

Johann Adolf
Hasse

Requiem in C

Soli (SAATB), Coro (SATB)
2 Flauti, 2 Oboi, 2 Fagotti, 2 Corni, 2 Tromboni, Timpani
2 Violini, Viola, Basso continuo

herausgegeben von / edited by
Wolfgang Hochstein

Aufführungsmaterial zu Band IV/4 / Performance material to Vol. IV/4
J. A. Hasse, Werke

Urtext

Klavierauszug / Vocal score
Harry Schröder



Carus 50.751/03

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Zu diesem Werk ist das folgende Aufführungsmaterial erhältlich:

Partitur (Einzelausgabe ohne Kritischen Bericht; Carus 50.751)
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Das Werk wurde vom Dresdner Kammerchor und vom Dresdner Barockorchester unter der Leitung von Hans-Christoph Rademann auf CD eingespielt (Carus 83.349).

The following performance material is available:
full score (separate edition without Critical Report; Carus 50.751)
vocal score (Carus 50.751/03)
complete orchestral material (Carus 50.751/19)
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The Requiem in C major is available on CD, performed by the Dresdner Kammerchor and the Dresdner Barockorchester under the direction of Hans-Christoph Rademann (Carus 83.349).

Vorwort

Mit Dekret vom 1. Dezember 1733 war Johann Adolf Hasse zum *Hofkapellmeister* in Dresden ernannt worden. Dort regierte inzwischen Friedrich August II., der – ebenso wie sein Vater, der legendäre „August der Starke“ – in Personalunion sächsischer Kurfürst und polnischer König war und als solcher August III. hieß. Das Requiem in C entstand anlässlich der Trauerfeier für August III., der am 5. Oktober 1763 gestorben war.

Wie es sich für den Anlass geziemt, ist das C-Dur-Requiem eine „königliche“ Totenmesse im Stil einer *Missa solemnis*, zu deren Orchesterbesetzung auch Trompeten und Pauken gehören.

Bezugnahmen auf eine liturgische Singweise gibt es beim Psalmvers „Te decet hymnus“ aus dem Introitus und zu Beginn der *Communio* „Lux aeterna“. Und auch der *Stile antico* findet Berücksichtigung, nämlich in Form einer *Allabreve*-Fuge über „Christe eleison“. Ansonsten dominiert eine Musiksprache, die sich der damals aktuellen *Stilmittel* bedient.

Der Beginn des Werkes ist für eine Totenmesse ungewöhnlich und überraschend, denn Hasse hat den Introitus „Requiem aeternam“ nicht als schwermütige Klage, sondern als majestätisch-repräsentative Aufzugsmusik komponiert; dies dürfte so zu verstehen sein, dass dem verstorbenen König dieselbe Art von Huldigung entgegenzubringen ist wie dem lebenden.

Im Zentrum des Kyrie steht die Fuge über „Christe eleison“, in deren Verlauf Hasse durch Abspaltungs- und Engführungstechniken sein satztechnisches Können unter Beweis stellt. Unverkennbar sind die Textbezüge des Themenkopfes, dessen Tonfolge eine Kreuzform ergibt und bei dem ein hinzutretendes Kreuz-Akzidens die intendierte Bezugnahme auf den Gekreuzigten zusätzlich verdeutlicht.

Die textreiche Sequenz hat Hasse nach gängiger Gepflogenheit in mehrere autonome Einzelsätze unterteilt. Dabei gehört der Gebrauch punktierter Rhythmen im „Dies irae“ oder der Einsatz von Trompeten im „Tuba mirum“ zu den *Topoi*, die auch in Requiemvertonungen anderer Komponisten regelmäßig anzutreffen sind. Vielgestaltig ist der Satz „Mors stupebit“ mit seiner Präsentation verschiedener Gesangssoli und dem kraftvollen Eintritt des Chores, ehe in der f-Moll-Arie „Recordare“ inbrünstig bittende Töne angeschlagen werden.

Neben den ausgeprägten Koloraturen sprechen weitere Anzeichen dafür, dass Hasse die Arie „Quaerens me“ zunächst für Sopran bestimmt hatte, ehe er sich umentschied und das Stück dem Tenor übergab. Es erscheint nicht ausgeschlossen, zur ursprünglichen Absicht des Komponisten zurückzukehren und den Satz vom Sopran singen zu lassen. Bemerkenswert ist außerdem die Arie „Inter oves“ – nicht nur wegen ihrer effektvollen Instrumentierung mit obligaten Holzbläsern und gedämpften Violinen, sondern überdies durch die Form mit ihrer deutlichen Nähe zum *Da-capo*-Modell, das in katholischer liturgischer Kirchen-

musik ebenso selten ist wie der Umstand, dass die Arie am Schluss in ein *Recitativo accompagnato* übergeht.

Das „Lacrimosa“ am Ende der Sequenz gewinnt seine Expressivität durch spannungreiche Vorhaltsüberstülpungen und neapolitanische Sextakkorde, Aufwärtssprünge bei „resurget“ und lange Notenwerte bei „requiem“; die Dur-Auflösung des Schlusses scheint das Vertrauen in die sichere Erfüllung der Bitte „Dona eis requiem“ zu suggerieren.

Das Offertorium bezieht sich in einigen Details auf das ältere Requiem in F von Antonio Lotti: Zu Beginn des „Domine Jesu Christe“ ist die rhythmische Deklamation in beiden Werken nahezu identisch, und auch im Harmonischen gibt es manche Ähnlichkeiten. Die Übereinstimmungen setzen sich im Satz „Hostias et preces“ fort: in beiden Fällen ein inniges Terzett, das im Dreivierteltakt steht und von Streichern mit häufigen Tonrepetitionen zurückhaltend begleitet wird.

Besonders erwähnenswert ist auch das „Agnus Dei“-Duett, das durch schroffe Akkordschläge und dissonanzreiche Harmonien einerseits und betörend schöne melodische Wendungen andererseits eine außergewöhnliche Intensität erhält.

Hinweise zur Ausführung

Die Vokalpartien geistlicher Werke wurden seinerzeit vom Opernpersonal gesungen – selbstverständlich ohne Frauen und stattdessen in den Oberstimmen mit Sopran- und Altkastraten bei chorischer Unterstützung durch die Kapellknaben. Da für die Ausführung der Gesangssoli stets genügend Kräfte zur Verfügung standen, konnten die jeweiligen Partien auf mehrere Personen verteilt werden. Wenn heute nur ein Tenor-Solist mitwirkt, sollte dieser im Satz „Mors stupebit“ am Ende von Takt 21 zwei Achtelnoten *d'* mit dem Wort „Li-ber“ singen (alternativ: Silbe „-ra“ schon auf der zweiten Note von Takt 21 – besser ohne Triller – und dann weiter mit *d'* und dem Wort „Li-ber“). – Bei der Aussprache des Lateinischen ist von einer italienischen Lautung auszugehen.

