

Johann Michael
HAYDN

Requiem in c
Missa pro defuncto
Archiepiscopo Sigismundo
MH 155 (1771)

Soli SATB, Coro SATB
2 Clarini, 2 Trombe, 2 Tromboni, Timpa
2 Violini, Basso continuo
(Violoncello / Fagotto / Contrabbasso
ad libitum: Trombone b \flat)

herausgegeben von by
Charles H. Sh.

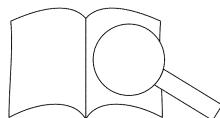
Job

Haydn · Ausgewählte Werke
Urtext

studienpartitur / Study score



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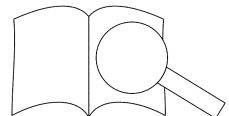
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se. t folgendes Aufführungsmaterial vor:
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ke. es Orchestermaterial (Carus 50.321/19).



Die erste Nachricht über den Aufenthalt Johann Michael Haydns (1737–1806) in Salzburg stammt aus dem Jahre 1763. Im Hofdiarium des Franz Gilowsky von Urazowa findet man unter dem Datum vom 24. Juli 1763 eine Notiz, daß an diesem Tag Tafelmusik erklang, „welche heut von einem fremden Componisten von Wien mit Nahmen Michael Heiden aufgelegt wurde“¹. Haydn hatte offenbar mehrmals die Gelegenheit, seine Fähigkeiten vor den Ohren des Fürsterzbischofs Sigismund Graf Schrattenbach (1753–1771) unter Beweis zu stellen², bevor er am 14. August 1763 als Konzertmeister in die Hofkapelle aufgenommen wurde. 43 Jahre lang, bis zu seinem Tode, übte er dieses Amt aus.

Von Beginn seiner Tätigkeit in Salzburg an schuf Haydn eine Fülle von Werken aller Gattungen, die an Frische, Originalität und Vielfalt auch von seinen späteren Kompositionen nicht übertroffen wurden. Die wohlwollende Anerkennung des Fürstbischofs und die Achtung der Kollegen sicherten Haydn einen herausragenden Platz im Salzburger Musikleben. Neben seinem Dienst am Hofe pflegte er enge Beziehungen zu den innerhalb und außerhalb von Salzburg gelegenen Klöstern Lambach, Berchtesgaden, Michaelbeuern, zu den Benediktinerinnen auf dem Nonnberg und vor allem zur Abtei St. Peter, die zum geistlichen Zentrum seines Lebens wurde und auf deren Areal er seit 1768 wohnte³. Eine ganze Reihe von Kirchenmusikwerken und unzählige Gratulations- und Huldigungsmusiken verdanken ihre Entstehung den zahlreichen geistlichen und weltlichen Festlichkeiten dieser Klöster. Die große Verbreitung Haydn'scher Kompositionen in Klöstern der österreichischen Erblande und weit darüber hinaus trug zum internationalen Ruhm bei, den Michael Haydn nach seinem Tode bis in die zweite Hälfte des 19. Jahrhunderts hinein genoß.

Das *Requiem* in c-moll komponierte Michael Haydn anläßlich des Todes seines Dienstherren, des Fürsterzbischofs Sigismund Graf Schrattenbach, am 16. Dezember 1771. Fürstbischof – ein Kenner der Künste und großartiger Meister der Musik – hatte stets eine aufrichtige Hochachtung von den künstlerischen Fähigkeiten seines Konzertmeisters, und Haydn hat möglicherweise sich selbst eine große Arbeit an der Totenmesse begonnen. Die Partiturhandschrift zeigt, war die Komposition im Jahre 1771 vollendet. Die Trauermesse wurde am 4. Januar statt, und Haydn wirkte an der Aufführung mit. Die Partiturhandschrift zeigt, war die Komposition im Jahre 1771 vollendet. Die Trauermesse wurde am 4. Januar statt, und Haydn wirkte an der Aufführung mit. Die Partiturhandschrift zeigt, war die Komposition im Jahre 1771 vollendet. Die Trauermesse wurde am 4. Januar statt, und Haydn wirkte an der Aufführung mit.

Michael Haydn zeigt zu seinen bedeutendsten und leidenschaftlichen Intentionen, die er möglicherweise auch in diesem Werk zum Ausdruck brachte, sondern daß ihm auch der Wert der Trauermesse, das er knapp ein Jahr nach dem Tode des Komponisten im Jahre 1771 wieder verloren hatte, noch im Bewußtsein stand.

Das *Requiem* in c-Moll wurde in Salzburg oft aufgeführt. Teile daraus klangen auch bei Michael Haydns eigenem Seelen-

amt⁵, da eine zweite Requiem-Komposition aus seiner Hand unvollendet blieb. Auch bei den Trauerfeierlichkeiten für Joseph Haydn in der Gumpendorfer Kirche in Wien griff man auf die Totenmesse des jüngeren Bruders zurück, und es kann kein Zweifel daran bestehen, daß Wolfgang Amadeus Mozart bei der Komposition seines eigenen Requiems in d-Moll das Werk des Salzburger Konzertmeisters im Ohr hatte. Auch aus heutiger Sicht ist das *Requiem* in c-Moll – die erste Komposition, in der Michael Haydn zu seiner vollen Reife erblühte – ein Meisterwerk, das von seinem Genius durchdrungen und ihm einen Platz unter den größten Komponisten seiner Zeit einräumt.

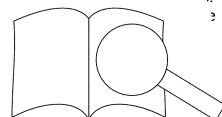
Columbia, Mo./USA, im Mai 1991 Charles H. Sherman
Textübertragung: H. Ullrich und Gabriela Kromb

Bemerkungen zur Aufführungspraxis

In Übereinstimmung mit der Anzahl der Instrumente in der Partitur für die Salzburger Zeit der Entstehung des *Requiem* (1771–1772) beschrieb Haydn die Besetzung mit 10.777 Sängern und 15 Violinen, 2–3 Violoncelli, 2–3 Fagotten, 2–3 Hörner, 2–3 Trompeten, 2–3 Posaunen, 2–3 Pauken, 2–3 Becken, 2–3 Orgeln, 2–3 Continuos, 2–3 Bassen, 2–3 Sopranen, 2–3 Altstimmen, 2–3 Tenoren, 2–3 Bassen. Die Besetzung ist möglicherweise durch die Verhältnisse der Salzburger Hofkapelle bedingt. Die Besetzung ist möglicherweise durch die Verhältnisse der Salzburger Hofkapelle bedingt. Die Besetzung ist möglicherweise durch die Verhältnisse der Salzburger Hofkapelle bedingt.

Die Besetzung der Orgel im Salzburger Dom war in der Nähe der Solisten stand, übernahm die Orgel im gesamten Werk; die große Orgel, in der Nähe der Ripieno plazierte, trat an den Tutti-Stellen hinzu. Die Besetzung der Orgel im Salzburger Dom war in der Nähe der Solisten stand, übernahm die Orgel im gesamten Werk; die große Orgel, in der Nähe der Ripieno plazierte, trat an den Tutti-Stellen hinzu.

¹ Gerhard Croll, Kurt Vössing: *Johann Michael Haydn. Sein Leben – sein Schaffen – seine Zeit, Salzburg 1971*, S. 3.
² Vgl. Gerhard Croll, Kurt Vössing: *Michael Haydn. Ein vergessener Komponist*, Salzburg 1971, S. 60.
³ Vgl. Gerhard Croll, Kurt Vössing: *Michael Haydn. Ein vergessener Komponist*, Salzburg 1971, S. 60.
⁴ Vgl. Gerhard Croll, Kurt Vössing: *Michael Haydn. Ein vergessener Komponist*, Salzburg 1971, S. 60.
⁵ Vgl. Georg Schinn, Franz O. Schinn: *Die physische Skizze von Michael Haydn*, Salzburg 1971, S. 60.



Foreword

Johann Michael Haydn (1737–1806) first appeared in the annals of Salzburg on a rainy afternoon, the 24th of July, 1763, when, as diarist Franz Anton Gilowsky von Urazowa recorded, he provided the music that was heard during dinner at the court. Haydn had come to Salzburg, we are told, on a summons from Prince-Archbishop Sigismund Graf Schrattenbach, who, acting on the recommendation of the Bishop of Grosswardein (his nephew and Haydn's former employer), wished to audition the young musician with a view to taking him into his service. After demonstrating his musical skills "on several occasions", Haydn petitioned the Archbishop for a regular position; Schrattenbach replied by naming the suppliant to the dual posts of court musician and concertmaster. Haydn was to remain in this capacity until his death, some forty-three years later.

