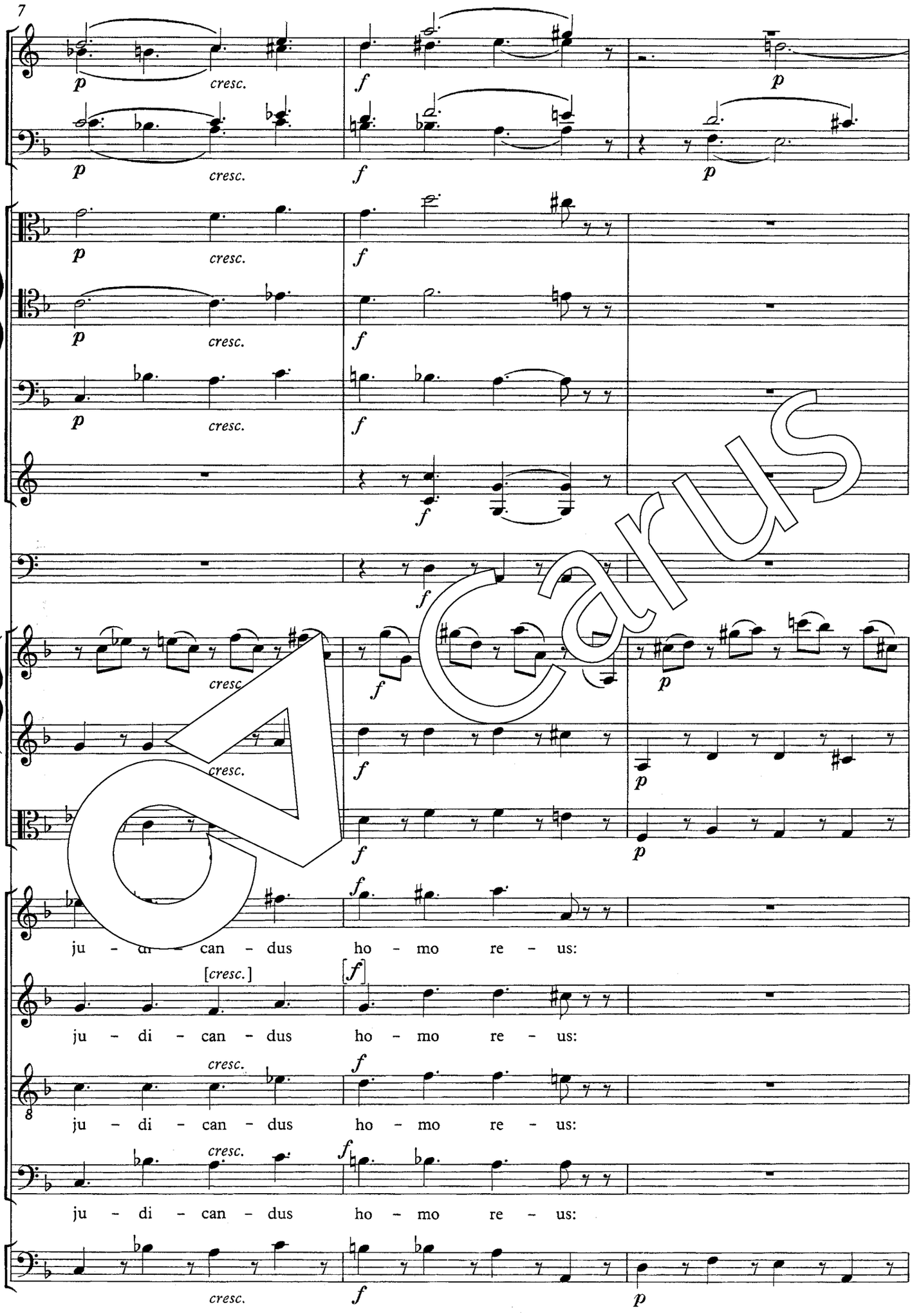
[Lacrymosa]



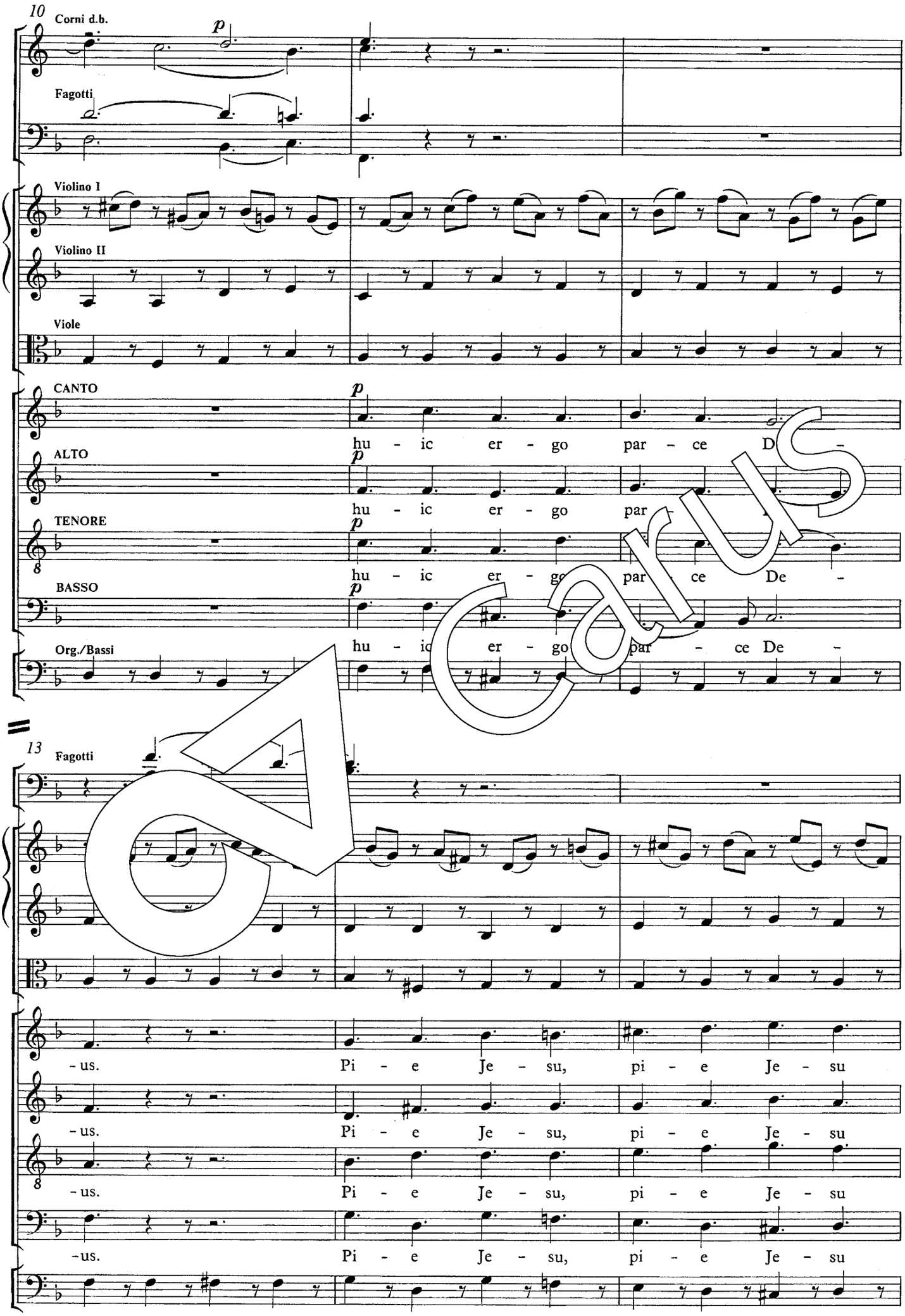
Carus


4
di - la, qua re - sur - get ex fa - vil - la
di - es il - la, qua re - sur - get ex fa - vil - la
8
di - es il - la, qua re - sur - get ex fa - vil - la
di - es il - la, qua re - sur - get ex fa - vil - la

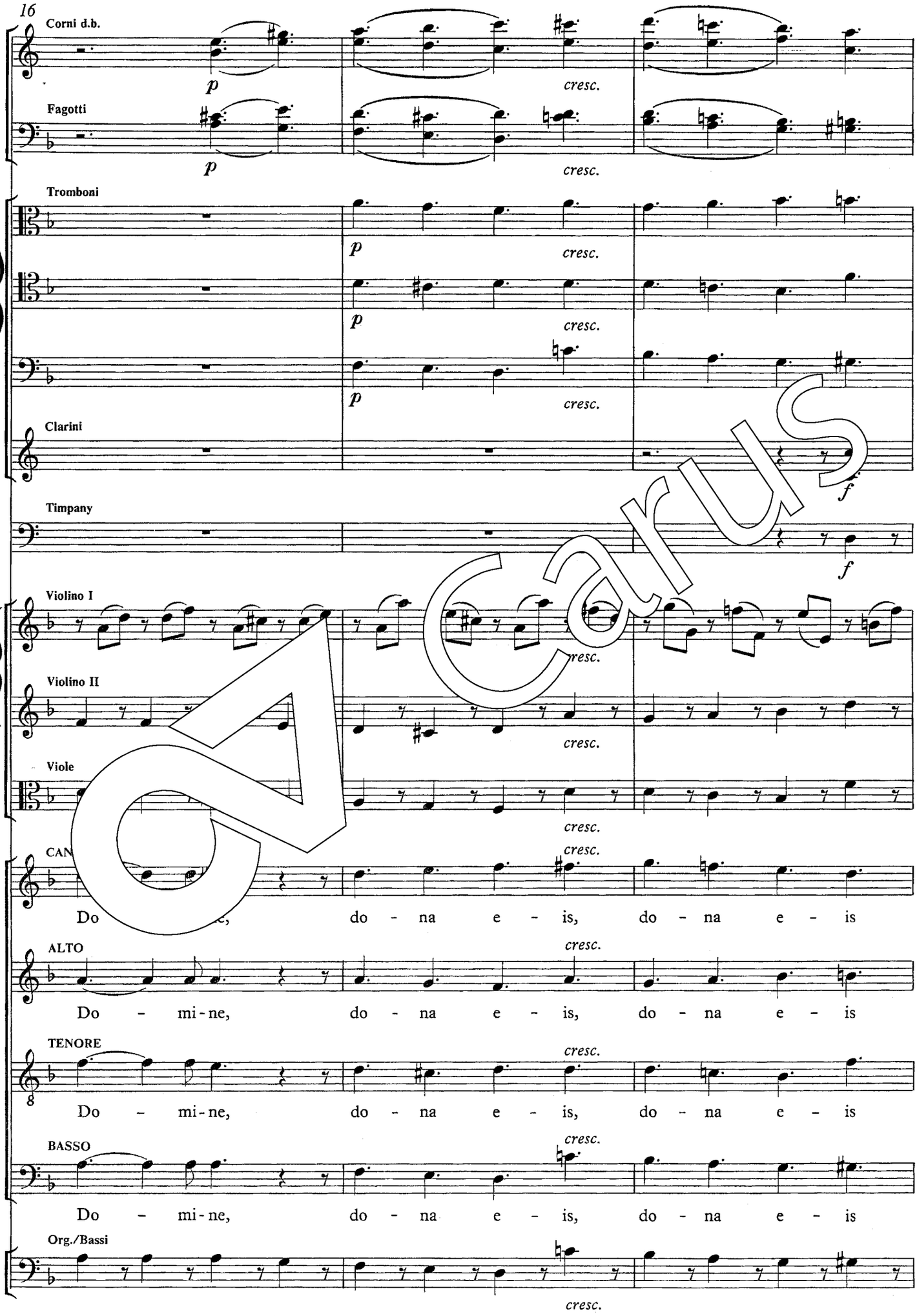
Carus



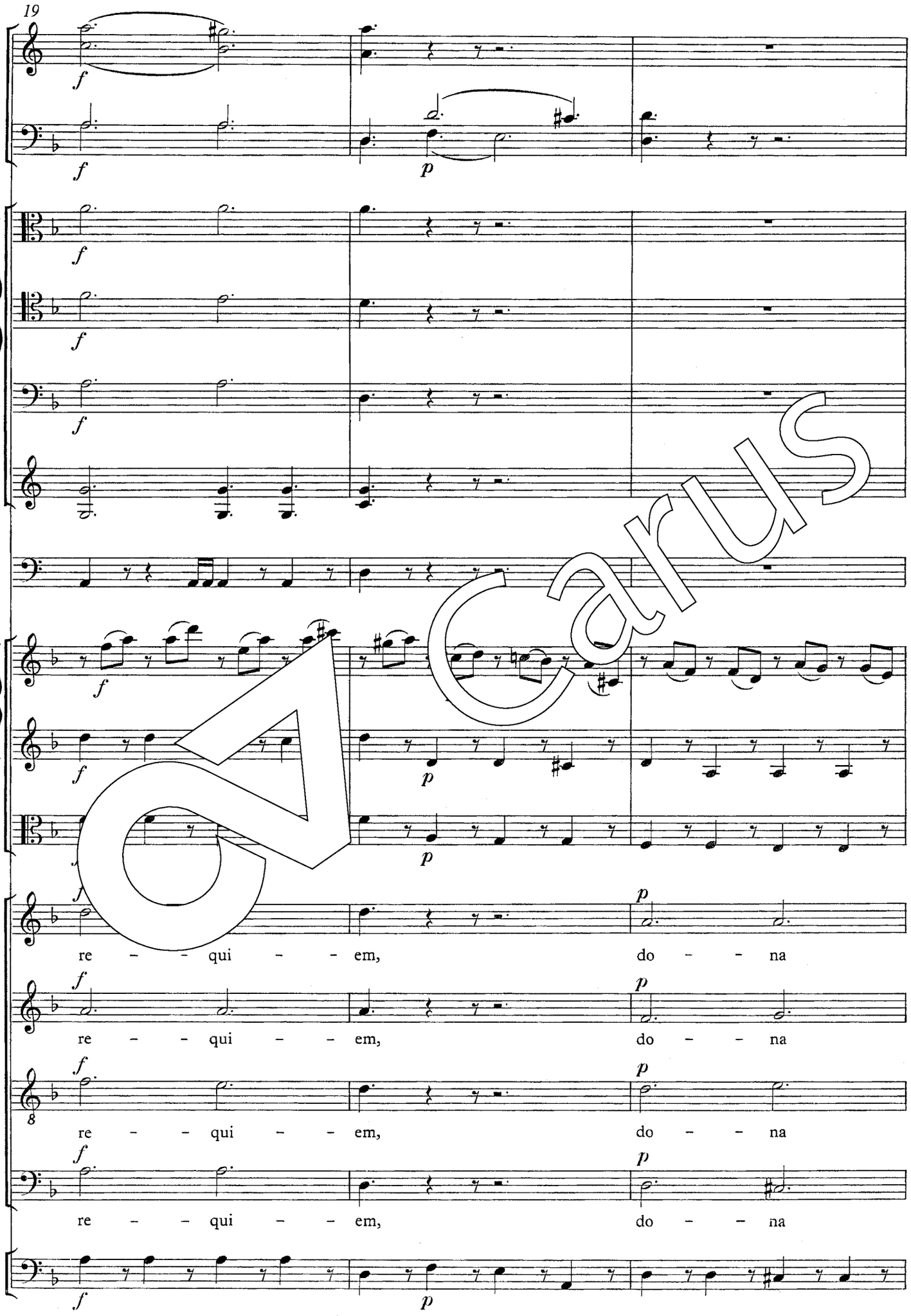
Carus


10
Corni d.b.
p
Fagotti
Violino I
Violino II
Viole
CANTO
p
hu - ic er - go par - ce D -
ALTO
p
hu - ic er - go par -
TENORE
p
hu - ic er - go par - ce De -
BASSO
p
hu - ic er - go par - ce De -
Org./Bassi
13
Fagotti
-us. Pi - e Je - su, pi - e Je - su
-us. Pi - e Je - su, pi - e Je - su
-us. Pi - e Je - su, pi - e Je - su
-us. Pi - e Je - su, pi - e Je - su

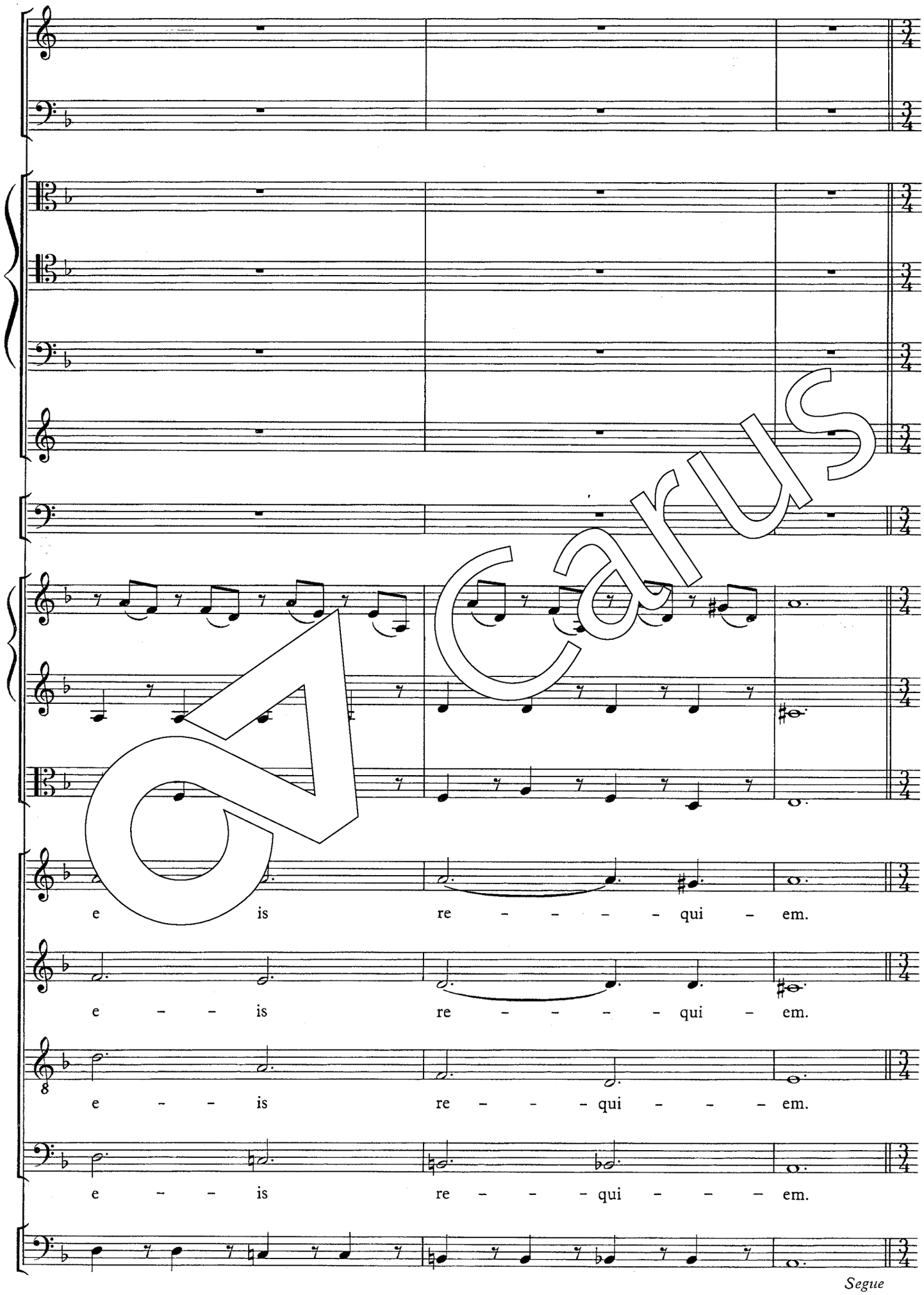
Carus


16
Corni d.b.
Fagotti
Tromboni
Clarini
Timpany
Violino I
Violino II
Viole
CAN
ALTO
TENORE
BASSO
Org./Bassi
p
cresc.
f
Do - mi-ne, do - na e - is, do - na e - is

Carus

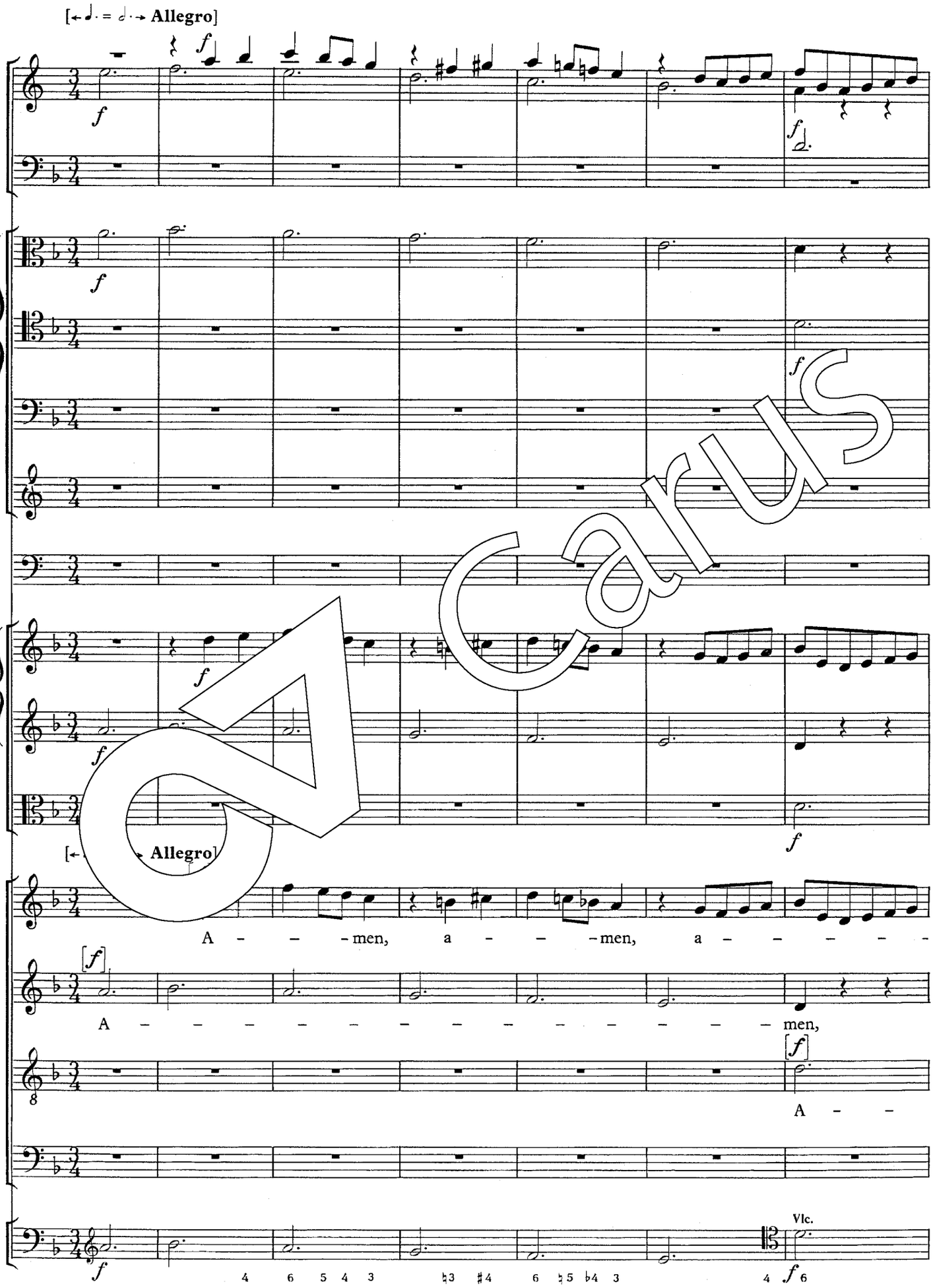


Carus

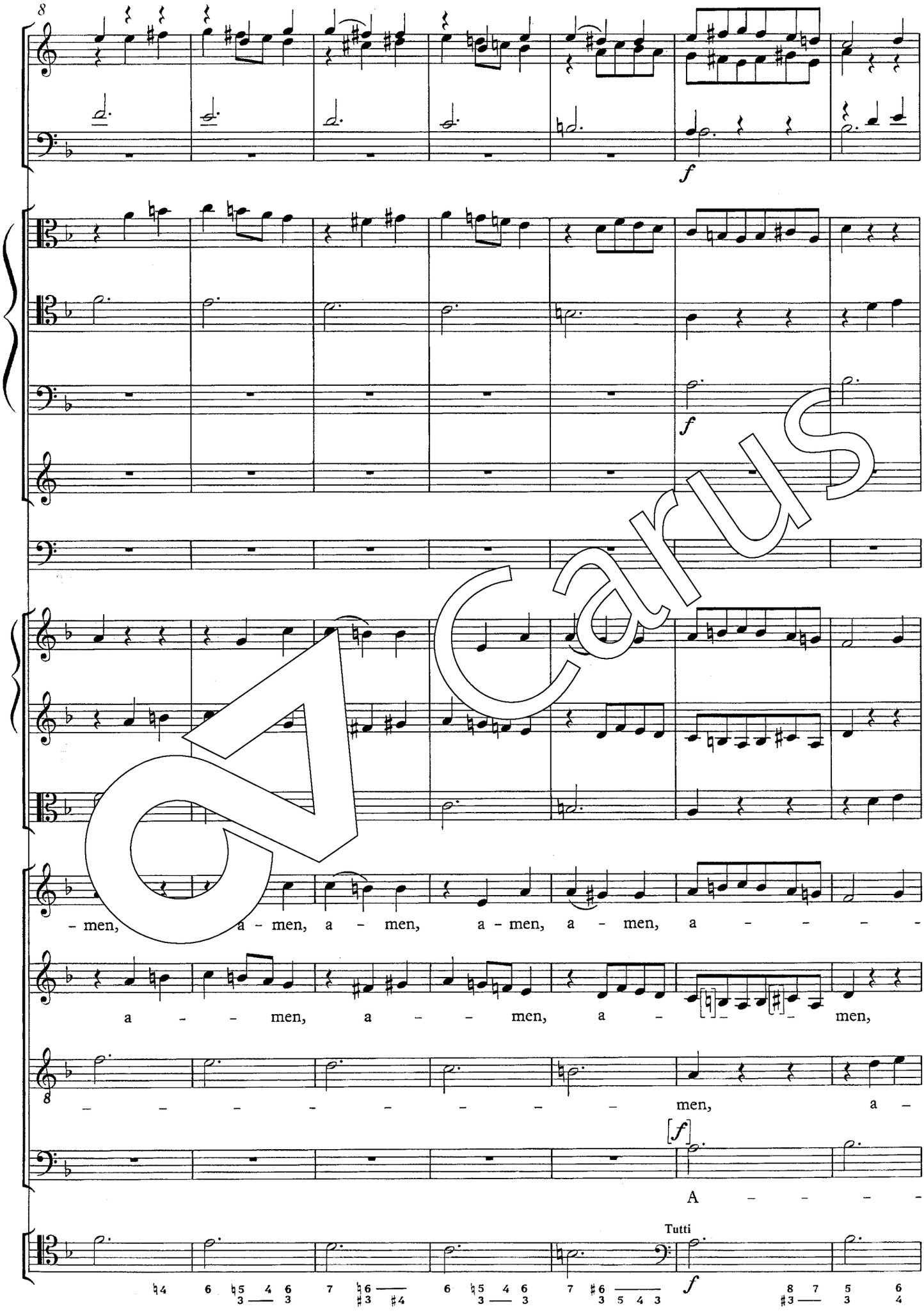


Carus

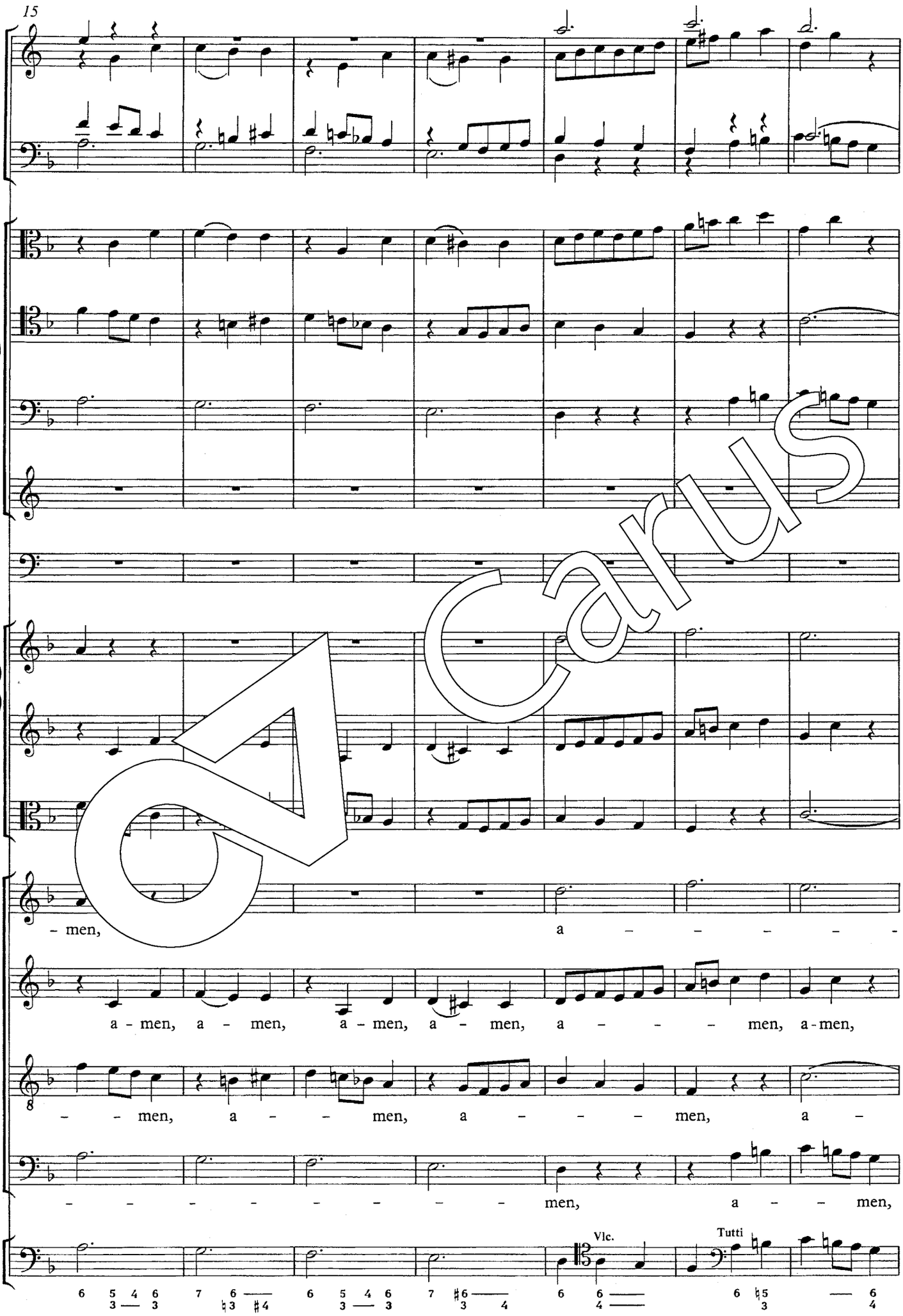
[Amen]



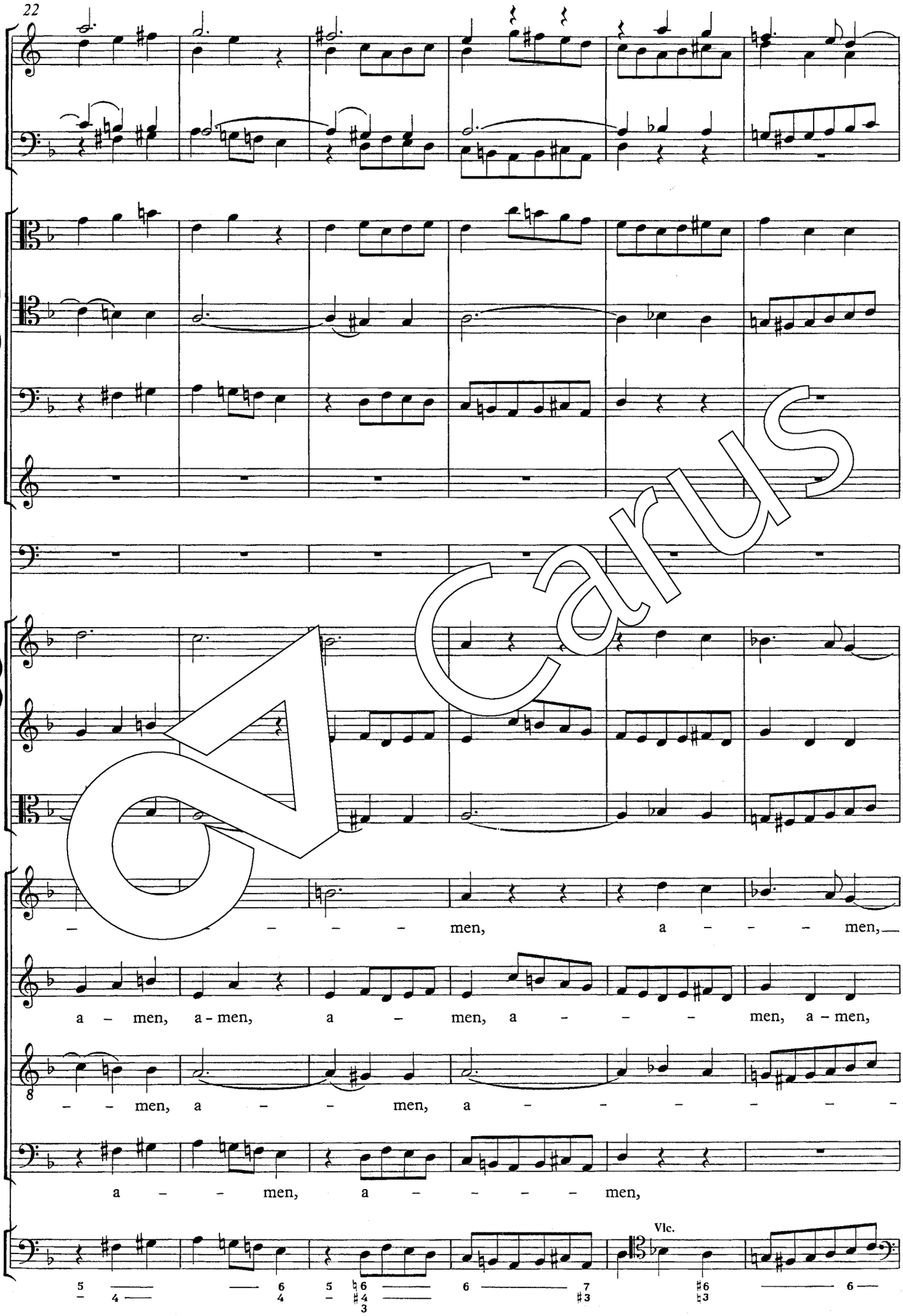
Carus



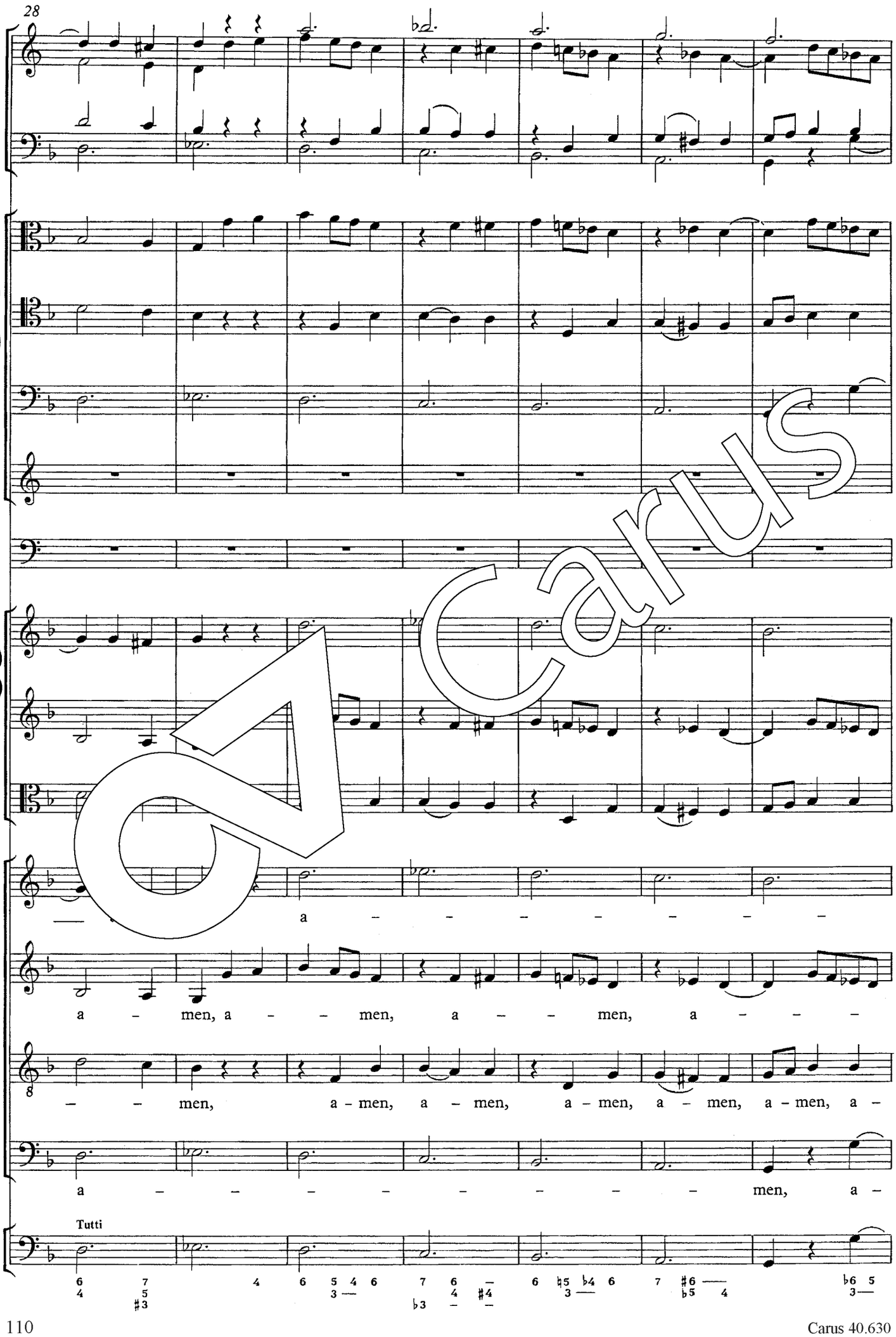
Carus


15
– men, a – – – – –
a – men, a – men, a – men, a – men, a – – – men, a-men,
– – men, a – – men, a – – – men, a –
– – – – – – – – men, a – – men,
Vlc.
Tutti

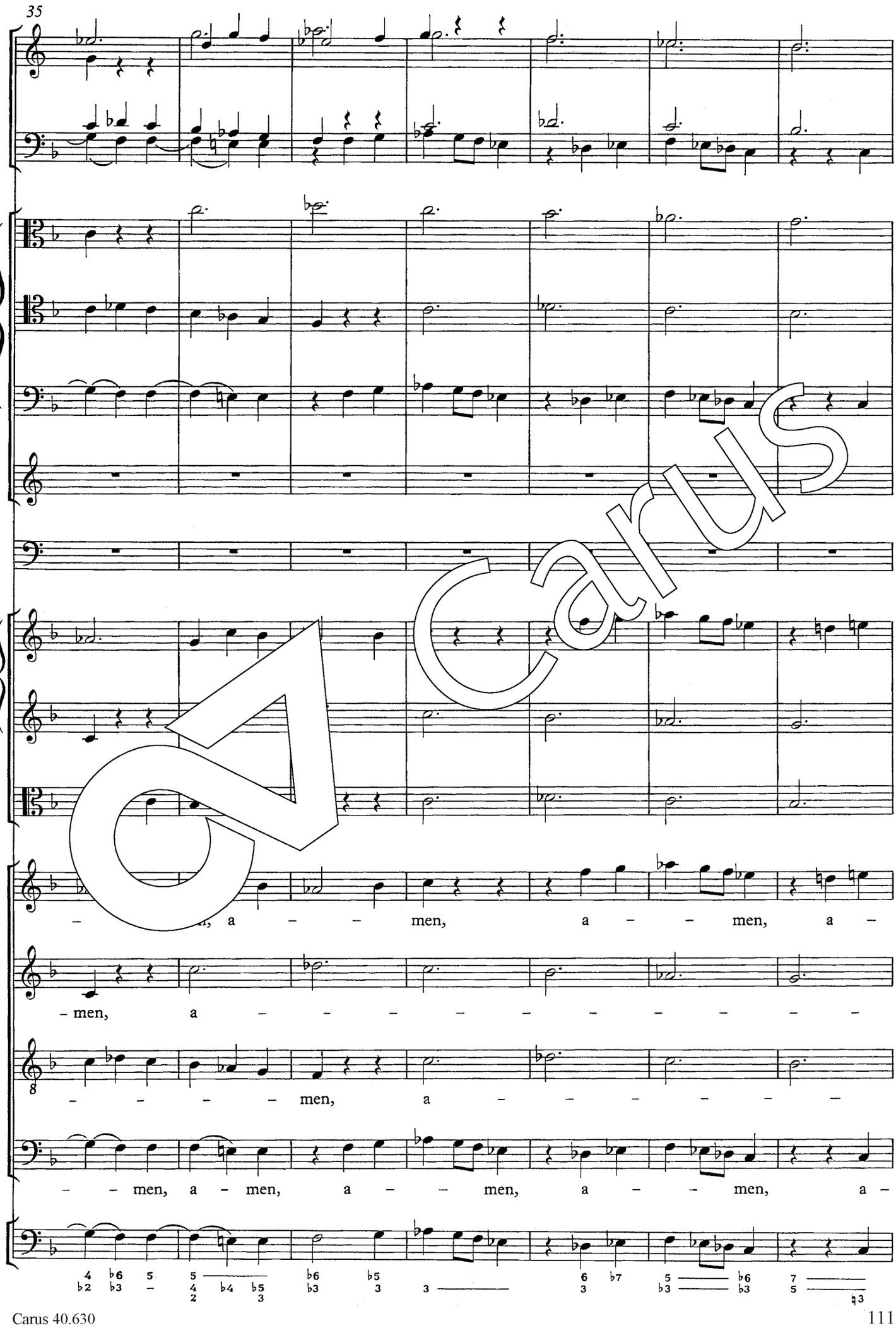
Carus



Carus


28
a – – – – – – –
a – men, a – – men, a – – men, a – – –
– – men, a – men, a – men, a – men, a – men, a – men, a –
a – – – – – – – – men, a –
Tutti

Carus



Carus

– a – – – – – men, a – men,

– men, a – men, a – – – – men, a – men,

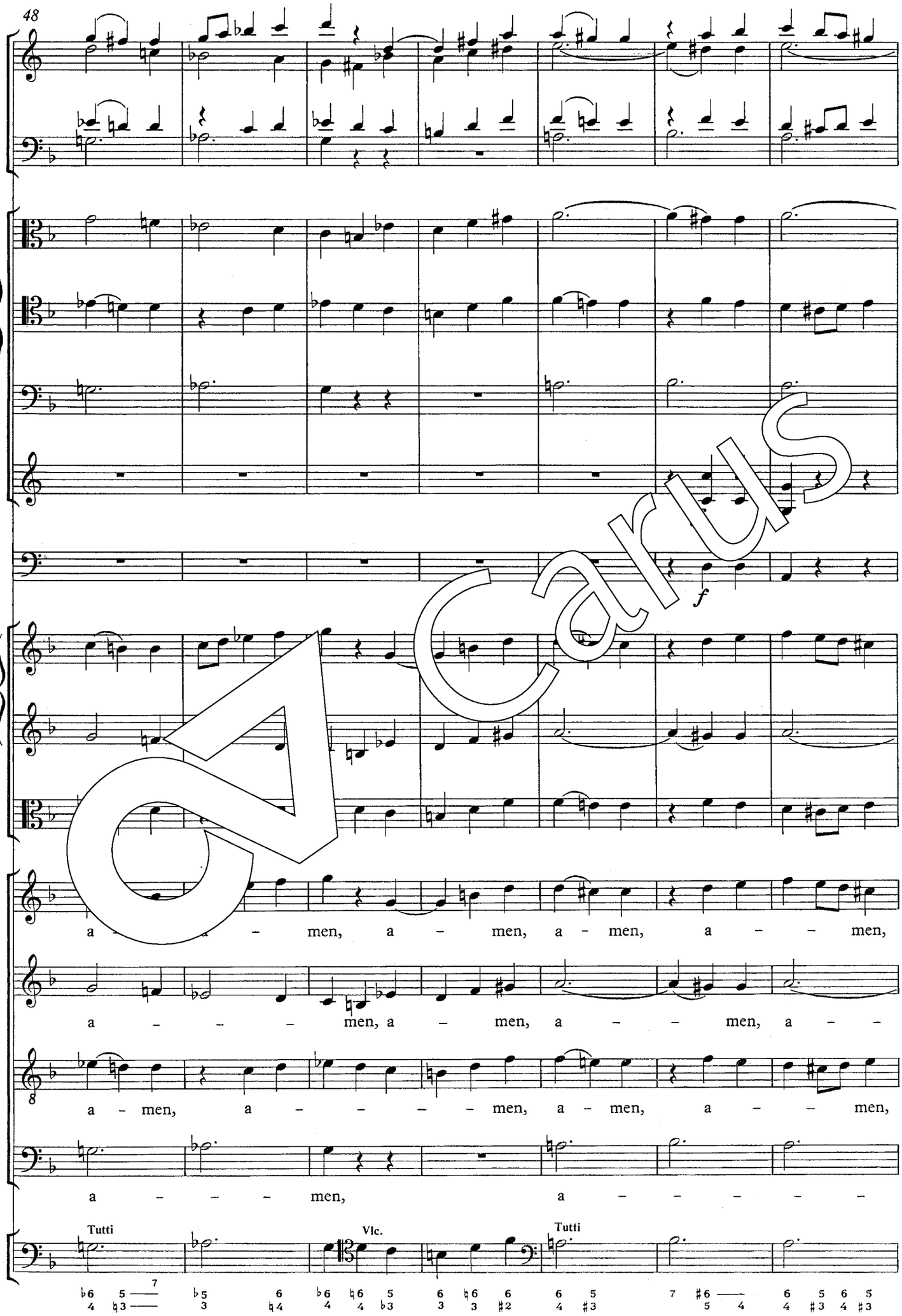
– – – – men, a – – – men,

– men, a – – – men,

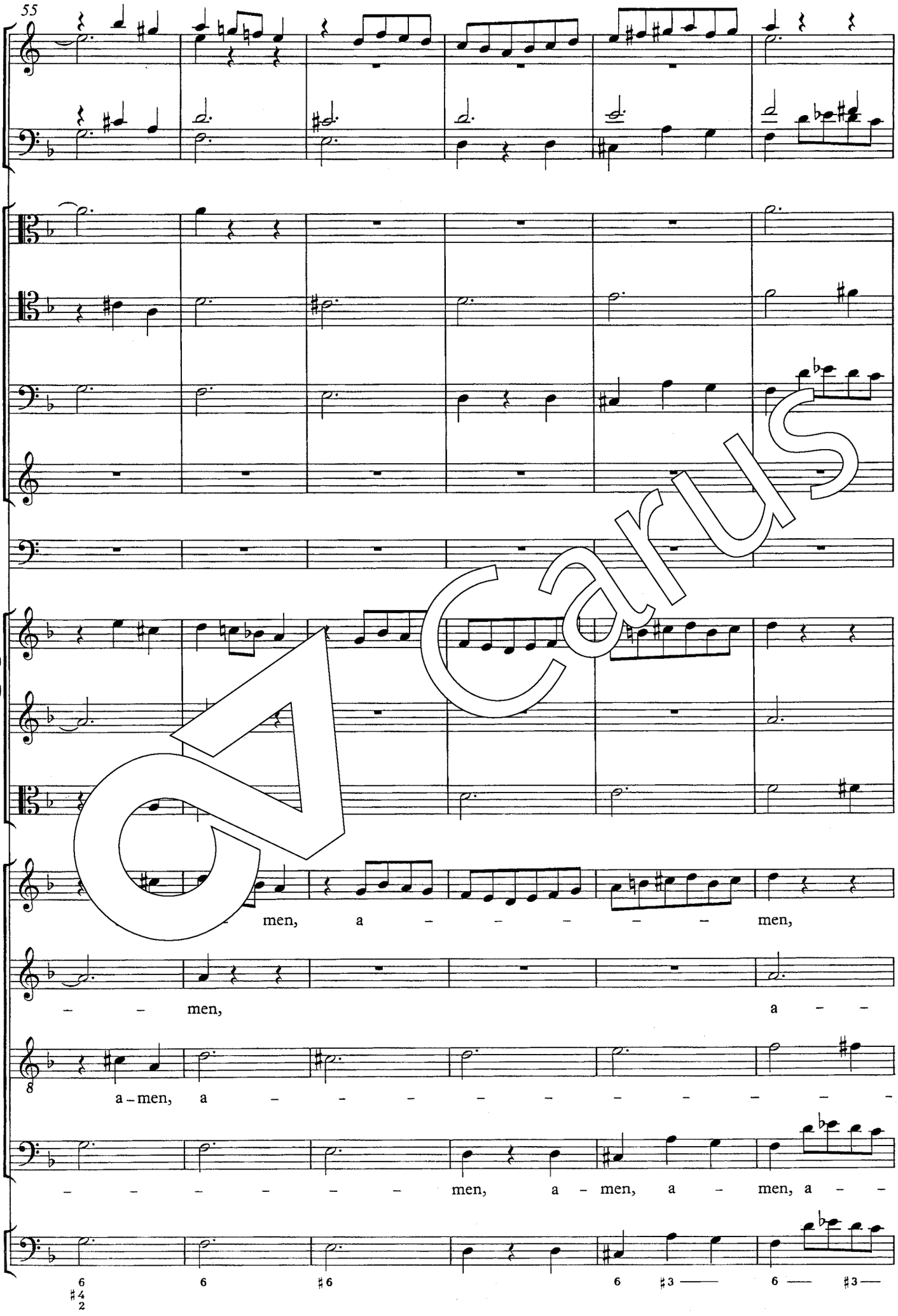
(Vla.) (Tutti) Vlc.

5 7 ♮6 ♭3 ♭7 ♭5 ♭6 ♭6 ♮6 5 6 6 6
♭3 ♭5 4 3 ♮3 3 4 4 4 ♭3 3 ♭3 ♯2

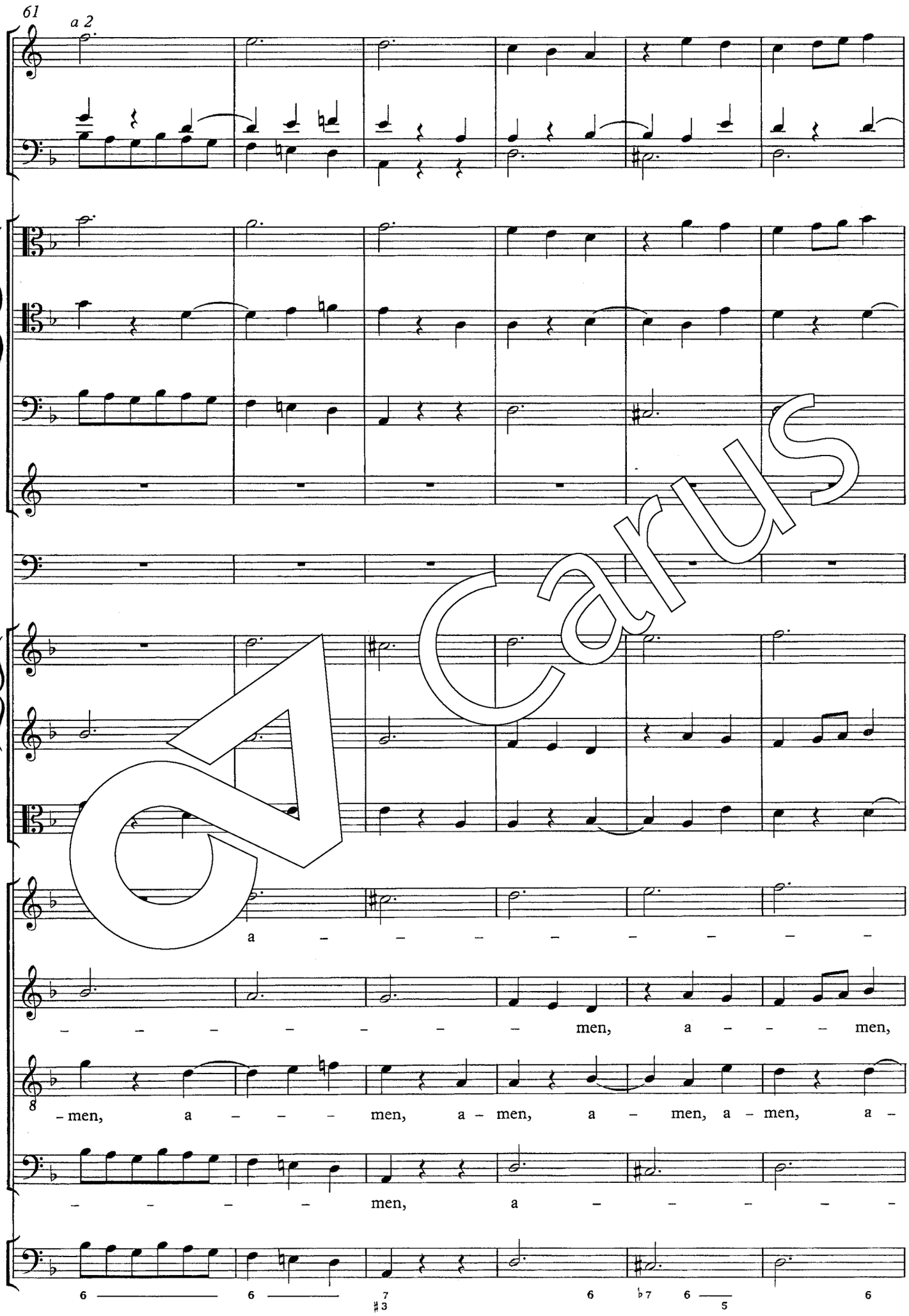
Carus


48
f
a - men, a - men, a - men, a - - men,
a - - - men, a - men, a - - men, a - -
a - men, a - - - - men, a - men, a - - men,
a - - - men, a - - - - - -
Tutti
Vlc.
Tutti

