

Mus. Pr.

2886

40 Mus. pr. 22886

Requiem

von

FRANZ LACHNER

Op. 146.

Partitur.

Clavierauszug.

LEIPZIG UND WEIMAR,

ROBERT SEITZ,

Grossherzogl. Sachs. Hofmusikalienhändler.

150.151.

A

Requiem

(lateinisch und deutsch.)

für Solostimmen Chor und Orchester

componirt von

Franz Liszt.

Op. 146.

Partitur Pr. 7 Thlr. Clavierauszug Pr. 3 ½ Thlr.
Orchesterstimmen Pr. 7 ½ Thlr. netto. Chorstimmen Pr. à 17 ½ Sgr.
4 Solostimmen Pr. à 5 Sgr.

Eigenthum des Verlegers für alle Länder.

Excl^{te} Stat. Hall.

LEIPZIG,  WEIMAR,

ROBERT SEITZ,

Großherzoglich Sächsischer Hofmusikalienhändler.

150. 151. 152. 153. 154.

LEIPZIG, ROBERT SEITZ, WEIMAR

REQUIEM.

Franz Lachner, Op. 146.

Andante. (M. M. ♩ = 72.)

Oboi.

Clarineti in B.

Corni in F.

Fagotti.

Trombe in F.

Timpani in C. F.

Tromboni
Alto e Tenore.

Trombone
Basso.

Soprano. *pp* *p*
Re-qui-em æ-ter-nam, Re-qui-em æ-
Ruh und Frie-den e-wig, Ruh und Frie-den

Alto. *pp* *p*
Re-qui-em æ-ter-nam, Re-qui-em æ-
Ruh und Frie-den e-wig, Ruh und Frieden

Tenore. *pp* *p*
Re-qui-em æ-ter-nam, Re-qui-em æ-
Ruh und Frie-den e-wig, Ruh und Frie-den

Basso. *pp* *p*
Re-qui-em æ-ter-nam, Re-qui-em æ-
Ruh und Frie-den e-wig, Ruh und Frieden

Violino I. *p con sordino*

Violino II. *p con sordino*

Viola. *p con sordino*

Cello. *con sordino* *pp* *p*

Basso. *pp* *p*

Andante. (M. M. ♩ = 72.)

ter - - - nam do - na e - is, Do - mi - ne, Re - qui - em a - ter -
 e - - - wig spen - de ih - nen, Herr und Gott, Ruh und Frieden e -

ter - - - nam do - na e - is, Do - mi - ne, Re - qui - em a - ter -
 e - - - wig spen - de ih - nen, Herr und Gott, Ruh und Frieden e -

ter - - - nam do - na e - is, Do - mi - ne,
 e - - - wig spen - de ih - nen, Herr und Gott,

ter - - - nam do - na e - is, Do - mi - ne,
 e - - - wig spen - de ih - nen, Herr und Gott,

nam *mf* et lux per - pe - tu - a lu - ce - at
 wig; ein un - ver - gänglich Licht leuch - te den

nam *mf* et lux per - pe - tu - a lu - ce - at
 wig; ein un - ver - g ü n g - lich es Licht leuchte

do - na e - is, Do - mi - ne et lux per - pe - tu - a lu - ce - at
 spen - de ih - nen, Herr und Gott; ein un - ver - g ü n g - lich es Licht leuchte

do - na e - is, Do - mi - ne et lux per - pe - tu - a lu - ce - at
 spen - de ih - nen, Herr und Gott; ein un - ver - g ü n g - lich es Licht leuchte

B

e - is, et lux per - pe - tu - a lu - ce - at e - is. Re - quiem a - ter - nam
 See - len, ein un - ver - gänglich Licht leuch - te den See - len. Ruh und Frieden e - wig

e - is, et lux per - pe - tu - a lu - ce - at e - is. Re - quiem a - ter - nam
 ih - nen, ein un - ver - gänglich Licht leuchte den See - len. Ruh und Frieden e - wig

e - is, et lux per - pe - tu - a lu - ce - at e - is;
 ih - nen, ein un - ver - gänglich Licht leuchte den See - len,

e - is, et lux per - pe - tu - a lu - ce - at e - is,
 ih - nen, ein un - ver - gäng - liches Licht leuchte ih - nen;

B

C

cresc.

cresc.

do - na e - is.
spen - de ih - nen.

do - na e - is.
spen - de ih - nen.

cresc.

et lux per - pe - tu - a lu - ce - at e - is.
ein un - rer - g ä n g - lich Licht leuch - te den Seelen.

cresc.

et lux per - pe - tu - a lu - ce - at e - is.
ein un - rer - g ä n g - lich Licht leuch - te den Seelen.

cresc.

cresc.

cresc.

cresc.

cresc.

p

p

cresc.

cresc.

cresc.

C

Musical score for the first system, including vocal staves and piano accompaniment. The score is in a minor key and 4/4 time. It features a vocal line with lyrics and a piano accompaniment with dynamic markings such as *p*, *cresc.*, and *mf*.

p Te de - cet hymnus, *cresc.* De - us in Si-on, *mf* te de - cet hymnus, De - us in
 Dich, Gott in Si-on, *cresc.* lobpreist die Hymne, dich, Gott in Si-on, lobpreist die
p *cresc.* *mf*

Te de - cet hymnus, De - us in Si-on, te de - cet hymnus,
 Dich, Gott in Si-on, lobpreist die Hymne, dich, Gott in Si-on,
p *cresc.* *mf*

Te de - cet hymnus, De - us in Si-on, te de - cet hymnus, De - us in
 Dich, Gott in Si-on, lobpreist die Hymne, dich, Gott in Si-on, lobpreist die
p *cresc.*

Te de - cet hymnus, De - us in Si-on,
 Dich, Gott in Si-on, lobpreist die Hymne,

Musical score for the second system, including vocal staves and piano accompaniment. The score continues with dynamic markings such as *cresc.*, *mf*, *p*, *sf*, and *mf*.

D

The first system of the musical score consists of four staves. The top two staves are vocal lines (Soprano and Alto) and the bottom two are piano accompaniment. The music is in a minor key with a common time signature. The vocal lines feature melodic phrases with slurs and dynamic markings such as *cresc.* and *sf*. The piano accompaniment provides harmonic support with chords and moving lines.

This section contains the vocal lines and piano accompaniment with lyrics in Latin and German. The lyrics are:

Latin: *Si-on, et ti-bi red-de-tur vo-tum in Je-ru-sa-lem: exau-di o-*

German: *Hymne, und dir weihet man hei-lig O-pfer in Je-ru-sa-lem: er-hö-re mein*

Latin: *De-us in Si-on; et ti-bi red-de-tur votum in Je-ru-sa-lem: exau-di o-*

German: *lobpreist die Hymne, und dir weihet man heilig Opfer in Je-ru-sa-lem: er-hö-re mein*

Latin: *Si-on, et ti-bi red-de-tur vo-tum in Je-ru-sa-lem.*

German: *Hymne, und dir weihet man hei-lig O-pfer in Je-ru-sa-lem.*

Latin: *et ti-bi red-de-tur votum in Je-ru-sa-lem.*

German: *und dir weihet man heilig Opfer in Je-ru-sa-lem.*
 The piano accompaniment includes dynamic markings like *f*, *p*, and *sf*.

The second system continues the musical score with four staves. It features vocal lines and piano accompaniment. The piano accompaniment includes dynamic markings such as *cresc.* and *sf*. The system concludes with a final chord marked *D* and *sf*.

Musical score for the first system, featuring piano and organ parts. The piano part includes dynamics such as *p*, *sf*, and *pp*. The organ part includes dynamics like *p* and *pp*. The system concludes with a *pp* dynamic marking.

Vocal staves with Latin lyrics and German translations. The lyrics are:

 ra-ti-o-nem meam, ad te om-nis ca-ro ve-ni-et.

 demuthvol-les Flehen, al-les Fleisch nimm gnädig auf zu dir.

 The system includes dynamic markings such as *pp* and *sf*.

Piano and organ accompaniment for the second system. The piano part features dynamics such as *f*, *sf*, and *p*. The organ part includes dynamics like *f* and *p*. The system concludes with a *pp* dynamic marking.

First system of musical notation, including piano and bass staves with various musical notations and dynamics.

em æ - ter - nam, Re - qui - em æ - ter - - - nam do - - - na
 Frie - den e - wig, Ruh und Frie - den e - - - wig spen - de

em æ - ter - nam, Re - - - quem æ - ter - - - nam do - na
 Frie - den e - wig, Ruh und Frieden e - - - wig spen - de

em æ - ter - nam, Re - qui - em æ - ter - - - nam do - na
 Frie - den e - wig, Ruh und Frie - den e - - - wig spen - de

em æ - ter - nam, Re - - - quem æ - ter - - - nam do - - na
 Frie - den e - wig, Ruh und Frieden e - - - wig spen - de

Second system of musical notation, including piano and bass staves with various musical notations and dynamics.

The musical score consists of several systems. The first system shows instrumental parts with dynamic markings *cresc.* and *p*. The second system is a vocal line with the following lyrics:
e - - is, Do - - mi - ne, do - na e - is, Domi -
ih - nen, Herr _____ und Gott, spen - de ih - nen, Herr und
The third system continues the vocal line:
e - - is, Do - - mi - ne, do - na e - is, Domi -
ih - nen, Herr _____ und Gott, spen - de ih - nen, Herr und
The fourth system includes the text:
e - - is Do - - mi - ne, Re - qui - em a - ter - nam,
ih - nen, Herr _____ und Gott, Ruh und Frieden e - wig.
The fifth system continues:
e - - is, Do - - mi - ne, Re - qui - em a - ter - nam,
ih - nen, Herr _____ und Gott, Ruh und Frieden e - wig.
The bottom two systems show instrumental accompaniment with *cresc.* and *p* markings.

E:

The first system of the musical score consists of seven staves. The top four staves are vocal parts (Soprano, Alto, Tenor, Bass) with lyrics. The bottom three staves are piano accompaniment. The key signature is E-flat major (three flats). The tempo is marked 'E' (Allegretto). Dynamics include *ff* and *f*. The piano part features a prominent bass line with chords and some melodic movement.

ne, et lux per-pe-tu-a lu-ce-at e-is, et lux per-pe-tu-a
 Gott! Ein un-ver-gänglich Licht leuch-te den See-len, ein unver-gänglich Licht

ne, et lux per-pe-tu-a lu-ce-at e-is, et lux per-pe-tu-a
 Gott! Ein un-ver-gänglich Licht leuch-te den See-len, ein unver-gänglich Licht

et lux per-pe-tu-a lu-ce-at e-is, et lux per-pe-tu-a
 Ein un-ver-gänglich Licht leuch-te den See-len, ein unver-gänglich Licht

et lux per-pe-tu-a lu-ce-at e-is, et lux per-pe-tu-a
 Ein un-ver-gänglich Licht leuch-te den See-len, ein unver-gänglich Licht

The second system of the musical score consists of six staves, all piano accompaniment. The piano part features a complex texture with rapid sixteenth-note passages in the right hand and a steady bass line. Dynamics include *f*, *senza sordino*, and *cresc.*. The key signature remains E-flat major.

Ef

lu - ce - at e - is, et lux per - pe - tu - a lu - ce - at e - is.
 leuch - te den See - len, ein un - ver - gänglich Licht leuch - te den See - len.

lu - ce - at e - is, et lux per - pe - tu - a lu - ce - at e - is.
 leuch - te den See - len, ein un - ver - gänglich Licht leuch - te den See - len.

lu - ce - at e - is, et lux per - pe - tu - a lu - ce - at e - is.
 leuch - te den See - len, ein un - ver - gänglich Licht leuch - te den See - len.

lu - ce - at e - is, et lux per - pe - tu - a lu - ce - at e - is.
 leuch - te den See - len, ein un - ver - gänglich Licht leuch - te den See - len.

Allegro non troppo. (M. M. $\text{♩} = 104.$)

The first system of the musical score consists of seven staves. The top staff is the vocal line, starting with a forte (*f*) dynamic and featuring a melodic line with eighth and sixteenth notes. Below it are two empty staves. The next two staves are the piano accompaniment, with the bass line starting with a forte (*f*) dynamic and containing triplet patterns. The bottom two staves are empty.

The second system continues the musical score. It features a vocal line with lyrics: "Christe e - lei - son, Christe e - lei - son, Christe e - lei - son, e -". Below the vocal line are two empty staves. The piano accompaniment continues with the same rhythmic patterns as the first system.

The third system continues the musical score. It features a vocal line with lyrics: "Christus er - hör' uns, Christus er - hör' uns, Christus er - hör' uns, er -". Below the vocal line are two empty staves. The piano accompaniment continues with the same rhythmic patterns as the first system.

The fourth system continues the musical score. It features a vocal line with lyrics: "Ry - ri - e e - lei - son, e - lei - son, Ry - ri - e e - lei -". Below the vocal line are two empty staves. The piano accompaniment continues with the same rhythmic patterns as the first system.

Allegro non troppo. (M. M. $\text{♩} = 104.$)

F

The first system of the musical score consists of five staves. The top staff is a vocal line with a melodic line and a lower line. The second and third staves are piano accompaniment for the right and left hands, respectively. The fourth and fifth staves are additional piano accompaniment for the right and left hands. The key signature is B-flat major, and the time signature is 4/4. The system begins with a forte (f) dynamic marking.

lei - - - son, Chri - - - ste e - lei - - - son, e -
 hör' - - - uns, Chri - - - stus er - hör' - - - uns, er -

Ry - ri - e e - lei - - - son, e - lei - - - son, Ry -
 Herr, o Herr er - hör' - - - uns, er - hör' - - - uns, Herr,

- - - son, Christe e - lei - - - son, Christe e - lei - - - son, Christe e -
 uns, Christus er - hör' - - - uns, Christus er - hör' - - - uns, Christus er -

The second system of the musical score continues the vocal and piano parts. It includes the same five-staff structure as the first system. The lyrics are written below the vocal staves. The system concludes with a forte (f) dynamic marking.

The second system of the musical score consists of five staves, continuing the vocal and piano parts from the first system. The key signature remains B-flat major, and the time signature is 4/4. The system concludes with a forte (f) dynamic marking.

F

lei - son, e - lei - son,
 hör' uns, er - hör' uns,

f

Ry - ri - e e - lei - son, e - lei -
 Herr, o Herr er - hör' uns, er - hör'

- ri - e e - lei - son, Christe e - lei - son, Christe e - lei -
 o Herr er - hör' uns, Christus er - hör' uns, Christus er - hör'

lei - son, e - lei - son, e - lei -
 hör' uns, er - hör' uns, er - hör'

The musical score is written for a choir and piano. It consists of two systems of staves. The first system includes a vocal line with lyrics and piano accompaniment. The second system continues the vocal and piano parts. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The lyrics are: "Ky-ri - e e - lei - - son, e - Herr, o Herr er - hör' uns, er - son, Ky - ri - e e - lei - - son, Christe e - lei - - son, Christe e - uns, Herr, o Herr er - hör' uns, Christus er - hör' uns, Christus er - son, Christe e - lei - - son, e - lei - - son, e - lei - - son, e - uns, Christus er - hör' uns, er - hör' uns, er - hör' uns, er - hör'".

Musical score for the first system, featuring piano and organ parts. The piano part includes triplets and a dynamic marking of *f*. The organ part includes a dynamic marking of *f* and a large 'G' chord marking above the staff.

lei - son, Ky - rie e - lei - son, Chri -
 hör' uns, Herr, o Herr er - hör' uns, Chri -
 lei - son, Christe e - lei - son, e - lei - son, Christe e - lei -
 hör' uns, Christus er - hör' uns, er - hör' uns, Christus er - hör'
 lei - son, Ky - ri - e e - lei - son, Ky - ri -
 hör' uns, Herr, o Herr er - hör' uns, Herr, o
 - son, Ky - ri - e e - lei -
 uns, Herr, o Herr er - hör'

Musical score for the second system, continuing the piano and organ parts. It includes triplets and a dynamic marking of *f*. A large 'G' chord marking is present at the bottom of the system.

ste e - lei - son, e - lei - son, e - lei - son, e - lei - son, Ky - ri -
 stus er - hör' uns, er - hör' uns, er - hör' uns, er - hör' uns, Herr, - o

son, Christe e - lei - son, Christe e - lei - son, e - lei - son, Ky - ri -
 uns, Christus er - hör' uns, Christus er - hör' uns, er - hör' uns, Herr, - o

e e - lei - son, Ky - ri - e - e - lei - son,
 Herr er - hör' uns, Herr, o Herr er - hör' uns,

son, e - lei - son, Ky - ri - e - e - lei - son, e - lei -
 uns, er - hör' uns, Herr, o Herr er - hör' uns, er - hör' uns,

H

The first system of the musical score consists of six staves. The top staff is a vocal line with a treble clef and a key signature of two flats. The second and third staves are piano accompaniment for the right and left hands, respectively, in treble and bass clefs. The fourth and fifth staves are piano accompaniment for the right and left hands in a 12/8 time signature, with a forte (*f*) dynamic marking. The sixth staff is a bass line in bass clef. The music features various rhythmic patterns, including triplets and sixteenth notes.

son, Christe e - lei - - son, Christe e - lei - - son, Christe e - lei - -
 uns, Christus er - hör' uns, Christus er - hör' uns, Christus er - hör'

e e - lei - - son, e - lei - - son, Ky - ri - e e -
 Herr er - hör' uns, er - hör' uns, Herr, o Herr er -

Ky - ri - e e - lei - - son, e - lei - - son, Ky - ri - e
 Herr, o Herr er - hör' uns, er - hör' uns, Herr, o Herr

son, Christe e - lei - - son, e - lei - - son, Ky - ri - e e -
 uns, Christus er - hör' uns, er - hör' uns, Herr, o Herr er -

The second system of the musical score continues the vocal and piano parts. It features the same six-staff structure as the first system. The vocal lines contain the lyrics in German, and the piano accompaniment includes triplets and other rhythmic figures. The system concludes with a final cadence in the piano parts.

