

José Maurício Nunes García Requiem

Soli (SATB), Coro (SATB)
2 Flauti, 2 Clarinetti, 2 Fagotti
2 Corni, Timpani
2 Violini, 2 Viole
Violoncello / Contrabbasso

herausgegeben von / edited by
Cleofe Person de Mattos

Klavierauszug / Vocal score

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Zu diesem Werk liegt folgendes Aufführungsmaterial vor:
Partitur (Carus 23.008),
Klavierauszug (Carus 23.008/03),
komplettes Orchestermaterial (Carus 23.008/19).

The following performance material is available for this work:
full score (Carus 23.008),
vocal score (Carus 23.008/03),
complete orchestral material (Carus 23.008/19).

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

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

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

Rio de Janeiro,
im Herbst 1993

Cleofe Person de Mattos

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

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

³ Dieses ist auch das Todesdatum der Mutter des Komponisten.

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

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

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

Rio de Janeiro,
autumn 1993

Cleofe Person de Mattos
Translation: John Coombs

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

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

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

ca-ro ve-ni-et.

ca-ro ve-ni-et.

ca-ro ve-ni-et.

ca-ro ve-ni-et.

Requi-em æ-ter-nam

Requi-em æ-ter-nam

Requi-em æ-ter-nam

Re-qui-er-te

ni-

Do-mi-

is Do-mi-

is Do-mi-

p

ne: et

ne:

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

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

et lux per-

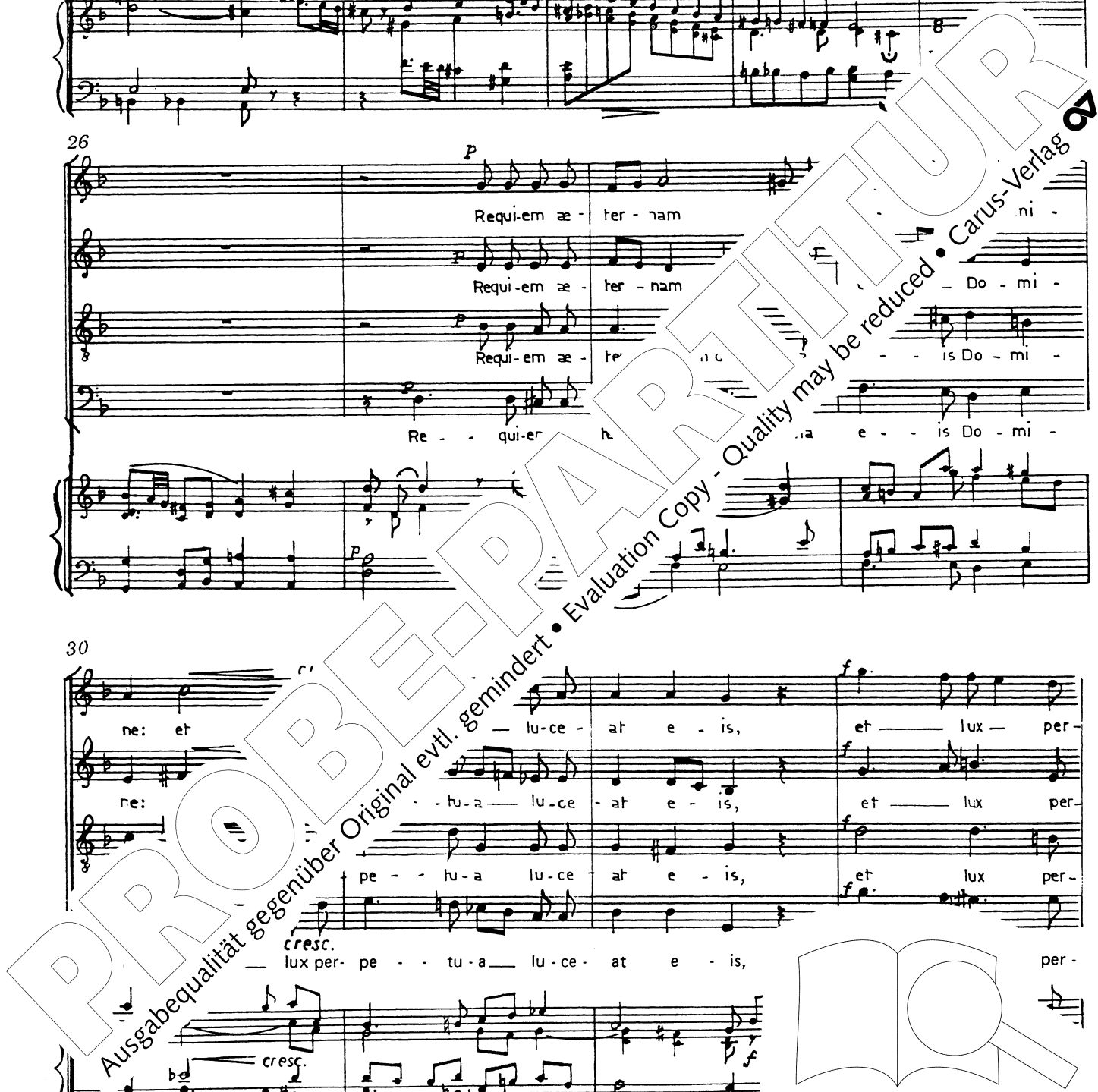
et lux per-

et lux per-

per -

cresc.

cresc.



34

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

pe - - tu-a — lu-ce-at e - - is, lu - - ce-at,

pe - - tu-a — lu-ce-at e - - is, lu - - ce-at,

pe - - tu-a — lu-ce-at e - - is, lu - ce-at,

38

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

lu - - ce-at, lu - - ce-at, lu - - ce-at lu - ce-at

lu - - ce-at, lu - - ce-at, lu - - ce-at lu - ce-at

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

42

e - - -

e - - -

- is.

2. Kyrie

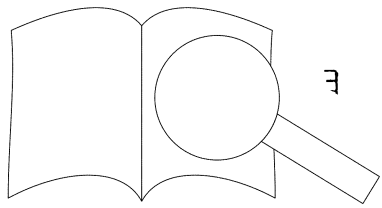
Fugato

The musical score is written for a vocal ensemble and piano. It consists of three systems of music, each with five staves. The first system (measures 1-4) features a vocal line with lyrics: "Ky - - ri - - e - - - e - - le - - - - -". The piano accompaniment is in the right hand, with a forte dynamic. The second system (measures 5-8) continues the vocal line with lyrics: "i - - son, Ky - ri - e e - le - -". The piano accompaniment continues. The third system (measures 9-12) includes lyrics: "le - i - son, Ky - - ri - e e - - - - - ri - e e - -". The piano accompaniment continues. The fourth system (measures 13-16) includes lyrics: "Ky - - ri - e e - le - - i - son, Ky - ri - e - - son,". The piano accompaniment continues. The fifth system (measures 17-20) includes lyrics: "le - - i - son. e - - - - le - i - son. Chri - - ste e - - - - ri - e e - le - - - - i - son. e, Ky - ri - e e - le - - i - - - son." The piano accompaniment continues. A large watermark "PROBEEPARTIFUR" is overlaid diagonally across the page. A small logo for "Carus-Verlag" is visible in the bottom right corner of the score area.

lei - - - son, Chri - - - ste e - - - le - - - i - son, Chri - - - ste,
 Chri - - - ste, Chri - - - ste e - - - le - - i - son, Chri - - -
 Chri - - ste, Chri - - ste e - le - - - i - son, Chri - -
 Chri - - - ste, Chri - - - ste e - - - le - - - i - - - son, Chri - - -

Chri - - ste e - - le - - - i - son, Chri - ste le -
 ste, Chri - ste e - - - le - i - son, Chri -
 - ste, Chri - - - ste e - le - i - son,
 ste, Chri - ste Chri - ste e - lei - son, e - le - i - son,

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



27

p Ky - - - ri - e e - le - - - i - son, *pp* e - - -

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

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

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

31

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

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

le - - - i - son, e - le - i - son, *cresc.* son, le - - - i -

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

35

e, Ky - e - - - le - - - i - - - son.

son le - - - i - - - son.

le - i - son, e - - - le - - - i - - - son.

- - ri - - e e - - - le - - -

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3. Graduale

Andantino

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

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

Solo
In me-mo-ri-a æ - ter - na e - rit

cresc.

