

Michael Haydn

Requiem in c

Missa pro defuncto

Archiepiscopo Sigismundo

MH 155 (1771)

per Soli SATB, Coro SATB

2 Clarini, 2 Trombe, 2 Tromboni, Timpani

2 Violini, Basso continuo (Violoncello/
Fagotto/Contrabbasso/Organo)

ad libitum: Trombone basso

herausgegeben von/edited by

Charles H. Sherman

Partitur/ Full score

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Die erste Nachricht über den Aufenthalt Johann Michael Haydns (1737–1806) in Salzburg stammt aus dem Jahre 1763. Im Hofdiarium des Franz Gilowsky von Urazowa findet man unter dem Datum vom 24. Juli 1763 eine Notiz, daß an diesem Tag Tafelmusik erklang, „welche heut von einem fremden Componisten von Wien mit Nahmen Michael Heiden aufgelegt wurde“¹. Haydn hatte offenbar mehrmals die Gelegenheit, seine Fähigkeiten vor den Ohren des Fürsterzbischofs Sigismund Graf Schrattenbach (1753–1771) unter Beweis zu stellen², bevor er am 14. August 1763 als Konzertmeister in die Hofkapelle aufgenommen wurde. 43 Jahre lang, bis zu seinem Tode, übte er dieses Amt aus.

Von Beginn seiner Tätigkeit in Salzburg an schuf Haydn eine Fülle von Werken aller Gattungen, die an Frische, Originalität und Vielfalt auch von seinen späteren Kompositionen nicht übertroffen wurden. Die wohlwollende Anerkennung des Fürstbischofs und die Achtung der Kollegen sicherten Haydn einen herausragenden Platz im Salzburger Musikleben. Neben seinem Dienst am Hofe pflegte er enge Beziehungen zu den innerhalb und außerhalb von Salzburg gelegenen Klöstern Lambach, Berchtesgaden, Michaelbeuern, zu den Benediktinerinnen auf dem Nonnberg und vor allem zur Abtei St. Peter, die zum geistlichen Zentrum seines Lebens wurde und auf deren Areal er seit 1768 wohnte³. Eine ganze Reihe von Kirchenmusikwerken und unzählige Gratulations- und Huldigungsmusiken verdanken ihre Entstehung den zahlreichen geistlichen und weltlichen Festlichkeiten dieser Klöster. Die große Verbreitung Haydn'scher Kompositionen in Klöstern der österreichischen Erblande und weit darüber hinaus trug zum internationalen Ruhm bei, den Michael Haydn nach seinem Tode bis in die zweite Hälfte des 19. Jahrhunderts hinein genoß.

Das *Requiem* in c-moll komponierte Michael Haydn anläßlich des Todes seines Dienstherrn, des Fürsterzbischofs Sigismund Graf Schrattenbach, am 16. Dezember 1771. Der Fürstbischof – ein Kenner der Künste und großzügiger Förderer der Musik – hatte stets eine aufrichtige Hochachtung für die künstlerischen Fähigkeiten seines Konzertmeisters gezeigt, und Haydn hat möglicherweise schon vor seinem Tode, dem eine kurze aber schwere Krankheit vorausging, mit der Arbeit an der Totenmesse begonnen. Wie das Datum auf der Partitурhandschrift zeigt, war das Werk am 31. Dezember 1771 vollendet. Die Trauerfeierlichkeiten fanden am 2., 3. und 4. Januar statt, und drei Kopisten waren beschäftigt, um in der Kürze der zur Verfügung stehenden Zeit das Aufführungsmaterial fertigzustellen⁴. Bei der Aufführung wirkten sämtliche Mitglieder der Hofkapelle mit, unter ihnen auch Leopold und Wolfgang Amadeus Mozart.

Michael Haydns *Requiem* in c-Moll zählt zu seinen bedeutendsten Kirchenwerken. Die Tiefe und leidenschaftliche Intensität dieser Komposition könnte möglicherweise auch darin eine Erklärung finden, daß ihn nicht nur das Ableben des Fürstbischofs beeindruckte, sondern daß ihm auch der Tod seines einzigen Töchterchens, das er knapp ein Jahr nach seiner Geburt im Januar 1771 wieder verloren hatte, noch deutlich vor Augen stand.

Das *Requiem* in c-Moll wurde in Salzburg oft aufgeführt. Teile daraus erklangen auch bei Michael Haydns eigenem Seelen-

amt⁵, da eine zweite Requiem-Komposition aus seiner Hand unvollendet blieb. Auch bei den Trauerfeierlichkeiten für Joseph Haydn in der Gumpendorfer Kirche in Wien griff man auf die Totenmesse des jüngeren Bruders zurück, und es kann kein Zweifel daran bestehen, daß Wolfgang Amadeus Mozart bei der Komposition seines eigenen Requiems in d-Moll das Werk des Salzburger Konzertmeisters im Ohr hatte. Auch aus heutiger Sicht ist das *Requiem* in c-Moll – die erste Komposition, in der Michael Haydn zu seiner vollen Reife erblühte – ein Meisterwerk, das von seinem Genius kündet und ihm einen Platz unter den größten Komponisten seiner Zeit einräumt.

Columbia, Mo./USA, im Mai 1991 Charles H. Sherman
Textübertragung: H. Ullrich und Gabriela Krombach

Bemerkungen zur Aufführungspraxis

In Übereinstimmung mit der Anzahl der in der Hofkapelle zu Salzburg zur Zeit der Entstehung und Erstaufführung des *Requiem* (1771–1772) beschäftigten Musiker wäre der Chor mit 10.7.7.7 Sängern und das Streicherensemble mit 12–15 Violinen, 2–3 Violoncelli und 2–3 Kontrabässen (alle möglichst mit C1-Erweiterung) in klanglicher Balance und ausreichend besetzt. An den Unisono-Stellen verstärkte mindestens ein Fagott die Baßstimmen, zwei Fagotte waren es, wenn die Celli nur zweifach besetzt waren. Dazu kamen zwei Posaunen, im *Dies irae* obligat, die zur Verdoppelung der Chormittelstimmen (Alt und Tenor) in den Tutti-Passagen unerlässlich waren. Es wird empfohlen, im Chortutti auch dem Chorbaß eine Posaune beizugeben, dies vor allem, weil das originale Aufführungsmaterial, das in Salzburg erhalten ist, eine Baßposaune enthält.

Bei Aufführungen von Kirchenmusik im Salzburger Dom war es üblich, zwei Orgeln zu verwenden: die eine, ein kleines Instrument, das in der Nähe der Solisten stand, übernahm den Continuo-Part im gesamten Werk; die große Orgel, in der Nähe des Ripieno plaziert, trat an den Tutti-Stellen hinzu. Bei der Ausführung des Continuo sollten Dirigenten an den mit „Solo“ bezeichneten Stellen darauf achten, daß der Organist durchsichtig registriert, und, daß die Violoncello-[Fagott-]/Kontrabaßstimme hier nur einfach besetzt ist. An den Tutti-Stellen dagegen sollte die Orgel kräftig registriert sein, und alle Baß-Instrumente sollten hinzutreten. Der Idealfall wären zwei Orgeln.

¹ Gerhard Croll, Kurt Vössing: *Johann Michael Haydn. Sein Leben – sein Schaffen – seine Zeit*, Salzburg 1987, S. 36/37; Hans Jancik: *Michael Haydn. Ein vergessener Meister*, Zürich etc. 1952, S. 37/38.

² Vgl. Gerhard Croll, Kurt Vössing, wie Anm. 1, S. 34; Hans Jancik, wie Anm. 1, S. 60.

³ Vgl. Gerhard Croll, Kurt Vössing, wie Anm. 1, S. 45.

⁴ Vgl. Gerhard Croll, Kurt Vössing, wie Anm. 1, S. 63.

⁵ Vgl. [Georg Schinn, Franz Otter, Werigand Rettensteiner:] *Biographische Skizze von Michael Haydn*, Salzburg 1808, S. 42.

Foreword

Johann Michael Haydn (1737–1806) first appeared in the annals of Salzburg on a rainy afternoon, the 24th of July, 1763, when, as diarist Franz Anton Gilowsky von Urazowa recorded, he provided the music that was heard during dinner at the court. Haydn had come to Salzburg, we are told, on a summons from Prince-Archbishop Sigismund Graf Schrattenbach, who, acting on the recommendation of the Bishop of Grosswardein (his nephew and Haydn's former employer), wished to audition the young musician with a view to taking him into his service. After demonstrating his musical skills "on several occasions", Haydn petitioned the Archbishop for a regular position; Schrattenbach replied by naming the suppliant to the dual posts of court musician and concertmaster. Haydn was to remain in this capacity until his death, some forty-three years later.

Michael Haydn found his new circumstances both congenial and stimulating. A flood of works began to issue from his pen which in freshness, originality, and variety remained unsurpassed in his later production. He quickly succeeded to a place of pre-eminence in the Salzburg musical establishment, confirmed in the approbation of his colleagues and secure in the high regard of his patron. Haydn revealed special gifts in the realm of vocal music, composing works for the church, oratorios, and occasional cantatas in abundance. Many of these he wrote for celebrations at local religious houses, thus forging strong professional ties that sustained him throughout the rest of his life. He contributed regularly to concerts at the Benedictine abbeys of St. Peter's and the Nonnberg in Salzburg. Others he supplied for musical events at Benedictine communities outside Salzburg, principally at Lambach, Berchtesgaden, and Michaelbeuern. The international renown that Haydn eventually enjoyed as a composer derived in large part from the esteem in which he was held at these and other monasteries throughout the Austrian crown lands.

By 1768, Haydn could think of marriage. He took as his wife Maria Magdalena Lipp, a singer at court and the daughter of the cathedral organist Franz Ignaz Lipp. An only child, Aloysia Antonia, was born to the union early in 1770, but lived for less than a year. Haydn was devastated, never fully to recover from his grief. According to his friends, the infant's death profoundly altered Haydn's way of life and, in their words, from that time forward "a melancholy began to override his perpetually serene disposition."

Scarcely had Haydn begun to adjust to his bereavement than he suffered a second blow – the death, on December 16, 1771, of his patron and friend Sigismund Graf Schrattenbach. The composer began at once to write a Requiem Mass in memory of his Prince. The work, born in a feverish rush of creative power, was completed in just two weeks' time. The autograph score is dated "Salzburg, December 31, 1771." It cannot be doubted that Haydn was deeply moved by the demise of Schrattenbach. The Archbishop – a connoisseur of the arts and a liberal patron of music – had always shown a genuine respect for his concertmaster as an artist. Yet one might also believe that, in composing his memorial Mass, Haydn was more deeply moved by lingering emotions surrounding the recent loss of his own beloved daughter. Nothing else adequately explains the depth and passionate

intensity that illuminate this work. The *Requiem* in c Minor, the first product of Haydn's full maturity, is a masterwork that proclaims his genius and guarantees his right to be counted among the finest composers of his age.