Michael Haydn found his new circumstances both congenial and stimulating. A flood of works began to issue from his pen which in freshness, originality, and variety remained unsurpassed in his later production. He quickly succeeded to a place of pre-eminence in the Salzburg musical establishment, confirmed in the approbation of his colleagues and secure in the high regard of his patron. Haydn revealed special gifts in the realm of vocal music, composing works for the church, oratorios, and occasional cantatas in abundance. Many of these he wrote for celebrations at local religious houses, thus forging strong professional ties that sustained him throughout the rest of his life. He contributed regularly to concerts at the Benedictine abbeys of St. Peter's and the Nonnberg in Salzburg. Others he supplied for musical events at Benedictine communities outside Salzburg, principally at Lambach, Berchtesgaden, and Michaelbeuern. The international renown that Haydn eventually enjoyed as a composer derived in large part from the esteem in which he was held at these and other monasteries throughout the Austrian lands.

By 1768, Haydn could think of marriage. He married Maria Magdalena Lipp, a singer at court and the cathedral organist Franz Ignaz Lipp's daughter. Antonia, was born to the union early in 1770, less than a year. Haydn was devastated by the loss of his only child from his grief. According to his biographer, the event profoundly altered Haydn's work, so that time forward "a more perpetually serene disposition

Scarcely had Haydn recovered from the grief he suffered in the death of his daughter in December 16, 1771, of his only child, when he was asked to write a Requiem Mass in memory of Prince-Archbishop Schrattenbach, born in a feverish rush of composition in just two weeks' time. The Requiem, completed in Salzburg, December 31, 1771." It is clear that Haydn was deeply moved by the death of his patron. The Archbishop – a connoisseur of music – had always shown a special interest in Haydn, and his patron of music – had always shown a special interest in Haydn, or his concertmaster as an artist. Yet one can only hope that, in composing his memorial Mass, Haydn was more deeply moved by lingering emotions surrounding the recent loss of his own beloved daughter. No other explanation else adequately explains the depth and passionate

intensity that illuminate this work. The *Requiem* in c Minor, the first product of Haydn's full maturity, is a masterwork that proclaims his genius and guarantees his right to be counted among the finest composers of his age.

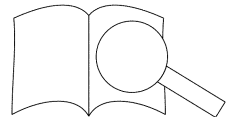
Columbia, Mo./USA, May 1991

Charles H. Sherman

Remarks Concerning Performance Practice

Based on the number of musicians employed at Salzburg in the years 1771–1772, an appropriate and satisfactory distribution of singers and instrumentalists today would call for a chorus on the order of 10,7,7,7, and a complement of strings with 12–15 violins, 2–3 violoncellos, and 2–3 basses (all with low-C extension, if possible). At least one soon (a pair, if only two cellos are present) must play at the unison. Two trombones, obbligato, are essential to double the alto and tenor parts. A third trombone might be employed to double the bass voices in choral tutti, inasmuch as the original score is included in the original edition.

It was customary in the 18th century for performances of church music to be performed in a room near the soloist. The continuo player should be situated throughout a work; the other, in the continuo in the tutti. The continuo passages for the continuo are to be played on a lightly-registered organ or harpsichord by the continuo player, [bassoon], and double-bass, by a more fully-registered player of bass instruments.



Avant-propos

Johann Michael Haydn (1737–1806) est apparu pour la première fois dans les annales de Salzbourg sous la plume du chroniqueur Franz Anton Gilowsky von Urazowa le 24 juillet 1763. Ce jour-là, par un après-midi pluvieux, Haydn quelques-unes de ses compositions exécuta au cours d'un dîner donné à la cour. Haydn était venu à Salzbourg, dit-on, sur l'ordre du prince-archevêque Sigismund Graf Schrattenbach qui voulait auditionner le jeune musicien avec l'intention de le prendre à son service. C'était son neveu, l'évêque de Grosswardein, qui avait déjà employé Haydn, qui lui avait recommandé ce dernier. Après avoir fait montre de ses talents de musicien «à plusieurs occasions», Haydn implora l'archevêque de lui donner un poste permanent; Schrattenbach répondit à sa requête en lui confiant deux postes, ceux de musicien de la cour et de maître de concert. Haydn allait occuper ces deux postes jusqu'à sa mort, quelques quarante-trois années plus tard.

Michael Haydn trouva son nouvel environnement agréable et stimulant. Et il écrivit une foison de compositions qui, en termes de fraîcheur, originalité et diversité, ne furent pas égales par ses œuvres postérieures. Il réussit vite à atteindre une place prééminente dans le monde musical de Salzbourg: il avait l'approbation de ses collègues et était tenu en haute estime par l'archevêque. Haydn fit preuve de dons spéciaux dans ses compositions pour voix, écrivant nombre d'œuvres d'église, d'oratorios et parfois des cantates. Nombre des ces œuvres furent écrites pour des cérémonies destinées à des institutions religieuses locales, se forgeant ainsi des liens professionnels solides qui l'ont soutenu pendant toute sa vie. Il contribua régulièrement aux concerts des abbayes bénédictines de St. Pierre et du couvent de Nonnberg à Salzbourg. Il écrivit également d'autres concerts pour d'autres cérémonies dans des communautés bénédictines en dehors de Salzbourg, principalement à Lambach, Berchtesgaden, et Michaelbeuern. La renommée internationale que Haydn devait finalement acquérir comme compositeur, était en grande partie à l'estime dont il jouissait dans ces communautés et dans bien d'autres monastères dans toute

En 1768, Haydn put se mettre à penser à se marier pour épouse Maria Magdalena Lipp, la fille de l'organiste de la cathédrale de Salzbourg, un seul enfant, Aloysia Antonia, née le 1770, mais l'enfant décéda à l'âge de deux ans et fut profondément marqué par cette perte et ne put jamais complètement se remettre de cette mort. Haydn changea profondément d'orientation professionnelle et ses propres paroles, à l'instar de son neveu, se caractérisèrent par une mélancolie commença à s'exprimer dans ses œuvres. Haydn fut toujours paisible.

A peine deux ans après la mort de son protecteur et mécène, l'archevêque, qui survint le 16 décembre 1770, Haydn commença de suite à écrire une Messe pour le Prince. Cette œuvre, née d'un élan créatif, fut achevée en l'espace de deux semaines. La partition autographe porte la date «Salzbourg, le 16 décembre 1771.» Il ne fait pas l'ombre d'un doute que Haydn fut profondément touché par la mort de Schrattenbach. L'archevêque – qui était un homme d'une

grande culture artistique et un mécène libéral en matière de musique – avait toujours été très respectueux de son maître de concert en tant qu'artiste. Cependant, on peut aussi croire que, en composant cette Messe de souvenir, Haydn était plus profondément affecté par les émotions de la récente mort de sa fille chérie, qui continuaient de l'abattre. On ne peut trouver d'autres explications plus pertinentes pour la profondeur et l'intensité passionnée qui illustrent cette œuvre. Le Requiem en Do Mineur, première œuvre des années de maturité de Haydn, est un chef d'œuvre qui proclame son génie et lui garantit le droit de figurer parmi les plus grands musiciens de son époque.

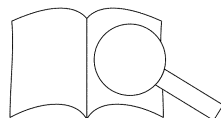
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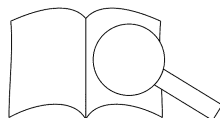
Remarques concernant l'interprétation

Si on base le nombre de musiciens sur le nombre de Salzbourg dans les années 1771–1772, on peut estimer qu'il y avait quatre et satisfaisante des charac- teristiques. On devrait aujourd'hui un chœur complet de cordes (violons, violoncelles, et 2–3 contrebasses). Le chœur devrait donner l'*ut grave* (surtout les deux violoncelles et les trombones, qui peuvent doubler les voix). On devrait aussi utiliser un troisième trombone pour doubler les voix. On devrait aussi utiliser un troisième trombone pour doubler les voix. On devrait aussi utiliser un troisième trombone pour doubler les voix.

Il est recommandé d'utiliser deux orgues dans les églises: l'un, petit instrument de basse continue pour accompagner la basse continue pendant les passages de basse continue; l'autre, situé près du ripieno, pour s'associer à la basse continue pendant les tutti. Les chefs d'orchestre doivent s'assurer que les passages pour la basse continue «Solo» sont réalisés par un orgue au registre limité. Les passages «tutti» doivent être réalisés par un orgue au registre entier et la totalité des instruments de la basse.



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Requiem in c (MH 155)

Introitus et Kyrie

Johann Michael Haydn

1737–1806

1. Requiem aeternam

Adagio

2 Clarini in C

2 Trombe in C

Timpani in c/G

Violino I

Violino II

Soprano

Alto

Trombone I

Tenore

Trombone II

Basso

Trombone III ad lib.*

Bassi (Violoncello, Fagotto e Contrabbasso) ed Organo

Solo

6 5 4 6 5 6 8 7 6 4 4

5

4 5

* zur Besetzung der Trombone III siehe Vorwort.

Aufführungsdauer/Duration: ca. 35 min.

