

Heinrich Ignaz Franz  
**BIBER**



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## Requiem in f

Bearbeitung für Soli, Chor und Orgel  
Arrangement for soli, choir and organ  
Paul Horn

Original version:  
Soli (SSATB), Coro (SSATB)  
2 Violini, 3 Viole (o 3 Violini, 2 Viole), Basso continuo  
(Organo, Violone, Fagotto, Violoncello ad lib.)  
3 Tromboni ad lib.

herausgegeben von / edited by  
Armin Kircher



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Carus 27.318/45

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Zu diesem Werk ist das folgende Aufführungsmaterial erhältlich:  
Chorpartitur (Carus 27.318/05).

Originalfassung:  
Partitur (Carus 27.318), Klavierauszug (Carus 27.318/03),  
komplettes Orchestermaterial (Carus 27.318/19).

The following performance material is available:  
choral score (Carus 27.318/05).

Original version:  
full score (Carus 27.318), vocal score (Carus 27.318/03),  
complete orchestral material (Carus 27.318/19).

## 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 Bibers 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 Domkirche mit den vier Kuppelpfeileremporen und den dazugehörigen Orgeln bildete die räumliche Voraussetzung für eine mehrchörige Musizierpraxis nach venezianischem Vorbild. Die Vielfalt instrumentaler Klangwirkungen wird eingesetzt, um die Bilder des Textes umzusetzen und hervorzuheben. Gerade der liturgische Requiem-Text bietet dazu eine Vielfalt von Möglichkeiten einer musikalisch-expressiven Deutung, die Biber meisterlich auf dem Hintergrund der barocken Figuren- und Affektenlehre umsetzen vermag. In der meisterhaften Art der Textinterpretation, durch die Intensität der musikalischen Figuren, mit denen Trauer, Klage und Trost zum Ausdruck gebracht wird, gehört Bibers *f-Moll-Requiem* (Ch 8) zu den ausdrückstärksten Werken seines Schaffens und zu den beeindruckendsten Vertonungen der Totenmesse im 17. Jahrhundert.

Entstanden ist das Werk in der Besetzung mit fünf Vokalstimmen (zwei Soprane, Alt, Tenor, Bass), zwei Violinen, drei Violen, drei Posaunen ad lib. und Basso continuo nach dem Jahr 1692. Der fünfstimmige Chorsatz wird durch einen von den Violen dominierten Streichersatz sowie drei Colla parte-Posaunen 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. Vaticanum in der katholischen Liturgie die Sequenz „Dies irae“. Biber fasst in seiner Vertonung die siebzehn 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. Mit den Tonrepetitionen im begleitenden Streichersatz wird das Wort „tremor“ (Beben) musikalisch ausgedeutet. Nach einem Abschnitt, der im synkopisch durchbrochenen Dreiertakt die Strophen der Dichtung von „Judex ergo“ bis „Rex tremendae“ zum Klingen bringt, wird im „Recordare“ eine bittende Grundhaltung eingeführt, die im „Confutatis maledictis“ des Solobasses durchbrochen wird. Flehentlich wirkt die solistische Antwort der hohen Stimmen im „Oro supplex“. Besonderes Augenmerk schenkt Biber dem „Lacrimosa dies illa“. Mit einem aufwärtsführenden Halbtonschritt und der nachfolgenden Katabasis in halben Noten wird die Textphrase „tränenreich jener Tag“ in Musik gesetzt, kontrastierend dazu die bewegte aufwärtsdrängende Achtelgruppe bei „Qua resurget“. Mit einer 11-taktigen Amen-Fuge, deren Themenkopf chromatisch gestaltet ist, wird der umfangreichste Satz von Bibers Totenoffizium beendet.

Mit vorliegender Ausgabe wird erstmals der authentische Notentext Bibers ediert. Guido Adler verwendet zwar für seine Edition in den *Denkmälern der Tonkunst in Österreich* (1923) dasselbe Quellenmaterial, hat aber, wie sich bei der quellenkritischen Recherche zeigte, seinerseits in den originalen Notentext mehrfach eingegriffen. Lange Zeit galt das von ihm aus dem Salzburger Dommusikarchiv entlehene Stimmenmaterial 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 Neumayr von der RISM-Arbeitsstelle Salzburg, die die Quelle vor Ort eingesehen und beschrieben hat. Herausgeber und Verlag danken außerdem dem Augustiner-Chorherren-Stift Herzogenburg / Niederrösterreich und dessen Stiftsbibliothekar und Musikarchivar, Herrn Ulrich Mauterer CanReg, für die Möglichkeit das Quellenmaterial einzusehen und für die Erlaubnis zur Edition.

Armin Kircher

Salzburg, im Februar 2015

## 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 with its four suspended galleries, each furnished with an organ, formed the spatial conditions for a polychoral musical practice after the Venetian model. The manifold effects of instrumental sonority are employed to translate and emphasize the biblical imagery. In this respect, the liturgical text of the Requiem offers a wide variety of possibilities of musically expressive interpretation, which Biber masterfully implements against the background of the Baroque doctrine of figuration and the affections. In its masterful manner of textual interpretation, through the intensity of its musical figurations expressing grief, lament and consolation, Biber's *Requiem in F minor* (Ch 8) is among the most expressive works of his oeuvre and one of the 17th century's most impressive settings of the Mass for the Dead.