Columbia, Mo./USA, May 1991

Charles H. Sherman

Remarks Concerning Performance Practice

Based on the number of musicians employed at Salzburg in the years 1771–1772, an appropriate and satisfactory distribution of singers and instrumentalists today would call for a chorus on the order of 10,7,7,7, and a complement of strings with 12–15 violins, 2–3 violoncellos, and 2–3 doublebasses (all with low-C extension, if possible). At least one bassoon (a pair, if only two cellos are present) must reinforce the bass at the unison. Two trombones, obbligato in the *Dies irae*, are essential to double the alto and tenor voices in choral tuttis. A third trombone might be employed as well to double bass voices in choral tuttis, inasmuch as a part for bass trombone is included in the original performance material at Salzburg.

It was customary in Salzburg to use two organs in performances of church music: the one, a small instrument situated near the soloists, to realize the *continuo* throughout a work; the other, located near the *ripieno*, to join the *continuo* in the tuttis. Conductors should take care that passages for the *continuo* marked "Solo" be realized by a lightly-registered organ accompanied by a single violoncello, [bassoon], and double-bass only; those marked "Tutti," by a more fully-registered organ and the full number of bass instruments.

Avant-propos

Johann Michael Haydn (1737–1806) est apparu pour la première fois dans les annales de Salzbourg sous la plume du chroniqueur Franz Anton Gilowsky von Urazowa le 24 juillet 1763. Ce jour-là, par un après-midi pluvieux, Haydn quelques-unes de ses compositions exécuta au cours d'un dîner donné à la cour. Haydn était venu à Salzbourg, dit-on, sur l'ordre du prince-archevêque Sigismund Graf Schrattenbach qui voulait auditionner le jeune musicien avec l'intention de le prendre à son service. C'était son neveu, l'évêque de Grosswardein, qui avait déjà employé Haydn, qui lui avait recommandé ce dernier. Après avoir fait montre de ses talents de musicien «à plusieurs occasions», Haydn implora l'archevêque de lui donner un poste permanent; Schrattenbach répondit à sa requête en lui confiant deux postes, ceux de musicien de la cour et de maître de concert. Haydn allait occuper ces deux postes jusqu'à sa mort, quelques quarante-trois années plus tard.

Michael Haydn trouva son nouvel environnement agréable et stimulant. Et il écrivit une foison de compositions qui, en termes de fraîcheur, originalité et diversité, ne furent pas égales par ses œuvres postérieures. Il réussit vite à atteindre une place prééminente dans le monde musical de Salzbourg: il avait l'approbation de ses collègues et était tenu en haute estime par l'archevêque. Haydn fit preuve de dons spéciaux dans ses compositions pour voix, écrivant nombre d'œuvres d'église, d'oratorios et parfois des cantates. Nombre des ces œuvres furent écrites pour des cérémonies destinées à des institutions religieuses locales, se forgeant ainsi des liens professionnels solides qui l'ont soutenu pendant toute sa vie. Il contribuait régulièrement aux concerts des abbayes bénédictines de St. Pierre et du couvent de Nonnberg à Salzbourg. Il écrivit également d'autres concerts pour d'autres cérémonies dans des communautés bénédictines en dehors de Salzbourg, principalement à Lambach, Berchtesgaden, et Michaelbeuern. La renommée internationale que Haydn devait finalement acquérir comme compositeur, était due en grande partie à l'estime dont il jouissait dans ces communautés et dans bien d'autres monastères dans toute l'Autriche.

En 1768, Haydn put se mettre à penser au mariage. Il prit pour épouse Maria Magdalena Lipp, chanteuse à la cour et fille de l'organiste de la cathédrale Franz Ignaz Lipp. Ils eurent un seul enfant, Aloysia Antonia, peu après leur mariage en 1770, mais l'enfant décéda dans sa première année. Haydn fut profondément marqué par cette mort et ne s'en remit jamais complètement. Selon ses amis, la mort de sa fille changea profondément son mode de vie et, selon leurs propres paroles, à partir de ce moment-là, «une mélancolie commença à s'emparer de son comportement toujours paisible.»

A peine avait-il commencé à se remettre de cette mort qu'une autre mort vint le frapper – celle de son protecteur et ami Sigismund Graf Schrattenbach survenue le 16 décembre 1771. Le compositeur commença de suite à écrire une Messe des morts en mémoire du Prince. Cette œuvre, née d'un élan fébrile de pouvoir créatif, fut achevée en l'espace de deux semaines seulement. La partition autographe porte la date «Salzbourg, 31 décembre 1771.» Il ne fait pas l'ombre d'un doute que Haydn fut profondément touché par la mort de Schrattenbach. L'archevêque – qui était un homme d'une

grande culture artistique et un mécène libéral en matière de musique – avait toujours été très respectueux de son maître de concert en tant qu'artiste. Cependant, on peut aussi croire que, en composant cette Messe de souvenir, Haydn était plus profondément affecté par les émotions de la récente mort de sa fille chérie, qui continuaient de l'abattre. On ne peut trouver d'autres explications plus pertinentes pour la profondeur et l'intensité passionnée qui illustrent cette œuvre. Le Requiem en Do Mineur, première œuvre des années de maturité de Haydn, est un chef d'œuvre qui proclame son génie et lui garantit le droit de figurer parmi les plus grands musiciens de son époque.

Columbia, Mo./USA, mars 1989

Charles H. Sherman

Traduction: Pierrick Picot

Remarques concernant l'interprétation

Si on base le nombre de musiciens sur celui employé à Salzbourg dans les années 1771–1772, une distribution adéquate et satisfaisante des chanteurs et des musiciens demanderait aujourd'hui un chœur de l'ordre de 10, 7, 7, 7 et un complément de cordes avec 12–15 violons, 2–3 violoncelles, et 2–3 contrebasses (avec une corde supplémentaire donnant l'*ut grave*). Un basson au moins (deux s'il n'y a que deux violoncelles) doit renforcer la basse à l'unisson. Deux trombones, *obbligato* dans le *Dies Irae*, sont essentiels pour doubler les voix d'alto et de ténor dans les tutti du chœur. Un troisième trombone peut aussi être ajouté pour doubler les voix basses dans les tutti du chœur, vu qu'une partie du trombone basse est inclus dans le matériel de l'exécution originale à Salzbourg.

A Salzbourg, il était commun d'utiliser deux orgues dans les interprétations de musique d'église: l'un, petit instrument situé près des solistes, pour réaliser la basse continue pendant toute l'œuvre; l'autre, situé près du ripieno, pour s'associer à la basse continue dans les tutti. Les chefs d'orchestre devraient s'assurer que les passages pour la basse continue marqués «Solo» sont réalisés par un orgue au registre limité accompagné d'un seul violoncelle, [basson], et contrebasse seulement; les passages marqués «tutti» doivent être réalisés par un orgue au registre entier et la totalité des instruments de la basse.

Requiem in c (MH 155)

Introitus et Kyrie

Michael Haydn

1737–1806

1. Requiem aeternam

Adagio

2 Clarini in C

2 Trombe in C

Timpani in c/G

Violino I

Violino II

Soprano

Alto Trombone I

Tenore Trombone II

Basso Trombone III ad lib.*

Bassi (Violoncello, Fagotto e Contrabbasso) ed Organo

Solo

5

6 5 4 6 5 6 5 4 4

8 7 6 4 4

6 4 5

* zur Besetzung der Trombone III siehe Vorwort.
Aufführungsdauer / Duration: ca. 35 min.

Musical score for measures 8-10. The score includes vocal staves with dynamics (f, p) and a piano accompaniment with chords and melodic lines. A large watermark 'PROBEPARTIFUR' is overlaid diagonally across the page.

Musical score for measures 11-15. The score includes vocal staves with lyrics and dynamics (Tutti) and a piano accompaniment. A large watermark 'PROBEPARTIFUR' is overlaid diagonally across the page.

Tutti
Re - qui -
- qui - em ae - ter -
Tutti
Re - qui -

Piano accompaniment for measures 14-16, featuring a right-hand melody and a left-hand bass line.

Piano accompaniment for measures 17-19, featuring a right-hand melody and a left-hand bass line.

Tutti

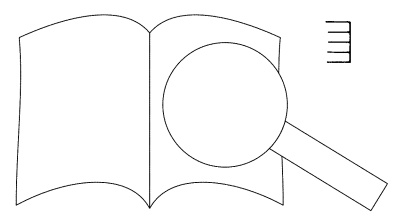
Vocal line with lyrics for measures 14-19. The lyrics are: Re - qui - em ae - ter - nam do - na e em ae - ter - nam, ae - ter - nam do - na e is Do - mi - ne, do - na, do - mi - ne, re - qui - em ae - ter - is

Piano accompaniment for measures 20-22, featuring a right-hand melody and a left-hand bass line.

Piano accompaniment for measures 23-25, featuring a right-hand melody and a left-hand bass line.

Dr

Vocal line with lyrics for measures 20-25. The lyrics are: et lux per - pe - tu - a, et lux per - et lux per - ne: et lux per - pe - mi - ne: et lux per - pe



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

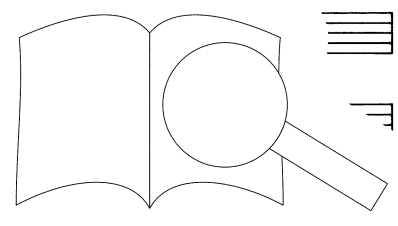
pe - tu - a lu - ce - at, lu - ce - at e - is,

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

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

Solo

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Musical notation for measures 26-27, including vocal staves and piano accompaniment.

Piano accompaniment for measures 26-27, featuring triplets.

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

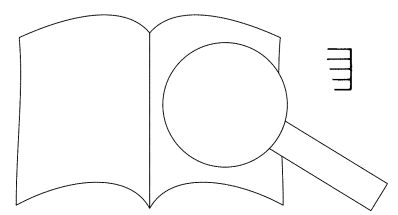
Vocal staves with lyrics for measures 26-27.

Musical notation for measures 28-29, including vocal staves and piano accompaniment.

Piano accompaniment for measures 28-29.

et ti - - bi red - de - tur vo - - tum in Je -
 et ti - - bi red - de - tur vo -

Vocal staves with lyrics for measures 28-29.



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

Piano accompaniment for the first system.

ru - - sa - lem: ex - - au -

ru - - sa - lem: ex - - a'

Ex - -

Ex - -

Tutti

di o -

6

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

Piano accompaniment for the second system.

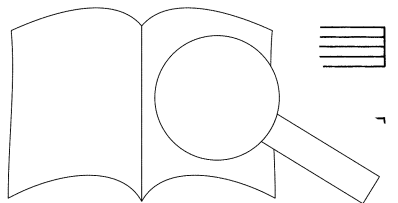
me - - - am,

nem me - - - am,

- o - nem me - - - am,

a - ti - o - nem me - - - am,

6



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ad te o - - - mnis ca -

ad te o - - - mnis ca -

ad te o - - - mnis ca -

ad te o - - - mnis ca -

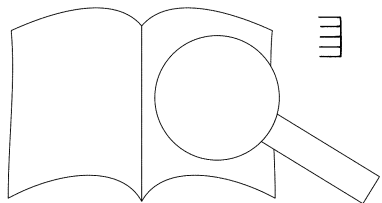
ni -

ni -

ni -

ni -

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et. Solo Do - - na.

et. Solo Re - - qui - em_ ae - ter - nam do -

et. Solo Re - - qui - em_ ae - ter - nam

et. Solo Re - - qui-em ae - ter - nar e - is

No lux, et lux per - pe - tu - a lu - - ce - at

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

mi - ne: et lux, et lux per - pe - tu - a

- mi - ne: et lux per - pe - tu - a

Piano accompaniment for measures 42-43, featuring treble and bass staves with dynamic markings of *f*.