H

Musical score for the first system, featuring piano accompaniment with treble and bass staves. The music is in a minor key and includes various rhythmic patterns and melodic lines.

son, lei-son, e-lei-son, Ky-ri-
 uns, er-hör' uns, er-hör' uns, Herr, o

lei-son, e-lei-son, e-lei-son, e-lei-son,
 hör' uns, er-hör' uns, er-hör' uns, er-hör' uns,

e-lei-son, e-lei-son,
 er-hör' uns, er-hör' uns,

lei-son, e-lei-son, e-lei-son, Ky-ri-
 hör' uns, er-hör' uns, er-hör' uns, Herr, o

Musical score for the second system, continuing the piano accompaniment with treble and bass staves. The music concludes with a final cadence.

The musical score consists of two systems of staves. The first system includes a vocal line with lyrics and piano accompaniment. The second system continues the vocal and piano parts. The piano part features complex textures with triplets and a 'p cresc.' marking. The lyrics are in German and repeat several phrases.

p cresc.

e e - lei - - son, e - lei - - son, Chri - -
 Herr er - hör' uns, er - hör' uns, Chri -

Ry - ri - e e - lei - -
 Herr, o Herr er - hör'

Christe e - lei - - son, Christe e - lei - - son, Christe e - lei - -
 Christus er - hör' uns, Christus er - hör' uns, Christus er - hör'

e e - lei - - son, e - lei - - son,
 Herr er - hör' uns, er - hör' uns,

K

The first system of the musical score consists of five staves. The top staff is a vocal line with a treble clef and a key signature of two flats. It features a melodic line with various note values and rests. The second and third staves are piano accompaniment for the right hand, with a treble clef, showing chords and melodic fragments. The fourth and fifth staves are piano accompaniment for the left hand, with a bass clef, showing a steady bass line and some harmonic support. The system concludes with a fermata over the final notes.

ste e - lei - - - - son,Christe e - lei - - - -
 stus er - hör' - - - - uns,Christus er - hör' - - - -

son, e - lei - - - - son, e - lei - - - -
 uns, er - hör' - - - - uns, er - hör' - - - -

son,Christe e - lei - - - - son,e - lei - son,Christe e - lei - - - -
 uns,Christus er - hör' - - - - uns,er - hör' uns,Christus er - hör' - - - -

Ry - ri - e e - lei - - - son, e - lei - -
 Herr, o Herr er - hör' - - - uns, er - hör' - -

The second system of the musical score continues the vocal and piano parts. It features similar notation to the first system, with a vocal line and piano accompaniment for both hands. The system concludes with a fermata over the final notes.

K

The first system of the musical score consists of seven staves. The top two staves are in treble clef, and the bottom three are in bass clef. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. There are dynamic markings such as *f* (forte) and *mf* (mezzo-forte). The key signature has two flats, and the time signature is 3/4.

The second system features a vocal line on a single staff with lyrics. The lyrics are: "son,Christe e - lei - - - son,Christe e - lei -". The music is in the same key and time signature as the first system.

son,Christe e - lei - - - son,Christe e - lei -
 uns,Christus er - hör' uns,Christus er - hör'

The third system features a vocal line on a single staff with lyrics. The lyrics are: "son,Christe e - lei - - - son,Christe e - lei - - - son,Christe e - lei -". The music is in the same key and time signature as the first system.

son,Christe e - lei - - - son,Christe e - lei - - - son,Christe e - lei -
 uns,Christus er - hör' uns,Christus er - hör' uns,Christus er - hör'

The fourth system features a vocal line on a single staff with lyrics. The lyrics are: "son, e - lei - - - son, e - lei - - - son,Christe e - lei -". The music is in the same key and time signature as the first system.

son, e - lei - - - son, e - lei - - - son,Christe e - lei -
 uns, er - hör' uns, er - hör' uns,Christus er - hör'

The fifth system features a vocal line on a single staff with lyrics. The lyrics are: "son, e - lei - - - son, e - lei - - - son, e - lei -". The music is in the same key and time signature as the first system.

son, e - lei - - - son, e - lei - - - son, e - lei -
 uns, er - hör' uns, er - hör' uns, er - hör'

The sixth system of the musical score consists of seven staves, similar to the first system. It features multiple staves with treble and bass clefs, including piano and forte markings. The music continues with various rhythmic patterns and rests.

L

son, e - lei - son,
 uns, er - hör' uns,

son, Ry - ri -
 uns, Herr, o Herr er - hör' uns,

son, Ry - ri -
 uns, Herr, o Herr er - hör' uns,

son, Ry - ri -
 uns, Herr, o Herr er - hör' uns,

L

Christe e - lei -
Christus er - hör'

Christe e - lei -
Christus er - hör'

e e - lei -
Herr er - hör'

Ky - ri - e e - lei - son, Ky - ri -
Herr, o Herr er - hör' uns, Herr, o

M

The first system of the musical score consists of six staves. The top two staves are in treble clef, and the bottom two are in bass clef. The middle two staves are grand staff notation. The music is in a minor key and features complex piano accompaniment with many triplets and arpeggiated figures.

son, e - lei - - - son, Christe e - lei -
 uns, er - hör' uns, Christus er - hör'
 - - - - - son, Christe e - lei -
 uns, Christus er - hör'
 - - - - - son, Ry - ri - e e - lei -
 uns, Herr, o Herr er - hör'
 e e - lei - - - - - Ry - ri - e e - lei -
 Herr er - hör' uns, Herr, o Herr er - hör'

The second system continues the piano accompaniment with similar complex textures, including triplets and arpeggiated patterns across the grand staff.

The musical score consists of several systems. The top system includes a vocal line and piano accompaniment with triplets. The middle system features a vocal line with lyrics and piano accompaniment. The bottom system continues the piano accompaniment with triplets.

Lyrics for the vocal lines:

- son, uns,
- son, e - lei son, uns, er - hör'
- son, e - lei son, uns, er - hör'
- son, e - lei son, uns, er - hör'

N

This system contains the first six staves of the musical score. It includes two vocal staves (Soprano and Alto) and four piano staves. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. The key signature has two flats, and the time signature is 4/4. The first staff has a dynamic marking of *fp*.

Ry - ri - e e - lei -
Herr, o Herr er - hör'

Christe e - lei - son, Christe e - lei - son, Christe e - lei -
Christus er - hör' uns, Christus er - hör' uns, Christus er - hör'

Christe e - lei - son, Christe e - lei - son, Christe e - lei -
Christus er - hör' uns, Christus er - hör' uns, Christus er - hör'

Ry - ri - e e - lei - son, e - lei - son, Christe e - lei -
Herr, o Herr er - hör' uns, er - hör' uns, Christus er - hör'

This system contains the second six staves of the musical score. It includes two vocal staves and four piano staves. The lyrics are written below the vocal staves. The piano accompaniment continues with melodic and bass lines. The system concludes with a dynamic marking of *fp*.

This system contains the final six staves of the musical score on this page. It includes two vocal staves and four piano staves. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. The system concludes with a dynamic marking of *fp*.

N

0

The first system of the musical score consists of six staves. The top two staves are vocal parts with treble clefs, featuring melodic lines and some triplet markings. The next two staves are piano accompaniment with a bass clef, showing chords and arpeggiated figures. The bottom two staves are empty, likely for a second set of instruments or a different vocal part.

cresc.

The second system contains vocal lines with lyrics in German and Latin. The lyrics are: "son, e-lei-son, Ky-ri-e e-lei-son, Ky-ri-uns, er-hör' uns, Herr, o Herr er-hör' uns, Herr, o". Below the German lyrics, the Latin text "son,Christe e-lei-son,Christe e-lei-son, uns,Christus er-hör' uns,Christus er-hör' uns," is written. The musical notation includes vocal lines with lyrics and piano accompaniment with triplet markings.

The third system continues the musical score with vocal lines and piano accompaniment. It features more complex melodic lines and accompaniment, including triplet markings and dynamic markings. The lyrics continue with "son,Christe e-lei-son,Christe e-lei-son, e-lei-son, e-lei-son, uns,Christus er-hör' uns,Christus er-hör' uns, er-hör' uns, er-hör' uns,".

0

The musical score consists of several systems. The top system includes a vocal line with triplets and piano accompaniment. The middle system features a vocal line with lyrics and piano accompaniment. The bottom system continues the vocal and piano parts. The lyrics are: "e - lei - son, e - lei - son, Ky - ri - e e - lei - Herr er - hör' uns, er - hör' uns, Herr, o Herr er - hör'". The piano accompaniment includes triplets and dynamic markings such as *f*.

son, e - lei - son, e - lei - son,
 uns, er - hör' uns, er - hör' uns, er - hör'

son, Chri - ste e - lei - son, Chri - ste e - lei - son,
 uns, Chri - stus er - hör' uns, Chri - stus er - hör' uns, Chri - stus er - hör'

son, Ry - ri - e e - lei - son, Ry - ri - e e - lei - son,
 uns, Herr, o Herr er - hör' uns, Herr, o Herr er - hör' uns, Herr, o Herr er - hör'

lei - son, e - lei - son, e - lei - son,
 hör' uns, er - hör' uns, er - hör' uns, er - hör'

f Ky-ri - e e - lei - son, Ky-ri - e e - lei - son, e - lei -
 Herr, o Herr er - hör' uns, Herr, o Herr er - hör' uns, er - hör'

f Ky-ri - e e - lei - son, Ky-ri - e e - lei - son, Ky - ri - e e -
 Herr, o Herr er - hör' uns, Herr, o Herr er - hör' uns, Herr, o Herr er -

f Ky-ri - e e - lei - son, Ky-ri - e e - lei - son, Ky - ri - e e -
 Herr, o Herr er - hör' uns, Herr, o Herr er - hör' uns, Herr, o Herr er -

f Ky-ri - e e - lei - son, Ky-ri - e e - lei - son, Ky - ri - e e -
 Herr, o Herr er - hör' uns, Herr, o Herr er - hör' uns, Herr, o Herr er -

P

The first system of the musical score consists of six staves. The top two staves are vocal parts, and the bottom four staves are piano accompaniment. The music is in a minor key and 4/4 time. It features dynamic markings of *ff* (fortissimo) and *P* (piano). There are also triplets and slurs in the vocal parts.

son, e - lei - son, e - lei - son, **Ry-ri-**
 uns, er - hör' uns, er - hör' uns, **Herr, o**
 lei - son, e - lei - son, e - lei - son, e - lei - son, e -
 hör' uns, er - hör' uns, er - hör' uns, er - hör' uns, **Herr**
 lei - son, e - lei - son, e - lei - son, e - lei - son, **Ry-ri-e e-**
 hör' uns, er - hör' uns, er - hör' uns, **Herr, o Herr er-**
 lei - son, e - lei - son, e - lei - son, e - lei - son, **Ry-ri-**
 hör' uns, er - hör' uns, er - hör' uns, er - hör' uns, **Herr, o**

The second system of the musical score consists of six staves, all of which are piano accompaniment. It continues the musical themes from the first system, featuring dynamic markings of *ff* and *P*. The piano part includes complex textures with triplets and slurs.

P

e lei-son, Ky-ri-e e-lei-son, Herr er-hör' uns, Herr, o Herr er-hör' uns.
 lei-son, Ky-ri-e e-lei-son, e-lei-son, Herr, o Herr er-hör' uns, er-hör' uns.
 lei-son, Ky-ri-e e-lei-son, Herr, o Herr er-hör' uns.
 e lei-son, Ky-ri-e e-lei-son, Herr er-hör' uns, Herr, o Herr er-hör' uns.

p cre-scen-do *f*

Dies iræ.

Allegro. (M. M. ♩ = 144.)

Oboi.

Clarineti in B.

Corni in F.

Fagotti.

Trombe in F.

Timpani in C.F.

Tromboni Alto e Tenore.

Trombone Basso.

Soprano. R.

Alto. O

Tenore. H

Basso. C

Violino I.

Violino II.

Viola.

Violoncello.

Basso.

Di - es iræ, di - es il - la,
 Tag - der Rache, Tag - der Flammen,

This system contains five staves of music. The first three staves are in treble clef, and the last two are in bass clef. Dynamics include *p*, *cresc.*, and *f*. The music features long, sustained notes with a crescendo leading to a fortissimo section.

sol - vet sa - clum in fa - vil - la: te - ste Da - vid cum Si
 wann das Welt - all bricht zu - sam - men, wie Si - byll' und Da - vid

sol - vet sa - clum in fa - vil - la: te - ste Da - vid cum Si -
 wann das Welt - all bricht zu - sam - men, wie Si - byll' und Da - vid

sol - vet sa - clum in fa - vil - la: te - ste Da - vid cum Si -
 wann das Welt - all bricht zu - sam - men, wie Si - byll' und Da - vid

sol - vet sa - clum in fa - vil - la: te - ste Da - vid cum Si -
 wann das Welt - all bricht zu - sam - men, wie Si - byll' und Da - vid

This system contains five staves of piano accompaniment. The first two staves are in treble clef, and the last three are in bass clef. Dynamics include *p*, *cresc.*, and *f*. The music features intricate patterns and a crescendo leading to a fortissimo section.

A

Musical score for the first system, featuring vocal lines and piano accompaniment. The system includes a vocal line with lyrics and a piano accompaniment with a forte dynamic marking.

byl - - la. Quan - tus tremor est fu - turus,
 kün - - den! Welch' Ent - setzen wird da walten,

byl - - la. Quan - tus tremor est fu - turus,
 kün - - den! Welch' Ent - setzen wird da walten,

byl - - la. Quan - tus tremor est fu - turus,
 kün - - den! Welch' Ent - setzen wird da walten,

byl - - la. Quan - tus tremor est fu - turus,
 kün - - den! Welch' Ent - setzen wird da walten,

Musical score for the second system, featuring vocal lines with lyrics and piano accompaniment. The system includes a vocal line with lyrics and a piano accompaniment.

Musical score for the third system, featuring piano accompaniment. The system includes a piano accompaniment with a forte dynamic marking.

A

quan - do ju - dex est ven - tu - rus, eunc - ta stricte discus - su -
 wann der Richter kommt zu schal - ten, streng mit uns Gericht zu hal -

quan - do ju - dex est ven - tu - rus, eunc - ta stricte discus - su -
 wann der Richter kommt zu schal - ten, streng mit uns Gericht zu hal -

quan - do ju - dex est ven - tu - rus, eunc - ta stricte discus - su -
 wann der Richter kommt zu schal - ten, streng mit uns Gericht zu hal -

quan - do ju - dex est ven - tu - rus, eunc - ta stricte discus - su -
 wann der Richter kommt zu schal - ten, streng mit uns Gericht zu hal -

cwm

B

The first system of the musical score consists of seven staves. The top two staves are for the piano, with the right hand playing chords and the left hand playing a rhythmic accompaniment. The next two staves are for the vocal parts, with the soprano and alto parts on the top staff and the tenor and bass parts on the bottom staff. The bottom two staves are for the piano accompaniment, with the right hand playing chords and the left hand playing a rhythmic accompaniment. The key signature is B-flat major, and the time signature is 4/4.

rus! eunc - ta stricte discus - su - - rus!
 ten! streng mit uns Ge - richt zu hal - - ten!

rus! eunc - ta stricte discus - su - - rus!
 ten! streng mit uns Ge - richt zu hal - - ten!

rus! eunc - ta stricte discus - su - - rus!
 ten! streng mit uns Ge - richt zu hal - - ten!

rus! eunc - ta stricte discus - su - - rus!
 ten! streng mit uns Ge - richt zu hal - - ten!

The second system of the musical score consists of seven staves. The top two staves are for the piano, with the right hand playing chords and the left hand playing a rhythmic accompaniment. The next two staves are for the vocal parts, with the soprano and alto parts on the top staff and the tenor and bass parts on the bottom staff. The bottom two staves are for the piano accompaniment, with the right hand playing chords and the left hand playing a rhythmic accompaniment. The key signature is B-flat major, and the time signature is 4/4.