Zu den weiteren aufführungspraktischen Konventionen gehören die folgenden:

Wo keine dynamische Vorschrift steht – wie meistens am Satzanfang –, gilt *forte*. Artikulationszeichen sind oft nur exemplarisch gesetzt und nach *simile*-Prinzip weiter anzuwenden. Fermaten sind durch eine Verlangsamung des Tempos vorzubereiten.

An Verzierungen verwendet Hasse vor allem Vorschlagnoten (*Appoggiaturen*) und Triller. Als Faustregel kann gelten, dass lange Vorschläge vor konsonierenden Hauptnoten, kurze Vorschläge eher vor dissonierenden Hauptnoten angebracht sind. Überdies bekommen lange Vorschläge bei zweizeitigen rhythmischen Verhältnissen grundsätzlich den halben und bei dreizeitigen Verhältnissen zwei Drittel vom Wert der Hauptnote. Je nach Tempo und Zusammenhang beginnen Triller mit der oberen Nebennote und enden mit einem Nachschlag.

Geesthacht/Elbe, im Juni 2021

Wolfgang Hochstein

Foreword

Johann Adolf Hasse had been appointed court Kapellmeister in Dresden by a decree dated 1 December 1733. There ruled in the meantime Frederic Augustus II, who – just like his father, the legendary “Augustus the Strong” – was Elector of Saxony and King of Poland in personal union and as such was called Augustus III. The Requiem in C was composed on the occasion of the funeral service for Augustus III, who had died on October 5, 1763.

As befits the occasion, the C major Requiem is a “royal” funeral mass in the style of a missa solemnis, whose orchestral instrumentation includes also trumpets and timpani.

There are references to Gregorian chant in the psalm verse “Te decet hymnus” from the Introit and at the beginning of the Communio “Lux aeterna”. The antico style is also included, namely in the form of an alla breve fugue on “Christe eleison”. Otherwise a musical language dominates that makes use of contemporary stylistic devices.

The beginning of the work is unusual and surprising for a requiem mass, since Hasse composed the Introit “Requiem aeternam” not as a melancholy lament, but as majestically representative processional music; this should be understood as an indication that the deceased king was to be paid the same kind of homage as the living.

At the center of the Kyrie is the fugue on “Christe eleison,” in the course of which Hasse demonstrates his compositional skills by means of splitting and stretto techniques. The textual references of the subject head are unmistakable: a sequence of tones resulting in the shape of a cross, with an additional sharp accidental (German “Kreuz” = sharp) clarifying the intended reference to the Crucified One.

In accordance with common practice, Hasse divided the text-rich Sequence into several autonomous individual movements. The use of dotted rhythms in “Dies irae” or the use of trumpets in “Tuba mirum” are among the topoi that are also regularly found in other composers’ requiem settings. The movement “Mors stupebit” is multifaceted, with its presentation of various vocal solos and the powerful entry of the choir, before fervently pleading tones are struck in the F minor aria “Recordare”.

In addition to the pronounced coloraturas, there are further indications that Hasse at first intended the aria “Quaerens me” for soprano before changing his mind and giving the piece to tenor. It does not seem impossible to return to the composer’s original intention and have the movement sung by the soprano. The aria “Inter oves” is also noteworthy – not only because of its effective instrumentation with obbligato woodwinds and muted violins, but also because of the form with its clear proximity to the da capo model, which is rather unusual in Catholic liturgical church music as the fact that the aria finally leads into a recitativo accompagnato.

The “Lacrimosa” at the end of the sequence gains its expressiveness through dramatically layered suspensions and Neapolitan sixth chords, upward leaps on “resurget” and long note values on “requiem”; the major resolution of the ending seems to suggest confidence in the certain fulfillment of the request “Dona eis requiem”.

The Offertory refers in some details to the older Requiem in F by Antonio Lotti: at the beginning of the “Domine Jesu Christe”, the rhythmic declamation in both works is almost identical; in the harmonies, too, there are some similarities. These continue in the movement “Hostias et preces”: in both cases we find an intimate trio in three-quarter time, discreetly accompanied by strings with frequent note repetitions.

Particularly noteworthy is the “Agnus Dei” duet, which, through harsh chord repetitions and dissonant harmonies on the one hand and enchantingly beautiful melodic turns on the other, acquires an extraordinary intensity and depth of expression.

Suggestions concerning performance

The vocal parts of sacred works were sung by singers from the opera – without women, of course, but with soprano and alto castratos in the upper voices and with the support of the chapel boys. Since there were always enough singers available for the performance of the vocal solos, the respective parts could easily be divided among several people. If only one tenor soloist is involved, he should sing two eighth notes *d¹* on the word “Li-ber” at the end of measure 21 in the movement “Mors stupebit” (alternatively: syllable “-ra” already on the second note of measure 21 – better without trill – and then continue with *d¹* and the word “Li-ber”). – The pronunciation of Latin must be based on Italianate diction.

A number of further conventions of performance practice should be mentioned:

Where there is no dynamic indication – as is usually the case at the beginning of a movement – *forte* applies. Articulation signs such as legato slurs, wedges or staccato dots are often only notated as examples and should continue to be applied according to the *simile* principle. Fermatas should be prepared by slowing down the tempo.

Hasse used mainly grace notes (appoggiaturas) and trills as ornaments. As a rule of thumb, long appoggiaturas should be used rather before consonant main notes, short appoggiaturas rather before dissonant main notes. Moreover, in the case of duple rhythmic proportions, long appoggiaturas receive half the value of the main note, and in the case of triple proportions, two-thirds of the value of the main note. Depending on tempo and context, trills begin with the upper secondary note and end with a termination.

Geesthacht/Elbe, June 2021

Wolfgang Hochstein

Translation: Gudrun and David Kosviner

Requiem in C

Introitus et Kyrie

1. Requiem aeternam (Coro SATB)

Johann Adolf Hasse (1699–1783)
Klavierauszug: Harry Schröder (*1956)

Non troppo lento, ma maestoso
Tutti (- Fl)

2 Flauti
2 Oboi
2 Corni
Timpani
Archi
Basso continuo

5

em ae - ter - - - nam do - na e - is Do - mi - ne: et lux per -
ter - - - nam do - na e - is Do - mi - ne:
em ae - ter - - - nam do - na e - is Do - mi - ne:
em ae - ter - - - nam do - na e - is Do - mi - ne:

-Cor, Tr

Aufführungsdauer / Duration: ca. 50 min.

