

Wolfgang Amadeus Mozart

REQUIEM

IN FULL SCORE

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Requiem.

In full score.

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Instruments and Voices

Mozart left the *Requiem*, K.626, unfinished at his death in 1791.

It was completed by Franz Xaver Süssmayr (1766–1803).

Their respective contributions are indicated in the score
by the initials (M.) and (S.).

2 Corni di Bassetto (F)

2 Fagotti

Coro: Soprani

Alti

Tenori

Bassi

2 Trombe (D, B)

3 Tromboni (Alto, Tenore e Basso)

Violini I

Violini II

Viole

Violoncelli

Timpani (D, A)

Contrabassi

Organo

Soprano solo

Alto solo

Tenore solo

Basso solo

Requiem

Corni di Bassetto in F (M.)

Fagotti (M.)

Trombe in D (M.)

Timpani in D.A (M.)

Violino I (M.)

Violino II (M.)

Viola (M.)

Soprano (M.)

Alto (M.)

Tenore (M.)

Basso (M.)

Violoncello (M.)

Basso ed Organo (M.)

Adagio

p

tasto solo

SOLO

Adagio

The musical score consists of ten staves of music. From top to bottom, the instruments are: Corni di Bassetto in F, Fagotti, Trombe in D, Timpani in D.A., Violino I, Violino II, Viola, Soprano, Alto, Tenore, and Basso. The Violoncello and Basso ed Organo parts are grouped together at the bottom. The first nine staves begin with a dynamic of 'p' (pianissimo). The Violoncello/Basso ed Organo staff begins with a dynamic of 'SOLO' and 'tasto solo'. The tempo is marked 'Adagio' at the start and again at the end of the section.

6

TUTTI

Tromb. I

TUTTI Re -

Tromb. II TUTTI Re - qui - em ae -

Tromb. III TUTTI Re - qui - em ae - ter -

Organ

(TUTTI)

10

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

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

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

$\frac{7}{3\#}$ $\frac{5}{5}$ $\frac{64}{3}$ $\frac{7}{3\flat}$ $\frac{7}{3\flat}$ $\frac{7}{6}$ $\frac{4}{5}$ $\frac{6}{5}$ $\frac{\sharp}{2}$

13

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

6 - 2 6 5 6 7 8 6 * 6 5

16

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

p p p

Vcl. Bassi SOLO
senza Org.

6 5 5 4 5

4

20

Solo

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

Vcl.

23

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

26

il 2. b.

a 2.

f

TUTTI

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

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

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

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

Bassi (TUTTI)

6 *6* *6* *3# 6* *6* *5b* *6* *4* *3*

29

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

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

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

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

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

6

32

et.

et.

et.

et.

et. SOLO

Re - qui - em ae -
TUTTI

tasto

35

Do - na, do - na e - is,

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

Re - qui - em ae - ter - nam

Bassi

do - na. do - na

38

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

Bassi.

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

41

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

6 3# - 6 8 6 5 - 6 3b

8

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

44 45 46 47 48

49 Allegro

(f) Ky-ri-i-christe e-le-

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

tasto Allegro

53

e - e - le - - 1 - son, e - le - - - - son!
son! (f)
Christe e - le - son, e - le - i - son!

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

56

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

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

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

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

10

60

Christe e - le -
le - i - son, e - le - i - son, e - le - i - son,
e e - le - i - son, e - le -
- i - son, e - le - i - son, e - le - i - son, Vcl.
Bassi Vcl.