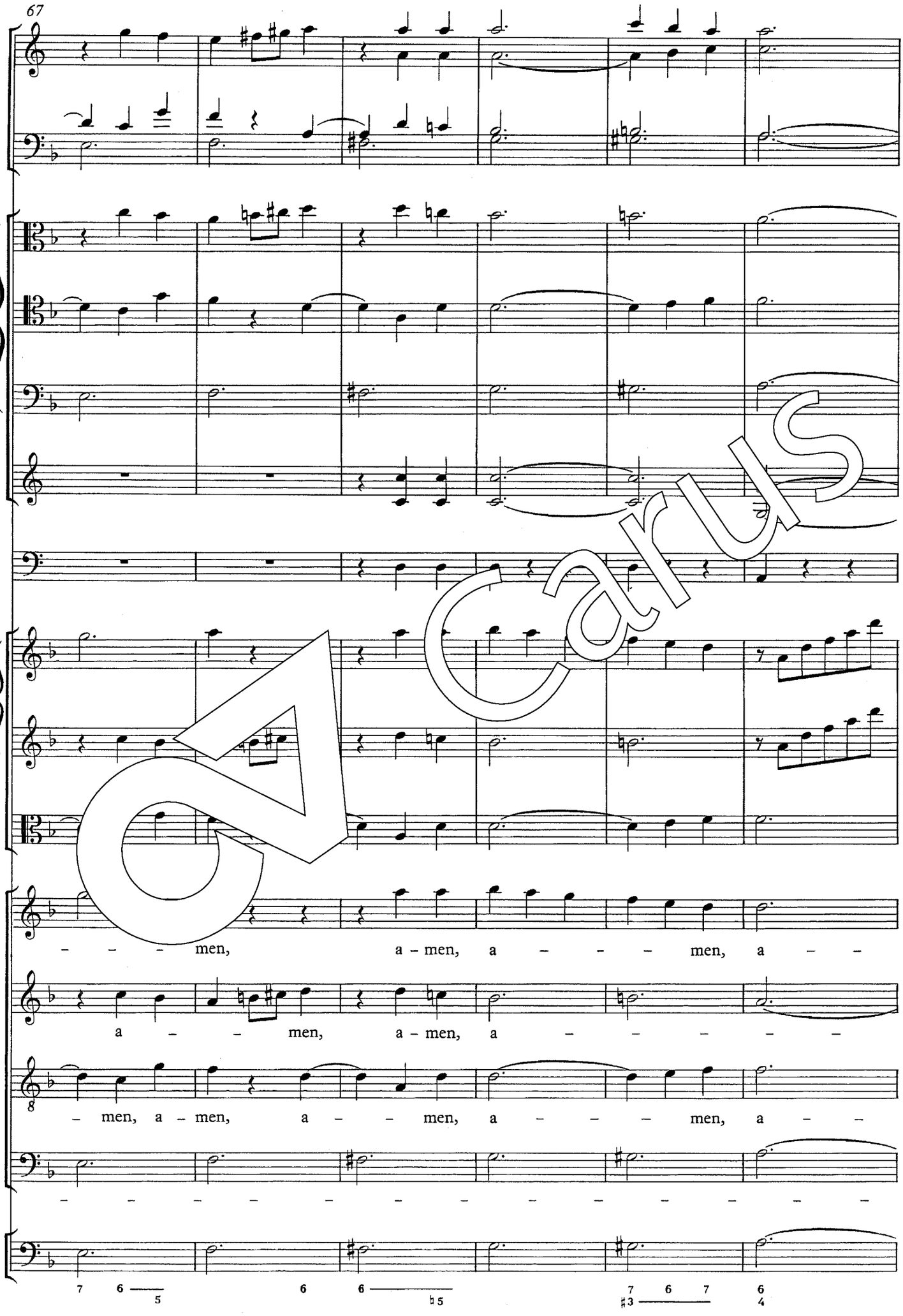
Carus



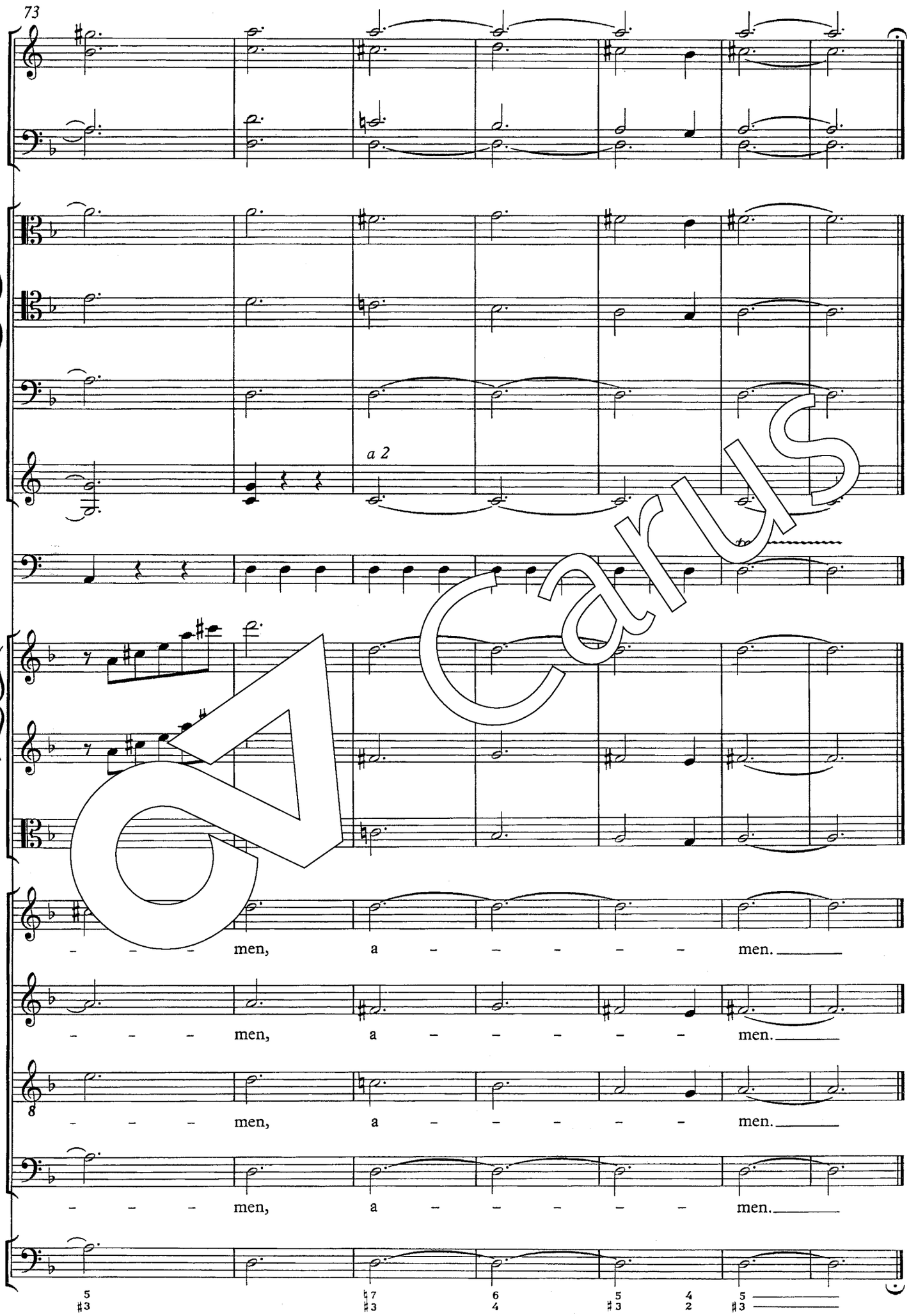
Carus



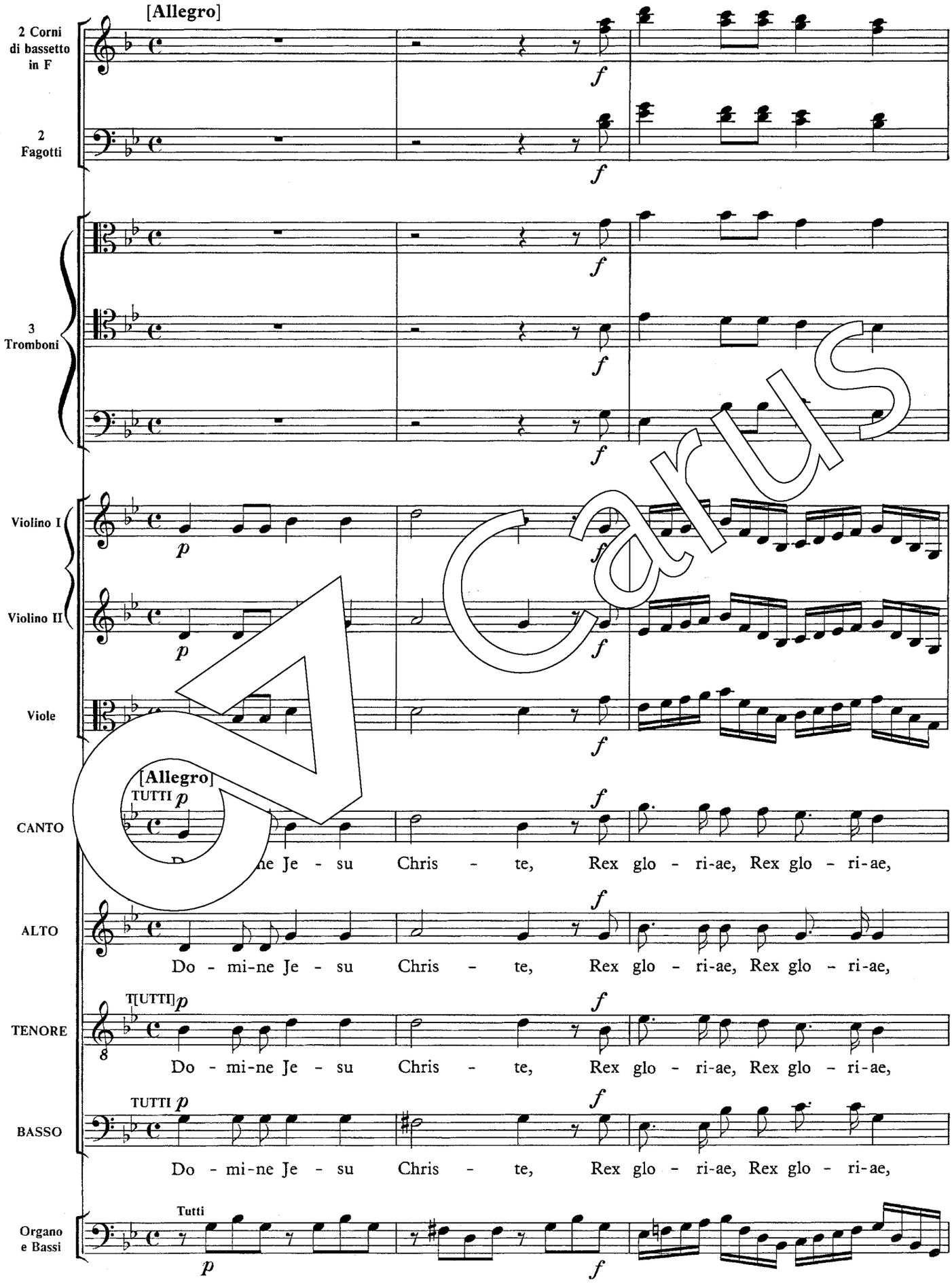
Carus



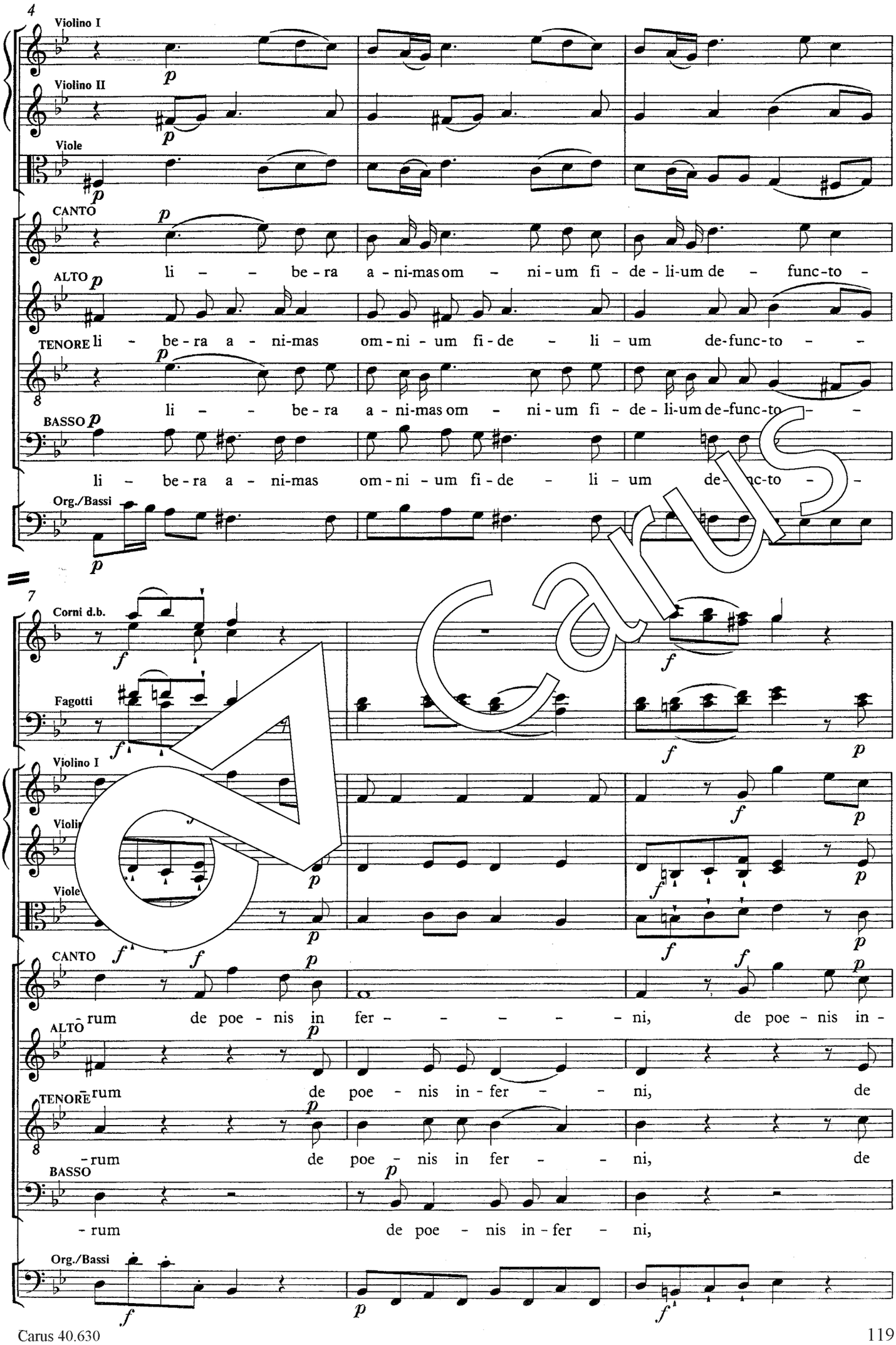
Carus



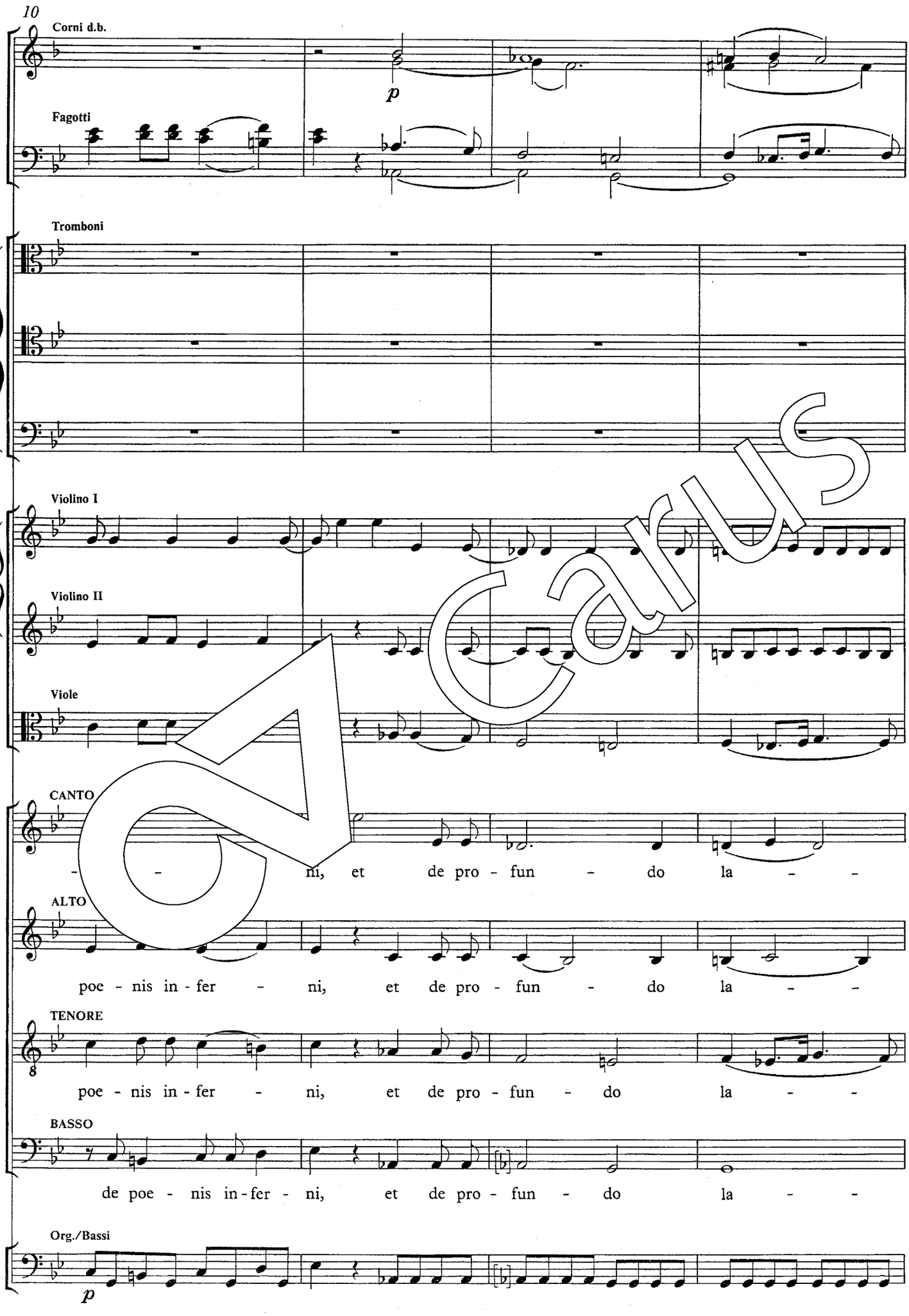
Carus


[Allegro]
2 Corni di bassetto in F
2 Fagotti
3 Tromboni
Violino I
Violino II
Viole
[Allegro]
TUTTI p
CANTO
ne Je - su Chris - te, Rex glo - ri-ae, Rex glo - ri-ae,
ALTO
Do - mi-ne Je - su Chris - te, Rex glo - ri-ae, Rex glo - ri-ae,
T[UTTI] p
TENORE
Do - mi-ne Je - su Chris - te, Rex glo - ri-ae, Rex glo - ri-ae,
TUTTI p
BASSO
Do - mi-ne Je - su Chris - te, Rex glo - ri-ae, Rex glo - ri-ae,
Tutti
Organo e Bassi

Carus


4
Violino I
Violino II
Viole
CANTO
ALTO
TENORE
BASSO
Org./Bassi
li - - be - ra a - ni-mas om - ni - um fi - de - li-um de - func-to -
li - be - ra a - ni-mas om - ni - um fi - de - li - um de - func-to -
li - - be - ra a - ni-mas om - ni - um fi - de - li-um de-func-to - -
li - be - ra a - ni-mas om - ni - um fi - de - li - um de - func-to -
7
Corni d.b.
Fagotti
Violino I
Viole
CANTO
ALTO
TENORE
BASSO
Org./Bassi
-rum de poe - nis in fer - - - - - ni, de poe - nis in -
-rum de poe - nis in - fer - - ni, de
-rum de poe - nis in fer - - ni, de
- rum de poe - nis in - fer - ni,

Carus


10
Corni d.b.
p
Fagotti
Tromboni
Violino I
Violino II
Viole
CANTO
- - ni, et de pro - fun - do la - -
ALTO
poe - nis in - fer - ni, et de pro - fun - do la - -
TENORE
8
poe - nis in - fer - ni, et de pro - fun - do la - -
BASSO
de poe - nis in - fer - ni, et de pro - fun - do la - -
Org./Bassi
p

Carus

a 2

(div.)

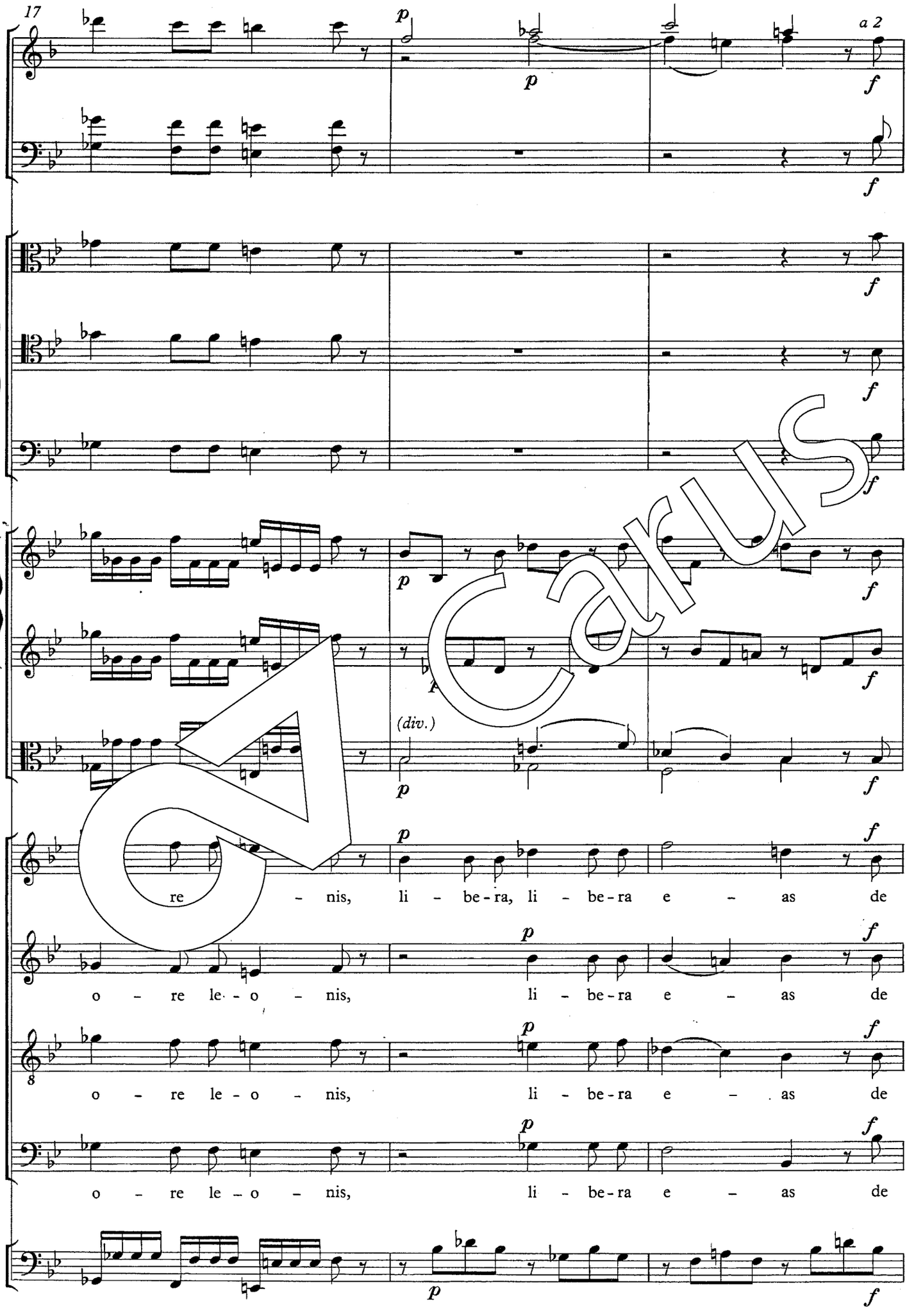
li - be - ra, li - be - ra e - as de

- cu: li - be - ra e - as de

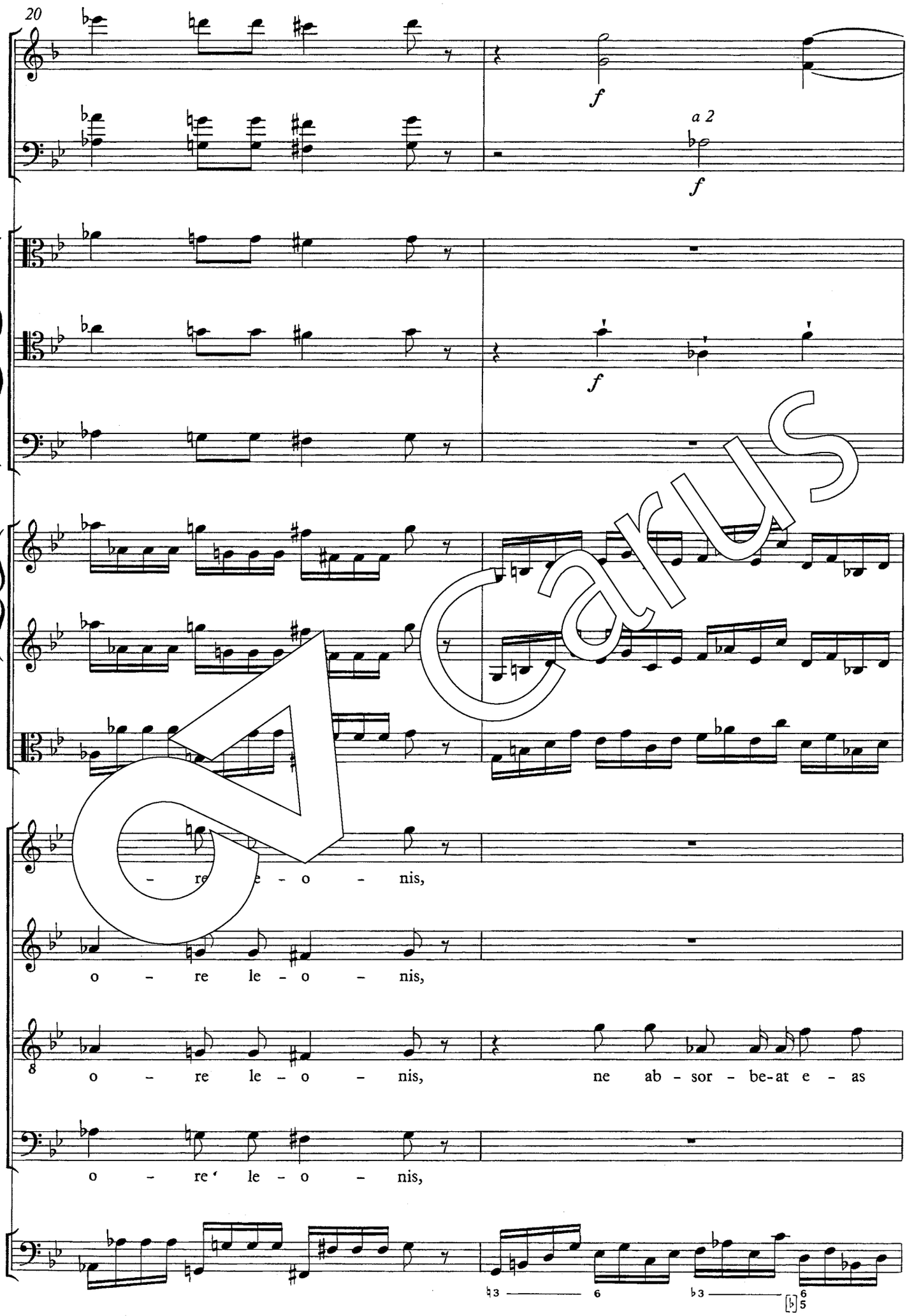
- cu: li - be - ra e - as de

- cu: li - be - ra e - as de

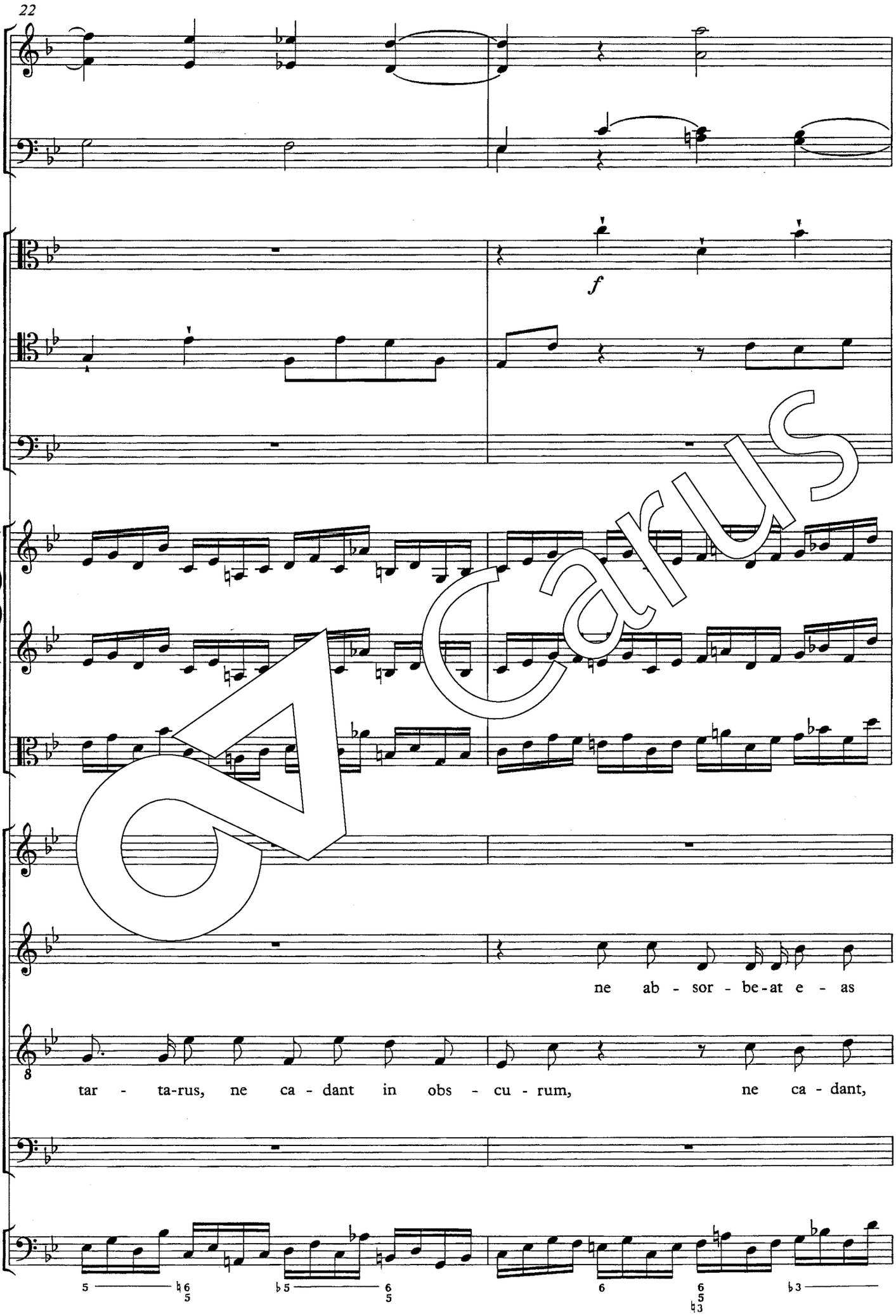
Carus


17
a 2
(div.)
re – nis, li – be-ra, li – be-ra e – as de
o – re le-o – nis, li – be-ra e – as de
o – re le – o – nis, li – be-ra e – as de
o – re le – o – nis, li – be-ra e – as de

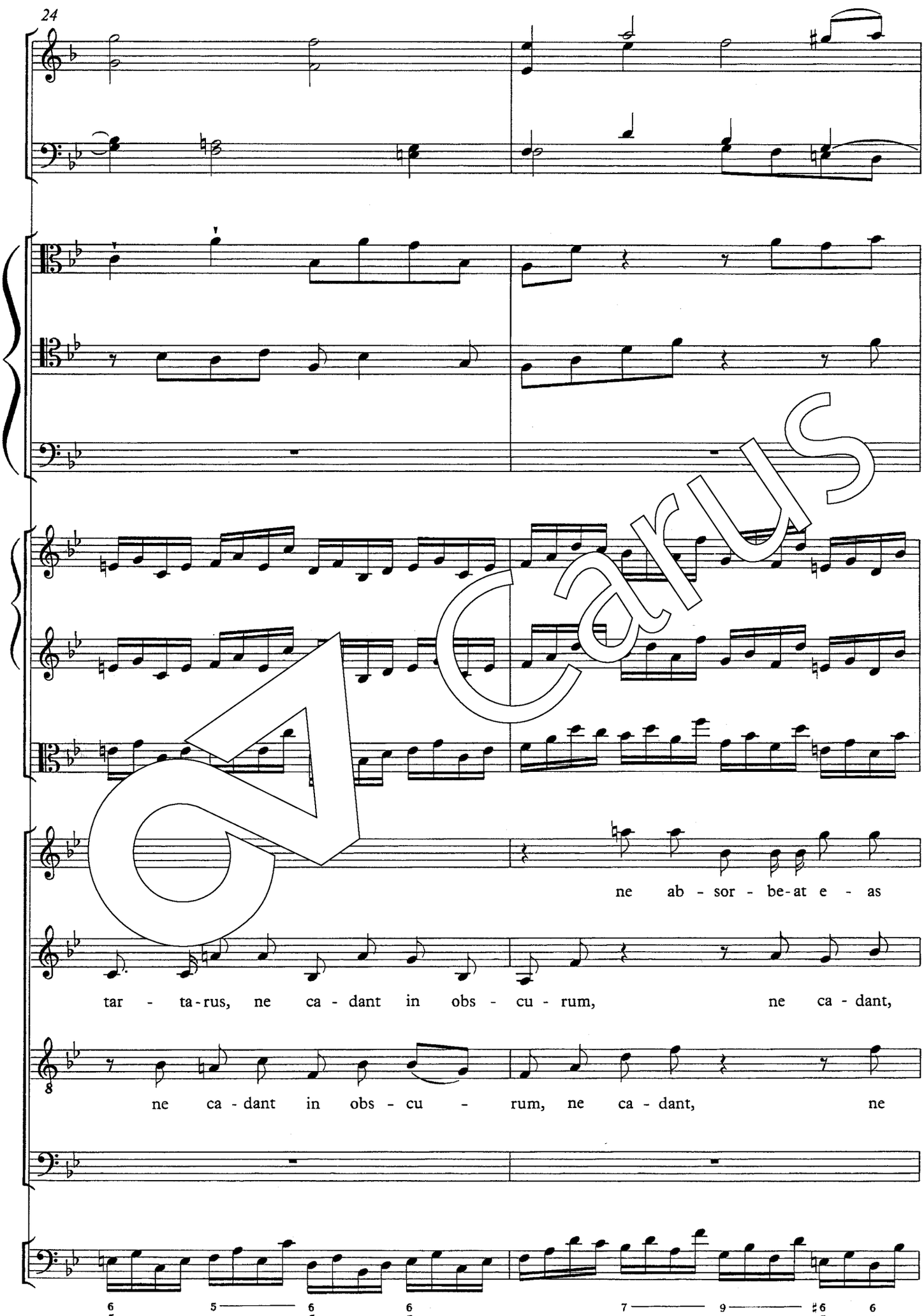
Carus


20
f
a 2
f
f
– re – o – nis,
o – re le – o – nis,
o – re le – o – nis,
ne ab – sor – be-at e – as
o – re le – o – nis,

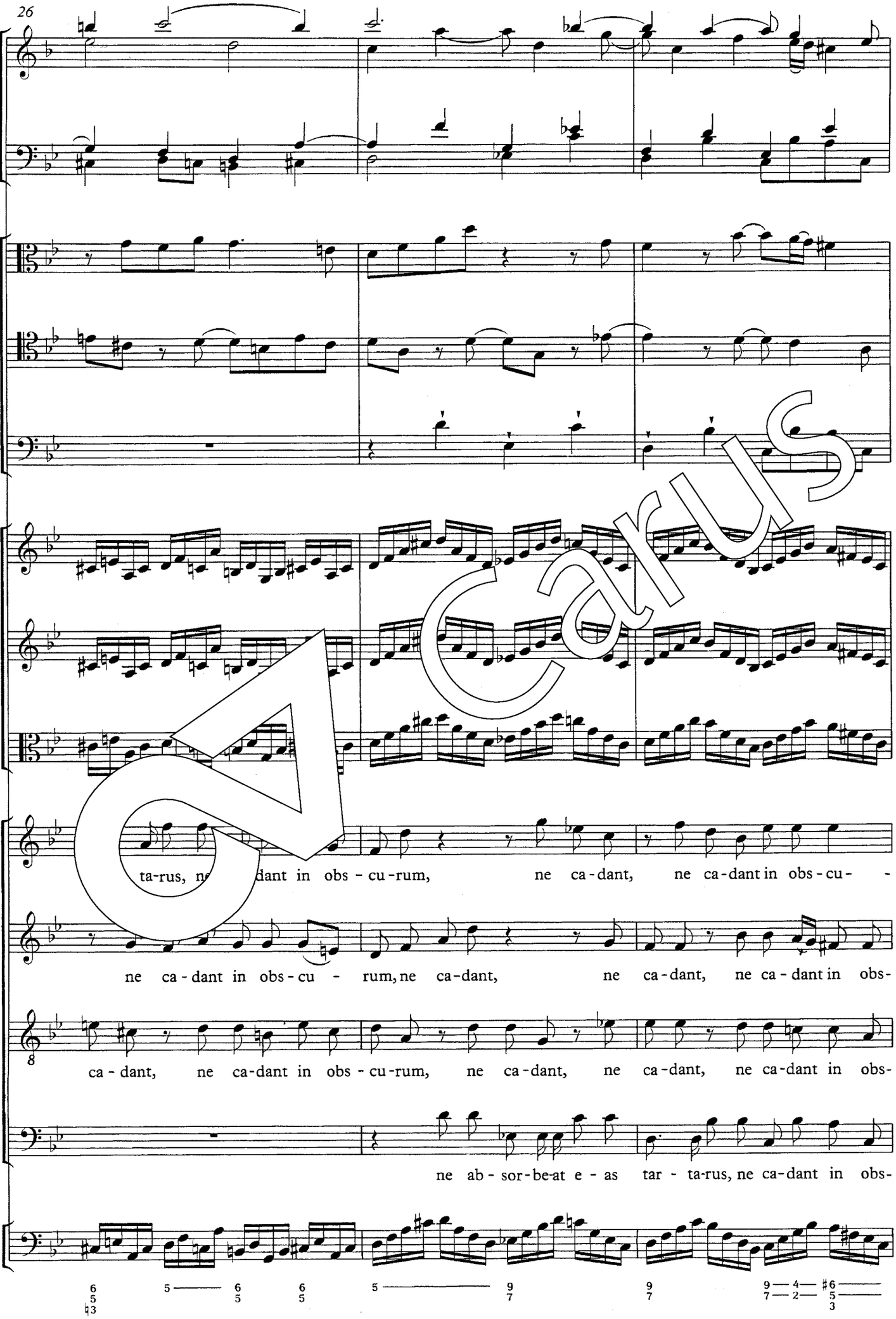
Carus



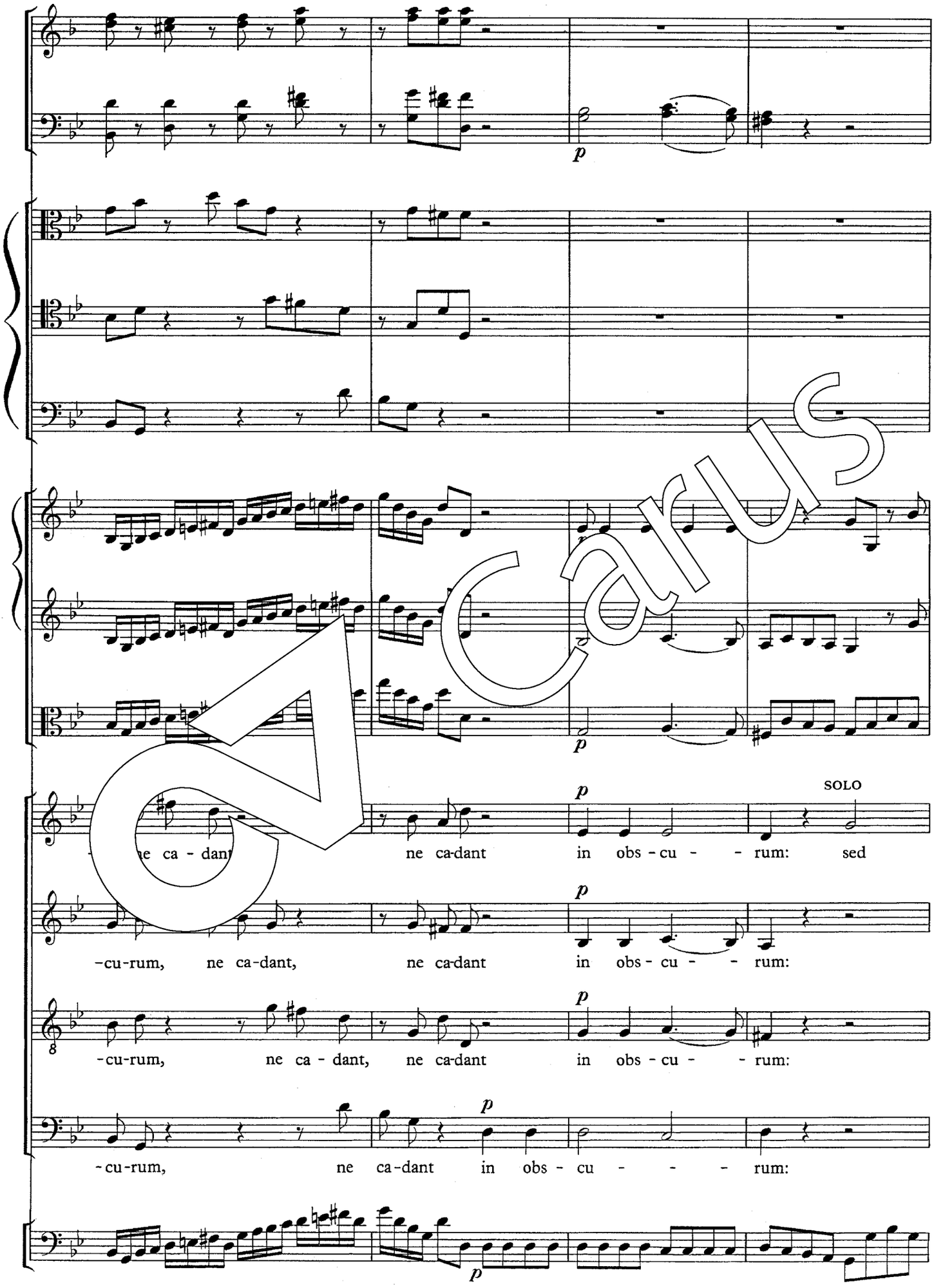
Carus


ne ab - sor - be-at e - as
tar - ta-rus, ne ca - dant in obs - cu - rum, ne ca - dant,
ne ca - dant in obs - cu - rum, ne ca - dant, ne

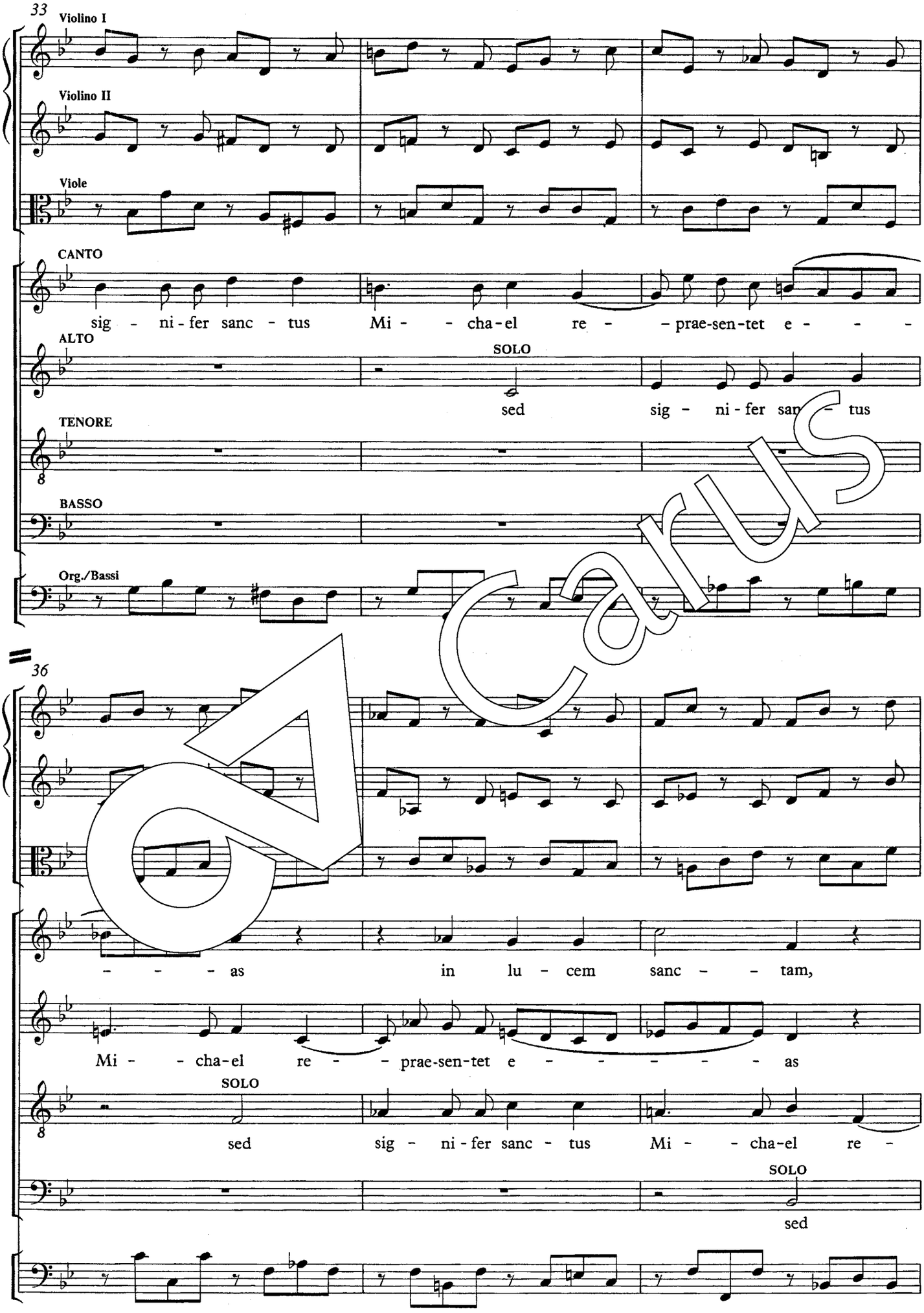
Carus


26
ta-rus, ne dant in obs - cu-rum, ne ca-dant, ne ca-dant in obs-cu-
ne ca-dant in obs-cu - rum, ne ca-dant, ne ca-dant, ne ca-dant in obs-
ca-dant, ne ca-dant in obs-cu-rum, ne ca-dant, ne ca-dant, ne ca-dant in obs-
ne ab-sor-be-at e-as tar - ta-rus, ne ca-dant in obs-

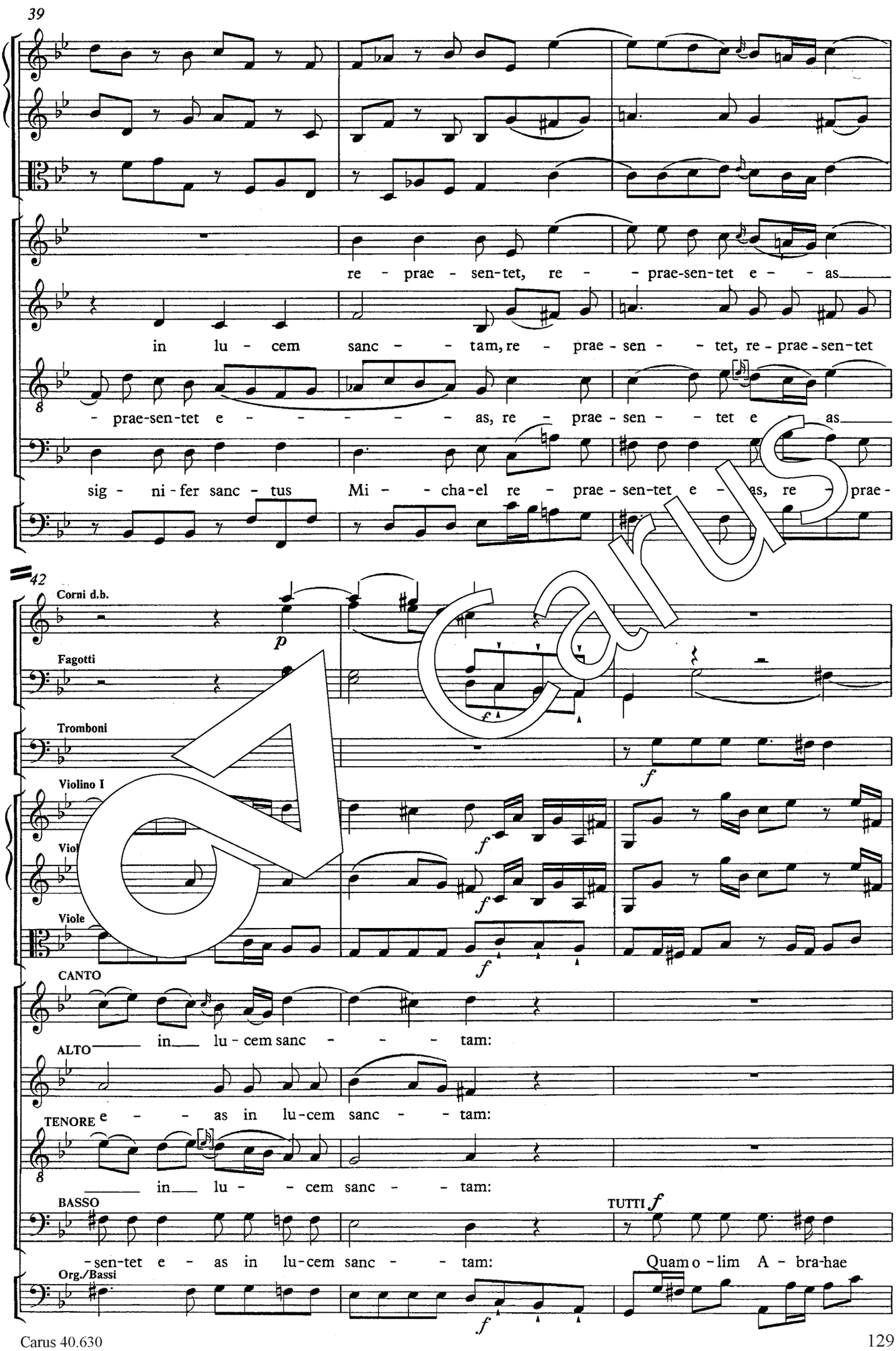
Carus


p
p
p
SOLO
ne ca - dant ne ca-dant in obs - cu - - rum: sed
-cu-rum, ne ca-dant, ne ca-dant in obs - cu - - rum:
-cu-rum, ne ca - dant, ne ca-dant in obs - cu - - rum:
-cu-rum, ne ca-dant in obs - cu - - - rum:
p

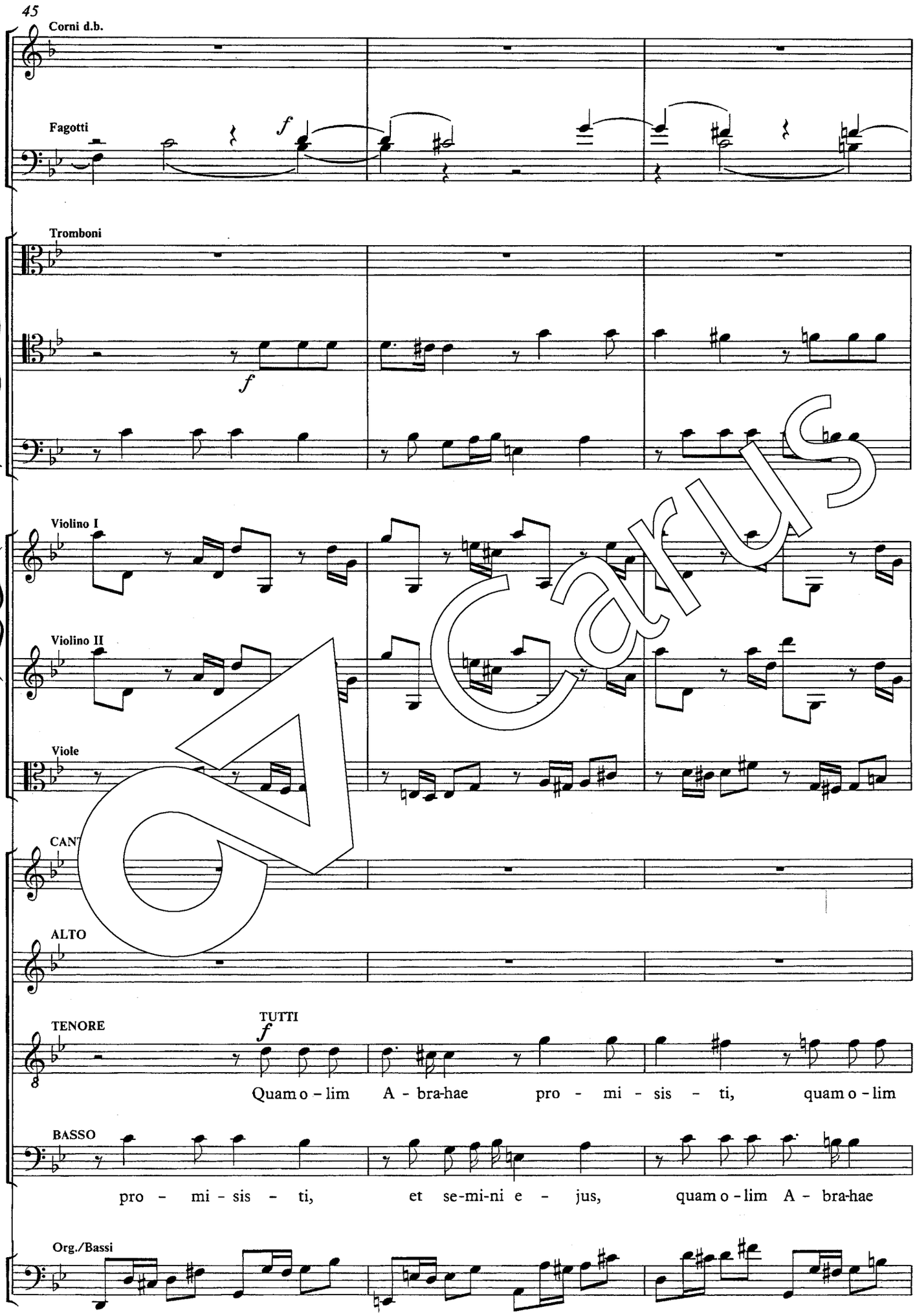
Carus


33
Violino I
Violino II
Viole
CANTO
sig - ni - fer sanc - tus Mi - - cha - el re - - prae-sen-tet e - - -
ALTO
SOLO
sed sig - ni - fer san - tus
TENORE
BASSO
Org./Bassi
36
- - - - as in lu - cem sanc - - tam,
Mi - - cha-el re - - prae-sen-tet e - - - - - - as
SOLO
sed sig - ni - fer sanc - tus Mi - - cha-el re -
SOLO
sed

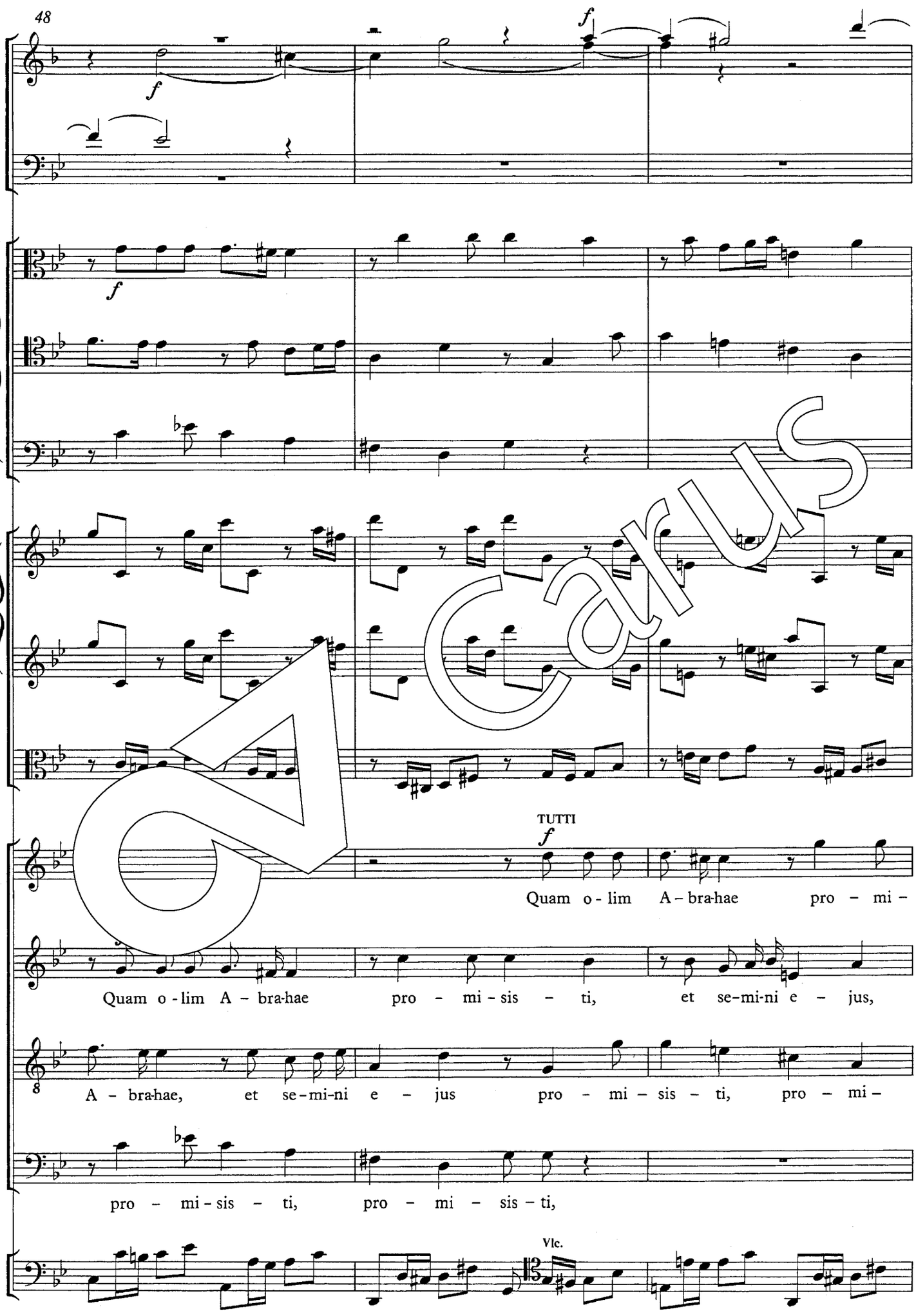
Carus


39
re - prae - sen-tet, re - - prae-sen-tet e - - as
in lu - cem sanc - - tam, re - prae - sen - - tet, re - prae - sen-tet
- prae-sen-tet e - - - - - - as, re - prae - sen - - tet e - as
sig - ni - fer sanc - tus Mi - - cha-el re - prae - sen-tet e - as, re - prae -
42
Corni d.b.
Fagotti
Tromboni
Violino I
Viol
Viole
CANTO
in lu - cem sanc - - - tam:
ALTO
e - - as in lu-cem sanc - - tam:
TENORE
in lu - - cem sanc - - tam:
BASSO
- sen-tet e - as in lu-cem sanc - - tam:
TUTTI
Quam o - lim A - bra-hae
Org./Bassi

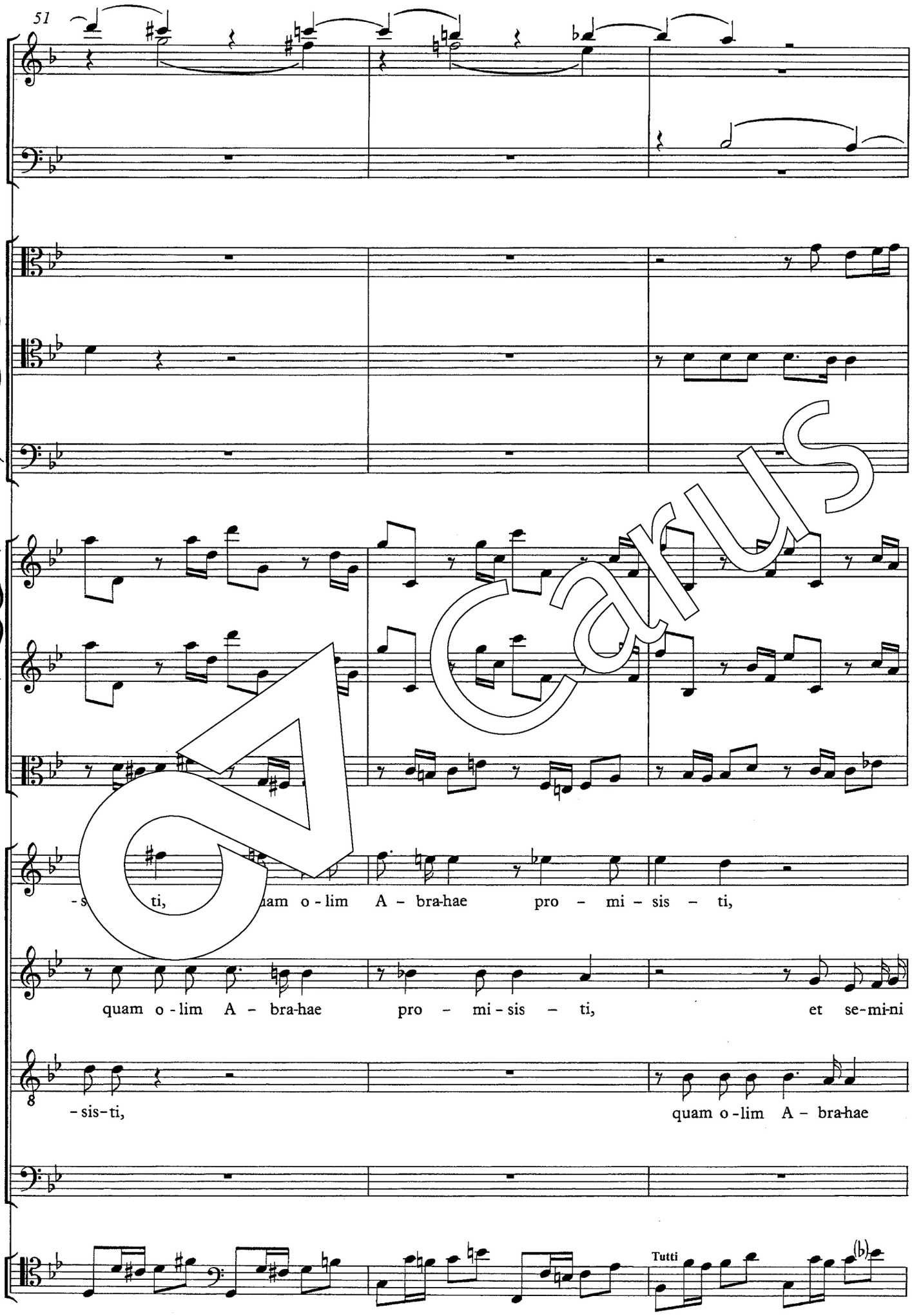
Carus


45
Corni d.b.
Fagotti
f
Tromboni
f
Violino I
Violino II
Viole
CANTO
ALTO
TENORE
TUTTI
f
Quam o - lim A - bra-hae pro - mi - sis - ti, quam o - lim
BASSO
pro - mi - sis - ti, et se-mi-ni e - jus, quam o - lim A - bra-hae
Org./Bassi

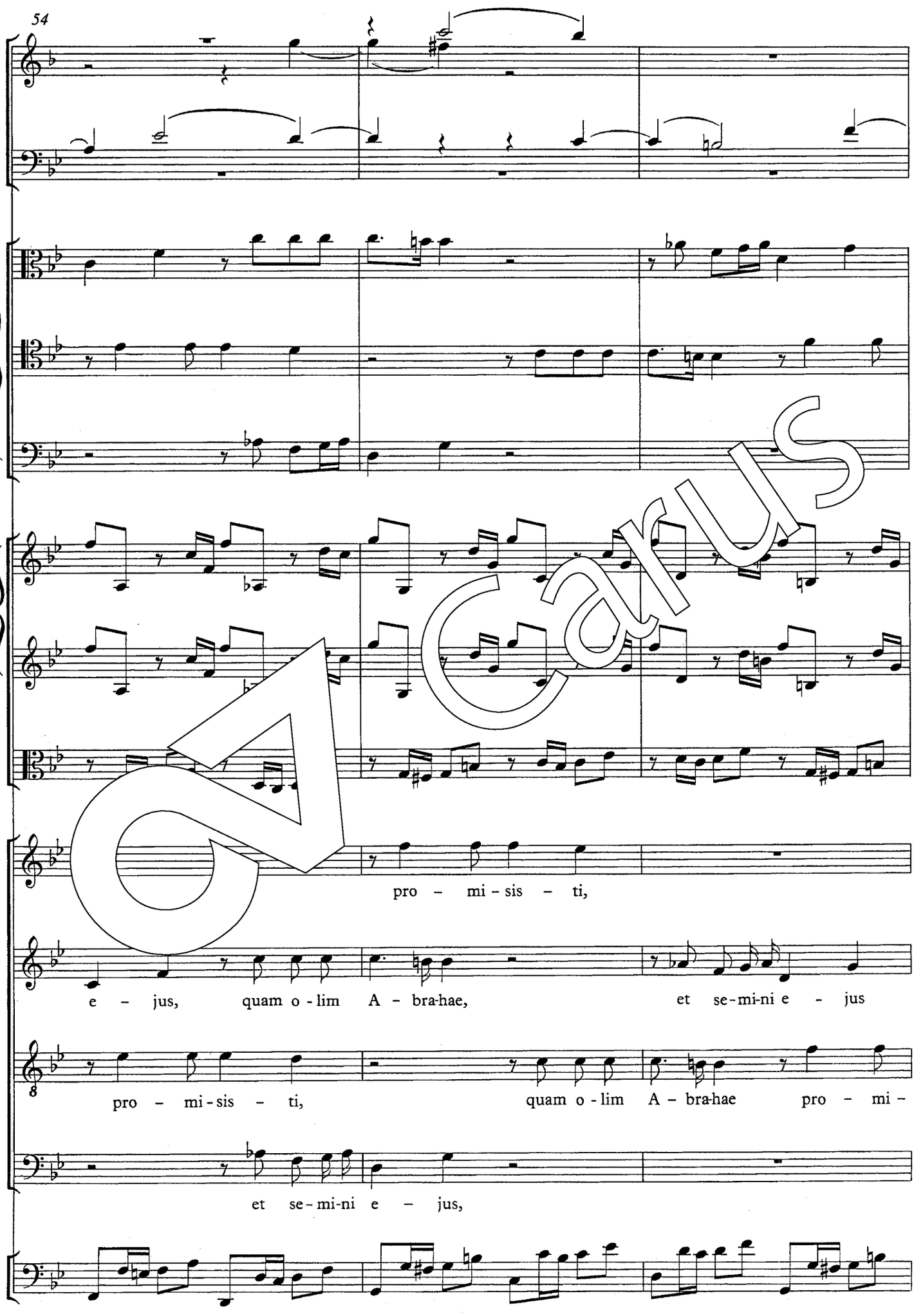
Carus


f
f
f
f
TUTTI
Quam o - lim A - bra-hae pro - mi -
Quam o - lim A - bra-hae pro - mi - sis - ti, et se-mi-ni e - jus,
A - bra-hae, et se-mi-ni e - jus pro - mi - sis - ti, pro - mi -
pro - mi - sis - ti, pro - mi - sis - ti,
Vlc.