B

Tu - ba mirum spargens
 Laut er - dröhnet die Po -

Tu - ba mirum spargens
 Laut er - dröhnet die Po -

Tu - ba mirum spargens
 Laut er - dröhnet die Po -

Tu - ba mirum spargens so - num
 Laut er - dröhnet die Po - sau - ne

Musical score for tuba and piano. The tuba part is in the lower staves, and the piano accompaniment is in the upper staves. The score includes dynamic markings such as *ff* and *sf*, and features triplet patterns in the piano accompaniment.

The musical score is arranged in a system of staves. It includes vocal parts with Latin lyrics and piano accompaniment. The lyrics are: *so - num per se - pulera re - gi - o - num, co - get om -*
sau - ne, sprengt die Gräber je - der Zo - ne, sam - melt al -

Below the vocal parts, there are several staves of piano accompaniment, including a section with triplets. The score includes dynamic markings such as *f* and *p*.

First system of musical notation. It features a vocal line at the top and piano accompaniment below. The piano part includes a grand staff with treble and bass clefs. Dynamics include *p* (piano) and *ff* (fortissimo). The key signature has two flats, and the time signature is common time (C).

Vocal lines with lyrics. The lyrics are in Latin and German. The Latin lyrics are: "nes an - te thro - - num. le zu dem Thro - - ne." The German lyrics are: "Mors - stu - Tod - er -". Dynamics include *ff* and *p*.

Second system of musical notation. It features piano accompaniment for the second system. The piano part includes a grand staff with treble and bass clefs. Dynamics include *p* (piano), *pizz.* (pizzicato), and *ff* (fortissimo). The key signature has two flats, and the time signature is common time (C). The text "R.S. 150" and "arco" are present at the bottom.

First system of musical notation. It includes five staves. The top staff has dynamics *p*, *ff*, *p*, and *cresc.*. The second staff has *p* and *ff*. The third staff has *ff*. The fourth staff has *p*. The fifth staff has *ff* and *p*. The system concludes with a *p* dynamic.

Vocal staves with lyrics. The lyrics are: *pe - bit, mors stu - pe - bit et na - tu - ra, cum re - sur - get* and *be - bet, Tod er - be - bet gleich dem Le - ben, die Ent - schlaf - nen*. The staves include dynamics *ff*, *p*, and *cresc.*.

Second system of musical notation, primarily piano accompaniment. It includes five staves. The bottom staff has markings *pizz.*, *ff arco*, *ppizz.*, and *p*. The system concludes with *arco* and *p cresc.* markings.

musical score for the first system, including vocal lines and piano accompaniment. The system features a vocal line with a *cresc.* marking and a piano accompaniment with *f* and *p* dynamics. A large **D** chord symbol is positioned above the piano part.

cre - a - tu - ra, ju - di - can - ti res - pon - su - ra.
 sich er - he - ben, Rechen - schaft dem Herrn zu ge - ben.

cre - a - tu - ra, ju - di - can - ti res - pon - su - ra.
 sich er - he - ben, Rechen - schaft dem Herrn zu ge - ben.

cre - a - tu - ra, ju - di - can - ti res - pon - su - ra.
 sich er - he - ben, Rechen - schaft dem Herrn zu ge - ben.

cre - a - tu - ra, ju - di - can - ti res - pon - su - ra.
 sich er - he - ben, Rechen - schaft dem Herrn zu ge - ben.

musical score for the second system, primarily piano accompaniment. It includes a *pizz.* marking in the bass line and a large **D** chord symbol at the end of the system.

The first system of the musical score consists of six staves. The top two staves are vocal staves in G major (one sharp). The next two staves are piano accompaniment for the vocal parts, showing chords and melodic lines. The bottom two staves are piano accompaniment for the keyboard, starting with a piano (*p*) dynamic marking.

The vocal staves contain the following lyrics:

p
 Li-ber scrip-tus pro - fe - re - tur, in quo to - tum
 Und ein Buch wird auf - ge - schla - gen, da ist Al - les

p
 Li-ber scrip-tus pro - fe - re - tur, in quo to - tum
 Und ein Buch wird auf - ge - schla - gen, da ist Al - les

p
 Li - ber scriptus pro-fe - re - tur, in quo
 Und ein Buch wird auf-ge - schla - gen, da ist

p
 Li-ber scrip tus pro - fe - re - tur, in quo to - tum
 Und ein Buch wird auf - ge - schla - gen, da ist Al - les

The second system of the musical score consists of six staves. The top two staves are piano accompaniment for the vocal parts. The bottom two staves are piano accompaniment for the keyboard, continuing the musical texture from the first system.

E

mf *f* *p*

p *cresc.* *f* *p*

p *cresc.* *f* *p*

f *f* *f*

f *f* *f*

cresc. *f* *p*

cresc. *f* *p*

con - ti - ne - tur, un - de mun - dus ju - di - ce - tur, unde
 ein - ge - tra - gen, al - le Schuld und al - le Kla - gen, al - le

con - ti - ne - tur, mun - dus ju - di - ce - tur, unde
 ein - ge - tra - gen, Schuld und al - le Kla - gen, al - le

totum conti - ne - tur, mun - dus ju - di - ce - tur, unde
 Alles einge - tra - gen, Schuld und al - le Kla - gen, al - le

con - ti - ne - tur, un - de mun - dus ju - di - ce - tur, unde
 ein - ge - tra - gen, al - le Schuld und al - le Kla - gen, al - le

p *cresc.* *f*

p *cresc.* *f*

cresc. *f*

cresc. *f*

arco *cresc.* *f*

cresc. *f*

E^f

p cresc. *f*

mun-dus ju-di - ce - tur. *f* Ju - dex
 Schuld und al - le Kla - gen. Ur - theil

mun-dus ju-di - ce - tur. *f* Ju - dex er - go cum se - de - bit, quid - quid
 Schuld und al - le Kla - gen. Ur - theil wird der Rich - ter spre - chen, je - des

mun-dus ju-di - ce - tur.
 Schuld und al - le Kla - gen.

mun-dus ju-di - ce - tur. *f* Ju - dex er - go cum se - de - bit, quid - quid
 Schuld und al - le Kla - gen. Ur - theil wird der Rich - ter spre - chen, je - des

p cresc. *f*

er-go cum se - de-bit, quid quid la - tet ap - pa - re-bit, nil in ul - tum re - ma - nebit, nil in
wird der Rich-ter sprechen-je - des Dun-ke-l wird ge - lichtet, kei - ne Schuld bleibt un-geschlichtet, kei - ne

la - tet ap - pa - re - bit, nil in ul - tum re - ma - nebit.
Dunkel wird ge - lich - tet, kei - ne Schuld bleibt un-geschlichtet.

Ju - dex
Ur - theil

la - tet ap - pa - re-bit, Ju - dex er - go cum se - debit, quid-quid
Dunkel wird ge - lichtet. Ur - theil wird der Rich-ter sprechen, je - des

ul - - tum re - - ma - ne - - bit. Ju - dex
Schuld bleibt un - - ge - schlich - - tet! Ur - theil

Ju - dex er - go cum se - debit,
 Ur - theil wird der Rich - ter sprechen,

er - go cum se - de - bit, quid quid la - tet ap - pa - re - bit. Ju - dex er - go cum se - debit, quid quid
wird der Rich - ter sprechen, je - des Dun - kel wird ge - lichtet. Ur - theil wird der Rich - ter sprechen, je - des

la - tet ap - pa - re - - - bit. Ju - dex
Dun - kel wird ge - lich - - - tet. Ur - theil

F

er - go cum se - de-bit, quidquid la - tet ap - pa - rebit, nil in - ul - tum re - ma - ne-bit, nil in -
 wird der Rich-ter sprechen, je - des Dunkel wird ge - lichtet, kei - ne Schuld bleibt un - geschlich - tet, kei - ne

quidquid la - tet ap - pa - rebit, nil in - ul - tum re - ma - ne-bit, nil in -
 je - des Dunkel wird ge - lichtet, keine Schuld bleibt un - geschlich - tet, keine

la - tet ap - pa - re-bit, quidquid la - tet ap - pa - rebit, nil in - ul - tum re - ma - ne-bit, nil in -
 Dun - kel wird ge - lich - tet, je - des Dunkel wird ge - lichtet, keine Schuld bleibt un - geschlich - tet, keine

er - go cum se - de-bit, quidquid la - tet ap - pa - rebit, nil in - ul - tum re - ma - ne-bit, nil in -
 wird der Rich-ter sprechen, je - des Dunkel wird ge - lichtet, keine Schuld bleibt un - geschlich - tet, kei - ne

F

R.S.150

Musical score for the first system, including vocal lines and piano accompaniment. The system consists of five staves. The top staff is a vocal line with a treble clef and a key signature of two flats. The second and third staves are piano accompaniment for the right hand, with a treble clef. The fourth and fifth staves are piano accompaniment for the left hand, with a bass clef. A large 'G' is written above the second staff. Dynamics include 'p' (piano) in the second and fourth staves.

ul - tum re - ma - ne - - bit.
 Schuld bleibt un - ge - schlich - - tet.

ul - tum re - ma - ne - - bit.
 Schuld bleibt un - ge - schlich - - tet.

SOLO.
 Quid sum
 Was kann

ul - tum re - ma - ne - - bit.
 Schuld bleibt un - ge - schlich - - tet.

Musical score for the second system, including piano accompaniment. The system consists of five staves. The top staff is a vocal line with a treble clef and a key signature of two flats. The second and third staves are piano accompaniment for the right hand, with a treble clef. The fourth and fifth staves are piano accompaniment for the left hand, with a bass clef. Dynamics include 'p' (piano) and 'pizz.' (pizzicato) in the second, third, and fourth staves. A large 'G' is written above the fifth staff.

p

p

p

p

This system contains the first four staves of the musical score. The top two staves are vocal lines in G major, with a piano (*p*) dynamic marking. The bottom two staves are piano accompaniment, with a piano (*p*) dynamic marking. The music features a mix of eighth and sixteenth notes, with some chords and melodic lines.

tro - num ro - - ga - tu - rus? cum vix jus - tus sit se - cu - -
Schutzfreund nur er - fra - gen? da Ge - rech - te selbst ver - za - -

This system contains the fifth and sixth staves. The fifth staff is a vocal line with lyrics in Latin and German. The sixth staff is a piano accompaniment line. The lyrics are: "tro - num ro - - ga - tu - rus? cum vix jus - tus sit se - cu - - Schutzfreund nur er - fra - gen? da Ge - rech - te selbst ver - za - -".

p

p

This system contains the seventh, eighth, ninth, and tenth staves. The seventh and eighth staves are vocal lines with a piano (*p*) dynamic marking. The ninth and tenth staves are piano accompaniment, with a piano (*p*) dynamic marking. The music continues with melodic and harmonic development.

H *ff*

p *cresc.* *ff*

ff **TUTTI.**

Rex tre-menda ma-je-statis,
 Kö-nig, furchtbar hoch er-haben,

Rex tre-menda ma-je-statis,
 Kö-nig, furchtbar hoch er-haben,

rus?
 gen? Rex tre-menda ma-je-statis,
 Kö-nig, furchtbar hoch er-haben,

TUTTI.

Rex tre-menda ma-je-statis, rex tre-
 Kö-nig, furchtbar hoch er-haben, Kö-nig,

cresc. *ff*

H *ff*

R.S. 150

The musical score is arranged in two systems. The first system contains vocal staves and piano accompaniment. The second system contains vocal staves with lyrics and piano accompaniment. The lyrics are:

rex tre - men - dæ ma - je - sta - tis, rex tre - men - dæ
 Kö - nig, furcht - bar hoch er - ha - ben, Kö - nig, furcht - bar

The piano accompaniment features a steady bass line with chords and melodic lines in the upper registers. The vocal parts are written in a style typical of 19th-century choral music.

I

ma - je - sta - tis! Qui sal - van - dos sal - vas gratis! sal - va me, sal - va me
hoch er - ha - ben, frei sind dei - ner Lie - be Gaben! Ret - te mich, ret - te mich,

ma - je - sta - tis! Qui sal - van - dos sal - vas gratis! sal - va me, sal - va me
hoch er - ha - ben, frei sind dei - ner Lie - be Gaben! Ret - te mich, ret - te mich,

ma - je - sta - tis! Qui sal - van - dos sal - vas gratis! sal - va me, sal - va me
hoch er - ha - ben, frei sind dei - ner Lie - be Gaben! Ret - te mich, ret - te mich,

ma - je - sta - tis! Qui sal - van - dos sal - vas gratis! sal - va me, sal - va me
hoch er - ha - ben, frei sind dei - ner Lie - be Gaben! Ret - te mich, ret - te mich,

I

R

The first system of the score consists of eight staves. The top four staves are for the vocal parts (Soprano, Alto, Tenor, Bass), and the bottom four are for the piano accompaniment. The piano part features a complex texture with multiple voices, including a prominent bass line with sixteenth-note patterns. Dynamics include *ff* (fortissimo) in several places.

This section contains the vocal entries for the first system. It features four staves, each with a vocal line and its corresponding lyrics. The lyrics are in both German and French:

German: fons pi-e-ta-tis. Quell ew-ger Gna-den!

French: fons pi-e-ta-tis. Quell ew-ger Gna-den!

The music is written in a grand staff (treble and bass clefs) and includes dynamic markings such as *p* (piano) and *pp* (pianissimo).

The second system of the score continues the piano accompaniment. It consists of eight staves, with the top four for vocal parts and the bottom four for piano accompaniment. The piano part continues with its intricate texture, featuring sixteenth-note patterns and various dynamics, including *p* (piano) and *ff* (fortissimo).

This page of a musical score contains several systems of staves. The first system includes a vocal line (treble clef) and a piano accompaniment (bass clef). The piano part features a complex texture with sixteenth-note runs and chords. Dynamics are marked as *p* and *pp*. The second system consists of four empty staves. The third system continues the piano accompaniment with similar textures and dynamics. A rehearsal mark "R.S. 150" is located at the bottom of the page.

Recordare.

Andante. (M.M. ♩ = 92.)

- Oboi.
- Clarineti in B.
- Corni in Es.
- Fagotti.
- Alto Solo.
- Viola.
- Violoncello.
- Basso.

The first system of the musical score includes staves for Oboi, Clarineti in B, Corni in Es, Fagotti, Alto Solo, Viola, Violoncello, and Basso. The tempo is marked 'Andante. (M.M. ♩ = 92.)'. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The Oboe part has a dynamic marking 'p' and a '2.' above it. The Clarinet part has a dynamic marking 'p'. The Bassoon part has a dynamic marking 'p'. The Viola part has a dynamic marking 'p' and the instruction 'divisi'. The Cello and Bass parts have a dynamic marking 'p'. The Alto Solo part is mostly silent.

Andante. (M.M. ♩ = 92.)

The second system of the musical score includes staves for Oboi, Clarineti in B, Corni in Es, Fagotti, Alto Solo, Viola, Violoncello, and Basso. The tempo is marked 'Andante. (M.M. ♩ = 92.)'. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The Oboe part has a dynamic marking 'sf'. The Clarinet part has a dynamic marking 'sf'. The Bassoon part has a dynamic marking 'p' and the instruction 'mezza voce'. The Viola part has a dynamic marking 'p'. The Cello and Bass parts have a dynamic marking 'p'. The Alto Solo part has a dynamic marking 'p' and the instruction 'mezza voce'. The lyrics 'Re - cor - da - re, Je - su / Voll Er - bar - men denk' o' are written below the vocal staff. The system ends with a double bar line and the instruction 'A'.

pi - e! quod sum cau - sa tu - a vi - a ne me per - - das il - - la
 Je - sus, ich war Ziel einst dei - nem Le - ben, wirst dem Tod - - mich nicht er -

B

di - e!
 ge - ben!

Quo - rens me se - di - - sti
 Mir zu Lieb'kamst du - - auf

R.S. 150

las - sus, re - de - mi - sti, cru - cem pas - sus: tan - tus la - bor, tan - tus
 Er - den, trugst am Kreu - ze ach Be - schwerden! So viel Qua - len lass' o

p *cresc.* *f* *p*

p *cresc.* *f* *p*

la - bor non sit cas - - sus!
 Gott nicht unnütz wer - - den!

f *p* *a2.* *p* *cresc.*

f *p* *cresc.*

Cf *p* *cresc.*

D

cresc. *f* *p* *mf*

Ja - ste Ju - dex ul - ti - o - nis, do - num fac re - mis - si -
 Dir al - lein ge - büht die Ra - che, doch üb' Gnad' in mei - ner

D

un poco più mosso

a 2.

f *f*

o - nis au - te di - em ra - ti - o - nis!
 Sa - che, eh' der Stra - fe Tag er - wa - che!

un poco più mosso

R.S. 150

The first system of the musical score consists of two systems of staves. The upper system has two treble staves and one bass staff. The lower system has two bass staves. The music is in a key with three sharps (F#, C#, G#) and a 3/4 time signature. Dynamic markings include *mf* (mezzo-forte) and *f* (forte). There are several triplet markings (indicated by a '3' over a group of notes) and slurs throughout the piece.