The work was composed after 1692 and scored for five singers (two sopranos, alto, tenor, and bass), two violins, three violas, three trombones ad libitum and basso continuo. The five-part choral writing is reinforced by a string setting dominated by violas as well as by three trombones colla parte, lending a somber sonority to the work. From a formal point of view, Biber follows the sacred music tradition of Southern 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. After the section containing the verses from "Judex ergo" to "Rex tremendae" in syncopated triple meter, the "Recordare" introduces an attitude of supplication which is interrupted by the solo bass rendition of the "Confutatis maledictis." The high solo voices reply with an imploring "Oro supplex." Biber devotes special attention to the "Lacrimosa dies illa." The text phrase "tränenreich jener Tag" (that day full of tears) is rendered musically by an ascending semitone followed by a catabasis in half notes; this is contrasted with the lively upward thrust of the eighth note groups in "Qua resurget." An 11-measure "Amen" fugue with a chromatically shaped subject concludes the most extensive movement of Biber's Mass for the Dead.

The present edition is the first to be edited according to Biber's authentic manuscript. Guido Adler also based his edition in the *Denkmäler der Tonkunst in Österreich* (1923) on the same available source material but, as a critical examination of the source revealed, he altered the original musical text in several instances. For many years the performance material, which he had borrowed from the music archives of Salzburg Cathedral, 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 Walterskirchen 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 publisher also wish to thank the Augustiner-Chorherren-Stift Herzogenburg in Lower Austria and the Abbey's librarian and music archivist, Mr. Ulrich Mauterer CanReg, for the opportunity to study the source material and for permission to publish.

Armin Kircher

Salzburg, February 2015

Translation: David Kosviner, J. Bradford Robinson

# Requiem

## 1. Introitus et Kyrie

Requiem aeternam

Heinrich Ignaz Franz Biber

1644–1704

Orgelbearbeitung: Paul Horn

**Adagio**

R.\*

Soprano I  
Soprano II  
Alto  
Tenore  
Basso  
Organo

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

5

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

\* R. = Ripieno, S. = Solo

Aufführungsdauer / Duration: ca. 28 min.

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Urtext  
edited by Armin Kircher

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

ne: et lux per -

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

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

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

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

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

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

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

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

# Te decet hymnus

20 Basso S.

Te de - cet hy - mnus, te de - cet hy - mnus De - us in Si - on, et

Archi

Man.

tr

27

ti - bi red - de - tur vo - tum, et ti - bi red - de - tur vo - tum :

32 Soprano I S.

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

Soprano II S.

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

Alto S

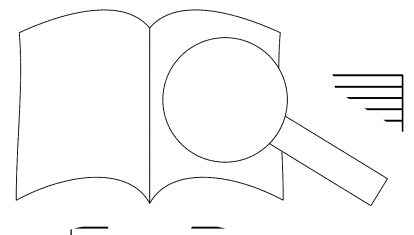
- au - di o - ra - ti - o - nem me - am,

Tenore

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

tr

Bc



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

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

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

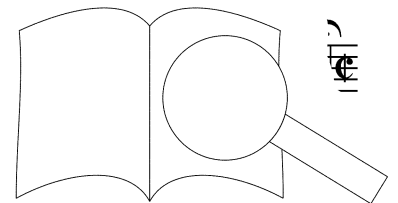
ad te o-mnis ca - ro, o - mnis

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

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

ca - - ro o - mnis ca - - ro ve - ni - et.

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





# Requiem aeternam

49

R. *tr*  
Re - qui - em ae - ter - nam do - na e - is Do - mi - ne: et lux per - pe - tu - a

R. *tr*  
Re - qui - em ae - ter - nam do - na e - is Do - mi - ne:

R.  
Re - qui - em ae - ter - nam do - na e - is Do - mi - ne: et lux per - pe - tu - a,

R.  
Re - qui - em ae - ter - nam do - na e - is Do - mi - ne: et lux per - pe - tu - a

*Tutti*

55

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

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

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

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

# Kyrie

61

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

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

Man.

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.

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

Chri - ste e -

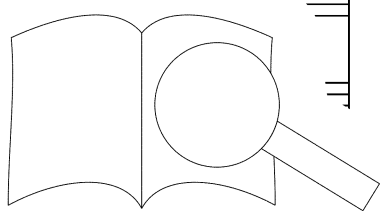
R. Ky - ri - e e -

R. Chri - ste e -

R. Ky - ri - e e - lei - - -

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

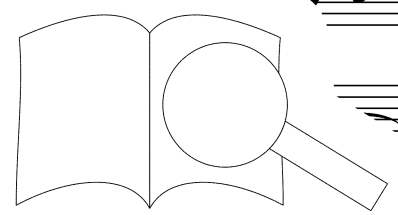
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R.

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

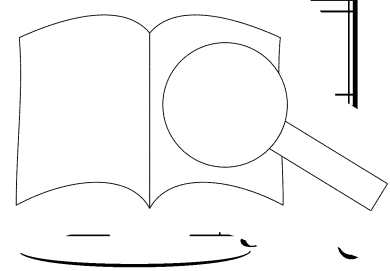
e - lei - son, e - lei -  
 son. Chri - ste e - lei - son. e - lei - - - son.  
 son, e - lei - Chri - ste e - lei - son, e - lei -  
 e - lei - - - son.  
 - ste e - lei - son. Ky - ri - e e - lei - son, e -



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

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

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## 2. Sequentia

### Dies irae

R.  
Di - es i - rae, di - es i - rae, di - es il - la,  
R.  
Di - es i - rae, di - es i - rae, di - es il - la,  
R.  
Di - es i - rae, di - es i - rae, di - es il - la,  
R.  
Di - es i - rae, di - es i - rae, di - es il - la,  
R.  
Di - es i - rae, di - es i - rae, di -

Tutti

The first system of the musical score for 'Dies irae' consists of six staves. The top five staves are vocal parts, each with a 'R.' (Ritardando) marking above the first measure. The lyrics are 'Di - es i - rae, di - es i - rae, di - es il - la,'. The bottom staff is a piano accompaniment. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 3/2. A large watermark 'PROBEPARTITUR' is overlaid diagonally across the page.