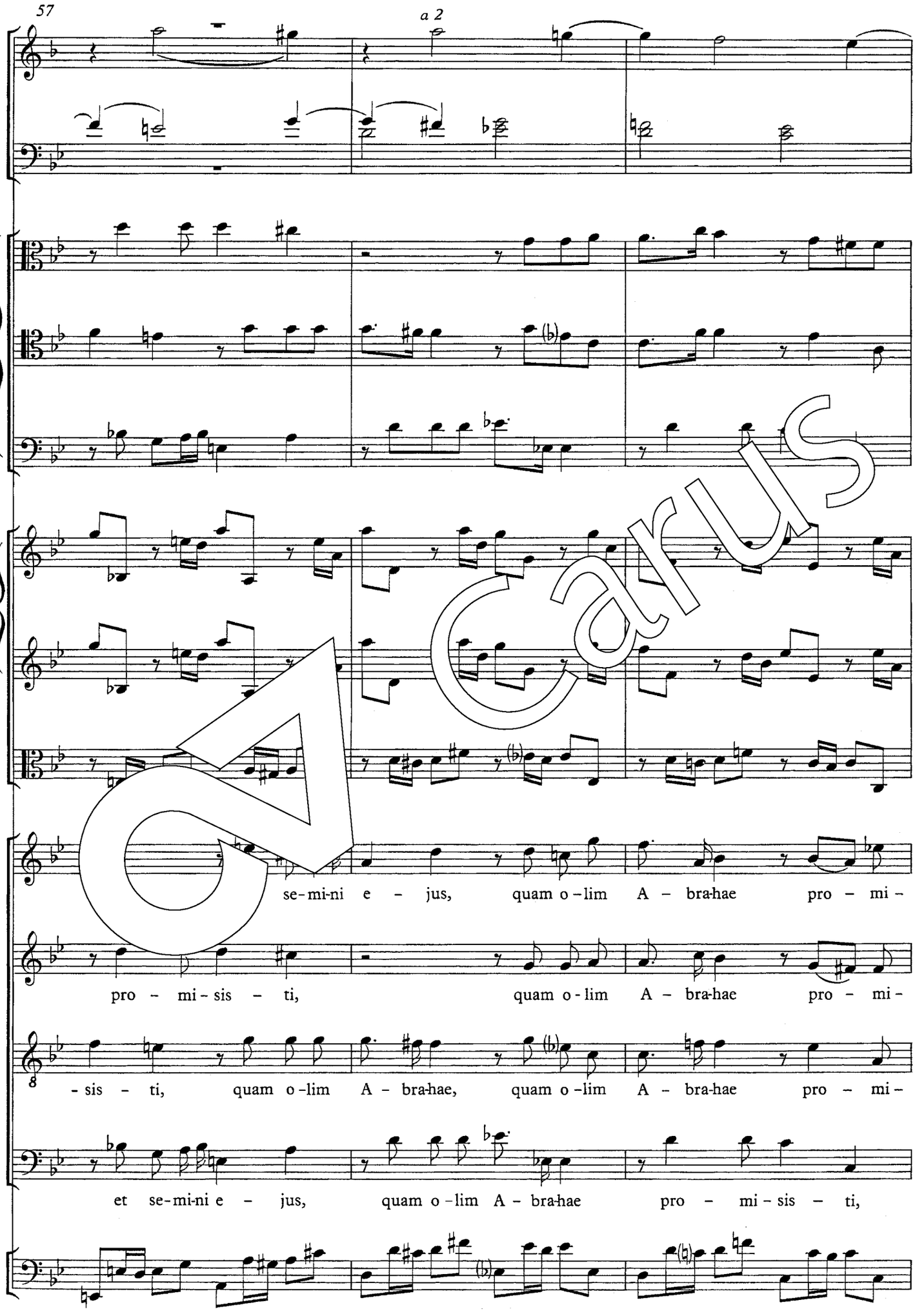
Carus


51
-s ti, uam o-lim A - bra-hae pro - mi - sis - ti,
quam o-lim A - bra-hae pro - mi-sis - ti, et se-mi-ni
-sis-ti, quam o-lim A - bra-hae
Tutti

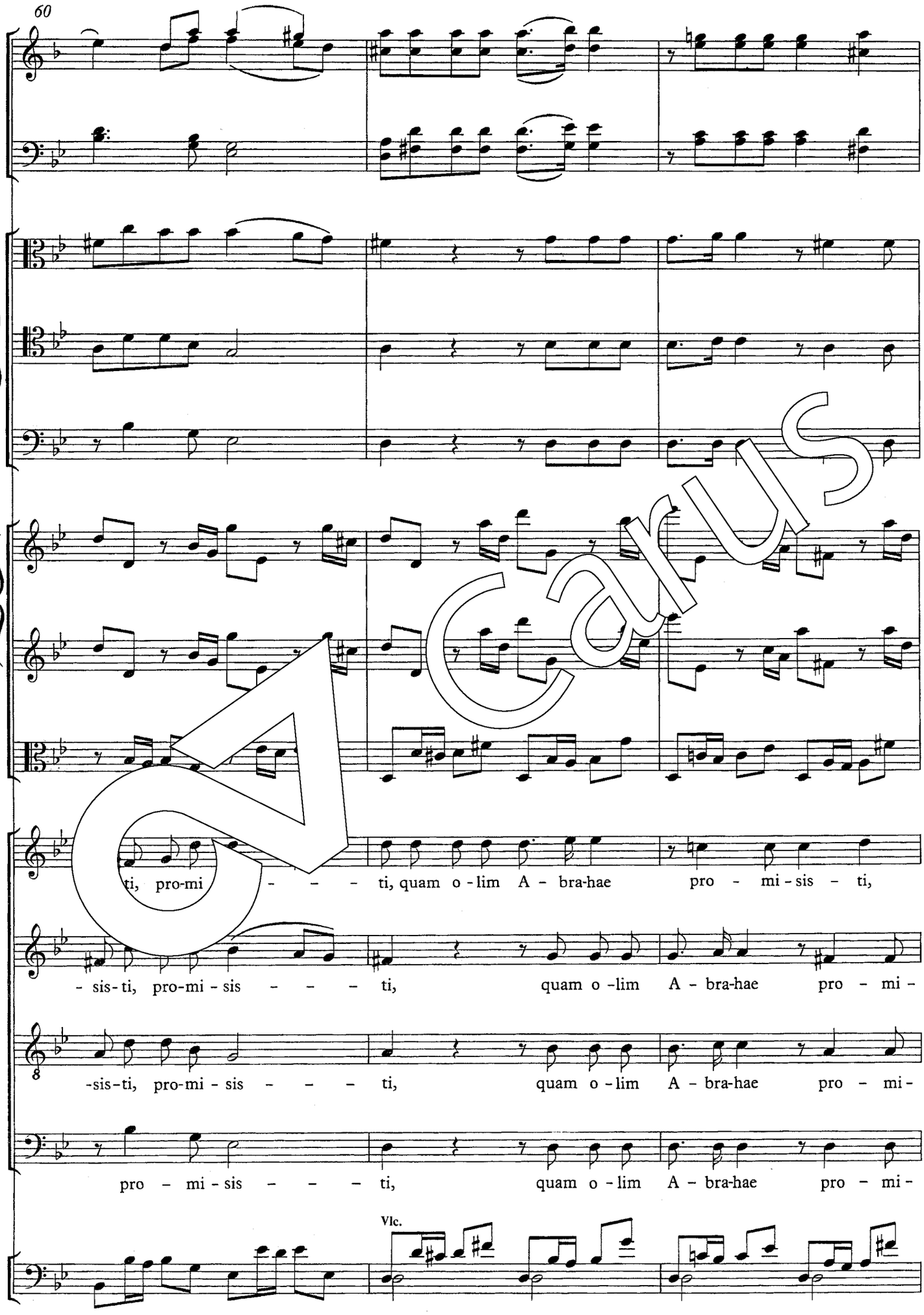
Carus


54
pro – mi – sis – ti,
e – jus, quam o - lim A – bra-hae, et se-mi-ni e – jus
pro – mi - sis – ti, quam o - lim A – bra-hae pro – mi –
et se - mi-ni e – jus,

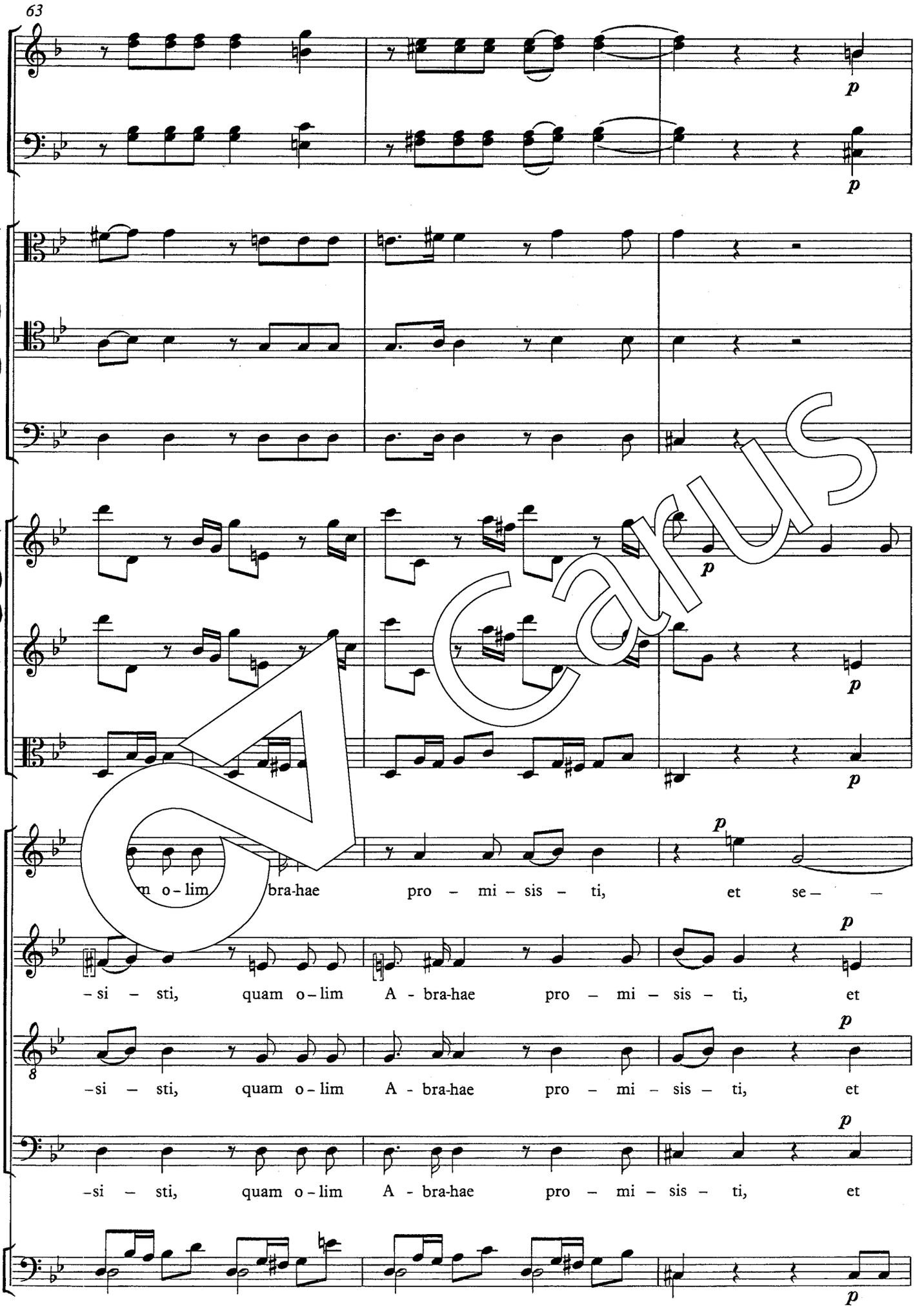
Carus


57
a 2
se-mi-ni e - jus, quam o-lim A - bra-hae pro - mi -
pro - mi - sis - ti, quam o - lim A - bra-hae pro - mi -
8
- sis - ti, quam o-lim A - bra-hae, quam o-lim A - bra-hae pro - mi -
et se-mi-ni e - jus, quam o-lim A - bra-hae pro - mi - sis - ti,

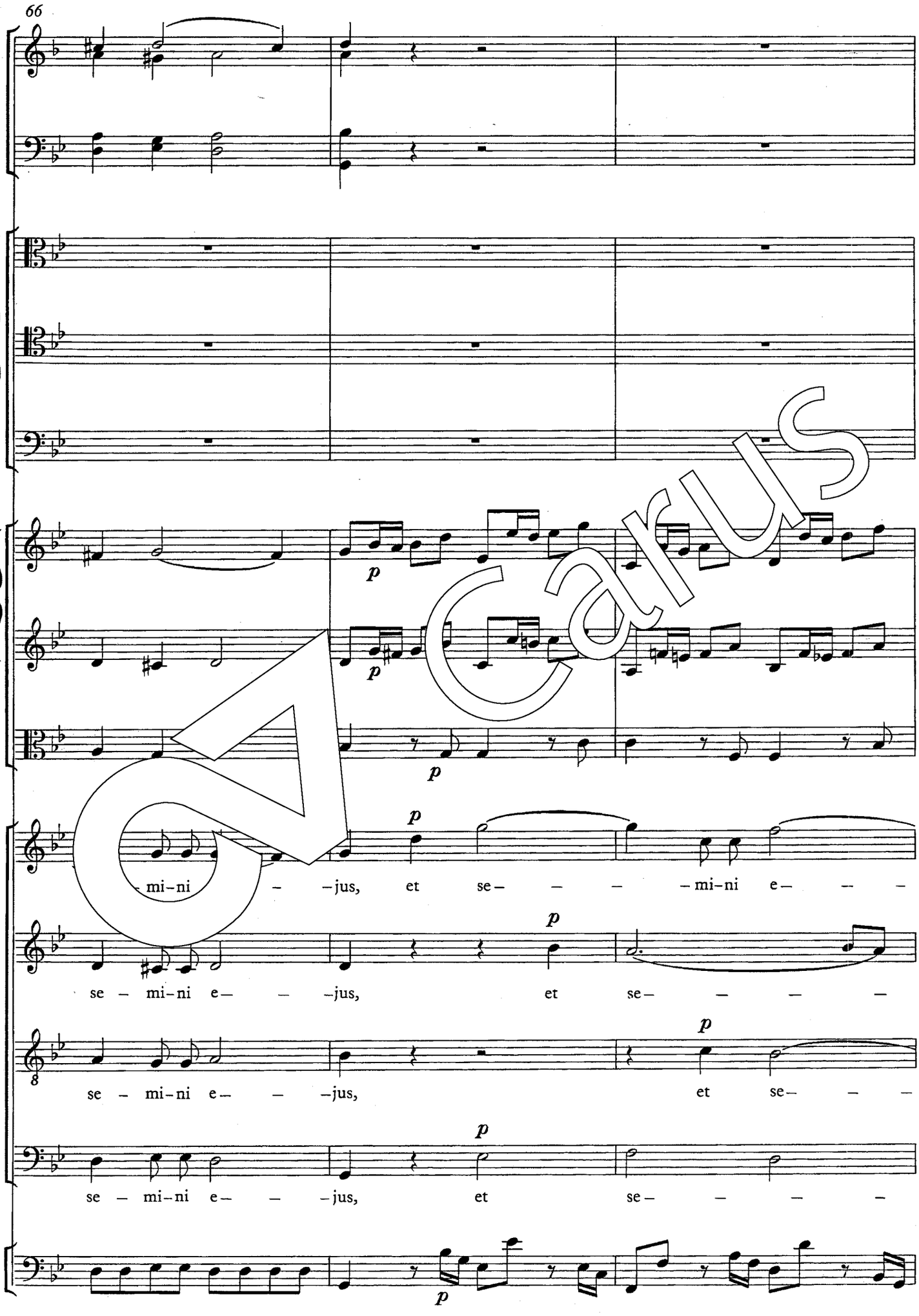
Carus


60
ti, pro-mi - - - ti, quam o - lim A - bra-hae pro - mi - sis - ti,
- sis - ti, pro-mi - sis - - - ti, quam o - lim A - bra-hae pro - mi -
-sis-ti, pro-mi - sis - - - ti, quam o - lim A - bra-hae pro - mi -
pro - mi - sis - - - ti, quam o - lim A - bra-hae pro - mi -
Vlc.

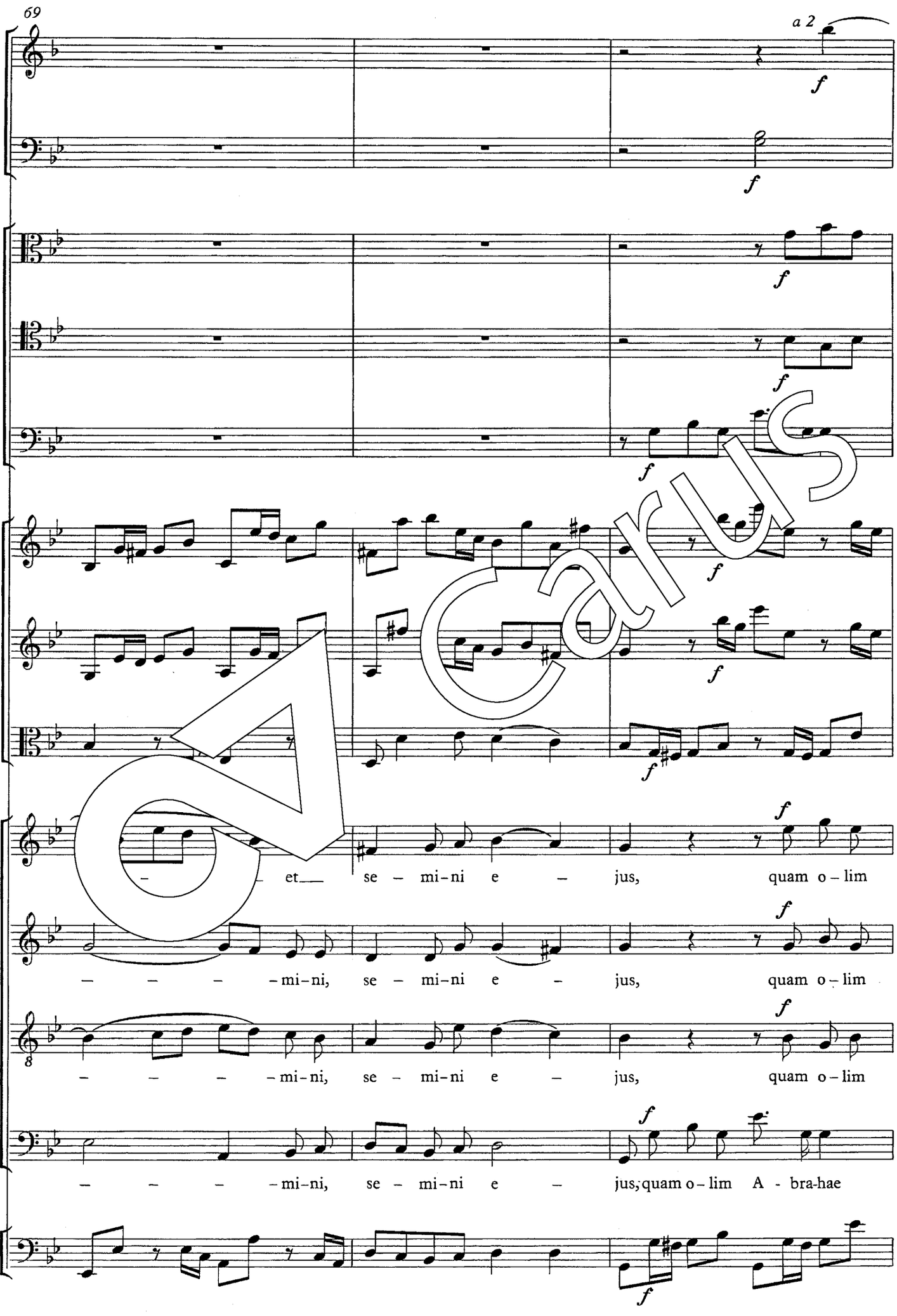
Carus


63
p
p
p
p
p
m o - lim bra-hae pro - mi - sis - ti, et se - -
p
- si - sti, quam o - lim A - bra-hae pro - mi - sis - ti, et
p
8
- si - sti, quam o - lim A - bra-hae pro - mi - sis - ti, et
p
- si - sti, quam o - lim A - bra-hae pro - mi - sis - ti, et
p

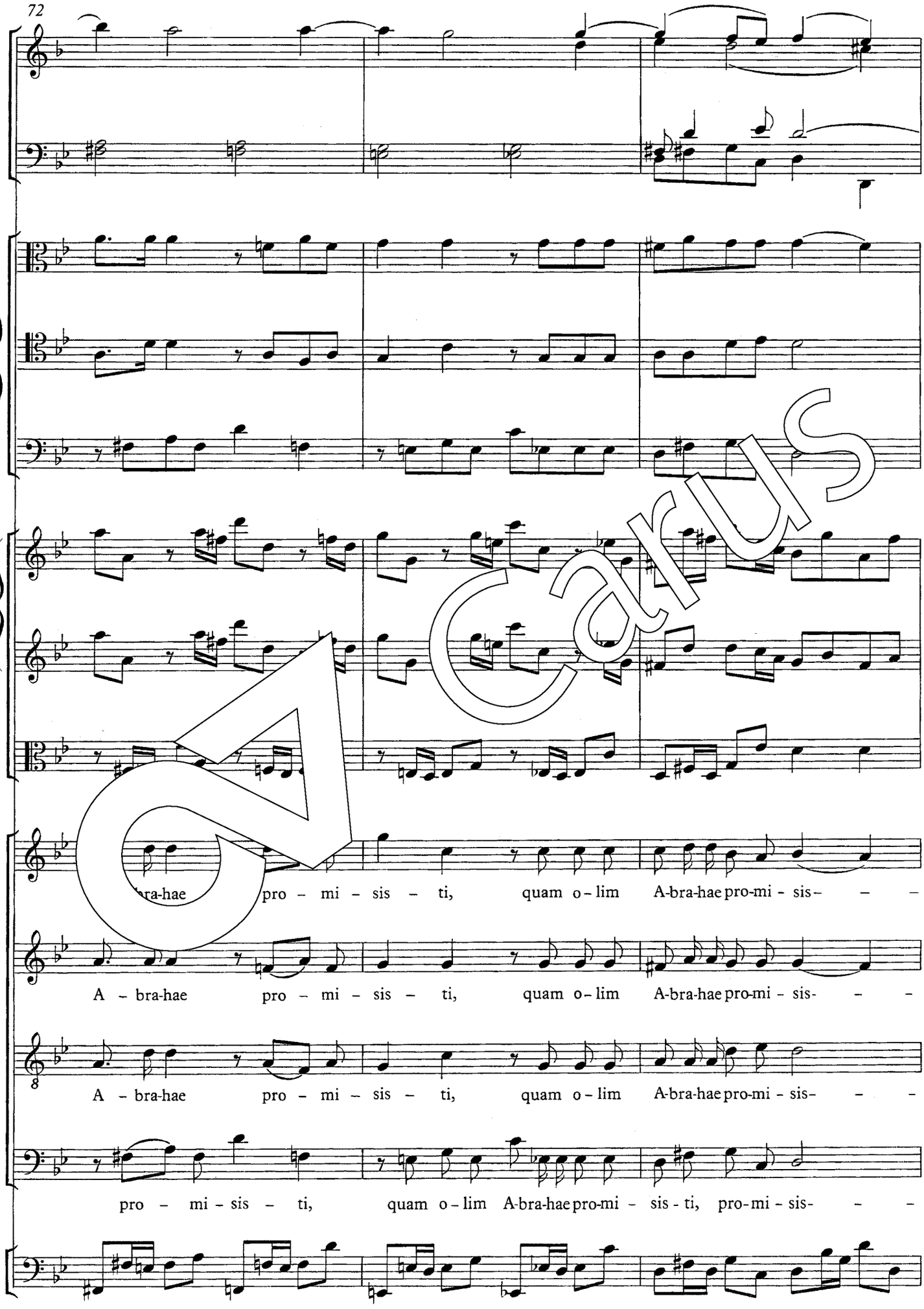
Carus


66
mi-ni - -jus, et se- - - -mi-ni e- - -
se - mi-ni e- - -jus, et se- - - -
se - mi-ni e- - -jus, et se- - -
se - mi-ni e- - -jus, et se- - - -

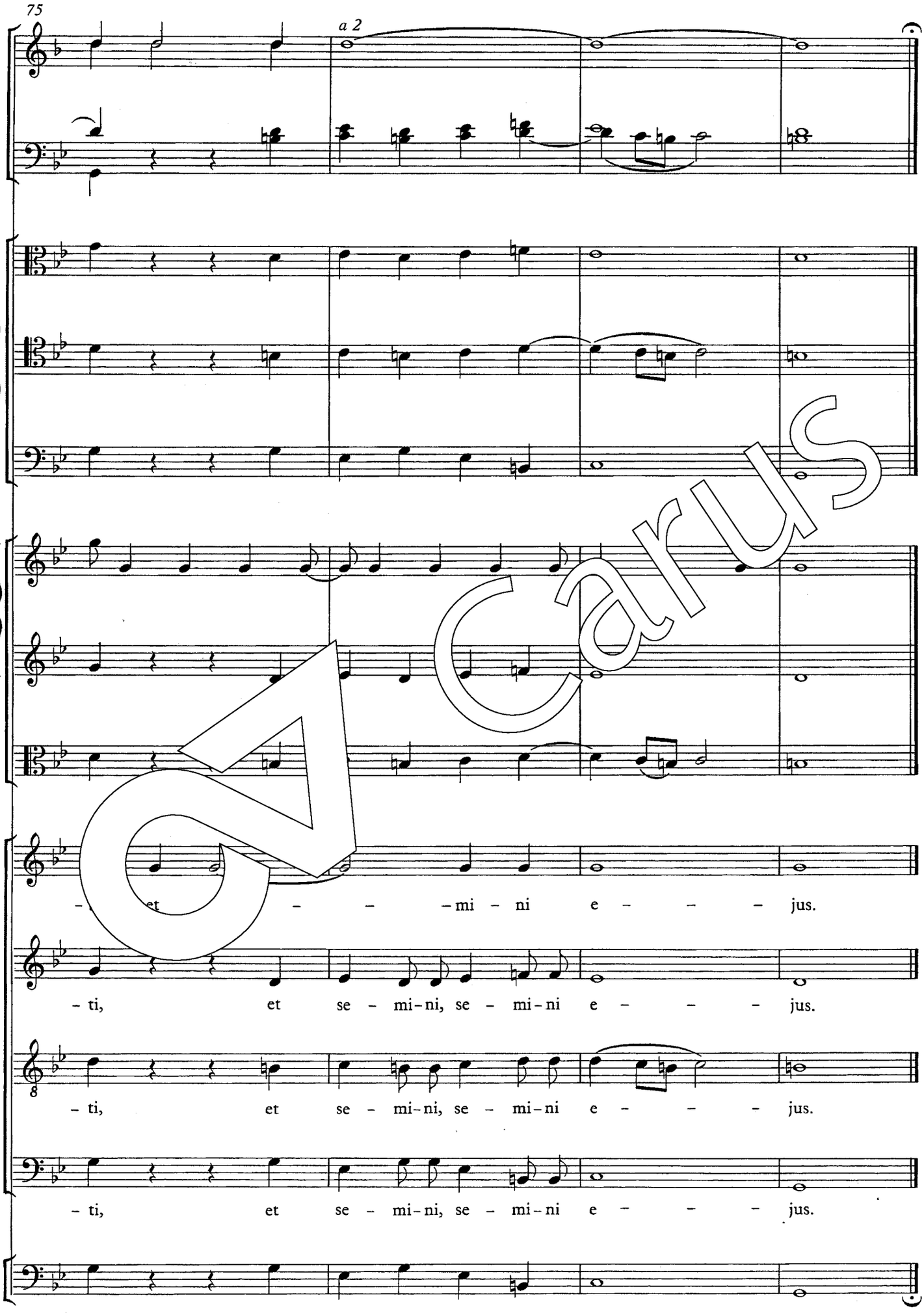
Carus


69
a 2
f
et se - mi-ni e - jus, quam o - lim
- - - - mi-ni, se - mi-ni e - jus, quam o - lim
- - - - mi-ni, se - mi-ni e - jus, quam o - lim
- - - - mi-ni, se - mi-ni e - jus, quam o - lim A - bra-hae

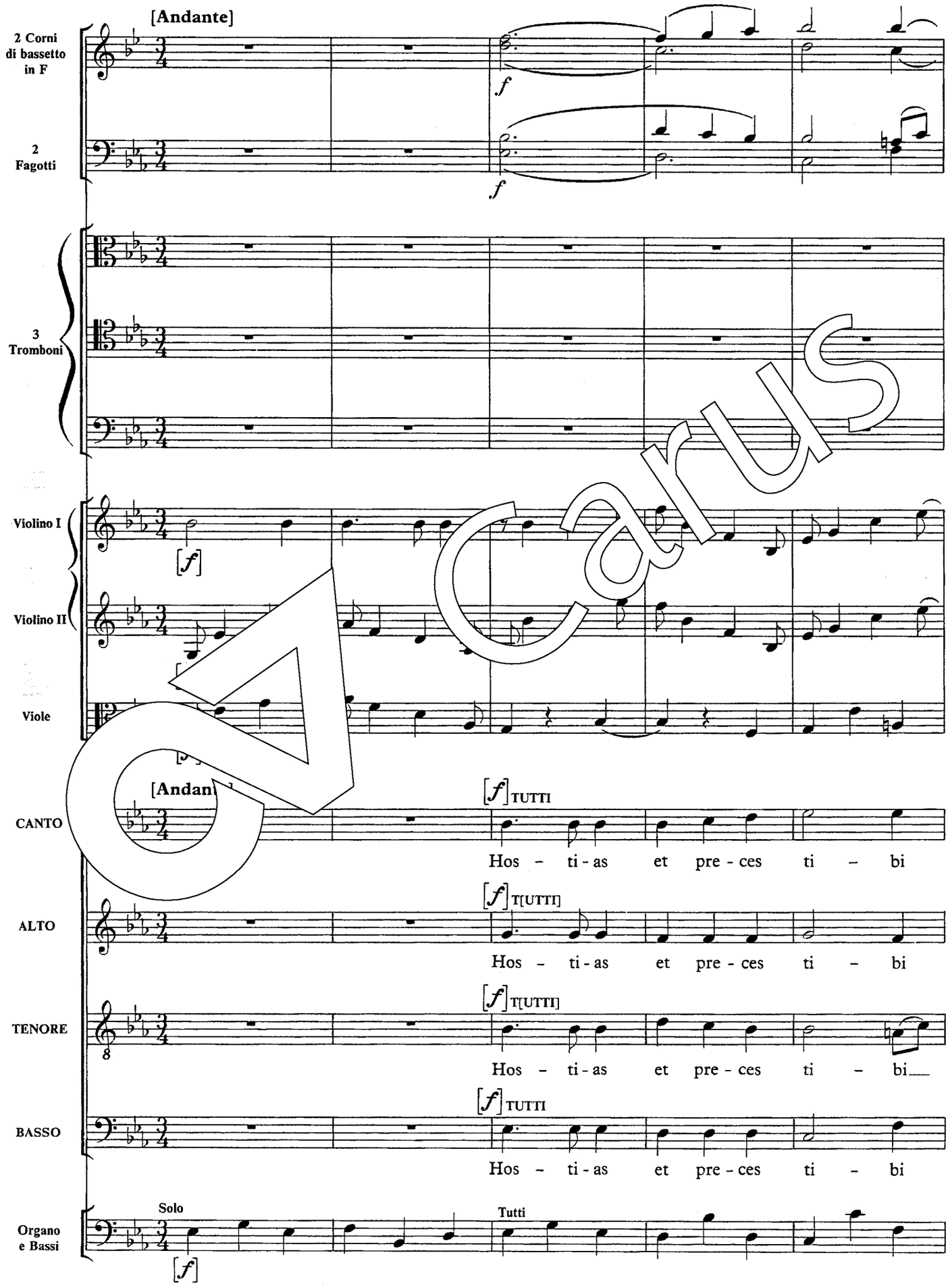
© Carus


ra-hae pro - mi - sis - ti, quam o - lim A-bra-hae pro-mi - sis- - -
A - bra-hae pro - mi - sis - ti, quam o - lim A-bra-hae pro-mi - sis- - -
A - bra-hae pro - mi - sis - ti, quam o - lim A-bra-hae pro-mi - sis- - -
pro - mi - sis - ti, quam o - lim A-bra-hae pro-mi - sis - ti, pro-mi - sis- - -

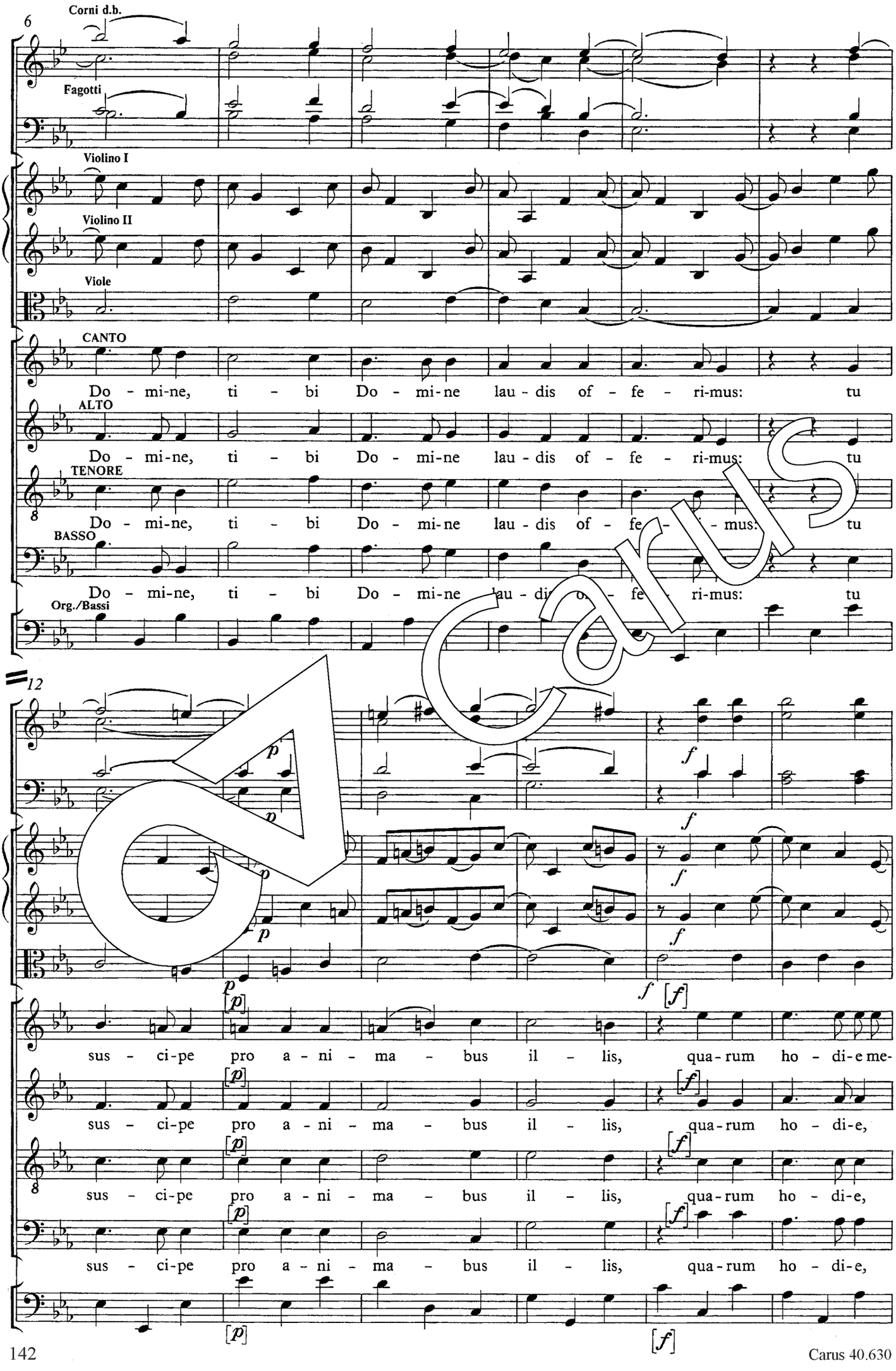
Carus


75
a 2
– et – – – mi – ni e – – – jus.
– ti, et se – mi – ni, se – mi – ni e – – – jus.
– ti, et se – mi – ni, se – mi – ni e – – – jus.
– ti, et se – mi – ni, se – mi – ni e – – – jus.

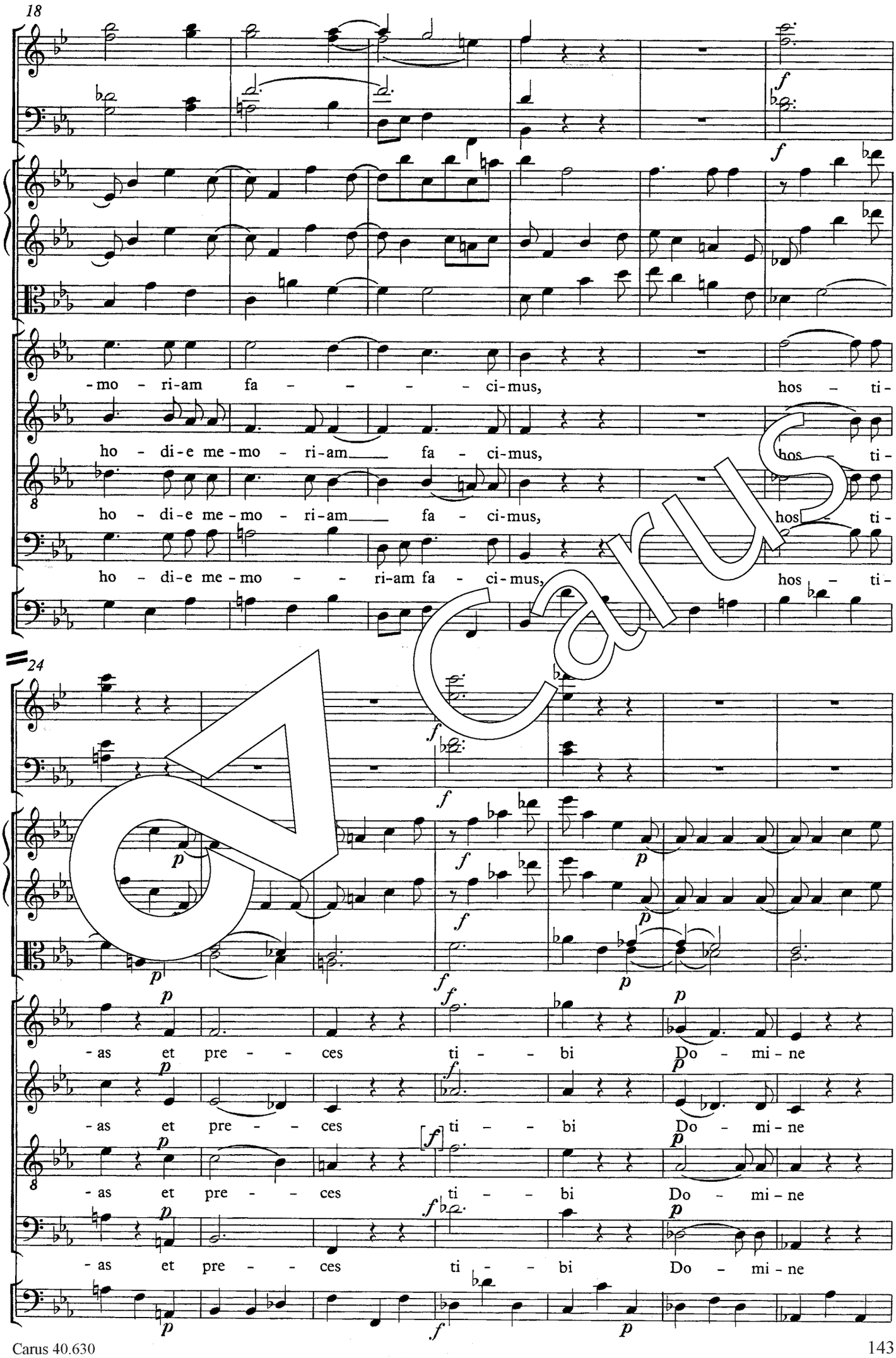
Carus


[Andante]
2 Corni di bassetto in F
2 Fagotti
3 Tromboni
Violino I
Violino II
Viole
[Andante]
CANTO
ALTO
TENORE
BASSO
Organo e Bassi
[f] TUTTI
Hos - ti - as et pre - ces ti - bi
[f] T[UTTI]
Hos - ti - as et pre - ces ti - bi
[f] T[UTTI]
Hos - ti - as et pre - ces ti - bi
[f] TUTTI
Hos - ti - as et pre - ces ti - bi
Solo
Tutti
[f]

Carus


6
Corni d.b.
Fagotti
Violino I
Violino II
Viole
CANTO
Do - mi-ne, ti - bi Do - mi-ne lau - dis of - fe - ri-mus: tu
ALTO
Do - mi-ne, ti - bi Do - mi-ne lau - dis of - fe - ri-mus: tu
TENORE
Do - mi-ne, ti - bi Do - mi-ne lau - dis of - fe - ri-mus: tu
BASSO
Do - mi-ne, ti - bi Do - mi-ne lau - dis of - fe - ri-mus: tu
Org./Bassi
12
sus - ci-pe pro a - ni - ma - bus il - lis, qua-rum ho - di-e me-
sus - ci-pe pro a - ni - ma - bus il - lis, qua-rum ho - di-e,
sus - ci-pe pro a - ni - ma - bus il - lis, qua-rum ho - di-e,
sus - ci-pe pro a - ni - ma - bus il - lis, qua-rum ho - di-e,

Carus


18
-mo - ri-am fa - - - - ci-mus, hos - ti-
ho - di-e me-mo - ri-am fa - ci-mus, hos - ti-
ho - di-e me-mo - ri-am fa - ci-mus, hos - ti-
24
- as et pre - - ces ti - - bi Do - mi - ne
- as et pre - - ces ti - - bi Do - mi - ne
- as et pre - - ces ti - - bi Do - mi - ne
- as et pre - - ces ti - - bi Do - mi - ne

Carus

31

(div.)

lau - - dis of - fe - ri - mus: tu sus - ci-pe pro a - ni -

lau - - dis of - fe - ri - mus: tu sus - ci-pe pro a - ni -

lau - - dis of - fe - ri - mus: tu sus - ci-pe pro a - ni -

lau - - dis of - fe - ri - mus: tu sus ci-pe pro a - ni -

37

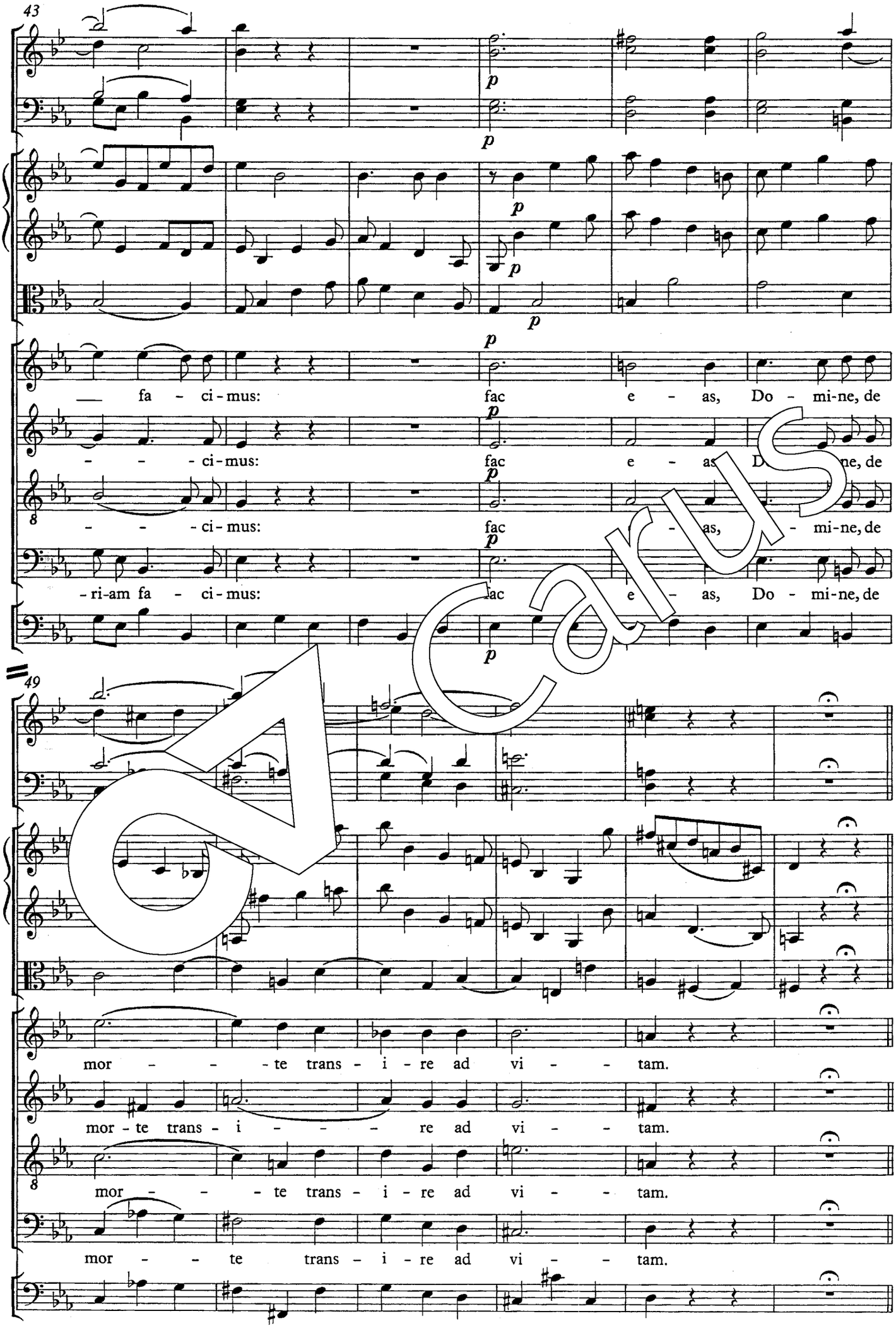
- ma - bus il - lis, qua-rum ho - di-e, ho - di-e me-mo - ri-am

- ma - bus il - lis, qua-rum ho - di-e me-mo - ri-am fa - - -

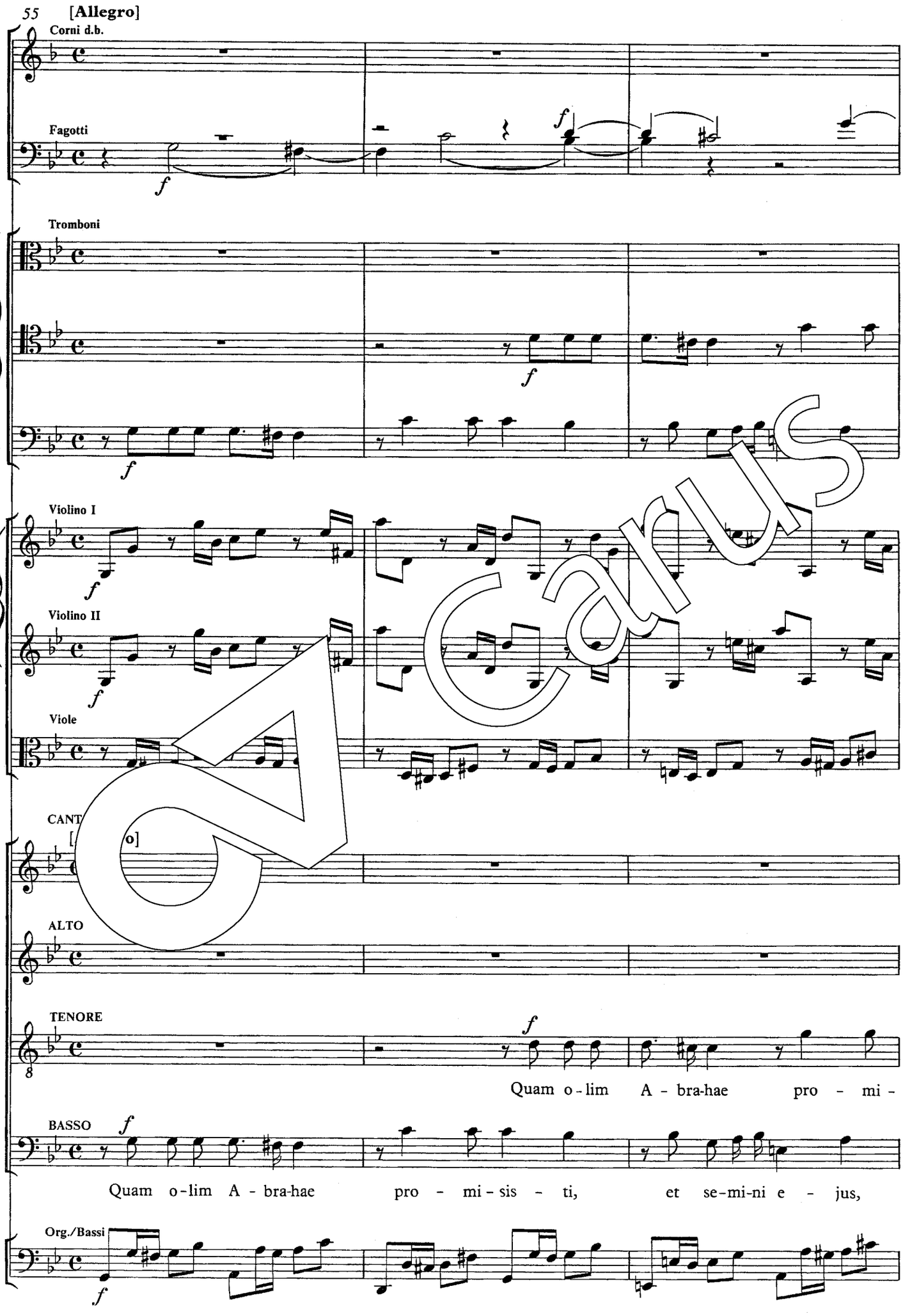
- ma - bus il - lis, qua-rum ho - di-e me-mo - ri-am fa - - -

- ma - bus il - lis, qua-rum ho - di-e, ho - di-e me-mo - - -

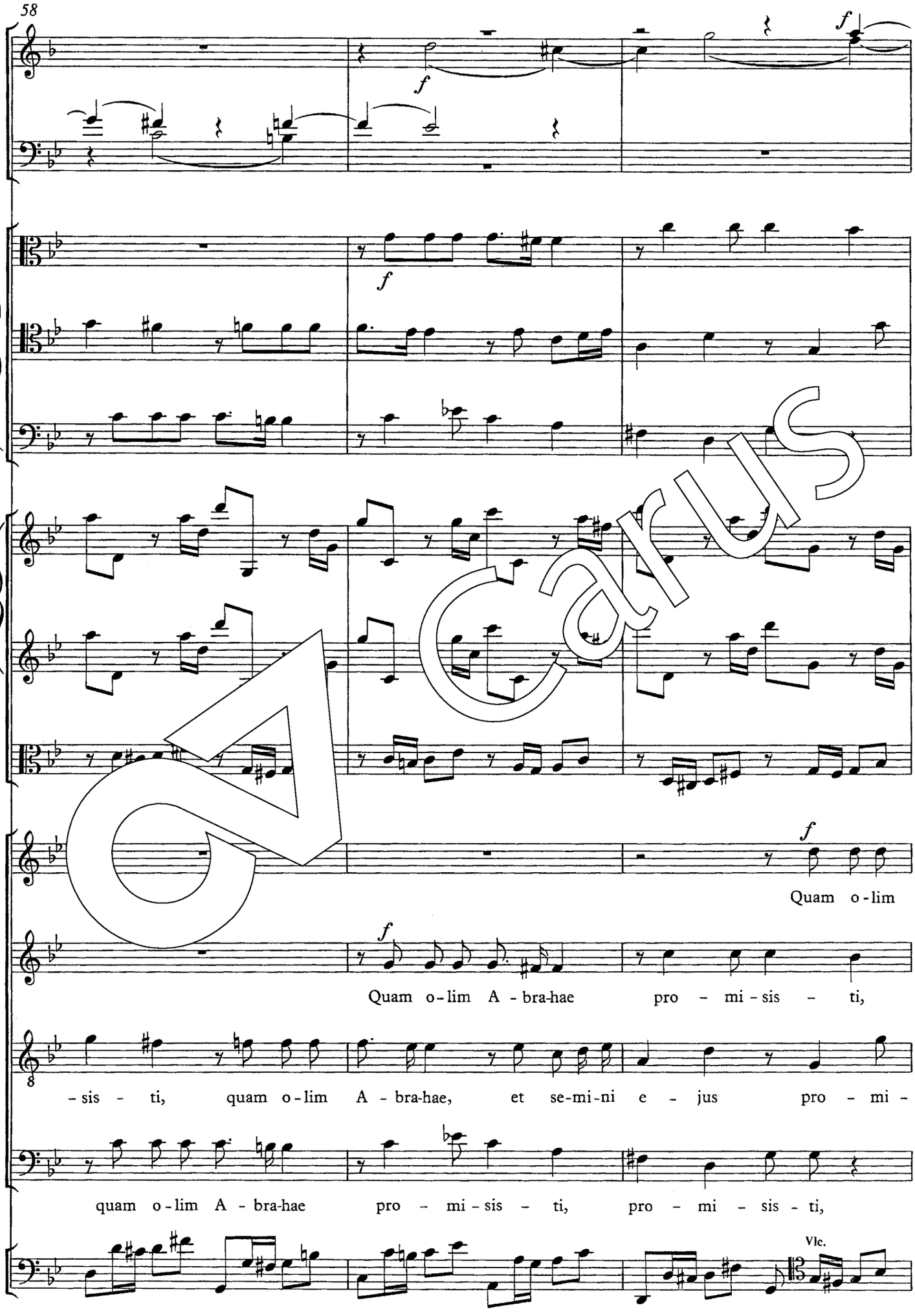
Carus


43
p
— fa - ci - mus: fac e - as, Do - mi-ne, de
- - - ci - mus: fac e - as, Do - mi-ne, de
- - - ci - mus: fac - as, - mi-ne, de
-ri-am fa - ci - mus: fac e - as, Do - mi-ne, de
49
mor - - - te trans - i - re ad vi - - tam.
mor - te trans - i - - - re ad vi - - tam.
mor - - - te trans - i - re ad vi - - tam.
mor - - te trans - i - re ad vi - - tam.