Piano accompaniment for measures 44-45, featuring treble and bass staves with dynamic markings of *f*.

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

6 4 \flat 8 6 7 6 4 \flat *f* \flat

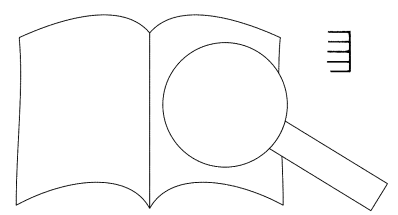
Piano accompaniment for measures 46-47, featuring treble and bass staves.

Piano accompaniment for measures 48-49, featuring treble and bass staves with dynamic markings of *f*.

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

6 6 5 6 5 9

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son, Ky -

Tutti son, e lei - son, Ky -

Ky - ri - e, Ky -

e e lei - son,

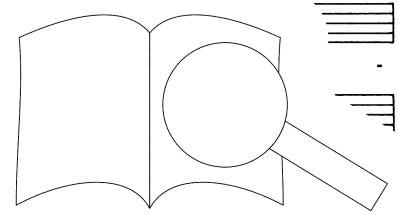
e lei -

e lei -

Ky - ri - e e lei - son, Ky

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Clarini

Trombe

Trombone I

Trombone II

Timpani

Solo

Chri - ste e - lei

Solo

Chri - ste e -

Solo

Chri -

Solo

Chri -

Coro

son.

son.

son.

son.

Tutti

E - lei - son,

Tutti

E - lei - son,

Tutti

E - lei - son,

Tutti

E - lei -

Solo

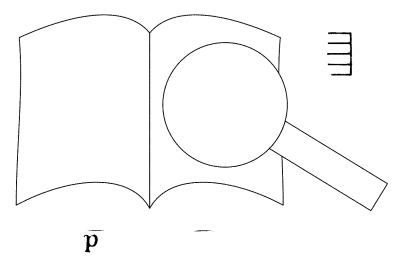
Tutti

5

7

p

f



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String and woodwind parts, measures 1-2. Dynamics: *f*.

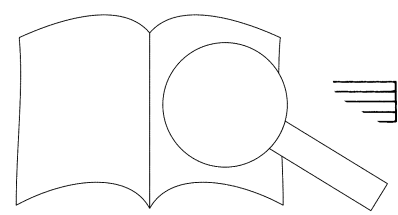
Piano part, measures 1-2. Dynamics: *f*, *p*.

Vocal line with lyrics: lei - son, lei - son, Chri - ste, Chri - ste e - lei - son, Chri - ste.

Vocal line with lyrics: e - lei - son, e - lei - son, e - lei - son, e - lei.

Bass line with dynamics: *f*, *p*, *Tutti*.

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First system of musical notation, featuring vocal staves and piano accompaniment. Dynamics include *f*.

Second system of musical notation, featuring vocal staves and piano accompaniment. Dynamics include *f*.

Third system of musical notation, featuring vocal staves and piano accompaniment. Dynamics include *f*.

Fourth system of musical notation, featuring vocal staves and piano accompaniment. Dynamics include *f*.

Fifth system of musical notation, featuring vocal staves and piano accompaniment.

Sixth system of musical notation, including the vocal line with the lyrics "lei - son." and piano accompaniment.

Seventh system of musical notation, including the vocal line with the lyrics "lei - son." and piano accompaniment.

Eighth system of musical notation, featuring vocal staves and piano accompaniment.

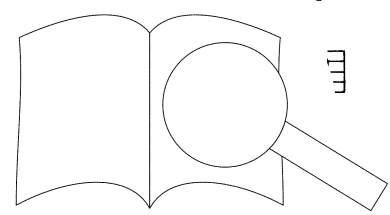
Ninth system of musical notation, including the vocal line with the lyrics "e - lei - son," and "Ky - - - ri -" and piano accompaniment.

Tenth system of musical notation, including the vocal line with the lyrics "e - li" and "Ky - - - ri - e e - lei -" and piano accompaniment.

Eleventh system of musical notation, including the vocal line with the lyrics "Ky - - - ri - e e - lei - son." and piano accompaniment.

Twelfth system of musical notation, including the vocal line with the lyrics "- ri - e e - lei - - son, Ky - ri - e" and piano accompaniment.

Thirteenth system of musical notation, including the vocal line and piano accompaniment with figured bass notation (6 5, 4 - 6, 6 5, 46 - 6 5, 4, 6, 5 6).



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Clar

Tr

Timp

Piano accompaniment for measures 58-60, featuring a flowing sixteenth-note melody in the right hand and a supporting bass line in the left hand.

Coro

+ Trb I
e - lei - - son, Ky - ri - e e - lei -

+ Trb II
- son, e - lei - son, Ky - ri - e e - lei -

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

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

6 9 6 7 6 6 46 7 4 1

5 4

Vocal and trumpet parts for measures 58-60. The vocal line includes lyrics and rests. The trumpet parts are marked with dynamics like 'p' and 'n'.

Piano accompaniment for measures 61-62, continuing the melodic and harmonic patterns from the previous section.

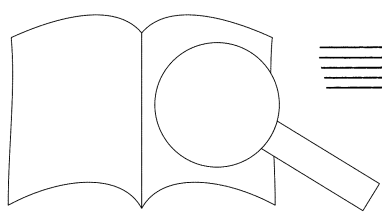
ri - e e - lei - son, Ky - ri - e e - lei - son, Ky -

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

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

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

Vocal parts for measures 61-62, featuring multiple vocal lines with lyrics and rests.



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

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

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

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

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

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

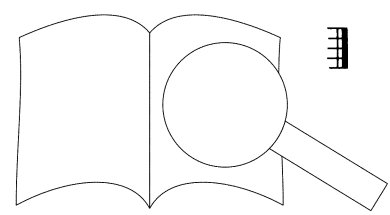
e - - lei - - son, e

e - - lei - - son, e

e - - lei - - son, e

6 6 6 p 6 7 6 4 f - - 6 4 4

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Sequentia

2. Dies irae

Andante maestoso

2 Clarini in C
2 Trombe in C
2 Tromboni
Timpani in c/G
Violino I
Violino II
Soprano
Alto
Tenore
Basso
Trombone III ad lib.
Bassi ed Organo

f Tutti Di - es i - - rae, di - es il - la, Sol -

f Tutti Di - es i - - rae, di - es il - la, in fa -

f Tutti Di - es i - - rae, di - es il - - clum in fa -

f Tutti Di - es i - - rae, di - - sae - - clum in fa -

5
f 8

Soli Tutti

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

- ste Da - vid cum Si - byl - - ste

Te - ste Da - vid cum Si - byl -

- la: Te - ste Da - vid cum Si - byl -

7 6 ————— b6 6 b6 6 b6 6 b6 6

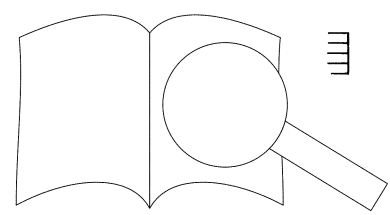
Da - vid cum Si - byl - la. Quan - tus tre -
 Da - vid cum Si - byl - la. Quan - tus
 Da - vid cum Si - byl - la. Quan - tus - m' fu -
 Da - vid cum Si - byl - la. Quan - tus or est fu -

46 8 6 4 7 6 4

- do ju - - dex est ven - tu - rus, Cun - cta
 Quan - do ju - - dex est ven - tu
 - u - as, Quan - do ju - - dex est ven - tu
 - rus, Quan - do ju - - dex est ven - tu

7 4/3 5 7 6

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17

Soli Tutti Soli Tutti

f p f p

stri - cte dis - cus - su - rus, cun - cta
 stri - cte dis - cus - su - rus, cun
 stri - cte dis - cus - su - rus, cus -
 stri - cte dis - cus - su - rus, te dis - cus -

b6 6 b6 6 b6 b6 46 6 4 7



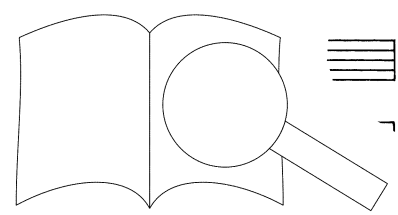
22

f p

Tu - ba mi - rum spar - gens so - num
 Tu - ba mi - rum spar -
 us!
 us!
 us!
 us!

6 4 4 4 6

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Trombe

Timpani

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

Per se - pul - cra re - gi -

Per se - pul - cra

Senz'organo

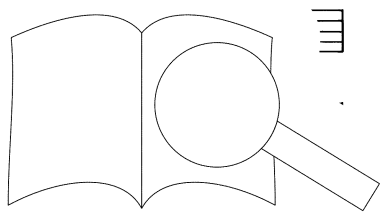
o - get o - mnes an - te thro - num.

o - mnes, o - mnes an - te thro -

Co - get o - mnes an - te thro

Col'organo

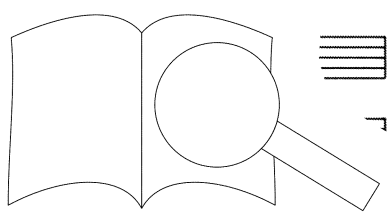
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Musical score for measures 36-38. The piano part features dynamic markings *f* and *p*. The voice part has lyrics: "pe - bit et na - tu - ra,".

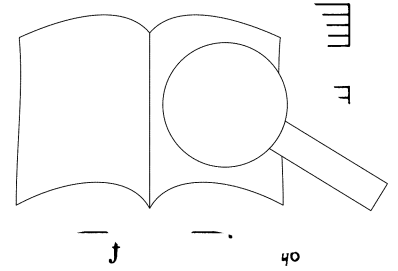
Musical score for measures 39-41. The piano part features dynamic markings *p* and *f*. The voice part has lyrics: "pe - bit et na - tu - ra,".

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Cum re - sur - get cre - a - tu - ris

Ju - ti - re - spon - su - ra.



Li - ber scri - ptus pro - fe - re - tur, In quo to -

p

p

p

6 7

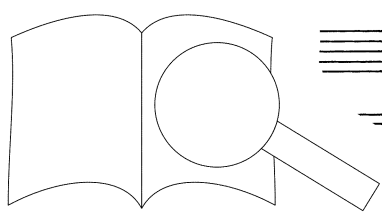
e - tur, Un - de mun - dus ju - di - ce -

6 6 6 5

$\sharp 6$
 $\sharp 4$
2

$\sharp 6$
5

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Musical score for measures 60-62. The score includes piano and violin parts. Dynamics markings include *f* and *p*. A *tur.* marking is present in the violin part. A large watermark "PROBEPARTITUR" is overlaid diagonally across the page.

