Niccolò

JOMMELLI

Missa pro defunctis

Soli (SATB), Coro (SATB)
2 Violini, 2 Viole, Basso continuo

herausgegeben von / edited by
Julia Rosemeyer

Urtext

Klavierauszug / Vocal score
Harry Schröder

Carus 27.321/03

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Zu diesem Werk liegt folgendes Aufführungsmaterial vor: Partitur (Carus 27.321), Klavierauszug (Carus 27.321/03), Chorpartitur (Carus 27.321/05), komplettes Orchestermaterial (Carus 27.321/19).
* Der Klavierauszug zu den Sätzen im Anhang ist separat erhältlich (Carus 27.321/02).

The following performance material is available: full score (Carus 27.321), vocal score (Carus 27.321/03), choral score (Carus 27.321/05), complete orchestral material (Carus 27.321/19).
* The vocal score of the movements in the appendix is available separately (Carus 27.321/02).

Vorwort

Als Opernkomponist feierte Niccolò Jommelli europaweit Erfolge, aber er komponierte Zeit seines Lebens auch Kirchenmusik. Die *Missa pro defunctis* entstand 1756 während seiner Tätigkeit in Stuttgart für die Beisetzung der Herzogin Maria Augusta, Mutter des regierenden Herzogs Carl Eugen. Dessen Amtszeit gilt als Höhepunkt des kulturellen Lebens am Württembergischen Hof und fiel zugleich in die rund 60-jährige Phase des Summepiskopats, als katholische Regenten an der Spitze des evangelischen Herzogtums standen und eine katholische Requiemvertonung nicht ohne weiteres zur Aufführung kommen konnte.[1]

Seit 1733 musste der Landesherr in den sogenannten Religionsreversalien gegenüber den württembergischen Landständen die ausschließliche Geltung der evangelischen Konfession garantieren. Nur besondere höfische Ereignisse, nicht jedoch Kirchenfeste, ermöglichten die Aufführung katholischer Kirchenmusik. Eine der wenigen Gelegenheiten ergab sich beim Tod der Herzoginmutter. Maria Augusta von Württemberg (1706–1756), eine geborene Prinzessin von Thurn und Taxis, muss eine sehr willensstarke und kluge Frau gewesen sein. Nach dem Regierungsantritt des erst 16-jährigen Carl Eugen kam es 1750 zu einem heftigen Streit zwischen Maria Augusta und ihrem Sohn, der sie daraufhin in Verwahrung nehmen ließ. Abgeschirmt und unter militärischer Bewachung verbrachte sie ihre letzten Lebensjahre im Göppinger Schloss. Maria Augusta starb am 1. Februar 1756 „unvermutet an einem Schlagfluß". Was sich nun innerhalb weniger Tage bis zur Beisetzung am 9. Februar abspielte, ist detailliert überliefert. Bereits einen Tag nach dem Tod wurde für die Dauer von sechs Wochen eine Landestrauer ausgerufen. Carl Eugen gab den Auftrag zur Komposition des Requiems, für das dem Komponisten nur wenig Zeit blieb.[2]

Der Leichenzug am Tag der Beisetzung begann früh morgens unter großer Anteilnahme der Bevölkerung. Der von Pferden gezogene Leichenwagen nahm seinen Weg auf der Strecke von rund 50 km über Göppingen und Esslingen und traf um 18 Uhr in Ludwigsburg ein. Eine Stunde später begann der Leichenkondukt über den Schlosshof, der von zahlreichen Fackelträgern begleitet wurde. Am Eingang zur Kapelle[3] fand die Einsegnung statt, anschließend wurde der Sarg in das mit zahlreichen Wachslichtern beleuchtete, pyramidenförmige *Castrum doloris* gestellt, das sich in der Mitte des Kirchenraumes befand. Im Obergeschoss, vis-à-vis des Fürstenstandes, fanden auf der südlichen Orgelempore die Musiker Platz.

> „Alsdann wurde das *Officium defunctorum*, hernach eine Trauer-Musique gehalten und nach nochmahls verrichtetem Gebett und Einseegnen der Fürstl. Sarg in die Grufft eingesencket. Worauf der Fürstl. Leichen-Conduct wiederum in vorbemeldter Ordnung nach dem alten Corps de Logis zuruck gienge."[4]

Das Ensemble, das das Requiem aufführte, bestand aus acht Sängern und zehn Instrumentalisten der Hof- und Kammermusik, Orgel spielte aller Wahrscheinlichkeit nach Kapellmeister Jommelli. Die Sopranistin Marianne Pirker war die einzige Frau unter den aus Italien, Süddeutschland und Österreich stammenden Musikern. Sie bestritt die Aufführung zusammen mit drei Kastraten sowie den Männerstimmen des Chores und den Instrumentalisten.

Die vorliegende Komposition umfasst genau genommen zwei Werke: Die Totenmesse (Missa pro defunctis), die mit der Absolution endet, und das danach erklingende Responsorium „Libera me", das zum Beerdigungsritus gehört.[5] Die Sätze der liturgischen Abschnitte sind überwiegend durchkomponiert, mit einem attacca-Übergang zwischen Agnus Dei und Communio, wie er für neapolitanische Requiemvertonungen typisch ist.

Jommelli überarbeitete für die *Missa pro defunctis* drei Sätze aus früheren Kompositionen. Außerdem übernahm er Fugenthemen oder Motive aus seinen älteren geistlichen Werken. Bei den Abschnitten des Requiems mit gemeinsamer textlicher Basis gibt es sowohl wörtliche Wiederholungen (*Quam olim*, *Hosanna*, *Quando caeli*) als auch variierte Repliken (*Requiem aeternam*, *Kyrie*, *Dum veneris*). Im Hinblick auf die Instrumentierung fallen geteilte Bratschen und eine oft eigenständige Führung der Violinen auf. Als typisch neapolitanische Stilmittel können die Mischung von Sätzen mit Solo/Tutti-Wechseln mit drei Solonummern (*Benedictus, Tremens, Dies illa*), die zweiteilige Arienform und das Nebeneinander von Polyphonie im *stile antico* mit belcantogefärbten, homophonen Abschnitten gelten. Charakteristisch ist auch die Verwendung langer Haltetöne, entweder durch alle Stimmen wandernd in den Fugen (z.B. *Pie Jesu* Takt 1–7ff., *Dona eis requiem* Takt 4–8ff.) oder bevorzugt in Alt und Bass zur Textausdeutung (z.B. *Requiem aeternam* Takt 20–26 „lux perpetua", *Salva me* Takt 1–6, 194–199 „Salva me"/„voca me", *Libera eas* Takt 17–21 „obscurum") bzw. als Orgelpunkt im Bass (*Kyrie (II)* Takt 22–30).

Im Responsorium scheint Jommelli die Coda „per Fine" des *Dum veneris,* die im Nichts verklingt, gleichsam als Sinnbild des Verstummens oder Verscheidens gestaltet zu haben.[6] Der rhythmische Puls in der 12-taktigen Verlängerung ähnelt dem daktylischen Streichermetrum des Beginns, ohne einen direkten Bogen zum Anfang des Werks zu schlagen.

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1 Manfred Hermann Schmid, „Das Requiem von Niccolò Jommelli im Württembergischen Hofzeremoniell 1756", in: *Musik in Baden-Württemberg* 4 (1997), S. 11–30.

2 Vgl. den Zusatz auf dem Titelblatt der Quelle **D**: „scritto in 3 giorni nel 1766 [sic!] per la morte della madre del Duca di Wittembergh".

3 Schloss Ludwigsburg verfügt über zwei Kapellen, die symmetrisch zueinander im Ost- und Westflügel des Schlosses gelegen sind. Schauplatz der Beerdigungsfeierlichkeiten war die 1723 eingeweihte ursprüngliche Hofkirche im Ostflügel.

4 *Stuttgartisches Ordinari Dienstags-Journal* Nr. 14 vom 17.2.1756; zit. nach Schmid, *Hofzeremoniell*, S. 21.

5 In vielen späteren Abschriften ist das Responsorium nicht enthalten; vgl. Wolfgang Hochstein, *Die Kirchenmusik von Niccolò Jommelli (1714–1774)*, Hildesheim 1984, Bd. 2, S. 29–33. Das Werk wird dort entsprechend unter zwei getrennten Nummern geführt: die *Missa pro defunctis* als A.I.3, das Responsorium *Libera me* als E.2.

6 Einigen Abschriften und dem Erstdruck fehlt merkwürdigerweise diese Verlängerung des *Dum veneris*.

Bei Requiemvertonungen in Süddeutschland ist im 18. Jahrhundert in der Regel ein auskomponierter Introitus-Vers „Te decet hymnus" vorhanden. Von Jommelli liegt aber keine entsprechende Vertonung vor. Das Einschieben eines einstimmigen Verses scheint aufgrund des Quellenbefunds[7] und aufgrund von Parallelen im Dresdner Repertoire[8] der Aufführung durch Jommelli mutmaßlich am nächsten zu kommen. Da mancherorts die Praxis den Vers „choraliter" vorzutragen offenbar unbekannt oder unerwünscht war, fügen einige Abschriften des Jommelli-Requiems eine mehrstimmige, instrumentalbegleitete Vertonung von Nicola Sala (1713–1801) ein, und zwar stets zusammen mit dem Gradual-Vers „In memoria aeterna". Diese beiden Alternativsätze wurden in den Anhang der vorliegenden Ausgabe aufgenommen.

Nach der Aufführung in Ludwigsburg verbreitete sich die *Missa pro defunctis* rasch in ganz Europa. Sie gehörte zu den meistgespielten Totenmessen in der zweiten Hälfte des 18. Jahrhundert, bis sie durch Mozarts Requiem in den Hintergrund gedrängt wurde. Neben der Paraphrase des 50. Psalms „Pietà Signore" (1774) war sie wohl Jommellis bekannteste Komposition. Verschiedene Komponisten versuchten, zu der reinen Streicherbegleitung später Bläserstimmen hinzu zu komponieren.

Johann Adam Hiller urteilte 1784 in seinen *Lebensbeschreibungen berühmter Musikgelehrten und Tonkünstler neuerer Zeit*:

> „Noch ist von ihm [Jommelli] ein Requiem oder Todtenmisse bekannt, die in allem Betracht für ein Meisterstück gelten kann. Der edelste, rührendste Gesang, voll Ausdruck und Würde, durch kein Geräusch der Instrumente unterdrückt, auch durch keine gewaltsamen und allzu kühnen Modulationen verdunkelt, sind das Eigenthümliche dieser vortreflichen Musik."[9]

Und Christian Friedrich Daniel Schubart, der das Requiem „unter die ersten Meisterwerke dieser Art" zählte, versah das Werk mit einem deutschen Singtext „um diß herrliche Stük auch für die Protestanten brauchbar zu machen".[10] Im Druck erschien die *Missa pro defunctis* erstmals ca. 1810 bei Leduc in Paris.

Stuttgart, November 2019 Julia Rosemeyer

Foreword

Niccolò Jommelli was successful as an opera composer all over Europe, but he also composed church music throughout his life. He composed the *Missa pro defunctis* in 1756 during his time in Stuttgart, for the funeral of Duchess Maria Augusta, mother of the reigning Duke Charles Eugene. His term of office is regarded as the high point of cultural life at the Württemberg court; at the same time, it fell into the 60-year phase of the summepiscopate, when Catholic rulers stood at the head of the Protestant duchy and a Catholic requiem setting could not easily be performed.[1]

Since 1733 the sovereign had to guarantee the exclusive validity of the Protestant denomination to the Württemberg estates in the so-called religious Reversalien. The performance of Catholic church music was only possible at special court events, but not on ecclesiastical feast days. One of the few opportunities arose on the death of the Dowager Duchess. Maria Augusta von Württemberg (1706–1756), born a Princess of Thurn and Taxis, must have been a very strong-willed and shrewd woman. In 1750, after Charles Eugene took office at the age of only 16, there was a fierce dispute between Maria Augusta and her son, who then caused her to be taken into custody. Isolated and under military guard, she spent the last years of her life in Göppingen Castle. Maria Augusta died on 1 February 1756, "unexpectedly from a stroke." The events that took place within the few days until the funeral on 9 February have been documented in detail. Already one day after the death, a six-week period of national mourning was proclaimed. Charles Eugene commissioned the composition of the Requiem, which gave the composer very little time to complete it.[2]

The funeral cortège began early in the morning on the day of the interment, with great involvement of the population. The hearse, pulled by horses, made its way along the 50 km stretch via Göppingen and Esslingen and arrived in Ludwigsburg at 6 pm. One hour later, the funeral procession which was accompanied by numerous torchbearers began crossing the courtyard. The consecration took place at the entrance to the chapel[3]; then the coffin was placed in the pyramid-shaped *castrum doloris*, which was located in the middle of the church and illuminated by numerous wax lights. On the upper floor, opposite the ducal gallery, there was room for the musicians on the southern organ gallery.

> "Then the *Officium defunctorum* was conducted, followed by a mourning music, and after further prayer and the blessing, the ducal coffin was lowered into the crypt. Whereupon the ducal funeral procession returned

7 Im Anschluss an den Introitus scheint in der Hauptquelle des Werks eine möglicherweise nur lose eingelegte Notenseite zu fehlen, deren Inhalt in einer Nebenquelle (Quelle **C**) wiederum überliefert ist, weshalb in der vorliegenden Edition der Introitus-Vers nach Quelle **C** eingefügt wird.

8 Vgl. das ausführliche Vorwort in der Partitur (Carus 27.321).

9 Erster Teil, Leipzig 1784, S. 172–181, hier S. 180 f.

10 Christian Friedrich Daniel Schubart, *Leben und Gesinnung. Von ihm selbst im Kerker aufgesetzt*, Stuttgart 1791/1793, S. 124.

1 Manfred Hermann Schmid, "Das Requiem von Niccolò Jommelli im Württembergischen Hofzeremoniell 1756," in: *Musik in Baden-Württemberg* 4 (1997), pp. 11–30.

2 Cf. the addendum on the title page of Source **D**: "scritto in 3 giorni nel 1766 [sic!] per la morte della madre del Duca di Wittembergh."

3 Ludwigsburg Palace has two chapels which are located symmetrically opposite each other in the east and west wings of the palace. The funeral ceremony took place in the original court church in the east wing, which was consecrated in 1723.

to the old corps de logis (main building) in predetermined order."[4]

The ensemble for the performance of the requiem consisted of eight singers and ten instrumentalists from the Court and Chamber Music; the organ was probably played by Kapellmeister Jommelli. The soprano Marianne Pirker was the only woman among the musicians who came from Italy, southern Germany and Austria; she performed together with three castrati as well as the male voices of the choir and the instrumentalists.

The present composition comprises two works: The Mass of the Dead (Missa pro defunctis), which ends with absolution, and the subsequent responsory "Libera me," which is part of the funeral rite.[5] The movements of the liturgical sections are predominantly throughcomposed, with an attacca transition between Agnus Dei and Communio, as is typical for Neapolitan requiems.

Jommelli revised three movements from earlier compositions for the *Missa pro defunctis*. He also adopted fugue themes or motives from his older sacred works. The sections of the Requiem with a common textual basis contain both literal repetitions (*Quam olim, Hosanna, Quando caeli*) and varied replies (*Requiem aeternam, Kyrie, Dum veneris*). Remarkable in terms of instrumentation is the division of the violas and the frequent independent voicing of the violins. Typical Neapolitan stylistic elements are the alternation of movements with solo/tutti changes with three solo numbers (*Benedictus, Tremens, Dies illa*), the two-part aria form and the juxtaposition of polyphony in *stile antico* with bel canto-colored, homophonic sections. Also characteristic is the use of long held notes, either moving through all the voices in the fugues (e.g., *Pie Jesu* mm. 1–7ff., *Dona eis requiem* mm. 4–8ff.), or preferably in alto and bass for the purpose of text exegesis (e.g., *Requiem aeternam* mm. 20–26 "lux perpetua," *Salva me* mm. 1–6, 194–199 "Salva me"/"voca me," *Libera eas* mm. 17–21 "obscurum") or as a pedal point in the bass (*Kyrie (II)* mm. 22–30).

In the responsory Jommelli seems to have designed the coda "per Fine" of the *Dum veneris*, which fades away into nothingness, as a symbol of falling silent or of dying, as it were.[6] The rhythmic pulse in the 12-bar extension resembles the dactylic string meter of the beginning, without, however, making a direct connection to the beginning of the work.

In the 18th century, a composed introit verse "Te decet hymnus" is usually found in requiems set to music in southern Germany. However, there is no corresponding setting by Jommelli. The insertion of a monophonic verse would seem to come closest to Jommelli's performance by reason of the source findings[7] and parallels in the Dresden repertoire.[8] Since in some places the practice of performing the verse "choraliter" was apparently unknown or undesirable, some copies of the Jommelli Requiem include a setting for several voices with instrumental accompaniment by Nicola Sala (1713–1801), always coupled with the gradual verse "In memoria aeterna". These two alternative movements have been included in the appendix to the present edition.

After the performance in Ludwigsburg, the *Missa pro defunctis* quickly spread throughout Europe. It was one of the most frequently performed masses for the dead in the second half of the 18th century, until it was relegated to the background by Mozart's Requiem. Besides the paraphrase of the 50th Psalm "Pietà Signore" (1774), it was probably Jommelli's most famous composition. Several composers also attempted to compose wind instruments in addition to the purely string accompaniment.

In 1784, Johann Adam Hiller remarked in his *Lebensbeschreibungen berühmter Musikgelehrten und Tonkünstler neuerer Zeit*:

> "Furthermore, by him [Jommelli] a requiem or death mass is known which in all respects can be regarded as a masterpiece. The noblest, most moving singing, full of expression and dignity, not oppressed by any noise from the instruments, nor darkened by any violent and all too bold modulations, are the characteristics of this exquisite music."[9]

And Christian Friedrich Daniel Schubart, who counted the Requiem "among the prime masterpieces of its kind," provided the work with a German singing translation "in order to make the wonderful piece usable also for Protestants."[10] The *Missa pro defunctis* was published in print for the first time around 1810 by Leduc in Paris.

Stuttgart, November 2019 Julia Rosemeyer

Translation: Gudrun and David Kosviner

4 *Stuttgartisches Ordinari Dienstags-Journal* no. 14 dated 17 February 1756; quoted from Schmid, *Hofzeremoniell*, p. 21.

5 The responsory is missing in many later copies; cf. Wolfgang Hochstein, *Die Kirchenmusik von Niccolò Jommelli (1714–1774)*, Hildesheim, 1984, vol. 2, pp. 29–33. The composition is listed there under two separate numbers: the *Missa pro defunctis* as A.I.3, the responsory *Libera me* as E.2.

6 Curiously enough, this extension of the *Dum veneris* is missing in some of the copies as well as in the first print.

7 In the main source of the work a possibly only loosely inserted page of music following the introitus seems to be missing, the contents of which are in turn preserved in a secondary source (Source **C**). For this reason, the introit verse is inserted according to Source **C** in the present edition.

8 Cf. the more detailed foreword in the full score (Carus 27.321).

9 First Part, Leipzig, 1784, pp. 172–181, here pp. 180 f.

10 Christian Friedrich Daniel Schubart, *Leben und Gesinnung. Von ihm selbst im Kerker aufgesetzt*, Stuttgart, 1791/1793, p. 124.

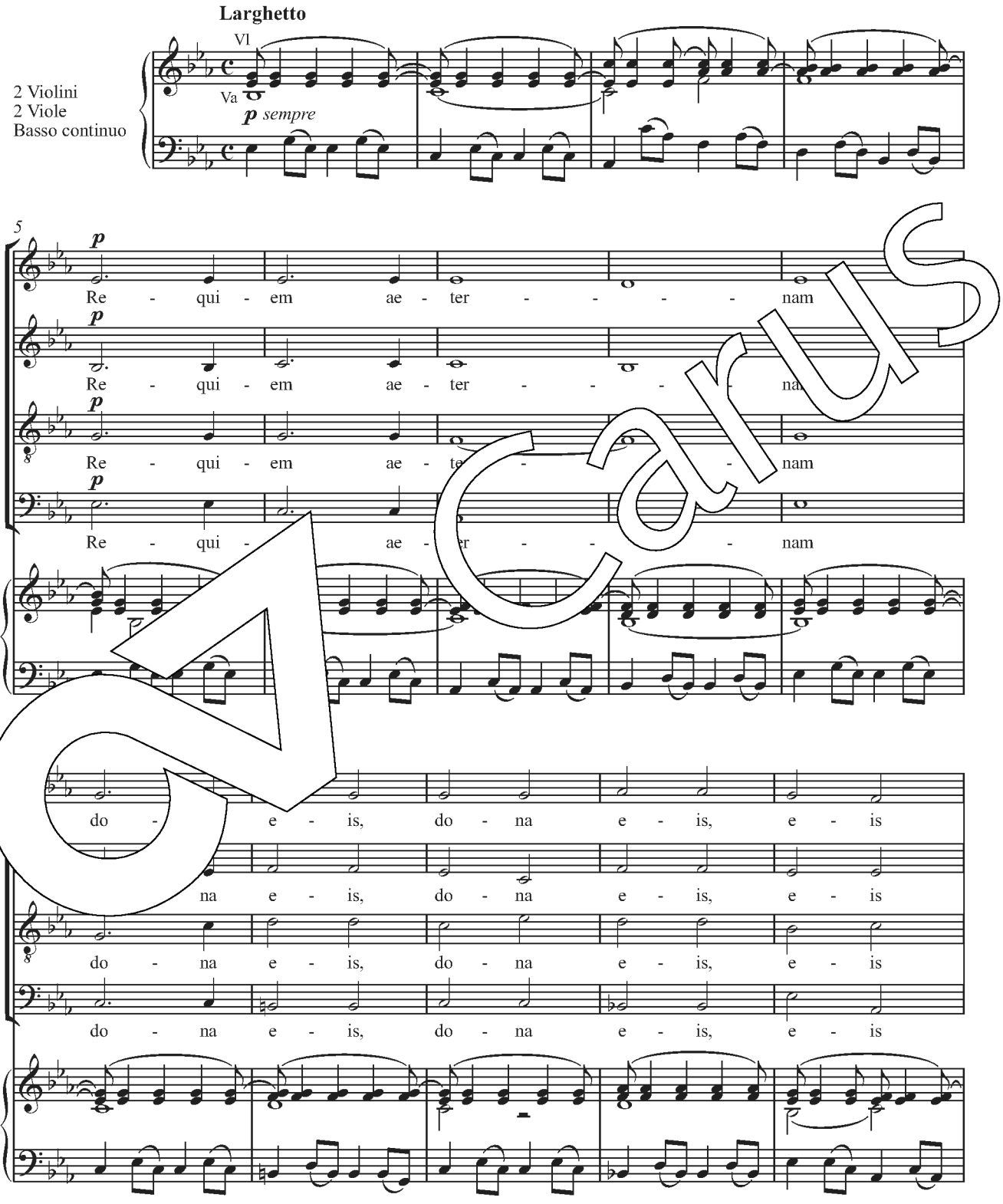
Missa pro defunctis

1756

Introitus

Niccolò Jommelli
1714–1774
Klavierauszug: Harry Schröder (1956–2022)

1. Requiem aeternam (Soli SA e Coro)



Carus

Aufführungsdauer / Duration: ca. 48 min.
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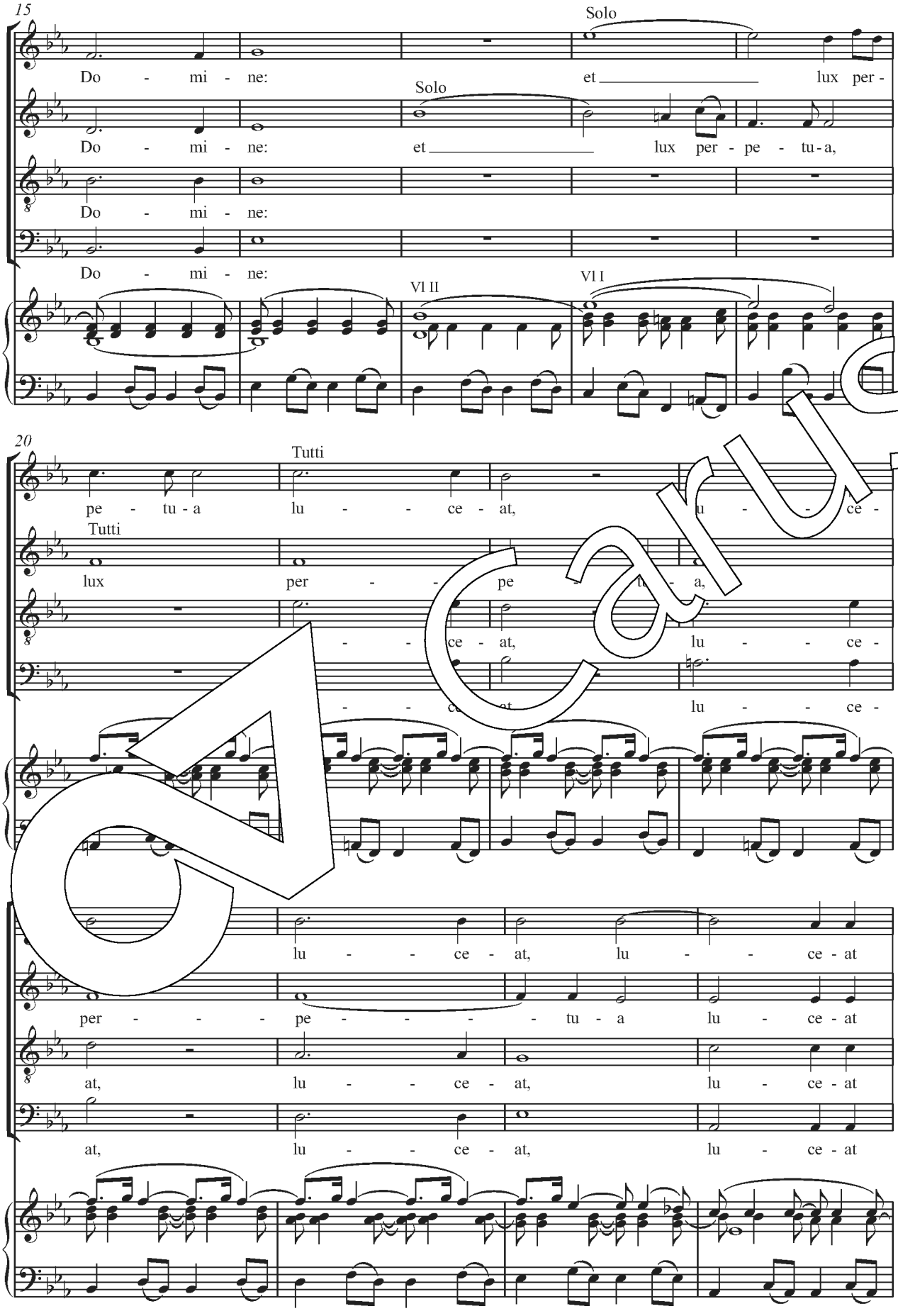
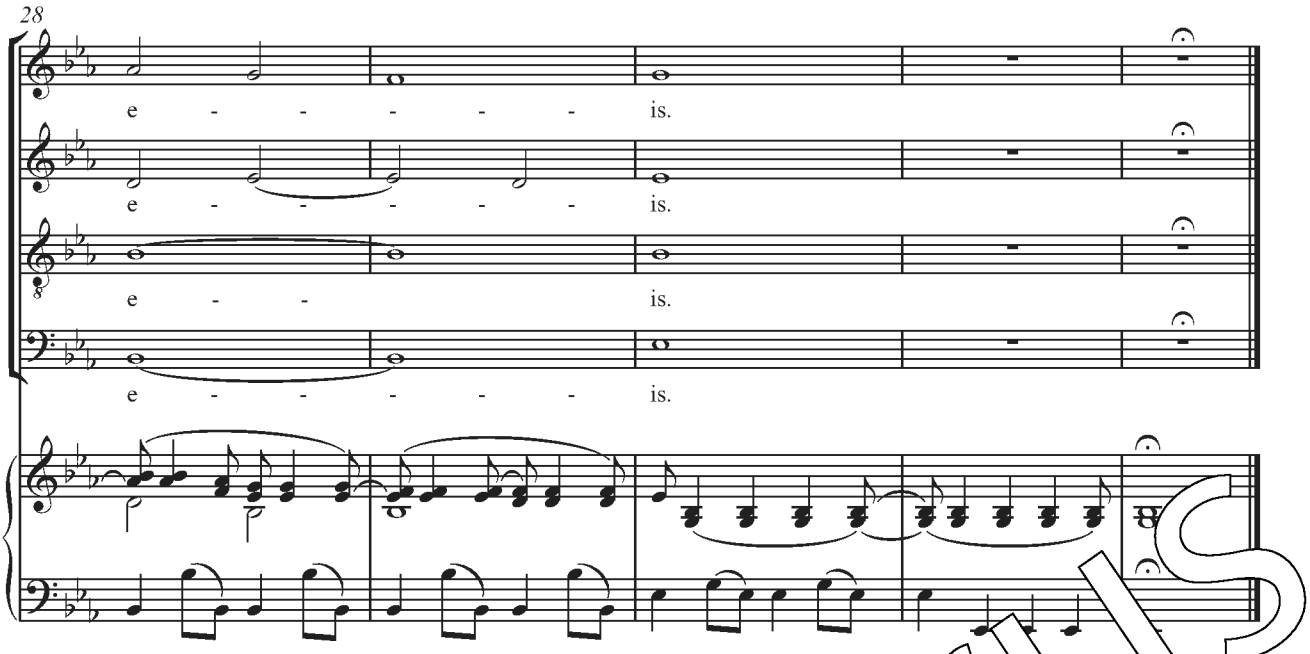
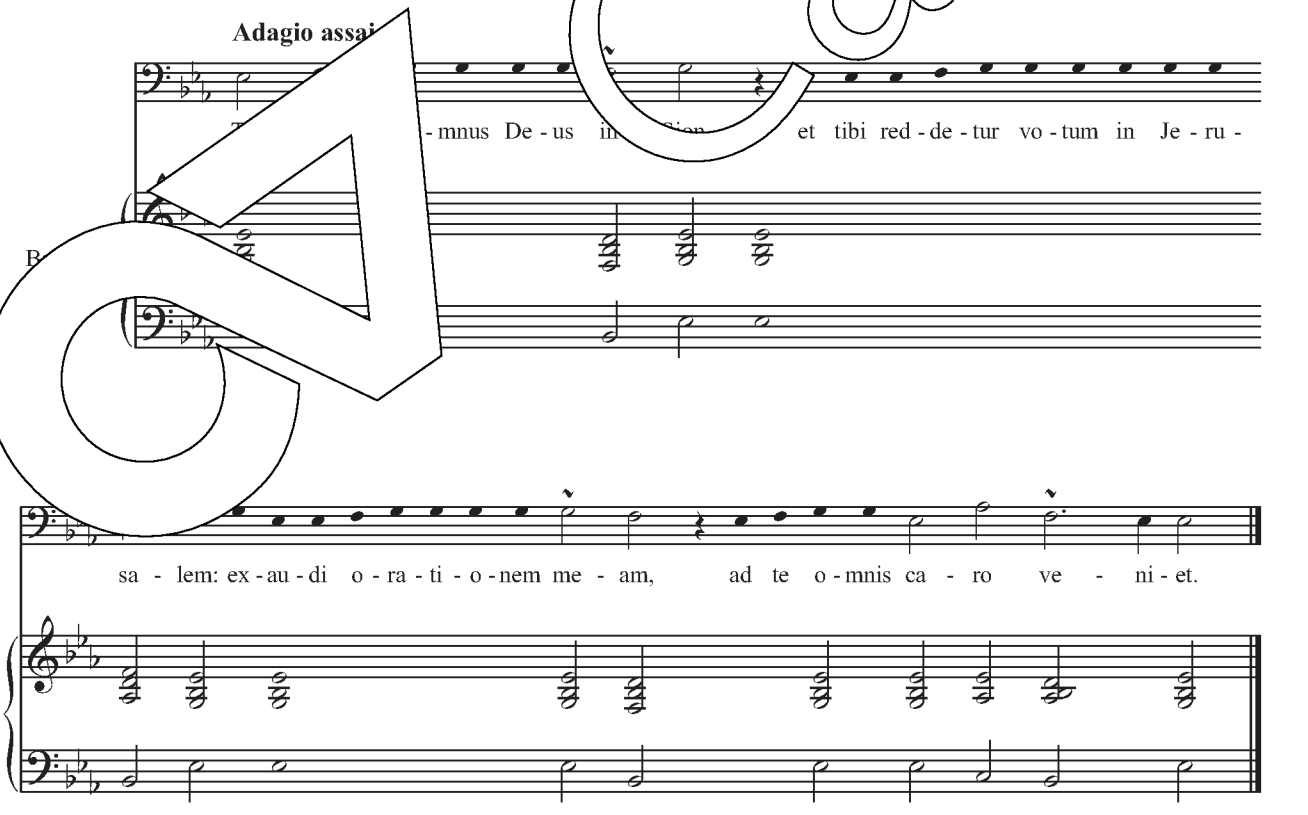
Urtext
edited by Julia Rosemeyer


15
Solo
Do - mi - ne:
et lux per -
Solo
Do - mi - ne:
et lux per - pe - tu - a,
Do - mi - ne:
Do - mi - ne:
Vl II
Vl I
20
Tutti
pe - tu - a
lu - - ce - at,
u - - ce -
Tutti
lux
per - - - pe - tu - a,
- - - ce - at,
lu - - ce -
- - - ce - at
lu - - ce -
lu - - ce - at,
lu - - ce - at
per - - - pe - - - - tu - a
lu - ce - at
at,
lu - - ce - at,
lu - ce - at
at,
lu - - ce - at,
lu - ce - at

Carus



[2. Te decet hymnus (Solo senza tempo)]



[3. Requiem aeternam repetatur] → Seite / page 6

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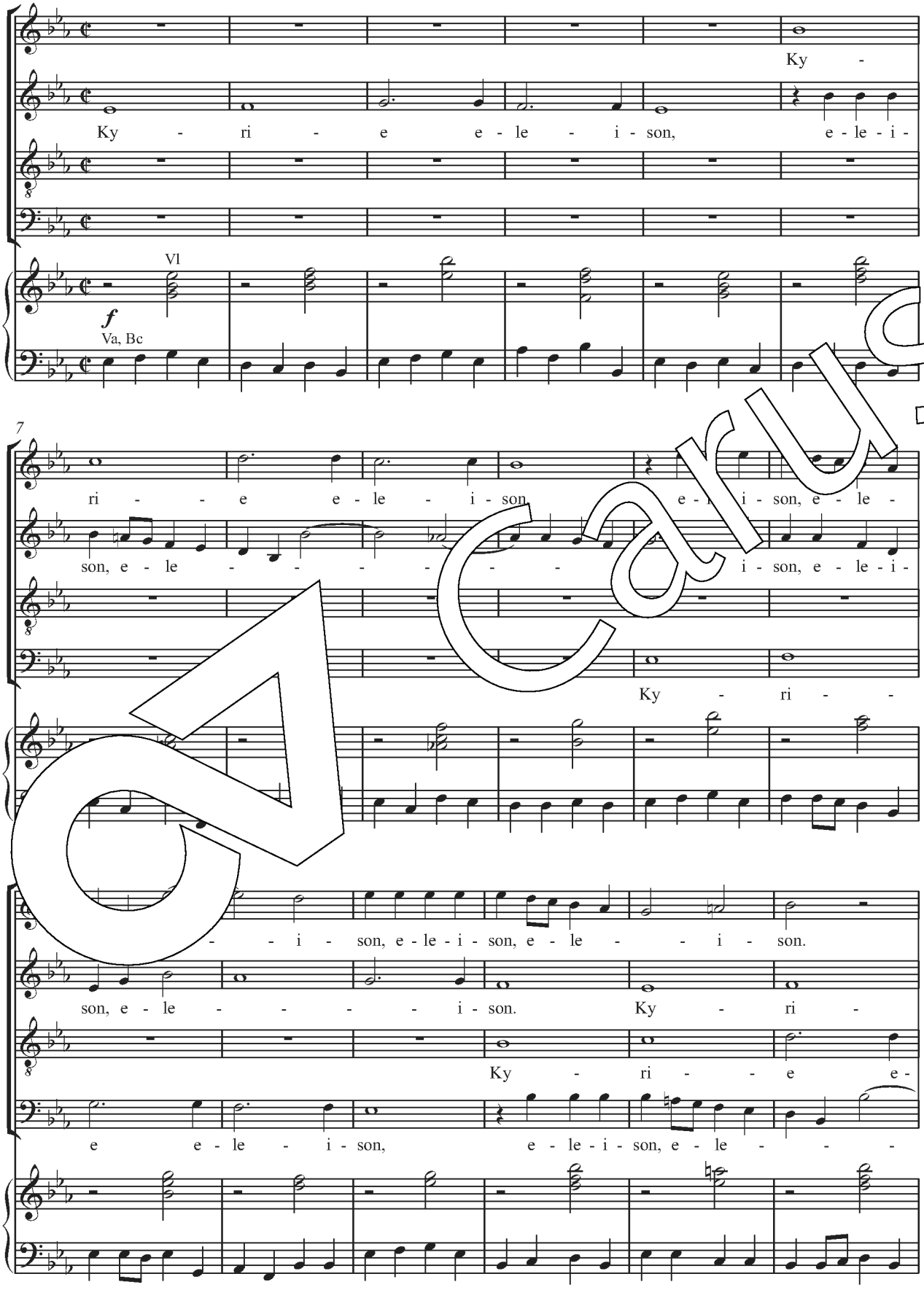
4. Kyrie (Coro)



