

Wolfgang Amadeus Mozart

REQUIEM

K 626

Full Score / *Partitur*

Edited by / *Herausgegeben von*
RICHARD MAUNDER



Music Department
OXFORD UNIVERSITY PRESS
Oxford and New York



Autorisierter Sonderdruck
Carus-Verlag Stuttgart

*Oxford University Press, Walton Street, Oxford OX2 6DP, England
Oxford University Press, 200 Madison Avenue, New York, NY 10016, USA*

*Oxford New York Toronto
Delhi Bombay Calcutta Madras Karachi
Petaling Jaya Singapore Hong Kong Tokyo
Nairobi Dar es Salaam Cape Town
Melbourne Auckland
and associated companies in
Beirut Berlin Ibadan Nicosia*

Oxford is a trademark of Oxford University Press

© Oxford University Press 1988

*The purchase or hire of this work does not convey the right to perform it.
Permission to perform the work in public must be obtained from the
Performing Right Society, 29/33 Berners Street, London W1P 4AA, or its
affiliates throughout the world, unless the owner or the occupier of the
premises being used holds a licence from the Society.*

*No part of this publication may be reproduced, stored in a retrieval system,
or transmitted, in any form or by any means, electronic, mechanical,
photocopying, recording or otherwise, without the prior permission of
Oxford University Press.*

Richard Maunder's book, *Mozart's Requiem: On Preparing a New Edition*, is published by Oxford University Press. This edition has been recorded by the Chorus and Orchestra of the Academy of Ancient Music, directed by Christopher Hogwood, on L'Oiseau-Lyre, 411712-1(LP), -4(cassette), and -2(CD).

The vocal score is also on sale. Full scores, vocal scores, and instrumental parts are available for hire from the publisher's hire library.

*Printed in Great Britain by
St Edmundsbury Press Limited, Bury St Edmunds, Suffolk*

MOZART
REQUIEM
K 626



Wolfgang Amadeus Mozart (Silverpoint drawing by Doris Stock, Dresden, 1789). Reproduced by permission of the Musikbibliothek der Stadt Leipzig.

Contents/*Inhalt*

Introduction	vi
Sources and Editorial Conventions	vi
<i>Einleitung</i>	vii
<i>Quellen und editorische Verfahren</i>	viii
Requiem [aeternam]	1
Kyrie	15
Dies irae	32
Tuba mirum	52
Rex tremendae	61
Recordare	70
Confutatis	90
Lacrymosa	99
Amen	106
Domine Jesu	118
Hostias	141
Agnus Dei	159
Lux aeterna	170
Cum sanctis	181
APPENDIX: Two movements by F. X. Süssmayr (1766–1803)	
Sanctus	198
Benedictus	205
Critical Commentary	223

INTRODUCTION

When Mozart died, on 5 December 1791, he had been working for two or three months on the Requiem, which had been commissioned anonymously by Count Franz von Walsegg-Stuppach, who wished to pass it off as his own work written in memory of his wife. In the autograph score the vocal parts and figured bass are complete as far as the end of the 'Hostias', except for the 'Lacrymosa', where Mozart had written only the first eight bars. The first movement ('Requiem aeternam') is fully orchestrated, but elsewhere only a few orchestral bars are filled in, often just the first violin part, though occasionally inner parts and woodwind as well.

Shortly after Mozart's death, his widow, Constanze, asked Joseph Eybler (1765–1846) to complete the work. Eybler, for whom Mozart had once written a glowing testimonial, and who had visited Mozart frequently during his final illness, orchestrated a few movements but found that the work took more time than he could afford and returned the score to Constanze. She then, it seems, approached several other musicians, and eventually turned to Franz Xaver Süssmayr (1766–1803). Süssmayr said that he orchestrated Mozart's movements (though in fact he copied Eybler's version some of the time), completed the 'Lacrymosa', and composed the Sanctus, Benedictus, and Agnus Dei himself.

Unfortunately Süssmayr was a musician of limited technique and ability, and it is improbable that there is any truth in the familiar legend that Mozart discussed the Requiem with him and gave him detailed instructions about the continuation and the orchestration. Indeed, until the last day or two of his life Mozart did not expect his illness to be fatal, and so had no reason to think that he would be unable to finish the Requiem himself. Constanze, however, later said that at the last moment Mozart told Süssmayr to repeat the Kyrie fugue for the final 'Cum sanctis'.

This new version of Mozart's Requiem starts afresh from Mozart's incomplete autograph, and uses none of Süssmayr's (or Eybler's) contributions. The orchestration has been reworked throughout, using parts of *Die Zauberflöte* and *La clemenza di Tito* as the chief models. The 'Lacrymosa' has been given a new continuation, which leads to a completion of Mozart's sixteen-bar autograph sketch of the 'Amen' fugue, rediscovered by Wolfgang Plath about twenty-five years ago. Süssmayr's Sanctus and Benedictus are omitted from the main text because their dubious craftsmanship and commonplace invention amply confirm his claim to have written these movements unaided. However, they are included as an appendix since, for all their shortcomings, they are pieces by a late eighteenth-century composer written specifically for inclusion in Mozart's Requiem. A revised version of the Agnus Dei is retained, since analysis strongly suggests that Süssmayr based it on a reasonably extensive Mozart sketch, presumably given to him by Constanze. Following Mozart's instruction, the Kyrie fugue is repeated for the 'Cum sanctis'; the traditional re-use of part of the 'Requiem aeternam' for the 'Lux aeterna' is then a natural corollary.

Detailed arguments concerning the authenticity or otherwise of the movements missing from Mozart's autograph, and the reasons for the editorial decisions throughout, will be found in my book, *Mozart's Requiem: On Preparing a New Edition*.

SOURCES AND EDITORIAL CONVENTIONS

This edition of Mozart's Requiem is based solely on the composer's incomplete autograph score (Österreichische Nationalbibliothek, Cod. 17.561) and his sixteen-bar autograph sketch for the 'Amen' fugue (Deutsche Staatsbibliothek, Berlin). The two movements by Süssmayr in the Appendix are taken from the *Neue Mozart Ausgabe, I/1, Abteilung 2/2* (Bärenreiter, Kassel, 1965).

Editorial slurs are crossed, and editorial staccatos marked by dots to distinguish them

from staccato markings in the sources, which are indicated by wedges. Other editorial additions are in square brackets. Cautionary accidentals are in round brackets; a few redundant accidentals have been deleted. Dynamic markings and clefs have been modernized. Word division follows the autograph (and is consistent with the Austro-German pronunciation Mozart would have expected), his spelling of the Latin text has been retained, and his names for instruments and voices on the first page of the autograph have been used throughout. In particular the bass line is labelled 'Organo e Bassi' (just 'Bassi' in the 'Tuba mirum'), but is obviously intended to include cellos. Mozart's marking 'Violoncelli', in places where the double basses and (usually) organ are to be silent, is abbreviated to 'Vlc.'; his 'Bassi' to cancel this instruction has been replaced by 'Tutti'.

It should be noted that nothing is explicitly identified as editorial (by means of square brackets or the like) in instrumental parts that are editorial reconstructions, in editorial completions of movements ('Lacrymosa' and 'Amen'), or in the repeat of the 'Quam olim Abrahae' fugue at the end of the 'Hostias', the Agnus Dei, the 'Lux aeterna', and the 'Cum sanctis'.

Editorial reconstructions are fully identified as such in the Critical Commentary, which also lists details of all minor amendments to the main score not otherwise indicated.

RICHARD MAUNDER
Cambridge, 1986

EINLEITUNG

Als Mozart am 5. Dezember 1791 starb, hatte er zwei oder drei Monate lang am Requiem gearbeitet, das von Graf Franz von Walsegg-Stuppach anonym bei ihm in Auftrag gegeben worden war; jener wollte es als sein eigenes Werk ausgeben, das er zum Andenken an seine Frau komponiert hatte. In der urschriftlichen Partitur sind die Gesangsstimmen und der bezifferte Baß bis zum Ende des 'Hostias' fertiggestellt, abgesehen vom 'Lacrymosa', von dem Mozart nur die ersten acht Takte geschrieben hatte. Der erste Satz 'Requiem aeternam' ist vollständig orchestriert, anderswo jedoch finden sich nur einige wenige orchestrierte Takte; oftmals ist nur die erste Violinstimme, manchmal jedoch sind auch die inneren Stimmen und die Holzbläser vorhanden.

Kurz nach Mozarts Tod bat seine Witwe Constanze Joseph Eybler (1765–1846) das Werk zu vollenden. Eybler, für den Mozart einst ein glänzendes Empfehlungsschreiben geschrieben hatte, und der Mozart während dessen letzter Krankheit häufig besucht hatte, orchestrierte einige Sätze; er stellte jedoch fest, daß die Arbeit mehr Zeit in Anspruch nahm als er aufwenden konnte, und gab Constanze die Partitur zurück. Sie scheint daraufhin an mehrere andere Musiker herangetreten zu sein, und wandte sich schließlich an Franz Xaver Süssmayr (1766–1803). Süssmayr berichtete, er habe Mozarts Sätze orchestriert (obwohl er in Wirklichkeit zeitweilig Eyblers Fassung kopierte), das 'Lacrymosa' vollendet und selbst das 'Sanctus', das 'Benedictus' und das 'Agnus Dei' komponiert.

Leider war Süssmayr ein Musiker, dessen Technik und Fähigkeiten begrenzt waren, und es ist unwahrscheinlich, daß in der bekannten Sage, daß Mozart das Requiem mit ihm durchgesprochen und ihm genaue Anweisungen hinsichtlich der Fortsetzung und Orchestrierung gegeben hat, irgendeine Wahrheit steckt. Tatsächlich rechnete Mozart bis ein oder zwei Tage vor seinem Tod nicht damit, daß seine Krankheit tödlich verlaufen würde, und hatte so keinen Grund anzunehmen, daß er das Requiem nicht selbst würde fertigstellen können. Constanze berichtete jedoch später, daß Mozart Süssmayr im letzten Augenblick gesagt habe, er solle die Kyrie-Fuge beim letzten 'Cum sanctis' wiederholen.

Diese neue Version von Mozarts Requiem beginnt nochmals bei Mozarts unvollständiger Urschrift und verwendet keinen der Beiträge Süßmayrs (oder Eyblers). Die Orchestrierung wurde durchweg überarbeitet, wobei Teile der *Zauberflöte* und von *La clemenza di Tito* als die Hauptmodelle herangezogen wurden. Das 'Lacrymosa' erhielt eine neue Fortsetzung, die zu einer Vervollständigung von Mozarts sechzehntaktiger urschriftlicher Skizze der 'Amen'-Fuge überleitet, die vor fünfundzwanzig Jahren von Wolfgang Plath entdeckt wurde. Süßmayrs 'Sanctus' und 'Benedictus' wurden aus dem Haupttext weggelassen, da ihr fragwürdiges handwerkliches Können und ihre banalen Einfälle Süßmayrs Anspruch, diese Sätze ohne Hilfe Mozarts geschrieben zu haben, vollauf bestätigen. Sie wurden jedoch in den Appendix aufgenommen, da sie, bei all ihren Mängeln, Stücke eines Komponisten des späten achtzehnten Jahrhunderts sind, die speziell für die Aufnahme in Mozarts Requiem geschrieben wurden. Eine revidierte Fassung des 'Agnus Dei' wurde beibehalten, da die Analyse des Stückes nachdrücklich darauf hindeutet, daß Süßmayr ihm eine ziemlich ausführliche Skizze Mozarts zugrunde legte, die er vermutlich von Constanze erhalten hatte. Mozarts Anweisung gemäß wurde die 'Kyrie'-Fuge beim 'Cum sanctis' wiederholt; die übliche Wiederverwendung eines Teils des 'Requiem aeternam' beim 'Lux aeterna' ist dann eine natürliche Folge.

Ausführliche Erörterungen zur Frage der Echtheit der Sätze, die in der Urschrift Mozarts nicht enthalten sind, und die Gründe für sämtliche editorische Entscheidungen sind in meinem Buch *Mozart's Requiem: On Preparing a New Edition* zu finden.

QUELLEN UND EDITORISCHE VERFAHREN

Diese Ausgabe von Mozarts Requiem beruht einzig und allein auf der unvollendeten urschriftlichen Partitur des Komponisten (Österreichische Nationalbibliothek, Cod. 17.561) und seiner sechzehntaktigen urschriftlichen Skizze für die 'Amen'-Fuge (Deutsche Staatsbibliothek, Berlin). Die zwei Sätze von Süßmayr im Appendix wurden der Neuen Mozart Ausgabe, I/1, Abteilung 2/2 (Bärenreiter, Kassel, 1965) entnommen.

Editorische Haltebögen sind durch einen senkrechten Strich gekennzeichnet, und editorische Stakkatos sind durch Punkte angezeigt, um sie von den Stakkatos der Quellen zu unterscheiden, die durch Keile gekennzeichnet sind. Andere editorische Hinzufügungen erscheinen in eckigen Klammern. Aus Vorsichtsgründen angebrachte Versetzungszeichen stehen in runden Klammern; einige wenige überflüssige Versetzungszeichen wurden entfernt. Dynamische Bezeichnungen und Schlüssel wurden modernisiert, Mozarts Orthographie des lateinischen Textes wurde jedoch beibehalten, und seine Bezeichnungen für die Instrumente und Stimmen auf der ersten Seite der Urschrift sind durchweg verwendet worden. Insbesondere ist die Baßstimme als 'Organo e Bassi' bezeichnet (nur 'Bassi' in 'Tuba mirum'), obwohl sie offensichtlich Cellos einschließen soll. Mozarts Kennzeichnung 'Violoncelli' an Stellen, wo die Kontrabässe und (normalerweise) die Orgel nicht spielen, wurde zu 'Vlc.' abgekürzt; sein 'Bassi', um diese Anweisung aufzuheben, wurde durch 'Tutti' ersetzt.

Es sollte zur Kenntnis genommen werden, daß in Instrumentalstimmen, die editorische Rekonstruktionen sind, nichts ausdrücklich als editorisch ausgewiesen ist (durch eckige Klammern o.ä.); dies gilt auch für die editorischen Vervollständigungen der Sätze 'Lacrymosa' und 'Amen', die Wiederholung der 'Quam olim Abrahae'-Fuge am Ende des 'Hostias', das 'Angus Dei', das 'Lux aeterna' und das 'Cum sanctis'.

Editorische Rekonstruktionen sind im Kritischen Kommentar umfassend als solche ausgewiesen; dort sind auch alle unbedeutenderen Verbesserungen aufgeführt, die an der Hauptpartitur vorgenommen, jedoch ansonsten nicht weiter angezeigt worden sind.

Übersetzung: Dorothee Eberhardt

RICHARD MAUNDER
Cambridge, 1986

REQUIEM

K 626

W. A. MOZART
1756-1791

Edited by
Richard Maunder

Requiem [aeternam]

Adagio

2 Corni di basso in F

2 Fagotti

3 Tromboni

2 Clarini in D

Timpany in D

Violino I

Violino II

Viola

CANTO

ALTO

TENOR

Solo

Tasto solo

PROBEPARTITUR

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

The musical score consists of a vocal line and an organ accompaniment. The organ part is divided into several systems. The first system has a 15/8 time signature. The second system includes a section marked 'TUTTI' with the lyrics 'Re - qui-em ae -'. The organ part features various rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics such as *f* (forte) are indicated. A large watermark 'PROBEPARTITUR' is overlaid diagonally across the page.

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

9

[f]

13/8

Tutti

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

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

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

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

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

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

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

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

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

Do-mi-ne, re -

nam do - na e - is Do - mi-ne:

- mi-r

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

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

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

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

PROBEPARTITUR
Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

15

p

p

p

p

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

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

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

ix per-pe - tu-a, et lux per-pe - tu-a lu - ce-at,

Vlc.

p

senza Org.

6
4
3

PROBENPARTITUR

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

Corni d.b

Fagotti

Tromboni

Violino I

Violino II

Viola

CANTO

ALTO

TENORE

BASSO

Org./Bassi Tutti

21 Fagotti

Violino I

Violino II

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

Org. Vc.



24

Corni d.b.

Fagotti

Tromboni

Clarini

Timpany

Violino I

Violino II

Viola

CANTO SOLO

ALTO

TENOR

a 2 b.

f

[a 2]

f

Carus-Verlag

et ti - .a in Je - ru - sa - lem:

T[UTTI]

Ex - au - di,

T[UTTI]

Ex - au - di, ex -

TUTTI

Ex - au - di, ex -

Tutti

f b6 — 6

6

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

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

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

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

TUTTI

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

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

6 6 #3 6 6 6 4 3 6 6

PROBEPARTITUR
 Ausgabqualität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

ad te

nis, om - nis ca - ro ve - ni - et.

- nis, om - nis ca - ro ve - ni - et.

ad te om - nis, om - nis ca - ro ve - ni - et.

Solo
p Tasto

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

Do - na, do - na e - is -
 Re -
 Re - qui - em ae - ter -

Tutti
 6 4 # 6 6

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

36 *f*

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

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

[Vlc.] [Tutti] [Vlc.] [Tutti]

4/4 # 6 6 6/5 9/3 = 6 4 - #3 6 5/3 2 6

PROBENPARTIEN
 Ausgabegqualität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

39

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

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

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

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

[Vlc.] [Tutti]

6 6 4 3 6 6 6 #3 6 #6

42

- nam, a f - na: et lux per - pe - tu-a, et lux per - tu-a

e - na: et lux per - pe - tu-a, et lux per -

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

- is, do - na: et lux per - pe - tu-a, et lux per -

6 6 6 6

b3 4

PROBEPARTITUR
 Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

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

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

PROBENPARTIEN
 Ausgabegüte gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

Kyrie

Allegro

The first system of the musical score consists of five staves. The top staff is a treble clef with a common time signature (C). The second staff is a bass clef with a common time signature (C), marked with a forte dynamic (f) and a first ending bracket (a 2). The third and fourth staves are grand staff notation (treble and bass clefs) with a common time signature (C), also marked with a forte dynamic (f). The fifth staff is a bass clef with a common time signature (C). The music features a rhythmic pattern of eighth and sixteenth notes.

Allegro

The second system of the musical score consists of five staves. The top staff is a treble clef with a common time signature (C). The second staff is a treble clef with a common time signature (C), containing vocal lines with lyrics: ".ris-te e - le - - - - -". The third staff is a treble clef with a common time signature (C), containing vocal lines with lyrics: "-e e - le - - i - son, e - le - - - - -". The fourth and fifth staves are grand staff notation (treble and bass clefs) with a common time signature (C), marked with a forte dynamic (f) and the instruction "Tasto".

