

Wolfgang Amadeus Mozart

REQUIEM

IN FULL SCORE

Dover Publications, Inc.

NEW YORK

Published in Canada by General Publishing Company, Ltd.,
30 Lesmill Road, Don Mills, Toronto, Ontario.
Published in the United Kingdom by Constable and Company,
Ltd., 10 Orange Street, London WC2H 7EG.

This Dover edition, first published in 1987,
is an unabridged republication of the work originally published
by Breitkopf & Härtel, Wiesbaden, n.d., with the title
Mozart, Requiem für vier Singstimmen, Orchester und Orgel.
A table of contents and a table of instruments
and voices have been added.

Manufactured in the United States of America
Dover Publications, Inc., 31 East 2nd Street, Mineola, N.Y. 11501

Library of Congress Cataloging in Publication Data

Mozart, Wolfgang Amadeus, 1756–1791.
[Requiem, K. 626, D minor. Latin]
Requiem.

In full score.

For solo voices (SATB), chorus (SATB), and orchestra.

Reprint. Originally published: Wiesbaden :
Breitkopf & Härtel, n.d.

1. Requiems—scores.

M2010.M93K.626 1987 86-753798
ISBN 0-486-25311-2

Contents

1 / REQUIEM	<i>page 1</i>
2 / DIES IRAE	16
3 / TUBA MIRUM	22
4 / REX TREMENDAE	26
5 / RECORDARE	32
6 / CONFUTATIS	40
7 / LACRIMOSA	49
8 / DOMINE JESU	55
9 / HOSTIAS	63
10 / SANCTUS	71
11 / BENEDICTUS	74
12 / AGNUS DEI	88

Instruments and Voices

Mozart left the *Requiem*, K.626, unfinished at his death in 1791.
It was completed by Franz Xaver Süssmayr (1766–1803).
Their respective contributions are indicated in the score
by the initials (M.) and (S.).

2 Corni di Bassetto (F)

2 Fagotti

Coro: Soprani

Alti

Tenori

Bassi

2 Trombe (D, B)

3 Tromboni (Alto, Tenore e Basso)

Violini I

Violini II

Viole

Violoncelli

Contrabassi

Timpani (D, A)

Organo

Soprano solo

Alto solo

Tenore solo

Basso solo

Requiem

Adagio

Corni di Bassetto
in F (M.)

Fagotti (M.)

Trombe in D (M.)

Timpani in D.A. (M.)

Violino I (M.)

Violino II (M.)

Viola (M.)

Soprano (M.)

Alto (M.)

Tenore (M.)

Basso (M.)

Violoncello
Basso ed Organo (M.)

SOLO

tasto solo

Adagio

The musical score is written for a full orchestra and vocal soloists. The tempo is Adagio. The key signature has one flat (B-flat). The time signature is 3/4. The score includes staves for the following instruments and voices: Corni di Bassetto in F, Fagotti, Trombe in D, Timpani in D.A., Violino I, Violino II, Viola, Soprano, Alto, Tenore, Basso, and Violoncello/Basso/Organo. The music features various dynamics, including piano (p) and mezzo-piano (mp). The vocal parts (Soprano, Alto, Tenore, Basso) are currently silent. The string parts (Violino I, Violino II, Viola, Violoncello/Basso/Organo) are playing a rhythmic pattern. The woodwind parts (Corni di Bassetto in F, Fagotti) are playing a melodic line. The brass parts (Trombe in D) are silent. The timpani part (Timpani in D.A.) is silent.

6

Tromb. I

Tromb. II

Tromb. III

Organo

(TUTTI)

TUTTI

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

10

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

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

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

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

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

13

ter - - nam do - na e - is, Do - mi - ne! et lux per - pe - tu - a,
 - is, Do - mi - ne, do - na e - is, Do - mi - ne! et lux per - pe - tu - a,
 do - - na e - is, Do - mi - ne, e - is, Do - mi - ne! et lux per - pe - tu - a,
 em - ae - fer - nam do - na e - is, Do - mi - ne! et lux per - pe - tu - a,

6 2 5 6 7 8 6 # 6/8

16

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

Vcl. Bassi SOLO
 senza Org.

4
20

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

SOLO

Vel.

23

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

Two systems of piano accompaniment. The first system consists of a grand staff (treble and bass clefs) with a key signature of two flats and a common time signature. The second system continues the accompaniment with similar notation.

TUTTI

lem. **TUTTI** Ex - au - di o - ra - ti - o - nem me -

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

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

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

Bassi

(TUTTI)

6^b e e e 3#e e 6^b 6 4 3

Five vocal staves (Soprano, Alto, Tenor 1, Tenor 2, Bass) with lyrics. The music is in common time with a key signature of two flats. The lyrics are: "lem. TUTTI Ex - au - di o - ra - ti - o - nem me -", "TUTTI Ex - au - di, ex - au - di, ex - au - di o - ra - ti - o - nem me -", "TUTTI Ex - au - di, ex - au - di, ex - au - di o - ra - ti - o - nem me -", and "TUTTI Ex - au - di, ex - au - di, ex - au - di, ex - au - di o - ra - ti - o - nem me -".

Two systems of piano accompaniment. The first system consists of a grand staff (treble and bass clefs) with a key signature of two flats and a common time signature. The second system continues the accompaniment with similar notation.

am; ad te o - mnis ca - ro ve - ni -

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

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

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

e e e 4/4 = 7/3# = 7/3# = 4/4 = 5/3#

Five vocal staves (Soprano, Alto, Tenor 1, Tenor 2, Bass) with lyrics. The music is in common time with a key signature of two flats. The lyrics are: "am; ad te o - mnis ca - ro ve - ni -", "am; ad te, ad te o - mnis, o - mnis ca - ro ve - ni -", "am; ad te, ad te o - mnis, o - mnis ca - ro ve - ni -", and "am; ad te, ad te, ad te o - mnis, o - mnis ca - ro ve - ni -".

32

et. et. et. et. SOLO **TUTTI**

Do - - na

Re - - qui - em ae -

tasto

35

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

do - - na e - - is. Do - mi - ne! do - - na, do - - na e - - is - re - -

Re - - qui - em ae - ter - - - nam

ter - - - nam

do - na. do - - na

Vel. Bassi

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

Bassi.

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

- nam, ae - ter - nam, ae - ter - nam, et lux per - tu - a, e - is, do - na e - is do - na, et lux per - na, do - na, do - na, et lux per - e - is, do - na e - is, do - na

e 3# e e 5 6 3

8

41

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

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

49

Allegro

Ky - ri -

Christe e - le - i -

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

tasto **Allegro**

2 5# 7#

53

e - le - i - son, e - le - i - son!
 son!
 Chri - ste e - le - i - son!
 son, e - le - i - son! Ky - ri - e e - le - i - son!

56

i - son, e - le - i - son, e - le - i - son, e - le - i - son!
 Ky - ri - e e - le - i - son, e - le - i - son, e - le - i - son, e - le - i - son!
 son, e - le - i - son! Chri - ste e - le - i - son!

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

60

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

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

64

son, Ky - ri - e e - le - i - son, e - le -
le - i - son! Ky - ri - e e - lei - son, e - lei - son,
i - son, e - le - i - son!
e - le - i - son! Vcl. Chri - ste e - le

3b 8 7 6 5 6 5 7 6 5

67

i - son! Chri - ste e - le -
 e - le - i - son! (Chri - ste e - le -
 Ky - ri - e e - le - i - son, e -
 i - son!

Vcl.

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

70

i - son!
 le - Chri - ste e -
 Ky - ri - e e - le - i -
 Bassi

6 5 3b # 4 6 6 3b 9b 8 5 6 6 5 6 5

73

Ky - ri -
le -
son, e - le - i -
son, e - le - i -
3 \flat 6 \flat 5 \flat 6 4 \sharp 6 6 \sharp 7 \flat 6 5 4 6 6

76

e - le - i - son, e - le - i -
son, e - le - i - son!
son! Chri - ste e - le - i - son! Chri - ste e -
i - son! Vcl. Bassi Ky - ri - e - le - i -
3 7 6 \flat 6 6 \flat 6 5 \flat

79

son, e - le - i - son, e - le - i - son, e - le - i - son!
 Ky - ri - e e - le - i - son!
 le - i - son, e - le - i - son! Chri - ste e -
 son, e - le - i - son!