26

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

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

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

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

p dolce

30

Solo

Et gra-ti-a tu - - a il-lis suc-cur - - an - tur, me - - re -

34

ju - - - di-ci-um, ju - - di-ci-um ul - ti

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

Tutti

dolce

lu - cis, et lu - cis æ - ter - - næ be - a - ti - tu - di - ne, be
 lu - cis, et lu - cis æ - ter - - næ be - a - ti - tu - di - ne, be
 lu - cis, et lu - cis æ - ter - - næ be - a - ti - tu - di - ne, be
 lu - cis, et lu - cis æ - ter - - næ be - a - ti - tu - di - ne, be

Solo

cresc.

per - fru -

per - - fru - - i.
 per - - fru - - i.
 per - - fru - - i.
 per - - fru - - i.

Tutti

pp

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4. Dies irae

Allegro vivo

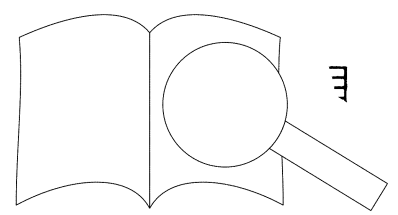
Piano introduction for the first system, featuring a treble and bass clef with a forte (f) dynamic marking. The music is in 4/4 time and consists of several measures of rhythmic accompaniment.

5

Vocal and piano accompaniment for measures 5-8. The vocal part is in a soprano clef with lyrics: "Di - - - es i - - - rae, di - - - es - - - la, Di - - - es i - - - rae, di - - - il - - - la,". The piano accompaniment is in a bass clef with a fortissimo (ff) dynamic marking.

9

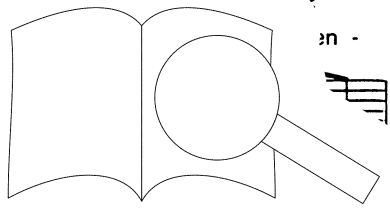
Vocal and piano accompaniment for measures 9-12. The vocal part is in a soprano clef with lyrics: "sol - vet sae - - - clum in fa - vil - - - la, te - ste - clum, sol - vet sae - - - clum in fa - vil - - - la, te - ste - - - clum, sol - vet sae - - - clum in fa - vil - - - la, te - ste - - - clum, sol - vet sae - - - clum in". The piano accompaniment is in a bass clef with a fortissimo (ff) dynamic marking.



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

byl - la. Quan - - - mor fu -
 byl - la. Quan - - - or est fu -
 byl - la. tre - mor est fu -
 byl - la. tus tre - mor est fu -

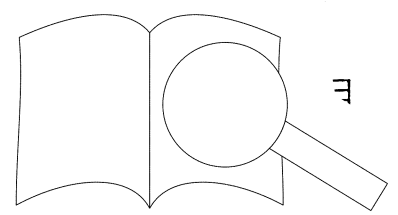
quan - - - do ju - dex est ven -
 quan - - - do ju - dex est ven -
 quan - - - do ju - dex est ven -
 quan - - - do ju - dex est ven -



musical score for measures 25-28. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "rus, quando ju - dex est ven -".

musical score for measures 29-32. It features four vocal staves and a piano accompaniment. The lyrics are: "tu - rus, cun-cta stri - cte dis - cus - su - rus, cur".

musical score for measures 33-36. It features four vocal staves and a piano accompaniment. The lyrics are: "su - rus, cun - dis - cus - su - rus, stri - cte dis - cus - su - rus,".



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37

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

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

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

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

41

ba

ba

Tu - - ba

Tu - - ba

Tu - - ba

47

mi - - rum

mi - - num

ns so - - num

ar - - gens so - - num

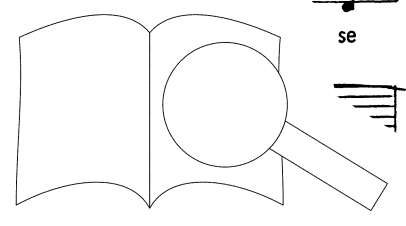
per se -

per se -

per se -

se

resc. *ff*



f
 pul - cra re - gi - o - - num, co - - get, co - - - get o - - - mnes ,
 pul - cra re - gi - o - - num, co - - get, co - - - get o - - - mnes ,
 8 pul - cra re - gi - o - - num, co - - get, co - - - get o - - - mnes ,
 pul - cra re - gi - o - num, co - - get, co - - - get o - - mnes ,