7  
sol - vet sae - clum la: te - - - ste  
sol - vet sae - clum vil - la: te - - - ste  
sol - vet fa - vil - la: te - ste Da - vid,  
in fa - vil - la: te - ste Da - vid,  
clum in fa - vil - la: te - ste Da - vid,

The second system of the musical score starts at measure 7. It features five vocal staves and a piano accompaniment. The lyrics are: 'sol - vet sae - clum la: te - - - ste', 'sol - vet sae - clum vil - la: te - - - ste', 'sol - vet fa - vil - la: te - ste Da - vid,', 'in fa - vil - la: te - ste Da - vid,', and 'clum in fa - vil - la: te - ste Da - vid,'. The piano part includes a 'sfz' (sforzando) marking. The watermark 'PROBEPARTITUR' continues across this section.

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

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

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

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

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

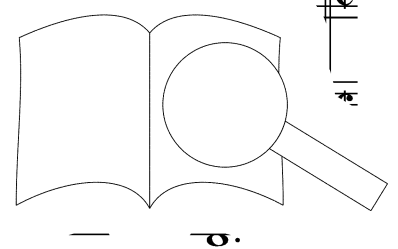
ste Da - - - vid byl - - - la.

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

Da - vid, cum Si - byl - la.

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

Da e Da - vid cum Si - byl - la.



# Quantus tremor

25 Archi

Man.

29 Soprano I  
S.  
Quan - tus tre - mor est fu - tu - rus, quan - do ju - dex est ven - tu - rus,  
Soprano II  
S.  
Quan - tus tre - mor est fu - tu - rus, quan - do ju - dex est v

33  
cun - cta stri - - ct  
cun - cta stri - cte,  
dis - cus - su -  
cus - su -

37 Soprano I  
rus!  
Soprano II  
rus!  
Tenore S.  
spar - gens so - num per se - pul - cra re - gi - o - num.  
mi - rum spar - gens so - num per se - pul um.

41

Alto

S.

Mors stu - pe - bit et na -  
 Co - get o - mnes, co - get o - mnes an - - te thro - num.  
 Co - get o - mnes, co - get o - mnes, co - get o - mnes an - te thro - num.

46

Alto

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

50

Soprano I

R.

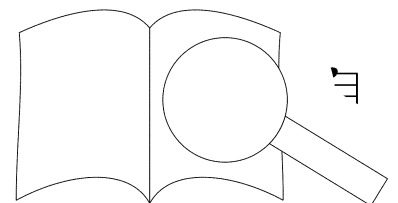
Soprano II

R.

Alto

tr

Li - ber scri - ptus pro - fe - re - tur, in quo  
 Li - ber scri - ptus pro - fe -  
 ju - di - can - ti re - spon - su - ra





to - tum con - ti - ne - tur, in quo to - tum con - ti - ne - tur, con - ti - ne - tur, to -  
 re - tur, in quo to - tum con - ti - ne - tur, in quo to - tum con - ti - ne - tur, in \_\_\_\_\_  
 R. Li - ber scri - ptus pro - fe -  
 R. Li - - ber

tum con - - - ti - ne - tur.  
 quo to - - con - - ti - - ne -  
 re - tur, in quo ar, in quo to - tum con - ti - ne - tur, con - ti - ne -  
 scri - ptus m. to - tum con - ti - ne - tur, in quo to - tum con - ti - ne -  
 R. Li - ber

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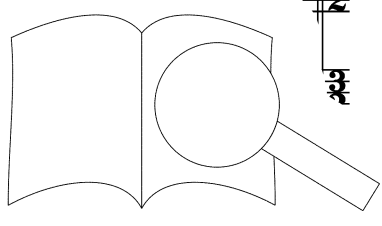
60

Li - - ber scri - ptus pro - fe - re - tur, in quo to - tum con - ti - ne - tur, con - ti - ne - -  
 tur, in quo to - tum con - ti - ne - -  
 tur, con - ti - - - - ne - tur, con - ti - ne -  
 tur, in quo to - tum con - ti - ne - tur, con - ti - ne - -  
 scri - ptus pro - fe - re - tur, in quo to - tum con - ti - ne - tur, in quo to - tum con - ti - ne

63

tur, un - - de ju - di - ce - - tur.  
 tur, un - de mun - dus ju - di - ce - tur.  
 tur, - - - - - dus ju - di - ce - - tur.  
 tur, un - - - - - dus, mun - dus ju - di - ce - tur.  
 tur, - - - - - dus, mun - dus ju - di - ce - - tur.

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# Judex ergo

68

Basso S.

Ju - dex er - go cum se - de - bit, quid - quid la - tet ap - pa - re - bit: nil in - ul -

73

Soprano I

S.

Soprano II

S.

Alto

S.

Basso

oi.

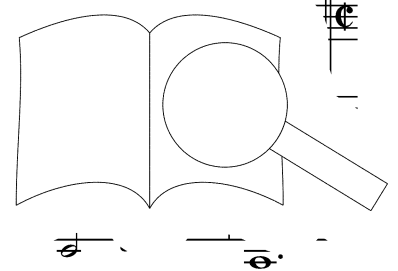
Quid sum mi - tum re - ma - ne - bit, nil in - ul - tum re - m

78

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

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

tr  
 dos sal - vas gra - tis, sal - va me, f<sup>ri</sup> va me, fons pi - e - ta - tis.  
 tr  
 dos sal - vas gra - tis, sal - v tis, sal - va me, fons pi - e - ta - tis.  
 tr  
 dos sal - vas gra - e - ta - tis, fons pi - e - ta - tis.  
 fons pi - e - ta - tis, fons pi - e - ta - tis.  
 va me, fons pi - e - ta - tis, sal - va me, fons pi - e - ta - tis.