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Urtext,
edited by
Charles H. Sherman

Re - qui - e - qui - em ae - ter - n

Tutti

Re - qui -



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

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

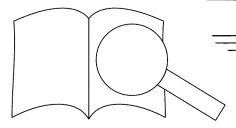


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pe - tu - a lu - ce - at e - is, lu - ce - at
 pe - tu - a lu - ce - at, lu - ce - at e - is, lu - ce - at
 pe - tu - a lu - ce - at, lu - ce - at e - is, lu - ce - at
 pe - tu - a lu - ce - at e - is, lu - ce - at

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Solo



Te de - - cet hy - - mnus De - - us in
Te de - - cet hy - - mnus De - - us

46 6 5

- bi red - de - tur vo - - tum in Je -
ti - - bi red - de - tur vo - - tum in Je -

46 8 6 4 -



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Piano accompaniment for measures 30-31, featuring a right-hand melody and a left-hand bass line.

Piano accompaniment for measures 32-33, featuring a right-hand melody and a left-hand bass line.

ru - - - sa - lem: ex - - - au

ru - - - sa - lem: ex - - - au

Ex - - -

Ex - - - a - - - o - - -

Tutti

6

Piano accompaniment for measures 34-35, featuring a right-hand melody and a left-hand bass line.

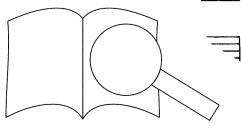
Piano accompaniment for measures 36-37, featuring a right-hand melody and a left-hand bass line.

- ne - - - am,

nem me - - - am,

- o - nem me - - - am,

- ti - o - nem me - - - am,



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ad - te o - - - mnis ca -

ad - te o - - - mnis ca -

ad - te o - - - mni -

ad - te o - - -

ni -

ni -



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et. Solo Do - - na - -
 et. Solo Re - - qui - em - ae - ter - nam do -
 et. Solo Re - - qui - em - ae - ter - nam
 et. Solo Re - - qui - em - ae - ter - nam is

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



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Musical score for measures 42-43. The piano part consists of three staves (treble, middle, and bass clefs). The vocal part consists of four staves (treble, middle, bass clefs). Dynamics include *f* (forte).

Piano accompaniment for measures 42-43, showing intricate rhythmic patterns in the right and left hands.

Vocal lines for measures 42-43. Lyrics include: "e - is, lu - ce - at e - is." and "Ky -". The word "Tutti" is written above the vocal staves.

Musical score for measures 44-45. The piano part consists of three staves. The vocal part consists of four staves. Dynamics include *f* (forte).

Piano accompaniment for measures 44-45, continuing the rhythmic patterns from the previous page.

Vocal lines for measures 44-45. Lyrics include: "Ky - ri - e e - lei - son, e - lei -". The word "Tutti" is written above the vocal staves.

Musical score for measures 46-47. The piano part consists of three staves. The vocal part consists of four staves. Dynamics include *f* (forte).

Piano accompaniment for measures 46-47, showing the final rhythmic patterns of this section.

Vocal lines for measures 46-47. Lyrics include: "Ky -". The word "Tutti" is written above the vocal staves.

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son, Ky -

Tutti son, e - lei - son, Ky -

Ky - ri e, Ky -

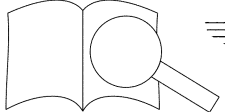
e e - lei - son,

e - lei -

e - lei -

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

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Clarini

Trombe

Trombone I

Trombone II

Timpani

Solo

Chri - ste e - le:

Solo

Chri - ste e -

Solo

Chri - ste e -

Solo

Chri - ste e -

Coro

son.

son

Tutti

E - lei - son,

Tutti

E - lei - son,

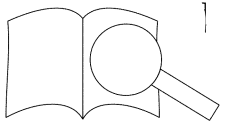
Tutti

E - lei - son,

Solo

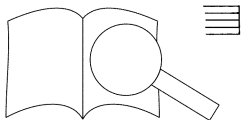
Tutti

E - lei - son



Musical score for piano and voice. The score includes piano accompaniment (right and left hand) and vocal lines. Dynamics include *f* (forte), *p* (piano), and *sfz* (sforzando). The key signature has two flats. The lyrics are: "lei - son, lei - son, Chri - ste, Chri - ste e - lei - son, e - lei - son, e - lei - son, e - lei - son, e - lei - son, e - lei - son."

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Musical notation for the first system, including piano and bass staves with dynamic markings 'f'.

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

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

Musical notation for the fourth system, including piano and bass staves with dynamic markings 'f'.

Musical notation for the fifth system, including piano and bass staves.

Musical notation for the sixth system, including piano and bass staves with lyrics "lei - son."

Musical notation for the seventh system, including piano and bass staves with lyrics "lei - son."

Musical notation for the eighth system, including piano and bass staves.

Musical notation for the ninth system, including piano and bass staves with lyrics "e - lei - son, Ky - ri - e"

Musical notation for the tenth system, including piano and bass staves with lyrics "Ky - ri - e e - lei - son, lei"

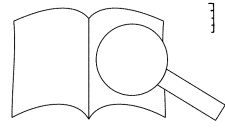
Musical notation for the eleventh system, including piano and bass staves with lyrics "Ky - ri - e e - lei - son, Ky - ri - e"

Musical notation for the twelfth system, including piano and bass staves with lyrics "Ky - ri - e e - lei - son, Ky - ri - e"

Musical notation for the thirteenth system, including piano and bass staves with lyrics "Ky - ri - e e - lei - son, Ky - ri - e"

Musical notation for the fourteenth system, including piano and bass staves with lyrics "Ky - ri - e e - lei - son, Ky - ri - e"

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58

Clar

Tr

Timp

Coro

+ Trb I

+ Trb II

e

6

5

9

4

6

7

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

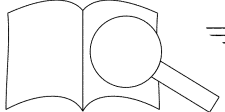
e e - lei - son, Ky - ri - e e - lei -

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

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

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

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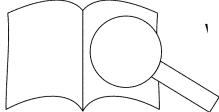


ri - e e - lei - - son, e - - lei - - son, e - lei - sor
 e - - lei - - son, e - lei - - son,
 Ky - ri - e e - lei - - son, e - lei - - son,
 e e - lei - - son, e - lei - - son, -ei - son,

7 6 6 6^{b6} 6 5 6 6 4 6 7

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

6 6 6 p 6 7 6 4 f - - 6 4



Sequentia

2. Dies irae

Andante maestoso

2 Clarini in C

2 Trombe in C

2 Tromboni

Timpani in C/G

Violino I

Violino II

Soprano

Alto

Tenore

Basso

Trombone III ad lib.

Bassi ed Organo

f

f

f

f

f

Tutti

Tutti Di - es i - rae, di - es il - la, Sol .

Tutti Di - es i - rae, di - es il - la, et in fa -

Tutti Di - es i - rae, di - es i Sa - e - clum in fa -

Tutti Di - es i - rae, di . sae - clum in fa -

f

f

f

f

f

f

f

f

f

f

f

5

8

Soli

Tutti

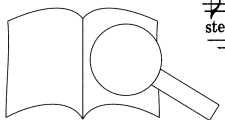
Da - vid cum Si - byl - la, te - ste

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

Te - ste Da - vid cum Si - byl -

la: Te - ste Da - vid cum Si - byl -

ste



7 6 6 6 6 6 6

b6 6

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Da - vid cum Si - byl - la. Quan - tus tre -
 Da - vid cum Si - byl - la. Quan - tus
 Da - vid cum Si - byl - la. Quan - tus fu -
 Da - vid cum Si - byl - la. Quan - tus or est fu -

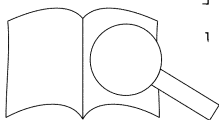
f p p f p f p p

46 8 6 4 7 6 4

do ju - dex est ven - tu - rus, Cun - cta
 Quan - do ju - dex est ven - tu - rus. Cun - cta
 us, Quan - do ju - dex est ven - tu -
 - rus, Quan - do ju - dex est ven - tu -

f p p f p p

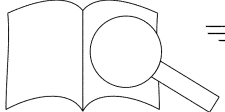
7 46 3 5 p 7 6



Musical score for page 17, measures 17-21. It includes vocal parts with lyrics and piano accompaniment. Dynamics include *f*, *p*, and *tr*. The lyrics are: "stri - cte dis - cus - su - rus, cun - cta".

Musical score for page 18, measures 22-26. It includes vocal parts with lyrics and piano accompaniment. Dynamics include *f*. The lyrics are: "Tu - ba mi - rum spar - gens so - num".

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Trombe

Timpani

p

p

p

p

p

6 p

Senz'organo

f

p

f

f

f

f

Col'organo

f

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

Per - se - pul - cra re - gi - o - num, Co

Per - se - pul - cra re - gi -

Per se - pul - cra re - gi -

Per se - pul - cra

o -

get o - mnes an - te thro - num.

mnes, o - mnes an - te thro - num.

.n. Co - get o - mnes an - te thro -

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

Col'organo



Musical score for measures 36-38. The piano part includes dynamic markings *f* and *p*. The bass part includes a *7* marking.

Musical score for measures 39-41. The piano part includes dynamic markings *p* and *f*. The bass part includes a *Solo* marking and lyrics *- pe - bit et na - - tu - ra,*. The bottom staff includes markings *ph 4 3* and *6*.



