

Anton
BRUCKNER

Requiem d-Moll

WAB 39

Soli (SATB), Coro (SATB)
3 Tromboni, Corno
2 Violini, Viola, Violoncello, Contrabbasso, Organo

herausgegeben von / edited by
Anselm Eber

Urtext

Klavierauszug / Vocal score
Claus-Dieter Ludwig



Carus 27.320/03

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Zu diesem Werk liegt folgendes Aufführungsmaterial vor:
Partitur (Carus 27.320), Klavierauszug (Carus 27.320/03),
Chorpartitur (Carus 27.320/05),
komplettes Orchestermaterial (Carus 27.320/19).

The following performance material is available:
full score (Carus 27.320), vocal score (Carus 27.320/03),
choral score (Carus 27.320/05),
complete orchestral material (Carus 27.320/19).

Vorwort

Das *Requiem d-Moll*, Bruckners erste größere Komposition, entstand 1848/49 im Andenken an den väterlichen Freund und Förderer Franz Sailer, den Bruckner bereits aus seiner Jugend in Ansfelden kannte. Sailer hatte zuletzt das Amt des Stiftsschreibers am Stift St. Florian nahe Linz inne und verstarb plötzlich am 13. September 1848. Bruckner selbst war seit 1845 als Unterlehrer am selben Augustinerstift tätig, das er bereits als Sängerknabe besucht hatte. Von Sailer erbte er einen Bösendorfer-Flügel, an dem er zeitlebens komponierte und der heute im Stift St. Florian aufgestellt ist.

Vorausgegangen waren an vergleichbaren Kompositionen die weit weniger umfangreiche und knapper besetzte *Windhaager Messe* von 1842 (WAB 25) sowie ein verschollenes *Requiem für Männerchor und Orgel* aus dem Jahr 1845 (WAB 133).¹

Bruckner beendete die Komposition am 14. März 1849; die Uraufführung erfolgte im September desselben Jahres, anlässlich des ersten Jahrestages von Sailers Tod, in der Stiftskirche.

Bruckner vertonte den üblichen Text der Totenmesse in relativ kompakter Form: Nicht nur fasste er *Introitus* und *Kyrie* zu einem Satz zusammen, auch die umfangreiche *Sequenz* ist in einem Stück durchkomponiert. Mit der Dreiteilung des Offertoriums einschließlich einer ausgedehnten (Doppel-)Fuge über *Quam olim Abrahae* folgte Bruckner klassischen Vorbildern. Eine eher ungewöhnliche Gliederung liegt den Schlussätzen zugrunde. So ist der erste Teil (Antiphon) der *Communio* ins *Agnus Dei* einbezogen, während die zweite Hälfte – entsprechend der liturgischen Praxis des Wechselgesangs von Psalmvers und Responsum – in zwei, wenn auch knappe eigenständige Sätze aufgeteilt ist. „Requiem“ ist vertont als a-cappella-Satz, „Cum sanctis“ als unisono-Chor mit einem unisono-Streichorchester und mehrstimmigen Einwüfen der Bläser.

Mit der Verwendung von drei Posaunen zur Verstärkung der Chorstimmen an exponierten Stellen oder als akkordische Begleitung griff Bruckner die Salzburger Tradition (W. A. Mozart, M. Haydn) auf. Eine Besonderheit bildet das im *Benedictus* anstelle der 3. Posaune eingeführte obligate Horn. Der Verzicht auf die für ein solemnes Requiem üblichen Trompeten und Pauken dürfte weniger den aufführungspraktischen Möglichkeiten als dem Reglement, d.h. einer Hierarchie der Seelenämter geschuldet sein, dem auch die Besetzung der Trauermusik Rechnung zu tragen hatte.

Die Einzelsätze werden von prägnanten (Begleit-)Figuren bestimmt. Diese sind in ihrem melodischen Duktus oder ihrer Rhythmisierung einheitlich und erscheinen in der

Regel in den Violinen. Bruckner verwendet entweder, ähnlich wie beim Kunstlied klassisch-romantischer Prägung, konsequent durchlaufende ostinate Begleitmotive etwa in Gestalt der synkopierten Achtelfiguren im *Kyrie* oder der Sextolen im *Sanctus*. Oder er führt satztragende und -gliedernde Figuren ein, etwa im *Dies irae* die den Satz eröffnenden und an den Tuttistellen fast konsequent durchlaufenden abwechselnd auf- und abwärtsgerichteten Tonleitern in Sechzehntelbewegung. Bei den Solostellen ist die Bewegung in der Regel hingegen deutlich auf Achtel- und Viertelnoten zurückgenommen, bis hin zu liegenden Akkorden im Tenor-Rezitativ (T. 74ff.).

Nach mehreren Aufführungen im Stift anlässlich des Todes weiterer Funktionsträger sowie Aufführungen andernorts hat Bruckner das *Requiem d-Moll* in hohem Alter noch einmal überarbeitet. Obgleich oder gerade weil er es als ein wichtiges und zudem sehr persönliches Jugendwerk ansah, hat er sich 1894 in Steyr erneut mit dem Requiem auseinandergesetzt.² Nach gründlicher Durchsicht soll er lapidar geäußert haben: „Es is net schlecht!“ Der Gesamtaufbau wie auch die Struktur der Einzelsätze blieben bei der Überarbeitung unverändert. Insbesondere in den Violinstimmen nahm Bruckner (melodische) Korrekturen unterschiedlicher Dichte vor. Er änderte vor allem die Tonfolgen, nicht jedoch die prägnanten satztypischen Figuren an sich. Weit seltener sind Korrekturen in den Posaunen- und Vokalstimmen. An wenigen Stellen, aber durchaus markant, griff Bruckner in die Harmonik ein: So wurden besonders „gespreizte“ Harmonien in der Spätfassung geglättet, z.B. übermäßige Akkorde und damit einhergehende enharmonische Verwechslungen alterierter Töne oder Modulationen in relativ entlegene Tonarten.