# Recordare

95

Soprano I

S.

Soprano II

Quae - rens

Alto

Tenore

S.

Re - cor - da - re Je - su pi - e, quod sum cau - sa tu - ae vi - ae: ne me per - das il - la - di - e.

Archi

99

me, se - di - sti las - sus: red - e - mi - sti cru - cem pas - sus: tan - tus la - bor r

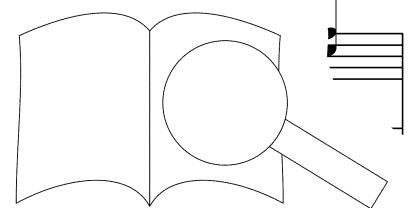
-ste ju - dex ul - ti - o - nis, do - num

103

S.

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

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



R.

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

R.

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

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

R.

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

R.

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

R.

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

Trb

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

de - di - sti.

di - sti, mi - hi quo - que spem

que spem de - di - sti.

di - sti, mi - hi quo - que

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

di - sti, mi - hi

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

di

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

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 per -

**Tutti**

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

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

en - ni cre - mer i

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

gne.

*Bc*

stra, sta - tu - ens in par - te de - xtra. <sup>tr</sup>

stra, sta - tu - ens in par - te de - xtra, in par - te de - xtra. <sup>tr</sup>

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

Con - fu - ta - tis ma - le -

Archi

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

di -

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

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

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

- cli - nis, cor con - tri - tum qua - si ci - nis: ge - re cu - ram me - i



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

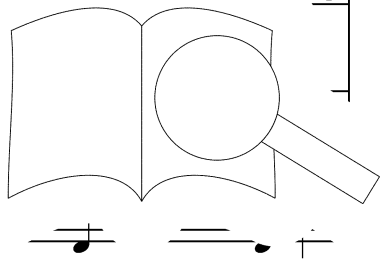
fi - nis. La - cri - mo - sa di - es, di - es il - - - R.  
 La - cri - mo - sa di - es il - la, di - es - il - - - la, R.  
 fi - nis. La - cri - mo - sa di

VI tr

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

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

il - la, di - es il - ar-get ex fa - vil - la ju -  
 la, qua re - ex fa - vil - la ju -  
 a re-sur-get ex fa - vil - la, ex fa - vil - la  
 qua re - la, ex fa - vil - la ju -  
 su - ra - vil - la, qua re-sur-get ex fa - vil - la, ex fa - vil - la ju -



- di - can - dus ho - mo re - - us:  
 - di - can - dus ho - mo re - - us:  
 ju - di - can - dus ho - mo re - - us:  
 di - can - dus ho - mo, ho - mo re - - us: hu - ic er - go par - ce De - us. Pi -  
 - di - can - dus ho - mo re - - us:  
 Archi

dr is re - qui - em.  
 dr - na e - is re - qui - em.  
 e - is re - qui - em.  
 R. do - na e - is re - qui - em. A - - -  
 do - na e - is, do - na e - is re - qui - em.  
 tr

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,

A - -

men, a - - - - - men.

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

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

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

- - - - - 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

R.  
de poe - - - nis, de  
R.  
de poe - - - nis, de  
R.  
de poe - - - nis, de  
R.  
de poe - - - nis, de

- de - li - um de - fun - cto - rum de poe - - - nis, de

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

### Libera

19 Soprano I

Soprano II  
 Alto S.  
 Li - be - ra o - - - re, de o - - - re, de o - re le -  
 Tenore S.  
 o - - - re, de o - - - re, de o - re le -

S.

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

o - - nis, ne ab - sor - - - be - at e - - as tar - ta -

o - - nis, ne ab - sor - - - be - at e - - as tar - ta -

S.

ne ca - dant, ne ca - dant

rus, ne ca - dant, ne ca - dant

rus, dant in ob - scu - rum:

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

Basso

scu - rum: sed si - gni - fer

ob - scu - rum: sed si - gni - fer

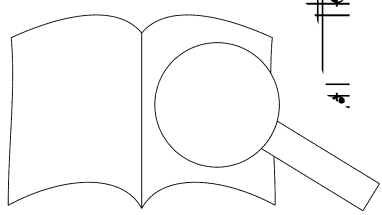
sed si - gni - fer

san - ctus Mi - cha-el re-prae-sen-tet, re-prae-sen-tet, re-prae-sen-tet,  
 san - ctus Mi - cha-el re-prae-sen-tet, re-prae-sen-tet, re-prae-sen-tet,  
 san - ctus Mi - cha-el re-prae-sen - - tet, re-

VI

re-prae-sen-tet e - as in lu R. in lu - cem san - ctam: tr  
 re-prae-sen-tet e - as in lu R. cem - ctam, in lu - cem san - ctam: tr  
 em san - ctam, in lu - cem san - ctam: tr  
 - cem san - ctam, in lu - cem san - ctam: tr  
 sen in lu - cem san - ctam, in lu - cem san - ctam:

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# Quam olim Abrahae

54

R. *tr*  
Quam o-lim A-bra-hae pro-mi-si-sti, pro-mi-si-sti, et se -

R. *tr*  
Quam o-lim A-bra-hae pro-mi-si-sti, pro-mi-si-sti, pro-mi-si-sti,

R. *tr*  
Quam o-lim A-bra-hae pro-mi-si-sti,

R. *tr*  
Quam o-lim A-bra-hae pro-mi-si-sti,

Bc

61

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

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

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

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

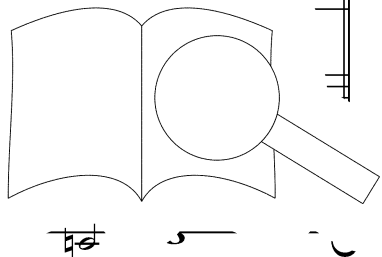
et se - mi - ni,

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

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

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

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# Hostias

78 Soprano I

S. Ho-sti-as et pre - - - ces ti-bi Do - - - mi-ne lau - dis of - fe - ri-mus: tr

Alto

Tenore S. Tu

Basso Tu su - sci - pe pro

Archi

82

su - sci-pe pro a - ni-ma-bus il - lis, qua-rum ho - di - e me

a - ni - ma-bus il - lis, qua-rum ho - di - e me-mo - ri-a. ci - mus: S.

fac e - as, Do-mi-ne, de

Bc

86

Basso

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

Quam olim Abrahæ

90

Musical score for measures 90-94. It features a vocal line and a piano accompaniment. The vocal line includes the lyrics: "i - re ad vi - - tam, trans - i - - re ad vi - - tam. Quam". The piano accompaniment consists of a right-hand melody and a left-hand bass line. A large watermark "PROBEPARTITUR" is overlaid diagonally across the page.

95

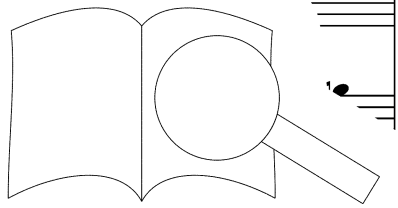
Musical score for measures 95-100. It features a vocal line and a piano accompaniment. The vocal line includes the lyrics: "Quam o - lim A - bra - hae pro - mi - si - sti, et pro - mi - si - sti, et se - A - bra - hae pro - mi - si - sti, A - si - sti". The piano accompaniment continues with a right-hand melody and a left-hand bass line. A large watermark "PROBEPARTITUR" is overlaid diagonally across the page.

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

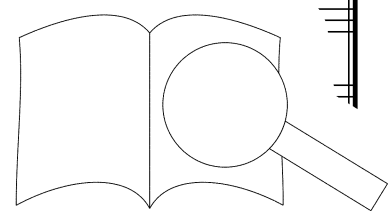
- mi - ni, et se - mi - ni  
 hae pro - mi -  
 si - sti,  
 et se - - - mi-ni e - - - jus, et  
 e - - - jus, quam o - lim A - bra - hae



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, e

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

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# 4. Sanctus et Benedictus

## Sanctus

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

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

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

San - ctus

*Tutti*

San - ctus, San - ctus,

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

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

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

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

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

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

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 - ni s'

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

et ter - ra g<sup>1</sup> - a, glo - ri - a tu - - a.

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

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

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



# Osanna

23 Archi

Musical score for strings (Archi) starting at measure 23. The score is written for three staves: Violin I, Violin II, and Cello/Double Bass. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. The music features a mix of eighth and sixteenth notes, often beamed together, with some longer note values.

29 Soprano I

S.

Soprano II

S.

Alto

S.

Tenore

S.

Basso

S.

in ex-cel-sis, in ex-

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

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

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

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

cel-sis, in ex-cel-sis,

in ex-cel-sis,

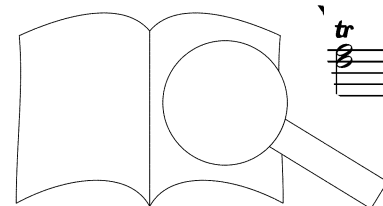
in ex-cel-sis,

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

in ex-cel-sis,

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

VI



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

o - san - na in ex - cel - sis, in ex-cel-sis, in ex-cel-sis, in ex- - na in ex - ce - sis, o - san - na, na in - sis, in ex-cel-sis, in ex-cel-sis, in ex- sar ex - cel - sis, in ex - cel - sis, in ex-cel-sis,

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

in ex - cel - sis, in

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

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

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

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

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

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

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

- na, o - - san - - na in

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

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

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# Benedictus

74

Soprano I

S.