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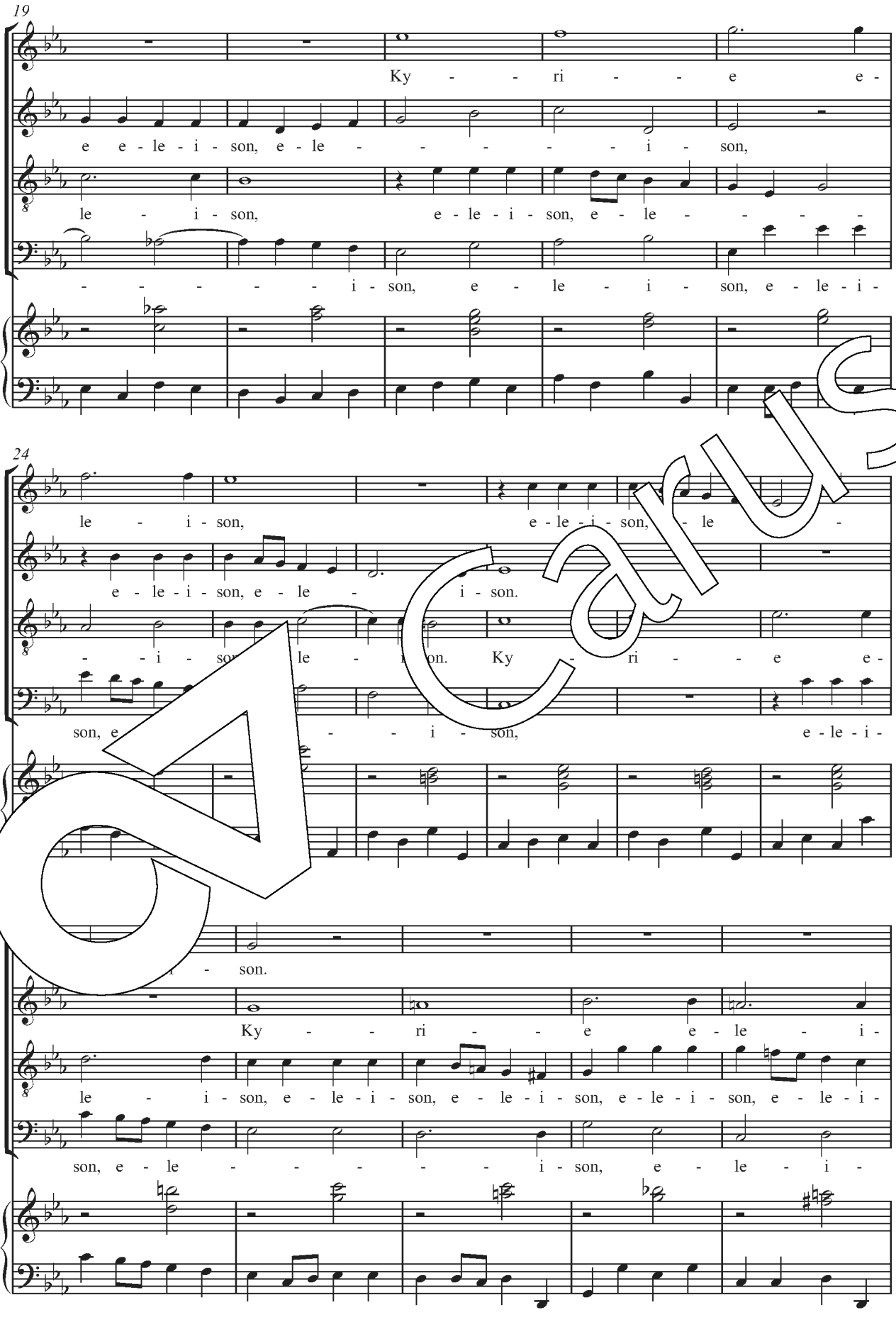
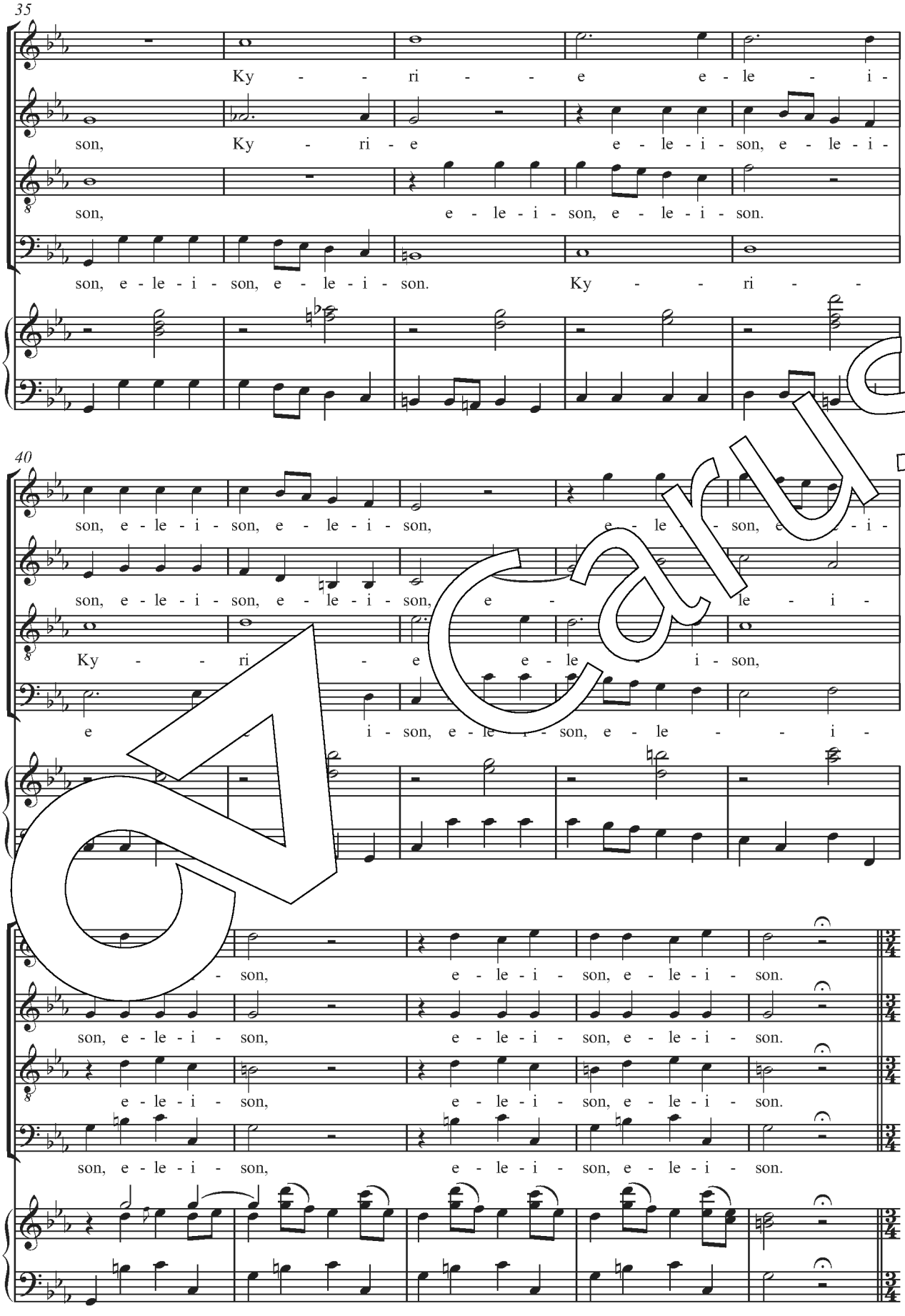
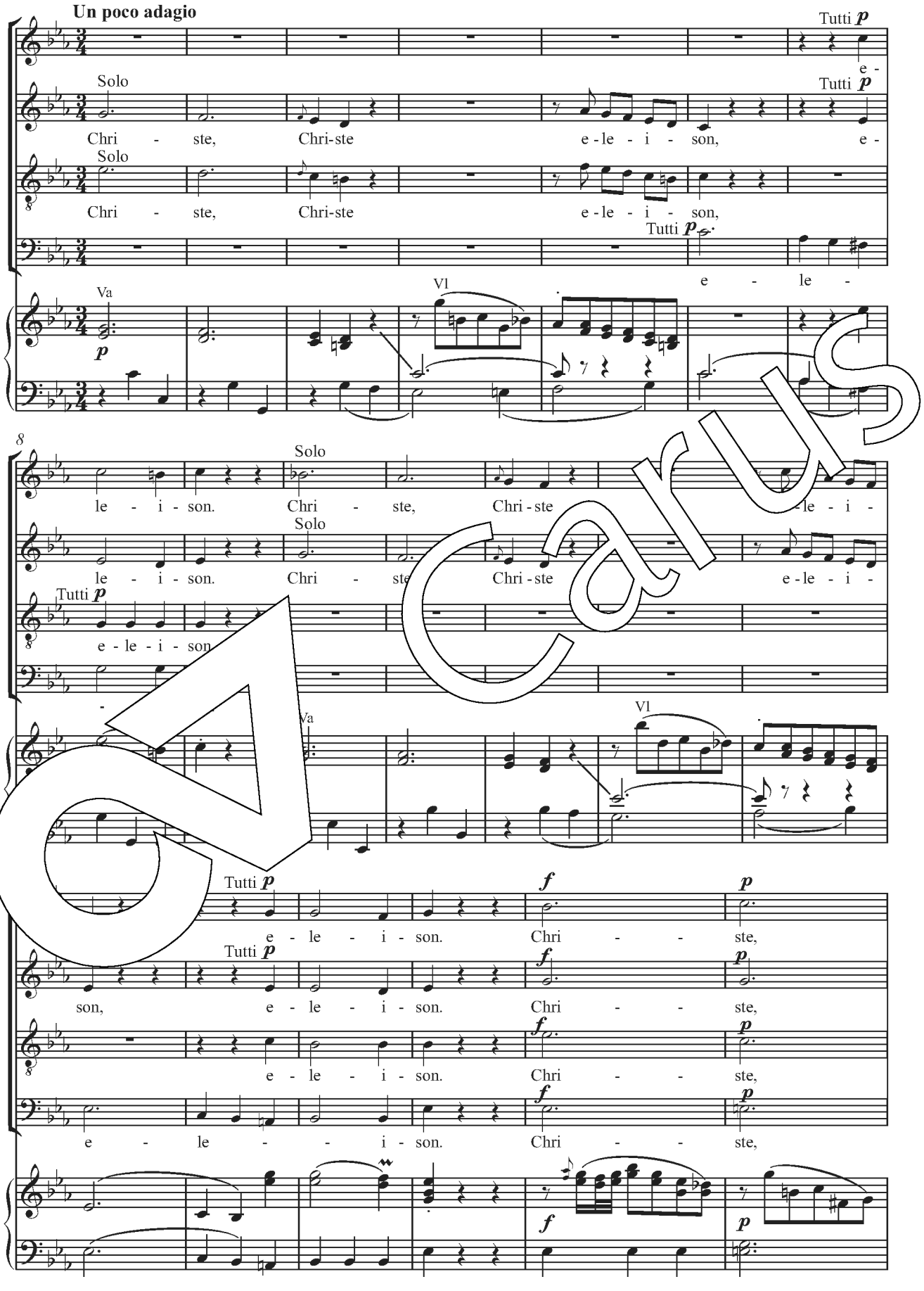

19
Ky - - ri - - e e -
e e - le - i - son, e - le - - - - - i - son,
le - i - son, e - le - i - son, e - le - - - -
- - - - - - i - son, e - le - i - son, e - le - i -
24
le - i - son, e - le - i - son, - le -
e - le - i - son, e - le - i - son.
- i - son le - i - son. Ky - ri - e e -
son, e - - - i - son, e - le - i -
son.
Ky - - ri - - e e - le - i -
le - i - son, e - le - i - son, e - le - i - son, e - le - i - son, e - le - i -
son, e - le - - - - - i - son, e - le - i -

Carus

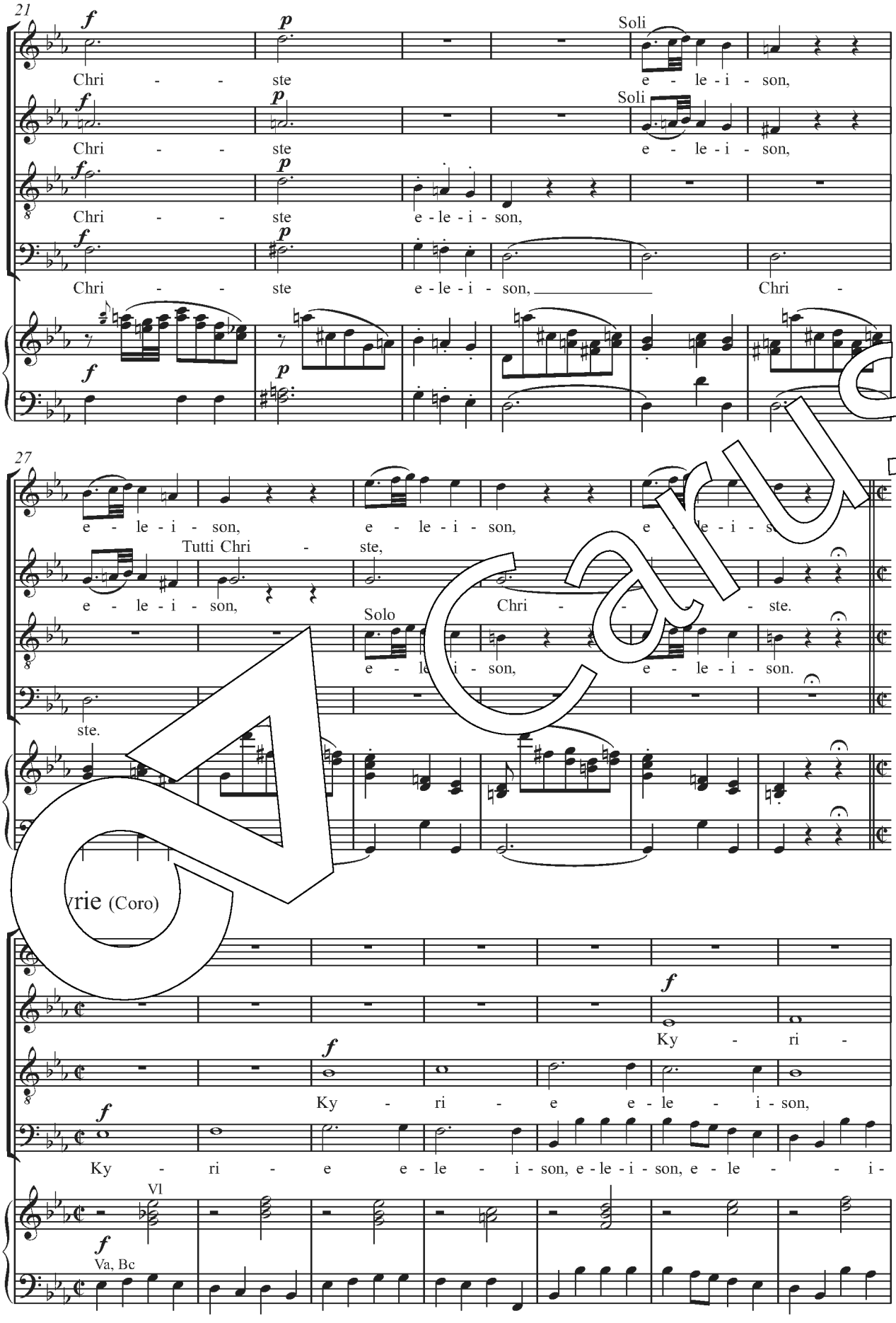

35
Ky - - ri - - e e - le - i -
son, Ky - ri - e e - le - i - son, e - le - i -
son, e - le - i - son, e - le - i - son.
son, e - le - i - son, e - le - i - son. Ky - - ri -
40
son, e - le - i - son, e - le - i - son, e - le - i - son, e - le - i -
son, e - le - i - son, e - le - i - son, e - le - i -
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.
son, e - le - i - son, e - le - i - son, e - le - i - son.
e - le - i - son, e - le - i - son, e - le - i - son.
son, e - le - i - son, e - le - i - son, e - le - i - son.

Carus

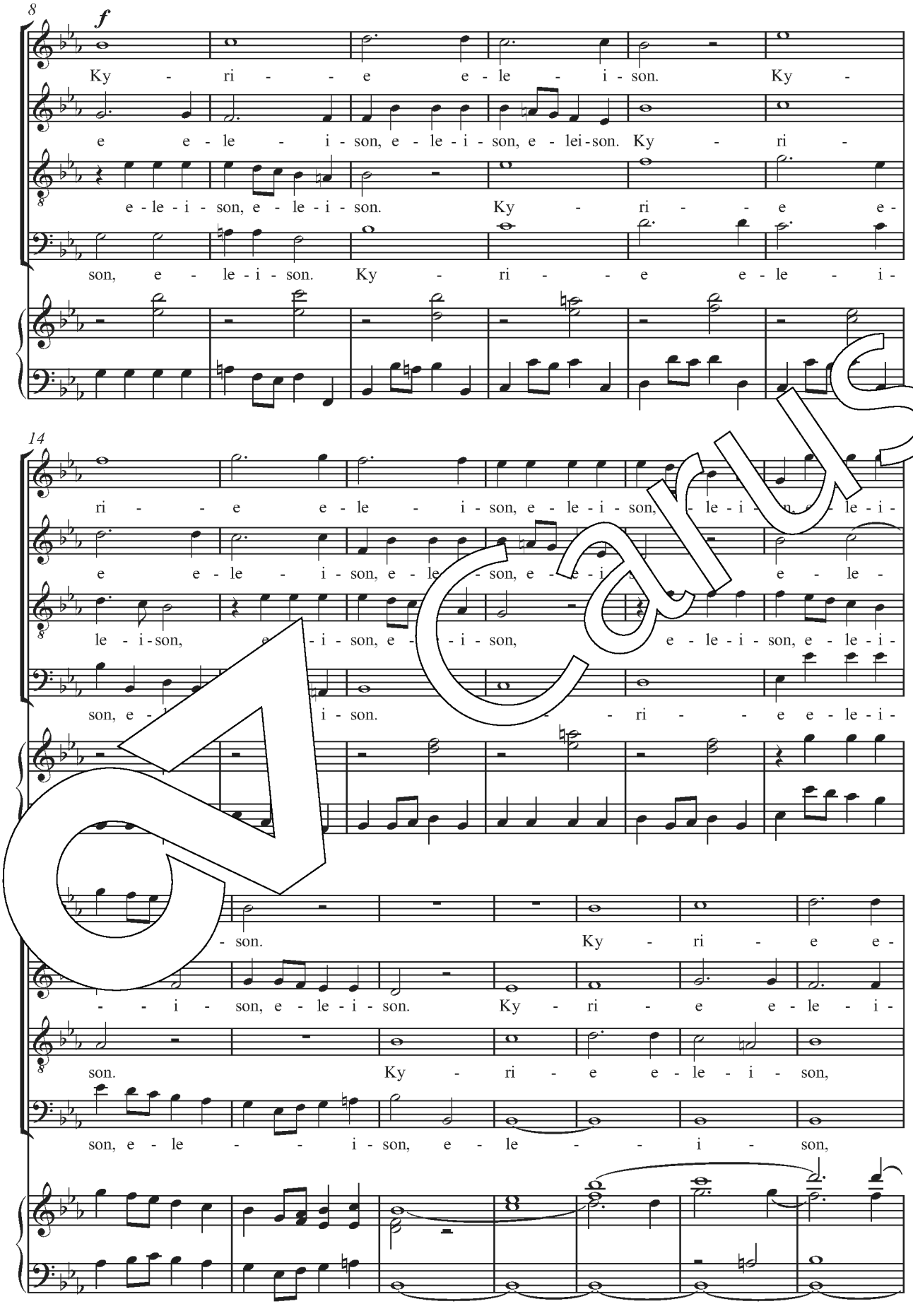
5. Christe (Soli SAT e Coro)



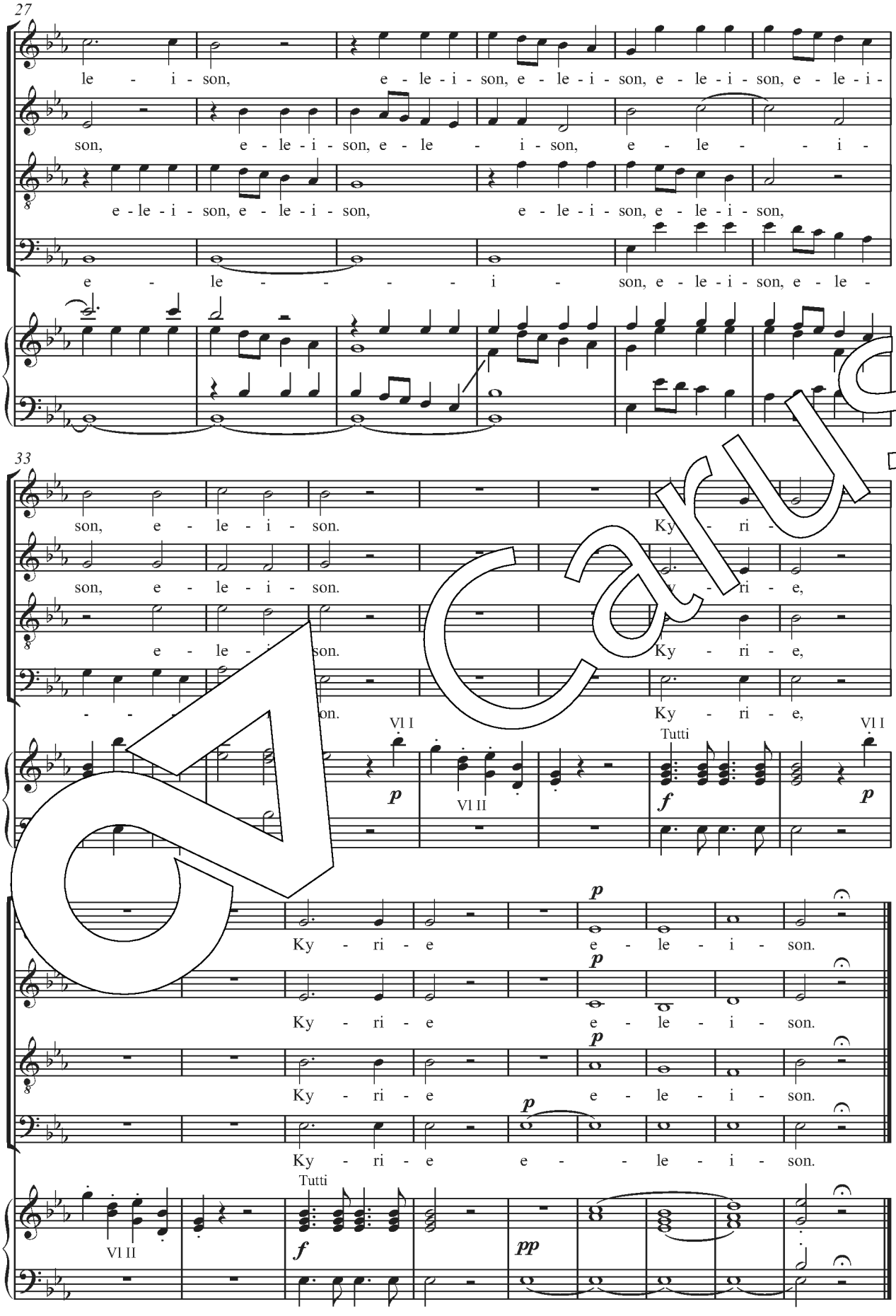
Carus


21
Chri - - ste
Soli
e - le - i - son,
Chri - - ste
Soli
e - le - i - son,
Chri - - ste
e - le - i - son,
Chri - - ste
e - le - i - son,
Chri -
27
e - le - i - son,
e - le - i - son,
Tutti Chri - ste,
e - le - i - son,
Solo
Chri - - - - ste.
e - le - i - son,
e - le - i - son.
ste.
Ky - ri -
Ky - ri - e e - le - i - son,
Ky - ri - e e - le - i - son, e - le - i - son, e - le - - - i -
Vl
Va, Bc

Carus

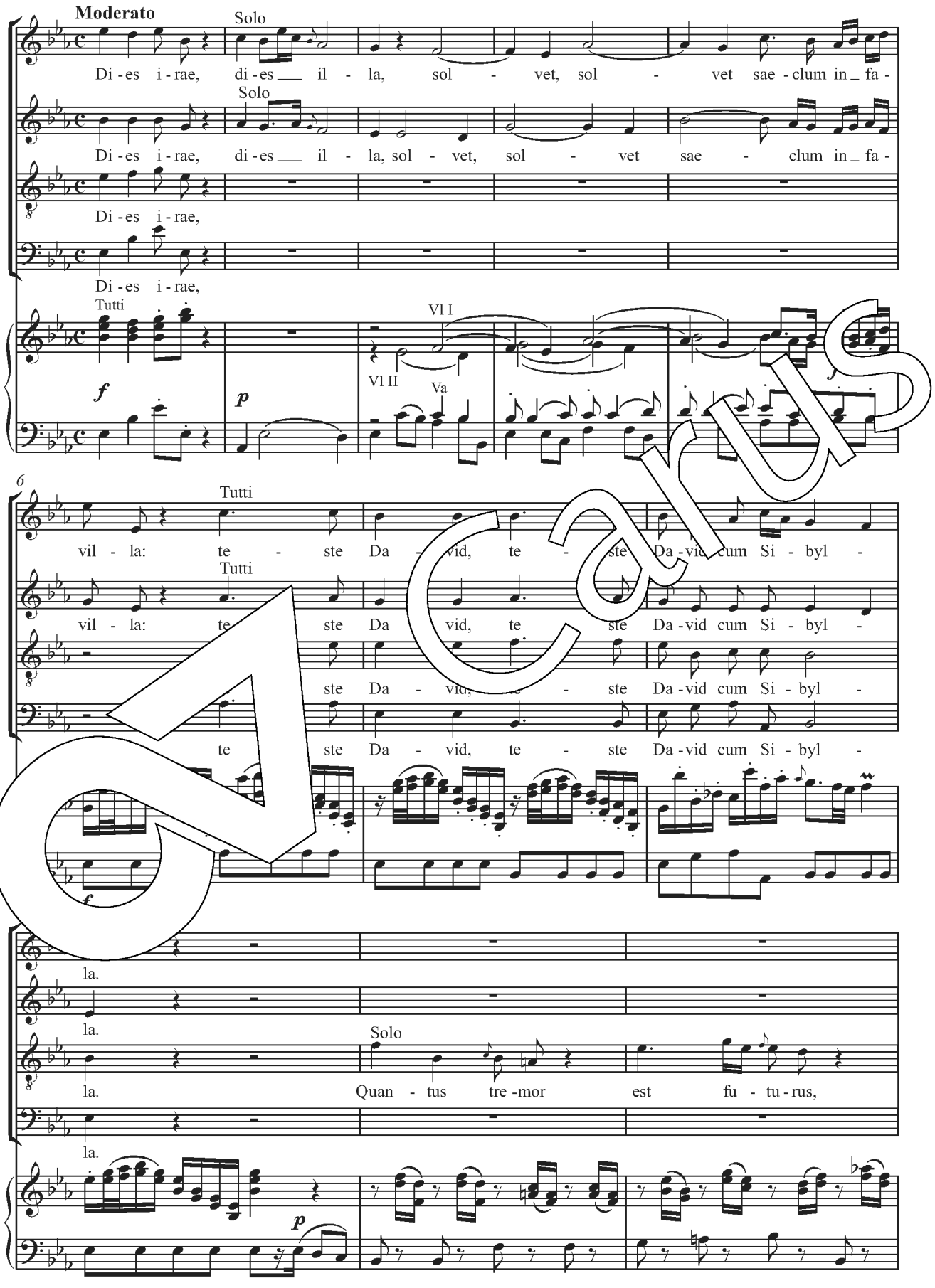

8
f
Ky - ri - - e e - le - i - son. Ky -
e e - le - i - son, e - le - i - son, e - lei-son. Ky - ri -
e - le - i - son, e - le - i - son. Ky - ri - - e e -
son, e - le - i - son. Ky - ri - - e e - le - i -
14
ri - - e e - le - i - son, e - le - i - son, e - le - i -
e e - le - i - son, e - le - son, e - le - i - e - le -
le - i - son, e - le - i - son, e - le - i - son, e - le - i - son, e - le - i -
son, e - le - i - son. - - ri - - e e - le - i -
- son. Ky - ri - e e -
- - i - son, e - le - i - son. Ky - ri - e e - le - i -
son. Ky - ri - e e - le - i - son,
son, e - le - - i - son, e - le - - i - son,

Carus

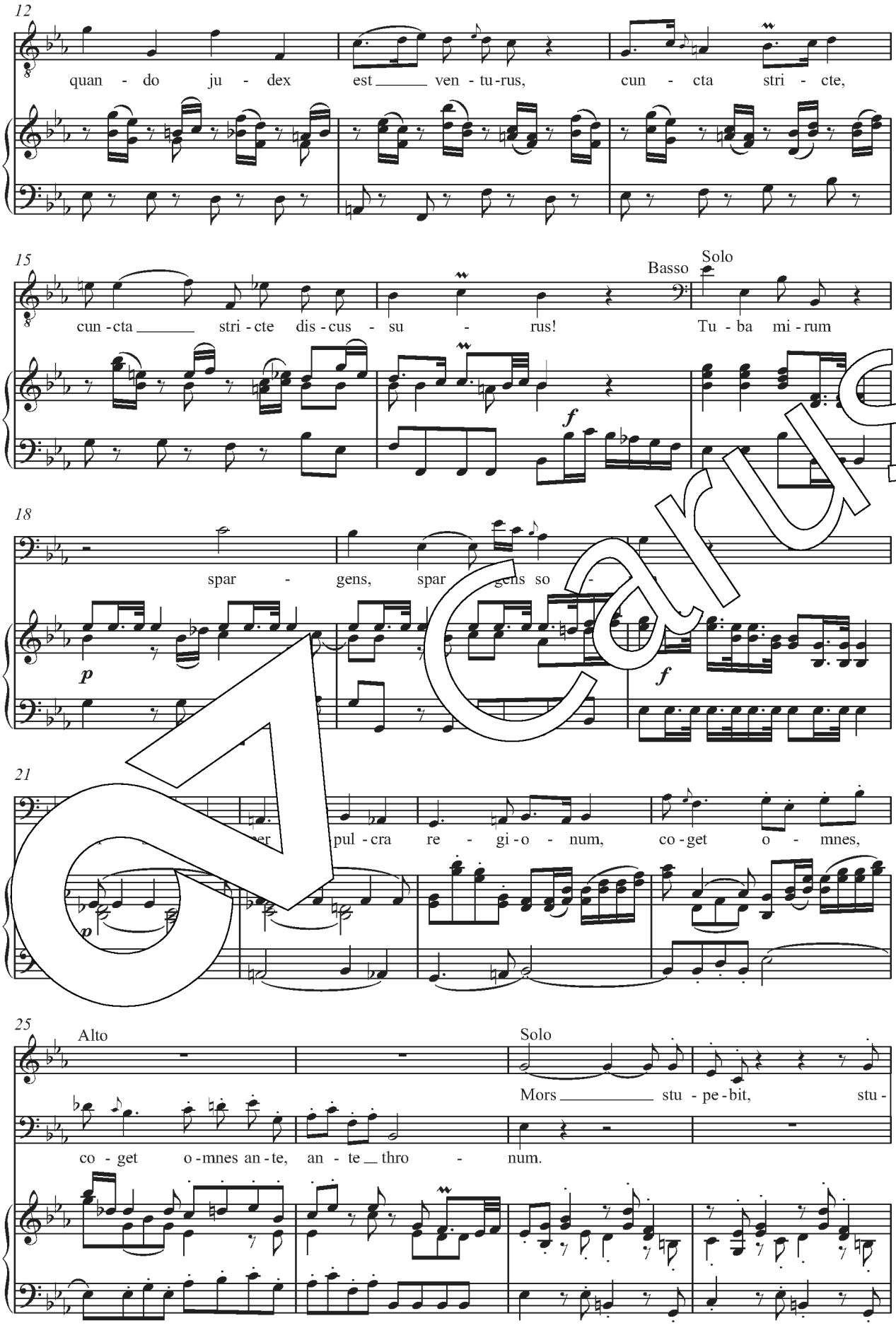

27
le - i - son, e - le - i - son, e - le - i - son, e - le - i - son, e - le - i -
son, e - le - i - son, e - le - i - son, e - le - - i -
e - le - i - son, e - le - i - son, e - le - i - son, e - le - i - son,
e - le - - - - - i - son, e - le - i - son, e - le -
33
son, e - le - i - son. Ky - ri -
son, e - le - i - son. y - ri - e,
e - le - i - son. Ky - ri - e,
- - - on. Ky - ri - e,
Vl I
Vl II
Tutti
Vl I
Ky - ri - e e - le - i - son.
Ky - ri - e e - le - i - son.
Ky - ri - e e - le - i - son.
Ky - ri - e e - - le - i - son.
Vl II
Tutti

Carus

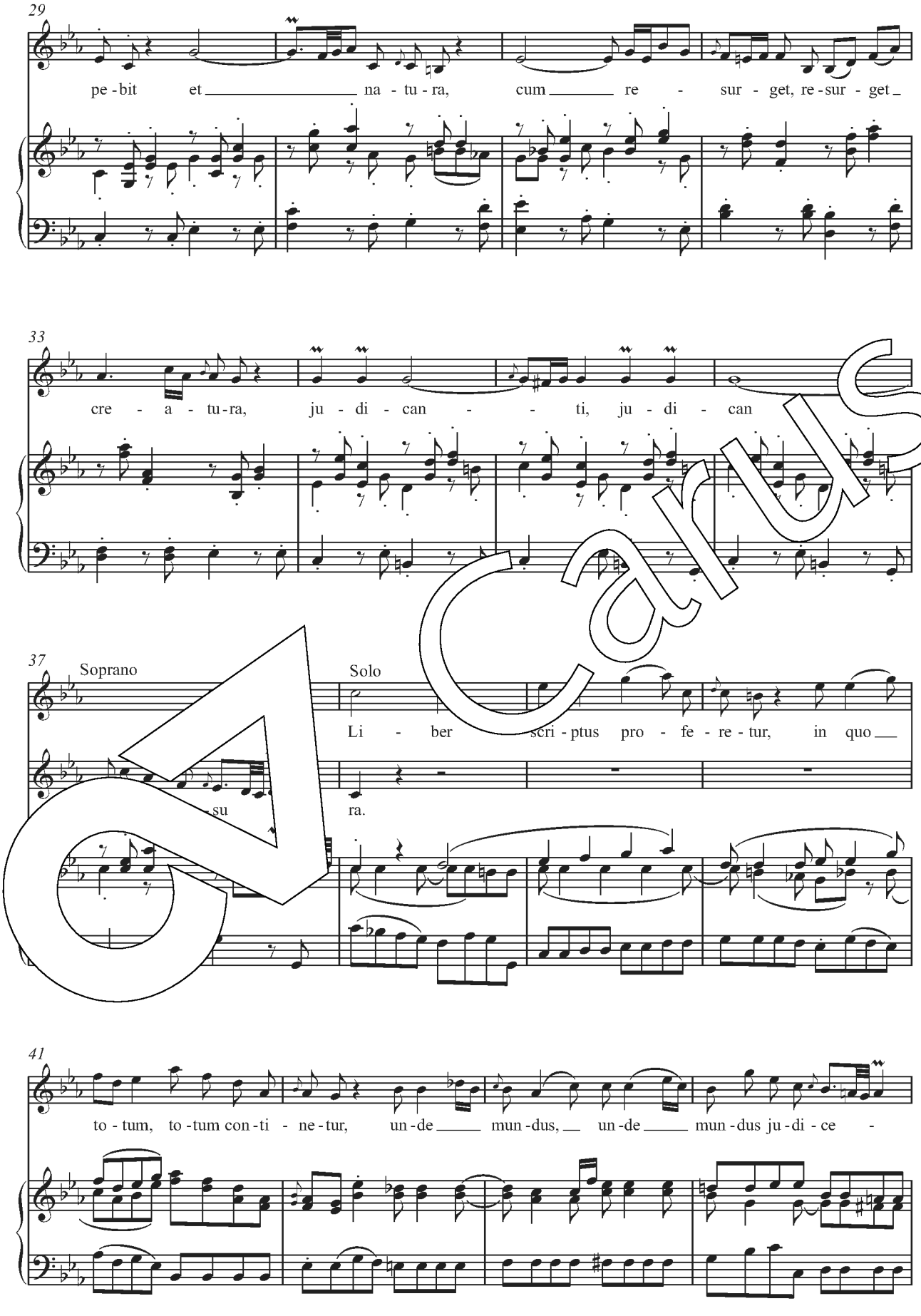
7. Dies irae (Soli SATB e Coro)



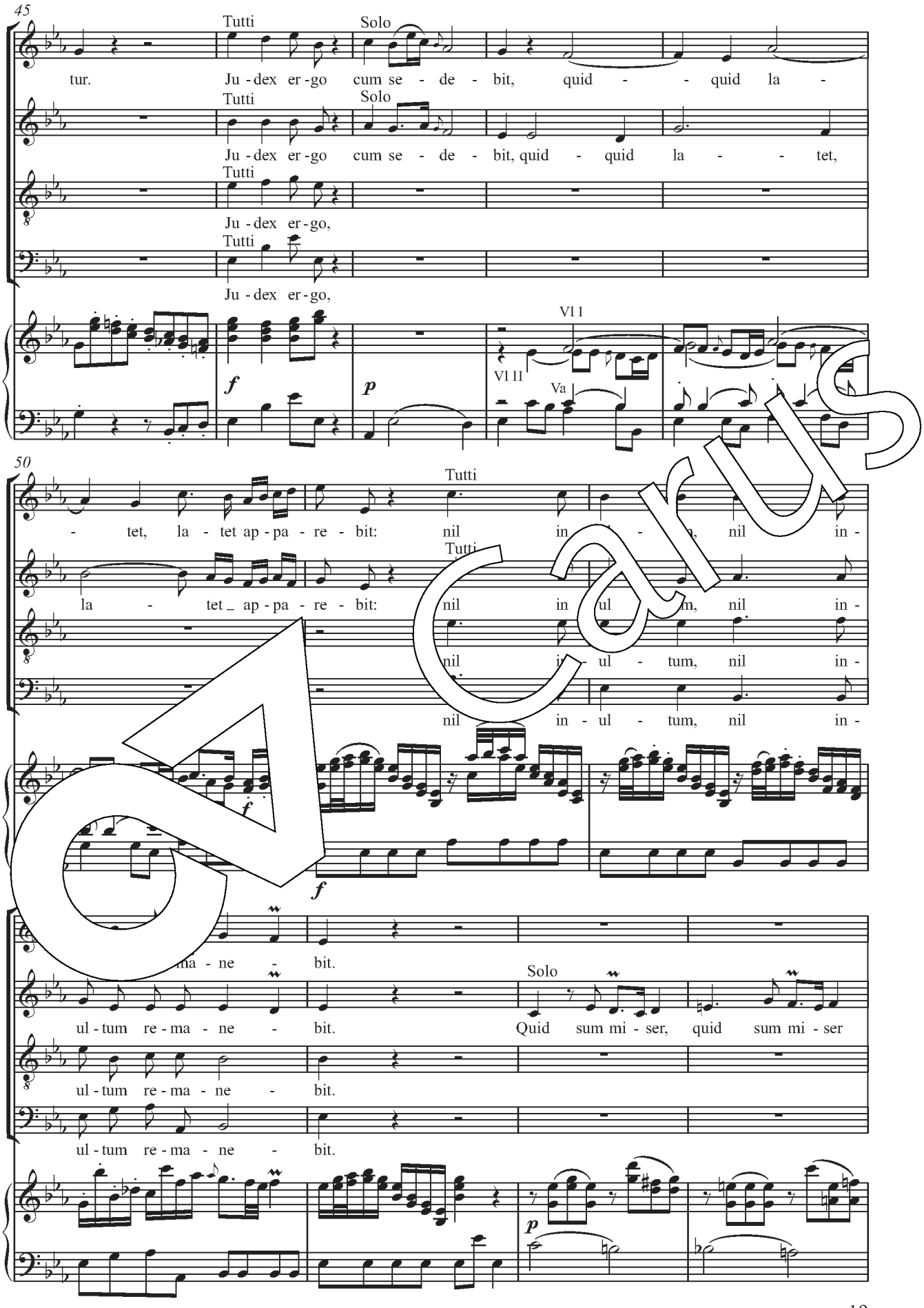
Carus


12
quan - do ju - dex est ven - tu-rus, cun - cta stri - cte,
15
Basso
Solo
cun - cta stri - cte dis - cus - su - rus! Tu - ba mi - rum
f
18
spar - gens, spar gens so -
p
f
21
pul - cra re - gi - o - num, co - get o - mnes,
p
25
Alto
Solo
Mors stu - pe - bit, stu -
co - get o - mnes an - te, an - te thro - num.