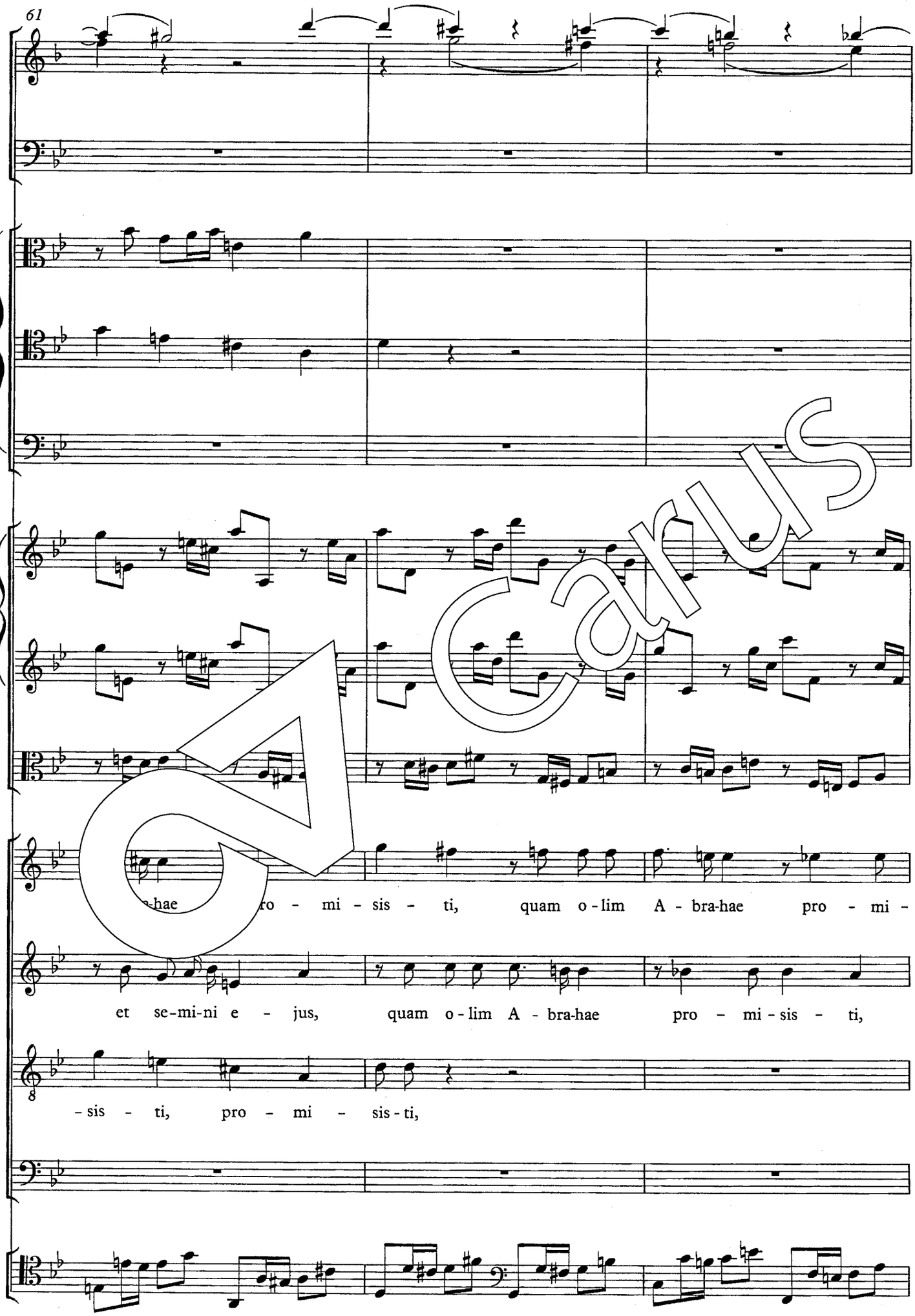
Carus


55 [Allegro]
Corni d.b.
Fagotti
Tromboni
Violino I
Violino II
Viole
CANT
[
o]
ALTO
TENORE
Quam o - lim A - bra-hae pro - mi -
BASSO
Quam o - lim A - bra-hae pro - mi - sis - ti, et se - mi-ni e - jus,
Org./Bassi

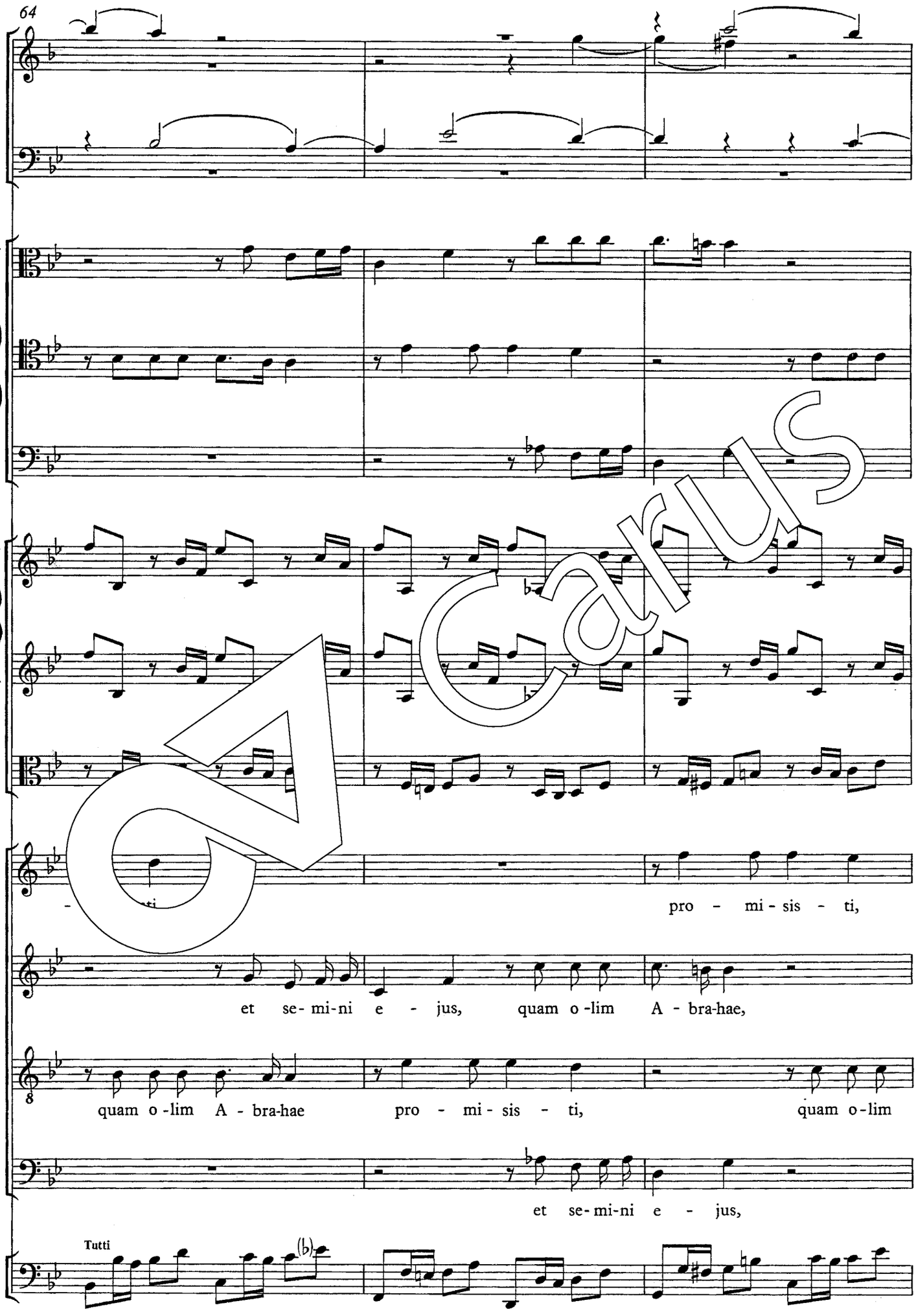
Carus


f
f
f
f
Quam o-lim
f
Quam o-lim A-bra-hae pro-mi-sis-ti,
8
-sis-ti, quam o-lim A-bra-hae, et se-mi-ni e-jus pro-mi-
quam o-lim A-bra-hae pro-mi-sis-ti, pro-mi-sis-ti,
Vlc.

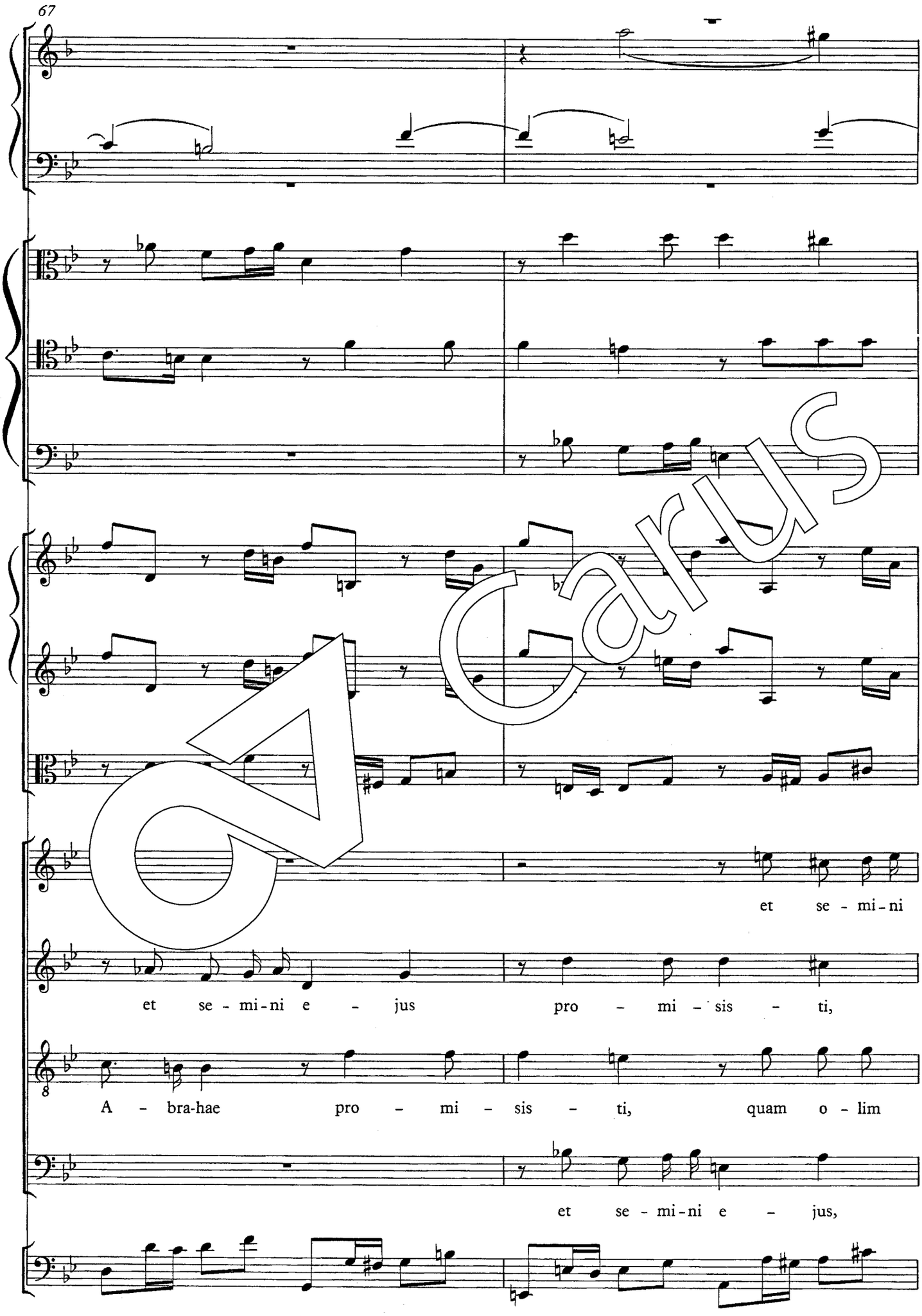
Carus


61
-hae ro - mi - sis - ti, quam o - lim A - bra-hae pro - mi -
et se-mi-ni e - jus, quam o - lim A - bra-hae pro - mi - sis - ti,
- sis - ti, pro - mi - sis - ti,

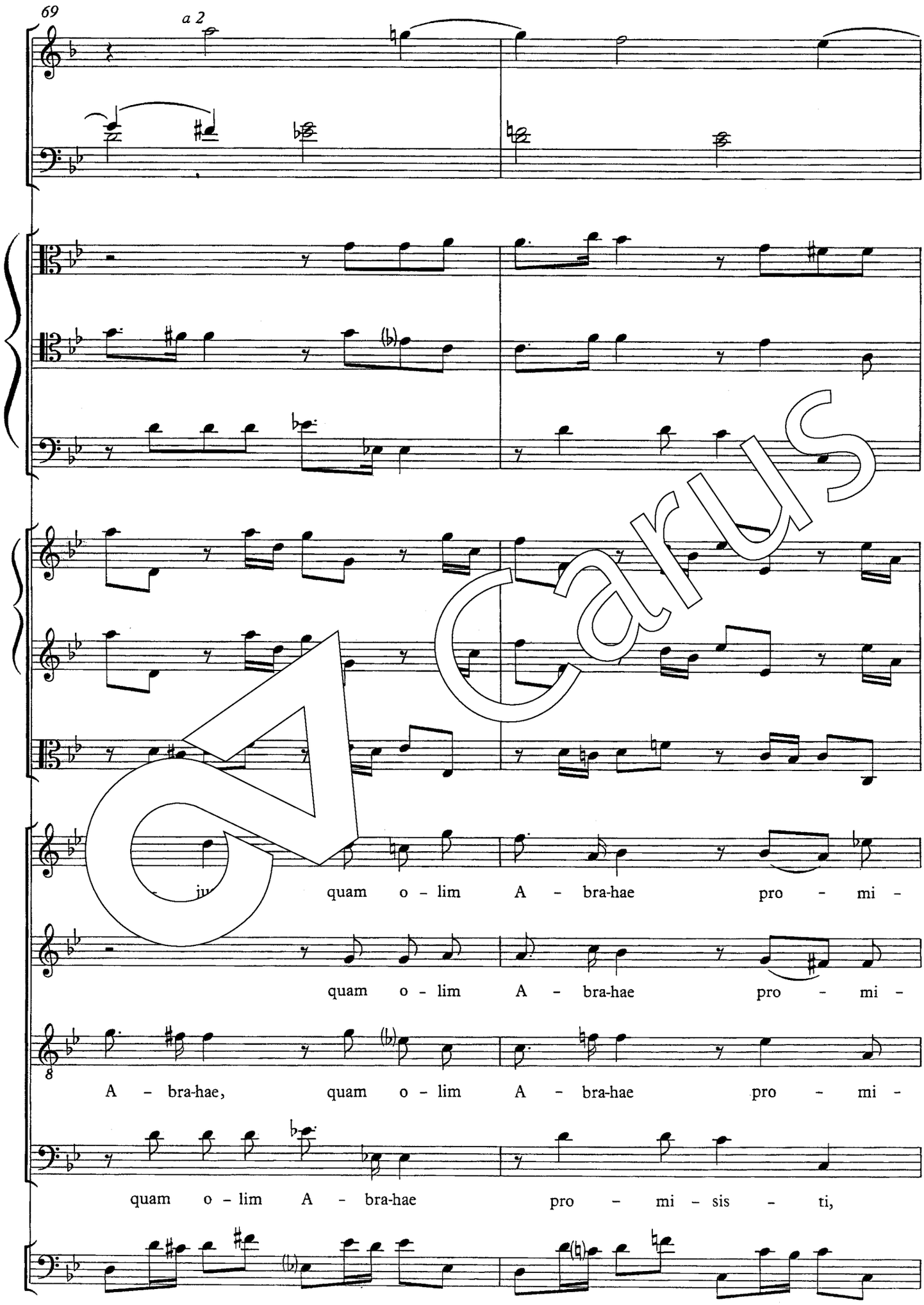
Carus


64
pro - mi - sis - ti,
et se- mi-ni e - jus, quam o -lim A - bra-hae,
quam o -lim A - bra-hae pro - mi - sis - ti, quam o -lim
et se- mi-ni e - jus,
Tutti

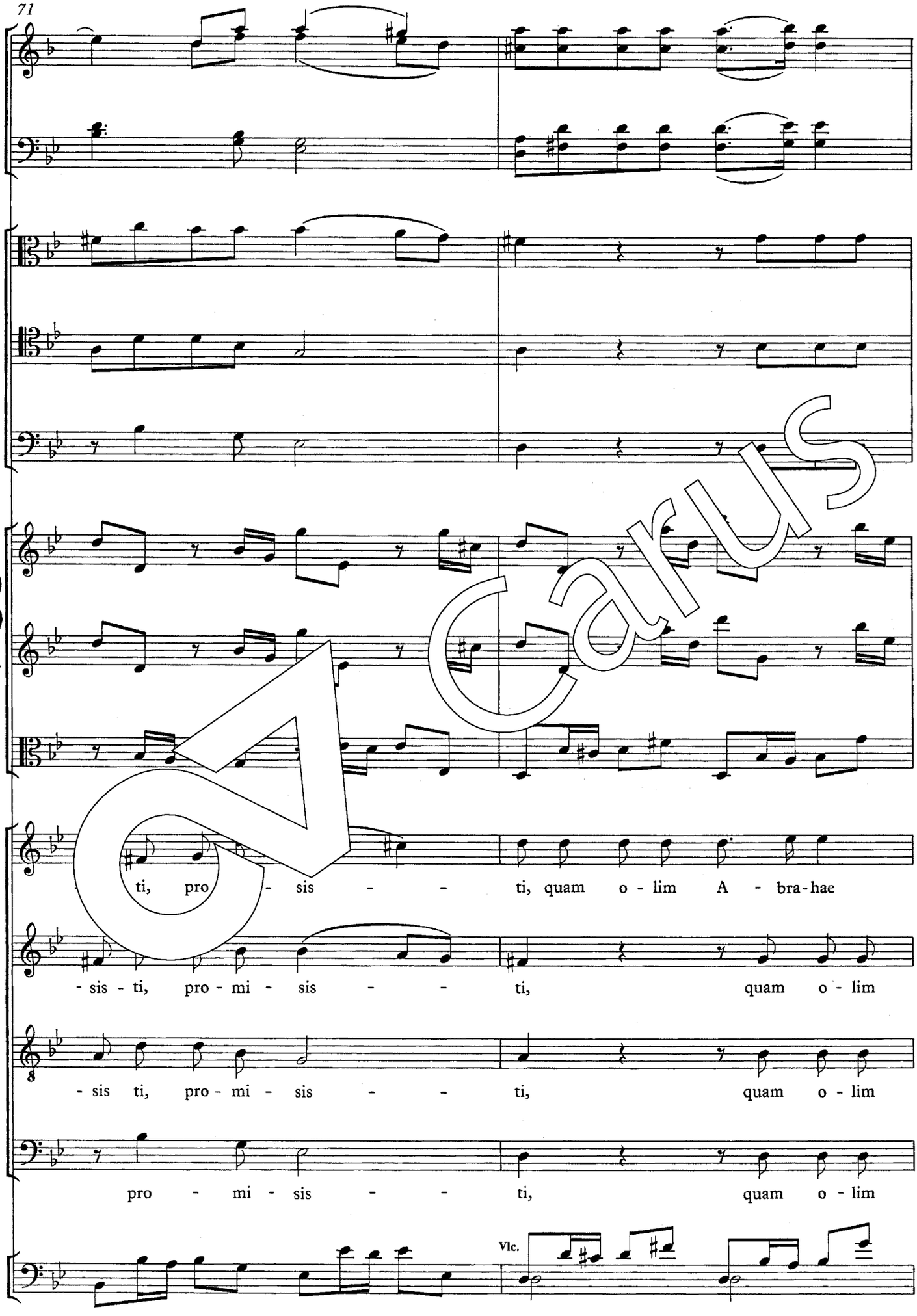
Carus


67
et se - mi - ni
et se - mi - ni e - jus pro - mi - sis - ti,
A - bra-hae pro - mi - sis - ti, quam o - lim
et se - mi - ni e - jus,

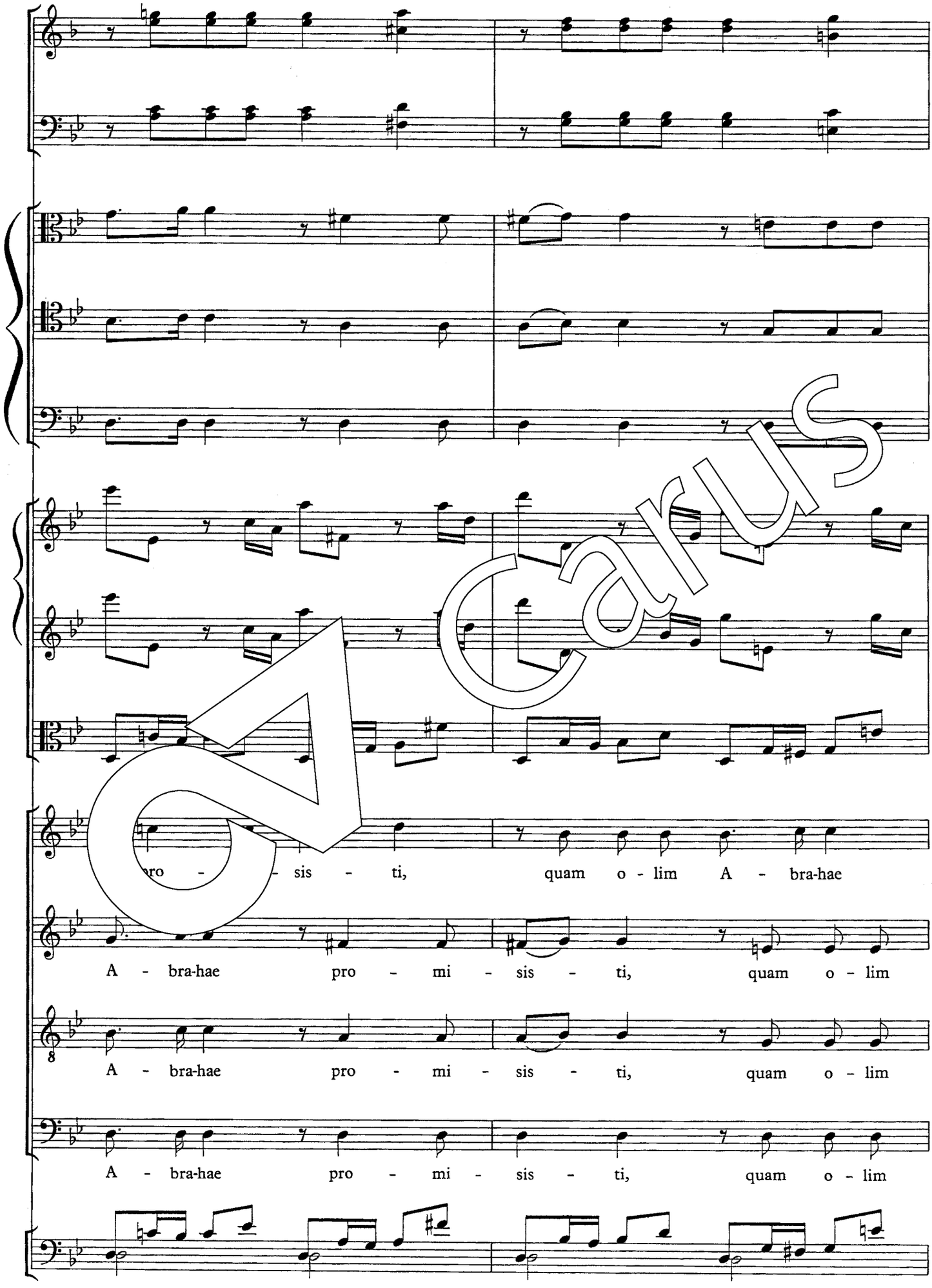
Carus


69
a 2
quam o - lim A - bra-hae pro - mi -
quam o - lim A - bra-hae pro - mi -
A - bra-hae, quam o - lim A - bra-hae pro - mi -
quam o - lim A - bra-hae pro - mi - sis - ti,

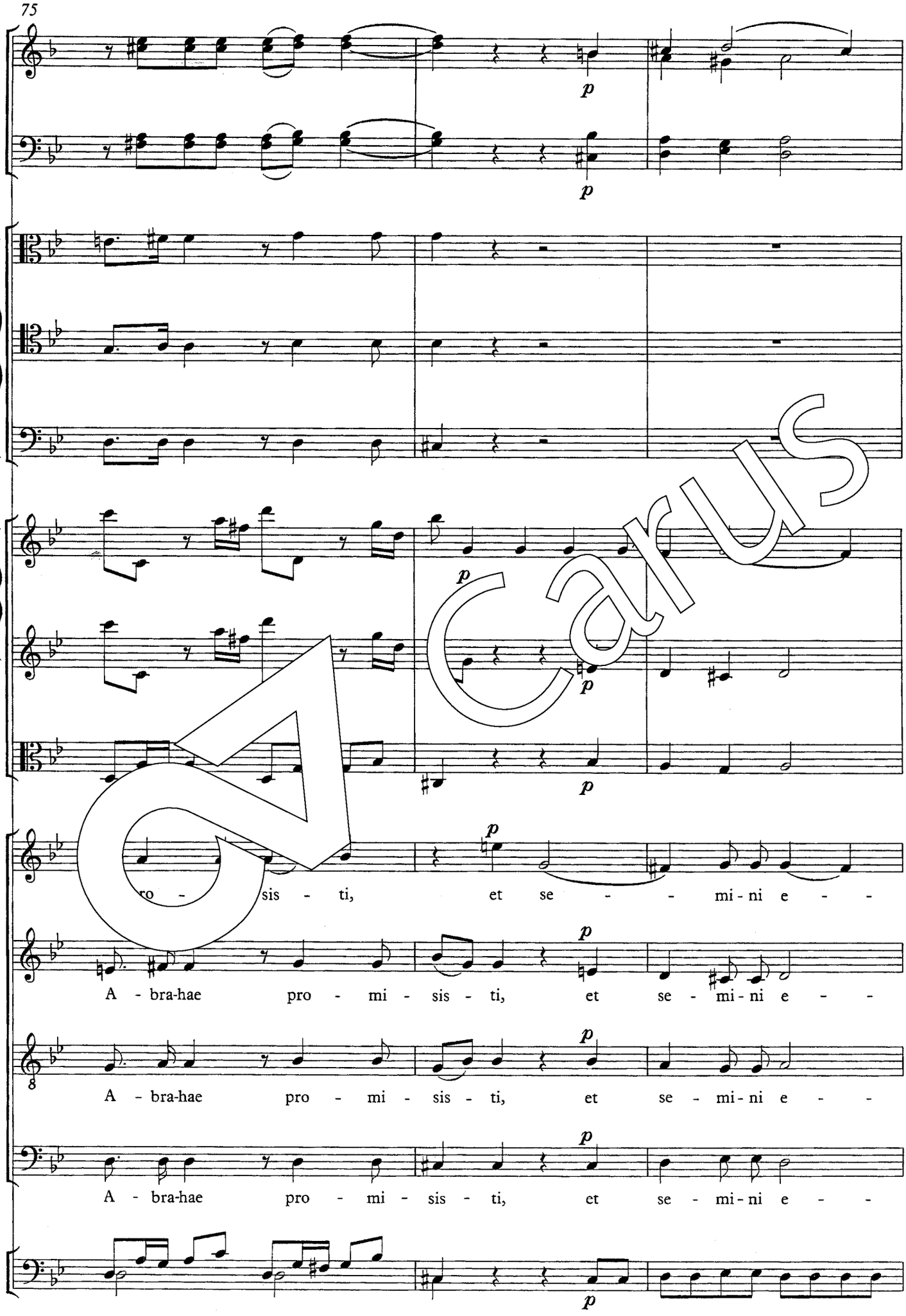
Carus


ti, pro - sis - - ti, quam o - lim A - bra-hae
- sis - ti, pro - mi - sis - - ti, quam o - lim
- sis ti, pro - mi - sis - - ti, quam o - lim
pro - mi - sis - - ti, quam o - lim
Vlc.

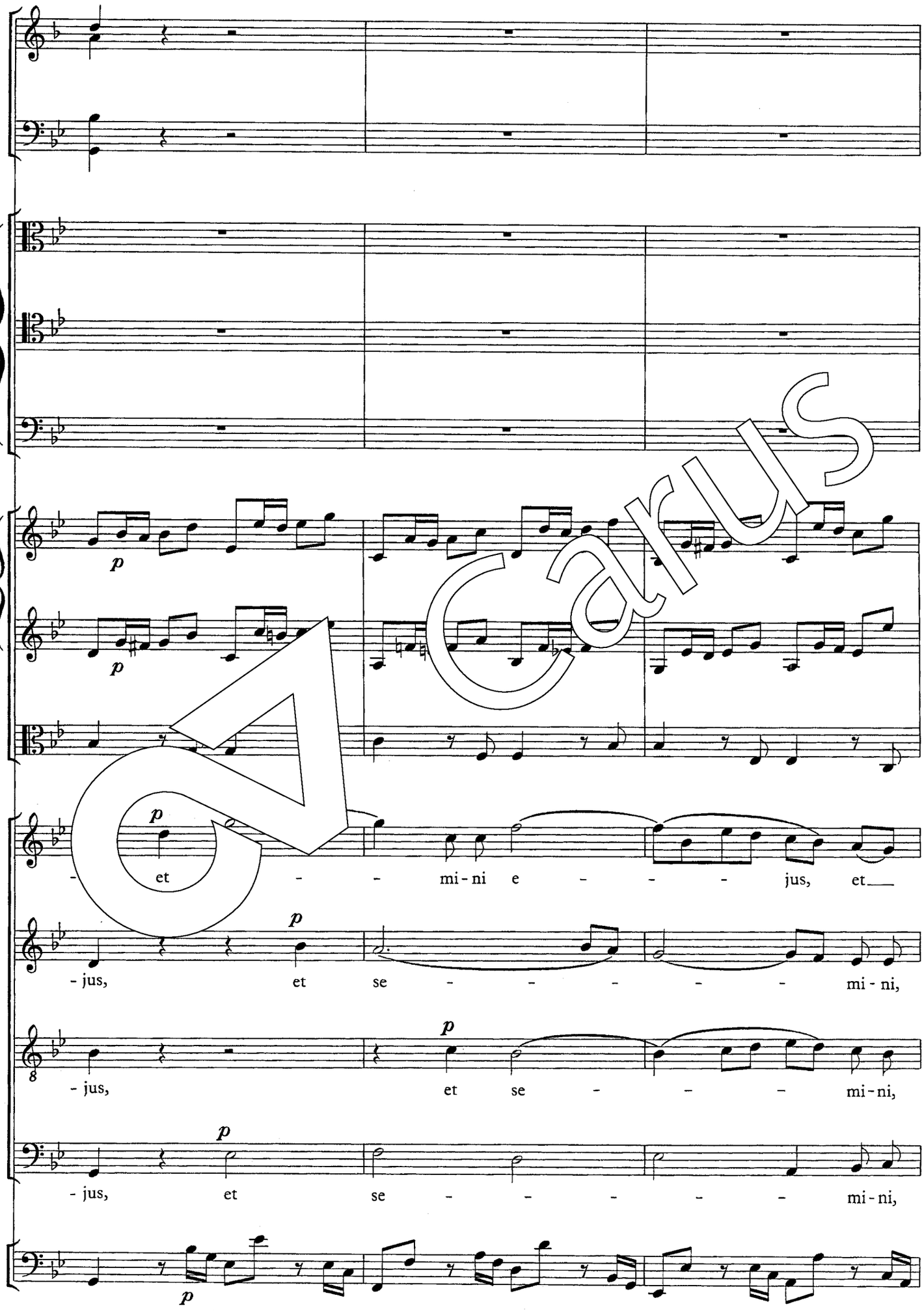
Carus


ro - sis - ti, quam o - lim A - bra-hae
A - bra-hae pro - mi - sis - ti, quam o - lim
A - bra-hae pro - mi - sis - ti, quam o - lim
A - bra-hae pro - mi - sis - ti, quam o - lim

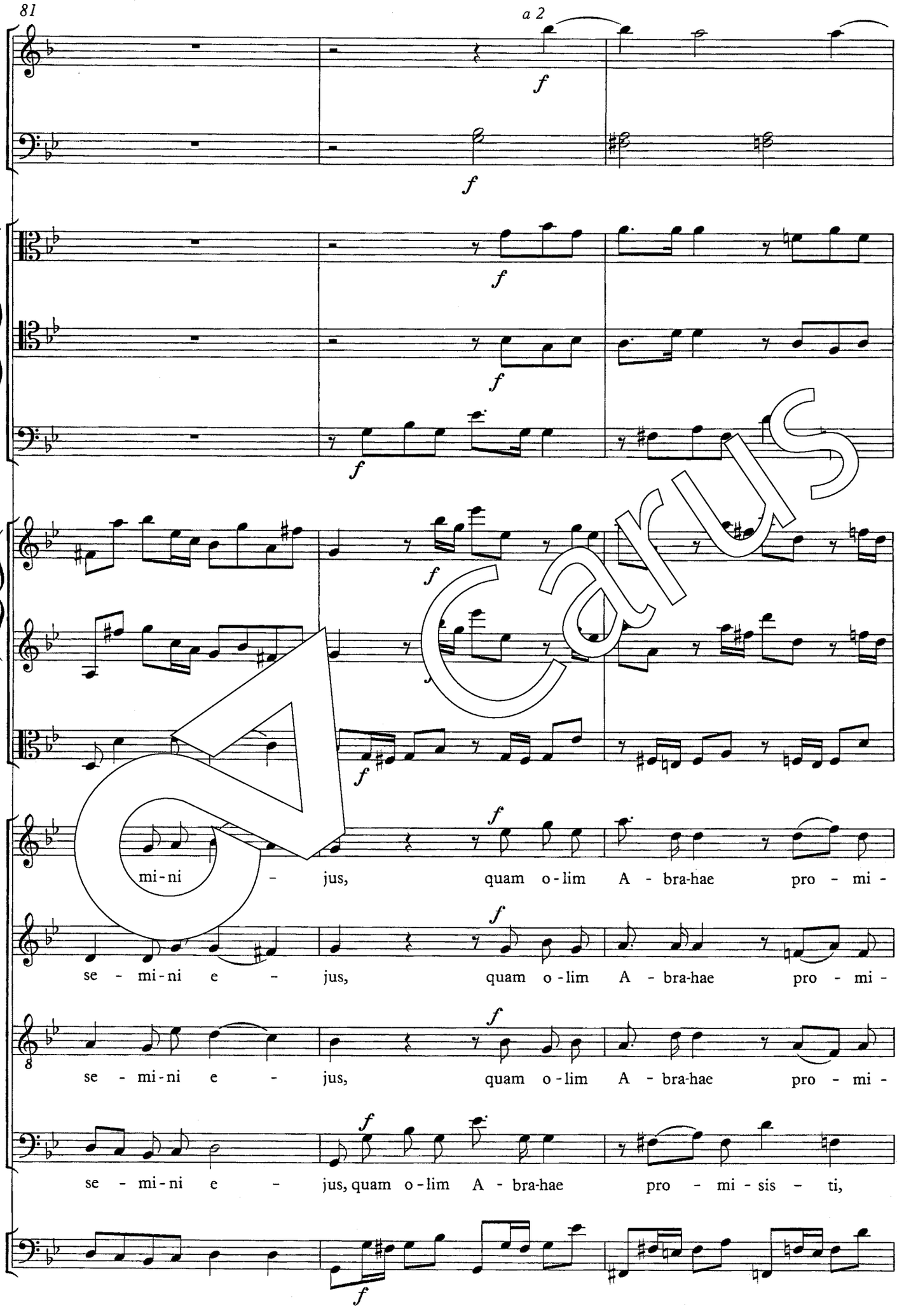
Carus


p
p
p
p
p
ro - sis - ti, et se - - mi - ni e - -
A - bra-hae pro - mi - sis - ti, et se - mi - ni e - -
A - bra-hae pro - mi - sis - ti, et se - mi - ni e - -
A - bra-hae pro - mi - sis - ti, et se - mi - ni e - -
p

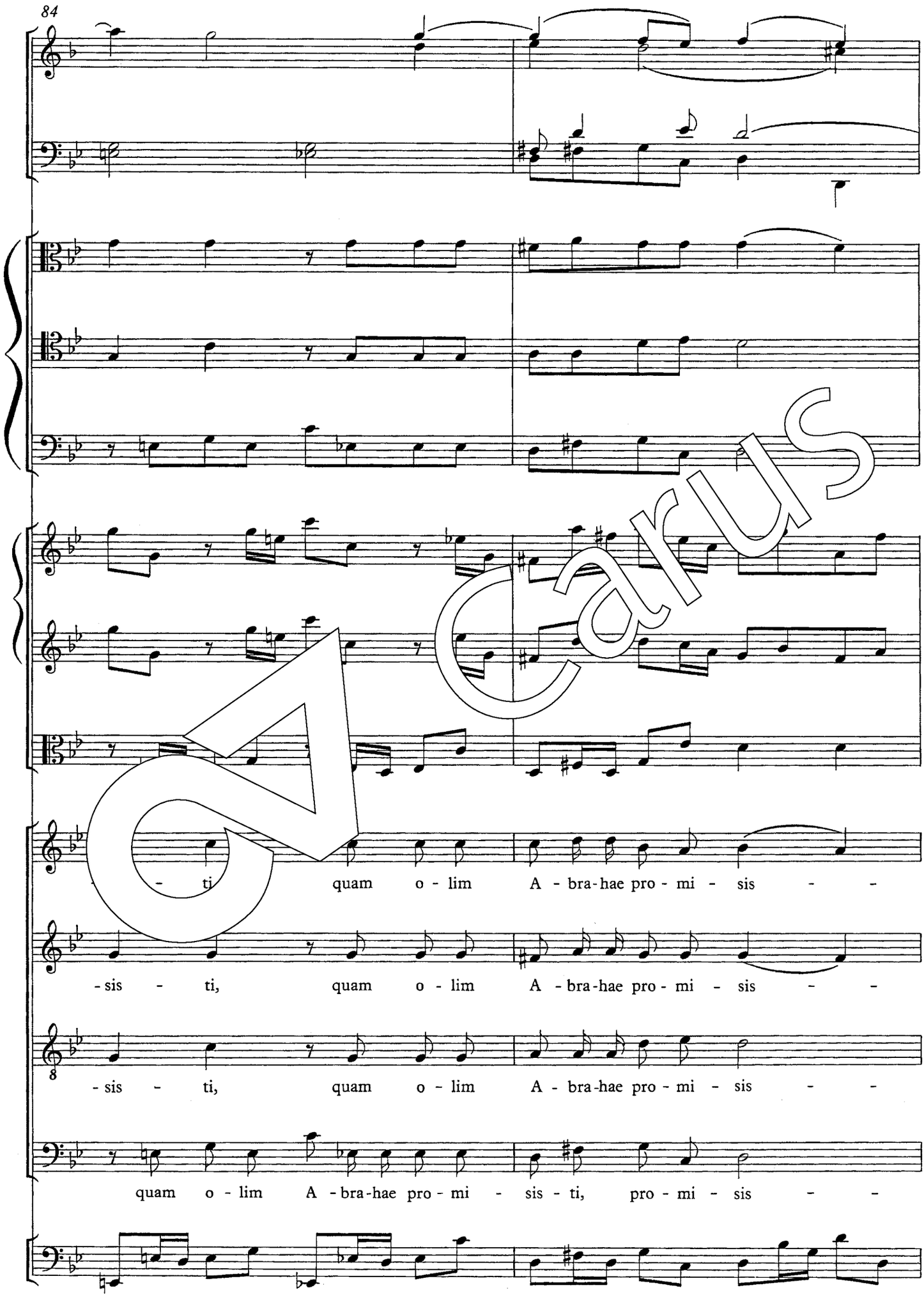
Carus


p
p
p
et
mi - ni e
jus, et
p
- jus, et se
mi - ni,
p
- jus, et se
mi - ni,
p
- jus, et se
mi - ni,
p

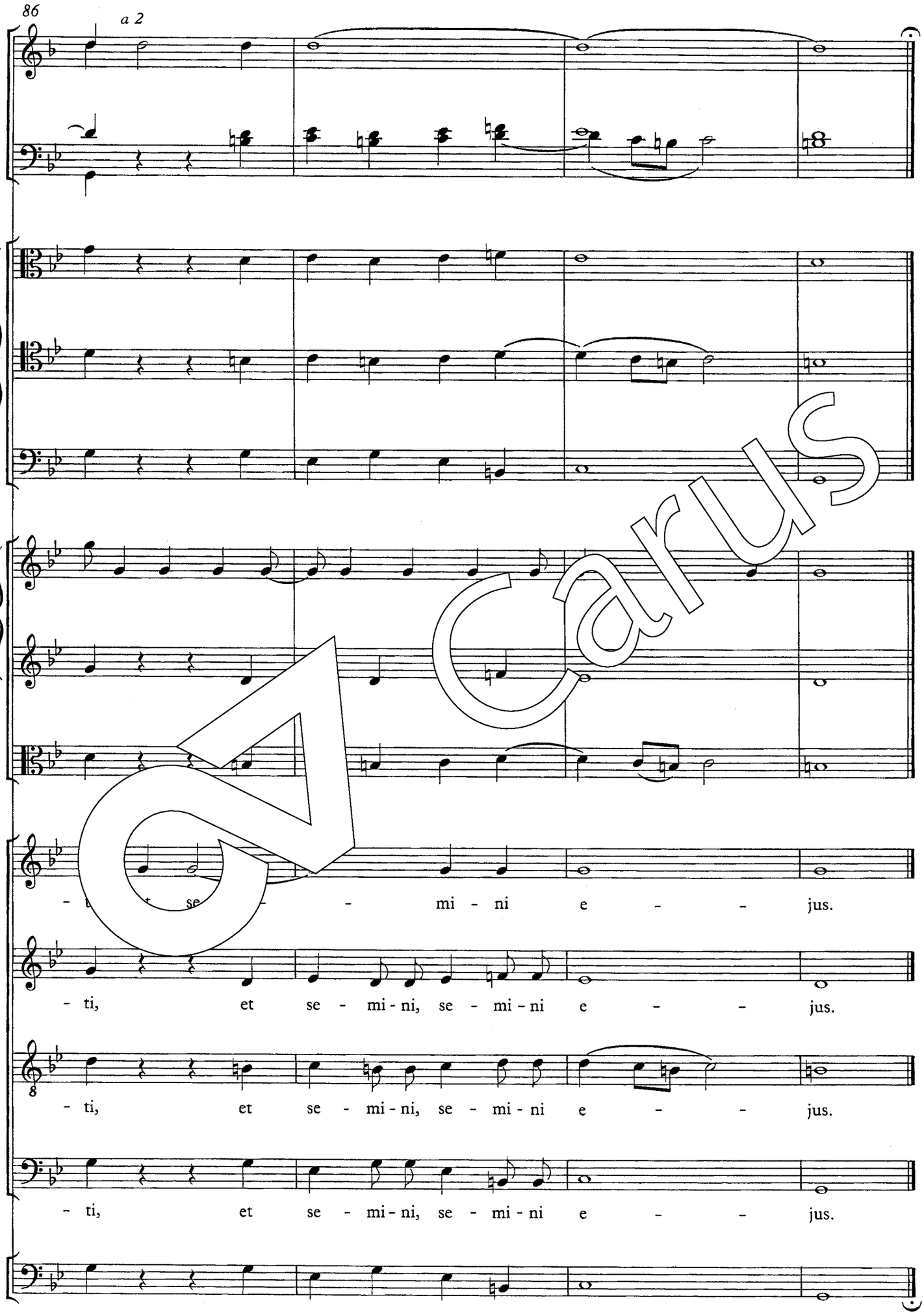
Carus


81
a 2
mi-ni - jus, quam o-lim A - bra-hae pro - mi -
se - mi-ni e - jus, quam o-lim A - bra-hae pro - mi -
se - mi-ni e - jus, quam o-lim A - bra-hae pro - mi -
se - mi-ni e - jus, quam o-lim A - bra-hae pro - mi - sis - ti,

Carus

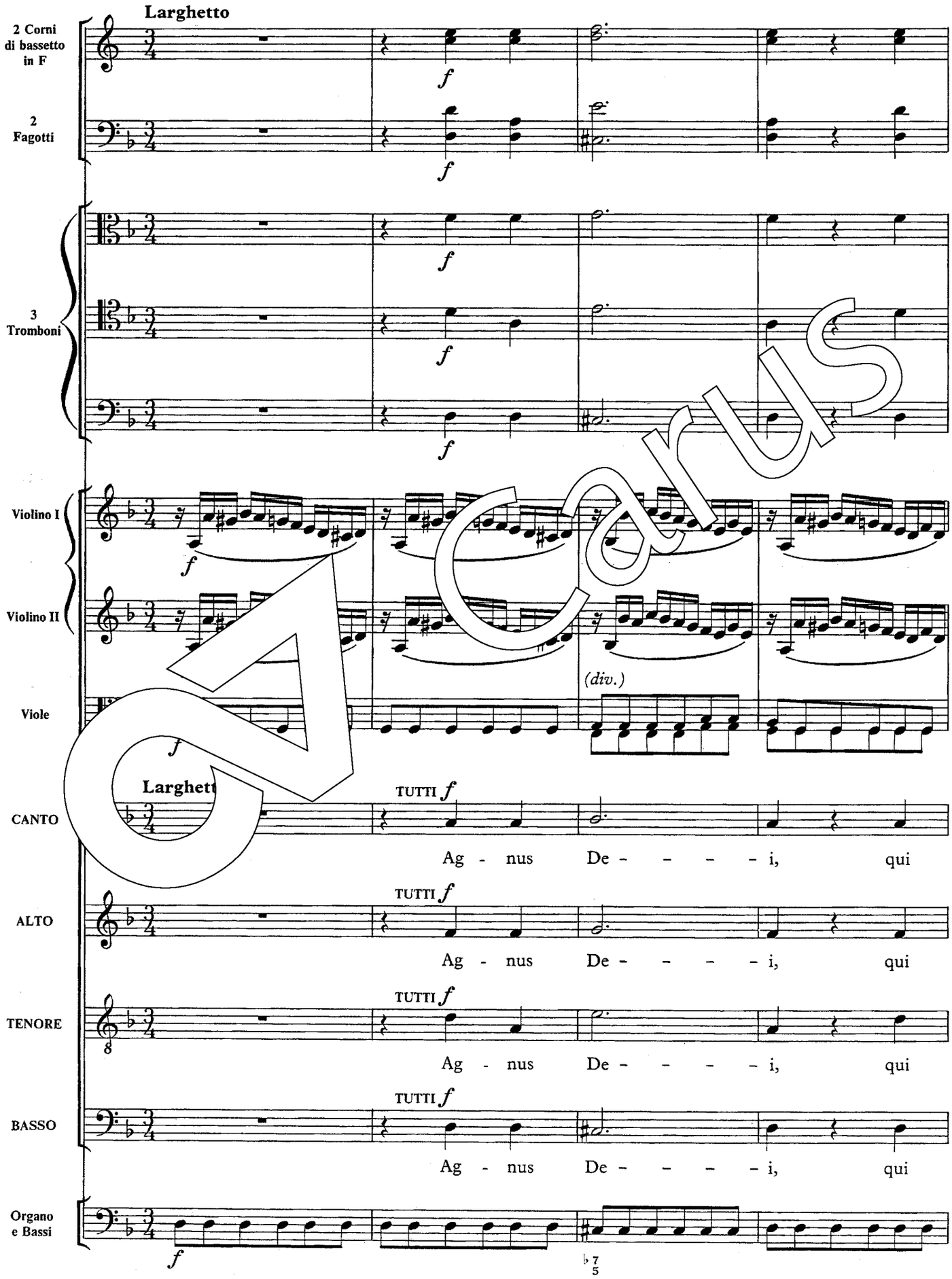

- ti quam o - lim A - bra-hae pro - mi - sis - -
-sis - ti, quam o - lim A - bra-hae pro - mi - sis - -
-sis - ti, quam o - lim A - bra-hae pro - mi - sis - -
quam o - lim A - bra-hae pro - mi - sis - ti, pro - mi - sis - -

Carus

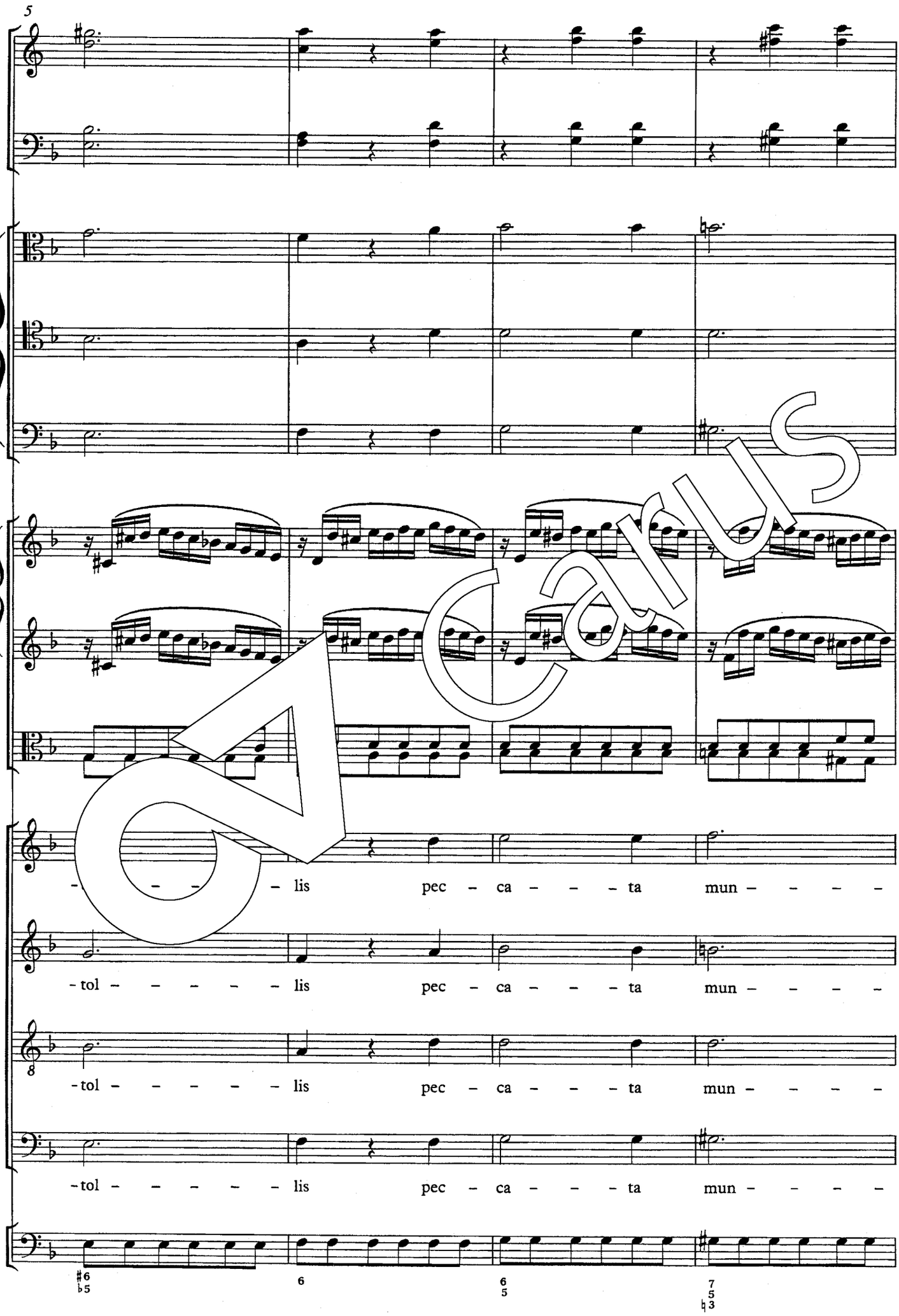

86
a 2
- ti, et se - mi - ni, se - mi - ni e - - jus.
- ti, et se - mi - ni, se - mi - ni e - - jus.
- ti, et se - mi - ni, se - mi - ni e - - jus.

Carus

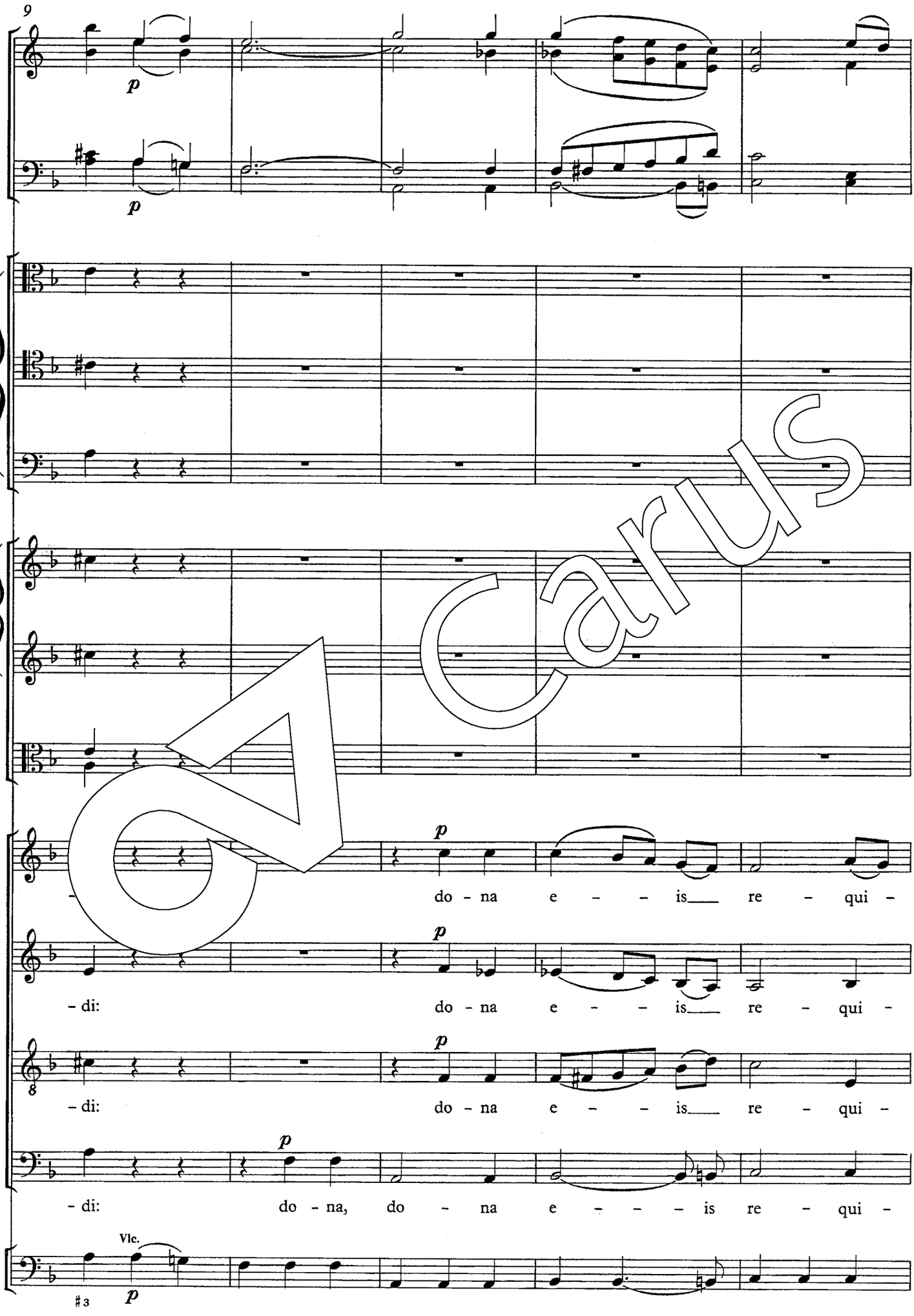
Agnus Dei



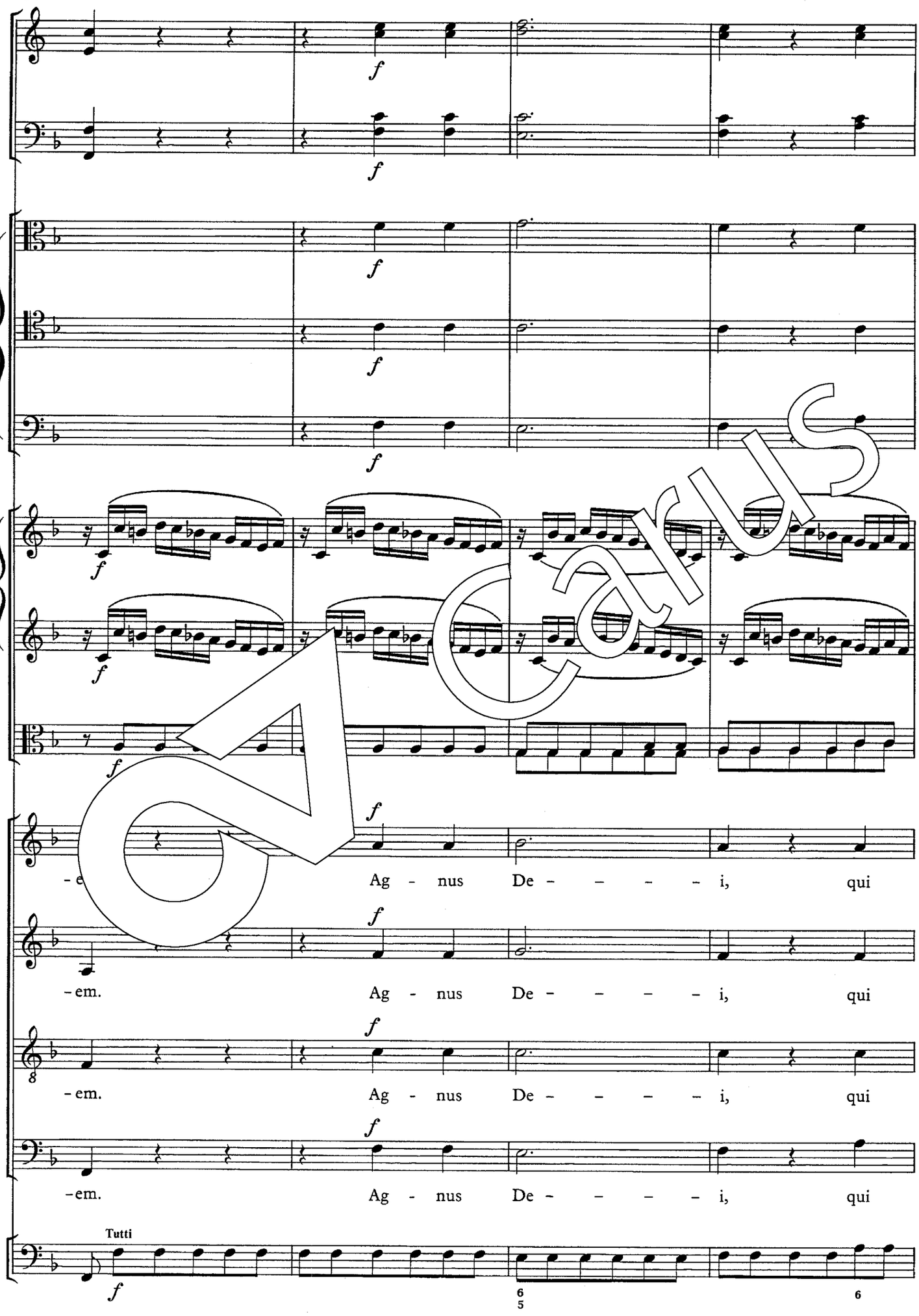
Carus


5
– – – – lis pec – ca – – – – ta mun – – – – –
– tol – – – – – – lis pec – ca – – – – ta mun – – – – –
8
– tol – – – – – – lis pec – ca – – – – ta mun – – – – –
– tol – – – – – – lis pec – ca – – – – ta mun – – – – –

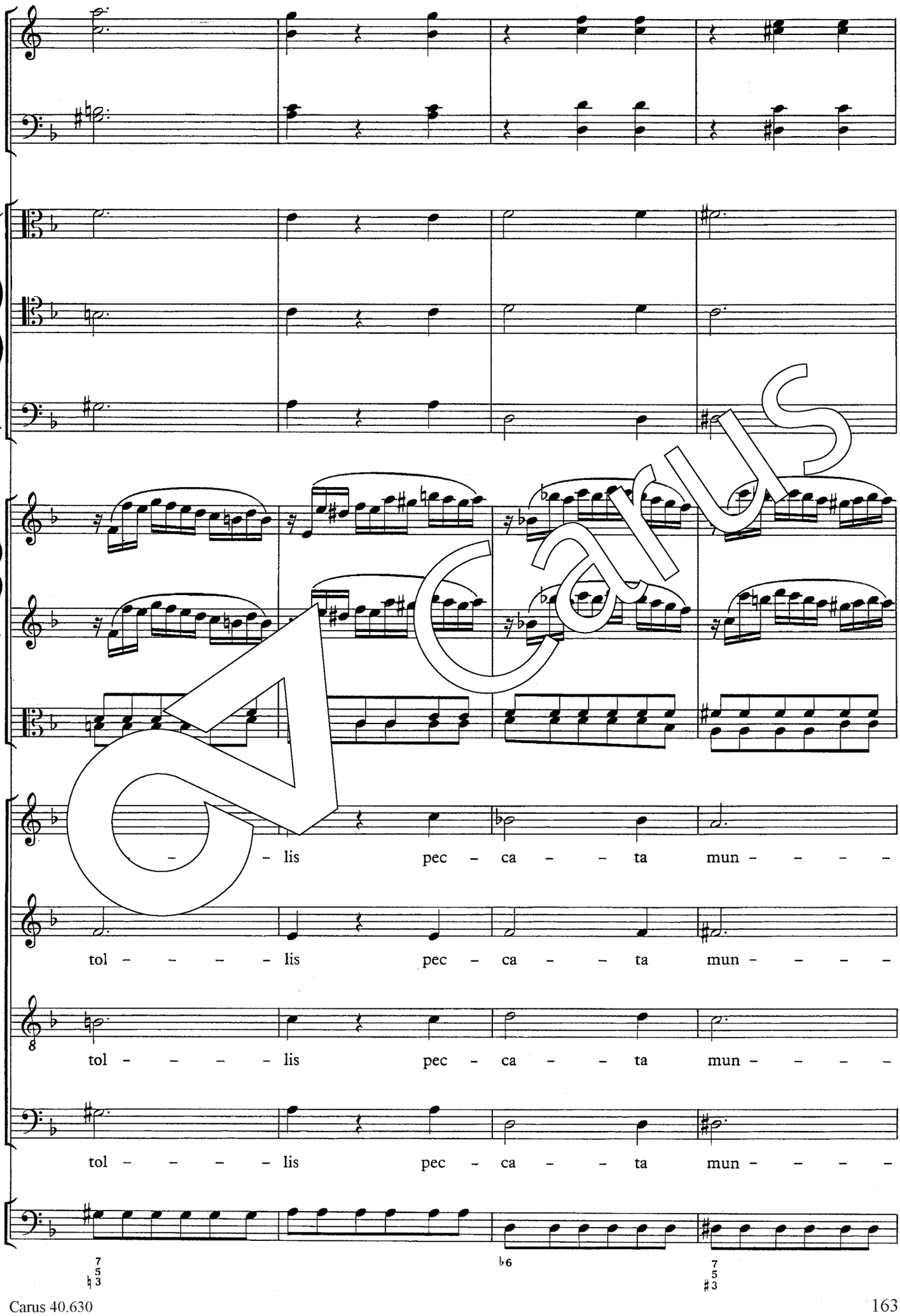
Carus


9
p
p
p
do - na e - - is re - qui -
p
- di: do - na e - - is re - qui -
p
- di: do - na e - - is re - qui -
p
- di: do - na, do - na e - - - is re - qui -
Vlc.
p
♯3