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

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

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

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

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

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

2 #6 #7 #3 #3 - 4 7 42 9

PROBEPARTITUR
 Ausgabqualität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

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

7

PROBEPARTITUR

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

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

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

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

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

[Vlc.] [Tutti]

7 — #3 7 — 6 — 6 — #3 7 6 5 b3 4 2 #6 — 6 —

10

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

Second system of musical notation, primarily piano accompaniment in bass clef, with a treble clef staff above it. The key signature remains B-flat.

Third system of musical notation, primarily piano accompaniment in bass clef, with a treble clef staff above it. The key signature remains B-flat.

Vocal line with lyrics for the fourth system. The lyrics are: "i - son, Chris-te e - le - i - son, e - le - i - son, Ky - ri - e e - le - i -".

Fifth system of musical notation, primarily piano accompaniment in bass clef, with a treble clef staff above it. The key signature changes to two sharps (D major).

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

PROBEPARTITUR
 Ausgabqualität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

13

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

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

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

Musical notation for the fourth system, including piano accompaniment and vocal line with lyrics: *le - son, e - le - i - son, e - -*

Musical notation for the fifth system, including piano accompaniment and vocal line with lyrics: *i - son, e - le - i - son, e - le - i - son,* and performance instructions: *[Vlc.] [Tutti] [Vlc.]*

Fingerings and chord diagrams for the piano accompaniment.

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

[Tutti]
[Vlc.]
[Tutti]

b3 ♯6 8 ♭7 7 6/5 — 6 5 — 7 5 6 — 6 5

19

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

[Vlc.]

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

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

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

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

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

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

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

- son.

- i - son, Chris-te e -

- i -

Ky - ri - e e - le - i -

[Tutti]

6 5 b3 # #4 6 6 b3 b9 8 8 6 6 5 6 5
 7 [b] 6 5 6 6 5
 4 3 4 [b] 3

25

le Ky - ri - i - e - le

b3 b6 b5 6 b3 h3 h4 6 h6 b3 b7 6 5 4 6 6 5 4 3 2 6 4

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

3 7 5
 7 b6
 b6 b6 6 [b] 5

31

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

[Vlc.] [Tutti]

7 6 6 6 4 6 6 5 3 3 3

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

6 | 6 | 6 | 5 | 6 | 6 | 6 | 4 | b3 | b3 | 6 | b3 | 6 | b3 | 6 | b3

PROBEPARTITUR
 Ausgabqualität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

37

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

Figured Bass: 6 6 #6 3 6 6 4 [a] [6] 6 #3 4 5 6 6

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

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

43

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

[Vlc.] [Tutti]

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

First system of musical notation, featuring a vocal line on a single staff and piano accompaniment on two staves. The vocal line begins with a series of eighth notes, followed by a melodic phrase. The piano accompaniment provides harmonic support with chords and moving lines.

Second system of musical notation, continuing the vocal and piano parts. The vocal line has a more active melodic line with some grace notes. The piano accompaniment continues with a steady harmonic accompaniment.

Third system of musical notation. The vocal line features a melodic phrase with a slight rise. The piano accompaniment maintains the harmonic texture.

Fourth system of musical notation, including lyrics for the vocal line. The lyrics are:
 - le - - - Chris-te e - le - - -
 - son, e - - - i - son. Ky - ri - e, Ky - ri -
 e - le - i - son, e - le - i - son, Ky - ri - e, Ky - ri -
 - son, e - le - i - son, e - le - i - son, e - le -

Fifth system of musical notation, primarily piano accompaniment. It includes figured bass notation below the staff:
 6 — #3 — 6 — #3 — 6 — #3 — 6 6 #3 7 — 6 — #3 — 6 — #3 —

PROBE PARTITUR
 Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

49

Adagio

Adagio

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

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

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

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

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

Dies irae

Allegro assai

2 Corni di bassetto in F

2 Fagotti

3 Tromboni

2 Clarini in D

Timpany in D/A

Violino I

Violino II

Viole

CANTO

Allegro assai
TUTTI

Di - es il - la, sol - vet

ALTO

TUTTI

i - rae, di - es il - la, sol - vet

TENORE

i - rae, di - es il - la, sol - vet

Orga. e Bassi

Tutti

5 6

4 5

2 2

PROBE PARTHUR

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

5

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

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

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

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

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

sac-lum

sar

tes-te Da - vid cum Si - byl - la.

tes-te Da - vid cum Si - byl - la.

in fa - vil - la: tes-te Da - vid cum Si - byl - la.

in fa - vil - la: tes-te Da - vid cum Si - byl - la.

Tasto

#6 6 — 6 2 6 6 #6 6 — 5 —
 5 4 3

PROBENPARTITUR
 Ausgabegualität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

- tus tre - mor est fu -
 Quan - - tus tre - mor est fu -
 Quan - - tus, quan - - tus
 Quan - - tus tre - mor est fu -

PROBEPARTITUR
 Ausgabqualität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

12

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

12

13

14

15

16

17

18

19

20

21

22

23

24

25

26

27

28

29

30

31

32

33

34

35

36

37

38

39

40

41

42

43

44

45

46

47

48

49

50

51

52

53

54

55

56

57

58

59

60

61

62

63

64

65

66

67

68

69

70

71

72

73

74

75

76

77

78

79

80

81

82

83

84

85

86

87

88

89

90

91

92

93

94

95

96

97

98

99

100

101

102

103

104

105

106

107

108

109

110

111

112

113

114

115

116

117

118

119

120

121

122

123

124

125

126

127

128

129

130

131

132

133

134

135

136

137

138

139

140

141

142

143

144

145

146

147

148

149

150

151

152

153

154

155

156

157

158

159

160

161

162

163

164

165

166

167

168

169

170

171

172

173

174

175

176

177

178

179

180

181

182

183

184

185

186

187

188

189

190

191

192

193

194

195

196

197

198

199

200

201

202

203

204

205

206

207

208

209

210

211

212

213

214

215

216

217

218

219

220

221

222

223

224

225

226

227

228

229

230

231

232

233

234

235

236

237

238

239

240

241

242

243

244

245

246

247

248

249

250

251

252

253

254

255

256

257

258

259

260

261

262

263

264

265

266

267

268

269

270

271

272

273

274

275

276

277

278

279

280

281

282

283

284

285

286

287

288

289

290

291

292

293

294

295

296

297

298

299

300

301

302

303

304

305

306

307

308

309

310

311

312

313

314

315

316

317

318

319

320

321

322

323

324

325

326

327

328

329

330

331

332

333

334

335

336

337

338

339

340

341

342

343

344

345

346

347

348

349

350

351

352

353

354

355

356

357

358

359

360

361

362

363

364

365

366

367

368

369

370

371

372

373

374

375

376

377

378

379

380

381

382

383

384

385

386

387

388

389

390

391

392

393

394

395

396

397

398

399

400

401

402

403

404

405

406

407

408

409

410

411

412

413

414

415

416

417

418

419

420

421

422

423

424

425

426

427

428

429

430

431

432

433

434

435

436

437

438

439

440

441

442

443

444

445

446

447

448

449

450

451

452

453

454

455

456

457

458

459

460

461

462

463

464

465

466

467

468

469

470

471

472

473

474

475

476

477

478

479

480

481

482

483

484

485

486

487

488

489

490

491

492

493

494

495

496

497

498

499

500

501

502

503

504

505

506

507

508

509

510

511

512

513

514

515

516

517

518

519

520

521

522

523

524

525

526

527

528

529

530

531

532

533

534

535

536

537

538

539

540

541

542

543

544

545

546

547

548

549

550

551

552

553

554

555

556

557

558

559

560

561

562

563

564

565

566

567

568

569

570

571

572

573

574

575

576

577

578

579

580

581

582

583

584

585

586

587

588

589

590

591

592

593

594

595

596

597

598

599

600

601

602

603

604

605

606

607

608

609

610

611

612

613

614

615

616

617

618

619

620

621

622

623

624

625

626

627

628

629

630

631

632

633

634

635

636

637

638

639

640

641

642

643

644

645

646

647

648

649

650

651

652

653

654

655

656

657

658

659

660

661

662

663

664

665

666

667

668

669

670

671

672

673

674

675

676

677

678

679

680

681

682

683

684

685

686

687

688

689

690

691

692

693

694

695

696

697

698

699

700

701

702

703

704

705

706

707

708

709

710

711

712

713

714

715

716

717

718

719

720

721

722

723

724

725

726

727

728

729

730

731

732

733

734

735

736

737

738

739

740

741

742

743

744

745

746

747

748

749

750

751

752

753

754

755

756

757

758

759

760

761

762

763

764

765

766

767

768

769

770

771

772

773

774

775

776

777

778

779

780

781

782

783

784

785

786

787

788

789

790

791

792

793

794

795

796

797

798

799

800

801

802

803

804

805

806

807

808

809

810

811

812

813

814

815

816

817

818

819

820

821

822

823

824

825

826

827

828

829

830

831

832

833

834

835

836

837

838

839

840

841

842

843

844

845

846

847

848

849

850

851

852

853

854

855

856

857

858

859

860

861

862

863

864

865

866

867

868

869

870

871

872

873

874

875

876

877

878

879

880

881

882

883

884

885

886

887

888

889

890

891

892

893

894

895

896

897

898

899

900

901

902

903

904

905

906

907

908

909

910

911

912

913

914

915

916

917

918

919

920

921

922

923

924

925

926

927

928

929

930

931

932

933

934

935

936

937

938

939

940

941

942

943

944

945

946

947

948

949

950

951

952

953

954

955

956

957

958

959

960

961

962

963

964

965

966

967

968

969

970

971

972

973

974

975

976

977

978

979

980

981

982

983

984

985

986

987

988

989

990

991

992

993

994

995

996

997

998

999

1000

First system of musical notation, featuring a vocal line with a melodic phrase and piano accompaniment. The key signature has one sharp (F#) and the time signature is 3/4. A fermata is placed over the first two notes of the vocal line. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

Second system of musical notation, continuing the vocal and piano parts. The piano accompaniment features a more active bass line with eighth notes. The vocal line continues with a similar melodic contour.

Third system of musical notation, featuring a complex piano accompaniment with rapid sixteenth-note passages in both hands. The vocal line has a more rhythmic, eighth-note pattern.

Fourth system of musical notation, featuring the vocal line with lyrics and piano accompaniment. The piano accompaniment is simpler, with a steady bass line.

- tu - rus
 - tu
 - en - tu - rus, cunc - ta stric - te, stric - te dis - cus - su -
 - tr - rus, cunc - ta stric - te dis - cus - su -

Fingering and chord diagrams for the piano accompaniment. The diagrams show fingerings for the left hand (7, 6, 4, 3) and right hand (6, 7, 8, 5, 7, 4, #3).



Di - es di - es il - la, sol - vet

Di ae, di - es il - la, sol - vet

i - rae, di - es il - la, sol - vet

Di es i - rae, di - es il - la, sol - vet

5 6

4 5

2 2

PROBEPARTITUR

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

(non div.)

sac - lum tes - te Da - vid cum Si -

sac vil - la: tes - te Da - vid cum Si -

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

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

PROBEPARTITUR
 Ausgabegqualität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

6 6 #6 6 6 6 b6
 3 3 4 3 3 3 3

Musical notation for the first system, featuring a vocal line and piano accompaniment. The vocal line includes a melodic phrase with a sharp sign, and the piano accompaniment provides harmonic support.

Musical notation for the second system, including piano accompaniment and vocal lines. This system shows the continuation of the piano accompaniment and the vocal part.

Musical notation for the third system, primarily piano accompaniment. The piano part continues with a steady rhythmic pattern.

Musical notation for the fourth system, featuring piano accompaniment with trills (tr) and vocal lines. The piano accompaniment includes complex rhythmic patterns and trills.

Vocal line with lyrics: "- byl - la. Quantus". The vocal part is on a single staff with a treble clef.

Vocal line with lyrics: "- byl - Quantus". The vocal part is on a single staff with a treble clef.

Vocal line with lyrics: "Quantus". The vocal part is on a single staff with a treble clef.

Vocal line with lyrics: "Quantus". The vocal part is on a single staff with a treble clef.

Musical notation for the fifth system, primarily piano accompaniment. Below the staff is figured bass notation: 6/4, 5/3, 4/3, 6/5, 8, 7, b3.

PROBEPARTITUR

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

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

PROBEPARTITUR
Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

6
4
3

ju - dex es -

tu - rus, cunc - - ta

ven - tu - rus, cunc - - ta

ju - est ven - tu - rus, cunc - - ta

#3 #4 6 #6 #5

PROBEPARTITUR
Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

38

First system of musical notation, featuring vocal staves and piano accompaniment. The piano part includes a double bass line with a dynamic marking 'a 2'.

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

Third system of musical notation, continuing the vocal and piano parts.

Fourth system of musical notation, featuring a prominent piano accompaniment with sixteenth-note patterns and a trill (tr) in the vocal line.

Fifth system of musical notation, including the vocal line with the lyrics: stric - - - - - cus - - - - - su - rus!

Sixth system of musical notation, including the vocal line with the lyrics: stric dis - - - - - cus - - - - - su - rus!

Seventh system of musical notation, including the vocal line with the lyrics: dis - - - - - cus - - - - - su - rus!

Eighth system of musical notation, including the vocal line with the lyrics: st - - - - - te dis - - - - - cus - - - - - su - rus! Quan - tus

Ninth system of musical notation, featuring the piano accompaniment with figured bass notation: 6, 6/3, b6, 7/3, 6/4, 5/3. The word 'Tasto' is written above the staff.

PROBEPARTITUR
 Ausgabegualität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

Corni d.b.

Fagotti

a 2

Violino I

Violino II

Viole

CANTO

ALTO

TENORE

BASSO

Org./Bassi

Vlc.

6

#4
3

44

PROBENPARTITUR
Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

il

di - es

di - es

di - es

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

Tutti

Vlc.

#4
3

6

Tasto

6

47 Corni d.b.

Fagotti

Tromboni

Clarini

Timpany

Violino I

Violino II

Viola

CANTO

ALTO

TENORE

Tutti

quan - tus tre - mor est fu -

Tasto

#4/3

6

#4/3

6



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

a 2
(non div.)

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

PROBEPARTITUR
 Ausgabqualität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

53

ju - dex est cunc-ta stric - te dis - cus - su - rus,
 ju - cunc-ta stric - te dis - cus - su - rus,
 - tu - rus, cunc-ta stric - te dis - cus - su - rus,
 j. est ven - tu - rus, cunc-ta stric - te dis - cus - su - rus,
 Tasto

PROBEPARTITUR
 Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

cunc - - - stric - - te

stric - te, stric - - te

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

cunc - - ta stric - te, stric - te

5

6

7

PROBEPARTITUR
 Ausgabegqualität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

60

dis - cus - cunc - - ta stric - te,

dis rus, cunc - - ta stric - te,

- - rus, cunc - - ta

as - su - - rus, cunc - - ta

7 4 #3

PROBEPARTITUR
 Ausgabqualität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

63

63

stri -

dis - cus - su - - rus!

dis - cus - su - - rus!

te dis - cus - su - - rus!

ric stric - te dis - cus - su - - rus!

Solo

b6 5 7 4/4 #3 5 6 6 #3 6/4 3

PROBEPARTITUR

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

66

6 6 \flat_3 6 $\#6$ 6 6 $\# \frac{6}{4}$ 6 6 $\frac{6}{4}$ $\# \frac{5}{3}$

PROBEPARTITUR
 Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

Tuba mirum

Andante

2 Corni di bassetto in F

2 Fagotti

Trombone [tenore] solo

Violino I

Violino II

Viola

Andante

CANTO SOLO

ALTO SOLO

TENORE SOLO

p

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

Ba. [senza Or.]

p

PROBEPARTITUR

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

7

mp

mp

p

p

BASSO SOLO

- - num, tu - ba mi - rum e - - - per se -

[*p*]

12 Corno d.b. 1

cresc.

Corno d.b. 2

cresc.

cresc.

cresc.

p

re - gi - o - num, co - get om - nes an - te thro - num, co - get om - nes an - te

[*cresc.*]

[*f*]

TENORE SOLO

thro - num. Mors stu-pe-bit et na - tu - ra cum re-sur

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

PROBENPARTIEMUR
 Ausgabqualität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

27

Fagotti

Violino I

Violino II

Viole

TENORE SOLO

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

BASSO SOLO

Bassi

32

ALTO SOLO

Ju - dex er - go cum se -

di - ce - tur.

Vlc.



Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

Corni d.b.

Violino I

Violino II

Viole

CANTO SOLO

ALTO SOLO

- de - bit, quid - quid la - tet ap - pa - re-bit: nil

TENORE SOLO

BASSO SOLO

Vlc.

40

Corni d.b.

Fagotti

Qui - ser tunc dic - tu - rus? Quem pa - tro - num ro - ga -

44 Corni d.b.

Cornet part for Corni d.b. and Bassoon (Fagotti). The music is in a key with one flat and 3/4 time. The bassoon part has dynamics *p* and *mfp*.

Violino I

Violino II

Viole

Violin I, Violin II, and Viola parts. The Viola part has a dynamic of *mfp*.

CANTO SOLO

- tu - rus?

Cum

jus - tus

ALTO SOLO

TENORE SOLO

BASSO S

Vocal parts for Canto Solo, Alto Solo, Tenore Solo, and Bass Solo. The vocal lines are mostly rests.

Bassi

Vlc.

Parts for Basses (Bassi) and Violoncello (Vlc.). The Vlc. part has a dynamic of *mfp*.

49

pp

pp

sotto voce

sit se - cu - rus, cum jus - tus

[*sotto* vix - as - tus, jus - tus

vo vix jus - tus, jus - tus

sotto voce

Cum vix jus - tus, jus - tus

PROBE PART FÜR
 Ausgabqualität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

54

sf *f* *p*

sf *p* *f* *p*

sit se - cu - rus, cum vix jus - tus, vix

sit rus, cum vix jus - tus, vix

se - cu - rus, cum vix jus - tus, vix

sit se - cu - rus, cum vix jus - tus, vix

f *p*

PROBENPARTI FÜR
 Ausgabqualität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

59

cresc. *f* *p*

cresc. *f* *p*

cresc. *f* *p*

cresc. *f* *p*

cresc. *f* *(div.)*

cresc. *f*

jus - tus sit se - cu -

[*cresc.*] [*f*]

jus - tus sit se - cu -

cresc.

8

jus - tus sit - rus.

