

Salzburger Kirchenmusik

Sacred music from Salzburg · Musique sacrée de Salzbourg

Heinrich Ignaz Franz Biber Requiem in f

Soli (SSATB), Coro (SSATB)

2 Violini, 3 Viole (o 3 Violini, 2 Viole)

Basso continuo (Organo, Violone, Fagotto, Vcllo)

3 Tromboni ad lib.

herausgegeben von / edited by
Armin Kircher

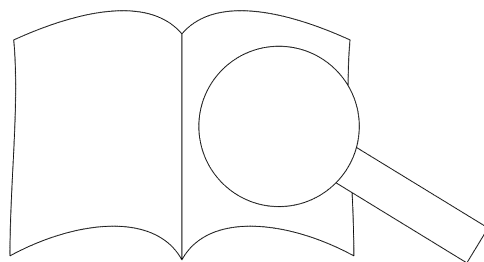
Editionsreihe des Kirchenmusikvereins Salzburg
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Auszug / Vocal score

Horn



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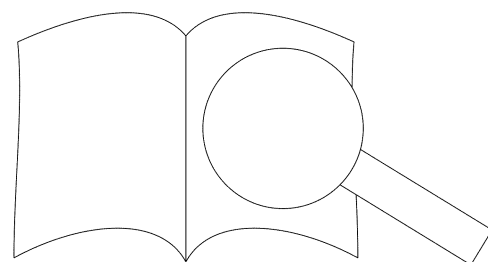
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Vorwort

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

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

Die architektonische Konzeption der Salzburger Domorgeln mit den vier Kuppelpfeileremporen und den dazwischenliegenden Orgeln bildete die räumliche Voraussetzung für die mehrchörige Musizierpraxis nach venezianischer Tradition. Die Vielfalt instrumentaler Klangwirkungen wird durch die Vielfalt der Stimmen umzusetzen. Gerade der liturgische Requiem-Text bietet die Vielfalt von Möglichkeiten einer musikalischen Gestaltung, die Biber meisterlich in seinen Figuren- und Affektskizzen der meisterhaften Art der Te. Die Intensität der musikalischen Klage und Trost zum Ausdruck. Bibers *f-Moll-Requiem* (Ch 8) ist ein Werk seines Schaffens. Die Vertonungen der Totenm

Für die Besetzung mit fünf Vokalstimmen (Sopran, Alt, Tenor, Bass), zwei Violinen, Violen, Violen ad lib. und Basso continuo nach 1660. Der fünfstimmige Chorsatz wird durch einen von drei dominierten Streichersatz sowie drei Violinen verstärkt, was dem Werk eine dunkle Klangfarbe verleiht. In formaler Hinsicht folgt Biber gemäß

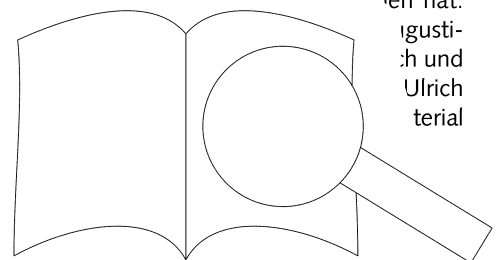
den liturgischen Vorgaben der noch bis ins 19. Jahrhundert üblichen Gattungstradition der süddeutsch-österreichischen Kirchenmusik. Ein konkreter Anlass für Bibers Komposition – möglich wären die Begräbnisfeierlichkeiten einer hochgestellten Persönlichkeit aus dem Salzburger Domkapitel – konnte nicht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