Musical score for measures 63-65. The score includes piano and violin parts. The piano part features a vocal line with lyrics "Ju - dex er -" and a *Solo* marking. The violin part has a *p* marking. A large watermark "PROBEPARTITUR" is overlaid diagonally across the page.

cum se - de - bit, Quid -

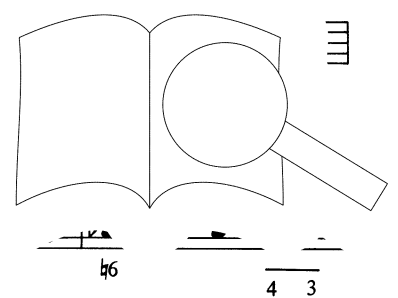
ap - pa - re - bit:

ul - tum, nil in - ul - tum re - ma - ne - bit.

#6 5 f p 8 7 6 4 5 ff

- ser tunc di - ctu - rus? Quem - ga -

7 p 5 4 3 6 4 3 4 3



Musical score for page 82. It includes vocal staves and piano accompaniment. The piano part features dynamic markings *f* and *p*. The vocal line includes the lyrics: "tu - rus? Cum vix ju - stus, vix ju - stus sit se -".

Musical score for page 87. It includes a Trombone part and piano accompaniment. The piano part features dynamic markings *fz* and *f*. The vocal line includes the lyrics: "us sit se - cu - Rex tre -".

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men - - - dae ma - je - sta - - tis, Qui sal - van -

men - - - dae ma - je - sta - - tis, Qui sal - van -

men - - - dae ma - je - sta - - tis, Qui sal - va - do

men - - - dae ma - je - sta - - tis, Qui sa - vas

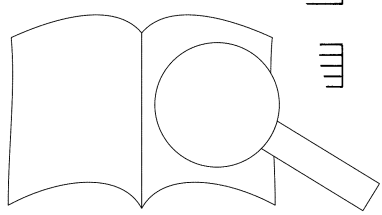
sal - va, fons pi - e - ta - tis,

sal - va, fons pi

Sal - va, sal - va, fons pi

Sal - va, sal - va, fons pi

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Tutti

sal - - va me, fons pi - - e - - ta - tis. Re - cor -
 sal - - va me, fons pi - - e - - ta - tis. Je - su
 sal - - va me, fons pi - - e - - ta - tis. Je - su
 sal - - va me, fons pi - - e - - tis. Je - su

sa - tu - ae vi - ae: Ne me per - das il - la di - e, il - la
 tu - ae vi - ae: Ne me per - das il - la
 tu - ae vi - ae: la
 e, tu - ae vi - ae:

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di - e. Quae - rens me, se - di - sti las - sus: Red - e - mi -
 di - e. Quae - rens me, se - di - sti las - sus: Red - e - r -
 di - e. Quae - rens me, se - di - sti las - sus: P
 di - e. Quae - rens me, se - di - sti las - sus: cru - cem

Bassi *f p*
 Organo *p*

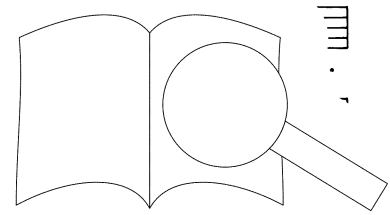
8 7 6 5 4

Or non sit cas - sus, tan - tus la - bor, tan - tus la - bor non -
 a - bor non sit cas - sus, tan - tus la - bor, tan - tus la - bor non -
 an - tus la - bor non sit cas - sus, tan - tus la - bor non -
 as: Tan - tus la - bor non sit cas - sus, tan - tus la - bor non -

pa *f* *f* *f*

7 6 5 4 3 2 1

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118

tr

p f p f p

sit cas - - sus.

sit cas - - sus.

non sit cas - - sus.

non sit cas - - sus.

Solo

6 4 4

p f p

122

f p

f p

Solo

Ju - ti -

f p 6 4 4

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o - nis, Do-num fac re-mis-si - o - nis, An-te di -

4 7 4 6 9 3 f

ge - mi - - sco, tam - quam re -

b p 5 b6 b7 6 4 b 5 b6 b7 6 4 b 5 b6

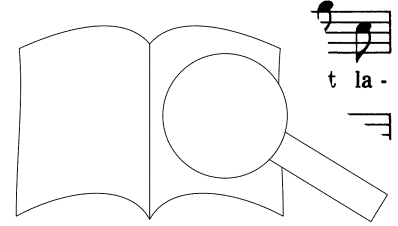
8 ru - bet vul - tus me - us: Sup - pli - can -

b7 6 b6 4 [b] f 6 b6 b p6 5 1 4 6 5 b6 5 b4

- us. Qui Ma - ri - t la -

9 4 b5 6 4 4 p 6 4 4 6

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tro - -nem ex - au - di - sti, Mi - - hi quo - que, mi - - hi quo - oei.

6 4 7 7 6 5

Solo

Pre - -ces me - - ae non

f p 6 7 6 6 2 6 6 4

bo - nus fac be - ni - gne, ne per - en - n'

7 6 6 6 6 7 6 6

4

f

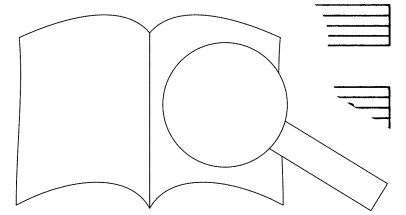
In - ter o - ves lo - cum prae - sta,

p

6 9 3 6 6

5 4 3 4 b5

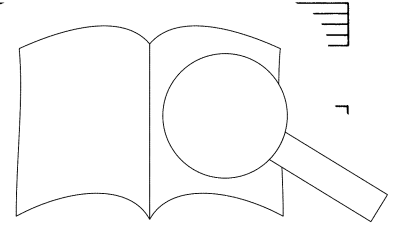
*) Ausführung Performance en - ni



que - stra, sta - tu - ens in par - te dex - tra, sta - tu - er

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

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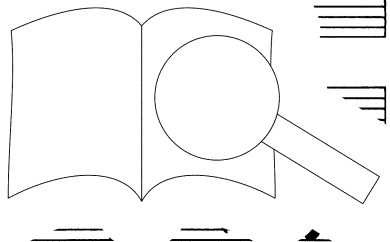


flam - - mis a - - - cri - bus ad - di - - ctis,
 flam - - mis a - - - cri - bus ad - di -
 flam - - mis a - - - cri - bus ad - di -
 flam - - mis a - - - cri - bus

6 4 b

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

6 6 4 b 6



180

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

6 6 3
4

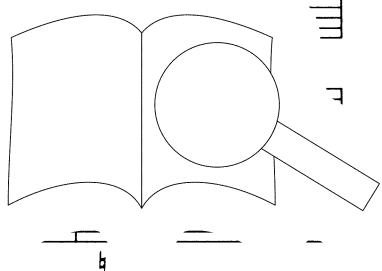
185

ctis, t - ctis. - ctis. - ctis. - ne - di - ctis. be - ne - di - ctis.

p

Solo

6 5 4 4
b



Musical notation for measures 190-194. The vocal line starts with a piano (*p*) dynamic. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line in the left hand.

Musical notation for measures 190-194, showing the piano accompaniment. The right hand has a consistent eighth-note accompaniment, while the left hand provides a harmonic bass line.

Musical notation for measure 194, including the vocal line with lyrics: "O - - ro sup - plex et ac - cli - - nis,". The word "Solo" is written above the staff.

Musical notation for measure 194, showing the piano accompaniment. The word "Solo" is written above the staff.

Musical notation for measure 194, including the vocal line with lyrics: "O - - ro sup -". The word "Solo" is written above the staff.

Musical notation for measure 194, showing the piano accompaniment. The word "Solo" is written above the staff.

Musical notation for measure 194, including the vocal line with lyrics: "- ro". The word "Solo" is written above the staff.

Musical notation for measure 194, showing the piano accompaniment. The word "Solo" is written above the staff.

Musical notation for measures 195-199. The vocal line continues with the lyrics "ac - cli - nis, et ac - cli - nis,". The piano accompaniment maintains the eighth-note pattern.

Musical notation for measures 195-199, showing the piano accompaniment. The right hand has a consistent eighth-note accompaniment, while the left hand provides a harmonic bass line.

Musical notation for measure 199, including the vocal line with lyrics: "sup ac - cli - nis, et ac - cli - nis,". The word "Solo" is written above the staff.

Musical notation for measure 199, showing the piano accompaniment. The word "Solo" is written above the staff.

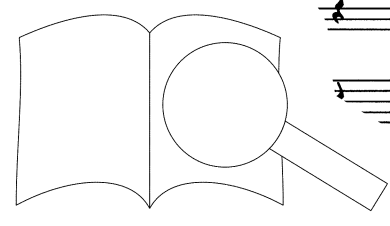
Musical notation for measure 199, including the vocal line with lyrics: "et ac - cli - nis, et ac - cli - nis,". The word "Solo" is written above the staff.

Musical notation for measure 199, showing the piano accompaniment. The word "Solo" is written above the staff.

Musical notation for measure 199, including the vocal line with lyrics: "et ac - cli - - ni". The word "Solo" is written above the staff.

Musical notation for measure 199, showing the piano accompaniment. The word "Solo" is written above the staff.

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Two systems of musical notation. The first system shows a vocal line in treble clef with a piano (p) dynamic marking and a piano accompaniment in bass clef. The second system shows the piano accompaniment in both treble and bass clefs.

Piano accompaniment for measures 200-204, shown in both treble and bass clefs. The music features a steady eighth-note accompaniment in the right hand and a more active bass line.

Vocal line with lyrics for measures 200-204. The lyrics are: "Cor con - tri - tum qua - si ci - nis, qua - si". The vocal line is in treble clef with a key signature of two flats.

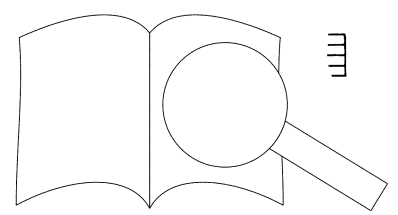
Two systems of musical notation. The first system shows a vocal line in treble clef and a piano accompaniment in bass clef. The second system shows the piano accompaniment in both treble and bass clefs.

Piano accompaniment for measures 205-209, shown in both treble and bass clefs. The music continues with a similar eighth-note accompaniment pattern.

Vocal line with lyrics for measures 205-209. The lyrics are: "- re cu - ram". The vocal line is in treble clef.

Vocal line with lyrics and fingerings for measures 205-209. The lyrics are: "Ge - re cu - nis: Ge - re cu - ram me". The vocal line is in treble clef. Fingerings are indicated below the notes: 5, 6, 5, 5, 6, 5.