Vcl. Chri - ste e - le - i - son!

Bassi

7 6 6 6 4 5 4 3 3b 3b - 3 6 6 5 6 6 4

83

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

Vcl. Chri - ste e -

Bassi

b - 3 6 - 3 6 - 3 6 - 3 6 - 3 6 - 3 6 - 3 6 - 3

86

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

son! Ky - ri - e - lei - son, e - le - son, e - le - son!

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

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

89

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

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

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

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

Chri - ste e - Bassi

93

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

Bassi
 Vel.

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

96

Adagio

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

Bassi
 Vel.

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

Adagio

Dies irae

Allegro assai

Corni di Bassetto (S.)

Fagotti (S.)

Trombe in D (S.)

Timpani in D.A (S.)

Violino I (M.)

Violino II (M.)

Viola (M.)

Soprano (M.)

Alto (M.)

Tenore (M.)

Basso (M.)

Violoncello Basso ed Organo (M.)

TUTTI
Di - - es i - rae, di - - es il - la, solvet sae.clum in fa -

TUTTI
Di - - es i - rae, di - - es il - la, solvet sae.clum in fa -

TUTTI

Allegro assai

6

TUTTI

vil - la, te - ste Da - vid cum Sy - bil - la. Quan - - tus tremor est fu -

vil - la, te - ste Da - vid cum Sy - bil - la. Quan - - tus, quan - tus

Quan - - tus tremor est fu -

tasto

Musical score for measures 12-17. Includes vocal lines with lyrics and piano accompaniment.

tu - rus. quan - do ju - dex est ven - tu - rus, cun - eta stri - ete
tu - rus, quan - do ju - dex est ven - tu - rus, cun - eta stri - ete
tre - mor est fu - tu - rus, quan - do ju - dex est ven - tu - rus, cun - eta stri - ete, stricte
tu - rus, quan - do ju - dex est ven - tu - rus, cun - eta stri - ete



Musical score for measures 18-23. Includes vocal lines with lyrics and piano accompaniment.

dis - cus - su - rus. Di - es
dis - cus - su - rus. Di - es

SOLO **TUTTI**



23

i - rae, di - es il - la solvet saeculum in fa - vil - la, te - ste Da - vid cum Sy -
 i - rae, di - es il - la solvet saeculum in fa - vil - la, te - ste Da - vid cum Sy -

5 4 2 1
 6 6 7 4 3
 6 6 6 7

29

bil - la Quan - tus tre - mor est fu - tu - rus, quan - do
 bil - la. Quan - tus tre - mor est fu - tu - rus, quan - do

4 3 3 3 3 8 7 5 6 4 3

35

ju - dex est ven - tu - rus, cun - cta stri - cte dis - cus - su - rus.

ju - dex est ven - tu - rus, cun - cta stri - cte dis - cus - su - rus.

Quantus

7/4 4/2 6 6b 3/2 6 4/4 6b 7/4 6/4 5/4 *tasto*

41

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

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

tre - mor est fu - turus, quantus tre - mor est fu -

Vcl. Bassi

6 4/3 6 3/2 6 *tasto*

di - es i - rae, di - es il - la, quan - tus
di - es i - rae, di - es il - la, quan - tus
tu - rus. *Vel.* quan - tus tre - mor est fu - tu - rus. quan - tus
Bassi *tasto*

6 3 6 3 6 *tasto* 6

tre - mor est fu - tu - rus, quando ju - dex est ven - tu - rus, cuncta stri - cte dis - cus - su - rus,
tre - mor est fu - tu - rus, quando ju - dex est ven - tu - rus, cuncta stri - cte dis - cus - su - rus,
a 2. *tasto*

$\frac{3}{4}$ 6 $\frac{3}{4}$ 6 $\frac{3}{4}$ 6 $\frac{3}{4}$ 6 7 *tasto*
3 3 3 3 3 5 5 5

Tuba mirum

Andante

Corni di Bassetto (s.)

Fagotti (s.)

Trombone Tenore Solo (M.)

Violino I (s.)

Violino II (s.)

Viola (s.)

Soprano Solo (M.)

Alto Solo (M.)

Tenore Solo (M.)

Basso Solo (M.)

Violoncello e Basso (M.)

Tu_ba mirum, spargens so - - - - - num,

Andante

9

tu - - ba mirum, spargens so-num, per se-pulchra re-gi-o-num coget omnes an-te thronum. coget o-mnes an-te

17

Mors stupebit et na - tu - ra, cum re - sur - get ere - a - tu - ra ju - di - can - ti re - spon - su - ra.

thro - - - num.

24

Li - - ber scriptus pro - fe - re - tur in quo to - tum con - ti - ne - tur un - - de mun - dus, mun - dus

cresc. *p* *f*
 cresc. *p* *f*
 cresc. *p* *f*
 cresc. *f* *Vol.* *p* *f*

Ju - dex er - go cum se - de - bit, quid - quid la - tet, ap - pa -
 ju - di - ce - tur.

(M.) (M.)
 Quid sum, mi - ser tunc di - ctu - rus? quem pa - tro - num ro - ga - tu - rus, -
 rebit nil in ul - tum re - ma - ne - bit.

Bassi

45

Musical score for page 45, measures 45-54. The score includes vocal lines and piano accompaniment. The lyrics are: "cum vix justus, ju-stus sit se-cu-rus? Cum vix justus, justus". The vocal parts are marked with *mf* and *mp*. The piano accompaniment includes markings for *mf* and *mp*. The section concludes with the instruction *sotto voce*.

55

Musical score for page 55, measures 55-64. The score includes vocal lines and piano accompaniment. The lyrics are: "sit se-cu-rus, cum vix ju-stus, vix ju-stus sit se-cu-rus?". The vocal parts are marked with *mf* and *mp*. The piano accompaniment includes markings for *mf* and *mp*. The section concludes with the instruction *sotto voce*.

Rex tremendae

Corni di Bassetto (S)

Fagotti (S)

Trombe in D (S)

Timpani in D.A (S)

Trombone Alto (S)

Trombone Tenore (S)

Trombone Basso (S)

Violino I (M)

Violino II (S)

Viola (S)

Soprano (M)

Alto (M)

Tenore (M)

Basso (M)

Violoncello Basso ed Organo (M)

TUTTI

Rex! Rex!

SOLO

TUTTI

6 4 5 3

5)

Rex! Rex tremendae majes - ta - tis, Rex tre - men - - - dae ma - jes - ta - - -

Rex! Rex tremendae majes - ta - tis, Rex tre - men - - - dae ma - jes - ta - - -

Rex! Rex tremendae majes - ta - tis, qui sal - van - dos sal - vas

Rex! Rex tremendae majes - ta - tis, qui sal - van - dos

9

ta - - - tis, Rex tre - men - - - dae ma - jes - ta - tis, Rex tremen - dae ma - jes -

- - - tis, Rex tre - men - - - dae ma - jes - ta - - - tis, Rex tremen - dae ma - jes -

8 gra - tis, qui sal - van - dos sal - vas gra - - - tis, Rex tremen - dae ma - jes -

sal - vas gra - tis, sal - vas gra - - - tis, Rex tremen - dae ma - jes -

12

ta - tis, qui sal - van - dos sal - vas gra - tis, Rex tre - men -
 ta - tis, qui sal - van - dos sal - vas gra - tis,
 ta - tis, Rex tre - men - dae ma - jes - ta - tis, Rex tre - men -
 ta - tis, Rex tre - men - dae ma - jes - ta - tis, Rex tre -

15

The first system of the musical score consists of eight staves. The top two staves are vocal lines in treble and bass clefs. The next two staves are piano accompaniment for the right and left hands. The bottom four staves are a grand staff for a second instrument, likely a harpsichord or keyboard, with treble, bass, and two inner staves. The music is in a minor key and features complex rhythmic patterns and ornamentation.

The second system of the musical score consists of six staves. The top two staves are vocal lines with lyrics. The bottom four staves are piano accompaniment for a second instrument. The lyrics are: " - dae, Rex tre-men - dae ma - jes - ta - tis, qui salvan - dos salvas gra - tis;". The music continues with the same complex rhythmic and ornamental style as the first system.

SOLO
p
tasto

18

Salva me! Sal - va me, fons pi - e - ta - - - tis!

Salva me! Sal - va me, fons pi - e - ta - - - tis!