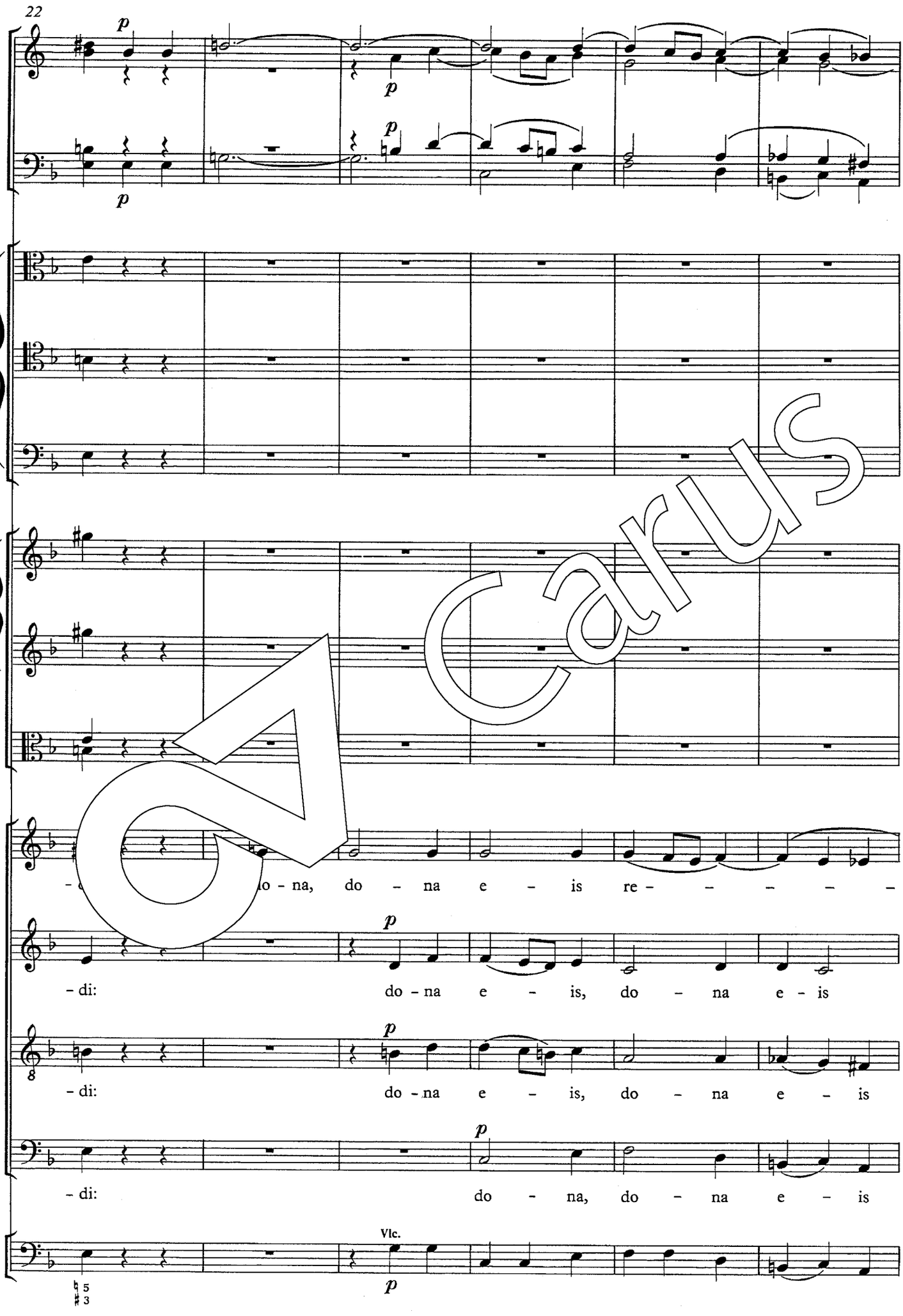
Carus


f
-e
Ag - nus De - - - - - i, qui
-em.
Ag - nus De - - - - - i, qui
8
-em.
Ag - nus De - - - - - i, qui
-em.
Ag - nus De - - - - - i, qui
Tutti
6
5
6

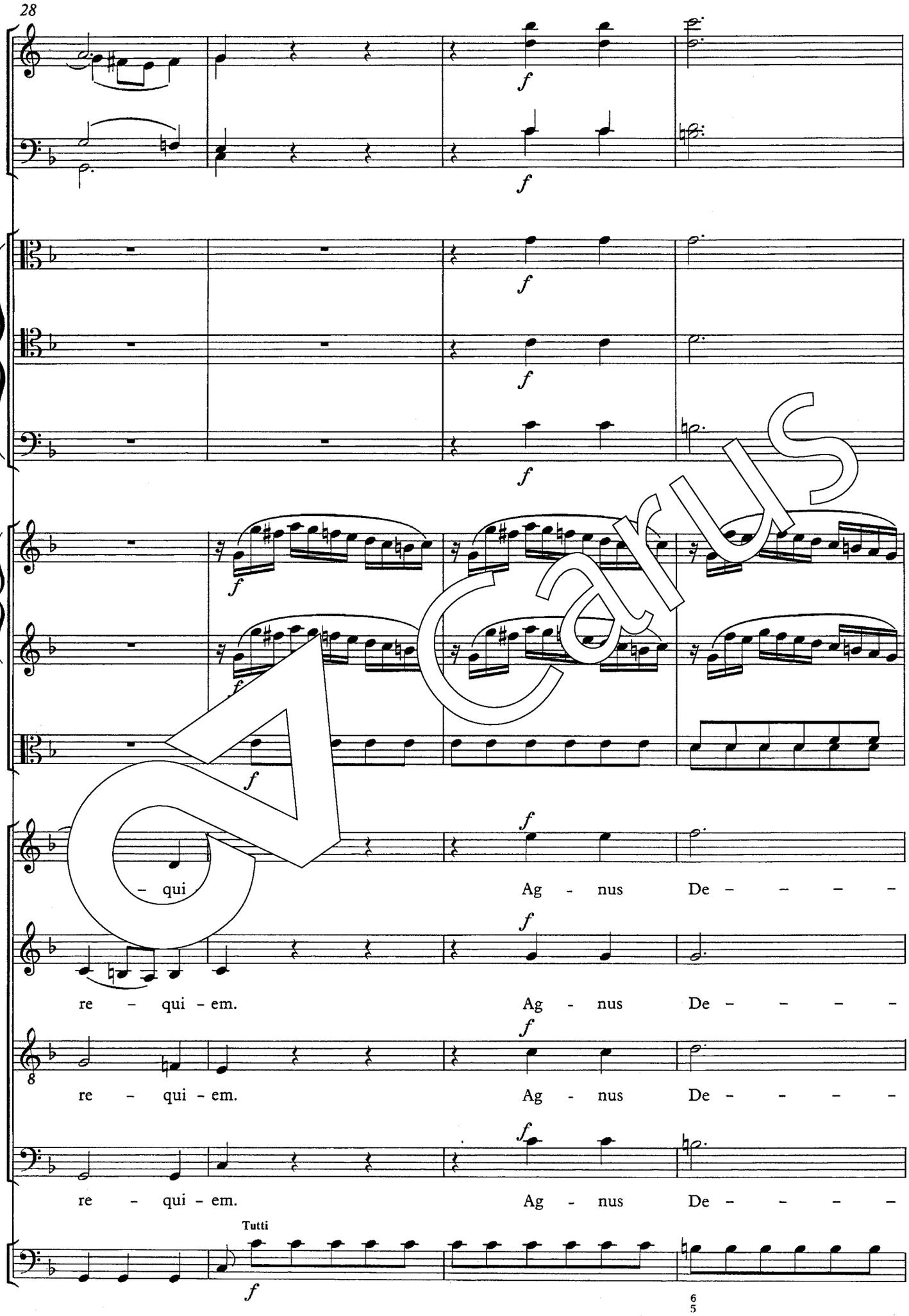
Carus


– – lis pec – ca – – ta mun – – – – –
tol – – – – – lis pec – ca – – ta mun – – – – –
tol – – – – – lis pec – ca – – ta mun – – – – –
tol – – – – – lis pec – ca – – ta mun – – – – –

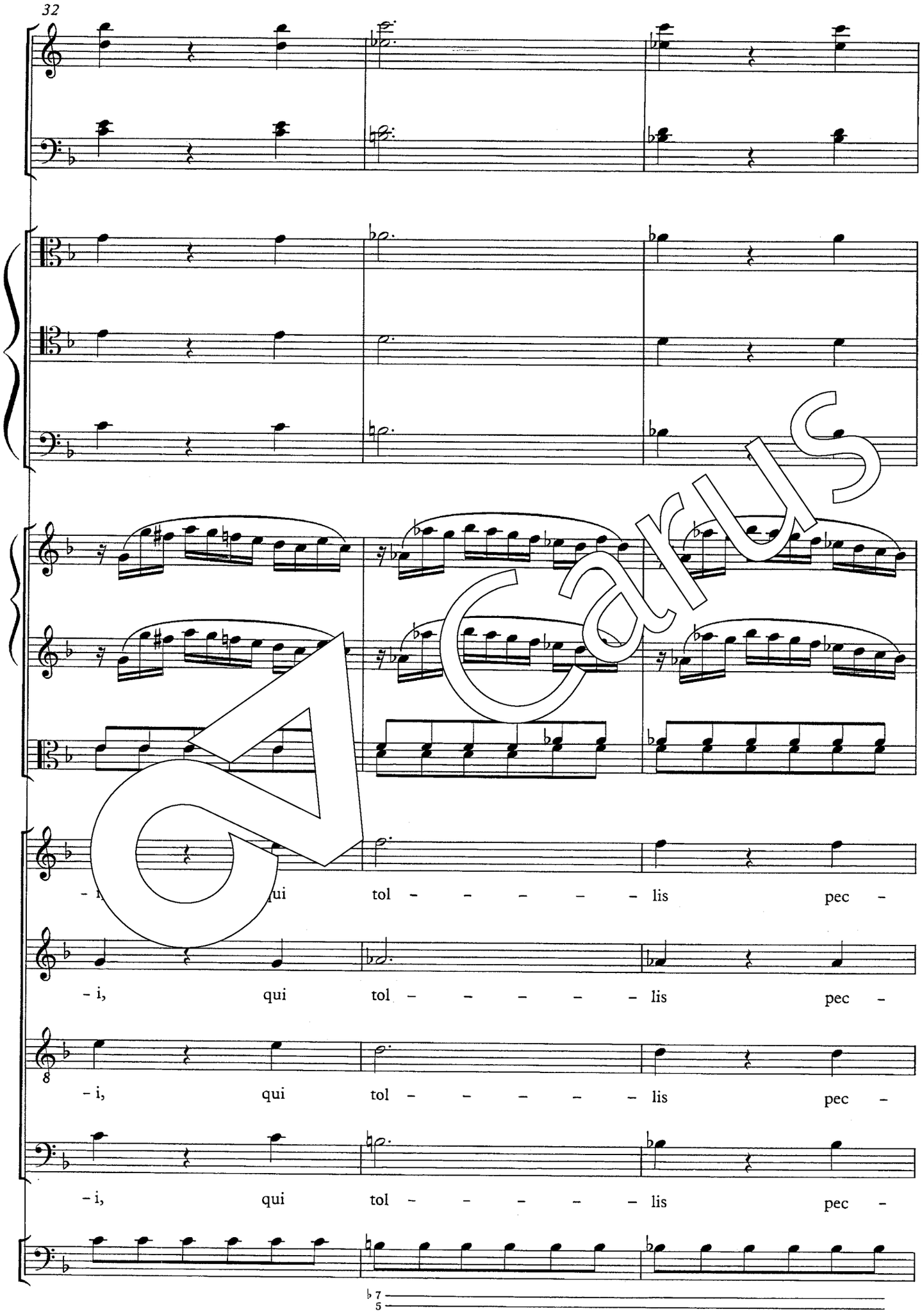
Carus


22
p
p
p
p
– o – na, do – na e – is re – – – – –
– di: do – na e – is, do – na e – is
– di: do – na e – is, do – na e – is
– di: do – na, do – na e – is
Vlc.
p

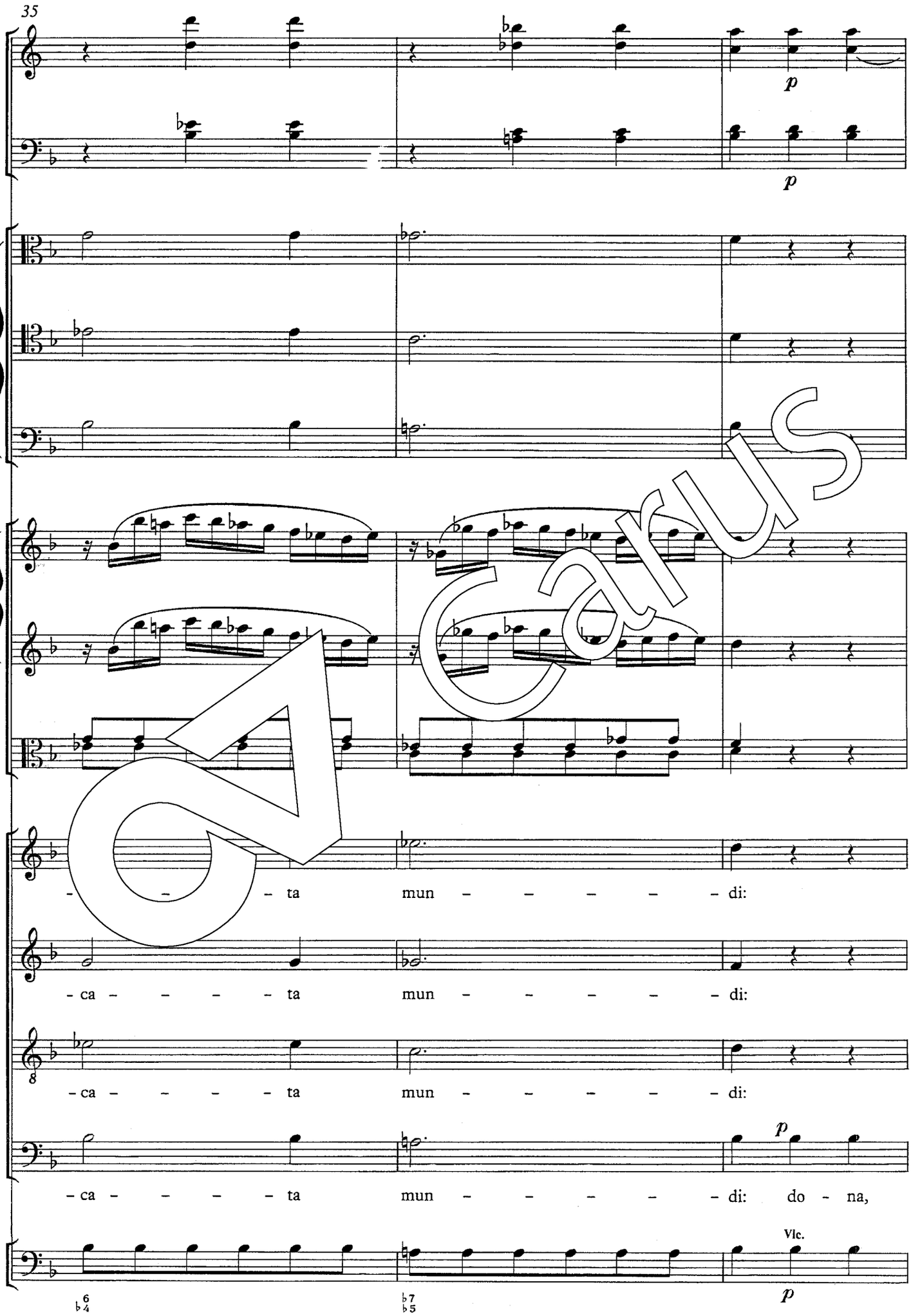
Carus


– qui
Ag - nus De – – – –
re – qui - em.
Ag - nus De – – – –
re – qui - em.
Ag - nus De – – – –
re – qui - em.
Ag - nus De – – – –
Tutti
6
5

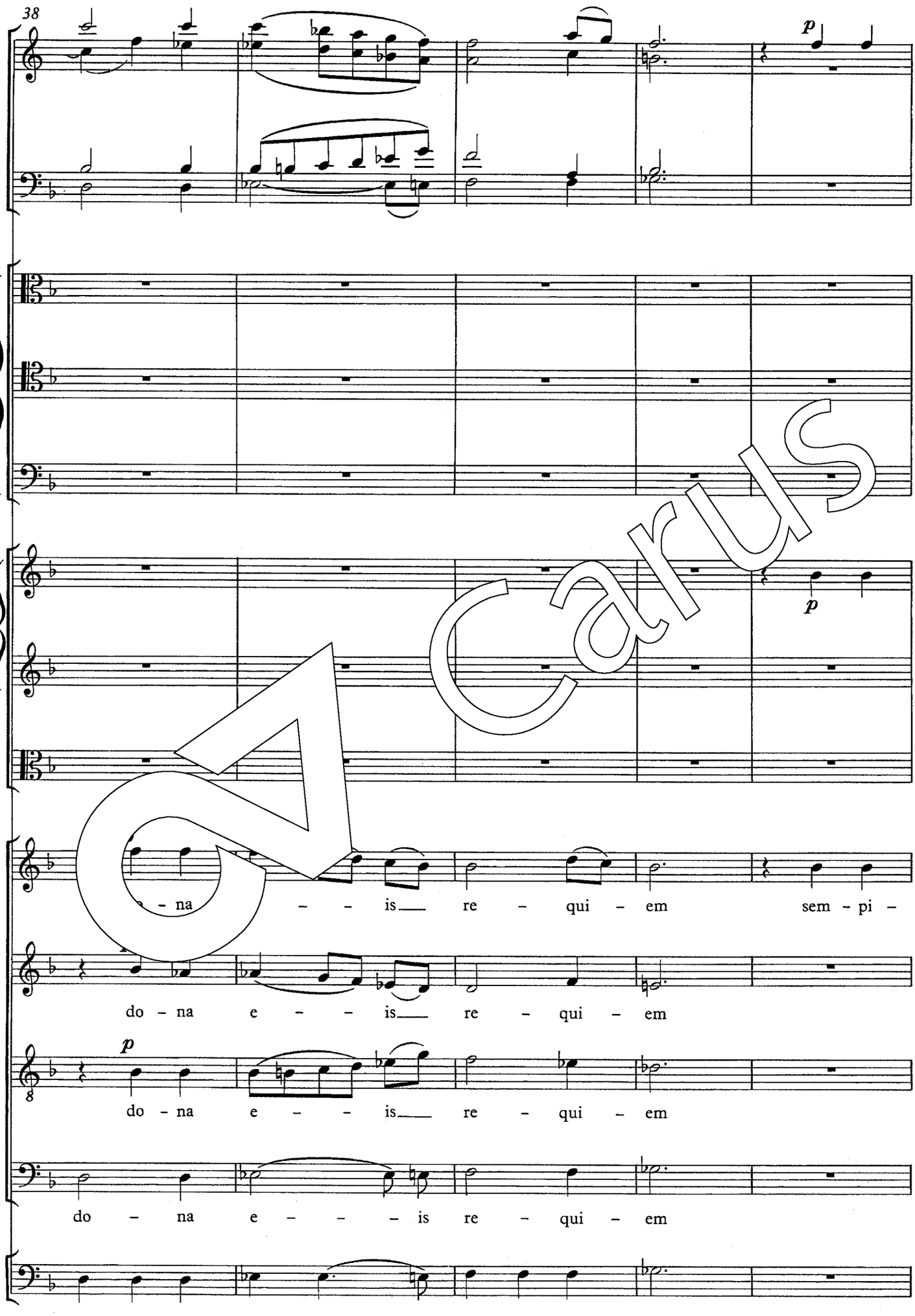
Carus


- i, qui tol - - - - - lis pec -
- i, qui tol - - - - - lis pec -
- i, qui tol - - - - - lis pec -
- i, qui tol - - - - - lis pec -

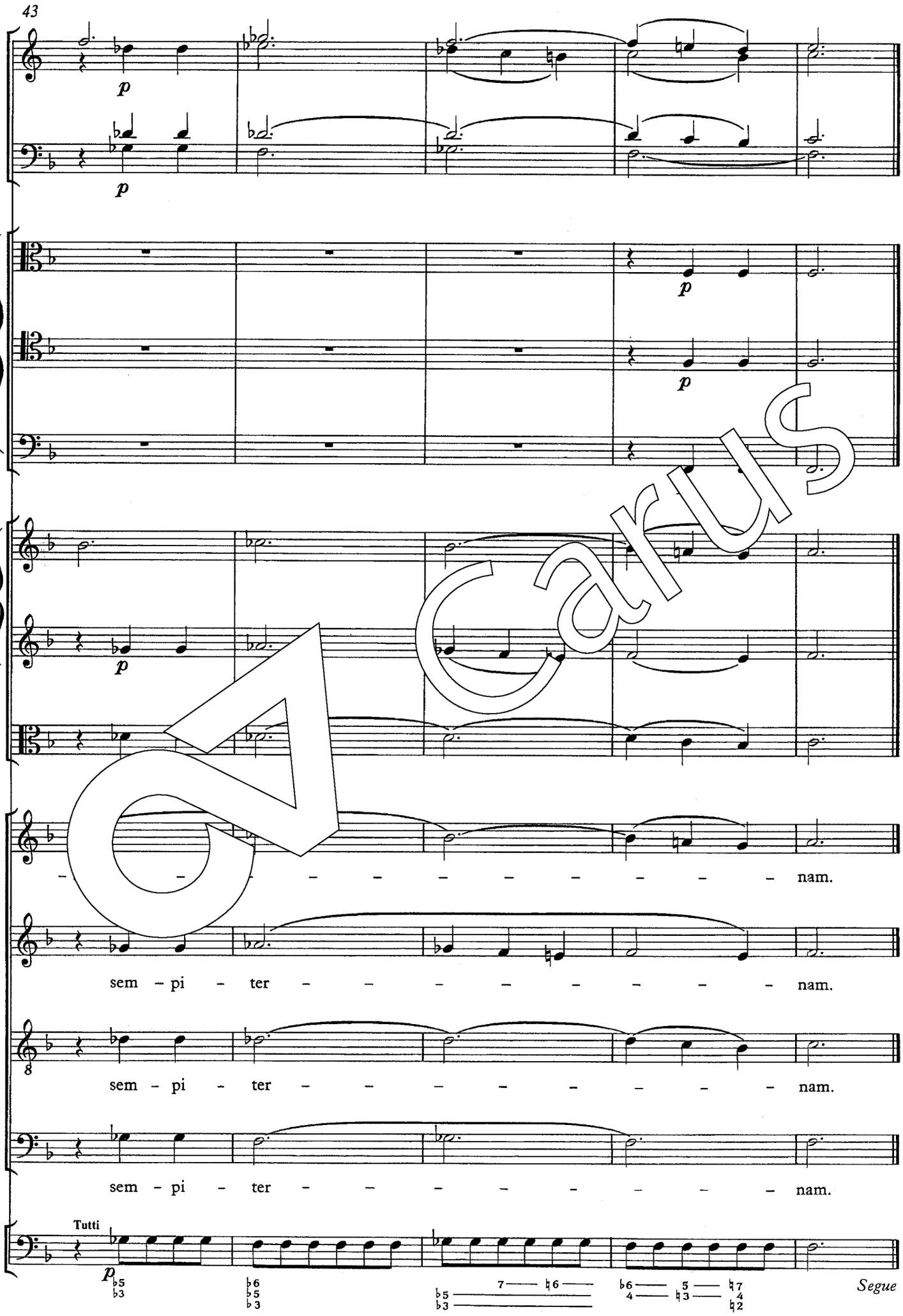
Carus


35
p
p
- - - ta mun - - - - - di:
- ca - - - - - ta mun - - - - - di:
8
- ca - - - - - ta mun - - - - - di:
p
- ca - - - - - ta mun - - - - - di: do - na,
Vlc.
p
6 4
7 5

Carus

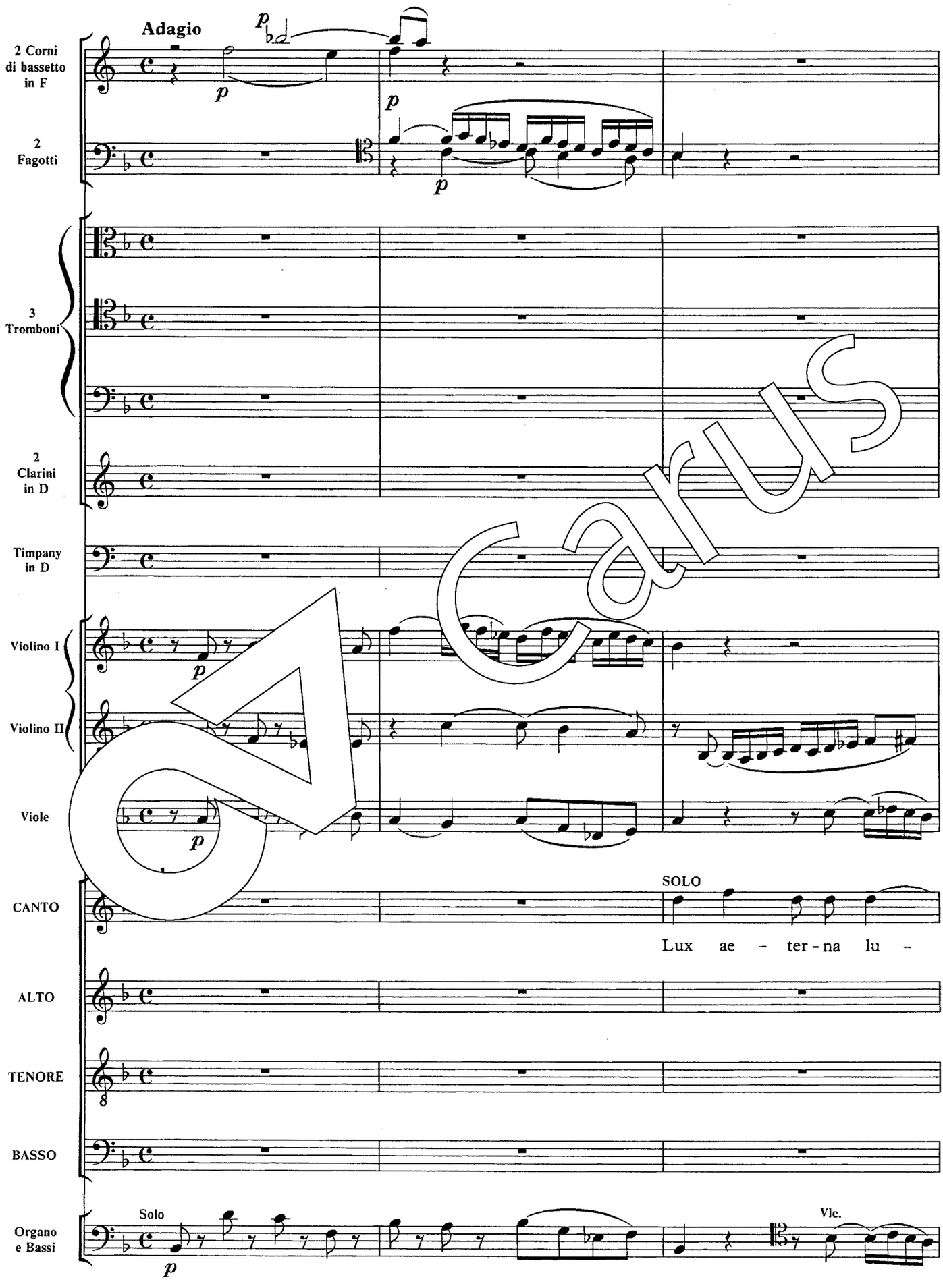

38
p
p
– na – – is re – qui – em sem – pi –
do – na e – – is re – qui – em
p
do – na e – – is re – qui – em
do – na e – – – is re – qui – em

Carus

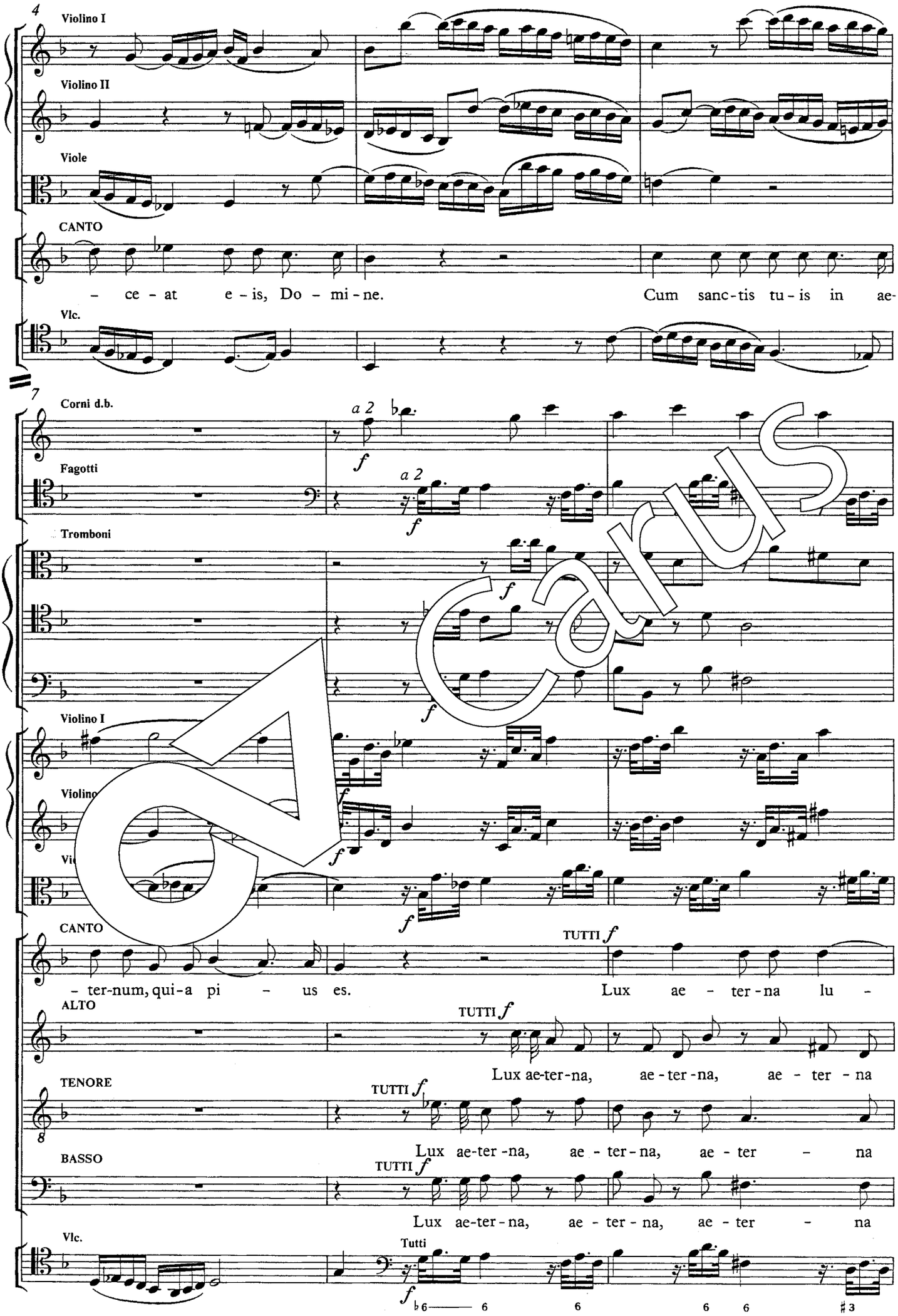

p
p
p
p
p
– – – – – – – – – – – nam.
sem – pi – ter – – – – – – – – nam.
sem – pi – ter – – – – – – – – nam.
sem – pi – ter – – – – – – – – nam.
Tutti
p
Segue

Carus

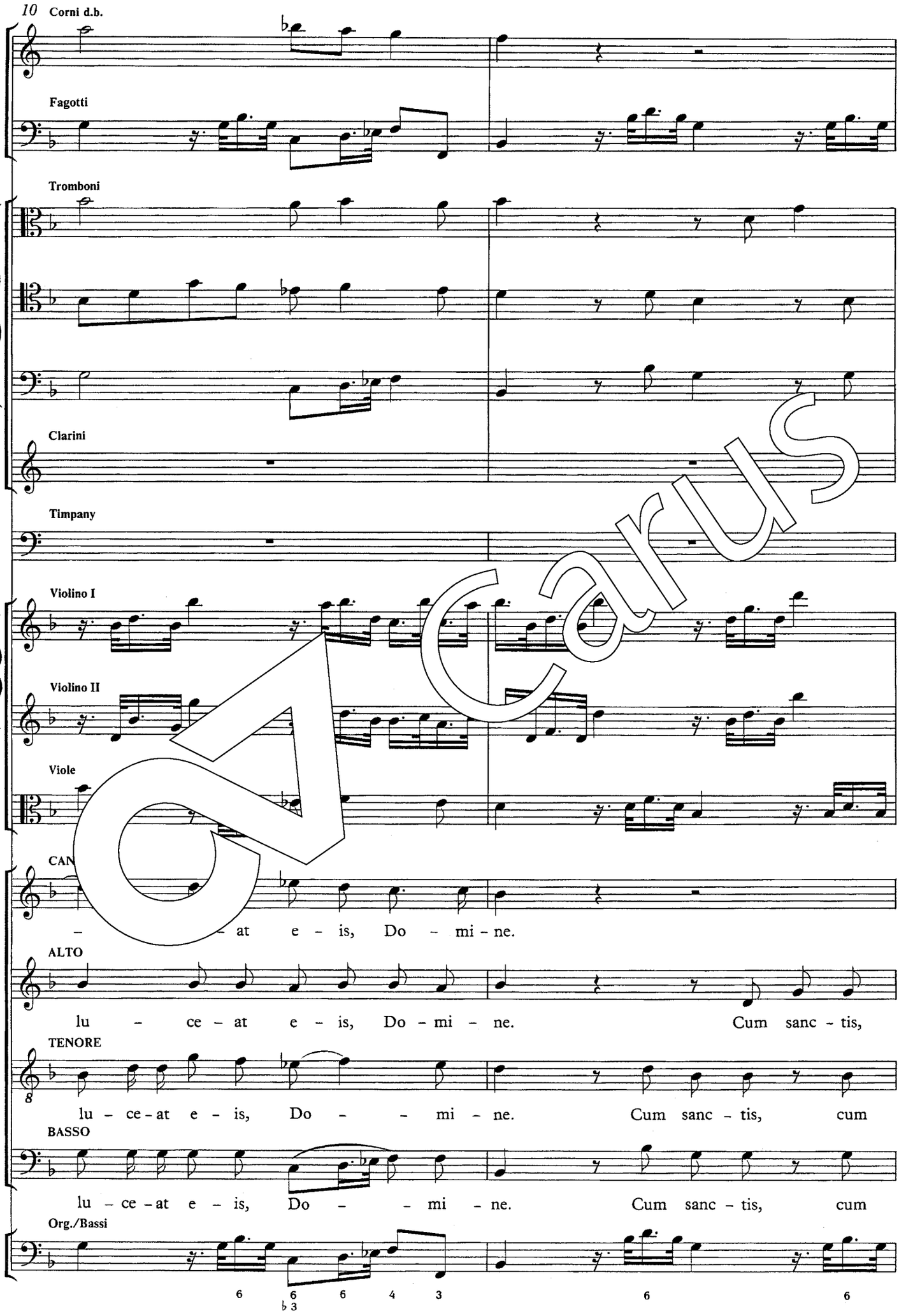
Lux aeterna



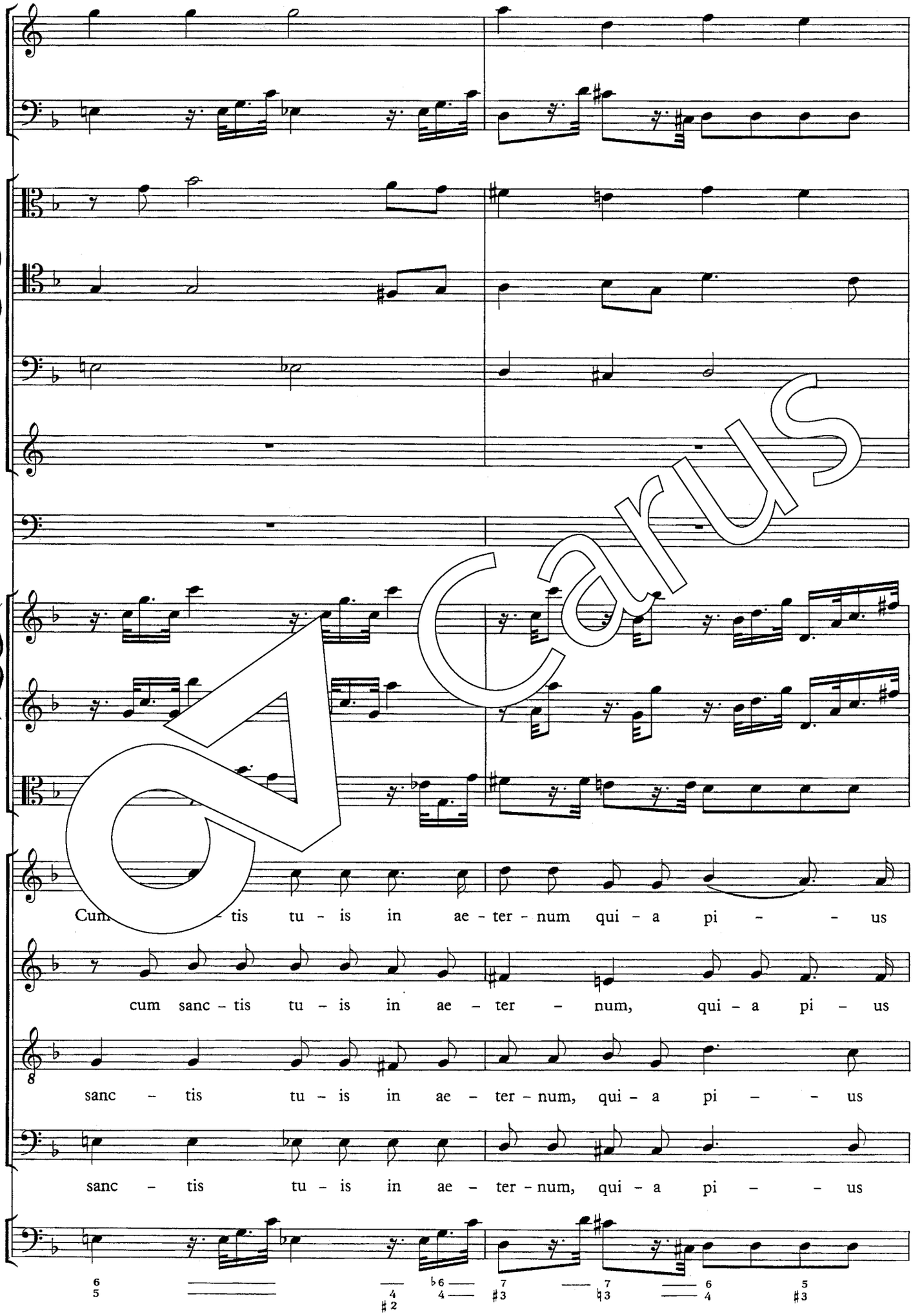
Carus


4
Violino I
Violino II
Viole
CANTO
– ce – at e – is, Do – mi – ne.
Cum sanc-tis tu-is in ae-
Vlc.
7
Corni d.b.
a 2
Fagotti
a 2
Tromboni
Violino I
Violino
CANTO
– ter-num, qui-a pi – us es.
TUTTI
Lux ae – ter-na lu –
ALTO
TUTTI
Lux ae-ter-na, ae-ter-na, ae – ter – na
TENORE
TUTTI
8
Lux ae-ter-na, ae – ter-na, ae – ter – na
BASSO
TUTTI
Lux ae-ter-na, ae – ter – na, ae – ter – na
Vlc.
Tutti

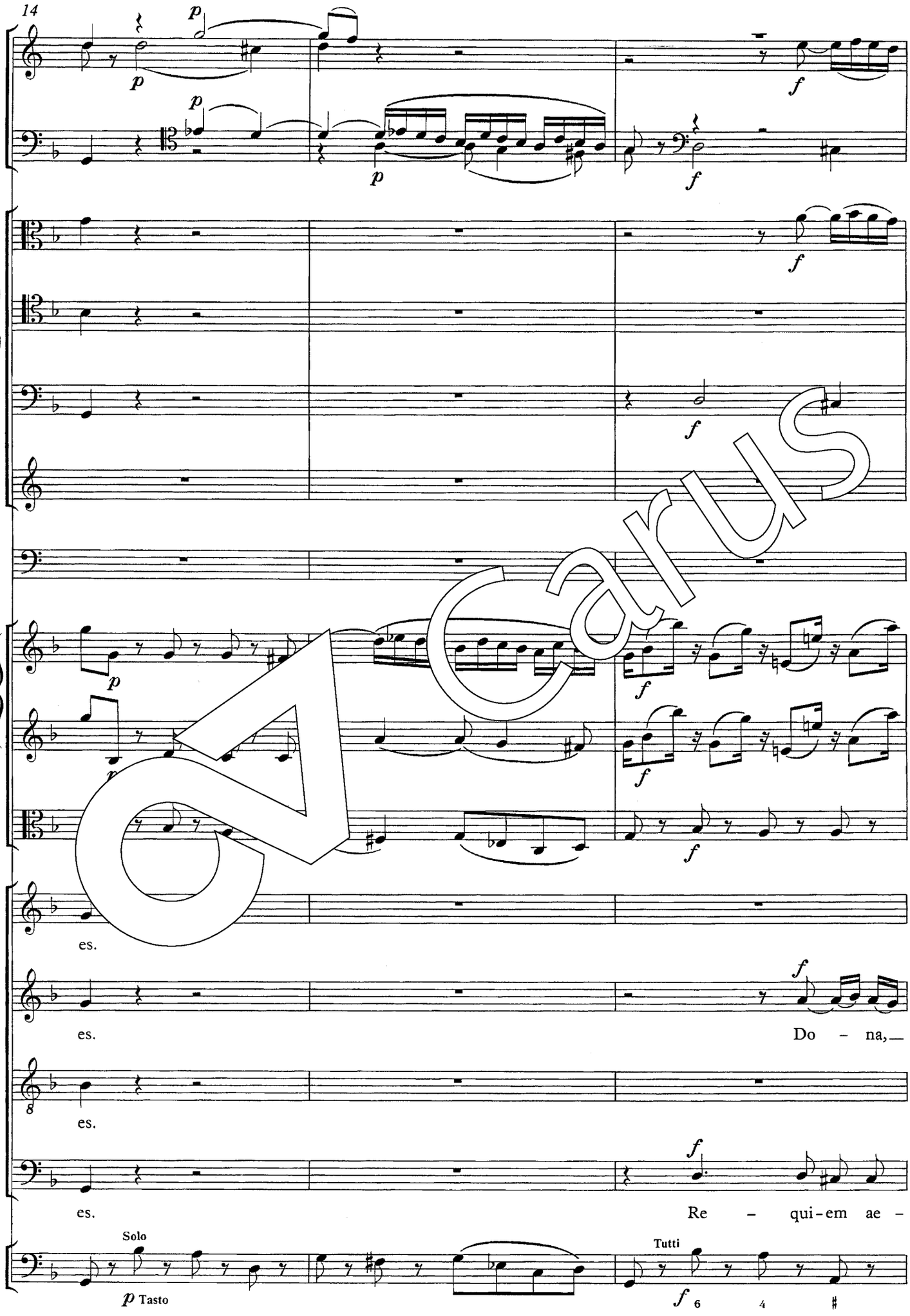
Carus


10
Corni d.b.
Fagotti
Tromboni
Clarini
Timpany
Violino I
Violino II
Viole
CAN
– at e – is, Do – mi – ne.
ALTO
lu – ce – at e – is, Do – mi – ne. Cum sanc – tis,
TENORE
lu – ce – at e – is, Do – – mi – ne. Cum sanc – tis, cum
BASSO
lu – ce – at e – is, Do – – mi – ne. Cum sanc – tis, cum
Org./Bassi
6 6 6 4 3 6 6
♭3

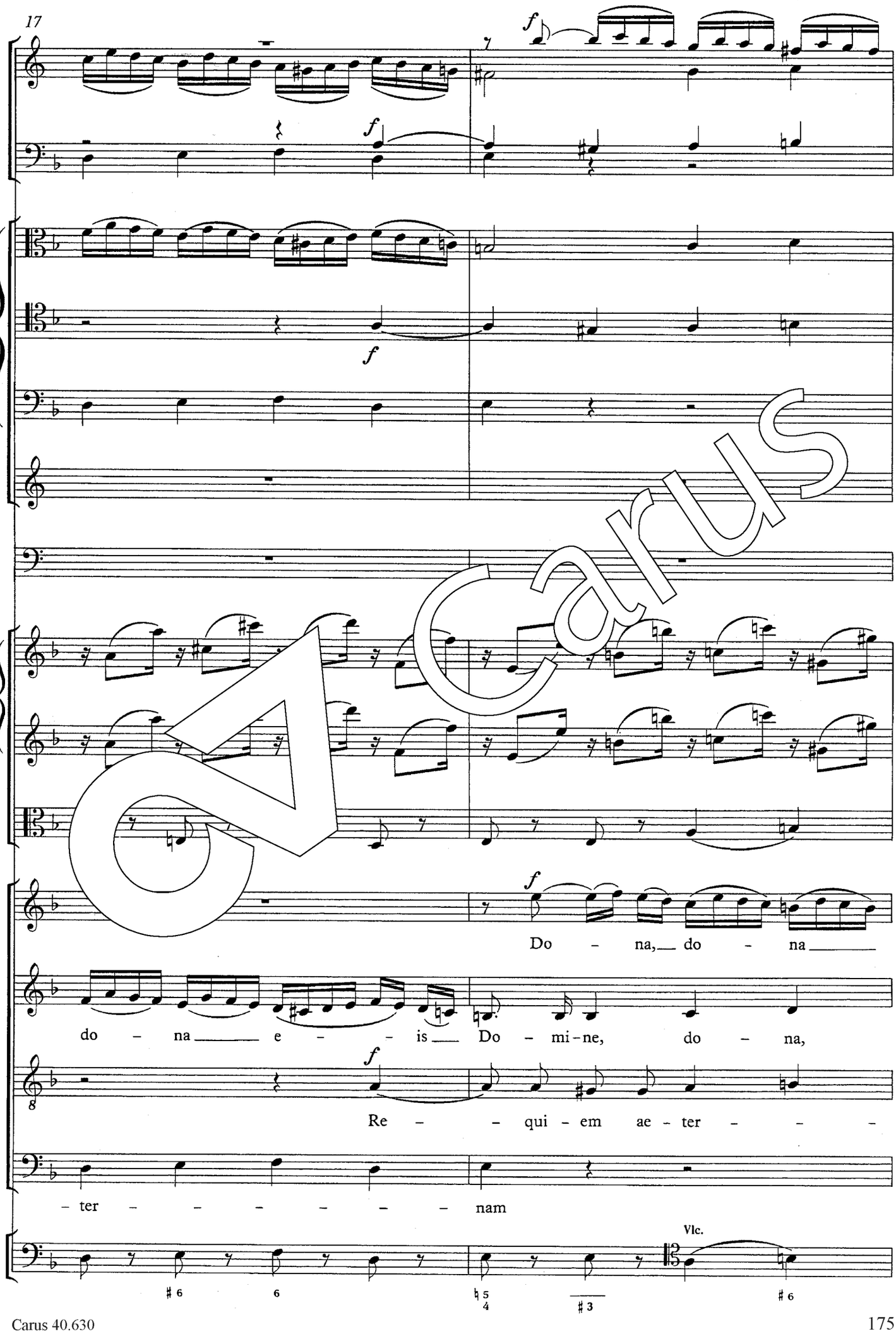
Carus


Cum tis tu - is in ae - ter - num qui - a pi - - us
cum sanc - tis tu - is in ae - ter - num, qui - a pi - us
sanc - tis tu - is in ae - ter - num, qui - a pi - - us
sanc - tis tu - is in ae - ter - num, qui - a pi - - us

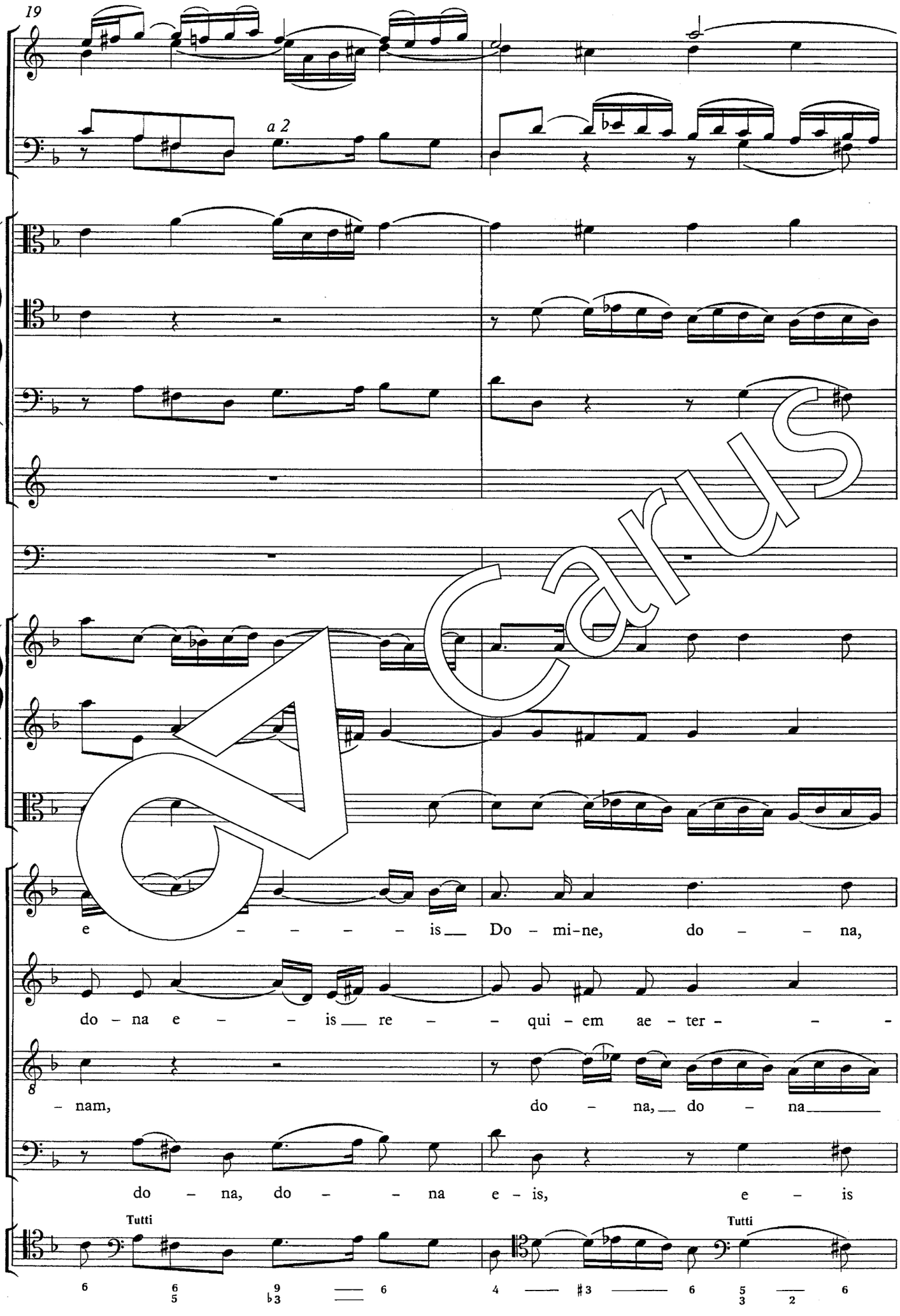
Carus



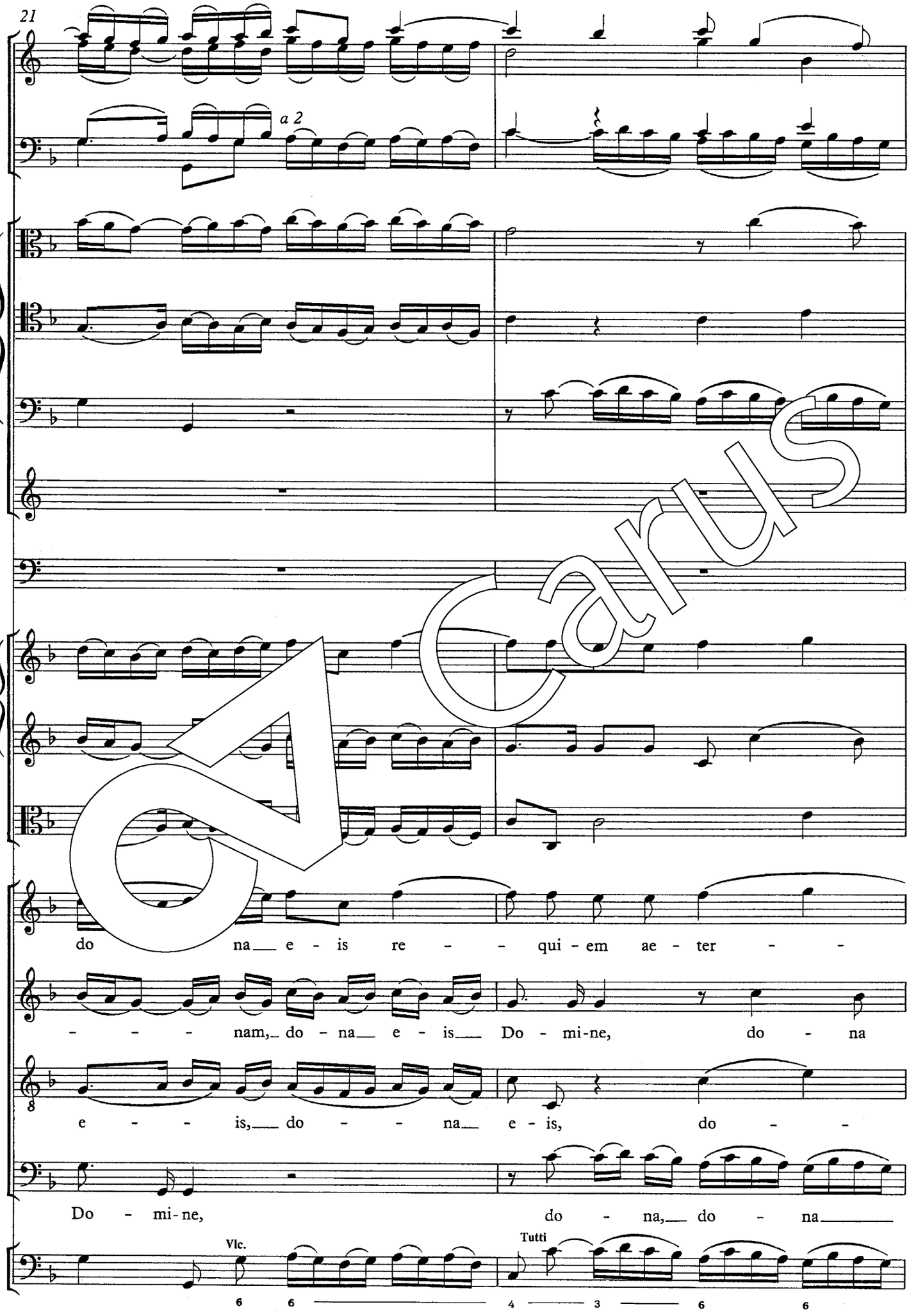
Carus



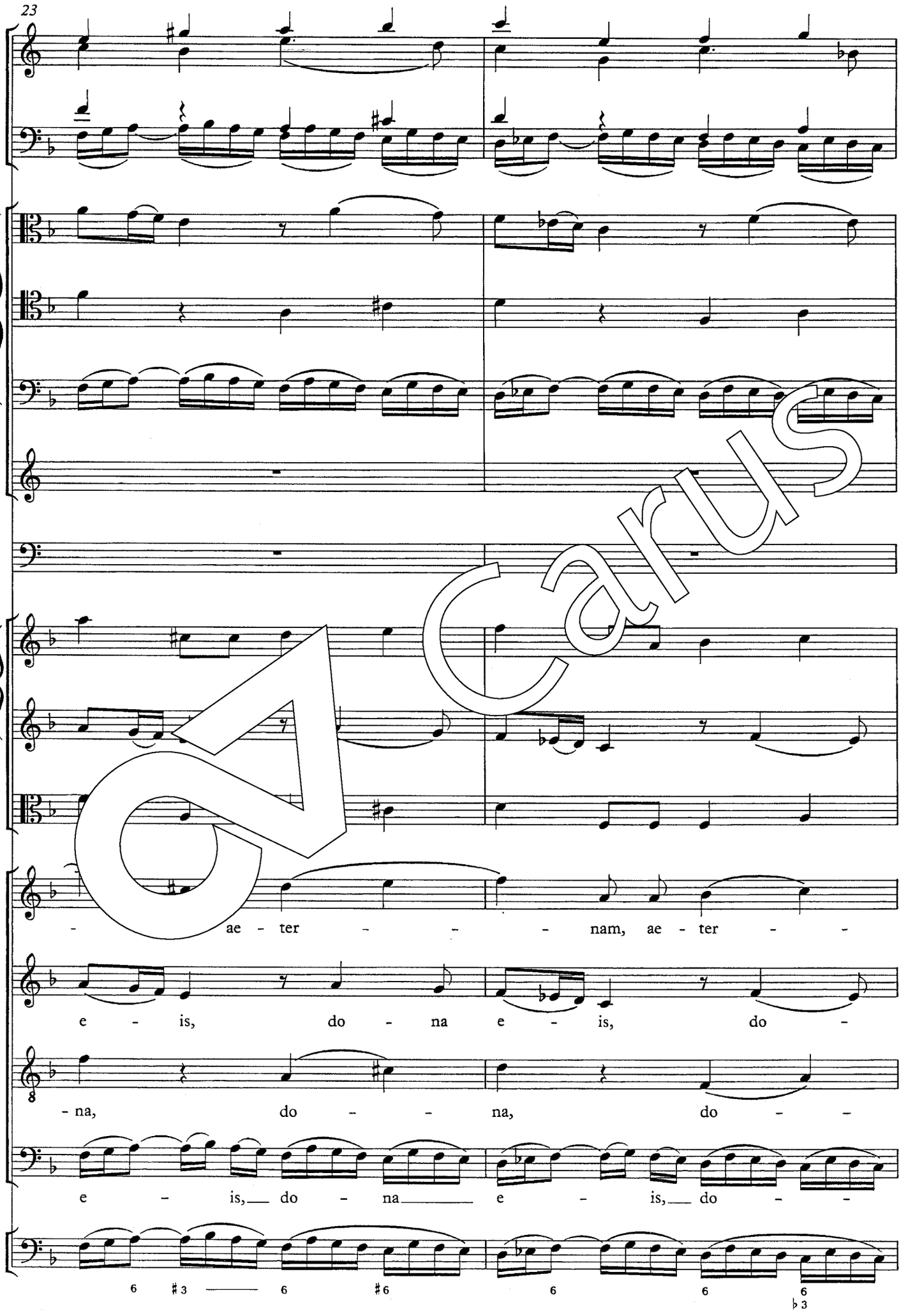
Carus


19
a 2
e – – – – – is Do – mi-ne, do – – na,
do – na e – – is re – – qui – em ae – ter – – –
– nam, do – na, do – na
do – na, do – – na e – is, e – is
Tutti
Tutti