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Urtext
edited by
Wolfgang Hochstein

11

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

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

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

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

13

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

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

is, lu - ce - at e - is, et lux per -

is, lu - ce - at e - is, et lux per -

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

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

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

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

+Cor, Tr

17

lu - ce - at e - is,

lu - ce - at e - is,

lu - ce - at e - is,

lu - ce - at e - is,

-Cor, Tr

p

19

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

et lux per - tu - a lu - ce - at e - -

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

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

f

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

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

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

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

tr

23

p *f*

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

p *f*

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

p *f*

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

p *f*

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

25

- is, lu - ce - at e

- is, lu - ce - at e

is, lu - ce - at e

28

2. Te decet hymnus

Andante

Tenori e Bassi

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

Basso continuo

+Fg

5

Si - - - on, et ti - bi red - de - tur

9

vo - tum in Je - - - sa - lem.

Exaudi orationem meam (Alto solo)

Deo giusto

2

Archi

Basso continuo

7

Alto solo

Ex - au - di o - ra - ti - o - nem

14

me - - am, ad te, ad te, ad te o -

-Fl II, Fg

f *p* *f* *p*

tr *tr*

21

- - mnis ca - - - - -

tr

27

- - - ro ve et. Ex - au - -

+Fl II +Fg *tr*

f *p*

34

di, ex au di, ex - au - di o - ra - ti - o - nem me - -

tr

41

am, ad te, ad te o - mnis ca - - - -

-Fl II

f *p*

tr *tr*

48

54

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

+Fl II

62

- ro ve - ni - et.

70

* Vorschlag zur Ausführung der Solokadenz:
 Suggestion for the performance of the solo cadenza:

4. Kyrie eleison I (Coro SATB)

Andante

Tutti

2 Oboi
Archi
Basso
continuo

First system of the musical score, measures 1-4. It features a grand staff with a treble clef and a bass clef. The music is in common time (C) and begins with a key signature of one flat (B-flat). The upper staff contains woodwind parts (2 Oboes) and the lower staff contains string parts (Archi, Basso continuo). The tempo is marked 'Andante' and 'Tutti'. A '+Fg' marking is present in the bass staff.

Second system of the musical score, measures 5-8. It continues the instrumental accompaniment from the first system, maintaining the same instrumentation and tempo.

Third system of the musical score, measures 9-12. It includes vocal parts (SATB) and instrumental accompaniment. The lyrics are: Ky - ri - e - le - i - son, Ky - ri - e - le - i - son, Ky - ri - e - le - i - son. The vocal parts are in treble and bass clefs. The instrumental parts are in grand staff. There are trills (tr.) marked in the instrumental parts.

Fourth system of the musical score, measures 13-16. It continues the vocal and instrumental parts. The lyrics are: son, Ky - ri - e, Ky - ri - e e - le - i - son, e - le - i - son, Ky - ri - e, Ky - ri - e e - le - i - son, Ky - ri - e, Ky - ri - e e - le - i - son. The vocal parts are in treble and bass clefs. The instrumental parts are in grand staff. There are trills (tr.) marked in the instrumental parts.

Fifth system of the musical score, measures 17-20. It features the instrumental accompaniment, concluding the section with a trill (tr.) in the upper staff.

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

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

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

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

tr

Ky - ri - e, Ky - ri -

Ky - ri - - ri -

Ky - ri - Ky - ri -

ri - e, Ky - ri -

tr

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

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

e, Ky - ri - e, Ky - ri - e e-le-i-

e, Ky - ri - e, Ky - ri - e e-le-i-

tr *tr*

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

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

* Eventuell a³ spielen? / To play a² instead?

5. Christe eleison

Soprano

Alto

Tenore

Basso

2 Oboi
Archi
Basso
continuo

Chri - ste, Chri - ste, Chri - ste e -
Chri - ste, Chri - ste, Chri - ste e - le - - i - son, e - le - -
Va

8

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

+Ob I, VI I

+Ob II, VI II

Vc

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

Tutti Bassi

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

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

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

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

-Ob II +Ob II, VI II

Vc

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

Vc Bassi

Tutti Bassi

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

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

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

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

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

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

Kyrie eleison II

77

Adagio

Musical score for measures 77-80. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: Ky - ri - e, Ky - ri - e, Ky - ri - e, Ky - ri - e. The piano part includes a complex rhythmic pattern in the right hand and a steady bass line in the left hand.

81

Musical score for measures 81-84. It features four vocal staves and a piano accompaniment. The lyrics are: Ky - ri - e e - le - i - son, Ky - ri - e e - le - i - son, e - Ky - ri - e e - i - son, Ky - ri - i - son, e - le - i - son, e - lei - son, e - lei - son. The piano part includes a complex rhythmic pattern in the right hand and a steady bass line in the left hand. A large watermark 'CARUS' is overlaid on the score.

Sequentia

6. Dies irae (Solo A, Coro SATB)

Un poco andante

Tutti

2 Oboi
2 Fagotti
Archi
Basso
continuo

Musical score for the beginning of 'Dies irae'. It features a piano introduction with two staves: a treble clef staff with a melodic line and a bass clef staff with a rhythmic accompaniment. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is common time (C). The tempo is 'Un poco andante' and the dynamic is 'Tutti'.

3

Vocal staves for the beginning of the chorus. The lyrics are: Di - es i - rae, di - es il - la, i - rae, di - es il - la, di - es i - rae, di - es il - la, di - es i - rae, di - es il - la. The score includes four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment staff.

Piano accompaniment for the beginning of the chorus. It features a treble clef staff with a melodic line and a bass clef staff with a rhythmic accompaniment. The dynamic is 'p' (piano). The key signature is three flats and the time signature is common time.

6

Vocal staves for the middle of the chorus. The lyrics are: la, sol - vet sae - clum in fa - vil - la: la, sol - vet sae - clum in fa - vil - la, sol - vet sae - clum in fa - vil - la, sol - vet sae - clum in fa - vil - la. The score includes four vocal staves and a piano accompaniment staff.

Piano accompaniment for the middle of the chorus. It features a treble clef staff with a melodic line and a bass clef staff with a rhythmic accompaniment. The dynamic is 'f' (forte). The key signature is three flats and the time signature is common time. An 'Ob' (Oboe) part is indicated above the treble staff.

