

Wolfgang Amadeus Mozart

REQUIEM

K 626

Full Score / *Partitur*

Edited by / *Herausgegeben von*
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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' ist 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 'Agnus 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

Adagio

2 Corni di bassetto in F

2 Fagotti

3 Tromboni

2 Clarini in D

Timpany in D

Violino I

Violino II

Viola

CANTO

ALTO

TENORE

BASSO

Organo e Bassi

p

[*p*]

Solo

Tasto solo

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 - -

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

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

6 7 5 6 7 b3 7
4 3 5 4 3

Do-mi-ne 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:

7 6 6 6 # #4 6 4 6 7 8 6 # 6
 4 5 2 2 4 3

Musical notation for the first system, including vocal lines and piano accompaniment. The piano part features a steady eighth-note accompaniment in the left hand and chords in the right hand.

Musical notation for the second system, including vocal lines and piano accompaniment. The piano part continues with the eighth-note accompaniment and chordal support.

Musical notation for the third system, including vocal lines and piano accompaniment. The piano part continues with the eighth-note accompaniment and chordal support.

Musical notation for the fourth system, including vocal lines and piano accompaniment. The piano part continues with the eighth-note accompaniment and chordal support.

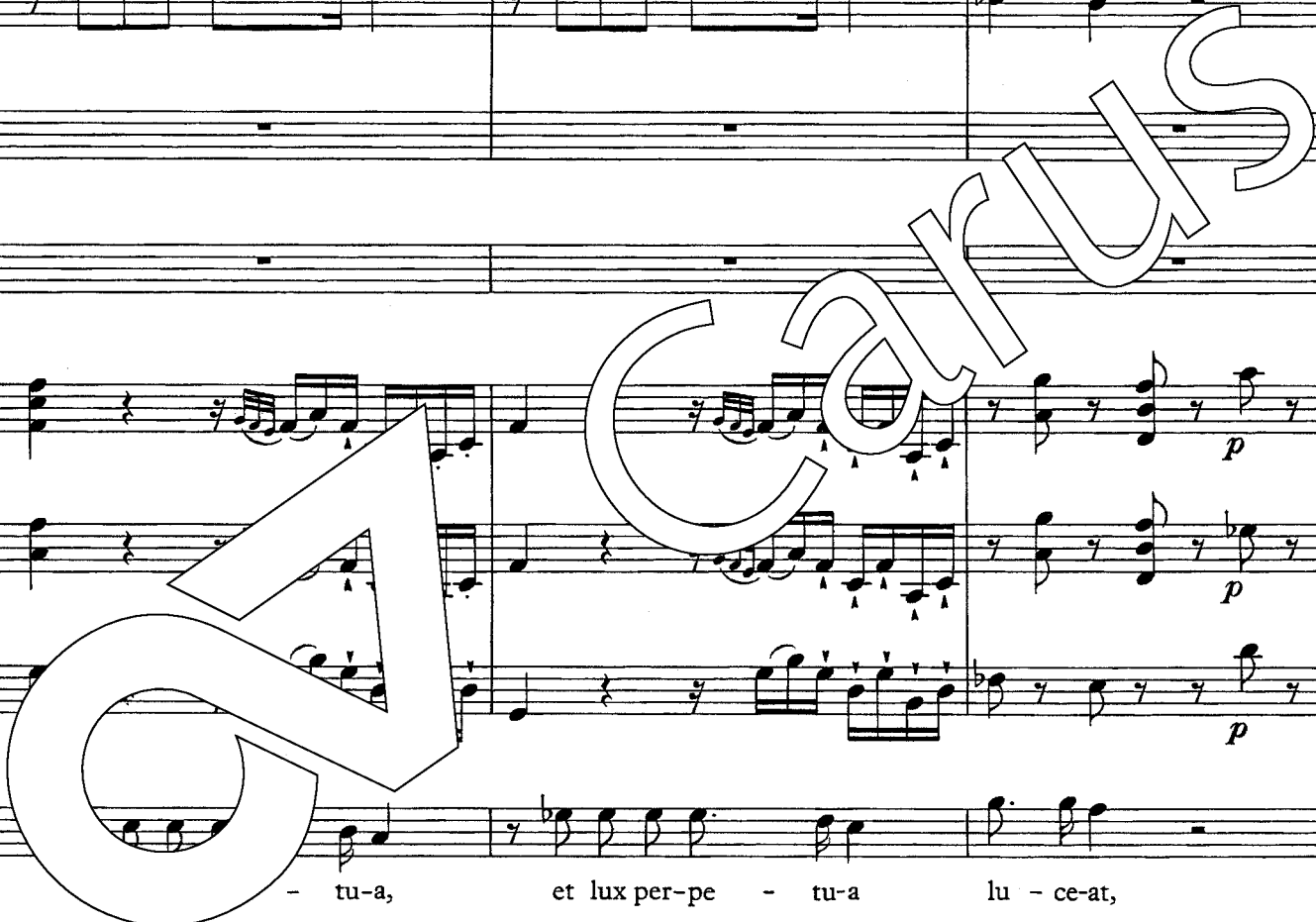
Musical notation for the fifth system, including vocal lines and piano accompaniment. The piano part continues with the eighth-note accompaniment and chordal support.

Musical notation for the sixth system, including vocal lines and piano accompaniment. The piano part continues with the eighth-note accompaniment and chordal support.

Musical notation for the seventh system, including vocal lines and piano accompaniment. The piano part continues with the eighth-note accompaniment and chordal support.

Musical notation for the eighth system, including vocal lines and piano accompaniment. The piano part continues with the eighth-note accompaniment and chordal support.

Musical notation for the ninth system, including vocal lines and piano accompaniment. The piano part continues with the eighth-note accompaniment and chordal support.



- 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,

6 4 3
 6 senza Org.

Corni d.b

Fagotti

Tromboni

Violino I

Violino II

Viole

CANTO

ALTO

TENORE

BASSO

Org./

Fagotti

Violino I

Violino II

Viole

CANTO SOLO

Org./Bassi

Vlc.

lu - ce - at e - - - is.

lu - ce - at e - - is.

lu - ce - at is.

lu - is.



Te de - cet hym - nus De - us in Si - on,

Corni d.b.

a 2 b.

Fagotti

[a 2]

Tromboni

Clarini

Timpany

Violino I

Violino II

Viola

CANT.

et ti - bi red - de - tur vo - tum in Je - ru - sa - lem:

ALTO

[TUTTI]

Ex - au - di,

TENORE

[TUTTI]

Ex - au - di, ex -

BASSO

TUTTI

Ex - au - di, ex -

Vlc.

Tutti

f b6 - 6

6

First system of musical notation, featuring a vocal line in treble clef and piano accompaniment in bass clef.

Second system of musical notation, featuring a vocal line in treble clef and piano accompaniment in bass clef.

Third system of musical notation, featuring a vocal line in treble clef and piano accompaniment in bass clef.

Fourth system of musical notation, featuring a vocal line in treble clef and piano accompaniment in bass clef.

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

Fifth system of musical notation, featuring a vocal line in treble clef and piano accompaniment in bass clef.

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

Sixth system of musical notation, featuring a vocal line in treble clef and piano accompaniment in bass clef.

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

Seventh system of musical notation, featuring a vocal line in bass clef and piano accompaniment in bass clef.

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

Eighth system of musical notation, featuring piano accompaniment in bass clef.

6 6 #3 6 6 6 4 3 6 6

First system of musical notation. The vocal line (treble clef) begins with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment (bass clef) features a rhythmic pattern of eighth notes and sixteenth notes. Dynamics include *p* and *[p]*.

Second system of musical notation, primarily piano accompaniment. It consists of three staves: two for the right hand (treble clef) and one for the left hand (bass clef). The music continues with various chordal textures and melodic lines.

Third system of musical notation, primarily piano accompaniment. It consists of three staves: two for the right hand (treble clef) and one for the left hand (bass clef). The music continues with various chordal textures and melodic lines.

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.

Fourth system of musical notation. The vocal line (treble clef) continues with the lyrics. The piano accompaniment (bass clef) features a rhythmic pattern of eighth notes and sixteenth notes. Dynamics include *p* and *Solo*. The system ends with the instruction *p Tasto*.

6 5 = = 6 7 7 6 5
 #2 4 4 #3 4 3 4 #3

Do - na, do - na e - is -
 Re -
 Re - qui - em ae - ter -
 Tutti
 f 6 4 # #6 6

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]

$\frac{b5}{4}$ $\#$ $\#6$ 6 $\frac{6}{5}$ $\frac{9}{3}$ = 6 4 - $\#3$ - 6 $\frac{5}{3}$ $\frac{2}{2}$ 6

The musical score consists of several systems. The top system includes a vocal line and a piano accompaniment line with a dynamic marking of *a 2*. The middle section features a grand staff with piano accompaniment. The bottom section contains vocal lines with lyrics and a piano accompaniment line. A large watermark 'Carus' is overlaid on the score.

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

- - - - - 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 -

6 6 6 6
 b3 4

p

p

p

p

[Segue]

7 6 5 6 5 #3 6 5 6 7 #6 7 6 5 4 5
 #3 4 #3 5 3 4 #3

Kyrie

Allegro

The musical score is written for piano and voice. It begins with a piano introduction in the right hand, marked *f* and *a 2*. The piano accompaniment continues with a steady eighth-note pattern in the right hand and a more active bass line in the left hand. The vocal part enters in the second measure with the lyrics "Chris-te e - le - - - - -". The piano accompaniment features a prominent eighth-note figure in the right hand and a bass line with occasional rests. The vocal part continues with "Ky - ri - e e - le - - - i - son, e - le - - - - -". The piano accompaniment concludes with a final chord in the right hand and a bass line marked *Tasto f*.

4

f

f

f

f

f

f

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

- - - - i - son,

8

f

Chris-te e - le - - - -

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

2 #6 #7 #3 #3 - 4 7

7

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

7 — #3 7 — 6 — 6 — #3 7 6 b3 4 #6 — 6 —

10

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

6 6 6 4 #2 6 6 6 #4 6 #5 #6 6 9 8 7 5

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]

b3 h6 8 b7 7 6 5 ——— 6 5 ——— A A 7 5 6 6 5

i - son, Chris-te e - lei - -
 e - le - - i - son, Chris-te e - le - -
 Ky - ri - e e - le - i - son, e -
 i - son.

6 6 6 7 #6 #3 #4 5 #6 b3 #3 8 7 b6
 5 5

6 — 5 b3 # #4 6 6 b3 b9 8 — 6 6 5 6 5
 7 6 5 4 3 2 1 2 3 4 5 6 7 8 9 10 11 12

The musical score consists of several systems. The first system includes a vocal line and a piano accompaniment. The second system continues the piano accompaniment. The third system features a vocal line with lyrics: "- e - le - i - son, e - le - i - son, e - le - i - son, e - le - i - son." The fourth system continues the vocal line with lyrics: "- son, Chris-te e - le - i - son, Chris-te e - i - son, Ky - ri - e e - le - i -". The fifth system includes a vocal line with lyrics: "i - son, Ky - ri - e e - le - i -" and a piano accompaniment line with figured bass notation: "3 7 5 7 b6 b6 b6 6 [b] 5".

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

[Vlc.] [Tutti]

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

6 6 5 6 6 6 4 b3 — 43 — 6 — 43 — 6 43 — 6 — #3 —

- 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]
 6 — ♭3 — 6 6 4 #6 3 6 — 6 4 [4] [6] 6 #3 4 5 6 6
 ♭4 #3 ♭2 #3

40

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

6 7 6 5 6 7 #6 6 6 #3 3 6/4/3 7 5 #3

- 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 - i - son, e - le -

[Vic.] [Tutti]

6 — ♭3 — 6 — #3 — 6 — #3 — 6 — #3 — 6 — 4 — #3 — 7 — 6 — #3 — 6 — #3 —

Adagio

Musical score for instruments including strings and woodwinds. The score consists of multiple staves with various musical notations such as notes, rests, and dynamic markings. A large, stylized watermark 'CARUS' is overlaid across the middle of the page.

Adagio

Vocal score with lyrics and figured bass. The lyrics are:
 - 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.
 The figured bass line at the bottom includes: 6 7 # 7 5 4 #3 7 5 7 #3 6 4 5 #3.

