

Heinrich Ignaz Franz  
**BIBER**

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Requiem in f  
Requiem in F minor

Soli (SSATB), Coro (SSATB)  
2 Violini, 3 Viole (o 3 Violini, 2 Viole), Basso continuo  
(Organo, Violone, Fagotto, Violoncello ad libitum)  
ad libitum: 3 Tromboni

herausgegeben von / edited by  
Armin Kircher

Urtext

Klavierauszug / Vocal score  
Paul Horn



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Carus 27.318/03

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Zu diesem Werk ist das folgende Aufführungsmaterial erhältlich:

Partitur (Carus 27.318),  
Klavierauszug (Carus 27.318/03),  
Chorpartitur (Carus 27.318/05),  
komplettes Orchestermaterial (Carus 27.318/19).

Des Weiteren liegt eine Bearbeitung für Chor und Orgel  
von Paul Horn vor (Carus 27.318/45).

The following performance material is available:

full score (Carus 27.318),  
vocal score (Carus 27.318/03),  
choral score (Carus 27.318/05),  
complete orchestral material (Carus 27.318/19).

An arrangement for organ by Paul Horn  
is also available (Carus 27.318/45).

## Vorwort

Architektur und Musik erfuhren in der zweiten Hälfte des 17. Jahrhunderts in Salzburg eine außergewöhnliche Prachtentfaltung. Eine besondere Förderung erfuhr die höfische Musikpflege durch den kunstsinnigen Fürsterzbischof Max Gandolph Graf Khuenburg (1668–1687). Er hatte den Weitblick, mit Heinrich Ignaz Franz Biber (1644–1704) und Georg Muffat (1653–1704) zwei der bedeutendsten Musiker und Komponisten der Zeit an den fürsterzbischöflichen Hof in Salzburg zu binden. Der Tod Max Gandolphs im Jahr 1687 brachte eine Zäsur in einer überaus produktiven Schaffensphase Bibers. Der neue Salzburger Landesfürst Johann Ernst Graf Thun (1687–1709) schränkte die höfische Musikpflege nachhaltig ein und sah die Aufgabe der Hofmusik vor allem im liturgischen Bereich und bei Repräsentationsverpflichtungen. Biber wandte sich verstärkt der Komposition von Kirchenmusik zu. Im Gegensatz zur zeitlosen Wertschätzung seines Instrumentalschaffens rückte Biber Vokalwerk erst in den letzten Jahrzehnten wieder in den Blickpunkt des Interesses. Bibers *Requiem ex F con terza minore* (Ch 8), sein „kleines“ Requiem, stand durch die frühe Edition des Werkes in den *Denkmälern der Tonkunst in Österreich* im Jahr 1923 und einer Tonaufnahme dieses Werkes aus dem Jahr 1968 durch Nikolaus Harnoncourt am Beginn der Wiederentdeckung seines geistlichen Schaffens.

Charakteristisch für Bibers Kirchenmusik ist ein ausgeprägtes Wort-Ton-Verhältnis. Die formale Konzeption seiner geistlichen Werke wird vom liturgischen Text her bestimmt. Beinahe jede Zäsur im liturgischen Text findet ihre Entsprechung in der Musik. In seinem *Requiem in f-Moll* (Ch 8) wird dieses Kompositionsprinzip exemplarisch ausgeführt. Durch den steten Wechsel verschiedener Elemente schafft Biber in seiner Kirchenmusik eine Vielfalt von affektbetonten musikalischen Eindrücken.

Die architektonische Konzeption der Salzburger Domkirche mit den vier Kuppelpfeileremporen und den dazugehörigen Orgeln bildete die räumliche Voraussetzung für eine mehrchörige Musizierpraxis nach venezianischem Vorbild. Die Vielfalt instrumentaler Klangwirkungen wird eingesetzt, um die Bilder des Textes umzusetzen und hervorzuheben. Gerade der liturgische Requiem-Text bietet dazu eine Vielfalt von Möglichkeiten einer musikalisch-expressiven Deutung, die Biber meisterlich auf dem Hintergrund der barocken Figuren- und Affektenlehre umzusetzen vermag. In der meisterhaften Art der Textinterpretation, durch die Intensität der musikalischen Figuren, mit denen Trauer, Klage und Trost zum Ausdruck gebracht wird, gehört Bibers *f-Moll-Requiem* (Ch 8) zu den ausdrucksstärksten Werken seines Schaffens und zu den beeindruckendsten Vertonungen der Totenmesse im 17. Jahrhundert.

Entstanden ist das Werk in der Besetzung mit fünf Vokalstimmen (zwei Soprane, Alt, Tenor, Bass), zwei Violinen, drei Violen, drei Posaunen ad lib. und Basso continuo nach dem Jahr 1692. Der fünfstimmige Chorsatz wird durch einen von den Violen dominierten Streichersatz sowie drei Colla parte-Posaunen verstärkt, was dem Werk eine dunkle Klangfarbe verleiht. In formaler Hinsicht folgt Biber gemäß

den liturgischen Vorgaben der noch bis ins 19. Jahrhundert üblichen Gattungstradition der süddeutsch-österreichischen Kirchenmusik. Ein konkreter Anlass für Bibers Komposition – möglichst wären die Begräbnisfeierlichkeiten einer hochgestellten Persönlichkeit aus dem Salzburger Domkapitel – konnte nicht eruiert werden.

Zentraler Teil im Ritus des Totenoffiziums war bis zum II. Vaticanum in der katholischen Liturgie die Sequenz „Dies irae“. Biber fasst in seiner Vertonung die siebzehn Strophen der bildhaften Schilderung der endzeitlichen Schreckensvisionen in kontrastierende Abschnitte zusammen. Den wichtigen, beängstigend wirkenden Akkorden des „Dies irae“ im Dreiertakt folgen im „Quantus tremor“ gleichbleibende Achtelnoten-Rhythmen, die mit dem Metrum der Dichtung korrespondieren und die Vertonung durchziehen. Mit den Tonrepetitionen im begleitenden Streichersatz wird das Wort „tremor“ (Beben) musikalisch ausgedeutet. Nach einem Abschnitt, der im synkopisch durchbrochenen Dreiertakt die Strophen der Dichtung von „Judex ergo“ bis „Rex tremendae“ zum Klingen bringt, wird im „Recordare“ eine bittende Grundhaltung eingeführt, die im „Confutatis maledictis“ des Solobasses durchbrochen wird. Flehentlich wirkt die solistische Antwort der hohen Stimmen im „Oro supplex“. Besonderes Augenmerk schenkt Biber dem „Lacrimosa dies illa“. Mit einem aufwärtsführenden Halbtonschritt und der nachfolgenden Katabasis in halben Noten wird die Textphrase „tränenreich jener Tag“ in Musik gesetzt, kontrastierend dazu die bewegte aufwärtsdrängende Achtelgruppe bei „Qua resurget“. Mit einer 11-taktigen Amen-Fuge, deren Themenkopf chromatisch gestaltet ist, wird der umfangreichste Satz von Bibers Totenoffizium beendet.