Das überarbeitete Manuskript vermachte Bruckner dem Steyrer Musikdirektor Franz Xaver Bayer, der auch die erste Aufführung der revidierten Fassung leitete. Sie erfolgte auf Bruckners Wunsch anlässlich des Todes des Stadtpfarrers und Bruckner-Gönners Johann Evangelist Aichinger am 4. Dezember 1895 in Steyr. Aus Bayers Nachlass gelangte es 1923 in die Österreichische Nationalbibliothek Wien.

Durchgesetzt hat sich lediglich die von Bruckner autorisierte und im Rahmen der ersten Bruckner-Gesamtausgabe erstmals 1930 von Robert Haas im Augsburgsberger Verlag Filsler publizierte Spätfassung, die auch in dieser Ausgabe wiedergegeben ist. Die anhand der Quellen weitgehend rekonstruierbare Urfassung blieb unveröffentlicht, sie ist in der zweiten Bruckner-Gesamtausgabe (1951ff., Nowak 1966, rev. 1998) im Kritischen Bericht berücksichtigt.

Berlin, Sommer 2018

Anselm Eber

¹ Diese und weitere Angaben – neben den Zitaten – nach: Melanie Wald-Fuhrmann, Artikel „Geistliche Vokalmusik“, in: Hans Joachim Hinrichsen (Hg.): *Bruckner Handbuch*, Stuttgart 2010, S. 224–289 (besonders S. 246–248, zum *Requiem d-Moll*) sowie Uwe Harten (Hg.), *Anton Bruckner. Ein Handbuch*, Salzburg/Wien 1996, S. 349–350.

² Zum Zeitpunkt der Revision existieren unterschiedliche Angaben. Möglich, dass Bruckner das Werk schon 1892 einer ersten Durchsicht unterzog. Vgl. Franz SCHEDER, *Anton Bruckner Chronologie*, Tutzing 1996, Textband, S. 679 und 727.

Foreword

The *Requiem in D minor*, Bruckner's first major composition, was written in 1848/49 in memory of his fatherly friend and patron Franz Sailer, whom Bruckner had known from his youth in Ansfelden. Sailer last held the office of notary at St. Florian Monastery near Linz and died suddenly on 13 September 1848. Bruckner himself had been an assistant teacher at the same Augustine monastery – which he had already attended as a choirboy – since 1845. He inherited a Bösendorfer grand piano from Sailer at which he composed throughout his life and which is now kept in St. Florian Monastery.

Bruckner's only earlier comparable compositions were the *Windhaager Messe* of 1842 (WAB 25), which was much less extensive and scored a much smaller number of participants, and a lost requiem for male choir and organ dating from 1845 (WAB 133).¹

Bruckner completed the composition on March 14, 1849; the first performance took place in September of the same year, on the occasion of the first anniversary of Sailer's death, in the monastery church.

Bruckner set the usual text of the mass for the dead to music in a relatively compact form: Not only did he combine *Introitus* and *Kyrie* into one movement, the extensive *Sequence* is also through-composed. With his division of the *Offertory* into three parts, including an extensive (double) fugue over *Quam olim Abrahae*, Bruckner followed classical models. The final movements are based on a rather unusual structure. Thus, the first part (antiphon) of the *Communio* is included in the *Agnus Dei*, while the second half – according to the liturgical practice of the alternating chant of psalms and responses – is divided into two, albeit concise, separate movements. "Requiem" is composed as an a cappella movement, "Cum sanctis" as a unison choir accompanied by unison string orchestra with harmonized interjections by the wind instruments.

Bruckner took up the Salzburg tradition (W. A. Mozart, M. Haydn) in his use of three trombones to amplify the choir parts in exposed parts or as chordal accompaniment. The obligato horn introduced in the *Benedictus* in the place of the 3rd trombone is a special feature. The absence of the trumpets and timpani – customary for a solemn requiem – is probably due less to the practical performance possibilities than to the regulations, i.e. the hierarchy of requiems, which also the instrumentation of funeral music had to take into account.

The individual movements are characterized by concise (accompanying) figures. These are uniform in their melodic characteristic or their rhythmization and usually appear

in the violins. Similar to the Classical-Romantic art song, Bruckner either used continuous and consistent ostinato accompaniment motives, for example, the syncopated eighth figures in the *Kyrie* or the sextuplets in the *Sanctus*, or he introduced figures which structure and define the movement, for example, the alternating ascending and descending sixteenth-note scales which open the *Dies irae* and appear almost throughout in the tutti sections. In the solo passages, however, the motion is usually noticeably reduced to eighth and quarter notes, and even to sustained chords in the tenor recitative (m. 74ff.).

After several performances at the monastery on the occasion of the death of other functionaries, as well as performances elsewhere, Bruckner revised the *Requiem in D minor* once again in his old age. Although or precisely because he regarded it as an important and also very personal work from his youth, he grappled once more with the *Requiem in Steyr* in 1894.² After a thorough review, he is said to have stated succinctly: "It's not bad!" The overall structure as well as the structure of the individual movements remained unchanged during the revision. Especially in the violin parts, however, Bruckner made (melodic) corrections of varying intensity. Above all, he made changes to the order of notes – but not to the concise figures typical of the movement as such. Corrections in the trombone and vocal parts are much rarer. In a few places – but quite strikingly – Bruckner intervened in the harmonies: thus, particularly "stilted" harmonies were smoothed out in the later version: for example, augmented chords and the ensuing enharmonic confusion of altered notes or modulations in relatively remote keys.

Bruckner bequeathed the revised manuscript to the Steyr music director Franz Xaver Bayer, who also conducted the first performance of the revised version. It took place, at Bruckner's request, on the occasion of the death of the town priest and Bruckner patron Johann Evangelist Aichinger in Steyr on 4 December 1895. The manuscript was transferred from Bayer's estate to the Austrian National Library in Vienna in 1923.

Only the late version of the *Requiem* has prevailed: it was authorized by Bruckner and published for the first time in 1930 by Robert Haas in the Filser Verlag Augsburg within the framework of the first complete Bruckner edition. It is also reproduced in this edition. The original version, which can largely be reconstructed from the sources, remained unpublished; it is taken into consideration in the Critical Report for the second complete edition of Bruckner (1951ff., Nowak 1966, rev. 1998).