Dies irae

Allegro assai

2 Corni
di bassetto
in F

2 Fagotti

3 Tromboni

2 Clarini
in D

Timpany
in D/A

Violino I

Violino II

Viola

CANTO

ALTO

TENORE

BASSO

Organo
e Bassi

The musical score is written for a full orchestra and vocal ensemble. The instruments include 2 Bassoons in F, 2 Bassoons, 3 Trombones, 2 Clarinets in D, Timpani in D/A, Violin I, Violin II, Viola, and Organ and Basses. The vocal parts are for Soprano (CANTO), Alto, Tenor, and Bass. The tempo is marked 'Allegro assai' and the dynamics are 'f' (forte). The score is in 4/4 time and the key signature has one flat (B-flat). A large watermark 'CARUS' is overlaid on the score. At the bottom, there are two sets of fingerings: the first set has numbers 5, 4, 2 under three lines, and the second set has numbers 6, 5 under two lines.

Allegro a TUTTI

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

5 6
4 5
2

saec-lu-m 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.

8 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

6 6 — 6 2 6 6 4 # 4 3 6 4 — 5 — # —

9

a 2

Carus

Qua - - tus tre - mor est fu -

Qua - - tus tre - mor est fu -

8
Qua - - tus, qua - - tus

Qua - - tus tre - mor est fu -

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

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

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

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

b7 6 4 3 5

- 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 - -

7 6 6 7 4 8 5 7 4 #3
 #3 5 4 3 3 4 3 4 #3

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

sac - rum in fa - vil - la: tes - te Da - vid cum Si -

sac - lum in fa - vil - la: tes - te Da - vid cum Si -

sac - lum in fa - vil - la: tes - te Da - vid cum Si -

sac - lum in fa - vil - la: tes - te Da - vid cum Si -

6 6 #6 6 6 6 b6
4 3

The first system consists of two staves. The upper staff is a vocal line in G major, starting with a half note G4, followed by a quarter note A4, and then a half note B4. The lower staff is a piano accompaniment in G major, starting with a half note G2, followed by a quarter note A2, and then a half note B2.

The second system consists of four staves. The top two staves are for the right hand of the piano, and the bottom two are for the left hand. The music continues with a piano accompaniment in G major, featuring a steady eighth-note pattern in the right hand and a simple bass line in the left hand.

The third system consists of four staves. The top two staves are for the right hand of the piano, and the bottom two are for the left hand. The music continues with a piano accompaniment in G major, featuring trills (tr) in the right hand and a steady eighth-note pattern in the left hand.

The fourth system features four vocal staves with lyrics. The lyrics are: "- byl - la. Quan - tus" for the first three staves, and "- byl - la. Quan - tus" for the fourth staff. The music is in G major and features a simple vocal line.

The fifth system consists of a single staff for the piano accompaniment in G major, featuring a steady eighth-note pattern.

6 4 #5 #3 #3 #6 #5 8 7 #3

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

ju - 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

7 #3 #4 2 6 b6 #6 b5

First system of musical notation, featuring a vocal line in treble clef and a piano accompaniment in bass clef. The piano part includes a dynamic marking 'a 2'.

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

Third system of musical notation, featuring more complex piano accompaniment with sixteenth-note patterns and trills marked 'tr'.

Fourth system of musical notation, with lyrics 'stric - - te dis - - cus - - su - rus!' appearing below the vocal line.

Fifth system of musical notation, with lyrics 'stric - - te dis - - cus - - su - rus!' appearing below the vocal line.

Sixth system of musical notation, with lyrics 'stric - - te dis - - cus - - su - rus!' appearing below the vocal line.

Seventh system of musical notation, with lyrics 'stric - - te dis - - cus - - su - rus! Quan - tus' appearing below the vocal line.

Eighth system of musical notation, with lyrics 'stric - - te dis - - cus - - su - rus! Quan - tus' appearing below the vocal line.

Ninth system of musical notation, with lyrics 'stric - - te dis - - cus - - su - rus! Quan - tus' appearing below the vocal line.

Tenth system of musical notation, with lyrics 'stric - - te dis - - cus - - su - rus! Quan - tus' appearing below the vocal line.

Eleventh system of musical notation, with lyrics 'stric - - te dis - - cus - - su - rus! Quan - tus' appearing below the vocal line.

Twelfth system of musical notation, with lyrics 'stric - - te dis - - cus - - su - rus! Quan - tus' appearing below the vocal line. The piano part includes a 'Tasto' marking.

6 6 3 6 7 3 6 4 5 3

Corni d.b.

Fagotti

a 2

Violino I

Violino II

Viole

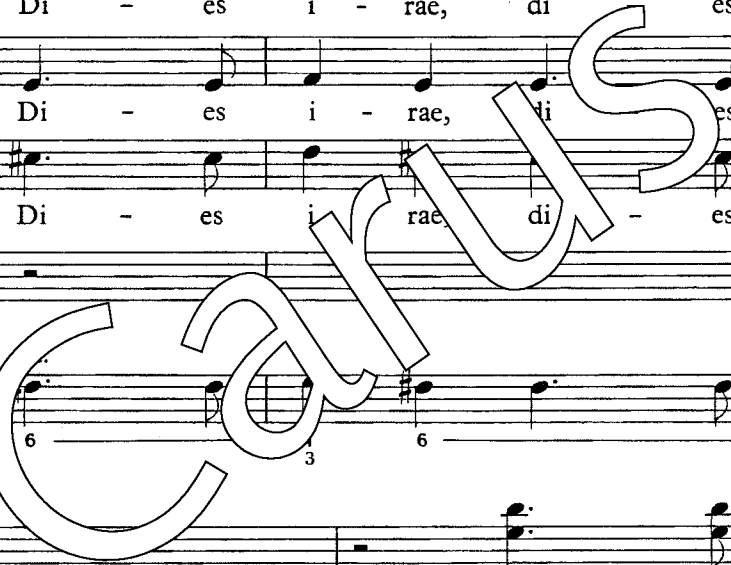
CANTO

ALTO

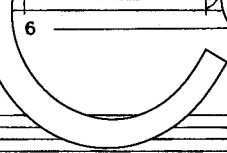
TENORE

BASSO

Org./Bassi



6 3 6



il - la,

di - es

il - la,

di - es

il - la,

di - es

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

Tutti

Vlc.

#3

6

Tasto

6

Cornet parts for Corni d.b. and Fagotti.

Tromboni

Musical notation for Tromboni staves.

Clarini

Musical notation for Clarini staves.

Timpany

Musical notation for Timpany staves.

Violino I

Musical notation for Violino I staves.

Violino II

Musical notation for Violino II staves.

Viole

Musical notation for Viole staves.

CANTORI

Musical notation for the start of the vocal line.

i di - es il - la,

ALTO

Musical notation for the Alto vocal line.

i - rae, di - es il - la,

TENORE

Musical notation for the Tenor vocal line.

i - rae, di - es il - la,

BASSO

Musical notation for the Bass vocal line.

quan - tus tre - mor est fu -

Org./Vlc.

Musical notation for Org./Vlc. and Tutti sections.

#4/3

6

#4/3

6

Tutti Tasto

Musical score for Carus 40.630, page 50. The score includes piano accompaniment and vocal lines. The piano part features a complex rhythmic pattern with many sixteenth notes. The vocal lines are in a lower register and include the lyrics: "quan - tus tre - mor est fu - tu - rus, quan-do". There are various musical markings such as "a 2", "(non div.)", and a large watermark "Carus".

6 $\begin{matrix} \#4 \\ \flat 3 \end{matrix}$ 6 $\begin{matrix} \#4 \\ \flat 3 \end{matrix}$ 6 $\begin{matrix} \#4 \\ \flat 3 \end{matrix}$ 6 $\begin{matrix} \#4 \\ \flat 3 \end{matrix}$ 6 $\begin{matrix} \#4 \\ \flat 3 \end{matrix}$ 6 $\begin{matrix} \#4 \\ \flat 3 \end{matrix}$ 6 $\begin{matrix} \#4 \\ \flat 3 \end{matrix}$ 7 $\begin{matrix} \#5 \\ \flat 3 \end{matrix}$ #

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,

6 5 6 5 6 5 Tasto

- ta stric - te, stric - - te

cunc - - ta stric - te, stric - - te

cunc - - ta stric - te, stric - - te

cunc - - ta stric - te, stric - te

60

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

7 4 #3

First system of musical notation, featuring vocal lines and piano accompaniment.

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

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

Fourth system of musical notation with lyrics: stric - te dis - cus - su - - rus!

Fifth system of musical notation with lyrics: stric - te dis - cus - su - - rus!

Sixth system of musical notation with lyrics: stric - te, stric - te dis - cus - su - - rus!

Seventh system of musical notation with lyrics: stric - te, stric - te dis - cus - su - - rus!

Eighth system of musical notation, including piano accompaniment and a 'Solo' marking.

b6 ————— 5 7 4/5 #3 b 6 6 #3 b 6/4 3

The image shows a page of musical notation for Carus 40.630. It consists of several systems of staves. The top system has two staves (treble and bass clef). The second system has four staves, with a brace on the left side. The third system has four staves, with a large watermark 'Carus' overlaid. The fourth system has four staves, with a large watermark 'Carus' overlaid. The fifth system has four staves. The sixth system has four staves. The seventh system has four staves. The eighth system has four staves. The ninth system has four staves. The tenth system has four staves. The eleventh system has four staves. The twelfth system has four staves. The thirteenth system has four staves. The fourteenth system has four staves. The fifteenth system has four staves. The sixteenth system has four staves. The seventeenth system has four staves. The eighteenth system has four staves. The nineteenth system has four staves. The twentieth system has four staves. The twenty-first system has four staves. The twenty-second system has four staves. The twenty-third system has four staves. The twenty-fourth system has four staves. The twenty-fifth system has four staves. The twenty-sixth system has four staves. The twenty-seventh system has four staves. The twenty-eighth system has four staves. The twenty-ninth system has four staves. The thirtieth system has four staves. The thirty-first system has four staves. The thirty-second system has four staves. The thirty-third system has four staves. The thirty-fourth system has four staves. The thirty-fifth system has four staves. The thirty-sixth system has four staves. The thirty-seventh system has four staves. The thirty-eighth system has four staves. The thirty-ninth system has four staves. The fortieth system has four staves. The forty-first system has four staves. The forty-second system has four staves. The forty-third system has four staves. The forty-fourth system has four staves. The forty-fifth system has four staves. The forty-sixth system has four staves. The forty-seventh system has four staves. The forty-eighth system has four staves. The forty-ninth system has four staves. The fiftieth system has four staves. The fifty-first system has four staves. The fifty-second system has four staves. The fifty-third system has four staves. The fifty-fourth system has four staves. The fifty-fifth system has four staves. The fifty-sixth system has four staves. The fifty-seventh system has four staves. The fifty-eighth system has four staves. The fifty-ninth system has four staves. The sixtieth system has four staves. The sixty-first system has four staves. The sixty-second system has four staves. The sixty-third system has four staves. The sixty-fourth system has four staves. The sixty-fifth system has four staves. The sixty-sixth system has four staves. The sixty-seventh system has four staves. The sixty-eighth system has four staves. The sixty-ninth system has four staves. The seventieth system has four staves. The seventy-first system has four staves. The seventy-second system has four staves. The seventy-third system has four staves. The seventy-fourth system has four staves. The seventy-fifth system has four staves. The seventy-sixth system has four staves. The seventy-seventh system has four staves. The seventy-eighth system has four staves. The seventy-ninth system has four staves. The eightieth system has four staves. The eighty-first system has four staves. The eighty-second system has four staves. The eighty-third system has four staves. The eighty-fourth system has four staves. The eighty-fifth system has four staves. The eighty-sixth system has four staves. The eighty-seventh system has four staves. The eighty-eighth system has four staves. The eighty-ninth system has four staves. The ninetieth system has four staves. The ninety-first system has four staves. The ninety-second system has four staves. The ninety-third system has four staves. The ninety-fourth system has four staves. The ninety-fifth system has four staves. The ninety-sixth system has four staves. The ninety-seventh system has four staves. The ninety-eighth system has four staves. The ninety-ninth system has four staves. The hundredth system has four staves.