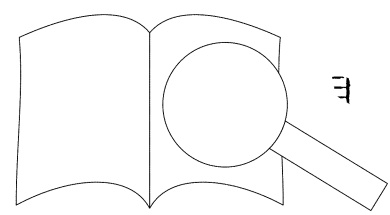
cresc.
f

ff
 co - get o - mnes an - - te thro - - - - num .
 co - get o - mnes an - - te thro - - - - num
 8 co - get o - mnes an - - - - te thro - - - -
 co - get o - mnes an - - - - te thro - - - -

ff
p

p
 Mors Solo *p*
 Solo
 na - tu - ra cum re - sur - - get
 - bit et na - tu - ra cum re -
 - pe - bit et na - tu - ra cum re -

p



71

Tutti

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

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

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

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

76

Solo p

ra, *Solo* re - spon - su - -

ra, *Solo* re - spon - su - -

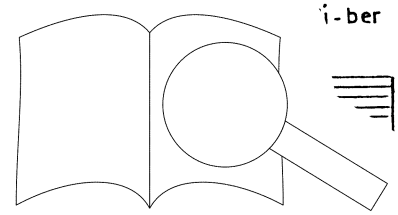
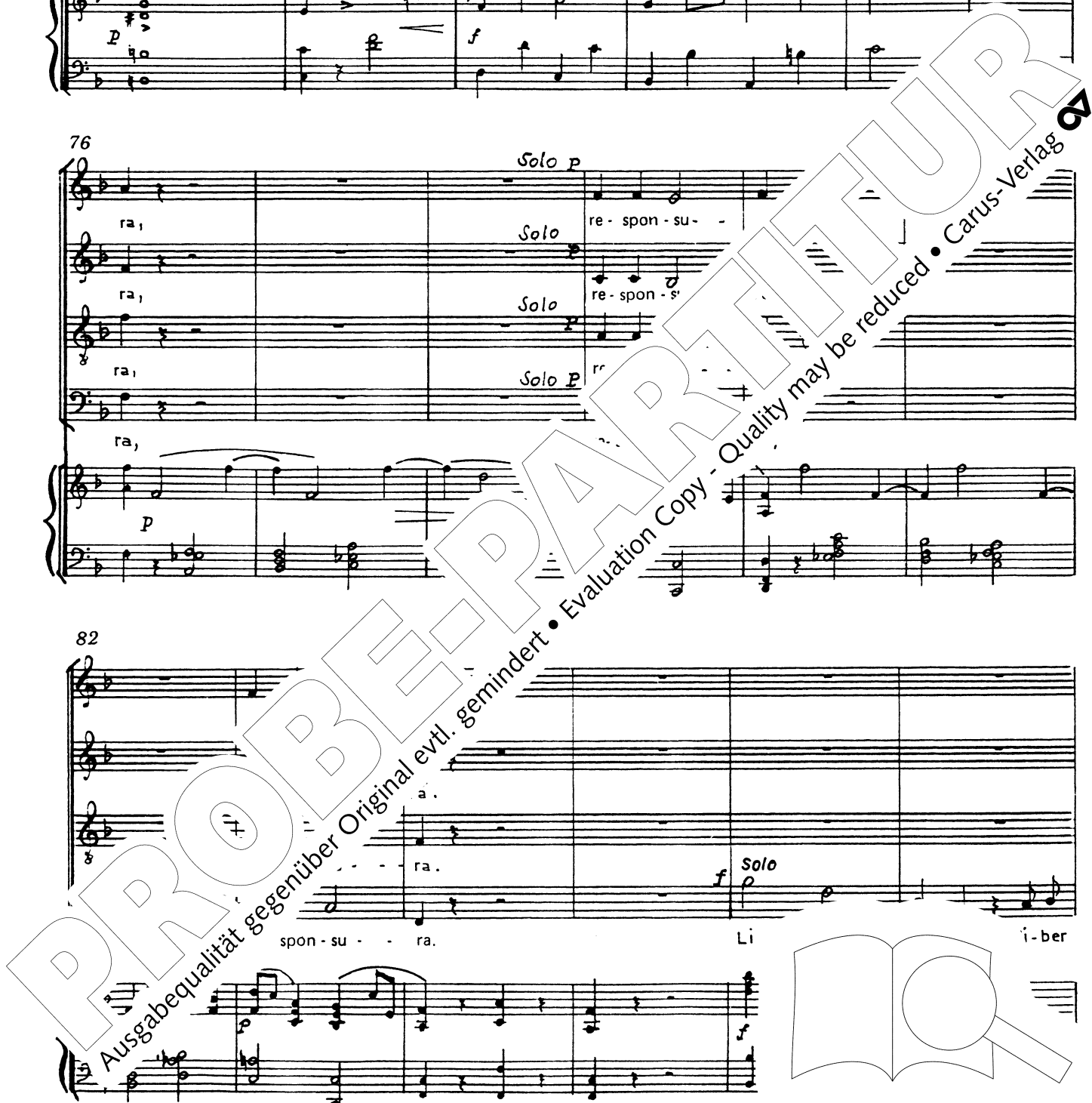
ra, *Solo* re - spon - su - -