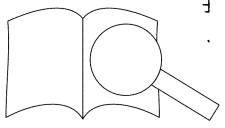
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Cum re - sur - get cre - a - tu - ra

p4 3 6 f

- ti re - spon - su - ra.

4 2 p 46 5 f p 6 4



J

Li - ber scri - - ptus pro - fe - re - tur, In quo to -

...e - tur, Un - - de mun - dus ju - - di - ce -



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60

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

tur.

f *p* *f* *p*

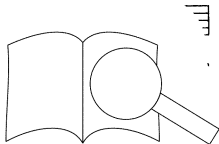
63

p

Solo

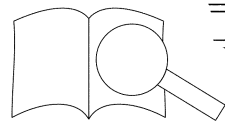
Ju - dex er - go

p $\sharp 6$ $\sharp 4$ $\sharp 3$ 6



Musical score for measures 66-68. The score includes vocal lines and piano accompaniment. The piano part features a complex rhythmic pattern with sixteenth and thirty-second notes. Dynamics include 'f' and 'p'. The lyrics are 'cum se - de - bit, Quid -'.

Musical score for measures 69-71. The score includes vocal lines and piano accompaniment. The piano part continues with similar rhythmic patterns. Dynamics include 'f' and 'p'. The lyrics are 'ap - pa - re - bit: in -'.



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

#6 5 f p 8 7 6 45 #6 ff

- ser tunc di - ctu - rus? Quem pa - tro - num ro - ga -

7 p 5 #6 4 3 6 4 3 46 4 3



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tu - rus? Cum vix ju - stus, vix ju - stus sit se -

f *p* *f* *p*

b_6 4 3 6 b_5 6 3

Tromboni

fz *f* *f* *f*

Tutti

Tutti

us sit se - - cu - - rus. Rex tre -

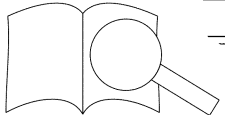
Tutti

Tutti

Rex tre -

f

mp 6 7 6 # 4

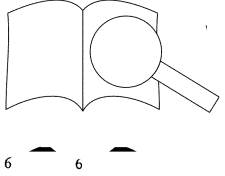


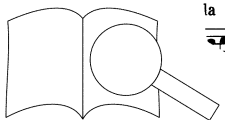
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men - - - dae ma - je - sta - - tis, Qui sal - van - - dr
 men - - - dae ma - je - sta - - tis, Qui sal - van -
 men - - - dae ma - je - sta - - tis, Qui sal - var
 men - - - dae ma - je - sta - - tis, Qui sal al - vas

sal - va, fons pi - e - ta - - tis,
 - - va, sal - va, fons pi - e - ta -
 Sal - va, sal - va, fons pi - e
 tis, Sal - va, sal - va, fons pi - e

tutti *Soli*





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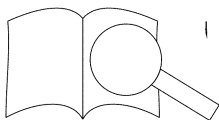
di - e. Quae - rens me, se - di - sti las - sus: Red - e - mi -
 di - e. Quae - rens me, se - di - sti las - sus: Red - e - mi -
 di - e. Quae - rens me, se - di - sti las - sus: R
 di - e. Quae - rens me, se - di - sti las - sus: cru - cem

Bassi *f* *p*
 Organo *p*

8 7 6 5 4

pas - si - bus non sit cas - sus, tan - tus la - bor, tan - tus la - bor non -
 - bor non sit cas - sus, tan - tus la - bor, tan - tus la - bor non -
 - tus la - bor non sit cas - sus, tan - tus
 is: Tan - tus la - bor non sit cas - sus, tan - tu:

7 6 5 4 3 2 1



Musical notation for measures 118-121. The top system shows vocal staves with rests. The bottom system shows piano accompaniment with various dynamics: *tr*, *p*, *f*, *p*, *f*, *p*.

Piano accompaniment for measures 118-121. Dynamics include *p*, *f*, *p*, *f*, *p*.

Vocal staves with lyrics for measures 118-121. The lyrics are: *sit cas - sus.*, *sit cas - sus.*, *non sit cas - sus.*, *non sit cas - sus.*

Musical notation for measures 122-125. The top system shows vocal staves with rests. The bottom system shows piano accompaniment with dynamics: *f*, *p*.

Piano accompaniment for measures 122-125. Dynamics include *f*, *p*.

Vocal staves with lyrics for measures 122-125. The lyrics are: *Ju -*, *ti -*

Piano accompaniment for measures 122-125. Dynamics include *f*, *p*. Fingering numbers 6, 4, 4 are shown below the notes.



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

4 7 4 6 9 3 f

ge - mi - -sco, tam - quam re -

b P 5 b6 b7 6 4 b 5 b6 b7 6 4



ru - bet vul - tus me - us: Sup - pli - can -

b7 6 b6 4 [b] f 6 b6 b p6 5 b6 6 5 b6 5 4

e - - us. Qui Ma - ri - - e la -

9 4 b5 - 6 4 - 4 p 6 4



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tro - -nem ex - au - di - sti, Mi - - hi quo - que, mi - - hi quo - r

f *f* *p*

Solo

Pre - -ces me - - ae non

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bo - nus fac be - ni - gne, ne per - en - ni

7 6 6 6 6 4 7 6 6 4

In - ter o - ves lo - cum prae - sta, e

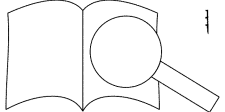
*) Ausführung Performance en - ni

P 6 9 3 4 6
5 4 b5



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

ma - le - di - ctis,
ca - tis ma - le - di - ctis,
au - ta - tis ma - le
Con - fu - ta - tis ma - le



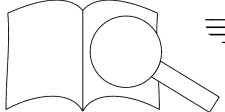
flam - mis a - cri - bus ad - di - ctis,
 flam - mis a - cri - bus ad - di - ctis,
 flam - mis a - cri - bus ad - di - ctis,
 flam - mis a - cri - bus a

6

a - cri - bus ad - di - ctis: Vo - ca me
 mis a - cri - bus ad - di - ctis: Vo - ca me
 am - mis a - cri - bus ad - di - ctis:
 flam - mis a - cri - bus ad - di - ctis:

6 6 6

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180

cum be - ne - di - ctis, vo - ca me cum be - ne - di - ctis, vo - ca me, vo - ca me, vo - ca me

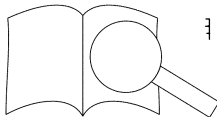
6 6 3
4

185

ctis. - ctis. - ctis. u. - ne - di - ctis. - be - ne - di - ctis. Solo

6 4 4

p *p b*



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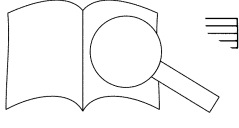
p

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

O - - ro sup - ple
ro

ac - cli - nis, et ac - cli - nis,
et ac - cli - nis, et ac - cli - nis,
et ac - cli - nis, et
- plex et ac - cli - - - nis,

2 b7 6 5 9 3 - 5 b b 4 4 4



Cor con - tri - tum qua - si ci - nis, qua - si
 Cor con - tri - tum qua - si

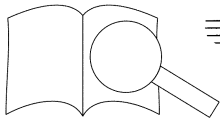
nis - re cu - ram
 Ge - re - cu - ram me -



me - i fi - nis, me - i fi - nis.
me - i, me - i fi - nis,
fi - nis, ge - re cu - ram me - i fi - nis,
nis, ge - re - cu - ram me - i nis.

8
b6
7
5
b4
2
b6
5

p
p
f
Tutti
Tutti La - cri - mo -
Tutti La - cri - mo -
Tutti La - cri -
La - cri -
Tutti
p *f* *p*



sa di - - es il - la, Qua
 sa di - - es il - la, Qua
 sa di - - es il - la, Qua
 sa di - - es il - la, Qua

*p*₇₂ f 6 7 6 4

sur - get ex - fa - vil - la, Ju - di - can -
 ex - fa - vil - la, Ju - di - can -
 - get ex - fa - vil - la,
 - get ex - fa - vil - la,

p
p
p

f 6 *p*₇₂ f 6 7 6 4



Musical score for measures 231-236. The score includes vocal parts and piano accompaniment. The lyrics are:

 dus ho - mo re - - us, ho - mo re - - us:

 can - - dus ho - - mo re - - us

Performance markings include *p* (piano) and dynamic changes. Measure numbers 7, 6, and 6 are indicated below the bass line.

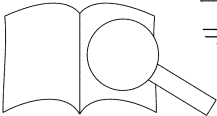
Musical score for measures 237-242. The score includes vocal parts and piano accompaniment. The lyrics are:

 Hu - ic er - - go par - ce De - us,

 Hu - ic er - - go par - ce De - us

Performance markings include *f* (forte), *Tutti*, and *f*. A *Trb I/II* part is shown in the upper system. Measure numbers 1, 1, 1, 8, and 5 are indicated below the bass line.