(S.) (M.)

p *p* *p* *p*

8

6b 4 6 4 #

Recordare

Cornodi Bassetto I (M.)

Cornodi Bassetto II (M.)

Fagotto I (S.)

Fagotto II (S.)

Violino I (M.)

Violino II (M.)

Viola (M.)

Soprano Solo (M.)

Alto Solo (M.)

Tenore Solo (M.)

Basso Solo (M.)

Violoncello e Basso (M.)

Detailed description: This system contains the first five measures of the score. The woodwinds (Cornodi Bassetto I & II, Fagotto I & II) play a melodic line with slurs and accents. The strings (Violino I & II, Viola, Violoncello e Basso) provide a rhythmic accompaniment with slurs and accents. The vocal soloists (Soprano, Alto, Tenore, Basso) are silent in this section. The Violoncello e Basso part includes a 'Vcl.' marking and a 'Bassi' marking. Dynamics include *p* and *tr*.

8

Detailed description: This system contains measures 6 through 11. The woodwinds continue their melodic line. The strings play a rhythmic accompaniment with slurs and accents. The vocal soloists enter in measure 10 with the lyrics 'Re - cor -'. The Soprano Solo part includes a '(S.)' marking. Dynamics include *p* and *tr*.

16

Quod sum cau - sa
 da - re. Je - su pi - e,
 Quod sum cau - sa
 cor - da - re, Je - su pi - e,

p
Vol.

24

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

p
 Bassi

32

per - das il - la di - e.

per - das il - la di - e.

per - das il - la di - e.

per - das il - la di - e.

Quae-rens me,
Bassi

40

Se - dis - ti las - sus cru - cem pas - sus, tan - tus la - bor

Se - dis - ti las - sus cru - cem pas - sus, tan - tus la - bor

me, re - de - mi - sti tan - tus la - bor

re - de - mi - sti tan - tus la - bor

65

an - te di - em ra - ti - o - nis! In - ge -

an - te di - em ra - ti - o - nis! In - ge -

an - te di - em ra - ti - o - nis! In - ge -

di - em, di - em ra - ti - o - nis!

Velo

Bassi

73

mis - co tan - quam re - us, cul - pa ru - bet vul - tus me - us, sup - pli - can - ti

mis - co tan - quam re - us, cul - pa ru - bet vul - tus me - us, sup - pli - can - ti

32

par - ce De - us! qui Ma - ri - am ab - sol - vi - sti, mi - hi quo - que spem de - di - sti, mi - hi quo - que

par - ce De - us! mi - hi quo - que, mi - hi quo - que spem de - di - sti.

8 par - ce De - us! et la - tro - nem ex - au - di - sti, mi - hi quo - que, mi - hi quo - que

91

spem de - di - sti.

spem de - di - sti. Pre - ces me - ae non sunt di -

8 spem de - di - sti.

spem de - di - sti. Pre - ces me - ae non sunt di -

99

Sed tu, bo - - - nus, fac be - ni - - gne,
 gnae,
 Sed tu, bo - - - nus, fac be - ni - - gne,
 gnae.

Vcl. Bassi

106

ne per-en-ni cre-mer i-gne! in-ter o - - ves lo-cum prae - sta
 ne per-en-ni cre-mer i-gne! in-ter o - - ves lo-cum prae - sta
 ne per-en-ni cre-mer i-gne! in-ter o - - ves lo-cum prae - sta et ab

(M.) (S.) (M.) (S.)

p

115

et ab hoe-dis me-se-que-stra sta-tuens in par-te dex-tra, sta-
 et ab hoe-dis me-se-que-stra sta-tuens in par-te dex-tra,
 et ab hoe-dis me-se-que-stra sta-tuens in par-te dex-tra,
 hoe-dis, ab hoe-dis me-se-que-stra sta-tuens in par-te dex-tra,

123

-tuens in par-te dex-tra.
 sta-tuens in par-te dex-tra.
 sta-tuens in par-te dex-tra.
 sta-tuens in par-te dex-tra.

Confutatis

Andante

Corni di Bassetto (s)

Fagotti (s)

Trombe in D (s)

Timpani in D.A (s)

Tromboni Alto e Tenore (s)

Trombone Basso (s)

Violino I (M)

Violino II (S)

Viola (S)

Soprano (M)

Alto (M)

Tenore (M)

Basso (M)

Violoncello Basso ed Organo (M)

Andante

The musical score is arranged in a standard orchestral format. It includes staves for woodwinds (Basset Horns, Bassoons), brass (Trumpets in D, Trombones Alto/Tenore, Trombone Bass), strings (Violins I and II, Viola, Cello/Double Bass/Organ), and vocal parts (Soprano, Alto, Tenor, Bass). The vocal parts include the lyrics: "TUTTI Con - fu - ta - tis ma - le - di - ctis, Con - fu - ta - tis ma - le - di - ctis, flam - mis a - cri - bus ad -". The score is marked with a tempo of "Andante" and includes dynamic markings such as *f* and *mf*.

The first system of the score consists of several staves. At the top, there are two vocal staves (soprano and alto) with notes and rests. Below them are two piano staves (treble and bass clef) with a complex accompaniment of eighth and sixteenth notes. The piano part features a rhythmic pattern of eighth notes in the right hand and a more active bass line in the left hand. The system concludes with a measure of rest for the vocal parts and a final chord for the piano.

TUTTI *sotto voce*
 Vo - - - ca,
sotto voce

The second system shows the vocal entry. The vocal staves are mostly empty, with a few notes and rests. The piano accompaniment continues with the same rhythmic pattern as in the first system.

TUTTI
 Vo - - - ca,

The third system continues the vocal entry. The vocal staves have a few more notes and rests. The piano accompaniment remains consistent.

flam - mis a - cribus ad - di - ctis, flam - mis a - cribus ad - di - ctis.
 di - ctis, ma - le - di - ctis, flam - mis a - cribus ad - di - ctis.

The fourth system contains the lyrics for the vocal parts. The vocal staves have notes corresponding to the lyrics. The piano accompaniment continues with the same rhythmic pattern.

The fifth system shows the piano accompaniment for the final part of the page. It features a dense texture of eighth and sixteenth notes in both hands, leading to a final chord.

The first system of the score shows the piano accompaniment. It consists of four staves: two for the right hand (treble clef) and two for the left hand (bass clef). The music is mostly rests, with some notes appearing in the final measures of the system.

The second system of the score continues the piano accompaniment. It features more active musical notation, including sixteenth-note patterns and slurs, in both the right and left hands.

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

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

Con - fu - ta - tis

Con - fu - ta - tis ma - le -

The final system of the score shows the piano accompaniment. It features a dense texture of sixteenth-note patterns in both hands, concluding the piece.

12

ma - le - di - ctis, flam - mis a - cribus ad - di - ctis, con - fu - ta - tis ma - le -
 di - ctis, flam - mis a - cribus ad - di - ctis, con - fu - ta - tis ma - le - di - ctis, ma - le -

15

sotto voce

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

sotto voce

Vo - - - ca, vo - ca me, vo - ca me cum bene -

8 di - ctis. flam - mis a - cribus ad - di - ctis.

di - ctis. flam - mis a - cribus ad - di - ctis.

20

The first system of the score consists of six staves. The top two staves are for the right and left hands of a piano, with a *p* dynamic marking. The next two staves are for the grand staff (piano and celeste), also marked *p*. The bottom two staves show the piano's right and left hand parts, with the right hand playing a complex, flowing melodic line and the left hand providing a rhythmic accompaniment.

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

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

The second system continues the piano accompaniment. It features a grand staff with piano and celeste parts, and individual staves for the piano's right and left hands. The right hand part continues with a similar melodic pattern, while the left hand maintains its accompaniment. A *p* dynamic marking is present at the end of the system.

The first system of the score features a piano accompaniment. It consists of a grand piano (G) with both treble and bass staves, and a string quartet (Violin I, Violin II, Viola, and Cello/Double Bass) with their respective staves. The piano part includes a complex rhythmic pattern of sixteenth and thirty-second notes, with frequent key signature changes indicated by sharp and flat symbols. The string parts are mostly sustained notes with some light rhythmic movement.

The second system contains vocal parts and a figured bass. It includes four vocal staves (Soprano, Alto, Tenor, and Bass) and a figured bass line. The lyrics are: "O - ro sup - plex et ac - cli - - - nis, cor con -". The vocal parts are marked with a piano (*p*) dynamic. The figured bass line at the bottom provides harmonic guidance with numbers and accidentals: 6, 4, 2#; 7b, 5b, 3; 6b, 4b, 5b, 7b, 3; 6b, 4b, 2#.