ra, *Solo p*

82

ra. *f* *Solo*

spon - su - - ra. Li i - ber



88

Basso

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

93

Basso

ne - tur, un - de mun - dus ju - - - di - ce - - tur. Ju - d

100

Basso

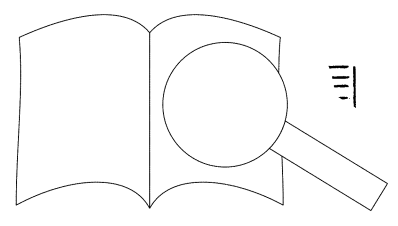
cum se - de - - bit, et ap - pa - re - - bit: nil in -

107

Basso

it, nil in - ul - tum re - - - ma - ne - - - - - bit.

resc. *f* *p* *dolce*



114 *Solo*

Tenore

Quid sum mi - - ser tunc di - - ctu - rus quem pa - tro - - num

cresc.

120

Tenore

ro - - - ga - tu - - - rus, cum vix ju - - - st -

P

126

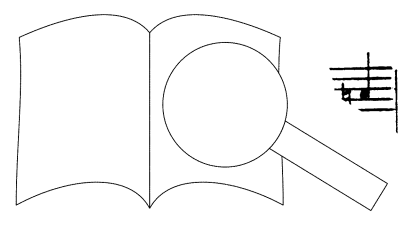
Tenore

cu - rus, cum vix ju - - - - - cu - - - - rus,

132

Tenore

stus sit - - - - - se - cu - - - - rus.



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138 *ff Tutti*

Tutti *ff* Rex, rex, rex tre - men - dae ma - je - sta - tis,

Tutti *ff* Rex, rex, rex tre - men - dae ma - je - sta - tis,

Tutti *ff* Rex, rex, rex tre - men - dae ma - je - sta - tis,

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

143

rex, rex, rex, tre -

rex, rex, rex, tre -

rex, rex, rex, tre -

rex, rex, rex, tre -

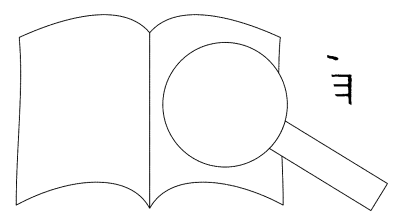
147

men - dae ma - je qui sal - - van - dos

men - dae m qui sal - - van - dos

qui sal - - van - dos

a - tis, qui sal



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

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

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

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

da - - - re Je - su pi - e, quod sum *pp*

da - - - re Je - su pi - e, quod

da - - - re Je - su pi - e, m

da - - - re Je - - su pi - e, sa tu - - - ae

vi - ae, - das il - - la di - e. Quae - rens

vi - ae, - das il - - la di - e. Quae - rens

me per - das il - - la di - e. Quae - rens

ne me per - das il - - la c s

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169

me se - di - sti las - - sus, re - - de - - mi - - sti
 me se - di - sti las - - sus, re - - de - - mi - - sti
 me se - di - sti las - - sus, re - - de - - mi - - sti
 me se - di - sti las - - sus, re - - de - - mi - - sti

cresc.

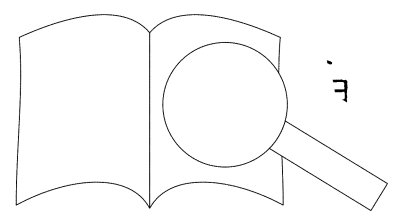
174

cru - cem pas - - sus, *Tutti* tan - - - - tus la - - - -
 cru - cem pas - - sus, *Tutti* tan - - - - tus la - - - -
 cru - cem pas - - sus, *Tutti* tan - - - - tus
 cru - cem pas - - sus, *Tutti* tan - - - - tus

Tutti

179

la - - - - b. sus.
 la - - - - cas - - - - sus.
 sit cas - - - - sus.
 non sit cas - - - - sus.