[*cre*]

cu - - rus.

f *p*

PROBENPARTITUR

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

Rex tremendae

[Adagio]

2 Corni di bassetto in F

2 Fagotti

3 Tromboni

2 Clarini in D

Timpany in D

Violino I

Violino II

Viola

CANTO

ALTO

TENO

[Adagio]

TUTTI

Rex,

[TUTTI]

Rex,

[TUTTI]

Rex,

TUTTI

Rex,

Solo

[Tasto]

Tutti

6 6 5
4 #3

PROBE PART FÜR

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

Musical score for Requiem, page 62. The score includes piano accompaniment and four vocal parts. The piano part features a complex rhythmic pattern in the lower register. The vocal parts enter with the lyrics "Rex, Rex tre-men-dae ma - je -". A large watermark "PROBEPARTITUR" is overlaid diagonally across the page.

PROBEPARTITUR
 Ausgabqualität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

* performed as in all voice parts (up to and including bar 15).

7

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

- sta - - - - - dae ma - je - sta - - - - -

qui sal - van - dos sal - vas

qui sal - van - dos

PROBEPARTITUR
 Ausgabqualität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

- sta - - - - - tre - men - - - - - dae ma - je - - - - -
 - - - - - dae ma - je - sta - - - - -
 qui sal - van - dos sal - vas gra - - - - -
 sal - vas gra - tis, sal - vas gra - - - - -

11

- sta - tis, Rex je - sta - tis, qui sal -
 - tis, ma - je - sta - tis,
 - men - dae ma - je - sta - tis, Rex tre - men - - - -
 - Rex tre - men - dae ma - je - sta - tis, Rex tre -

* performed as

Requiem

- van - dos
 qui
 - - - - - sta - - - - - tis, Rex tre - men - - - - -
 sal - vas gra - tis,
 me - - - - - dae ma - je - sta - - - - - tis, Rex tre - - - - -

PROBEPARTITUR
 Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

15

p

a 2

a 2

dae, Rex

dae ma - je - sta - tis, qui sal - van - dos sal - vas

Re - x dae ma - je - sta - tis, qui sal - van - dos sal - vas

tre - men - dae ma - je - sta - tis, qui sal - van - dos sal - vas

dae, Rex tre - men - dae ma - je - sta - tis, qui sal - van - dos sal - vas

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

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

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

Musical notation for the fourth system, including piano and bass staves with lyrics.

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

Musical notation for the sixth system, including piano and bass staves with lyrics and 'Solo' marking.

PROBEPARTITUR
 Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

sal - va - tis.

sal - ta - tis.

fons pi - e - ta - tis.

va me, fons pi - e - ta - tis.

PROBEPARTITUR
 Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

Recordare

[Andante]

2 Corni di bassetto in F

[p]

2 Fagotti

Violino I

Violino II

Viole

CANTO SOLO

ALTO SOLO

TENORE SOLO

Organ. e Bassi

Vlc. p

tr

PROBE-PARTITUR

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

6 Corni d.b.

Violino I *p*

Violino II *p*

Viola *p* *tr* *tr* *tr* *tr*

Vcl. *Tutti*

12

CANTO SOLO

ALTO S

Re - - - cor - da - - - re

Re - - - cor - da - - re

PROBENPARTITUR

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

Musical score for the first system. It includes a piano part with two staves (treble and bass clef) and a bassoon part labeled "Fagotti" with two staves (bass clef). The piano part features a melodic line with eighth and sixteenth notes, while the bassoon part has a more sustained, lower register line. A dynamic marking of *p* (piano) is present.

Musical score for the second system, continuing the piano and bassoon parts from the first system. The piano part continues with its melodic line, and the bassoon part maintains its sustained accompaniment.

Musical score for the third system. It includes a vocal line and a piano accompaniment. The vocal line has the lyrics "sum cau - - -".

Musical score for the fourth system. The vocal line has the lyrics "Je - su -".

Musical score for the fifth system. The vocal line has the lyrics "Quod - - - sum".

Musical score for the sixth system. The vocal line has the lyrics "su pi - - e,".

Musical score for the seventh system. It includes a violin part labeled "Vlc." and a piano accompaniment. The violin part features a melodic line with a trill (tr) at the end.

PROBE-PARTITUR
 Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

sa tu ae - ae: ne me - ae vi - ae: ne me ne me per - das

tr *Tutti*

PROBEPARTITUR
 Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

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

34

PROBE-PARTITUR
 Ausgabqualität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

Quae - rens

Quae - rens me,

Vlc.

Tutti

The first system of the piano accompaniment consists of six measures. It features a treble and bass clef with a key signature of one flat (B-flat). The music includes various rhythmic patterns such as eighth and sixteenth notes, often beamed together, and rests. The texture is typical of a piano accompaniment for a vocal line.

The second system of the piano accompaniment consists of six measures. It continues the musical themes from the first system, with similar rhythmic and melodic motifs. The notation includes slurs and ties, indicating phrasing and continuity across measures.

The first system of the vocal line consists of six measures. The lyrics are: "Se - dis - ti las - sus: cru - cem pas - sus:".

Se - dis - ti las - sus:

cru - cem pas - sus:

The second system of the vocal line consists of six measures. The lyrics are: "Se - dis - ti las - sus: cru - cem pas - sus:".

Se - dis - ti las - sus:

cru - cem pas - sus:

The third system of the vocal line consists of six measures. The lyrics are: "re - de - mis - ti".

m^o

re - de - mis - ti

The fourth system of the vocal line consists of six measures. The lyrics are: "re - de - mis - ti".

re - de - mis - ti

The fifth system of the piano accompaniment consists of six measures. It features a more active bass line with sixteenth-note patterns, while the treble clef has rests.

PROBE-PARTITUR
 Ausgabqualität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

46

tan - tus la bor cas - sus, tan - tus la-bor non sit cas -

tan - tus sit cas - sus, tan - tus la-bor non sit cas -

a - bor non sit cas - sus, tan - tus la-bor non sit cas -

ta la - bor non sit cas - sus, tan - tus la-bor non sit cas -

PROBEPARTITUR
 Ausgabqualität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

First system of piano accompaniment, consisting of four staves (treble and bass clefs) with a 13/8 time signature.

Second system of piano accompaniment, consisting of four staves with a 13/8 time signature.

Vocal line with lyrics: -sus. Jus - dex ul - ti - o - nis, Jus - te ju - dex ul-ti - o - nis, do -

Violoncello (Vlc.) line with a 13/8 time signature.

PROBE-PARTITUR
 Ausgabqualität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

do - num fac re - mis-si - - - an - te di - em

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

Tutti

PROBEPARTITUR
 Ausgabqualität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

Corni d.b.

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

69 Violino I

Violino II

Viole

CANTO SOLO

ALTO SO

SSC

Tutti

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

75

Corni d.b.

Fagotti

Violino I

Violino II

Viole

CANTO SOLO

re - us: cul - pa ru - bet vul - tus me -

ALTO SOLO

re - us: cul - pa ru - bet vul - tus me -

TENORE SOLO

re - us: cul - pa ru - bet vul - tus me -

BASSO SOLO

re - us: cul - pa ru - bet vul - tus me -

Org./Bassi

f *p* *f* *p*

81

Violino I

Violino II

Viole

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

par - ce De - us.

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

- an - ti par - ce De - us.

Corni d.b.

Musical score for Corni d.b. and Fagotti. The Corni d.b. part is in the upper system, and the Fagotti part is in the lower system. Both parts have dynamics markings of *f* and *p* at the end of the system.

Violino I

Violino II

Viole

Musical score for Violino I, Violino II, and Viole. The Violino I and Violino II parts are in the upper system, and the Viole part is in the lower system. Dynamics markings of *f* and *p* are present.

CANTO SOLO

mi - hi quo - que spem de -

ALTO SOLO

dis - ti, mi - hi quo - que spem de -

TENORE

mi - hi quo - que, mi - hi quo - que spem de -

mi - hi quo - que spem de -

Musical score for vocal soloists and bass. The vocal parts (CANTO SOLO, ALTO SOLO, TENORE) are in the upper system, and the bass part is in the lower system. Dynamics markings of *f* and *p* are present.

PROBENPARTITUR
 Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

92

PROBE-PARTITUR
 Ausgabqualität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

The first system of the musical score consists of four staves. The top two staves are for vocal parts, and the bottom two are for piano accompaniment. The piano part features a prominent bass line with sustained notes and moving eighth-note patterns.

The second system continues the musical composition with similar vocal and piano parts. The piano accompaniment maintains its rhythmic and melodic structure.

The third system includes the first vocal line with lyrics: "Sed _____ nus fac be -". The piano accompaniment continues below.

The fourth system includes the second vocal line with lyrics: "dig - -". The piano accompaniment continues below.

The fifth system includes the third vocal line with lyrics: "Sed _____ tu bo - - - - nus fac be -". The piano accompaniment continues below.

The sixth system includes the fourth vocal line with lyrics: ".it - - nae:". The piano accompaniment continues below.

The seventh system features a violin part (Vlc.) with trills (tr) and a piano accompaniment. The violin part has a melodic line with trills and a steady eighth-note accompaniment.

PROBE-PARTITUR
 Ausgabqualität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

104

- nig - - - - ne

ne per-en - ni cre - mer ig - ne.

ne per-en - ni cre - mer ig - ne.

ne per-en - ni cre - mer ig - ne.

Tutti

PROBEPARTITUR
Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

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

ves lo - cum praes - ta, et ab

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

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

PROBEPARTITUR
 Ausgabqualität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

116

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

hae - dis tra, sta - tu - ens in par - - -

- ques - tra, sta - tu - ens in par - - -

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

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

PROBE-PARTITUR
 Ausgabegqualität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

- tra.

- tra.

tr.

tr.

Confutatis

Andante

2 Corni
di bassetto
in F

2 Fagotti

3 Tromboni

Violino I

Violino II

Viola

CANTO

ALTO

TENORE

Organo
e Bassi

The musical score is arranged in a standard orchestral format. The top section includes woodwinds (2 Bassoons, 2 Clarinets in B-flat) and strings (Violins I & II, Viola). The middle section features three Trombones. The bottom section includes vocal parts (CANTO, ALTO, TENORE) and Organ/Bass. The tempo is marked 'Andante'. Dynamics include *f* (forte) and *ten.* (tenuto). The vocal parts have lyrics in Italian: 'Con - fu - ta - tis ma - le -' and 'Con - fu - ta - tis ma - le - dic - tis,'. The organ part is marked 'Tutti' and '[f] (Tasto)'. A large diagonal watermark 'PROBEPARTITUR' is overlaid across the score.

PROBEPARTITUR
 Ausgabqualität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

3

flam - mis a - cri - bus ad -

dic - tis, ma - le -

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

TUTTI *sotto voce*

Vo - - - ca,

TUTTI *sotto voce*

Vo - - - ca,

- cri-bus ad-dic - tis,

.am - mis a - cri-bus ad-dic - tis,

PROBE-PARTITUR

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

8

vo - ca me, cum be - ne - dic - tis.

vo - ca me cum be - ne - dic - tis.

8

Con - fu -

11 Fagotti

Tromboni

Violino I

Violino II

Viole

TENORE *f*

BASSO

Org./Bassi

Con - fu - ta - - - tis ma -

- ta - - - tis ma - le - dic - - - am - mis

13

- mis a - cri-bus ad - dic - tis, con - fu - ta - tis ma - le -

cri-bus ad - dic - tis, con - fu - ta - tis ma - le - dic - tis, ma - le -

PROBENPARTIENUR

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

15 Corni d.b.

Fagotti

Tromboni

Violino I

Violino II

Viola

CANTO

ALTO

TENORE

BASSO

Org./Bassi

- dic - tis, flam - mis a - cri - bus

- dic - tis, flam - mis a - cr.

p

Carus-Verlag

18 Corni d.b.

Violino I

Violino II

Viola

BASSO

- ca me cum be - ne - dic - tis, cum be - ne - dic - tis, vo - ca me,

vo - ca me, vo - ca me cum be - ne - dic - tis, vo - ca

p

Corni d.b.

22

Violino I

Violino II

Viola

CANTO

vo - ca me, vo - ca me cum be - ne - dic - - - tis.

ALTO

me, vo - ca me cum be - ne - dic - - - tis.

Org./Bassi

p

26

Corni d.b.

[*p*]

Fagotti

[*p*]

Violino I

Violino II

Viola

CANTO

r

ALTO

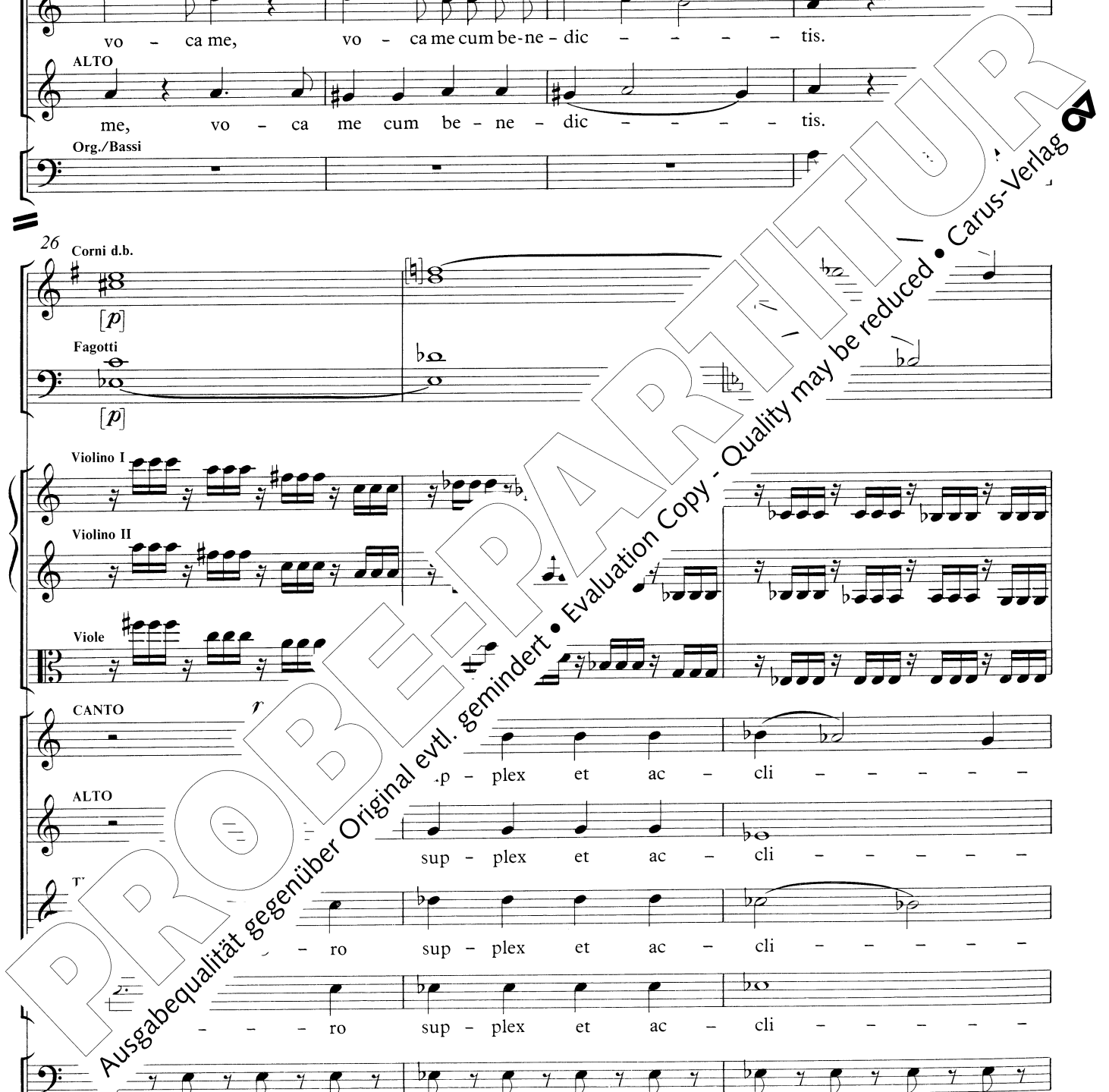
- p - plex et ac - cli - - - -

sup - plex et ac - cli - - - -

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

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

6	b7	b6	b5	b7
#4	b5	b5	b4	b3
#2	3			



Piano introduction for measures 29-31, featuring a grand staff with treble and bass clefs. The music is in a key with one sharp (F#) and a common time signature. It consists of sustained chords in the bass and a melodic line in the treble.

Piano accompaniment for measures 29-31, consisting of two staves (treble and bass). The right hand plays a rhythmic pattern of eighth notes, while the left hand plays a similar pattern, often with a lower octave.

Vocal staves for measures 29-31, including soprano, alto, tenor, and bass parts. The lyrics are:

Soprano: - nis, cor con - tri - tum qu

Alto: - nis, cor con - tri - tu

Tenor: - nis, cor con - r .n

Bass: - nis, cor cor - si

Fingering numbers 8 and 7 are shown below the tenor and bass staves respectively.

Piano introduction for measures 32-34, featuring a grand staff with treble and bass clefs. The music is in a key with one sharp (F#) and a common time signature. It consists of sustained chords in the bass and a melodic line in the treble.

Piano accompaniment for measures 32-34, consisting of two staves (treble and bass). The right hand plays a rhythmic pattern of eighth notes, while the left hand plays a similar pattern, often with a lower octave.

Vocal staves for measures 32-34, including soprano, alto, tenor, and bass parts. The lyrics are:

Soprano: ci - nis: ge - re

Alto: - - - nis: ge - re

Tenor: - - - nis: ge - re

Bass: - - - nis: ge - re

Fingering numbers 6, 5, 7, and 6 are shown below the vocal staves.

PROBENPARTITUR
 Ausgabqualität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

Piano introduction for measures 35-37. The music is in G major and 4/4 time. It features a simple harmonic accompaniment with a bass line and a treble line.