Zentraler Teil im Ritus des Totenoffiziums war bis zum II. Vatikanum in der katholischen Liturgie die Sequenz „Dies irae“. Biber fasst in seiner Vertonung die sieben Strophen der bildhaften Schilderung der endzeitlichen Schreckensvisionen in kontrastierende Abschnitte zusammen. Den wichtigen, beängstigend wirkenden Akkorden des „Dies irae“ im Dreiertakt folgen im „Quantus tremor“ gleichbleibende Achtelnoten-Rhythmen, die mit dem Metrum der Dichtung korrespondieren und die Vertonung durchziehen. Die Tonrepetitionen im begleitenden Streicherwort „tremor“ (Beben) musikalisch ausgedrückt in einem Abschnitt, der im synkopisch durcheinander takt die Strophen der Dichtung von „tremendae“ zum Klingen bringt. Die bittende Grundhaltung eingeführt durch die Solobasses durch die solistische Antwort „supplex“. Besonderes Augenmerk auf die „lacrimosa dies illa“. Mit dem schrittweisen Notenschritt und der nachfolgenden 11-taktigen Noten wird die Textphrase in der Musik gesetzt, kontrastierend durch die 11-taktigen Amen-Fußnoten, die sch gestaltet ist, wird der un. Totenoffizium beendet.

Die erste Aufnahme wird erstmals der authentische Text. Guido Adler verwednet zwar für die *Denkmälern der Tonkunst in Österreich* Quellenmaterial, hat aber, wie sich bei der eigenen Recherche zeigte, seinerseits in den originalen Kontext mehrfach eingegriffen. Lange Zeit galt das Material aus dem Salzburger Dommusikarchiv entlehnte Material als verschollen, bis es im Zusammenhang mit der Neuedition gelungen ist, das von E. T. Chafe in seinem Werkverzeichnis angeführte Stimmenmaterial aus dem Musikarchiv des niederösterreichischen Stifts Herzogenburg als das von Adler verwendete Material zu identifizieren.

Dank gilt Herrn Dr. Ernst Hintermaier und Herrn Dr. Gerhard Walterskirchen für ihre fachkundige Beratung sowie Frau Dr. Eva Neumann für die Unterstützung in der Salzburger Domkapitel, die die Quellenmaterialien hat. Herausgeber: Gustav Mahler Chor und Ulrich Müller

Armin Kirc



Foreword

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

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

The architectural concept of the Salzburg Cathedral's four suspended galleries, each furnished with wooden canopies, formed the spatial conditions for a polyphonic practice after the Venetian model. The manifold instrumental sonority are employed to emphasize the biblical imagery. In the text of the Requiem offers a wonderfully musically expressive interpretation implements against the background of figuration and the textual interpretation, the figurations express the *Requiem* in F major works of his impressive.

... 1692 and scored for five
tenor, and bass), two violins,
ones ad libitum and basso con-
... moral writing is reinforced by a string
... by violas as well as by three trombones
... g a somber sonority to the work. From a
... view, Biber follows the sacred music tradition
... Germany and Austria according to the liturgical

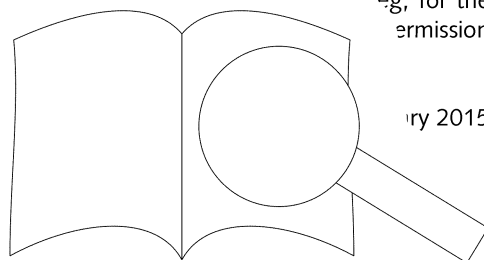
requirements still customary for this genre even into the 19th century. It could not be ascertained whether this composition had been composed for a specific occasion – for example, the funeral ceremonies of a prominent member of the Salzburg Cathedral chapter.

Until the 2nd Vatican Council the “Dies irae” sequence constituted the pivotal section of the Catholic rite of the Mass for the Dead. In his setting, Biber condenses the seventeen verses of pictorial narrative description of the apocalyptic visions into contrasting sections. The weighty, terrifying chords of the “Dies irae” in triple meter are followed by an even eighth-note rhythm in the “Quantus tremor,” which pervades the setting and corresponds to the meter of the poetry. The word “tremor” is musically expressed by means of repeated notes in the string accompaniment or the section containing the verses from “Jude tremendae” in syncopated triple meter. Rex introduces an attitude of supplication by the solo bass rendition of the The high solo voices reply with Biber devotes special attention The text phrase “träner tears) is rendered mi asc. one fol- lowed by a catab- ‘his’ lasted with the lively upwa- ‘he me groups in “Qua resurget.” A with a chromatic- ment of reduced • Carus-Verlag

to be edited according to the original. Guido Adler also based his edition of *Tonkunst in Österreich* (1923) on the original source material but, as a critical examination of the manuscript revealed, he altered the original musical notation in many instances. For many years the performance of the work when he had borrowed from the music archives of the Vienna General Music School, was regarded as lost. In connection with the new edition, it was possible to identify the performance material listed by E. T. Chafe in his catalog of works from the music archives of the Lower Austrian Abbey of Herzogenburg as the material utilized by Adler.