6 9 8 7 5
7 6 5 3#
3 — 6
8 7 6 6
51 4 6 6
3# 2 4 3
7 5 6
5 5

61

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

3b
8 7b 7 6
5
5 —
7 5 6
5 —

11

67

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

6 5 = 6 7 8 3# 4 2 5 4 3 3b 3# 8b 8 7 6b

70

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

6 5 3b # 2 6 6 3b 9b 8 5 6 6 5 6 5

73

Ky - ri -
le -
son, e - le -
son, e - le -
3b 6b 5b 6 6b 7b 4 5 3 2 6 6 4

76

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

79

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

Vcl. Bassi
Christe e -
Bassi

$\frac{7}{3} \#$ $\frac{6}{4}$ $\frac{6}{5}$ $\frac{6}{4} \frac{5}{3}$ $\frac{3}{2} \frac{3}{2} \frac{3}{2}$ — $\frac{6}{4} \frac{6}{5} \frac{6}{6} \frac{6}{4}$

83

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

Vcl. Bassi
Christe e -
Bassi

$\frac{3}{2} \frac{3}{2}$ $\frac{6}{4} \frac{3}{2}$ $\frac{6}{4} \frac{3}{2}$ $\frac{6}{4} \frac{3}{2}$ $\frac{3}{2} \frac{3}{2} \frac{3}{2}$ $\frac{6}{4} \frac{6}{4} \frac{6}{4} \frac{6}{4}$

86

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

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

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

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

6 4 6 3 $\frac{1}{2}$ 6 4 $\frac{1}{2}$ # 2 $\frac{1}{2}$ 3 $\frac{1}{2}$ 6 6 6 7 6 5 6

89

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

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

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

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

Vcl. Bassi

7 8 6 3 $\frac{1}{2}$ 3 6 7 5 3 $\frac{1}{2}$ 5 4 3 3 $\frac{1}{2}$ 7 6 3 $\frac{1}{2}$ 8 7

93

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

Adagio

96

Adagio

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

Dies irae

Allegro assai

Corni di Bassetto (s.)

Fagotti (s.)

Trombe in D (s.)

Timpani in D.A (s.)

Violino I (M.)

Violino II (M.)

Viola (M.)

Soprano (M.)

Alto (M.)

Tenore (M.)

3 Tromboni (s.)

Basso (M.)

Violoncello (M.)

Basso ed Organo (M.)

Allegro assai

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

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

Allegro assai

6

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

Quan - tus tremor est fu -

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

Quan - tus, quan - tus

Quan - tus tremor est fu -

tasto

12

tu - rus.
quan - do ju_dex est ven - tu - rus,
cun - eta stri - ete
tre - mor est fu - tu - rus,
quan - do ju_dex est ven - tu - rus, cun - eta stri - ete,
striete
tu - rus, quan - do ju_dex est ven - tu - rus, cun - eta stri - ete

$\frac{6}{5} = \frac{4}{4}$ $\frac{7}{5} = \frac{6}{4}$ $\frac{6}{5} = \frac{7}{3} = \frac{8}{5}$

18

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

$\frac{6}{5} = \frac{7}{4} = \frac{8}{3}$ $\frac{6}{5} = \frac{6}{4} = \frac{7}{3} = \frac{8}{5}$

23

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

5 6 6 3
21

29

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

9 - 3 - 3 - 3 - 8 7

35

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

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

Quantus tasto

41

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

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

Vcl. Bassi

quantus tre - mor est fu -
turus, taste

46

di - es i - rae, di - es il - la,
quan - tus
tu - rus.
Bassi
Vel.
tasto

51

a2.

tre - mor est fu - tu - rus, quando ju - dex est ven - tu - rus, cuneta stri - ete dis - cus - su - rus,
tre - mor est fu - tu - rus, quando ju - dex est ven - tu - rus, cuneta stri - ete dis - cus - su - rus,
tasto

Tuba mirum

Andante

Corni di Bassetto (s.)

Fagotti (s.)

Trombone (M.)

Tenore Solo (M.)

Violino I (s.)

Violino II (s.)

Viola (s.)

Soprano Solo (M.)

Alto Solo (M.)

Tenore Solo (M.)

Basso Solo (M.)

Violoncello e Basso (M.)