8

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

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

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

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

+ Ob

Vc + Vc

11

la. Solo

la. Quan - tre - mor fu - tu -

la.

la. - Ob

p

Alto solo

rus, n - do ju - dex est ven - tu - rus, cun - cta stri - cte dis - cus -

15

su - - - rus!

f *p* *tr*

7. Tuba mirum (Coro SATB)

2 Oboi
2 Fagotti
2 Trombe
Archi
Basso
continuo

Tutti

7 Soprano
Alto
Tenore
Basso

Tu - ba,
Tu - ba,
Tu - ba,
Tu - ba,

- ba, tu - ba mi - rum spar - gens so - num, spar - gens so - num
tu - ba mi - rum spar - gens so - num, spar - gens so - num
tu - ba, tu - ba mi - rum spar - gens so - num, spar - gens so - num
tu - ba, tu - ba mi - rum spar - gens so - num, spar - gens so - num

per se - pul - cra re - gi - o - num, co - get o - mnes an - te
 per se - pul - cra re - gi - o - num, co - get o - mnes an - te
 per se - pul - cra re - gi - o - num, co - get o - mnes an - te
 per se - pul - cra re - gi - o - num, co - get o - mnes an - te

col Basso

thro - - num, an - te thro - num. Tu - ba
 thro - - num, an - te thro num. Tu - ba
 thro - - num, an - te thro - num. Tu - ba
 thro - - num, an - te thro num. Tu - ba

ns so - num, spar - gens so - num per se - pul - cra re - gi -
 mi - rum spar - gens so - num, spar - gens so - num
 mi - rum spar - gens so - num, spar - gens so - num per se - pul - cra re - gi -
 mi - rum spar - gens so - num, spar - gens so - num per se - pul - cra re - gi -

col Basso

o - - - - - num, co - get o - mnes an - te thro - num, an - te
 per se - pul - cra re - gi - o - - - - - num, co - get o - mnes an - te thro - num, an - te
 o - - - - - num, co - get o - mnes an - te thro - num, an - te
 o - - - - - num, co - get o - mnes an - te thro - num, an - te

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

46

8. Mors stupebit (Soli AT[T]B, Coro SATB)

Andante

Archi

2 Flauti
2 Oboi
2 Corni
Archi
Basso
continuo

Musical score for strings and woodwinds. The score is in 3/4 time and B-flat major. It features a melody in the upper strings and woodwinds, with a rhythmic accompaniment in the lower strings and continuo.

4 Tenore I solo

Musical score for Tenore I solo. The score is in 3/4 time and B-flat major. It features a melody in the Tenore I voice, with a piano accompaniment. The lyrics are: "Mors stupebit".

Musical score for Tenore I solo. The score is in 3/4 time and B-flat major. It features a melody in the Tenore I voice, with a piano accompaniment. The lyrics are: "et natura, cur re-sur-get cre-tu-ra, ju-di-".

Tasto solo

Musical score for organ. The score is in 3/4 time and B-flat major. It features a melody in the organ, with a piano accompaniment. The lyrics are: "can-ti re-spon-su-ra, ju-di-can".

Organo

Musical score for organ. The score is in 3/4 time and B-flat major. It features a melody in the organ, with a piano accompaniment. The lyrics are: "re-spon-su-ra, ju-di-can".

18

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

poco f

21

Alto solo
Tenore I solo *tr*
Tenore II solo *

Li - ber scri - ptus pro - fe - re - tur, pro - fe - re -
su - - ra. Li - ber scri - ptus pro - fe - re - tur, pro - fe - re -

+Fl, Ob
p *f* *p*

24

tur, to - tum con - ne - tur, un - de
in quo to - tum con - ti - ne - tur, un - de

f

27

mun - dus ju - di - ce - tur, mun - dus ju - di - ce - tur

poco f *tr*

* Wenn nur ein Tenorsolist mitwirkt, sollte diese Stelle gemäß den Vorschlägen in der Partitur eingerichtet werden.
If only one tenor soloist is involved, this measure should be arranged as suggested in the full score.

30

tur.

tur.

Basso solo

Ju - dex er - go cum se - de - - - - bit: nil in - quid - quid

p

poco f

-Fl, Ob

34

ul - tum re - ma - ne - - - - -
la - tet ap - pa - re - - - - - bit

tr

+Fl, Ob

37

ju - dex er - go cum se - de - - - -

p

41

bit: nil in - ul - tum re - ma - ne - - - - -

poco f

-Fl, Ob

+Fl, Ob

tr

45 Tenore solo

Quid sum mi - ser tunc di-

bit. *f* *p* *tr* -Fl, Ob

ctu - rus? Quem pa - tro - num ro - ga - tu - rus? Cum vix ju - stus

cu - rus, cum vi - ju - stus se - cu - rus. *Tutti* *tr* *p* + Fg

f Rex, Rex, Rex, Rex tre - men - dae ma - je -

f Rex, Rex, Rex, Rex tre - men - dae ma - je -

Tutti *f* Rex, Rex, Rex, Rex tre - men - dae ma - je -

Tutti *f* Rex, Rex, Rex tre - men - dae ma - je - sta - tis,

61

sta - tis, gra - tis, qui sal - van - dos sal - vas gra - tis,
 sta - tis, qui sal - van - dos sal - vas gra - tis, gra - tis,
 sta - tis, gra - tis, gra - tis,
 gra - tis, gra - tis,

65

sal - va me, fons, fons, e - ta -
 sal - va me, fons, fons, fons pi - e - ta -
 sal - va fons, fons, fons pi - e - ta -
 sal fons, fons, fons pi - e - ta -

tis.
 tis.
 tis.

9. Recordare (Alto solo)

Un poco lento

Tutti

2 Flauti
Archii
Basso
continuo

Musical score for strings and woodwinds, measures 1-6. The score is in 3/4 time, key of B-flat major. It features a melody for the flute and violin/viola parts, with accompaniment for the strings and basso continuo.

Musical score for strings and woodwinds, measures 7-11. Measures 7-8 include a trill (tr) for Flute and Violin/Viola. Measure 9 includes a forte (f) dynamic marking. Measure 10 includes a + Va, Bc marking. Measure 11 includes another trill (tr).

Musical score for Alto solo and strings, measures 12-17. The Alto solo part begins with the lyrics: "Re-cor - da - re Je-su pi - e, Je - su - pi - e, quod sum cau". The piano accompaniment starts with a piano (p) dynamic marking.

Musical score for Alto solo and strings, measures 18-29. The Alto solo part continues with the lyrics: "quod sum cau - sa tu - ae: ne per - das il - la di - e, ne me per - das il - la". The piano accompaniment features a forte (f) dynamic marking.

Musical score for Alto solo and strings, measures 30-34. The Alto solo part continues with the lyrics: "di - e, il - la di - e". The piano accompaniment features a forte (f) dynamic marking.

Musical score for Alto solo and strings, measures 35-39. The Alto solo part continues with the lyrics: "Re-cor - da - re Je-su pi - e, Je - su - pi - e, quod sum cau - sa tu - ae". The piano accompaniment starts with a piano (p) dynamic marking.

36

vi - ae: ne me per - das il - la di - - e, ne me per - - -

42

- das

+ Fl

tr

tr

poco

47

il - la - di - - e. Re - cor - da - re Ju - - e, quod sum cau - sa tu - ae

vi - ae: ne - me per - das il - la - di - - e.

f

f

- Fl

59

- Bc

tr

tr

* Vorschlag zur Ausführung der Solokadenz:
Suggestion for the performance of the solo cadenza:

di - - - - e.