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par - ce De - us. Pi - e Je - su, Je - su Do

par - ce De - us. Pi - e Je - su, Je - su

par - ce De - us. Pi - e Je - su, Je -

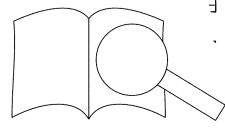
par - ce De - us. Pi - e Je - su,

is re - qui - em.

e - is re - qui - em. A

na e - - is re - qui - em.

do - na e - - is re - em.

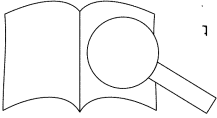


do - na e - is, e - is re - qui - em.
 e - is, e - is re - qui - em.
 is, do - na e - is re - qui - em.
 is, do - na e - is re - qui - em.

4 4 7 6 4 5

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

6 8 5 7 8 6 8 5 7 8

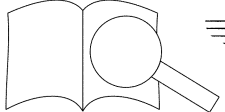


men, a - men, a - men, a - men, p
 men, a - men, a - men, a - men, p
 men, a - men, a - men, men,
 men, a -

7 8 6 6 6 7 6

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

4 3 6 7 6 f 6 4



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Offertorium

3. Domine Jesu Christe

Andante moderato

2 Clarini in C

2 Trombe in C

Timpani in c/G

Violino I

Violino II

Soprano

Alto

Trombone I

Tenore

Trombone II

Basso

Trombone III ad lib.

Bassi ed Organo

f

p

f Tutti

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

Solo Tutti

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

Do-mi-ne Je-su Chri - ste, Rex glo - ri - ae, Rex glo - ri - ae

p

f

6 5 7 6 3# 5 9 3 4

4

f

f

de poe - nis in -

Tutti de

de - li - um, fi - de - - li - um de - - fun - cto - r -

de

te

4 5 9 3 b7 5 4 5 6 b7 b4

*) Ausführung Performance

**) Ausführung Performance

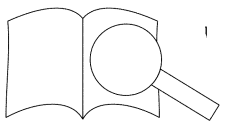


fer - ni, de poe - nis in - fer - - ni, et de pro - fun -
 poe - nis in - fer - - ni, et de pro - fun -
 poe - nis in - fer - - ni, et

6 #6 #4 6

la - cu, de pro - fun -
 - cu, de pro - fun

b6 4 5 #6 p #6 pp 4 5 #



cu:
cu:
cu:
cu:

f *f*

f 5 $\frac{4}{2}$ 6 6 5 $\frac{4}{6}$ 6 4 \sharp

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

de o - re le - o - nis, de
de o - re le - o - nis, de
Solo de o - re le - o - nis, de
Solo de o - re le - o - nis, de
- be - ra e - - as de o - re le - o - nis, l

Solo

p 6 5 \sharp $\sharp 6$ 6 7 4 $\sharp f$ $\frac{4}{6}$ 5



Piano accompaniment for measures 19-20. The score includes staves for the right hand, left hand, and bass. Dynamics include *f* (forte).

Piano accompaniment for measures 21-22. The score includes staves for the right hand, left hand, and bass. Dynamics include *f* (forte). Measure 22 features triplet patterns.

o - - re le - o - - nis,

o - - re le - o - - nis,

o - - re le - o - - nis,

o - - re le - o - - nis, **Tutti** ne

o - - re le - o - - nis, **Tutti** ne so

o - - re le - o - - nis, **Tutti** ne as

Chord symbols: b, b6, 5, b6, b7, b, f, b

Piano accompaniment for measures 23-24. The score includes staves for the right hand, left hand, and bass.

Piano accompaniment for measures 25-26. The score includes staves for the right hand, left hand, and bass.

Piano accompaniment for measures 27-28. The score includes staves for the right hand, left hand, and bass.

Piano accompaniment for measures 29-30. The score includes staves for the right hand, left hand, and bass.

ne ab - sor - be - at e - as

- ta - rus, ne ca - dant in ob - scu - rum, ne

Piano accompaniment for measures 31-32. The score includes staves for the right hand, left hand, and bass.

Piano accompaniment for measures 33-34. The score includes staves for the right hand, left hand, and bass.

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Piano accompaniment for measures 23-25, featuring a right-hand melody with eighth-note patterns and a left-hand bass line with quarter notes.

Piano accompaniment for measures 26-28, continuing the melodic and harmonic patterns from the previous system.

Tutti

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

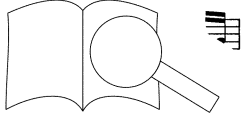
6 5 4 7

Piano accompaniment for measures 29-31, showing a more active piano part with sixteenth-note runs.

Piano accompaniment for measures 32-34, continuing the sixteenth-note piano accompaniment.

sor a - - - - - ta - rus, ne ca - dant in - ob - seu - rum, ne
 ne ca - dant, ne ca - dant, ne ca -
 - dant, ne ca -

b7 5



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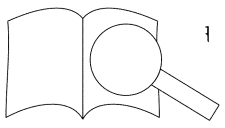
ca - dant in ob - scu - rum, ne ca - dant in ob - scu - rum,
 - dant in ob - scu - rum, ne ca - dant in ob - scu - ru
 ca - dant in ob - scu - rum, ne ca - dant,
 scu - rum, ne ca - dant in ob - scu - rum, ca - ob -

b 3

ca - ca - - dant in ob - scu - - rum, in ob -
 ant, ne ca - - dant in ob - scu - - rum, in ob -
 ne ca - dant, ne ca - dant in ob - scu
 - rum, ne ca - dant, ne ca - dant in ob - scu

pp
pp
p
p

6 b7 6 6



scu - - rum: sed si - - gni - fer san - ctus, sp̄ tus
 scu - - rum.
 scu - - rum.
 scu - - rum.

Solo

Solo

7 6 5 2

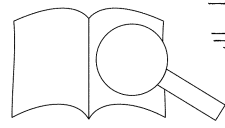
- sen - tet e - as in lu - - cem san - ctam, sed

f p

f p

6 6 2 6 5 4 f 3

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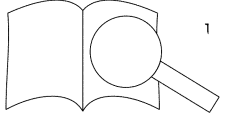


si - - gni-fer san - ctus, san - - ctus Mi - cha-el re - prae - sen - tet

9 3 7 #4 6

re - prae - sen - tet e - as in lu - cem san - ctam, re - - prae -

b b4 6 5 2 b6 7 6 6 #4 -



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sen - - tet e - - as in lu - cem, in lu - cem san -

4 #7 # 6 5 3 3 # 7

attaca

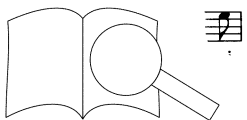
49 Vivace

Tutti

Quam o - lim A - bra - hae pro - - mi - si -

Tutti

f 1 1 1



54

f

Tutti

Quam o - lim A - b -

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

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

59

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

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

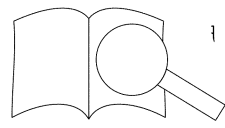
mi - ni e - jus,

6 #6 - 6 5 6

#

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

6 #6 6 5 4

quam o - lim A - bra - hae, A - bra - hae pro - mi -
 si, A - bra -
 hae pro - mi - si - sti, A - bra -
 hae pro - mi - si - sti, quam o - lim A - bra
 hae pro - mi - si - sti, quam

4/2



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

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

- hae pro - mi - si - - sti,
 quam o - lim A - bra - hae pro - mi - si - - sti,
 quam o - lim A - bra - hae
 quam

6



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

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

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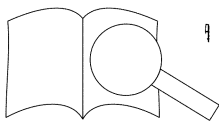


e - - - jus, pro -
 e - - - jus, pro - mi - si
 e - - - jus, pro - mi - si - sti,
 pro - - mi - si - sti, et i.

6 5 # #7 4 4

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

6 4 6 5 5



4. Versus: Hostias

104 Andante

2 Clarini in C

2 Trombe in C

Timpani in c/G

Violino I

Violino II

Soprano

Alto

Trombone I

Tenore

Trombone II

Basso

Trombone III ad lib.

Bassi ed Organo

f

f

Solo

f

#6 6 6 4 #

106

p

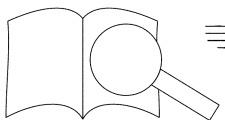
f

f

p

pre - ces ti - bi Do - mi-ne lau - dis of - fe - ri - mus:

6 6

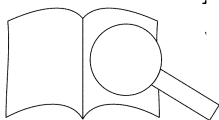


tu, tu su - sci - pe pro a - ni - ma - bus il - lis, qua - rum

p 6 7 6 7 6 7 6

ci - mus:

f 6 3 6 6



Piano introduction for measures 115-116, featuring a right-hand melody with sixteenth-note patterns and a left-hand accompaniment.

Piano introduction for measures 117-118, continuing the sixteenth-note patterns in both hands.

Solo
 Fac e - as, Solo Do - mi - ne,
 Fac e - as, Do - mi - ne, trans -

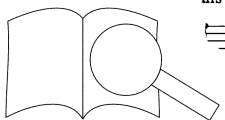
Vocal and piano accompaniment for measures 117-118. The vocal line is marked 'Solo' and includes the lyrics 'Fac e - as, Solo Do - mi - ne, Fac e - as, Do - mi - ne, trans -'. The piano accompaniment features a right-hand melody with sixteenth-note patterns and a left-hand accompaniment.