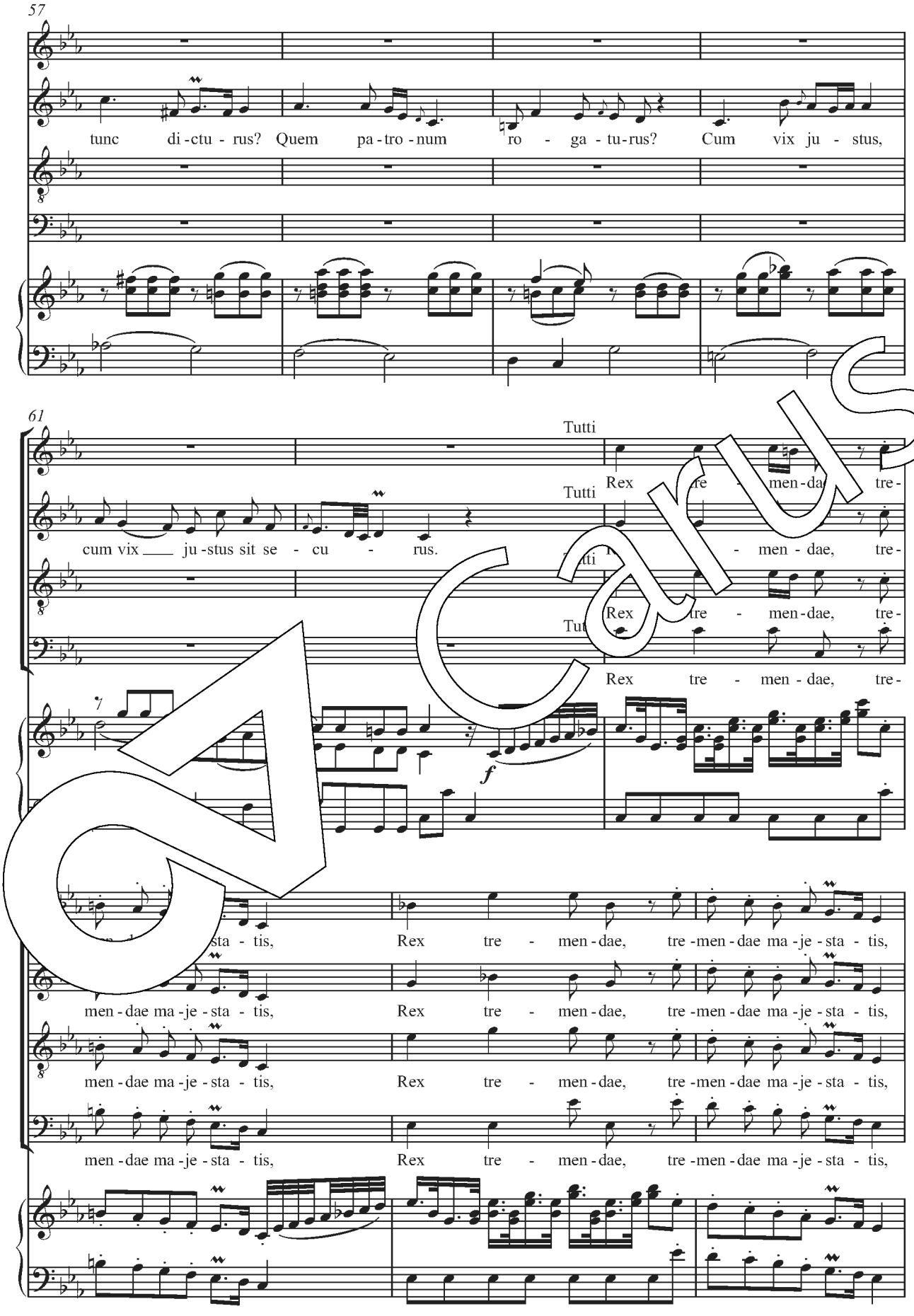
Carus


29
pe - bit et na - tu - ra, cum re - sur - get, re - sur - get
33
cre - a - tu - ra, ju - di - can - ti, ju - di - can
37
Soprano
Solo
Li - ber scri - ptus pro - fe - re - tur, in quo
su
ra.
41
to - tum, to - tum con - ti - ne - tur, un - de mun - dus, un - de mun - dus ju - di - ce -

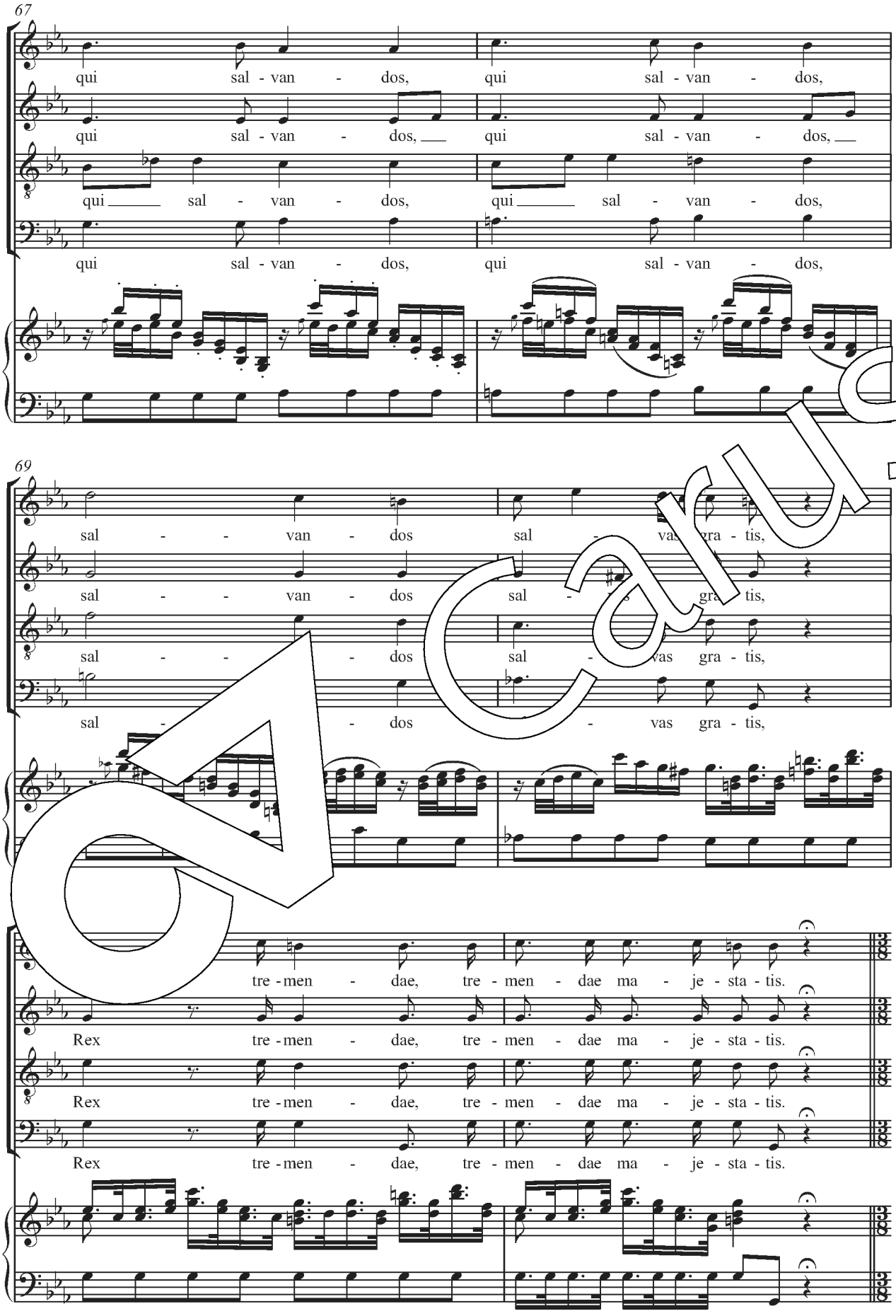
Carus


45
Tutti
Solo
tur.
Ju - dex er - go cum se - de - bit, quid - quid la -
Tutti
Solo
Ju - dex er - go cum se - de - bit, quid - quid la - tet,
Tutti
Ju - dex er - go,
Tutti
Ju - dex er - go,
f
p
Vl I
Vl II
Va
50
Tutti
- tet, la - tet ap - pa - re - bit: nil in - ul - tum, nil in -
Tutti
la - tet ap - pa - re - bit: nil in ul - tum, nil in -
nil in - ul - tum, nil in -
nil in - ul - tum, nil in -
f
f
ma - ne - bit.
Solo
ul - tum re - ma - ne - bit. Quid sum mi - ser, quid sum mi - ser
ul - tum re - ma - ne - bit.
ul - tum re - ma - ne - bit.
p

Carus

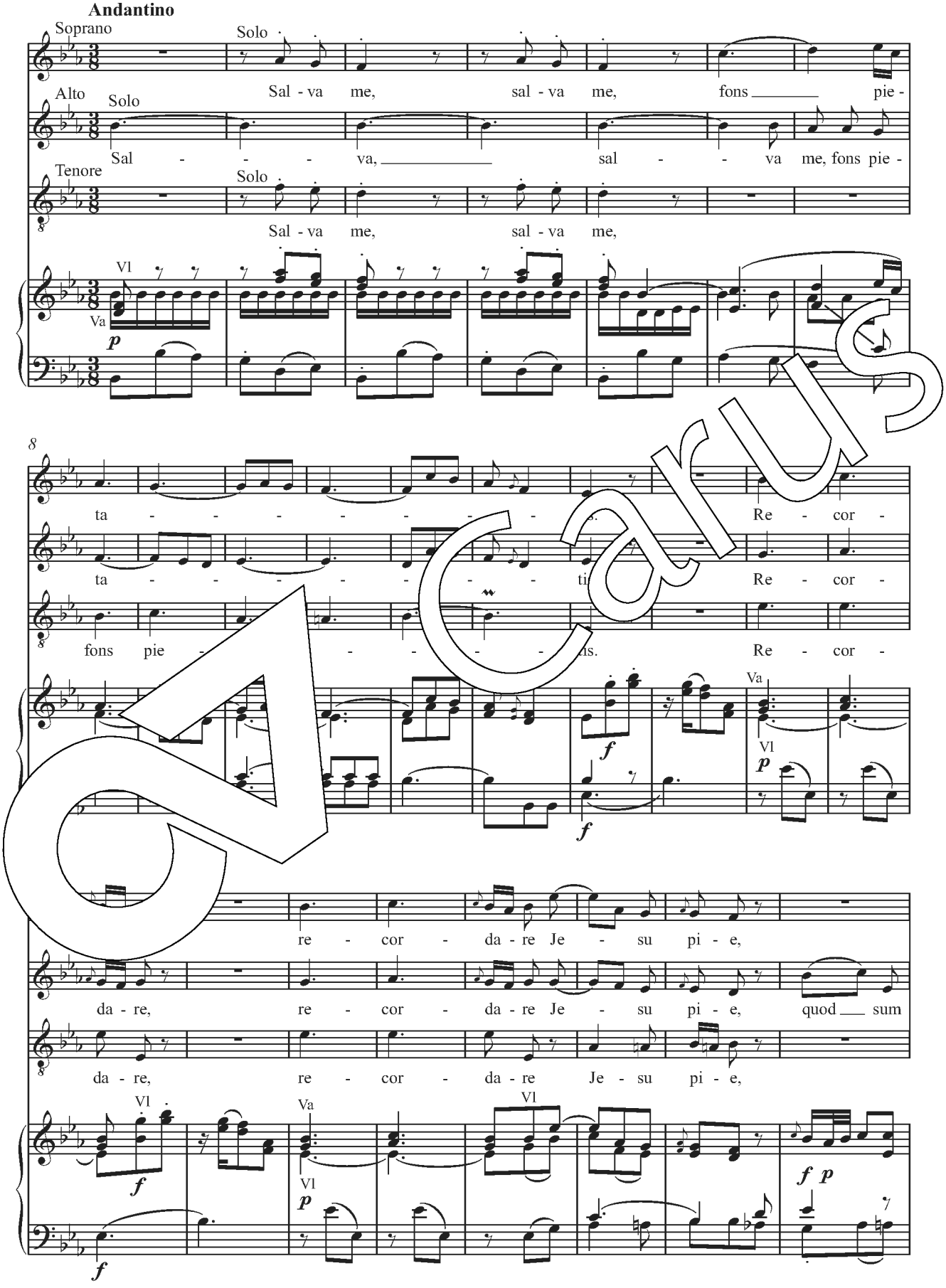

57
tunc di-ctu-rus? Quem pa-tro-num ro-ga-tu-rus? Cum vix ju-stus,
61
Tutti
Rex tre-men-dae tre-
cum vix ju-stus sit se-cu-rus.
men-dae, tre-
Rex tre-men-dae, tre-
Rex tre-men-dae, tre-
f
sta-tis, Rex tre-men-dae, tre-men-dae ma-je-sta-tis,
men-dae ma-je-sta-tis, Rex tre-men-dae, tre-men-dae ma-je-sta-tis,
men-dae ma-je-sta-tis, Rex tre-men-dae, tre-men-dae ma-je-sta-tis,
men-dae ma-je-sta-tis, Rex tre-men-dae, tre-men-dae ma-je-sta-tis,

Carus

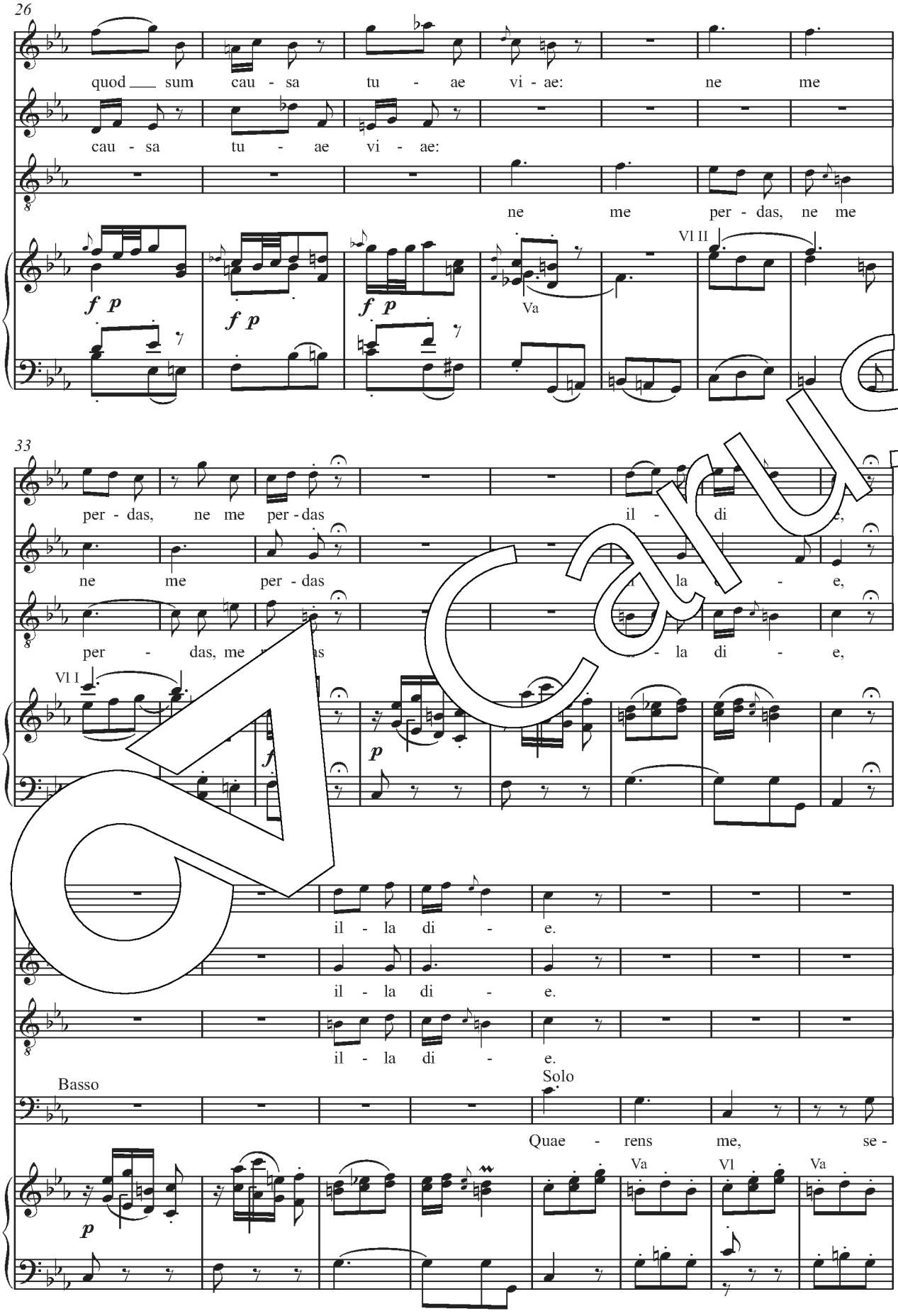

67
qui sal - van - dos, qui sal - van - dos,
qui sal - van - dos, qui sal - van - dos,
qui sal - van - dos, qui sal - van - dos,
qui sal - van - dos, qui sal - van - dos,
69
sal - - van - dos sal - vas gra - tis,
sal - - van - dos sal - gra - tis,
sal - - dos sal - vas gra - tis,
sal - - dos - vas gra - tis,
tre - men - dae, tre - men - dae ma - je - sta - tis.
Rex tre - men - dae, tre - men - dae ma - je - sta - tis.
Rex tre - men - dae, tre - men - dae ma - je - sta - tis.
Rex tre - men - dae, tre - men - dae ma - je - sta - tis.

Carus

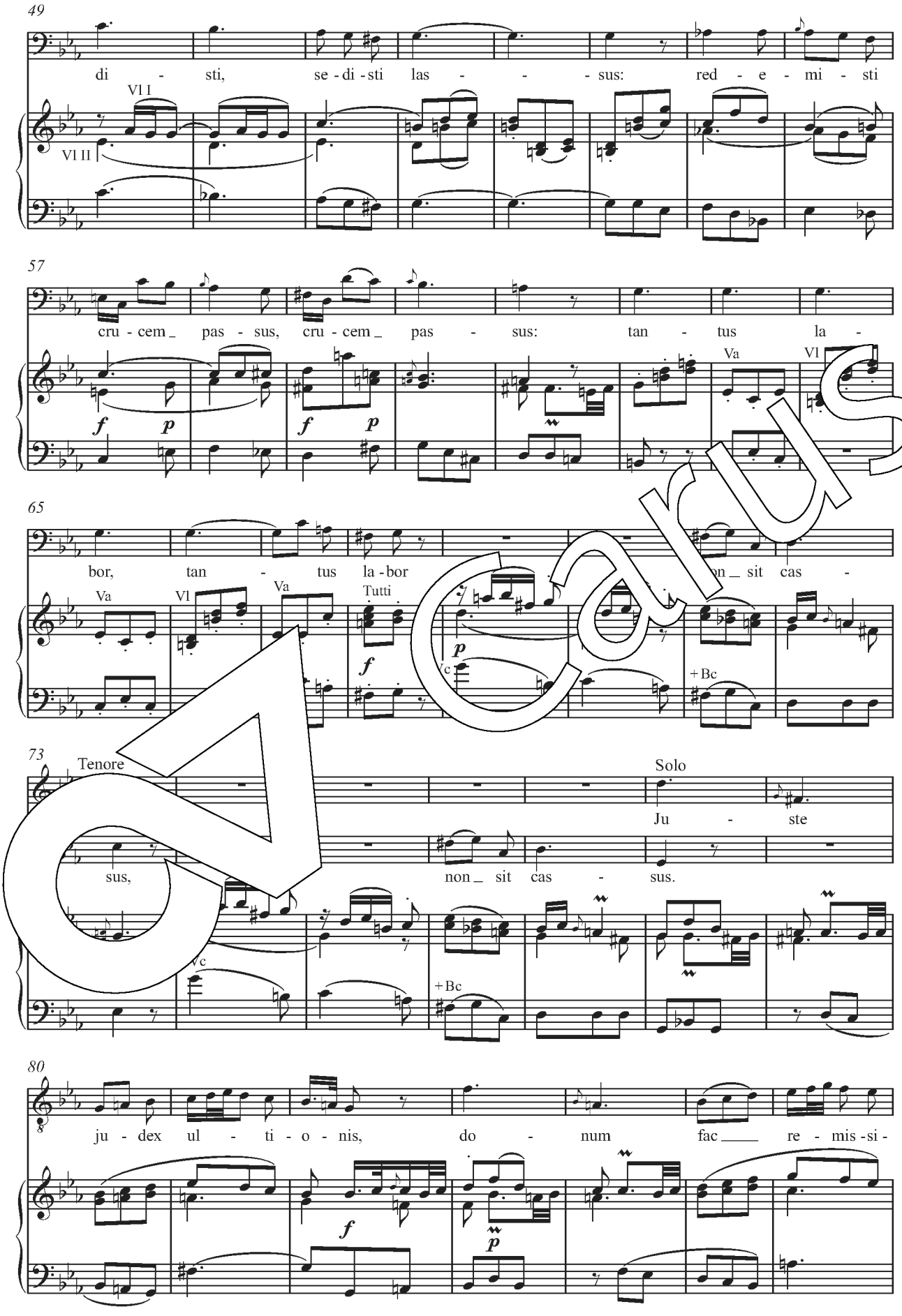
8. Salva me (Soli SATB e Coro)



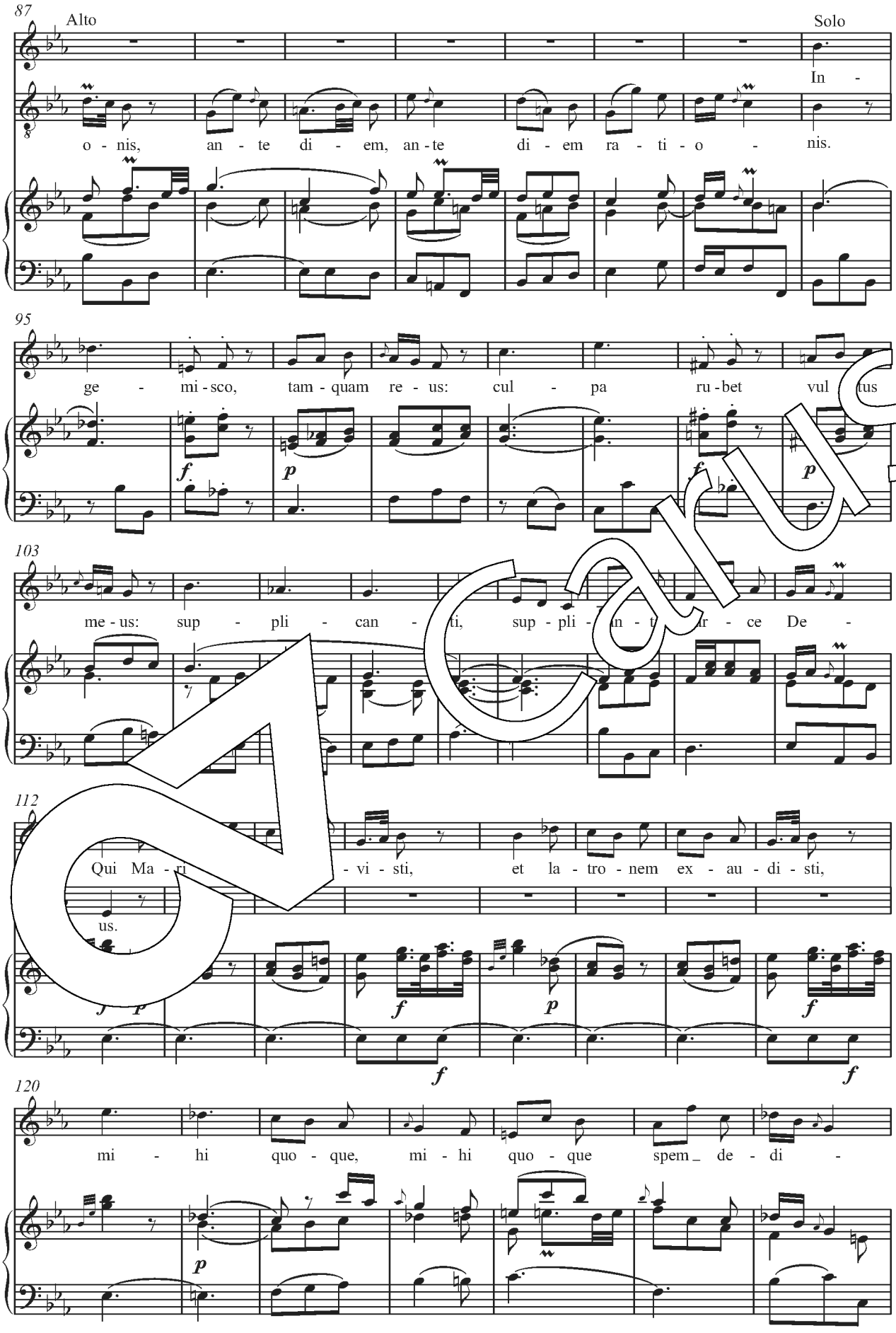
Carus


26
quod sum cau - sa tu - ae vi - ae: ne me
cau - sa tu - ae vi - ae:
ne me per - das, ne me
Vl II
Va
33
per - das, ne me per - das il - di e,
ne me per - das la - e,
per - das, me - la di - e,
Vl I
il - la di - e.
il - la di - e.
il - la di - e.
Basso
Solo
Quae - rens me, se -
Va
Vl
Va

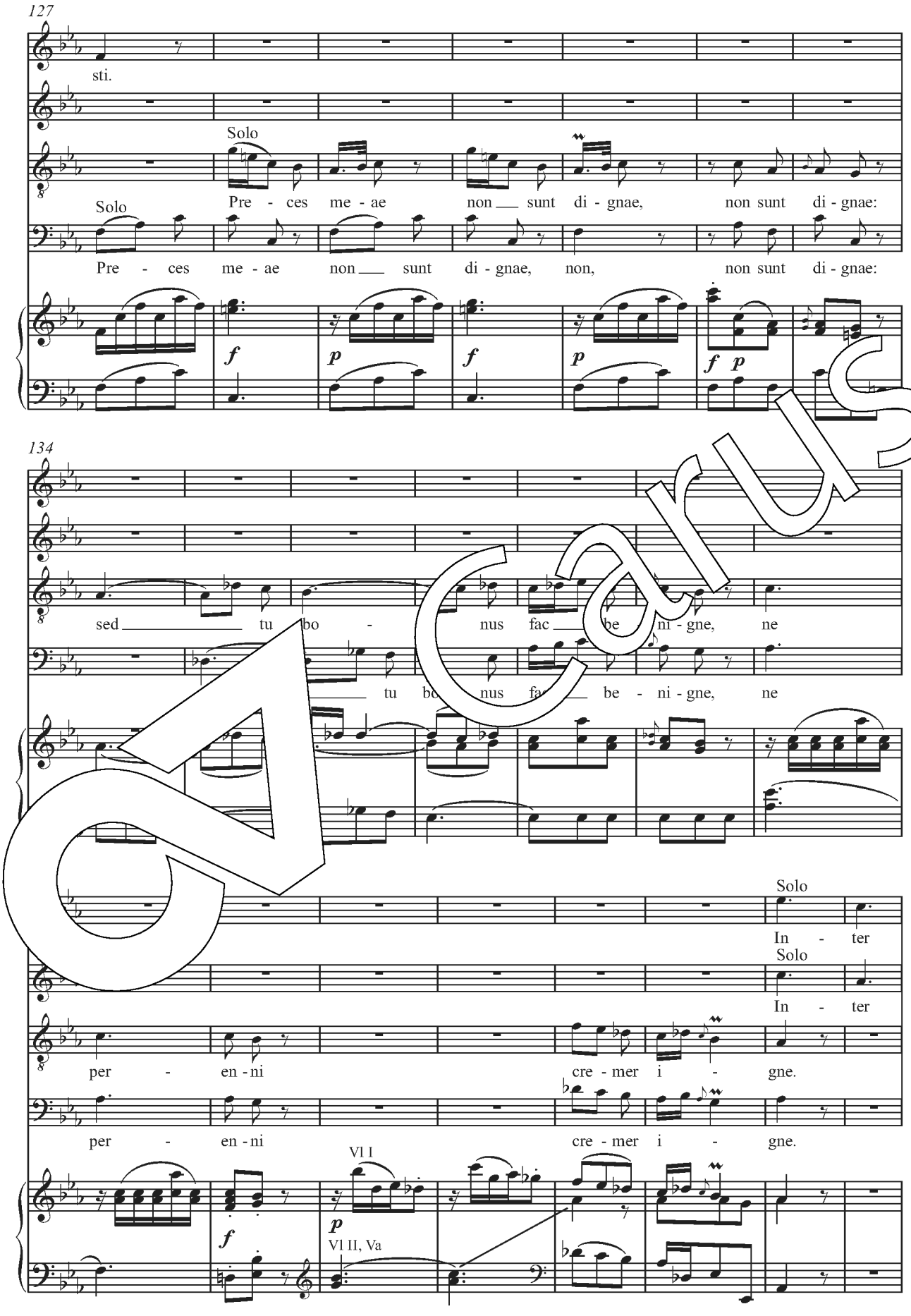
Carus


49
di - sti, se - di - sti las - - - sus: red - e - mi - sti
VI I
VI II
57
cru - cem_ pas - sus, cru - cem_ pas - sus: tan - tus la -
f p f p
Va
VI
65
bor, tan - tus la - bor on_ sit cas -
Va
VI
Va
Tutti
f
p
Vc
+Bc
73
Tenore
Solo
Ju - ste
sus, non_ sit cas - sus.
Vc
+Bc
80
8
ju - dex ul - ti - o - nis, do - num fac___ re - mis - si -
f
p

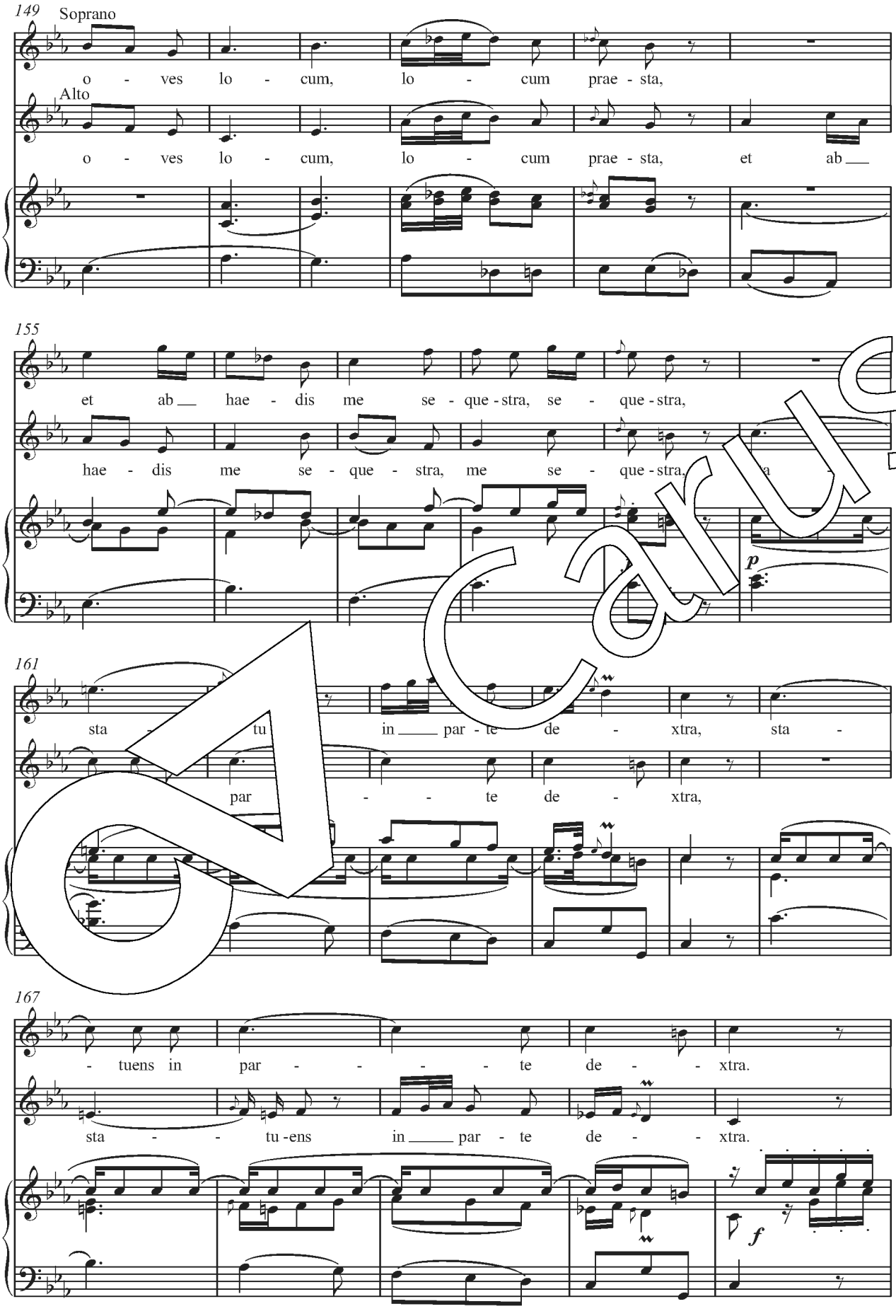
Carus


87
Alto
Solo
In -
o - nis, an - te di - em, an - te di - em ra - ti - o - nis.
95
ge - mi - sco, tam - quam re - us: cul - pa ru - bet vul tus
103
me - us: sup - pli - can - ti, sup - pli - an - ti ar - ce De -
112
Qui Ma - ri - vi - sti, et la - tro - nem ex - au - di - sti,
us.
120
mi - hi quo - que, mi - hi quo - que spem de - di -

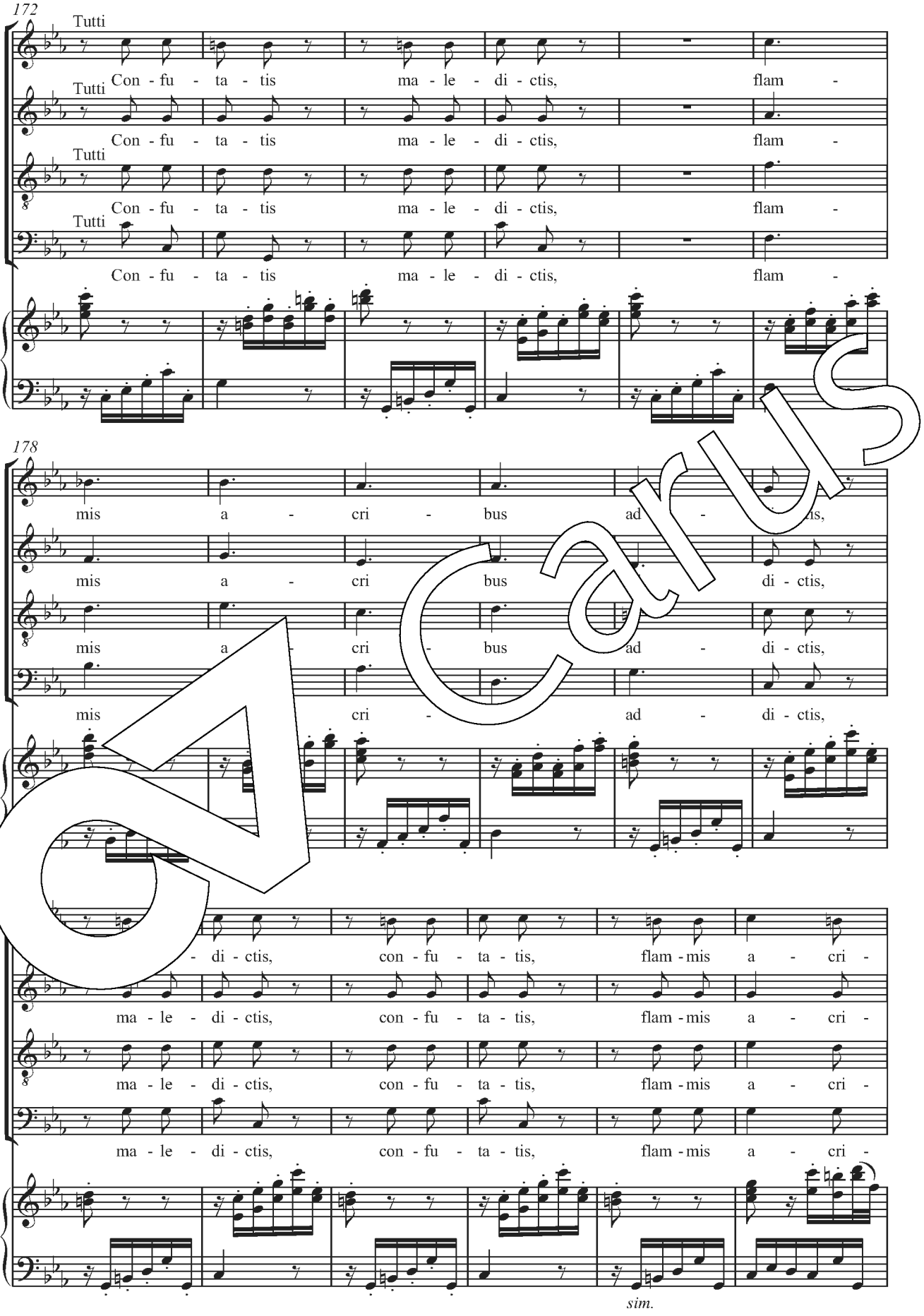
Carus


127
sti.
Solo
Pre - ces me - ae non sunt di - gnae, non sunt di - gnae:
Solo
Pre - ces me - ae non sunt di - gnae, non, non sunt di - gnae:
f p f p f p
134
sed tu bo - nus fac be - ni - gne, ne
tu bo nus fac be - ni - gne, ne
Solo
In - ter
Solo
In - ter
per - en - ni cre - mer i - gne.
per - en - ni cre - mer i - gne.
Vl I
f p
Vl II, Va

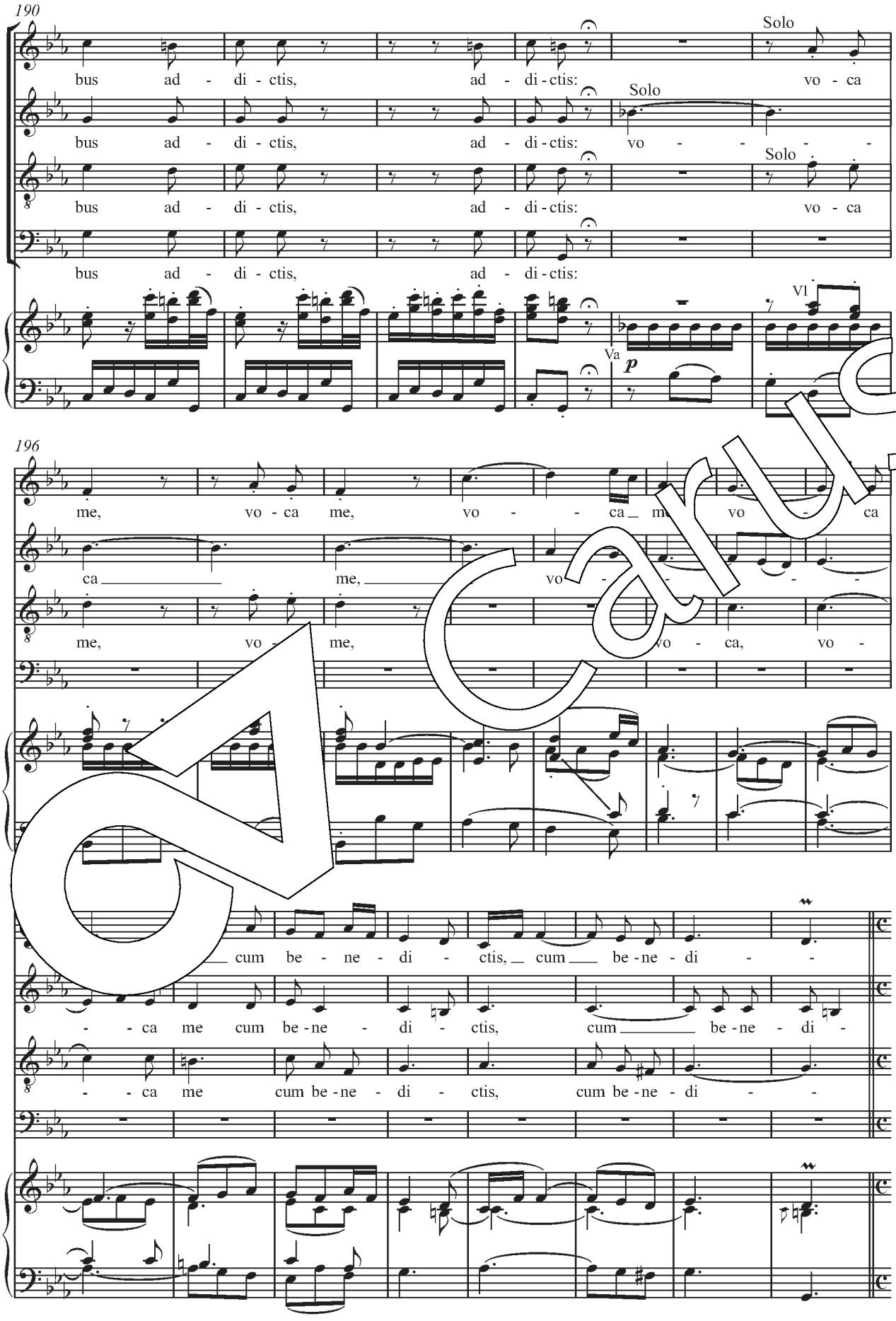
Carus


149
Soprano
o - ves lo - cum, lo - cum prae - sta,
Alto
o - ves lo - cum, lo - cum prae - sta, et ab
155
et ab hae - dis me se - que - stra, se - que - stra,
hae - dis me se - que - stra, me se - que - stra,
p
161
sta - tu in par - te de - xtra, sta -
par - te de - xtra,
167
- tuens in par - te de - xtra.
sta - tu - ens in par - te de - xtra.
f

Carus

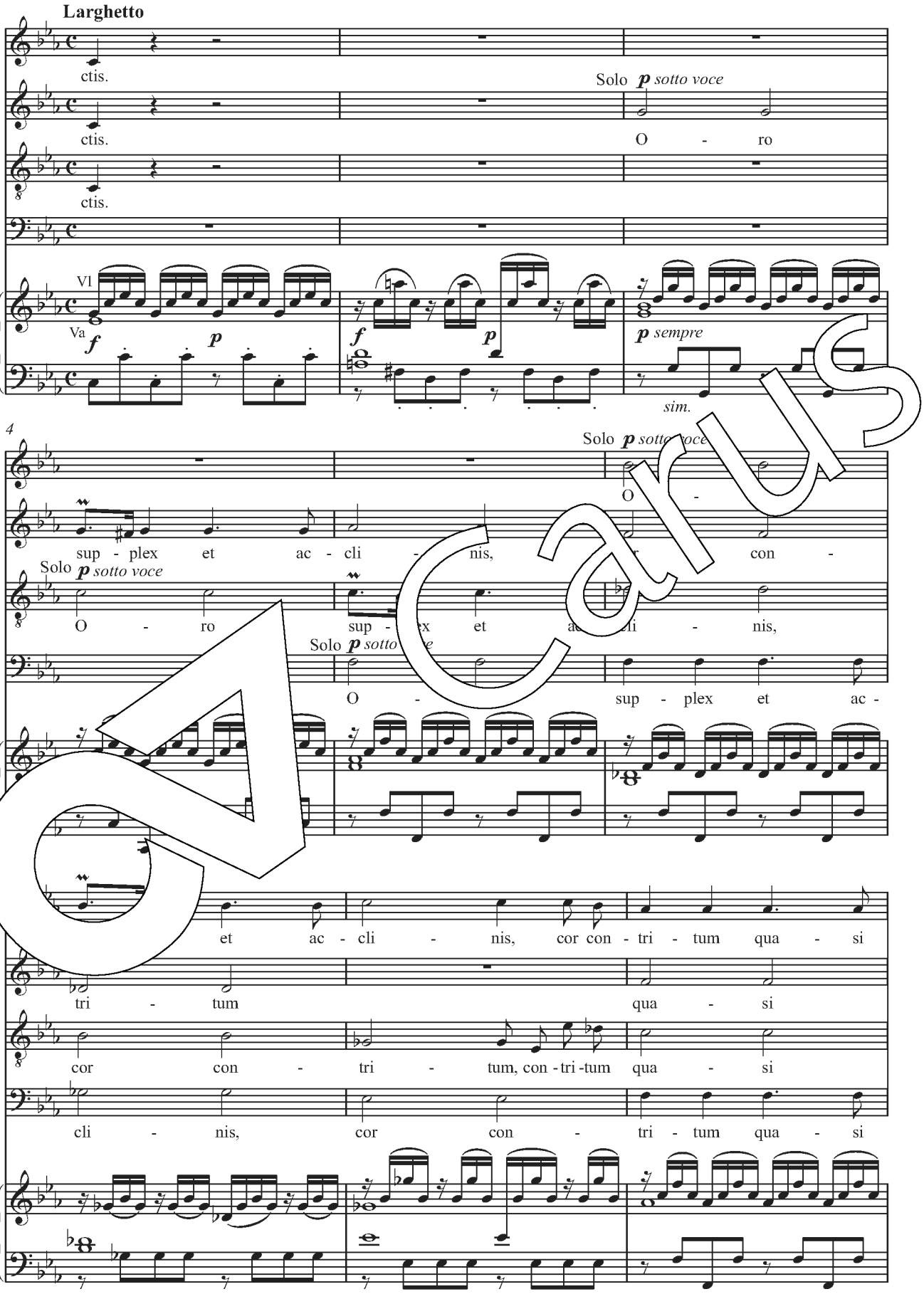

172
Tutti
Con - fu - ta - tis ma - le - di - ctis, flam -
Tutti
Con - fu - ta - tis ma - le - di - ctis, flam -
Tutti
Con - fu - ta - tis ma - le - di - ctis, flam -
Tutti
Con - fu - ta - tis ma - le - di - ctis, flam -
178
mis a - cri - bus ad - is,
mis a - cri bus di - ctis,
mis a - cri - bus ad - di - ctis,
mis cri - ad - di - ctis,
- di - ctis, con - fu - ta - tis, flam - mis a - cri -
ma - le - di - ctis, con - fu - ta - tis, flam - mis a - cri -
ma - le - di - ctis, con - fu - ta - tis, flam - mis a - cri -
sim.