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

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

78

- nit, qui ve - -

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

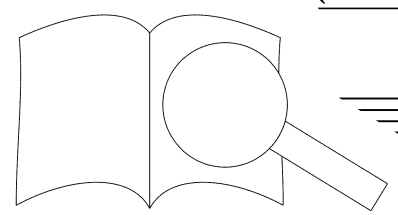
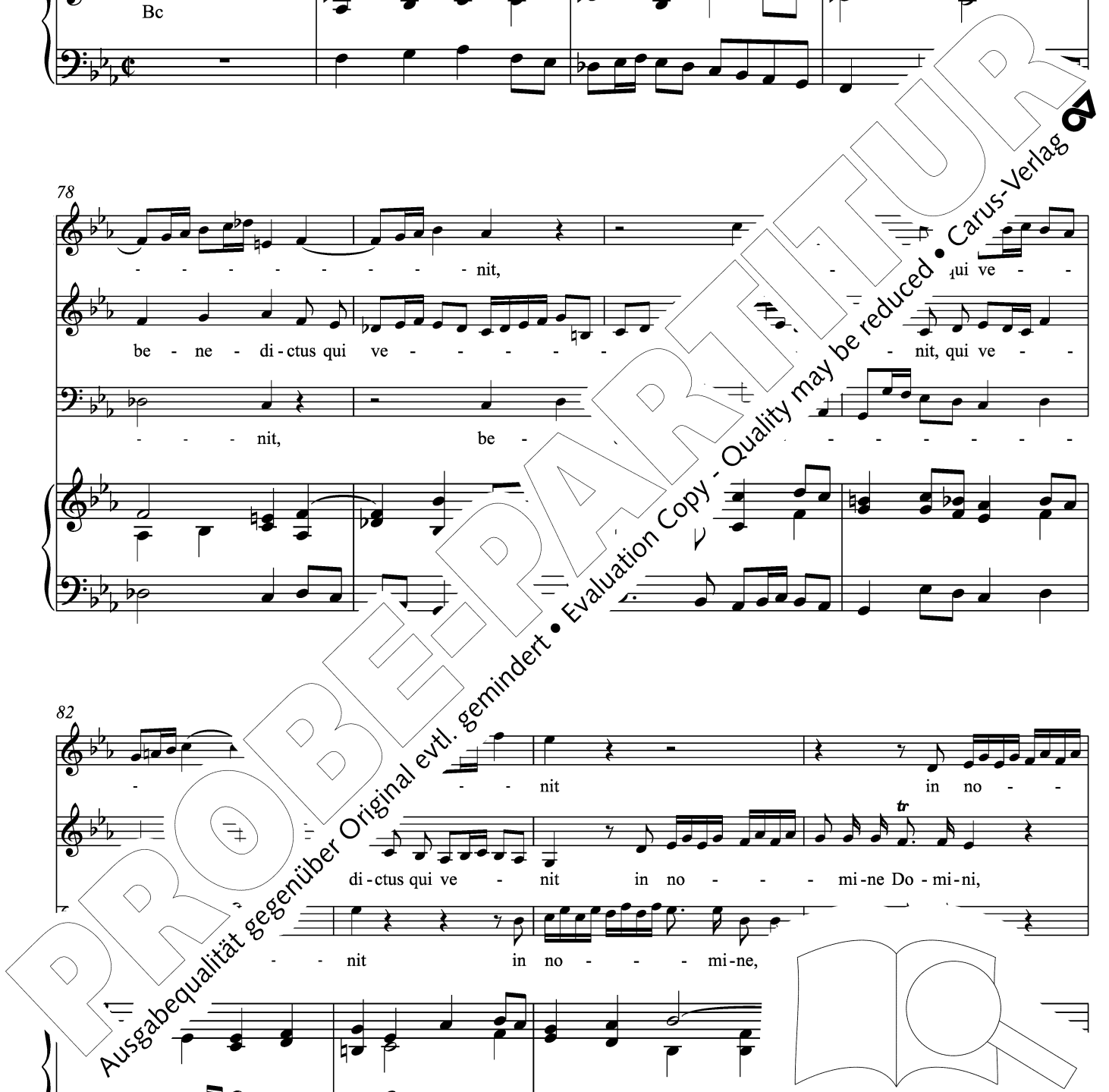
- nit, be - - - -

82

- nit in no - -

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

- nit in no - - - mi - ne,



Adagio

tr

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

tr

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

tr

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

Osanna

90 Archi

96 Soprano I

Soprano II

Alto

Tenore

Basso

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

O - sar - na in ex - cel - sis,

in ex - cel - sis, in ex -

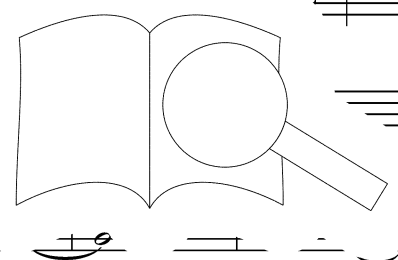
o - san - na, in ex - cel - sis,

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

Bc VI

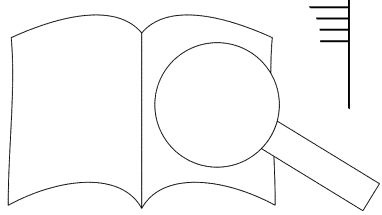
in ex-cel-sis, in ex-cel-sis, o-san-na, o-san-na  
 o-san-na, o-san-na  
 sis, in ex- R. o-san-na, o-san-na  
 o-san-na, o-san-na in  
 o-san-na, o-san-na

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



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

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





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

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

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, o - san - na

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

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

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

cel - sis, x-cel-sis, in ex-cel - sis, in ex-cel - sis.

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

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

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# 5. Agnus Dei et Communio

## Agnus Dei

Archib. Bc.

S.  
A - gnus

S.  
A - gnus De - - -

S.  
A - gnus De - - - i,

tr

6

S.  
A - gnus De - - -

De - - - i,

ca - - - ta mun - - - di:

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

i, qui tr.

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

pe

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

12

Alto

S.

tr

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

18

Alto

Basso

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

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

VI

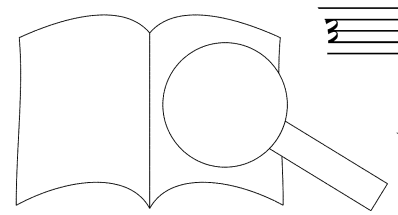
24

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

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

mun

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



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

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

R. A - gnus De - - i, qui tol -

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

R.

VI

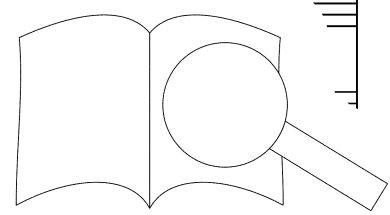
i, A - gnus qui tol - lis pec - ca -

us De - - - i, qui tol -

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

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

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



# Dona eis requiem

40

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

46

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

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

re-qui-em, do-na e-is re-qui-em sem-pi-ter-nam.  
 e-is, do-na e-is, do-na e-is re-qui-em sem-pi-ter-nam.  
 e-is, do-na e-is re-qui-em sem-pi-ter-nam.  
 do-na e-is re-qui-em sem-pi-ter-nam.