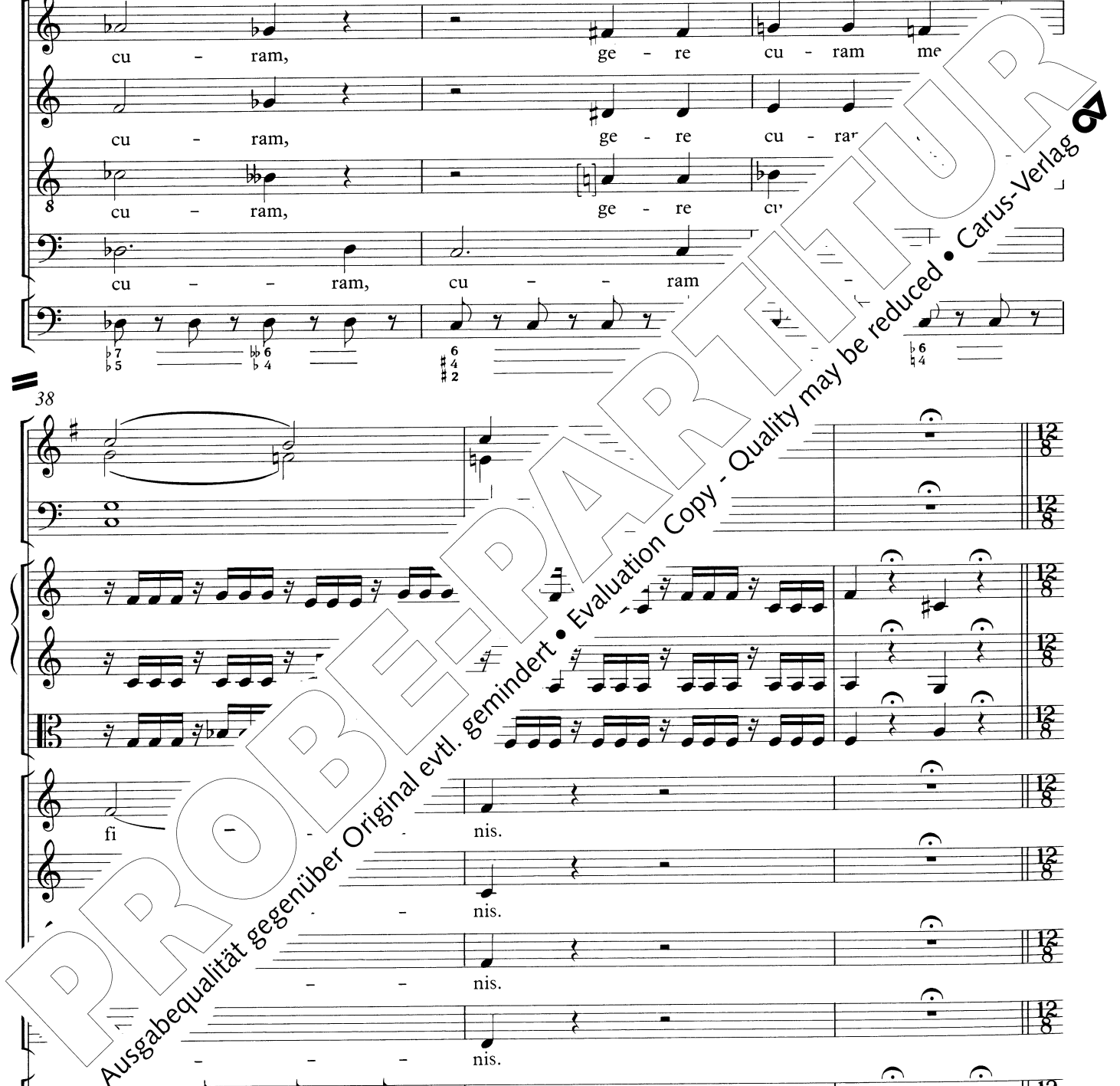
Piano accompaniment for measures 35-37. The right hand plays a rhythmic pattern of eighth notes, while the left hand plays a similar pattern. The music is in G major and 4/4 time.

Vocal and piano accompaniment for measures 38-41. The vocal line is in G major and 4/4 time. The lyrics are: "cu - ram, ge - re cu - ram me", "cu - ram, ge - re cu - rar", "cu - ram, ge - re cu", "cu - - ram, cu - - ram". The piano accompaniment continues with the same rhythmic pattern as in the previous measures.

Vocal and piano accompaniment for measures 42-45. The vocal line is in G major and 4/4 time. The lyrics are: "fi", "nis.", "nis.", "nis.", "nis.". The piano accompaniment continues with the same rhythmic pattern as in the previous measures.

5 _____ 3 _____ [b] 7 _____ 4

Segue



[Lacrymosa]

[← ♩ = ♩ → Andante]

2 Corni di bassetto in F

2 Fagotti

3 Tromboni

2 Clarini in D

Timpany in D

Violino I

Violino II

Viole

CANTO

ALTO

TEN

e.k.

The musical score is arranged in a standard orchestral format. The woodwind section includes two bassoons, three trombones, and two clarinets in D. The string section consists of two violins, violas, and a cello. The vocal soloists are Soprano, Alto, and Tenor. The score is in 8/8 time and the key signature has one flat (B-flat). The tempo is marked 'Andante'. The vocal parts enter with the lyrics 'La - cry - mo - sa' in a soft (*p*) dynamic. The woodwinds and strings provide accompaniment, with the strings playing a rhythmic pattern of eighth notes.

PROBENPARTITUR
 Ausgabegqualität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

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

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

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

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

PROBEPARTITUR
Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

7

ju - di - mo re - us:
 ju ho - mo re - us:
 - dus ho - mo re - us:
 j .i - can - dus ho - mo re - us:

10 Corni d.b. *p*

Fagotti

Violino I

Violino II

Viola

CANTO *p*

ALTO *p* hu - ic er - go par - ce

TENORE *p* hu - ic er - go par

BASSO *p* hu - ic er - go

Org./Bassi hu - ic er - go De -

13 Fagotti

- us

Pi - e Je - su, pi - e Je - su

Pi - e Je - su, pi - e Je - su

Pi - e Je - su, pi - e Je - su

Pi - e Je - su, pi - e Je - su

PROBENPARTITUR

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

The musical score consists of several systems. The first system features a piano introduction with a forte (*f*) dynamic in the strings and a piano (*p*) dynamic in the woodwinds. The second system continues the piano accompaniment. The third system introduces the vocal parts with lyrics: "re - - em, do - - na". The vocal parts are written in a soprano, alto, and tenor/bass arrangement. The lyrics are: "re - - em, do - - na" for the first line, "re - - em, do - - na" for the second line, "- - em, do - - na" for the third line, and "- qui - - em, do - - na" for the fourth line. The piano accompaniment continues with a piano (*p*) dynamic. A large watermark "PROBE-PARTITUR" is overlaid diagonally across the page, along with the text "Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag".

22

Musical notation for the first system, consisting of a treble staff and a bass staff, both containing whole rests.

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

Musical notation for the third system, consisting of a treble staff and a bass staff, both containing whole rests.

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

Vocal line with lyrics: e - - - qui - em.

Vocal line with lyrics: e re - - - qui - em.

Vocal line with lyrics: is re - - - qui - em.

Vocal line with lyrics: - is re - - - qui - em.

Piano accompaniment staves for the final system.

Segue

PROBE-PARTITUR
 Ausgabqualität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

[Amen]

[← ♩ = ♩ → Allegro]

The musical score is arranged in systems. The first system shows a piano introduction in 3/4 time with a forte (f) dynamic. The second system continues the piano accompaniment. The third system introduces the vocal line with the lyrics 'a - - - men, a - - -'. The fourth system continues the vocal and piano accompaniment. The fifth system shows the vocal line with the lyrics 'A - - - men, A - - -'. The sixth system shows the violin (Vlc.) part with a forte (f) dynamic. The bottom of the page contains a sequence of numbers: 4 6 5 4 3 3 #4 6 5 b4 3 4 f 6.

PROBE-PARTITUR
 Ausgabegqualität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

First system of musical notation, including a vocal line and piano accompaniment. The piano part features a prominent bass line with a forte (*f*) dynamic marking.

Second system of musical notation, including piano accompaniment and a vocal line. The piano part continues with a strong bass line.

Third system of musical notation, including piano accompaniment and a vocal line. The piano part continues with a strong bass line.

Fourth system of musical notation, including piano accompaniment and a vocal line with lyrics. The lyrics are: "men, a - men, a - men, a - - - - a - - - - men, a - - - - men, men, a -".

Fifth system of musical notation, including piano accompaniment and a vocal line with lyrics. The lyrics are: "A - - - -". The system concludes with a forte (*f*) dynamic marking and the word "Tutti".

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

The first system consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a rest followed by a series of notes, including a sharp sign. The piano accompaniment features a steady bass line and a more active treble line.

The second system continues the musical piece. It includes piano accompaniment on two staves and a vocal line on a single staff. The piano part has a consistent rhythmic pattern, while the vocal line has several rests.

The third system is primarily piano accompaniment on two staves. The vocal line is mostly silent, with only a few notes visible.

The fourth system features vocal lines with lyrics. The lyrics are: "men, a - - - a - - - men, a - - - men, a - - - men, a - - - men, a - - - men, a - - -". The vocal lines are on two staves, and the piano accompaniment is on two staves below.

The fifth system includes piano accompaniment on two staves and a figured bass line at the bottom. The figured bass line contains numbers and symbols: 6 5 4 6 3 7 6 #3 #4 6 5 4 6 3 7 #6 3 4 6 6 4 6 #5 3 6 4.

PROBEPARTITUR
 Ausgabegqualität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

22

The first system consists of a vocal line on a treble clef staff and a piano accompaniment on a bass clef staff. The key signature has one flat (B-flat), and the time signature is 4/4. The vocal line begins with a dotted quarter note, followed by eighth and sixteenth notes. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex bass line in the left hand.

The second system contains three staves: a piano accompaniment on a bass clef staff, a violin part on a treble clef staff, and a second piano accompaniment on a bass clef staff. The piano parts continue with their respective rhythmic patterns, while the violin part enters with a melodic line.

The third system features two staves of piano accompaniment, one on a treble clef and one on a bass clef. The music continues with intricate rhythmic and harmonic textures.

The fourth system includes three staves. The top staff is a vocal line with lyrics: "men, a - - - men,". The middle staff is another vocal line with lyrics: "a - - - men, a - - - men, a - men,". The bottom staff is a piano accompaniment on a bass clef staff.

The fifth system includes three staves. The top staff is a vocal line with lyrics: "men, a - - - men,". The middle staff is another vocal line with lyrics: "men, a - - - men,". The bottom staff is a piano accompaniment on a bass clef staff.

The sixth system features a violin part on a treble clef staff labeled "Vlc." and a piano accompaniment on a bass clef staff. Below the piano staff, there are numerical fingerings: 5, 4, 6, 4, 5, #6, 6, 7, #3, #6, 6.

PROBEPARTITUR
 Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

First system of musical notation, featuring a vocal line in treble clef and piano accompaniment in bass clef. The key signature has one flat (B-flat). The vocal line begins with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment consists of a steady bass line with eighth and quarter notes.

Second system of musical notation, primarily piano accompaniment. It includes a grand staff with treble and bass clefs. The vocal line is blank, indicated by a horizontal line with a downward-pointing arrow. The piano accompaniment continues with similar rhythmic patterns.

Third system of musical notation, primarily piano accompaniment. The vocal line remains blank. The piano accompaniment continues with similar rhythmic patterns.

Fourth system of musical notation, featuring a vocal line with the lyrics "a - men,". The piano accompaniment continues.

Fifth system of musical notation, featuring a vocal line with the lyrics "a men, a - - men, a - -". The piano accompaniment continues.

Sixth system of musical notation, featuring a vocal line with the lyrics "a - men, a - men, a - men, a - men, a - men, a -". The piano accompaniment continues.

Seventh system of musical notation, featuring a vocal line with the lyrics "men, a -". The piano accompaniment continues.

Eighth system of musical notation, primarily piano accompaniment. The vocal line is blank. The piano accompaniment concludes the piece.

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

PROBEPARTITUR
 Ausgabqualität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

35

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of one flat (B-flat). The piano accompaniment is written in two staves: the upper staff uses a grand staff (treble and bass clefs) and the lower staff uses a bass clef. The music features a mix of quarter, eighth, and sixteenth notes, with some rests and dynamic markings like 'p' (piano) and 'pp' (pianissimo).

The second system continues the musical score with a vocal line and piano accompaniment. The vocal line features a melodic line with some rests. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

The third system includes a vocal line with lyrics and piano accompaniment. The lyrics are: "men, a - - men, a -". The vocal line has a melodic contour that rises and then falls. The piano accompaniment continues with a steady accompaniment.

The fourth system includes a vocal line with lyrics and piano accompaniment. The lyrics are: "men, a - men, a - - men, a - - men, a -". The vocal line continues the melodic phrase. The piano accompaniment concludes the system with a final chord.

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

PROBEPARTITUR
 Ausgabqualität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

men, men, a men,

men, a men, a men,

men, a men,

en, a men,

(Tutti) Vlc.

5 7 46 b3 b7 b5 b6 b6 46 5 6 6 6
 b3 b3 3 4 4 4 b3 3 b3 #2

PROBEPARTITUR
 Ausgabegqualität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

48

First system of musical notation, including a vocal line and piano accompaniment.

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

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

Fourth system of musical notation, including piano accompaniment and a vocal line with lyrics.

Fifth system of musical notation, including piano accompaniment and a vocal line with lyrics.

6 5 7 6 6 5 6 6 6 6 5 7 6 6 5 6 5
 4 #3 3 #4 4 4 b3 3 3 #2 4 #3 5 4 4 #3 4 #3

PROBEPARTITUR
 Ausgabegqualität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

The first system consists of two staves. The upper staff is a vocal line in G major, starting with a quarter rest followed by a series of eighth and sixteenth notes. The lower staff is a piano accompaniment in G major, featuring a bass line with quarter and eighth notes.

The second system consists of four staves. The top two staves are in 3/4 time, with the upper staff containing a vocal line and the lower staff containing a piano accompaniment. The bottom two staves are in 2/4 time, with the upper staff containing a vocal line and the lower staff containing a piano accompaniment.

The third system consists of four staves. The top two staves are in 3/4 time, with the upper staff containing a vocal line and the lower staff containing a piano accompaniment. The bottom two staves are in 2/4 time, with the upper staff containing a vocal line and the lower staff containing a piano accompaniment.

The fourth system consists of five staves. The top staff is a vocal line with lyrics: "a - - - men,". The second staff is a vocal line with lyrics: "a - -". The third staff is a piano accompaniment. The fourth staff is a vocal line with lyrics: "men, a - men, a - men, a - -". The fifth staff is a piano accompaniment.

6 6 #6 6 #3 6 #3
2

PROBEPARTITUR
Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

61

a 2.

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

6 6 #3 6 b7 6 5 6

PROBEPARTITUR
 Ausgabqualität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

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

7 6 5
 6 6 15
 7 6 7 6 4

PROBEPARTITUR
 Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

73

The musical score consists of several systems. The first system shows a vocal line and piano accompaniment. The second system includes a piano introduction marked 'a 2'. The third system shows a vocal line with lyrics: 'men. _____'. The fourth system shows a vocal line with lyrics: 'a - - - - - men. _____'. The fifth system shows a vocal line with lyrics: 'men, a - - - - - men. _____'. The sixth system shows a vocal line with lyrics: 'men, a - - - - - men. _____'. The seventh system shows a vocal line with lyrics: 'men, a - - - - - men. _____'. The bottom of the page contains figured bass notation: 5 #3, #7 #3, 6 4, #3, 4, #3.

4

Violino I *p*

Violino II *p*

Viola *p*

CANTO *p*

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

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

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

Org./Bassi *p*

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

7

Corni d.b. *f*

Fagotti *f*

Violino I *f* *p*

Violino II *f* *p*

Viola *f* *p*

CANTO *f* *f* *p*

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

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

de poe - nis in fer - - ni, de

de poe - nis in - fer - - ni,

Bassi *f* *p* *f*

Corni d.b.

Fagotti

Tromboni

Violino I

Violino II

Viole

CANTO

ALTO

TENORE

- fer - - et

an - do la - -

poe - nis in -

de pro - fun - do la - -

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

a. nis in - fer - ni, et de pro - fun - do

la - -

p



14

f *p* *f* *a 2*

f *p* *f*

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

- cu:

li - be - ra e - as de

- cu:

li - be - ra e - as de

li - be - ra e - as de

li - be - ra e - as de

p *f* *p* *f*

First system of musical notation. The vocal line (treble clef) begins with a *p* dynamic and includes a fermata. The piano accompaniment (bass clef) features a steady eighth-note pattern. Dynamics include *p* and *f*. A marking *a 2* is present at the end of the system.

Second system of musical notation. The vocal line continues with a *f* dynamic. The piano accompaniment maintains its rhythmic pattern. Dynamics include *f*.

Third system of musical notation. The vocal line features a *p* dynamic. The piano accompaniment includes a *(div.)* marking. Dynamics include *p* and *f*.

Fourth system of musical notation. The vocal line includes the lyrics "o - re le - o". Dynamics include *f*.

Fifth system of musical notation. The vocal line includes the lyrics "o - re". Dynamics include *p* and *f*.

Sixth system of musical notation. The vocal line includes the lyrics "- nis, li - be - ra e - as de". Dynamics include *p* and *f*.

Seventh system of musical notation. The vocal line includes the lyrics "le - o - nis, li - be - ra e - as de". Dynamics include *p* and *f*.

Eighth system of musical notation. The piano accompaniment (bass clef) features a steady eighth-note pattern. Dynamics include *p* and *f*.

PROBENPARTITUR
 Ausgabegqualität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

20

First system of musical notation. The vocal line (treble clef) begins with a half rest followed by a quarter note G4. The piano accompaniment (bass clef) features a rhythmic pattern of eighth notes. Dynamics include *f* and *a 2*.

Second system of musical notation. The vocal line continues with a half rest followed by a quarter note G4. The piano accompaniment maintains the rhythmic pattern. Dynamics include *f*.

Third system of musical notation. The vocal line features a melodic line with eighth and sixteenth notes. The piano accompaniment provides harmonic support with eighth notes. Dynamics include *f*.

Fourth system of musical notation. The vocal line has a half rest followed by a quarter note G4. The piano accompaniment has a half rest.

Fifth system of musical notation. The vocal line has a half rest followed by a quarter note G4. The piano accompaniment has a half rest.

Sixth system of musical notation. The vocal line has a half rest followed by a quarter note G4. The piano accompaniment has a half rest.

Seventh system of musical notation. The vocal line has a half rest followed by a quarter note G4. The piano accompaniment has a half rest.

Eighth system of musical notation. The vocal line has a half rest followed by a quarter note G4. The piano accompaniment has a half rest.

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

♯3 ————— 6 ♭3 ————— $\left[\begin{smallmatrix} 6 \\ 5 \end{smallmatrix} \right]$

The first system consists of two staves. The upper staff is a vocal line in G major, starting with a half note G4, followed by quarter notes A4, B4, and C5, then a half note G4. The lower staff is a piano accompaniment in G major, starting with a half note G2, followed by quarter notes A2, B2, and C3, then a half note G2.

The second system consists of two staves. The upper staff is a vocal line in G major, starting with a half note G4, followed by quarter notes A4, B4, and C5, then a half note G4. The lower staff is a piano accompaniment in G major, starting with a half note G2, followed by quarter notes A2, B2, and C3, then a half note G2.

The third system consists of two staves. The upper staff is a vocal line in G major, starting with a half note G4, followed by quarter notes A4, B4, and C5, then a half note G4. The lower staff is a piano accompaniment in G major, starting with a half note G2, followed by quarter notes A2, B2, and C3, then a half note G2.