Piano introduction for measures 119-120, featuring a right-hand melody with sixteenth-note patterns and a left-hand accompaniment.

Piano introduction for measures 121-122, continuing the sixteenth-note patterns in both hands.

ad vi - - tam, ad vi - - tam, ans -
 - re ad vi - - tam, ad vi - - tam,

Vocal and piano accompaniment for measures 121-122. The vocal line includes the lyrics 'ad vi - - tam, ad vi - - tam, ans -' and '- re ad vi - - tam, ad vi - - tam,'. The piano accompaniment features a right-hand melody with sixteenth-note patterns and a left-hand accompaniment.

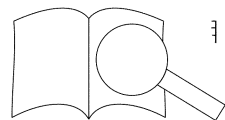


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i - re, de mor - te trans - i - re ad vi - tam,
i - re, de mor - te trans - i - re ad vi -

123 **Vivace e più allegro**

Tutti
Quam o - lim A - bra - hae pro - mi - si - sti
Tutti
f1 1 1



128

Tutti
Quam o - lim

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

133

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

6 #6 - 6 5 6

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

o - lim A - bra - hae, A - bra - hae pro - mi -
mi - si - sti, A - bra -
sti, quam o - lim A - bra - ha
mi - si - sti, quam o



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

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

ora - hae pro - mi - si - sti,
 quam o - lim A - bra - hae pro - mi - si - sti,
 quam o - lim A - br mi -
 quam

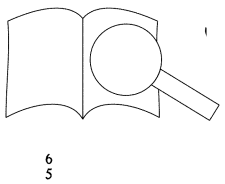
6



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

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



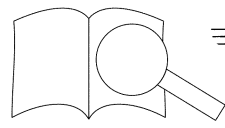
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jus, pro - mi - si -
 jus, pro - mi - si - sti,
 jus, pro - mi - si - sti, et se
 pro - mi - si - sti, et se - mi - ni e - mi -

#7 b7 # b 4

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

6 5 b



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Sanctus-Benedictus

5. Sanctus

Andante

2 Clarini in C

2 Trombe in C

Timpani in c/G

Violino I

Violino II

Soprano

Alto

Trombone I

Tenore

Trombone II

Basso

Trombone III ad lib.

Bassi ed Organo

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

Tutti

Tutti

Tutti

Tutti

Tutti

Tutti

Tutti

Tutti

San - ctus, San - ctus, San - ctus, San - ctus

San - ctus, San - ctus, San - ctus, San - ctus

San - ctus, San - ctus, San - ctus, s.

San - ctus, San - ctus, San -

mi - nus

6

6

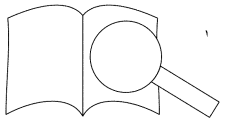
De - ba - oth. Ple - ni sunt

as Sa - ba - oth.

e us Sa - ba - oth.

us Sa - ba - oth.

6 5 7 6 4 7 4



PROBEPARTITUR

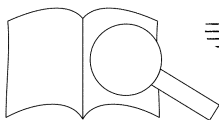
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cae - li et ter - ra glo - ri - a tu - a, glo -
 Ple - ni sunt cae - li et ter - ra glo - ri - a tu - a, gl'
 Ple - ni sunt cae - li et ter - ra glo - ri - a tu - a,
 Ple - ni sunt cae - li et ter - ra glo - ri - a tu - a,

6 7 6 5

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

9 8 6 3
7 6 4



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pp

Solo
Ho - san - na, ho -

Solo
Ho -

Solo
Ho -

pp

6
5

p

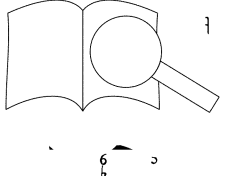
p

el - sis, ho - san - na, ho - san - na in ex -

a - cel - sis, ho - - san -

in ex - cel - sis, ho - - san -

6 5 2 6 f 46 p 6 5



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29

f

f

f Tutti

Tutti Ho - san - na, ho - san - na in

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

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

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

4 6 4 2 *f* 4 6 5 6 7

34

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

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

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

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

6 4 6 6 6 6



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

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

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

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

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

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

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

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



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6. Benedictus

Allegretto

2 Clarini in C

2 Trombe in C

Timpani in c/G

Violino I

Violino II

Soprano

Alto Trombone I

Tenore Trombone II

Basso Trombone III ad lib.

Bassi ed Organo

f

Solo

f

5

f

p *f* *p*

p *f* *p*

f *p*

f *p*

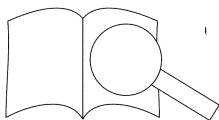
9 - 5 - 9

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Musical score for measures 10-14. The score includes piano and bass clefs. The piano part features dynamic markings 'f' and 'p', and trills 'tr'. The bass part includes figured bass notation: 'p6', '6', '4', '3', and 'p'.

Musical score for measures 15-19. The score includes piano and bass clefs. The piano part includes a vocal line with lyrics: "- di - ctus qui ve - nit in no - m". The bass part includes figured bass notation: "4", "7", and "7".



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ni, qui ve - nit, qui ve - nit, Be - ne -

Solo

6 4 4 8 7 6 5

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

7 6 7 6 7



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Be - ne - di - ctus qui ve - nit in n^o
 ve - nit. Be - ne - di - ctus qui ve - nit in
 ve - nit, be - ne - di - ctus, be - ne - di -

2 6 6 6/6 7 5

Solo
 Be - ne -
 ni, qui ve - nit, qui ve - nit. Be -
 ni - ni. Be - ne - di - ctus
 qui ve - nit. Be - ne - di - ctus

6 6 7 7 5 4 4 5 4



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Musical notation for piano accompaniment, including grand staff and two single staves.

Musical notation for piano accompaniment, including grand staff and two single staves.

Vocal line with lyrics: di - ctus qui ve - nit in no - mi - ne Do - mi - ni.

Vocal line with lyrics: - ne - di - ctus qui ve - nit in no - mi - ne Do - mi -

Vocal line with lyrics: ve - nit in no - mi - ne Do

Vocal line with lyrics: nit in no - mi - ne Do - mi - ne -

Musical notation for piano accompaniment, including grand staff and two single staves.

6 6 4 6 6b 6 6 2 6

Musical notation for piano accompaniment, including grand staff and two single staves.

Musical notation for piano accompaniment, including grand staff and two single staves.

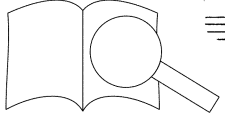
Vocal line with lyrics: - ctus qui ve - nit in no - mi - ne Do - mi - ni,

Vocal line with lyrics: - di - ctus qui ve - nit in no - mi - ne Do - mi - ni,

Musical notation for piano accompaniment, including grand staff and two single staves.

Musical notation for piano accompaniment, including grand staff and two single staves.

1 1 7 4



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in no

in no

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

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

1 1 6^b 5 8 6 7

Do - mi - ne - - - di - ctus qui ve - nit in

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

Tutti

Be - - - ne - - - di - ctus

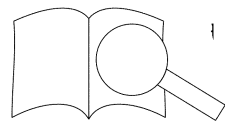
Tutti

Be - - - ne - - - di - ctus

Tutti

Be - - - ne - - - di - ctus

6 3 f 6 5 6 4



no - mi - ne Do - mi - ni.
no - mi - ne Do - mi - ni.
no - mi - ne Do - mi - ni.
no - mi - ne Do - mi - ni.

Solo

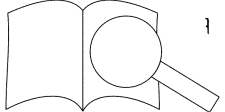
7 6 4 7 5 4 3 9

f p f p f p f p

p 6 4

Musical score for page 70. The score includes piano accompaniment and vocal lines. The piano part features dynamic markings of *f*, *p*, and *pp*. The vocal line includes the lyrics "Ho - san - na, ho -" with a "Solo" instruction. The key signature is two flats (B-flat and E-flat). The bottom of the page shows some figured bass notation: *f*, $\frac{6}{5}$, $\frac{3}{5}$, and $\frac{5}{5}$.

Musical score for page 75. The score includes piano accompaniment and vocal lines. The piano part features dynamic markings of *p* and *f*. The vocal line includes the lyrics "el - sis, ho - san - na, ho - san - na in ex - cel - sis, ho - - san - in ex - cel - sis, ho - - - san -". The key signature is two flats. The bottom of the page shows some figured bass notation: $\frac{6}{5}$, $\frac{5}{5}$, $\frac{2}{6}$, $\frac{6}{5}$, *f*, $\frac{6}{5}$, *p*, $\frac{6}{5}$, and $\frac{5}{5}$.



80

f

f Tutti

Ho - san - na, ho - san - na in -

Tutti

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

Tutti

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

Tutti

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

$\frac{4}{4}$ 6 $\frac{4}{2}$ *f* $\frac{4}{4}$ 6 6 7 $\frac{4}{4}$

85

f

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

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

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

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

6 4 6 6 6



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

6 6 4 6 4

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

6 6 6

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Agnus Dei et Communion

7. Agnus Dei

Adagio con moto

2 Clarini in C

2 Trombe in C

Timpani in c/G

Violino I

Violino II

Soprano

Alto Trombone I

Tenore Trombone II

Basso Trombone III ad lib.