Mit vorliegender Ausgabe wird erstmals der authentische Notentext Bibers ediert. Guido Adler verwendet zwar für seine Edition in den *Denkmälern der Tonkunst in Österreich* (1923) dasselbe Quellenmaterial, hat aber, wie sich bei der quellenkritischen Recherche zeigte, seinerseits in den originalen Notentext mehrfach eingegriffen. Lange Zeit galt das von ihm aus dem Salzburger Dommusikarchiv entlehnte Stimmenmaterial als verschollen, bis es im Zusammenhang mit der Neuedition gelungen ist, das von E. T. Chafe in seinem Werkverzeichnis angeführte Stimmenmaterial aus dem Musikarchiv des niederösterreichischen Stifts Herzogenburg als das von Adler verwendete Material zu identifizieren

Dank gilt Herrn Dr. Ernst Hintermaier und Herrn Dr. Gerhard Walterskirchen für ihre fachkundige Beratung sowie Frau Dr. Eva Neumayr von der RISM-Arbeitsstelle Salzburg, die die Quelle vor Ort eingesehen und beschrieben hat. Herausgeber und Verlag danken außerdem dem Augustiner-Chorherren-Stift Herzogenburg / Niederösterreich und dessen Stiftsbibliothekar und Musikarchivar, Herrn Ulrich Mauterer CanReg, für die Möglichkeit das Quellenmaterial einzusehen und für die Erlaubnis zur Edition.

Armin Kircher

Salzburg, im Februar 2015

## Foreword

During the second half of the 17th century, music and architecture in Salzburg experienced a development of exceptional splendor. The cultivation of music at the Court was particularly encouraged by the artistically inclined Prince-Bishop Max Gandolph Count Khuenburg (1668–1687). He had the farsightedness to establish ties between his Court and two of the most important musicians and composers of the time, Heinrich Ignaz Franz Biber (1644–1704) and Georg Muffat (1653–1704). The death of Prince-Bishop Max Gandolph in 1687 brought an end to this highly productive stage in Biber's career. The new Prince-Bishop, Johann Ernst Count Thun (reign 1687–1709), was not nearly as enthusiastic in his musical patronage as his predecessor. He made lasting cutbacks in the music at court, feeling that its main function should reside in church services and displays of secular pomp. Biber directed his attention increasingly toward the composition of church music. Unlike his instrumental music, which has enjoyed timeless esteem, Biber's vocal music has only become the focus of renewed interest during the last few decades. Biber's *Requiem ex F con terza minore* (Ch 8), his "small" Requiem, led the way to the rediscovery of his sacred music by virtue of its early publication in *Denkmäler der Tonkunst in Österreich* in 1923 and through a recording by Nikolaus Harnoncourt in 1968.

Biber's church music is characterized by a pronounced relationship between words and music. The formal architecture of his sacred compositions is determined by the liturgical text, which is segmented into short conceptual units. His *Requiem in F minor* (Ch 8) offers an excellent example of this compositional principle. By means of the continuous alternation of various elements, Biber creates a diversity of affect-emphasized musical impressions in his sacred compositions.

The architectural concept of the Salzburg Cathedral with its four suspended galleries, each furnished with an organ, formed the spatial conditions for a polychoral musical practice after the Venetian model. The manifold effects of instrumental sonority are employed to translate and emphasize the biblical imagery. In this respect, the liturgical text of the Requiem offers a wide variety of possibilities of musically expressive interpretation, which Biber masterfully implements against the background of the Baroque doctrine of figuration and the affections. In its masterful manner of textual interpretation, through the intensity of its musical figurations expressing grief, lament and consolation, Biber's *Requiem in F minor* (Ch 8) is among the most expressive works of his oeuvre and one of the 17th century's most impressive settings of the Mass for the Dead.

The work was composed after 1692 and scored for five singers (two sopranos, alto, tenor, and bass), two violins, three violas, three trombones ad libitum and basso continuo. The five-part choral writing is reinforced by a string setting dominated by violas as well as by three trombones colla parte, lending a somber sonority to the work. From a formal point of view, Biber follows the sacred music tradition of Southern Germany and Austria according to the liturgical

requirements still customary for this genre even into the 19th century. It could not be ascertained whether this composition had been composed for a specific occasion – for example, the funeral ceremonies of a prominent member of the Salzburg Cathedral chapter.

Until the 2nd Vatican Council the "Dies irae" sequence constituted the pivotal section of the Catholic rite of the Mass for the Dead. In his setting, Biber condenses the seventeen verses of pictorial narrative description of the apocalyptic visions into contrasting sections. The weighty, terrifying chords of the "Dies irae" in triple meter are followed by an even eighth-note rhythm in the "Quantus tremor," which pervades the setting and corresponds to the meter of the poetry. The word "tremor" is musically expressed by means of repeated notes in the string accompaniment. After the section containing the verses from "Judex ergo" to "Rex tremendae" in syncopated triple meter, the "Recordare" introduces an attitude of supplication which is interrupted by the solo bass rendition of the "Confutatis maledictis." The high solo voices reply with an imploring "Oro supplex." Biber devotes special attention to the "Lacrimosa dies illa." The text phrase "tränenreich jener Tag" (that day full of tears) is rendered musically by an ascending semitone followed by a catabasis in half notes; this is contrasted with the lively upward thrust of the eighth note groups in "Qua resurget." An 11-measure "Amen" fugue with a chromatically shaped subject concludes the most extensive movement of Biber's Mass for the Dead.

The present edition is the first to be edited according to Biber's authentic manuscript. Guido Adler also based his edition in the *Denkmäler der Tonkunst in Österreich* (1923) on the same available source material but, as a critical examination of the source revealed, he altered the original musical text in several instances. For many years the performance material, which he had borrowed from the music archives of Salzburg Cathedral, was regarded as lost. In connection with the new edition, it was possible to identify the performance material listed by E. T. Chafe in his catalog of works from the music archives of the Lower Austrian Abbey of Herzogenburg as the material utilized by Adler.

My gratitude to Dr. Ernst Hintermaier and Dr. Gerhard Walterskirchen for their expert advice, as well as to Dr. Eva Neumayr of the RISM-Arbeitsstelle Salzburg, who studied and described the source in situ. The editor and the publisher also wish to thank the Augustiner-Chorherren-Stift Herzogenburg in Lower Austria and the Abbey's librarian and music archivist, Mr. Ulrich Mauterer CanReg, for the opportunity to study the source material and for permission to publish.