P *cresc.*

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

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

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

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

f *ff*

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

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

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

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

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

nis.

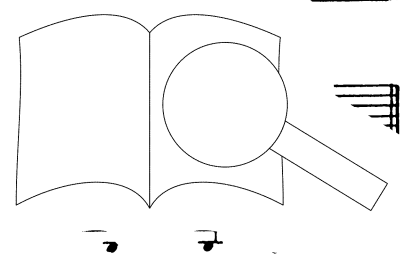
nis.

nis.

nis.

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37

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

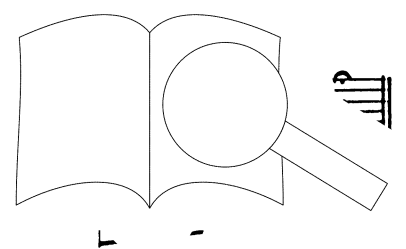
44

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

51

en - - ni cre - mer i - - en - - ni cre - mer i - -

58



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6. Inter oves

Allegro vivo

Piano introduction for 'Inter oves'. The music is in 4/4 time, starting with a forte (f) dynamic. It features a rhythmic pattern of eighth and sixteenth notes in both hands.

5

Vocal and piano accompaniment for measures 5-8. The vocal line is in a soprano register, with lyrics: "In - - - ter o - - - ves lo - - - cum". The piano accompaniment is in the right hand, with a forte (f) dynamic. The bass line is in the left hand, with a forte (ff) dynamic.

9

Vocal and piano accompaniment for measures 9-12. The vocal line continues with lyrics: "me se - que - - - stra, sta - - huens in -", "dis me se - que - - - stra, sta - - huens in -", "dis me se - que - - - stra, sta - - huens in -", "t ab hae - - dis me se - que - - - stra,". The piano accompaniment continues with a forte (f) dynamic.

ff

par - te dex - - tra. Con - - fu - ta - tis ma - - le - dictis, flammis a - cri - bus ad -

par - te dex - - tra. Con - - fu - ta - tis ma - - le - dictis, flammis a - cri - bus ad -

par - te dex - - tra. Con - - fu - ta - tis ma - - le - dictis, flammis a - cri - bus ad -

par - te dex - - tra. Con - - fu - ta - tis ma - - le - dictis, flammis a - cri - bus ad -

di - ctis, vo - - - ca me cur

di - ctis, vo - - - ca be - - - ctis.

di - ctis, vo - - - le cu di - - - ctis.

di - ctis, v be - ne - di - - - ctis.

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

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

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

O - - - - ro sup - plex et

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

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

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

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

cu - ram me - i fi - nis. La - cri - mo - sa di -

cu - ram me - i fi - nis. La - cri - mo - sa qua re -

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

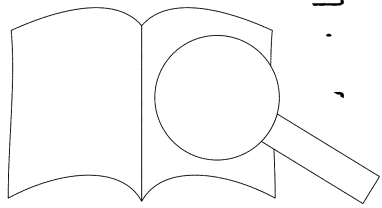
cu - ram me - i fi - nis. La il - la, qua re -

sur - ger ex - - - - - la ju - di - can - - -

sur - ger - - - - - la ju - di - can - - -

- - - - - la ju - di - can - - -

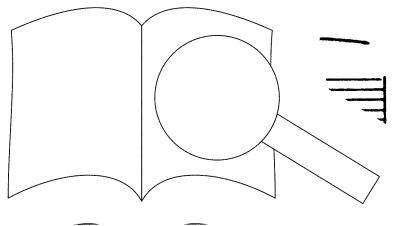
ra - vil - - - - - la



musical score for measures 38-41. Lyrics: dus ho - mo re - - - - - us: Hu - - - - - ic

musical score for measures 42-47. Lyrics: er - - go par - - ce De - - us. Solo Pi - e Je Do - - mi -

musical score for measures 48-51. Lyrics: ne, - is re - - - qui - em, Tutti do - - na



54 *cresc.*
e - - - is re - - - qui - - - em, do - - - na e - - - is,
e - - - is re - - - qui - - - em, do - - - na e - - - is,
e - - - is re - - - qui - - - em, do - - - na e - - - is,
e - - - is re - - - qui - - - em, do - - - - - na e - - - is,

58
do - na e - is re - - - qui - - - em.
do - na e - is re - - - - - qui - em.
do - na e - is re - - - qui - - - em.
do - na e - is re - - - - - qui - em

62
men, A - - -
men, men.
men, men.
men, men.
men, men.