Berlin, summer 2018
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Anselm Eber

¹ These and other details – besides the quotations – according to: Melanie Wald-Fuhrmann, article "Geistliche Vokalmusik," in: Hans Joachim Hinrichsen (ed.), *Bruckner Handbuch*, Stuttgart, 2010, pp. 224–289 (especially pp. 246–248 concerning the *Requiem in D minor*), as well as Uwe Harten (ed.), *Anton Bruckner. Ein Handbuch*, Salzburg/Vienna, 1996, pp. 349–350.

² Conflicting information exists regarding the time at which the revision took place. It is possible that Bruckner undertook a first examination of the work as early as 1892. Cf. Franz Scheder, *Anton Bruckner Chronologie*, Tutzing, 1996, text volume, pp. 679 and 727.

Requiem d-Moll

WAB 39

Anton Bruckner

1824–1896

1. Requiem

Klavierauszug: Claus-Dieter Ludwig

A Andante

3 Tromboni
Archi
Continuo

Archi, Bc *p*

4 *mf*
Re - qui-em ae - ter - nam do - na e - is Do - mi-ne
mf
Re - qui-em ae - ter - nam do - na e - is Do - mi-
mf
Re - qui-em ae - ter - nam - na is Do - ne:
mf
Re - qui-em a - ter - nam do - na is Do - mi-ne:
mf
Trb

9 *f*
et lux per - pe - tu-a lu-ce-at e - is. Te de-cet
f
et lux per - pe - tu-a lu-ce-at e - is. Te de-cet
f
et lux per - pe - tu-a lu-ce-at e - is. Te de-cet
f
et lux per - pe - tu-a lu-ce-at e - is. Te de-cet
f
p Archi
p + Trb

Aufführungsdauer / Duration: ca. 38 min.

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Urtext
edited by Anselm Eber

hy - mnus De - us, De - us in Si - - on, et ti - -

hy - mnus De - us, De - us in Si - - on, et ti - -

hy - mnus De - us, De - us in Si - - on, et ti - -

hy - mnus De - us, De - us in Si - - on, et ti - -

-Trb *f* -Trb *p*

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

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

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

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

resc. *f* *decesc.*

B

red - de - tur vo - tum in Je - ru - sa - lem: ex - au - di o -

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

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

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

+Trb *p* -Trb

ra - ti - o - nem_ me - am, ex - au - di o -
 ex - au - di o - ra - ti - o - nem_ me - am, ex -
 au - di, ex - au - di, ex - au - di, ex - au - di o -
 ex - au - di o - ra - ti - o - nem_ me - am, ex - au - di o -

f

+Trb

ra - ti - o - nem_ me - am, ad te, ad te, ad
 au - di o - ra - ti - o - nem_ me - am, ad te, ad
 ra - ti - o - nem_ me - am, ad te, ad
 ra - ti - o - nem_ me - am, ad te, ad

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

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

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

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

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

C *sf* Re-qui-em ae-ter-nam do-na-is

sf Re-qui-em ae-ter-nam e-is

sf Re-qui-em ae-ter-nam e-is

sf Re-qui-em ae-ter-nam e-is

Trb -Trb

f Do-mi-ne: et lux per-pe-tu-a lu-ce-

f Do-mi-ne: et lux per-pe-tu-a lu-ce-

f Do-mi-ne: et lux per-pe-tu-a lu-ce-

f Do-mi-ne: et lux per-pe-tu-a lu-ce-

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

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

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

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

lu - ce - at e - - is. Ky - ri - e

lu - ce - at e - - is. Ky - ri - e e -

lu - ce - at e - - is. Ky - ri - e e -

lu - ce - at e - - is. Ky - ri - e e -

son. Chri - ste e - lei - - son.

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

le - i - son. Chri - ste e - le - i - son.

le - i - son. Chri - ste e - le - i - son.

50

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

p Ky - ri - e e - le - i - son. Chri - ste e -

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

p Ky - ri - e e - le - i - son. Chri - ste e -

53

f le - i - son. *f* Ky - ri - e e - le - i - son.

f le - i - son. *f* Ky - e le i - son.

f le - i - son. *f* Ky ri - e e le - i - son.

f le - i - son. *f* Ky - e - le - i - son.

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

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

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

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

pp + Trb

2. Dies irae

A Allegro

Soprano *f* Di - es i - rae,
Alto *f* Di - es i - rae,
Tenore *f* Di - es i - rae,
Basso *f* Di - es i - rae,
3 Trb *f* Tutti
Archi
Bc

5
di - es il - la, sol - clum
di - es il - la, sol - vet sae - clum
di - es - la, sol - vet sae - clum
di - la, sol - vet sae - clum
-Trb
Org *p* *f* +Trb

p *f*
a - vil - - la: te - - ste Da - vid
in fa - vil - - la: te - - ste Da - - vid
p *f*
in fa - vil - - la: te - - ste Da - - vid
p *f*
in fa - vil - - la: te - - ste Da - - vid
VI *p* *f* +Trb

B

cum Si - byl - la. Quan - tus

cum Si - byl - la. Quan - tus

cum Si - byl - la. Quan - tus

cum Si - byl - la. Quan - tus

tre - mor est fu tu rus,

tre - mor est - rus,

tre - mor est - tu - rus,

tre - mor est fu - tu - rus,

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

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

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

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

cun - cta stri - cte dis - cus - su - rus!

cun - cta stri - cte dis - cus - su - rus!

cun - cta stri - cte dis - cus - su - rus!

cun - cta stri - cte dis - cus - su - rus!

-Trb

Tu - ba mi - rum spar - gen - so - num

Tu - ba mi - rum spar - gen - so - num

Tu - ba mi - rum spar - gen - so - num

Tu - ba mi - rum spar - gen - so - num

p Archi

ff

- pul - cra re - gi - o - num,

ff per - se - pul - cra re - gi - o - num,

ff per - se - pul - cra re - gi - o - num,

ff per - se - pul - cra re - gi - o - num,

ff Trb

Archi

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

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

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

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

Trb

an - te thro - num.

an - te thro num.

an - te thro num.

num.