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

8 7 4
 b6 5 2

p *p*
 Tutti
 Tutti La - - - cri - mo -
 Tutti La -
 Tutti La -
 La - - - cri -
 Tutti

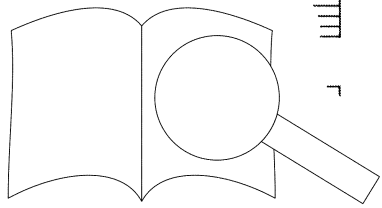
p *f* *p* *f*
 4 4 6 4

sa di - es il - la, Qua
 sa di - es il - la, Qua
 sa di - es il - la, Qua
 sa di - es il - la, Qua

p $\flat 7$ $\flat 2$ *f* 6 7 $\flat 4$ 6 4 $\flat 4$

sur - get ex - fa - vil - la, Ju - di - can
 ex - fa - vil - la, Ju - di - can
 - get ex - fa - vil - la,
 - get ex - fa - vil - la,

f 6 4 *p* $\flat 7$ $\flat 2$ *f* 6 7 6 4 $\flat 4$ *p* 6



dus ho - mo re - - us, ho - mo re - - us:
 dus ho - mo re - - us, ho - mo re - - us:
 dus ho - mo re - - us, ho - mo re - - us:
 can - - - dus ho - - mo re - - - us:

Trb I/II
 Tutti
 Hu - ic er - - go par - ce De - - us,
 Hu - ic er - - go par
 Hu - ic er - - go pæ
 Hu - ic er - - go p

par - ce De - us. Pi - e Je - su, Je - su Do -

par - ce De - us. Pi - e Je - su, Je - su

par - ce De - us. Pi - e Je - su, Je -

par - ce De - us. Pi - e Je - su, su -

7 8 b_6 6 b_6 6

- is re - qui - em.

e - is re - qui - em. A -

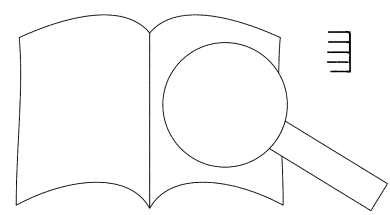
na e - is re - qui - em.

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

b_6 6 b_6 6 6 4 4

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

A A

5 6 5 4 3 6

Pi - e - Je - Solo - su, do - na - e - is,
 - men. Solo Pi - e - Je - na -
 - men. Solo Do - - - - na
 - men, a - - - - men. Solo Do - - - - na

4 3 p 7 6 4 3 6 7 6

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

4 4 7 6 4 6 5

- men, a -
 - men, a - a

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

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

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

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Musical score for page 281, measures 281-285. The score includes vocal lines with lyrics "a - men, a - men, a - - men, a - men, a -" and piano accompaniment. Dynamic markings include *p* (piano) and *f* (forte). The piano part includes chord symbols: $p\ b7\ 6$, $4\ 3$, $b6$, 6 , $b5$, 4 , and $f\ b7\ 6\ 5$.

Musical score for page 286, measures 286-290. The score includes vocal lines with lyrics "a - - men, a - - men." and piano accompaniment. Dynamic markings include *f* (forte) and *p* (piano). The piano part includes chord symbols: $6\ 5$, $p\ 6\ 5$, f , 6 , and b .

Offertorium

3. Domine Jesu Christe

Andante moderato

2 Clarini in C

2 Trombe in C

Timpani in c/G

Violino I

Violino II

Soprano

Alto

Trombone I

Tenore

Trombone II

Basso

Trombone III

ad lib.

Bassi

ed Organo

f

f

f

f Tutti

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

Solo Tutti

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

Do - mi - ne Je - su Chri - ste, Rex glo - ri - ae, Rex glo - ri - mas

f Tutti

Solo Tutti

Rex glo - ri - ae, R - a

p 6 5 *f* 7 6 5 9 3 4

4

de - poe - nis in -

Tutti de

de

11 - de - li - um, fi - de - li - um de - fun -

de

46 5 9 3 b7 5 45 6 b7 4

*) Ausführung Performance

**) Ausführung Performance

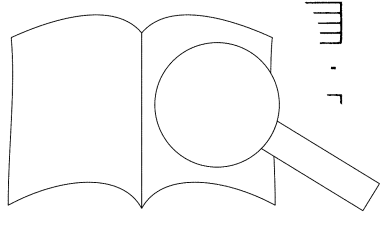
fer - ni, de poe - nis in - fer - ni, et de pro - fun -
 poe - nis in - fer - ni, et de pro - fun -
 poe - nis in - fer - ni, et
 poe - nis in - fer - ni, et de

6 #6 #4 6 6 6 3 4

la - cu, de pro - fun -
 cu, de pro - fun

pp pp pp p pp p pp

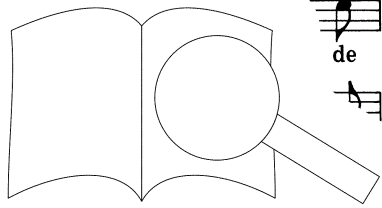
b6 4 5 b6 3 p b6 4 5 #6 pp #



Musical score for measures 13-15. It includes piano accompaniment and vocal lines with lyrics "cu:". The piano part features dynamic markings "f" and fingering numbers like "5", "6", and "5". The vocal lines are marked with "cu:".

Musical score for measures 16-20. It includes piano accompaniment and vocal lines with lyrics "de o - re le - o - nis, de". The piano part features dynamic markings "p", "f", and "p", and fingering numbers like "6", "5", "#", "6", "6", "#", "7", "#", "f", "6", "5". The vocal lines are marked with "Solo" and "So.".

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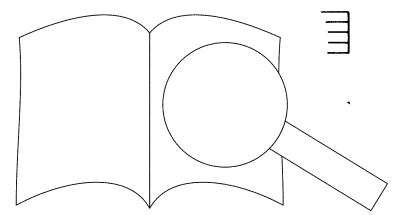
o - re le - o - nis,
o - re le - o - nis,
o - re le - o - nis,
o - re le - o - nis,

Tutti
r - as

b b6 b6 b7 b f b
5 4

Tutti
ne ab - sor - be - at e - a
- ta - rus, ne ca - dant in - ob - scu - rum, r

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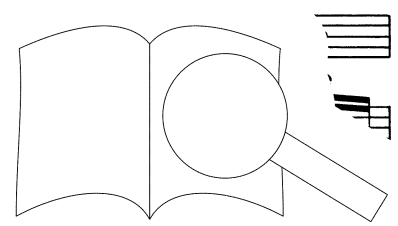
Tutti

ne ab - sor - be - at e - as tar - ta - rus, ne ca
 ca - dant in ob - scu - rum, ne ca - dant,
 ca - dant, ne ca - dant,

Tutti

sor - it - ta - rus, ne ca - dant in ob - scu - rum, ne
 ne ca - dant, ne ca - dant, ne
 - dant, ne ca -

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

6 3

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

pp
pp
p
pp

6 b7 6 6 5 pp

scu - - rum: sed si - - gni - fer san - ctus,

scu - - rum.

scu - - rum.

scu - - rum.

Solo

Solo

6 5

2

- sen - tet e - as in lu - - cem san - ctam, sed

6 6 2 6 5 4 f 3 p

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

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

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

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

9 3 #6 #4 6
4 b

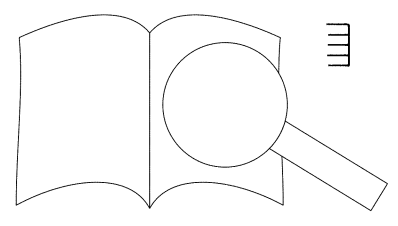
Musical notation for the fourth system, including vocal line and piano accompaniment.

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

1. e - prae - sen - tet e - as in lu - cem san - ctam, re - - prae -

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

b 4/4 6 - 5 2 b6 7 6 6 #4 - #



sen - - tet e - - as in lu - cem, in lu - cem san -

#7 # 6 5 3 3 # 7

attacca

49 Vivace

Tutti

Qua

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

Tutti

f 1 1 1

54

f

Tutti

Quam o - lim

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

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

59

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

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

mi - ni e -

jus,

6 #6 - 6 5 6 #

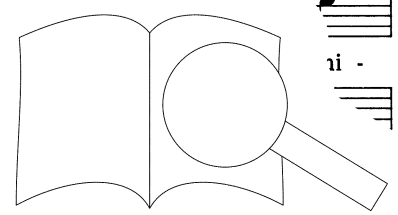
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et se - mi - ni e - - - jus, et se - mi - ni e - - - jus
 e - - - jus,
 quam o - lim A - bra - hae
 quam o - lim A - bra - hae
 ni - sti,

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

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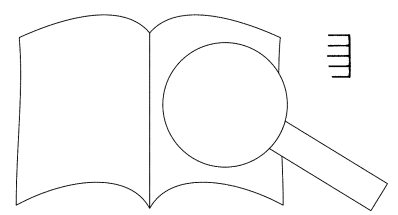
si - - sti, pro - - mi - si - - sti,
 hae pro - - mi - si - - sti, et
 si - - sti, et
 quam o - lim A - bra-hae pro - - mi - si - et

6 4 5 6 8 7 # 6 4 5 6 4 #

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

6 # 6

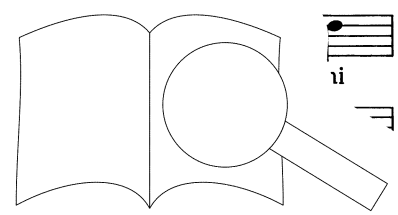
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et se - mi - ni e - jus, et se - si - sti, pro - mi - si - sti, et se

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

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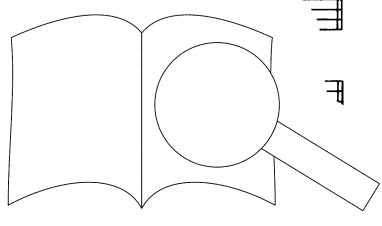


e - - - jus, pro -
 e - - - jus, pro - mi - si
 e - - - jus, pro - mi - si - sti, et ni
 pro - - mi - si - sti, et ni

6 5 # #7 4

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

6 4 6 5 4



4. Versus: Hostias

104 Andante

2 Clarini in C

2 Trombe in C

Timpani in c/G

Violino I

Violino II

Soprano

Alto

Trombone I

Tenore

Trombone II

Basso

Trombone III

ad lib.