Armin Kircher

Salzburg, February 2015

Translation: David Kosviner, J. Bradford Robinson

# Requiem

## 1. Introitus et Kyrie

Requiem aeternam

Heinrich Ignaz Franz Biber

1644–1704

Klavierauszug: Paul Horn (1922–2016)

Adagio

R. \*

Soprano I  
Re - qui - em, re - - - qui - em,

Soprano II  
Re - qui - em, re - - - qui - em,

Alto  
Re - qui - em, re - - - qui - em ae - ter -

Tenore  
Re - qui - em, re - - - qui - em

Basso  
Re - qui - em, re - qui - em ae - ter - nam,

Archi, Trb

5

re - - - qui - em do - na e - is Do - mi -

re - - - qui - em ter - nam do - na e - is Do - mi -

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

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

re - - - am, ae - ter - nam do - na e - is Do - mi -

tr

\* 1. - Solo

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

ne: et lux per -

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

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

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

et lux per - pe - tu - a

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

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

et lux per - pe - tu - a, per

et lux per - pe - tu - a, per

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

et lux per

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

Te decet

mnus, te de - cet hy - mnus

et



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

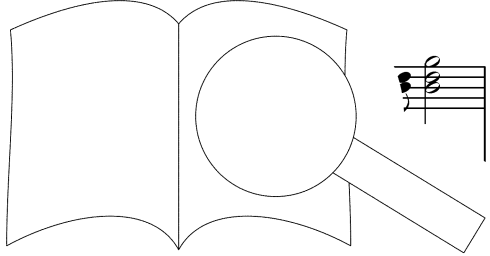
Soprano I S. *tr*  
 ex - au - di, ex - au - di o - ra - ti - o - nem me - am,  
 Soprano II S. *tr*  
 ex - au - di, ex - au - di o - ra - ti - o - nem me -  
 Alto S.  
 ex - au - di, ex - au - di o - ra - ti - o - nem  
 Tenore S.  
 Basso  
 lem:

ad te o-mnis ca - ro ve - ni,  
 a - ve - ni - et, o - mnis  
 ad te o-mnis ca - ro ve - ni - et, o - mnis  
 ad te o-mnis ca - ro ve - ni - et, o - mnis

ad te o-mnis ca - ro ve - ni - et, o - mnis ca - - ro ve - ni - et.  
 ca - - ro ve - ni - et, ad te o-mnis ca - ro ve - ni - et.  
 ca - - ro ve - ni - et, o - mnis ca - - ro ve - ni - et.  
 ca - - ro ve - ni - et, o - mnis ca - - ro ve - ni - et.

Requiem aeternam

Re - qui - em ae - ter - nam do - na et lux per - pe - tu - a  
 Re - qui - em ae - ter - nam do - mi - ne: et lux per - pe - tu - a  
 Re - qui - em ae - ter - nis Do - mi - ne: et lux per - pe - tu - a  
 Re - qui - en - na e - is Do - mi - ne: et lux per - pe - tu - a,  
 do - na e - is Do - mi - ne: et lux per - pe - tu - a





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

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

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

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

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

### Kyrie

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

- e e - lei - son, e - lei -

e - lei - son, e - lei - son.

67

tr  
 e - lei - son, e - lei - son.  
 son. Chri - ste e - lei - son,  
 S.  
 Ky - ri - e e - lei - son. Chri - ste e - lei - son, Chri - ste e - lei -  
 S.  
 Chri - ste e - lei - son, Chri - ste e - lei - son,  
 Ky - ri - e e - lei - son.

73

tr  
 Chri - ste e - lei - son, e - lei - son,  
 Chri - ste  
 R.  
 Ky - ri - e e -  
 R.  
 Chri - ste e -  
 R.  
 Ky - ri - e e - lei - -  
 R.  
 lei - son, e - lei - son. son,

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R.

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

lei - son, e - lei - son, e e - lei - son.  
 e - - lei - son. Chri - ste e - s - - - - - - - - -  
 - lei - - son, Chri - ste e -  
 son. - - ri - e e - lei - - - son.  
 son. Chri - ste e - lei e -

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

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

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## 2. Sequentia

### Dies irae

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

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

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

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

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

Archi



9


in fa - vil - la: te - - ste cum Si - byl - -

in fa - vil - la: te - - vid cum Si - byl - -

in fa - vil - - te - ste Da - vid cum Si - byl - -

in fa - - Da - vid, te - ste Da - vid cum Si - byl - -

te - ste Da - vid, te - s'





rus!

Tenore S.

Basso S.

Tu - ba mi - rum spar - gens so - num per se - pul - cra re - gi - o - num.

Alto S.

Mors stu -

Co - get o - mnes, co - get o - mnes an - te thro

Co - get o - mnes, co - get o - mnes, co - get o - mnes an

Alto

tu - ra, cum re - sur - get, tu - ra, ju - di - can - ti,

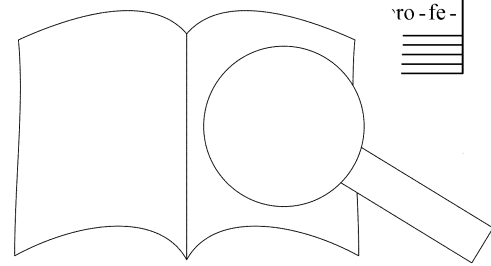
Soprano I R.

Soprano R.

Li - ber scri - ptus pro - fe - re - tur, in quo

ro - fe -

ju - di - can - ti re -



54

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

58

ne-tur. s pro-fe-re-tur, in quo to-tum con-ti-tum con-ti-ne-tur, in quo to-tum con-ti-ne-tur, in quo to-tum con-ti-ne-tur, in quo to-tum con-ti-ber scri-ptus pro-fe-re-tur, in quo

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ne-tur, con-ti-ne - - tur, un - de mun - dus ju-di-ce - tur.  
 to-tum con-ti-ne - - tur, un - de mun - dus ju-di-ce - tur.  
 con-ti-ne - tur, un - de mun - dus ju-di-ce - tur.  
 ne-tur, con-ti-ne - - tur, un-de mun - dus, mun - dus ju-di-ce - tur.  
 to-tum con-ti-ne - - tur, un - de mun - dus, mun - dus ju-di-ce - tur.

## Judex ergo

68

Basso S.