My gratitude to Dr. Ernst Hintermaier and Dr. Gerhard Wal-
terskirchen for their expert advice, as well as to Dr. Eva
Neumayr of the RISM-Arbeitsstelle Salzburg, who studied
and described the source in situ. The editor and the pub-
lisher also wish to thank the Augustiner-Chorherren-Stift
Herzogenburg in Austria for the Abbey's librarian
and music director, Dr. Peter Schönbauer, for the
opportunity to publish this edition, and for the permission
to publish the facsimile of the manuscript.

Armin k
Translat



Requiem

1. Introitus et Kyrie

Requiem aeternam

Heinrich Ignaz Franz Biber

1644–1704

Klavierauszug: Paul Horn

Adagio

R. *

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

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

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

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

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

Archi, Trb

5

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

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

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

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

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

tr

* 1. Solo

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Urtext
edited by Armin Kircher

The image displays a musical score for the 'Agnus Dei' from Franz Schubert's 'Mass in E-flat major, D. 167'. The score is written for a vocal ensemble (Soprano, Alto, Tenor, Bass) and piano accompaniment. The key signature is E-flat major (three flats) and the time signature is common time (C). The vocal parts are arranged in four staves, with the Soprano at the top and the Bass at the bottom. The piano accompaniment is shown in the bottom two staves. The lyrics are in Latin: 'ne: et lux per - pe - tu - a lu - ce - at e - is, ne: et lux per - ne: et lux per - et lux per - ne: et lux per - et lux per - ne: et lux per - et lux per -'. The score includes various musical notations such as notes, rests, and bar lines. A large, stylized 'UR' watermark is visible in the bottom right corner.

15

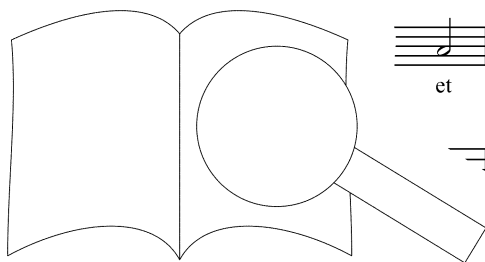
et lux per-pe-tu-a, pe-tu-a, per-et lux per-pe-tu-a, per-pe-tu-a lu-ce-at e-is.

Te decet '

20 Ba τ

26 Bar

nus, te de - cet hy - nus



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

Soprano I S. ex - au - di, ex - au - di o - ra - ti - o - nem me - am, tr

Soprano II S. ex - au - di, ex - au - di o - ra - ti - o - nem me - am, tr

Alto S. ex - au - di, ex - au - di o - ra - ti - o - nem

Tenore S. ex - au - di, ex - au - di o - ra - ti - o - nem

Basso ex - au - di, ex - au - di o - ra - ti - o -

lem:

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

a - ve - ni - et, o - mnis

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

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

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

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

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

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

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

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

Kyrie

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

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

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

67

tr

— e - lei - son, e - lei - son.

son. Chri - ste e - lei - son,

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

S. Chri - ste e - lei - son, Chri - ste e - lei - son,

Ky - ri - e e - lei - son.

73

tr

Chri - ste e - lei - son, e - lei - son,

Chri - ste

son,

e - lei

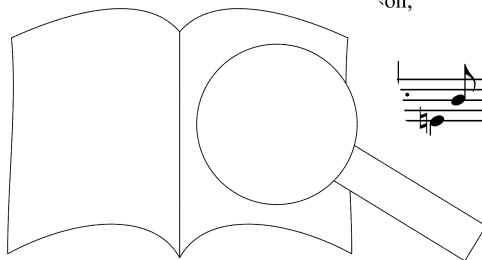
lei - son, e - lei - son.