31

The first system of the musical score consists of five staves. The top two staves are vocal lines (Soprano and Alto/Tenors). The bottom three staves are piano accompaniment, with the right hand on the top two staves and the left hand on the bottom staff. The music is in a key with one sharp (F#) and a 3/4 time signature. The piano part features a complex rhythmic pattern with many sixteenth and thirty-second notes.

tri - tum qua - si ci - - - nis. Ge - re cu - - ram,

The first vocal line of the second system continues the lyrics from the first system. It features a melodic line with some rests and a final cadence.

The second vocal line of the second system continues the lyrics. It features a melodic line with some rests and a final cadence.

⁸ tri - tum qua - si ci - - - nis. Ge - re cu - - ram,

The third vocal line of the second system continues the lyrics. It features a melodic line with some rests and a final cadence.

tri - tum qua - si ci - - - nis. Ge - - - re cu - - - ram,

The fourth vocal line of the second system continues the lyrics. It features a melodic line with some rests and a final cadence.

The piano accompaniment for the second system continues with the same complex rhythmic pattern as the first system. It includes various chordal textures and melodic fragments.

7 5# 3# 6b 5 4# 5 7 3# 3b 6b 4 2 7b 5b 6bb 4b

36

Piano accompaniment for measures 36-40, including treble and bass staves for the right and left hands.

ge - re cu - ram me - i fi - - - nis!

ge - re cu - ram me - i fi - - - nis!

ge - re cu - ram me - i fi - - - nis!

cu - - - ram me - - i fi - - - nis!

c 4 2 2 7b 5 3 5 4 5 2 7

Lacrimosa

Corni di Bassetto (S) *p*

Fagotti (S) *p*

Trombe in D (S)

Timpani in D.A (S)

Tromboni Alto e Tenore (S)

Trombone Basso (S)

Violino I (M) *p* (S)

Violino II (M) *p* (S)

Viola (M) *p* (S)

Soprano (M) *p*
La - crimo - sa di - - es il - la,

Alto (M) *p*

Tenore (M) *p*
La - crimo - sa di - - es il - la,

Basso (M) *p*

Violoncello Basso ed Organo (M) *p*

5

The musical score consists of several staves. The top two staves are for the vocal line, with lyrics: *qua re - sur - get ex fa - vil - la ju - di - can - dus ho - mo re - us. La - cri - mo - sa*. The bottom two staves are for the instrumental accompaniment, with lyrics: *qua re - sur - get ex fa - vil - la ju - di - can - dus ho - mo re - us. La - cri - mo - sa*. The score includes dynamic markings such as *p*, *cresc.*, *f*, and *sotto voce*. There are also performance instructions like *(Tromb. colla Parte)* and *(S.) sotto voce*. The key signature has one flat, and the time signature is 4/4.

10

di - es il - la, qua resur - get ex - fa.vil - la ju - di.can - dus ho - mo re - us.

di - es il - la, qua resur - get ex - fa.vil - la ju - di.can - dus ho - mo re - us.

di - es il - la, qua resur - get ex - fa.vil - la ju - di.can - dus ho - mo re - us.

di - es il - la, qua re - sur - get ex fa - vil - la ju - di - can - dus ho - mo re - us.

\flat - \flat 4 6 - 7 5 8 7 \flat 7 \flat 6 5 4 3 \sharp 7 \flat 6 9 8
 2 - 4 = 3 \sharp 4 \sharp 3 3 5 4 3

15

p
 Hu - ic er - go par - ce, De - us, pi - e Je - su, — Je - - su, Do - - mi - ne!

p

p
 Hu - ic er - go par - ce, De - us, pi - e Je - su, Je - - su, Do - - mi - ne!

p
 Hu - ic er - go par - ce, De - us, pi - e Je - su, Je - su, Do - - mi - ne!

$\begin{matrix} a^{\flat} & a^{\flat} & 7^{\flat} & = & 7^{\flat} & a^{\flat} & a^{\flat} & = & a^{\flat} & | & a & a & & a^{\flat} & a^{\flat} & 5 \\ 5^{\flat} & 4 & 3 & & 5 & 4 & 5^{\flat} & & 4 & | & 4 & 3 & & 5^{\flat} & 4 & 3 \end{matrix}$

20

(Tromb.c.P.)

Do - na e - is re - qui.em! — Do - na

Do - na e - is re - qui.em! — Do - na

Do - na e - is re - qui.em! — Do - na e - is,

25

The first system of the score (measures 25-28) features a piano accompaniment. The piano part consists of a treble staff with a melodic line and a bass staff with a rhythmic accompaniment of eighth notes. The harpsichord part is shown in a grand staff (treble and bass) with a similar rhythmic accompaniment. The key signature has one flat (B-flat), and the time signature is 4/4.

e - is. do - na e - is re - - - qui - em! A - - - - men.

Do - na e - is, do - na e - is re - - - qui - em! A - - - - men.

e - is, do - na e - is re - - - - - qui - em! A - - - - - men.

do - na e - is re - - - - - qui - em! A - - - - - men.

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

5 3b 3 # 5 5 # 4 8 4 4 # . # - - 4 6 #

Domine Jesu

Andante con moto

Corni di Bassetto (s.)

Fagotti (s.)

Tromboni Alto e Tenore

Trombone Basso

Violino I (s.)

Violino II (s.)

Viola (s.)

Soprano (M.)

Alto (M.)

Tenore (M.)

Basso (M.)

Violoncello, Basso ed Organo (M.)

Andante con moto

Musical score for the first system of "Domine Jesu". It includes parts for Corni di Bassetto, Fagotti, Tromboni Alto e Tenore, Trombone Basso, Violino I, Violino II, Viola, Soprano, Alto, Tenore, and Basso. The vocal parts (Soprano, Alto, Tenore, Basso) are marked "TUTTI" and sing: "Do - mi - ne Je - su Chri - ste, Rex glo - ri - ae, rex glo - ri - ae! Li - bera a - ni - mas". The instrumental parts include strings and woodwinds. The tempo is "Andante con moto".

Musical score for the second system of "Domine Jesu". It continues the instrumental and vocal parts from the first system. The vocal parts sing: "a - ni - mas o - mni - um fi - de - li - um de - fun - cto - rum de - poe - nis in - fer - ni, de - poe - nis in - o - mni - um fi - de - li - um de - fun - cto - rum de - poe - nis in - fer - ni, de - poe - nis in - o - mni - um fi - de - li - um de - fun - cto - rum de - poe - nis in - fer - ni, de - poe - nis in -". The instrumental parts include strings and woodwinds. The tempo is "Andante con moto".

10

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

p 6/5 6/4 6/3 6 5 6/4 6/3 7/4 6/4 5/4 3/3 6/3

15

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

p 6 6 5 6 1 1 1 1 *p* 6 6/3

19

Musical score for measures 19-22. The score includes vocal lines and piano accompaniment. The piano part features a complex rhythmic pattern with many sixteenth and thirty-second notes. The vocal lines are in a minor key and have a solemn, prayerful quality.

r - - as se o - - re le - o - - nis!

e - - as se o - - re le - o - - nis! ne ab - sor - be - at e - as tar - tarus, ne ca - dant in ob -

4^b - 6 - 4 e 1 1 1 3^b 6 3^b 5^b 5 - 6^b 5^b - 6

23

Musical score for measures 23-26. The piano accompaniment continues with its intricate rhythmic texture. The vocal lines are more active, with some melodic leaps and a sense of urgency.