# Lux aeterna

61

Musical score for measures 61-63. It features three vocal staves (Soprano, Alto, Tenor) and a piano accompaniment. The lyrics are: "Lux ae - ter - na lu - ce - at, lu - ce - at, lu - ce - at e - is,". The piano part includes markings for "Bc" and "VI".

64

Musical score for measures 64-66. It features three vocal staves and a piano accompaniment. The lyrics are: "Do - mi - ne: Do - mi - ne, lu - ce - at, lu - ce - at e - is, Do - mi - ne: Do - mi - ne: ter - na lu - ce - at, lu - ce - at e - is, Do - mi - ne: Do - mi - ne: lu - ce - at, lu - ce - at, lu - ce - at, lu - ce - at e - is, Do - mi - ne:". The piano part includes a large graphic of an open book at the end of the section.

Cum sanctis tuis

68

R. *f*

R. *f*

R. *f*

R. *f*

R. *f*

Cum san - ctis tu - is in ae - ter -

Archi

Trb

*f*

*f*

*f*

74

a pi - us es,

a pi - us es,

a pi - us es

pi -

am, qui - a pi - us es.

- num, qui - a pi - us es.

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

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

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

Tutti



*p* Re - qui - em ae - ter - nam do - na e - is Do - mi - ne, et lux per - pe - tu - a

*p* Re - qui - em ae - ter - nam do - na e - is Do - mi - ne, et lux per - pe - tu - a

*p* Re - qui - em ae - ter - nam do - na e - is Do - mi - ne, et lux per - pe - tu - a

*p* Re - qui - em ae - ter - nam do - na e - is Do - mi - ne, et lux per - pe - tu - a

*p* Re - qui - em ae - ter - nam do - na e - is Do - mi - ne, et lux

Trb

*p*

*p*

lu - ce - at e - is.

lu - ce - at e - is.

lu - ce - at e tr

lu - ce -

*ff* Cum san - ctis tu - is in

*ff* Cum san - ctis tu - is in

*ff* Cum san - ctis tu - is in

*ff* Cum san - ctis tu - is in

*ff* Cum san - ctis tu - is in

Archi

*ff*

Trb

*ff*

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 ae -

Archi **Tutti**

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

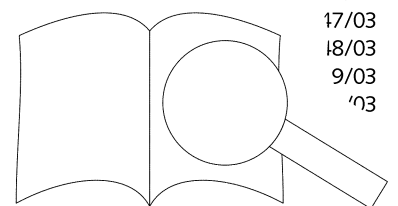
num, qui - - a pi - us qui - a, qui - a pi - us es.