6 6 6_{b3} 6 #6 6 6 #6₄₃ 6 6 6 4 5_{#3}

Tuba mirum

Andante

2 Corni di bassetto in F

2 Fagotti

Trombone [tenore] solo

Violino I

Violino II

Viole

CANTO SOLO

ALTO SOLO

TENORE SOLO

BASSO SOLO

Bassi [senza Organo]

mf

p

p

p

p

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

7



mp

p

BASSO SOLO *p*

- num, tu - ba mi - rum - gens so - rum per se -

[*p*]

12 Corno d.b. 1

cresc.

Corno d.b. 2

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*]

17

p

fp

fp

fp

TENORE SOLO

thro - - num. Mors stu-pe-bit et na - tu - ra cum re-sur - et cre - ra, - ju - di-

22

f

p

f

p

f

p

f

p

- can - ti res - pon - su - ra. Li - ber scrip-tus pro - fe - re - tur, in quo

27

Fagotti

Violino I

Violino II

Viole

TENORE SOLO

BASSO SOLO

Bassi

32

ALTO SOLO

Vlc.



to - tum con - ti - ne - tur, un - de mun - dus, in - lus

Ju - dex er - go cum se -
ju - di - ce - tur.

Corni d.b.

Violino I

Violino II

Viole

CANTO SOLO

ALTO SOLO

TENORE SOLO

BASSO SOLO

Vlc.

Corni d.b.

Fagotti

Quid

sum

mi - ser tunc

dic - tu - rus?

Quem pa - tro - num ro - ga -

- ne - bit.

Tutti

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

BASSO SOLO

Bassi

Vlc. *mfp*

pp

pp

sotto vo

sit tu cum vix jus-tus, jus-tus

[sotto voce]

Cum vix jus-tus, jus-tus

sotto voce

Cum vix jus-tus, jus-tus

sotto voce

Cum vix jus-tus, jus-tus

Tutti

First system of musical notation. It consists of two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right and Left Hand). The music is in a minor key and 4/4 time. Dynamics include *sf* (sforzando) and *f* (forte).

Second system of musical notation, primarily piano accompaniment. It features a grand staff with three staves: two for the right hand and one for the left hand. Dynamics include *sf* (sforzando) and *p* (piano).

Third system of musical notation, including vocal staves and piano accompaniment. It features two vocal staves and two piano accompaniment staves. The lyrics are: "sit se - cu - rus, cum vix jus - tus, vix". Dynamics include *f* (forte) and *p* (piano).

cresc. *f* *p*

cresc. *f* *p* *(div)*

cresc. *f*

jus - tus sit se - cu - rus.

f

us sit cu - rus.

f

jus - tus sit se - cu - rus.

[*cresc.*] [*f*]

jus - tus sit se - cu - rus.

cresc. *f* *p*

Rex tremendae

[Adagio]

2 Corni di bassetto in F

2 Fagotti

3 Tromboni

2 Clarini in D

Timpany in D

Violino I

Violino II

Viola

CANTO

ALTO

TENORE

BASSO

Organo e Bassi

f

[Adagio]

TUTTI

Rex,

TUTTI

Rex,

TUTTI

Rex,

TUTTI

Rex,

Solo

Tutti

[*f*] [Tasto]

6 6 5
4 #3

4

Carus

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

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

8 Rex, Rex, Rex tre-men-dae ma - je -

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

* ♪ ♪ 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 - - - - -
 - sta - tis, qui sal - van - dos sal - vas
 - sta - tis, qui sal - van - dos

The musical score consists of several systems. The first system includes a vocal line and piano accompaniment. The second system continues the piano accompaniment. The third system introduces a vocal line with the lyrics: - sta re - men - dae ma - je - sta - tis, qui sal - . The fourth system continues the vocal line with: - tis, Rex tre - men - dae ma - je - sta - tis, . The fifth system continues the vocal line with: - tis, Rex tre - men - dae ma - je - sta - tis, Rex tre - men - . The sixth system continues the vocal line with: - tis, Rex tre - men - dae ma - je - sta - tis, Rex tre - . The seventh system continues the piano accompaniment.

* performed as

- 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 -

The musical score consists of several systems. The first system includes a vocal line and a piano accompaniment line, both marked with *a 2*. The piano accompaniment is written in a grand staff (treble and bass clefs). The second system continues the piano accompaniment. The third system introduces a vocal line with lyrics: *- - dae, Rex tre-men - dae ma - je - sta - tis, qui sal-van - dos sal - vas*. The fourth system continues the vocal line with lyrics: *Rex tre - men - dae ma - je - sta - tis, qui sal-van - dos sal - vas*. The fifth system continues the vocal line with lyrics: *- - dae, Rex tre-men - dae ma - je - sta - tis, qui sal-van - dos sal - vas*. The sixth system continues the vocal line with lyrics: *-men - dae, Rex tre - men - dae ma - je - sta - tis, qui sal-van - dos sal - vas*. The piano accompaniment continues throughout the page.

Musical score for voice and piano. The score includes vocal lines with lyrics "gra - tis, sal - va me," and piano accompaniment. A large watermark "Carus" is overlaid on the page. Performance markings include "p" (piano) and "Solo p Tasto".

The musical score is arranged in systems. The first system consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The second system continues the piano accompaniment. The third system introduces the vocal melody with the lyrics "sal - va me, fons pi - e - ta - - - - - tis." and includes a piano (*p*) dynamic marking. The fourth system continues the vocal melody with the lyrics "sal - va me, fons pi - e - ta - - - - - tis." and includes a piano (*p*) dynamic marking. The fifth system continues the vocal melody with the lyrics "sal - va me, fons pi - e - ta - - - - - tis." and includes a piano (*p*) dynamic marking. The sixth system continues the vocal melody with the lyrics "sal - va me, fons pi - e - ta - - - - - tis." and includes a piano (*p*) dynamic marking. The seventh system shows the piano accompaniment for the final part of the phrase.

SA CARUS

Recordare

[Andante]

2 Corni di bassetto in F

[p]

2 Fagotti

Violino I

Violino II

Viola

CANTO SOLO

[Andante]

ALTO SOLO

TENORE SOLO

BASSO SOLO

Organo e Bassi

Vlc. *p* *tr* *tr* *tr*

6

Corni d.b.

Musical notation for two Corni d.b. parts, measures 6-11. The notation is in treble clef with a key signature of one flat (B-flat). The music consists of a melodic line with slurs and rests.

Violino I

p

Violino II

p

Viole

p

tr

tr

tr

tr

Vlc.

Tutti

Musical notation for Violino I, Violino II, Viole, and Vlc. parts, measures 6-11. The Violino parts are in treble clef with a key signature of one flat. The Viole part is in alto clef. The Vlc. part is in bass clef. The Vlc. part includes a *Tutti* marking.

12

Musical notation for two Corni d.b. parts, measures 12-17. The notation is in treble clef with a key signature of one flat. The music consists of a melodic line with slurs and rests.

Musical notation for Violino I and Violino II parts, measures 12-17. The notation is in treble clef with a key signature of one flat. The music consists of a melodic line with slurs and rests.

Musical notation for Viole and Vlc. parts, measures 12-17. The Viole part is in alto clef and the Vlc. part is in bass clef. The Vlc. part includes a *(div.)* marking.

CANTO

ALTO SOLO

Re - - - cor - da - - - re

TENORE SOLO

BASSO SOLO

Re - - - cor - da - - re

Musical notation for the Vlc. part, measures 12-17. The notation is in bass clef with a key signature of one flat. The music consists of a melodic line with slurs and rests.

Fagotti

p

p

Quod _____ sum cau - - -

Je - su pi - - e,

8 Quod _____ sum

Je - - su pi - - e,

Vlc.

tr

The musical score consists of several systems. The top system features two vocal staves (treble clef) and two piano staves (alto clef, 12/8 time). The second system continues the vocal and piano parts. The third system includes lyrics: *- sa tu ae vi - ae: ne me*. The fourth system continues the lyrics: *cau - sa tu - - ae vi - ae: ne me*. The fifth system shows the piano accompaniment with a *tr* (trill) marking and a *Tutti* instruction. The score is in a key with one flat and a 12/8 time signature.

- 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 -

- e.

8 - e. Quae - rens

- e. Quae - rens me,

Vic. Tutti

Piano accompaniment for the first system, measures 40-44. The music is in G minor (one flat) and 3/4 time. It features a melody in the right hand and a bass line in the left hand, with some chords in the middle register.

Piano accompaniment for the second system, measures 45-49. The music continues with a similar melodic and harmonic structure to the first system.

Piano accompaniment for the third system, measures 50-54. The music continues with a similar melodic and harmonic structure to the first system.

dis - ti - sus.

cru - cem pas - sus:

Se - dis - ti las - sus:

cru - cem pas - sus:

me,

re - de - mis - ti

re - de - mis - ti

Piano accompaniment for the fourth system, measures 55-59. The music continues with a similar melodic and harmonic structure to the first system.

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 -

Piano accompaniment for the first system, measures 52-57. It consists of four staves: two treble clefs and two bass clefs. The music is in a 3/4 time signature with a key signature of one flat (B-flat). The first two staves are for the right hand, and the last two are for the left hand. The melody is simple, with many rests.

Piano accompaniment for the second system, measures 58-63. It consists of four staves: two treble clefs and two bass clefs. The music is in a 3/4 time signature with a key signature of one flat. The accompaniment features more active eighth and sixteenth notes in both hands.

Vocal line for the first system, measures 58-63. The lyrics are: "Jus - te ju - dex ul - ti - o - nis,". The melody is in a 3/4 time signature with a key signature of one flat. The notes are mostly quarter and half notes.

Piano accompaniment for the third system, measures 64-69. It consists of four staves: two treble clefs and two bass clefs. The music is in a 3/4 time signature with a key signature of one flat. The accompaniment is mostly rests.

Vocal line for the second system, measures 64-69. The lyrics are: "Jus - te ju - dex ul - ti - o - nis, do -". The melody continues from the previous system. The notes are mostly quarter and half notes.

Piano accompaniment for the fourth system, measures 70-75. It consists of four staves: two treble clefs and two bass clefs. The music is in a 3/4 time signature with a key signature of one flat. The accompaniment is mostly rests.

Violoncello (Vlc.) line for the fourth system, measures 70-75. The music is in a 3/4 time signature with a key signature of one flat. The cello part features a melodic line with eighth and sixteenth notes.

num fac re - mis - nis, an - te di - em

- num fac re - mis - si - o - nis, an - te di - em

an - te di - em ra - ti -

Tutti

Corni d.b.

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

Violino I

Violino I
 Viola

CANTO SOLO

ALTO SOLO

TENORE SOLO

BASSO SOLO

In - ge - mis - co, tam - quam
 In - ge - mis - co, tam - quam
 In - ge - mis - co, tam - quam
 In - ge - mis - co, tam - quam

Vlc. 1
 Tutti

Corni d.b. *f* *p*

Fagotti *f* *p*

Violino I *f* *p*

Violino II *f* *p*

Viole *f* *p*

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

8 re - us: cul - pa ru bet vul - tus me - us: sup - pli -

BASSO SOLO

re - us: pa ru - bet vul - tus me - us: sup - pli -

Org./Bassi *p* *f* *p*

Violino II

Violino I

- can - ti par - ce De - us. Qui Ma - ri - am ab - sol - vis - ti,

- can - ti par - ce De - us.

8 - can - ti par - ce De - us. et la - tro - nem ex - au -

- can - ti par - ce De - us.

Corni d.b.

Score for Corni d.b. and Fagotti. The Corni d.b. part is in the top two staves, and the Fagotti part is in the bottom two staves. Dynamics include *f* and *p*.

Violino I

Violino II

Viola

Score for Violino I, Violino II, and Viola. Dynamics include *f* and *p*.

CANTO

mi - hi qui - pem 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

Score for Org./Bassi. Dynamics include *f* and *p*.

ti.
- dis - ti. Pre - - - - - ces me - - - - - ae non sunt

The first system of the musical score consists of four staves. The top two staves are vocal lines in treble clef, and the bottom two staves are piano accompaniment in bass clef. The piano part features a steady eighth-note accompaniment in the right hand and a more melodic line in the left hand.