Carus

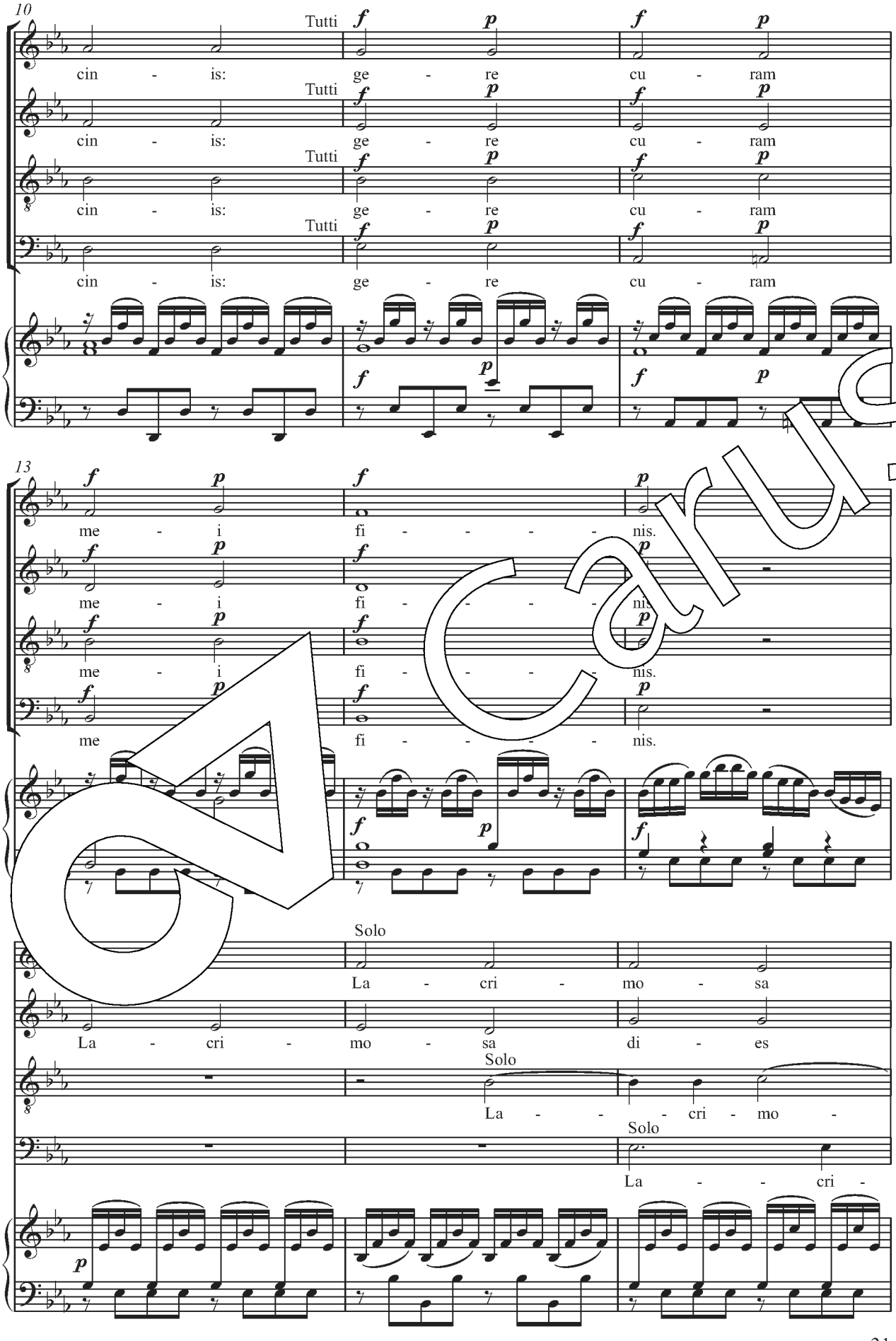

190
bus ad - di - ctis, ad - di - ctis: vo - ca
Solo
bus ad - di - ctis, ad - di - ctis: vo - - - - -
Solo
bus ad - di - ctis, ad - di - ctis: vo - ca
bus ad - di - ctis, ad - di - ctis:
Vl
Va
p
196
me, vo - ca me, vo - - ca m vo - ca
ca me, vo - - - - -
me, vo - me, vo - ca, vo -
cum be - ne - di - ctis, cum be - ne - di - -
- - ca me cum be - ne - di - ctis, cum be - ne - di -
- - ca me cum be - ne - di - ctis, cum be - ne - di - -

Carus

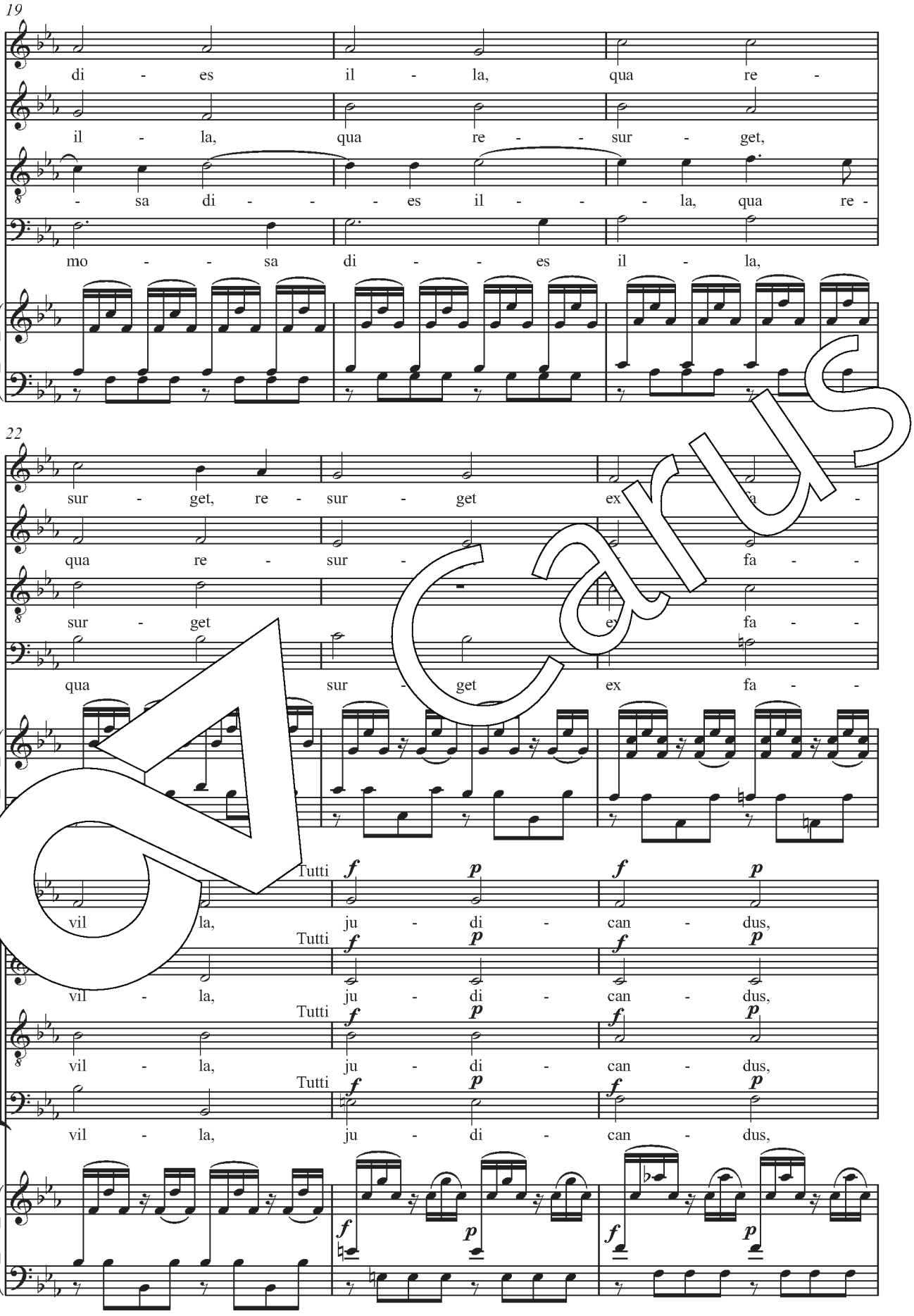
9. Oro supplex (Soli SATB e Coro)



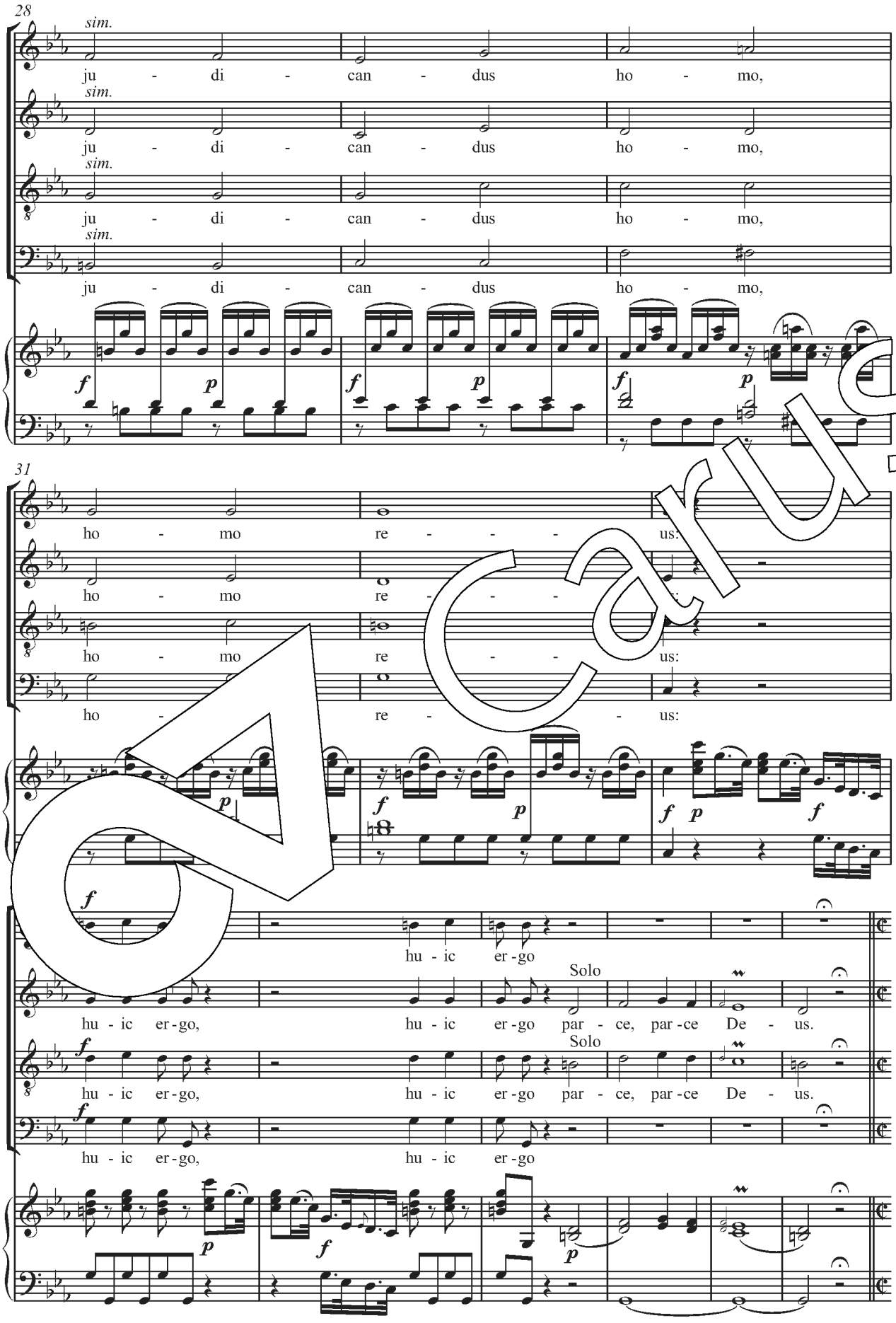
Carus


10
Tutti
cin - is: ge - re cu - ram
13
me - i fi - - - - nis.
Solo
La - cri - mo - sa di - es
La - cri - mo -
La - cri -

Carus

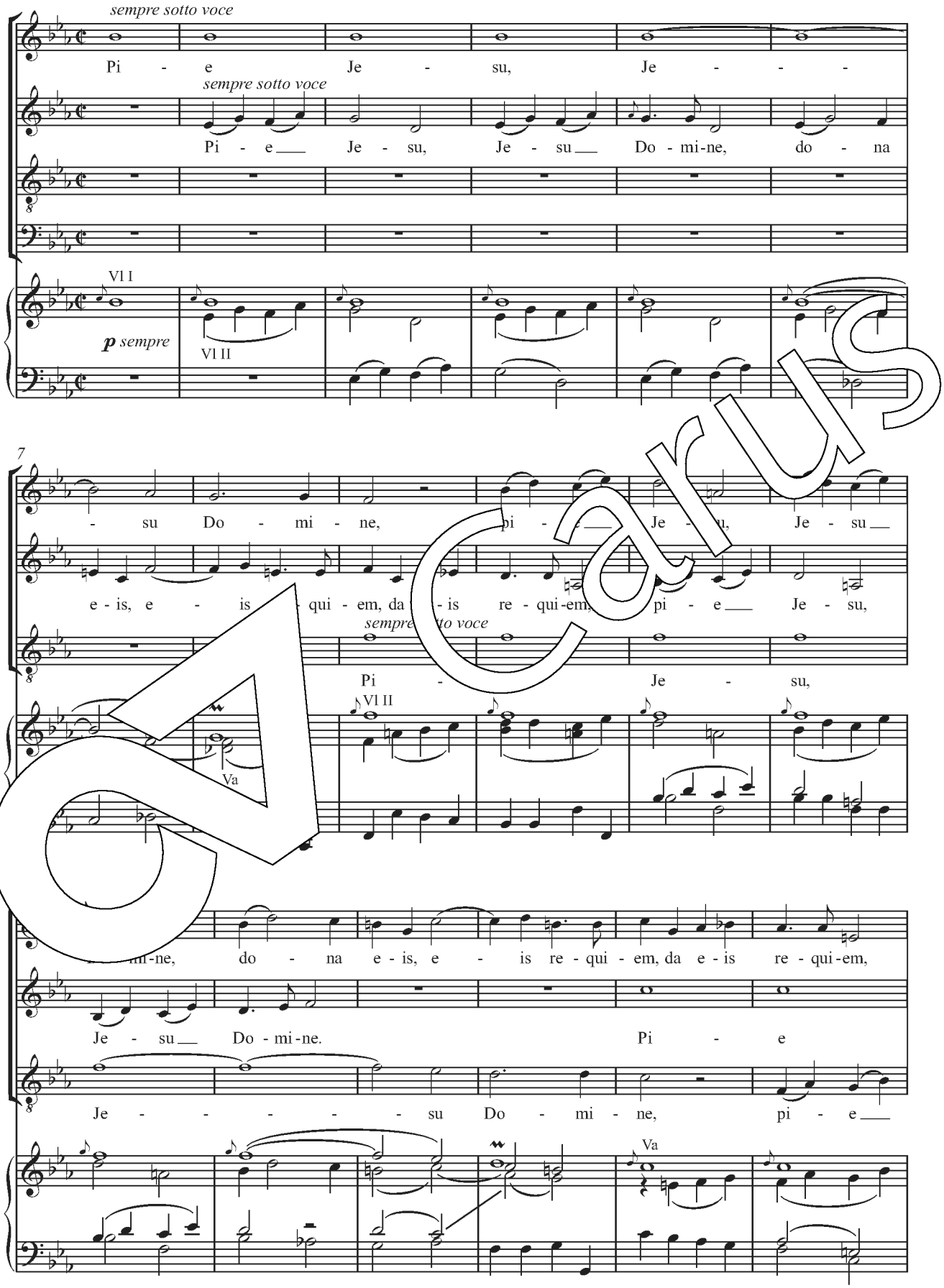

19
di - es il - la, qua re -
il - la, qua re - - sur - get,
- sa di - - - es il - - - la, qua re -
mo - - sa di - - - es il - la,
22
sur - get, re - sur - get ex fa -
qua re - sur - fa -
sur - get e fa -
qua sur - get ex fa -
Tutti
vil la, ju - di - can - dus,
vil - la, ju - di - can - dus,
vil - la, ju - di - can - dus,
vil - la, ju - di - can - dus,

Carus

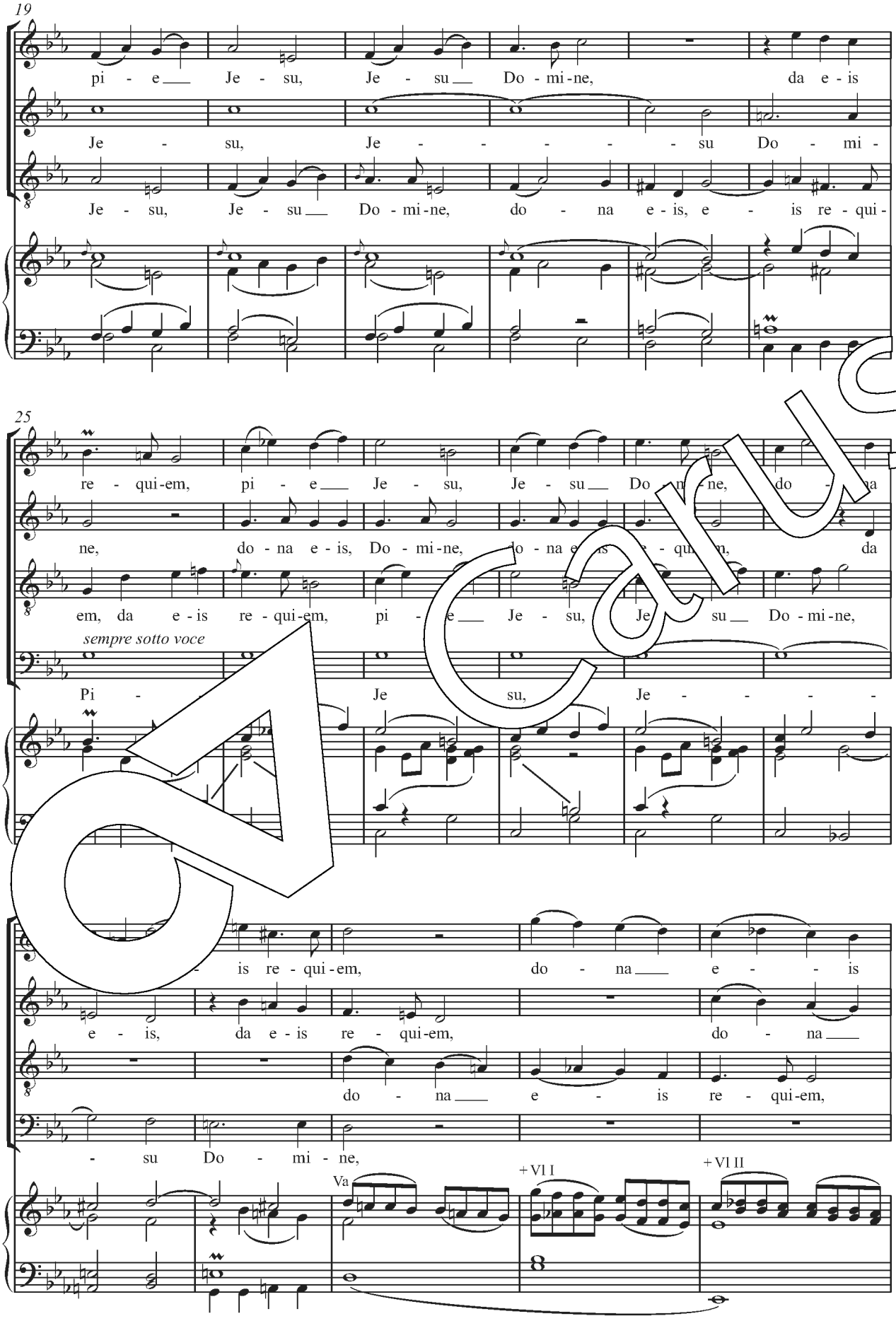

28
sim.
ju - di - can - dus ho - mo,
31
ho - mo re - - - us:
hu - ic er - go
Solo
hu - ic er - go, hu - ic er - go par - ce, par - ce De - us.
hu - ic er - go, hu - ic er - go par - ce, par - ce De - us.
hu - ic er - go, hu - ic er - go

Carus

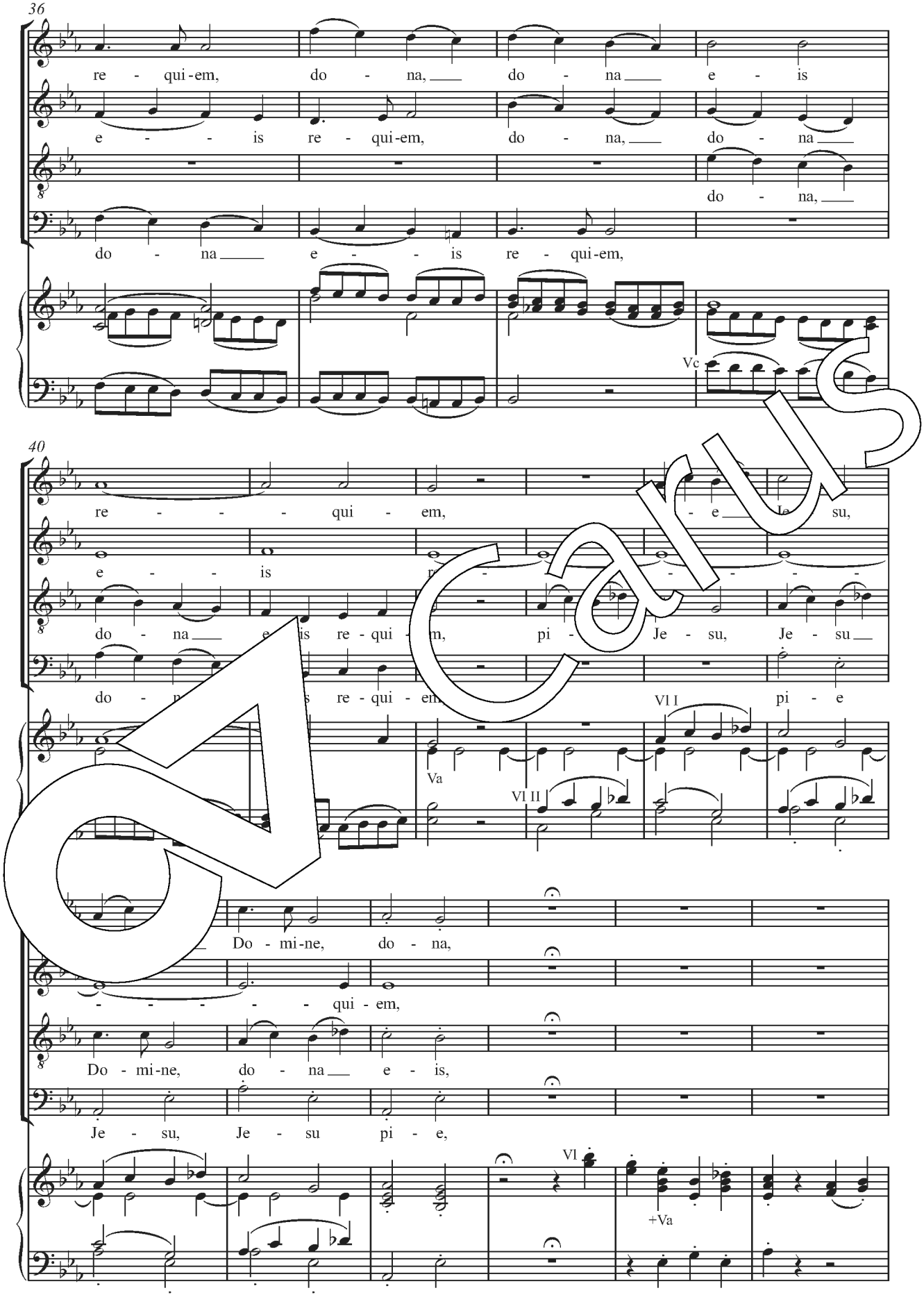
10. Pie Jesu (Coro)



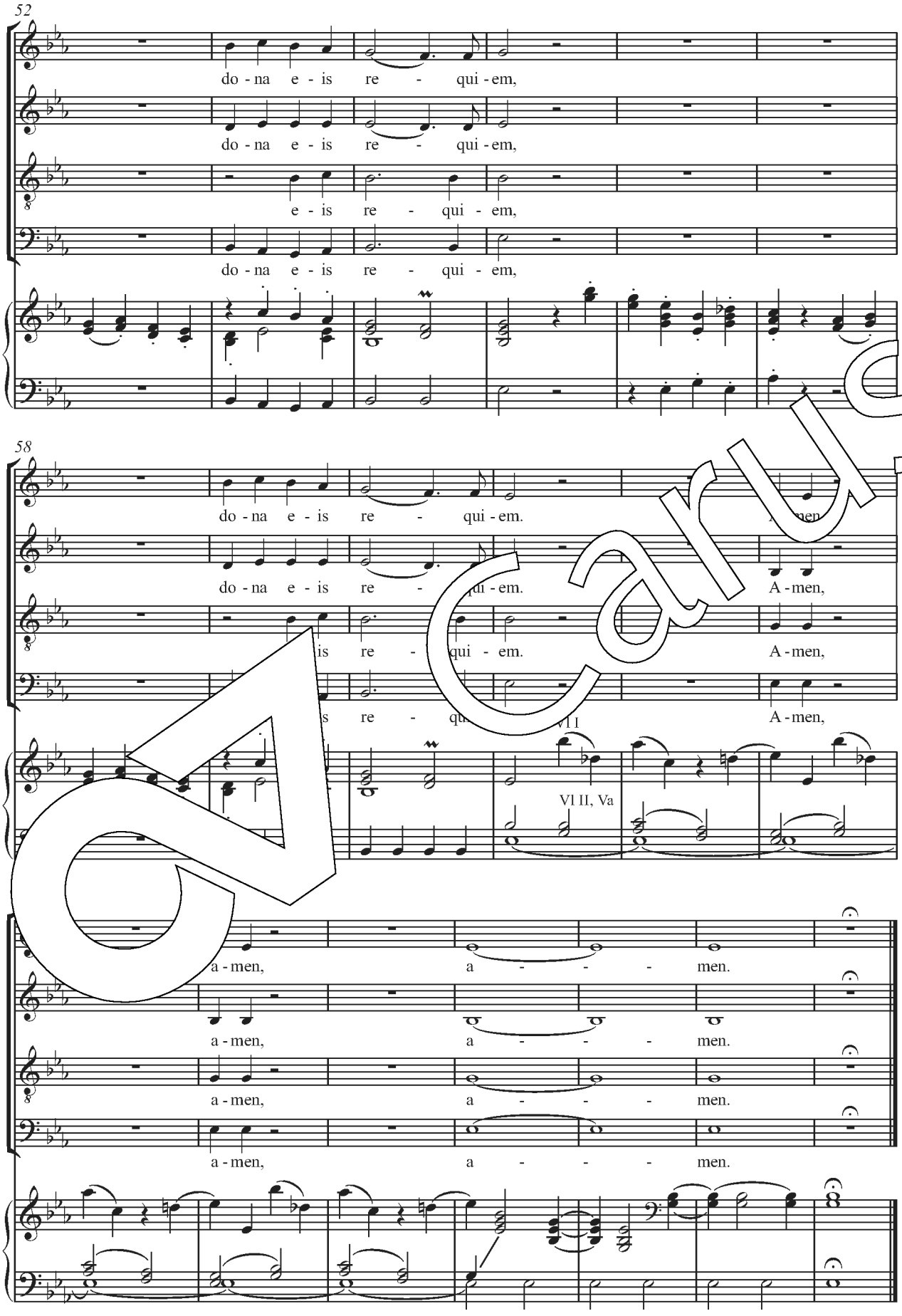
Carus


19
pi - e Je - su, Je - su Do - mi-ne, da e - is
Je - su, Je - - - - - su Do - mi -
Je - su, Je - su Do - mi-ne, do - na e - is, e - is re - qui -
25
re - qui-em, pi - e Je - su, Je - su Do - mi-ne, do - na
ne, do - na e - is, Do - mi-ne, do - na e - is re - qui-em, da
em, da e - is re - qui-em, pi - e Je - su, Je - su Do - mi-ne,
sempre sotto voce
Pi - Je su, Je - - - -
- is re - qui-em, do - na e - is
e - is, da e - is re - qui-em, do - na
do - na e - is re - qui-em,
- su Do - mi - ne,
Va
+ Vl I
+ Vl II

Carus

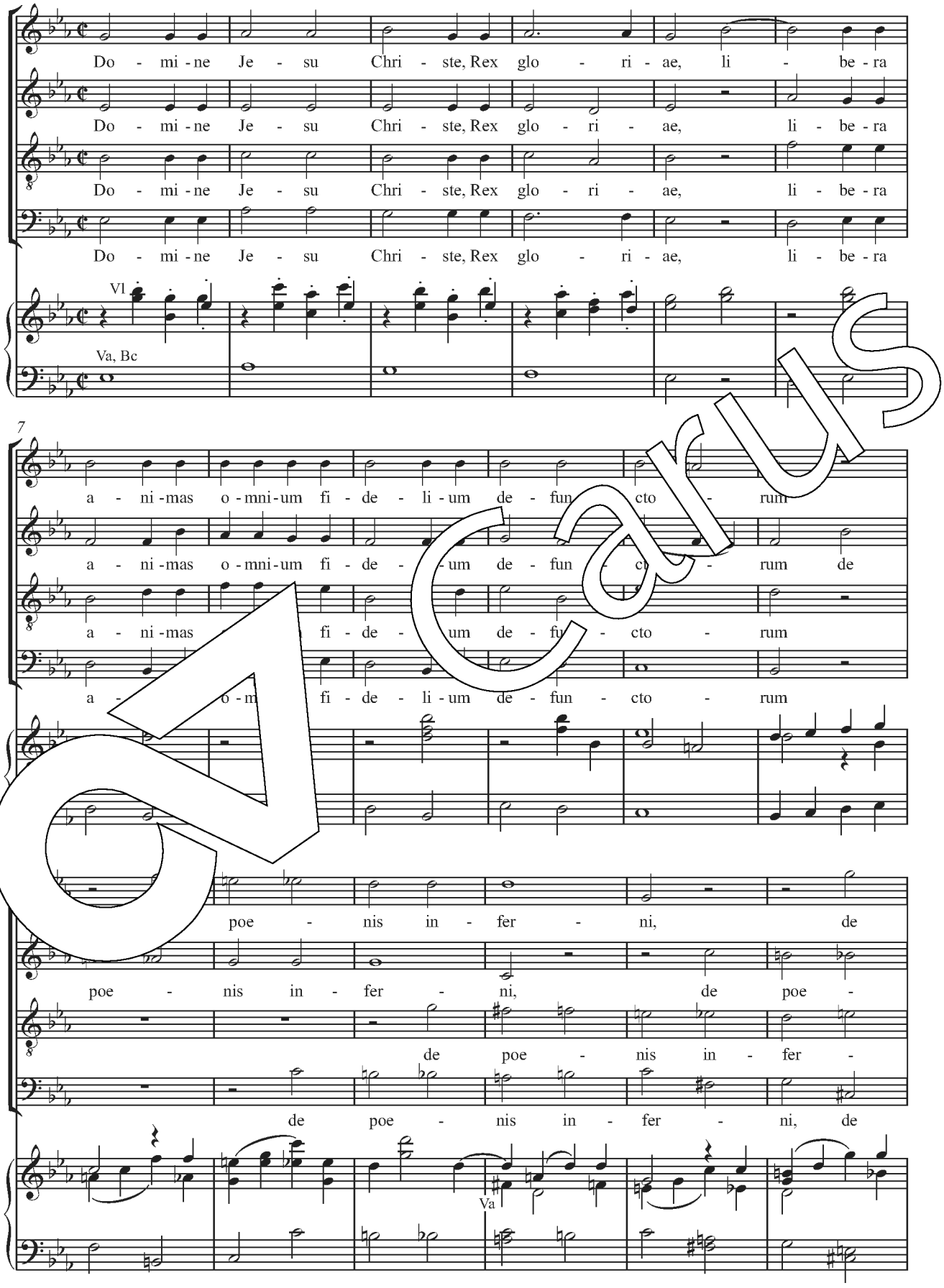

36
re - qui-em, do - na, do - na e - is
e - - is re - qui-em, do - na, do - na
do - na,
do - na e - - is re - qui-em,
Vc
40
re - - - qui - em, - e Je su,
e - - is
do - na e is re - qui - m, pi - Je - su, Je - su
do - n s re - qui - em, pi - e
Vl I
Va
Vl II
Do - mi-ne, do - na,
- - - - - qui - em,
Do - mi-ne, do - na e - is,
Je - su, Je - su pi - e,
Vl
+Va

Carus

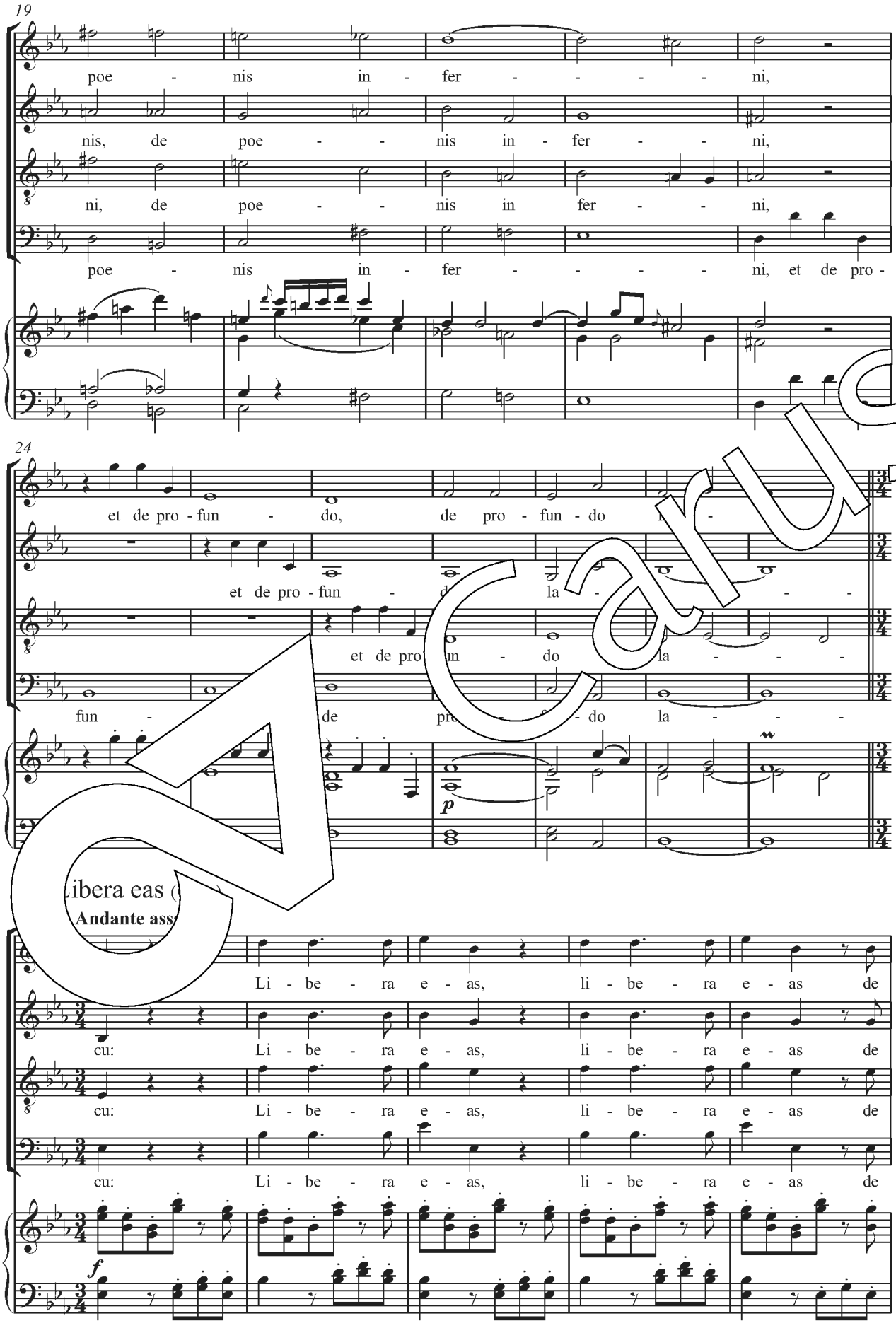

52
do - na e - is re - qui - em,
do - na e - is re - qui - em,
e - is re - qui - em,
do - na e - is re - qui - em,
58
do - na e - is re - qui - em.
A - men,
do - na e - is re - qui - em.
A - men,
is re - qui - em.
A - men,
s re - qui
A - men,
Vl I
Vl II, Va
a - men,
a - - - men.
a - men,
a - - - men.
a - men,
a - - - men.
a - men,
a - - - men.

Carus

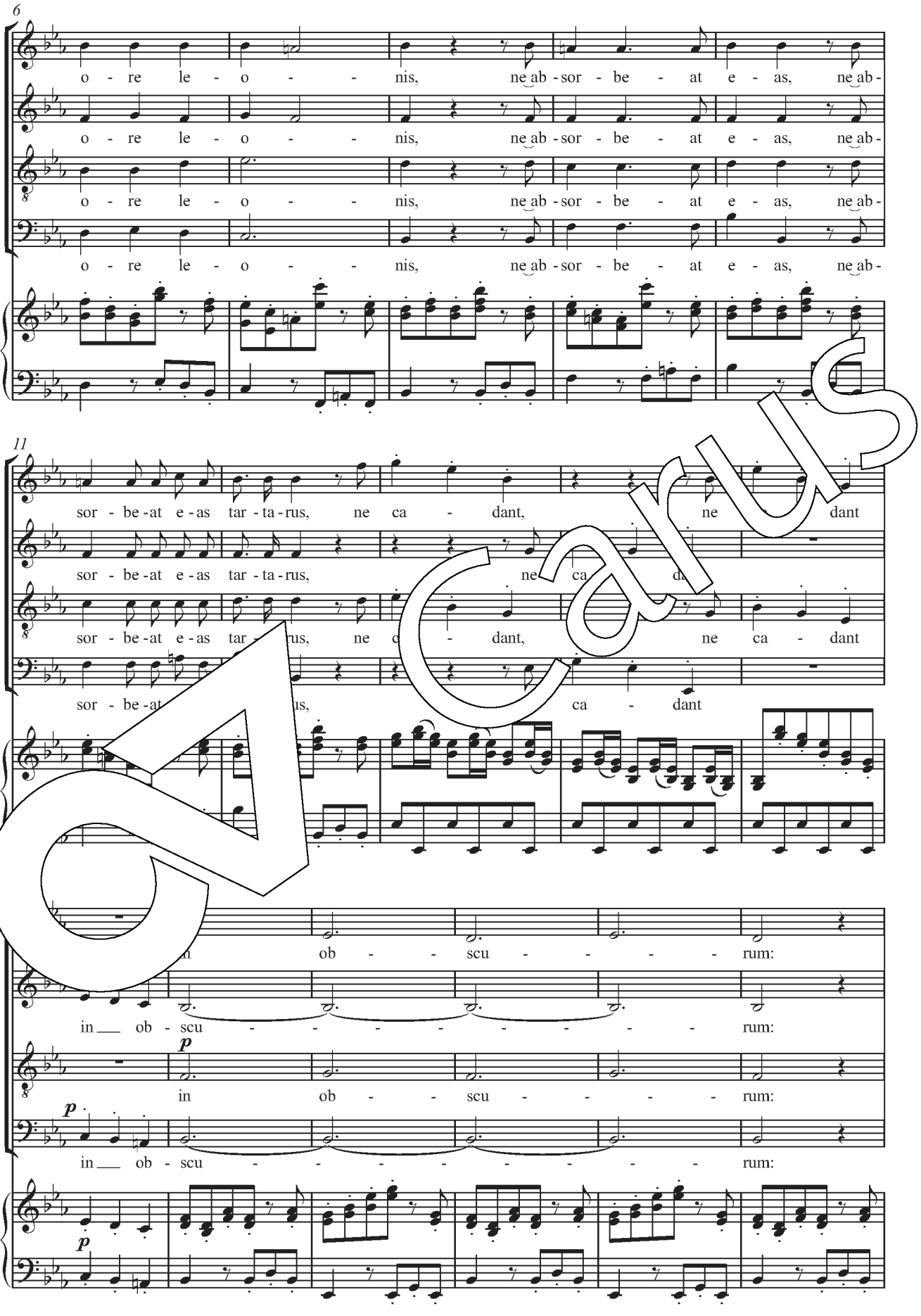
11. Domine Jesu (Coro)



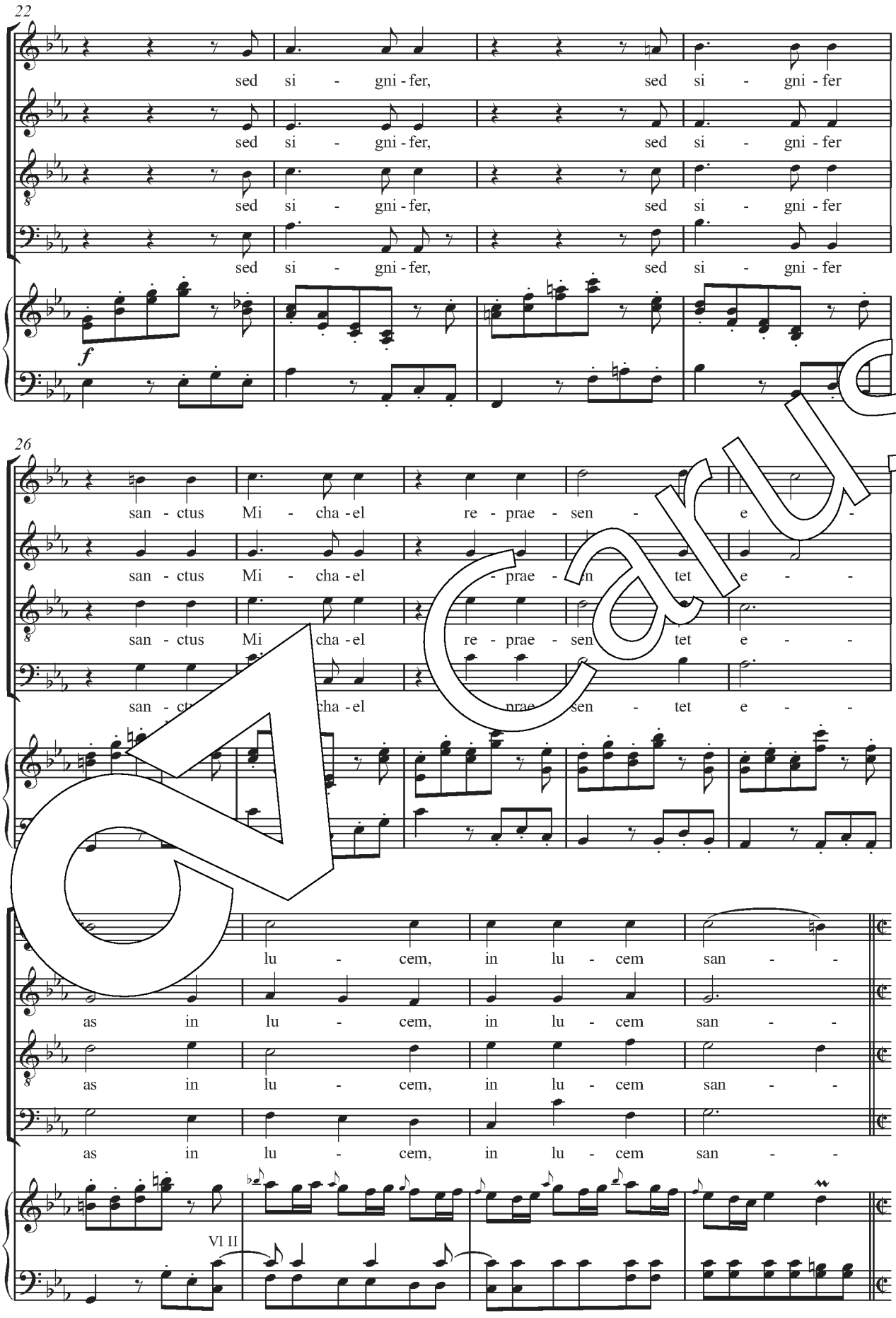
Carus


19
poe - nis in - fer - - - - - ni,
nis, de poe - - nis in - fer - - ni,
ni, de poe - - nis in fer - - ni,
poe - nis in - fer - - - - - ni, et de pro -
24
et de pro - fun - do, de pro - fun - do
et de pro - fun - do la - - -
et de pro - fun - do la - - -
fun - de pro - fun - do la - - -
p
Libera eas (
Andante ass
Li - be - ra e - as, li - be - ra e - as de
cu: Li - be - ra e - as, li - be - ra e - as de
cu: Li - be - ra e - as, li - be - ra e - as de
cu: Li - be - ra e - as, li - be - ra e - as de
f