The fourth system consists of two staves. The upper staff is a vocal line in G major, starting with a half note G4, followed by quarter notes A4, B4, and C5, then a half note G4. The lower staff is a piano accompaniment in G major, starting with a half note G2, followed by quarter notes A2, B2, and C3, then a half note G2.

The fifth system consists of two staves. The upper staff is a vocal line in G major, starting with a half note G4, followed by quarter notes A4, B4, and C5, then a half note G4. The lower staff is a piano accompaniment in G major, starting with a half note G2, followed by quarter notes A2, B2, and C3, then a half note G2.

The sixth system consists of two staves. The upper staff is a vocal line in G major, starting with a half note G4, followed by quarter notes A4, B4, and C5, then a half note G4. The lower staff is a piano accompaniment in G major, starting with a half note G2, followed by quarter notes A2, B2, and C3, then a half note G2.

The seventh system consists of two staves. The upper staff is a vocal line in G major, starting with a half note G4, followed by quarter notes A4, B4, and C5, then a half note G4. The lower staff is a piano accompaniment in G major, starting with a half note G2, followed by quarter notes A2, B2, and C3, then a half note G2.

The eighth system consists of two staves. The upper staff is a vocal line in G major, starting with a half note G4, followed by quarter notes A4, B4, and C5, then a half note G4. The lower staff is a piano accompaniment in G major, starting with a half note G2, followed by quarter notes A2, B2, and C3, then a half note G2.

5 6 5 6 6 6 6 5 3

ne ab - sor - be - at e - as

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

24

First system of musical notation, including a vocal line and piano accompaniment.

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

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

Fourth system of musical notation, including a vocal line and piano accompaniment.

ne ab - sor - be - at e - as

Fifth system of musical notation, including a vocal line and piano accompaniment.

tar .at in obs - cu - rum, ne ca - dant,

Sixth system of musical notation, including a vocal line and piano accompaniment.

.at in obs - cu - rum, ne ca - dant, ne

Seventh system of musical notation, including a vocal line and piano accompaniment.

Eighth system of musical notation, including a vocal line and piano accompaniment.

6 5 6 6 7 9 6 6
 5 5 5 5 3 3 5 4
 3 3



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

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

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

tar - ta-rus, ne ca-dar

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

ne ca-

ne ca-dant, ne ca-dant, ne ca-dant in obs-

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

ne ab-sor-be-at e-as tar-ta-rus, ne ca-dant in obs-

6 5 6 6 5 9 9 9-4-6
5 5 7 7 7-2-5
43 3

PROBENPARTITUR
Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

First system of musical notation, including a vocal line and piano accompaniment. The piano part begins with a *p* dynamic marking.

Second system of musical notation, featuring a piano accompaniment with multiple staves.

Third system of musical notation, featuring a piano accompaniment with multiple staves. A *p* dynamic marking is present.

Fourth system of musical notation, including a vocal line and piano accompaniment. The vocal line includes the lyrics: *-rum, ne ca - dant,* and *in obs - cu - - rum: sed*. A *p* dynamic marking is present.

Fifth system of musical notation, including a vocal line and piano accompaniment. The vocal line includes the lyrics: *-cu-rum,* and *in obs - cu - - rum:*. A *p* dynamic marking is present.

Sixth system of musical notation, including a vocal line and piano accompaniment. The vocal line includes the lyrics: *-a - dant, ne ca-dant* and *in obs - cu - - rum:*. A *p* dynamic marking is present.

Seventh system of musical notation, including a vocal line and piano accompaniment. The vocal line includes the lyrics: *ne ca-dant in obs - cu - - rum:*. A *p* dynamic marking is present.

Eighth system of musical notation, featuring a piano accompaniment with multiple staves. A *p* dynamic marking is present.

PROBEPARTITUR
 Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

Violino I

Violino II

Viola

CANTO

sig - ni - fer sanc - tus Mi - - cha - el re - - prae - sen - tet e - - -

ALTO

SOLO

sed sig - ni - fer sar

TENORE

BASSO

Org./Bassi

36

in lu - cem sanc - - tam,

Mi - - prae - sen - tet e - - - - as

sig - ni - fer sanc - tus Mi - - cha - el re -

SOLO

sed

PROBENPARTITUR

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

re - prae - sen-tet, re - - prae-sen-tet e - - as
 in lu - cem sanc - - tam, re - prae - sen - - tet, re - prae - sen-tet
 - prae-sen-tet e - - - - as, re - prae - sen - - tet
 sig - ni - fer sanc - tus Mi - - cha-el re - prae - sen-ter

42

Corni d.b.
 Fagotti
 Tromboni
 Violino I
 Violino II
 Virole
 CANTO
 ALTO
 Bassi

in lu - cem sanc - - tam:
 lu - - cem sanc - - tam:
 sen-tet e - as in lu-cem sanc - - tam:
 Quamo - lim A - bra-hae

p
f
TUTTI *f*

Corni d.b.

Fagotti

Tromboni

Violino I

Violino II

Viola

CANTO

ALTO

TENORE

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



Carus-Verlag

Musical notation for the first system, featuring a vocal line in treble clef and a piano accompaniment in bass clef.

Musical notation for the second system, featuring a vocal line in treble clef and a piano accompaniment in bass clef.

Musical notation for the third system, featuring a vocal line in treble clef and a piano accompaniment in bass clef.

Musical notation for the fourth system, featuring a vocal line in treble clef and a piano accompaniment in bass clef.

Musical notation for the fifth system, featuring a vocal line in treble clef and a piano accompaniment in bass clef.

Musical notation for the sixth system, featuring a vocal line in treble clef and a piano accompaniment in bass clef.

Musical notation for the seventh system, featuring a vocal line in treble clef and a piano accompaniment in bass clef.

Musical notation for the eighth system, featuring a vocal line in treble clef and a piano accompaniment in bass clef.

TUTTI

Quam o

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

pro - mi - sis - ti, et se - mi - ni e - jus,

se - mi - ni e - jus pro - mi - sis - ti, pro - mi -

mi - sis - ti, pro - mi - sis - ti,

Vle.

PROBENPARTITUR
Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

The first system consists of a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a half note G4, followed by a quarter note A4, and then a half note B4. The piano accompaniment provides harmonic support with chords and moving lines.

The second system continues the vocal and piano parts. The vocal line has a half note C5, followed by a quarter note D5, and then a half note E5. The piano accompaniment continues with its harmonic texture.

The third system shows the vocal line with lyrics. The lyrics are: - sis - ti, quar pro - mi - sis - ti, et se-mi-ni. The piano accompaniment continues to support the vocal melody.

The fourth system continues the vocal line with lyrics: - sis - ti, quar pro - mi - sis - ti, et se-mi-ni. The piano accompaniment continues.

The fifth system continues the vocal line with lyrics: quam o - lim pro - mi - sis - ti, et se-mi-ni. The piano accompaniment continues.

The sixth system continues the vocal line with lyrics: quam o - lim A - bra-hae. The piano accompaniment continues.

The seventh system shows the end of the vocal line. The piano accompaniment continues.

The eighth system includes the marking 'Tutti' and a final note in the vocal line. The piano accompaniment continues.

PROBEPARTITUR
 Ausgabqualität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

.i - sis - ti,
 e - ius, A - brahae, et se-mi-ni e - jus
 ti, quam o - lim A - brahae pro - mi -
 et se-mi-ni e - jus,

The first system consists of a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a whole rest, followed by a half note G4, a quarter note A4, and a quarter note B4. The piano accompaniment features a bass line with a half note G2, a quarter note A2, and a quarter note B2, with various chords and textures.

The second system continues the vocal and piano parts. The vocal line has a half note G4, a quarter note A4, and a quarter note B4. The piano accompaniment continues with similar textures and chordal support.

The third system shows the vocal line with a half note G4, a quarter note A4, and a quarter note B4. The piano accompaniment continues with its characteristic textures.

The fourth system includes the start of the vocal line with lyrics: "et quam o-lim A-bra-hae pro-mi-".

The fifth system includes the start of the vocal line with lyrics: "pro-mi quam o-lim A-bra-hae pro-mi-".

The sixth system includes the start of the vocal line with lyrics: "-lim A-bra-hae, quam o-lim A-bra-hae pro-mi-".

The seventh system includes the start of the vocal line with lyrics: "-ni e-jus, quam o-lim A-bra-hae pro-mi-sis-ti,".

The eighth system includes the start of the vocal line with lyrics: "-ni e-jus, quam o-lim A-bra-hae pro-mi-sis-ti,".

PROBENPARTITUR
 Ausgabqualität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

60

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

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

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

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

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

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

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

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

- sis - ti, pro - mi - sis -
 - sis - ti, pr
 - - ti,
 - sis - - - ti,

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

Vlc.

Musical notation for the Violin section.



Carus-Verlag

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

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

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

quam o-lim A - br

- si - sti, - bra-hae pro - mi - sis - ti, et

- lim A - bra-hae pro - mi - sis - ti, et

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

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

PROBENPARTITUR
 Ausgabqualität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

66

First system of musical notation, featuring a vocal line in the upper staff and piano accompaniment in the lower staves.

Second system of musical notation, primarily consisting of piano accompaniment for the left and right hands.

Third system of musical notation, primarily consisting of piano accompaniment for the left and right hands.

Fourth system of musical notation, featuring a vocal line with lyrics: "mi-ni e-".

Fifth system of musical notation, featuring a vocal line with lyrics: "se-mi- et se-".

Sixth system of musical notation, featuring a vocal line with lyrics: "8 - jus, et se-".

Seventh system of musical notation, featuring a vocal line with lyrics: "ni e- - jus, et se-".

Eighth system of musical notation, primarily consisting of piano accompaniment for the left and right hands.

PROBE-PARTITUR
 Ausgabqualität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

The first system consists of a vocal line (treble clef) and a piano accompaniment (bass clef). The vocal line has a fermata over a whole note in the first measure, followed by a rest in the second measure, and then a half note in the third measure. The piano accompaniment has a whole rest in the first two measures and a half note in the third measure. Dynamics include a forte (*f*) marking in the third measure of both parts.

The second system continues the vocal and piano parts. The vocal line has a half note in the first measure, a quarter note in the second, and a half note in the third. The piano accompaniment has a half note in the first measure, a quarter note in the second, and a half note in the third. Dynamics include a forte (*f*) marking in the third measure of both parts.

The third system continues the vocal and piano parts. The vocal line has a half note in the first measure, a quarter note in the second, and a half note in the third. The piano accompaniment has a half note in the first measure, a quarter note in the second, and a half note in the third. Dynamics include a forte (*f*) marking in the third measure of both parts.

The fourth system continues the vocal and piano parts. The vocal line has a half note in the first measure, a quarter note in the second, and a half note in the third. The piano accompaniment has a half note in the first measure, a quarter note in the second, and a half note in the third. Dynamics include a forte (*f*) marking in the third measure of both parts.

The fifth system continues the vocal and piano parts. The vocal line has a half note in the first measure, a quarter note in the second, and a half note in the third. The piano accompaniment has a half note in the first measure, a quarter note in the second, and a half note in the third. Dynamics include a forte (*f*) marking in the third measure of both parts.

The sixth system continues the vocal and piano parts. The vocal line has a half note in the first measure, a quarter note in the second, and a half note in the third. The piano accompaniment has a half note in the first measure, a quarter note in the second, and a half note in the third. Dynamics include a forte (*f*) marking in the third measure of both parts.

The seventh system continues the vocal and piano parts. The vocal line has a half note in the first measure, a quarter note in the second, and a half note in the third. The piano accompaniment has a half note in the first measure, a quarter note in the second, and a half note in the third. Dynamics include a forte (*f*) marking in the third measure of both parts.

The eighth system continues the vocal and piano parts. The vocal line has a half note in the first measure, a quarter note in the second, and a half note in the third. The piano accompaniment has a half note in the first measure, a quarter note in the second, and a half note in the third. Dynamics include a forte (*f*) marking in the third measure of both parts.

The ninth system continues the vocal and piano parts. The vocal line has a half note in the first measure, a quarter note in the second, and a half note in the third. The piano accompaniment has a half note in the first measure, a quarter note in the second, and a half note in the third. Dynamics include a forte (*f*) marking in the third measure of both parts.

PROBEPARTITUR
 Ausgabqualität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

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

72

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

a 2

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

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

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

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

PROBEPARTITUR
 Ausgabqualität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

Hostias

[Andante]

2 Corni
di bassetto
in F

2
Fagotti

3
Tromboni

Violino I

Violino II

Viola

CANTO

ALTO

TENOR

[Andante]

Tutti

[f] Tutti

[f] Tutti

[f] Tutti

Solo

Tutti

Ott
e Ba

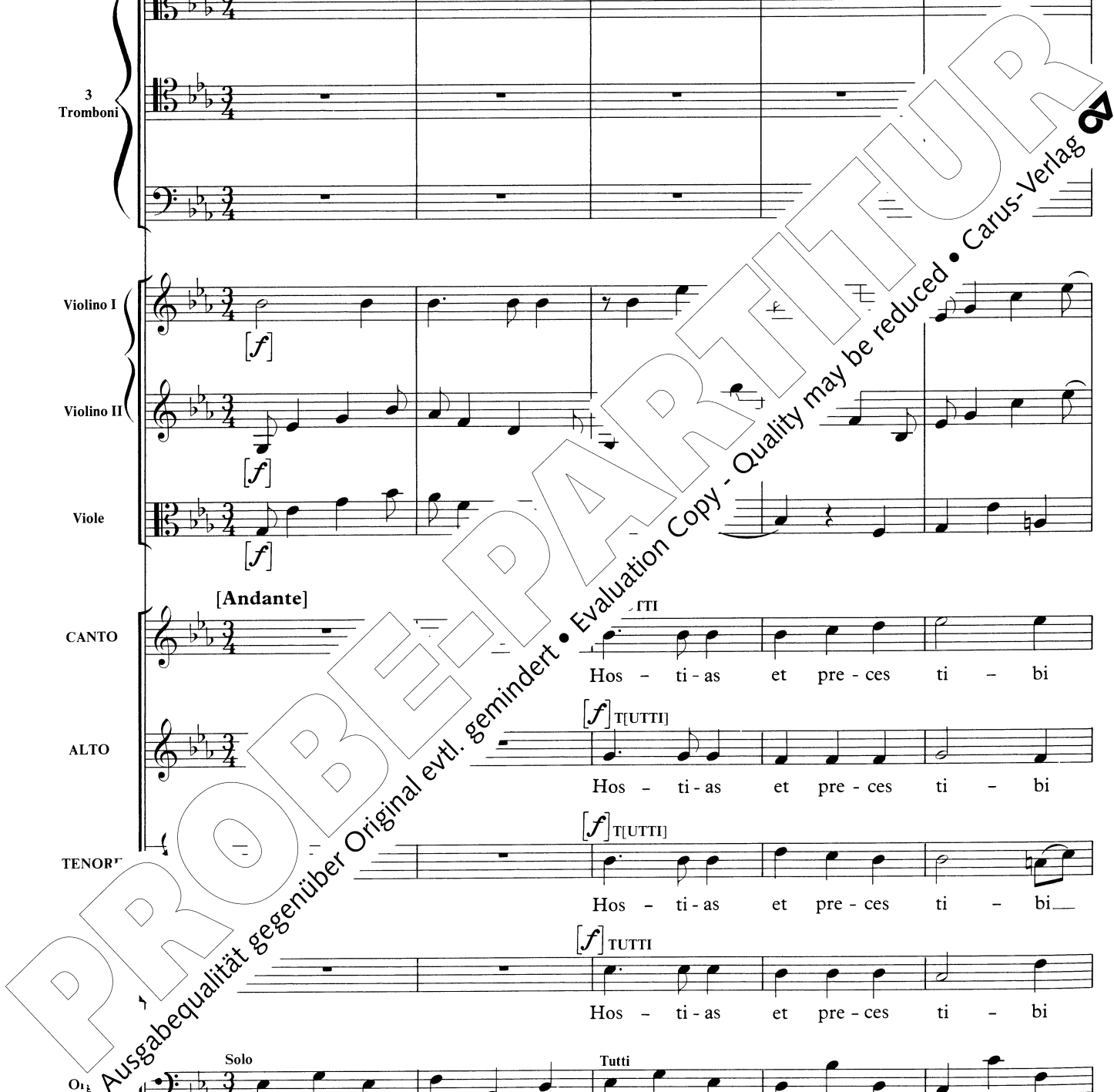
[f]

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

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

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

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



Evaluation Copy - Quality may be reduced • Carus-Verlag

Corni d.b.