10. Quaerens me (Tenore solo)

Piuttosto andante

2 Flauti
2 Oboi
Archi
Basso
continuo

+Fg

Measures 1-31 of the piano accompaniment. The score includes various musical notations such as triplets, trills, and dynamic markings like 'Tutti' and 'tr'. A large watermark 'CARUS' is present across the middle of the page.

32 Tenore solo

Measures 32-36 of the vocal line. The lyrics "Quae - rens" are written under the notes. The piano accompaniment continues with triplets and a dynamic marking of 'p'. A watermark 'CARUS' is still visible.

-Fg

* Ausführung triolisch / Performance as triplet

38

me, — se - di - sti las — — — — —

45

sus: — — — — — red - e - mi - sti cru - cem pas - sus:

+ Fg — — — — — -Fg

51

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

57

n - sit cas - - - - -

62

* Vorschlag zur Auszierung der Fermate:
 Suggestion for embellishing the fermata:

la - 3 - 3 - bor

67

sus.

poco f *f*

+Fg

73

Quae - rens me,

p

-Fg

79

se - di - sti las - sus red - e - mi - sti cry - cem pas -

85

sus: tan - tus la - bor,

90

tan - tus la - bor non sit cas -

95

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

102

non sit cas - - - - -

107

112

sus, sit cas - sus.

119

* Vorschlag zur Ausführung der Solokadenz:
Suggestion for the performance of the solo cadenza:

cas - - - - - sus.

11. Juste judex (Coro SATB)

Largo

Tutti

Soprano
Alto
Tenore
Basso

Ju - ste ju - dex ul - ti - o - - - nis, do - num fac re -

2 Oboi
Archi
Basso
continuo

+Fg

4

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

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

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

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

o - nis.

o - nis.

o - nis.

tr *tr* *tr* *tr* *tr* *tr* *tr* *tr*

p *f*

Organo

Tasto solo

12. Inter oves (Alto solo)

Andante

Tutti

2 Flauti
2 Oboi
2 Fagotti
Archi
Basso
continuo

Musical score for measures 1-3. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has one flat (B-flat). Measure 1 starts with a whole rest in the top staff and a quarter note in the bottom staff. Measure 2 has a half note in the top staff and a quarter note in the bottom staff. Measure 3 has a half note in the top staff and a quarter note in the bottom staff. Trills (tr) are marked above notes in measures 1 and 3.

Musical score for measures 4-6. Measure 4 has a half note in the top staff and a quarter note in the bottom staff. Measure 5 has a half note in the top staff and a quarter note in the bottom staff. Measure 6 has a half note in the top staff and a quarter note in the bottom staff. Trills (tr) are marked above notes in measures 4 and 6. Flute (Fl) and Violin (VI) parts are indicated above the staves.

Musical score for measures 7-9. Measure 7 has a half note in the top staff and a quarter note in the bottom staff. Measure 8 has a half note in the top staff and a quarter note in the bottom staff. Measure 9 has a half note in the top staff and a quarter note in the bottom staff. Trills (tr) are marked above notes in measures 7 and 9. Oboe (Ob) part is indicated above the staff.

Musical score for measures 10-13. Measure 10 has a half note in the top staff and a quarter note in the bottom staff. Measure 11 has a half note in the top staff and a quarter note in the bottom staff. Measure 12 has a half note in the top staff and a quarter note in the bottom staff. Measure 13 has a half note in the top staff and a quarter note in the bottom staff. Trills (tr) are marked above notes in measures 10 and 12. Flute (Fl) and Violin (VI) parts are indicated above the staff.

Musical score for measures 14-16. Measure 14 has a half note in the top staff and a quarter note in the bottom staff. Measure 15 has a half note in the top staff and a quarter note in the bottom staff. Measure 16 has a half note in the top staff and a quarter note in the bottom staff. Trills (tr) are marked above notes in measures 14 and 16. Oboe (Ob) part is indicated above the staff.

Musical score for measures 17-19. Measure 17 has a half note in the top staff and a quarter note in the bottom staff. Measure 18 has a half note in the top staff and a quarter note in the bottom staff. Measure 19 has a half note in the top staff and a quarter note in the bottom staff. Trills (tr) are marked above notes in measures 17 and 19. Tutti is marked above the staff. Viola (Va) and Cello (Bc) parts are indicated above the staff.

* Erleichterte Ausführung / Simplified version:

17 Alto solo

In - ter o - ves - lo - cum prae - sta, et ab -

hae - dis me se - que - stra, sta - tu - ens in - par - te - de - xtra, sta -

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

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

31

3
Fl I + Fl II

33

tr
te_de xtra.
+VI
p f ff

36

Ob 3
Tutti
p f

38

3
Con - fu - ta
Fg. Archi
p f

41

tr
- - tis ma - le - di - ctis, flam - mis a - -
+Ob +Fl I tr
+Va
p f p

44

-Fl, Ob

47

49

+Fl, Ob

cri-bus ad -

51

di - ctis,

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

f *p*

54

ctis, vo - ca - me cum be - ne - di - ctis, in par - te - de -

poco f *p*

58

xtra, in par - te de - xtra, vo - ca -

62

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

66

be - ne - di -

72

* Vorschlag zur Ausführung der Solokadenz:
 Suggestion for the performance of the solo cadenza:

75

77 *Tutti*

80 *Adagio*

O - ro sup - plex, - ro sup - plex, ac -

Archi *tr*

83

er con - um qua - si ci - nis: ge - re - cu - ram

85

me - i fi - - nis.

mf *tr* *tr*

* S. Takt 13 / S. m. 13

attaca

13. Lacrimosa (Soli SA, Coro SATB)

Andante

Soprano

Alto

Tenore

Basso

2 Oboi

2 Fagotti

2 Corni

2 Trombe

Timpani

Archi

Basso continuo

La - cri - mo - - sa - di - es il -
La - cri - mo - - - sa - di - es, - di - es il -
La - cri - mo - sa di - es il -
La - cri - mo - - - sa - di - es il -

Tutti

7

la, qua re-sur-get fa - vil - la
la, qua re-sur-get ex fa - vil - la
la, qua re-sur-get ex fa - vil - la, ex - - vil - la
la, qua re-sur-get ex fa - vil - la ju - di -

Legni, Archi

di - can - - -
vil - la ju - di - can - - -
ju - di - can - - - dus, ju - di - -
can - - -

musical score for voices (Soprano, Alto, Tenor, Bass) and piano accompaniment. The lyrics are: "dus ho - - - - - can - - - - - dus ho - - - - - dus ho - - - - -".

piano accompaniment for measures 17-21. Includes the instruction "+ Cor" above the staff.

musical score for voices. The lyrics are: "mo re - - - - - us: - mo re - - - - - us: - mo re - - - - - us: - mo re - - - - - us:". A large watermark "Carus" is overlaid on this section.

piano accompaniment for measures 22-27. Includes a large watermark "Carus" overlaid on the score.

musical score for Soprano and Alto voices, and piano accompaniment. The lyrics are: "Hu-ic er-go par-ce De - - - - - us. Pi - e Je - su Hu-ic er-go par-ce De - - - - - us. Pi - e Je - su". Includes the instruction "Solo" above the vocal staves and "Archi" above the piano staff. A dynamic marking "p" is present in the piano part.