The second system continues the musical score with four staves. The vocal lines and piano accompaniment are consistent with the first system. A large, stylized watermark reading 'CARUS' is overlaid across the middle of this system.

The third system features four staves. The vocal lines include the lyrics "tu bo - - - - nus fac - - - - be -". The piano accompaniment continues with the same rhythmic pattern.

The fourth system features four staves. The vocal lines include the lyrics "dig - - - - nae:". The piano accompaniment continues with the same rhythmic pattern.

The fifth system features four staves. The vocal lines include the lyrics "Sed - - - - tu bo - - - - - nus fac be -". The piano accompaniment continues with the same rhythmic pattern.

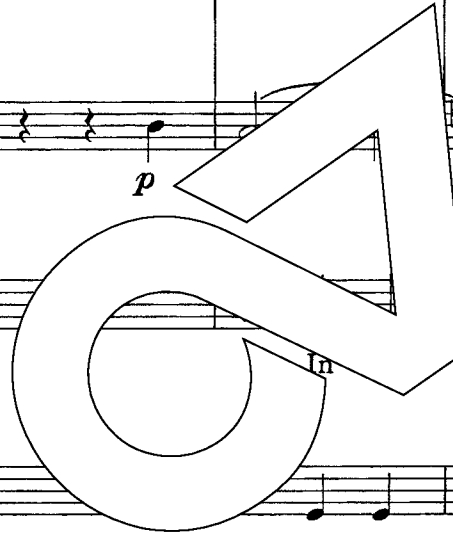
The sixth system features four staves. The vocal lines include the lyrics "sunt dig - - - - nae:". The piano accompaniment continues with the same rhythmic pattern.

The seventh system features a single staff for a violin (Vlc.) in bass clef. The part includes trills (tr) and is marked with a 12/8 time signature.

First system of piano accompaniment, featuring treble and bass staves with musical notation.

Second system of piano accompaniment, featuring treble and bass staves with musical notation.

p



In - ter o - ves lo - cum praes - ta, et ab

In - ter o - ves lo - cum praes - ta, et ab

In - ter o - ves lo - cum praes - ta, et ab

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

p

Final system of piano accompaniment, featuring a bass staff with musical notation.

CARUS

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 - - -

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

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 -

- tra.

- tra.

- tra.

Confutatis

Andante

2 Corni di bassetto in F

2 Fagotti *a 2*
f

3 Tromboni
ten.
f
ten.
f

Violino I
f

Violino II
f

Viola
f

CANTO

ALTO

TENORE
TUTTI [f]
Con - fu - ta - tis ma - le -

BASSO
TUTTI [f]
Con - fu - ta - tis ma - le - dic - tis,

Organo e Bassi
Tutti
[f] [Tasto]

The musical score consists of several systems. The first system includes a vocal line in treble clef with a key signature of one sharp (F#) and a piano accompaniment in bass clef. The second system features a grand piano accompaniment with three staves (treble, middle, and bass clefs). The third system continues the piano accompaniment with four staves. The fourth system shows two vocal lines in treble clef. The fifth system contains the vocal lyrics: "- dic - tis, flam - mis a - cri-bus ad -" on the top line and "flam - mis a - cri-bus ad - dic - tis, ma - le -" on the bottom line. The sixth system continues the piano accompaniment with four staves.

11 Fagotti

Tromboni

Violino I

Violino II

Viola

TENORE *f*

BASSO

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-

15 Corni d.b.

Fagotti

Tromboni

Violino I

Violino II

Viola

CANTO

ALTO

TENORE

BASSO

Org

sotto voce

Vo - - - ca,

sotto voce

Vo - - - ca,

- dic - tis, fl - a - scri - bus ad - dic - tis,

- tis, flam - 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

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

p

26 Corni d.b.

Fagotti

Violino I

Violino II

Viole

CANTO

ALTO

TENORE

BASSO

Org./Bassi

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

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

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

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

p

p

p

p

6
4
#2

b7
b5
3

b6
b5

b4

b5

b7
b3

Piano introduction for measures 29-31, featuring a treble and bass clef with a key signature of one sharp (F#).

Piano accompaniment for measures 29-31, consisting of three staves (treble, middle, and bass clefs) with a key signature of one sharp (F#).

- 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

Vocal staves for measures 29-31, including four vocal parts (Soprano, Alto, Tenor, Bass) with lyrics and a bass line with figured bass notation.

Piano introduction for measures 32-34, featuring a treble and bass clef with a key signature of one sharp (F#).

Piano accompaniment for measures 32-34, consisting of three staves (treble, middle, and bass clefs) with a key signature of one sharp (F#).

ci - - - - - nis: ge - re
 ci - - - - - nis: ge - re
 ci - - - - - nis: ge - re
 ci - - - - - nis: ge - - - - re

Vocal staves for measures 32-34, including four vocal parts (Soprano, Alto, Tenor, Bass) with lyrics and a bass line with figured bass notation.

Musical score for measures 35-37. The top system shows vocal staves with lyrics and piano accompaniment. The piano part features a complex rhythmic pattern with many sixteenth notes and rests.

cu - ram,

ge - re cu - ram me - i

cu - ram,

ge - re cu - ram

cu - ram,

ge - re cu - ram

cu - - ram,

cu - - ram

Carus

b7
b5

b6
b4

6
4
#2

#5
3

b6
4

Musical score for measures 38-41. The piano accompaniment continues with a similar rhythmic pattern. The vocal staves show the continuation of the lyrics.

fi - - - nis.

fi - - - nis.

fi - - - nis.

fi - - - nis.

5 _____ 3 _____ [b] 7

Segue

[Lacrymosa]

[← ♩ = ♩ → Andante]

2 Corni di bassetto in F

2 Fagotti

3 Tromboni

2 Clarini in D

Timpany in D

Violino I

Violino II

Viola

CANTO

ALTO

TENORE

BASSO

Organo e Bassi

p

p

p

p

p

p

p

p

p

p

p

La - cry - mo - sa

La - cry - mo - sa

La - cry - mo - sa

La - cry - mo - sa

La - cry - mo - sa

La - cry - mo - sa

La - cry - mo - sa

La - cry - mo - sa

La - cry - mo - sa

La - cry - mo - sa

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

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

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

10

Corni d.b.

p

Fagotti

Violino I

Violino II

Viola

CANTO

p

ALTO

p

TENORE

p

BASSO

p

Org./Bassi

p

hu - ic er - go par - ce De -
 hu - ic er - go par - ce De -
 hu - ic er - go par - ce De -

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

Corni d.b.

Fagotti

Tromboni

Clarini

Timpany

Violino I

Violino II

Viole

CAN

ALTO

TENORE

BASSO

Org./Bassi

p

cresc.

p

cresc.

p

cresc.

p

cresc.

p

cresc.

f

cresc.

cresc.

cresc.

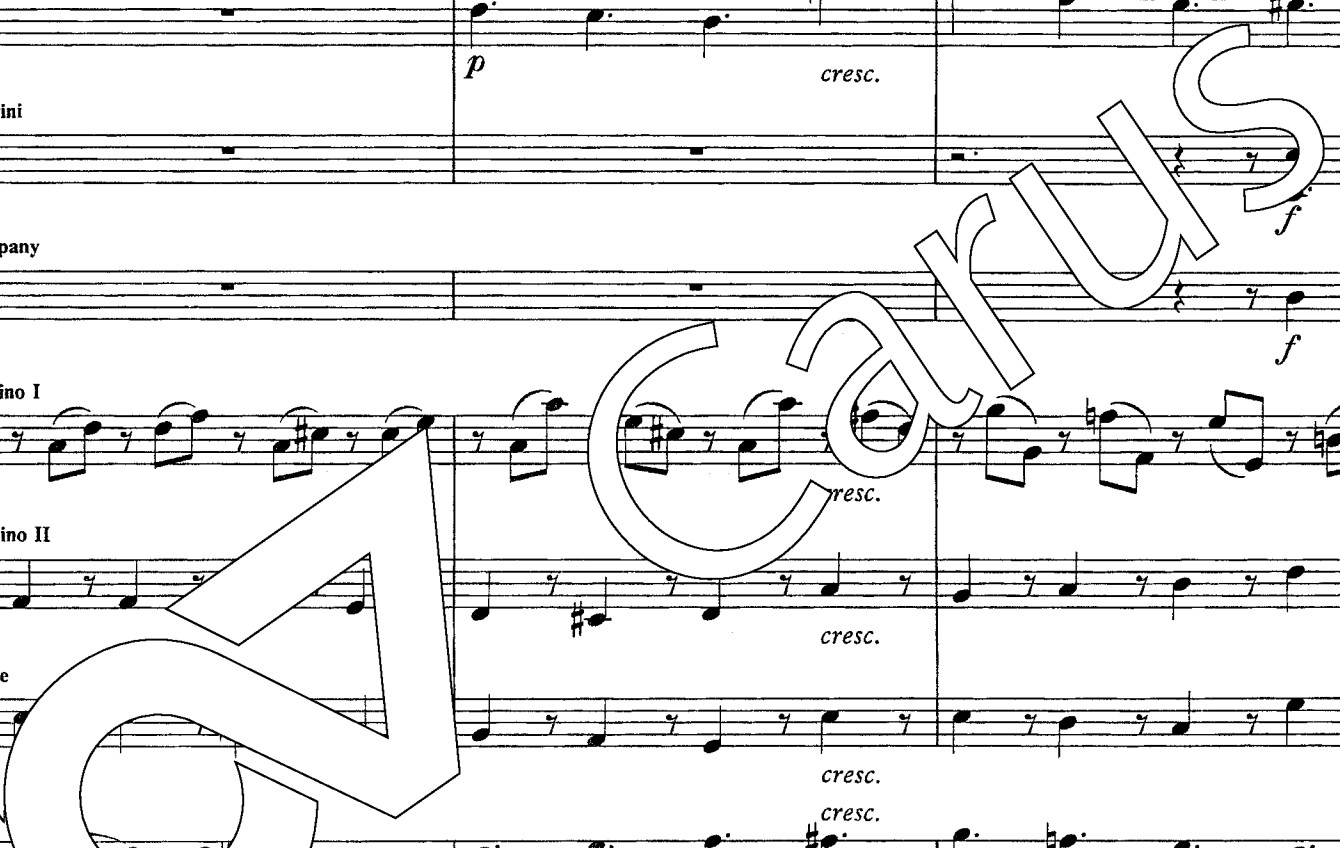
cresc.

cresc.

cresc.

cresc.

cresc.



Do - mi - ne, do - na e - is, do - na e - is

Do - mi - ne, do - na e - is, do - na e - is

Do - mi - ne, do - na e - is, do - na e - is

Do - mi - ne, do - na e - is, do - na e - is

First system of musical notation. Treble clef staff starts with a forte (*f*) dynamic. Bass clef staff starts with a forte (*f*) dynamic and changes to piano (*p*) in the second measure. The music consists of sustained notes and rests.

Second system of musical notation. It includes three staves with treble clefs and two staves with bass clefs. All staves begin with a forte (*f*) dynamic. The music features sustained notes and rests.

Third system of musical notation. It includes three staves with treble clefs and two staves with bass clefs. The first two staves start with a forte (*f*) dynamic, while the others start with piano (*p*). The music features moving lines and rests.

Fourth system of musical notation, featuring vocal lines and piano accompaniment. The lyrics are: re - - qui - - em, do - - na. The system includes four vocal staves (two treble and two bass) and two piano accompaniment staves (treble and bass). Dynamics range from forte (*f*) to piano (*p*).

The musical score is written for piano and voice. The piano part consists of a right-hand melody with eighth-note patterns and a left-hand accompaniment with a similar rhythmic pattern. The vocal parts are arranged in four staves, each with lyrics in Italian. The lyrics are: "e is re qui em." The music is in a 3/4 time signature and features a key signature of one flat (B-flat).

Segue

8

f

f

f

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

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

men, a -

f

A - - - -

Tutti

f

44 6 4 5 4 6 7 6 5 4 6 7 6 5 4 3 8 7 5 6
 3 3 3 4 3 3 5 4 3

- 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

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

3 3 3 #4 3 3 3 3 3 4 4 3 3 4

men, a - - - men, -

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

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

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

Vlc.