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

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

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

3 6 4 3^b 5 5 5 5 3 7 9 6^b 6 4 3 5 6 5

27

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

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

32

SOLO
 rum: sed sig - ni - fer, san - ctus Mi - chael, re - praesentet e - as in lu - cem
 SOLO
 rum: sed sig - ni - fer, san - ctus Mi - chael, re - praesentet e -
 8 rum: sed sig - ni - fer, san - ctus
 SOLO
 rum: SOLO

3# 1 1 1 6 6 6 3# 6 5-4 6 7 9# 8 7 6 7b 6

38

san - ctam, re - prae - sen - tet, re - prae - sen - tet e - as in lu - cem san -
 as in lu - cem san - ctam, re - prae - sen - tet, re - prae - sen - tet e - as in lu - cem
 Mi - cha - el, re - prae - sen - tet e - as, re - prae - sen - tet e - as in lu - cem
 SOLO
 sed sig - ni - fer, san - ctus Mi - cha - el, re - prae - sen - tet e - as, re - prae - sen - tet e - as in lu - cem

3 | 9 8 7 5b 7 8 5b 5 7 6 5 6 5 7 6 5 3 6

43

ctam,
 san - ctam,
 san - ctam,
 san - ctam,
 (M.) (S.)
 TUTTI
 quam o - lim A - brahae pro - mi -
 TUTTI
 san - ctam, quam o - lim A - brahae pro - mi - si - sti et se - mi - ni e - jus,
 (TUTTI)

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

47

Musical score for measures 47-50. The score includes piano accompaniment in the upper system and vocal lines in the lower system. The key signature is one flat (B-flat major/D minor) and the time signature is 4/4. The piano part features a complex rhythmic pattern with many sixteenth and thirty-second notes. The vocal lines are in a homophonic setting.

TUTTI

TUTTI

quam o_lim A - brahae pro - mi -

quam o_lim A - brahae pro - mi - si - sti et se_mini e - jus,

8 si - sti, quam o_lim A - brahae et se_mini e - jus pro - mi - si - sti, pro - mi -

quam o_lim A - brahae pro - mi - si - sti, pro - mi - si - sti,

Vcl.

8 7 3# 4 7 3# 4 3 7 5 3# 5 5 7 5 5

51

Musical score for measures 51-54. The score includes piano accompaniment in the upper system and vocal lines in the lower system. The piano part continues with its complex rhythmic pattern. The vocal lines are in a homophonic setting. The key signature remains one flat.

si - sti, quam o_lim A - brahae pro - mi - si - sti,

quam o_lim A - brahae pro - mi - si - sti, et se_mini e - jus, quam o_lim

8 si - sti, quam o_lim A - brahae pro - mi - si - sti,

Bassi

et se_mini

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

55

Musical score for measures 55-58. The score includes vocal lines and piano accompaniment. The key signature has one flat (B-flat), and the time signature is 4/4. The music features a mix of eighth and sixteenth notes, with some rests. The piano part includes chords and arpeggiated figures.

pro - mi - si - sti

et se - mini e - jus, quam o - lim

A - brahae

et se - mini e - jus

pro - mi - si - sti,

quam o - lim

quam o - lim

A - brahae

pro - mi - si - sti,

quam o - lim

A - brahae,

quam o - lim

e - jus,

et se - mini e - jus,

quam o - lim A - brahae

59

Musical score for measures 59-62. The score includes vocal lines and piano accompaniment. The key signature has one flat (B-flat), and the time signature is 4/4. The music continues with similar rhythmic patterns and melodic lines as the previous section.

A - brahae

pro - mi - si - sti, pro - mi - si -

sti, quam o - lim A - brahae

pro - mi - si - sti,

A - brahae

pro - mi - si - sti, pro - mi - si -

sti,

quam o - lim A - brahae pro - mi -

A - brahae

pro - mi - si - sti, pro - mi - si -

sti,

quam o - lim A - brahae pro - mi -

pro - mi - si - sti,

pro - mi - si -

sti,

Vcl

7 - 6 - 7 - 6 -

5# - 6 5 7

3# -

9 8 4

7 5 2

3# 3#

63

quam o.lim A - brahae pro - mi - si - sti et se - mini e - jus, et se - si - sti. quam o.lim A - brahae pro - mi - si - sti et se - mini e - jus, et si - sti. quam o.lim A - brahae pro - mi - si - sti et se - mini e - jus, et

68

mihi e - jus. et se - mini e - jus, quam o.lim A - brahae pro - mi - ni, se - mini e - jus, quam o.lim A - brahae pro - mi - et se - mini, se - mini e - jus, quam o.lim A - brahae pro - mi - ni, se - mini e - jus, quam o.lim A - brahae pro - mi - si - sti

73

si - sti, quam o - lim A - brahae pro - mi - si - sti, et se - mi - ni e - jus.

si - sti, quam o - lim A - brahae pro - mi - si - sti, et se - mi - ni, se - mi - ni e - jus.

8 si - sti, quam o - lim A - brahae pro - mi - si - sti, et se - mi - ni, se - mi - ni e - jus.

quam o - lim A - brahae pro - mi - si - sti, pro - mi - si - sti, et se - mi - ni, se - mi - ni e - jus.

78

Hostias

Corni di Bassetto (s) *Andante* (s.)
(Senza Tromboni.)

Fagotti (s)

Violino I (M.) (S.)

Violino II (M.) (S.)

Viola (M.) (S.)

Soprano (M.) **TUTTI**
Ho - sti - as et pre - ces ti - bi, Do - mi - ne, ti - bi,

Alto (M.) **TUTTI**

Tenore (M.) **TUTTI**
Ho - sti - as et pre - ces ti - bi, Do - mi - ne, ti - bi,

Basso (M.) **TUTTI**

Violoncello (M.) **SOLO** **TUTTI**

Basso ed Organo (M.) *Andante* (s.)

8

Do - mi - ne, lau - dis of - fe - rimus; tu su - sci - pe pro a - ni - ma - bus il - lis,

8 Do - mi - ne, lau - dis of - fe - rimus; tu su - sci - pe pro a - ni - ma - bus il - lis,

16

qua - rum ho - di - e me - mo - ri - am fa - ci - mus.

qua - rum ho - di - e, ho - di - e me - mo - ri - am fa - ci - mus.

8 qua - rum ho - di - e, ho - di - e me - mo - ri - am fa - ci - mus.

qua - rum ho - di - e, ho - di - e me - mo - ri - am fa - ci - mus.

23

Ho - sti - as et pre - ces ti - bi, Do - mi - ne,
 Ho - sti - as et pre - ces ti - bi, Do - mi - ne,
 cresc. *f* *p* *cresc.* *f* *p* *cresc.* *f* *p* *cresc.* *f* *p* *cresc.*

31

lau - dis of - fe - ri - mus; tu su - sci - pe pro a - ni - ma - bus il - lis,
 lau - dis of - fe - ri - mus; tu su - sci - pe pro a - ni - ma - bus il - lis,
 cresc. *f* *p* *cresc.* *f* *p* *cresc.* *f* *p* *cresc.* *f* *p* *cresc.*

39

qua_rum ho - di_e, ho - di_e me - mo ri - am fa - ci - mus; fac
 qua_rum ho - di_e me - mo - ri - am fa - ci - mus; fac
 qua_rum ho - di_e me - mo - ri - am fa - ci - mus; fac
 qua_rum ho - di_e, ho - di_e me - mo - ri - am fa - ci - mus; fac

47

e - as, Do - mi - ne, de mor - te trans - i - re ad vi - tam,
 e - as, Do - mi - ne, de mor - te trans - i - re ad vi - tam,
 e - as, Do - mi - ne, de mor - te trans - i - re ad vi - tam,
 e - as, Do - mi - ne, de mor - te trans - i - re ad vi - tam,

Andante con moto

55

Musical score for measures 55-58, featuring piano accompaniment for strings and woodwinds. The score is in 4/4 time and includes various rhythmic patterns and dynamics.

TUTTI

TUTTI

TUTTI

Andante con moto

59

Musical score for measures 59-62, featuring piano accompaniment for strings and woodwinds. The score includes dynamic markings such as *a. 2.* and *Vcl.*

TUTTI

TUTTI

quam o-lim A - brahae pro - mi - si - sti, quam o-lim
 quam o-lim A - brahae pro - mi - si - sti et se-mi-ni e - jus, quam o-lim A - brahae
 A - brahae et se-mi-ni e - jus, pro - mi - si - sti, pro - mi - sisti,
 pro - mi - si - sti, pro - mi - si - sti,
 4 3 7 5 3# 6 5 7 5 7 6 5 4 3# 4 7 6 5

63

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

Bassi

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

67

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

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

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

Musical score for measures 71-74. The score includes piano accompaniment in the upper staves and vocal lines in the lower staves. The key signature has one sharp (F#) and the time signature is 4/4. The piano part features a rhythmic pattern of eighth and sixteenth notes. The vocal lines are in a soprano and alto register.

si - sti, promi - si - - - sti, quam o - lim A - brahae pro - mi - si - sti, quam o - lim A - brahae
 si - sti, promi - si - - - sti, quam o - lim A - brahae pro - mi - si - sti, quam, o - lim
 8 si - sti, promi - si - - - sti, quam o - lim A - brahae pro - mi - si - sti, quam o - lim

Piano accompaniment for measures 71-74. It includes fingering numbers (3#, 6, 5, 7, 3#, 9, 8, 4, 7, 5, 2, 4, 3#, 6, 4, 6) and dynamic markings such as *p* and *f*. A *Vcl.* marking is present in measure 74.