E

The second system of the musical score includes vocal lines and piano accompaniment. It features two treble staves and two bass staves. The lyrics are written in Latin and German. The Latin lyrics are: "In - ge - mi - seo tan - quam re - us, cul - pa ru - bet vul - tus". The German lyrics are: "Als ein Sün - der seufz' ich lan - ge, schuld - er - rö - thend glüht die". The system includes dynamic markings such as *p* (piano) and *pp* (pianissimo), and triplet markings. The system concludes with a large **E** and a *p* marking.

In - ge - mi - seo tan - quam re - us, cul - pa ru - bet vul - tus
 Als ein Sün - der seufz' ich lan - ge, schuld - er - rö - thend glüht die

E
p

F

me - us: sup - pli - can - ti par - ce De - us! Qui Ma - ri - am ab - sol - vi - sti,
 Wan - ge: Scho - ne, scho - ne, fleh' ich ban - ge. Du ver - ga - best einst Ma - ri - en,

F *cresc.*

et la - tro - nem ex - au - di - sti, mi - hi quo - que spem de - di - sti, mi - hi
 hast dem Mör - der selbst ver - zie - hen, Hoff - nung ist auch mir ver - lie - hen, Hoff - nung

p *cresc.* *p* *cresc.* *pp* *cresc.*

p *cresc.* *pp* *cresc.*

p *cresc.*

G

quo-que spem — de - di - sti.
 ist auch mir — ver - lie - hen.

p cresc. *f* **Tempo I.**

Pre-ces me-a non sunt di-gna, sed tu bo-nus
 Zwar un-würdig ist mein Fle-ken, doch lass' Gna-de

fac be - ni - gnus, ne pe - ren - ni cre - mer ig - ne, ne pe - ren - ni
 mild er - ge - hen vor des ew - gen Feu - ers We - hen, vor des ew - gen

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

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

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

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

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

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

H

cre - mer ig - - - ne. In - ter o - ves lo - cum pra - sta, et ab
 Feu - ers We - - - hen. Dei - nen Schafen will ich gleichen, von den

p *cresc.*

p *cresc.*

p *cresc.*

p *cresc.*

p *cresc.*

p *cresc.*

p *cresc.*

ho - dis me se - que - stra, sta - tu - ens in par - te dex - tra, sta - tu -
 Bü - cken lass mich wei - chen, nah' bei dir den Platz er - rei - chen, nah' bei

I

ens in par - te dex - tra, sta - tu - ens in par - te dex - tra.
 dir den Platz er - rei - chen, nah' bei dir den Platz er - rei - chen.

I

Confutatis.

Allegro molto moderato e maestoso. (M.M. ♩ = 88.)

Oboi.

Clarineti in B.

Corni in Es.

Fagotti.

Timpani in C. F.

Tromboni Alto e Tenore.

Trombone Basso.

Soprano.

Alto.

Tenore.

Basso.

Violino I.

Violino II.

Viola.

Violoncello.

Basso.

CHOR.

Allegro molto moderato e maestoso. (M.M. ♩ = 88.)

A

Con-fu-ta-tis
Fluch-be-la-den

Con-fu-ta-tis ma-le-di-ctis, flam-mis a-cri-bus ad-
Fluch-be-la-den droht Ver-dam-men zu erfassen mich mit

A

Con - fu - ta - tis ma - le - di -
 Fluch - be - la - den droht Ver - dam -

ma - le - di - - etis, ma - le - di - - etis, flammis a - cri - bus ad - di - etis, flammis
 droht Ver - dam - - men, droht Verdam - - men zu erfassen mich mit Flammen, zu er -

di - etis, flammis a - cri - bus, flammis a - cri - bus,
 Flammen, zu er - fassen mich, zu er - fas - sen mich,

Con-fu-ta - tis ma - le - di - - etis, con-fu-ta - - tis, con-fu-ta - -
Fluch-be-la - den droht Ver - dam - - men, fluchbe-la - - den droht Verdam - -

etis, flammis a-cri-bus ad - di - etis, con-fu - ta - tis, con-fu - ta - - tis ma-le-
men zu er-fassen mich mit Flammen, fluchbe - la - den, fluchbe - la - - den droht Ver-

a-cri-bus,
fassen mich,

con-fu - ta - - tis ma-le-
fluchbe - la - - den droht Ver-

con-fu - ta - - tis ma-le-
fluchbe - la - - den droht Ver-

tis, con-fu-ta - - - tis flam - - mis a - eri-bus ad - di - - etis, vo -
 men, fluch-be-la - - - den droh'n zu fas - sen mich die Flam - men: ru -
 di - - - - etis, flam - - mis a - eri-bus ad - di - - etis, vo -
 dam - - - - men, droh'n zu fas - sen mich die Flam - men: ru -
 di - - - - etis, flam - - mis a - eri-bus ad - di - - etis,
 dam - - - - men, droh'n zu fas - sen mich die Flam - men:
 di - - etis, con-fu-ta - tis ma - - le - - di - - etis,
 dam - - men, fluch-be-la - den droht Ver - - dam - men:

B

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

- ca me, vo - - ca me cum be - ne - di - etis. *pp* *sp*
 - fe mich, ru - - fe mich zu deinen Heil' - gen! *pp* *sp*
pp *sp*
 - ca me, vo - ca me cum be - ne - di - etis. *pp* *sp*
 - fe mich, ru - fe mich zu deinen Heil' - gen! *pp* *sp*
p *pp* *sp*
 vo - ca me, vo - - ca me cum be - ne - di - etis. *p* *pp* *sp*
 ru - fe mich, ru - - fe mich zu deinen Heil' - gen! *p* *pp* *sp*
p *pp* *sp*
 vo - ca me, vo - ca me cum be - ne - di - etis. *p* *pp* *sp*
 ru - fe mich, ru - fe mich zu deinen Heil' - gen! *p* *pp* *sp*

Second system of musical notation, including piano accompaniment. Dynamics include *ff*.

The first system of the musical score consists of seven staves. The top three staves are vocal staves (Soprano, Alto, and Tenor/Bass) with rests. The bottom four staves are piano accompaniment staves. The piano part begins with a series of chords and a melodic line in the bass, marked with a forte (*ff*) dynamic.

pp

sup-plex et ae-eli-nis, cor con-tri-tum qua-si ei-nis,
 ring'ich mei-ne Hän-de, dei-nen Blick her-nie-der wen-de,

pp

sup-plex et ae-eli-nis, cor con-tri-tum qua-si ei-nis,
 ring'ich mei-ne Hän-de, dei-nen Blick her-nie-der wen-de,

pp

sup-plex et ae-eli-nis, cor con-tri-tum qua-si ei-nis,
 ring'ich mei-ne Hän-de, dei-nen Blick her-nie-der wen-de,

pp

sup-plex et ae-eli-nis, cor con-tri-tum qua-si ei-nis,
 ring'ich mei-ne Hän-de, dei-nen Blick her-nie-der wen-de,

The second system of the musical score features four vocal staves and four piano accompaniment staves. The vocal staves contain the lyrics in Latin and German. The piano accompaniment is marked with a piano (*pp*) dynamic. The lyrics are: "sup-plex et ae-eli-nis, cor con-tri-tum qua-si ei-nis, ring'ich mei-ne Hän-de, dei-nen Blick her-nie-der wen-de," repeated four times.

The second system of the musical score consists of seven staves. The top three staves are vocal staves with rests. The bottom four staves are piano accompaniment staves. The piano part continues with a melodic line in the bass, marked with a forte (*ff*) dynamic.

C

First system of musical notation, including piano and organ parts. The piano part consists of two staves (treble and bass clef). The organ part consists of two staves (treble and bass clef). Dynamics include *f*, *pp*, and *ff*.

Vocal score for four voices (Soprano, Alto, Tenor, Bass) with German lyrics. Dynamics include *fp* and *pp*.

o - ro supplex et ae - li - nis, cor con - tri - tum qua - si ci -
 flehend ring'ich mei - ne Hän - de, deinen Blick her - nie - der wen -

Second system of musical notation, including piano and organ parts. The piano part consists of two staves (treble and bass clef). The organ part consists of two staves (treble and bass clef). Dynamics include *f*, *pp*, and *ff*.

C

D

Musical score for the first system, featuring piano and bass staves with various dynamics like *f* and *p*.

nis: Ge-re cu - ram me - i fi - - - - nis.
 de: Gib dem Kin - de se - lig Eu - - - - de!

nis: Ge-re cu - ram me - i fi - - - - nis.
 de: Gib dem Kin - de se - lig Eu - - - - de!

nis: Ge-re cu - ram me - i fi - - - - nis.
 de: Gib dem Kin - de se - lig Eu - - - - de!

nis: Ge-re cu - ram me - i fi - - - - nis.
 de: Gib dem Kin - de se - lig Eu - - - - de!

Musical score for the second system, including piano and bass staves with dynamics like *f*, *p*, and *pp*, and a *pizz.* marking.

D

Lacrymosa.

Ob. Andante con moto. (M.M. ♩ = 72.)

Ob. *pp*

Clar. in B.

Corni in F.

Fag.

Timp. *pp*

p

La - cry - mo - sa
Tag der Thränen,

p

La - cry - mo - sa
Tag der Thränen,

p

La - cry - mo - sa
Tag der Thränen,

p

La - cry - mo - sa
Tag der Thränen,

Viola Solo a 2. *p* *cresc.* *f* *p*

Viola. *p* *cresc.* *p*

Violoncello. *p* *cresc.* *p*

Basso. *pizz.* *p*

Andante con moto. (M.M. ♩ = 72.)

p *mf*
cresc. *p* *cresc.* *mf*
cresc. *p* *cresc.* *mf*
cresc. *p* *cresc.* *mf*
cresc. *p* *cresc.* *mf*
cresc. *f* *p* *cresc.* *f*
cresc. *p* *cresc.* *mf*
cresc. *p* *cresc.* *mf*

di - es il-la, qua re-surget ex fa-vil-la, la - cry-mo-sa di - es il-la, qua re-surget
 Tag der Wehen, da der sündge Mensch der Erden zum Ge-richte wird er-stehen, da der sündge

di - es il-la, qua re-surget ex fa-vil-la, la - cry-mo-sa di - es il-la, qua re-surget
 Tag der Wehen, da der sündge Mensch der Erden zum Ge-richte wird er-stehen, da der sündge

di - es il-la, qua re-surget ex fa-vil-la, la - cry-mo-sa di - es il-la, qua re-surget
 Tag der Wehen, da der sündge Mensch der Erden zum Ge-richte wird er-stehen, da der sündge

di - es il-la, qua re-surget ex fa-vil-la, la - cry-mo-sa di - es il-la, qua re-surget
 Tag der Wehen, da der sündge Mensch der Erden zum Ge-richte wird er-stehen, da der sündge

p ex fa-vil-la ju - di-can-dus ho - mo re-us, ju - di-can-dus ho - - - mo
Mensch der Erden zum Ge-rich-te wird er - stehen, zum Ge-rich-te wird er -

p ex fa-vil-la ju - di - can-dus ho - mo re-us, ju - di-can-dus ho - - - mo
Mensch der Erden zum Ge - rich - te wird er - stehen, zum Ge-rich-te wird er -

p ex fa - vil-la ju - di-can-dus ho - mo re-us, ju - di-can-dus ho - - - mo re -
Mensch der Erden zum Ge-rich-te wird er - stehen, zum Ge-rich-te wird er - ste -

p ex fa - vil-la ju - di - can-dus ho - mo re-us, ju - di-can-dus ho - - - mo
Mensch der Erden zum Ge - rich - te wird er - stehen, zum Ge-rich-te wird er -

p *f* *p*

p *p*

p *p*

p

E

re - - - us. Hu - ic er - go par - ce *cresc.*
 ste - - - hen. Wol - le Gna - de, Gna - de

re - - - us. Hu - ic er - go par - ce De - us, hu - ic er - go par - ce *cresc.*
 ste - - - hen. Wol - le Gott ihm Gna - de zei - gen, wol - le Gott ihm Gna - de

- - - us. Hu - ic er - go par - ce De - us, hu - ic er - go par - ce *cresc.*
 - - - hen. Wol - le Gott ihm Gna - de zei - gen, wol - le Gott ihm Gna - de

re - - - us. Hu - - ic er - go par - - ce *cresc.*
 ste - - - hen. Wol - - le Gna - de, Gna - - de

E

First system of musical notation with five staves. The top staff has a treble clef and a key signature of two flats. The second and third staves have treble clefs. The fourth staff has a bass clef and a 12/8 time signature. The fifth staff has a bass clef. Dynamics include *p* and *f*.

Vocal score with lyrics in German. Dynamics include *p* and *f*.

De-us. Pi-e Je-su Do-mi-ne, pi-e Je-su Do-mi-ne, do-na
 zei-gen. Mil-der Je-sus, un-ser Herr, mil-der Je-sus, un-ser Herr, schen-ke

De-us. Pi-e Je-su Do-mi-ne, do-na
 zei-gen. Mil-der Je-sus, un-ser Herr, schen-ke

De-us. Pi-e Do-mi-ne, pi-e Je-su Do-mi-ne, do-na
 zei-gen. Mil-der Gott und Herr, mil-der Je-sus, un-ser Herr, schen-ke

De-us. Pi-e Do-mi-ne, do-na
 zei-gen. Mil-der Gott und Herr, schen-ke

Second system of musical notation with five staves. The top staff has a treble clef and a key signature of two flats. The second and third staves have treble clefs. The fourth staff has a bass clef and a 12/8 time signature. The fifth staff has a bass clef. Dynamics include *f* and *arco*.

F

F

e - is re - qui - em.
ih - nen ew' - ge Ruh.

e - is re - qui - em.
ih - nen ew' - ge Ruh.

e - is re - qui - em.
ih - nen ew' - ge Ruh.

e - is re - qui - em, do - - - na e - - is re - -
ih - nen ew' - ge Ruh, schen - - - ke ih - - nen ew' - -

F

G

The musical score is written in G major (one sharp) and 4/4 time. It features a vocal line and piano accompaniment. The piano part includes a prominent bass line with triplets and a treble part with chords and melodic lines. Dynamics range from *pp* to *f*. The vocal line has lyrics in Latin and German. The score concludes with a *pizz.* instruction and a *G* chord.

Vocal Lyrics:
 La - cry - mo - sa di - es il - la, qua re - surget ex fa - vil - la,
 Tag der Thränen, Tag der Wehen, da der sündige Mensch der Er - den,
 qui - - - - - em. Lacry - mo - sa di - es il - la, qua re - surget ex fa - vil - la,
 ge - - - - - Ruh. Tag der Thränen, Tag der Wehen, da der sündige Mensch der Er - den,

Performance Instructions:
pp, *p*, *cresc.*, *mf*, *f*, *pizz.*, *G*, *cresc.*

H

la - cry-mo-sa di - es il-la, qua re-surget ex fa - vil-la ju - di-can - dus,
 Tag der Thränen, Tag der Wehen, da der sündige Mensch der Erden zum Ge-rich - te

la - cry-mo-sa di - es il-la, qua re-surget ex fa - vil-la ju - di-can - dus,
 Tag der Thränen, Tag der Wehen, da der sündige Mensch der Erden zum Ge-rich - te

la - cry-mo-sa di - es il-la, qua re-surget ex fa - vil-la ju - di-can - dus,
 Tag der Thränen, Tag der Wehen, da der sündige Mensch der Erden zum Ge-rich - te

la - cry-mo-sa di - es il-la, qua re-surget ex fa - vil-la ju - di-can - dus,
 Tag der Thränen, Tag der Wehen, da der sündige Mensch der Erden zum Ge-rich - te

H

ju - di-can - dus, ju - di-candus ho - mo re -
 wird er-ste - hen, zum Ge-rich-te wird er - ste -

ju - di-can - dus, ju - di-candus ho - mo re -
 wird er-ste - hen, zum Ge-rich-te wird er - ste -

ju - di-can - dus, ju - di-candus ho - mo re -
 wird er-ste - hen, zum Ge-rich-te wird er - ste -

ju - di-can - dus, ju - di-candus ho - mo re -
 wird er-ste - hen, zum Ge-rich-te wird er - ste -

I

us.
hen.

pp

ppp

cresc.

us.
hen.

ppp

cresc.

us.
hen.

ppp

cresc.

us.
hen.

ppp

cresc.

pp

cresc.

pp

cresc.

pp

cresc.

K

Piano accompaniment for the first system, including treble and bass staves with dynamic markings 'p' and 'cresc.'

pp do - na e - is re - qui - em, pi - - - e Je - - - su
 schenke ih - nen ew' - ge Ruh', mil - - - der Je - - - sus, *cresc.*

pp do - na e - is re - qui - em, pi - - - e Je - - - su
 schen - ke ih - nen ew' - ge Ruh', mil - - - der Je - - - sus, *cresc.*

pp do - na e - is re - qui - em, pi - - - e Je - - - su
 schenke ih - nen ew' - ge Ruh', mil - - - der Je - - - sus, *cresc.*

pp do - na e - is re - qui - em, pi - - - e Je - - - su
 schenke ih - nen ew' - ge Ruh', mil - - - der Je - - - sus, *cresc.*

Piano accompaniment for the second system, including treble and bass staves with dynamic markings 'p' and 'cresc.'

Piano accompaniment for the third system, including treble and bass staves with dynamic markings 'p' and 'cresc.'