Solo *p*

Mors stu - pe - bit et na -

p - Trb

Archi *p*

Alto solo

tu - ra, cum re - sur - get cre - a - tu - ra,

51

f

ju - di - can - ti, ju - di - can - ti re - spon

56

su - ra, re - spon - su - ra, re - spon - su - ra.

62

D Tenore solo

Li - bet scri - ptus pro - fe - re - tur, in quo to - tum

Bc Va

68

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

Bc Archi

Recitativ
Etwas langsamer

74

Musical score for measures 74-81. The vocal line is in a recitativo style with a tempo marking of 'Etwas langsamer'. The lyrics are: Ju - dex er - go cum - se - de - bit, quid- quid la - tet ap - pa - re - bit: The piano accompaniment is in a simple harmonic style with a dynamic marking of *p*.

82

Tempo I

Musical score for measures 82-89. The tempo marking is 'Tempo I'. The lyrics are: nil in - ul - tum re - ma - ne - bit, nil in - ul - tum re - ma - ne - bit. The piano accompaniment features more active harmonic movement.

90 **E** Soprano solo

Musical score for measures 90-96. This section is marked as a soprano solo. The lyrics are: Quid sum mi - se - re? tunc di - ctu - rus? Quem pa - tro - num ro - ga - turus? The piano accompaniment is sparse, with a dynamic marking of *p*. A large watermark 'CARUS' is overlaid on the score.

97

F

Musical score for measures 97-104. The lyrics are: tu - rus? Cum vix ju - stus sit se - cu - rus. The piano accompaniment becomes more rhythmic and features a dynamic marking of *f* and a '+Trb' (trumpet) part.

103

Tutti

f

Rex tre - men - dae

ma - je -

Tutti

f

Rex tre - men - dae

ma - je -

Tutti

f

Rex tre - men - dae

ma - je -

Tutti

f

Rex tre - men - dae

ma - je

Piano accompaniment for measures 103-106, featuring a complex rhythmic pattern with sixteenth and thirty-second notes in the right hand and block chords in the left hand.

107

f

p

sta - tis,

qui

sal - van - dos sal - vas

p

f

p

qui sal - van - dos

sal - vas

p

f

p

sta - tis,

qui sal - van - dos

sal - vas

Piano accompaniment for measures 107-110, featuring a complex rhythmic pattern with sixteenth and thirty-second notes in the right hand and block chords in the left hand. Dynamics include *p* and *f*.

Org

f sal - va me, — fons pi - e - ta - tis.
f gra - tis, sal - va me, fons pi - e - ta - tis.
f gra - tis, sal - va me, — fons pi - e - ta - tis.
f gra - tis, sal - va me, fons pi - e - ta - tis.

f -Trb

Re - cor - da - re Je - su - pi - e,
 Re - cor - da - re Je - su - pi - e,
 Re - cor - da - re Je - su - pi - e,
 Re - cor - da - re Je - su - pi - e,

sum cau - sa tu - ae vi - ae:
 quod sum cau - sa tu - ae vi - ae:
 quod sum cau - sa tu - ae vi - ae:
 quod sum cau - sa tu - ae vi - ae:

+Trb

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

il - la di - e. Quae
 il - la di - e. Quae - rens
 il - la di - e. Quae - rens
 il - di - e. Quae - rens

me, se-di - sti las - sus:
 me, se-di - sti las - sus:
 me, se-di - sti las - sus:
 me, se-di - sti las - sus:

p
 red - e - mi - - sti cru - cem - pas - - sus:
 red - e - mi - - sti cru - cem pas - - sus:
 red - e - mi - - sti cru - cem pas - - sus:
 red - e - mi - - sti cru - cem pas - - sus:
 VI Tutti VI Tutti

f
 tan - - tus la - - bor non - - sit
 tan - - tus la - - bor non - - sit
 tan - - tus la - - bor non - - sit
 tan - tus - tus la - - bor non - - sit
 sus.
 cas - - sus.
 cas - - sus.
 cas - - sus. Solo
 Ju - ste ju - dex ul - ti -
 -Trb Bc

149 Basso solo

o - nis, do - num fac re - mis - si - o - nis,

Archi simile

Detailed description: This system contains measures 149 to 153. It features a bass line for the soloist and a piano accompaniment. The piano part includes a section for the strings labeled 'Archi' with a 'simile' instruction. The lyrics are 'o - nis, do - num fac re - mis - si - o - nis,'.

154

an - te di - em - ra - ti - o - nis. In - ge - mi - co,

Detailed description: This system contains measures 154 to 159. It features a bass line and a piano accompaniment. The lyrics are 'an - te di - em - ra - ti - o - nis. In - ge - mi - co,'.

160

tam - quam re - us: cul - pa ru - - bet

p *p* *sf*

Detailed description: This system contains measures 160 to 165. It features a bass line and a piano accompaniment. The lyrics are 'tam - quam re - us: cul - pa ru - - bet'. Dynamic markings include piano (*p*) and sforzando (*sf*).

166

me - us: sup - pli -

sf

Detailed description: This system contains measure 166. It features a bass line and a piano accompaniment. The lyrics are 'me - us: sup - pli -'. A dynamic marking of *sf* is present.

167

can - ti par - ce De - us.

Detailed description: This system contains measure 167. It features a bass line and a piano accompaniment. The lyrics are 'can - ti par - ce De - us.'