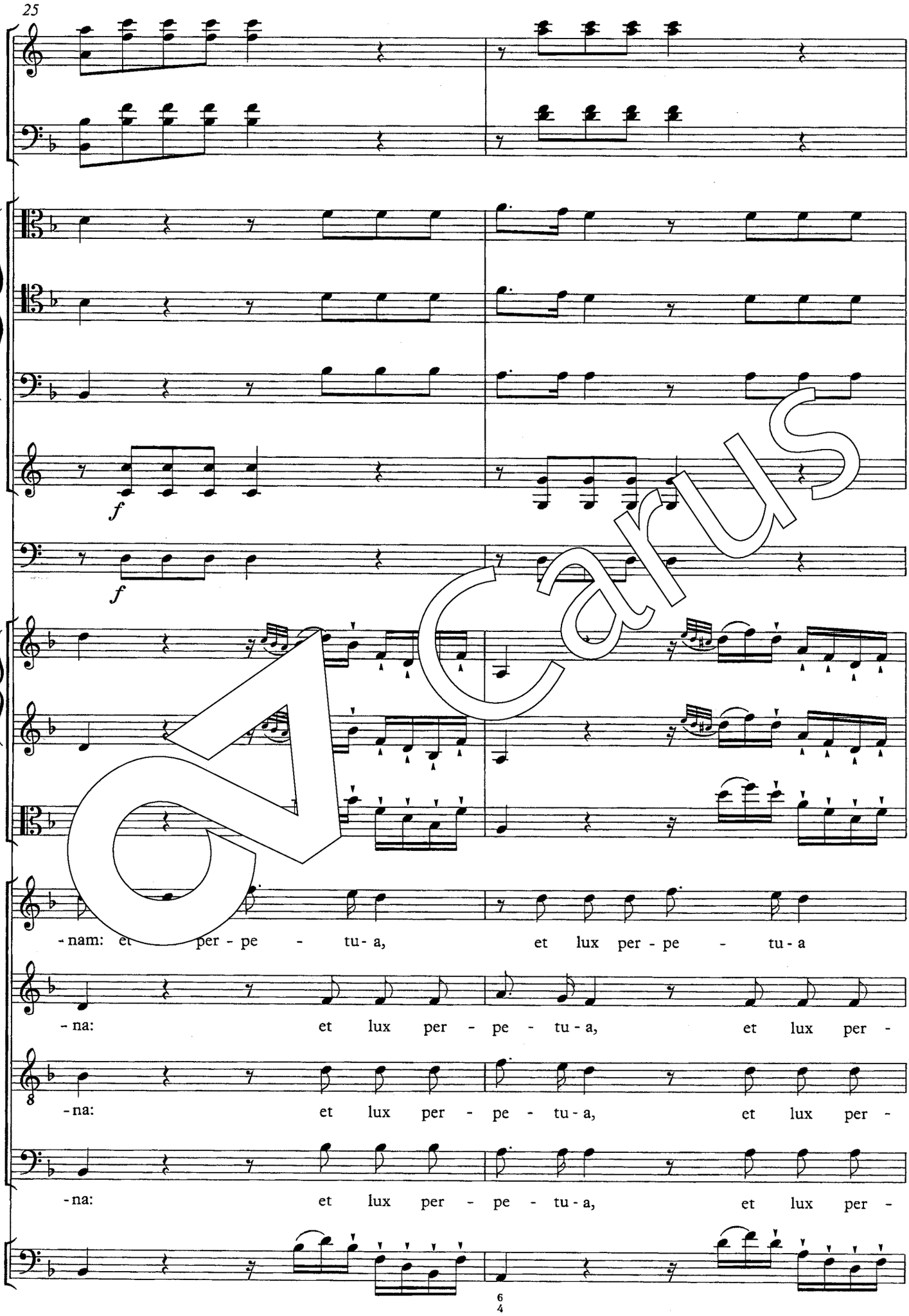
Carus


21
a 2
do na e - is re - qui - em ae - ter -
- - - nam, do - na e - is Do - mi-ne, do - na
e - - - is, do - - na e - is, do - -
Do - mi-ne, do - na, do - na
Vlc.
Tutti
6 6 4 3 6 6

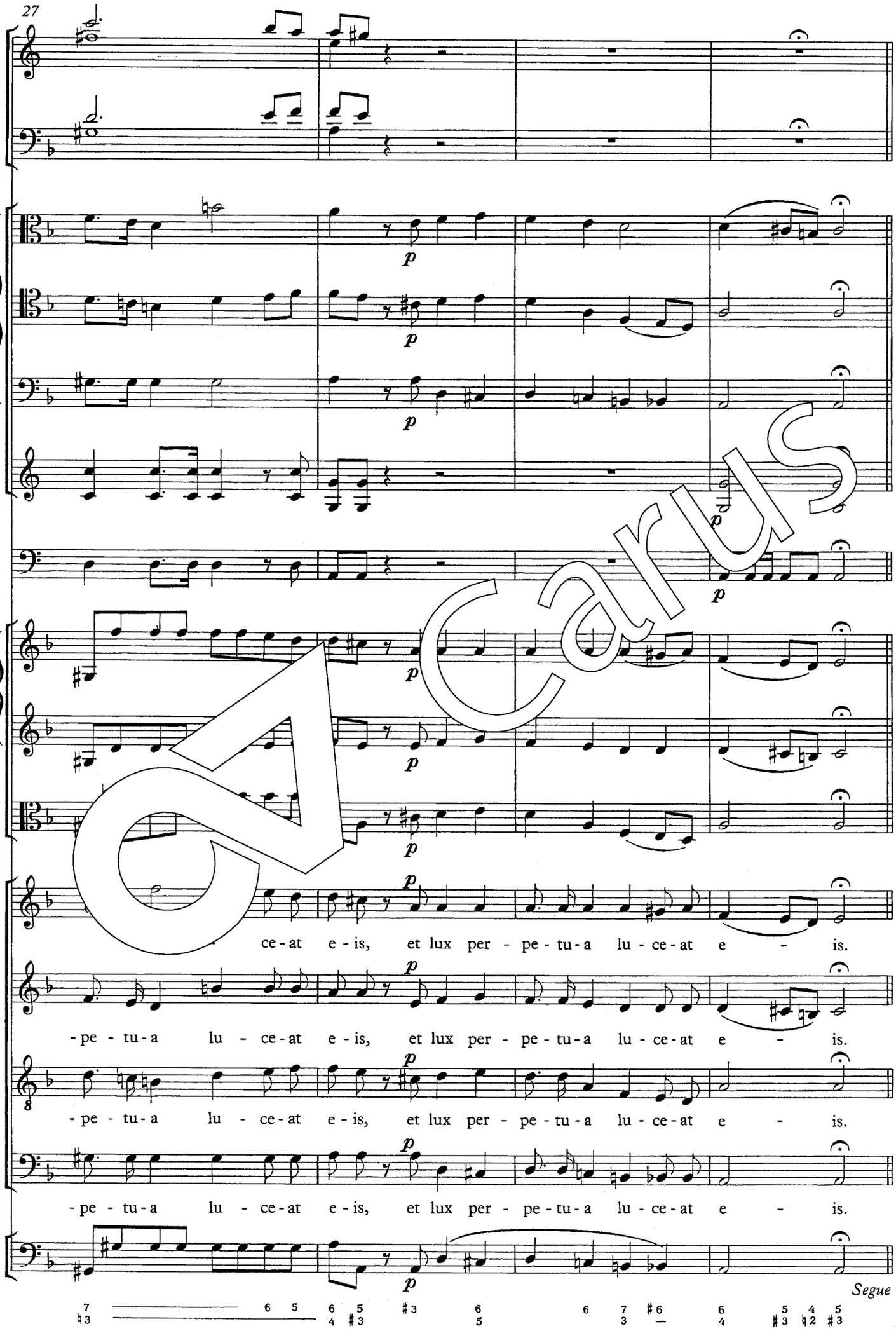
Carus



Carus

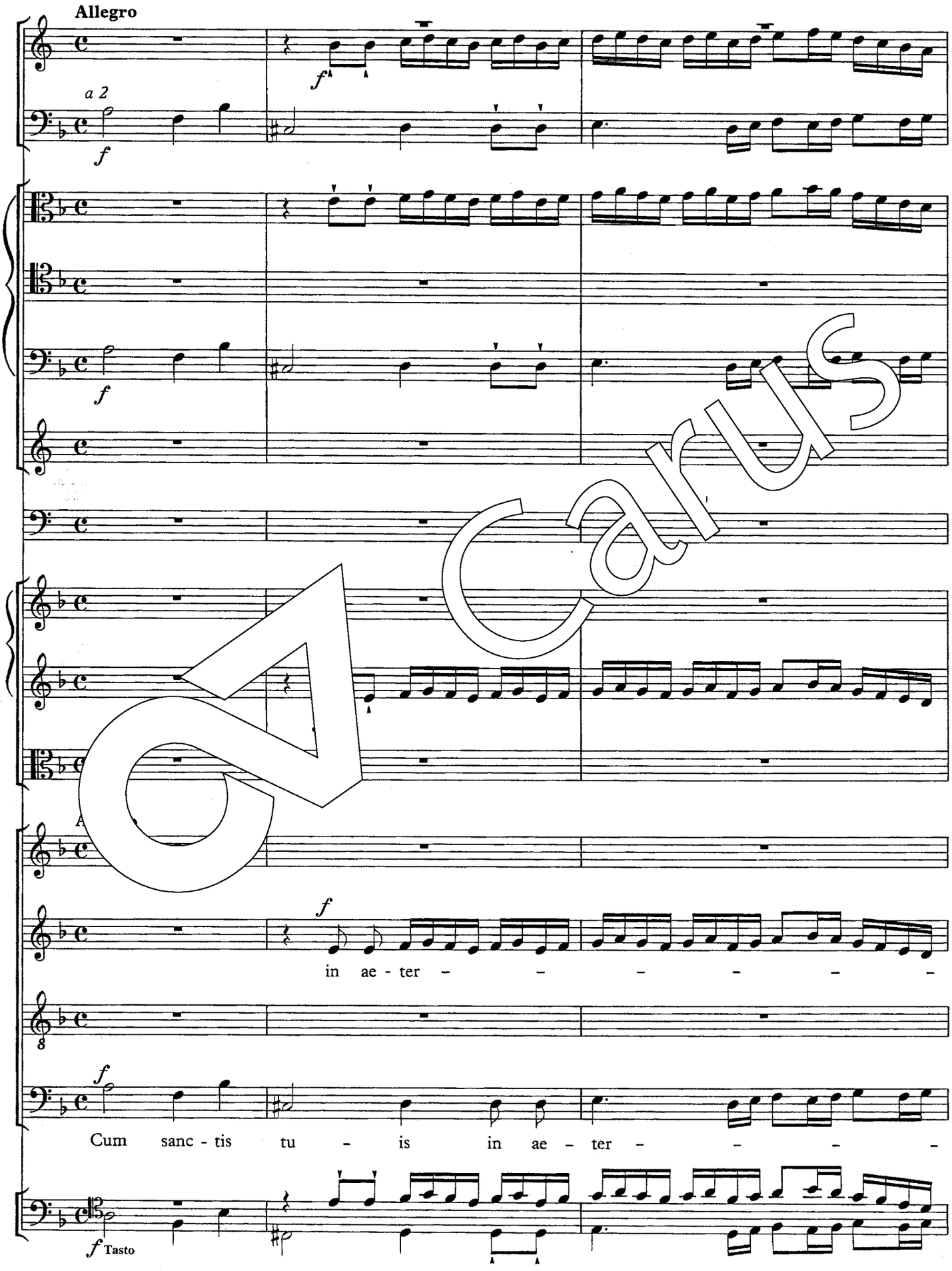

25
f
f
-nam: et per - pe - tu - a, et lux per - pe - tu - a
-na: et lux per - pe - tu - a, et lux per -
-na: et lux per - pe - tu - a, et lux per -
-na: et lux per - pe - tu - a, et lux per -
6
4

Carus

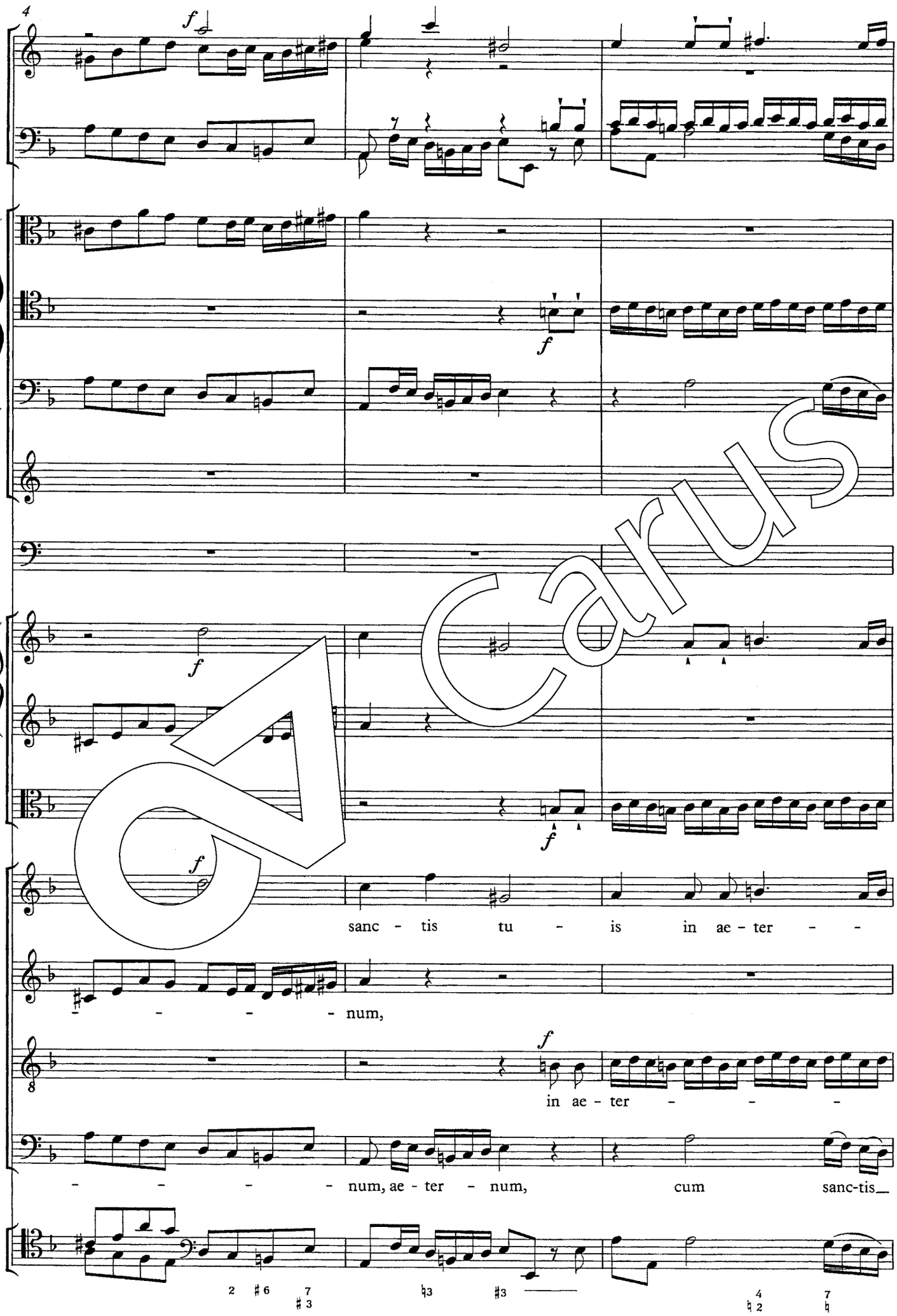

27
p
ce - at e - is, et lux per - pe - tu - a lu - ce - at e - is.
- pe - tu - a lu - ce - at e - is, et lux per - pe - tu - a lu - ce - at e - is.
- pe - tu - a lu - ce - at e - is, et lux per - pe - tu - a lu - ce - at e - is.
- pe - tu - a lu - ce - at e - is, et lux per - pe - tu - a lu - ce - at e - is.
Segue

Carus

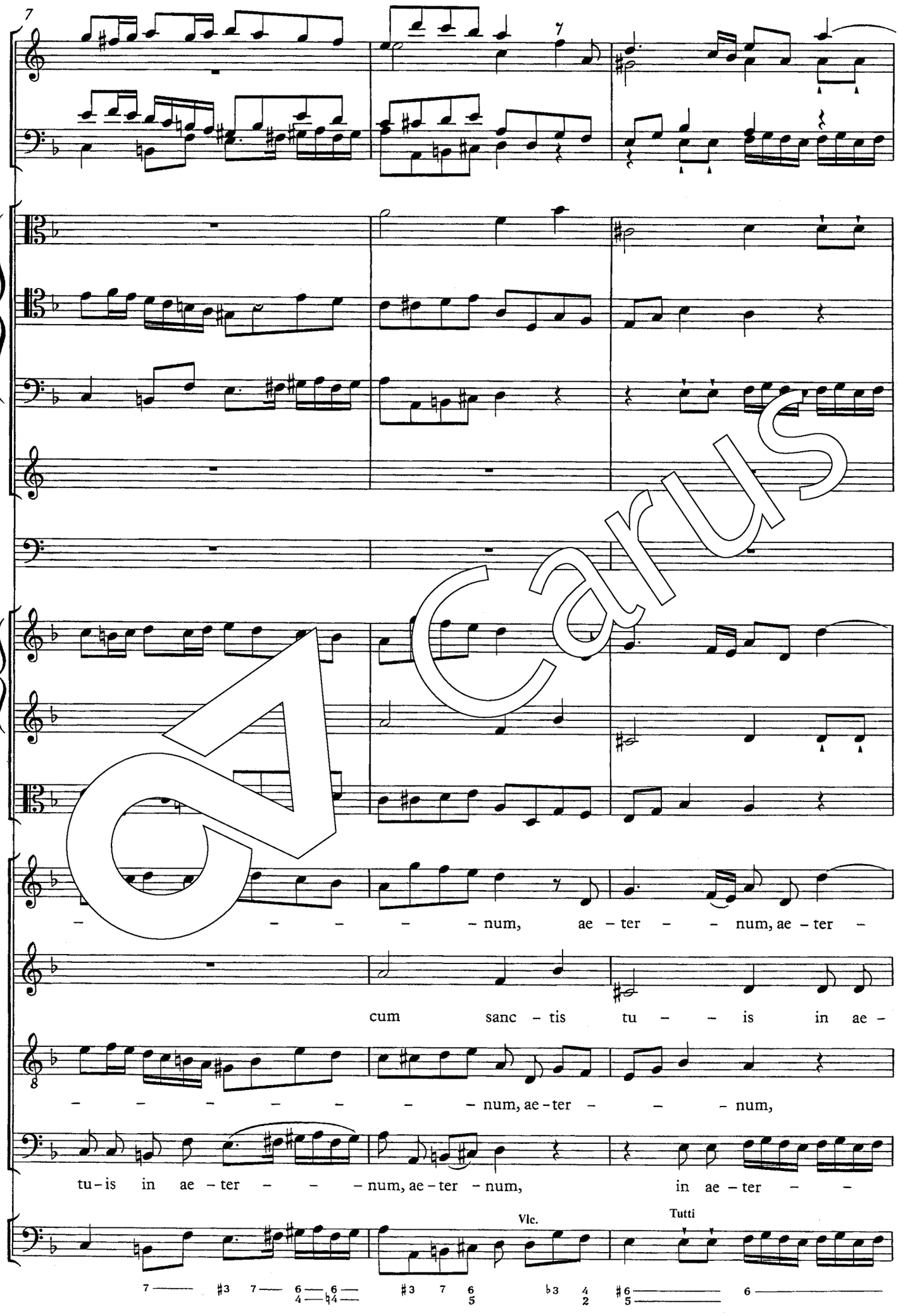
Cum sanctis



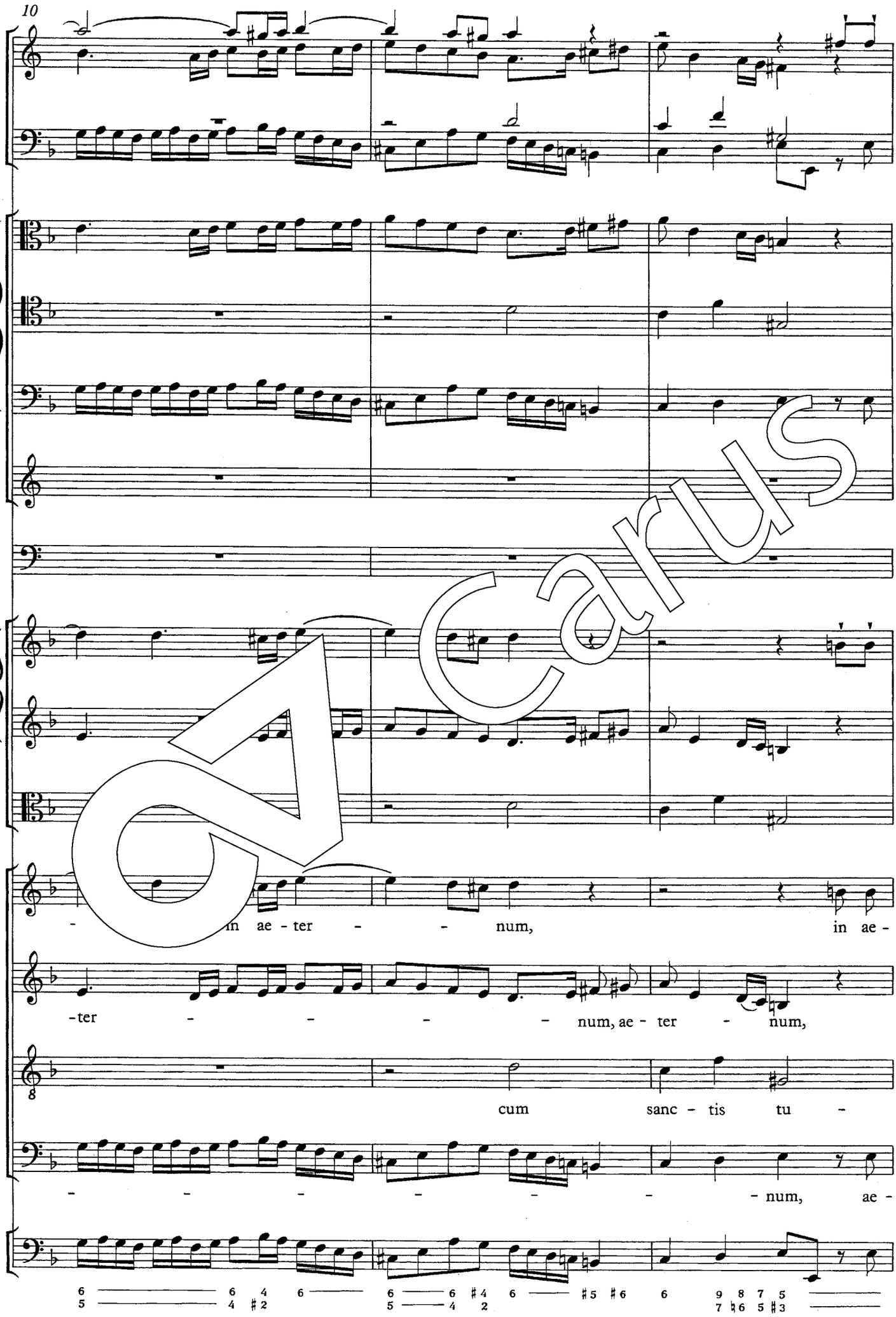
CARUS


4
f
f
f
f
f
sanc - tis tu - is in ae - ter - -
- - - - num,
8
f
in ae - ter - - -
- - - - num, ae - ter - num, cum sanc-tis_

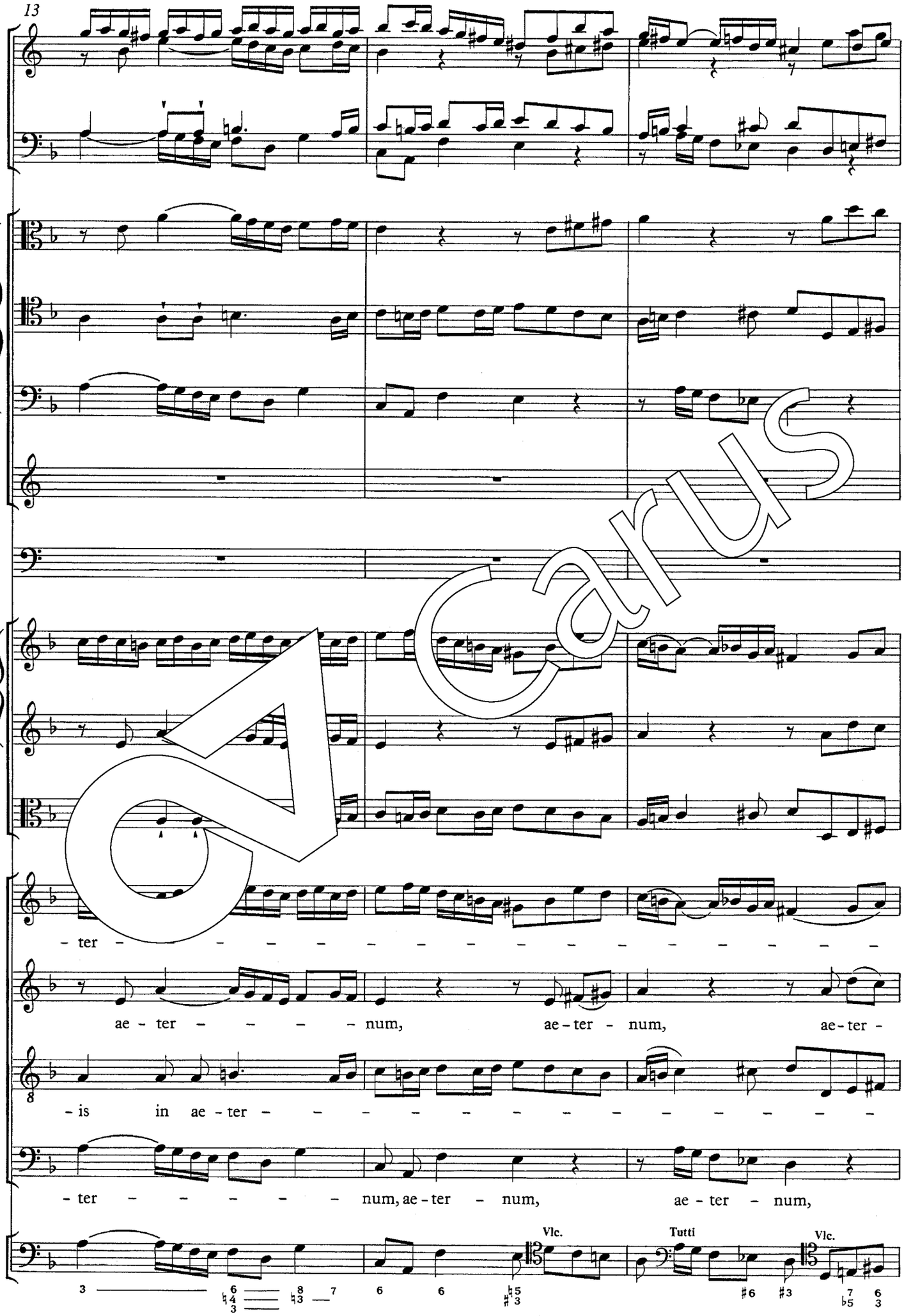
Carus


7
7
– – – – – num, ae – ter – – num, ae – ter –
cum sanc – tis tu – – is in ae –
– – – – – – – num, ae – ter – – – num,
tu – is in ae – ter – – – num, ae – ter – num, in ae – ter – –
Vlc.
Tutti

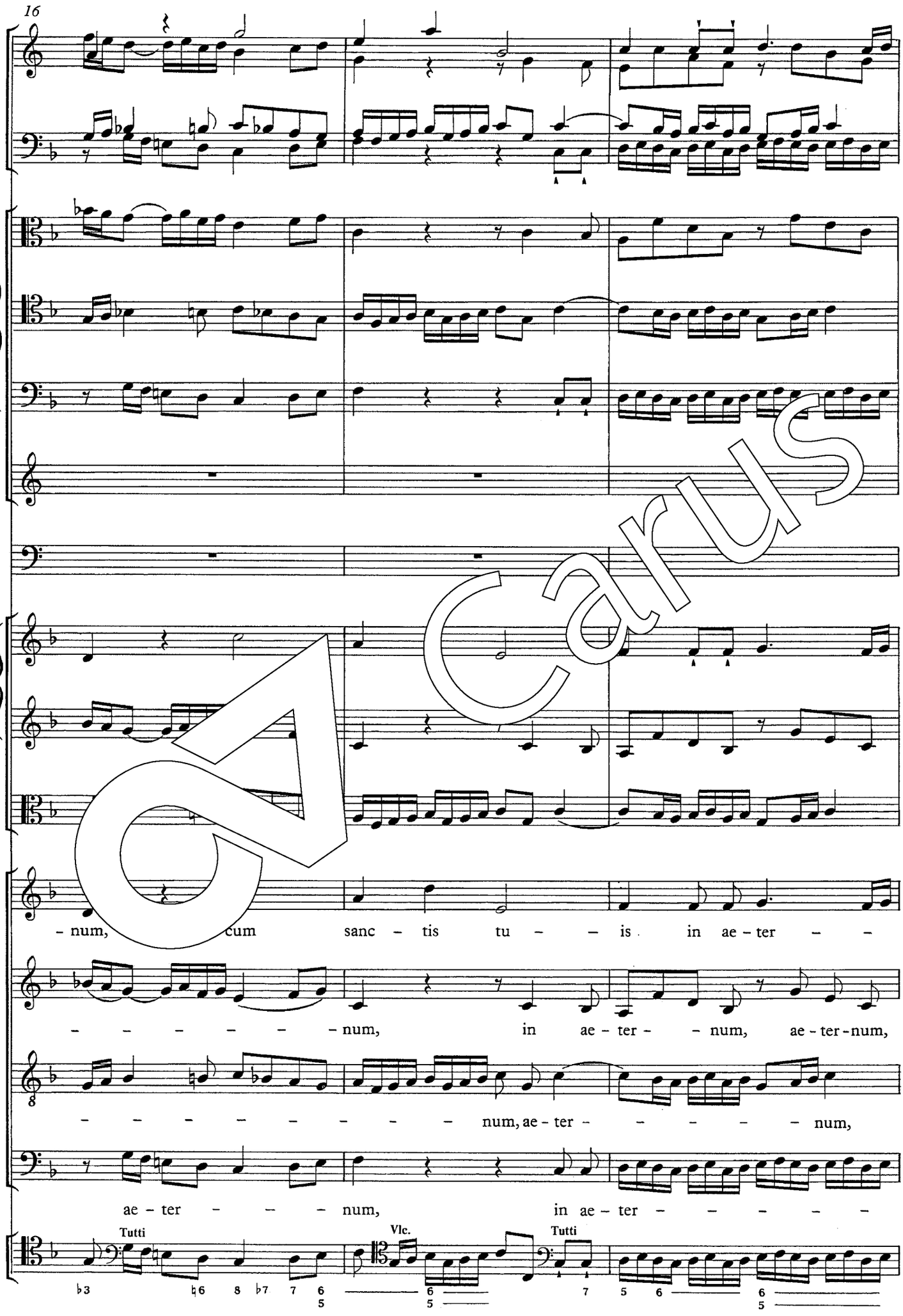
Carus



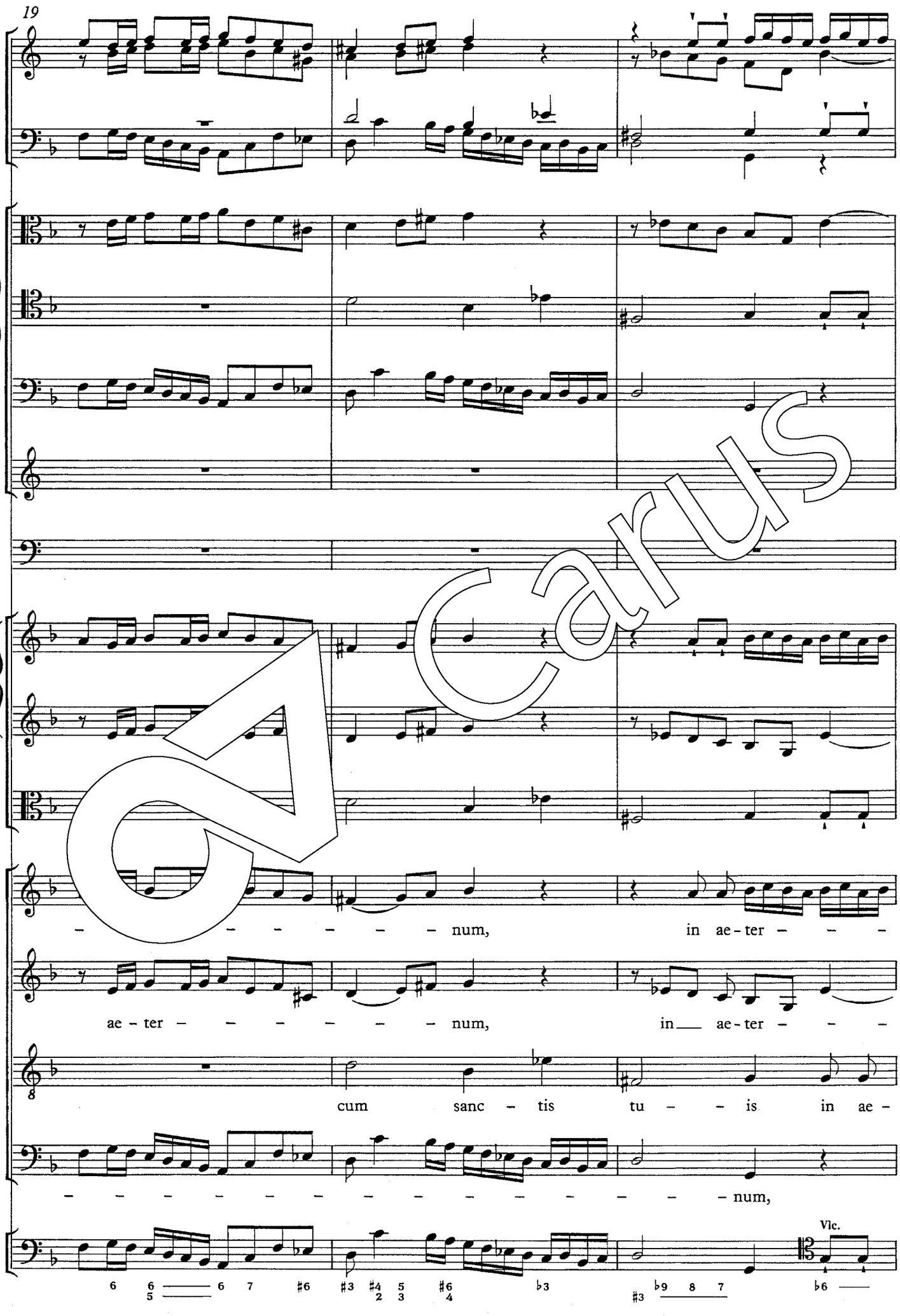
Carus


13
- ter -
ae - ter - num, ae - ter - num, ae - ter -
- is in ae - ter -
- ter - num, ae - ter - num, ae - ter - num,
Vlc.
Tutti
Vlc.

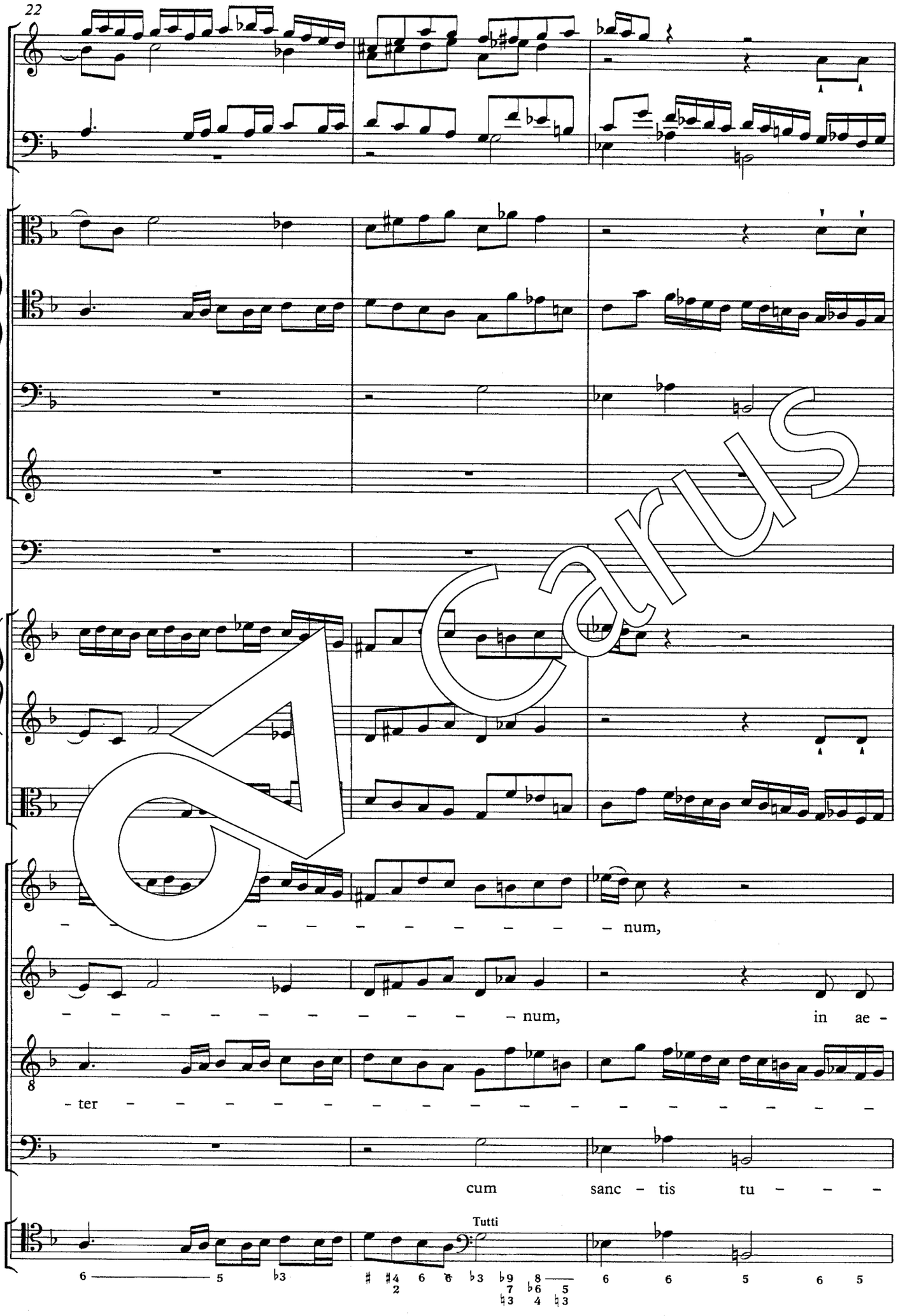
Carus


16
– num, cum sanc – tis tu – – is in ae – ter – –
– – – – – – num, in ae – ter – – num, ae – ter – num,
– – – – – – – – – num, ae – ter – – – – – num,
ae – ter – – – num, in ae – ter – – – – –
Tutti
Vlc.
Tutti

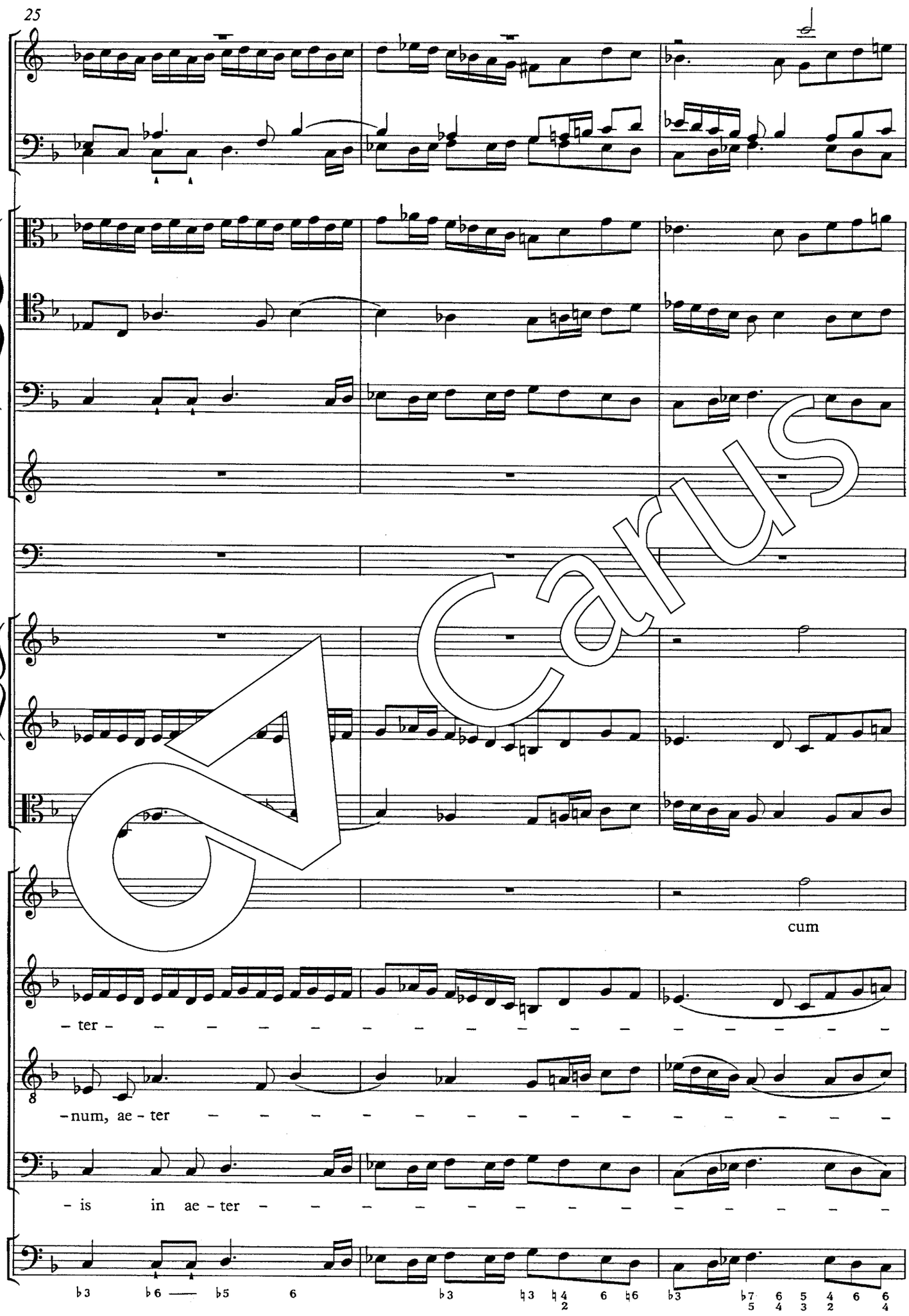
Carus


19
– – – – – – – num,
in ae - ter – – –
ae - ter – – – – – – – num,
in ae - ter – – –
cum sanc – tis tu – – is in ae –
– – – – – – – – – – – – – – – num,
Vlc.

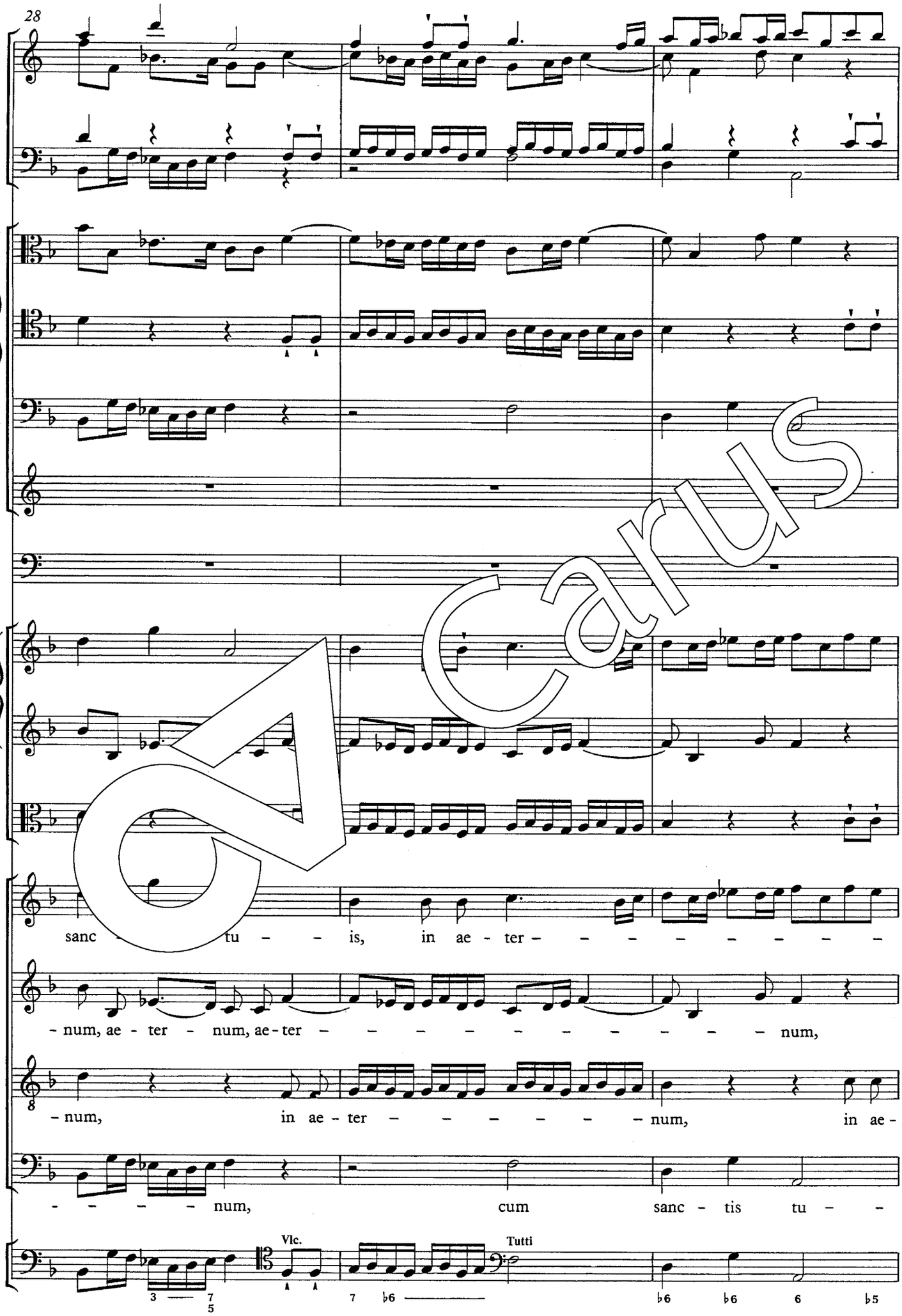
Carus



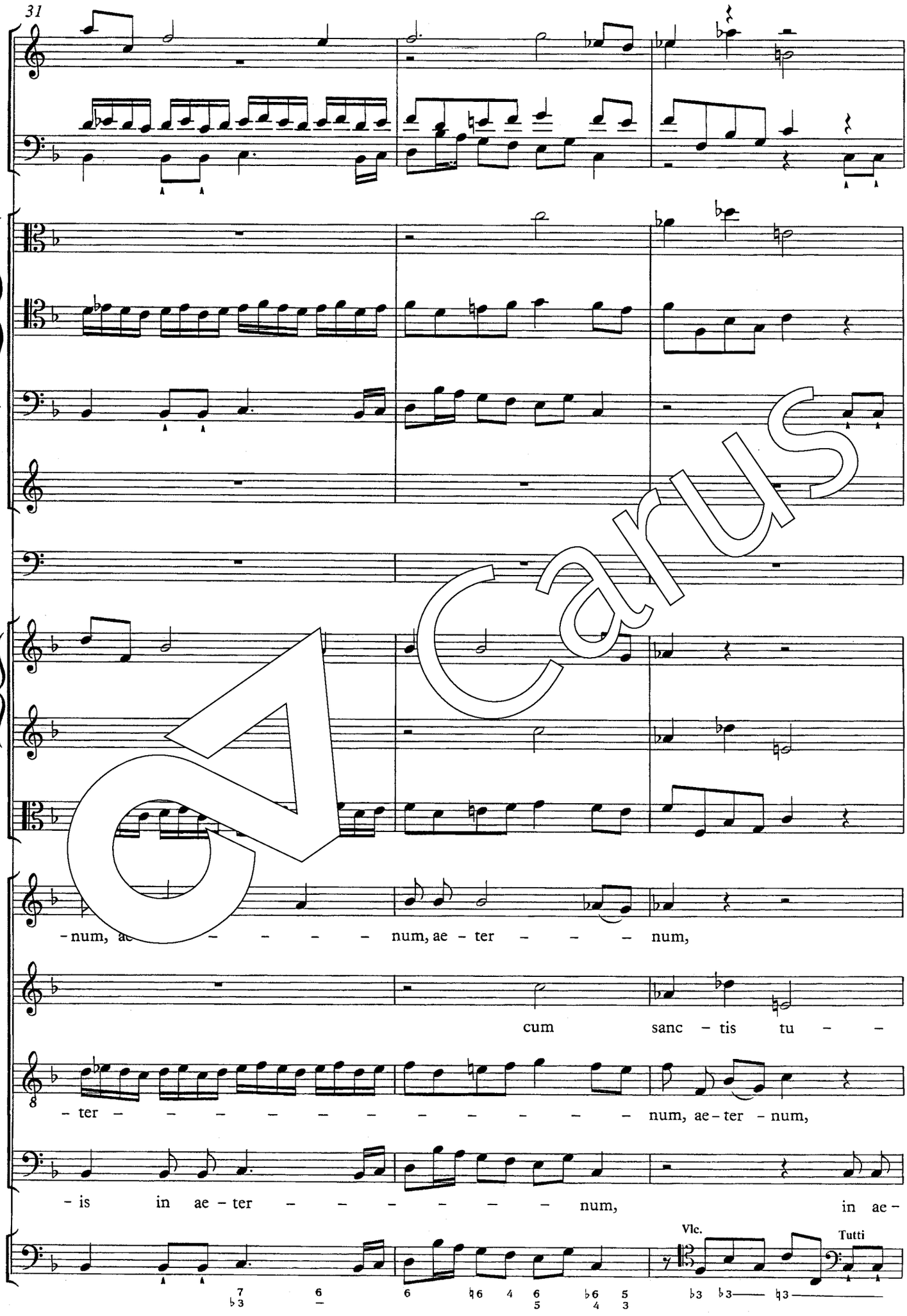
Carus



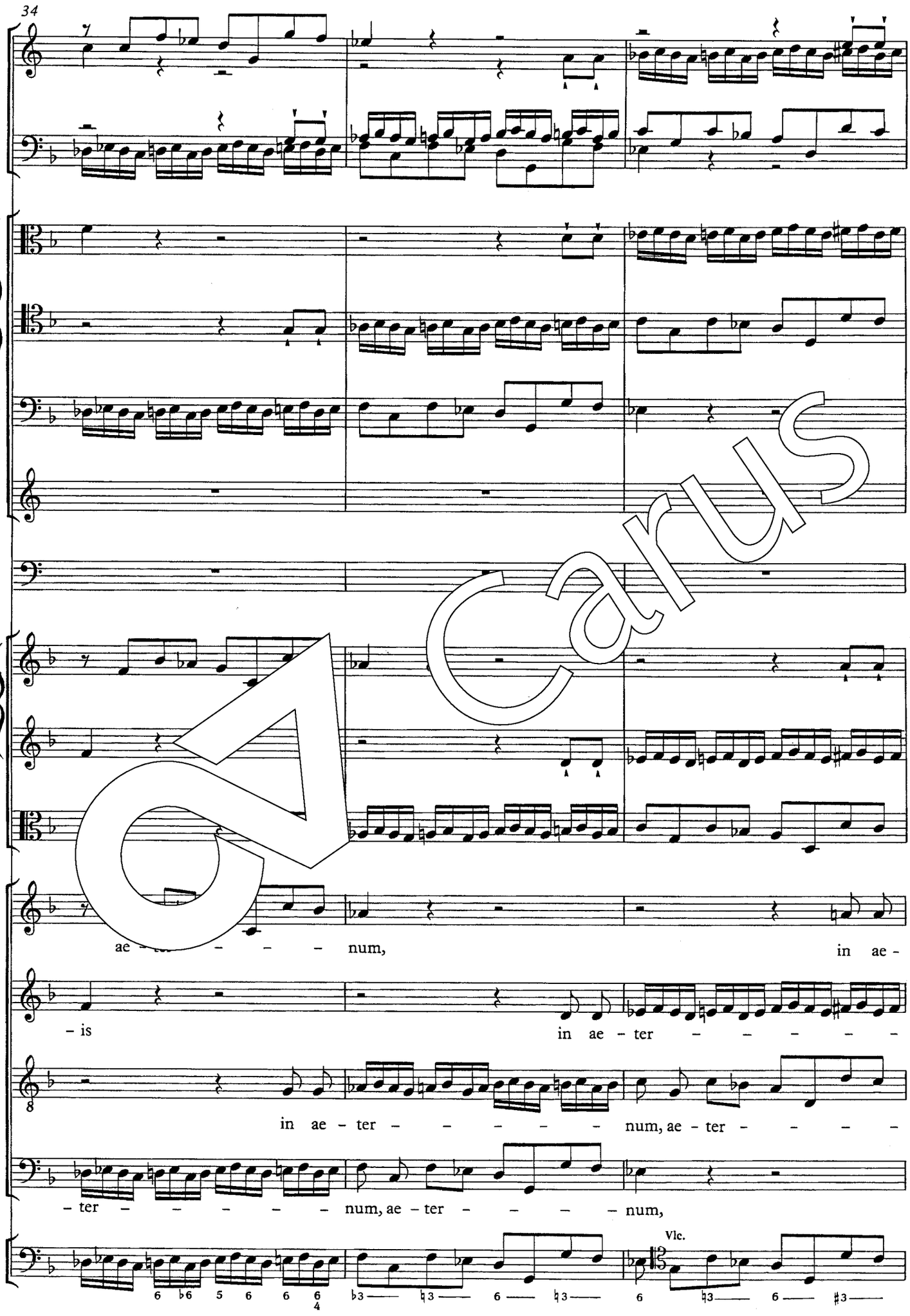
Carus


28
sanc - tu - is, in ae - ter - - - - - - - - -
- num, ae - ter - num, ae - ter - - - - - - - - - - num,
- num, in ae - ter - - - - - - num, in ae -
- - - - - num, cum sanc - tis tu - -
Vlc.
Tutti

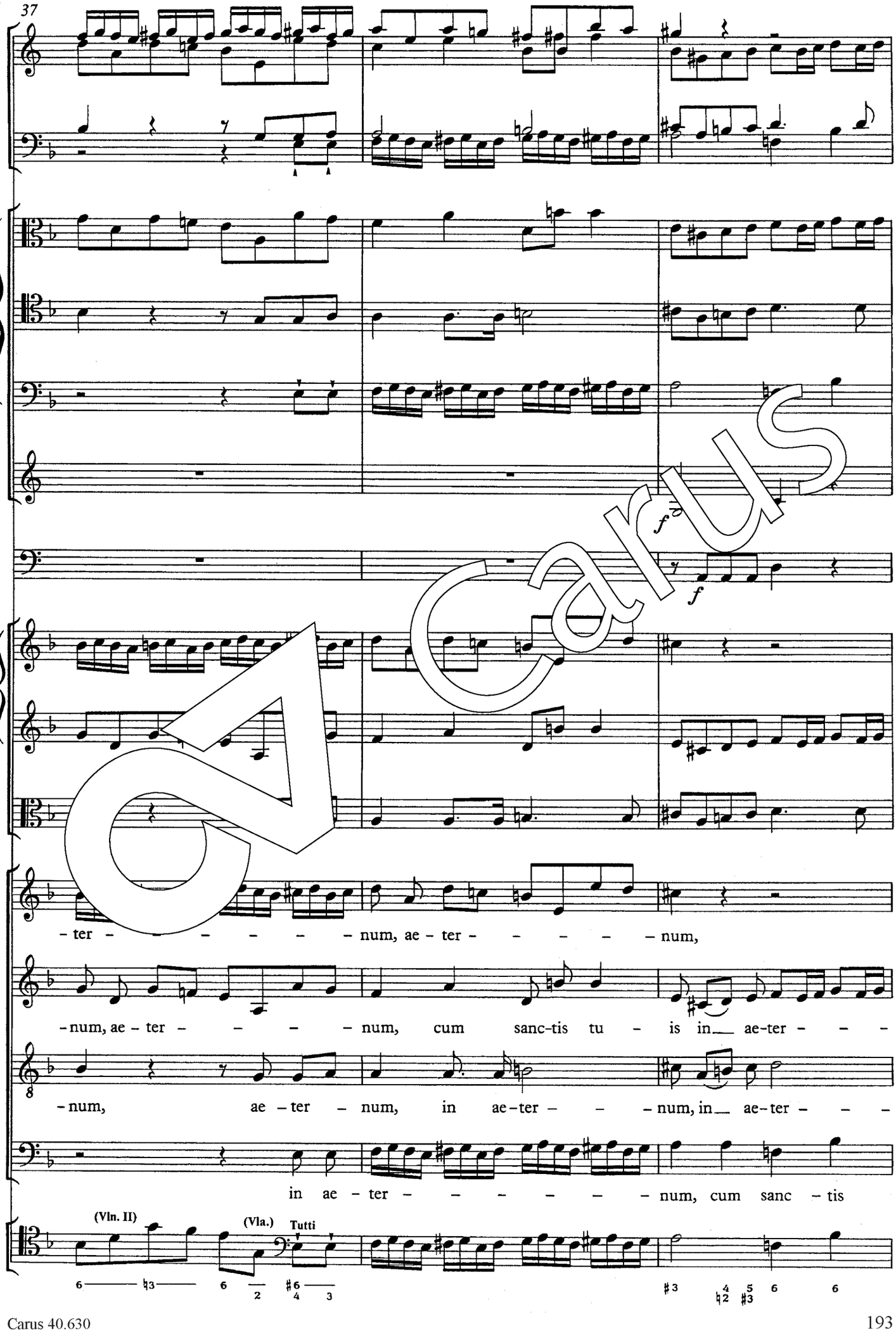
Carus


31
-num, ae num, ae - ter num,
cum sanc - tis tu -
- ter num, ae - ter - num,
- is in ae - ter num, in ae -
Vlc.
Tutti

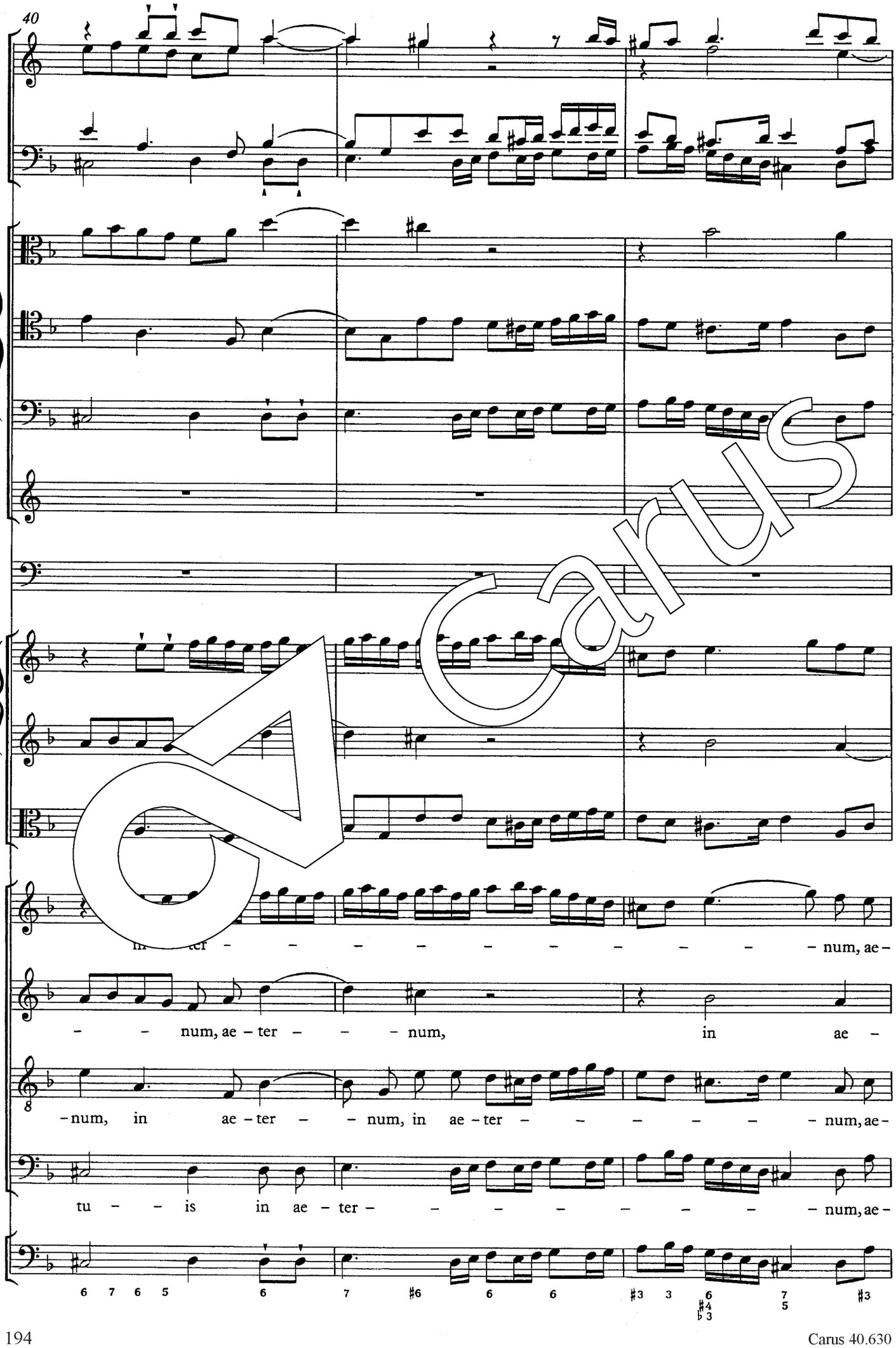
Carus


34
ae – num, in ae –
– is in ae – ter – – – – –
in ae – ter – – – – – num, ae – ter – – – –
– ter – – – – – num, ae – ter – – – – num,
Vlc.