Piano accompaniment for the fourth system, including treble and bass staves with dynamic markings 'pp' and 'p'.

pp

K

p

cresc.

cresc. *p* *pp*

pp

Do - - mi - ne, do - na e - is re - qui - em,
 Gott und Herr, schen - ke ih - nen ew' - ge Ruh',

pp

Do - - mi - ne, do - na e - is re - qui - em,
 Gott und Herr, schen - ke ih - nen ew' - ge Ruh',

pp

Do - - mi - ne, do - na e - is re - qui - em,
 Gott und Herr, schen - ke ih - nen ew' - ge Ruh',

pp

Do - - mi - ne, do - na e - is re - qui - em,
 Gott und Herr, schen - ke ih - nen ew' - ge Ruh',

f *p* *cresc.*

f

mf

mf

L

do - na e - - is re - qui - em.
schen - ke ih - - nen ew' - ge Ruh'.

do - na e - - is re - qui - em.
schen - ke ih - - nen ew' - ge Ruh'.

do - na e - - is re - qui - em.
schen - ke ih - - nen ew' - ge Ruh'.

do - na e - - is re - qui - em.
schen - ke ih - - nen ew' - ge Ruh'.

pp

ppp

ppp

ppp

ppp

ppp

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

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

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

arco
pp

arco
pp

Domine.

Allegro moderato e maestoso. (M.M. ♩ = 108.)

Oboi.

Clarineti in B.

Corni in Es.

Fagotti.

Trombe in Es.

Timpani in Es u. As.

Tromboni Alto e Tenore.

Trombone Basso.

Soprano.

Alto.

Tenore.

Basso.

Violino I.

Violino II.

Viola.

Violoncello.

Basso.

Do-mi-ne Je-su Christe, Rex
 Gott und Herr! Je-sus Christus, o

Do-mi-ne Je-su Christe, Rex
 Gott und Herr! Je-sus Christus, o

Do-mi-ne Je-su Christe, Rex
 Gott und Herr! Je-sus Christus, o

Do-mi-ne Je-su Christe, Rex
 Gott und Herr! Je-sus Christus, o

Allegro moderato e maestoso. (M.M. ♩ = 108.)

A

glo-ri-a, Herrlicher!
 glo-ri-a, Herrlicher!
 glo-ri-a, Herrlicher!
 glo-ri-a, Herrlicher!

Rex glo-ri-a, Rex glo-ri-a,
 Ge-walt'ger König, Gott und Herr!

li-be-ra a-ni-Lö-se frei, Al-le

A

R.S.150

The first system of the musical score consists of six staves. The top two staves are vocal parts (Soprano and Alto), the next two are piano accompaniment (Right and Left Hand), and the bottom two are additional piano accompaniment. The music is in a minor key and features a variety of note values and rests.

mas om - ni - um fi - de - li - um de - func - to - rum de po - nis in - fer - ni, de po - nis in
 frei, die im Tod auf dich gehofft, schütz' die Treu - en vor e - wi - gen Qua - len, vor e - wigen

mas om - ni - um fi - de - li - um de - func - to - rum de po - nis in - fer - ni, de po - nis in
 frei, die im Tod auf dich gehofft, schütz' die Treu - en vor e - wi - gen Qua - len, vor e - wigen

mas om - ni - um fi - de - li - um de - func - to - rum de po - nis in - fer - ni, de po - nis in
 frei, die im Tod auf dich gehofft, schütz' die Treu - en vor e - wi - gen Qua - len, vor e - wigen

mas om - ni - um fi - de - li - um de - func - to - rum de po - nis in - fer - ni, de po - nis in
 frei, die im Tod auf dich gehofft, schütz' die Treu - en vor e - wi - gen Qua - len, vor e - wigen

The second system of the musical score continues the vocal and piano parts from the first system. It features similar musical notation and includes the same Latin lyrics as the first system.

First system of musical notation, including vocal staves and piano accompaniment. Dynamic markings include *p* and *sf*.

fer-ni et de-pro-fun-do la - - eu, et de-pro-fun-do la - -
 Qualen und vor dem Pfuhl der Höl - - le, und vor dem Pfuhl der Höl - -

fer-ni et de-pro-fun-do la - - ou, et de-pro-fun-do la - -
 Qualen und vor dem Pfuhl der Höl - - le, und vor dem Pfuhl der Höl - -

fer-ni et de-pro-fun-do la - - en, et de-pro-fun-do la - -
 Qualen und vor dem Pfuhl der Höl - - le, und vor dem Pfuhl der Höl - -

fer-ni et de-pro-fun-do la - - eu, et de-pro-fun-do la - -
 Qualen und vor dem Pfuhl der Höl - - le, und vor dem Pfuhl der Höl - -

Second system of musical notation with lyrics in German and Latin. Dynamic markings include *pp*.

Second system of musical notation, including vocal staves and piano accompaniment. Dynamic markings include *sf* and *pp*.

B

The musical score consists of several systems. The top system includes vocal staves and piano accompaniment. The vocal parts are in a soprano, alto, and tenor/bass arrangement. The piano accompaniment features a prominent bass line with sixteenth-note patterns. The lyrics are: *cu: li - be - ra e - as de o - re le - o - nis, de o - re le -*
le. Schü-tze sie treu vor dem Rachen des Löwen, dem Rachen des

The middle system repeats the vocal parts and piano accompaniment. The lyrics are: *cu: li - be - ra e - as de o - re le - o - nis, de o - re le -*
le. Schü-tze sie treu vor dem Rachen des Löwen, dem Rachen des

The bottom system also repeats the vocal parts and piano accompaniment. The lyrics are: *cu: li - be - ra e - as de o - re le - o - nis, de o - re le -*
le. Schü-tze sie treu vor dem Rachen des Löwen, dem Rachen des

The piano accompaniment includes dynamic markings such as *f* (forte) and *p* (piano). The word *arco* is written above the piano part in the bottom system.

B

o - nis, li - be - ra e - as de o - re le - o - nis, ne ab - sor - be - at
 Lö - wen, schü - tze sie treu vor dem Ra - chen des Lö - wen, und be - frei - e sie

o - nis, li - be - ra e - as de o - re le - o - nis, ne ab - sor - be - at
 Lö - wen, schü - tze sie treu vor dem Ra - chen des Lö - wen, und be - frei - e sie

o - nis, li - be - ra e - as de o - re le - o - nis, ne ab - sor - be - at
 Lö - wen, schü - tze sie treu vor dem Ra - chen des Lö - wen, und be - frei - e sie

o - nis, li - be - ra e - as de o - re le - o - nis, ne ab - sor - be - at
 Lö - wen, schü - tze sie treu vor dem Ra - chen des Lö - wen, und be - frei - e sie

D

First system of musical notation, including vocal staves and piano accompaniment. Dynamic markings include *cresc.* and *f*.

e - as tar - ta - rus, ne ca - dant in ob - scu - - rum: sed si - gni - fer
 von der Fin - ster - niss, vom schreckens - vol - len Ab - - grund. Hochschwing' dein Pa -

e - as tar - ta - rus, ne ca - dant in ob - scu - - rum: sed si - gni - fer
 von der Fin - ster - niss, vom schreckens - vol - len Ab - - grund. Hochschwing' dein Pa -

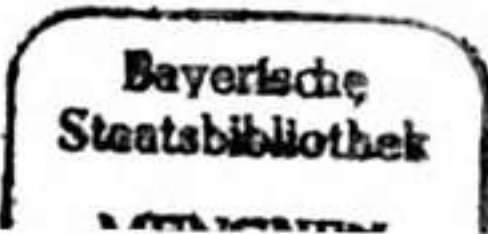
sor be - at e - as tar - ta - rus, ne ca - dant in ob - scu - rum: sed si - gni - fer
 frei - e sie von der Finsterniss, vom schreckens - vollen Ab - - grund. Hochschwing' dein Pa -

e - as tar - ta - rus, ne ca - dant in ob - scu - - rum: sed si - gni - fer
 von der Fin - sterniss, vom schre - ckens - vol - len Ab - - grund. Hochschwing' dein Pa -

Second system of musical notation, including vocal staves and piano accompaniment. Dynamic markings include *cresc.* and *f*.

R.S. 150

D



sanctus Mi - cha - el re - præ - sen - tet e - as in
 nier Sanct Mi - cha - el und ge - leit' die See - len zu

sanctus Mi - cha - el re - præ - sen - tet e - as in
 nier Sanct Mi - cha - el und ge - leit' die See - len zu

sanctus Mi - cha - el re - præ - sen - tet e - as in
 nier Sanct Mi - cha - el und ge - leit' die See - len zu

sanctus Mi - cha - el re - præ - sen - tet e - as in
 nier Sanct Mi - cha - el und ge - leit' die See - len zu

E

First system of musical notation. It includes vocal staves (Soprano, Alto, Tenor, Bass) and piano accompaniment (Right and Left Hand). The music is in E-flat major and 4/4 time. Dynamics include *p* (piano) and *ff* (fortissimo). The vocal lines feature long, sustained notes with slurs.

lu - - cem sanc - tam, in lu - - - - - cem san -
 heil' - - gem Lich - te, zu heil' - - - - - gem Lich -

lu - - cem sanc - tam, in lu - - - - - cem sanc -
 heil' - - gem Lich - te, zu heil' - - - - - gem Lich -

lu - - cem sanc - tam, in lu - - - - - cem sanc -
 heil' - - gem Lich - te, zu heil' - - - - - gem Lich -

lu - - cem sanc - tam, in lu - - - - - cem sanc -
 heil' - - gem Lich - te, zu heil' - - - - - gem Lich -

Second system of musical notation, primarily piano accompaniment. It features intricate patterns in the right and left hands, including sixteenth-note runs and chords. Dynamics include *p* (piano).

E^p

The musical score on page 100 consists of several systems of staves. 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 chords in the left hand. The second system contains vocal lines with the lyrics "tam. te." and piano accompaniment. The piano part continues with similar rhythmic patterns. The third system also features vocal lines with "tam. te." and piano accompaniment. The final system shows a more active piano part with dense sixteenth-note passages in both hands, accompanied by vocal lines. The score is written in a key with two flats and a common time signature.

in As.

Quam o - lim A - bra - ha — pro - mi - si - sti, quam o - lim A - bra -
Wie du es A - bra - ham — einst ge - lo - bet, wie du es A - bra -

Quam o - lim
Wie du es

Quam o - lim A - bra - ha — pro - mi - si - sti,
Wie du es A - bra - ham — einst ge - lo - bet,

hæ pro-mi - si - sti, pro - mi - si - sti,
 ham der-einst ge-lobt, einst ge-lo - bet,
 Quam o - lim A - bra-hæ pro - mi -
 Wie du es A - bra-ham einst ge -
 A - bra-hæ pro - mi - si - sti, quam o - lim A - bra-hæ
 A - bra-ham einst ge - lo - bet, wie du es A - bra-ham
 quam o - lim A - bra-hæ pro - mi - si - sti, quam o - lim A - bra-hæ pro - mi -
 wie du es A - bra-ham einst ge - lo - bet, wie du es A - bra-ham einst ge -

quam o - lim A - bra - hæ — pro - mi - si - - - sti,
 wie du es A - bra - ham — einst ge - lo - - - bet,

si - - sti, quam o - lim A - bra - hæ — pro - mi - si - sti,
 lo - - bet. wie du es A - bra - ham — einst ge - lo - bet,

— pro - mi - si - sti, quam o - lim A - bra - hæ pro - mi - si - - - sti, quam
 — einst ge - lo - bet, wie du es A - bra - ham einst ge - lo - - - bet, wie

si - - sti, quam
 lo - - bet, wie

quam o-lim A-bra-hæ — pro - mi - si - sti, pro - mi - si - sti
 wie du es A-bra-ham — einst ge - lo - bet, einst ge - lo - bet

quam o-lim A-bra-hæ pro - mi - si - sti, pro - mi - si - sti, pro - mi -
 wie du es A-bra-ham einst ge - lo - bet, einst ge - lo - bet, einst ge-

o - lim A - bra - hæ — pro - mi - si - sti, pro - mi -
 du es A - bra - ham — einst ge - lo - bet, einst ge-

o - lim A - bra - hæ — pro - mi - si - sti, pro - mi - si - sti,
 du es A - bra - ham — einst ge - lo - bet, einst ge - lo - bet,

et se - - - mi-ni e - jus. Quam o - lim A-brahae - pro - mi-
 und all - - - seinen Söh - nen. Wie du es Abraham - einst ge-
 si - - sti, pro - mi - si - - sti. Quam o - lim A-brahae - pro - mi-
 lo - - bet, einst ge - lo - - bet. Wie du es Abraham - einst ge-
 si - sti, pro - - - mi - si - sti. Quam o - lim A-brahae - pro - mi-
 lo - bet, einst ge - lo - - bet. Wie du es Abraham - einst ge-
 pro - mi - si - sti, pro - mi - si - sti. Quam o - lim A-brahae - pro - mi-
 einst ge - lo - bet, einst ge - lo - bet. Wie du es Abraham - einst ge-

si - sti, pro - mi - si - sti et se - mi - ni e - jus.
 lo - bet, einst ge - lo - bet und all sei - nen Söh - nen.

si - sti, pro mi si - sti et se - mi - ni e - jus.
 lo - bet, einst ge - lo - bet und all sei - nen Söh - nen.

si - sti, pro mi si - sti et se - mi - ni e - jus.
 lo - bet, einst ge - lo - bet und all seinen Söh - nen.

Quartett. (HOSTIAS)

Andante con moto. (M. M. ♩ = 88.)

Oboi.

Clarineti (tacent.)

Corni in E.

Fagotti.

Soprano Solo.

Alto Solo.

Tenore Solo.

Basso Solo.

Violino I. *con sordino* *pp*

Violino II. *con sordino* *pp*

Viola. *con sordino* *pp*

Violoncello. *con sordino* *pp*

Basso.

Andante con moto. (M. M. ♩ = 88.)

A

p Ho - sti - as et pre - ces ti - bi, Do - mi - ne, lau -
O - pfer, Lob und Preis-ge-sang, dir, gnäd'ger Gott, brin -

p Ho - sti - as et pre - ces ti - bi, Do - mi - ne, lau -
O - pfer, Lob und Preis-ge-sang, dir, gnäd'ger Gott, brin -

p Ho - sti - as et pre - ces ti - bi, Do - mi - ne, lau -
O - pfer, Lob und Preis-ge-sang, dir, gnäd'ger Gott, brin -

p Ho - sti - as et pre - ces ti - bi, Do - mi - ne, lau -
O - pfer, Lob und Preis-ge-sang, dir, gnäd'ger Gott, brin -

A

cresc. *pp*
cresc. *p* *p*
cresc. *p* *p*
cresc. *p* *p*
cresc. *p* *p*
cresc. *p* *p*

- dis of - fe - ri - mus, of - fe - ri - mus, tu sus - ci -
 - gen wir freu - dig dar, wir freu - dig dar. O hör' uns

- dis of - fe - ri - mus, tu sus - ci -
 - gen wir freu - dig dar. O hör' uns

- dis of - fe - ri - mus, tu sus - ci -
 - gen wir freu - dig dar. O hör' uns

- dis of - fe - ri - mus, tu sus - ci -
 - gen wir freu - dig dar. O hör' uns

B

pe, tu sus - ci - pe pro a - ni - ma - bus il - lis, quarum ho - di - e me -
 an, o hör' uns an um ih - rer See - len wil - len deren ein - ge - denk wir

pe, tu sus - ci - pe pro a - ni - ma - bus il - lis, quarum ho - di - e me -
 an, o hör' uns an um ih - rer See - len wil - len deren ein - ge - denk wir

pe, tu sus - ci - pe pro a - ni - ma - bus il - lis, quarum ho - di - e me -
 an, o hör' uns an um ih - rer Seelen wil - len deren ein - ge - denk wir

pe, tu sus - ci - pe pro a - ni - ma - bus il - lis, quarum ho - di - e me -
 an, o hör' uns an um ih - rer See - len wil - len deren ein - ge - denk wir

B

mo - ri - am, qua - rum me - mo - ri - am fa - ci - mus, quarum ho - di - e me - mo - ri - am,
 heu - te fleh'n, ein - gedenk wir heute liebend fleh'n, deren ein - ge - denk wir heu - te fleh'n,

mo - ri - am, quarum me - mo - ri - am fa - ci - mus, quarum ho - di - e me - mo - ri - am,
 heu - te fleh'n, eingedenk wir heute liebend fleh'n, deren eingedenk wir heu - te fleh'n,

mo - ri - am, qua - rum me - mo - ri - am fa - ci - mus, quarum ho - di - e me - mo - ri - am, qua -
 heu - te fleh'n, ein - ge - denk wir heute liebend fleh'n, deren ein - ge - denk wir heu - te fleh'n, ein -

mo - ri - am, quarum me - mo - ri - am fa - ci - mus, quarum ho - di - e me - mo - ri - am,
 heu - te fleh'n, eingedenk wir heute liebend fleh'n, deren ein - ge - denk wir heu - te fleh'n,