171 **J** Soprano solo

Qui Ma - ri - am ab - sol - vi - sti, et la - tro - nem ex - au -

Alto solo

Qui Ma - ri - am ab - sol - vi - sti, et la - tro - nem

179

di - sti, mi - hi - quo - que spem de - di - sti. Pre - ces me

ex - au - di - sti, mi - hi quo - que spem de - di - sti. Pre - ces - ae

186

non - sum: sed tu bo - nus fac be -

gnae: sed tu bo - nus fac be -

191

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

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

f Tutti
 In - - ter o - - ves lo - - cum prae - - sta,
 In - - ter o - - ves lo - - cum prae - - sta,
 In - - ter o - - ves lo - - cum prae - - sta,
 In - - ter o - - ves lo - - cum prae - - sta,

et ab hae - - dis me se - que - stra,
 et ab hae - - dis me que - stra,
 et ab hae - - dis me que - stra,
 et - - dis se - que - stra,

tu - ens in par - - te de - xtra.
 sta - - tu - ens in par - - te de - xtra.
 sta - - tu - ens in par - - te de - xtra.
 sta - - tu - ens in par - - te de - xtra.

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

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

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

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

f Tutti *ff*

flam - mis a - cri - bus ad - di - ctis vo - ca

flam - mis a - cri - bus ad - di - ctis vo - ca

flam - mis a - cri - bus ad - di - ctis: vo - ca

flam - mis a - cri - bus ad - di - ctis: vo - ca

cum be - ne - di -

me cum be - ne - di -

me cum be - ne - di -

me cum be - ne - di -

- Trb *p*

ctis. et ac -

ctis. O - ro sup - plex et ac -

ctis.

ctis.

VI II VI I

p

cli - nis, cor con - tri - tum:

cli - nis, cor con - tri - tum a si - ci -

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

qua - si - ci - nis: -

cu - ram me - i fi - nis.

nis: me - i fi - nis, me - i -

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

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

Va.

f

N

ff La - cri-mo - sa di - es il - la, *ff* qua re-sur-get ex fa -
 fi - nis. *ff* La - cri-mo - sa di - es il - la, *ff* qua re-sur-get ex fa -
 fi - nis. *ff* La - cri-mo - sa di - es il - la, *ff* qua re-sur-get ex fa -
 fi - nis. *ff* La - cri-mo - sa di - es il - la, *ff* qua re-sur-get ex fa -

ff Tutti

ff vil - la ju - di - can - dus ho - mo
 vil - la ju - di - can - dus ho - mo
 vil - la ju - di - can - dus ho - mo
 vil - la ju - di - can - dus ho - mo

f hu - ic er - go
f re - us: *f* hu - ic er - go
f re - us: *f* hu - ic er - go
f re - us: *f* hu - ic er - go

par - ce De - us. Pi - e

par - ce De - us. Pi - e

par - ce De - us. Pi - e

par - ce De - us. VI Pi - e

P ritardando

Je - - su, Je - su Do-mi-ne,

Je - - su, Je-su Do-mi-ne, do - e - is,

Je - - su, Je-su Do-mi-ne,

Je - - su Je-su -mi-ne, do - na - e - is,

Tutti

e - is re - qui-em. A - - men.

do - na e - is re - qui-em. A - - men.

do - na e - is re - qui-em. A - - men.

do - na e - is re - qui-em. A - - men.

VII

+ Trb

Va

3a. Domine

A Andante
Solo

Basso

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

3 Trb
Archi
Bc

Archi *p*

6

glo - ri-ae, Rex glo - ri-ae, li - be-ra a - ni - mas o - mni-um fi

11

de - li - um de-fun-cti - rum de po - nis in - fer ni, et de pro - fun - do

B
Tutti *f*

Do - mi-ne Je - su, Je - su

Tutti *f*

Do - mi-ne Je - su, Je - su

Tutti *f*

Do - mi-ne Je - su, Je - su

Tutti *f*

la - - cu: Do - mi-ne Je - su, Je - su

Chri - ste, Rex glo - ri-ae, Rex glo - ri-ae, li - be-ra

Chri - ste, Rex glo - ri-ae, Rex glo - ri-ae, li - be-ra

Chri - ste, Rex glo - ri-ae, Rex glo - ri-ae, li - be-ra

Chri - ste, Rex glo - ri-ae, Rex glo - ri-ae, li - be-ra

Arch.

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

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

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

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

de pro - fun - do la - cu: li - - be-ra

fer - ni, et de pro - fun - do la - cu: li - - be-ra

fer - ni, et de pro - fun - do la - cu: li - - be-ra

fer - ni, et de pro - fun - do la - cu: li - - be-ra

Trb

sf *sf*

C

Archi

e - as de o - re le - o - nis, ne ab - sor - be-at e - as

e - as de o - re le - o - nis, ne ab - sor - be-at e - as

e - as de o - re le - o - nis, ne ab - sor - be-at e - as

e - as de o - re le - o - nis, ne ab - sor - be-at e - as

Trb *f* *ff*

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

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

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

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

rum, in ob - scu - rum: sed

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

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

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

Solo *p*

51 **D** Soprano solo

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

57

E *p* Tutti

e - as in lu - cem san - ctam: Quam o - lim A - bra - hae pro - mi -
Quam o - lim A - bra - hae - mi -
Quam o - lim A - bra - hae pro mi -
Quam o - lim A - bra - hae pro - mi -

+Trb Archi

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

+Trb Archi

3b. Hostias

Adagio

Tenore I
Ho - sti-as et pre - ces, pre - ces ti - bi Do - mi - ne, _____

Tenore II
Ho - sti-as et pre - ces, pre - ces ti - bi Do - mi - ne, _____

Basso I
Ho - sti-as et pre - ces, pre - ces ti - bi Do - mi - ne, _____

Basso II
Ho - sti-as et pre - ces, pre - ces ti - bi Do - mi - ne, _____

3 Trb
Trb
Coro

4

Do - mi - ne - dis - of - fe - ri - mus: Tu, tu su - sci - pe pro - a - ni - ma - bus

Do - mi - ne - dis - of - fe - ri - mus: Tu, tu su - sci - pe pro - a - ni - ma - bus

lau - dis of - fe - ri - mus: Tu, tu su - sci - pe pro - a - ni - ma - bus

Do - mi - ne lau - dis of - fe - ri - mus: Tu, tu su - sci - pe pro - a - ni - ma - bus

* Kleinstichnoten als Alternative von Bruckner notiert. / Pitches in small print notated as an alternative by Bruckner.