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

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

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

<b>Adam, Adolphe:</b> Huit motets à la Vierge (L) / S o. SA, Org [Ob]	40.791	<b>Hindemith, Paul:</b>	
<b>Albrechtsberger, Johann Georg:</b> Missa in D (L)		Die Geburt Christi (G) (arr. H. Bornefeld) / Solo S, Org	29.204
Coro SATB, Org	40.639	– Die Passion (G) (arr. H. Bornefeld) / Solo S, Org	29.203
<b>Aumann, Franz Josef:</b> Ave Maria (L) / Coro SATB, Org	27.101/03	<b>Liszt, Franz:</b> Via crucis (L/G) / Soli SATB, Coro SATB, Org	40.173
– Ave maris stella (L) / Soli SATB, Coro SATB, Org	27.102/03	<b>Mendelssohn Bartholdy, Felix:</b> Ave maris stella (L)	
– Regina coeli (L) / Soli SS, Coro SATB, Org	27.103/03	Solo S, Org	40.797/03
<b>Bach, Johann Sebastian:</b> Jauchzet Gott in allen Landen		– Ach Gott, vom Himmel sieh darein. Choralkantate	
Kantate BWV 51 / Solo S, Tr, Org	29.212	Solo Bar, Coro SATB, Org	40.185/03
– Lobe den Herren, den mächtigen König BWV 137		– Christe, du Lamm Gottes. Choralkantate (G/E)	
(Arie Nr. 3 und Schlusschoral) / Solo S (T), Tr, Org	29.213	Coro SATB, Org	40.184/03
<b>Brahms, Johannes:</b> Ave Maria op. 12 (L/E)		– Drei geistliche Lieder op. 96 (G/E)	
Coro SSAA, Org	40.180/03	Solo A, Coro SATB, Org	40.166/03
– Begräbnisgesang op. 13 (G/E) / Coro SATB, Org	40.181	– Herr Gott, dich loben wir. Choral (G/E)	
– Der 13. Psalm. Herr, wie lange willst du mein so		Soli SATB, Coro SATB/SATB, Org	40.124/03
gar vergessen op. 27 (G/E) / Coro SSA, Org	40.182/03	– Hör mein Bitten. Hymne (G/E) / Solo S, Coro SATB, Org	40.165/03
– Zwei Stücke aus: Ein Deutsches Requiem		– Jesu, meine Freude. Choralkantate (G/E)	
op. 45,1 und 4 (G) / Coro SATB, Org		Coro SATB, Org	188/03
– Selig sind, die da Leid tragen	23.306/03	– Salve Regina (L/E) / Solo S, Org	187/03
– Wie lieblich sind deine Wohnungen	27.055/40	– Verleih uns Frieden gnädiglich. Choralkantate (G/F)	
<b>Delibes, Leo:</b> Messe brève (L) / Coro SS (SATB), Org	27.027	Coro SATB, Org	
<b>Diabelli, Anton:</b> Messe in Es op. 107 (L)		<b>Mozart, Leopold:</b> Missa brevis in C KV 115 (L)	
Soli SATB, Coro SATB, Org	23.007/03	Coro SATB, Org	
<b>Dvořák, Antonín:</b> Messe in D op. 86 (L)		<b>Mozart, Wolfgang Amadeus:</b> Sub tuum	
Soli SATB, Coro SATB, Org	40.651	Offertorium KV 8 (L) / Soli SS, Org	
– Aus den „Biblischen Liedern“ op. 99 (Cz/G)		– Exsultate, jubilate KV 165 (L) /	40.004
Coro SATB, Org		– Alma Dei creatoris. Offertorium	
– Gott, mein Hirte, hütet mich op. 99,2 (+ Solo A)	70.073/03	KV 277 (L) / Soli SAT, Coro SATB, Org	40.050/04
– Herr, mein Gott, erhöhr gnädig mein Fleh'n op. 99,3	70.072/03	– Laudate Dominum in	40.059/56
– Gott, ich sing' Dir neue Lieder op. 99,5	70.074/03	<b>Musik zu Kasualien</b>	
– Herr, mein Gott, zu Dir will ich flehn op. 99,6	70.075/03	– Heft 1: Geistliche Lieder	2.076
– An den Wassern Babylons op. 99,7	70.071/03	– Heft 2: Choräle	2.077
– Die Blicke richte auf mich op. 99,8	70.076/03	– Heft 3: Messen	2.078
– Singet dem Herrn ein neues Lied op. 99,10	70.077/03	<b>Rentschler, Heinrich:</b> Messe in C	40.771
<b>Fauré, Gabriel:</b> Cantique de Jean Racine op. 11 (F/G)		Rheingold. Gattung: Orgel	
Coro SATB, Org o Pfte		– „Gloria“ op. 192 (L)	50.197
– Requiem op. 48 (L) / Soli SBar, Coro SATB, Org	27.312/03	– „Kyrie“ op. 192 (L)	50.192
<b>Franck, César:</b> Psalm 150 op. 69 (F/G/L) / Coro SATB, Org	40.098/03	– „Missa“ op. 192 (L)	50.159
– Messe in A op. 61 / Coro STB, Org, Vc, Cb, Arpa	40.646	– „Missa“ op. 192 (L)	50.172/03
<b>Frieberger, Rupert Gottfried:</b> Missa festiva Plagensis (L)		– „Missa“ op. 192 (L)	50.126/03
Coro SATB/SATB, Org		– „Missa“ op. 192 (L)	50.046
<b>Gounod, Charles:</b> Messe brève no. 6 aux cathédrales (L)		– „Missa“ op. 192 (L)	50.194
Coro SATB, Org		– „Missa“ op. 192 (L)	50.138
– Messe brève no. 7 aux chapelles (L)		<b>Jaëns, Camille:</b>	
Soli TB (SA), Coro SATB, Org		– Ave verum corpus (L) / Coro SSAA, Org	9.507
– Messe Sainte Cécile (L) / Soli SA, Coro SA, Org		– Fünf Duette (L) (Benedictus, O salutaris etc.)	
– Te Deum (L) / Soli SATB, Coro SATB, 2 A		SA o. SBar, Org	40.775
<b>Händel, Georg Friedrich:</b> 10 Chorsätze		– Oratorio de Noël op. 12 (L)	
Coro SATB, Org (arr.)		Soli SMsATB, Coro SATB, Org	40.455/45
– Denn die Herrlichkeit Gottes	40.107/03	– Sieben Stücke (L) (O salutaris, Ave Maria etc.) / S, Org	40.774
– Denn es ist uns ein Kind geboren	40.426/03	<b>Schnizer, Franz Xaver:</b> Missa in C (L)	
– Durch seine Wunden sind wir geheilt	40.425/03	Coro SATB, Vc/Cb, Org solo	40.649
– Halleluja	40.107/03	<b>Schubert, Franz:</b> Deutsche Messe D 872 (G)	
– Öffnet das Tor	40.426/03	Coro SATB, Org	70.060/03
– O du, die Wonne	40.425/03	– Kyrie für eine Messe in d D 31 / Soli ST, Coro SATB, Org	70.040/03
– Seht an das Gesicht	40.159/40	– Kyrie in F D 66 (L) / Coro SATB, Org	70.041/03
– Weihnacht	40.424/03	– Magnificat D 486 (L) / Soli SATB, Coro SATB, Org	70.053/03
– Wie schön	40.159/20	– Messe in G D 167 (L) / Soli STB, Coro SATB, Org	40.675/45
– Wie schön	40.159/30	– Salve Regina in F D 27 (L) /	70.054/03
<b>Janáček, Leoš:</b> Ave Maria (L) / Coro SS (SA), Org	40.707	– Tantum ergo in C D 460 (L) /	70.061/03
Gde, Org	40.696	– Tantum ergo in C D 461 (L) /	70.062/03
– Requiem (L)		– Tantum ergo in B D 730 (L) /	70.063/03
	23.008/03	– Tantum ergo in C D 739 (L) /	70.064/03
<b>Janáček, Leoš:</b> Ave Regina in A (L)		– Tantum ergo in D D 750	
Solo S, Org	40.967/03	– Tantum ergo in Es D 962	
– Salve Regina (L) / Soli SAT, Coro SATB, Org	40.964/03		
– Requiem (L) / Solo A, Coro SATB, Org	40.962/03		
<b>Haydn, Joseph:</b> Ave Regina in A MH 14 (L)			
Solo S, Org	50.350/03		
– Salve Regina in A MH 634 (L) / Coro SATB, Org	50.349/03		
– Aria de Passione Domine et Adventu (L/G)			
Solo S (T), Org	50.347/03		



[ ] = ad libitum  
 () = alternative Besetzungen/alternative scoring  
 i.V. = in Vorbereitung/in preparation