Ju - dex er - go cum se - de - bit, quid - quid la p. .. nil in - ul -

Violini

73

Quid sum mi - ser tunc di - ctu -  
 S.  
 Quid sum mi - ser tunc di - ctu -  
 S.  
 Quid sum mi - ser tunc di - ctu -

jit, nil in - ul - tum re - ma - ne -



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

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

dos sal - vas gra - tis, fons pi - e - ta - tis, fons pi - e - ta - tis.

dos sal - vas gra - tis, fons pi - e - ta - tis, fons pi - e - ta - tis.

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

### Recordare

95 Tenore S.

Re - cor - da - re Je - su pi - e, quod sum cau - sa tu - ae - me - la -

Archi

98 Soprano I S.

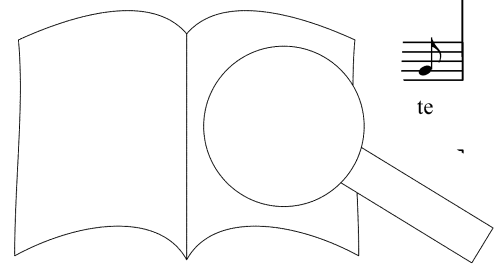
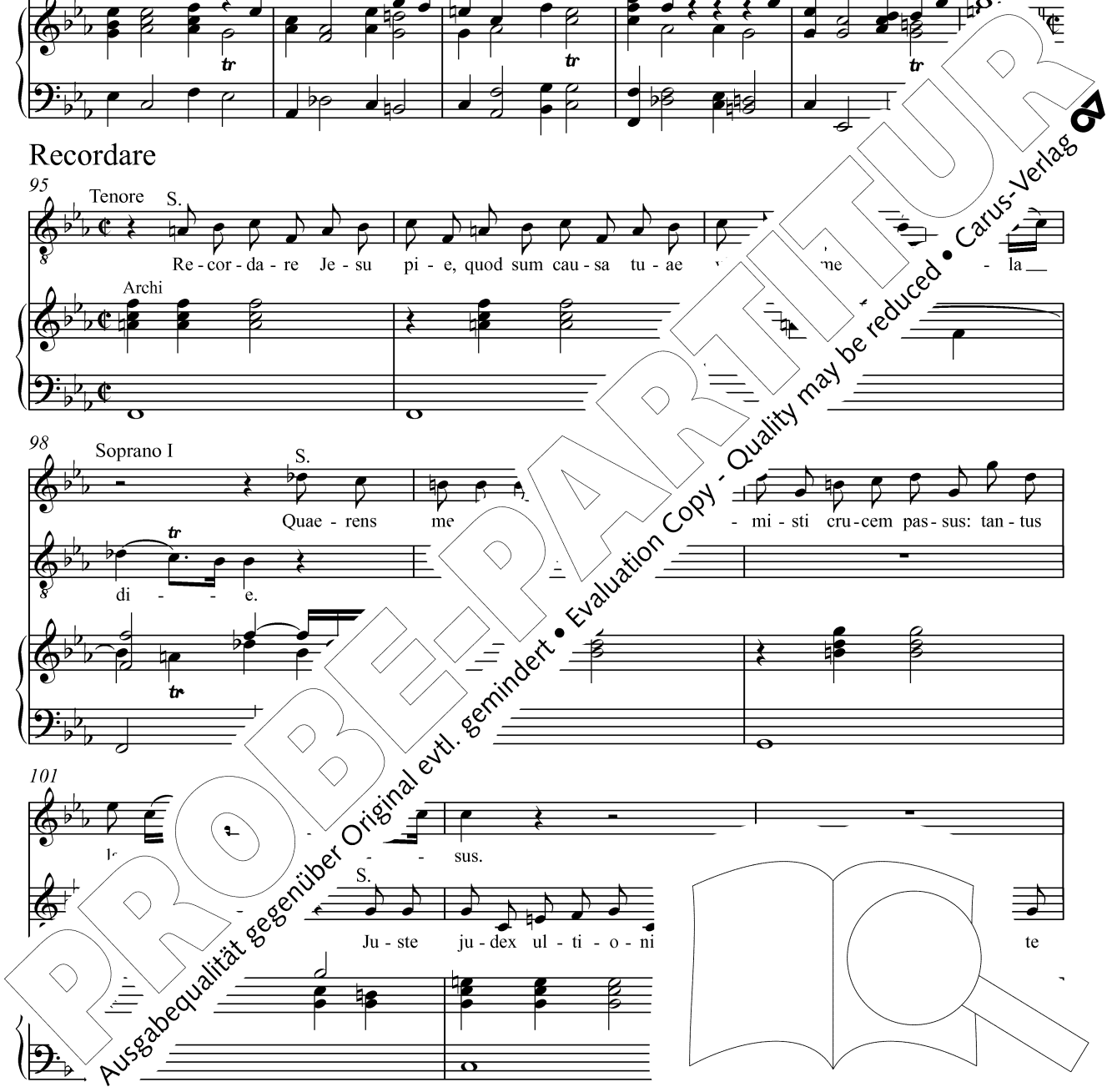
Quae - rens me - mi - sti cru - cem pas - sus: tan - tus

di - ce.

101

1<sup>o</sup> - sus.

Ju - ste ju - dex ul - ti - o - ni te





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

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

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

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

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

en - ni cre - mer i - gne. In - ter et ab hae - dis me se - que -

en - ni cre - mer i - gne. i - prae - sta, et ab hae - dis me se - que -

en - ni cre - mer i -

en - ni cre - mer i - ter o - ves lo - cum prae - sta, et ab hae - dis me se - que -

e.

Bc

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stra, sta - tu - ens in par - te de - xtra. *tr*

stra, sta - tu - ens in par - te de - xtra, in par - te de - xtra. *tr*

stra, sta - tu - ens in par - te, in par - te de - xtra. *S.*

Con - fu - ta - tis ma - le - *Archi*

Basso

di - ctis, flam - mis a - cri - bus ad - di - ctis: vo - ca - me, ci - e - di - *tr*

O - ro sup - plex et ac - cli - ni - cor con - nis: ge - re cu - ram me - i fi - nis, ge - re cu - ram me - i

O - ro sup - plex et a - si - ci - nis: ge - re cu - ram me - i fi - nis, ge - re cu - ram me - i

*S.*

O - ro - tri - tum qua - si ci - nis: ge - re cu - ram me - i fi - nis, ge - re cu - ram me - i

ac - cli - nis, cor con - tri - tum qua - si ci - ni: n me - i

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fi - nis. La - cri - mo - sa di - es, la - cri - mo - sa  
 fi - nis. La - cri -  
 fi - nis. La - cri - mo - sa di - es, di - es il - -  
 La - cri - mo - sa di - es il - la, di - es il - - la,  
 fi - nis. La - cri - mo - sa di