Bassi ed Organo

f *p* *f* *ff* *p*

f *b7* *5* *6* *p*

f *p* *ff* *6* *5* *v* *5*

4 4 4 3 5 4 5 4 4 4

3

Solo

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

Piano accompaniment for the first system.

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

Vocal line for the second system.

Piano accompaniment for the second system.

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

Piano accompaniment for the third system.

tol - lis

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

Tutti f Do - - na, do - - na e - - is

Tutti f Do - na e - is, do

Piano accompaniment for the fourth system.



re - qui-em.
re - qui-em.
re - qui-em.
re - qui-em.

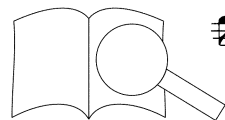
Solo
p f ff

6 3 4 3

Solo
p

A - gnus De-i,

3 6 3 6 6 4 3 7

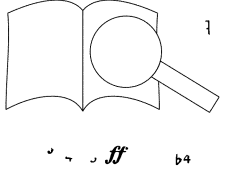


7 6 7 8 / 6 5 4 3

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Do - - - na,
Do - - - na,
Tutti
tol - lis pec - ca - ta, pec - ca - - ta mun - di: is,

re - qui - em.
is re - qui - em.
e - is re - qui - em.
na e - is re - qui - em.
Solo



Musical notation for measures 22-23. The vocal line is in G major (one sharp) and 4/4 time. The piano accompaniment features a complex rhythmic pattern with sixteenth and thirty-second notes.

Musical notation for measures 24-25. The piano accompaniment continues with intricate patterns. The vocal line has a dynamic marking of *p* (piano).

Musical notation for measures 26-27. The vocal line includes the lyrics "A - - - - - gn". There is a "Solo" marking above the vocal line. The piano accompaniment has a dynamic marking of *p*. Fingering numbers (3, 4, 7, 2, 3, 6, 4, 6) are present below the piano part.

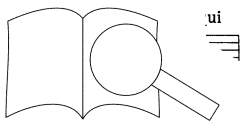
Musical notation for measures 28-29. The piano accompaniment continues with complex rhythmic patterns.

Musical notation for measures 30-31. The piano accompaniment features a dense texture of sixteenth notes.

Musical notation for measures 32-33. The piano accompaniment continues with complex patterns.

Musical notation for measures 34-35. The vocal line includes the lyrics: "lis pec - ca - ta, qui tol - lis pec - ca - ta mundi, qui to -". The piano accompaniment has a dynamic marking of *p*. Fingering numbers (9, 8, 7, 6, 6, 9, 8, 7, 5, 4, 6, 5, 4, 3, 6, 4) are present below the piano part.

Musical notation for measures 36-37. The vocal line includes the lyrics: "ui". The piano accompaniment has a dynamic marking of *p*. Fingering numbers (4, 3) are present below the piano part.



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Do - na e - is
 Tutti Do - na, do - na
 tol - lis pec - ca - ta mun - di: do - na e - is
 Do - na e - is do - na

re - qui - em, re - qui - em sem - pi - ter -
 re - qui - em, re - qui - em sem - pi - ter nam, sem - pi - ter
 is re - qui - em, re - qui - em sem - pi - ter

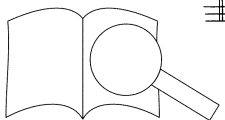


- nam. Lux ae - ter - na lu - ce - at e
 ter - - nam.
 ter - - nam.
 ter - - nam.

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:
 ae - ter - na lu - ce - at e - is Do - mi

6 4 6 4 8 7 6 5 9 8
 4 4 6 5 4 4 4 5

*) Ausführung Performance Do - mi - **) Ausführung Performance Do - mi -



8. Cum sanctis tuis

39

Allegretto

Tutti
Cum san - ctis tu - is in ae - ternum, qui -

f 4 6

45

Tutti
Cum
tu - is in ae - ter - num, qui
- a pi - us es, qui - a pi

6 6



Tutti
Cum san

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

tu ae - ter - num, qui - a pi - us es, qui -
pi - us, qui - a pi - us es, in ae -
ctis tu - is in ae - ter

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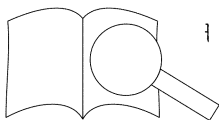


- a pi - us, qui - a pi - us, qui
 ter - num, qui - a
 in ae - ter - num, qui -
 tu - is in ae - ter - num, us,

6 5 4 5 6 5 6 6

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

2 6 b 2 3 6



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

6 6 6 6 7

tu - ae - ter - num, in ae - ter -
 us es, in ae - ter -
 num,
 - num, cum san

6 6 6 6 4

5 #6 #4 3

3 #4 4

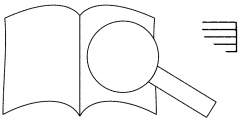


num,
num,
ter - num, in ae - ter - num
in ae - ter - num, in ae - ter -

5 3 4 4 6 7 4 6 6 4

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

4 4 2 6 5 6 6 6



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

pp
 p
 p

4 6 b6 3

pi - pi - - us es,
 pi - - us es,
 - us, pi - - us es,
 - us, pi - - us es,

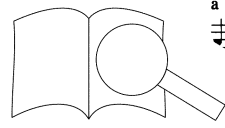
p
 p

f 6 5 4



qui - a pi
qui
qui
us

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



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

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

pi - - us es,

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

6 4 4 4 7

qui - - us, pi - - us es.

pi - - us, pi - - us es.

pi - - us, pi - - us

- a, qui - - a pi - - t

6 7 b7 7 6 b7
4 4 4 4 4 4



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9. Requiem aeternam

149 Adagio

149

p

Solo

Do - na,

Solo

Re - qui - em - ae - ter - nam:

Solo

Re - qui - em - ae - ter - nam:

Solo

p

6 4 7 5 6 4 5 7 6 b5 4 3

151

p

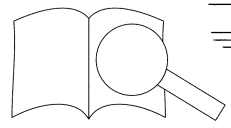
p

p

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

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

9 b4 3 6 4 b7 6 5 9 4 3 4 3 4 6 5 6 6 4



et lux per - pe - tu - a, et lux per - pe - tu - a lu -
 et lux per - pe - tu - a, et lux per - pe - tu -
 et lux per - pe - tu - a, et lux per - pe -
 et lux per - pe - tu - a, et lux per

is, lu - ce - at e - is.
 is, lu - ce - at e - is.
 lu - ce - at, lu - ce - at e - is.
 ce - at e - is, lu - ce - at e - is.



crescendo

8
Tutti
Cum san - ctis tu - is in a - qui -

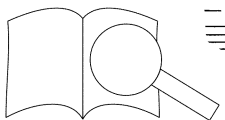
f f₁

f 6

Tutti
Cum

f f₁

f 6 # 6 # 6 3 3



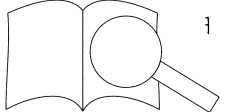
Tutti
Cum san

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

6 6

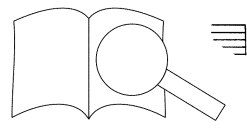
tu - ter - num, qui - a - pi - us es, qui -
us, qui - a - pi - us es, in ae -
ai, tu - is in ae - ter -
cum

6 46 6 46 6 6 4 6



ter - a pi - us, qui - a pi - us, qui
 in ae - ter - num, qui
 tu - is in ae - ter - num, us,

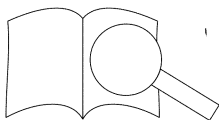
ni qui - a pi - - us,
 pi - us, qui - a pi - - us,
 es, qui - a
 i - a pi - us, qui - a



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

es in ae - ter - - num,
 - ctis tu - is in ae - ter - num, in ae -
 cum san - ctis tu - is in



ter - num,
 san - ctis tu - is in ae - ter - num,
 cum s' - num, ir

6 6 6 6 #
 5 4 -

ae - ter - num, in ae - ter -
 pi - us es, in ae - ter -
 num,
 - num, cum
 ae -

2

6 6 6 6 #
 5 4 3 4



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

5 4 4 6 7 6 6 4

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

4 4 6 b5 6 6



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

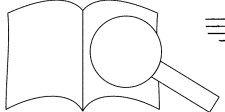
4 6 4b 3 4

pi - - us es,
 us, pi - - us es,
 - us, pi - - us
 - us, pi - - us

4 5 f4 5 4 4

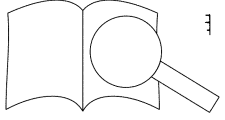
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qui - a pi
qui - a
qui -