Do - - mi-ne, do - na e - is, do - na e - is re - qui-

Do - - mi-ne, do - na e - is, do - na e - is re - qui-

Tutti *f* *p* *f*
em, do - na e - is re - - - -

Tutti *f* *p* *f*
em, do - na e - is re - - - -

Tutti *f* *p* *f*
Do - na e - is re - - - -

Tutti *f* *p* *f*
Do - na re - - - -

Tutti
- Ottoni,

Tutti

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

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

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

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

G.P. *p*

G.P. *p*

G.P. *p*

G.P. *p*

G.P. *p*

qui - em.

qui - em.

qui - em.

qui - em.

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

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

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

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

f

f

f

f

f

f

f

f

f

f

p

p

p

p

Offertorium

14. Domine Jesu Christe (Soli AATB, Coro SATB)

Andante

Soprano
Do - mi - ne Je - su Chri - ste, Rex glo - ri - ae, li - be - ra a - ni - mas

Alto
Do - mi - ne Je - su Chri - ste, Rex glo - ri - ae, li - be - ra a - ni - mas

Tenore
Do - mi - ne Je - su Chri - ste, Rex glo - ri - ae, li - be - ra a - ni - mas

Basso
Do - mi - ne Je - su Chri - ste, Rex glo - ri - ae, li - be - ra a - ni - mas

2 Oboi
Tutti

Archi
Basso continuo

6 + Fg

o - mni - um fi - de - li - um de - fun - cto - rum de poe - nis in - fer - ni, de - nis in -

o - mni - um fi - de - li - um de - fun - cto rum de poe - nis in - fer -

o - mni - um fi - de - li - um de - fun - cto - rum de poe - nis in - fer -

o - mni - um de - fun - cto de poe - nis in - fer - ni, de

fer - de pro - fun - do la - - - - - cu: Soli

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

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

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

p
Vc

Tutti

ne ab - sor-be-at e - as,

Tutti

ne ab - sor-be-at

e - as de o - re le - o - nis,

Solo

li - be-ra e - as de o - re le - o - nis,

Tutti

ne ab -

Solo

li - be-ra e - as de o - re le - o - nis,

Tutti

ne ab - sor-be-at

+Ob

f

Tutti Bassi

e - as tar - ta-rus, ne ca-dant in ob-scu - rum: sed si - gni-fer san - ctus

e - as tar - ta-rus, ne ca-dant in ob-scu - rum: sed si - gni-fer san - ctus

sor - be-at e - as ta-rus, ne ca-dant in ob-scu - rum: sed si - gni-fer san - ctus

e - as ta-rus, ne ca-dant in ob-scu - rum: sed si - gni-fer san - ctus

prae-sen - tet e - as in lu - cem san - ctam: Quam o - lim

Mi - cha-el re-prae-sen - tet e - as in lu - cem san - ctam: Quam o - lim

Mi - cha-el re-prae-sen - tet e - as in lu - cem san - ctam: Quam o - lim

Mi - cha-el re-prae-sen - tet e - as in lu - cem san - ctam: Quam o - lim

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

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

15. Hostias et preces

Andantino

Soprano solo

Alto I solo

Alto II solo

2 Violini

Viola

Violoncelli soli

Archi

Vc soli

6

Ho - sti - as et

Ho - sti - as et

Ho - sti - as et

Do-mi-ne lau - dis of - fe - ri - mus: tu su - sci-pe pro a - -

pre - ces ti - bi Do-mi-ne lau - dis of - fe - ri - mus: tu su - sci-pe pro a - -

pre - ces ti - bi Do-mi-ne lau - dis of - fe - ri - mus: tu su - sci-pe pro a - -

ni-ma il-la, cu-jus ho-di-e me-mo-ri-am

ni-ma il-la, cu-jus ho-di-e me-mo-ri-am

ni-ma il-la, cu-jus ho-di-e me-mo-ri-am

fa-ci-mus: fac e-am, Do-mi-ne, fac e-am, Do-mi-ne, de mor-te trans-

fa-ci-mus: fac e-am, Do-mi-ne, Do-mi-ne, de mor-te trans-

fa-ci-mus: fac e-am Do-mi-ne, de mor-te trans-

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

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

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

pp

fac e - am, Do - mi - ne, fac e - am, Do - mi - ne, de mor - te, de mor - te, de
 fac e - am, Do - mi - ne, fac e - am, Do - mi - ne, de mor - te, de mor - te,
 fac e - am, Do - mi - ne, fac e - am, Do - mi - ne, de mor - te, de mor - te,

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

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

f

Da capo „Quam olim Abrahae“ §
 (S./p. 49)

* Vorschlag zur Ausführung der Solokadenz:
 Suggestion for the performance of the solo cadenza:

vi - - - - - tam.
 vi - - - - - tam.
 vi - - - - - tam.

tr *tr*

Sanctus et Benedictus

16. Sanctus (Soli SS, Coro SATB)

Un poco andante

2 Oboi
Archi
Basso
continuo

Archi
staccato
f Vc

4 Soprano soli

San - - - - - ctus, tr
- - - - - an

p

7 Soprano

Tutti *f*

San - ctus Do - mi-nus De - us Sa - ba -

San - ctus Do - mi-nus De - - us Sa - - - ba -

8

Basso *f* Tutti

San - ctus Do - mi-nus De - - us Sa - - - ba -

+ Ob

+ Fg, Bassi

10

oth.

oth.

oth.

oth.

oth.
+Cb, Fg

p Vc

13

Allegro di molto

Ple - - ni sunt cae - li, - - et

Ple - - sunt cae - li, cae - li et

Ple ni sunt cae - li, cae - li et

Ple - - su cae - li, cae - li et

Archi

+Ob

glo - - - - - ri - a tu -

ter - - ra glo - - - - - ri - a tu -

ter - - ra glo - - - - - ri - a tu -

ter - - ra glo - - - - - ri - a tu -

Soli *tr* *Tutti*

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

a. O - san - na, o -

a. O - san - na, o -

a. O - san - na, o -

p *Vc* *f* *Tutti Bassi*

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

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

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

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

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

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

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

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

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

* Zur Vermeidung von Oktavparallelen mit dem Sopran *d'* statt *b* singen?
 To avoid parallel octaves with the soprano sing *d'* instead of *b* flat?

31

na, o - san - na in ex - cel

na, o - san - na in ex - cel

na, o - san - na in ex - cel

na, o - san - na in ex - cel

tr

tr

34

sis.

sis.

p

f

38

tr

* Ausführungsvorschlag:
Suggestion for the performance:

sis.