R.  
 R.  
 R.  
 R.  
 R.

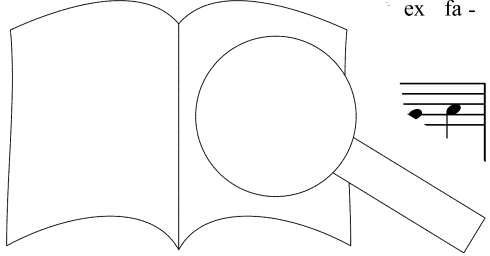
Archi

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

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

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

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sur - get ex fa - vil - la ju - di - can - dus ho - mo - re - - us:  
 ex fa - vil - la ju - di - can - dus ho - mo re - us:  
 fa - vil - la, ex fa - vil - la ju - di - can - dus ho - mo re - - us:  
 ex fa - vil - la ju - di - can - dus ho - mo, ho - mo re - - us: hu - ic  
 vil - la, ex fa - vil - la ju - di - can - dus ho - mo re - - us:

re - qui - em.  
 - na e - is re - qui - em.  
 - na e - is re - qui - em.  
 er - go par - ce D. - ne, do - na e - is re - qui - em. A - -  
 do - na e - is, do - na

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

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

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

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

men, a - - - - men.

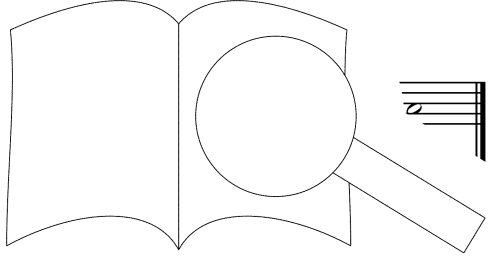
a - men, a - - - - men.

A - - - - men, a - men, a - - - - men.

a - - - - men, a - men.

a - - - - men, a - men.

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### 3. Offertorium

#### Domine Jesu Christe

Basso

S.

Do - mi - ne Je - su, Je - su — Chri - ste, Rex

Archi

5

glo - ri - ae, Rex glo - ri - ae,

8

poe - - nis, de

de poe - - nis, de

R.

de poe - - nis, de

R.

de poe - - nis, de

R.

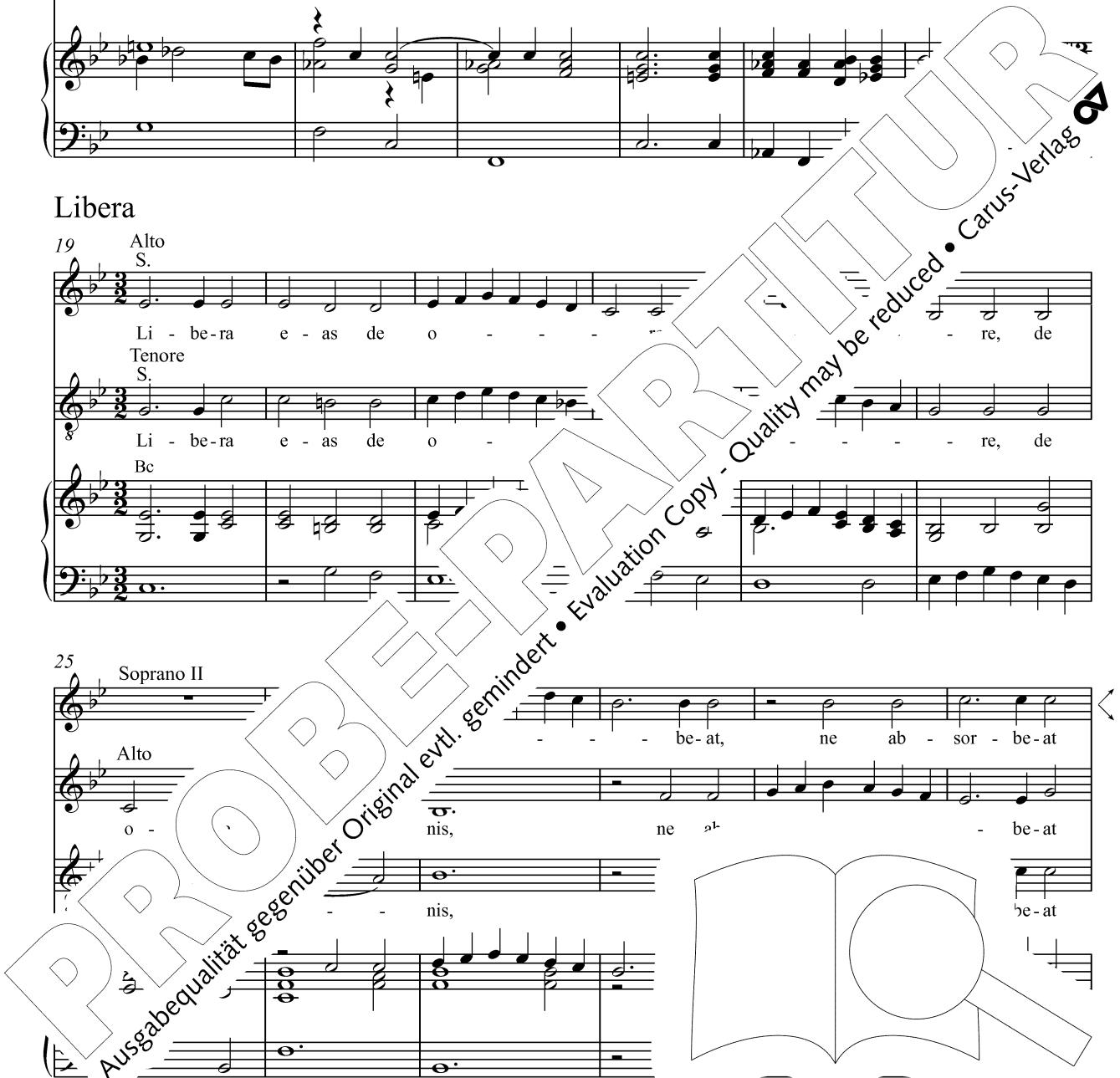
e - li - um de - fun - cto -

poe - - nis in - fer - - ni et de pro - fun - do la - - cu. <sup>tr</sup>  
 poe - - nis in - fer - - ni et de pro - fun - do la - - cu: <sup>tr</sup>  
 poe - - nis in - fer - - ni et de pro - fun - do la - - cu:  
 poe - - nis in fer - ni et de pro - fun - do la - - cu:  
 poe - - nis in - fer - - ni et de pro - fun - do la - - cu:

### Libera

19 Alto  
 S.  
 Li - be - ra e - as de o - - - re, de  
 Tenore  
 S.  
 Li - be - ra e - as de o - - - re, de  
 Bc

25 Soprano II  
 Alto  
 o - - - be - at, ne ab - sor - be - at  
 nis, ne - - - be - at  
 nis, be - at



31

Soprano I

S.