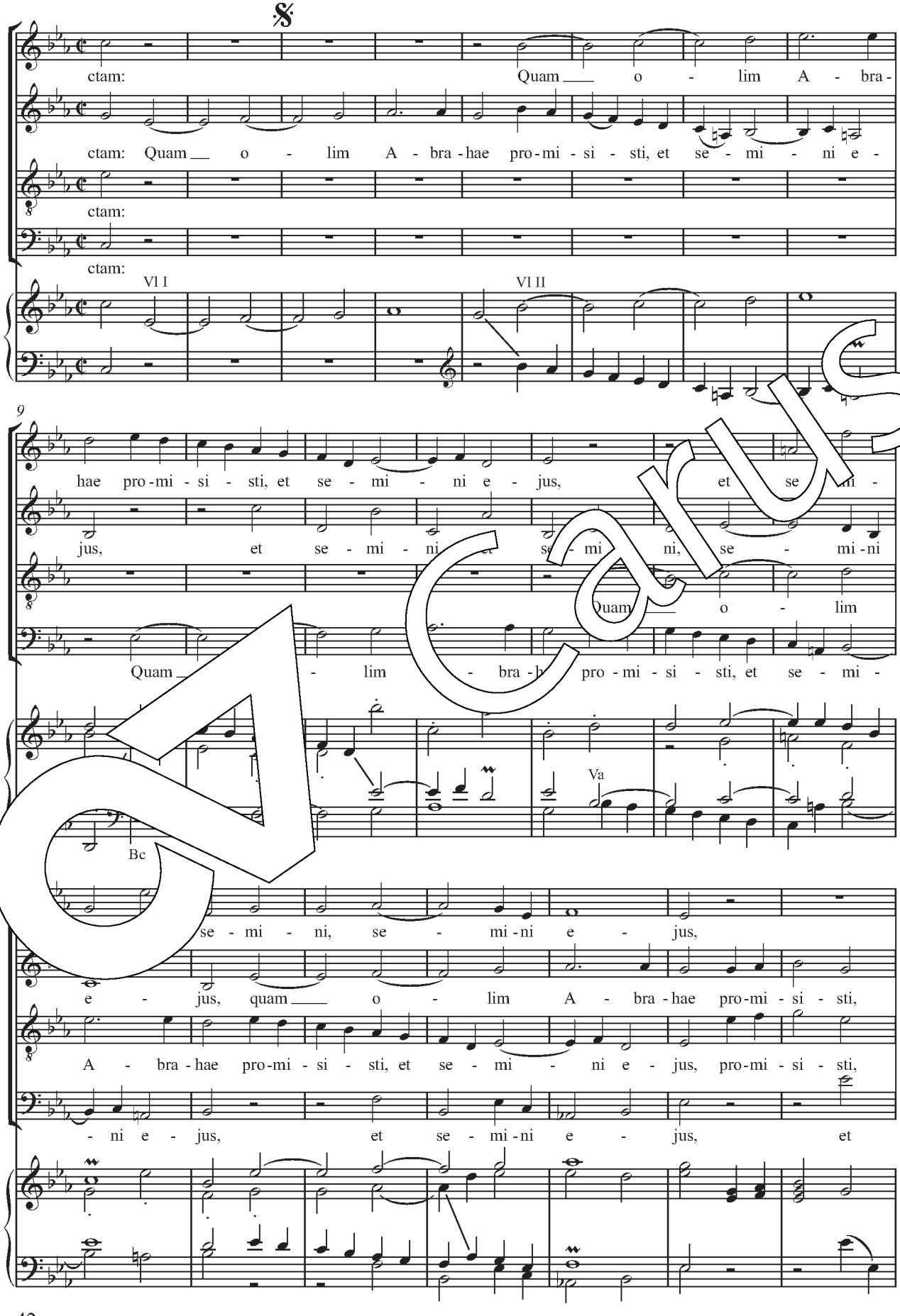
Carus


6
o - re le - o - - nis, ne ab - sor - be - at e - as, ne ab -
o - re le - o - - nis, ne ab - sor - be - at e - as, ne ab -
o - re le - o - - nis, ne ab - sor - be - at e - as, ne ab -
o - re le - o - - nis, ne ab - sor - be - at e - as, ne ab -
11
sor - be - at e - as tar - ta - rus, ne ca - dant, ne ca - dant
sor - be - at e - as tar - ta - rus, ne ca - dant
sor - be - at ca - dant
in ob - scu - - - - rum:
in ob - scu - - - - rum:
p
in ob - scu - - - - rum:
p
in ob - scu - - - - rum:
p

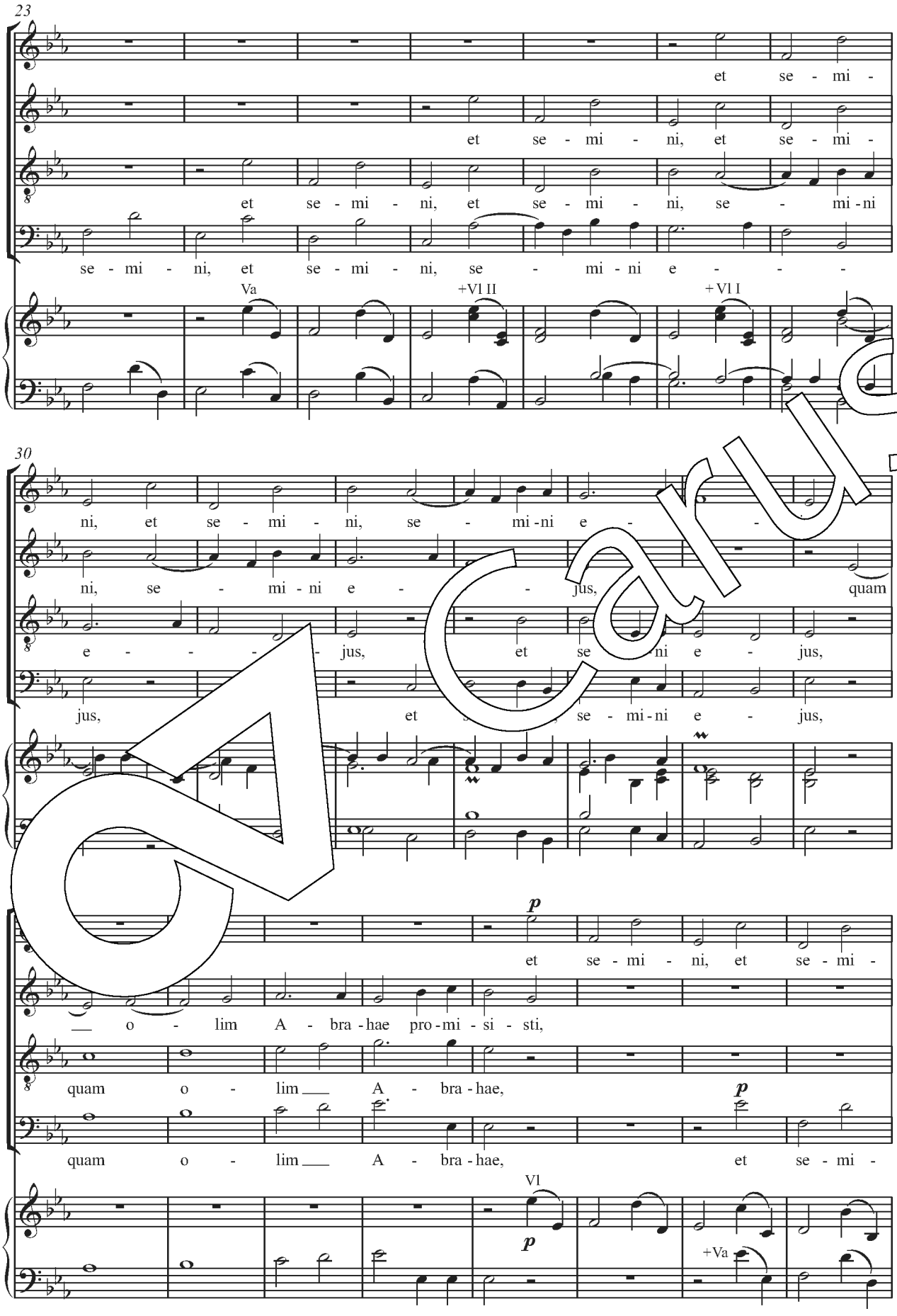
Carus


22
sed si - gni - fer, sed si - gni - fer
sed si - gni - fer, sed si - gni - fer
sed si - gni - fer, sed si - gni - fer
sed si - gni - fer, sed si - gni - fer
f
26
san - ctus Mi - cha - el re - prae - sen - e -
san - ctus Mi - cha - el - prae - n tet e -
san - ctus Mi cha - el re - prae - sen tet e -
san - ct cha - el nrae sen - tet e -
lu - cem, in lu - cem san -
as in lu - cem, in lu - cem san -
as in lu - cem, in lu - cem san -
as in lu - cem, in lu - cem san -
Vl II

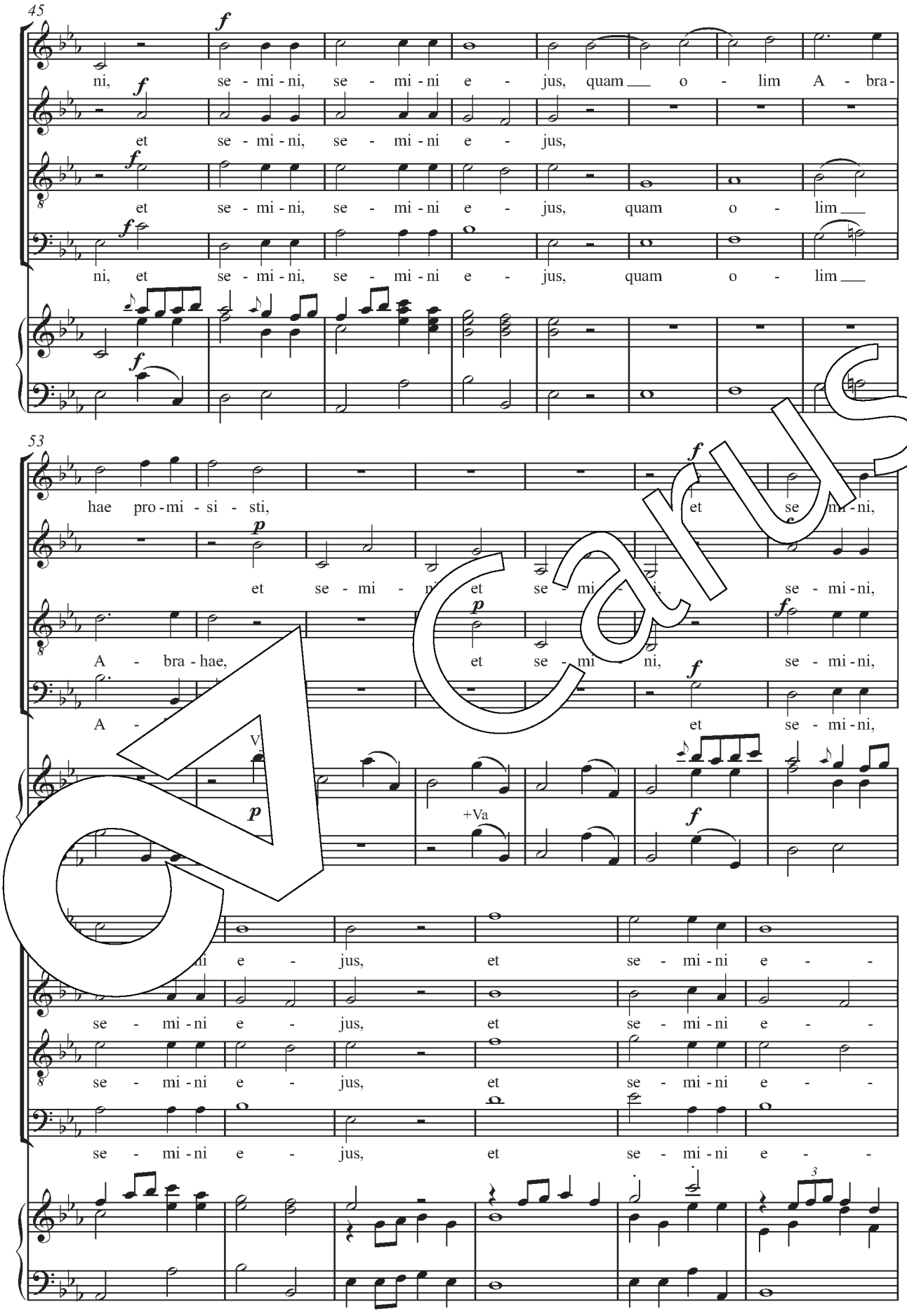
Carus


ctam: Quam o - lim A - bra-
ctam: Quam o - lim A - bra - hae pro - mi - si - sti, et se - mi - ni e -
ctam:
ctam:
Vl I
Vl II
9
hae pro - mi - si - sti, et se - mi - ni e - jus, et se mi -
jus, et se - mi - ni se - mi ni, se - mi - ni
Quam o - lim
Quam - lim - bra - h pro - mi - si - sti, et se - mi -
Va
Bc
se - mi - ni, se - mi - ni e - jus,
e - jus, quam o - lim A - bra - hae pro - mi - si - sti,
A - bra - hae pro - mi - si - sti, et se - mi - ni e - jus, pro - mi - si - sti,
- ni e - jus, et se - mi - ni e - jus, et

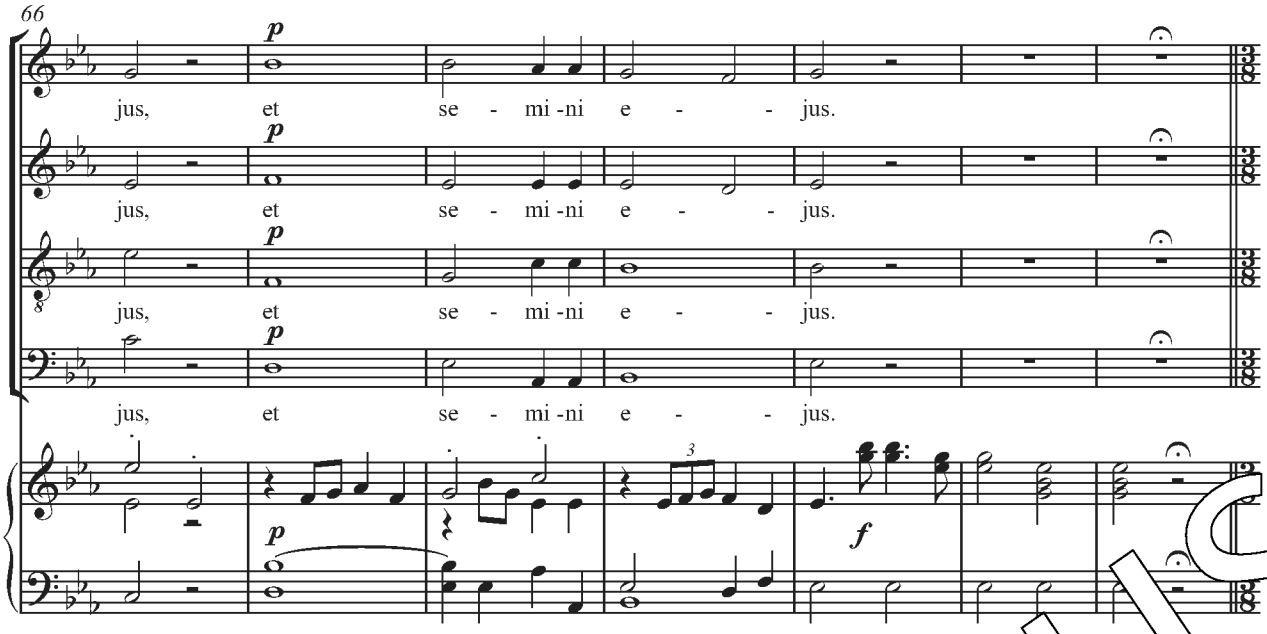
Carus


23
et se - mi -
et se - mi - ni, et se - mi -
et se - mi - ni, et se - mi - ni, se - mi - ni
se - mi - ni, et se - mi - ni, se - mi - ni e - - -
Va
+Vl II
+Vl I
30
ni, et se - mi - ni, se - mi - ni e - - -
ni, se - mi - ni e - - jus, quam
e - - - - jus, et se - ni e - jus,
jus, et se - mi - ni e - jus,
p
et se - mi - ni, et se - mi -
o - lim A - bra - hae pro - mi - si - sti,
quam o - lim A - bra - hae,
p
quam o - lim A - bra - hae, et se - mi -
Vl
p
+Va

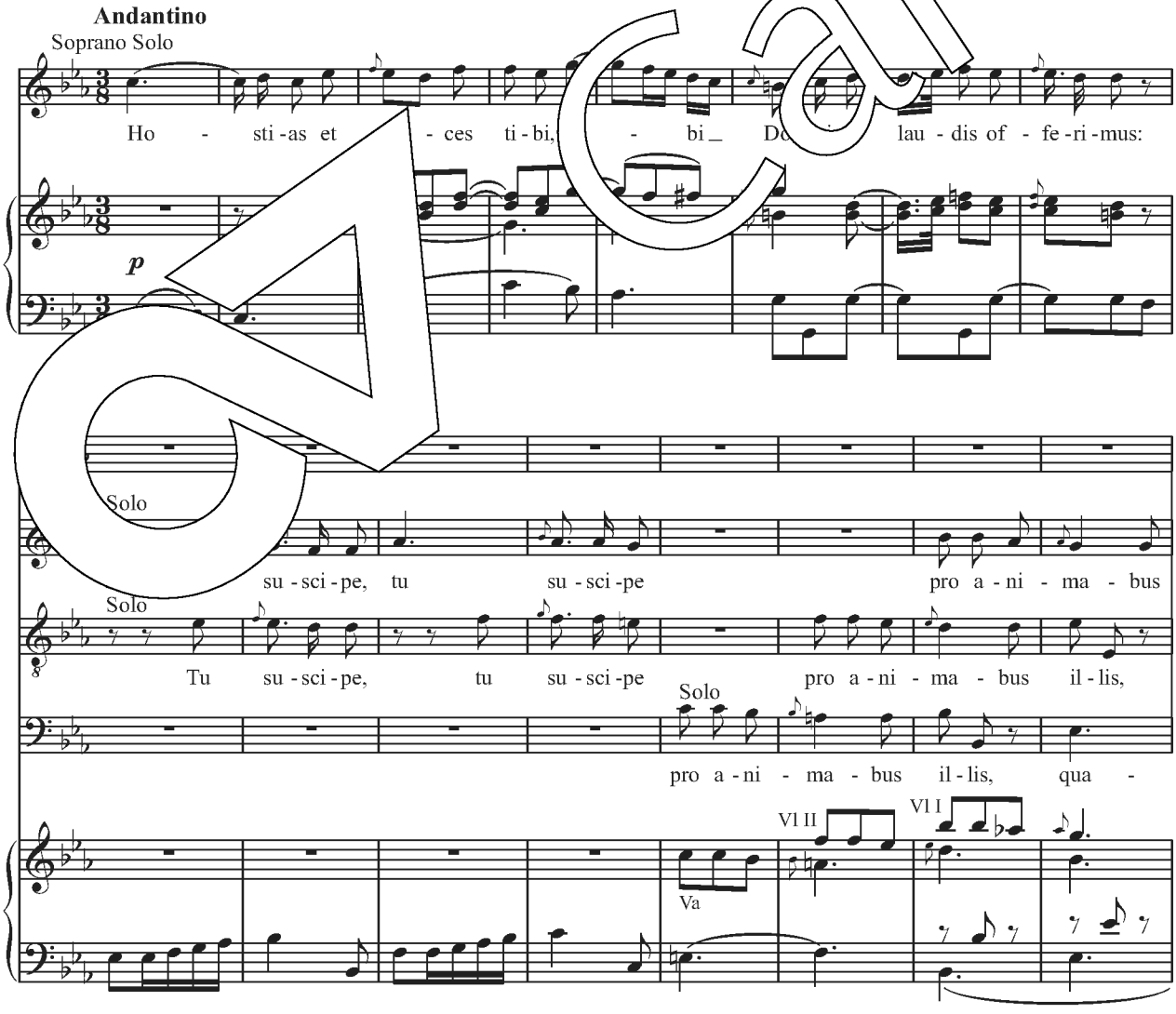
Carus


45
ni, se - mi - ni, se - mi - ni e - jus, quam o - lim A - bra-
et se - mi - ni, se - mi - ni e - jus,
et se - mi - ni, se - mi - ni e - jus, quam o - lim
ni, et se - mi - ni, se - mi - ni e - jus, quam o - lim
53
hae pro - mi - si - sti, et se - mi - ni,
et se - mi - ni et se - mi - ni, se - mi - ni,
A - bra - hae, et se - mi - ni, se - mi - ni,
A - et se - mi - ni,
+Va
se - mi - ni e - jus, et se - mi - ni e -
se - mi - ni e - jus, et se - mi - ni e -
se - mi - ni e - jus, et se - mi - ni e -
se - mi - ni e - jus, et se - mi - ni e -

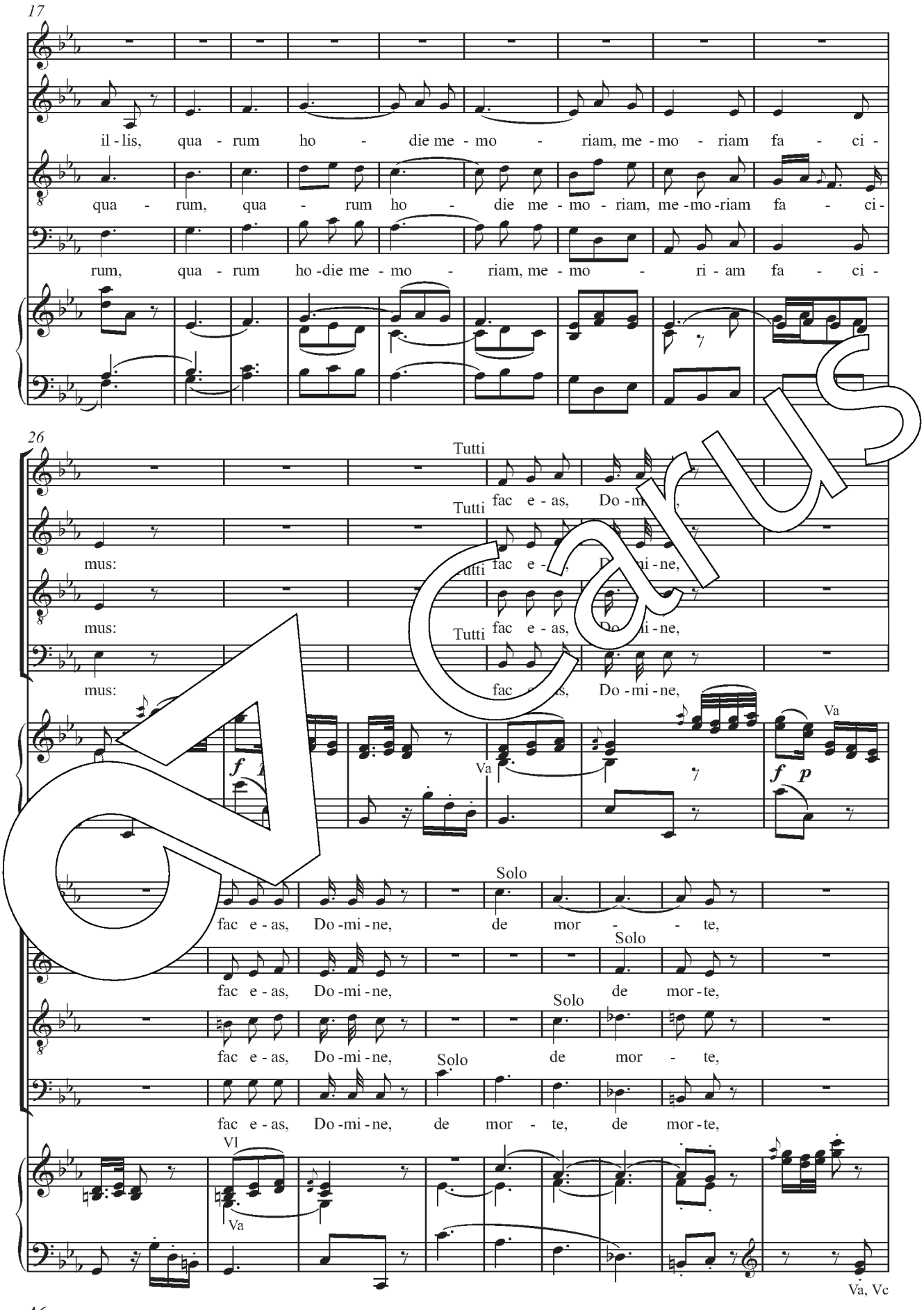
Carus



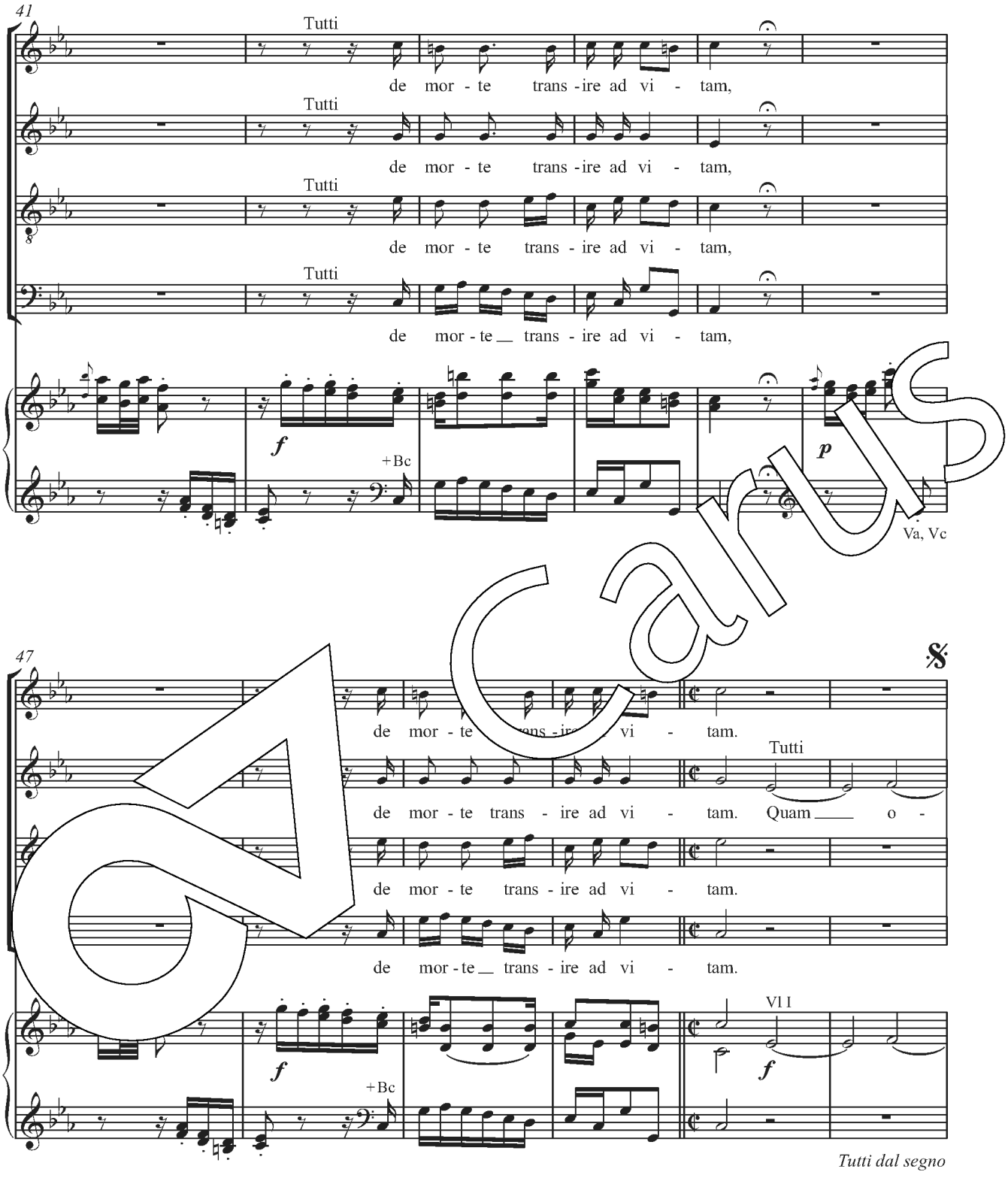
14. Hostias (Soli SATB e Coro)



Carus

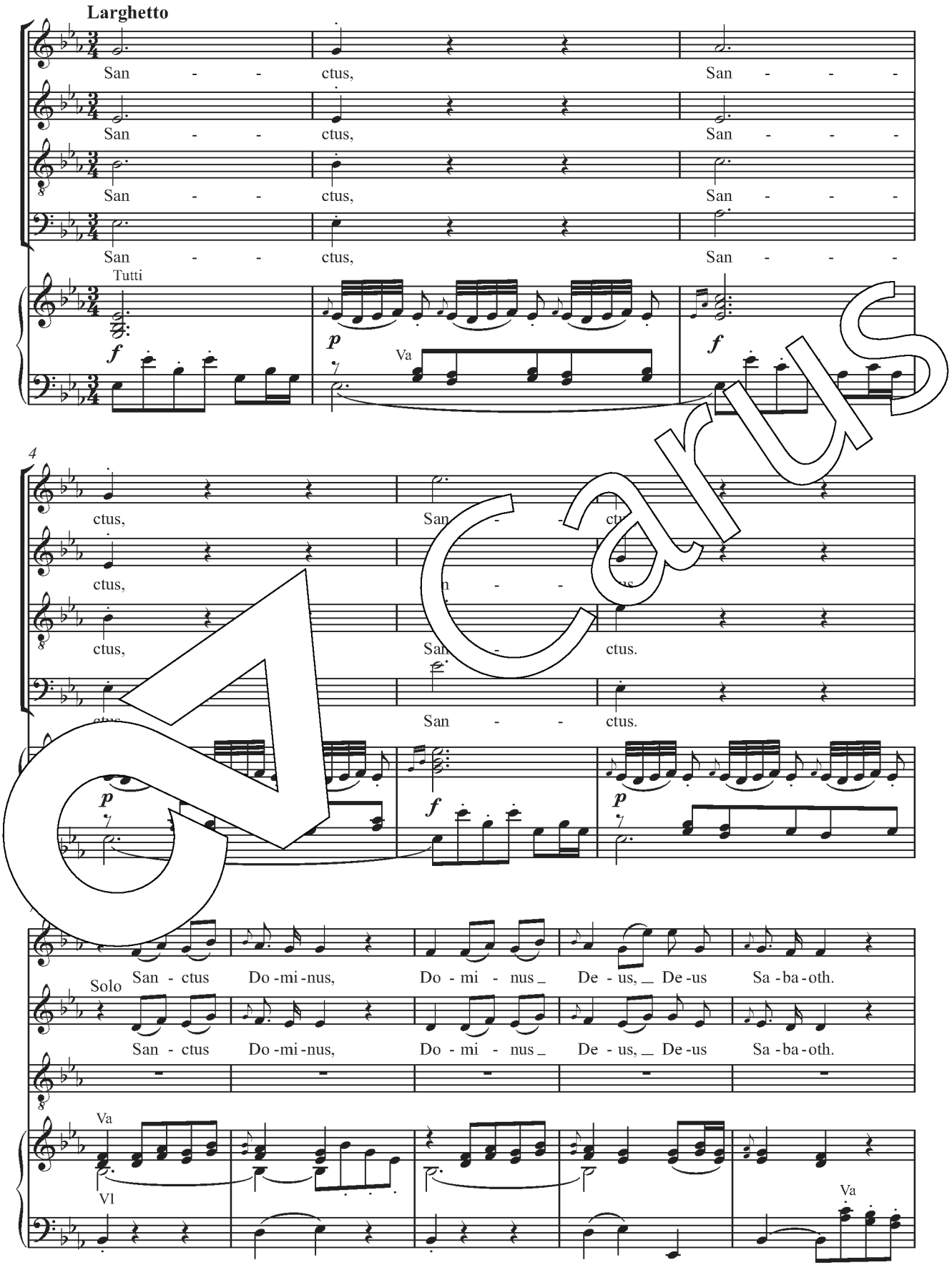

17
il - lis, qua - rum ho - die me - mo - riam, me - mo - riam fa - ci -
qua - rum, qua - rum ho - die me - mo - riam, me - mo - riam fa - ci -
rum, qua - rum ho - die me - mo - riam, me - mo - ri - am fa - ci -
26
Tutti
fac e - as, Do - mi - ne,
mus:
Va
Solo
fac e - as, Do - mi - ne, de mor - te,
fac e - as, Do - mi - ne, de mor - te,
fac e - as, Do - mi - ne, de mor - te,
fac e - as, Do - mi - ne, de mor - te, de mor - te,
Vl
Va, Vc

Carus

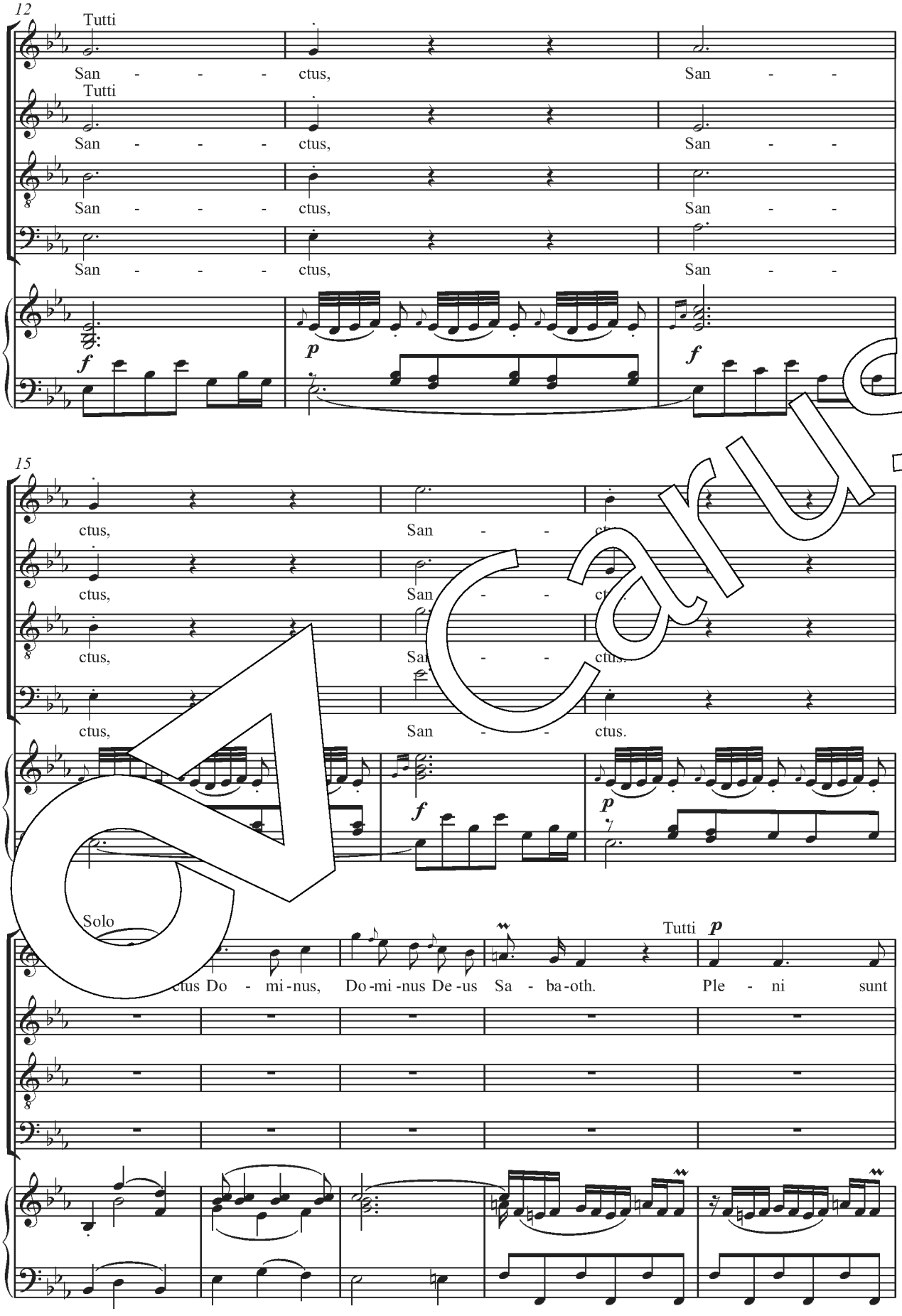


15. Quam olim Abrahae repetatur → Seite / page 42

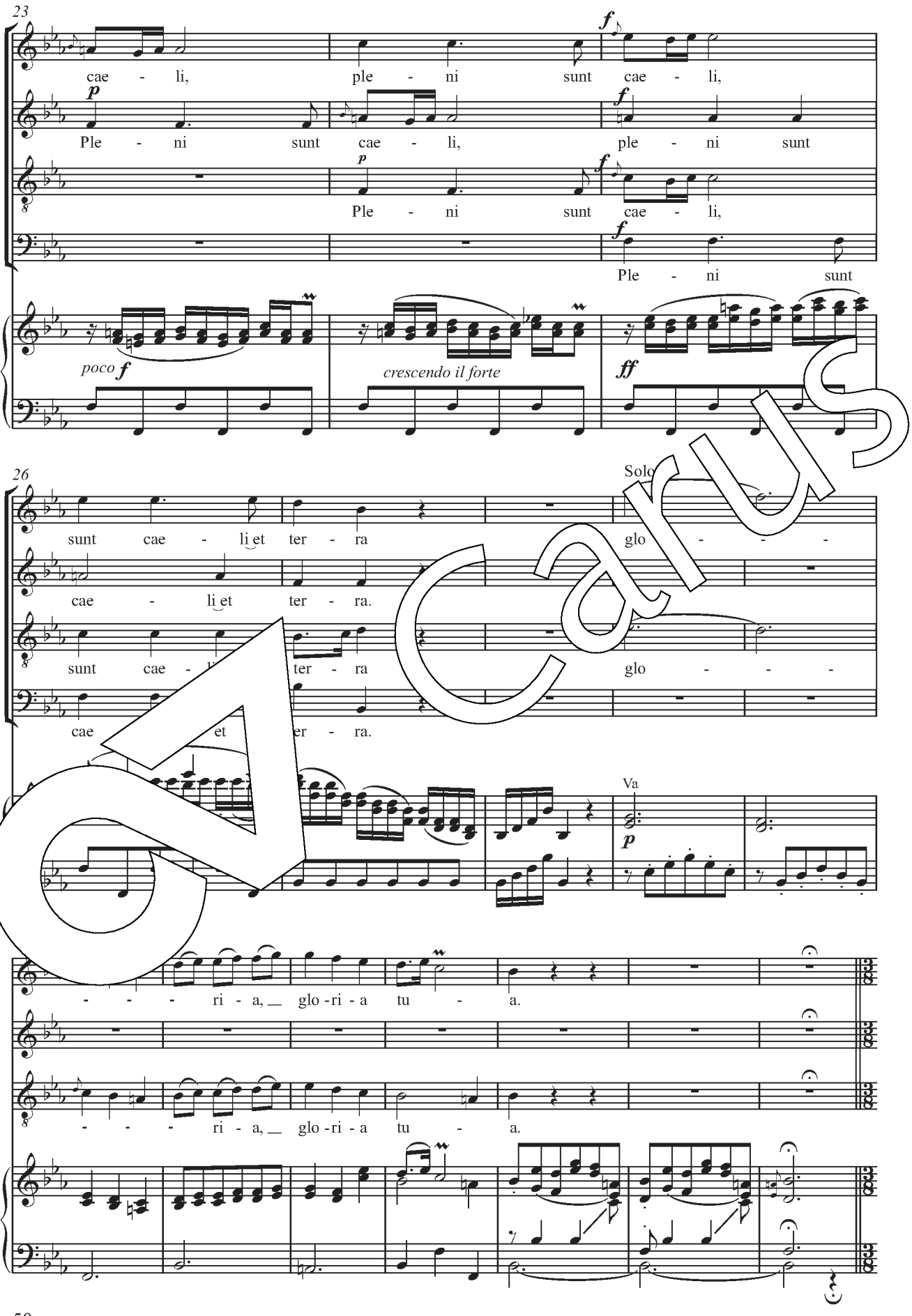
16. Sanctus (Soli SAT e Coro)