7

il - lis, qua - rum ho - di - e me - mo - ri - am fa - ci - mus: fac - e - as, -

il - lis, qua - rum ho - di - e me - mo - ri - am fa - ci - mus:

il - lis, qua - rum ho - di - e me - mo - ri - am fa - ci - mus:

il - lis, qua - rum ho - di - e me - mo - ri - am fa - ci - mus:

Trb

10

Do - mi - ne, de mor - te, de mor - te, de mor - te, de mor - te,

Do - mi - ne, de mor - te, de mor - te, de mor - te, de mor - te,

Do - mi - ne, de mor - te, de mor - te, de mor - te, de mor - te,

Do - mi - ne, de mor - te, de mor - te, de mor - te, de mor - te,

Trb

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

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

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

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

Trb

3c. Quam olim

A Con spirito

Soprano

Alto
Quam o - lim A - bra - hae

Tenore
A - bra - hae,

Basso
Quam o - lim A - bra - hae

3 Trb
Archi
Bc
Trb, Bc Va

Detailed description: This system contains the first four vocal staves (Soprano, Alto, Tenore, Basso) and the beginning of the instrumental accompaniment. The vocal parts enter with the lyrics 'Quam o - lim A - bra - hae'. The instrumental part features a woodwind section (3 Trb, Bc) and a string section (Archi, Bc) with a violin (Va) part. The music is in a key with three flats and common time.

5

Quam A - bra -

pro - mi - sti, A - bra -

con o - lim A - bra -

pro - mi - si - sti,

pro - mi - si - sti,

hae,

hae pro - mi - si - sti,

Detailed description: This system continues the vocal and instrumental parts from the first system. It includes the vocal staves and the instrumental accompaniment. The lyrics continue: 'Quam A - bra - pro - mi - sti, A - bra - con o - lim A - bra - pro - mi - si - sti, hae, hae pro - mi - si - sti,'. The instrumental part continues with the woodwind and string sections. A large watermark 'CARUS' is overlaid on the score.

B

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

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



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

+Trb

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

-Trb

si - - sti, pro - mi - si - sti,
 - - mi - si - sti, quam o - lim

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

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

E

sti, quam o - lim A bra - hae
 sti, quam o - lim A bra hae quam
 sti, quam o - lim A - bra - hae, bra - hae, quam
 quam lim A - bra - hae, quam

lim A - bra - hae, quam o - lim
 o - lim A - bra - hae, quam o - lim
 o - lim A - bra - hae, A - bra - hae, quam o - lim
 o - lim A - bra - hae, quam o - lim

pro

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

A - bra - hae pro - mi - si -

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

-Trb

- mi - si - sti, pro

pro - mi - si - sti,

pro

mi - si - sti,

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

pro - mi - si - sti, quam o - lim

mi - si - sti, quam o - lim

pro - mi - si - sti, quam

+Trb

F

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

+ Trb

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

-Trb
 Org
 +Trb

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

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

G

Trb

Va

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

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

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

- - - mi - - - ni e - - - jus,

H

f

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

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

et se - - mi - ni e - - -

- - - mi - ni e - - - jus,

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

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

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

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

Trb

4. Sanctus

Andante *p*

Soprano I
San - ctus, San - ctus, San - ctus

Soprano II
San - ctus, San - ctus, San - ctus

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

Tenore
San - ctus,

Basso
San - ctus,

3 Trb
Archi *p*

3

Do - mi - nus De - us Sa - ba - oth. Ple - ni sunt

Do - mi - nus De - us Sa - ba - oth. Ple - ni sunt

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

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

+ Trb

6

f

coe - li et ter - - ra glo - ri - a, glo - ri - a tu - -

f

coe - li et ter - - ra glo - ri - a, glo - ri - a tu - -

f

coe - li et ter - - ra glo - ri - a, glo - ri - a tu - -

f

coe - li et ter - - ra glo - ri - a, glo - ri - a tu - -

f

coe - li et ter - - ra glo - ri - a, glo - ri - a tu - -

- Trb *f* + Trb

9

p a. O - san na in ex - cel - - sis. *f* O - san - na in ex -

p a. na in ex - cel - - sis. *f* O - san - na in ex -

p a. an - na in ex - cel - - sis. *f* O - san - na in ex -

p a. *f* O - san - na in ex -

p a. *f* O - san - na in ex -

p *f* + Trb

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

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

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

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

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

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

-Trb Vc

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

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

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

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

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

+Trb

5. Benedictus

A *Andante*

Corno
2 Trb
Archi
Bc

p Archi

Cor

Bc

4

Cor

+ Trb

Cor

7

10

Solo p

in

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

Solo p

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

Solo p

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

p Archi

no - mi - ne, no - mi - ne Do - - - mi - ni,
 be - ne - di - ctus qui
 be - ne - di - ctus qui
 be - ne - di - ctus qui

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

C

no - mi - ne Do - mi - ni.

no - mi - ne Do - mi - ni.

no - mi - ne Do - mi - ni.

no - mi - ne Do - mi - ni.

Cor *f*

+Trb

Be - ve - nit, qui - ve - nit in no - mi - ne, no - mi - ne -
Tutti f
 di - ctus qui - ve - nit, qui ve - nit in no - mi - ne, no - mi - ne -

Be - ne - di - ctus qui ve - nit, qui - ve - nit in no - mi - ne, no - mi - ne
Tutti f
 Be - ne - di - ctus qui ve - nit, qui ve - nit in no - mi - ne, no - mi - ne

f - Trb +Trb

Do - mi - ni, be - ne -

Do - mi - ni,

Do - mi - ni, in no - mi - ne Do - mi - ni, *p*

Do - mi - ni, in no - mi - ne Do - mi - ni, *p*

-Trb *p*

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

Solo *p* Solo *p*

Do - mi - ni, be - ne -

qui ve - nit in no - mi - ne Do - mi - ni, *cresc.*

di - ctus qui ve - nit *cresc.* in no - mi - ne Do - mi - ni, be - ne -

qui ve - nit *cresc.* in no - mi - ne Do - mi - ni, be - ne -

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

cresc. +Trb -Trb

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

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

+ Trb

ni, in no - mi - ne Do - mi - ni, in no - mi - ne, no - mi - ne

ni, in no - mi - ne Do - mi - ni, in no - mi - ne, no - mi - ne

ni, in no - mi - ne Do - mi - ni, in no - mi - ne, no - mi - ne

ni, in no - mi - ne Do - mi - ni, in no - mi - ne, no - mi - ne

Cor Trb Cor

Do - mi - ni.