Musical score for measures 75-78. The score includes piano accompaniment in the upper staves and vocal lines in the lower staves. The piano part features a rhythmic pattern of eighth and sixteenth notes. The vocal lines are in a soprano and alto register. Dynamic markings include *p* and *f*.

pro - mi - si - sti et se - - - mi - ni e - - jus, et se - - - mini e - -
 A - brahae pro - mi - si - sti et se - mi - ni e - - jus, et se - - -
 8 A - brahae pro - mi - si - sti et se - mi - ni e - - jus, et se - - -
 A brahae pro - mi - si - sti et se - mi - ni e - - jus, et se - - -

Piano accompaniment for measures 75-78. It includes fingering numbers (6, 8, 7, 3#, 6, 5, 4, 3#, 6, 4, 6) and dynamic markings such as *p* and *f*.

80

- jus, et - se - mini e - jus, quam o - lim A - brahae pro - mi - si - sti, quam o - lim
 - mi - ni, se - mini e - jus, quam o - lim A - brahae pro - mi - si - sti, quam o - lim
 - mi - ni, se - mini e - jus, quam o - lim A - brahae pro - mi - si - sti, quam o - lim

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

85

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

Adagio

Sanctus

Corni di Bassetto (s.)

Fagotti (s.)

Trombe in D (s.)

Timpani in D.A. (s.)

Violino I (s.)

Violino II (s.)

Viola (s.)

Soprano (s.)
San - - - ctus, san - - - ctus, san - - - ctus

Alto (s.)

Tenore (s.)
San - - - ctus, san - - - ctus, san - - - ctus

Basso (s.)

Violoncello
Basso ed Organo (s.)

Adagio

Do - mi - nus, De - us Sa - - ba - oth! Ple - ni sunt coe - li et ter - -

Do - mi - nus, De - us Sa - - ba - oth! Ple - ni sunt coe - li et ter - -

Ple - ni sunt coe - - li et ter - -

tasto 6 6 9 6 6 5 4 3 5 6 5 3# 6 6 7 3# 3

8

ten.

ra glo - ri - a, glo - ri - a, glo - ri - a tu -

ra glo - ri - a, glo - ri - a, glo - ri - a tu -

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

11

Allegro *tacet*

a.

a.

a.

a. O - sanna in - ex - cel - sis! O - sanna in - ex - cel - sis, in -

Bassi *Vel.* *Bassi.*

Allegro

Benedictus

Andante

Corni di Bassetto (s.)

Musical staff for Corni di Bassetto (s.) in E-flat major, 3/4 time. The staff begins with a dynamic marking of *mf*. The music features a melodic line with eighth and sixteenth notes, including a trill (*tr*) in the third measure.

Fagotti (s.)

Musical staff for Fagotti (s.) in E-flat major, 3/4 time. The staff begins with a dynamic marking of *mf*. The music consists of a rhythmic accompaniment of eighth notes, transitioning to a *p assai* dynamic in the fourth measure.

Trombe in B (s.)

Musical staff for Trombe in B (s.) in E-flat major, 3/4 time. The staff is mostly empty, with a few notes in the first and fourth measures.

Tromboni Alto e Tenore (s.)

Musical staff for Tromboni Alto e Tenore (s.) in E-flat major, 3/4 time. The staff begins with a dynamic marking of *mf*. The music features a melodic line with eighth notes, transitioning to a *p* dynamic in the third measure.

Trombone Basso (s.)

Musical staff for Trombone Basso (s.) in E-flat major, 3/4 time. The staff is mostly empty, with a few notes in the first and fourth measures.

Violino I (s.)

Musical staff for Violino I (s.) in E-flat major, 3/4 time. The staff begins with a dynamic marking of *mf*. The music features a melodic line with sixteenth-note runs and a trill (*tr*) in the third measure, ending with a *p* dynamic.

Violino II (s.)

Musical staff for Violino II (s.) in E-flat major, 3/4 time. The staff begins with a dynamic marking of *mf*. The music consists of a rhythmic accompaniment of eighth notes, ending with a *p* dynamic.

Viola (s.)

Musical staff for Viola (s.) in E-flat major, 3/4 time. The staff begins with a dynamic marking of *mf*. The music consists of a rhythmic accompaniment of eighth notes.

Soprano (s.)

Musical staff for Soprano (s.) in E-flat major, 3/4 time. The staff is mostly empty, with a few notes in the first and fourth measures.

Alto (s.)

Musical staff for Alto (s.) in E-flat major, 3/4 time. The staff is mostly empty, with a *SOLO* marking above the staff in the fourth measure. The lyrics "Be - nedictus, qui" are written below the staff.

Tenore (s.)

Musical staff for Tenore (s.) in E-flat major, 3/4 time. The staff is mostly empty, with a few notes in the first and fourth measures.

Basso (s.)

Musical staff for Basso (s.) in E-flat major, 3/4 time. The staff is mostly empty, with a few notes in the first and fourth measures.

Violoncello Basso ed Organo (s.)

Musical staff for Violoncello Basso ed Organo (s.) in E-flat major, 3/4 time. The staff begins with a dynamic marking of *mf*. The music features a melodic line with eighth notes, ending with a *p* dynamic and a *Vel.* marking.

Andante

5

p

SOLO

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

ve - nit in no - mi - ne Do - - mini,

8

Bassi

p

10

Instrumental score for piano, strings, and woodwinds. The piano part begins with a *p* dynamic marking. The woodwinds and strings provide harmonic support with various rhythmic patterns and melodic lines.

ni. bene - di - ctus, qui ve - nit. be - ne - di - ctus, qui ve - nit in

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

SOLO

8 Bene - dictus, qui venit, bene - di - ctus, qui

SOLO

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

Bass line of the musical score, providing a steady accompaniment for the vocal parts.

14

no - - mi - ne Do - - mi - ni. Benedictus, qui ve - nit, qui ve - - nit in no - mine

no - - mi - ne Do - - mi - ni. Benedictus, qui ve - nit, qui ve - - nit in no - mine

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

18

SOLO

Musical score for page 78, starting at measure 18. The score is in a key signature of two flats (B-flat and E-flat) and a common time signature. It features a piano solo section with multiple staves for piano accompaniment and vocal lines.

The piano accompaniment consists of several staves. The right hand plays a complex rhythmic pattern of eighth and sixteenth notes, while the left hand plays a more melodic line. Dynamics include *ff* (fortissimo), *f* (forte), *p* (piano), and *mf* (mezzo-forte).

The vocal lines are in a lower register. The lyrics are:

Do - mi - ni. Be - ne -
 Do - mi - ni. Be - ne - ne - di - ctus,

The score includes a section labeled "SOLO" and a section labeled "Bassi" (Bass). The tempo is marked "Vel." (Veloce).

24

Musical score for page 24, featuring vocal lines and piano accompaniment. The score includes dynamic markings such as *f*, *p*, and *sf*.

The piano accompaniment consists of several staves, including a grand staff (treble and bass clefs) and a separate bass line. The vocal lines are arranged in two systems, each with a vocal line and a corresponding bass line.

The lyrics for the vocal lines are:

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

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

qui ve-nit in no-mi-ne Do--mi-ni.

The musical score on page 80 begins at measure 28. It features a piano introduction with intricate keyboard textures. The upper right portion of the score is mostly empty staves. The piano introduction includes a complex right-hand part with many sixteenth notes and a more rhythmic left-hand part. The vocal entry starts at measure 32, with the lyrics: "Be - ne - di - ctus, qui ve - nit in no - mi - ne Do - mi - ni." The vocal line is supported by a bass line. The score concludes with a final bass line.