Carus

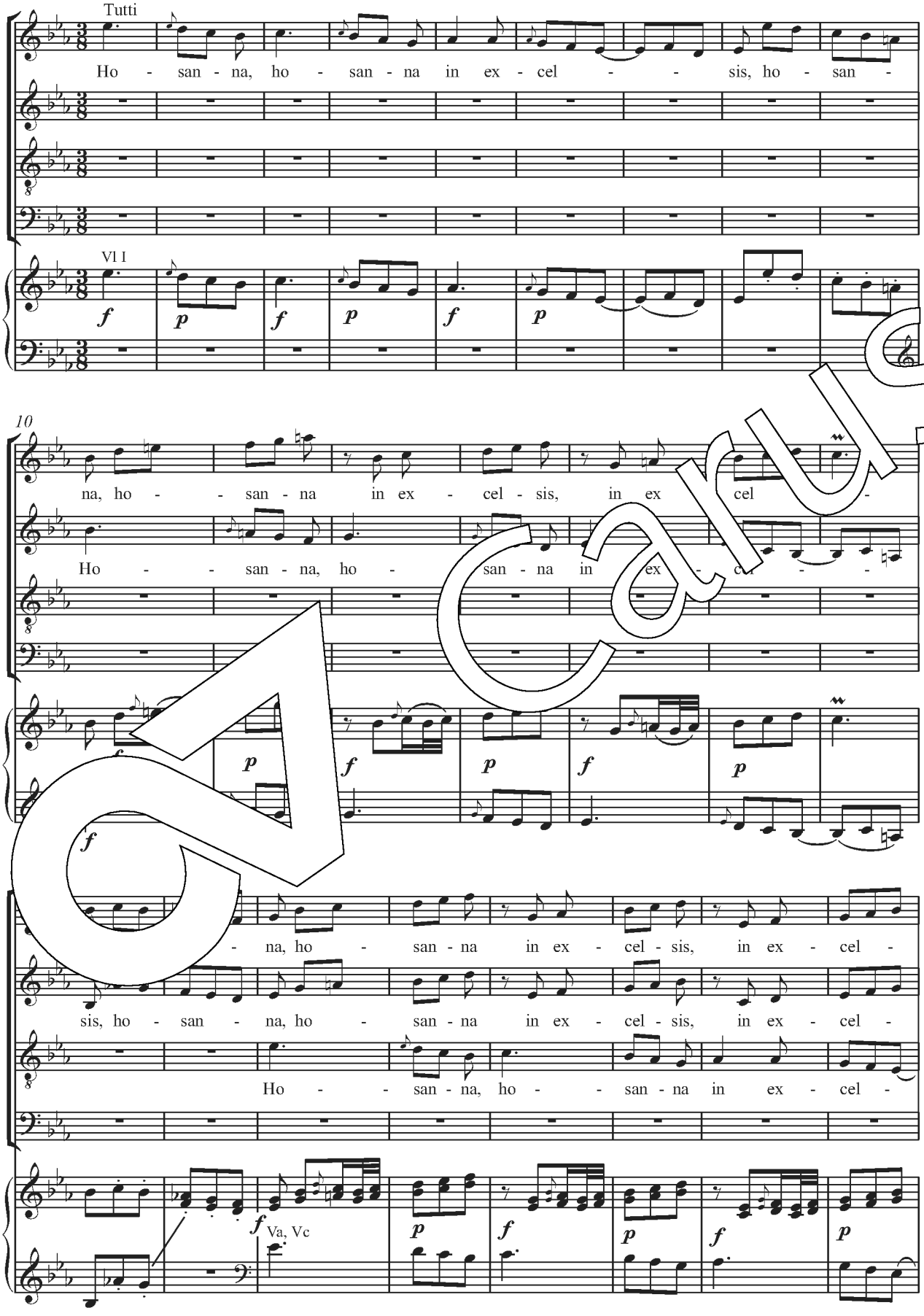

12
Tutti
San - - - ctus, San - -
Tutti
San - - - ctus, San - -
San - - - ctus, San - -
San - - - ctus, San - -
f
p
f
15
ctus, San - - ctus.
ctus, San - - ctus.
ctus, San - - ctus.
ctus, San - - ctus.
f
p
Solo
ctus Do - mi - nus, Do - mi - nus De - us Sa - ba - oth.
Tutti p
Ple - ni sunt

Carus

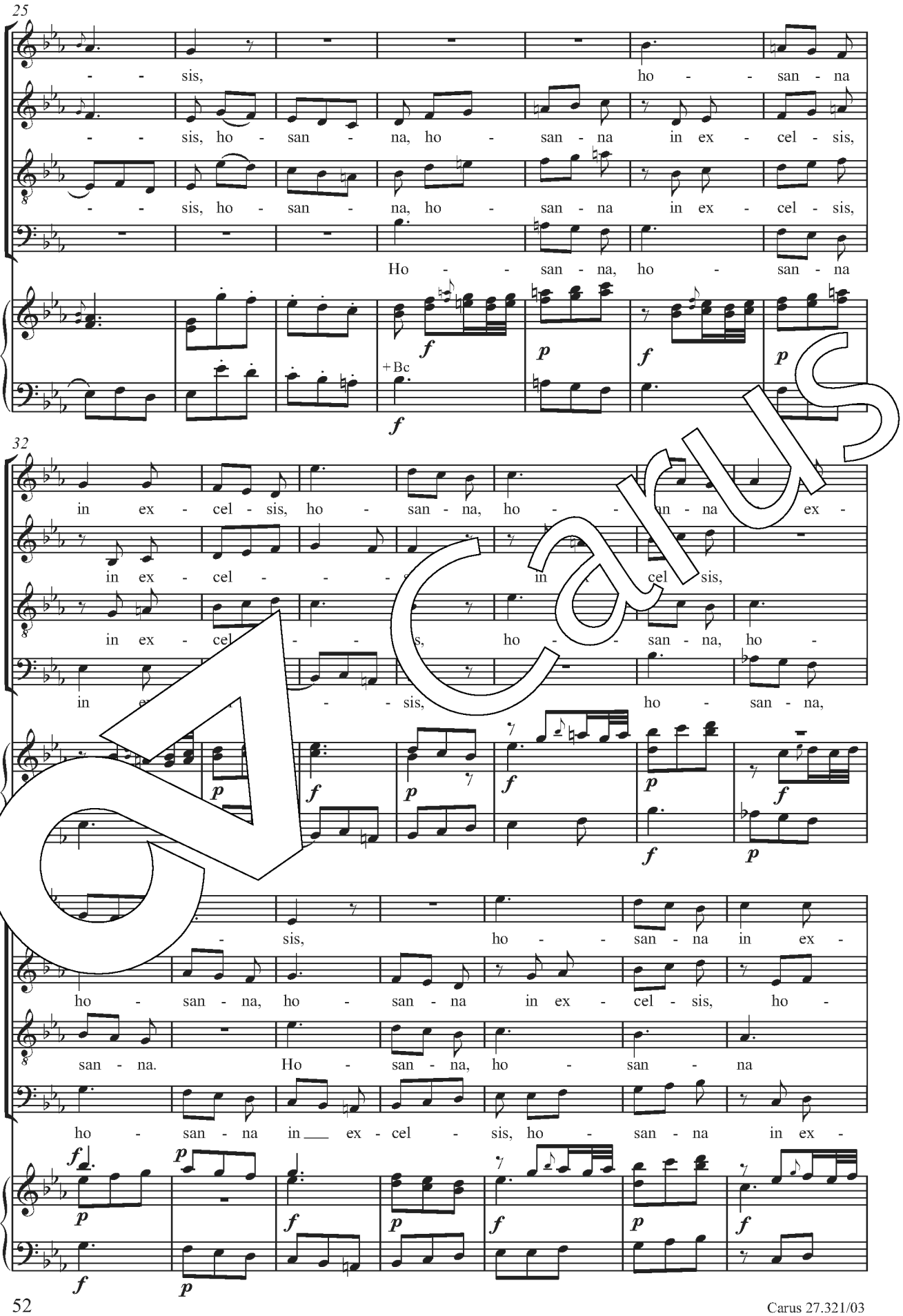

23
cae - li, ple - ni sunt cae - li,
Ple - ni sunt cae - li, ple - ni sunt
Ple - ni sunt cae - li,
Ple - ni sunt
poco f
crescendo il forte
ff
26
Solo
sunt cae - li et ter - ra glo - - -
cae - li et ter - ra.
sunt cae - li et ter - ra glo - - -
cae et ter - ra.
Va
- - - ri - a, glo - ri - a tu - a.
- - - ri - a, glo - ri - a tu - a.

Carus

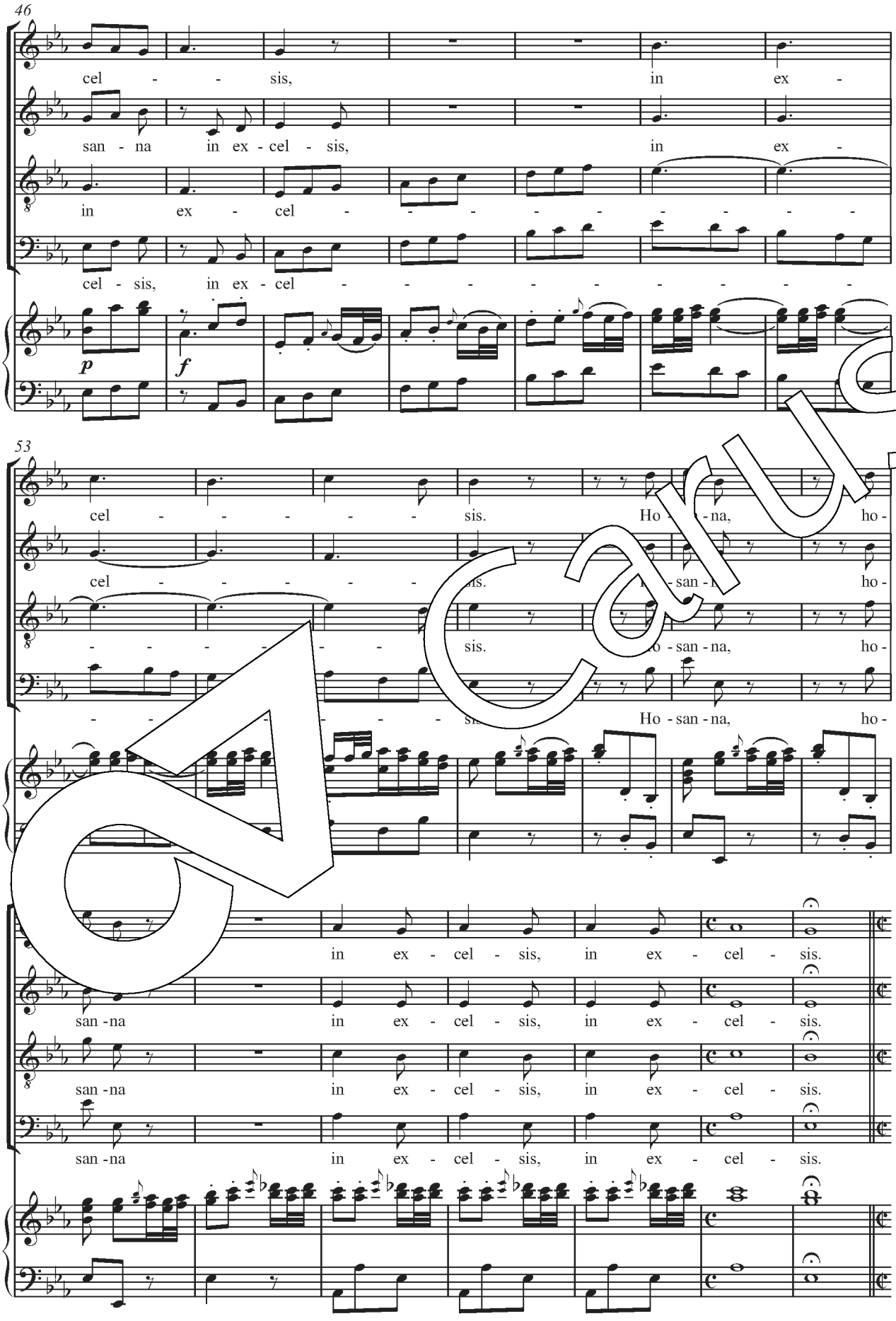
17. Hosanna (Coro)



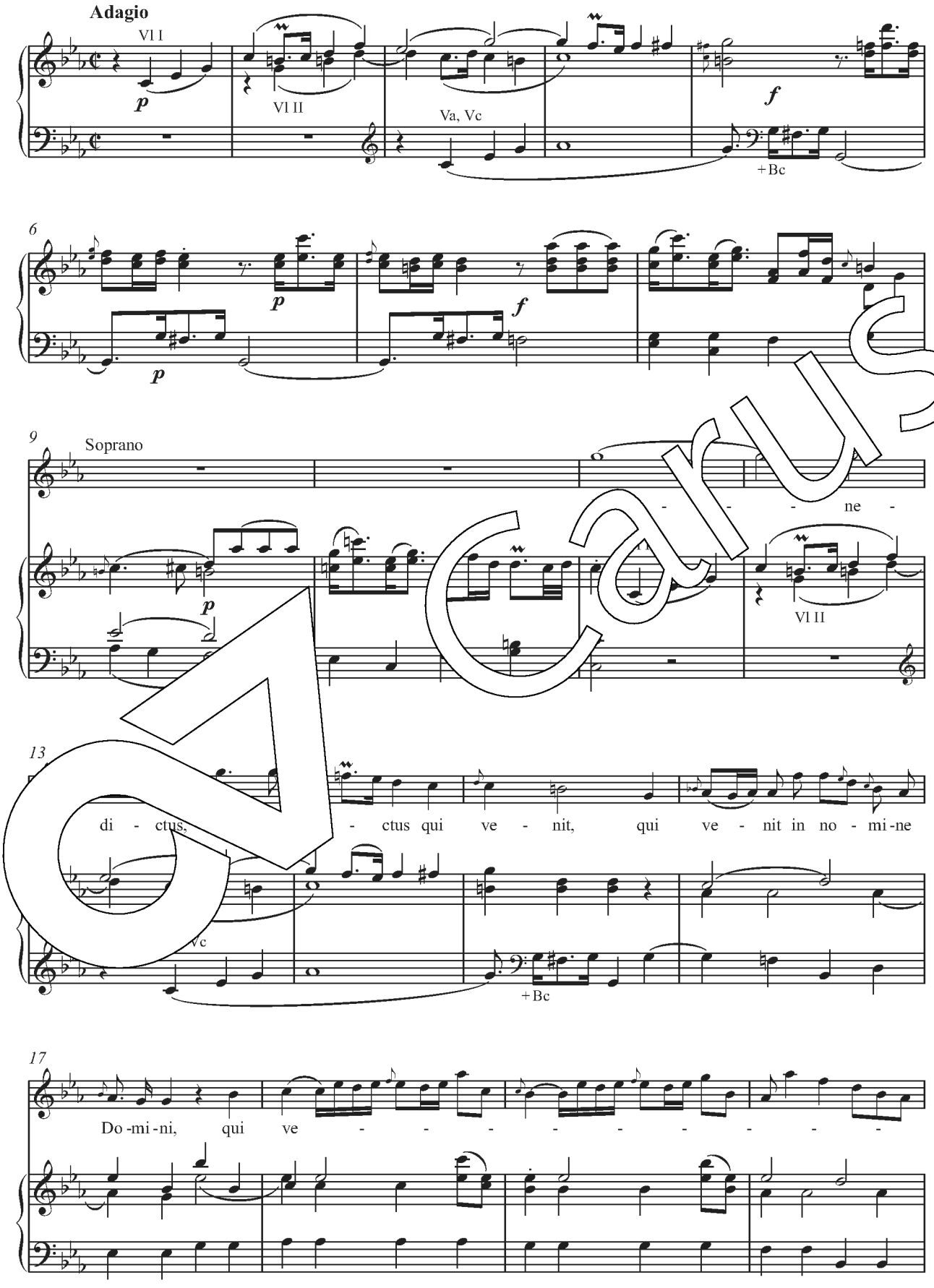
Carus


25
- - sis,
ho - - san - na
- - sis, ho - san - na, ho - san - na in ex - cel - sis,
- - sis, ho - san - na, ho - san - na in ex - cel - sis,
Ho - - san - na, ho - san - na
+Bc
32
in ex - cel - sis, ho - san - na, ho - san - na ex -
in ex - cel - - - - in ex - cel sis,
in ex - cel - - - s, ho - - san - na, ho -
in ex - - - - sis, ho - san - na,
- sis, ho - - san - na in ex -
ho - san - na, ho - san - na in ex - cel - sis, ho -
san - na. Ho - san - na, ho - san - na
ho - san - na in ___ ex - cel - sis, ho - san - na in ex -

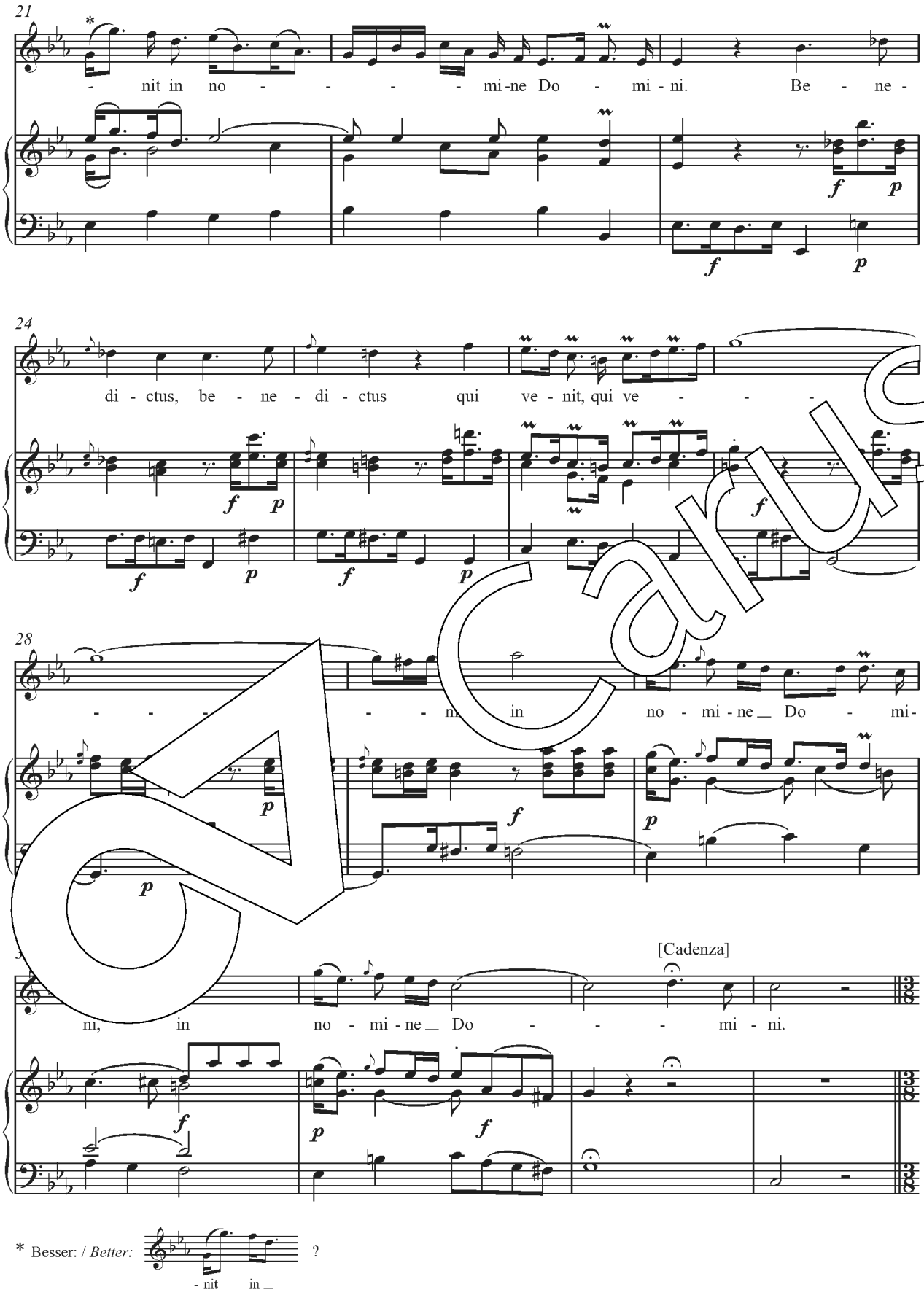
Carus


46
cel - - sis, in ex -
san - na in ex - cel - sis, in ex -
in ex - cel - - - - - - - -
cel - sis, in ex - cel - - - - - - - -
p
f
53
cel - - - - - sis. Ho - san - na, ho -
cel - - - - - sis. Ho - san - na, ho -
- - - - - - sis. Ho - san - na, ho -
in ex - cel - sis, in ex - cel - sis.
san - na in ex - cel - sis, in ex - cel - sis.
san - na in ex - cel - sis, in ex - cel - sis.
san - na in ex - cel - sis, in ex - cel - sis.

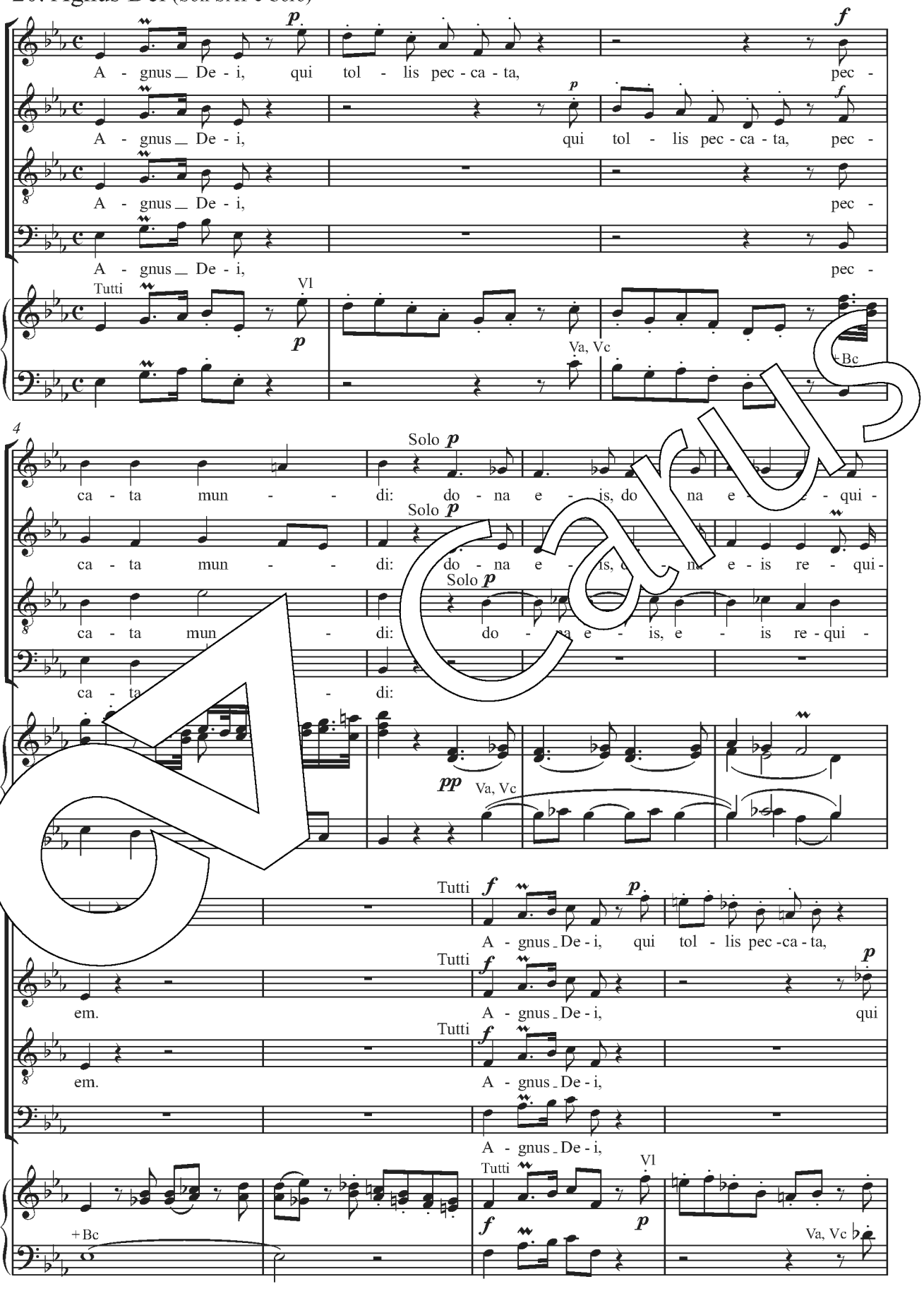
Carus


Adagio
Vl I
Vl II
Va, Vc
+Bc
Soprano
ne
Vl II
di - ctus,
- ctus qui ve - nit, qui ve - nit in no - mi-ne
Vc
+Bc
Do-mi-ni, qui ve

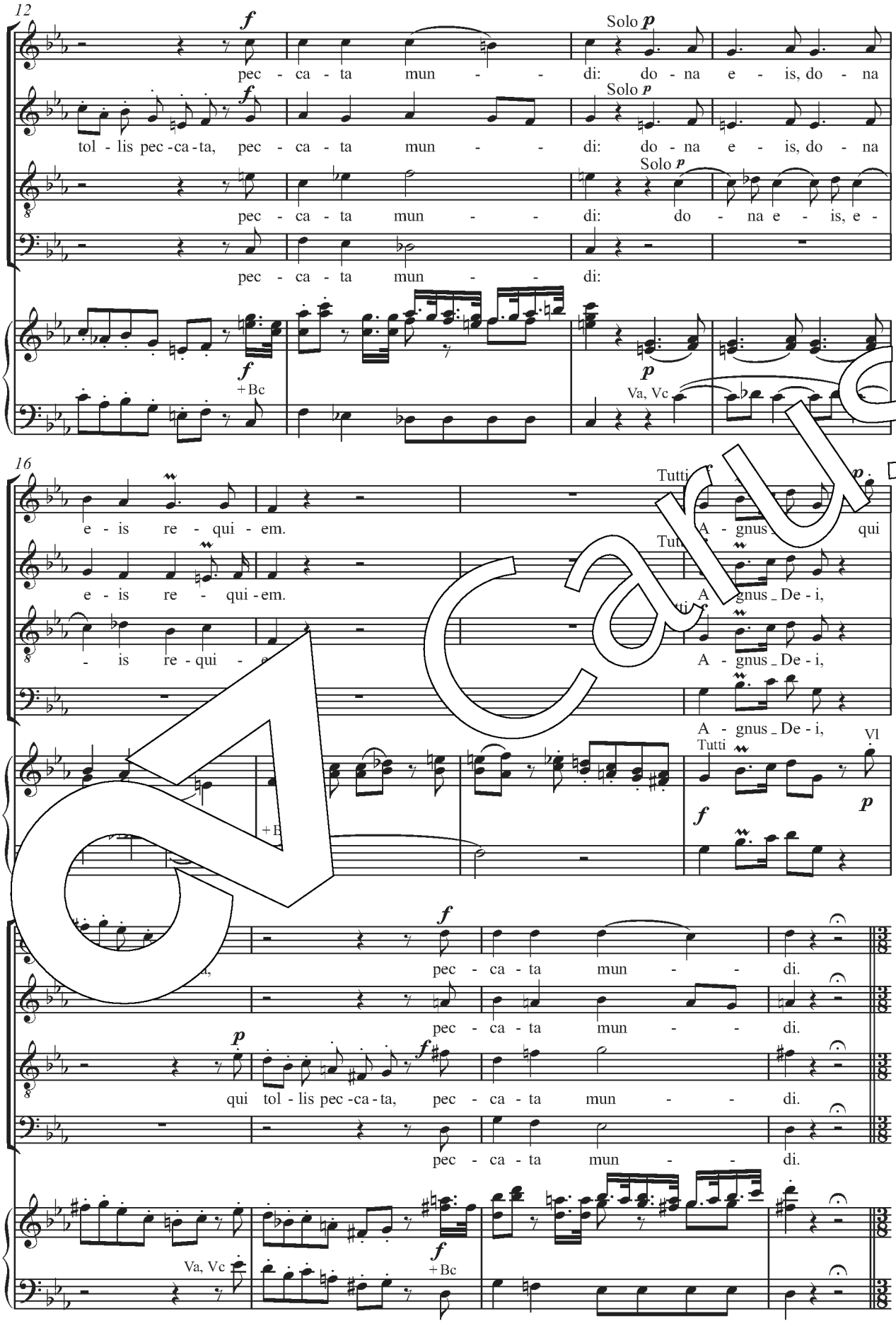
Carus


21
- nit in no - - - - mi-ne Do - mi - ni. Be - ne -
24
di - ctus, be - ne - di - ctus qui ve - nit, qui ve - - -
28
- - - - -

20. Agnus Dei (Soli SAT e Coro)

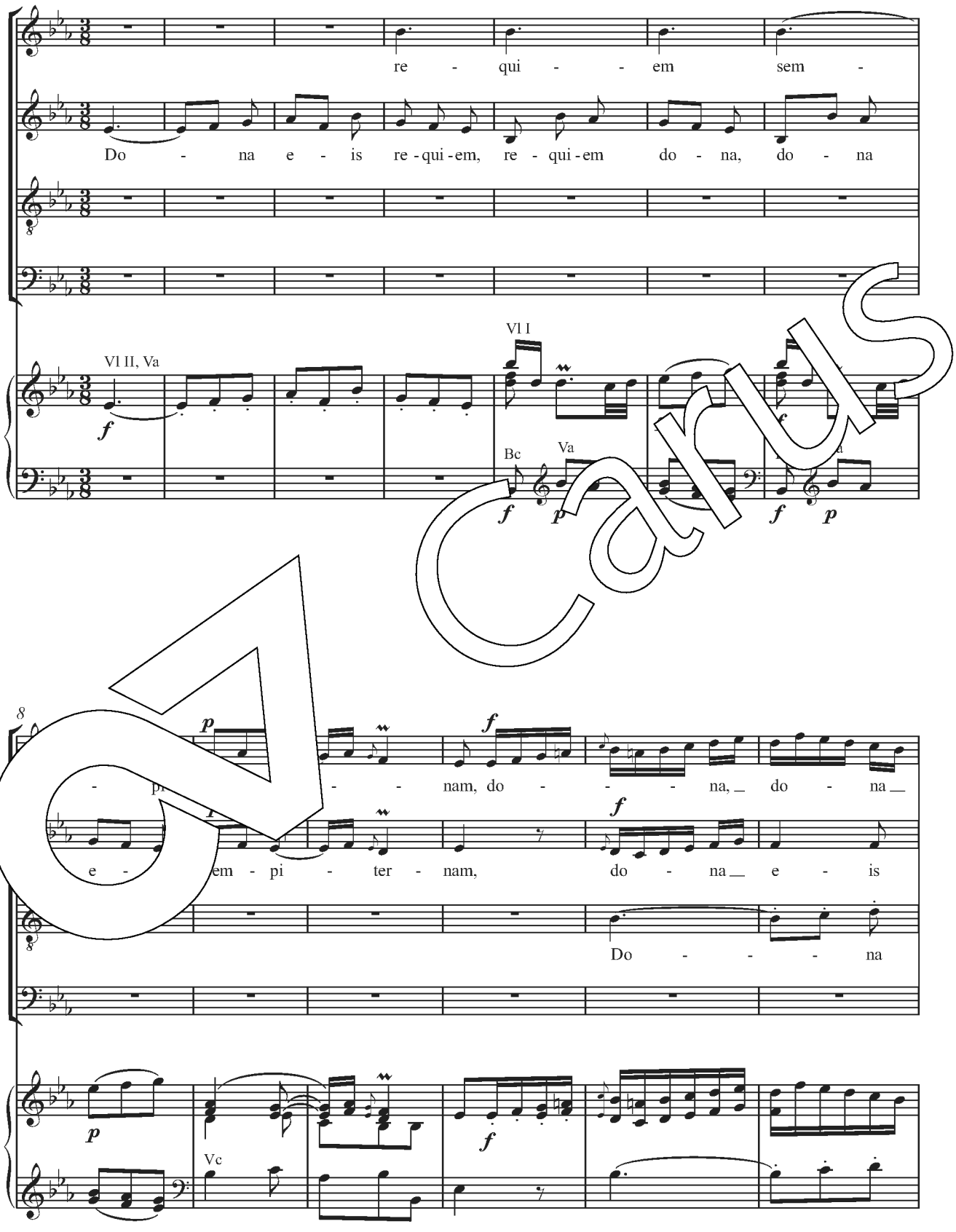


Carus

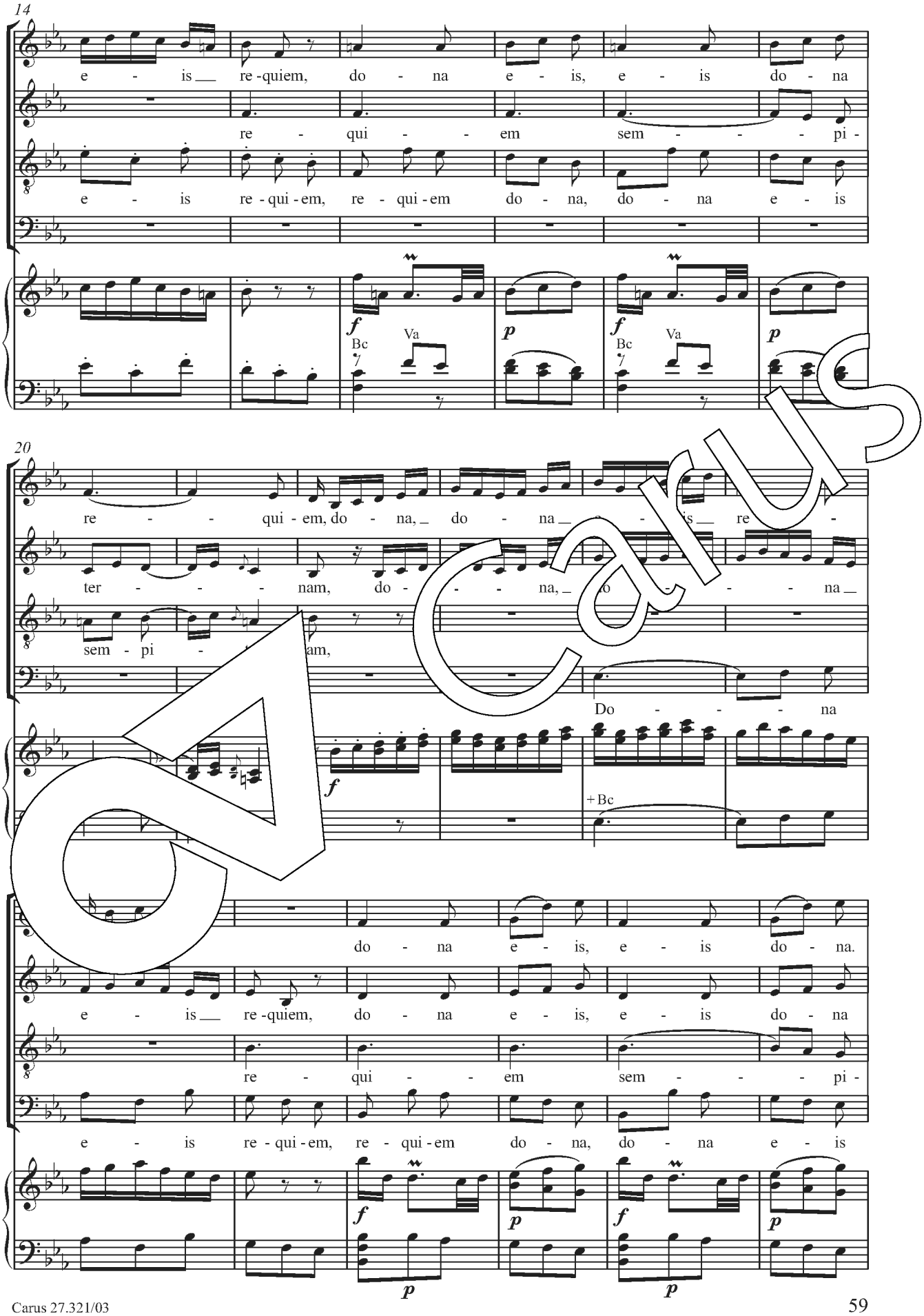

12
pec - ca - ta mun - - di: do - na e - is, do - na
tol - lis pec - ca - ta, pec - ca - ta mun - - di: do - na e - is, do - na
pec - ca - ta mun - - di: do - na e - is, e -
pec - ca - ta mun - - di:
Solo
+Bc
Va, Vc
16
e - is re - qui - em.
e - is re - qui - em.
A - gnus De - i,
A - gnus De - i,
A - gnus De - i,
Tutti
Vl
pec - ca - ta mun - - di.
pec - ca - ta mun - - di.
qui tol - lis pec - ca - ta, pec - ca - ta mun - - di.
pec - ca - ta mun - - di.
Va, Vc
+Bc

Carus

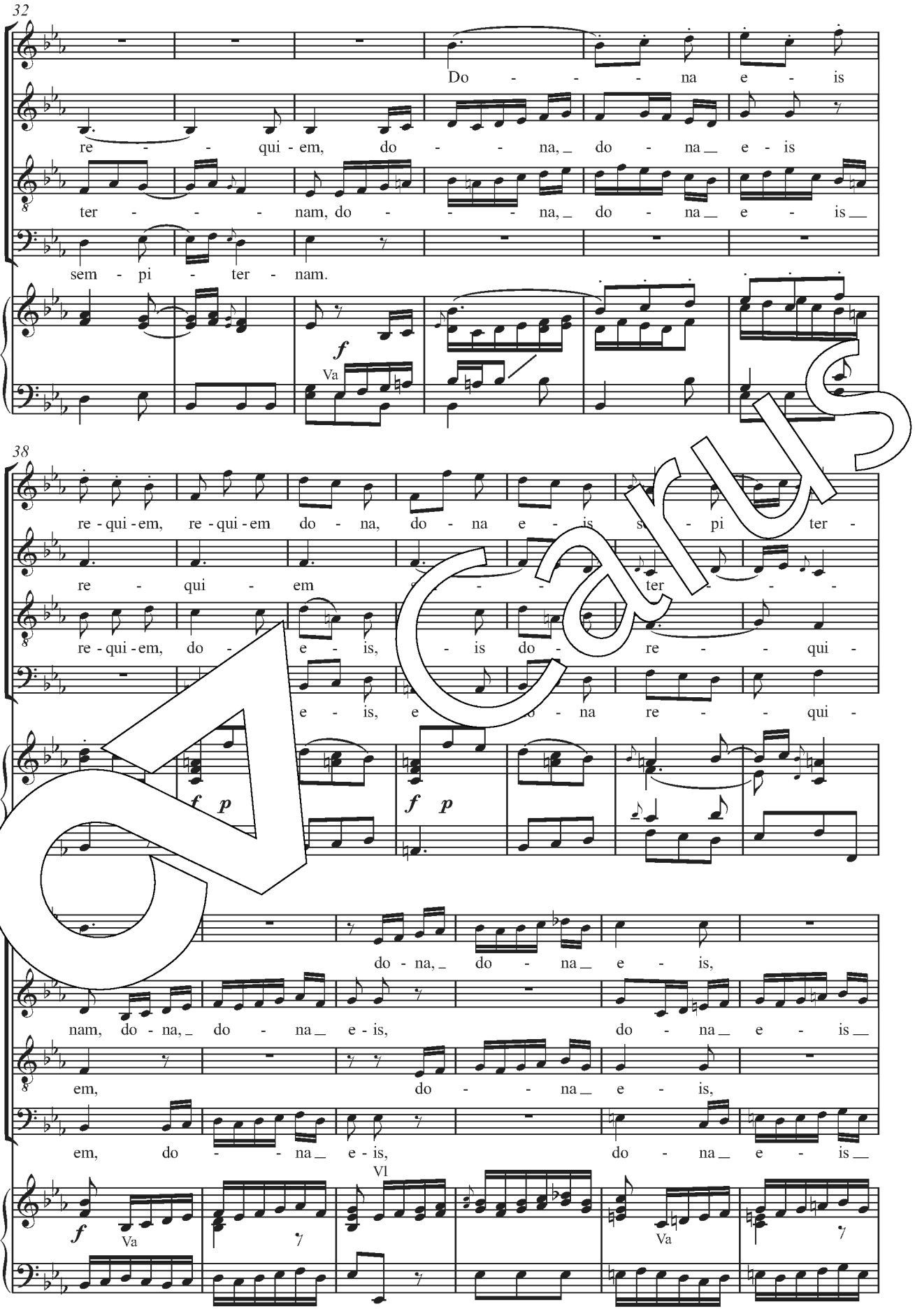
21. Dona eis requiem (Coro)