Bassi ed Organo

Solo

f

#6

6 6 #

4

106

p

f

pre - ces ti - bi Do - mi - ne læ

p

#6 6 6 # *f*

4

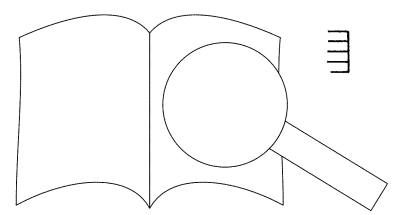
tu, tu su - sci - pe pro a - ni - ma - bus il - lis, qua - - ru

p 6 7 6 7 6 7 6 7 6 5

- ci - mus:

f 6 4 3 6 6 6 4 3

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115

p

p

Solo

8 Fac e - as, Solo Do - mi - ne, Solo Fac e - as, Do - mi - ne, ue trans -

p

7 8 7
5 6 2

117

pp

pp

re ad vi - - tam, ad vi - - tam, ans -

8 7 9 5 - 8 6 - *pp* 6 #6 #

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

6 #7 8 #7 8 7 9 8 6 -
 4 - 2 # 8 6 4 -

123 Vivace e più allegro

am. Tutti
 Quam o - lim A - bra-hae pro - mi - si -
 Tutti
 f 1 1 1

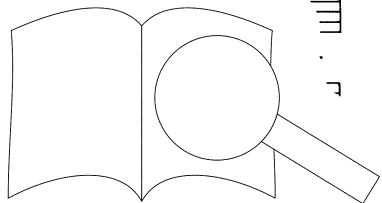
Quam o - lim
 pro - mi - si - sti, et se - mi - ni e -
 e - jus, et se - mi - ni, se -

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

6 #6 - 6 5 6 5 #

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

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



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

4 6 5 4 6 8 7 # 6 4 5 8 6 4 #

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

6 #6

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

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

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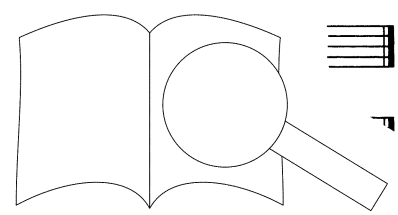
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jus, pro - mi - si -
 jus, pro - mi - si - sti,
 jus, pro - mi - si - sti, et se
 pro - mi - si - sti, et se - mi - ni e - mi -

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

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Sanctus-Benedictus

5. Sanctus

Andante

2 Clarini in C

2 Trombe in C

Timpani in c/G

Violino I

Violino II

Soprano

Alto
Trombone I

Tenore
Trombone II

Basso
Trombone III
ad lib.

Bassi
ed Organo

f *f* *f* *f*

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

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

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

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

f 6

6

f - 6 4

6 4 5 7 6 4 7 6 4 4

sa - ba - oth. Ple - ni sunt

Sa - ba - oth.

Je - sus Sa - ba - oth.

- us Sa - ba - oth.

cae - li et ter - ra glo - ri - a tu - a, glo -
 Ple - ni sunt cae - li et ter - ra glo - ri - a tu - a,
 Ple - ni sunt cae - li et ter - ra glo - ri - a tu - a,
 Ple - ni sunt cae - li et ter - ra glo - ri - a tu - a

7 6
5 -

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

9 8 6 3
7 6 4

b7

pp

Solo
Ho - san - na, ho

Solo
Ho -

Solo
p

pp

6
5

p

p

a - sis, ho - san - na, ho - san - na in ex -

cel - sis, ho - - san -

ex - cel - sis, ho - - san -

f

p

6 5 2 6 f 46

6 5

6 5

f *f* *f* *Tutti*

Tutti Ho - san - na, ho - san - na ir
Tutti cel - sis, in ex - cel - sis. Ho - - san - - na ir
Tutti cel - sis, in ex - cel - sis. Ho - - san - - na
Tutti cel - sis, in ex - cel - sis. Ho - - san - - na ex -

f *f* *f* *Tutti*

f *f* *f* *Tutti*

f *f* *f* *Tutti*

f *f* *f* *Tutti*

6 6 6 7

cel - sis, ho - san - na in ex - cel - sis, ho - san - na in ex -
 no - san - na in ex - cel - sis, ho - san - na in ex -
 ho - san - na in ex - cel - sis,
 sis, ho - san - na in ex - cel - sis, ex -

6 4 6 6 6 6

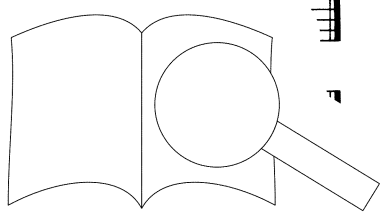


cel - sis, ho - san - na in ex - cel - sis, in ex - cel
 cel - sis, ho - san - na in ex - cel - sis, in ex
 cel - sis, ho - san - na in ex - cel - sis, in
 cel - sis, ho - san - na in ex - cel - sis,

6 6 b 6 4

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

6 - 6 6 b b



6. Benedictus

Allegretto

2 Clarini in C

2 Trombe in C

Timpani in c/G

Violino I

Violino II

Soprano

Alto Trombone I

Tenore Trombone II

Basso Trombone III ad lib.

Bassi ed Organo

f

f

Solo

f

6

5

p f p

f p

p f p

f p

9 - 5 - 9

10

f p f p f p

p6 6 3 4 p

15

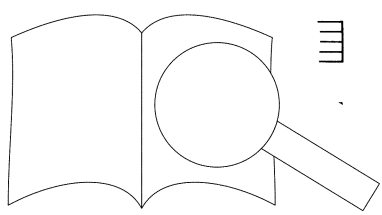
p f

di - ctus qui ve - nit in no

7 7 5 6 5

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ni, qui ve - nit, qui ve - nit, Be - ne -

6 4 4 8 7 6 5

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

7 6 7 6 7 6 5 7 - 6

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Be - ne - di - ctus qui ve - nit in
 ve - nit. Be - ne - di - ctus qui ve - nit in -
 ve - nit, be - ne - di - ctus, be - ne - di - qu.

2 6 6 7 5

Solo
 Be - - ne - -
 ni, qui ve - nit, qui ve - nit.
 ai - ni. Be - ne - di - ctus
 qui ve - nit. Be - ne - di - ctus

6 6 7 6 5 4 5 4

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

6 6 4 6 46 6 5 6 2 6

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

1 1 7 9 3
 4 4

in no -

in no

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

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

1 1 6 8 5 6 7

Do - mi

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

Tutti

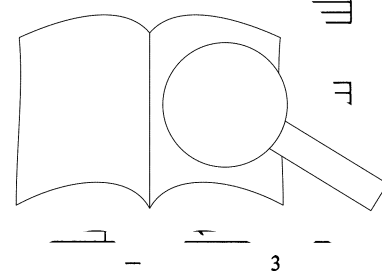
Be - - ne - - di - ctu

Tutti

ni. Be - - ne - - di - ctu

Tutti

6 4 3 f 6 5 6 4



no - mi - ne Do - mi - ni.

no - mi - ne Do - mi - ni.

no - mi - ne Do - mi - ni.

no - mi - ne Do - mi - ni.

Solo

7 6 7 5 9 9

4 4 3

f p

f p

f p

f p

p

6 3

4

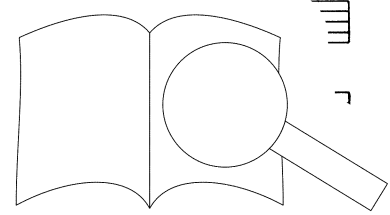
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Musical score for page 70. It includes piano accompaniment for the right and left hands, and vocal lines for soprano, alto, and tenor. The piano part features dynamic markings of *f*, *p*, and *pp*. The vocal lines include the lyrics: "Ho - san - na, ho - sr".

Musical score for page 75. It includes piano accompaniment for the right and left hands, and vocal lines for soprano, alto, and tenor. The piano part features dynamic markings of *f* and *p*. The vocal lines include the lyrics: "a - sis, ho - san - na, ho - san - na in ex - cel - sis, ho - san - na ex - cel - sis, ho - san -".

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Ho - san - na, ho - san - na in
 Tutti
 cel - sis, in ex - cel - sis. Ho - san - na in
 Tutti
 cel - sis, in ex - cel - sis. Ho - san - na ex -
 Tutti
 cel - sis, in ex - cel - sis. Ho - san - na ex -
 Tutti
 cel - sis, in ex - cel - sis. Ho - san - na in
 Tutti
 cel - sis, in ex - cel - sis. Ho - san - na in

Figured Bass: $\flat 4$ 6 $\flat 2$ f \flat 6 \flat 6 \flat 7 \flat

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

Figured Bass: 6 4 6 6 6 6

Piano accompaniment for measures 89-92, featuring a treble and bass staff with chords and melodic lines.

Piano accompaniment for measures 93-96, featuring a treble and bass staff with chords and melodic lines.

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

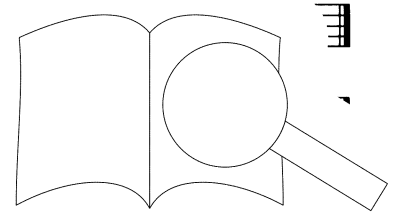
Vocal staves for measures 93-96, including soprano, alto, tenor, and bass parts with lyrics.

Piano accompaniment for measures 97-100, featuring a treble and bass staff with chords and melodic lines.

Piano accompaniment for measures 101-104, featuring a treble and bass staff with chords and melodic lines.

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

Vocal staves for measures 101-104, including soprano, alto, tenor, and bass parts with lyrics.



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Agnus Dei et Communio

7. Agnus Dei

Adagio con moto

2 Clarini in C

2 Trombe in C

Timpani in c/G

Violino I

Violino II

Soprano

Alto Trombone I

Tenore Trombone II

Basso Trombone III ad lib.

Bassi ed Organo

Solo

f b7 5 6 p

3

f p

ff

f p f ff 6 4 5 u 5 6 4

6 4 b 9 4 3 5 4 5 4 5 6 4 b

Piano accompaniment for measures 5-7, featuring a treble and bass clef with a key signature of two flats.

Piano accompaniment for measures 7-9, featuring a treble and bass clef with a key signature of two flats. Dynamics include *p*.

Solo

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

Vocal line for measures 7-9 with lyrics. Includes a triplet of eighth notes in measure 9. Dynamics include *p*.

7 5 9 8 9 8 9 4 3

Piano accompaniment for measures 8-10, featuring a treble and bass clef with a key signature of two flats.

Piano accompaniment for measures 10-12, featuring a treble and bass clef with a key signature of two flats.

tol - lis | do - - na, do - - na e - - is

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

f **Tutti** Do - - na, do - -

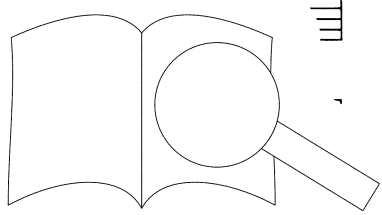
f **Tutti** Do - na e - is, do

Vocal line for measures 10-12 with lyrics. Dynamics include *f* and **Tutti**.

6 7 6 4 7 9 5 6

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re - qui-em.
re - qui-em.
re - qui-em.
re - qui-em.

Solo

6 4 3 p f ff

Solo

A - gnus De - i,

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

9 9 8 7 9
7 6 7 6 5 4 3

Musical notation for measures 16-17, including vocal staves and piano accompaniment.

Piano accompaniment for measures 16-17.

Do - na
Do -

tol - lis pec - ca - ta, pec - ca - ta mun - di: is,
Tutr:

b9 7 4 8 7 9 3 - 7 6 4 9 6

Musical notation for measures 19-20, including vocal staves and piano accompaniment.

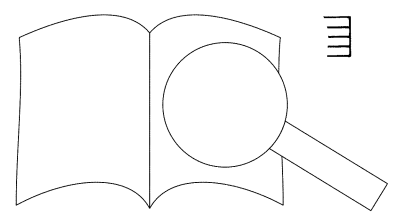
Piano accompaniment for measures 19-20.

is re - qui - em.
- is re - qui - em.