ne ca - dant, ne ca - dant

Soprano II

*tr*

e - as tar - ta - rus, ne ca - dant, ne ca - dant

*tr*

e - as tar - ta - rus, ne ca - dant, ne ca - dant

e - as tar - ta - rus, ne ca - dant, ne ca - dant

37

*p*

*f*

in ob - scu - rum: sed - ctus Mi - cha-el

*p* *f*

in ob - scu - rum: san - ctus Mi - cha-el

*p*

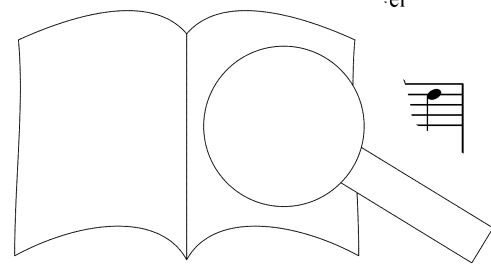
in ob - scu

*p*

in ob -

*f s.*

sed si - gni - fer - el



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# Quam olim Abrahæ

54

Musical score for measures 54-59. It features four vocal staves (Soprano, Alto, Tenor, Bass) and an Archi (Archi) section. The lyrics are: "Quam o-lim A - bra-hæ pro-mi - si - sti, pro-mi-si -". The score includes various musical notations such as rests, notes, and trills (tr).

60

Musical score for measures 60-65. It features four vocal staves and an Archi section. The lyrics are: "sti, et se - - mi-ni - - mi-ni e - - jus, et et se - - mi-ni, s - - mi-ni e - - jus, quam sti, quam o - lim A - bra-". The score includes various musical notations such as rests, notes, and trills (tr).

Musical score for measures 66-69. It features four vocal staves and an Archi section. The lyrics are: "sti, quam o - lim A - bra-". The score includes various musical notations such as rests, notes, and trills (tr).

se - mi - ni, se - mi - ni, et se - mi - ni e - jus,  
 o - lim A - bra - hae pro - mi - si - - sti, et se - - mi - ni  
 hae pro - mi - si - sti, pro - mi - si - - sti, et  
 et se - mi - ni, et se - - - mi - ni e -  
 - mi - ni, se - mi - ni, se - mi - ni e - - jus, qu<sup>a</sup>

e - - jus, et se ni e - - jus,  
 se - - ni - ni e - jus, et se - mi - ni, se -  
 mi - ni e - jus, quam o - lim A - bra -  
 pro - mi - si - sti, se -

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mor - te trans - i - re ad vi - - tam, trans - i - re, trans - i - re, trans - i - re de mor - te, trans -

Quam olim Abrahæ

90 Alto  
Basso

R.  
Quam o - lim A

i - re ad vi - - tam, trans - i - re ad vi - tam.

95 R. tr

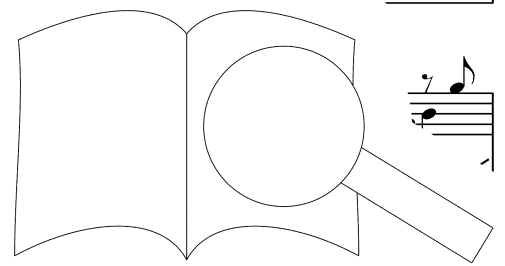
Quam o - lim A - bra - hæ pro - mi - si - - sti, et

et se - -

pro - mi - si pro - mi - si - - sti,

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

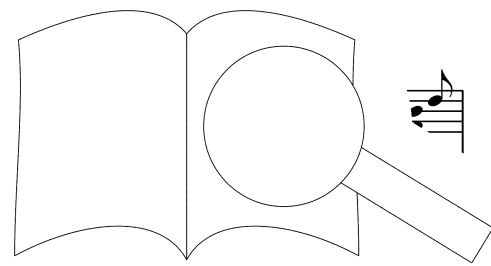
- mi - si - sti,



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se - - - mi-ni, se - - - mi-ni e - - jus, et se-mi - ni, se -  
 mi-ni, se - - - - - mi-ni e - - jus, quam o - lim A - bra -  
 Quam o - lim A - bra - hae pro - mi -  
 et se - - - r

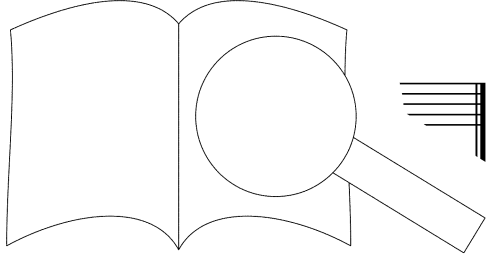
- mi-ni, et se - mi-ni e - jus,  
 hae pro - mi - si - - - mi-ni e - - jus,  
 si - sti, pro - et se - - - mi -  
 et et se - - - mi-ni e - - - jus, et  
 - - - jus,



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

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

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San - - ctus Do - mi - nus De - us, De - us Sa - ba - oth. Ple - ni sunt coe - li

San - ctus, San - ctus Do - mi - nus De - us, De - - us Sa - ba - oth. Ple - ni sunt coe - li

San - - ctus Do - mi - nus De - us Sa - - ba - oth. Ple - ni sunt coe - li

San - ctus, San - ctus Do - mi - nus De - us, De - us Sa - ba - oth. Ple - ni sunt coe - li

ctus, San - ctus Do - mi - nus De - us Sa - - ba - oth. Ple

et ter - ra glo - ri - a tu - a.

et ter - ra glo - ri - a, glo - ri - a tu - a.

et ter - ra glo - ri - a, glo - ri - a tu - a.

et ter - ra, glo - ri - a, glo - ri - a tu - a.

ri - a, glo - ri

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# Osanna

23 Archi

29 Soprano I

Soprano II S. O - san - na, o - san - na in ex-cel -

Alto S. O - san - na, o - san - na in

Tenore S. O - san - na, o - san - na, o - s

Basso S. O - san - na, o - san - na. cel -

35 S. in ex-cel-sis, in ex - cel-sis, in ex-cel-sis, in ex-cel-sis,

sis, cel-sis, in ex - cel - sis,

sis, in ex-cel-sis, in ex - cel-sis, in ex - cel - sis,

sis. ex-cel-sis, in ex

Bc





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

in ex-cel-sis, in

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

cel - sis, in ex-cel-sis, in ex-cel-sis, in ex-cel - sis, in

in ex-cel-sis, in ex-cel-sis, in ex-cel-sis, in ex-cel - sis,

tr

tr

in ex-cel-sis, in ex-cel-sis, in ex-cel-sis, in ex-cel-sis, in ex-cel-sis,

ex - cel - sis, in ex

ex - cel -

ex - cel

na, o - -

in ex-cel-sis, in ex-cel-sis, in ex-cel -

in ex - cel-sis, in

in ex-cel-sis, in ex-cel-sis,

in ex-cel-sis, in ex-cel-sis, in ex-cel -

tr

tr



63

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

*tr*  
ex - cel - sis, o - san - - na, o - -

in ex - cel - sis, in ex-cel-sis, in ex-cel-sis, in ex - cel - sis,

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

ex - cel - sis, in ex - cel - sis, in ex - cel - sis, sis,

68

na in ex - - in ex - cel - sis.