5 4 6 5 6 6 7 #6 #3 #6 #3 6

First system of musical notation, featuring vocal lines and piano accompaniment. The piano part includes a grand staff with treble and bass clefs. The vocal lines are in a single staff with a treble clef. The music is in a key with one flat (B-flat) and a 3/4 time signature.

Second system of musical notation, continuing the vocal and piano parts. The piano accompaniment continues with a grand staff. The vocal line continues with a treble clef. The watermark 'Carus' is visible across this system.

Third system of musical notation, continuing the vocal and piano parts. The piano accompaniment continues with a grand staff. The vocal line continues with a treble clef. The watermark 'Carus' is visible across this system.

Fourth system of musical notation, continuing the vocal and piano parts. The piano accompaniment continues with a grand staff. The vocal line continues with a treble clef. The watermark 'Carus' is visible across this system.

Fifth system of musical notation, continuing the vocal and piano parts. The piano accompaniment continues with a grand staff. The vocal line continues with a treble clef. The watermark 'Carus' is visible across this system.

Sixth system of musical notation, continuing the vocal and piano parts. The piano accompaniment continues with a grand staff. The vocal line continues with a treble clef. The watermark 'Carus' is visible across this system.

Seventh system of musical notation, continuing the vocal and piano parts. The piano accompaniment continues with a grand staff. The vocal line continues with a treble clef. The watermark 'Carus' is visible across this system.

Eighth system of musical notation, continuing the vocal and piano parts. The piano accompaniment continues with a grand staff. The vocal line continues with a treble clef. The watermark 'Carus' is visible across this system.

Ninth system of musical notation, continuing the vocal and piano parts. The piano accompaniment continues with a grand staff. The vocal line continues with a treble clef. The watermark 'Carus' is visible across this system.

Tutti

6 7 4 6 5 4 6 7 6 - 6 #5 b4 6 7 #6 - b6 5
 4 5 #3 3 - 3 4 #4 3 5 4

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

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

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

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

4 b2 b6 b3 5 - 5 4 b4 b5 3 b6 b3 b5 3 3 6 b7 3 5 b3 b6 b3 7 5 b3

- men, a - - - men, a - - - men,
 - men, a - - - men, a - - - men, a - - - men,
 8 - - - - - men, a - - - - - men,
 - men, a - - - - - men,

(Vla.) (Tutti) Vlc.

5 7 ♭6 b3 b7 b5 b6 b6 ♭6 5 6 6 6
 b3 b3 3 4 4 4 b3 3 b3 #2

The musical score is written in G major (one sharp) and 4/2 time. It features a piano introduction with a melodic line in the right hand and a bass line in the left hand. The vocal parts enter with the word 'men' on a long note, followed by 'a' and another long note. The piano accompaniment provides harmonic support with chords and moving lines. The score is divided into systems, with a large 'Amen' watermark overlaid across the middle. At the bottom, there are figured bass notations: 6 #4 2, 6, #6, 6 #3, 6 #3.

61

a 2.

The first system of music features a vocal line in the upper staff and piano accompaniment in the lower staff. The vocal line begins with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment consists of a steady eighth-note bass line in the left hand and a more active eighth-note line in the right hand.

The second system continues the vocal and piano parts. The vocal line has a half note D5, followed by quarter notes E5, F5, and G5. The piano accompaniment maintains its rhythmic pattern, with some melodic movement in the right hand.

The third system shows the vocal line with a half note A5, followed by quarter notes B5, C6, and D6. The piano accompaniment continues with similar rhythmic figures.

The fourth system features the vocal line with a half note E6, followed by quarter notes F6, G6, and A6. The piano accompaniment provides harmonic support with consistent eighth-note patterns.

The fifth system shows the vocal line with a half note B6, followed by quarter notes C7, D7, and E7. The piano accompaniment continues its accompaniment.

The sixth system features the vocal line with a half note F7, followed by quarter notes G7, A7, and B7. The piano accompaniment continues.

The seventh system shows the vocal line with a half note C8, followed by quarter notes D8, E8, and F8. The piano accompaniment continues.

The eighth system features the vocal line with a half note G8, followed by quarter notes A8, B8, and C9. The piano accompaniment continues.

The ninth system shows the vocal line with a half note D9, followed by quarter notes E9, F9, and G9. The piano accompaniment continues.

The tenth system features the vocal line with a half note A9, followed by quarter notes B9, C10, and D10. The piano accompaniment continues.

6 ————— 6 ————— #3 6 b7 6 ————— 5 6

men, a - - - - - men. _____

men, a - - - - - men. _____

men, a - - - - - men. _____

men, a - - - - - men. _____

5 #3 b7 #3 6 4 #5 #3 4 2 5 #3

4

Violino I *p*

Violino II *p*

Viola *p*

CANTO *p*

ALTO *p* li - - be - ra a - ni - mas om - ni - um fi - de - li - um de - func - to -

TENORE *p* li - be - ra a - ni - mas om - ni - um fi - de - li - um de - func - to -

BASSO *p* li - - be - ra a - ni - mas om - ni - um fi - de - li - um de - func - to -

Org./Bassi *p*

li - be - ra a - ni - mas om - ni - um fi - de - li - um de - func - to -

7

Corni d.b. *f*

Fagotti *f*

Violino I *p*

Violino II *p*

Viola *p*

CANTO *f* *f* *p* *f* *f* *p*

ALTO *p* rum de poe - nis in fer - - - - ni, de poe - nis in -

TENORE *p* rum de poe - nis in fer - - - - ni, de

BASSO *p* - rum de poe - nis in fer - - - - ni, de

Org./Bassi *f* *p* *f*

- rum de poe - nis in - fer - ni,

Corni d.b.

p

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

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

First system of musical notation, featuring treble and bass clefs. Dynamic markings include *f* and *p*. A fermata is present over a note in the treble staff.

Second system of musical notation, including grand staff notation (treble and bass clefs). Dynamic marking is *f*.

Third system of musical notation, including grand staff notation. Dynamic markings include *f* and *p*. A *(div.)* marking is present in the bass staff.

Vocal staves with lyrics: *li - be - ra, li - be - ra e - as de - cu: li - be - ra e - as de*. Dynamic markings include *p* and *f*.

Final system of musical notation, including bass clef. Dynamic markings include *f* and *p*.

17

p *f* *a 2*

f

f

f

f

p *f*

(div.) *p* *f*

p *f*

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

p *f*

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

p *f*

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

p *f*

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

p *f*

p *f*

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,

43 — 6 — b3 — [b]5

Musical notation for the first system, featuring a treble clef staff and a bass clef staff. The treble staff contains a series of chords and a melodic line, while the bass staff provides a harmonic accompaniment.

Musical notation for the second system, including a grand staff with two treble clefs and a bass clef. The upper two staves are connected by a brace, and the lower staff is a separate bass line. A dynamic marking 'f' is present.

Musical notation for the third system, including a grand staff with two treble clefs and a bass clef. The upper two staves are connected by a brace, and the lower staff is a separate bass line. A large watermark 'Carus' is overlaid on this system.

Musical notation for the fourth system, consisting of a single treble clef staff. A large watermark 'Carus' is overlaid on this system.

Musical notation for the fifth system, consisting of a single treble clef staff with lyrics underneath. The lyrics are: "ne ab - sor - be - at e - as".

Musical notation for the sixth system, consisting of a single treble clef staff with lyrics underneath. The lyrics are: "tar - ta - rus, ne ca - dant in obs - cu - rum, ne ca - dant,".

Musical notation for the seventh system, consisting of a single bass clef staff.

Musical notation for the eighth system, consisting of a single bass clef staff with figured bass notation below it. The figures are: 5, 6, 5, 6, 6, 6, 5, 3.

First system of musical notation, featuring a vocal line in treble clef and piano accompaniment in bass clef. The key signature has one flat (B-flat).

Second system of musical notation, primarily piano accompaniment in bass clef, with some vocal line fragments visible.

Third system of musical notation, primarily piano accompaniment in bass clef, with some vocal line fragments visible.

Fourth system of musical notation with lyrics: ta-rus, ne ca-dant in obs-cu-rum, ne ca-dant, ne ca-dant in obs-cu-

Fifth system of musical notation with lyrics: ne ca-dant in obs-cu-rum, ne ca-dant, ne ca-dant, ne ca-dant in obs-

Sixth system of musical notation with lyrics: ca-dant, ne ca-dant in obs-cu-rum, ne ca-dant, ne ca-dant, ne ca-dant in obs-

Seventh system of musical notation with lyrics: ne ab-sor-beat e-as tar-ta-rus, ne ca-dant in obs-

Eighth system of musical notation, primarily piano accompaniment in bass clef.

6 5 6 6 5 5 9 9 9 4 #6 5 3

ne ca - dant

ne ca-dant in obs - cu - - rum: sed

p SOLO

-cu-rum, ne ca-dant, ne ca-dant in obs - cu - - rum:

p

-cu-rum, ne ca - dant, ne ca-dant in obs - cu - - rum:

p

-cu-rum, ne ca-dant in obs - cu - - rum:

p

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 sanc - tus

TENORE

BASSO

Org./Bassi



- - - 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

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
 ALTO in lu - cem sanc - - tam:
 TENORE e - - as in lu - cem sanc - - tam:
 BASSO in lu - - cem sanc - - tam:
 Org./Bassi - sen-tet e - as in lu - cem sanc - - tam: **TUTTI f** Quo - lim A - bra-hae

Corni d.b.

Fagotti

Tromboni

Violino I

Violino II

Viola

CANT

ALTO

TENORE

TUTTI

BASSO

Org./Bassi

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

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

Musical notation for the first system, including vocal line and piano accompaniment. The vocal line starts with a fermata and a forte (*f*) dynamic. The piano accompaniment features a 12/8 time signature and a forte (*f*) dynamic.

Musical notation for the second system, including piano accompaniment. The piano accompaniment continues with a 12/8 time signature and a forte (*f*) dynamic.

Musical notation for the third system, including piano accompaniment. The piano accompaniment continues with a 12/8 time signature and a forte (*f*) dynamic.

TUTTI
f

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,

Musical notation for the fourth system, including vocal lines and piano accompaniment. The vocal lines contain the lyrics. The piano accompaniment continues with a 12/8 time signature and a forte (*f*) dynamic.

Vlc.

Musical notation for the fifth system, including piano accompaniment. The piano accompaniment continues with a 12/8 time signature and a forte (*f*) dynamic.

Carus

-s ti, quam o-lim A-bra-hae pro-mi-sis-ti,
 quam o-lim A-bra-hae pro-mi-sis-ti, et se-mini
 -sis-ti, quam o-lim A-bra-hae

Tutti

The first system of music consists of two vocal staves (treble and bass clef) and piano accompaniment. The piano part is written in a grand staff with two treble clefs and one bass clef. The key signature has one flat (B-flat), and the time signature is 12/8. The vocal lines feature melodic phrases with slurs and ties.

The second system continues the piano accompaniment from the first system, maintaining the 12/8 time signature and B-flat key signature. It features rhythmic patterns and melodic lines in the piano part.

The third system continues the piano accompaniment, showing more intricate rhythmic and melodic development in the piano part.

The fourth system introduces the vocal line with the lyrics "pro - mi - sis - ti,". The piano accompaniment continues to support the vocal melody.

The fifth system continues the vocal line with the lyrics "e - jus, quam o - lim A - bra-hae, et se-mi-ni e - jus".

The sixth system continues the vocal line with the lyrics "pro - mi - sis - ti, quam o - lim A - bra-hae pro - mi -".

The seventh system continues the vocal line with the lyrics "et se-mi-ni e - jus,". The piano accompaniment provides a steady accompaniment.

The eighth system concludes the piano accompaniment for this section, featuring a final melodic and rhythmic phrase.

First system of musical notation, featuring a vocal line in the upper staff and a piano accompaniment line in the lower staff. The key signature has one flat (B-flat), and the time signature is 4/4. The vocal line begins with a whole note chord, followed by a half note and a quarter note. The piano accompaniment consists of chords and moving lines.

Second system of musical notation, continuing the vocal and piano parts. The vocal line has a half note followed by a quarter note. The piano accompaniment continues with chords and moving lines.

Third system of musical notation, continuing the vocal and piano parts. The vocal line has a half note followed by a quarter note. The piano accompaniment continues with chords and moving lines.