7. Offertorium

Andantino

Basso *solo*

Do - - mi - ne Je - su Chris - te, rex glo - ri - ae, li - be - ra

9

a - ni - mas o - mni - um fi - de - li - um de - fun - cto - - rum

17

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

26

cu: Li - be - ra, li - be - ra, li - be - ra e - as

Tutti f *ff*

ne ab - - - sor-beat, ne ab -

ne ab - - - sor-beat, ne ab -

ne ab - - - sor-beat, ne ab -

ne ab - - - sor-beat, ne ab -

- - - - nis, ne ab - - - - sor-beat, ne ab -

sor - - beat e - - as tar - tarus, ne ca - dant

sor - - beat e - - as tar - tarus, ne ca - dant

sor - - beat e - - as tar - ta-rus, ne dant

sor - - beat e - - as tar - ta-rus, in ob - scu - -

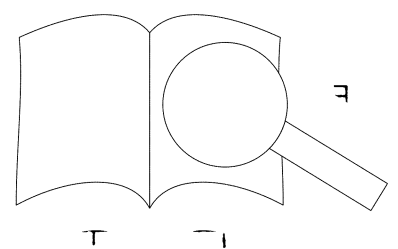
rum. *f* *p*

san-ctus Mi - chael re - - prae - sen - - tet

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

gni - fer san-ctus Mi - chael re - prae - sen - - tet

Sed si - - gni - fer san-ctus Mi - chael



56

cresc. *f*

e - as in lu - - cem, in lu - cem san - - - - - ctam,

e - as in lu - - cem, in lu - cem san - - - - - ctam,

e - as in lu - cem, in lu - cem san - - - - - ctam,

e - as in lu - - cem, in lu - cem san - - - - - ctam,

cresc. *f*

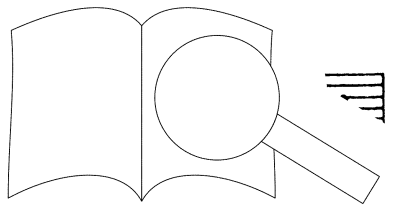
63

Basso Solo

quam o - lim A - - - - - , quam o - lim

70

ni - si-sti, et se-mi-ni e - - - - - jus. ni - si-as



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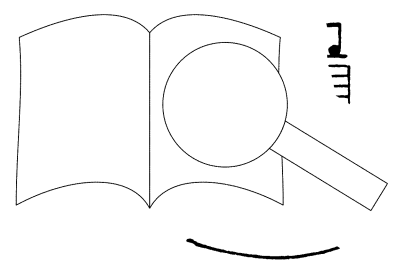
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et pre-ces ti - - bi Do-mi-ne lau-dis of - fe - ri-mus. Tu — su - sci-pe pro a - ni -

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

*)

ff Fac e - as, Do - - mi-ne, fac e - as,
Tutti Fac e - as, Do - - mi-ne, fac e - as,
Tutti Fac e - as, Do - - mi-ne, fac e - as,
 in fa - - ci - mus. Fac e - as, Do - - mi-ne, fac e - as,



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

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

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

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

A - bra - hae, quam o - lim A - - bra - hae pro - - mi mi - ni

A - bra - hae, quam o - lim A - - bra - hae pro - - se - - mi - ni

A - bra - hae, quam o - lim A - - bra - hae mi et se - - mi - ni

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

e - - - - - ni e - - - - - jus .

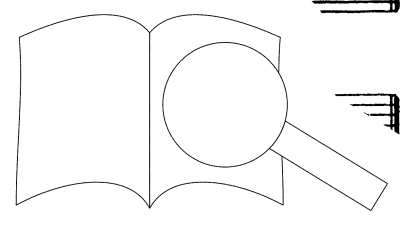
e - - - - - se - - mi - ni e - - - - - jus .