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

-x - cel - sis, in ex - cel - sis.

*tr*  
in ex-cel - sis, in ex - cel - sis.

in ex-cel-sis, in ex-cel -

# Benedictus

74

Soprano I S.

Be - ne - di - ctus qui ve - - - -

Alto S.

Be - ne - di - ctus qui ve - - - - nit, qui ve - nit,

Basso S.

Be - ne - di - ctus qui ve - - - -

Bc

78

- - - - nit, be - - - -

be - ne - di - ctus qui ve - - - - , qui ve -

- - - - nit, be - ne - - - -

82

nit in no -

nit, - - - - ni ve - nit in no - - - - ni.

nit in no - - - -



in ex-cel-sis, in ex-cel-sis, in ex-cel -

in ex-cel-sis, in ex-cel - sis,

in ex-cel-sis, in ex-cel-sis, in ex-cel - sis, in ex-cel - sis, in ex - - -

in ex - cel-sis, in ex - cel - sis,

Archi

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

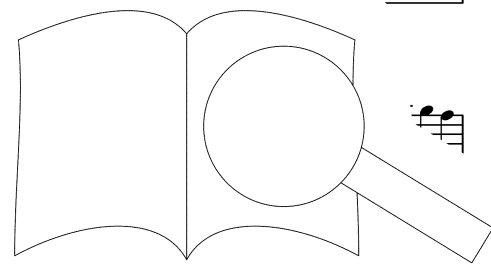
o - san - na, san in ex-cel - sis,

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

san - na in ex - cel - sis,

san - na, o - san -

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o - san - - na, o - - san - - na in \_\_\_\_\_ ex -

o - san - - na, \_\_\_\_\_ o - - san - na in \_\_\_\_\_

in ex-cel-sis, in ex-cel-sis, in ex - cel - sis, in ex-cel-sis, in ex-cel-sis, in ex -

in ex-cel-sis, in ex-cel-sis, in ex-cel-sis, in ex-cel-sis, sis,

- cel - sis, cel-sis, in ex-cel-sis, in ex -

in ex-cel-sis, in ex - sis, in ex - cel-sis, in ex -

ex-cel - sis sis, in ex-cel-sis,

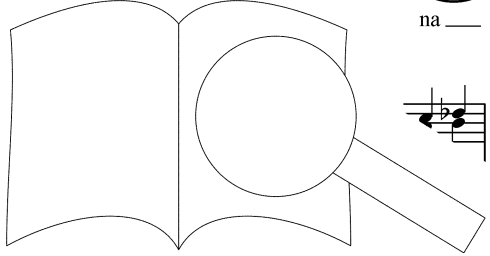
cel - cel - sis, in ex-cel-sis, in ex-cel-sis, in

o - san - na

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

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

in ex-cel-sis, in ex - cel - sis, in ex-cel-sis, in ex-cel-sis, in ex - cel - sis,

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

in ex - cel - sis, in ex-cel-sis, in ex-cel-sis,

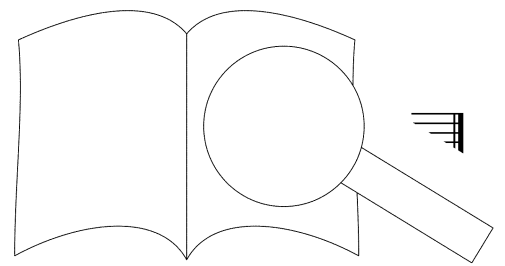
na in ex - - n ex - cel - sis.

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

cel - sis, in ex - cel - sis.

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

in ex-cel-sis, in ex-cel -



# 5. Agnus Dei et Communio

## Agnus Dei

First system of the musical score. It includes vocal staves for Soprano (S.) and Alto (A.), and piano accompaniment for strings (Archi) and basso continuo (Bc). The lyrics are: "A - gnus De - - i, qui tol - lis".

Second system of the musical score, starting at measure 6. It includes vocal staves for Soprano (S.) and Alto (A.), and piano accompaniment. The lyrics are: "A - gnus De - - i, qui tol - lis De - - i, qui tol - lis pec - ca - ta mun - di: i, qui tol - lis pe - ca - ta mun - di, qui tol - lis pec - ca - ta mun - di: pec - ca - ta, pec - ca - ta mun - di:".

Third system of the musical score, starting at measure 12. It includes vocal staves for Soprano (S.) and Alto (A.), and piano accompaniment. The lyrics are: "na e - is, do - na - e - is, do - i - em." The system concludes with a large graphic of an open book.



Alto

A - gnus De - - - i, qui tol - lis pec - ca -

Basso

A - gnus De - - - i, qui tol - lis pec - ca - ta mun - di, qui tol - lis

Archi

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

do - na e - is, do - na,

ta mun - di:

do - r e - is

pec - ca - ta mun - di:

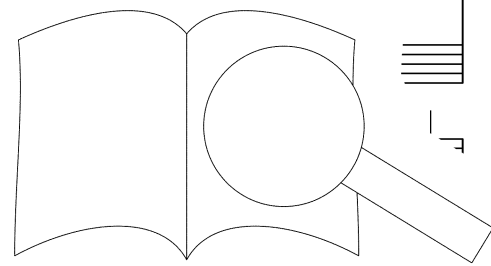
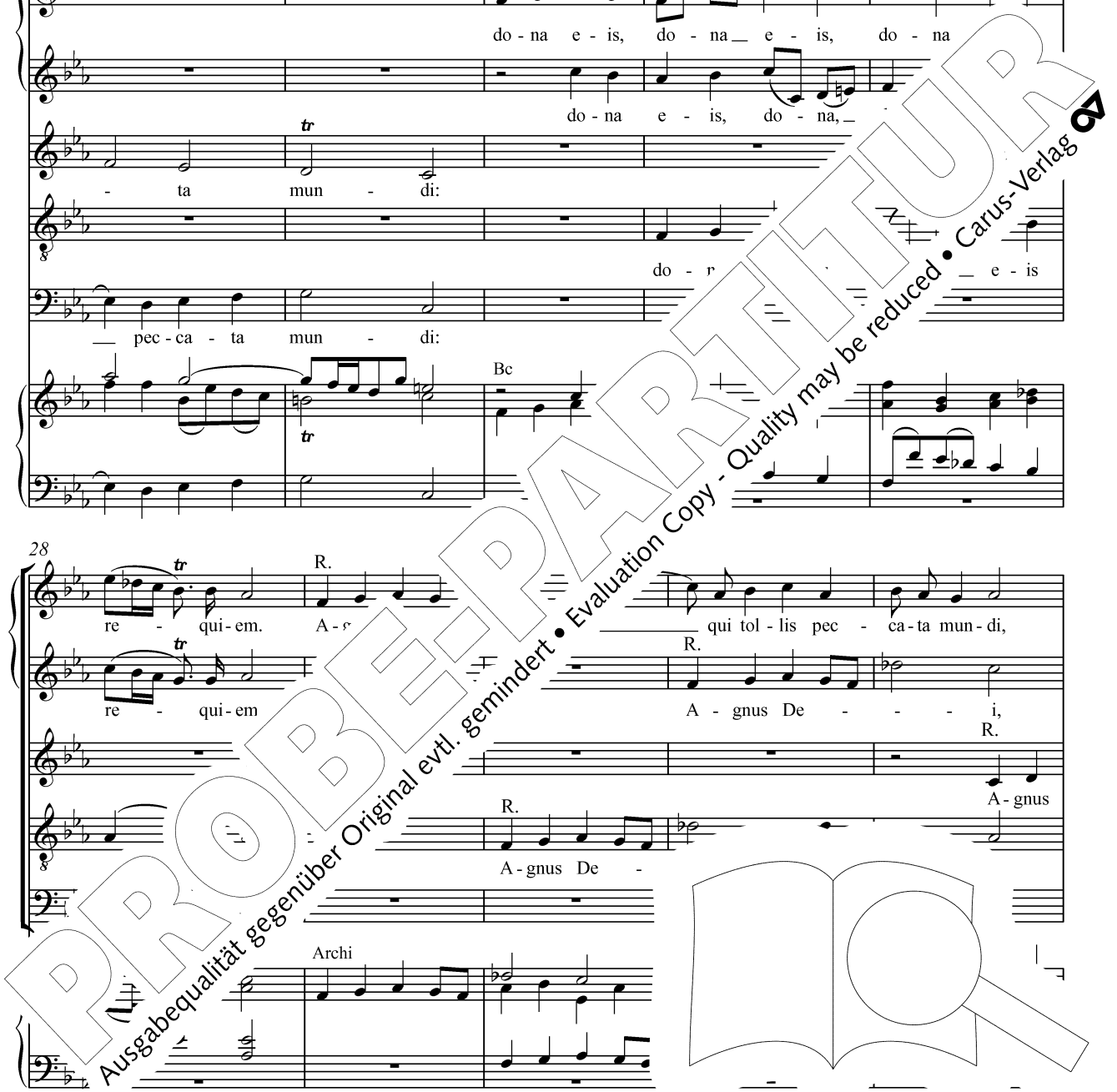
Bc

re - qui - em. A - r qui tol - lis pec - ca - ta mun - di,

re - qui - em A - gnus De - - - i, R.

A - gnus De - - - i, R.

Archi



A - gnus De - - - i, A - gnus De - - -

qui tol - lis pec - ca - ta, A - gnus

De - - i, qui tol - lis, A - gnus De - i, qui tol - - -

pec - ca - ta mun - - - di, A - gnus De - - - i, qui tol - -

R.

A - gnus De - - - i, qui tol - lis pec - ca

i, qui tol - lis pec - ca - - ca - ta mun - di:

De - - - i, - - - ta mun - - - di:

- - - lis - a - ta mun - di, pec - ca - - ta mun - di:

lis un - di, pec - ca - ta, pec - ca - ta mun - di:

- - - ta mun - di, di:

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# Dona eis requiem

43

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

48

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





Cum sanctis tuis

68

R. *f*

Cum san - ctis tu - is in ae - ter - num, qui -

R. *f*

Cum san - ctis tu - is in ae - ter - num, qui -

R. *f*

Cum san - ctis tu - is in ae - ter - num, qui -

R. *f*

Cum san - ctis tu - is in ae - ter - num, - a

R. *f*

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

Archi *f* Bc

74

*tr*

a pi - us es, m, qui - a pi - us es.

*tr*

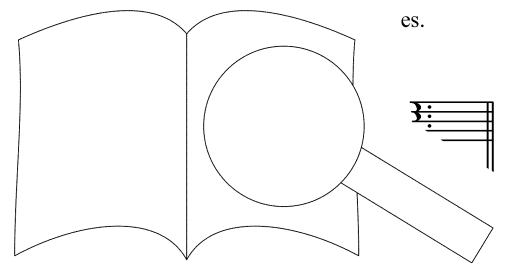
a pi - us es, - num, qui - a pi - us es.

a - pi - us ae - ter - num, qui - a - pi - us es.

pi - in ae - ter - num, qui - a - pi - us es.

in ae - ter es.

*ni*



*p*  
 Re - qui - em ae - ter - nam do - na e - is Do - mi - ne, et lux per - pe - tu - a  
*p*  
 Re - qui - em ae - ter - nam do - na e - is Do - mi - ne, et lux per - pe - tu - a  
*p*  
 Re - qui - em ae - ter - nam do - na e - is Do - mi - ne, et lux per - pe - tu - a  
*p*  
 Re - qui - em ae - ter - nam do - na e - is Do - mi - ne, et lux per - pe - tu - a  
*p*  
 Re - qui - em ae - ter - nam do - na e - is Do - mi - ne, et lux r

Bc  
*p*

lu - ce - at e - is. san - ctis tu - is in  
 lu - ce - at e - is. Cum san - ctis tu - is in  
 lu - ce - at e - is. ***ff*** Cum san - ctis tu - is in  
 lu - ce - at e ***ff*** Cum san - ctis tu - is in  
 lu - ce - at e ***ff*** Cum san - ctis tu - is in

Archi  
***ff***



ae - ter - num, qui - a pi - us es, in ae - ter -

ae - ter - num, qui - a pi - us es, in ae - ter -

ae - ter - num, qui - a pi - us es, in ae - ter -

ae - ter - num, qui - a pi - us es, in ae - ter -

ae - ter - num, qui - a pi - us es, in a

tr Archi

num, qui - - a pi - us es. qui - a pi - us es.

num, qui - - a pi - a, qui - a pi - us es.

num, qui - qui - a, qui - a pi - us es.

num, es, qui - a, qui - a pi - us es.

pi - us es, qi

tr

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