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

Solo

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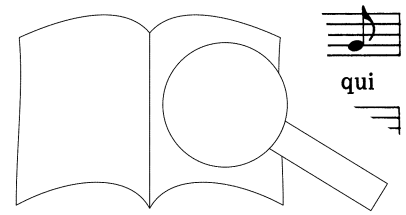


9 b b6 b6 6 6 6 4 p f 6 4 4 p f 9 4 3 ff b6 b4

Musical score for measures 22-24. The score includes vocal lines, piano accompaniment, and a solo section. The piano part features arpeggiated chords and complex rhythmic patterns. The solo section is marked 'Solo' and 'p'.

Musical score for measures 24-26. The score includes vocal lines with lyrics, piano accompaniment, and a solo section. The lyrics are: "- lis pec - ca - ta, qui tol - lis pec - ca - ta mundi, qui". The piano part features arpeggiated chords and complex rhythmic patterns.

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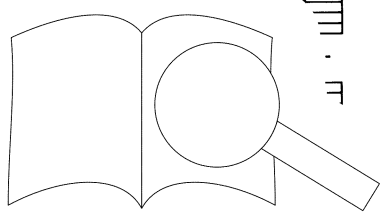


9 8 7 6 5 4 3 2 1
 7 6 5 4 3 2 1 6 5 4 3 2 1
 9 8 7 6 5 4 3 2 1
 7 6 5 4 3 2 1 6 5 4 3 2 1

Do - - na e - is
 Tutti Do - - na, do - - na
 8 tol - lis pec - ca - ta mun - di: do - - na e
 Do - - na e - is
 Tutti
 6 7 6 4 4 f 7 9 9 6

re - i -
 re - qui - em sem - pi - ter -
 re - qui - em, re - qui - em sem - pi - ter - nam, - sem - pi -
 re - qui - em, re - qui - em sem - pi - ti
 is re - qui - em, re - qui - em sem - pi - t
 6 5 6 5 9 6 5 6 5 3 4 6 6 5 4 6 6 4 6 6 5

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- nam. Lux ae-ter-na lu-ce-at e
 ter-nam.
 ter-nam.
 ter-nam.

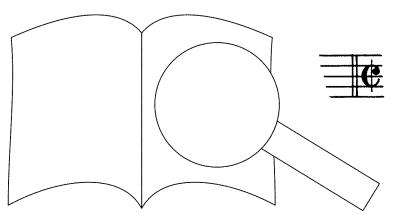
Solo
p

ten.
ten.
lux.
Solo

- lu - ce-at e - is - Do - mi - ne:
 - na lu - ce-at e - is Do - mi - ne:
 - ter - na lu - ce-at e - is - Do - r
 ae - ter - na lu - ce - at e - is Do - r

pp
pp

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6 4 6 4 8 7 6 5 9 8
 4 4 6 5 4 4 4 5

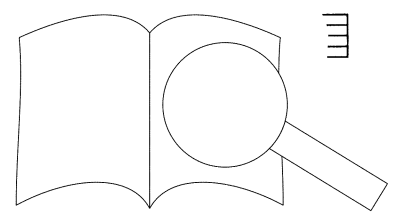
*) Ausführung Performance Do - mi -
 **) Ausführung Performance Do - mi -

8. Cum sanctis tuis

39 Allegretto

Tutti
Cum san - ctis tu - is in qui -

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



san - ctis tu - is in ae - ter - num, qui - a
 es, qui - a pi - - - us es
 cum san - ctis tu - - is in ae

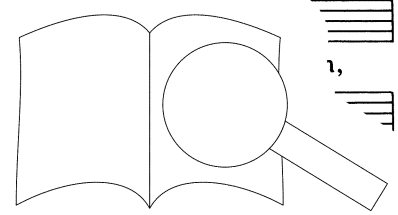
Tutti
 Cum sar

6 6 4

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

6 6# 6 6 4 6 6

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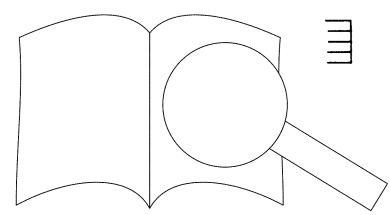
- a pi - us, qui a pi - us, qui
ter - num, qui a
in ae - ter - num, qui -
tu - is in ae - ter - num, a. us,

6 5 4 5 6 5 6 4 6 6

qui - a pi - us,
us, qui - a pi -
es, qui - a p
a pi - us, qui - a l

2 6 b 2 3 - 6 6

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qui - - a pi - - us, pi - - us,

qui - - a pi - - us, pi - - us,

qui - - a pi - - us, pi - - us,

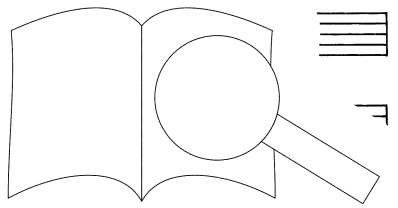
qui - - a pi - - us, pi - - us

5 6 6 4 3

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

san - ctis tu - is in ae - - - - - in ae -

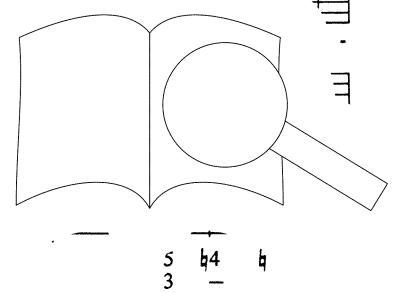
cum san - ctis tu - is



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

tu - es, ter - num, in ae - ter - num, in ae - ter - num, cum sa



6 5 # 6 #4 3 6 4

5 3 4 4

num,
num,
ter - num, in ae - ter - nur
in ae - ter - num, in ae - ter -

5 3 4 4 6 +6 6 6 4

- us es, qui - a pi - us
pi - us es,
- a pi - us,
qui - a pi - us es,

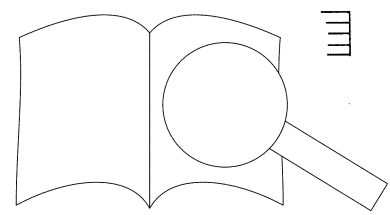
44 2 6 b5 6 6 b 46 6

es, qui - a pi - - us, qui - - a
 - us, qui - a pi - - us, qui -
 pi - - us es, qui - - a, qui -
 - us es, qui - - a,

h 6 46 3

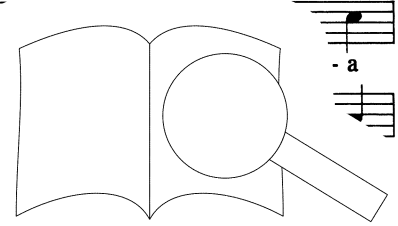
pi - - us es,
 pi - - us es,
 - us, pi - - us ei
 - us, pi - - us e

h 6 4 4



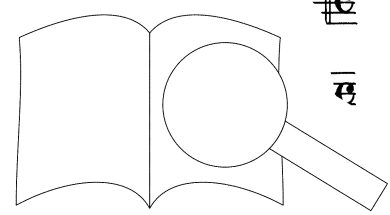
qui - a r - qui qu - us

es, qui - a pi - us es, qui - a pi - us es, qui - a pi - us



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

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



9. Requiem aeternam

149 Adagio

Re - qui - em ae - ter - nam: Do - na, Re - qui - em ae - ter - nam: Do - na,

6 4 7 5 6 5 4 7 6 b5 4 3

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

9 3 6 b7 6 5 9 3 4 6 5 6 4 8 7 6 4

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

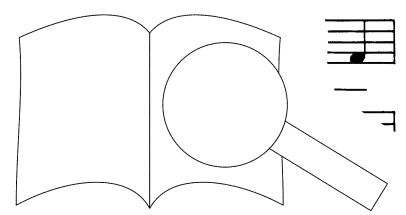
6 4 6 4

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

crescendo
crescendo

7 6 6 4 6 6 6 4 4 7 6 4 4 7

crescendo



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Musical score for page 172. It includes vocal staves with lyrics and piano accompaniment. The lyrics are: "san - ctis tu - is in ae - ter - num, qui - a, es, qui - a pi - us es, cum san - ctis tu - is in ae -". The score includes dynamic markings like "Tutti" and "Cum".

Musical score for page 178. It includes vocal staves with lyrics and piano accompaniment. The lyrics are: "tu - ter - num, qui - a pi - us es, qui - us, qui - a pi - in ae - tu - is in ae - ter - cu". The score includes dynamic markings like "Tutti" and "Cum".

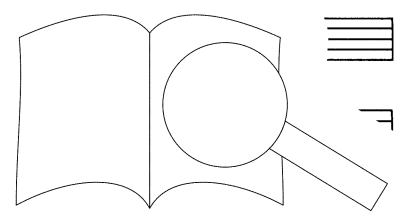
- a pi - us, qui a pi - us, ter - num, qui in ae - ter - num, qui tu - is in ae - ter - num, us,

6 5 45 6 5 6 5 6 6

a, qui - a pi - us, pi - us, qui - a es, qui - a - a pi - us, qui - a

2 6 b 2 6 6

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qui - - a pi - - us, pi - -

qui - - a pi - - us, pi - -

qui - - a pi - - us, pi - -

qui - - a pi - - us, pi - - us

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

p 6 5 6 4 3

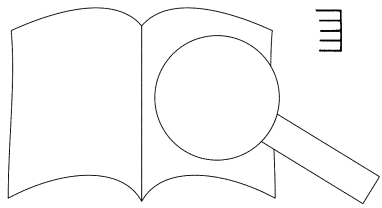
in ae - ter - - - - - num,

- ctis tu - is in ae - ter - - - - - ae -

cum san - ctis - - tu - is - - ir

er.