R. Ky - ri - e e -

R. Chri - ste e -

R. Ky - ri - e e - lei -

R. son,



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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

2. Sequentia

Dies irae

R.

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

R.

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

R.

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

R.

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

R.

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

Archi

9

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

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

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

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

te - ste Da - vid, te - s'

tr

tr

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

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

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

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

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

Quantus tremor

25 Archi

29 Soprano I
S.
Quan - tus tre - mor est fu - tu - r, q, est ven - tu - rus,

Soprano II
S.
Quan - tus tre - mor est f, ju - dex est ven - tu - rus,

Bc

33

- cta stri - - cte, - - - - -

cta stri - cte, stri

rus!

Tenore S.

Basso S.

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

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

Alto S.

Mors stu -

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

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

Alto

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

Soprano I

Soprano

R.

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

R.

ro - fe -

ju - di - can - ti re -

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

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

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

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

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

Judex ergo

68

Basso S.

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

Violini

73

Quid sum mi - ser tunc di - ctu -

Quid sum mi - ser tunc di - ctu -

Quid sum mi - ser tunc di - ctu -

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

rus? Quem pa-tro - num ro - ga - tu - rus? Cum vix ju - stus sit se - cu - rus, cum vix ju -

rus? Quem pa-tro - num ro - ga - tu - rus? Cum vix ju - stus sit se - cu - rus, cum vix ju -

rus? Quem pa-tro - num ro - ga - tu - rus? Cum vix ju - stus sit se - cu - rus, cum vix ju -

stus sit se - cu - rus. Rex tre - men - dae, ma - je - sta - tis, qui sal - van -

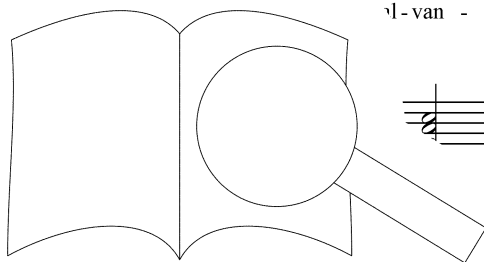
stus sit se - cu - rus. Rex tre - me. - men - dae ma - je - sta - tis, qui sal - van -

stus sit se - cu - rus. Rex tre - men - dae ma - je - sta - tis, qui sal - van -

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

- dae, Rex tre - men - dae, Rex tre - men - dae, Rex tre

Arch



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

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

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

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

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

Recordare

95

Tenore S.

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

Archi

98

Soprano I

S.

Quae - rens me

- mi - sti cru - cem pas - sus: tan - tus

di - e.

101

1r

- sus.

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

te

104

Soprano II

S.

Alto

di - em ra - ti - o - - nis.

In - ge - mi - sco, tam - quam re - us: cul - pa ru - bet vul - tus

tr

tr

107

Soprano I

R.

Soprano II

me - us: sup - pli - can - ti par - ce De - us.

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

R. Qui Ma - ri - am ab - sol - vi - sti,

R. Qui Ma - ri - am ab - sol

Qui Ma - ri - a - vi - - - nem ex - au -

R. Qui et la - tro - nem ex - au -

Br

111

di - sti, mi - hi quo - que spem

di - sti, mi - hi quo - que spem de - di - sti.

di - sti, mi - hi quo - que spem de - di - sti.

di - sti, mi - hi quo - que spem de - di - sti.

de - di - sti, mi - hi quo - que spem de - di - sti.

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

tr

tr

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

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

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

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

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

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

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

en - ni cre - mer i -

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

Be

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

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

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

Con-fu - ta - tis ma - le -

Archi

Basso

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

ci - ae - di -

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

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

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

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

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

Archi

tr

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

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

tr

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

154

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

ex fa - vil - la ju - di - can - dus ho - mo - re - us:

fa - vil - la, ex fa - vil - la ju - di - can - dus ho - mo - re - - us:

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

vil - la, ex fa - vil - la ju - di - can - dus ho - mo - re - - us:

160

re - qui - em.

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

na e - is re - qui - em.