C

quarum me - mo - ri - am fa - ci - mus, fac, fac, e - as Do - mi - ne
 ein - gedenk wir heute liebend fleh'n. Herr! Herr! lass sie auf - er - steh'n,

quarum me - mo - ri - am fa - ci - mus, fac, fac, e - as Do - mi - ne
 ein - gedenk wir heute liebend fleh'n. Herr! Herr! lass sie auf - er - steh'n,

- rum me - mo - ri - am fa - ci - mus, fac, fac, e - as Do - mi - ne
 - gedenk wir heute liebend fleh'n. Herr! Herr! lass sie auf - er - steh'n,

quarum me - mo - ri - am fa - ci - mus, fac, fac, e - as Do - mi - ne
 ein - gedenk wir heute liebend fleh'n. Herr! Herr! lass sie auf - er - steh'n,

divisi

C

D

pp

pp

pp

de mor - te tran - si - re ad vi - tam, ad vi - tam, fac,
vom Tod auf - er - ste - hen zum Le - ben, zum Le - ben. Herr!

cresc. *p* *pp*

de mor - te tran - si - re ad vi - tam, ad vi - tam, fac,
vom Tod auf - er - ste - hen zum Le - ben, zum Le - ben. Herr!

cresc. *p* *pp*

de mor - te tran - si - re ad vi - tam, ad vi - tam, fac,
vom Tod auf - er - ste - hen zum Le - ben, zum Le - ben. Herr!

cresc. *p* *pp*

de mor - te tran - si - re ad vi - tam, ad vi - tam, fac,
vom Tod auf - er - ste - hen zum Le - ben, zum Le - ben. Herr!

cresc. *p* *pp*

pizz. *p* *pp*

pizz. *p* *pp*

pizz. *p* *pp*

pizz. *p* *pp*

pizz. *p* *pp*

D

pp fac, e - as Do - mi - ne de mor - te tran - si - re ad vi - - tam, ad
 Herr! Lass sie auf - ersteh'n, vom Tod auf - er - ste - hen zum Le - - ben, zum

pp fac, e - as Do - mi - ne de mor - te tran - si - re ad vi - - tam, ad
 Herr! Lass sie auf - ersteh'n, vom Tod auf - er - ste - hen zum Le - - ben, zum

pp fac, e - as Do - mi - ne de mor - te tran - si - re ad vi - - tam, ad
 Herr! Lass sie auf - ersteh'n, vom Tod auf - er - ste - hen zum Le - - ben, zum

pp fac, e - as Do - mi - ne de mor - te tran - si - re ad vi - - tam, ad
 Herr! Lass sie auf - ersteh'n, vom Tod auf - er - ste - hen zum Le - - ben, zum

arco

arco

arco

arco

E

mf

The first system of music features four staves. The top three staves are vocal parts, and the bottom staff is the piano accompaniment. The piano part begins with a melodic line in the right hand and a supporting bass line in the left hand. Dynamics include *p* and *mf*.

pp *p* *pp* *mf*

vi - - tam, fac e - as tran - si - re ad vi - - tam, fac
 Le - - ben, vom Tod auf - er - ste - hen zum Le - - ben, vom

pp *p* *pp* *mf*

vi - - tam, fac e - as tran - si - re ad vi - - tam, fac
 Le - - ben, vom Tod auf - er - ste - hen zum Le - - ben, vom

pp *p* *pp* *mf*

vi - - tam, fac e - as tran - si - re ad vi - - tam, fac
 Le - - ben, vom Tod auf - er - ste - hen zum Le - - ben, vom

pp *p* *pp* *mf*

vi - - tam, fac e - as tran - si - re ad vi - - tam, fac
 Le - - ben, vom Tod auf - er - ste - hen zum Le - - ben, vom

The second system continues the piano accompaniment and introduces a double bass line. The piano part features intricate textures with *pp* and *mf* dynamics. The double bass line provides a steady accompaniment. The system concludes with a *pp* dynamic marking.

E

The musical score consists of several systems. The top system shows the vocal line and piano accompaniment. The middle systems are vocal lines with German lyrics: "e - as tran - si - re ad vi - - tam, ad vi - - - tam, fac Tod auf - er - ste - hen zum Le - - ben, zum Le - - - ben, vom". The bottom system shows the piano accompaniment with dynamics *mf* and *pp*. A large **F** dynamic marking is present at the bottom right of the page.

Corni.

Fag.

pp *ppp*

pp *ppp*

ppp

ppp

e - - as tran - si - re ad vi - - tam. —
 To - - de er - ste - hen zum Le - - ben. —

e - - as tran - si - re ad vi - - tam. —
 To - - de er - ste - hen zum Le - - ben. —

e - - as tran - si - re ad vi - - tam. —
 To - - de er - ste - hen zum Le - - ben. —

e - - as tran - si - re ad vi - - tam. —
 To - - de er - ste - hen zum Le - - ben. —

p

p

p

cresc. e string. *sf* *sf* *sf* *p*

cresc. e string. *sf* *sf* *sf* *p*

cresc. e string. *sf* *sf* *sf* *p*

cresc. e string. *sf* *sf* *sf* *p*

sf *sf* *sf* *p*

Quam olim Abrahæ.

Allegro non troppo. (M.M. $\text{♩} = 84$.)

Oboi.

Clarineti
in B.

Corni in Es.

Fagotti.

Trombe in As.

Timpani
in Es u. As.

Tromboni
Alto e Tenore.

Trombone
Basso.

Soprano.

Alto.

Tenore.

Basso.

Violino I.

Violino II.

Viola.

Violoncello.

Basso.

TUTTI. f

Quam o-lim A-bra-hæ — pro-mi-si-sti, quam
Wie du es A-bra-ham — einst ge-lo-bet, wie

TUTTI. f

Quam
Wie

TUTTI. f

Quam o - lim A - bra - hæ — pro - mi - si - sti,
Wie du es A - bra - ham — einst ge - lo - bet,
senza sordino

senza sordino

senza sordino

senza sordino

f

f

Allegro non troppo. (M.M. $\text{♩} = 84$.)

o - lim A - bra - hæ pro - mi - si - sti, pro - mi - si - sti,
 du es A - bra - ham der - einst ge - lobt, einst ge - lo - bet,

TUTTI. f

Quam o - lim
 Wie du es

o - lim A - bra - hæ pro - mi - si - sti,
 du es A - bra - ham einst ge - lo - bet,

quam o - lim A - bra - hæ pro - mi - si - sti, quam o - lim
 wie du es A - bra - ham einst ge - lo - bet, wie du es

quam o - lim A - bra - hæ — pro - mi -
 wie du es A - bra - ham — einst ge -

A - bra - hæ — pro - mi - si - - sti, quam olim A - bra - hæ —
 A - bra - ham — einst ge - lo - - bet, wie du es A - bra - ham —

quam o - lim A - bra - hæ — pro - mi - si - sti, quam o - lim A - bra - hæ pro - mi -
 wie du es A - bra - ham — einst ge - lo - bet, wie du es A - bra - ham einst ge -

A - bra - hæ pro - mi - si - - sti,
 A - bra - ham einst ge - lo - - bet,

A

The first system of the musical score consists of five staves. The top staff is a vocal line in G major, starting with a half note G4. The second staff is the right-hand piano accompaniment, featuring a rhythmic pattern of eighth and sixteenth notes. The third staff is the left-hand piano accompaniment, with a similar rhythmic pattern. The fourth and fifth staves are empty, likely for a second vocal part or additional instruments.

si - - sti, quam o-lim A-bra-hæ — pro - mi - si - sti.
 lo - - bet, wie du es A-bra-ham — einst ge - lo - bet,

— pro - mi - si - sti, quam o-lim A-bra-hæ pro - mi - si - sti, pro - mi -
 — einst ge - lo - bet, wie du es A-bra-ham einst ge - lo - bet, einst ge -

si - - sti, quam o - lim A - - bra - hæ — pro - mi - si - sti,
 lo - - bet, wie du es A - - bra - ham — einst, ge - lo - bet,

quam o - lim A - bra - hæ — pro - mi - si - sti;
 wie du es A - bra - ham — einst ge - lo - bet,

The second system of the musical score continues the vocal and piano parts from the first system. It consists of five staves. The vocal line continues with a half note G4. The piano accompaniment continues with its rhythmic pattern. The system concludes with a final cadence.

A

B

pro - mi - si - sti, pro - mi - si - sti, pro - mi - si - sti, quam o - lim
 einst ge - lo - bet, einst ge - lo - bet, einst ge - lo - bet, wie du es

si - sti, lo - bet, pro - mi - si - sti, einst ge - lo - bet, pro - mi - si - sti, quam o - lim
 lo - bet, einst ge - lo - bet, einst ge - lo - bet, wie du es

quam o - lim
 wie du es

B

pro - mi - si - sti,
 einst ge - lo - bet,

A - bra - hæ pro - mi - si - sti, pro - mi - si - sti,
 A - bra - ham einst ge - lo - bet, einst ge - lo - bet,

quam o - lim A - bra - hæ pro - mi - si - sti,
 wie du es A - bra - ham einst ge - lo - bet,

A - bra - hæ pro - mi - si - sti, quam o - lim A - bra - hæ pro - mi - si - sti,
 A - bra - ham einst ge - lo - bet, wie du es A - bra - ham einst ge - lo - bet.

C

The first system of the musical score consists of six staves. The top staff is the vocal line, starting with a treble clef and a key signature of two flats. The piano accompaniment is spread across five staves, including a grand staff (treble and bass clefs) and a separate bass line. The music begins with a common time signature 'C'.

The second system of the musical score continues the vocal and piano parts. The vocal line is on the top staff, and the piano accompaniment is on the remaining five staves. The lyrics are written below the vocal line.

quam o-lim A - bra - hæ — pro - mi - si - - sti,
 wie du es A - bra - ham — einst ge - lo - - bet,

sti, pro - mi - si - - sti, pro - mi - si - sti,
 bet, einst ge - lo - - bet, einst ge - lo - bet,

si - - sti, pro - mi - si - - sti, pro - mi - si - -
 lo - - bet, einst ge - lo - - bet, einst ge - lo - -

The third system of the musical score continues the vocal and piano parts. The vocal line is on the top staff, and the piano accompaniment is on the remaining five staves. The music concludes with a common time signature 'C'.

si - sti, pro - mi - si - sti, quam o - lim A - bra - hae pro - mi -
 lo - bet, einst ge - lo - bet, wie du es A - bra - ham einst ge -
 pro - mi - si - sti, pro - mi - si - sti, quam o - lim A - bra - hae pro -
 einst ge - lo - bet, einst ge - lo - bet, wie du es A - bra - ham einst
 pro - mi - si - sti, quam o - lim A - bra - hae pro - mi -
 einst ge - lo - bet, wie du es A - bra - ham einst ge -
 sti, quam o - lim A - bra - hae pro - mi -
 bet, wie du es A - bra - ham einst ge -

ff

D

si - - sti, pro - - mi - si - sti, quam o - lim
 lo - - bet, einst ge - lo - bet, wie du es
 - - mi - si - sti, pro - - mi - si - sti, quam o - lim
 ge - lo - bet, einst ge - lo - bet, wie du es
 si - - sti, pro - mi - si - - sti, pro - mi - si - - sti, quam o - lim
 lo - - bet, einst ge - lo - - bet, einst ge - lo - - bet, wie du es
 si - - sti, pro - mi - si - - sti, pro - mi - si - - sti, quam o - lim
 lo - - bet, einst ge - lo - - bet, einst ge - lo - - bet, wie du es

D

A - bra-hæ pro - mi - si - sti, quam o - lim A - bra-hæ, quam o - lim
 A - bra-ham einst ge - lo - bet, wie du es A - braham, wie du es

A - bra-hæ pro - mi - si - sti, quam o - lim A - bra-hæ pro - mi -
 A - bra-ham einst ge - lo - bet, wie du es A - braham einst ge -

A - bra-hæ pro - mi - si - sti, quam o - lim A - bra-hæ,
 A - bra-ham einst ge - lo - bet, wie du es A - braham,

A - bra-hæ pro - mi - si - sti, quam o - lim A - bra-hæ, quam o - lim
 A - bra-ham einst ge - lo - bet, wie du es A - braham, wie du es

A - bra - hæ, quam o - - lim A - - - bra -
A - braham, wie du es A - - - bra -

si - sti, — pro - mi - si - -
lo - bet, — einst ge - lo - -

quam o - lim A - brahæ pro - mi - si - -
wie du es A - braham einst ge - lo - -

A - brahæ, quam o - lim A - - - bra -
A - braham, wie du es A - - - bra -

E

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written in a soprano clef with a key signature of two flats and a 4/4 time signature. The piano accompaniment is written in a grand staff (treble and bass clefs). The music features a mix of quarter, eighth, and sixteenth notes, with some rests and dynamic markings.

The second system continues the musical score. The vocal line begins with the lyrics: *hæ pro - mi - si - sti, / ham einst ge - lo - bet,*. The piano accompaniment continues with similar rhythmic patterns.

The third system continues the musical score. The vocal line begins with the lyrics: *sti, quam o - lim A - bra - hæ — pro - mi - si - sti, pro - mi - si - / bet, wie du es A - bra - ham — einst ge - lo - bet, einst ge - lo -*

The fourth system continues the musical score. The vocal line begins with the lyrics: *sti, quam o - lim A - bra - hæ — pro - mi - si - sti, pro - mi - si - / bet, wie du es A - bra - ham — einst ge - lo - bet, einst ge - lo -*

The fifth system continues the musical score. The vocal line begins with the lyrics: *hæ pro - mi - si - sti, — quam o - lim A - bra - hæ — pro - mi - si / ham einst ge - lo - bet, — wie du es A - bra - ham — einst ge - lo*

The sixth system continues the musical score. The vocal line is mostly silent, with some notes appearing later in the system. The piano accompaniment continues with a steady rhythm.

E

F

quam o - lim A - bra - hae — pro - mi - si - sti, quam o - lim A - bra -
 wie du es A - bra - ham — einst ge - lo - bet, wie du es A - bra -

sti, pro - mi - si - sti, — pro - mi - si - sti, — sti, quam o - lim
 bet, einst ge - lo - bet, — einst ge - lo - bet, wie du es

sti, pro - mi - si - sti, pro - mi - si - sti, quam o - lim A - bra -
 bet, einst ge - lo - bet, einst ge - lo - bet, wie du es A - bra -

sti, pro - mi - si - sti, — pro - mi - si - sti, pro - mi - si - sti, quam o - lim
 bet, einst ge - lo - bet, — einst ge - lo - bet, einst ge - lo - bet, wie du es

F

hæ, quam o-lim A - - - - -
ham, wie du es A - - - - -

A - bra-hæ, quam o-lim A - - - - -
A - braham, wie du es A - - - - -

hæ pro - mi - si - - sti, quam o-lim A - bra-hæ, quam o-lim A - bra-hæ
ham einst ge - lo - - bet, wie du es A - braham, wie du es A - braham

A - bra-hæ, quam o-lim A - bra-hæ pro - - - - - mi - - - - - si - - - - -
A - braham, wie du es A - braham einst ge - - - - - lo - - - - -

- braha pro - mi - si - sti,
 - braham einst ge - lo - bet,

- braha pro - mi - si - sti, pro - mi - si - sti, quam
 - braham einst ge - lo - bet, einst ge - lo - bet, wie

pro - mi - si - sti, pro - mi - si - sti, quam o - lim
 einst ge - lo - bet, einst ge - lo - bet, wie du es

sti, pro - mi - si - sti, quam o - lim A - braha
 bet, einst ge - lo - bet, wie du es A - braham

R. S. 150

G

H

quam o - lim A - bra - hæ — pro - mi - si - - sti, quam
 wie du es A - bra - ham — einst ge - lo - - bet, wie
 o - lim A - - - - - bra - hæ, quam
 du es A - - - - - bra - ham, wie
 A - bra - hæ pro - mi - si - sti, pro - mi - si - - - - sti,
 A - bra - ham einst ge - lo - bet, einst ge - lo - - - - bet,
 pro - mi - si - sti, quam o - lim A - bra - hæ — pro - mi - si - sti,
 einst ge - lo - bet, wie du es A - bra - ham — einst ge - lo - bet,

H

o - lim A - bra - hæ, quam o - lim A - bra - hæ pro - mi - si - sti, pro - mi -
 du es A - bra - ham, wie du es A - bra - ham einst ge - lo - bet, einst ge -

o - lim A - bra - hæ, quam o - lim A - bra - hæ pro - mi - si - sti, pro - mi -
 du es A - bra - ham, wie du es A - bra - ham einst ge - lo - bet, einst ge -

quam o - lim A - bra - hæ, quam o - lim A - bra - hæ pro - mi - si - sti, pro - mi -
 wie du es A - bra - ham, wie du es A - bra - ham einst ge - lo - bet, einst ge -

quam o - lim A - bra - hæ, quam o - lim A - bra - hæ pro - mi - si - sti, pro - mi -
 wie du es A - bra - ham, wie du es A - bra - ham einst ge - lo - bet, einst ge -

I

si - sti, pro - mi - si - sti, quam
 lo - bet, einst ge - lo - bet, wie

si - sti, pro - mi - si - sti, quam
 lo - bet, einst ge - lo - bet, wie

si - sti, pro - mi - si - sti, pro - mi - si - sti, quam
 lo - bet, einst ge - lo - bet, einst ge - lo - bet, wie

si - sti, pro - mi - si - sti, quam
 lo - bet, einst ge - lo - bet, wie

I

o - lim A - bra - ha - pro - mi - si - sti et se - mi - ni e -
 du es A - bra - ham - einst ge - lo - bet und all seinen Söh -

o - lim A - bra - ha - pro - mi - si - sti et se - mi - ni e -
 du es A - bra - ham - einst ge - lo - bet und all seinen Söh -

o - lim A - bra - ha - pro - mi - si - sti et se - mi - ni e -
 du es A - bra - ham - einst ge - lo - bet und all seinen Söh -

The page contains a large organ introduction at the top, consisting of two systems of four staves each. The first system includes two treble clefs and two bass clefs. The second system includes one treble clef and three bass clefs. The organ introduction is followed by four vocal parts, each with a treble clef and a bass clef. The lyrics for each part are:

*jus, et se-mi-ni e - - - - - jus .
 nen, und all seinen Söh - - - - - nen .*

The organ introduction concludes with a final system of four staves, including two treble clefs and two bass clefs, featuring a complex rhythmic pattern of sixteenth and thirty-second notes.