17. Benedictus (Alto solo)

Un poco lento

Tutti

Archi
Basso
continuo

Musical score for strings and continuo, measures 1-8. The score is in 3/8 time and features a melodic line in the upper strings and a rhythmic accompaniment in the lower strings and continuo. A triplet of eighth notes is marked in measure 8.

Musical score for strings and continuo, measures 9-16. The score continues the melodic and rhythmic patterns from the previous system. A triplet of eighth notes is marked in measure 16.

17 Alto solo

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

Musical score for alto solo and piano accompaniment, measures 17-25. The alto part begins with the lyrics "Be - ne - di - ctus qui ve - nit in no - mi - Do - - mi -". The piano accompaniment is marked *p* (piano). A large watermark "CARUS" is overlaid on the score.

26

ni, qui ve - nit in no - - - - - mi - ne

Musical score for alto solo and piano accompaniment, measures 26-34. The alto part continues with the lyrics "ni, qui ve - nit in no - - - - - mi - ne". The piano accompaniment continues with a similar rhythmic pattern.

35

Do - mi - ni.

Be -

Musical score for alto solo and piano accompaniment, measures 35-42. The alto part begins with the lyrics "Do - mi - ni." and ends with "Be -". The piano accompaniment is marked *f* (forte) in measure 35 and *p* (piano) in measure 42. A triplet of eighth notes is marked in measure 36.

43

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

51

no - mi - ne

59

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

67

Da Capo „Osanna“ §
(S./p. 56)

* Vorschlag zur Ausführung der Solokadenz:
Suggestion for the performance of the solo cadenza:

Do - mi - ni, Do - mi - ni.

Agnus Dei

18. Agnus Dei

Piuttosto andante

Alto I solo

Alto II solo

Tutti

Archi
Basso continuo

A - gnus De - i, qui

A - gnus De - i, qui

p

p

4

tol - lis_ pec - ca - ta, pec - ca - ta m - di: do - na e - is re -

tol - lis_ pec - ca - ta m - di: do - na e - is re - - -

tr

qui - em. A - gnus De - i, qui tol - lis_ pec - ca - ta, pec -

tr

qui - em. A - gnus De - i, qui tol - lis_ pec - ca - ta, pec -

f

p

12

ca - ta mun - di: do - na e - is re - - - - -

ca - ta mun - di: do - na e - is re - - - - -

16

20

A - gnus De - i, qui

qui A - gnus De - i, qui

f *p*

24

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

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

re - qui - em sem - pi - ter

re - qui - em sem - pi - ter

nam.

nam.

f *f* *p*

* Vorschlag zur Ausführung der Solokadenz:
Suggestion for the performance of the solo cadenza:

nam.

nam.

Communio

19. Lux aeterna (Coro TB)

Andante

Tenori e Bassi

Basso continuo

+Fg

5

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

- - - mi - ne: Cum sar - ctis A - is in ae -

qui - a pi - - - - us es.