33

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

37

cresc. *p assai*

cresc. *p assai*

p assai

cresc. *fp*

cresc. *fp*

cresc. *fp*

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

no - mine Do - mi - ni, benedi - ctus, qui ve - nit in nomine Do - mi - ni, qui ve - nit in

no - mine Do - mi - ni, benedi - ctus, qui ve - nit in nomine Do - mi - ni, bene - di - ctus, qui

- mine Do - mi - ni, benedi - ctus, qui ve - nit in no - mine Domini, bene - di - ctus, qui

cresc. *fp*

42

no - mi - ne Do - mi - ni, be - nedictus, qui ve - nit in no - mi - ne, in no - mi - ne

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

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

ve - nit in no - mi - ne Do - mi - ni, be - nedictus, qui ve - nit in no - mi - ne

Vcl. Bassi

46

Musical score for page 84, starting at measure 46. The score includes piano accompaniment and vocal lines with Latin lyrics. Dynamics include *f*, *p*, and *dolce*.

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

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

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

50

Allegro

Piano accompaniment for measures 50-54. The score consists of eight staves. The first four staves are for the right hand, and the last four are for the left hand. The music is in a 3/4 time signature and features a variety of rhythmic patterns, including eighth and sixteenth notes, and chords. The dynamic marking *ff* (fortissimo) is present at the beginning of each staff.

ni.

ni.

ni.

TUTTI

O - san - na in - ex -

Piano accompaniment for measures 55-58. The score consists of one staff. The music is in a 3/4 time signature and features a variety of rhythmic patterns, including eighth and sixteenth notes, and chords. The dynamic marking *ff* (fortissimo) is present at the beginning of the staff.

Vel.

Allegro

57

(Tromb. c.v.)

TUTTI
O - san - na in ex - cel - - -

TUTTI
O - sanna in ex - cel - - - sis! O - san - na in ex - cel - -

8 cel - - - sis! O - san - na in ex - cel - - - sis, in ex - cel - - -

TUTTI
O - - -

Bassi

67

8

sis! O - san - - na in ex - cel - - sis! O - - san - na in ex - cel - - sis!

- sis! O - san - - na in ex - cel - sis! O - - san - na in ex - cel - - sis!

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

san - na in - ex - cel - - - - sis! O - san - na in ex - cel - - sis!

Agnus Dei

Corni di Bassetto (s) *f*

Fagotti (s) *f*

Trombe in D (s) *f*

Timpani in D. A (s) *f*

Tromboni Alto e Tenore (s) *f*
(Tromb. c. P.)

Trombone Basso (s) *f*

Violino I (s) *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p*

Violino II (s) *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p*

Viola (s) *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p*

Soprano (s) *f*
A - gnus De - - i, qui tol - -

Alto (s) *f*

Tenore (s) *f*
A - gnus De - - i. qui tol - -

Basso (s) *f*

Violoncello Basso ed Organo (s) *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p*

5 5

6

mf *p* *mf* *p* *ff* *p assai*

mf *p* *mf* *p* *ff* *p assai*

mf *p* *mf* *p* *ff* *p assai*

mf *p* *mf* *p* *ff* *p assai*

lis pec - ca - - ta mun - - - di. do - na e - is -

p assai

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

p assai

do - na. do - na e - - is

mf *p* *mf* *p* *ff* *p assai*

6 6/5 7 3# senz' Organo

SOLO

SOLO

(Tromb. e. P.)

mf *p* *mf* *p* *mf* *p* *mf* *p*

re - qui - em! A - gnus De - - - i, qui tol - - -

re - qui - em! A - gnus De - - - i, qui tol - - -

fp *mf* *p* *mf* *p* *mf* *p*
coll' Organo 6/5 6/5

The musical score consists of several systems. The first system includes a vocal line and piano accompaniment. The piano part features a complex texture with sixteenth-note patterns in the right hand and a steady bass line in the left hand. Dynamics range from *mf* to *ff*. The vocal line is mostly rests in this system.

The second system continues the piano accompaniment and introduces the vocal line with the lyrics: "lis pec - ca - - ta mun - - di." The piano part includes dynamic markings of *mf*, *p*, and *ff*. The vocal line is marked *p assai*.

The third system continues the vocal line with the lyrics: "do - na, do - na e - is re - -". The piano part continues with *mf*, *p*, and *ff* dynamics. The vocal line is marked *p assai*.

The fourth system continues the vocal line with the lyrics: "do - na e - is, do - na". The piano part continues with *mf*, *p*, and *ff* dynamics. The vocal line is marked *p assai*.

The fifth system continues the vocal line with the lyrics: "lis pec - ca - - ta mun - - di." The piano part continues with *mf*, *p*, and *ff* dynamics. The vocal line is marked *p assai*.

The sixth system continues the vocal line with the lyrics: "do - na, do - na". The piano part continues with *mf*, *p*, and *ff* dynamics. The vocal line is marked *p assai*.

The seventh system continues the piano accompaniment with the lyrics: "senz' Organo". The piano part includes dynamic markings of *mf*, *p*, and *ff*.

qui - em! Agnus De - i, qui
 e - is re - qui - em! Agnus De - i, qui
 e - is re - qui - em! Agnus De - i, qui

TUTTI
 coll' Organo

37

The musical score for page 37 consists of several staves. At the top, there are two staves for a vocal line (soprano and alto) with notes and rests. Below these are two more staves, likely for a second vocal line or a different instrument. The main piano accompaniment is shown in a grand staff (treble and bass clefs) with a piano (p) dynamic marking. The piano part features a complex, flowing melody with many sixteenth notes, often beamed together in groups, and is marked with *p assai*. Below the piano part, there are three vocal lines with lyrics. The lyrics are: "tol - - - - lis pec - ca - - ta mun - - - di, do - na" and "tol - - - - lis pec - ca - - ta mun - - - di, do - na". The vocal lines are marked with *p* and *p assai*. At the bottom of the page, there are three bass clef staves with figured bass notation: $7\flat$ 8, 6 $4\flat$, and $7\flat$ $5\flat$.

Musical score for a piece, page 94, system 43. The score includes vocal lines and piano accompaniment. The lyrics are: "e - is - re - qui - em sem - pi - ter - nam! sem - pi - ter - nam! e - is - re - qui - em sem - pi - ter - nam!".

The score is written for voice and piano. The vocal lines are in the upper staves, and the piano accompaniment is in the lower staves. The piano part includes a section for Trombones (Tromb. c. P.).

Dynamics include *p cresc.* (piano crescendo) and *f* (forte). The piano part includes markings for *cresc.* (crescendo) and *f* (forte).

The piano accompaniment includes a section for Trombones (Tromb. c. P.).

The lyrics are: e - is - re - qui - em sem - pi - ter - nam! sem - pi - ter - nam! e - is - re - qui - em sem - pi - ter - nam!

The score includes figured bass notation at the bottom: 6^b 5^b, 6^b 5^b 3^b, 7^b - 6^b, 6^b 5 4 3, 7^b 4 2.

Adagio

52

SOLO
Lux aeterna luceat eis, Domine!

Adagio

57

SOLO
Vcl.

TUTTI

cum sanctis tuis in aeternum: qui a pius es. Lux aeterna, aeterna, aeterna

Bassi
(TUTTI)

61

ce - at e - is, Do - mi - ne, cum san - ctis tu - is in ae -
 lu - ce - lit e - is, Do - mi - ne. cum san - ctis, cum san - ctis tu - is in ae -
 lu - ce - at e - is, Do - mi - ne, cum san - ctis, cum san - ctis tu - is in ae -
 tu - is in ae -

64

ter - num, qui - a pi - us es. Do - na,
 ter - num, qui - a pi - us es.
 ter - num, qui - a pi - us es. Re - qui - em ae -

SOLO
 (p) *f* *fasto*

Re - qui - em ae -
 TUTTI

76

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

Allegro

80

pe - tu.a lu - ce-at e - is.
 Cum sanctis tu - is in ae - ter -
 pe - tu.a lu - ce-at e - is.
 Cum sanctis tu - is in ae - ter

Allegro

85

Musical score for measures 85-88. The score includes vocal lines and piano accompaniment. The lyrics are: Cum san - ctis tu - is in ae - ter - num, Cum san - ctis tu - is in ae - ter - num, cum san -

89

Musical score for measures 89-92. The score includes vocal lines and piano accompaniment. The lyrics are: num, cum san - ctis tu - is in ae - ter - num. cum san - ctis tu - is in ae - ter - num, in ae - ter - num, in ae - ter - num, cum