Fagotti

Violino I

Violino II

Viole

CANTO

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

ALTO

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

TENORE

8 Do - mi-ne, ti - bi Do - mi-ne lau - dis of - fe -

BASSO

Do - mi-ne, ti - bi Do - mi-ne lau - dis of

Org./Bassi

12

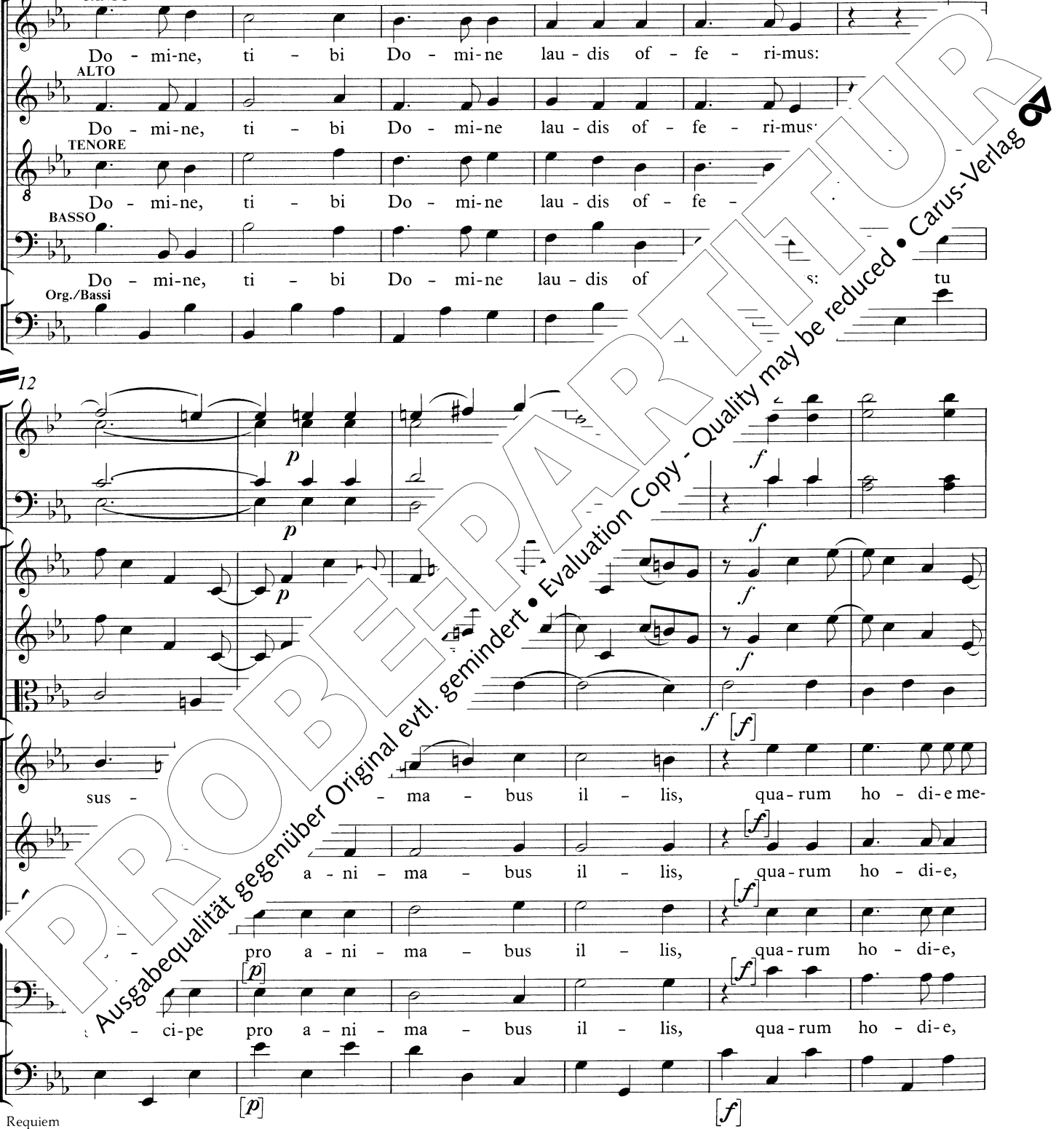
sus -

- ma - bus il - lis, qua - rum ho - di - e me -

a - ni - ma - bus il - lis, qua - rum ho - di - e,

pro a - ni - ma - bus il - lis, qua - rum ho - di - e,

- ci-pe pro a - ni - ma - bus il - lis, qua - rum ho - di - e,



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

- as ces ti - bi Do - mi - ne
 ces ti - bi Do - mi - ne
 et pre - ces ti - bi Do - mi - ne
 - as et pre - ces ti - bi Do - mi - ne

PROBENPARTITUR
 Ausgabqualität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

lau - - dis of - fe - ri - mus: tu sus - ci - pe
 lau - - dis of - fe - ri - mus: tu sus -
 lau - - dis of - fe - ri - mus: tu
 lau - - dis of - fe - ri - mus:

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

PROBEPARTITUR
 Ausgabqualität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

43

p

p

p

p

fa - ci - mus: fac e - as, D.

- ci - mus: fac e -

- ci - mus: fac ae, de

- ri - am fa - ci - mus: fac a: - mi - ne, de

p

49

trans - i - re ad vi - - tam.

i - - re ad vi - - tam.

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

ior - - te trans - i - re ad vi - - tam.

PROBENPARTIEN
 Ausgabqualität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

55 [Allegro]

Corni d.b.

Fagotti

Tromboni

Violino I

Violino II

Viola

CANTO

[Allegro]

ALTO

TENORE

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

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



Quam o - lim

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

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

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

Vlc.

61

A - bra-hae pro quam o - lim A - bra-hae pro - mi -
 et se - i. quam o - lim A - bra-hae pro - mi - sis - ti,
 mi - sis - ti,

PROBENPARTITUR
 Ausgabqualität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

64

The first system of music consists of a vocal line (treble clef) and a piano accompaniment (bass clef). The vocal line features a melodic phrase with a slur over the first two notes. The piano accompaniment provides a rhythmic and harmonic foundation with eighth and sixteenth notes.

The second system continues the piano accompaniment from the first system, showing more intricate rhythmic patterns and chordal structures.

The third system shows further development of the piano accompaniment, with a more active melodic line in the right hand.

The fourth system introduces a vocal line with the lyrics: - sis - sti, pro - mi - sis - ti,

The fifth system continues the vocal line with the lyrics: e - jus, quam o - lim A - bra - hae,

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

The seventh system continues the vocal line with the lyrics: et se - mi - ni e - jus,

The eighth system shows the piano accompaniment continuing, with a melodic line in the right hand that includes a trill or grace note marked with a 'b'.

The ninth system continues the piano accompaniment, showing a more active melodic line in the right hand.

The tenth system shows the final part of the piano accompaniment on this page, with a melodic line in the right hand.

PROBEPARTITUR
 Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

First system of musical notation, consisting of a grand staff with treble and bass clefs. It contains several measures of music with notes and rests.

Second system of musical notation, consisting of a grand staff with treble and bass clefs. It contains several measures of music with notes and rests.

Third system of musical notation, consisting of a grand staff with treble and bass clefs. It contains several measures of music with notes and rests.

Fourth system of musical notation, consisting of a grand staff with treble and bass clefs. It contains several measures of music with notes and rests.

Fifth system of musical notation, consisting of a grand staff with treble and bass clefs. It contains several measures of music with notes and rests.

Sixth system of musical notation, consisting of a grand staff with treble and bass clefs. It contains several measures of music with notes and rests.

Seventh system of musical notation, consisting of a grand staff with treble and bass clefs. It contains several measures of music with notes and rests.

Eighth system of musical notation, consisting of a grand staff with treble and bass clefs. It contains several measures of music with notes and rests.

et se - mi - ni
 e^r jus pro - mi - sis - ti,
 pro - mi - sis - ti, quam o - lim
 et se - mi - ni e - jus,

PROBEPARTITUR
 Ausgabqualität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

69 *a 2*

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

Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

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

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

Third system of musical notation, continuing the vocal line and piano accompaniment.

Fourth system of musical notation with lyrics: - sis - ti, pro - mi - ti, quam o - lim A - bra - hae

Fifth system of musical notation with lyrics: - sis - ti, 1 - ti, quam o - lim

Sixth system of musical notation with lyrics: sis - - ti, quam o - lim

Seventh system of musical notation with lyrics: mi - sis - - ti, quam o - lim

Eighth system of musical notation, including a Violin (Vlc.) line in treble clef.

PROBEPARTITUR
 Ausgabqualität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

PROBENPARTITUR
 Ausgabqualität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

pro - mi - sis - ti, et se - mi - ni e - -

A - bra - ham, et se - mi - ni e - -

8 pro - mi - sis - ti, et se - mi - ni e - -

9 .-hae pro - mi - sis - ti, et se - mi - ni e - -

PROBENPARTITUR
 Ausgabqualität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

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

a 2
f

f
f
f

f
f
f

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

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

8
jus, quam o - lim A - bra - hae pro - mi -

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

f

PROBENPARTITUR
Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

84

- sis - ti, A - bra-hae pro - mi - sis - -

- sis - o - lim A - bra-hae pro - mi - sis - -

quam o - lim A - bra-hae pro - mi - sis - -

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

a 2

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

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

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

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

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

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

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

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

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

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

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

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

PROBEPARTITUR
 Ausgabqualität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

Agnus Dei

Larghetto

2 Corni di bassetto in F

2 Fagotti

3 Tromboni

Violino I

Violino II

Viola

CANTO

ALTO

TENOR

Larghetto

g - nus De - - - - i, qui

Ag - nus De - - - - i, qui

TUTTI *f*

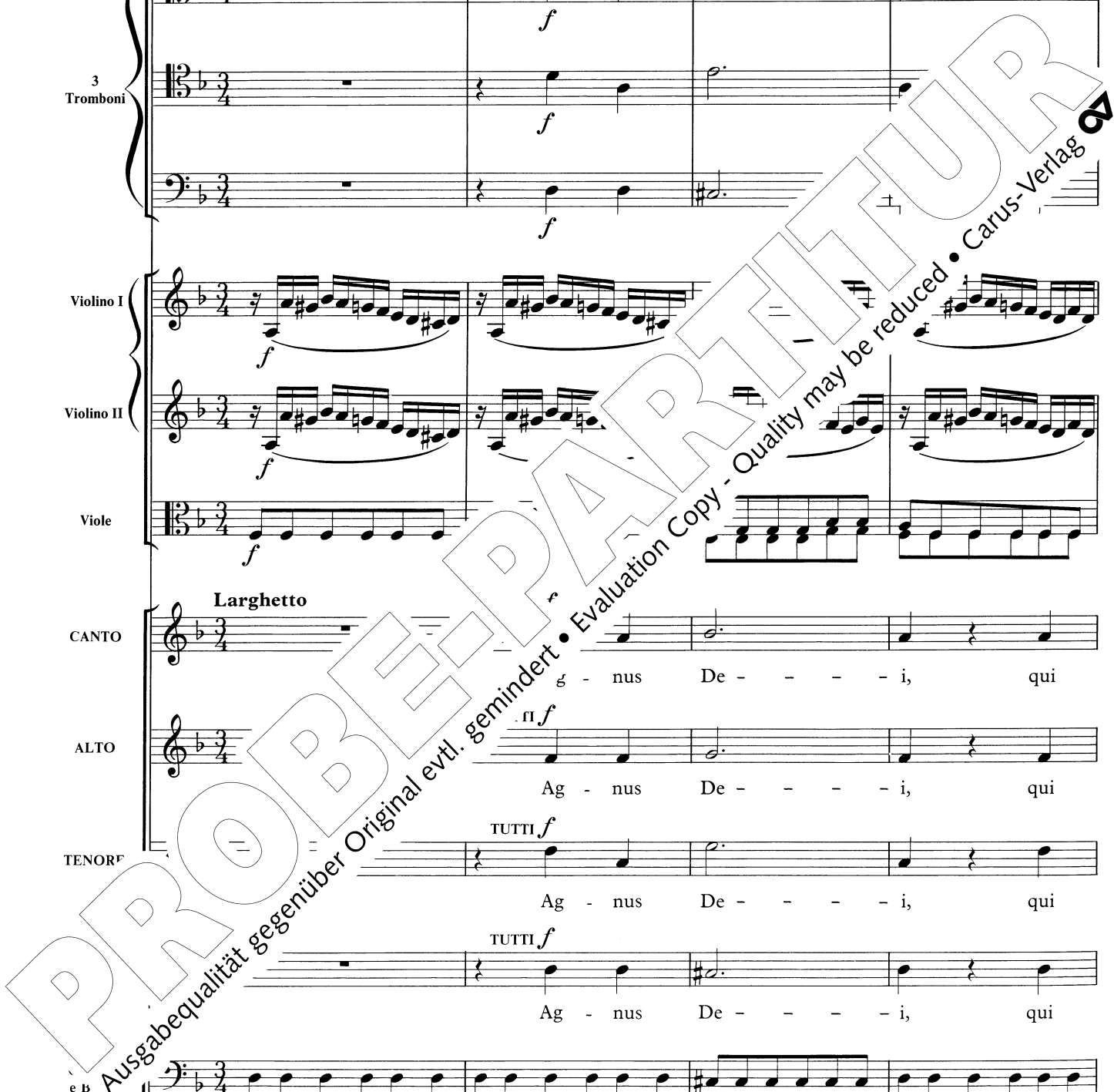
Ag - nus De - - - - i, qui

TUTTI *f*

Ag - nus De - - - - i, qui

e B

$\flat 7$
5



The first system consists of two staves. The upper staff is a vocal line in G major (one sharp) and 3/4 time, with a key signature of one sharp and a time signature of 3/4. The lower staff is a piano accompaniment in G major and 3/4 time, featuring a bass line with chords and a treble line with chords.

The second system continues the vocal and piano parts from the first system. The vocal line has a dotted quarter note followed by an eighth rest, then a quarter note. The piano accompaniment continues with similar chordal patterns.

The third system features a more active vocal line with eighth and sixteenth notes. The piano accompaniment also becomes more rhythmic, with eighth notes in the bass line and chords in the treble line.

The fourth system shows the vocal line with a dotted quarter note and an eighth rest, followed by a quarter note. The piano accompaniment has a steady bass line with chords.

The fifth system continues the vocal and piano parts. The vocal line has a dotted quarter note and an eighth rest, followed by a quarter note.

The sixth system features a vocal line with a dotted quarter note and an eighth rest, followed by a quarter note. The piano accompaniment has a steady bass line with chords.

The seventh system continues the vocal and piano parts. The vocal line has a dotted quarter note and an eighth rest, followed by a quarter note.

The eighth system features a vocal line with a dotted quarter note and an eighth rest, followed by a quarter note. The piano accompaniment has a steady bass line with chords.

-tol - - - - ca - - - ta mun - - - -
 -tol - - - - pec - ca - - - ta mun - - - -
 8 lis pec - ca - - - ta mun - - - -
 -ol - - - - lis pec - ca - - - ta mun - - - -

#6 5 6 5 7 5 3

PROBEPARTITUR
 Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

f

f

f

- em. De - - - - i, qui

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

8 *f* Ag - nus De - - - - i, qui

f Ag - nus De - - - - i, qui

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

f 6 5 6

tol - - - - ca - - - ta mun - - - -

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

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

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

7
5
3

b6

7
5
#3

PROBEPARTITUR
 Ausgabegqualität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

5
#3

PROBEPARTITUR

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

First system of musical notation, featuring a vocal line in treble clef and piano accompaniment in bass clef. The piano part includes a dynamic marking of *f* (forte).

Second system of musical notation, primarily piano accompaniment in bass clef with a dynamic marking of *f*.

Third system of musical notation, primarily piano accompaniment in bass clef with a dynamic marking of *f*.

qui - em. Ag - nus De - - -

re Ag - nus De - - -

Ag - nus De - - -

qui - em. Ag - nus De - - -

Tutti

 Final system of musical notation, primarily piano accompaniment in bass clef with a dynamic marking of *f*.

PROBEPARTITUR
 Ausgabegqualität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

- i, qu: - - - - - lis pec -

- i, - - - - - lis pec -

8 tol - - - - - lis pec -

9 qui tol - - - - - lis pec -

b 7
5

PROBEPARTITUR
Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

35

Musical notation for the first system, featuring a treble and bass clef with chords and a dynamic marking *p*.

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

Musical notation for the third system, featuring a grand staff with treble and bass clefs, including melodic lines and a dynamic marking *p*.

- ca - - - - di:

- ca - - - - di: mun - - - - di:

8 ta mun - - - - di:

- - - - ta mun - - - - di: do - na, *p*

Musical notation for the fourth system, featuring a grand staff with treble and bass clefs, including a dynamic marking *p*.

6
b4

b7
b5

p

PROBE-PARTITUR
 Ausgabqualität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

Musical notation for the first system, featuring a treble staff and a bass staff. The treble staff contains a melodic line with a slur over the first two measures and a dynamic marking *p* in the fifth measure. The bass staff provides a harmonic accompaniment.

Musical notation for the second system, consisting of a treble staff and a bass staff. Both staves contain rests, indicating a period of silence for the instruments.

Musical notation for the third system, including a treble staff and a bass staff. The treble staff has a dynamic marking *p* in the fifth measure. The bass staff contains rests.

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

do - na re - qui - em

- is re - qui - em

na e - - is re - qui - em

Musical notation for the eighth system, featuring a bass staff with notes and rests.

PROBEPARTITUR
 Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

43

PROBE-PARTITUR
 Ausgabqualität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

4 Violino I

Violino II

Viole

CANTO

- ce - at e - is, Do - mi - ne. Cum sanc - tis tu - is in ae -

Vlc.

7 Corni d.b.

Fagotti

Tromboni

a 2

f

Violino I

Violino II

Viole

CANTO

- ter - nu

ALTO

TUTTI *f*

Lux ae - ter - na lu -

TUTTI *f*

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

TUTTI *f*

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

TUTTI *f*

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

Tutti

f

b 6 — 6 6 6 6 #3



10 Corni d.b.

Fagotti

Tromboni

Clarini

Timpany

Violino I

Violino II

Viola

CANTO

ALTO

TENORE

ce - mi - ne.

lu Do - mi - ne. Cum sanc - tis,

Do - - mi - ne. Cum sanc - tis, cum

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

6 6 6 4 3 6 6

12

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

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

14

Musical score for Requiem, page 174. The score includes vocal lines and piano accompaniment. The key signature is one flat (B-flat major/D minor). The time signature is 4/4. The score includes dynamic markings like *p* (piano) and *f* (forte), and performance instructions such as *Tutti* and *p Tasto*. The lyrics "Do - na, -" and "Re - qui - em ae -" are visible. A large watermark "PROBEPARTITUR" is overlaid diagonally across the page.

es.
 es.
 es.
 es.

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

17

do - na, do - na

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

Re - qui - em ae - ter - nam

Vlc.

6 6 # 5/4 # 3 # 6

PROBEPARTITUR
 Ausgabqualität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

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

a 2
Tutti

6 6 9 6 4 #3 6 5 2 6
 5 b3

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

21

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

Vlc. Tutti
6 6 4 3 6 8

- nam: et lux et lux per - pe - tu - a
 - na: lux per - pe - tu - a, et lux per -
 - na et lux per - pe - tu - a, et lux per -

PROBEPARTITUR
 Ausgabqualität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

First system of musical notation, including a vocal line and piano accompaniment.

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

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

Fourth system of musical notation, including piano accompaniment and a vocal line.

Fifth system of musical notation, including piano accompaniment and a vocal line.

Sixth system of musical notation, including piano accompaniment and a vocal line.

Seventh system of musical notation, including piano accompaniment and a vocal line.

PROBEPARTITUR
 Ausgabegqualität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

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

Segue

7 6 5 6 5 6 7 #6 6 5 4 5
 #3 4 #3 #3 5 3 - 4 #3 #2 #3

Cum sanctis

Allegro

This system contains the first three measures of the piece. It features a piano part in the lower register (bass clef) and a violin part in the upper register (treble clef). The piano part begins with a dynamic marking of *f* and includes a first ending bracket labeled *a 2*. The violin part starts with a dynamic marking of *f* and consists of a continuous eighth-note melody.

This system contains the next three measures of the piece. The piano part continues with a steady eighth-note accompaniment. The violin part continues with its eighth-note melody.

Allegro

This system contains the next three measures of the piece. The piano part continues with its eighth-note accompaniment. The violin part continues with its eighth-note melody.

This system contains the final three measures of the piece. The piano part continues with its eighth-note accompaniment. The violin part continues with its eighth-note melody. The vocal line (soprano) enters in the second measure with the lyrics:

anc - tis tu - is in ae - ter - - -

The piano part includes a dynamic marking of *f* and the instruction *Tasto* (Tasto).