67 4 6



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ter - num, cum sp'

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

num, in

6 5 b

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

pi - us es, num, cum

5 3

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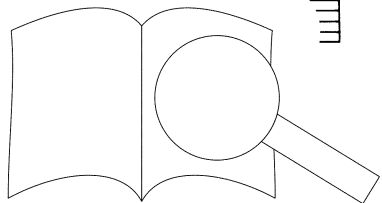
ter - num, in ae - ter - num, in ae - ter - num, in ae - ter - num, qui

5 3 4 4 6 7 6 6 4

pi - es, qui - a pi - us - us es, qui - a pi - us, a pi - us es, q'

4 2 6 b5 6 6 b6 6

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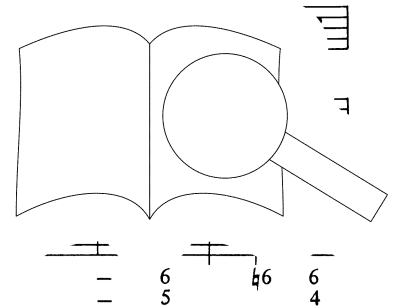


es, qui - a pi - - us, qui - - a
 - - us qui - a pi - - us, qui -
 pi - - us es, qui - - a, qui
 - - us es, qui - - a,

us,
 us,
 - us,
 - us,
 - us,
 pi - - us es,
 pi - - us es
 pi - - us
 pi - - us

qui - a pi
qui - a
qui -
us

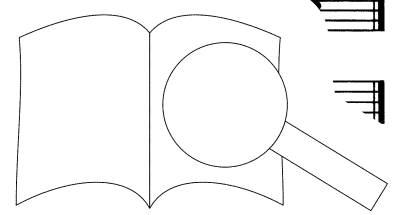
es,
qui - a pi - us es,
qui - a pi - us es,
qui - a pi - us e
qui - a pi - us e



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

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

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I. Die Quellen

Unserer Ausgabe des Requiem (MH 154) liegen zugrunde: **A)** Haydns autographe Partitur, die in der Musiksammlung der Staatsbibliothek Preußischer Kulturbesitz, Berlin (D-brd-B) unter der Signatur *Mus. ms. autogr. Haydn, J.M.1* aufbewahrt wird. Das Titelblatt dieser Partitur lautet: *Missa pro defuncto Archiepiscopo Sigismundo etc. à 4 Voci Conc.^{ti}, 2 Violini* [der Rest ist abgeschnitten bis: *Org]ano/Giov: Mich: Haydn ppia*; und auf der letzten Seite findet sich die Beischrift: *S: D: H: & Gl:/Salisburgi 31 Xbr* [d.h. Dezember 1]771. Das Manuskript umfaßt 84 paginierte Seiten, zehnzeiliges querformatiges Papier Salzburger Herkunft (Wasserzeichen: wilder Mann, auf einem geschmückten Schild stehend, auf einem Halbmond ruhend und über ihm eine Krone; gegenüber die Buchstaben 'AFH'), Format 218 x 310 mm. Die zum Vergleich herangezogenen Quellen finden sich in drei weiteren Handschriften, deren Authentizität gesichert ist: **B)** ein Satz handschriftlicher Stimmen, mit zahlreichen Korrekturen und Zusätzen ebenfalls von Haydns Hand, aufbewahrt in den Musikarchiven des Erzbischöflichen Doms zu Salzburg (A-Sd), Signatur A.442; **C)** der Stimmensatz eines unbekanntenen Kopisten, ebenfalls mit Korrekturen und Zusätzen von Haydn, Standort: Musikarchiv des Schlosses Esterházy in Eisenstadt (A-Ee), nicht katalogisiert; und **D)** eine vom Salzburger Kopisten Nikolaus Lang angefertigte Partitur, aus der Sammlung der Musikabteilung der Bayerischen Staatsbibliothek in München (D-brd-Mbs), Signatur *Mus.mss.4180*.

II. Allgemeine Anmerkungen

Nach eigener Aussage war Haydn ein langsamer und methodisch vorgehender Schreiber. Daher sind seine Manuskripte Reinschriften von außergewöhnlicher Sauberkeit und im allgemeinen fehlerfrei. Selbst die Partitur für das vorliegende Requiem, die in nur zwei Wochen entworfen und vollendet wurde, zeigt kaum Spuren von Hast oder Eile beim Schreiben. Haydns Wünsche bezüglich Dynamik, Phrasierung und Artikulation sind vollständig und mit großer Klarheit verzeichnet. Nur wenige dynamische Angaben (meist am Anfang der Sätze, wo das Fehlen jeglicher Angaben „forte“ impliziert) und einige Akzidentien (am häufigsten dort, wo eine chromatisch geänderte Note nach dem Taktstrich wiederholt wird) waren vom Herausgeber zu ergänzen. Phrasierungs- und Artikulationszeichen waren an wenigen Stellen in Analogie zu ergänzen; in mehreren Fällen wird die Ergänzung durch das authentische Aufführungsmaterial bestätigt. Bezüglich Phrasierung und Artikulation, die in Haydns Partituren fehlen, ist das authentische Aufführungsmaterial die entscheidende Quelle. In diesen Fällen wurden sie ohne Kommentar in die vorliegende Ausgabe eingefügt. Sonst sind alle Zusätze oder Korrekturen des Herausgebers diakritisch gekennzeichnet: Dynamische Angaben durch kursive Schreibweise, ergänzte Phrasierungen und Haltebögen durch punktierte Darstellung, Akzidentien durch Kleinstich. Staccati wurden im Notenbild der Neuausgabe ohne besondere typographische Kennzeichnung nach Haydns eigenen Eintragungen ergänzt; die betreffenden Stellen sind nachstehend aber vollständig aufgelistet.

Die Tempoverhältnisse innerhalb und zwischen bestimmten Sätzen des Requiem sind von entscheidender Bedeutung.

Den Achtelnoten im *Agnus Dei et Communio* und im *Requiem aeternam* entsprechen die Halben Noten in der *Cum sanctis tuis*-Fuge. Ein ähnliches Verhältnis zwischen Achtel- und Halben Noten wird für die paarweise angelegten Teile, einschließlich des Offertoriums, empfohlen. So sind bei gleichem musikalischem Material, wie z.B. im *Introitus et Kyrie* und im *Communio*, die Achtelnoten im gleichen Tempo auszuführen. Im *Dies irae* sollte bei der Tempowahl mehr Gewicht auf das „maestoso“ als auf das „andante“ gelegt werden; der Herausgeber empfiehlt für das Viertel die Metronomzahl 104.

Ogleich die Quelle eine eindeutige Unterscheidung der Staccato-Notierung als Striche oder Punkte nicht möglich macht, bevorzugt Haydn in seiner Originalpartitur Striche, die er allerdings an Pianostellen nicht konsequent notiert. Die Ausführenden sollten sich an Leopold Mozarts Anweisung halten, daß Staccato die energisch verkürzte Artikulation einer Note bedeutet – nicht notwendigerweise einen Akzent. Im Falle eines Staccato-Striches auf der ersten Note einer mit Bindebogen versehenen Notengruppe (zum Beispiel im *Dies irae*, Takte 84–86, 109–114) scheint jedoch das Gegenteil notwendig zu sein: eine akzentuierte Betonung der Note, ohne Abheben des Bogens zwischen den Tönen. Einzelanmerkungen, die Staccato-Ergänzungen des Herausgebers betreffend:

III. Einzelanmerkungen

Introitus et Kyrie: T. 43, VI I/II: letzte vier Sechzehntel; T. 44/49, VI I/II: alles

Dies irae: T. 3/5, VI I/II: alles; T. 12, VI I/II: Notengruppe auf dem zweiten Schlag; T. 13/15, VI I/II: alles; T. 16, VI I/II: letzte zwei Sechzehntel; T. 23/25, VI I/II: alles; T. 90, VI I: alles; VI II: Notengruppe auf dem zweiten Schlag; T. 91, VI I/II: Notengruppen auf dem zweiten und dritten Schlag; T. 92/94: VI I/II: alles; T. 159, VI I/II: Notengruppen auf dem zweiten und dritten Schlag; T. 171/176, VI I/II: alles; T. 178, VI I/II: Notengruppen auf dem zweiten und dritten Schlag; T. 238/242, VI I/II: alles; T. 259/262, VI I/II: alles; T. 267/272, VI I/II: alles

Domine Jesu Christe: T. 40/42, VI I/II: alles; T. 44, VI I: Notengruppe auf dem zweiten Schlag

Hostias: T. 11, VI I/II: letzte zwei Triolengruppen; T. 16, VI I/II: alles

Sanctus: T. 9, VI I: alles; T. 36/38, VI I/II: alles; T. 43/44, VI I/II: alles

Agnus Dei: T. 3, VI I/II: dritte Viertelnoten-Gruppe; T. 11, VI I/II: dritte Viertelnoten-Gruppe

Cum sanctis tuis: (2da volta) T. 163/177, VI I/II: alles

Critical Report (abridged)

I. The Sources

Our edition of the Requiem (MH 154) is based for the most part on: **A**) Haydn's autograph which is preserved in the music collection of the Staatsbibliothek Preußischer Kulturbesitz in Berlin-Dahlem (D-brd-B), under the rubric *Mus. ms. autogr. Haydn, J. M. 1*. The score bears on its first page the title: *Missa pro defuncto Archiepiscopo Sigismundo etc. à 4 Voci Conc.^{ti}, 2 Violini* [the remainder having been trimmed away until: *Orglano/Giov: Mich: Hayden ppia*; and on its last page the inscription: *S: D: H: & Gl:/Salisburgi 31 Xbr* [i.e., December] 1771. The manuscript comprises 84 numbered pages of 10-stave oblong paper of Salzburg manufacture (watermarks: a wild man standing within an ornate shield surmounted by a crown and resting on a half-moon; opposite, the letters 'AFH'), measuring c.218 x 310 mm. Comparative readings were taken from three further sources of indisputable authenticity: **B**) a set of manuscript parts, bearing numerous corrections and additions in Haydn's hand, in the music archives of the Metropolitan Cathedral of Salzburg (A-Sd), A.442; **C**) a set of manuscript parts, also bearing corrections and additions in Haydn's hand, in the music archives of the Esterházy castle at Eisenstadt (A-Ee), uncataloged; and **D**) a manuscript score by the Salzburg copyist Nikolaus Lang, from the collection of the Music Division of the Bavarian State Library in Munich (Bayerische Staatsbibliothek) (D-brd-Mbs), *Mus. mss. 4180*.

II. General Remarks

By his own account, Haydn was a slow and methodical copyist. As a result, his autographs are exceptionally orderly, neat, and generally free of errors. Even the score for the present Requiem, which, as we have seen, was conceived and brought to completion in a bare two weeks, shows little evidence of haste in writing. Haydn's wishes with regard to dynamics, phrasing, and articulation are notated copiously and with great clarity. The editor has had to supply only a few dynamic markings (mostly at the beginnings of movements where the absence of any sign implies "forte") and some chromatics (most commonly there where an altered note is repeated across a bar-line). Phrasing and articulation marks sometimes have been extended by analogy in passages where these were missing in the autograph; in several instances, however, confirmation of the notation of these passages was provided by the two sets of authentic performing parts in which the phrasing and articulations, missing in Haydn's score, were supplied in full. In such cases, they have been incorporated in the present edition without comment. Otherwise, all editorial emendations are clearly indicated here by typographical means: dynamics by means of italic print, phrasings and ties by means of dotted lines, accidentals by means of small type. Staccati have been extended in this edition without benefit of special typography according to Haydn's own shorthand directions, as listed in full in the German text of the Critical Report.

Tempo relationships in and between certain movements of the Requiem are critical. In the *Agnus Dei et Communio*, the eighth note (quaver) of both the *Agnus Dei* and *Requiem aeternam* equals the half note (minim) of the fugue *Cum sanctis tuis*. A similar relationship between eighth note and

half note is advisable for the paired sections comprising the *Offertorium*. Identical musical materials in the *Introitus et Kyrie* and the *Communio* clearly indicate a common duration of eighth notes between these movements. In the *Dies irae*, more weight perhaps should be given to "maestoso" than to "andante" in striking a tempo: a pulse of quarter note (crotchet) = MM.104 is eminently suitable.

For Special Remarks see German text.