Fourth system of musical notation, including the vocal line with lyrics and the piano accompaniment. The lyrics are: "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 - 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,". The piano accompaniment continues with chords and moving lines.

Fifth system of musical notation, featuring the piano accompaniment line. It continues with chords and moving lines.

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.

Piano accompaniment for the first system, featuring treble and bass staves with chords and melodic lines. The music is in a minor key and includes dynamic markings such as *p*.

Piano accompaniment for the second system, featuring three staves with various rhythmic patterns. The music continues with chords and melodic fragments.

Piano accompaniment for the third system, featuring four staves with more complex rhythmic structures. The music includes various note values and rests.

Vocal line for the first part of the system with lyrics: "m o-lim bra-hae pro - mi - sis - ti, et se -". The music is in a minor key and includes dynamic markings such as *p*.

Vocal line for the second part of the system with lyrics: "- si - sti, quam o-lim A - bra-hae pro - mi - sis - ti, et". The music is in a minor key and includes dynamic markings such as *p*.

Vocal line for the third part of the system with lyrics: "- si - sti, quam o-lim A - bra-hae pro - mi - sis - ti, et". The music is in a minor key and includes dynamic markings such as *p*.

Vocal line for the fourth part of the system with lyrics: "- si - sti, quam o-lim A - bra-hae pro - mi - sis - ti, et". The music is in a minor key and includes dynamic markings such as *p*.

Piano accompaniment for the final system, featuring a single bass staff with a melodic line. The music concludes with a final chord and dynamic marking *p*.

Musical notation for the first system, including a vocal line and piano accompaniment.

Musical notation for the second system, including a vocal line and piano accompaniment.

Musical notation for the third system, including a vocal line and piano accompaniment.

Musical notation for the fourth system, including a vocal line and piano accompaniment.

Musical notation for the fifth system, including a vocal line and piano accompaniment.

- 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

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 - - -

a 2

The musical score consists of several systems. The top system shows a vocal line in treble clef and piano accompaniment in bass clef. The second system features a grand staff with two treble clefs and one bass clef. The third system has two treble clefs and one bass clef. The fourth system includes a vocal line with lyrics and piano accompaniment. The fifth system continues the vocal line with lyrics. The sixth system shows piano accompaniment. The seventh system continues the piano accompaniment. The eighth system shows piano accompaniment. The ninth system continues the piano accompaniment.

Lyrics for the vocal lines:

- 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.

Hostias

[Andante]

2 Corni di bassetto in F

2 Fagotti

3 Tromboni

Violino I

Violino II

Viola

CANTO

ALTO

TENORE

BASSO

Organo e Bassi

[f]

[f] TUTTI

[f] TUTTI

[f] TUTTI

[f] TUTTI

Solo

Tutti

[f]

Hos - ti - as et pre - ces ti - bi

Hos - ti - as et pre - ces ti - bi

Hos - ti - as et pre - ces ti - bi

Hos - ti - as et pre - ces ti - bi

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,

[p] [f]

- 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-
 ho - di-e me-mo - - ri-am fa - ci-mus, hos - ti-

- 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

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

- 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 - - -
 8 - 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 - - -

Musical score for measures 43-48. The score includes piano accompaniment in the upper and lower systems and vocal lines in the middle system. The key signature is B-flat major (two flats). The time signature is 4/4. The piano part features chords and moving lines in both hands. The vocal part consists of a single line with lyrics.

fa - ci - mus: fac e - as, Do - mi - ne, de
 - - ci - mus: fac e - as Do - mi - ne, de
 8 - - ci - mus: fac - as, - mi - ne, de
 - ri - am fa - ci - mus: fac e - as, Do - mi - ne, de

Musical score for measures 49-54. The score includes piano accompaniment in the upper and lower systems and vocal lines in the middle system. The key signature is B-flat major. The piano part continues with chords and moving lines. The vocal part consists of a single line with lyrics.

mor - - - te trans - i - re ad vi - - - tam.
 mor - te trans - i - - - re ad vi - - - tam.
 8 mor - - - te trans - i - re ad vi - - - tam.
 mor - - - te trans - i - re ad vi - - - tam.

Corni d.b.

Fagotti

Tromboni

Violino I

Violino II

Viole

CANT

ALTO

TENORE

BASSO

Org./Bassi

The musical score is arranged in a system with ten staves. The top staff is for Corni d.b. (trumpets in D-flat), followed by Fagotti (bassoons), and Tromboni (trombones). The string section includes Violino I, Violino II, and Viole (violas). Below the strings are the vocal parts: CANT (Cantata), ALTO, TENORE, and BASSO. The Organ/Bass part is at the bottom. The music is in 4/4 time with a key signature of one flat (B-flat). Dynamics include *f* (forte). The lyrics are: "Quam o-lim A-bra-hae pro-mi-sis-ti, et se-mi-ni e-jus,".

Quam o-lim

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

- 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.

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,

The first system consists of two vocal staves (Soprano and Bass) and piano accompaniment. The vocal parts feature melodic lines with some rests. The piano accompaniment includes chords and moving lines in both hands.

The second system continues the piano accompaniment with rhythmic patterns and chordal textures. The vocal parts are not present in this system.

The third system continues the piano accompaniment. A large, stylized watermark 'CARUS' is overlaid across the middle of the system.

The fourth system introduces vocal parts again. The lyrics 'pro - mi - sis - ti,' are written below the vocal staves. The piano accompaniment continues.

The fifth system continues the vocal and piano parts. The lyrics 'et se-mi-ni e - jus, quam o-lim A - bra-hae,' are written below the vocal staves.

The sixth system continues the vocal and piano parts. The lyrics 'quam o-lim A - bra-hae pro - mi - sis - ti, quam o-lim' are written below the vocal staves.

The seventh system continues the vocal and piano parts. The lyrics 'et se-mi-ni e - jus,' are written below the vocal staves.

The eighth system features piano accompaniment. The word 'Tutti' is written above the staff, and a '(b)' dynamic marking is present. The piano part has a more active, rhythmic character.

Musical notation for the first system, including a grand staff with treble and bass clefs.

Musical notation for the second system, including a grand staff with treble and bass clefs.

Musical notation for the third system, including a grand staff with treble and bass clefs.

Musical notation for the fourth system, including a grand staff with treble and bass clefs.

Musical notation for the fifth system, including a grand staff with treble and bass clefs.

Musical notation for the sixth system, including a grand staff with treble and bass clefs.

Musical notation for the seventh system, including a grand staff with treble and bass clefs.

Musical notation for the eighth system, including a grand staff with treble and bass clefs.



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,

The first system consists of two staves. The upper staff is a vocal line in treble clef with a key signature of one flat and a 3/4 time signature. It begins with a whole note chord of G2 and B2, followed by a half note G2, and then a quarter note G2. The lower staff is a piano accompaniment line in bass clef, starting with a whole note chord of G2, B2, and D3, followed by a half note G2, and then a quarter note G2.

The second system consists of two staves. The upper staff is a vocal line in treble clef, continuing the melody from the first system. The lower staff is a piano accompaniment line in bass clef, providing harmonic support with chords and moving lines.

The third system consists of two staves. The upper staff is a vocal line in treble clef, continuing the melody. The lower staff is a piano accompaniment line in bass clef, continuing the harmonic accompaniment.

The fourth system consists of two staves. The upper staff is a vocal line in treble clef with the lyrics "quam o - lim A - bra-hae pro - mi -". The lower staff is a piano accompaniment line in bass clef.

The fifth system consists of two staves. The upper staff is a vocal line in treble clef with the lyrics "quam o - lim A - bra-hae pro - mi -". The lower staff is a piano accompaniment line in bass clef.

The sixth system consists of two staves. The upper staff is a vocal line in treble clef with the lyrics "A - bra-hae, quam o - lim A - bra-hae pro - mi -". The lower staff is a piano accompaniment line in bass clef.

The seventh system consists of two staves. The upper staff is a vocal line in treble clef with the lyrics "quam o - lim A - bra-hae pro - mi - sis - ti,". The lower staff is a piano accompaniment line in bass clef.

The eighth system consists of two staves. The upper staff is a vocal line in treble clef, continuing the melody. The lower staff is a piano accompaniment line in bass clef, continuing the harmonic accompaniment.

First system of musical notation, featuring a vocal line in treble clef and piano accompaniment in bass clef.

Second system of musical notation, featuring a vocal line in treble clef and piano accompaniment in bass clef.

Third system of musical notation, featuring a vocal line in treble clef and piano accompaniment in bass clef.

Fourth system of musical notation, featuring a vocal line in treble clef and piano accompaniment in bass clef.

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

Fifth system of musical notation, featuring a vocal line in treble clef and piano accompaniment in bass clef.

- sis - ti, pro - mi - sis - - ti, quam o - lim

Sixth system of musical notation, featuring a vocal line in treble clef and piano accompaniment in bass clef.

- sis ti, pro - mi - sis - - ti, quam o - lim

Seventh system of musical notation, featuring a vocal line in treble clef and piano accompaniment in bass clef.

pro - mi - sis - - ti, quam o - lim

Eighth system of musical notation, featuring a vocal line in treble clef and piano accompaniment in bass clef.

Vlc.

pro - 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

First system of musical notation, featuring vocal staves and piano accompaniment. The piano part includes a treble and bass clef staff with chords and melodic lines. Dynamics include *p*.

Second system of musical notation, primarily piano accompaniment. It consists of a grand staff with treble and bass clefs, showing chordal textures and melodic fragments.

Third system of musical notation, primarily piano accompaniment. It continues the instrumental texture with various rhythmic patterns and chordal structures.

Fourth system of musical notation, featuring vocal staves and piano accompaniment. The lyrics "ro - sis - ti, et se - - mi - ni e - -" are written below the vocal lines. Dynamics include *p*.

Fifth system of musical notation, featuring vocal staves and piano accompaniment. The lyrics "A - bra-hae pro - mi - sis - ti, et se - mi - ni e - -" are written below the vocal lines. Dynamics include *p*.

Sixth system of musical notation, featuring vocal staves and piano accompaniment. The lyrics "A - bra-hae pro - mi - sis - ti, et se - mi - ni e - -" are written below the vocal lines. Dynamics include *p*.

Seventh system of musical notation, featuring vocal staves and piano accompaniment. The lyrics "A - bra-hae pro - mi - sis - ti, et se - mi - ni e - -" are written below the vocal lines. Dynamics include *p*.

Eighth system of musical notation, primarily piano accompaniment. It concludes the instrumental part with a final melodic and harmonic statement. Dynamics include *p*.

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

The musical score consists of several systems. The top system includes a vocal line with a fermata and a piano line with a fermata. The second system features a piano accompaniment with a forte dynamic. The third system continues the piano accompaniment. The fourth system introduces a vocal line with lyrics: "mi-ni - jus, quam o-lim A - bra-hae pro - mi -". The fifth system continues the vocal line: "se - mi-ni e - jus, quam o-lim A - bra-hae pro - mi -". The sixth system continues the vocal line: "se - mi-ni e - jus, quam o-lim A - bra-hae pro - mi -". The seventh system continues the vocal line: "se - mi-ni e - jus, quam o-lim A - bra-hae pro - mi - sis - ti,". The eighth system continues the piano accompaniment.

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 - ti, pro - mi - sis

The first system consists of two staves. The upper staff is in treble clef and contains a melodic line with a long note value. The lower staff is in bass clef and contains a bass line with chords and a melodic line.

The second system is a grand staff with two treble clefs and one bass clef. It contains piano accompaniment for the right and left hands.

The third system is a grand staff with two treble clefs and one bass clef, continuing the piano accompaniment.

- 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.

- ti, et se - mi - ni, se - mi - ni e - - jus.

The eighth system is a single bass clef staff, likely for a basso continuo or a second bass line.

First system of musical notation, featuring vocal staves and piano accompaniment.

Second system of musical notation, featuring vocal staves and piano accompaniment.

Third system of musical notation, featuring vocal staves and piano accompaniment.