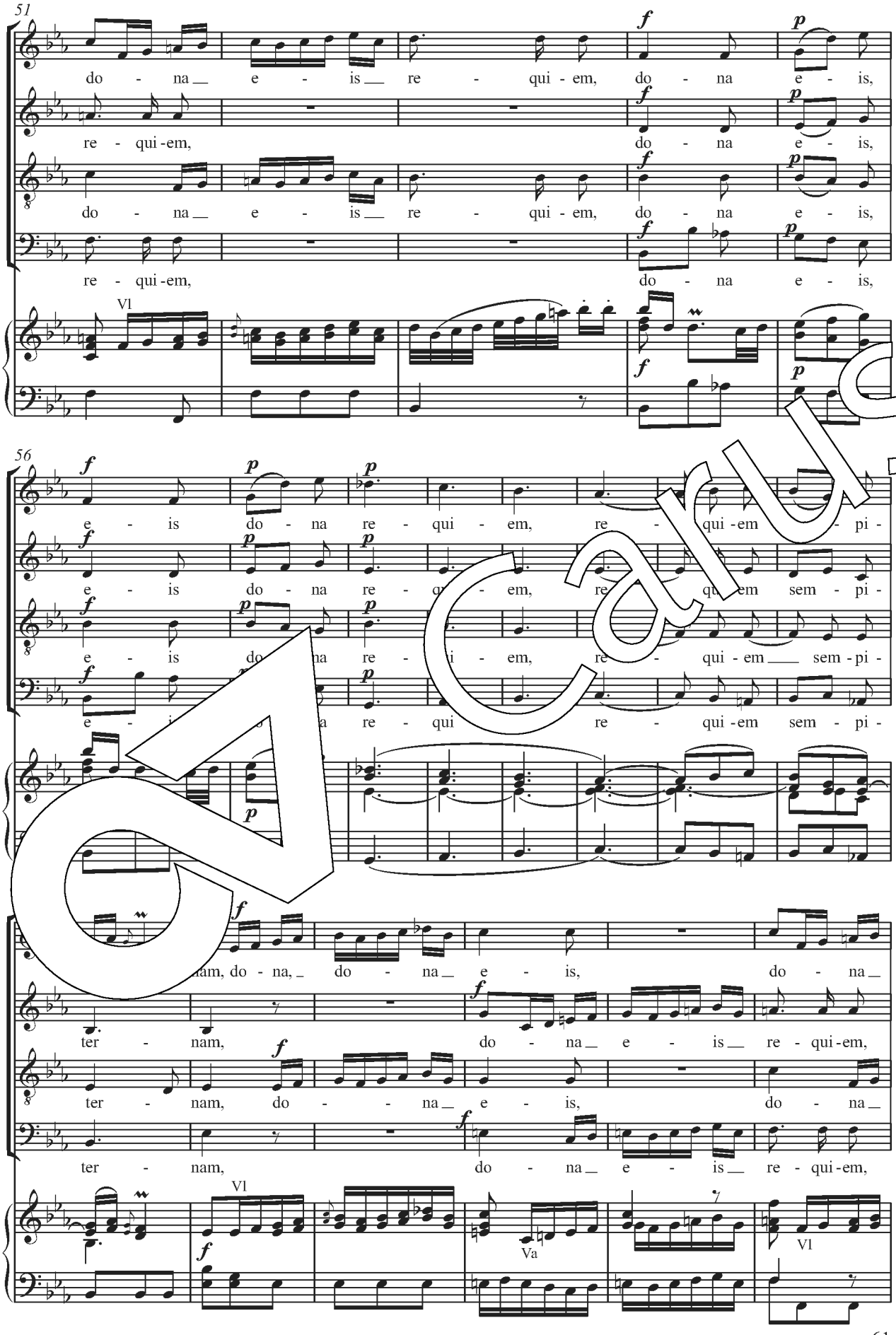
Carus


14
e - is re -quiem, do - na e - is, e - is do - na
re - qui - em sem - - - pi -
e - is re - qui - em, re - qui - em do - na, do - na e - is
f
Bc
Va
p
f
Bc
Va
p
20
re - - qui - em, do - na, do - na - is re -
ter - - - nam, do - - - na, - - - na
sem - pi - am,
Do - - - na
f
+Bc
do - na e - is, e - is do - na.
e - is re -quiem, do - na e - is, e - is do - na
re - qui - em sem - - - pi -
e - is re - qui - em, re - qui - em do - na, do - na e - is
f
p
f
p
p
p

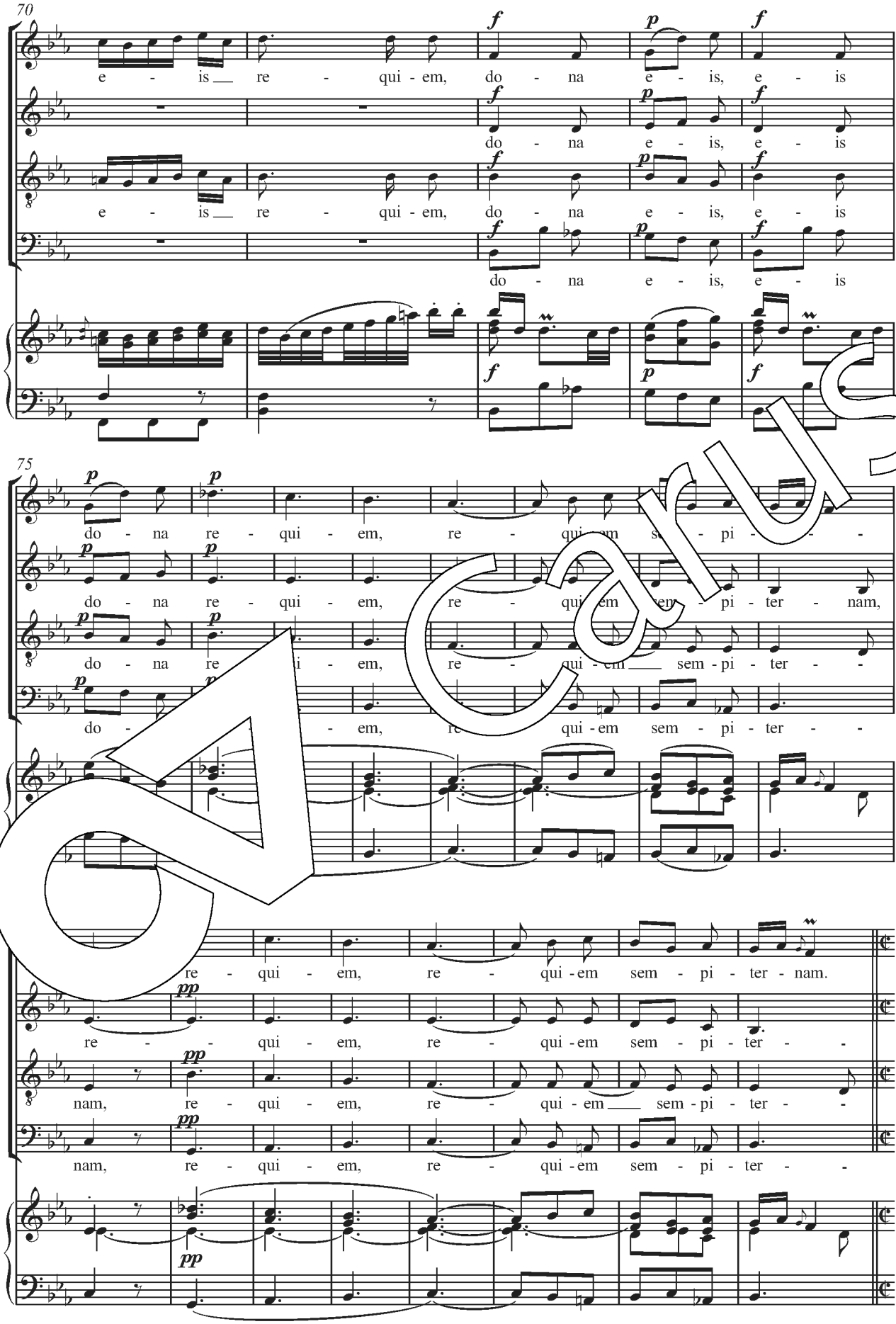
Carus


32
Do - - - - na e - is
re - - - qui - em, do - - - na, do - na e - is
ter - - - - nam, do - - - - na, do - na e - is
sem - pi - ter - nam.
f
Va
38
re - qui - em, re - qui - em do - na, do - na e - is s - pi ter -
re - qui - em
re - qui - em, do - e - is, - is do - re - qui -
e - is, e - na re - qui -
f p
f p
do - na, do - na e - is,
nam, do - na, do - na e - is, do - na e - is
em, do - na e - is,
em, do - - na e - is, do - na e - is
Vl
f
Va
Va

Carus

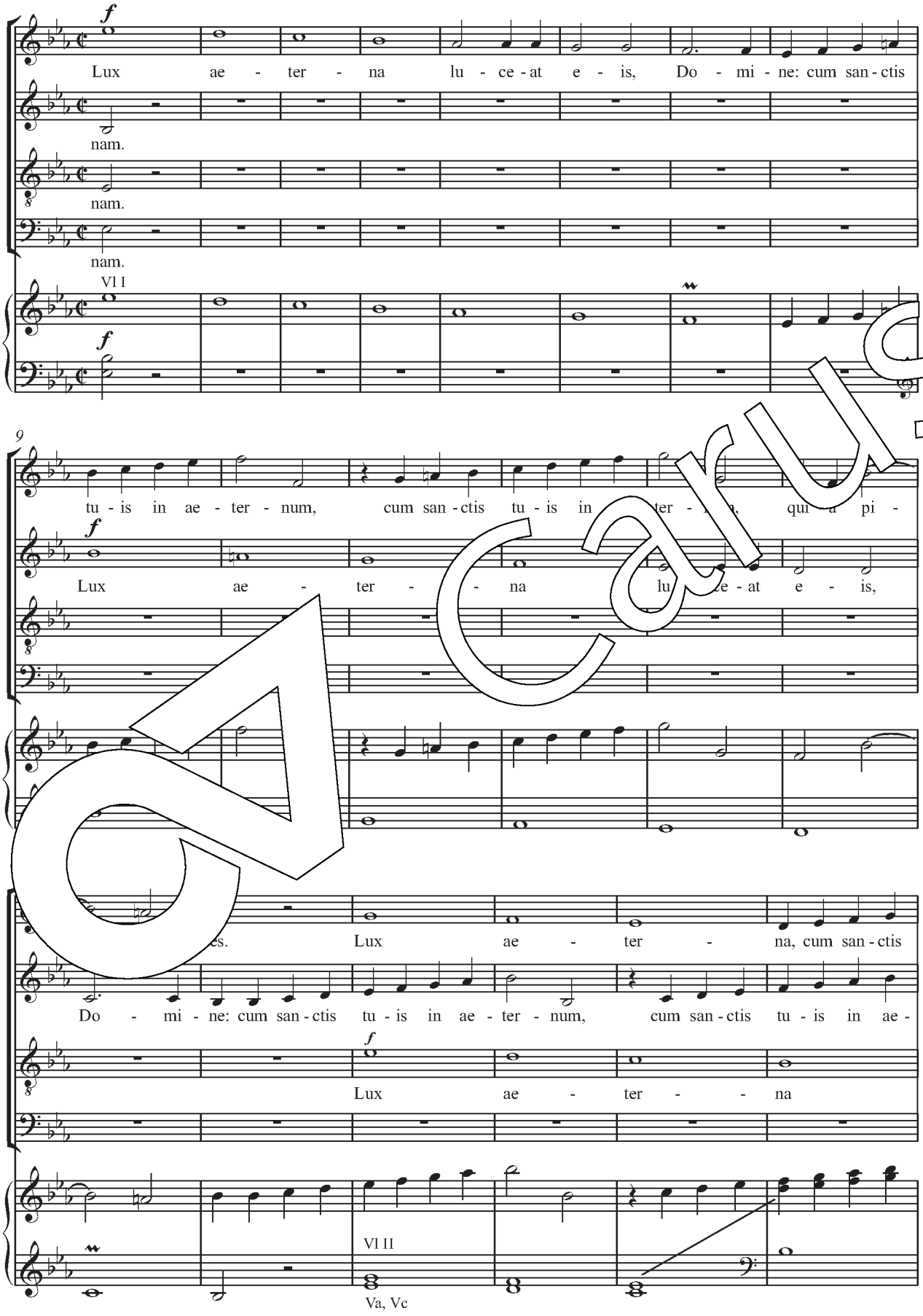

51
do - na e - is re - qui - em, do - na e - is,
re - qui - em, do - na e - is,
do - na e - is re - qui - em, do - na e - is,
re - qui - em, do - na e - is,
Vl
56
e - is do - na re - qui - em, re - qui - em pi -
e - is do - na re - qui - em, re - qui - em sem - pi -
e - is do - na re - qui - em, re - qui - em sem - pi -
e - is do - na re - qui re - qui - em sem - pi -
nam, do - na, do - na e - is, do - na
ter - nam, do - na e - is re - qui - em,
ter - nam, do - na e - is, do - na
ter - nam, do - na e - is re - qui - em,
Vl
Va
Vl

Carus

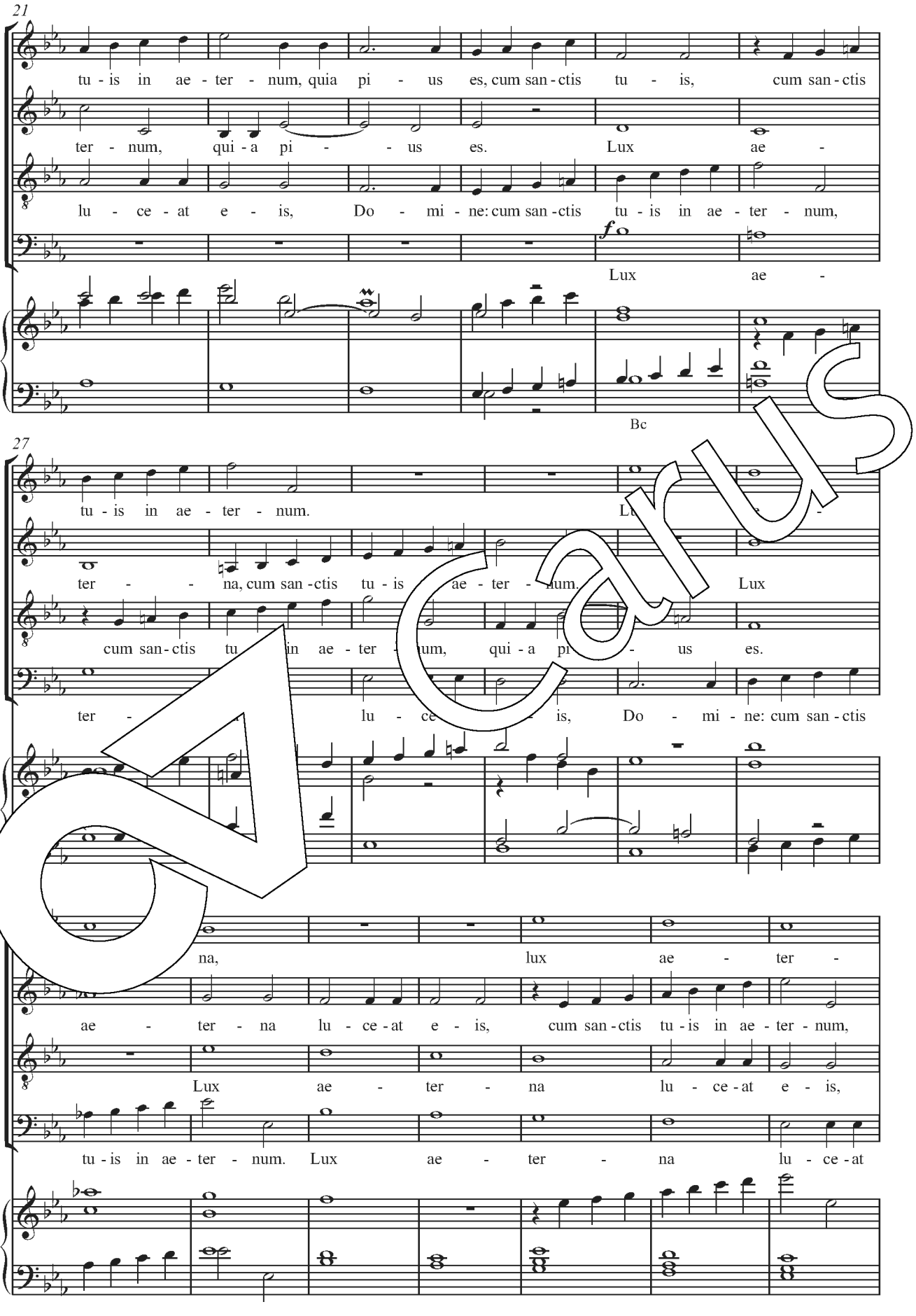

70
e - is re - qui - em, do - na e - is, e - is
do - na e - is, e - is
e - is re - qui - em, do - na e - is, e - is
do - na e - is, e - is
75
do - na re - qui - em, re - qui - em sem - pi - ter - nam,
do - na re - qui - em, re - qui - em sem - pi - ter - nam,
do - na re - qui - em, re - qui - em sem - pi - ter - nam,
re - qui - em, re - qui - em sem - pi - ter - nam.
re - qui - em, re - qui - em sem - pi - ter - nam,
nam, re - qui - em, re - qui - em sem - pi - ter - nam,
nam, re - qui - em, re - qui - em sem - pi - ter - nam,

Carus

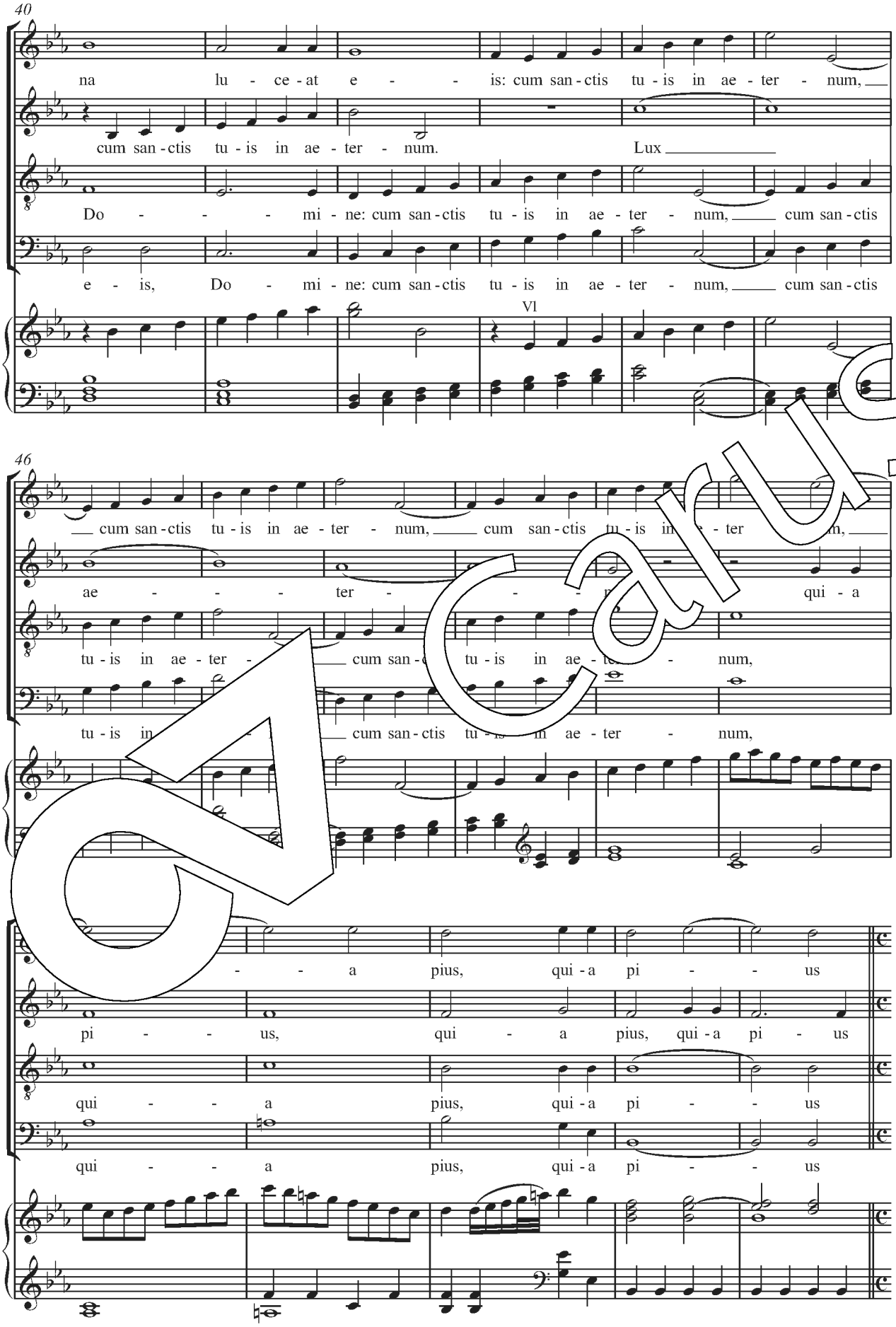
22. Lux aeterna (Coro)



Carus

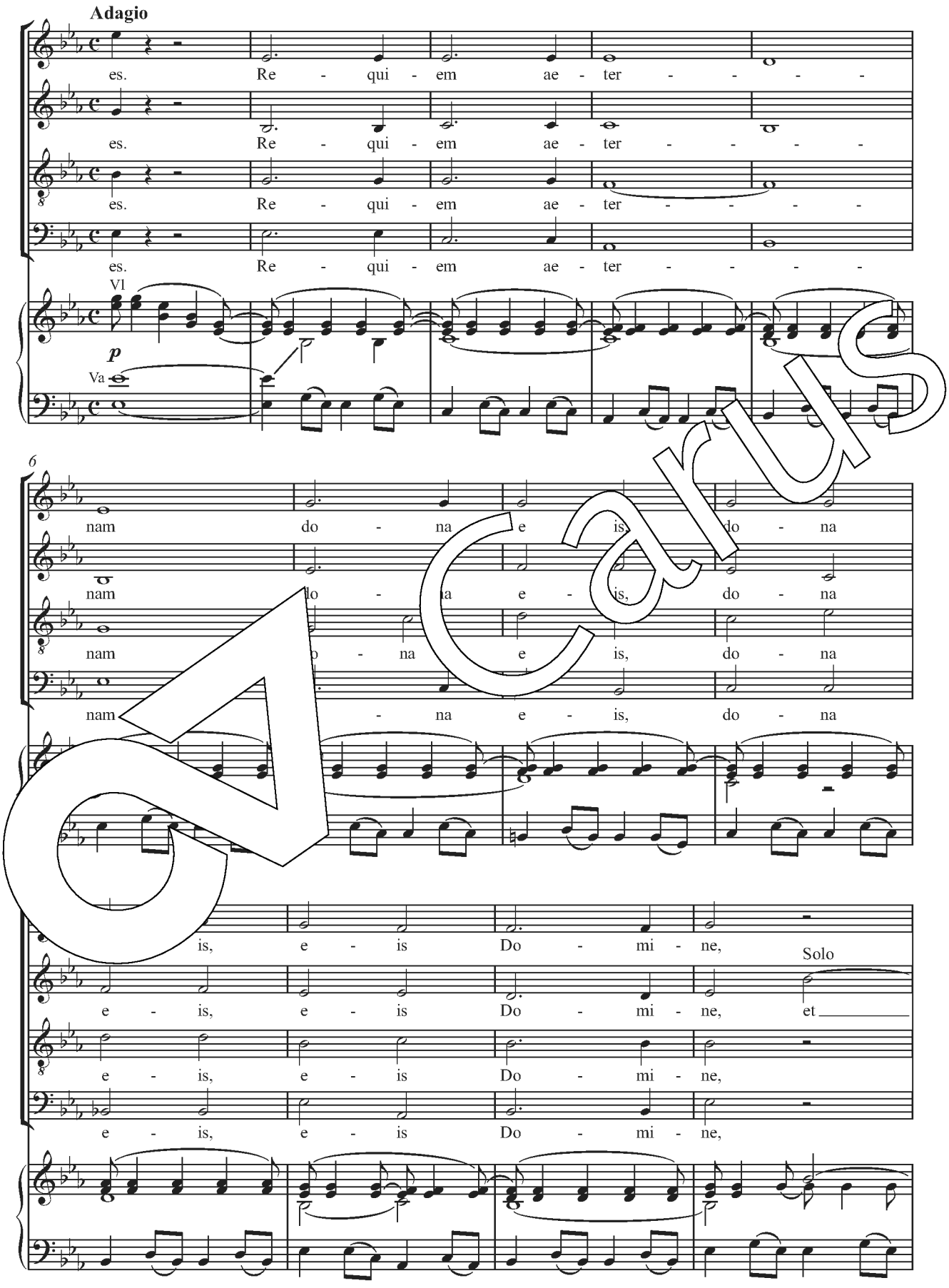

21
tu - is in ae - ter - num, quia pi - us es, cum san - ctis tu - is, cum san - ctis
ter - num, qui - a pi - - us es. Lux ae -
lu - ce - at e - is, Do - mi - ne: cum san - ctis tu - is in ae - ter - num,
f
Lux ae -
Bc
27
tu - is in ae - ter - num. Lux ae -
ter - na, cum san - ctis tu - is ae - ter - num. Lux
cum san - ctis tu in ae - ter - num, qui - a pi - us es.
ter - lu - ce - is, Do - mi - ne: cum san - ctis
na, lux ae - ter -
ae - ter - na lu - ce - at e - is, cum san - ctis tu - is in ae - ter - num,
Lux ae - ter - na lu - ce - at e - is,
tu - is in ae - ter - num. Lux ae - ter - na lu - ce - at

Carus

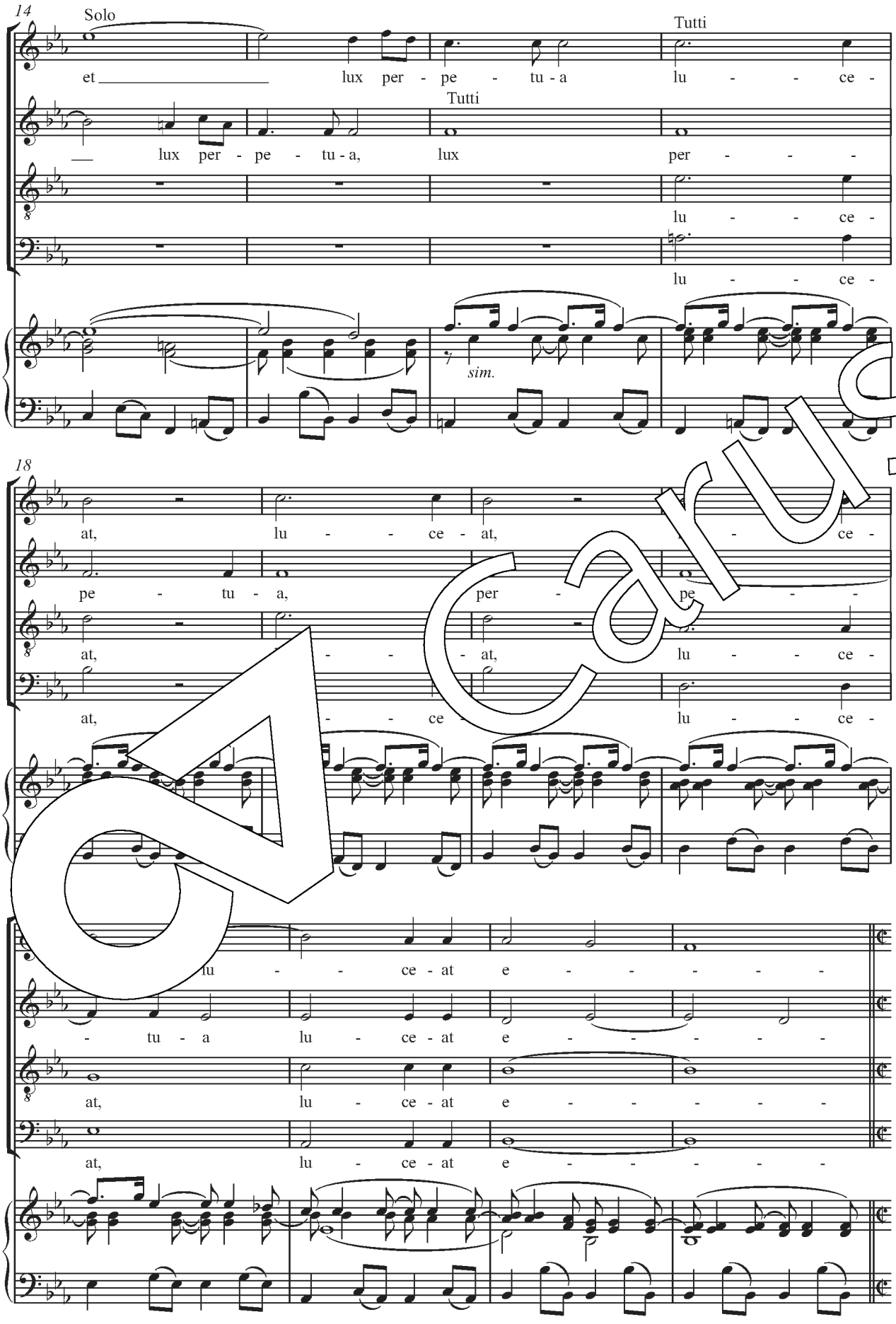

40
na lu - ce - at e - - is: cum san - ctis tu - is in ae - ter - num,
cum san - ctis tu - is in ae - ter - num. Lux
Do - - - mi - ne: cum san - ctis tu - is in ae - ter - num, cum san - ctis
e - is, Do - mi - ne: cum san - ctis tu - is in ae - ter - num, cum san - ctis
Vl
46
cum san - ctis tu - is in ae - ter - num, cum san - ctis tu - is in ae - ter - num,
ae - - - ter - - - qui - a
tu - is in ae - ter - cum san - tu - is in ae - ter - num,
tu - is in cum san - ctis tu - is in ae - ter - num,
- - a pius, qui - a pi - - us
pi - - us, qui - a pius, qui - a pi - us
qui - - a pius, qui - a pi - - us
qui - - a pius, qui - a pi - - us

Carus

23. Requiem aeternam (Soli SA e Coro)

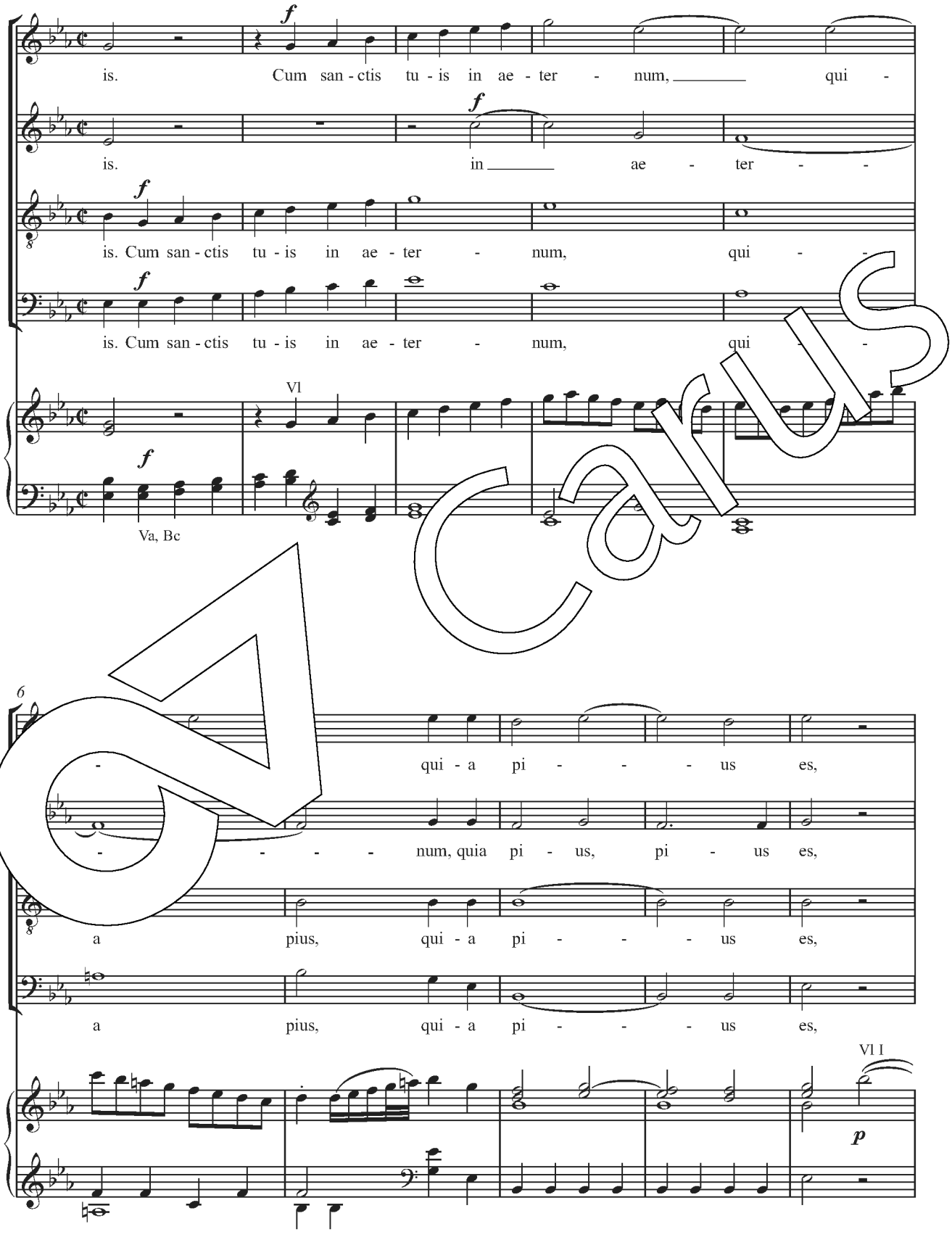


Carus

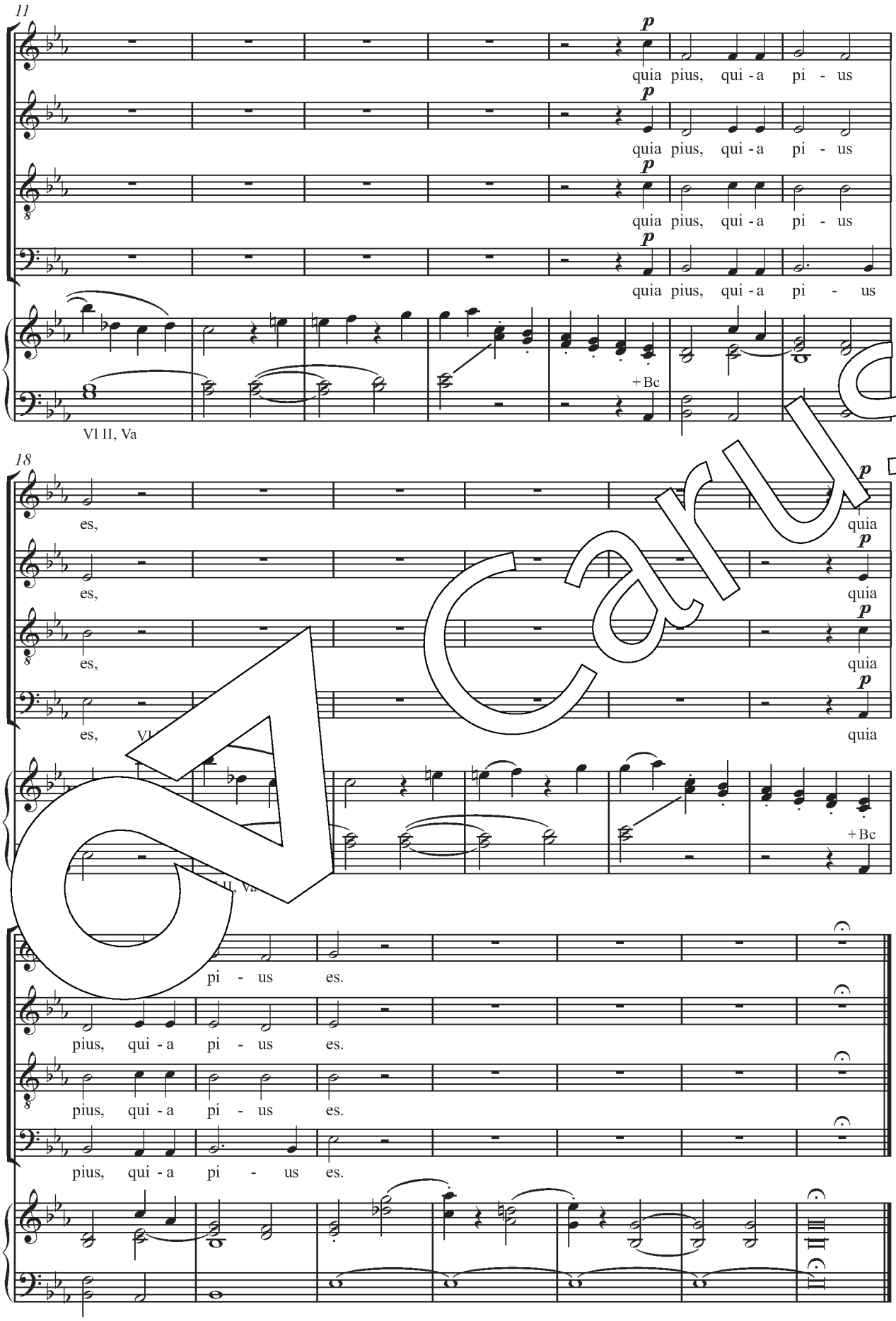

14
Solo
et lux per - pe - tu - a
Tutti
lu - - - ce -
Tutti
lux per - pe - tu - a, lux
per - - - -
lu - - - ce -
lu - - - ce -
sim.
18
at, lu - - ce - at,
- ce -
pe - tu - a,
per - pe - - -
at, - - - at,
lu - - - ce -
at, - - ce -
lu - - - ce -
lu - - ce - at e - - - - -
- tu - a lu - ce - at e - - - - -
at, lu - ce - at e - - - - -
at, lu - ce - at e - - - - -

Carus

24. Cum sanctis tuis (Coro)

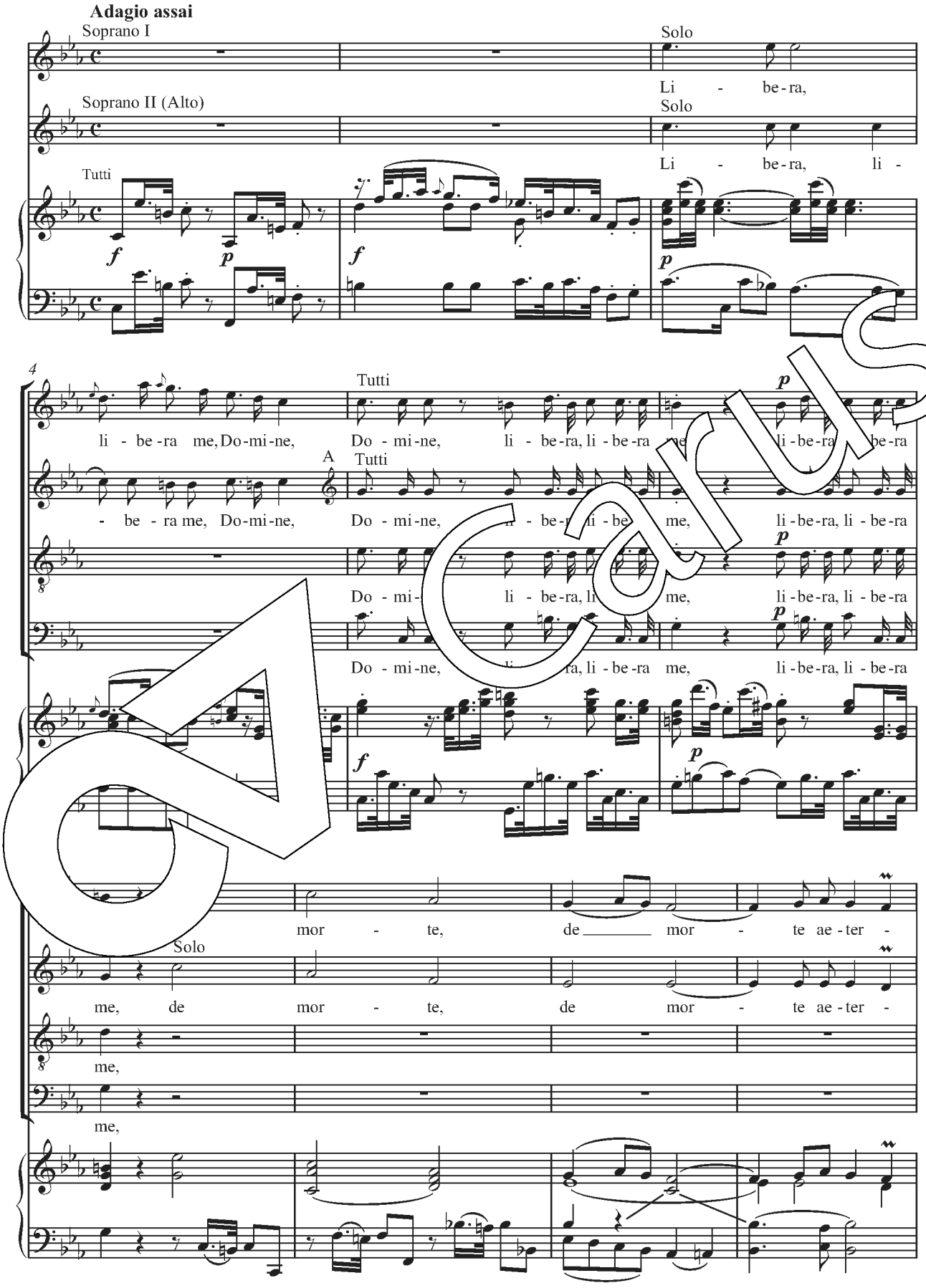


Carus

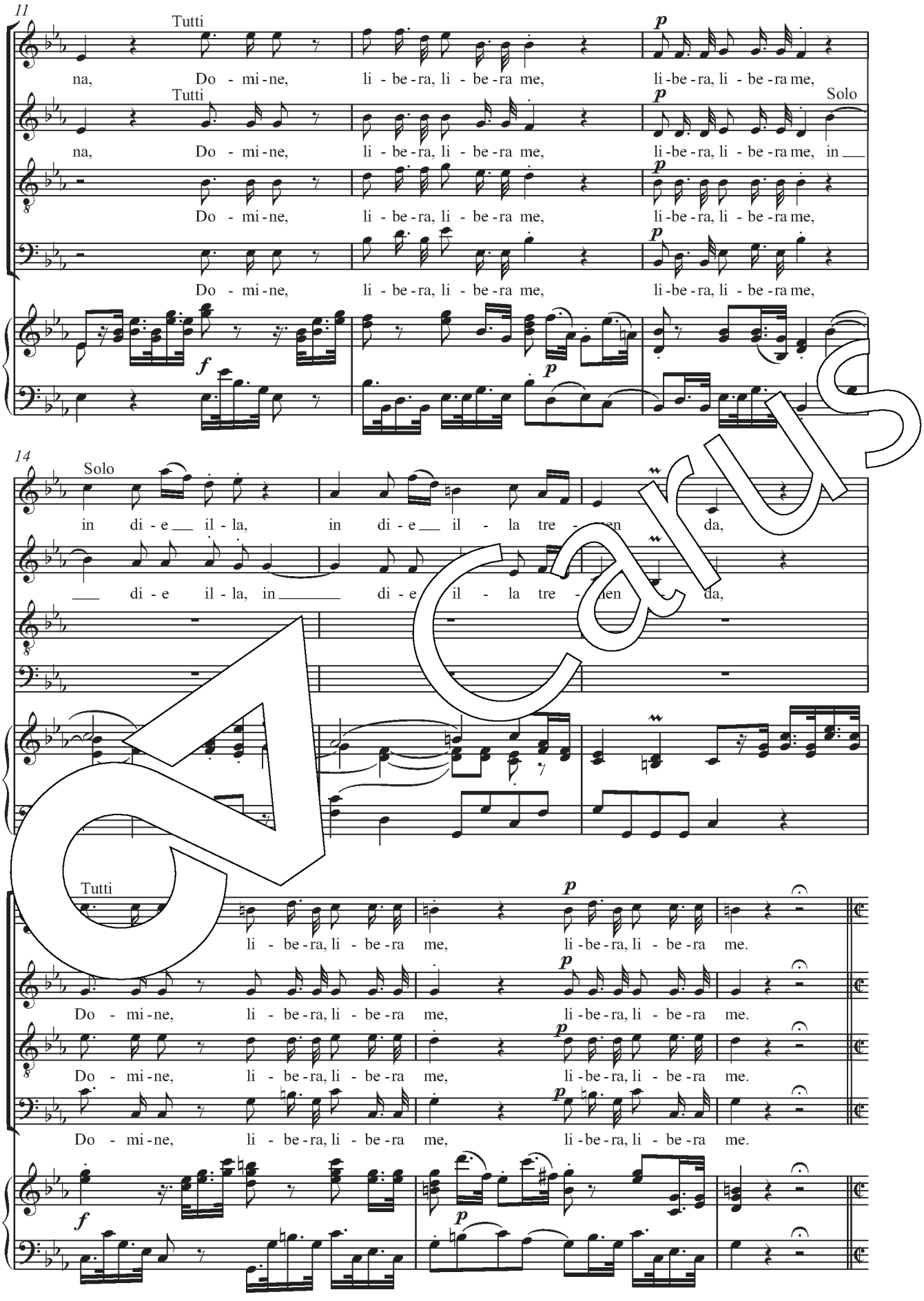

11
p
quia pius, qui - a pi - us
quia pius, qui - a pi - us
quia pius, qui - a pi - us
quia pius, qui - a pi - us
+Bc
Vl II, Va
18
es,
quia
+Bc
pi - us es.
pius, qui - a pi - us es.
pius, qui - a pi - us es.