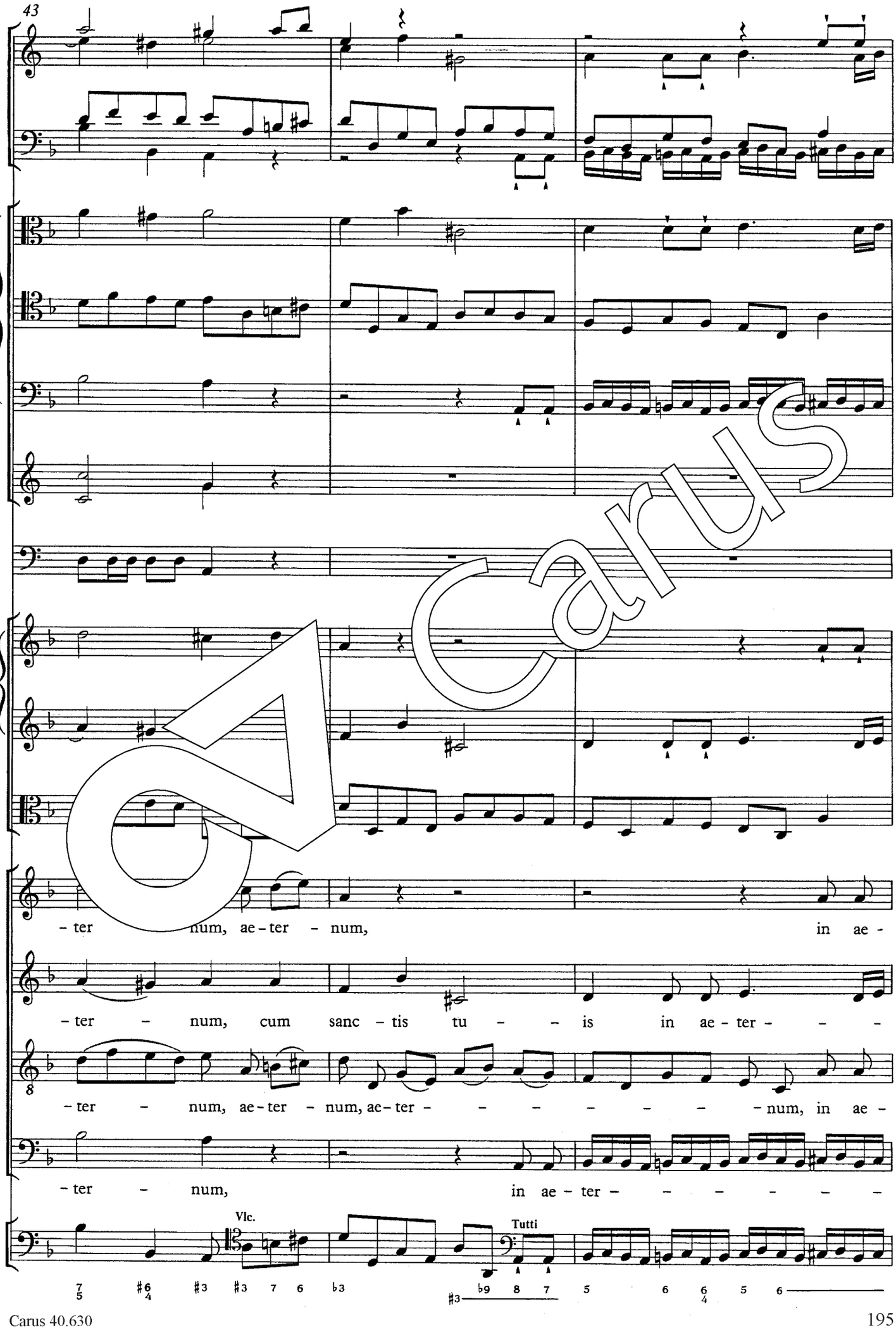
Carus


37
f
f
- ter - - - - - - num, ae - ter - - - - - num,
- num, ae - ter - - - - num, cum sanc-tis tu - is in ae-ter - - -
- num, ae - ter - num, in ae-ter - - - num, in ae-ter - - -
in ae - ter - - - - - - num, cum sanc - tis
(Vln. II)
(Vla.)
Tutti

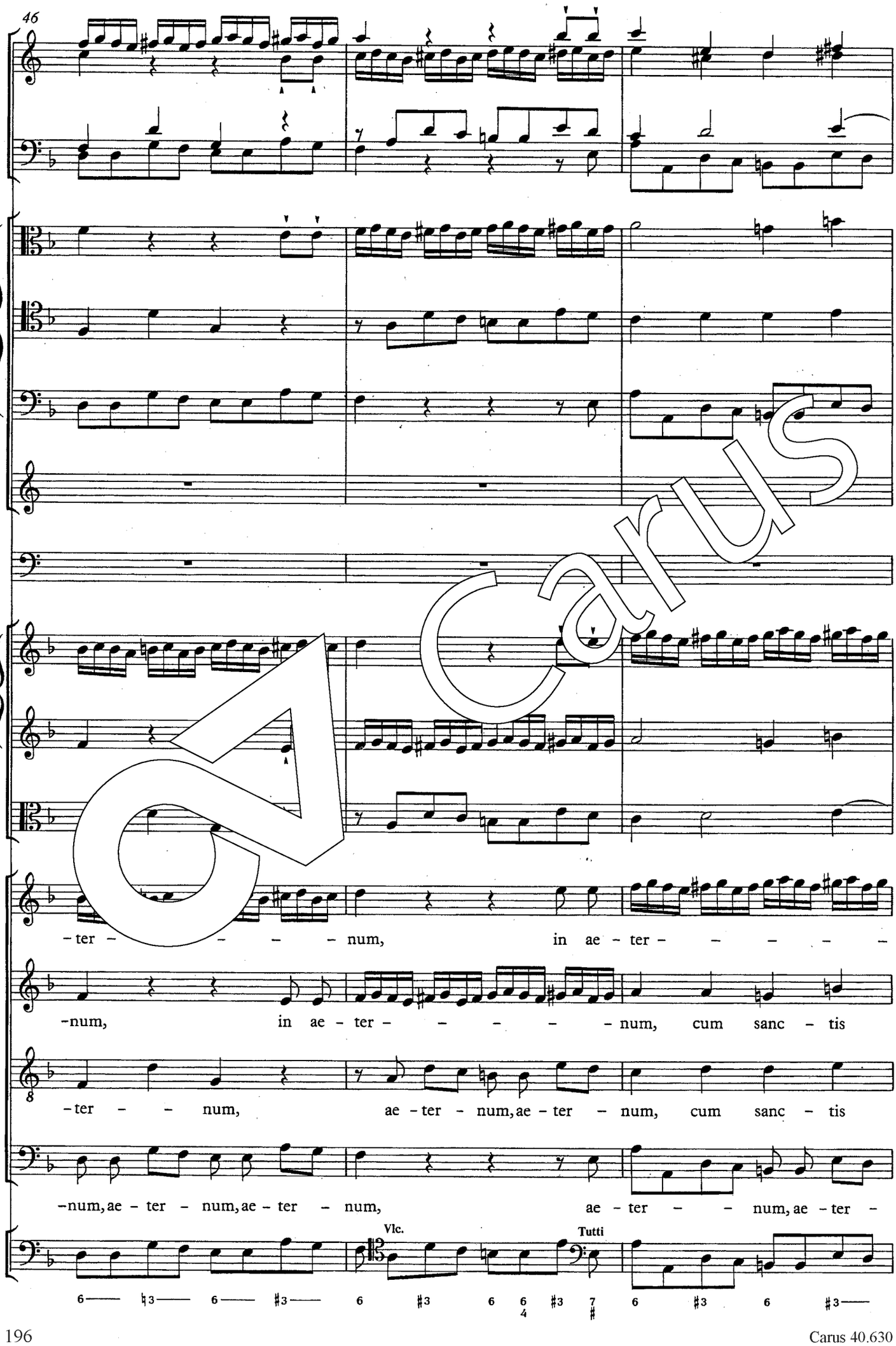
Carus


40
in ter – – – – – – – – – – num, ae –
– – num, ae – ter – – – num, in ae –
– num, in ae – ter – – num, in ae – ter – – – – – num, ae –
tu – – is in ae – ter – – – – – – – num, ae –

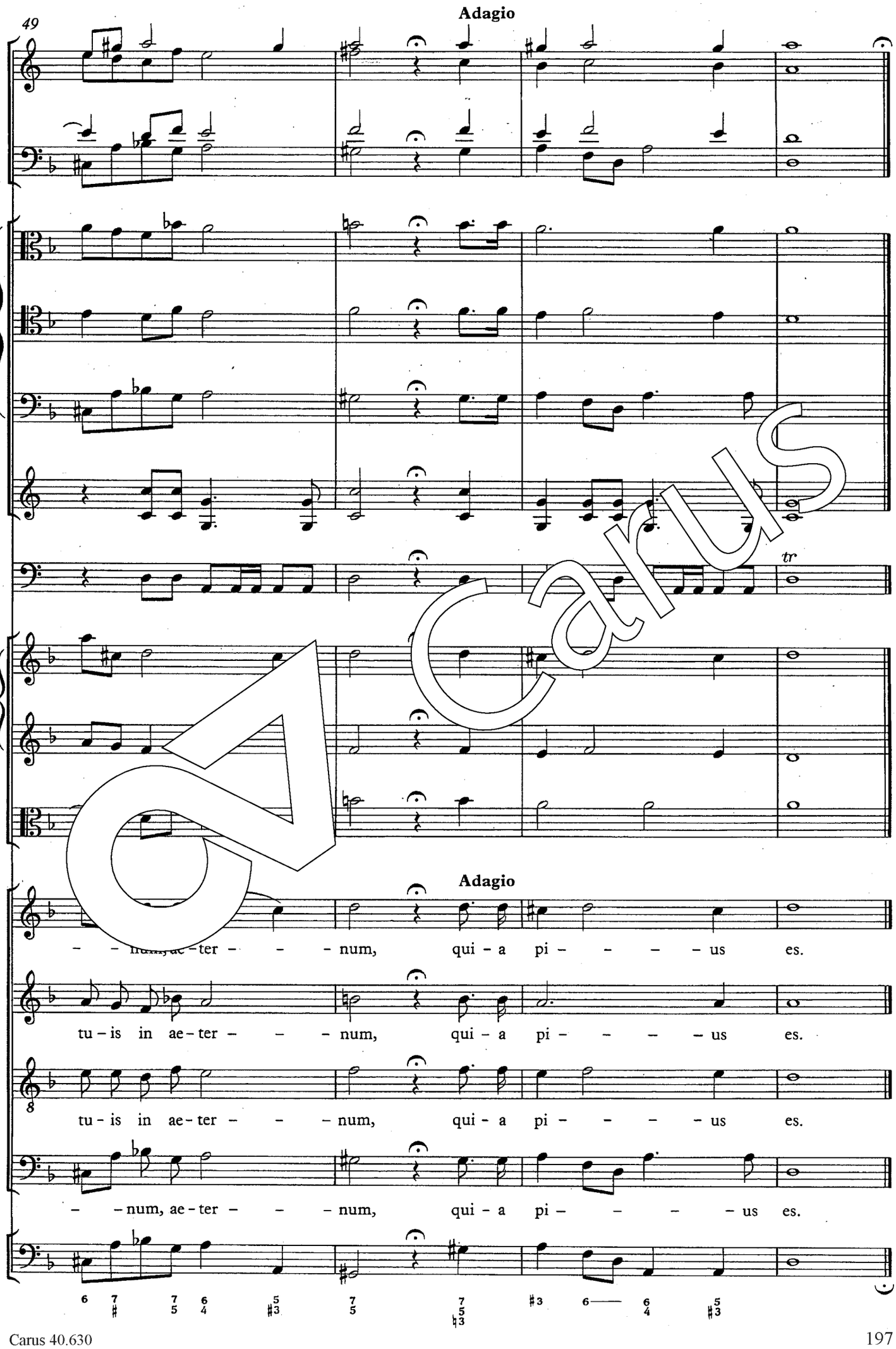
Carus


43
– ter num, ae – ter – num, in ae –
– ter – num, cum sanc – tis tu – – is in ae – ter – – –
– ter – num, ae – ter – num, ae – ter – – – – – – – num, in ae –
– ter – num, in ae – ter – – – – – – –
Vlc.
Tutti

Carus

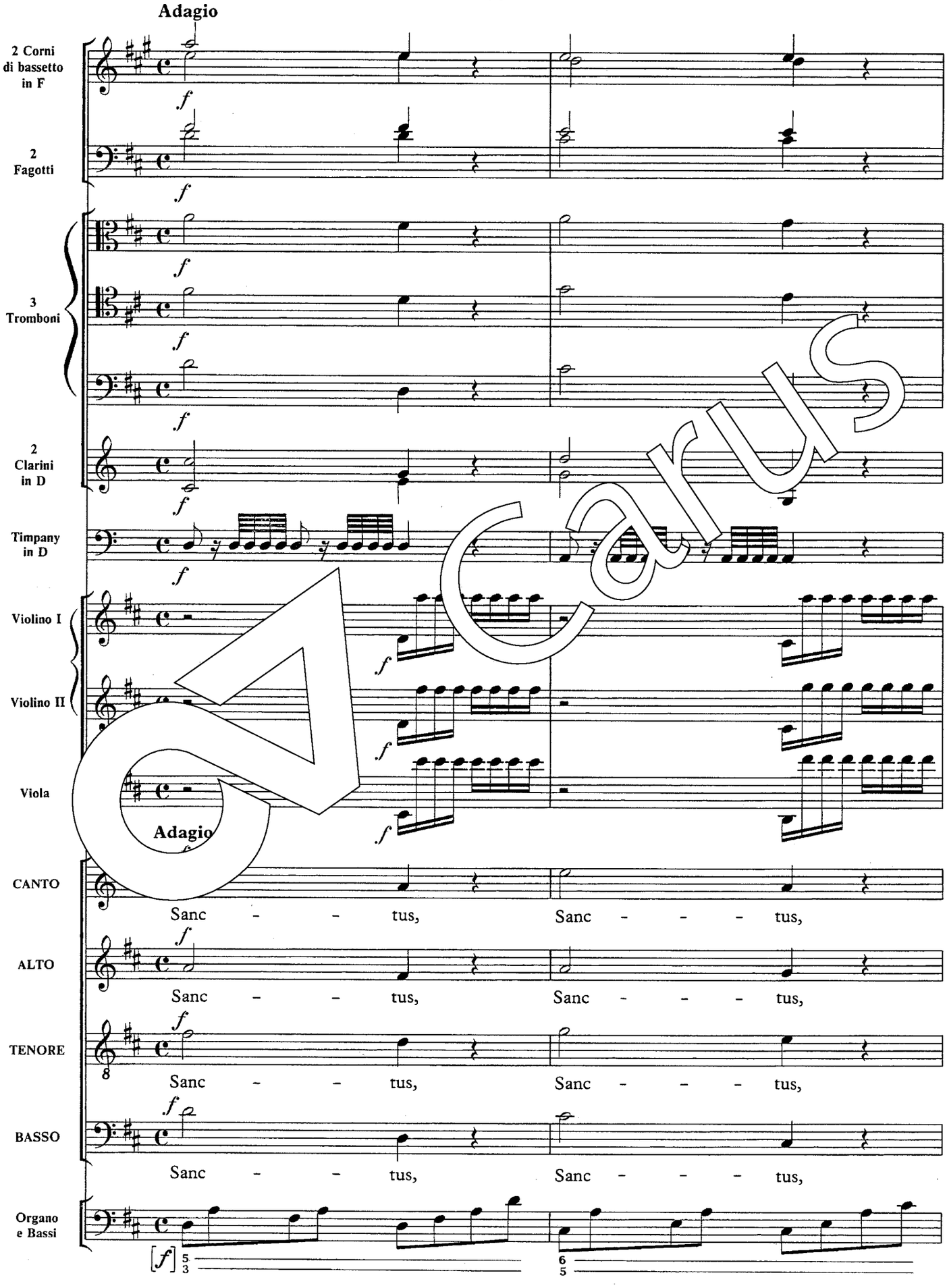

46
-ter - - - - num, in ae - ter - - - - -
-num, in ae - ter - - - - - num, cum sanc - tis
-ter - - num, ae - ter - num, ae - ter - num, cum sanc - tis
-num, ae - ter - num, ae - ter - num, ae - ter - num, ae - ter -
Vlc.
Tutti

Carus

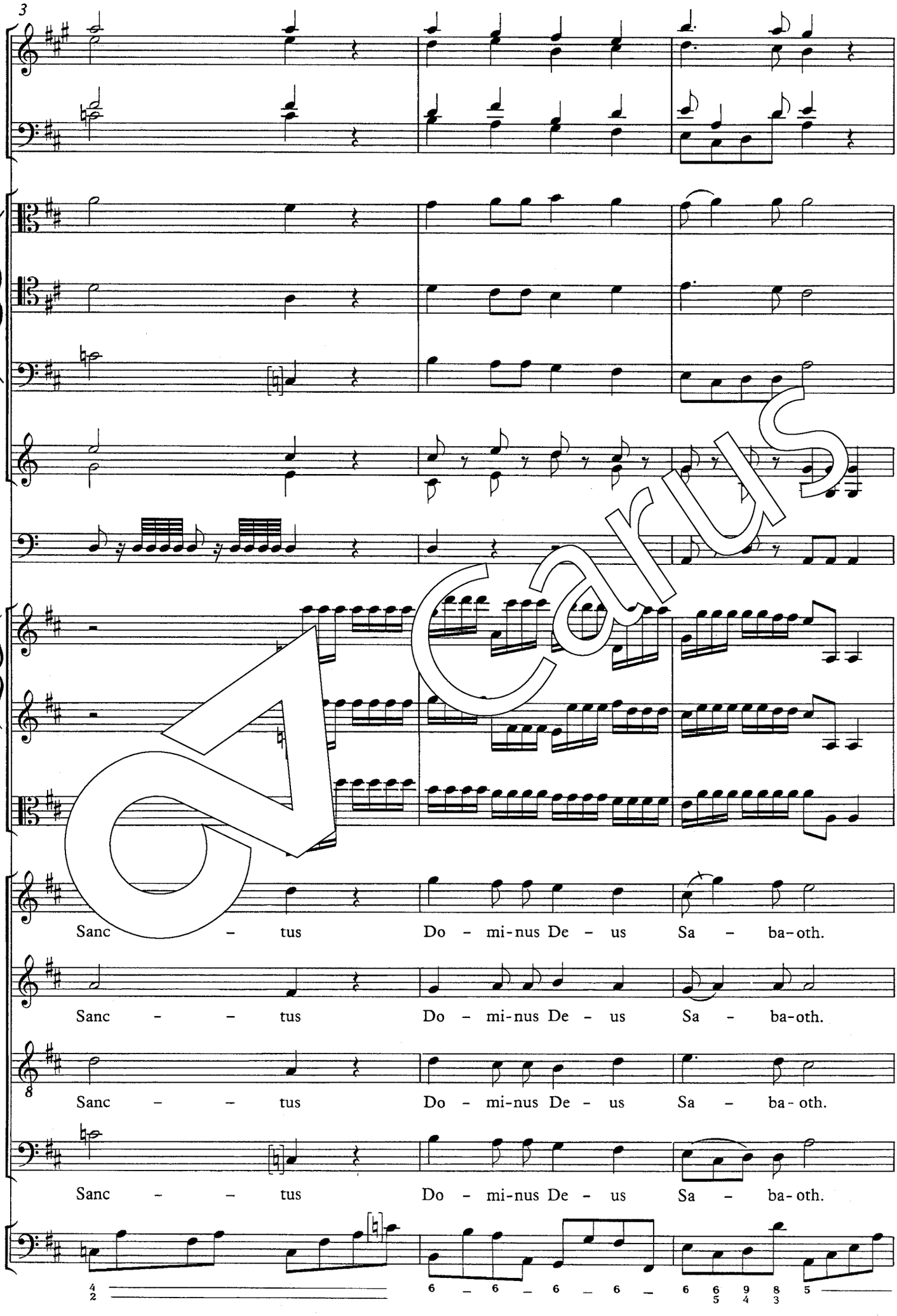

49
Adagio
tr
Adagio
– – num, ae – ter – – – num, qui – a pi – – – – us es.
tu – is in ae – ter – – – num, qui – a pi – – – – us es.
tu – is in ae – ter – – – num, qui – a pi – – – – us es.
– – num, ae – ter – – – num, qui – a pi – – – – us es.

Carus

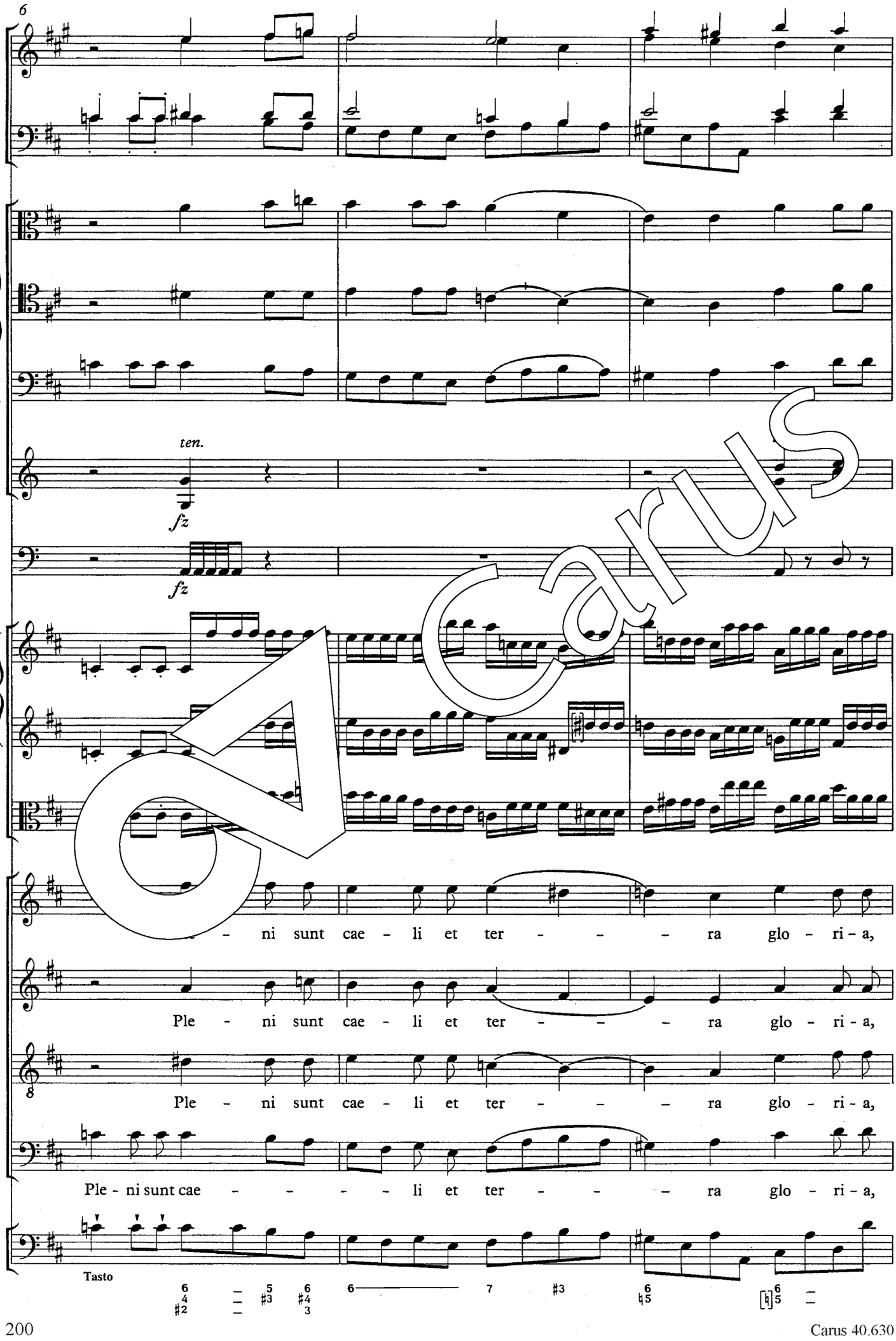
Sanctus



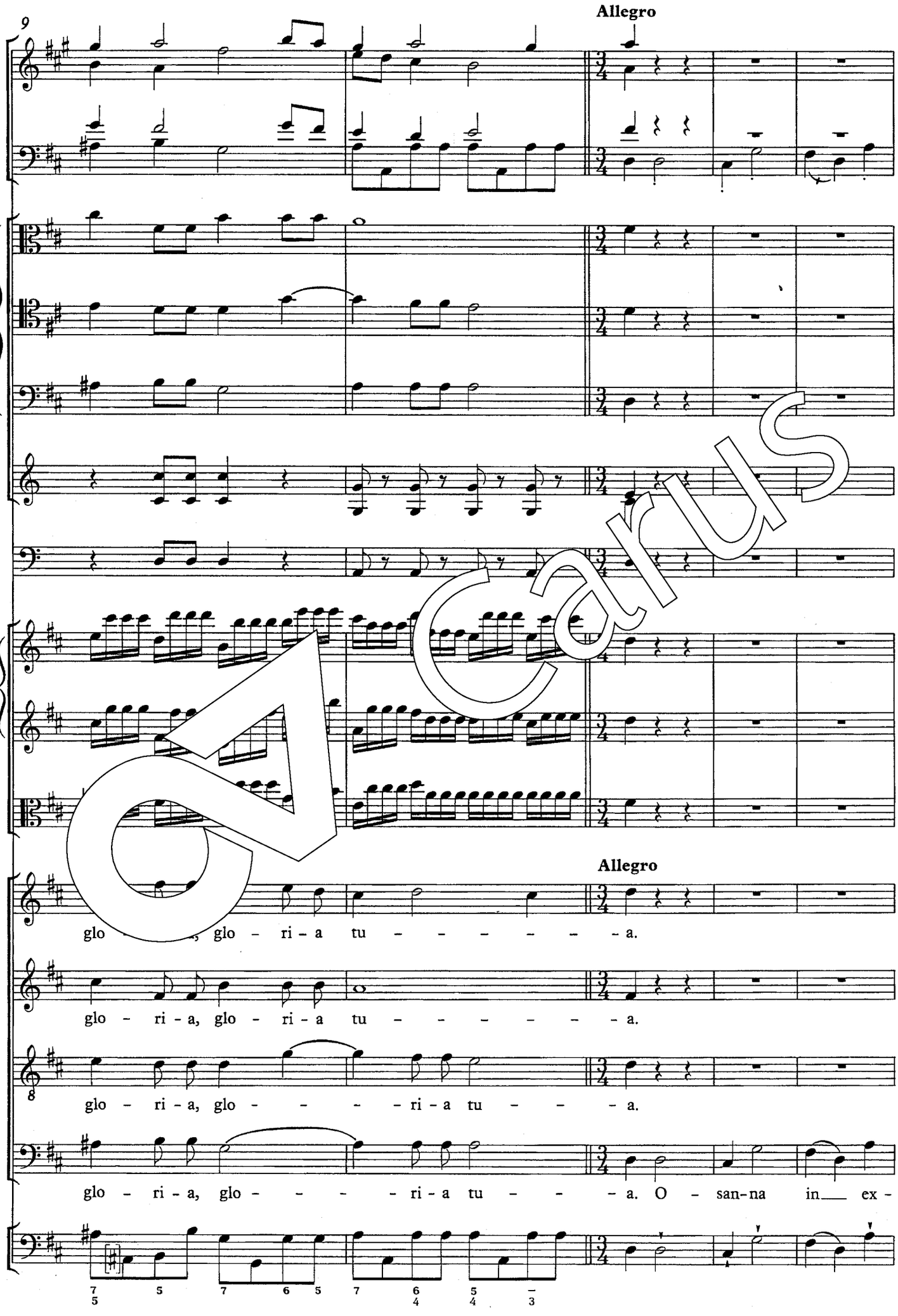
Carus


3
Sanc – tus Do – mi-nus De – us Sa – ba-oth.
Sanc – – tus Do – mi-nus De – us Sa – ba-oth.
8
Sanc – – tus Do – mi-nus De – us Sa – ba-oth.
Sanc – – tus Do – mi-nus De – us Sa – ba-oth.
6 – 6 – 6 – 6 – 6 6 9 8 5
5 4 3

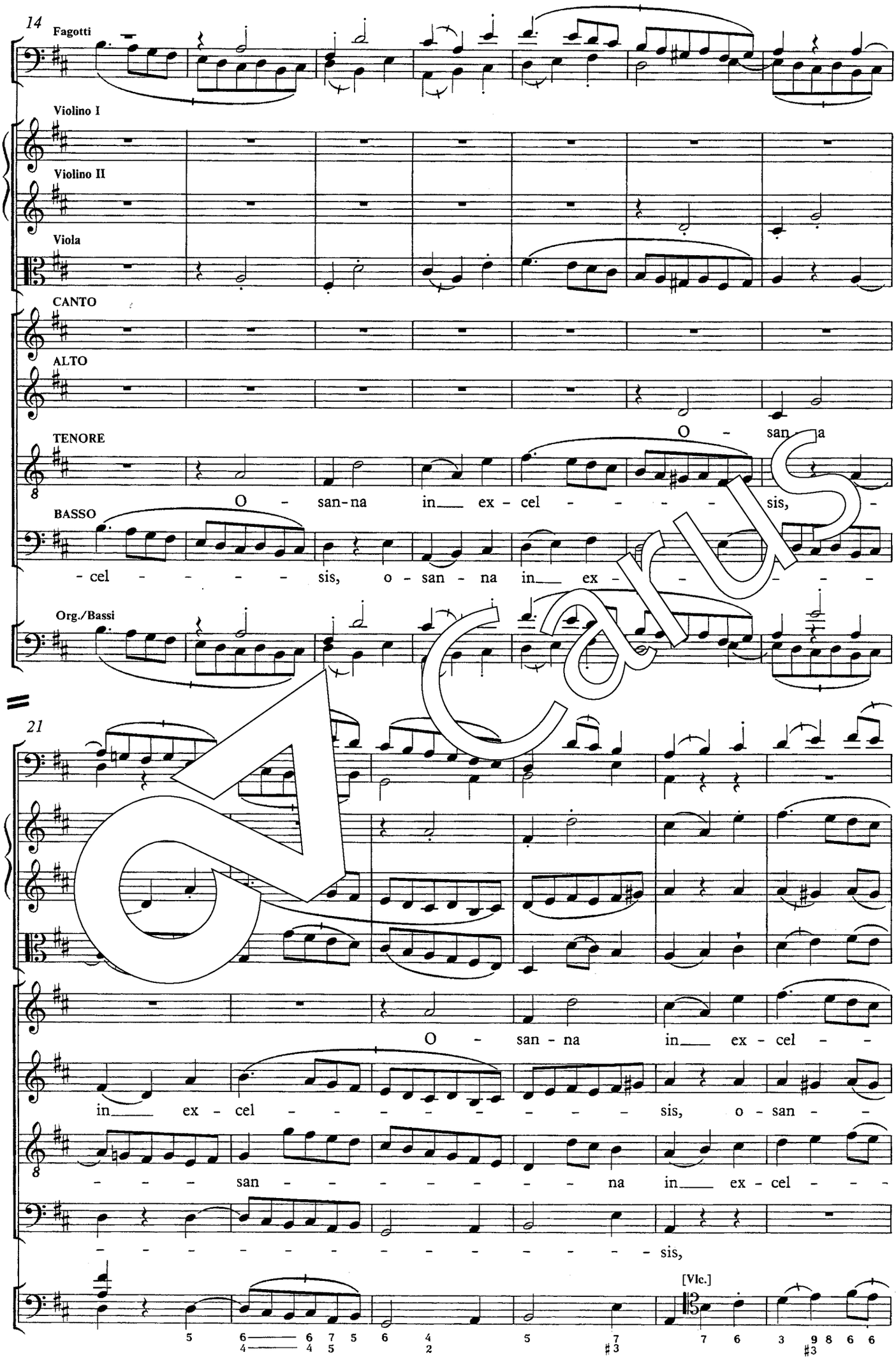
Carus


6
ten.
fz
fz
– ni sunt cae – li et ter – – – ra glo – ri – a,
Ple – ni sunt cae – li et ter – – – ra glo – ri – a,
8
Ple – ni sunt cae – li et ter – – – ra glo – ri – a,
Ple – ni sunt cae – – – – li et ter – – – ra glo – ri – a,
Tasto

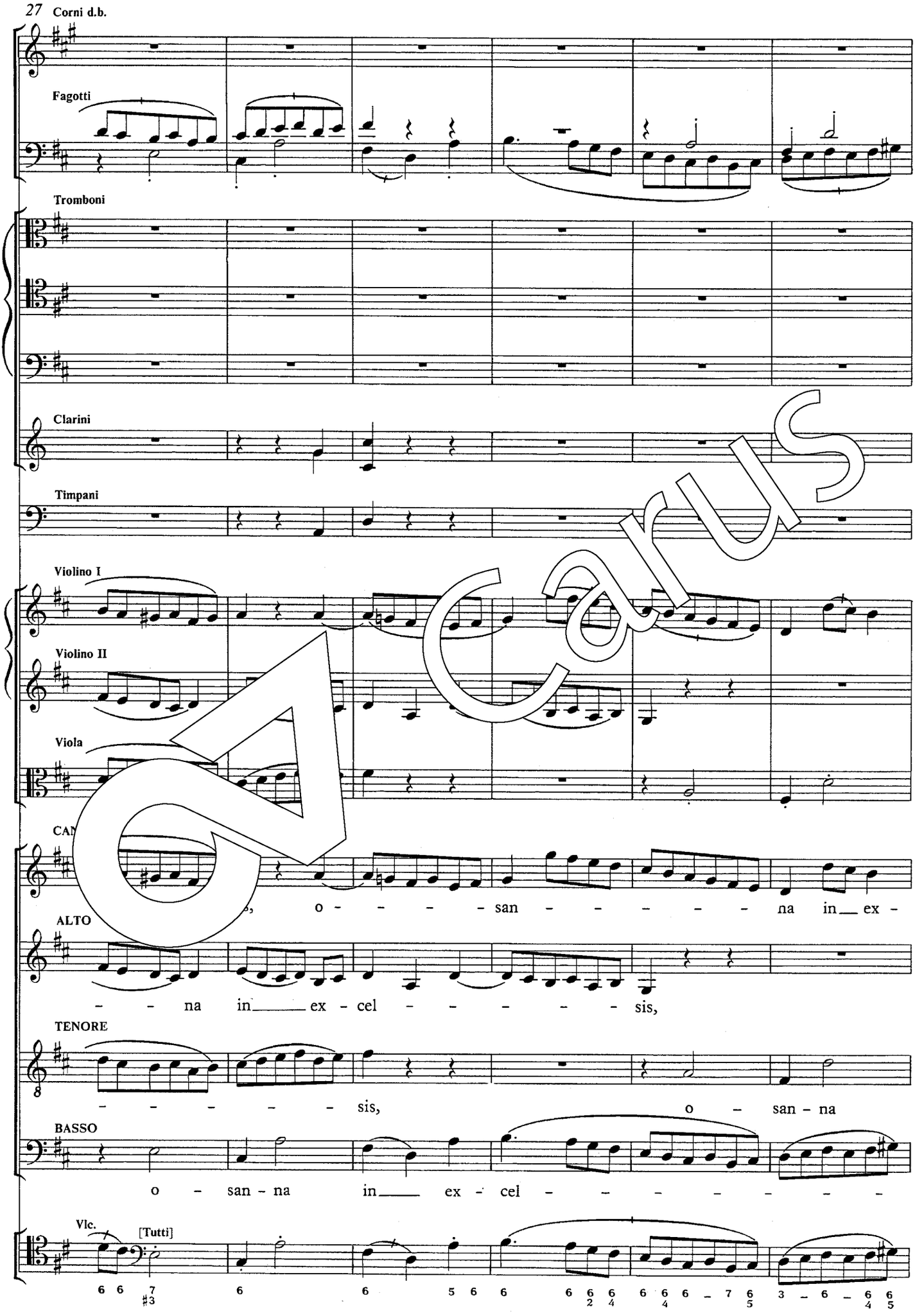
Carus


9
Allegro
Allegro
glo - ri - a, glo - ri - a tu - - - - - - - a.
glo - ri - a, glo - ri - a tu - - - - - - - a.
glo - ri - a, glo - - - - - ri - a tu - - - a.
glo - ri - a, glo - - - - - ri - a tu - - - a. O - san - na in ex -

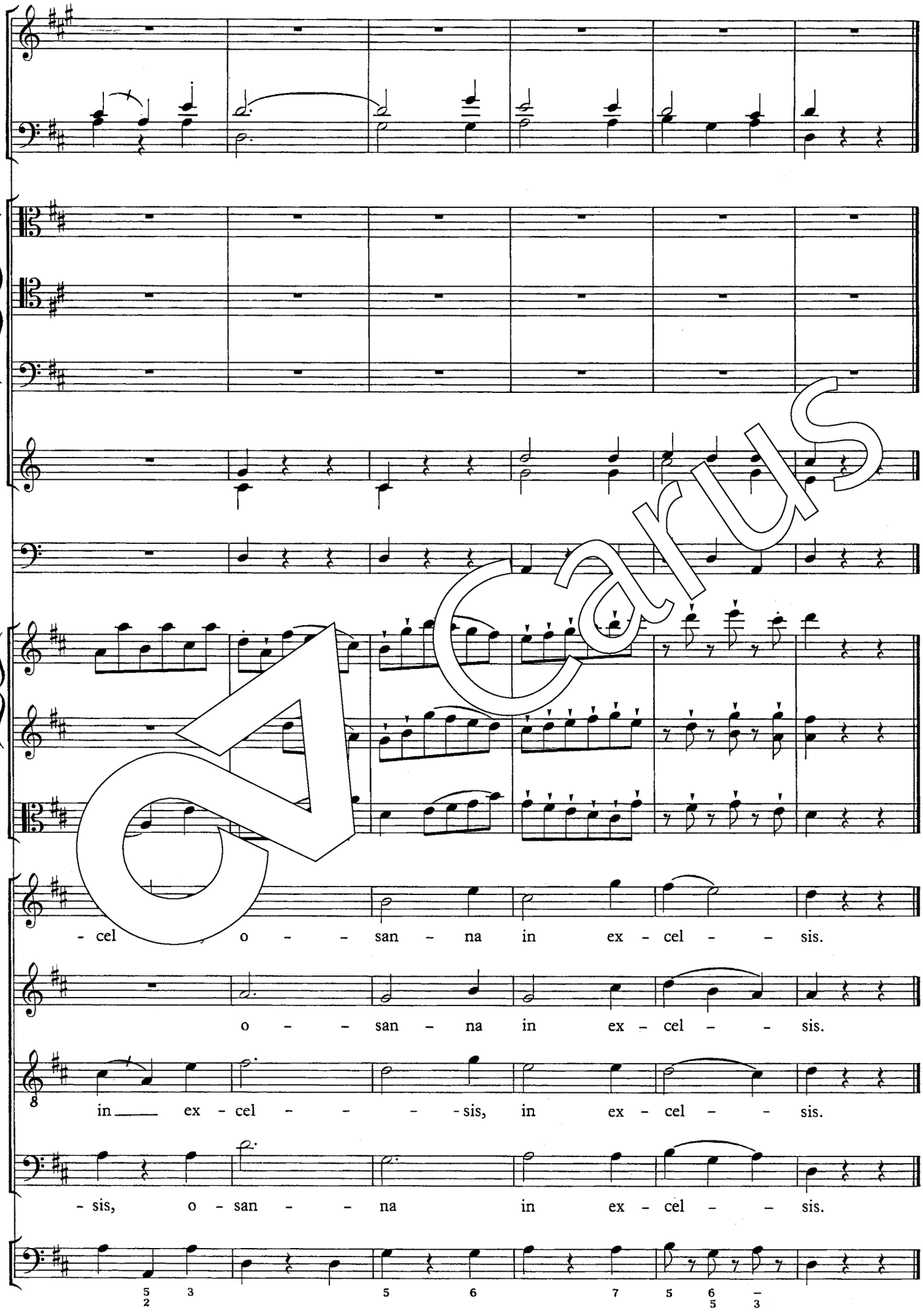
Carus


14
Fagotti
Violino I
Violino II
Viola
CANTO
ALTO
TENORE
O - san - na
BASSO
O - san-na in ex - cel - - - - - sis, -
- cel - - - - - sis, o - san - na in ex - - - - -
Org./Bassi
21
O - san - na in ex - cel - -
in ex - cel - - - - - - - - sis, o - san - -
- - - san - - - - - - - na in ex - cel - - -
- - - - - - - - - - - - sis,
[Vlc.]

Carus

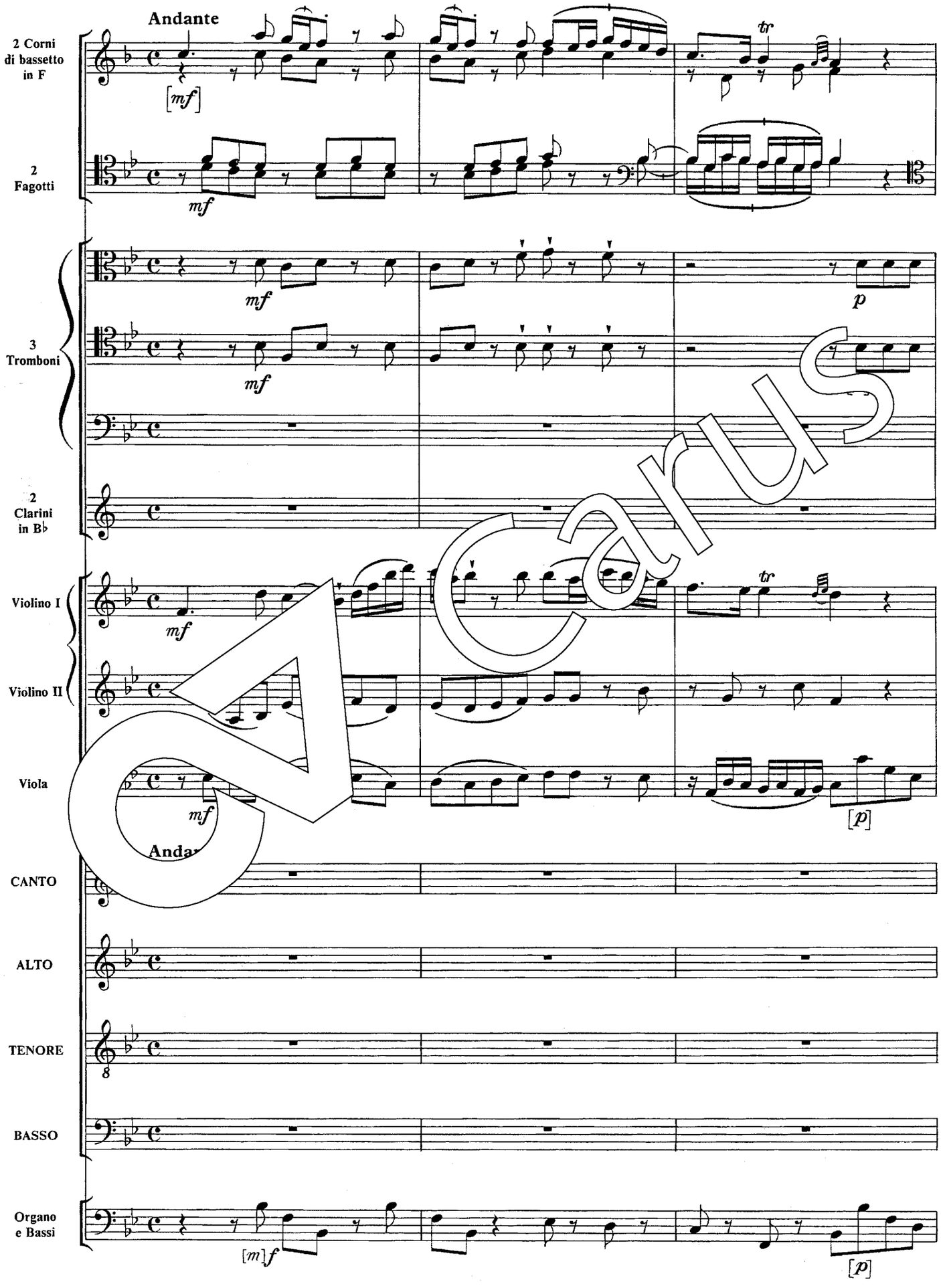

27
Corni d.b.
Fagotti
Tromboni
Clarini
Timpani
Violino I
Violino II
Viola
CA
o - - - - - san - - - - - - na in__ ex -
ALTO
- - na in____ ex - cel - - - - - - sis,
TENORE
- - - - - - sis, o - san - na
BASSO
o - san - na in____ ex - cel - - - - - - - -
Vlc.
[Tutti]

Carus

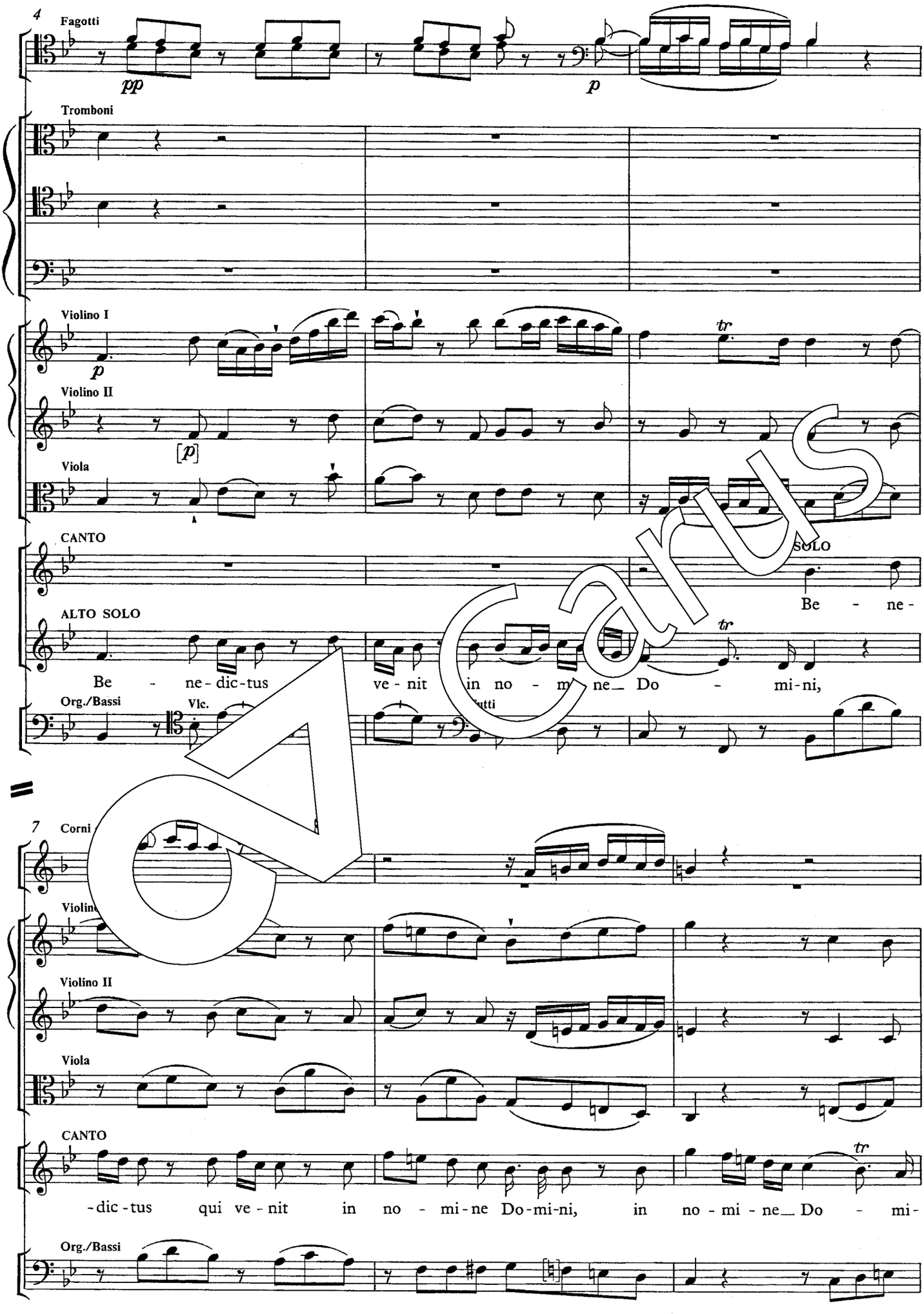

- cel o - - san - na in ex - cel - - sis.
o - - san - na in ex - cel - - sis.
in ex - cel - - - - - sis, in ex - cel - - sis.
- sis, o - san - - na in ex - cel - - sis.

Carus

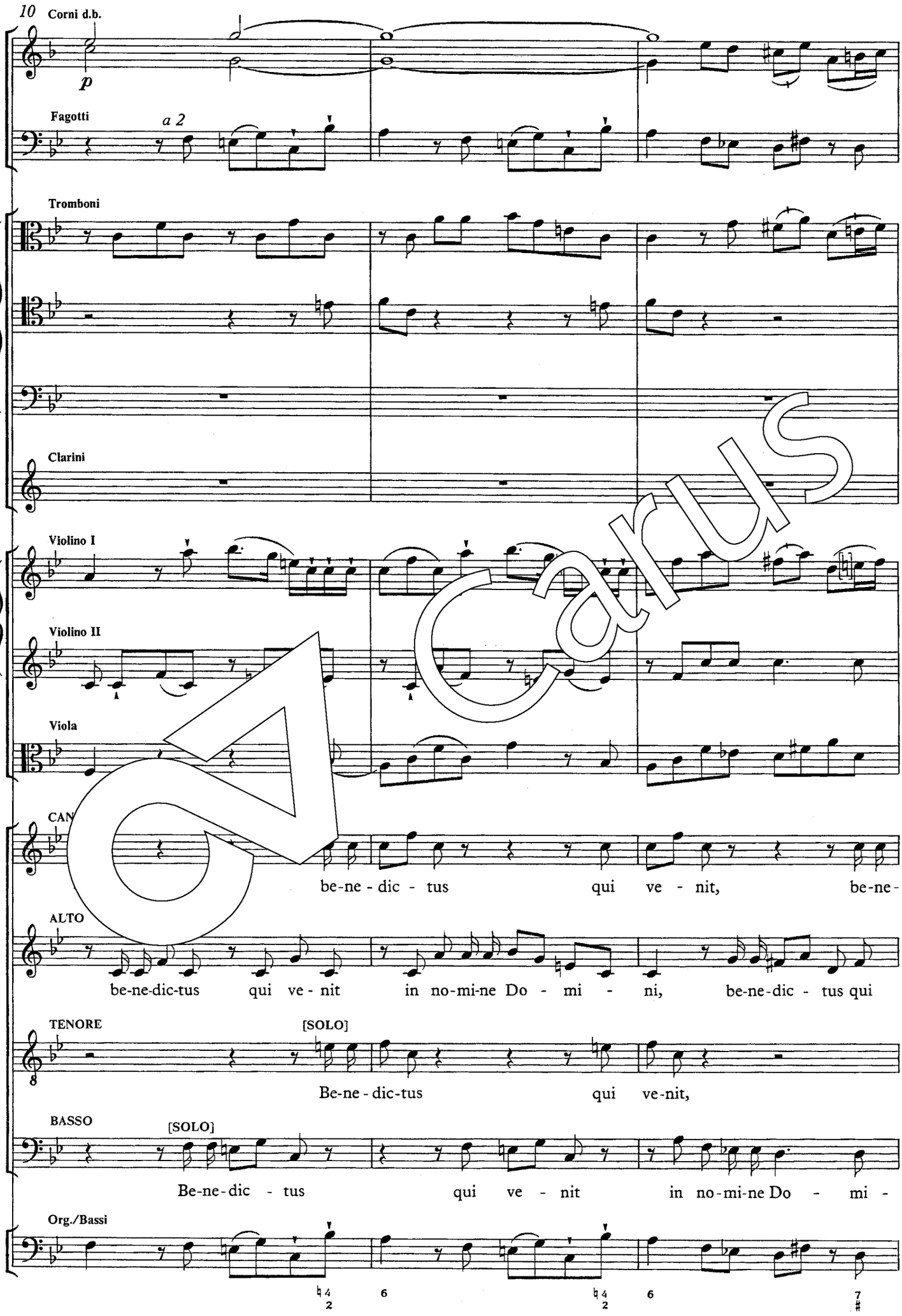
Benedictus



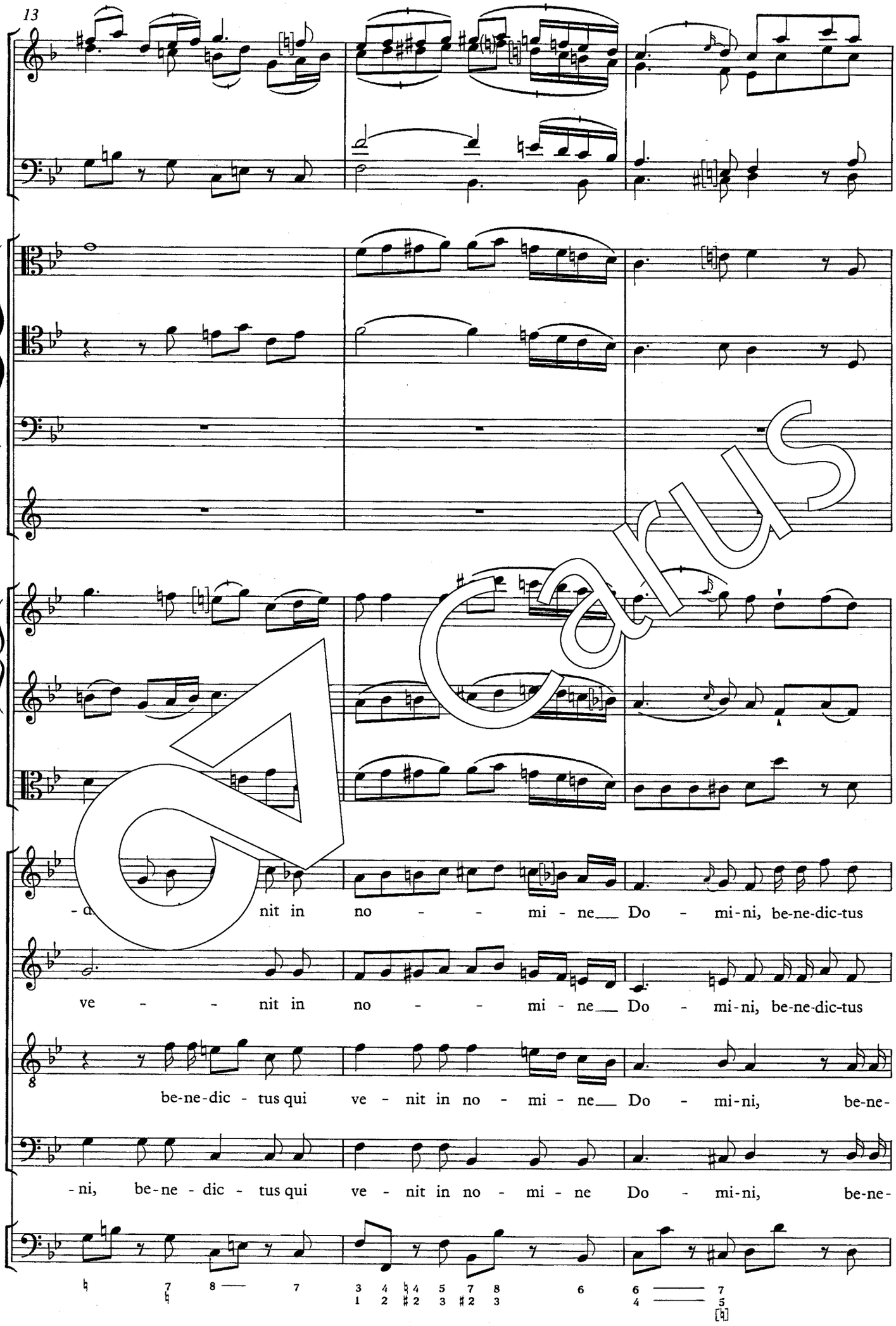
Carus


4
Fagotti
pp
p
Tromboni
Violino I
p
Violino II
[p]
Viola
CANTO
SOLO
Be - ne-
ALTO SOLO
tr
Be - ne-dic-tus ve-nit in no - mi-ne Do - mi-ni,
Org./Bassi
Vlc.
tutti
7
Corni
Violino II
Viola
CANTO
tr
-dic-tus qui ve-nit in no - mi-ne Do-mi-ni, in no - mi - ne Do - mi-
Org./Bassi

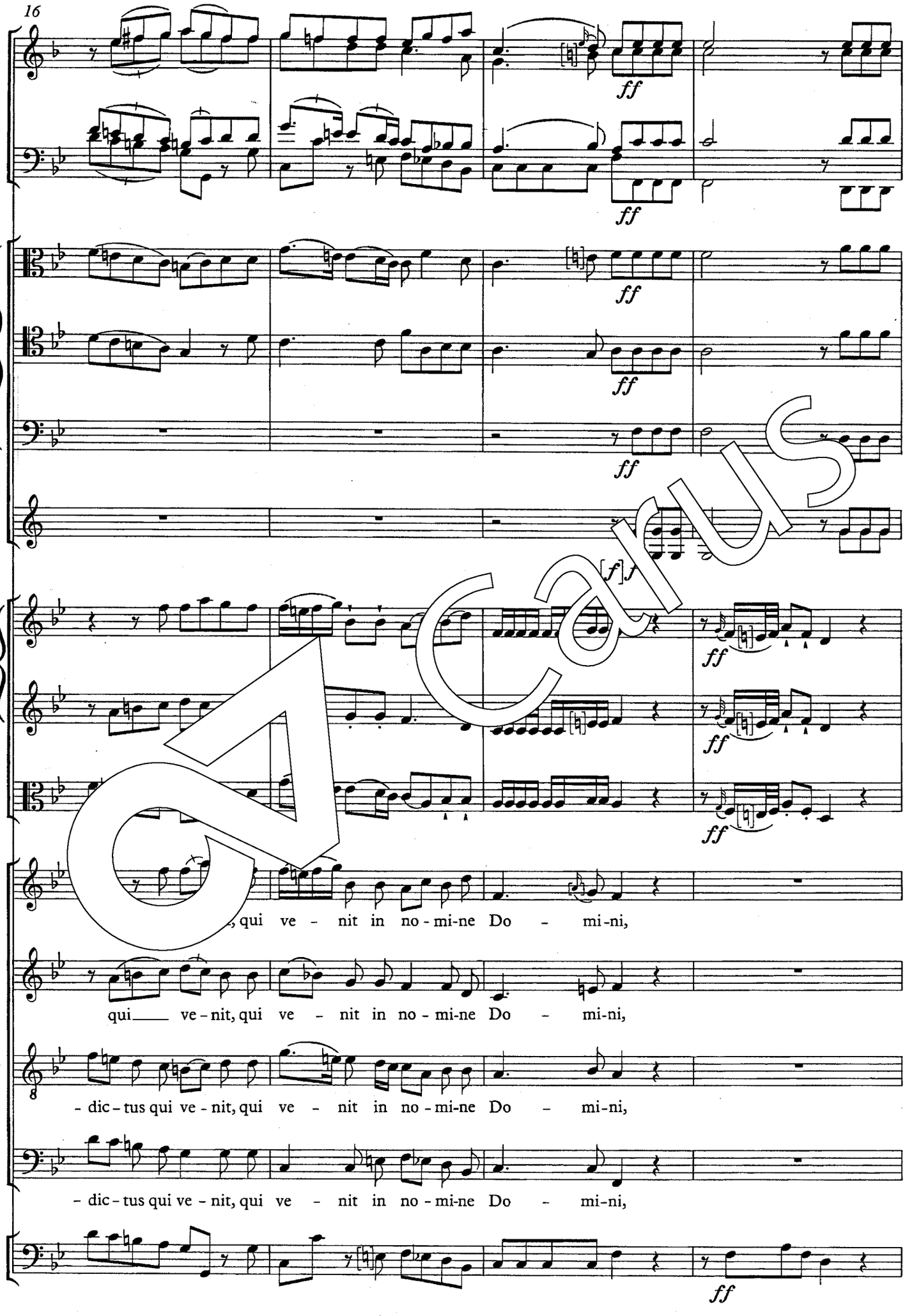
Carus


10
Corni d.b.
p
Fagotti
a 2
Tromboni
Clarini
Violino I
Violino II
Viola
CAN
be-ne - dic - tus qui ve - nit, be-ne-
ALTO
be-ne-dic-tus qui ve - nit in no-mi-ne Do - mi - ni, be-ne-dic - tus qui
TENORE
[SOLO]
Be-ne - dic-tus qui ve-nit,
BASSO
[SOLO]
Be-ne-dic - tus qui ve - nit in no-mi-ne Do - mi -
Org./Bassi