Do - mi - ni.

Do - mi - ni.

Do - mi - ni.

Trb Trb Trb Trb

Tutti *p* *sf*

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

Tutti *p* *sf*

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

Tutti *p* *sf*

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

Tutti *p* *sf*

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

Cor

6. Agnus Dei

A Adagio

Alto solo

A - - gnus De - i, a - - gnus De - i, qui

3 Trb
Archi
Bc

VII Va VII
p

3

tol - lis pec - ca - ta, pec - ca - ta mun - li:

5

do - is re - - qui - em.

Tutti *p*

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

Tutti *p*

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

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

7 **B** Tenore solo

A - - gnus De - i, a - - gnus De - i, qui *



9 tol - lis pec - ca - ta, qui tol - lis pec - ca - tum



11
do - - na e - - is re - - qui -
do - - na e - - is re - - qui -
Tutti
do - - na e - - is re - - qui -
Tutti
do - - na e - - is re - - qui -



* Kleinstichnoten als Alternative von Bruckner notiert. / Pitches in small print notated as an alternative by Bruckner.

em. em. em. Solo

em. A - - gnus De - i, a - - gnus

De - i, qui tol - lis pec - ca - ta, pec - ca - ta mun -

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

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

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

di: do - - na e - - is, do - - na

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

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

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

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

re - qui-em sem - pi - ter - nam.

re - qui-em sem - pi - ter - nam.

re - qui-em sem pi - ter nam.

re - qui-em pi - ter nam.

lux ae - ter - - na,

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

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

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

+ Trb *ff* *ff* *f* Archi

lux ae - ter - na lu - ce - at e - is,

lux ae - ter - na lu - ce - at e - is,

lux ae - ter - na lu - ce - at e - is,

lux ae - ter - na lu - ce - at e - is,

Do - mi - ne, Do - mi - ne: cum san - ctis tu - is in ae -

Do - mi - ne, Do - mi - ne: cum san - ctis tu - is in ae -

Do - mi - ne, Do - mi - ne: cum san - ctis tu - is

Do - mi - ne, Do - mi - ne: cum san - ctis tu - is

num, qui - a pi - us es.

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

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

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

7a. Requiem

Soprano
Alto
Tenore
Basso

Re - qui - em ae - ter - nam do - na e - is

Coro a cappella

7

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

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

7b. Cum sanctis

Allabreve

Soprano
Alto
Tenore
Basso

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

3 Trb
Archi
Bc

Tutti

Arch
Bc

7

qui - us es, cum san - ctis tu - is
qui - pi - us es, cum san - ctis tu - is
qui - a — pi - us es, cum san - ctis tu - is
qui - a — pi - us es, cum san - ctis tu - is

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

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

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

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

Trb VI Bc

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

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

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

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

Trb VI

Adagio

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

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

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

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

+ Trb

- zuverlässiger Notentext auf Urtext-Basis
- gut spielbarer Klaviersatz
- hochwertige Druckqualität
- komplettes Aufführungsmaterial lieferbar

- reliable editions based on Urtext
- easily playable keyboard accompaniments
- high-quality printing
- performance material available on sale

Bach, C. P. E.: Magnificat Wq 215 / BR E4	carus plus	33.215/03
- Heilig Wq 217 / BR F77		33.217/03
Bach, J. S.: sämtliche Kantaten · complete cantatas		
- Himmelfahrtsoratorium · Ascension oratorio		
BWV 11	carus plus	31.011/03
- Messe in h-Moll · B Minor Mass BWV 232	carus plus	31.232/03
- Johannespassion · St. John Passion BWV 245	carus plus	
- Traditionelle Fassung · traditional version (1739/1749)		31.245/93
Fassung · version II (1725)		31.245/53
Fassung · version IV (1749)		31.245/03
- Magnificat in D BWV 243	carus plus	31.243/03
- Markuspassion · St. Mark Passion BWV 247		31.247/03
- Matthäuspassion · St. Matthew Passion BWV 244	carus plus	31.244/03
- 4 Missae in F, A, g, G BWV 233–236		31.233/03–31.236/03
- Osteroratorium · Easter Oratorio BWV 249		31.249/03
- Weihnachtsoratorium · Christmas Oratorio BWV 248	carus plus	31.248/53
Beethoven: Missa in C op. 86	carus plus	40.688/03
- Missa solemnis op. 123	carus plus	40.689/03
- Symphonie Nr. 9 op. 125. Finale	carus plus	23.801/03
Brahms: Ave Maria op. 12		40.180/03
- Der 13. Psalm		40.182/03
- Ein deutsches Requiem op. 45	carus plus	27.055/03
- Schicksalslied op. 54		10.399/03
Bruckner: Te Deum	carus plus	27.190/03
Buxtehude: Also hat Gott die Welt geliebt BuxWV 5		36.010/03
- Das Jüngste Gericht		36.019/03
- Membra Jesu nostri		36.013/03
Cherubini: Krönungsmesse · Messe solennelle in G		40.087/03
- Requiem in c	carus plus	40.086/03
Dvořák: Messe in D op. 86		40.657/03
Fauré: Requiem op. 48		
(version symphonique, 1900)	carus plus	27.311/03
- Requiem op. 48 (avec petit orchestre, 1888)		27.312/03
Franck, César: Die Sieben Worte · The Seven Words		40.011/03
- Messe in A op. 12		40.616/50
Gounod: Requiem in C op. posth.		27.311/03
Händel: Alexander's Feast	carus plus	55.073/03
- Brookes-Fest HWV 44	carus plus	55.048/03
- Israel in Egypt HWV 44	carus plus	55.054/03
- Messiah HWV 56	carus plus	55.056/03
- Ode for St. Cecilia's Day (Cäcilienode) HWV 76		10.372/03
- Oprecht als Soldat Anthem HWV 254		40.911/03
- Te Deum · Singing Te Deum	carus plus	55.283/03
		55.053/03
		50.703/03
		97.004/03
		50.305/03
		54.546/03
		54.254/03
		50.328/03
		50.329/03
		54.837/03
		54.838/03
		50.321/03
		50.348/03
Haydn: Schöpfung · The Creation	carus plus	51.990/03
- Missa brevis in F	carus plus	40.601/03
- Missa brevis St. Joannis de Deo in B (Kleine Orgelsolomesse · Little Organ Solo Mass)	carus plus	40.600/03
- Missa Cellensis (Kleine Mariazer Messe)		40.606/03
- Missa Cellensis in honorem BVM in C (Cäcilienmesse)		
	carus plus	40.604/03
- Missa in Angustiis (Nelsonmesse)	carus plus	40.609/03
- Missa in honorem BVM in Es (Große Orgelsolomesse)		40.603/03
- Missa in tempore belli (Paukenmesse)	carus plus	40.607/03
- Missa „Rorate coeli desuper“ in G		40.602/03
- Missa Sancti Bernardi von Offida in B (Heiligmesse)		40.608/03
- Missa Sancti Nicolai in G (Nikolaimesse)	carus plus	40.605/03
- Missa in B (Harmoniemesse)		40.612/03
- Missa in B (Schöpfungsmesse)		40.611/03
- Missa in B (Theresienmesse · Theresien Mass)	carus plus	40.610/03
Herzogberg: Die Geburt Christi op. 90		40.196/03
- Die Passion op. 93		40.197/03
- Erntefeier op. 104		40.198/03