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



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

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

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Kritischer Bericht

I. Die Quellen

Unserer Ausgabe des Requiem (MH 154) liegen zugrunde: **A)** Haydns autographe Partitur, die in der Musiksammlung der Staatsbibliothek Preussischer Kulturbesitz, Berlin (D-brd-B) unter der Signatur *Mus. ms. autogr. Haydn, J.M.1* aufbewahrt wird. Das Titelblatt dieser Partitur lautet: *Missa pro defuncto Archiepiscopo Sigismundo etc. à 4 Voci Conc.*, 2 Violini (Der Rest ist abgeschnitten bis: Org]ano/Giov: Mich: Haydn ppia; und auf der letzten Seite findet sich die Beischrift: S: D: H: & Gl:/Salsburgi 31 Xbr [d.h. Dezember 1]771. Das Manuskript umfaßt 84 paginierte Seiten, zehnzeiliges querformatiges Papier Salzburger Herkunft (Wasserzeichen: wilder Mann, auf einem geschmückten Schild stehend, auf einem Halbmond ruhend und über ihm eine Krone; gegenüber die Buchstaben 'AFH'), Format 218 x 310 mm. Die zum Vergleich herangezogenen Quellen finden sich in drei weiteren Handschriften, deren Authentizität gesichert ist: **B)** ein Satz handschriftlicher Stimmen, mit zahlreichen Korrekturen und Zusätzen ebenfalls von Haydns Hand, aufbewahrt in den Musikarchiven des Erzbischöflichen Doms zu Salzburg (A-Sd), Signatur A.442; **C)** der Stimmensatz eines unbekanntenen Kopisten, ebenfalls mit Korrekturen und Zusätzen von Haydn, Standort: Musikarchiv des Schlosses Esterházy in Eisenstadt (A-Ee), nicht katalogisiert; und **D)** eine vom Salzburger Kopisten Nikolaus Lang angefertigte Partitur, aus der Sammlung der Musikabteilung der Bayerischen Staatsbibliothek in München (D-brd-Mbs), Signatur *Mus.mss.4180*.

II. Allgemeine Anmerkungen

Nach eigener Aussage war Haydn ein langsamer und methodisch vorgehender Schreiber. Daher sind seine Manuskripte Reinschriften von außergewöhnlicher Sauberkeit und im allgemeinen fehlerfrei. Selbst die Partitur für das vorliegende Requiem, die in nur zwei Wochen entworfen und vollendet wurde, zeigt kaum Spuren von Hast oder Eile beim Schreiben. Haydns Wünsche bezüglich Dynamik, Phrasierung und Artikulation sind vollständig und mit großer Klarheit angegeben. Nur wenige dynamische Angaben (meist am Anfang der Sätze, wo das Fehlen jeglicher Angaben eine gewisse Unklarheit und einige Akzidentien (am häufigsten die dynamisch geänderte Note nach dem Auftakt) waren vom Herausgeber und Artikulationszeichen wie *acc.* und *rit.* zur Ergänzung durch das authentische Original vorgegeben. Bezüglich Phrasierungen fehlen, ist entscheidende Phrasierungsmaterialie, die in der handschriftlichen Partitur ohne Kommentar in die Ausgabe eingefügt. Sonst sind alle Zusätze des Herausgebers diakritisch gekennzeichnet. Die Angaben durch kursive Schreibungen und Haltebögen sind in der Ausgabe ohne besondere Anmerkung nach Haydns eigenen Angaben in der handschriftlichen Partitur aufgeführt.

Die Verhältnisse innerhalb und zwischen bestimmten Sätzen des Requiem sind von entscheidender Bedeutung.

Den Achtelnoten im *Agnus Dei et Communio* und im *Requiem aeternam* entsprechen die Halben Noten in der *Cum sanctis tuis*-Fuge. Ein ähnliches Verhältnis zwischen Achtel- und Halben Noten wird für die paarweise angelegten Teile, einschließlich des Offertorius, empfohlen. So sind bei gleichem musikalischem Material, wie z.B. im *Introitus et Kyrie* und im *Communio*, die Achtelnoten im gleichen Tempo auszuführen. Im *Dies irae* sollte bei der Tempowahl mehr Gewicht auf das „maestoso“ als auf das „andante“ gelegt werden; der Herausgeber empfiehlt für das Viertel die Metronomzahl 104.

Obgleich die Quelle eine eindeutige Unterscheidung der Staccato-Notierung als Striche oder Punkte nicht macht, bevorzugt Haydn in seiner Originalpartitur die ersteren. Die Ausführenden sollten sich an Leopoldo Staccato halten, daß Staccato die energiegeladene Notation einer Note bedeutet – nicht den Akzent. Im Falle eines Staccato einer mit Bindebogen versehenen Note (z.B. im *Dies irae*, Takte 8 und 14) ist das Gegenteil notwendig. Die Betonung der Note, ohne Abkürzung der Einzelanmerkung, des Herausgebers betreffend.

III. Einzelanmerkungen

Miserere: T. 12, VI I/II: Notengruppe auf dem zweiten Schlag; T. 91, VI I/II: Notengruppen auf dem zweiten und dritten Schlag; T. 92/94: VI I/II: Notengruppen auf dem zweiten und dritten Schlag; T. 171/176, VI I/II: alles; T. 178, VI I/II: Notengruppe auf dem zweiten und dritten Schlag; T. 238/242, VI I/II: alles; T. 259/262, VI I/II: alles; T. 267/272, VI I/II: alles

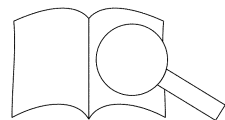
Domine Jesu Christe: T. 40/42, VI I/II: alles; T. 44, VI I: Notengruppe auf dem zweiten Schlag

Hostias: T. 11, VI I/II: letzte zwei Triolengruppen; T. 16, VI I/II: alles

Sanctus: T. 9, VI I: alles; T. 36/38, VI I/II: alles; T. 43/44, VI I/II: alles

Agnus Dei: T. 3, VI I/II: dritte Viertelnoten-Gruppe; T. 11, VI I/II: dritte Viertelnoten-Gruppe

Cum sanctis tuis: (2da volta) T. 163/177, VI I/II: alles



Critical Report (abridged)

I. The Sources

Our edition of the Requiem (MH 154) is based for the most part on: **A)** Haydn's autograph which is preserved in the music collection of the Staatsbibliothek Preußischer Kulturbesitz in Berlin-Dahlem (D-brd-B), under the rubric *Mus. ms. autogr. Haydn, J. M. 1*. The score bears on its first page the title: *Missa pro defuncto Archiepiscopo Sigismundo etc. à 4 Voci Conc. 2 Violini* [the remainder having been trimmed away until: *Org]ano/Giov. Mich: Hayden ppia*; and on its last page the inscription: *S: D: H: & Gl:/Salisburgi 31 Xbr* [i.e., December] 1771. The manuscript comprises 84 numbered pages of 10-stave oblong paper of Salzburg manufacture (watermarks: a wild man standing within an ornate shield surmounted by a crown and resting on a half-moon; opposite, the letters 'AFH'), measuring c.218 x 310 mm. Comparative readings were taken from three further sources of indisputable authenticity: **B)** a set of manuscript parts, bearing numerous corrections and additions in Haydn's hand, in the music archives of the Metropolitan Cathedral of Salzburg (A-Sd), A.442; **C)** a set of manuscript parts, also bearing corrections and additions in Haydn's hand, in the music archives of the Esterházy castle at Eisenstadt (A-Ee), uncataloged; and **D)** a manuscript score by the Salzburg copyist Nikolaus Lang, from the collection of the Music Division of the Bavarian State Library in Munich (Bayerische Staatsbibliothek) (D-brd-Mbs), *Mus. mss. 4180*.

II. General Remarks

By his own account, Haydn was a slow and methodical copyist. As a result, his autographs are exceptionally orderly, neat, and generally free of errors. Even the score for the present Requiem, which, as we have seen, was conceived and brought to completion in a bare two weeks, shows little evidence of haste in writing. Haydn's wishes with regard to dynamics, phrasing, and articulation are noted and with great clarity. The editor has had to supplement dynamic markings (mostly at the beginnings) where the absence of any sign implies "forte" or "piano" chromatics (most commonly there are trills or repeated across a bar-line). Phrasing sometimes has been extended where these were missing in the original, however, confirmation of such changes was provided by the manuscript parts in which the phrasing was clearly indicated. Where necessary, they have been incorporated without comment. Otherwise, the changes are clearly indicated here by means of italic print or dotted lines, accidentals have been extended in this special typography according to the instructions, as listed in full in the German Report.

Changes in and between certain movements of the Requiem are critical. In the *Agnus Dei et Communio*, the eighth note (quaver) of both the *Agnus Dei* and *Requiem* equals the half note (minim) of the fugue *Cum Sanctus*. A similar relationship between eighth note and

half note is advisable for the paired sections comprising the *Offertorium*. Identical musical materials in the *Introitus et Kyrie* and the *Communio* clearly indicate a common duration of eighth notes between these movements. In the *Dies irae*, more weight perhaps should be given to "maestoso" than to "andante" in striking a tempo: a pulse of quarter note (crotchet) = MM.104 is eminently suitable.

For Special Remarks see German text.