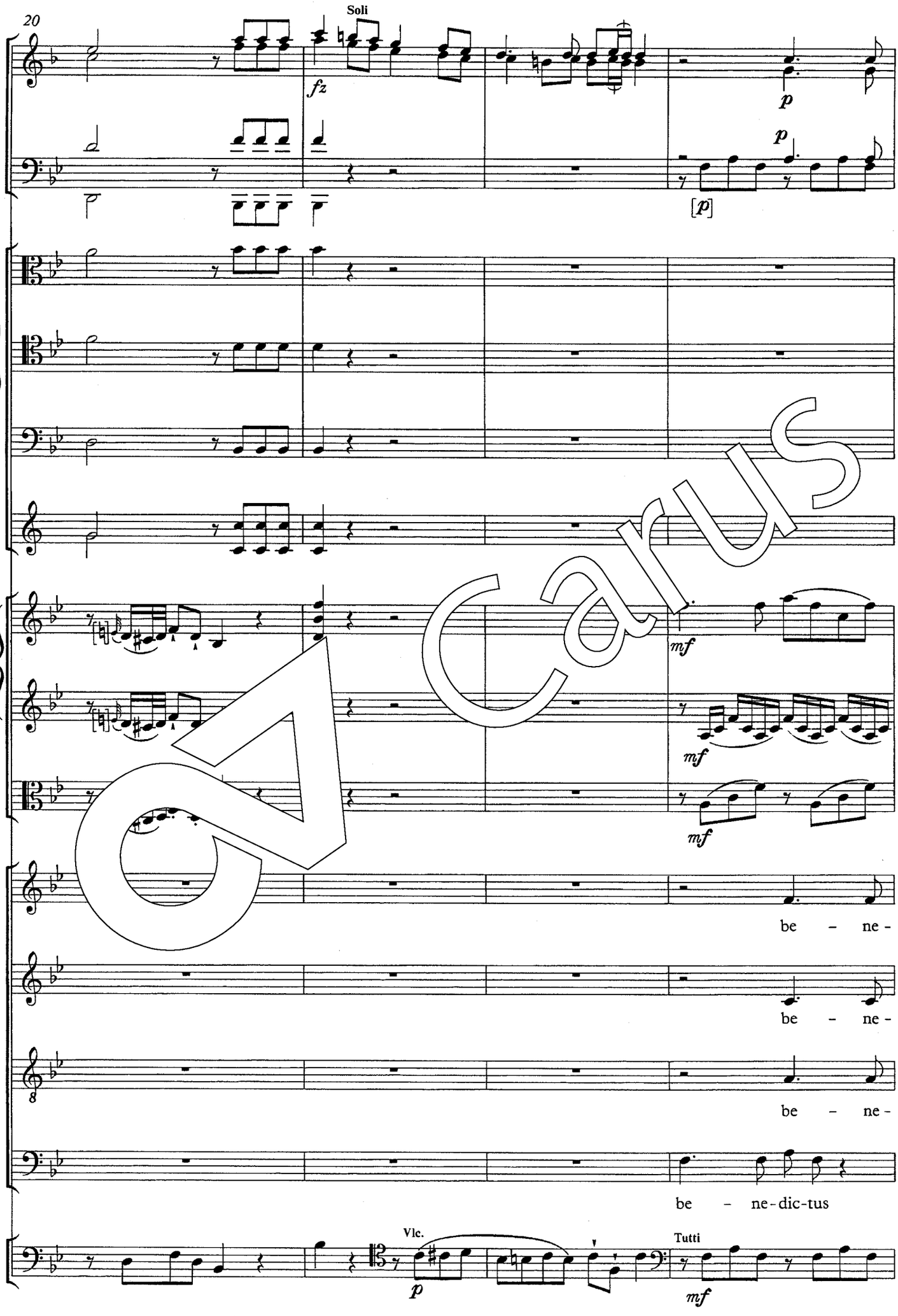
Carus


13
-d nit in no - - mi - ne Do - mi-ni, be-ne-dic-tus
ve - - nit in no - - mi - ne Do - mi-ni, be-ne-dic-tus
be-ne-dic - tus qui ve - nit in no - mi - ne Do - mi-ni, be-ne-
-ni, be-ne - dic - tus qui ve - nit in no - mi - ne Do - mi-ni, be-ne-

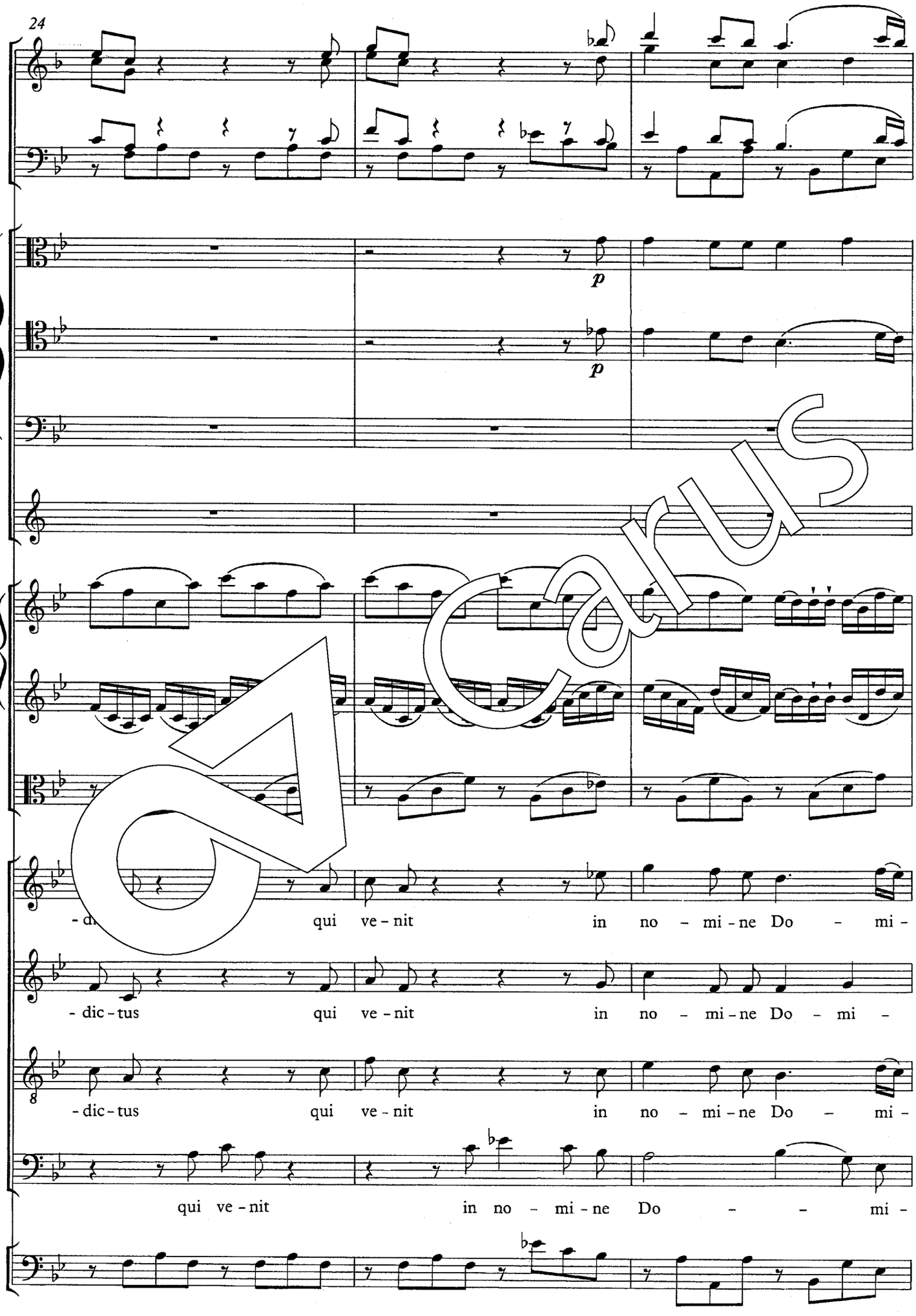
Carus


16
ff
[f]f
, qui ve - nit in no - mi-ne Do - mi-ni,
qui ve - nit, qui ve - nit in no - mi-ne Do - mi-ni,
- dic - tus qui ve - nit, qui ve - nit in no - mi-ne Do - mi-ni,
- dic - tus qui ve - nit, qui ve - nit in no - mi-ne Do - mi-ni,

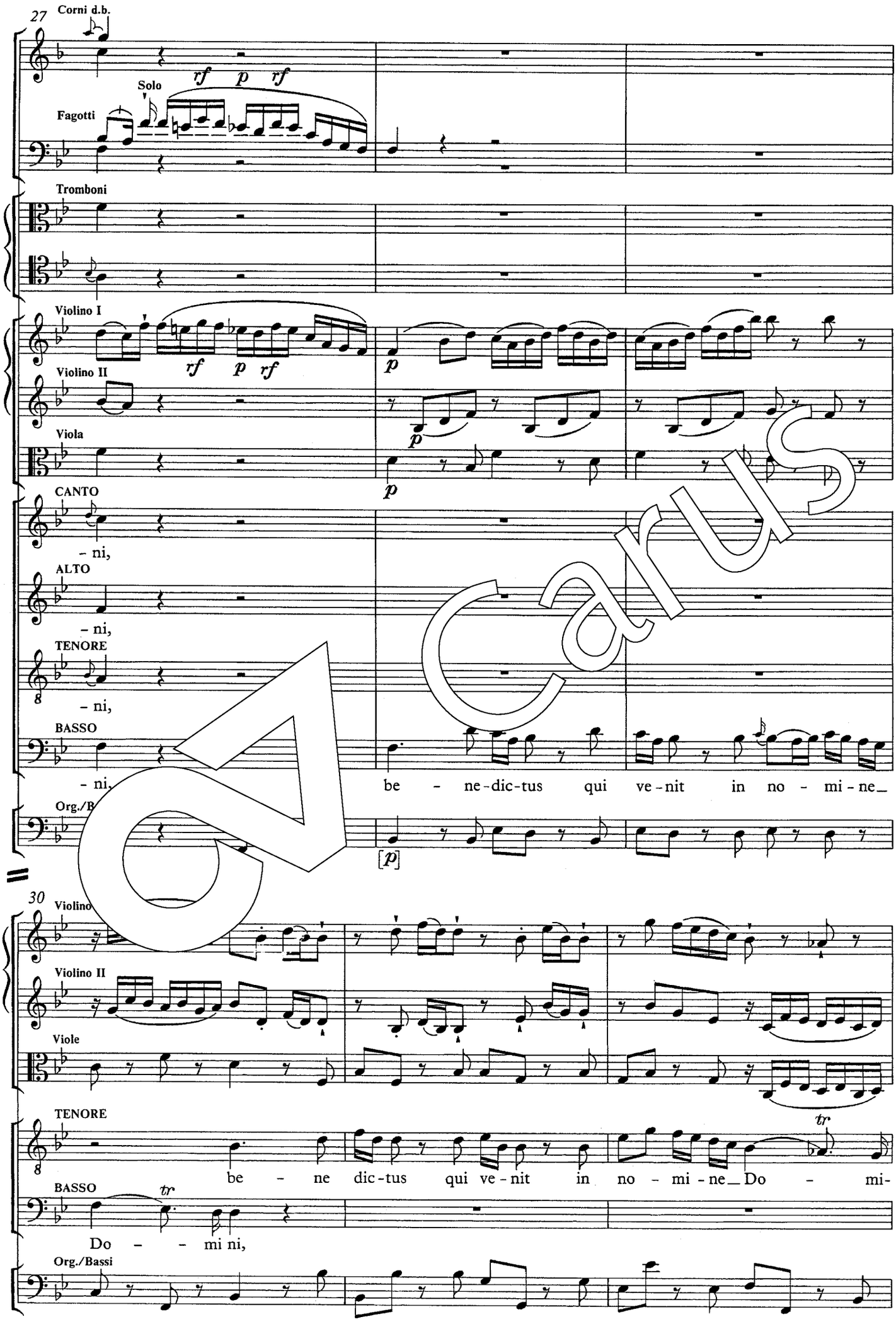
Carus


20
Soli
fz
p
p
[p]
mf
mf
mf
be - ne -
be - ne -
be - ne -
be - ne-dic-tus
Vlc.
p
Tutti
mf

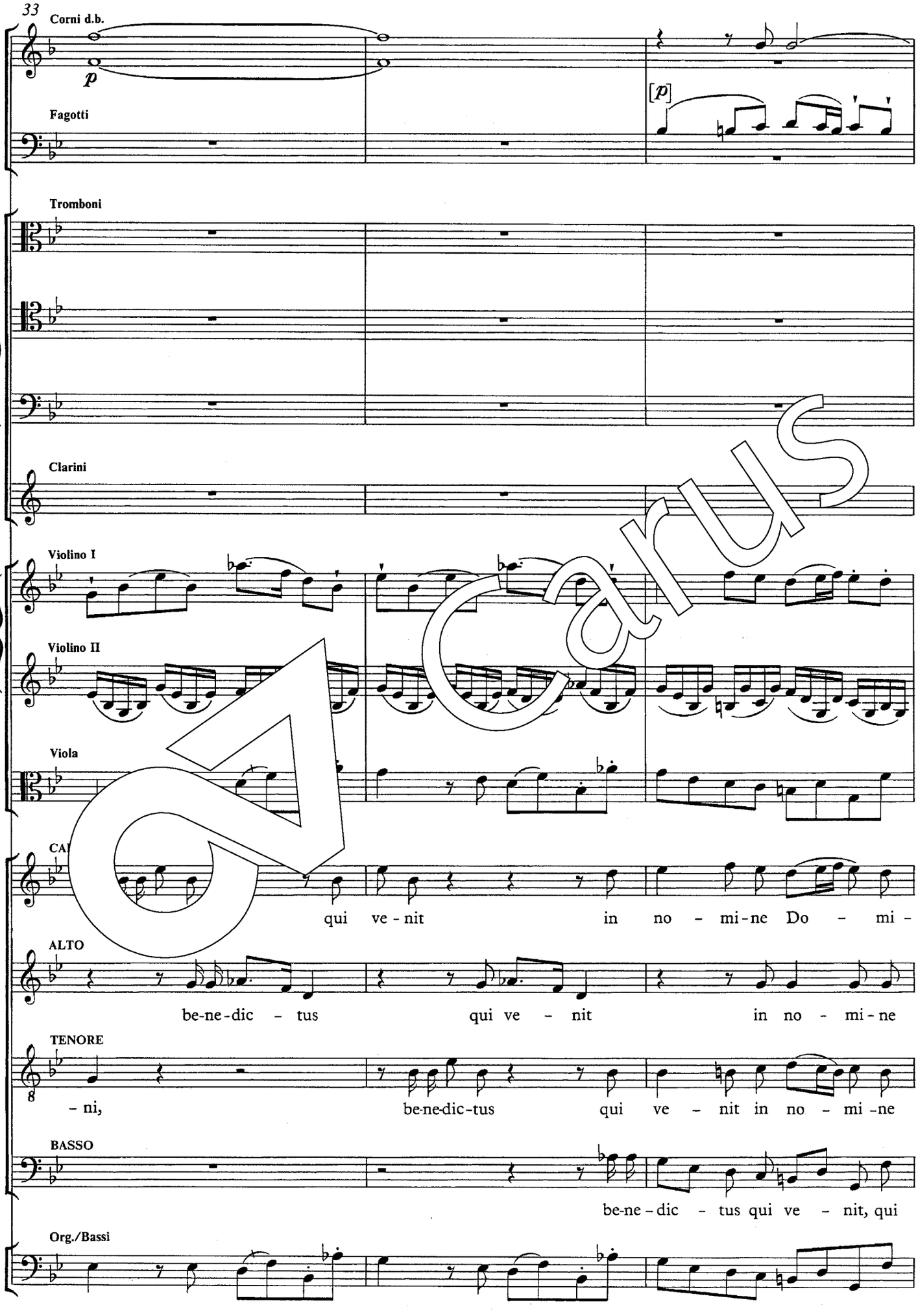
Carus


p
p
- di
qui ve - nit in no - mi - ne Do - mi -
- dic - tus qui ve - nit in no - mi - ne Do - mi -
- dic - tus qui ve - nit in no - mi - ne Do - mi -
qui ve - nit in no - mi - ne Do - - mi -

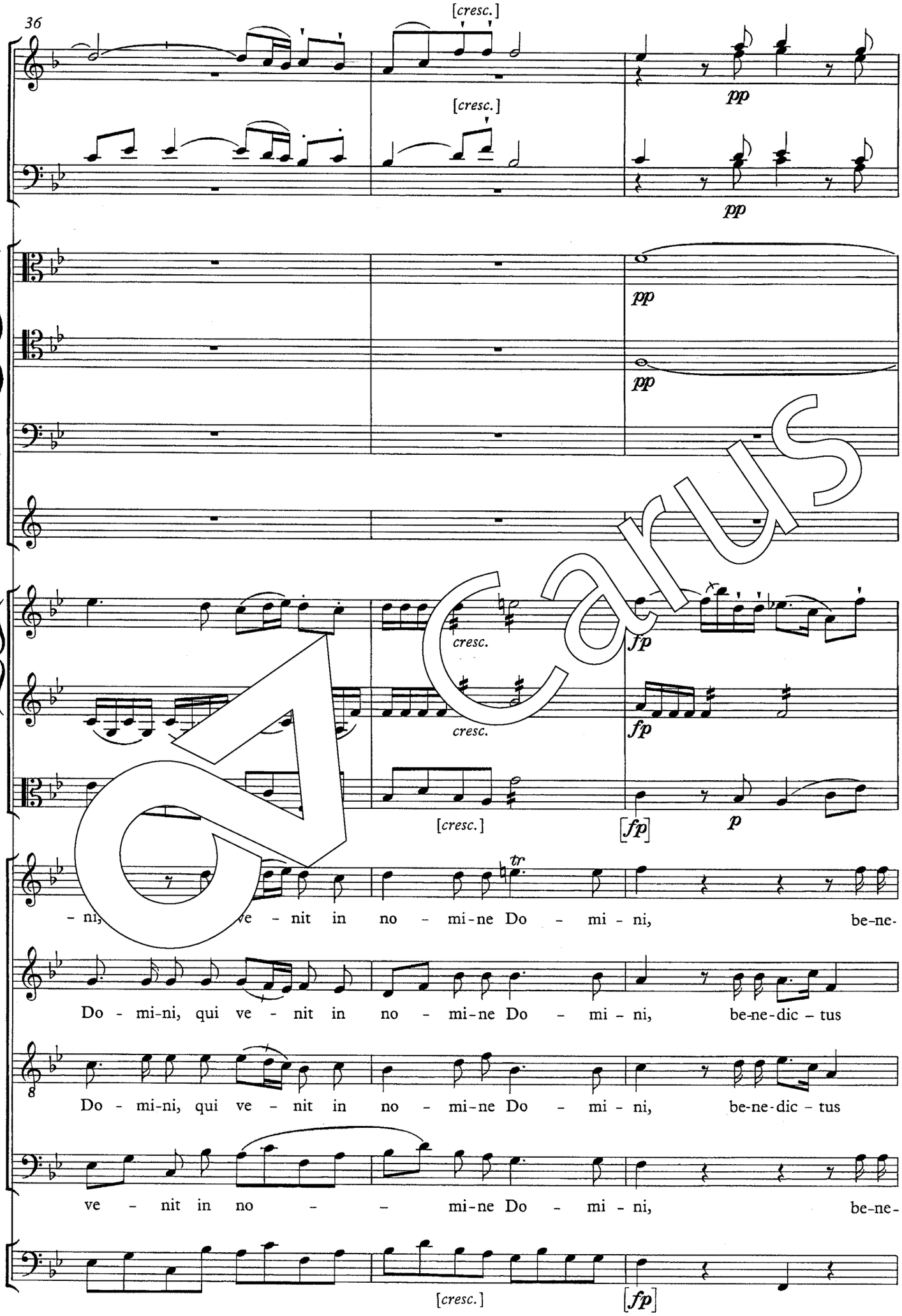
Carus


27
Corni d.b.
rf p rf
Solo
Fagotti
Tromboni
Violino I
rf p rf
Violino II
Viola
p
p
p
CANTO
– ni,
ALTO
– ni,
TENORE
– ni,
BASSO
– ni,
be – ne-dic-tus qui ve-nit in no – mi-ne_
Org./B
[p]
30
Violino
Violino II
Viole
TENORE
be – ne dic-tus qui ve-nit in no – mi-ne_Do – mi-
tr
BASSO
tr
Do – – mi ni,
Org./Bassi

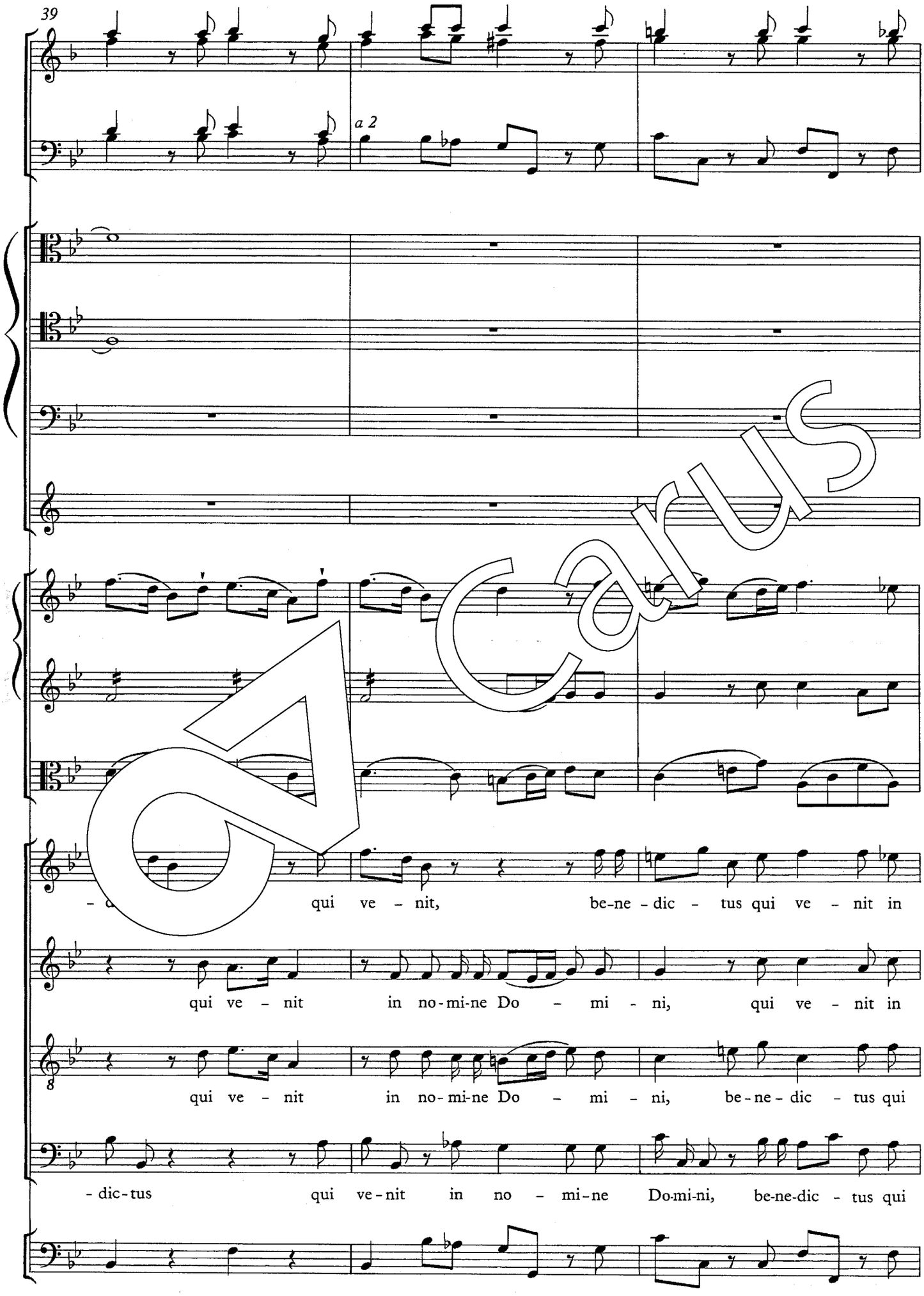
Carus


33
Corni d.b.
p
Fagotti
[p]
Tromboni
Clarini
Violino I
Violino II
Viola
CA
qui ve - nit in no - mi-ne Do - mi -
ALTO
be-ne-dic - tus qui ve - nit in no - mi-ne
TENORE
8
- ni, be-ne-dic-tus qui ve - nit in no - mi -ne
BASSO
be-ne - dic - tus qui ve - nit, qui
Org./Bassi

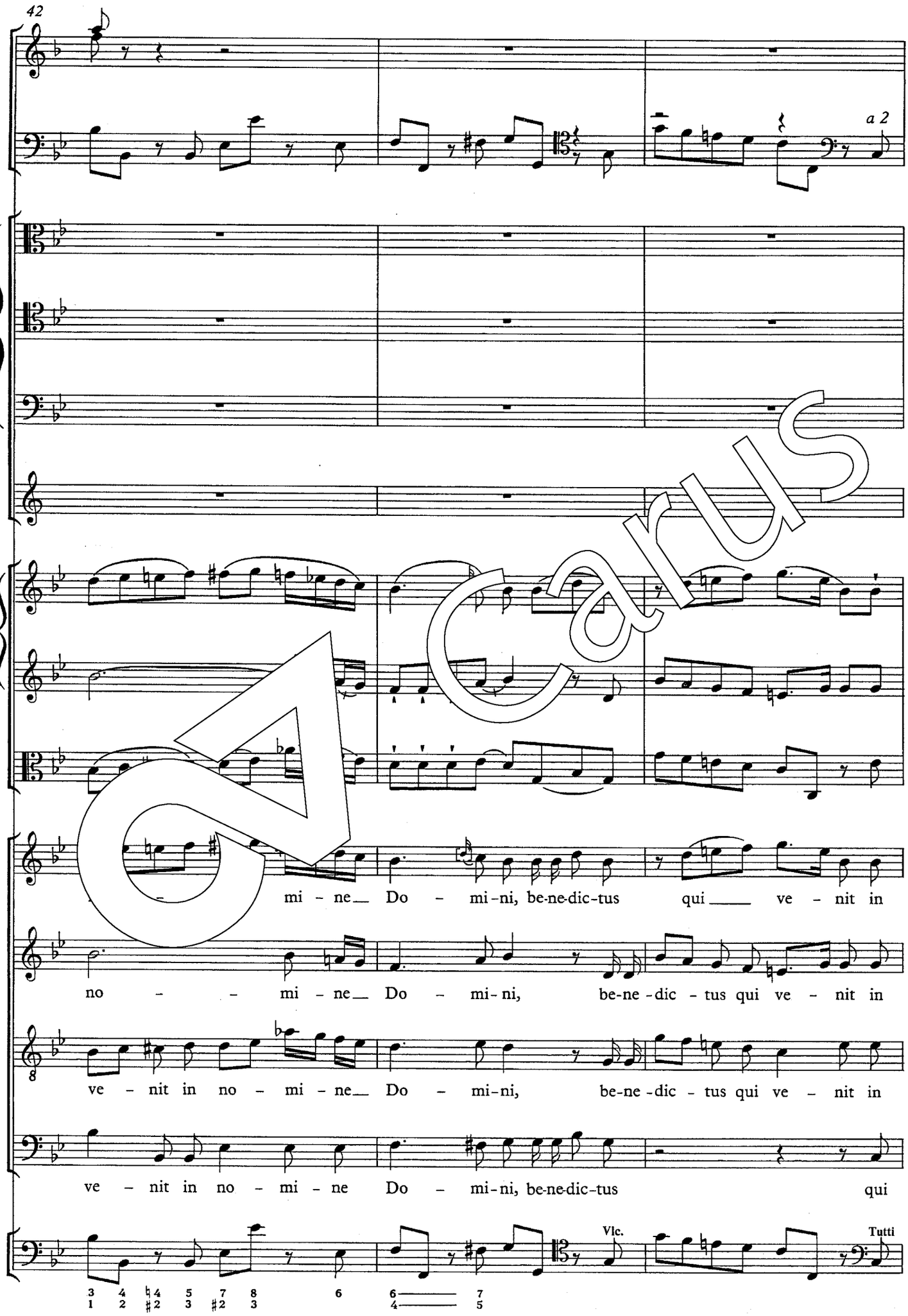
Carus


36
[cresc.]
[cresc.]
pp
pp
pp
pp
cresc.
cresc.
[cresc.]
fp
fp
[fp]
p
tr
– ni, ve – nit in no – mi-ne Do – mi – ni, be-ne-
Do – mi-ni, qui ve – nit in no – mi-ne Do – mi – ni, be-ne-dic – tus
8
Do – mi-ni, qui ve – nit in no – mi-ne Do – mi – ni, be-ne-dic – tus
ve – nit in no – – mi-ne Do – mi – ni, be-ne-
[cresc.]
[fp]

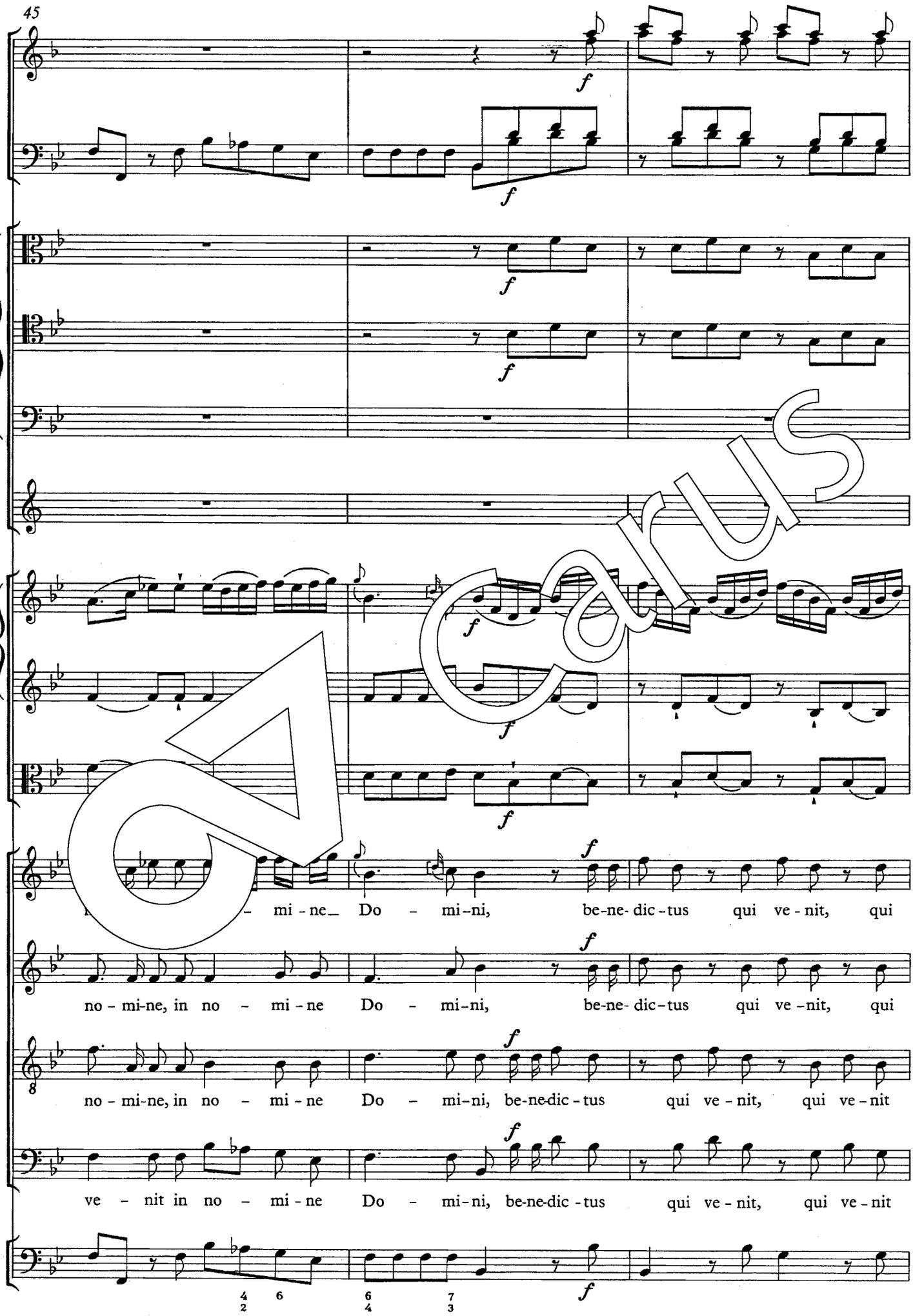
Carus


39
a 2
qui ve – nit, be-ne-dic – tus qui ve – nit in
qui ve – nit in no-mi-ne Do – mi – ni, qui ve – nit in
qui ve – nit in no-mi-ne Do – mi – ni, be-ne-dic – tus qui
-dic-tus qui ve-nit in no – mi-ne Do-mi-ni, be-ne-dic – tus qui

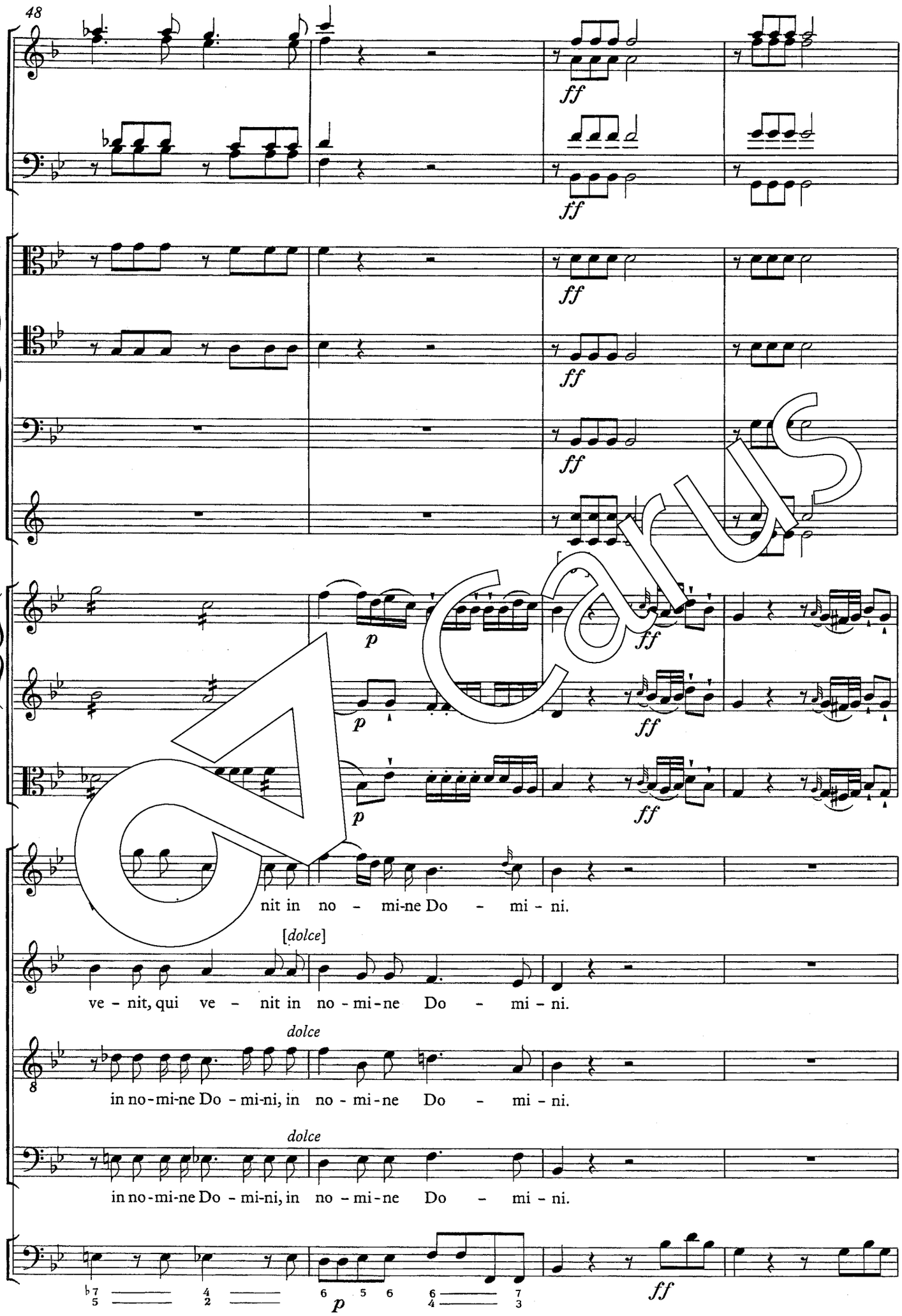
Carus


42
a 2
mi - ne__ Do - mi-ni, be-ne-dic-tus qui ___ ve - nit in
no - - mi - ne__ Do - mi-ni, be-ne-dic - tus qui ve - nit in
ve - nit in no - mi - ne__ Do - mi-ni, be-ne-dic - tus qui ve - nit in
ve - nit in no - mi - ne Do - mi-ni, be-ne-dic-tus qui
Vlc.
Tutti

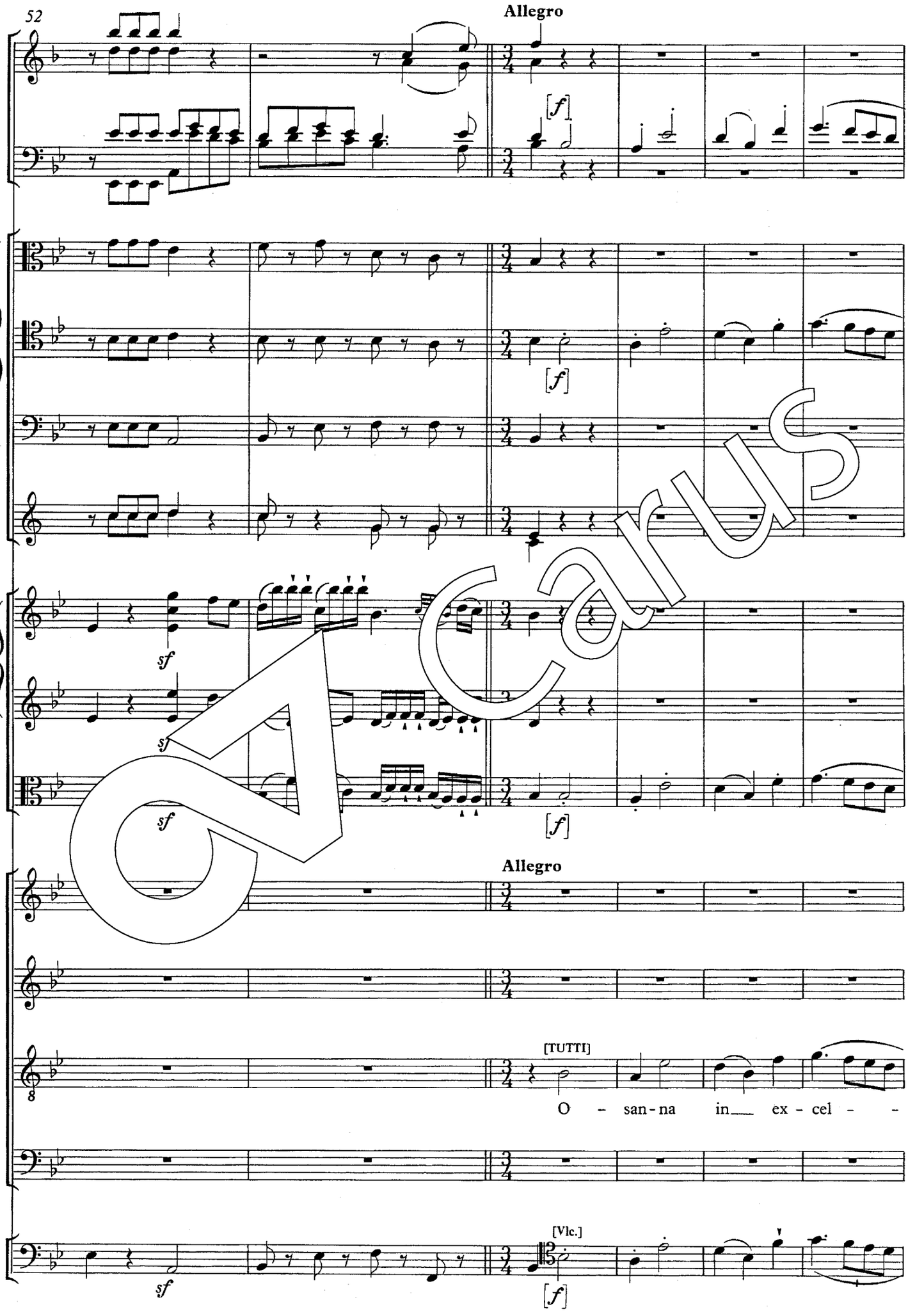
Carus


45
f
mi - ne_ Do - mi-ni, be-ne- dic-tus qui ve - nit, qui
no - mi-ne, in no - mi - ne Do - mi-ni, be-ne- dic-tus qui ve -nit, qui
no - mi-ne, in no - mi - ne Do - mi-ni, be-ne-dic - tus qui ve - nit, qui ve - nit
ve - nit in no - mi - ne Do - mi-ni, be-ne-dic - tus qui ve - nit, qui ve - nit

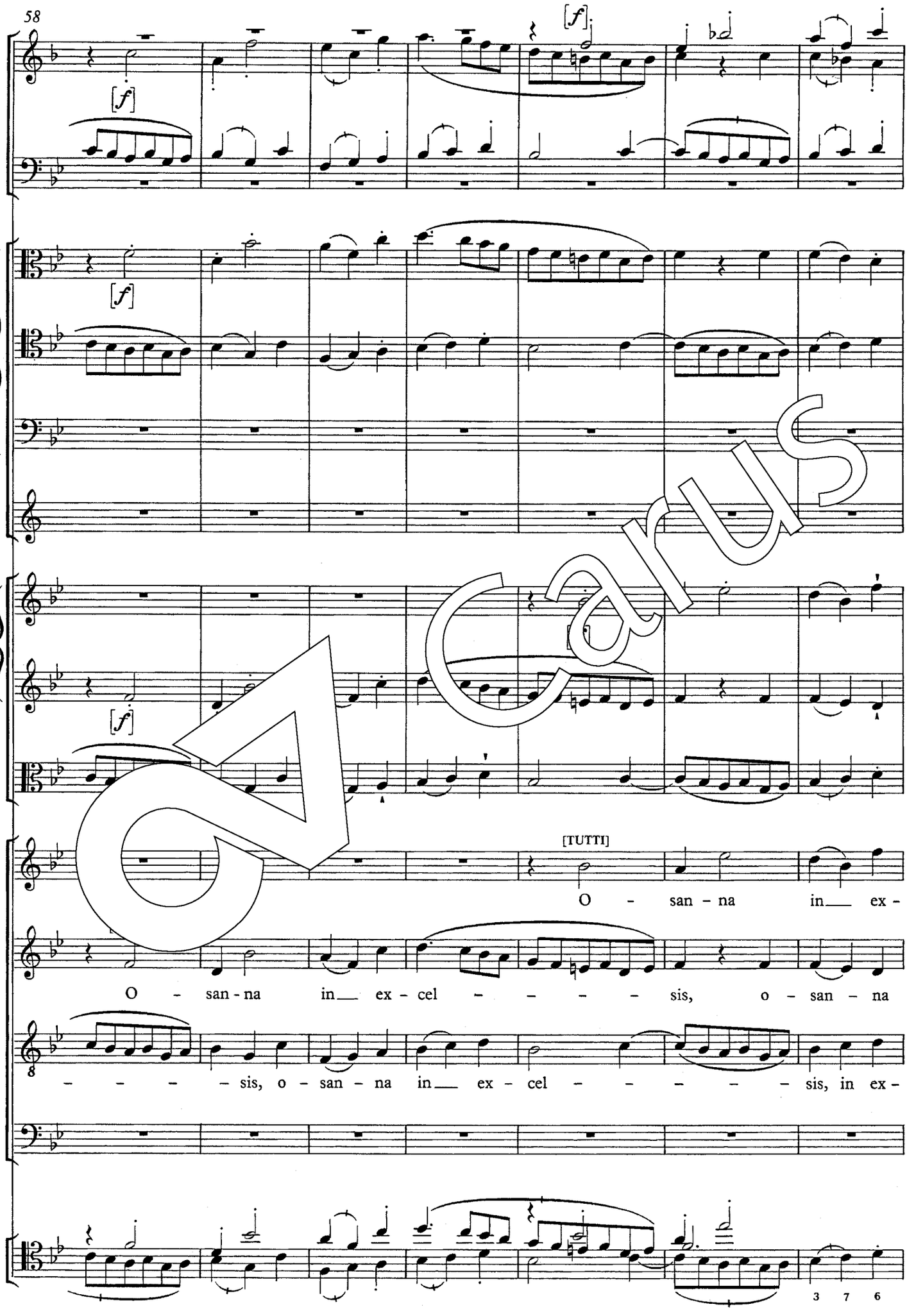
Carus


48
ff
p
nit in no - mi-ne Do - mi - ni.
[dolce]
ve - nit, qui ve - nit in no - mi - ne Do - mi - ni.
dolce
in no-mi-ne Do - mi-ni, in no - mi - ne Do - mi - ni.
dolce
in no-mi-ne Do - mi-ni, in no - mi - ne Do - mi - ni.

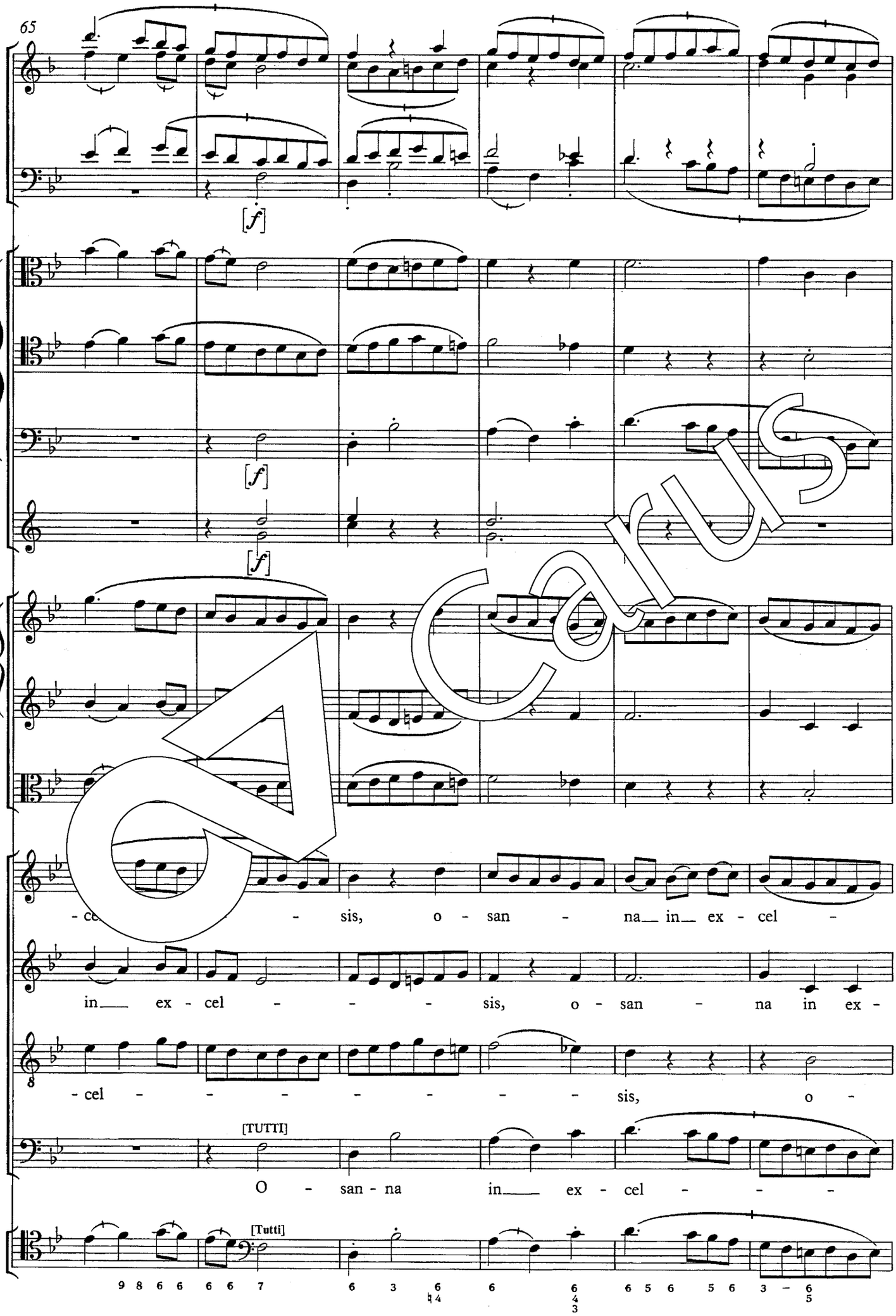
Carus



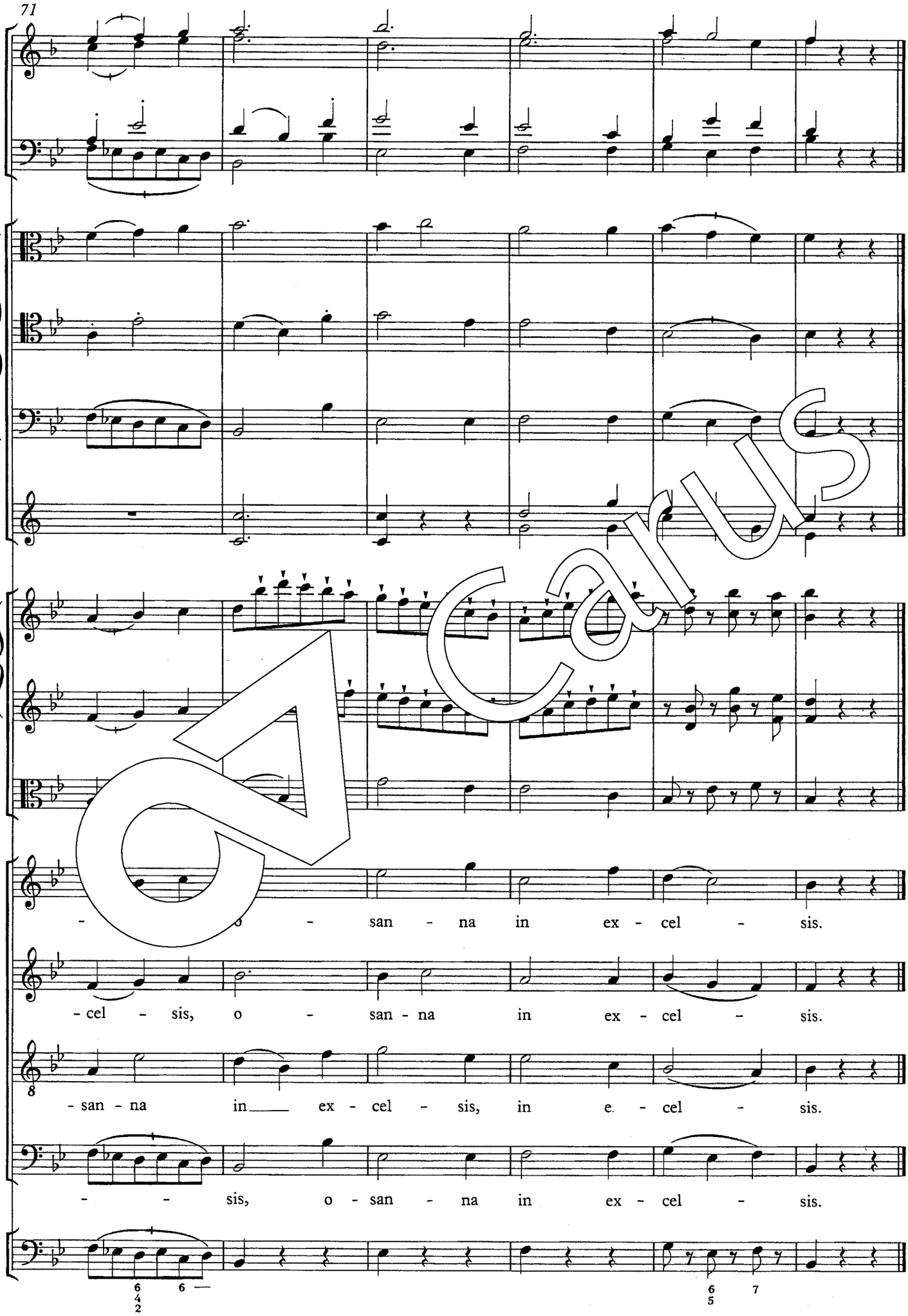
Carus


58
[f]
[f]
[f]
[f]
[TUTTI]
O - san - na in ex -
O - san - na in ex - cel - - - - - sis, o - san - na
- - - - - sis, o - san - na in ex - cel - - - - - - sis, in ex -
3 7 6

Carus


65
[f]
[f]
[f]
- ce - sis, o - san - na in ex - cel -
in ex - cel - - - sis, o - san - na in ex -
- cel - - - - - - - sis, o -
[TUTTI]
O - san - na in ex - cel - - -
[Tutti]
9 8 6 6 6 6 7 6 3 6 6 6 6 5 6 5 6 3 - 6

Carus


71
- o - san - na in ex - cel - sis.
- cel - sis, o - san - na in ex - cel - sis.
- san - na in ex - cel - sis, in e. - cel - sis.
- - sis, o - san - na in ex - cel - sis.

Carus

CRITICAL COMMENTARY

The first column gives the bar, the second the part, and the third the variant in the source. The following abbreviations are used:

A	alto (voice)	S	soprano (voice) (*Canto*)
B	bass (voice)	T	tenor (voice)
b	bass (instrument)	timp	timpani
bhn	basset horn	trbn	trombone
bn	bassoon	va	viola
ed.	editorial	vc	cello
orch	orchestral	vn	violin

Requiem aeternam (p. 1)

4	bn 2	One slur to note 2 of bar 5.
8–48	trbn 1, 2, 3	Ed.
22	vc	Unclear whether slur ends at note 4 or note 5; similarly vn 2 in bar 23.
35	va	Just *CB*, so possibly intended to be an octave higher? (Unlikely: see note 1 of bar 36, written out by Mozart.)
	A	Notes 1–8 slurred in four pairs.
39	S	Notes 1–6 slurred in three pairs.
	vc	One slur over last eight notes.
41	A	Last two notes slurred.
42	S	Slur extends to note 1 of bar 43.

Kyrie (p. 15)

All orch parts (except *Organo e Bassi*) ed. throughout (see my book: the traditional parts are almost certainly not by Mozart).

16	A	Unclear whether (second) slur ends on last or penultimate note.
38	b	Figuring 6–♮ on notes 9, 11, and 13.

Dies irae (p. 32)

Woodwind, brass, and timp ed. throughout.

4–68	vn 2, va	All ed. from last note of bar 4.
10–18	vn 1	Ed.
31–40	vn 1	Ed. from second beat of bar 31 to second beat of bar 40.
37	S	cun-cta
58–64	vn 1	ed.

Tuba mirum (p. 52)

Woodwind and va ed. throughout.

1–44	vn 1, 2	Ed. to note 1 of bar 44.
45–62	vn 2	Ed. (except possibly note 1 of bar 45?).

Rex tremendae (p. 61)

Woodwind, brass, timp, vn 2, and va ed. throughout.

6 and *passim*		Single-dotted notation in S, A, T, and B to be interpreted as double-dotted: hence double-dotted notation in ed. woodwind, brass, and timp.
20–21	vn 1	Ed. from note 2 of bar 20.

Recordare (p. 70)

Bn 1 and 2 ed. throughout.

8	vn 1	Slur in bar 7 extends to note 1 of bar 8 (though slur in bar 8 starts on note 1). Similarly in bar 8; but slurs in bars 9 and 10 appear to end on last note of bar.
8–130	bhn 1, 2	Ed.
13	vn 1	Unclear whether slur extends to last note.
	vn 2	Unclear whether slur starts on first note.
14–34	vn 1	Ed. from second beat of bar 14 to note 1 of bar 34.
14–52	va	Ed. from second beat of bar 14 to note 1 of bar 52.
14–108	vn 2	Ed. from second beat of bar 14.
38–51	vn 1	Ed. from second beat of bar 38.
53–126	va	Ed. from note 2 of bar 53 to note 1 of bar 126.
54–68	vn 1	Ed. to note 1 of bar 68.
80–108	vn 1	Ed.
110–126	vn 1, 2	Ed. from second beat of bar 110 to note 1 of bar 126.
126–127	vn 2	One slur from note 2 of bar 126 to note 1 of bar 127, and another from note 1 of bar 127 to note 2 of bar 127.
129–130	vn 2, va	Ed. from note 1 of bar 129.

Confutatis (p. 90)

Brass ed. throughout; also va, except possibly note 2 of bar 40?

1	b	*f* added by Eybler.
1–6	vn 1	Ed.
1–25		All woodwind ed.
1–38	vn 2	Ed. to third beat of bar 38.
12–16	vn 1	Ed.
20	A	-di-ctis (though S has -dic-tis).
30–40		All woodwind ed.
40		*Segue* may be in Eybler's hand.

Lacrymosa (p. 99)

Woodwind, brass, and timp ed. throughout.

3–8	vn 1, 2, va	Ed.
7–8	S, T, B	*crescendo* over third and fourth beats of bar 7; *for* on second beat of bar 8
9–24		Ed. completion: autograph stops at bar 8.

Amen (p. 106)

All orch parts ed. throughout

11–16	S	Ed.
15	T	Note 2 a semitone lower.
16	B	Ed.
17–79		Ed. completion: autograph stops at bar 16.

Domine Jesu (p. 118)

Woodwind, brass, and va ed. throughout

1–43	vn 1	Ed. to note 3 of bar 43.
1–67	vn 2	Ed. to note 1 of bar 67.
30	b	Unclear whether *p* on note 6 or note 7.
46–66	vn 1	Ed. from second beat of bar 46.
71–78	vn 2	Ed. from note 2 of bar 71.

Hostias (p. 141)

Woodwind and brass ed. throughout

3–43	vn 1	Ed.
3–44	vn 2	Ed.
3–54	va	Ed.
46–54	vn 2	Ed.
55–89		Indicated merely by *Quam olim da capo* (ed. additions and amendments not identified again).

Agnus Dei (p. 159)

Ed., based on hypothetical Mozart sketch.

Lux aeterna (p. 170)

Bars 19–48 of 'Requiem aeternam', with ed. underlay.

Cum sanctis (p. 181)

Kyrie, with ed. underlay.