Sanctus.

Andante. (M. M. ♩ = 69.)

Oboi.
Clarineti in B.
Corni in F.
Fagotti.
Trombe in C.
Tympani in C. F.
Tromboni Alto e Tenore.
Trombone Basso.
Soprano.
Alto.
Tenore.
Basso.
Violino I.
Violino II.
Viola.
Violoncello.
Basso.

Sanc - tus, Sanc
Hei - lig, hei -

Sanc - tus, Sanc - tus, Sanc -
Hei - lig, hei - lig, hei -

pp
Andante. (M. M. ♩ = 69.)

R S 150

A

The first system of the score shows the piano accompaniment. It consists of two treble staves and two bass staves. The music begins with a piano (*p*) dynamic. The right hand features flowing sixteenth-note patterns, while the left hand provides a steady accompaniment. The system concludes with a fortissimo (*f*) dynamic.

The vocal staves contain the lyrics for the first system. The lyrics are: *- tus, lig, Sane - tus, Do - minus; hei - lig, Gott unser*. The music is written in a single line with a treble clef. The lyrics are aligned with the notes, and the dynamic markings *f* and *ff* are visible above the notes.

The second system of the score shows the piano accompaniment. It consists of two treble staves and two bass staves. The music begins with a piano (*p*) dynamic. The right hand features flowing sixteenth-note patterns, while the left hand provides a steady accompaniment. The system concludes with a fortissimo (*f*) dynamic.

A

De - - - us Sa - ba - oth,
Herr - - - scher Sa - ba - oth,

De - us, Do - mi - nus De - us Sa - ba - oth, Do - mi - nus De - us Sa - ba - oth,
Herr - scher, Gott unser Herrscher Sa - ba - oth, Gott unser Herr - scher Sa - ba - oth,

De - us, Do - mi - nus De - us Sa - ba - oth, Do - mi - nus De - us Sa - ba - oth,
Herr - scher, Gott unser Herrscher Sa - ba - oth, Gott unser Herrscher Sa - ba - oth,

De - us, Do - mi - nus De - us Sa - ba - oth, Do - mi - nus De - us Sa - ba - oth,
Herr - scher, Gott unser Herrscher Sa - ba - oth, Gott unser Herr - scher Sa - ba - oth,

De - us, Do - mi - nus De - us Sa - ba - oth, Do - mi - nus De - us Sa - ba - oth,
Herr - scher, Gott unser Herrscher Sa - ba - oth, Gott unser Herr - scher Sa - ba - oth,

R.S. 150

B

The first system of the musical score consists of five staves. The top staff is a vocal line with a treble clef and a key signature of one sharp (F#). It contains a melodic line with various note values and rests. The second staff is a piano accompaniment line with a treble clef, featuring chords and moving lines. The third staff is another piano accompaniment line with a treble clef. The fourth staff is a piano accompaniment line with a bass clef. The fifth staff is a piano accompaniment line with a bass clef. Dynamics markings include *p* and *pp*.

De - - us Sa - ba - oth.
 Herr - - scher Sa - ba - oth.

The second system of the musical score consists of five staves. The top staff is a vocal line with a treble clef and a key signature of one sharp (F#). It contains a melodic line with various note values and rests. The second staff is a piano accompaniment line with a treble clef, featuring chords and moving lines. The third staff is another piano accompaniment line with a treble clef. The fourth staff is a piano accompaniment line with a bass clef. The fifth staff is a piano accompaniment line with a bass clef. Dynamics markings include *pp*.

Do - mi - nus De - us Sa - ba - oth.
 Gott unser Herr - scher Sa - ba - oth.

Sanc - - - tus,
 Hei - - - lig,

Do - mi - nus De - us Sa - ba - oth.
 Gott unser Herr - scher Sa - ba - oth.

Sanc - - - tus,
 Hei - - - lig,

Do - mi - nus De - us Sa - ba - oth.
 Gott unser Herr - scher Sa - ba - oth.

Sanc - - - tus, Sanc -
 Hei - - - lig, Hei -

Do - mi - nus De - us Sa - ba - oth.
 Gott unser Herr - scher Sa - ba - oth.

Sanc - - - tus,
 Hei - - - lig,

The third system of the musical score consists of five staves. The top staff is a vocal line with a treble clef and a key signature of one sharp (F#). It contains a melodic line with various note values and rests. The second staff is a piano accompaniment line with a treble clef, featuring chords and moving lines. The third staff is another piano accompaniment line with a treble clef. The fourth staff is a piano accompaniment line with a bass clef. The fifth staff is a piano accompaniment line with a bass clef. Dynamics markings include *p* and *pp*.

B

Sane - - - - tus, Do - minus De - us Sa - ba - oth, Do - minus
 hei - - - - lig, Gott unser Herrscher Sa - ba - oth, Gott unser

Sane - - - - tus, Do - minus De - us Sa - ba - oth, Do - minus
 hei - - - - lig, Gott unser Herrscher Sa - ba - oth, Gott unser

Sane - - - - tus, Do - minus De - us Sa - ba - oth, Do - minus
 hei - - - - lig, Gott unser Herrscher Sa - ba - oth, Gott unser

Sane - - - - tus, Do - minus De - us Sa - ba - oth, Do - minus
 hei - - - - lig, Gott unser Herrscher Sa - ba - oth, Gott unser

Allegro. (M. M. ♩ = 126.)

The first system of the musical score consists of six staves. The top two staves are for the piano, with dynamics *f* and *p*. The bottom four staves are for the organ, with dynamics *f* and *p*. The music is in 3/4 time and features complex rhythmic patterns and dynamic contrasts.

De - us Sa - ba - oth. Ple - ni sunt cœ - li et ter - - ra, ple - ni sunt cœ - li et
 Herrscher Sa - ba - oth. Himmel und Er - de er - schal - len, Himmel und Er - de er -

De - us Sa - ba - oth. Ple - ni sunt cœ - li et ter - - ra,
 Herrscher Sa - ba - oth. Himmel und Er - de er - schal - len,

De - us Sa - ba - oth. Ple - ni sunt cœ - li et ter - - ra,
 Herrscher Sa - ba - oth. Himmel und Er - de er - schal - len,

De - us Sa - ba - oth. Ple - ni sunt cœ - li et ter - - ra,
 Herrscher Sa - ba - oth. Himmel und Er - de er - schal - len,

The second system of the musical score consists of six staves. The top two staves are for the piano, with dynamics *f* and *p*. The bottom four staves are for the organ, with dynamics *f* and *sf*. The music continues with intricate textures and dynamic shifts.

f Allegro. (M. M. ♩ = 126.)

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

TUTTI *f*

ter - - ra, ple - ni sunt cœ-li et ter - - ra.
 schal - - len, Himmel und Er-de er - schal - - len.

SOLO.

f ple - ni sunt cœ-li et ter - - ra, ple - ni sunt cœ-li et
 Himmel und Er-de er - schal - - len, Himmel und Er-de er -

f ple - ni sunt cœ-li et ter - - ra,
 Himmel und Er-de er - schal - - len,

f ple - ni sunt cœ-li et ter - - ra.
 Himmel und Er-de er - schal - - len.

Second system of musical notation, primarily piano accompaniment. Dynamics include *f* and *p*.

Glo - - ri - a tu - - a. Ho - san - -
 Voll - - - - - dei - ner Eh - - re. Ho - san - -
TUTTI f
 ter - - ra. Glo - - ri - a tu - - a. Ho - san - -
 schal - - len. Voll - - - - - dei - ner Eh - - re. Ho - san - -
 ple - ni sunt cae - li et ter - - ra. Ho - san - -
 Himmel und Er - de er - schal - - len. Ho - san - -
 Glo - - ri - a tu - - a. Ho - san - -
 Voll - - - - - dei - ner Eh - - re. Ho - san - -

- - - - - na in ex - cel - sis, in ex -
 - - - - - na in der Hö - he, in der

- - - - - na in ex - cel - sis, in ex -
 - - - - - na in der Hö - he, in der

- - - - - na in ex - cel - sis, in ex -
 - - - - - na in der Hö - he, in der

- - - - - na in ex - cel - sis, in ex -
 - - - - - na in der Hö - he, in der

cel - - - sis, ho - sanna in ex - cel - - - sis.
 Hö - - - he, ho - sanna in der Hö - - - he.

cel - - - sis, ho - sanna in ex - cel - - - sis.
 Hö - - - he, ho - sanna in der Hö - - - he.

cel - - - sis, ho - sanna in ex - cel - - - sis.
 Hö - - - he, ho - sanna in der Hö - - - he.

cel - - - sis, ho - sanna in ex - cel - - - sis.
 Hö - - - he, ho - sanna in der Hö - - - he.

Benedictus.

Andante con moto. (M. M. ♩ = 76.)

Oboi.

Clarineti
in B.

Corni
in Es.

Fagotti.

Soprano I.

Soprano II.

Tenore.

Basso.

Violino I.

Violino II.

Viola.

Violoncello.

Basso.

Andante con moto. (M. M. ♩ = 76.)

A

mf *p*

p

SOLO.

Be-ne-di - etus qui
 Sei ge - seg - net, wer

mf *p*

Be - ne - di - etus qui ve - nit in no - mi - ne Do - mi - ni.
 Sei ge - seg - net, wer kom - met im Na - men des E - wi - gen.

p

A

ve - nit, Be-ne - di - etus qui ve - nit in no - mi - ne Do - mi - ni, in no - mi - ne Do - mi -
kom - met, sei ge - seg - net, wer kom - met im Na - men des E - wigen, im Na - men des E - wi -

The musical score consists of several systems. The first system includes three staves: two treble clefs and one bass clef. The second system features a vocal line with lyrics in German, followed by two empty bass clef staves. The third system contains a piano accompaniment with four staves: two treble clefs and two bass clefs. The music is written in a key with three flats and a common time signature.

B

p

p

pp

ni, Be - ne - di - ctus qui ve - nit, Be - ne - di - ctus qui ve - nit in no - mi - ne
 gen, sei ge - seg - net, wer kom - met, sei ge - seg - net, wer kom - met im Namen des

SOLO.

Be - ne - di - ctus qui ve - nit, Be - ne - di - ctus qui ve - nit in no - mi - ne
 Sei ge - seg - net, wer kom - met, sei ge - seg - net, wer kom - met im Na - men des

p

B

Do - mi - ni, in no - mi - ne Do - mi - ni, Be - ne - di - - - - etus qui
 E - wigen, im Na - men des E - wi - gen, sei ge - seg - - - - net, wer

Do - mi - ni, in no - mi - ne Do - mi - ni, Be - ne - di - etus qui ve - - nit,
 E - wigen, im Na - men des E - wi - gen, sei ge - seg - net, wer kom - met,

Be - ne - di - etus qui
 Sei ge - seg - net, wer

SOLO.

Be - ne - di - etus qui ve - nit, Be - ne -
 Sei ge - seg - net, wer kom - met, sei ge -

pizz.

ve - - - nit in no - mi - ne Do - mi - ni, in no - - mi - ne
 kom - - - met im Na - men des E - wigen, im Na - - - men des

Be - ne - di - ctus qui ve - nit in no - mi - ne Do - mi - ni, in no - mi - ne Do - mi -
 sei ge - seg - net, wer kom - met im Na - men des E - wigen, im Na - men des E - wi -

ve - nit in no - - mi - ne Do - - mi - ni,
 kom - met im Na - - men des E - - - wi - gen,

di - ctus qui ve - nit in no - mi - ne Do - mi - ni, in no - mi - ne Do - mi -
 seg - net, wer kom - met im Na - men des E - wigen, im Na - men des E - wi -

C

Do-mi-ni, Be - ne - di - ctus qui ve - nit in no - mi - ne
 E - wigen, sei ge - seg - net, wer kom - met im Na - men des

ni, Be - ne - di - ctus qui ve - nit in
 gen, sei ge - seg - net, wer kom - met im

Be - ne - di - ctus qui ve - nit, Be - ne - di - ctus qui ve - nit in
 sei ge - seg - net, wer kom - met, sei ge - seg - net, wer kom - met im

ni, Be - ne - di - ctus qui ve - nit, Be - ne - di - ctus qui ve - nit in
 gen, sei ge - seg - net, wer kom - met, sei ge - seg - net, wer kom - met im

BASSO CORO.

Be - ne - di - ctus qui ve - nit in no - mi - ne Do - mi - ni, Be - ne -
 Sei ge - seg - net, wer kom - met im Na - men des E - wigen, sei ge -

C

Do - mi - ni.
 E - wi - gen.

no - mi - ne Do - mi - ni, in no - mi - ne Do - mi - ni.
 Na - men des E - wigen, im Na - men des E - wigen.

no - mi - ne Do - mi - ni, in no - mi - ne Do - mi - ni. Be - ne - di - ctus
 Na - men des E - wigen, im Na - men des E - wigen. Sei ge - seg - net,

no - mi - ne Do - mi - ni, in no - mi - ne Do - mi - ni. Be - ne - di - ctus qui
 Na - men des E - wigen, im Na - men des E - wigen. Sei ge - seg - net, wer

di - ctus qui ve - nit in no - mi - ne Do - mi - ni.
 seg - net, wer kom - met im Namen des E - wigen.

arco

arco

arco

p

cresc.

p

cresc.

mezza

Be-ne-di - ctus qui ve - nit in
Sei ge-seg - net, wer kom - met im

Be-ne - di - ctus qui ve - nit in no - mi - ne Do - mi - ni.
Sei ge - seg - net, wer kom - met im Na - men des E - wigen.

qui ve - nit, Be-ne-di - ctus qui ve - nit.
wer kommet, sei ge-seg-net, wer kommet.

ve - nit in no - - mi - ne Do - mi - ni, in no - - mi - ne Do - mi - ni.
kom - met im Na - - men des E - wigen, im - Na - - men des E - wigen.

cresc.

p

cresc.

cresc.

cresc.

cresc.

cresc.

sf

cresc.

D

voce

no - - - mi - ne Do - - - - mi - ni, Be - ne -
 Na - - - men des E - - - - wi - gen, sei ge -

Be - ne - di - ctus qui ve - nit in no - mi - ne Do - mi - ni, Be - ne -
 Sei ge - seg - net, wer kommet im Na - men des E - wi - gen, sei ge -

Be - ne - di - ctus qui ve - nit in no - mi - ne Do - mi - ni, Be - ne -
 Sei ge - seg - net, wer kom - met im Na - men des E - wi - gen, sei ge -

Be - ne - di - ctus qui ve - nit in no - mi - ne Do - mi - ni, Be - ne -
 Sei ge - seg - net, wer kommet im Na - men des E - wi - gen, sei ge -

D

p *cresc.* *f*
f
p *cresc.* *f*
p *cresc.*
cresc. **Sopr. TUTTI.**
 di - ctus qui ve - nit in no - mi - ne Do - mi - ni. Ho - san - na in ex - cel - sis, Ho -
 seg - net, wer kom - met im Na - men des E - wigen. Ho - san - na in der Hö - he, Ho -
cresc. **Alto. TUTTI.**
 di - ctus qui ve - nit in no - mi - ne Do - mi - ni. Ho - san - na in ex - cel - sis, Ho -
 seg - net, wer kom - met im Na - men des E - wigen. Ho - san - na in der Hö - he, Ho -
cresc. **Ten. TUTTI.**
 di - ctus qui ve - nit in no - mi - ne Do - mi - ni. Ho - san - na in ex - cel - sis,
 seg - net, wer kom - met im Na - men des E - wigen. Ho - san - na in der Hö - he,
cresc. **Basso. TUTTI.**
 di - ctus qui ve - nit in no - mi - ne Do - mi - ni. Ho - san - na in ex - cel - sis, Ho -
 seg - net, wer kom - met im Na - men des E - wigen. Ho - san - na in der Hö - he, Ho -
cresc.
p *cresc.*
cresc.
cresc.
cresc.
cresc.