4

f

f

f

f

f

Cum tu - is in ae - ter - - -

um,

in ae - ter - - -

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

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

PROBEPARTITUR

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

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

Vlc. Tutti

7 — #3 7 — 6 — 6 — #3 7 6 5 b3 4 #6 5 — 6 —

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

Second system of musical notation, primarily piano accompaniment in bass clef, with a treble clef staff above it.

Third system of musical notation, primarily piano accompaniment in bass clef, with a treble clef staff above it.

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

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

Sixth system of musical notation, primarily piano accompaniment in bass clef, with a treble clef staff above it.

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

PROBEPARTITUR
 Ausgabqualität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

13

First system of musical notation, featuring piano and bass staves with complex rhythmic patterns and accidentals.

Second system of musical notation, continuing the piano and bass parts with various musical notations.

Third system of musical notation, showing further development of the piano and bass parts.

Fourth system of musical notation, including piano and bass staves.

- ter - - - - -

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

- r - - - - -

- r - - - - - num, ae - ter - num, ae - ter - num,

Fifth system of musical notation, including piano and bass staves.

Vlc. Tutti Vlc.

3 6 8 7 6 6 5 6 3 7 6 3

4/3 3 3

PROBEPARTITUR
 Ausgabegqualität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

16

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

Second system of musical notation, primarily piano accompaniment in treble and bass clefs.

Third system of musical notation, primarily piano accompaniment in treble and bass clefs.

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

Fifth system of musical notation, featuring piano accompaniment in treble and bass clefs, and a figured bass line at the bottom.

PROBEPARTITUR
 Ausgabqualität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

19

Musical notation for measures 19-21, top system. It consists of a vocal line in treble clef and a piano accompaniment in bass clef. The key signature has one flat (B-flat), and the time signature is 3/4. The music features a mix of eighth and sixteenth notes.

Musical notation for measures 19-21, middle system. It includes a grand staff with two treble clefs and one bass clef. The piano accompaniment continues with various rhythmic patterns.

Musical notation for measures 19-21, bottom system. It shows a grand staff with two treble clefs and one bass clef, continuing the piano accompaniment.

Musical notation for measures 22-24, top system. It features a vocal line in treble clef and piano accompaniment in bass clef. The lyrics 'num, in ae-ter' are visible.

Musical notation for measures 22-24, middle system. It includes a grand staff with two treble clefs and one bass clef. The lyrics 'num, in ae-ter' are visible.

Musical notation for measures 22-24, bottom system. It shows a grand staff with two treble clefs and one bass clef. The lyrics 'cum sanc-tis tu-is in ae-' are visible.

Musical notation for measures 22-24, bottom system. It shows a grand staff with two treble clefs and one bass clef. The lyrics '- num,' are visible.

Musical notation for measures 22-24, bottom system. It shows a grand staff with two treble clefs and one bass clef. The lyrics 'Vlc.' are visible. Below the staff are figured bass numbers: 6, 6, 6, 7, #6, #3, #4, 5, #6, #3, #3, #9, 8, 7, #6.

PROBEPARTITUR
 Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

22

num,
 num, in ae -
 cum sanc - tis tu - - -
 Tutti

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

PROBEPARTITUR
 Ausgabqualität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

25

- ter -
 in ae - ter
 cum

b3 b6 b5 6 b3 h3 h4 2 6 h6 b3 b7 6 5 4 6 6
 5 4 3 2 4

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

Second system of musical notation, including piano accompaniment in two staves (treble and bass clefs) and a second vocal line in treble clef.

Third system of musical notation, including piano accompaniment in two staves and a vocal line in treble clef.

Fourth system of musical notation, including piano accompaniment in two staves and a vocal line with lyrics. The lyrics are: "sanc - tis - - - - - ae - ter - - - - - num, ae - - - - - num, in ae - ter - - - - - num, in ae -".

Fifth system of musical notation, including piano accompaniment in two staves and a vocal line with lyrics. The lyrics are: "- num, cum sanc - tis tu - -".

Sixth system of musical notation, including piano accompaniment in bass clef. It includes performance instructions: "Vlc." and "Tutti".

Fingering and chord diagrams for the piano accompaniment. The diagrams are: 3 7 5, 7 b6, b6 b6 6 b5.

PROBEPARTITUR
 Ausgabqualität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

31

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

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

Vlc. Tutti

34

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

6 6b 5 6 6 6 4 b3 b3 6 b3 6 b3 6 #3

PROBEPARTITUR
 Ausgabqualität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

37

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

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

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

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

(Vla.) Tutti

6 — 3 — 6 2 #6 3 3 #3 4 5 6 6

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

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

PROBEPARTITUR
 Ausgabqualität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

43

- ter - r
 - ter sanc - tis tu - - is in ae - ter - -
 ae - ter - num, ae - ter - - - - - num, in ae -
 - tr, num, in ae - ter - - - - -

Vlc. Tutti

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

46

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

Second system of musical notation, primarily piano accompaniment.

Third system of musical notation, primarily piano accompaniment.

Fourth system of musical notation, including vocal line and piano accompaniment.

Fifth system of musical notation, including vocal line and piano accompaniment.

6 — ♯3 — 6 — ♯3 — 6 — ♯3 — 6 6 4 ♯3 7 6 — ♯3 — 6 — ♯3 —

PROBE PART FÜR
 Ausgabegqualität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

Adagio

49

Musical score for instruments including strings and woodwinds. The score consists of multiple staves with various musical notations such as notes, rests, and dynamics. A large watermark 'PROBE PARTITUR' is overlaid diagonally across the page.

Adagio

Vocal score with Latin lyrics. The lyrics are:

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

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

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

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

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

APPENDIX
TWO MOVEMENTS BY F. X. SÜSSMAYR (1766-1803)

Sanctus

Adagio

2 Corni di bassetto in F
2 Fagotti
3 Tromboni
2 Clarini in D
Timpani in D
Violino I
Violino II
Viola

Adagio

CANTO
ALTO
TENOR
Org. e Bassi

Sanc - - - tus,
tus, Sanc - - - tus,
- tus, Sanc - - - tus,
Sanc - - - tus, Sanc - - - tus,

5/3 6/5

3

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

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

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

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

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

PROBEPARTITUR
 Ausgabegqualität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

6

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

Second system of musical notation, primarily piano accompaniment.

Third system of musical notation, including vocal line and piano accompaniment. Includes dynamic markings *ten.* and *fz*.

Fourth system of musical notation, primarily piano accompaniment.

Fifth system of musical notation, including vocal line and piano accompaniment. Includes the word *Ple*.

Sixth system of musical notation, including vocal line and piano accompaniment. Includes the words *ae - li et ter - - - ra glo - ri - a,*

Seventh system of musical notation, including vocal line and piano accompaniment. Includes the words *...i sunt cae - li et ter - - - ra glo - ri - a,*

Eighth system of musical notation, including vocal line and piano accompaniment. Includes the words *Ple cae - - - li et ter - - - ra glo - ri - a,*

Ninth system of musical notation, primarily piano accompaniment.

stato

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

PROBENPARTITUR
 Ausgabegqualität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

Allegro

9

glo - ri - a.

tu - - - - a.

Allegro

ri - a, glo - - - - ri - a tu - - - - a. O - san-na in ex -

7 5 5 7 6 5 7 6 5 4 3

Violino I

Violino II

Viola

CANTO

ALTO

TENORE

BASSO

Org./Bassi

O - san - na in - ex - cel - - -

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

21

O - san - na in - ex - cel - -

- - - - sis, o - san -

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

- - - - sis,

[Vlc.]

PROBENPARTIUR

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

27 Corni d.b.

Fagotti

Tromboni

Clarini

Timpani

Violino I

Violino II

Viola

CANTO

ALTO

TENORE

[Tutti]

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

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

PROBENPARTITUR
 Ausgabqualität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

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

5 3 5 6 7 5 6 3

PROBEPARTITUR
 Ausgabegqualität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

Benedictus

Andante

2 Corni di bassetto in F *[mf]*

2 Fagotti *mf*

3 Tromboni *mf*

2 Clarini in Bb

Violino I *mf*

Violino II *mf*

Viola *mf* *[p]*

CANTO

ALTO

TENOR

e. B. *[mf]* *[p]*

4 Fagotti *pp* *p*

Tromboni

Violino I *p*

Violino II

Viola [*p*]

CANTO

ALTO SOLO

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

Org./Bassi Vlc. Tutti

7 Corni d.b. *Solo* [*p*]

Violino I

Violino II

Viola

lic qui ve - nit in no - mi - ne Do - mi - ni, in no - mi - ne - Do - mi -

10 Corni d.b.

p

Fagotti

a 2

Tromboni

Clarini

Violino I

Violino II

Viola

CANTO

- ni,

qui ve - nit,

be-ne-

ALTO

be-ne-dic

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

be-ne-dic - tus qui

TENORE

Be-ne - dic - tus

qui ve - nit,

Be-ne-dic - tus

qui ve - nit

in no-mi-ne Do - mi -

$\frac{4}{2}$

6

$\frac{4}{2}$

6

7

- dic - tus qui ve - mi - ne Do - mi - ni, be - ne - dic - tus

ve - mi - ne Do - mi - ni, be - ne - dic - tus

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

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

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

1 2 #2 3 #2 3 4 4 5

[4]

16

ff

ff

ff

ff

ff

ff

ff

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

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

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

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

ff

PROBENPARTITUR

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

Soli

fz

p

p

[*p*]

mf

mf

mf

be - ne -

be - ne -

be - ne -

be - ne-dic-tus

Vlc.

Tutti

p

mf

PROBEPARTITUR
Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

24

PROBENPARTITUR
 Ausgabqualität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

27 Corni d.b.

Fagotti Solo *rf p rf*

Tromboni

Violino I *rf p rf p*

Violino II *rf p rf p*

Viola *p*

CANTO

- ni,

ALTO

- ni,

TENORE

8 - ni,

BASSO

- ni,

Org./Bassi

ve - nit in no - mi - ne

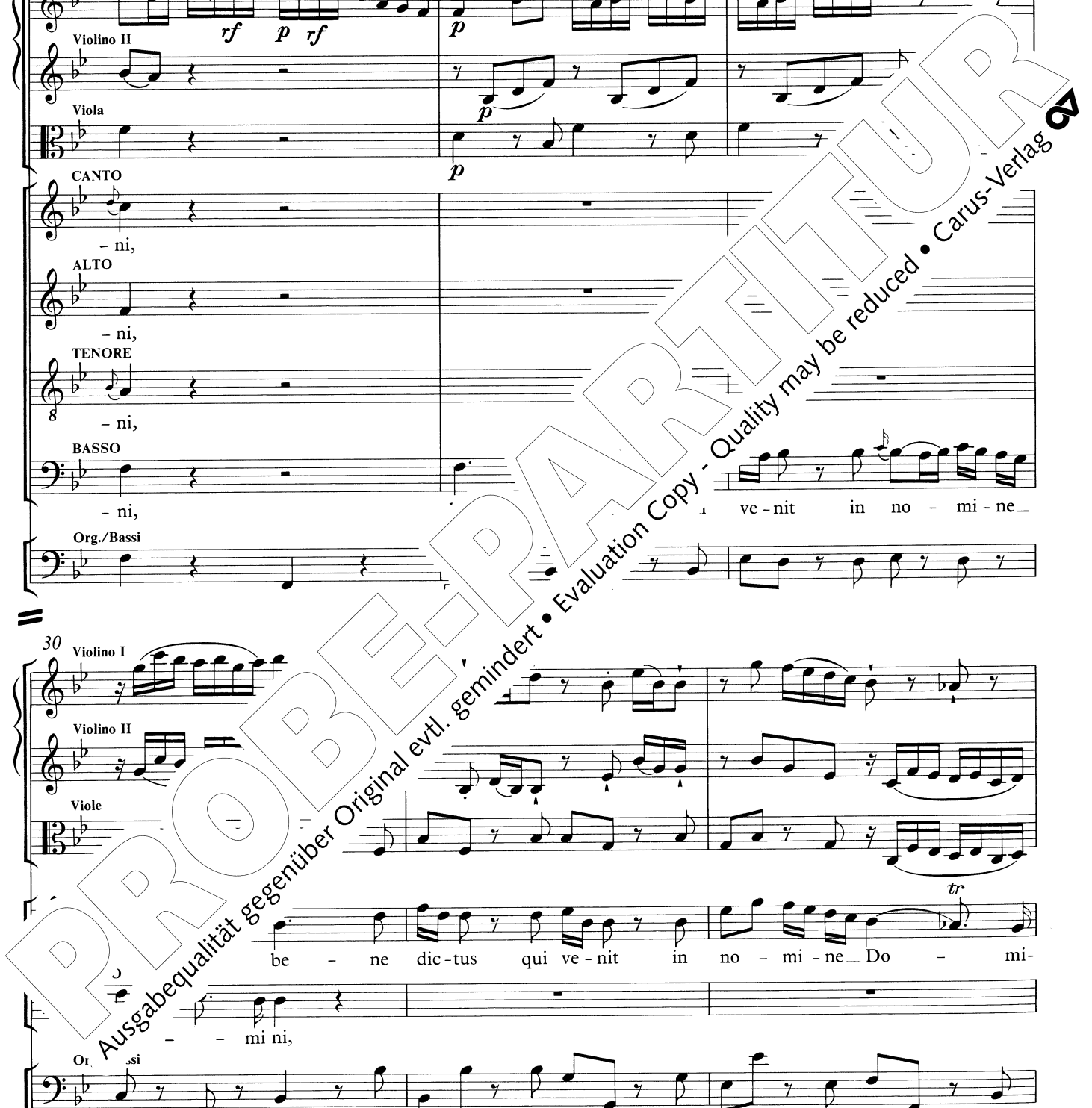
30 Violino I

Violino II

Viole

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

Or. *si*



Evaluation Copy - Quality may be reduced • Carus-Verlag

33

Corni d.b.

p

Fagotti

Tromboni

Clarini

Violino I

Violino II

Viola

CANTO

ALTO

TENORE

benedic-tus

ve

in no - mi-ne Do - mi -

qui ve - nit

in no - mi - ne

benedic-tus

qui ve - nit in no - mi - ne

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



[cresc.]

[cresc.]

pp

pp

pp

pp

cresc.

[fp]

p

- ni, qui ve ne Do - mi - ni, be-ne-

Do - mi - no - mi-ne Do - mi - ni, be-ne-dic - tus

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

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

[cresc.]

[fp]

PROBENPARTITUR

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

39

First system of musical notation. The vocal line (treble clef) begins with a rest followed by a series of eighth notes: G4, A4, B4, C5, B4, A4, G4. The piano accompaniment (bass clef) features a steady eighth-note bass line: G3, F3, E3, D3, C3, B2, A2, G2. A dynamic marking 'a 2' is present above the piano line.

Second system of musical notation. The vocal line continues with a rest followed by eighth notes: F4, E4, D4, C4, B3, A3, G3. The piano accompaniment continues with the same eighth-note bass line.

Third system of musical notation. The vocal line continues with eighth notes: F4, E4, D4, C4, B3, A3, G3. The piano accompaniment continues with the same eighth-note bass line.

Fourth system of musical notation. The vocal line continues with eighth notes: F4, E4, D4, C4, B3, A3, G3. The piano accompaniment continues with the same eighth-note bass line.

- dic - tus

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

Fifth system of musical notation. The vocal line continues with eighth notes: F4, E4, D4, C4, B3, A3, G3. The piano accompaniment continues with the same eighth-note bass line.

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

Sixth system of musical notation. The vocal line continues with eighth notes: F4, E4, D4, C4, B3, A3, G3. The piano accompaniment continues with the same eighth-note bass line.

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

Seventh system of musical notation. The vocal line continues with eighth notes: F4, E4, D4, C4, B3, A3, G3. The piano accompaniment continues with the same eighth-note bass line.

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

Eighth system of musical notation. The vocal line continues with eighth notes: F4, E4, D4, C4, B3, A3, G3. The piano accompaniment continues with the same eighth-note bass line.

PROBENPARTITUR
 Ausgabegqualität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

42

First system of musical notation, featuring a vocal line in the upper staff and piano accompaniment in the lower staves. The key signature has two flats, and the time signature is 3/4. The piano part includes a double bar line and a key signature change to one flat.

Second system of musical notation, showing piano accompaniment for the right and left hands. The right hand part is in treble clef and the left hand part is in bass clef. The key signature has two flats.

Third system of musical notation, featuring a vocal line in the upper staff and piano accompaniment in the lower staves. The key signature has two flats.

Fourth system of musical notation, featuring a vocal line in the upper staff and piano accompaniment in the lower staves. The key signature has two flats.

Fifth system of musical notation, featuring a vocal line in the upper staff and piano accompaniment in the lower staves. The key signature has two flats.

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

Sixth system of musical notation, featuring a vocal line in the upper staff and piano accompaniment in the lower staves. The key signature has two flats.

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

Seventh system of musical notation, featuring a vocal line in the upper staff and piano accompaniment in the lower staves. The key signature has two flats.

ni - ne Do - mi-ni, be-ne-dic - tus qui ve - nit in

Eighth system of musical notation, featuring a vocal line in the upper staff and piano accompaniment in the lower staves. The key signature has two flats.

no - mi - ne Do - mi-ni, be-ne-dic-tus qui

Ninth system of musical notation, featuring a vocal line in the upper staff and piano accompaniment in the lower staves. The key signature has two flats. The system ends with a double bar line and a key signature change to one flat.

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



45

First system of musical notation, featuring a vocal line in the upper staff and a piano accompaniment line in the lower staff. The key signature has one flat (B-flat). The piano part includes a forte (*f*) dynamic marking.

Second system of musical notation, continuing the vocal and piano parts from the first system. The piano part continues with a forte (*f*) dynamic marking.

Third system of musical notation, continuing the vocal and piano parts. The piano part continues with a forte (*f*) dynamic marking.

Fourth system of musical notation, continuing the vocal and piano parts. The piano part continues with a forte (*f*) dynamic marking.

Fifth system of musical notation, continuing the vocal and piano parts. The piano part continues with a forte (*f*) dynamic marking.

Sixth system of musical notation, continuing the vocal and piano parts. The piano part continues with a forte (*f*) dynamic marking.

Seventh system of musical notation, continuing the vocal and piano parts. The piano part continues with a forte (*f*) dynamic marking.

Eighth system of musical notation, continuing the vocal and piano parts. The piano part continues with a forte (*f*) dynamic marking.

Ninth system of musical notation, continuing the vocal and piano parts. The piano part continues with a forte (*f*) dynamic marking.