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

er - go par - ce D. - ne,

do - na e - is, do - na

166

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

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

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

171

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

3. Offertorium

Domine Jesu Christe

Basso

S.

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

Archi

5

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

8

poe - - nis, de

de poe - - nis, de

R.

de poe - - nis, de

R.

de poe - - nis, de

R.

e - li - um de - fun - cto -

poe - - nis in - fer - - ni et de pro - fun - do la - cu: *tr*

poe - - nis in - fer - - ni et de pro - fun - do la - cu: *tr*

poe - - nis in - fer - - ni et de pro - fun - do la - cu:

poe - - nis in fer - ni et de pro - fun - do la - cu:

poe - - nis in - fer - - ni et de pro - fun - do la - cu:

Libera

19

Alto

S.

Li - be - ra e - as de o - - re, de

Tenore

S.

Li - be - ra e - as de o - - re, de

Bc

25

Soprano II

Alto

o -

nis,

ne

- be - at

nis,

be - at

31

Soprano I

S.

ne ca - dant, ne ca - dant

Soprano II

tr

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

tr

e - as tar - ta - rus,

ne ca - dant, ne ca - dant

e - as tar - ta - rus,

ne ca - dant, ne ca - dant

37

p

in ob - scu - rum: sed

f

- ctus Mi - cha-el

in ob - scu - rum:

f

san - ctus Mi - cha-el

in ob - scu

in ob -

f

sed si - gni - fer

- el

re - prae - sen - tet, re - prae - sen - tet, re - prae - sen - tet, re - prae - sen - tet

re - prae - sen - tet, re - prae - sen - tet, re - prae - sen - tet, re - prae - sen - tet

re - prae - sen - tet, re - prae - sen - tet

R. e - as in lu - cem san - ctam: tr

R. e - as in lu - cem san - ctam: tr

R. in lu - cem san - ctam: tr

R. san - ctam, in lu - cem san - ctam: tr

cem - san - ctam, in ctam:

Quam olim Abrahæ

54

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

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

Quam o-lim A - bra-hæ pro-mi - si -

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

Archi

60

- sti, et se - - mi-ni

et se - - mi-ni, s-

sti,

sti,

mi-ni e - - jus, et

mi-ni e - - jus, quam

quam o - lim A - bra -

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64

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

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

hae pro - mi - si - sti, pro - mi - si - sti, et

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

- mi - ni, se - mi - ni, se - mi - ni e - jus, qu?

68

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

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

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

pro - mi - si - sti, se -

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

Hostias

78

Soprano I
S.

Ho-sti-as et pre - - ces ti-bi Do - mi - - nis i - mus:
 Alto
 Tenore
 8 Tu
 Tu su-sci-pe pro
 Be

82

Alto

su - sci-pe pro - - rum ho - di - e me - mo - ri-am fa - ci - mus:
 8 a - ni ri
 R ao - di-e me-mo-ri-am, me - mo - -
 Archi
 e, de

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

Quam olim Abrahæ

R.

Quam o - lim A

Alto

Basso

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

R.
Quam o - lim A - bra - hæ

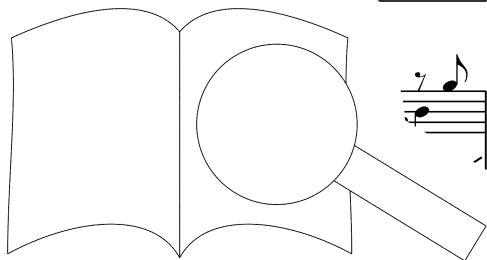
tr
pro - mi - si - - sti, et

pro - mi - si

pro - mi - si - - sti,

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

- mi - si - sti,



100

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

104

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

108

The musical score consists of six systems. The first four systems are vocal staves with lyrics underneath. The fifth system has two staves, likely for piano accompaniment. The sixth system also has two staves. The key signature has one flat (B-flat). The time signature is common time (C). Trills are indicated by 'tr' above notes in the second, fourth, and fifth systems.

quam o - lim A - bra - hae pro - mi - si - sti, et
et se - mi - ni e - jus, et se-mi-ni e -
ni, se - mi-ni e - jus, et se - mi - ni, se - mi-ni e -
se - mi-ni e - jus, quam o - lim A - bra - hae pro - mi - si -
pro - mi - si - sti, et se - mi - ni, se - mi - ni,
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112

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

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

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

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

et se - - - s.