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

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

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8. Sanctus

Larghetto maestoso

San - - - ctus, san - - - ctus, san - - - ctus Do - mi - nus
San - - - ctus, san - - - ctus, san - - - ctus Do - mi - nus
San - - - ctus, san - - - ctus, san - - - ctus Do - mi - nus
San - - - ctus, san - - - ctus, san - - - ctus Do - mi - nus

5 *ff*
De - us Sa - ba - oth; ple - ni sunt cae - li et terra glo - ri - a - tu - a. Ho - san - na in ex - cel - sis.
De - us Sa - ba - oth; ple - ni sunt cae - li et terra glo - ri - a - tu - a. Ho - san - na, ho - san - na in ex - cel - sis.
De - us Sa - ba - oth; ple - ni sunt cae - li et terra glo - ri - a - tu - a. Ho - san - na, ho - san - na in ex - cel - sis.
De - us Sa - ba - oth; ple - ni sunt cae - li et terra glo - ri - a - tu - a. Ho - san - na, ho - san - na, ho - san - na in ex - cel - sis.

10
cel - - - - - sis.
cel - - - - - sis.
sis, in excel - sis, in ex - cel - - - - - sis.
sis, in excel - sis, in ex - cel - - - - - sis

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10. Agnus Dei

Allegretto

The musical score is written for four vocal parts (Soprano, Alto, Tenor, Bass) and piano accompaniment. It is in the key of D major and 3/4 time. The tempo is marked 'Allegretto'. The score is divided into three systems. The first system (measures 1-10) features the vocalists singing 'A - gnus De - i, qui tol - lis pec - ca - ta mundi: do - - na,'. The piano accompaniment consists of a steady eighth-note bass line and a more active treble line. The second system (measures 11-20) continues the vocal line with 'e - is, do - na e - is re - - qui - em' and 'do - - na e - - is re - - qui - em'. The piano accompaniment includes a 'cresc.' marking. The third system (measures 21-30) features a 'cresc.' marking and the vocalists singing 'pec - ca - ta' and 'di: do - na e - - is, do - na e - - is'. The piano accompaniment continues with a 'cresc.' marking. A large watermark 'PROBEPARTITUR' is overlaid diagonally across the score. A magnifying glass icon is located in the bottom right corner.

A - gnus De - i, qui tol - lis pec - ca - ta mundi: do - - na,
A - gnus De - i, qui tol - lis pec - ca - ta mundi: do - - na,
A - gnus De - i, qui tol - lis pec - ca - ta mundi: do - - na,
A - gnus De - i, qui tol - lis pec - ca - ta mundi: do - - na,
e - is, do - na e - is re - - qui - em
e - is, do - na e - is re - - qui - em
do - - na e - - is re - - qui - em
e - is, do - na e - is re - - qui - em
pec - ca - ta
pec - ca
di: do - na e - - is, do - na e - - is

cresc.
cresc.
cresc.

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

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

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

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

e - is do - na e - is re - qui - em sem - pi -

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

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

e - is, do - na e - is re - qui - em na. - pi - ter - - nam.

11. Communio

Allegretto

na lu - ce - at e - is, Do - mi - ne,

na lu - ce - at e - is, Do - mi - ne,

ter - - - na lu - ce - at e - is, Do - mi - ne,

lux ae - ter - - - na lu - ce - at

11

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

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

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

cum sanctis tu-is in æ-ter-num, qui - - a pi - - us,

p *cresc.* *più cresc.*

19

pi - - us es. Re - - qui - em - æ - her - - na - - is,

pi - - us es. Re - - qui - em - æ - her - - na - - is,

pi - - us es. *p* Re - qui - em - - na e - is,

pi - us es. Re - - qui - em - - na e - is,

pi - us es. Re - - qui - em - - na e - is,

p *cresc.* *più cresc.*

27

Do - mi - ne, - er pe - - tu - a lu - ceat e - - is

Do - mi - lux per pe - - tu - a lu - ceat e - - is

et lux per pe - - tu - a lu - ceat e - - is

et lux per - pe - - tu - a

pp *pp*



cum sanctis tu - is in æ - - ter - - - num, qui - - - a pi - - us

cum sanctis tu - is in æ - - ter - - - num, qui - - - a pi - - us

cum sanctis tu - is in æ - - ter - - - num, qui - - - a pi - - us

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

es, qui - - a pi - - us es, qui - - a us, pi - - us

es, qui - - a pi - - us es, qui - - a us, pi - - us

es, qui - - a pi - - us es, qui - - a us, pi - - us

es, qui - - a pi - - us es, qui - - a us, pi - - us

es, qui - - a pi - - us es, qui - - a us, pi - - us

es, qui - - a pi - - us es, qui - - a us, pi - - us

cresc. *f*

poco

es.

es.

p *pp*