Homilius: Johannespassion · St. John Passion HoWV I.4	carus plus	37.103/03
- Markuspassion · St. Mark Passion HoWV I.10		37.110/03
- Passionskantate HoWV I.2		37.104/03
- Weihnachtsoratorium · Christmas oratorio		
HoWV I.1	carus plus	37.105/03
Mauersberger: Christvesper RMWV 7		7.201/03
Mendelssohn: Christus MWV A 26		40.169/03 und 40.170/03
- Der 42. Psalm · Psalm 42 MWV A 15	carus plus	40.072/03
- Elias · Elijah MWV A 25	carus plus	40.130/03
- Hymne „Hör mein Bitten“ · „Hear my prayer“ MWV B 49		
	carus plus	40.165/03
- Lauda Sion MWV A 24		40.077/03
- Lobgesang · Sinfonie-Kantate MWV A 18	carus plus	40.076/03
- Magnificat in D MWV A 2	carus plus	40.073/03
- O Haupt voll Blut und Wunden MWV A 8	carus plus	40.186/03
- Paulus · St. Paul MWV A 14	carus plus	40.129/03
- Vom Himmel hoch MWV A 22	carus plus	
- Wer nur den lieben Gott lässt walten MWV A 7	carus plus	40.132/03
Monteverdi: Vespro della Beata Vergine	carus plus	27.801/03
Mozart: Sämtliche geistliche Vokalwerke · complete sacred vocal works		
- Davide penitente KV 469		40.067/03
- Exsultate, jubilate KV 165		40.767/03
- Missa in c (Waisenhausmesse) KV 139		40.614/03
- Missa brevis in G KV 140	carus plus	40.623/03
- Missa brevis in D KV 194	carus plus	40.625/03
- Missa in C (Spartanische · Spartan Mass) KV 220	carus plus	40.626/03
- Missa in C (Kronungsmesse · Coronation Mass) KV 317	carus plus	40.618/03
- Missa solemnis in c KV 337		40.619/03
- Missa in c KV 417 · Bernini	carus plus	51.651/03
- Missa in c KV 417 · Levin		51.427/03
- Missa in c KV 426 · Leutner		40.620/03
- Requiem KV 626 · Levin		51.626/53
- Requiem KV 626 · Maunder		40.630/03
- Requiem KV 626 · Süßmayr	carus plus	51.626/03
- Vespermesse · Messe de Confessore KV 339	carus plus	40.059/03
- Vespermesse a 4 voci (Messa di Gloria) SC 6	carus plus	40.645/03
Rheinberger: Der Stern von Bethlehem op. 164	carus plus	50.164/03
- Missa in A op. 126 für Frauenchor · for women's choir		50.126/03
- Missa in B op. 172 für Männerchor · for men's choir		50.172/03
- Messe in C op. 169		50.169/03
- Requiem op. 60		50.060/03
- Stabat Mater op. 16		50.016/03
Rossini: Petite Messe solennelle	carus plus	40.650/03
- Messa di Rimini		40.674/03
- Miserere		40.805/03
- Stabat Mater	carus plus	70.089/03
Ryba: Missa pastoralis bohémica		40.678/03
Saint-Saëns: Oratorio de Noël	carus plus	40.455/03
- Requiem		27.317/03
Salieri: La Passione di Gesù Cristo		40.942/03
Schubert: Sämtliche geistliche Vokalwerke · complete sacred vocal works		
- Magnificat in C D 486	carus plus	70.053/03
- Messe in G D 167	carus plus	40.675/03
- Messe in Es D 950	carus plus	40.660/03
Schütz: Weihnachts-Historie	carus plus	20.435/03
Suppé: Missa pro defunctis, Requiem		40.085/03
Telemann: Die Tageszeiten		39.137/03
- Donner-Ode		39.142/03
- Hosianna dem Sohne David		39.117/03
- Mached die Tore weit	carus plus	39.105/03
Verdi: Requiem	carus plus	27.303/03
- Stabat Mater		27.294/03
- Te Deum		27.194/03
Vivaldi: Beatus vir (Ps 111) RV 597		40.012/03
- Credo RV 591	carus plus	40.004/03
- Dixit Dominus (Ps 109) RV 594		40.007/03
- Gloria RV 589	carus plus	40.001/03
- Kyrie RV 587		40.005/03
- Magnificat RV 610	carus plus	40.002/03