Sanctus

[illegible][illegible]

13

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

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

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

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

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

tr

tr

tr

tr

tr

18

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

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

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

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

ri - a, glo - ri

tr

tr

tr

tr

tr

Osanna

23 Archi

29 Soprano I

Soprano II

Alto

Tenore

S.

Basso

S.

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

O - san - na, o - san - na in

O - san - na, o - san - na, o - s

O - san - na, o - san - na.

cel -

35 S.

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

sis,

cel-sis, in ex - cel - sis,

sis,

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

sis.

ex-cel-sis,

in ex

Bc

40

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

o - san - na,

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

o - san - na, o -

o -

tr

R.

R.

R.

R.

R.

46

- na, o - san - na in ex-c

o - san - na in

na, o - sis, o - san - na,

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

in ex-cel - sis,

in ex-cel - sis,

tr

tr

[illegible][illegible]

Benedictus

74

Soprano I

S.

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

Alto

S.

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

Basso

S.

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

Bc

78

- nit,

be -

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

, qui ve -

- nit,

be - ne -

82

nit

in no -

nit,

qui ve - nit in no

nit

in no -

86 **Adagio**

tr *tr* *tr*

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

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

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

Osanna

90 Soprano II

Alto

Tenore

Basso

Archi

O - san - na, -

98 Soprano I

S.

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

na, ex-cel - sis,

na, in ex - cel - sis,

na, in ex-cel

na in ex - ce

na in ex-cel-sis,

o - san - - na, o - - san - - na in _____ ex -

o - san - - na, _____ o - - san - na in _____

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

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

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

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

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

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

o - san - na

5. Agnus Dei et Communio

Agnus Dei

Archi

S.

A - gnus

S.

A - gnus De - -

S.

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

6

S.

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

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

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

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

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

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

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

12

Alto

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

i - em.

18

Alto

Basso

Archi

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

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

23

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

do - na e - is, do - na,

ta mun - di:

do - r e - is

pec - ca - ta mun - di:

Bc

28

re - qui - em. A - r

re - qui - em

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

A - gnus De - - i,

A - gnus

Archi

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

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

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

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

R.

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

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

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

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

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

- - - ta mun - di, di:

Dona eis requiem

43

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

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

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

48

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

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

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

do - na

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

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

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

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

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

re - qui - em, do - na e -

e - is, do - na e - is,

e - is, do - na

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

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

do - na e - is re -

Lux aeterna

61

The musical score is for a three-part vocal setting. It features three vocal staves (Soprano, Alto, and Tenor) and a piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are 'Lux aeterna luce-at, luce-at, luce-at e-is'. The Soprano part begins with a 'S.' marking. The piano accompaniment includes parts for 'Bc' (Bassoon) and 'Archi' (Strings). A large, diagonal watermark 'MUR' is visible across the bottom right of the page, with 'Carus-Verlag' written below it.

S.

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

S.

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

S.

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

Bc

Archi

MUR

Carus-Verlag

64

Do-mi-ne:

Do-mi-ne, lux ae-ter-na, -at, lu-ce-at e-is, Do-mi-ne: *tr*

-na lu-ce-at, lu-ce-at e-is, Do-mi-ne: *tr*

Do-mi-ne:

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

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Cum sanctis tuis

68

R. *f*
Cum san - ctis tu - is in ae - ter - num, qui -

R. *f*
Cum san - ctis tu - is in ae - ter - num, qui -

R. *f*
Cum san - ctis tu - is in ae - ter - num, qui -

R. *f*
Cum san - ctis tu - is in ae - ter - num, - a

R. *f*
Cum san - ctis tu - is in ae - ter -

Archi *f* Bc

74

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

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

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

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

in ae - ter es.

ni

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

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

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

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

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

tr Archi

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

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

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

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

pi - us es, q

tr