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

4 6 6 7
 2 4 3

48

ff

ff

ff

ff

[ff]

p

p

ff

dolce

ve - nit, qui ve - ni - mi - ni.

ve - nit. -ne Do - mi - ni.

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

dolce

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

b7 5 4 6 5 6 6 7 3

p

ff

52

Allegro

Allegro

[f]

[sf]

[sf]

[sf]

[sf]

Allegro

[TUTTI]

O - san - na in - ex - cel - -

[Vlc.]

[f]

The first system consists of a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a rest, followed by a series of notes, including a melisma. The piano accompaniment features a rhythmic pattern of eighth notes.

The second system shows the piano accompaniment continuing. It includes a grand staff with treble and bass clefs. The music features flowing eighth-note passages and some melodic lines.

The third system continues the piano accompaniment. It features a mix of eighth and sixteenth notes, with some melodic phrases.

The fourth system contains three vocal staves with lyrics. The lyrics are: "O - san - na in ex - cel - sis, o - san - na in ex - cel - sis, in ex -". The word "TUTTI" is written above the first two staves.

The fifth system shows the piano accompaniment for the final part of the page. It includes a grand staff with treble and bass clefs. The music concludes with a few final notes.

PROBEPARTITUR
 Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

65

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

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

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

Fourth system of musical notation, including piano accompaniment and vocal staves with lyrics.

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

[TUTTI]

Fifth system of musical notation, including piano accompaniment and vocal staves with lyrics.

O - san - na in ex - cel -

[Tutti]

Sixth system of musical notation, including piano accompaniment and vocal staves.

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

PROBEPARTITUR
 Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

The first system of music consists of a vocal line in the upper staff and piano accompaniment in the lower staff. The vocal line begins with a series of chords and a melodic line. The piano accompaniment features a rhythmic pattern of eighth notes in the left hand and chords in the right hand.

The second system continues the musical piece. It includes piano accompaniment in the upper two staves and a vocal line in the lower staff. The piano accompaniment has a consistent rhythmic pattern, while the vocal line provides a melodic counterpoint.

The third system shows further development of the musical themes. The piano accompaniment in the upper staves maintains its rhythmic structure, and the vocal line in the lower staff continues its melodic progression.

The fourth system contains vocal lines with lyrics and piano accompaniment. The lyrics are:

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

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

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

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

The fifth system is primarily piano accompaniment. It features a bass line with a rhythmic pattern and chords in the right hand. The system concludes with a final cadence.

PROBEPARTITUR
 Ausgabqualität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

CRITICAL COMMENTARY

The first column gives the bar, the second the part, and the third the variant in the source. The following abbreviations are used:

A	alto (voice)	S	soprano (voice) (<i>Canto</i>)
B	bass (voice)	T	tenor (voice)
b	bass (instrument)	timp	timpani
bhn	basset horn	trbn	trombone
bn	bassoon	va	viola
ed.	editorial	vc	cello
orch	orchestral	vn	violin

Requiem aeternam (p. 1)

4	bn 2	One slur to note 2 of bar 5.
8–48	trbn 1, 2, 3	Ed.
22	vc	Unclear whether slur ends at note 4 or note 5; similarly vn 2 in bar 23.
35	va	Just <i>CB</i> , so possibly intended to be an octave higher? (Unlikely: see note 1 of bar 36, written out by Mozart.)
	A	Notes 1–8 slurred in four pairs.
39	S	Notes 1–6 slurred in three pairs.
	vc	One slur over last eight notes.
41	A	Last two notes slurred.
42	S	Slur extends to note 1 of bar 43.

Kyrie (p. 15)

All orch parts (except *Organo e Bassi*) ed. throughout (see my book: the traditional parts are almost certainly not by Mozart).

16	A	Unclear whether (second) slur ends on last or penultimate note.
38	b	Figuring 6–♯ on notes 9, 11, and 13.

Dies irae (p. 32)

Woodwind, brass, and timp ed. throughout.

4–68	vn 2, va	All ed. from last note of bar 4.
10–18	vn 1	Ed.
31–40	vn 1	Ed. from second beat of bar 31 to second beat of bar 40.
37	S	cun-cta
58–64	vn 1	ed.

Tuba mirum (p. 52)

Woodwind and va ed. throughout.

1–44	vn 1, 2	Ed. to note 1 of bar 44.
45–62	vn 2	Ed. (except possibly note 1 of bar 45?).

Rex tremendae (p. 61)

Woodwind, brass, timp, vn 2, and va ed. throughout.

6 and		Single-dotted notation in <i>passim</i> S, A, T, and B to be interpreted as double-dotted: hence double-dotted notation in ed. woodwind, brass, and timp.
20–21	vn 1	Ed. from note 2 of bar 20.

Recordare (p. 70)

Bn 1 and 2 ed. throughout.

8	vn 1	Slur in bar 7 extends to note 1 of bar 8 (though slur in bar 8 starts on note 1). Similarly in bar 8; but slurs in bars 9 and 10 appear to end on last note of bar.
8–130	bhn 1, 2	Ed.
13	vn 1	Unclear whether slur extends to last note.
	vn 2	Unclear whether slur starts on first note.
14–34	vn 1	Ed. from second beat of bar 14 to note 1 of bar 34.
14–52	va	Ed. from second beat of bar 14 to note 1 of bar 52.
14–108	vn 2	Ed. from second beat of bar 14.
38–51	vn 1	Ed. from second beat of bar 38.
53–126	va	Ed. from note 2 of bar 53 to note 1 of bar 126.
54–68	vn 1	Ed. to note 1 of bar 68.
80–108	vn 1	Ed.
110–126	vn 1, 2	Ed. from second beat of bar 110 to note 1 of bar 126.
126–127	vn 2	One slur from note 2 of bar 126 to note 1 of bar 127, and another from note 1 of bar 127 to note 2 of bar 127.
129–130	vn 2, va	Ed. from note 1 of bar 129.

Confutatis (p. 90)

Brass ed. throughout; also va, except possibly note 2 of bar 40?

1	b	<i>f</i> added by Eybler.
1-6	vn 1	Ed.
1-25		All woodwind ed.
1-38	vn 2	Ed. to third beat of bar 38.
12-16	vn 1	Ed.
20	A	-di-ctis (though S has -dic-tis).
30-40		All woodwind ed.
40		<i>Segue</i> may be in Eybler's hand.

Lacrymosa (p. 99)

Woodwind, brass, and timp ed. throughout.

3-8	vn 1, 2, va	Ed.
7-8	S, T, B	<i>crescendo</i> over third and fourth beats of bar 7; <i>for</i> on second beat of bar 8
9-24		Ed. completion: autograph stops at bar 8.

Amen (p. 106)

All orch parts ed. throughout

11-16	S	Ed.
15	T	Note 2 a semitone lower.
16	B	Ed.
17-79		Ed. completion: autograph stops at bar 16.

Domine Jesu (p. 118)

Woodwind, brass, and va ed. throughout

1-43	vn 1	Ed. to note 3 of bar 43.
1-67	vn 2	Ed. to note 1 of bar 67.
30	b	Unclear whether <i>p</i> on note 6 or note 7.
46-66	vn 1	Ed. from second beat of bar 46.
71-78	vn 2	Ed. from note 2 of bar 71.

Hostias (p. 141)

Woodwind and brass ed. throughout

3-43	vn 1	Ed.
3-44	vn 2	Ed.
3-54	va	Ed.
46-54	vn 2	Ed.
55-89		Indicated merely by <i>Quam olim da capo</i> (ed. additions and amendments not identified again).

Agnus Dei (p. 159)

Ed., based on hypothetical Mozart sketch.

Lux aeterna (p. 170)

Bars 19-48 of 'Requiem aeternam', with ed. underlay.

Cum sanctis (p. 181)

Kyrie, with ed. underlay.

Stuttgart Mozart Edition · Urtext · Musicology meets performance / Das gesamte geistliche Vokalwerk · Wissenschaft für die Praxis
Dirigierpartituren, Studienpartituren zu den größeren Werken, Klavierauszüge und Aufführungsmaterial auf dem neuesten Stand der Forschung
The complete sacred vocal music · Full scores, study scores, vocal scores and performance material based on the latest musicological research

Messen und Requiem

Missa brevis in G KV 49 Soli/Coro SATB, 3 Str, Bc, [3 Trb]	40.621
Missa brevis in d KV 65 Soli/Coro SATB, 2 Str, Bc, [3 Trb]	40.622
Missa brevis in G (Pastoralmesse) KV 140 Soli/Coro SATB, 2 Str, Bc, [3 Trb]	40.623
Missa brevis in F (Kl. Credomesse) KV 192 Soli/Coro SATB, 2 Str, Bc, [2 Ctr, 3 Trb] / ●	40.624
Missa brevis in D KV 194 Soli/Coro SATB, 2 Str, Bc, [3 Trb] / ●	40.625
Missa brevis in B KV 275 Soli/Coro SATB, 2 Str, Bc, [3 Trb]	40.629
Missa in C (Dominicusmesse) KV 66 Soli/Coro SATB, 2 Fl, 2 Ob, 2 Cor, 2 Ctr, 2 Tr, Timp, 4 Str, Bc, [3 Trb]	40.613
Missa in c (Waisenhausmesse) KV 139 Soli/Coro SATB, 2 Ob, 2 Ctr, 2 Tr, 3 Trb, Timp, 4 Str, Bc	40.614
Missa in C (Trinitatismesse) KV 167 Coro SATB, 2 Ob, 2 Ctr, 2 Tr, Timp, 2 Str, Bc, [3 Trb]	40.615
Missa in C (Spatzenmesse) KV 220 Soli/Coro SATB, 2 Ctr, Timp, 2 Str, Bc, [3 Trb]	40.626
Missa in C (Große Credomesse) KV 257 Soli/Coro SATB, 2 Ob, 2 Ctr, 3 Trb, Timp, 2 Str, Bc	40.616
Missa in C (Spaurmesse) KV 258 Soli/Coro SATB, 2 Ctr, Timp, 2 Str, Bc, [2 Ob, 3 Trb]	40.627
Missa in C (Orgelsolomesse) KV 259 Soli/Coro SATB, 2 Ctr, Timp, 2 Str, Org solo, Bc, [2 Ob, 3 Trb]	40.628
Missa longa in C KV 262 Soli/Coro SATB, 2 Ob, 2 Cor, 2 Ctr, Timp, 2 Str, Bc, [3 Trb]	51.262
Missa in C (Krönungsmesse) KV 317 Soli/Coro SATB, 2 Ob, 2 Cor, 2 Ctr, Timp, 2 Str, Bc, [3 Trb]	40.618
Missa solemnis in C KV 337 Soli/Coro SATB, 2 Ob, 2 Fg, 2 Ctr, Timp, 2 Str, Bc, [3 Trb]	40.619
Missa in c KV 427 (Levin) Soli SSTB, Coro SATB/SATB, Fl, 2 Ob, 2 Fg, 2 Cor, 2 Ctr, 3 Trb, Timp, 3 Str, Bc	51.427
Missa in c KV 427 (Maunder) Soli SSTB, Coro SATB/SATB, Fl, 2 Ob, 2 Fg, 2 Cor, 2 Ctr, 3 Trb, Timp, 3 Str, Bc	40.620
Requiem KV 626 (Levin) Soli/Coro SATB, 2 Bassethörner, 2 Fg, 2 Ctr, 3 Trb, Timp, 3 Str, Bc	51.626/50
Requiem KV 626 (Maunder) Soli/Coro SATB, 2 Bassethörner, 2 Fg, 2 Ctr, 3 Trb, Timp, 3 Str, Bc	40.630
Requiem KV 626 (Süßmayr) Soli/Coro SATB, 2 Bassethörner, 2 Fg, 2 Ctr, 3 Trb, Timp, 3 Str, Bc	51.626
Kantaten, Litaneien, Vesperpsalmen	
Daive penitente KV 469 Soli SST, Coro SATB/SATB, Fl, 2 Ob, Clt, 2 Fg, 2 Cor, 2 Ctr, 3 Trb, Timp, 5 Str	51.469
Dixit et Magnificat KV 193 Soli/Coro SATB, 2 Ctr, Timp, 2 Str, Bc, [3 Trb] / ●	40.052

Drei geistliche Hymnen nach den Chören Nr. 1, 6 u. 7 aus der Schauspielmusik zu <i>Thamos, König in Ägypten</i> KV 345 (L) / Soli/Coro SATB, 2 Fl, 2 Ob, 2 Fg, 2 Cor, 2 Tr, 3 Trb, Timp, 4 Str, Bc / ●	40.032
Grabmusik / Passionskantate KV 42 Soli SB, Coro SATB, 2 Ob, 2 Cor, 4 Str, Bc	51.042
Litaniae Lauretanae BMV in B KV 109 Soli/Coro SATB, 2 Str, Bc, [3 Trb] / ●	40.054
Litaniae Lauretanae BMV in D KV 195 Soli/Coro SATB, 2 Ob, 2 Cor, 3 Str, Bc, [3 Trb] / ●	40.056
Litaniae de ven. altaris Sacramento in B KV 125 Soli/Coro SATB, 2 Fl, 2 Ob, 2 Cor, 2 Ctr, 4 Str, Bc, [3 Trb] / ●	40.055
Litaniae de ven. altaris Sacramento in Es KV 243 Soli/Coro SATB, 2 Fl, 2 Ob, 2 Fg, 2 Cor, 3 Trb, 4 Str, Bc / ●	40.057
Vesperae solennes de Dominica KV 321 Soli/Coro SATB, 2 Ctr, 3 Trb, Timp, 2 Str, Bc / ●	40.058
Vesperae solennes de Confessore KV 339 Soli/Coro SATB, 2 Ctr, Timp, 2 Str, Bc, [3 Trb] / ●	40.059

Kleinere Kirchenwerke

a) Sologesang

Ergo interest, an quis - Quaere superna KV 143 / Solo S, 3 Str, Bc	40.766
Exsultate, jubilate KV 165 Solo S, 2 Ob (Fl), 2 Cor, 3 Str, Bc	40.767
Sub tuum praesidium KV 198 Soli SS, 3 Str, Bc	40.768

b) mit Chor

Alma Dei creatoris KV 277 Soli SAT, Coro SATB, 2 Str, Bc, [3 Trb]	40.050
Ave verum corpus KV 618 Coro SATB, 3 Str, Bc	40.051
Benedictus sit Deus Pater KV 117 Solo S, Coro SATB, (2 Fl), 2 Cor, 2 Tr, Timp, 4 Str, Bc	40.044
Hosanna KV 223 Coro SATB, 3 Str, Bc	40.034
Inter natos mulierum KV 72 Coro SATB, 3 Trb, 2 Str, Bc	40.033
Kyrie in F KV 33 Coro SATB, 3 Str, Bc	40.035
Kyrie in G KV 89 / Kanon a 5 voci	40.036/10
Kyrie in d KV 90 / Coro SATB, Bc	40.036/20
Kyrie in d (Münchener Kyrie) KV 341 Coro SATB, 2 Fl, 2 Ob, 2 Clt, 2 Fg, 4 Cor, 2 Tr, Timp, 3 Str, Bc, [3 Trb]	40.037
Kyrie in Es KV 322 (Stadler) Coro SATB, 2 Ob, 2 Fg, 2 Cor, 2 Tr, Timp, 3 Str, Bc	51.322
Kyrie in C KV 323 (Stadler) Coro SATB, 2 Ob, 2 Fg, 2 Ctr, Timp, 3 Str, Bc	51.323
Laudate Dominum KV 339/5 Solo S, Coro SATB, 2 Str, Bc	40.059/50
Miserere in a KV 85 Soli o Coro ATB (TTB), Org	40.807/20
Misericordias Domini KV 222 Coro SATB, 3 Str, Bc	40.040

Quis te comprehendet KV Anh. 10 Motette nach KV 361/1 Coro SATB, 2 Cor, VI solo, 3 Str, Org solo, Bc	51.361
Regina coeli in C KV 108 Solo S, Coro SATB, 2 Fl, 2 Ob, 2 Cor, 2 Ctr, Timp, 4 Str, Bc	40.047
Regina coeli in B KV 127 Solo S, Coro SATB, 2 Fl, 2 Ob, 2 Cor, 4 Str, Bc	40.048
Regina coeli in C KV 276 Soli/Coro SATB, 2 Ob, 2 Ctr, Timp, 2 Str, Bc	40.049
Sancta Maria Mater Dei KV 273 Coro SATB, 3 Str, Bc / ●	40.053
Scande coeli limina KV 34 Solo S, Coro SATB, 2 Ctr, Timp, 2 Str, Bc	40.042
Tantum ergo in B (nach Zach) KV 142 Solo S, Coro SATB, 2 Ctr, 3 Str, Bc	40.038
Tantum ergo in D KV 197 Coro SATB, 2 Ctr, Timp, 3 Str, Bc	40.039
Te Deum laudamus KV 141 Coro SATB, 2 Ctr, 2 Tr, Timp, 2 Str, Bc, [3 Trb]	40.046
Veni Sancte Spiritus KV 47 Soli/Coro SATB, 2 Ob, 2 Cor, 2 Ctr, Timp, 3 Str, Bc	40.043
Venite populi KV 260 Coro SATB/SATB, Bc, [3 Trb, 2 VI]	40.041

Kirchenwerke in Studienpartituren

Sämtliche Messen (incl. Requiem) und Vespere 20 Studienpartituren im Schuber Kleinere Kirchenwerke 9 Studienpartituren im Schuber	51.000 51.001
---	------------------

Kirchensonaten

17 Kirchensonaten (Sammelband) KV 67–69, 144, 145, 212, 224, 225, 241, 244, 245, 263, 274, 278, 328, 329, 336 / 2 VI, Bc (Ausnahmen s. u. Einzelausgaben)	51.067
Sonata in C KV 263 (Einzelausgabe) 2 Ctr, 2 VI, Org, Vc/Cb	51.263
Sonata in C KV 278 (Einzelausgabe) 2 Ctr, Timp, Ob, 2 Str, Bc	51.278
Sonate in C KV 329 (Einzelausgabe) 2 Ob, 2 Cor, 2 Ctr, Timp, 2 Str, Org obbl., Vc/Cb	51.329
17 Kirchensonaten / arr. für Org allein	18.067

Einaktige Bühnenwerke, Varia

Bastien und Bastienne KV 50 Soli STB, 2 Fl, 2 Ob, 2 Cor, 4 Str, Bc	51.050
Der Schauspieldirektor KV 486 6 Spr, Soli SSTB, 2 Fl, 2 Ob, 2 Clt, 2 Fg, 2 Cor, 2 Ctr, Timp, 5 Str	51.468
30 Gesänge mit Begleitung des Pianoforte Reprint des Erstdrucks (Leipzig 1800)	51.472

● = auf Carus-CD erschienen