Fourth system of musical notation, including the start of the vocal line with lyrics: - lis pec - ca - - - ta mun - - - -

Fifth system of musical notation, including the vocal line with lyrics: - tol - - - - lis pec - ca - - - ta mun - - - -

Sixth system of musical notation, including the vocal line with lyrics: - tol - - - - lis pec - ca - - - ta mun - - - -

Seventh system of musical notation, including the vocal line with lyrics: - tol - - - - lis pec - ca - - - ta mun - - - -

Eighth system of musical notation, including piano accompaniment and figured bass notation: #6, 6, 5, 7, 5, 3

Musical notation for the first system, including treble and bass staves with dynamic markings.

Musical notation for the second system, including piano and bass staves with dynamic markings.

Musical notation for the third system, including piano and bass staves with dynamic markings.

- e Ag - nus De - - - - i, qui

- em. Ag - nus De - - - - i, qui

- em. Ag - nus De - - - - i, qui

- em. Ag - nus De - - - - i, qui

Tutti
- em. Ag - nus De - - - - i, qui

- lis pec - ca - - ta mun - - - -

tol - - - - lis pec - ca - - ta mun - - - -

tol - - - - lis pec - ca - - ta mun - - - -

tol - - - - lis pec - ca - - ta mun - - - -

7
5
b3

b6

7
5
#3

- do - 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

b5
#3

re - qui - em. Ag - nus De - - - -

re - qui - em. Ag - nus De - - - -

re - qui - em. Ag - nus De - - - -

re - qui - em. Ag - nus De - - - -

Tutti

Musical notation for the first system, consisting of a treble staff and a bass staff. The treble staff contains notes on the first and second lines, with rests on the other lines. The bass staff contains notes on the first and second lines, with rests on the other lines. The key signature has one flat (B-flat).

Musical notation for the second system, consisting of a treble staff and a bass staff. The treble staff contains notes on the first and second lines, with rests on the other lines. The bass staff contains notes on the first and second lines, with rests on the other lines. The key signature has one flat (B-flat).

Musical notation for the third system, consisting of a treble staff and a bass staff. The treble staff contains a melodic line with eighth notes and rests. The bass staff contains a rhythmic accompaniment with eighth notes and rests. The key signature has one flat (B-flat).

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

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

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

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

Musical notation for the eighth system, consisting of a bass staff with a melodic line of eighth notes. The key signature has one flat (B-flat).

b 7
5

ca - ta mun - di:
 ca - ta mun - di:
 ca - ta mun - di:
 ca - ta mun - di: do - na,

6 4 b7 b5 p

Musical notation for the first system, including treble and bass staves with notes and rests.

Musical notation for the second system, including three staves with notes and rests.

Musical notation for the third system, including three staves with notes and rests.

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

Musical notation for the final system, including a bass staff with notes and rests.

p

p

p

p

p

nam.

sem - pi - ter - - - - - nam.

sem - pi - ter - - - - - nam.

sem - pi - ter - - - - - nam.

Tutti

p

$\begin{matrix} \flat 5 & & \flat 6 & & \flat 6 & & 5 & & \flat 7 \\ \flat 3 & & \flat 5 & & 4 & & \flat 3 & & \flat 4 \\ & & \flat 3 & & & & \flat 3 & & \flat 2 \end{matrix}$

Segue

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.

Fagotti

Tromboni

Violino I

Violino

Vi

CANTO

- ter - num, qui - a pi - us es. Lux ae - ter - na lu -

ALTO

TUTTI *f*

TENORE

Lux ae - ter - na, ae - ter - na, ae - ter - na

BASSO

TUTTI *f*

Lux ae - ter - na, ae - ter - na, ae - ter - na

Vlc.

Tutti

f

b6 — 6 6 6 6 #3

10 Corni d.b.

10 Corni d.b.

Fagotti

Tromboni

Clarini

Timpany

Violino I

Violino II

Viole

CAN

ALTO

TENORE

BASSO

Org./Bassi

at e - is, Do - mi - ne.

lu - ce - at e - is, Do - mi - ne. Cum sanc - tis,

lu - ce - at e - is, Do - mi - ne. Cum sanc - tis, cum

lu - ce - at e - is, Do - mi - ne. Cum sanc - tis, cum

6 6 6 4 3 6 6

The musical score consists of several systems. The top system features a vocal line in treble clef and a piano accompaniment in bass clef. The second system continues the piano accompaniment with two staves. The third system introduces a vocal line in treble clef with the lyrics: "Cum sanctis tuis in aeternum quia pius". The fourth system continues the vocal line with the lyrics: "cum sanctis tuis in aeternum, quia pius". The fifth system continues the vocal line with the lyrics: "sanctis tuis in aeternum, quia pius". The sixth system continues the vocal line with the lyrics: "sanctis tuis in aeternum, quia pius". The bottom system features a piano accompaniment in bass clef.

Cum sanctis tuis in aeternum quia pius

cum sanctis tuis in aeternum, quia pius

sanctis tuis in aeternum, quia pius

sanctis tuis in aeternum, quia pius

6 5 4 #2 b6 4 7 #3 7 #3 6 4 5 #3

The musical score is arranged in a system with multiple staves. At the top, there are two staves for vocal parts (Soprano and Bass). Below them is a grand staff for piano accompaniment, consisting of three staves (Right Hand, Middle, and Left Hand). The piano part features intricate arpeggiated patterns in the right hand and a steady bass line in the left hand. The vocal lines enter with the lyrics: "Do - na, do - na" followed by "do - na e - is Do - mi - ne, do - na, Re - qui - em ae - ter - ter - nam". The score includes dynamic markings such as *f* (forte) and *ff* (fortissimo). A large watermark "Agnus Dei" is superimposed over the middle of the score, and "Carus" is written in a stylized font across the right side.

6 6 \flat 5 / 4 # 3 # 6

Musical score for page 19, featuring vocal lines and piano accompaniment. The score includes a large watermark "CARUS". The lyrics are in Latin:

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, do - - na e - is, e - is

The piano part includes a section marked "Tutti" at the bottom. The score is written in a key with one flat and a 3/4 time signature.

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

The musical score consists of several systems. The top system features a vocal line in G major and piano accompaniment. The second system continues the piano accompaniment. The third system introduces a second vocal line. The fourth system contains the lyrics: "ae - ter - - - nam, ae - ter - - - e - is, do - na e - is, do - - - na, do - - -". The fifth system continues the piano accompaniment. The sixth system contains the lyrics: "e - is, do - na e - is, do - - -". The seventh system continues the piano accompaniment. The eighth system contains the lyrics: "na, do - - - na, do - - -". The ninth system continues the piano accompaniment. The tenth system contains the lyrics: "e - is, do - na e - is, do - - -". The eleventh system continues the piano accompaniment. The twelfth system contains the lyrics: "na, do - - - na, do - - -". The thirteenth system continues the piano accompaniment. The fourteenth system contains the lyrics: "e - is, do - na e - is, do - - -". The fifteenth system continues the piano accompaniment. The sixteenth system contains the lyrics: "na, do - - - na, do - - -". The seventeenth system continues the piano accompaniment. The eighteenth system contains the lyrics: "e - is, do - na e - is, do - - -". The nineteenth system continues the piano accompaniment. The twentieth system contains the lyrics: "na, do - - - na, do - - -".

- 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 -

Piano introduction for measures 27-30, featuring treble and bass staves with a key signature of one sharp (F#) and a common time signature.

Piano accompaniment for measures 31-34, including treble and bass staves with a 12/8 time signature. The music is marked *p* (piano).

Piano accompaniment for measures 35-38, including treble and bass staves with a 12/8 time signature. The music is marked *p* (piano).

Vocal and piano accompaniment for measures 39-42. The vocal line is in a soprano or alto clef, and the piano accompaniment is in a bass clef. The music is marked *p* (piano). The lyrics are:

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.

7 6 5 6 5 #3 6 6 7 #6 6 5 4 5
 43 ————— 4 #3 #3 5 3 — 4 #3 42 #3

Segue

Cum sanctis

Allegro

The musical score is written for a large ensemble, including strings, woodwinds, and voices. It features a complex arrangement of staves with various clefs and time signatures. The tempo is marked 'Allegro'. The score includes dynamic markings such as *f* (forte) and *f^o* (forzando). The lyrics are: 'in ae - ter - - - - - Cum sanc - tis tu - is in ae - ter - - - - -'. A large, stylized watermark 'CARUS' is overlaid on the score.

4 *f*

f

f

f

f

f

8

sanc - tis tu - is in ae - ter - -

- num,

in ae - ter - -

- num, ae - ter - num, cum sanc-tis-

2 #6 7 #3 4 7

#3 #3 4 7

4 7

4 2 4

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

7 — #3 7 — 6 — 6 — #3 7 6 b3 4 #6 6

4 — b4 — 5 2 5

The musical score consists of several systems. The first system includes a vocal line and piano accompaniment. The second system continues the piano accompaniment. The third system features a vocal line with lyrics: "in ae - ter - - num, in ae -". The fourth system continues the vocal line with lyrics: "- ter - - num, ae - ter - num,". The fifth system includes a vocal line with lyrics: "cum sanc - tis tu -". The sixth system continues the vocal line with lyrics: "- num, ae -". The piano accompaniment is written for the right and left hands, with a large watermark "Carus" overlaid across the middle of the page.

6 6 6 4 6 6 6 #4 6 #5 #6 6 9 8 7 5
 5 4 #2 5 4 2 7 #6 5 #3

- ter -
 ae - ter - - - - num, ae - ter - num, ae - ter -
 - is in ae - ter - - - -
 - ter - - - - num, ae - ter - num, ae - ter - num,

3 $\frac{6}{4}$ $\frac{8}{3}$ 7 6 6 $\frac{b5}{3}$ $\frac{6}{3}$ $\frac{b3}{3}$ $\frac{7}{b5}$ $\frac{6}{3}$

Vlc. Tutti Vlc.

- 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

... num, in ae-ter - - -

ae - ter - - - - - num, in ae-ter - - -

cum sanc - tis tu - - is in ae -

- - - - - num,

Vlc.

6 6 6 6 7 #6 #3 #4 5 #6 b3 #3 b9 8 7 b6

The image shows a page of a musical score for the piece 'Carus'. It features a piano accompaniment and three vocal parts. The piano part consists of a grand staff (treble and bass clefs) and a separate staff for the right hand in 12/8 time. The vocal parts are in 12/8 time and include lyrics in Latin. A large, stylized watermark 'Carus' is overlaid on the score. At the bottom, there is a 'Tutti' marking and a series of figured bass numbers.

Lyrics: - num, - num, in ae - ter - cum sanc - tis tu - - -

Figured Bass: 6 — 5 b3 # #4 6 8 b3 b9 8 — 6 6 5 6 5
 7 b6 5 4 b3

Musical score for page 28 of Carus 40.630. The score features vocal lines and piano accompaniment. A large, stylized watermark reading "Carus" is overlaid across the center of the page. The lyrics are:

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 - -

The piano accompaniment includes a section marked "Vlc." (Violoncello) and "Tutti". The bottom of the page shows figured bass notation: 3 7 5, 7 b6, b6 b6 6 b5.

- num, ae - ter - - - num, ae - ter - - - num,
 cum sanc - tis tu - -
 - ter - - - num, ae - ter - num,
 - is in ae - ter - - - num, in ae -

7 6 6 4 6 6 5 6 5 3 3 3

ae - - - num, in ae -
 - is in ae - ter - - -
 in ae - ter - - - num, ae - ter - - -
 - ter - - - num, ae - ter - - - num,

Vlc.

6 b6 5 6 6 6 4 b3 h3 6 h3 6 h3 6 #3

- 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

6 — 43 — 6 2 #6 3 3 #3 4 5 6 6

The musical score consists of several systems. The top system includes a vocal line and piano accompaniment. The middle systems feature piano accompaniment for the right and left hands. The bottom system contains vocal lines with lyrics and a piano accompaniment line. A large watermark 'Carus' is overlaid across the middle of the page, and a large stylized 'S' is on the left side.

- 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

7 5 #6 4 #3 #3 7 6 b3 #3 b9 8 7 5 6 6 5 6

Musical notation for the first system, featuring a vocal line and piano accompaniment.

Musical notation for the second system, including a vocal line and piano accompaniment.

Musical notation for the third system, including a vocal line and piano accompaniment.

- 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

6 — ♯3 — 6 — ♯3 — 6 ♯3 6 6 ♯3 7 6 ♯3 6 ♯3 —

Adagio

Musical score for the first system, measures 49-54. It includes a vocal line and a piano accompaniment with multiple staves. A large watermark 'CARUS' is overlaid diagonally across the score.