E

san - - - na in ex - cel - - - sis, ho - san-na in ex -
 san - - - na in der Hö - - - he, ho - san-na in der

san - - - na in ex - cel - - - sis, ho - san-na in ex -
 san - - - na in der Hö - - - he, ho - san-na in der

Ho - san - na in ex - cel - sis, ho - san-na in ex -
 Ho - san - na in der Hö - he, ho - san-na in der

san - - - na in ex - cel - - - sis, ho - san-na in ex -
 san - - - na in der Hö - - - he, ho - san-na in der

R.S.150

Agnus Dei.

Andante. (M. M. ♩ = 66.)

Oboi.

Clarineti
in B.

Corni
in F.

Fagotti.

Timpani in C.F.

Tromboni
Alto e Tenore.

Trombone
Basso.

Soprano.

Alto.

Tenore.

Basso.

Violino I.

Violino II.

Viola.

Violoncello.

Basso.

SOLO. *cresc.* *be be* *p*

A - gnus De - i, qui tol - lis pec.ca - ta mun - di,
O - Lamm Got - tes, das hin - nimmt des Lebens Sün - den,

con sordino *p* *mf*

con sordino *p* *mf*

con sordino *p* *mf*

con sordino *p* *mf*

pizz. *pp* *mf*

Andante. (M. M. ♩ = 66.)
R.S.150

A *p*

p

p

SOLO. *p*

A - gnus De - i, qui
O Lamm Got - tes, das

a - gnus De - i, qui tol - lis pec - ca - ta mun - di,
o Lamm Got - tes, das hin - nimmt des Le - bens Sün - den,

p

p

p

p

p

A *p*

The first system of the musical score consists of five staves. The top staff is the vocal line, featuring a melodic line with some grace notes. The second and third staves are the piano accompaniment, with the right hand playing chords and the left hand playing a bass line. The fourth and fifth staves are empty, likely for a second vocal part or another instrument. The key signature has two flats, and the time signature is 4/4. Dynamics include *cresc.* and *p*.

cresc. *p*

tol - lis pec - ca - ta mun - di, a - gnus De - i, qui tol - lis pec - ca - ta mun - di.
 hin - nimmt des Lebens Sün - den, o Lamm Got - tes, das hin - nimmt des Le - bens Sün - den.

The second system of the musical score consists of five staves. The top staff is the vocal line, continuing the melody from the first system. The second and third staves are the piano accompaniment. The fourth and fifth staves are empty. Dynamics include *cresc.* and *p*.

The third system of the musical score consists of five staves. The top staff is the vocal line, continuing the melody. The second and third staves are the piano accompaniment. The fourth and fifth staves are empty. Dynamics include *cresc.* and *p*.

Musical score for "Agnus Dei" (R.S. 150). The score is in G minor (three flats) and 3/4 time. It features vocal parts (Soprano, Alto, Tenor, Bass) and piano accompaniment (Violin I, Violin II, Viola, Cello, Double Bass). The piano part includes a prominent arpeggiated figure in the right hand and a more rhythmic bass line in the left hand. The vocal parts enter with the lyrics: "A - gnus De - i, a - gnus De - i, qui tol - lis pec - ca - ta mun - di, do - O Lamm Got - tes, o Lamm Got - tes, das hin - nimmt des Lebens Sün - den, gib". The score includes dynamic markings such as *f* (forte) and *sf* (sforzando), and performance instructions like *arco* for the double bass. The piece concludes with a *sf* marking.

TUTTI.
 A - gnus De - i, a - gnus De - i, qui tol - lis pec - ca - ta mun - di, do -
 O Lamm Got - tes, o Lamm Got - tes, das hin - nimmt des Lebens Sün - den, gib

TUTTI.
 A - gnus De - i, a - gnus De - i, qui tol - lis pec - ca - ta mun - di,
 O Lamm Got - tes, o Lamm Got - tes, das hin - nimmt des Lebens Sün - den,

TUTTI.
 A - gnus De - i, a - gnus De - i, qui tol - lis pec - ca - ta mun - di,
 O Lamm Got - tes, o Lamm Got - tes, das hin - nimmt des Lebens Sün - den,

TUTTI.
 A - gnus De - i, a - gnus De - i, qui tol - lis pec - ca - ta mun - di,
 O Lamm Got - tes, o Lamm Got - tes, das hin - nimmt des Lebens Sün - den,

arco

B

- na e - is re - quiem. A - gnus De - i, qui tol - lis pec - ca - ta mun - di,
den See - len ew' - ge Ruh'. O Lamm Got - tes, das hin - nimmt des Le - bens Sün - den,

do - na e - is re - quiem. A - gnus De - i, qui tol - lis pec - ca - ta mun - di,
gib den See - len ew' - ge Ruh'. O Lamm Got - tes, das hin - nimmt des Le - bens Sün - den,

do - na e - is re - quiem. A - gnus De - i, qui tol - lis pec - ca - ta mun - di, do -
gib den See - len ew' - ge Ruh'. O Lamm Got - tes, das hin - nimmt des Le - bens Sün - den, gib

do - na e - is re - quiem, do - - na e - is re - - qui - em, do -
gib den See - len ew' - ge Ruh', gib den See - len ew' - - ge Ruh', gib

B

do - na e - is re - qui - em, re - qui -
gib den See - len ew' - ge Ruh', ew' - ge

do - na e - is re - qui - em, re - qui -
gib den See - len ew' - ge Ruh', ew' - ge

- na e - is re - qui - em. re - qui -
- den See - len ew' - ge Ruh', ew' - ge

- na e - is re - qui - em, re - qui -
- den See - len ew' - ge Ruh', ew' - ge

p

pp

em sempi - ter - nam, do - na e - is, do - na e - is, do -
Ruh', ew'gen Frie - den, gib den See - len, gib den See len, gib

em sempi - ter - nam, do - - na e - is re - qui -
Ruh', ew'gen Frie - den, gib den See - len ew' - ge

em sempi - ter - nam, do - - na e - - is re -
Ruh', ew'gen Frie - den, gib den See - - len ew' -

em sempi - ter - nam, do - - - na e - - - is
Ruh', ew'gen Frie - den, gib den See - - - len

p

p

p

p

p

C

Musical score for the first system, featuring treble and bass staves with complex melodic lines and dynamics.

- - na e - is re - - qui - em sem - pi -
 - - den See - len ew' - ge Ruh', ew' - gen

em sempi - ter - - - nam, sem - pi -
 Ruh', ew'gen Frie - - - den, en' - gen

- - qui - em sem - pi - ter - - nam, sem - pi - ter - - nam.
 - - ge Ruh', ew' - gen Frie - - den, ew' - gen Frie - - den.

re - - qui - em sempi - ter - - nam, sem - pi - ter - - nam.
 ew' - - ge Ruh', ew'gen Frie - - den, ew' - gen Frie - - den.

Musical score for the second system, including vocal lines with lyrics and piano accompaniment. Dynamics include *cresc.* and *p*.

Musical score for the third system, continuing the vocal and piano parts with 'cresc.' markings.

C

ter - - nam. Lux æ - ter - na lu - ce - at e - is, lux æ -
Frie - - den. E - wig leuch - te ih - nen dein An - tlicht, e - wig

ter - - nam. Lux æ - ter - na lu - ce - at e - is, lux æ -
Frie - - den. E - wig leuch - te ih - nen dein An - tlicht, e - wig

Lux æ - ter - na lu - ce - at e - is, lux æ -
E - wig leuch - te ih - nen dein An - tlicht, e - wig

Lux æ - ter - na lu - ce - at e - is, lux æ -
E - wig leuch - te ih - nen dein An - tlicht, e - wig

senza sordino
senza sordino
senza sordino

cresc.
cresc.

f
f
f
f

ter - na lu - ce - at e - is Do - mi - ne cum san - ctis tu - is in a - ter - num,
 leuch - te ih - nen dein Antlitz Herr und Gott und nimm sie auf zu dei - nen Heilgen,

ter - na lu - ce - at e - is Do - mi - ne cum san - ctis tu - is in a - ter - num,
 leuch - te ih - nen dein Antlitz Herr und Gott und nimm sie auf zu dei - nen Heilgen,

ter - na lu - ce - at e - is Do - mi - ne cum san - ctis tu - is in a - ter - num,
 leuch - te ih - nen dein Antlitz Herr und Gott und nimm sie auf zu dei - nen Heilgen,

ter - na lu - ce - at e - is Do - mi - ne cum san - ctis tu - is in a - ter - num,
 leuch - te ih - nen dein Antlitz Herr und Gott und nimm sie auf zu dei - nen Heilgen,

R.S. 150

D

The first system of the musical score consists of six staves. The top three staves are in treble clef, and the bottom three are in bass clef. All staves contain whole rests, indicating that the instruments are silent during this section.

The second system features vocal lines and piano accompaniment. It consists of six staves. The top three staves are vocal parts, and the bottom three are piano accompaniment. The lyrics are: "qui - a pi - us es, qui - a pi - us es, qui - a pi - - - us es. da du gnädig bist, da du gnädig bist, da du gnä - - - dig bist!". The piano part includes dynamic markings *p* and *pp*.

The third system continues the piano accompaniment from the second system. It consists of six staves. The top three staves are in treble clef, and the bottom three are in bass clef. The piano part includes dynamic markings *pp* and *p*.

D

Andante.

Oboi.

Clarineti in B.

Corni in F.

Fagotti.

Tympani in F.

Tromboni Alto e Tenore.

Trombone Basso.

Soprano.

Alto.

Tenore.

Basso.

Violino I.

Violino II.

Viola.

Violoncello.

Basso.

*p*SOLO.
 Lux a - ter - na lu - ce - at
 E - wig leuchte ihnen dein

*p*SOLO.
 Lux a - ter - na lu - ce - at
 E - wig leuchte ihnen dein

SOLO.
 Lux a - ter - na lu - ce - at
 E - wig leuchte ihnen dein

*p*SOLO.
 Lux a - ter - na lu - ce - at
 E - wig leuchte ihnen dein

Andante.

First system of musical notation, including vocal and instrumental parts. Dynamics include *p* and *cresc.*

TUTTI. *cresc.*
 e - is Do - - - mi - ne. Cum sanctis tu - is, cum sanctis
 Antlitz, Herr und Gott! Mit dei-nen Heil'-gen, mit dei-nen

TUTTI.
 e - is Do - - - mi - ne. Cum sanctis tu - is
 Antlitz, Herr und Gott! Mit dei-nen Heil'-gen

TUTTI. Cum san - ctis tu - is, cum - sanctis
 Mit dei - nen Heil' - gen, mit dei - nen
cresc.

TUTTI.
 e - is Do - - - mi - ne. Cum san - ctis tu - is, cum san - ctis
 Antlitz, Herr und Gott! Mit dei - nen Heil' - gen, mit dei - nen

Second system of musical notation, including vocal and instrumental parts. Dynamics include *p* and *cresc.*

cresc. *f*

f **SOLO.** *p*

tu - is, cum sanctis tu - is in æ - ter - num, qui - a pi - us es, qui - a
 Heil' - gen, mit deinen Heil'gen jetzt und e - wig, weil du gnä - dig bist, weil du
cresc. *f* **SOLO.** *p*

in - æ - ter - num, in - æ - ter - num, qui - a pi - us es, qui - a
 jetzt und e - wig, jetzt und e - wig, weil du gnä - dig bist, weil du
 is in æ - ter - num, in æ - ter - num,
 gen jetzt und e - wig, jetzt und e - wig, **SOLO.** *p*

tu - is, cum - sanctis tu - is in æ - ter - num, qui - a pi - us es, qui - a
 Heil' - gen, mit - deinen Heil'gen jetzt und e - wig, weil du gnä - dig bist, weil du
SOLO. *p*

tu - is, cum san - ctis tu - is in æ - ter - num, qui - a pi - us es, qui - a
 Heil' - gen, mit dei - nen Heil'gen jetzt und e - wig, weil du gnä - dig bist, weil du

The first system of the musical score consists of six staves. The top two staves are vocal parts (Soprano and Alto), and the bottom four staves are piano accompaniment (Right and Left Hand). The music is in a key with one sharp (F#) and a common time signature. The piano part features a prominent melodic line in the right hand and a supporting bass line in the left hand. Dynamics include piano (*p*) and *pp*.

p TUTTI.
 pi - us es. Re - qui - em æ - ter - - nam do - na
 gnä - dig bist. Ruh' und ew' - gen Frie - - den gib den

p TUTTI.
 pi - us es. Re - qui - em æ - ter - - nam do - na
 gnä - dig bist. Ruh' und ew' - gen Frie - - den gib den

TUTTI
 pi - us es. Re - qui - em æ - ter - - nam do - na
 gnä - dig bist. Ruh' und ew' - gen Frie - - den gib den

p TUTTI.
 pi - us es. Re - qui - em æ - ter - - nam do - na
 gnä - dig bist. Ruh' und ew' - gen Frie - - den gib den

The second system continues the musical score with lyrics. It features four vocal staves (Soprano, Alto, Tenor, Bass) and piano accompaniment. The lyrics are in Latin and German. The piano accompaniment continues with intricate melodic patterns. Dynamics include *p* and *pp*.

The third system of the musical score consists of six staves, primarily piano accompaniment. It features a complex melodic line in the right hand and a supporting bass line in the left hand. The piano part includes various rhythmic patterns and dynamics such as *p* and *pp*.

p *cresc.*
cresc. *p*
p *cresc.*
cresc. *p*
cresc.
cresc. *p*
cresc.
cresc.
cresc.
cresc.

e - is Do - mi - ne: et lux per - pe - tu - a lu - ce - at e - is, et
 See - len, Herr und Gott, ein un - ver - gäng - li - ches Licht strahle ih - nen, ein

e - is Do - mi - ne: et lux per - pe - tu - a lu - ce - at e - is,
 See - len, Herr und Gott, ein un - ver - gäng - li - ches Licht strahle ih - nen,

e - is Do - mi - ne: et lux per - pe - tu - a lu - ce - at e - is,
 See - len, Herr und Gott, ein un - ver - gäng - li - ches Licht strahle ih - nen,

e - is Do - mi - ne: et lux per - pe - tu - a lu - ce - at e - is,
 See - len, Herr und Gott, ein un - ver - gäng - li - ches Licht strahle ih - nen,

lux per - pe - tu - a lu - ce - at e - is, et lux per - pe - tu - a lu - ce - at e -
 un - ver - gäng - liches Licht strahle ih - nen, ein un - ver - gäng - liches Licht strahle ih -
 et lux per - pe - tu - a lu - ce - at e - is, et lux per - pe - tu - a lu - ce - at e -
 ein un - ver - gäng - liches Licht strahle ih - nen, ein un - ver - gäng - liches Licht strahle ih -
 et lux per - pe - tu - a lu - ce - at e - is, et lux per - pe - tu - a lu - ce - at e -
 ein un - ver - gäng - liches Licht strahle ih - nen, ein un - ver - gäng - liches Licht strahle ih -
 et lux per - pe - tu - a lu - ce - at e - is, et lux per - pe - tu - a lu - ce - at e -
 ein un - ver - gäng - liches Licht strahle ih - nen, ein un - ver - gäng - liches Licht strahle ih -

Musical score for SATB choir and piano. The score includes vocal parts with lyrics and piano accompaniment. Dynamics range from *f* to *mf*. A "SOLO." section is indicated for the vocal parts.

Lyrics for the vocal parts:

is cum san-ctis tu-is in æ-ter-num, cum san-ctis tu-is in æ-ter-num, cum
 nen mit dei-nen Heilgen jetzt und e-wig, mit dei-nen Heilgen jetzt und e-wig, mit

The piano accompaniment features a prominent bass line with chords and melodic fragments, often marked with *f* or *mf*.

pp

p

p

p

pp

pp

pp

san - ctis tu - is in æ - ter - num, qui - a pi - us es, qui - a pi - us es, qui - a pi - us es.
 dei - nen Heilgen jetzt und e - wig, weil du gnädig bist, weil du gnädig bist, weil du gnädig bist.

p

pp

TUTTI.

ppp

san - ctis tu - is in æ - ter - num, qui - a pi - us es, qui - a pi - us es, qui - a pi - us es.
 dei - nen Heilgen jetzt und e - wig, weil du gnädig bist, weil du gnädig bist, weil du gnädig bist.

p

pp

TUTTI.

ppp

san - ctis tu - is in æ - ter - num, qui - a pi - us es, qui - a pi - us es, qui - a pi - us es.
 dei - nen Heilgen jetzt und e - wig, weil du gnä - dig bist, weil du gnädig bist, weil du gnädig - bist.

p

pp

TUTTI.

ppp

san - ctis tu - is in æ - ter - num, qui - a pi - us es, qui - a pi - us es, qui - a pi - us es.
 dei - nen Heilgen jetzt und e - wig, weil du gnädig bist, weil du gnädig bist, weil du gnädig bist.

p

pp

TUTTI.

ppp

mf

mf

mf

pp

pp

pp

pp

pp

pp

pp

pp