Carus

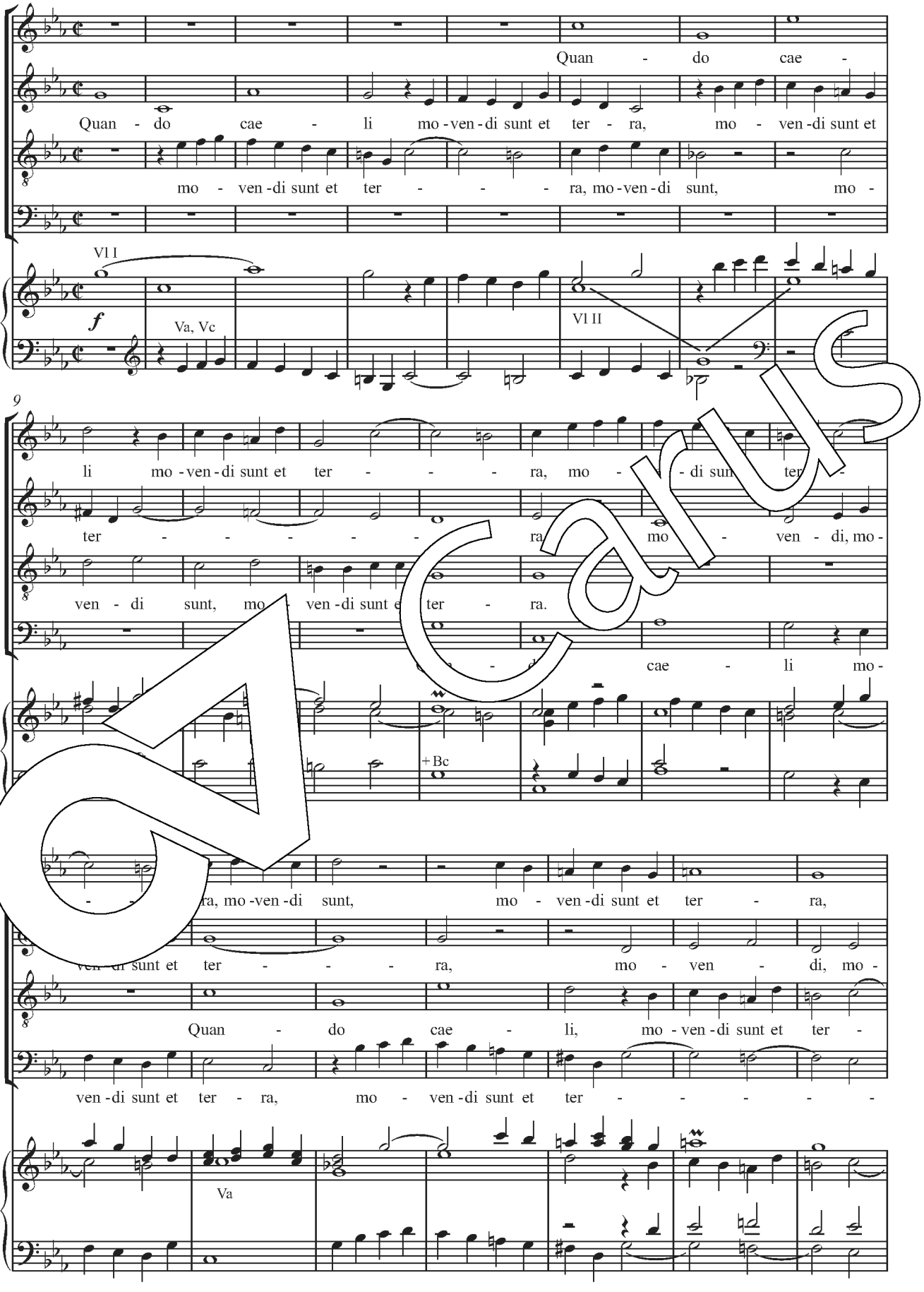
25. Libera me (Soli SSA o SA e Coro)



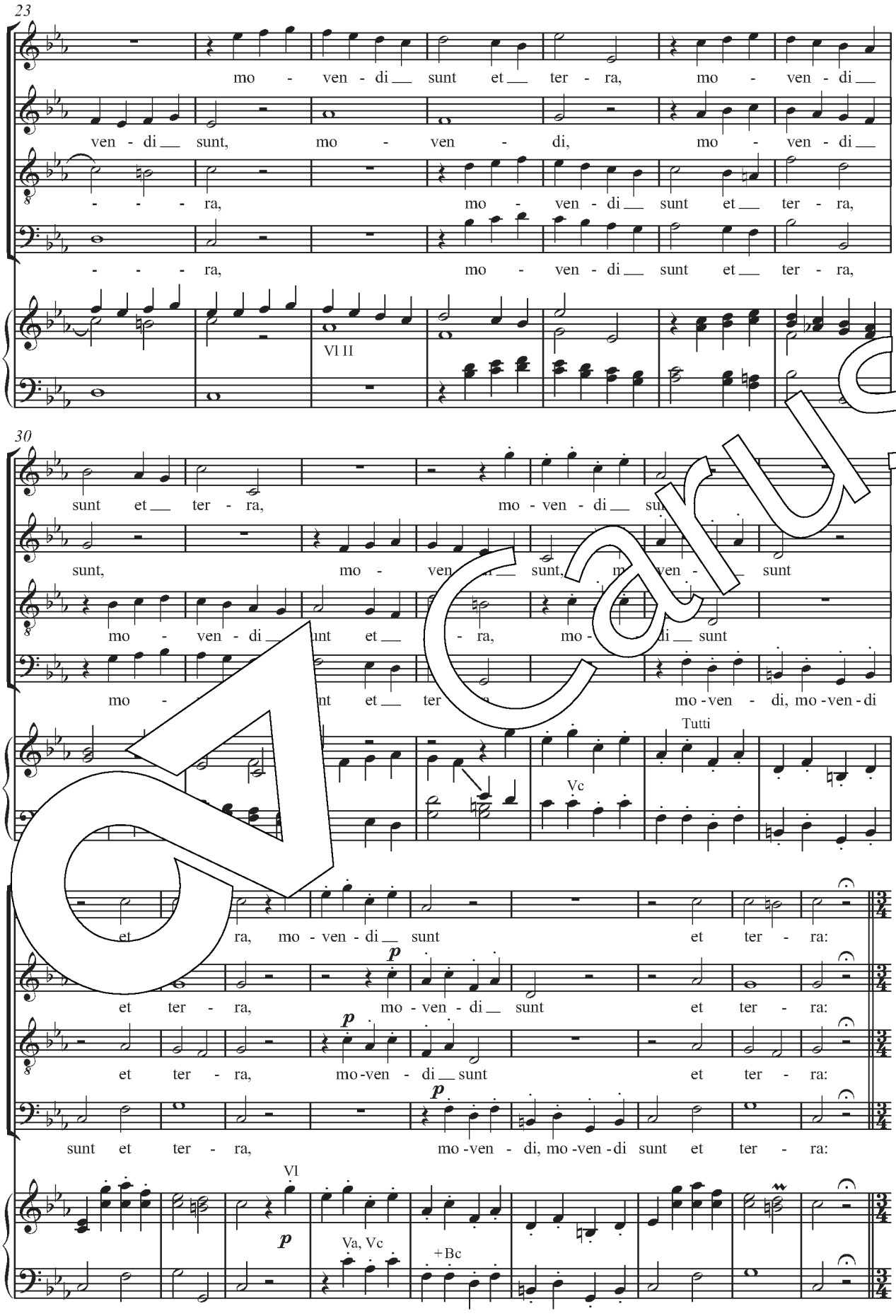
Carus


11
Tutti
na, Do - mi - ne, li - be - ra, li - be - ra me, li - be - ra, li - be - ra me,
Tutti
Solo
na, Do - mi - ne, li - be - ra, li - be - ra me, li - be - ra, li - be - ra me, in
Do - mi - ne, li - be - ra, li - be - ra me, li - be - ra, li - be - ra me,
Do - mi - ne, li - be - ra, li - be - ra me, li - be - ra, li - be - ra me,
14
Solo
in di - e il - la, in di - e il - la tre - den da,
di - e il - la, in di - e il - la tre - den da,
Tutti
li - be - ra, li - be - ra me, li - be - ra, li - be - ra me.
Do - mi - ne, li - be - ra, li - be - ra me, li - be - ra, li - be - ra me.
Do - mi - ne, li - be - ra, li - be - ra me, li - be - ra, li - be - ra me.
Do - mi - ne, li - be - ra, li - be - ra me, li - be - ra, li - be - ra me.

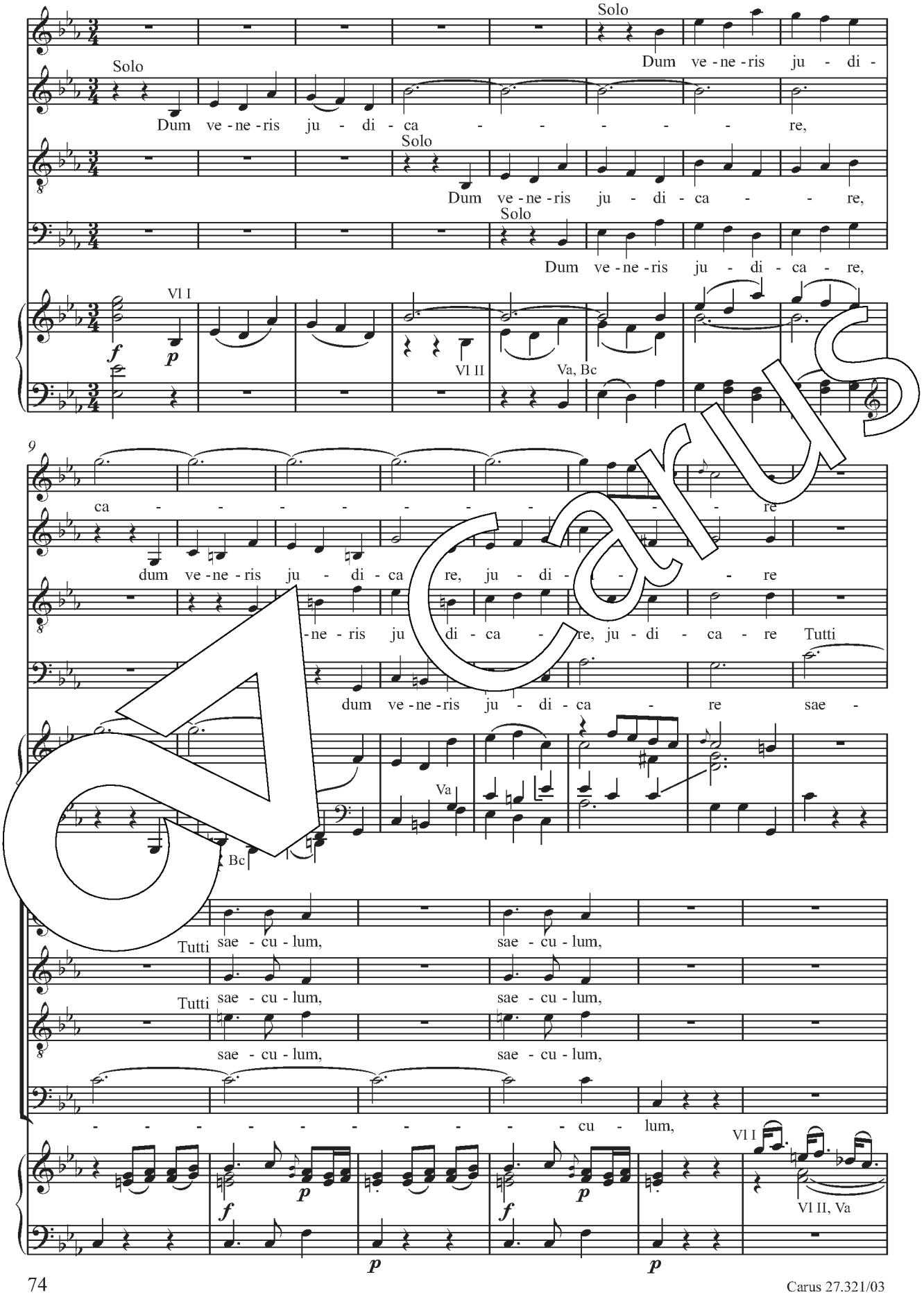
Carus


Quan - do cae -
Quan - do cae - li mo - ven - di sunt et ter - ra, mo - ven - di sunt et
mo - ven - di sunt et ter - - - - ra, mo - ven - di sunt, mo -
Vl I
f
Va, Vc
Vl II
9
li mo - ven - di sunt et ter - - - - ra, mo - - di sunt ter -
ter - - - - - - ra, mo - ven - di, mo -
ven - di sunt, mo - ven - di sunt et ter - ra.
cae - li mo -
+ Bc
- - ra, mo - ven - di sunt, mo - ven - di sunt et ter - ra,
ven - di sunt et ter - - - - ra, mo - ven - di, mo -
Quan - do cae - li, mo - ven - di sunt et ter -
ven - di sunt et ter - ra, mo - ven - di sunt et ter - - - - -
Va

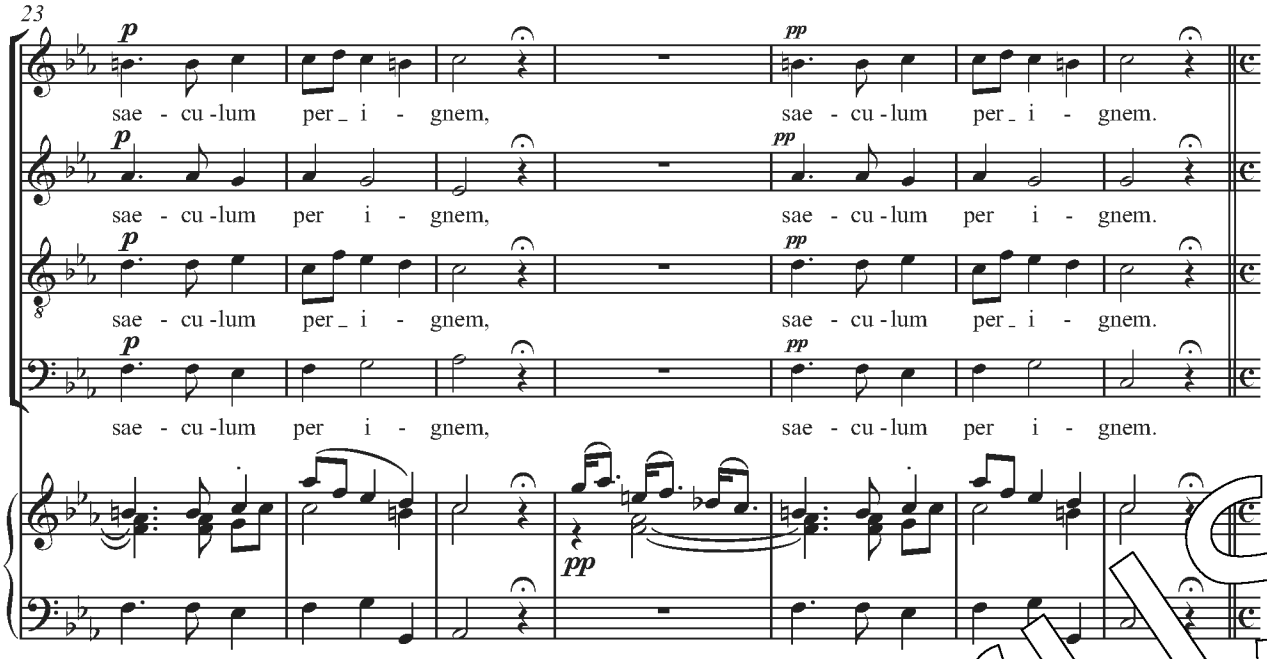
Carus


23
mo - ven - di sunt et ter - ra, mo - ven - di
ven - di sunt, mo - ven - di, mo - ven - di
- - - - ra, mo - ven - di sunt et ter - ra,
- - - - ra, mo - ven - di sunt et ter - ra,
Vl II
30
sunt et ter - ra, mo - ven - di su
sunt, mo - ven sunt, m ven - sunt
mo - ven - di unt et ra, mo - di sunt
mo - nt et ter mo - ven - di, mo - ven - di
Tutti
Vc
et ra, mo - ven - di sunt et ter - ra:
et ter - ra, mo - ven - di sunt et ter - ra:
et ter - ra, mo - ven - di sunt et ter - ra:
sunt et ter - ra, mo - ven - di, mo - ven - di sunt et ter - ra:
Vl
Va, Vc
+Bc

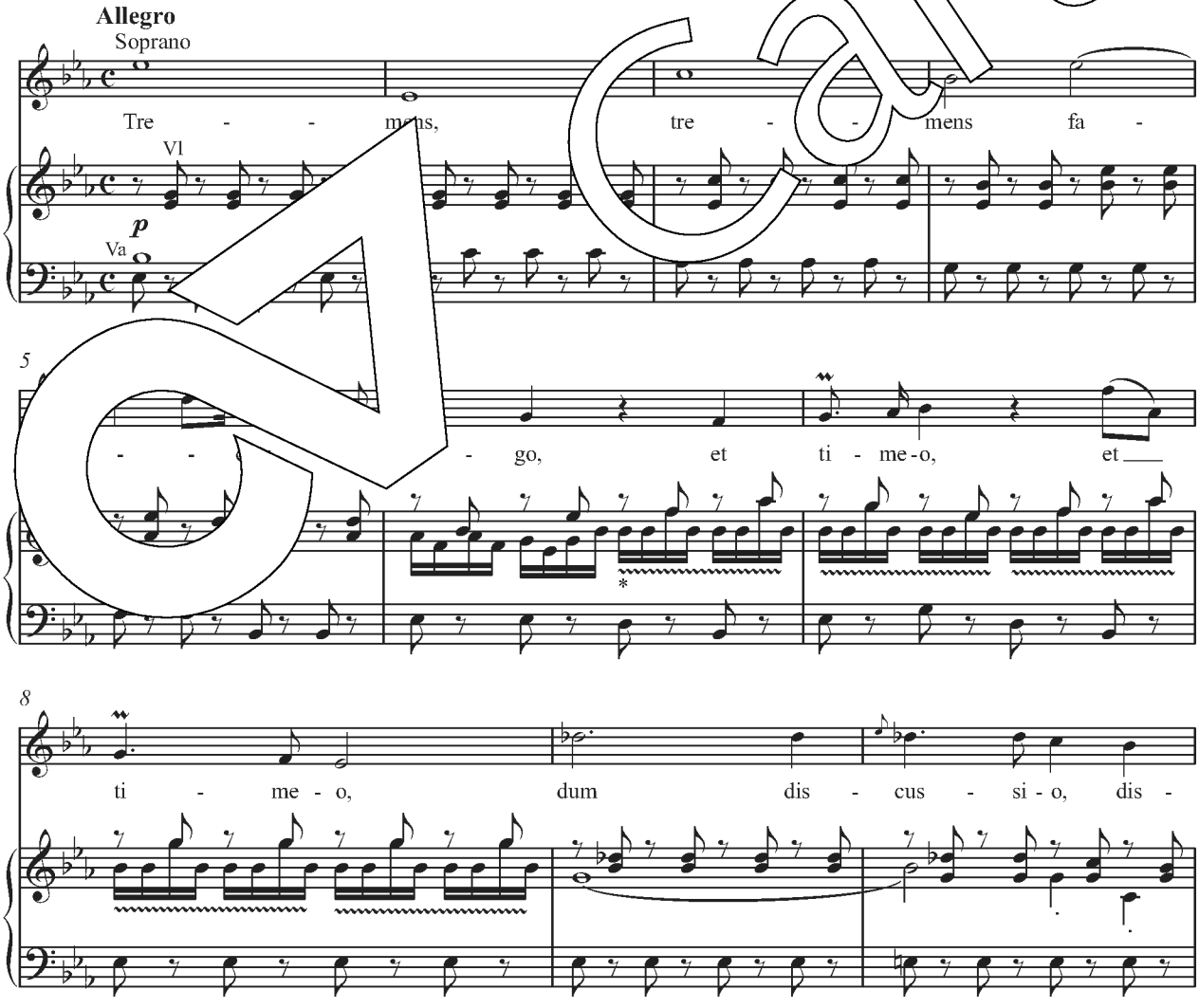
Carus


Solo
Dum ve - ne - ris ju - di - ca - - - - - re,
Solo
Dum ve - ne - ris ju - di - ca - - re,
Solo
Dum ve - ne - ris ju - di - ca - re,
Solo
Dum ve - ne - ris ju - di -
Vl I
Vl II
Va, Bc
9
ca - - - - - - - - - re
dum ve - ne - ris ju - di - ca re, ju - di - - - re
-ne - ris ju di - ca - re, ju - di - ca - re Tutti
dum ve - ne - ris ju - di - ca - re sae -
Va
Bc
Tutti sae - cu - lum, sae - cu - lum,
Tutti sae - cu - lum, sae - cu - lum,
sae - cu - lum, sae - cu - lum,
- - - - - - - - - - cu - lum,
Vl I
Vl II, Va

Carus

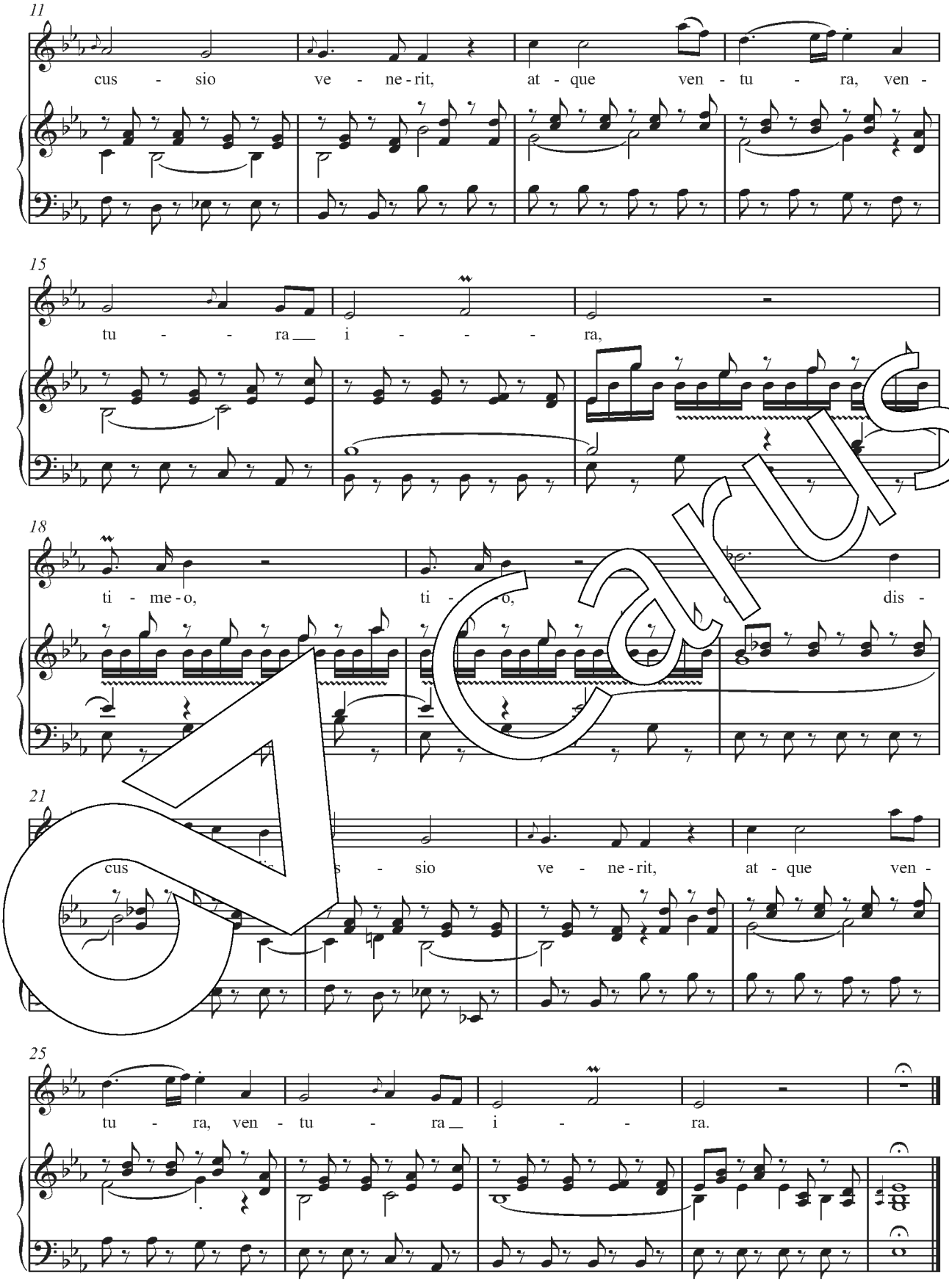


28. Tremens (Soprano solo)



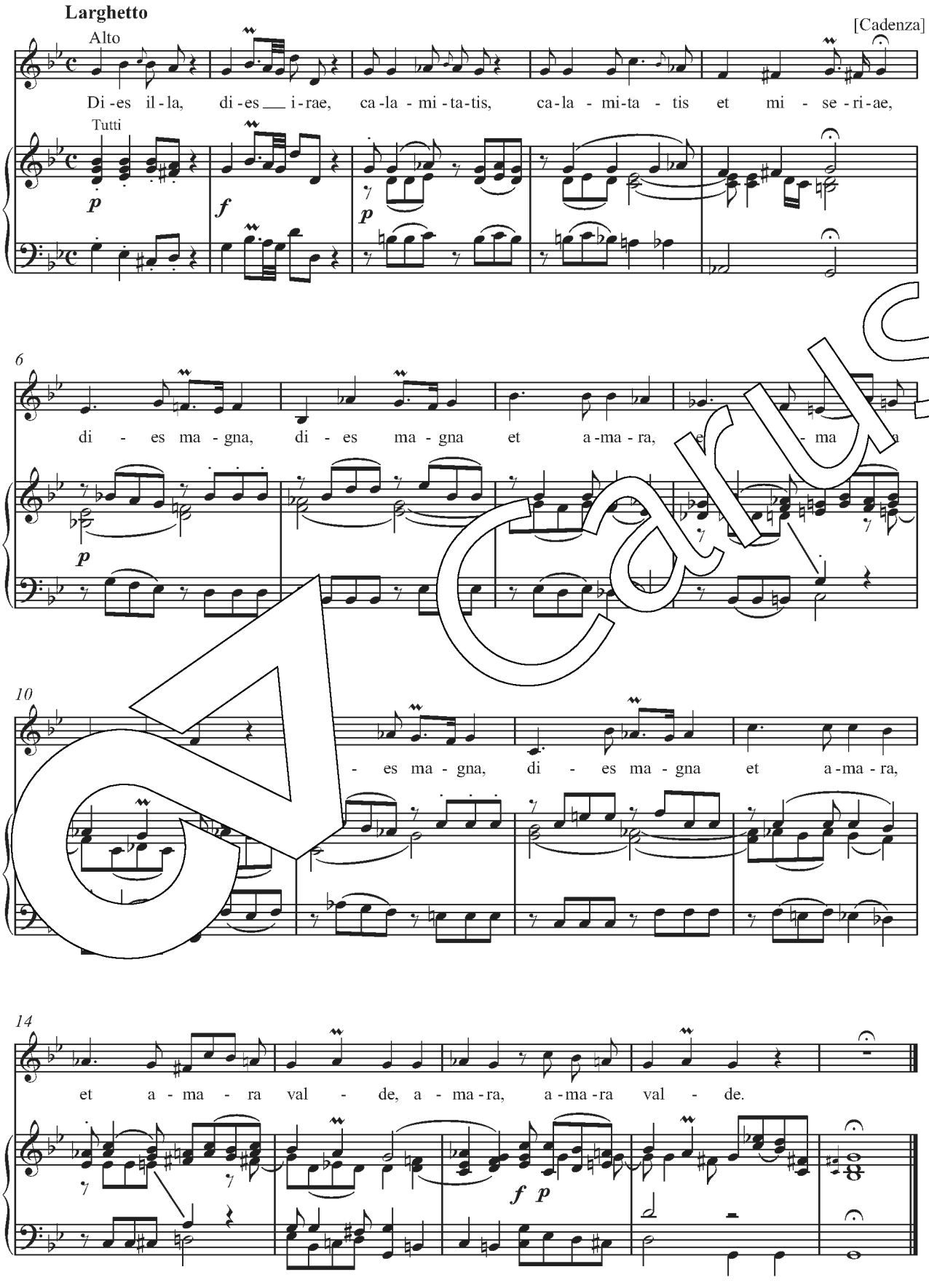
* Bogenvibrato der Violine II. / *Bowed tremolo of violin II.*

Carus



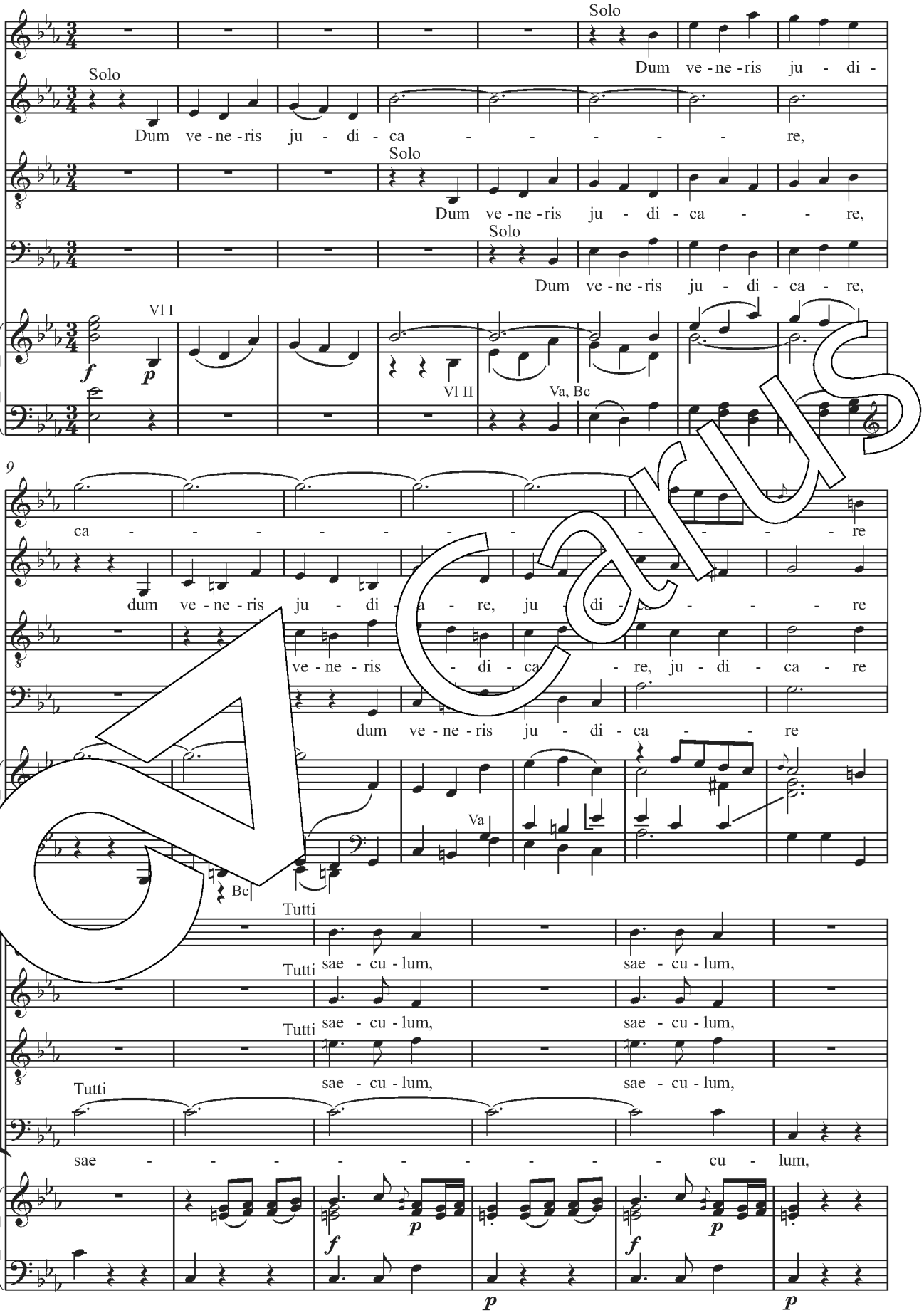
29. Quando caeli repetatur → Seite / page 72

30. Dies illa (Alto solo)

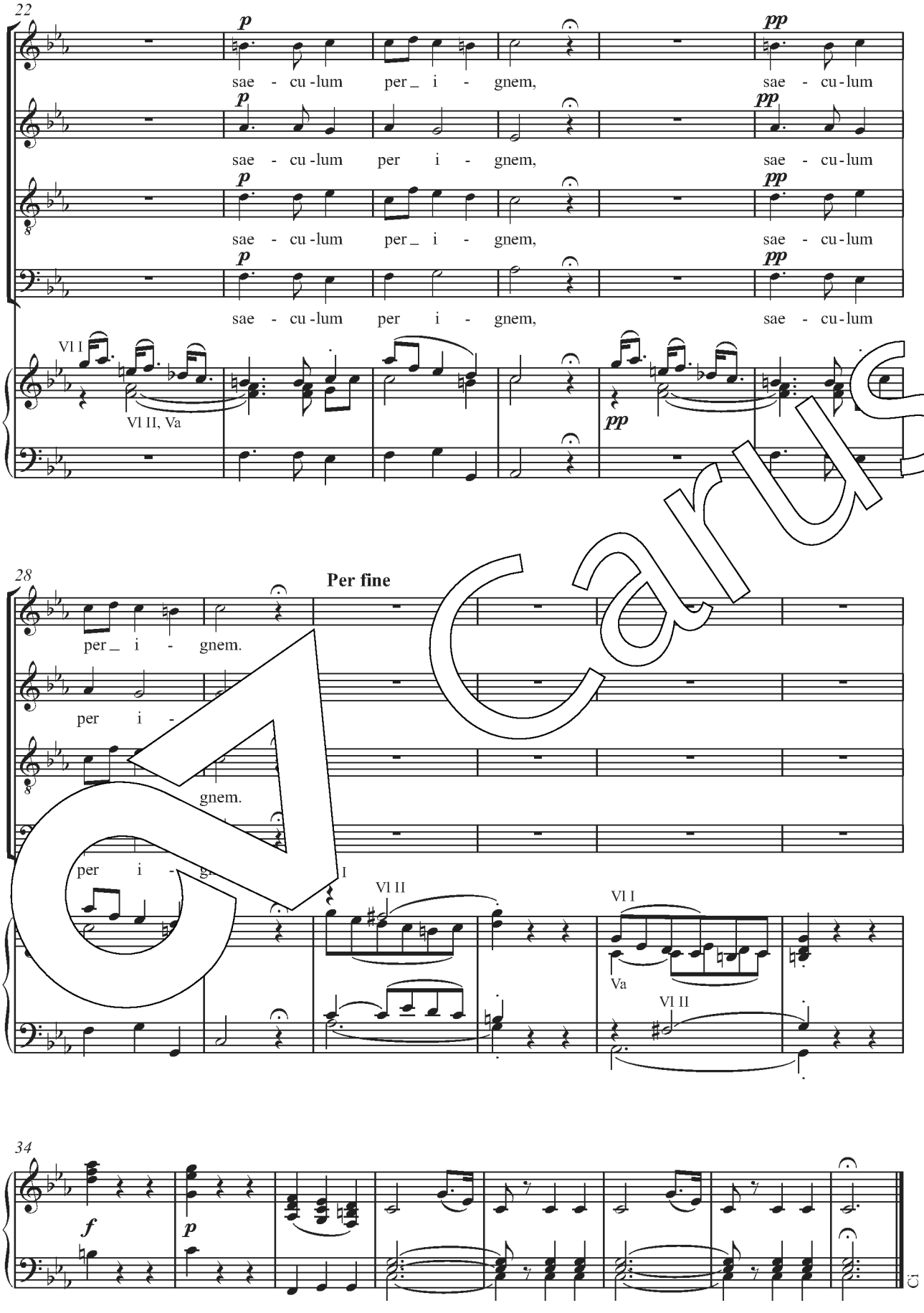


Carus

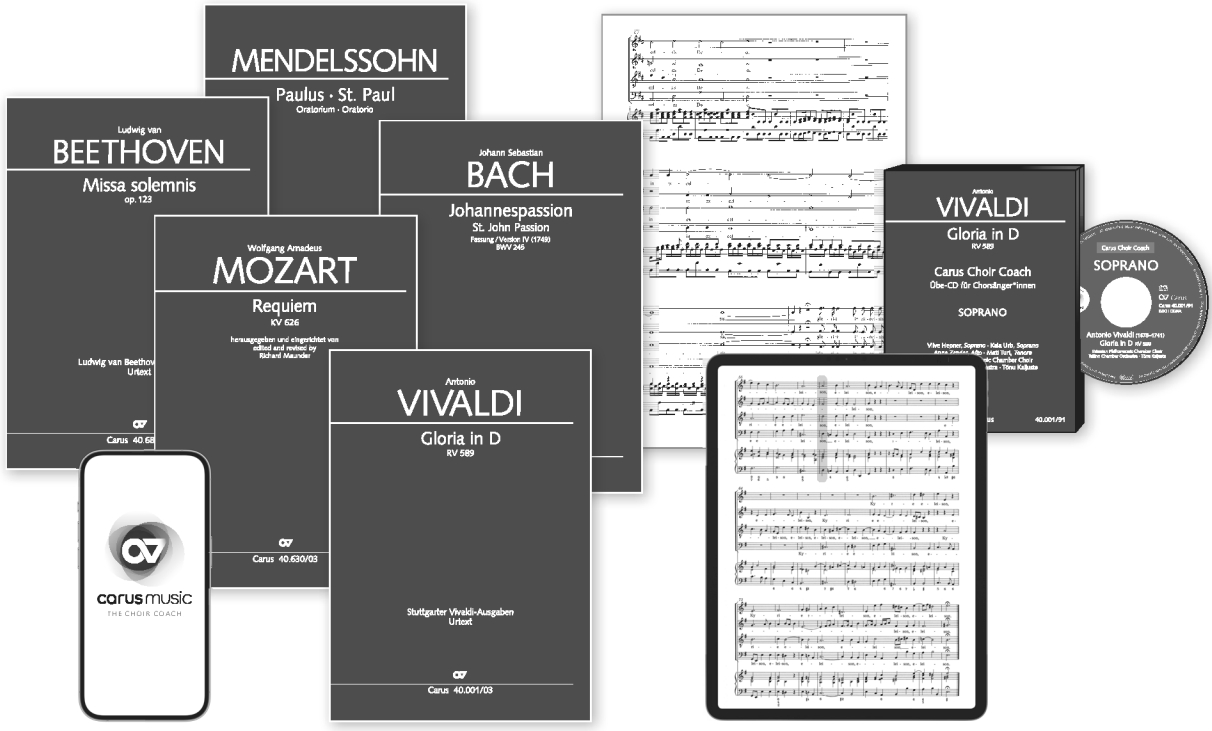
31. Dum veneris (Soli SATB e Coro)



Carus


22
p
pp
sae - cu - lum per_ i - gnem, sae - cu - lum
sae - cu - lum per i - gnem, sae - cu - lum
sae - cu - lum per_ i - gnem, sae - cu - lum
sae - cu - lum per i - gnem, sae - cu - lum
Vl I
Vl II, Va
28
Per fine
per_ i - gnem.
per i -
gnem.
per i - g
Vl II
Vl I
Va
34
f
p

Carus



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