Adagio

Musical score for the second system, measures 55-60. It includes a vocal line with lyrics and a piano accompaniment. A large watermark 'CARUS' is overlaid diagonally across the score.

6 7 7 6 5 7 7 3 6 6 5
 # 5 4 #3 5 5 3 6 4 #3

3

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

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

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

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

4 2 6 - 6 - 6 - 6 - 6 6 9 8 5
5 4 3

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,
 Ple - ni sunt cae - li et ter - - - ra glo - ri - a,
 Ple - ni sunt cae - - - li et ter - - - ra glo - ri - a,

Tasto

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

Allegro

9

Allegro

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 -

7 5 5 7 6 5 7 6 5 4 5 3

Fagotti

Musical notation for Bassoons (Fagotti) in G major, 3/4 time. The part features a melodic line with slurs and accents, starting with a half note G4 and moving through various intervals.

Tromboni

Musical notation for Trombones (Tromboni) in G major, 3/4 time. The part consists of a sustained harmonic accompaniment with some melodic movement.

Clarini

Musical notation for Clarinets (Clarini) in G major, 3/4 time. The part features a melodic line with slurs and accents, similar to the Bassoon part.

Timpani

Musical notation for Timpani in G major, 3/4 time. The part consists of a rhythmic accompaniment with a steady pulse.

Violino I

Musical notation for Violin I in G major, 3/4 time. The part features a melodic line with slurs and accents, similar to the woodwind parts.

Violino II

Musical notation for Violin II in G major, 3/4 time. The part features a melodic line with slurs and accents, similar to the woodwind parts.

Viola

Musical notation for Viola in G major, 3/4 time. The part features a melodic line with slurs and accents, similar to the woodwind parts.

CANTANTE

Musical notation for the Cantante in G major, 3/4 time. The part features a melodic line with slurs and accents, similar to the woodwind parts.

ALTO

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

Musical notation for Alto in G major, 3/4 time. The part features a melodic line with slurs and accents, similar to the woodwind parts.

TENORE

- - - - sis, o - san - na

Musical notation for Tenor in G major, 3/4 time. The part features a melodic line with slurs and accents, similar to the woodwind parts.

BASSO

o - san - na in ex - cel - - - -

Musical notation for Bass in G major, 3/4 time. The part features a melodic line with slurs and accents, similar to the woodwind parts.

Vlc. [Tutti]

Musical notation for Violoncello (Vlc.) in G major, 3/4 time. The part features a melodic line with slurs and accents, similar to the woodwind parts.

6 6 7 #3 6 6 5 6 6 6 6 6 6 7 6 3 - 6 - 6 6 5

- 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.

5 3 5 6 7 5 6 3
2 2 5 6 7 5 6 3

Benedictus

Andante

2 Corni di bassetto in F *[mf]*

2 Fagotti *mf*

3 Tromboni *mf* *p*

2 Clarini in B \flat

Violino I *mf* *tr*

Violino II

Viola *mf* *[p]*

CANTO

ALTO

TENORE 8

BASSO

Organo e Bassi *[mf]* *[p]*

4 Fagotti *pp* *p*

Tromboni

Violino I *p* *tr*

Violino II *[p]*

Viola

CANTO

ALTO SOLO *tr* SOLO Be - ne -

Be - ne - dic - tus ve - nit in no - mi - ne - Do - mi - ni,

Org./Bassi *Vic.* *tutti*

7 Corni

Violino

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

10 Corni d.b.

p

Fagotti

a 2

Tromboni

Clarini

Violino I

Violino II

Viola

CANTANTI

ALTO

TENORE

BASSO

Org./Bassi

be-ne - dic - tus qui ve - nit, be-ne-

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

[SOLO]

Be-ne - dic-tus qui ve-nit,

[SOLO]

Be-ne-dic - tus qui ve - nit in no-mi-ne Do - mi -

$\frac{4}{2}$

6

$\frac{4}{2}$

6

7

- a - 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 -

♭ 7 8 — 7 3 4 ♭4 5 7 8 6 6 — 7
 1 2 #2 3 #2 3 4 — 5
 [♭]

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,

Soli

fz

p

p

[*p*]

mf

mf

mf

be - ne -

be - ne -

be - ne -

be - ne-dic-tus

Vlc.

Tutti

p

mf

27 Corni d.b.

Fagotti Solo *rf p rf*

Tromboni

Violino I *rf p rf*

Violino II *p*

Viola *p*

CANTO

- ni,

ALTO

- ni,

TENORE

8 - ni,

BASSO

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

Org./B *[p]*

30 Violino

Violino II

Viola

TENORE

8 be - ne dic - tus qui ve - nit in no - mi - ne - Do - mi -

BASSO *tr*

Do - - mi ni,

Org./Bassi

Corni d.b.

p

Fagotti

[*p*]

Tromboni

Clarini

Violino I

Violino II

Viola

CANTOR

qui ve - nit

in no - mi - ne Do - mi -

ALTO

be - ne - dic - tus

qui ve - nit

in no - mi - ne

TENORE

- ni,

be - ne - dic - tus

qui ve - nit in no - mi - ne

BASSO

be - ne - dic - tus qui ve - nit, qui

Org./Bassi

[cresc.]

[cresc.]

pp

pp

Carus

cresc.

fp

cresc.

fp

[cresc.]

[fp]

p

- 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

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.]

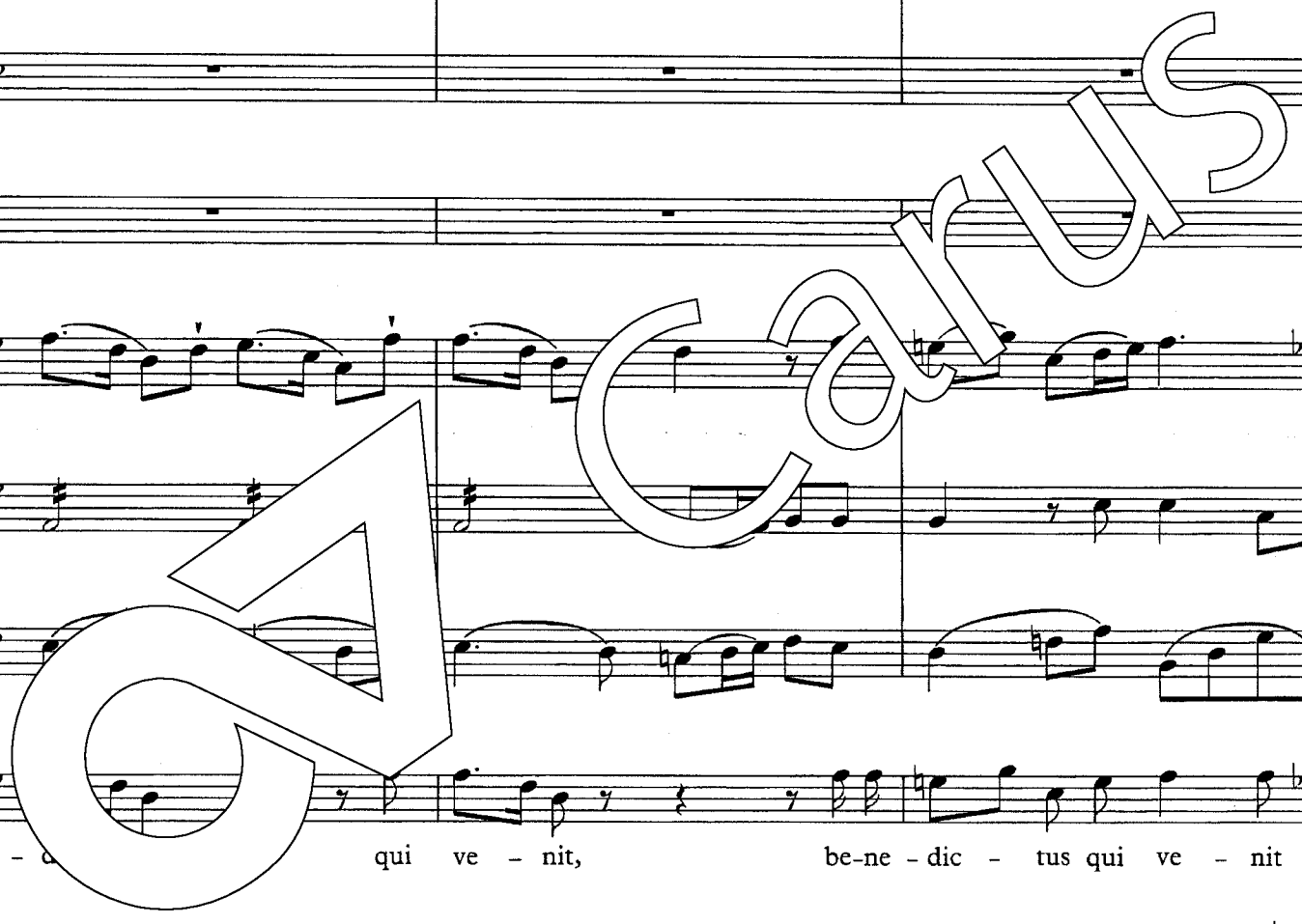
[fp]

Musical notation for the first system, including treble and bass staves with chords and a 'a2' marking.

Musical notation for the second system, including piano accompaniment staves.

Musical notation for the third system, including piano accompaniment staves.

Musical notation for the fourth system, including piano accompaniment staves.



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

3 4 4 5 7 8 6 6 7
 1 2 #2 3 #2 3 4 4 5

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

4 6 6 7
 2 4 3

ff

ff

ff

ff

ff

p

ff

p

ff

p

ff

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.

$\flat 7$ $\frac{5}{5}$ $\frac{4}{2}$ $\frac{6}{6}$ $\frac{5}{6}$ $\frac{6}{4}$ $\frac{7}{3}$

p

ff

Allegro

Musical score for piano and strings, measures 52-61. The score includes a grand staff with piano and two string staves. It features various musical notations such as slurs, accents, and dynamic markings like *sf* and *f*. A large watermark "CARUS" is overlaid on the score.

Allegro

Musical score for vocal and string parts, measures 62-65. It includes a vocal line with lyrics and a string line. The lyrics are "O - san - na in - ex - cel -". Dynamic markings include *sf* and *f*. A watermark "CARUS" is visible.

[TUTTI]

O - san - na in - ex - cel -

[Vlc.]

Musical notation for the first system, including vocal line and piano accompaniment. The vocal line features a melodic phrase with a dynamic marking of *[f]*. The piano accompaniment consists of a rhythmic pattern in the right hand and a supporting bass line in the left hand.

Musical notation for the second system, primarily piano accompaniment. It features a complex rhythmic texture with sixteenth and thirty-second notes in the right hand, and a steady bass line in the left hand. A dynamic marking of *[f]* is present.

Musical notation for the third system, primarily piano accompaniment. It continues the rhythmic texture from the previous system. A dynamic marking of *[f]* is present.

Musical notation for the fourth system, including vocal lines and lyrics. The lyrics are: *[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 -

Musical notation for the fifth system, primarily piano accompaniment. It concludes the piece with a final melodic flourish in the right hand and a sustained bass line in the left hand. The numbers 3 7 6 are written below the final notes.

Musical notation for the first system, including treble and bass staves with dynamic markings like [f].

Musical notation for the second system, including piano and bass staves with dynamic markings like [f].

Musical notation for the third system, including piano and bass staves with dynamic markings like [f].

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

Musical notation for the fourth system, including piano and bass staves with dynamic markings like [Tutti].

9 8 6 6 6 6 7 6 3 6 6 6 5 6 5 6 3 - 6 5

- san - na in ex - cel - sis.

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

8 - san - na in ex - cel - sis, in e - cel - sis.

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

6 6
4 2

6 7
5

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) (<i>Canto</i>)
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 6-4 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 457).

Rex tremendae (p. 61)

Woodwind, brass, timp, vn 2, and va ed. throughout.		
6 and		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.
<i>passim</i>		
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	<i>f</i> 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		<i>Segue</i> 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	<i>crescendo</i> 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 <i>p</i> 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 <i>Quam olim da capo</i> (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.