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

93

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

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

97

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

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

101

num, cum sanetis tu - is in ae - ter
 etis, cum sanetis tu - is in ae - ter num,
 cum san - etis tu - is in ae - ter

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

Vcl. cum Bassi

105

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

6 6 5 6 5 3b 6b 5b 6 b 4 2 6 6b 7b 6 5 4 6 6 4

109

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

Vcl. Bassi

3 7 6 eb 7b 6

113

tu - is in ae - ter - num, cum san - ctis tu - is,
 cum san - ctis tu - is, cum san - ctis
 - num, in ae - ter - num, cum san - ctis tu - is in ae - ter -
 - num, *Vcl. Bassi* cum sanctis tu - is in ae - ter - num, in ae - ter -

6 eb 4 6 eb 5 7b 7b 7b 6 eb 5 6 6 4 7b 6 7b

(continued from front flap)

- COMPLETE CHAMBER MUSIC FOR STRINGS, Franz Schubert. (21463-X)
\$10.95
- FOUR SYMPHONIES IN FULL SCORE, Franz Schubert. (23681-1) \$8.95
- CHAMBER MUSIC OF ROBERT SCHUMANN, Clara Schumann (ed.).
(24101-7) \$8.95
- GREAT WORKS FOR PIANO AND ORCHESTRA IN FULL SCORE, Robert Schumann. (24340-0) \$7.50
- GREAT ROMANTIC CELLO CONCERTOS IN FULL SCORE, Robert Schumann, C. Saint-Saëns, & A. Dvořák. (24584-5) \$7.95
- SALOME IN FULL SCORE, Richard Strauss. (24208-0) \$10.00
- FOURTH, FIFTH AND SIXTH SYMPHONIES IN FULL SCORE, Peter Ilyitch Tchaikovsky. (23861-X) \$12.95
- GÖTTERDÄMMERUNG IN FULL SCORE, Richard Wagner. (24250-1) \$18.50
- LOHENGRIN IN FULL SCORE, Richard Wagner. (24335-4) \$12.95
- SIEGFRIED IN FULL SCORE, Richard Wagner. (24456-3) \$14.95
(22915-7) \$15.95

Paperbound unless otherwise indicated. Prices subject to change without notice. Available at your book dealer or write for free catalogues to Dept. Scores, Dover Publications, Inc., 31 East 2nd Street, Mineola, N.Y. 11501. Please indicate field of interest. Each year Dover publishes over 200 books on fine art, music, crafts and needlework, antiques, languages, literature, children's books, chess, cookery, nature, anthropology, science, mathematics, and other areas.

Manufactured in the U.S.A.

DOVER STUDY AND PLAYING EDITIONS

- ELEVEN GREAT CANTATAS IN FULL SCORE, Johann Sebastian Bach. (23268-9) \$10.00
- ORGAN MUSIC, Johann Sebastian Bach. (22359-0) \$8.95
- THE SIX BRANDENBURG CONCERTOS AND THE FOUR ORCHESTRAL SUITES IN FULL SCORE, Johann Sebastian Bach. (23376-6)
- SIX GREAT SECULAR CANTATAS IN FULL SCORE, Johann Sebastian Bach. (23934-9) \$7.95
- COMPLETE PIANO CONCERTOS IN FULL SCORE, Ludwig van Beethoven. (24563-2) \$11.95
- COMPLETE STRING QUARTETS, Ludwig van Beethoven. (22361-2) \$11.95
- FIRST, SECOND AND THIRD SYMPHONIES IN FULL SCORE, Ludwig van Beethoven. (23377-4) \$9.95
- FOURTH AND FIFTH SYMPHONIES IN FULL SCORE, Ludwig van Beethoven. (23378-2) \$6.95
- SIXTH AND SEVENTH SYMPHONIES IN FULL SCORE, Ludwig van Beethoven. (23379-0) \$8.95
- EIGHTH AND NINTH SYMPHONIES IN FULL SCORE, Ludwig van Beethoven. (23380-4) \$9.95
- COMPLETE CONCERTI IN FULL SCORE, Johannes Brahms. (24170-X) \$10.95
- COMPLETE SYMPHONIES IN FULL ORCHESTRAL SCORE, Johannes Brahms. (23053-8) \$9.95
- THREE GREAT ORCHESTRAL WORKS IN FULL SCORE, Claude Debussy. (24441-5) \$9.95
- COMPLETE CONCERTI GROSSI IN FULL SCORE, George Frideric Handel. (24187-4) \$8.95
- GREAT ORGAN CONCERTI, OPP. 4 & 7, IN FULL SCORE, George Frideric Handel. (24462-8) \$6.50
- ELEVEN LATE STRING QUARTETS, Joseph Haydn. (23753-2) \$8.95
- SYMPHONIES NOS. 88-92 IN FULL SCORE, Joseph Haydn. (24445-8) \$9.95
- TWELVE STRING QUARTETS, Joseph Haydn. (23933-0) \$7.95
- COMPLETE CHAMBER MUSIC FOR STRINGS, Felix Mendelssohn. (23679-X) \$9.95
- MAJOR ORCHESTRAL WORKS, Felix Mendelssohn. (23184-4) \$12.50
- COMPLETE STRING QUARTETS, Wolfgang Amadeus Mozart. (22372-8) \$8.95
- LATER SYMPHONIES: FULL SCORES TO SYMPHONIES 35 TO 41, Wolfgang Amadeus Mozart. (23052-X) \$8.95
- PIANO CONCERTOS, NOS. 17-22 IN FULL SCORE, Wolfgang Amadeus Mozart. (23599-8) \$10.95
- PIANO CONCERTOS, NOS. 23-27 IN FULL SCORE, Wolfgang Amadeus Mozart. (23600-5) \$9.95
- 17 DIVERTIMENTI FOR VARIOUS INSTRUMENTS, Wolfgang Amadeus Mozart. (23862-8) \$6.95
- FOUR ORCHESTRAL WORKS, Sergei Prokofiev. (20279-8) \$12.95

(continued on back flap)

Wolfgang Amadeus Mozart REQUIEM in Full Score

This Dover edition of one of Mozart's greatest, most enduring choral works, despite its inexpensive price, has been published according to standards of high quality that will afford years of use and enjoyment.

The *Requiem* was not only one of Mozart's most inspired works, it was one of his last. It was commissioned in the summer of 1791 to memorialize the recently deceased wife of Count Walsegg-Stuppach, an amateur musician who was in the habit of ordering works from composers and presenting them as his own compositions. But his dubious patronage arrived only weeks before the rapid decline in Mozart's health that would end in his death by year's end. At the invitation of Mozart's widow, one of his pupils, Franz Xaver Süssmayr, working from oral instructions and sketches left by the master, finished the nearly completed work.

In the two centuries since, it has come to be embraced as a masterpiece of vocal composition. One of the most recorded and performed standards of the repertoire, here reprinted in an authoritative edition, it majestically combines the voices of orchestra, chorus and four soloists into a deeply moving, elegiac work of glowing intensity.

Republication, with a new Table of Contents and List of Instruments, of the edition published by Breitkopf & Härtel, Wiesbaden, n.d. iv + 104pp. 9% × 12%. Paperbound.

ALSO AVAILABLE

COSÌ FAN TUTTE IN FULL SCORE, Wolfgang Amadeus Mozart. 448pp. 9% × 12%.
(Available in U.S. only) 24528-4 Pa. \$14.95

THE MARRIAGE OF FIGARO: COMPLETE SCORE, Wolfgang Amadeus Mozart. 448pp.
9% × 12%. (Available in U.S. only) 23751-6 Pa. \$13.95

DON GIOVANNI: COMPLETE ORCHESTRAL SCORE, Wolfgang Amadeus Mozart. 468pp.
9% × 12%. (Available in U.S. only) 23026-0 Pa. \$13.95

THE MAGIC FLUTE (DIE ZAUBERFLÖTE), Wolfgang Amadeus Mozart. 226pp. 9 × 12.
24783-X Pa. \$8.95

A DOVER EDITION DESIGNED FOR YEARS OF USE!

We have made every effort to make this the best book possible. Our paper is opaque, with minimal show-through; it will not discolor or become brittle with age. Pages are sewn in signatures, in the method traditionally used for the best books, and will not drop out, as often happens with paperbacks held together with glue. Books open flat for easy reference. The binding will not crack or split. This is a permanent book.