Requiem aeternam (Nr. 1) da capo → s./p. 6

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

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

Bach, C. P. E.: Magnificat Wq 215 / BR E4 ⊙	carus plus	33.215/03	Herzogenberg: Die Geburt Christi op. 90		40.196/03
- Heilig Wq 217 / BR F77 ⊙		33.217/03	- Die Passion op. 93		40.197/03
Bach, J. S.: sämtliche Kantaten · complete cantatas			- Erntefest op. 104		40.198/03
- Himmelfahrtsoratorium · Ascension oratorio			Homilius: Johannespassion · St. John Passion		
BWV 11 ⊙	carus plus	31.011/03	HoWV I.4 ⊙	carus plus	37.103/03
- Messe in h-Moll · Mass in B minor BWV 232 ⊙	carus plus	31.232/03	- Markuspassion · St. Mark Passion HoWV I.10 ⊙		37.110/03
- Johannes-Passion · St. John Passion BWV 245	carus plus		- Passionskantate HoWV I.2 ⊙		37.104/03
- Traditionelle Fassung · traditional version (1739/1749)		31.245/93	- Weihnachtsoratorium · Christmas oratorio		
Fassung · version II (1725)		31.245/53	HoWV I.1 ⊙	carus plus	37.105/03
Fassung · version IV (1749)		31.245/03	Mauersberger: Christvesper RMWV 7		7.201/03
- Magnificat in D BWV 243 ⊙	carus plus	31.243/03	Mendelssohn: Christus MWV A 26 (Teil 1/Part 1)	carus plus	40.169/03
- Markus-Passion · St. Mark Passion BWV 247 ⊙		31.247/03	- Christus MWV A 26 (Teil 2/Part 2)	carus plus	40.170/03
- Matthäus-Passion · St. Matthew Passion BWV 244	carus plus	31.244/03	- Der 42. Psalm · Psalm 42 MWV A 15 ⊙	carus plus	40.072/03
- 4 Missae in F, A, g, G BWV 233-236		31.233/03-31.236/03	- Elias · Elijah MWV A 25 ⊙	carus plus	40.130/03
- Osteroratorium · Easter Oratorio BWV 249 ⊙		31.249/03	- Hymne „Hör mein Bitten“ · „Hear my prayer“		
- Weihnachtsoratorium · Christmas Oratorio			MWV B 49 ⊙	carus plus	40.131/03
- BWV 248	carus plus	31.248/53	- Lauda Sion MWV A 24 ⊙	carus plus	40.077/03
Beethoven: Missa in C op. 86 ⊙	carus plus	40.688/03	- Lobgesang, Sinfonie-Kantate MWV A 18 ⊙	carus plus	40.076/03
- Missa solemnis op. 123 ⊙	carus plus	40.689/03	- Magnificat in D MWV A 2 ⊙	carus plus	40.484/03
- Symphonie Nr. 9 op. 125. Finale	carus plus	23.801/03	- O Haupt voll Blut und Wunden MWV A 8 ⊙	carus plus	40.129/03
- Meeres Stille und Glückliche Fahrt op. 112		10.395/03	- Paulus · St. Paul MWV A 14 ⊙	carus plus	40.129/03
- Elegischer Gesang op. 118		10.396/03	- Vom Himmel hoch MWV A 22 ⊙	carus plus	40.189/03
Brahms: Ave Maria op. 12 ⊙		40.180/03	- Wer nur den lieben Gott lässt walten		
- Der 13. Psalm ⊙		40.182/03	MWV A 7 ⊙	carus plus	40.131/03
- Ein deutsches Requiem op. 45 ⊙	carus plus	27.055/03	Monteverdi: Vespro della Beata Vergine ⊙	carus plus	47.801/03
- Schicksalslied op. 54		10.399/03	Mozart: Sämtliche geistliche Vokalwerke · complete sacred vocal works		
Bruckner: Te Deum	carus plus	27.190/03	- Davide penitente KV 469		40.060/03
Buxtehude: Also hat Gott die Welt geliebt BuxWV 5 ⊙		36.010/03	- Exsultate, jubilate KV 165		40.767/03
- Das Jüngste Gericht ⊙		36.019/03	- Missa in c (Waldmesse) KV 339		40.614/03
- Membra Jesu nostri ⊙		36.013/03	- Missa brevis (Kleinmesse) KV 339	carus plus	40.623/03
Cherubini: Krönungsmesse · Messe solennelle in G		40.087/03	- Missa brevis (Kleinmesse) KV 339	carus plus	40.625/03
- Requiem in c ⊙	carus plus	40.086/03	- Missa in C (Spatzenmesse · Sparrow)		
Dvořák: Messe in D op. 86 ⊙	carus plus	40.651/03	KV 220	carus plus	40.626/03
- Stabat Mater op. 58, Bearb. für Kammerorch.	carus plus	27.215/03	- Missa in C (Kronungsmesse · Coronation Mass)		
Fauré: Requiem op. 48 (version symphonique, 1910)	carus plus	27.311/03	KV 317	carus plus	40.618/03
- Requiem op. 48 (avec petit orchestre, 1890)		27.312/03	- Missa solemnis in c KV 317	carus plus	40.619/03
Frank, César: Die Sieben Worte · The Seven Words		40.010/03	- Missa in c KV 427 · Christus/Wolf ⊙	carus plus	51.651/03
- Messe in A op. 12		40.610/03	- Missa in c KV 427 · Levin		51.427/03
Gounod: Requiem in C op. posth.		27.311/03	- Missa in c KV 427 · Maunder		40.620/03
- Messe solennelle de sainte Thérèse		27.095/03	- Requiem KV 626 · Levin		51.626/53
Händel: Alexander's Feast	carus plus	55.075/03	- Requiem KV 626 · Süßmayr	carus plus	51.626/03
- Brookes Passion HWV 75	carus plus	55.048/03	- Vesperae solennes de Confessore KV 339 ⊙	carus plus	40.059/03
- Israel in Egypt	carus plus	55.054/53	Puccini: Messa a 4 voci (Messa di Gloria) SC 6	carus plus	40.645/03
- Judas Maccabaeus	carus plus	55.063/03	Rheinberger: Der Stern von Bethlehem op. 164 ⊙	carus plus	50.164/03
- Messiah HWV 56 ⊙	carus plus	55.056/03	- Missa in A op. 126		
- Oratorio on St. Cecilia's Day (Cäcilienode)			für Frauenchor · for women's choir ⊙	carus plus	50.126/03
Haydn: Missa in C op. 254 ⊙	carus plus	10.372/03	- Missa in B op. 172 für Männerchor · for men's choir ⊙	carus plus	50.172/03
- Missa in G op. 254	carus plus	40.911/03	- Messe in C op. 169		50.169/03
- Missa in A op. 254	carus plus	55.283/03	- Requiem op. 60	carus plus	50.060/03
- Missa in B op. 254	carus plus	55.053/03	- Stabat Mater op. 16		50.016/03
- Missa in G op. 254	carus plus	50.703/03	Rossini: Petite Messe solennelle ⊙	carus plus	40.650/03
- Requiem in Es ⊙		97.004/03	- Messa di Rimini		40.674/03
- Serena in c ⊙	carus plus	40.961/03	- Miserere		40.805/03
Händel, Johann M.: Missa in C major Virginis Mariae MH 15		50.305/03	- Stabat Mater	carus plus	70.089/03
- Missa in C major Virginis Mariae MH 15		54.546/03	Ryba: Missa pastoralis bohémica		40.678/03
- Missa in C major Virginis Mariae MH 15		54.546/03	Saint-Saëns: Oratorio de Noël ⊙	carus plus	40.455/03
- Missa in C major Virginis Mariae MH 15		54.254/03	- Requiem		27.317/03
- Missa in C major Virginis Mariae MH 15		50.328/03	Salieri: La Passione di Gesù Cristo		40.942/03
- Missa in C major Virginis Mariae MH 15		50.329/03	Schubert: Sämtliche geistliche Vokalwerke · complete sacred vocal works		
- Missa in C major Virginis Mariae MH 15		54.837/03	- Magnificat in C D 486 ⊙	carus plus	70.053/03
- Missa in C major Virginis Mariae MH 15		54.838/03	- Messe in G D 167	carus plus	40.675/03
- Missa in C major Virginis Mariae MH 15		50.321/03	- Messe in As D 678	carus plus	40.659/03
- Missa in C major Virginis Mariae MH 15		50.348/03	- Messe in Es D 950 ⊙	carus plus	40.660/03
Haydn, Joseph: Die Schöpfung · The Creation	carus plus	51.990/03	Schütz: Weihnachts-Historie ⊙	carus plus	20.435/03
- Missa brevis in F	carus plus	40.601/03	Suppè: Missa pro defunctis, Requiem		40.085/03
- Missa brevis St. Joannis de Deo in B			Telemann: Die Tageszeiten ⊙		39.137/03
(Kleine Orgelsolomesse · Little Organ Solo Mass)	carus plus	40.600/03	- Donner-Ode		39.142/03
- Missa Cellensis (Kleine Mariazzeller Messe)		40.606/03	- Hosanna dem Sohne David		39.117/03
- Missa Cellensis in honorem BVM in C			- Machet die Tore weit ⊙	carus plus	39.105/03
(Cäcilienmesse) ⊙	carus plus	40.604/03	Verdi: Requiem	carus plus	27.303/03
- Missa in Angustiis (Nelsonmesse)	carus plus	40.609/03	- Stabat Mater		27.294/03
- Missa in honorem BVM in Es (Große Orgelsolomesse)		40.603/03	- Te Deum		27.194/03
- Missa in tempore belli (Paukenmesse)	carus plus	40.607/03	Vivaldi: Beatus vir (Ps 111) RV 597 ⊙		40.012/03
- Missa „Rorate coeli desuper“ in G		40.602/03	- Credo RV 591 ⊙	carus plus	40.004/03
- Missa Sancti Bernardi von Offida in B (Heiligmesse)		40.608/03	- Dixit Dominus (Ps 109) RV 594 ⊙		40.007/03
- Missa Sancti Nicolai in G (Nikolaimesse)	carus plus	40.605/03	- Gloria RV 589 ⊙	carus plus	40.001/03
- Missa in B (Harmoniemesse)		40.612/03	- Kyrie RV 587 ⊙		40.005/03
- Missa in B (Schöpfungsmesse) ⊙		40.611/03	- Magnificat RV 610 ⊙	carus plus	40.002/03
- Missa in B (Theresienmesse · Theresien Mass)	carus plus	40.610/03			