Tuba mirum, spargens so - num,

Andante

9

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

17

Musical score page 17. The score consists of eight staves. The first staff (Bassoon) has a melodic line with slurs and grace notes. The second staff (Double Bass) has eighth-note patterns with dynamics *f* and *p*. The third staff (Double Bass) has eighth-note patterns with dynamics *f* and *p*. The fourth staff (Double Bass) has eighth-note patterns with dynamics *f* and *p*. The fifth staff (Double Bass) is mostly rests. The sixth staff (Double Bass) has eighth-note patterns with dynamics *f* and *p*. The seventh staff (Double Bass) has eighth-note patterns with dynamics *f* and *p*. The eighth staff (Double Bass) has eighth-note patterns with dynamics *f* and *p*. The vocal part (Soprano) enters at measure 8 with the text: *Mors stu-pe-bit et na-tu-ra, cum re-sur-get cre-a-tu-ra ju-di-can-ti re-spon-su-ra.*

24

Musical score page 24. The score consists of eight staves. The first staff (Double Bass) has eighth-note patterns with dynamics *p*, *f*, and *p*. The second staff (Double Bass) has eighth-note patterns with dynamics *p* and *f*. The third staff (Double Bass) has eighth-note patterns with dynamics *p* and *f*. The fourth staff (Double Bass) has eighth-note patterns with dynamics *p* and *f*. The fifth staff (Double Bass) is mostly rests. The sixth staff (Double Bass) has eighth-note patterns with dynamics *p* and *f*. The seventh staff (Double Bass) has eighth-note patterns with dynamics *p* and *f*. The eighth staff (Double Bass) has eighth-note patterns with dynamics *p* and *f*. The vocal part (Soprano) enters at measure 8 with the text: *Li-ber scriptus pro-fe-re-tur in quo to-tum con-ti-ne-tur un-de mun-dus, mun-dus*.

Musical score page 32. The score consists of eight staves. The first three staves are treble clef, the next three are bass clef, and the last two are bass clef. The key signature is one flat. Measure 32 starts with a rest followed by a dynamic crescendo. The vocal line begins with "Ju - - dex er - go cum se de - bit," followed by "ju - di - ce - tur." The vocal line continues with "Vel." and "cresc."

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

Musical score page 39. The score consists of eight staves. The first three staves are treble clef, the next three are bass clef, and the last two are bass clef. The key signature changes to no sharps or flats. Measure 39 starts with a rest followed by a dynamic crescendo. The vocal line begins with "Quid sum, mi - ser tunc di - etu - rus?" followed by "rebit nil in al - tum re - ma ne - bit." The basso staff at the bottom is labeled "Bassi".

(M.) (M.)

Quid sum, mi - ser tunc di - etu - rus? quem pa - tro - num ro - ga - tu - rus,-
rebit nil in al - tum re - ma ne - bit.

Bassi

45

Soprano (S.)
Mezzo-Soprano (S.)
Bassoon (Vcl.)
Bassi

sotto voce

cum vix justus, justus sit se - cu - rus? Cum vix justus, justus

sotto voce

Cum vix justus, justus

sotto voce

55

p
cresc.
p
cresc.
p
cresc.
p
cresc.
p
cresc.
p
cresc.
p
cresc.

sit se - cu - rus, cum vix ju - stus, vix ju - stus sit se - cu - - - rus?
cresc.
cresc.
cresc.
cresc.
cresc.
cresc.

sit se - cu - rus, cum vix ju - stus, vix ju - stus sit se - cu - - - rus?
cresc.

Rex tremendae

Corni di Bassetto (s.)

Fagotti (s.)

Trombe in D (s.)

Timpani in D.A (s.)

Trombone Alto (s.)

Trombone Tenore (s.)

Trombone Basso (s.)

Violino I (M.)

Violino II (s.)

Viola (s.)

Soprano (M.)

Alto (M.)

Tenore (M.)

Basso (M.)

Violoncello (M.)

Basso ed Organo

The musical score consists of ten staves of music. The top five staves are for brass instruments: Corni di Bassetto, Fagotti, Trombe in D, Timpani in D.A., and Trombone Alto. The next three staves are for woodwinds: Trombone Tenore, Trombone Basso, and Violin I. The following two staves are for strings: Violin II and Viola. The bottom three staves are for voices: Soprano, Alto, and Tenore. The bottom staff is for the Basso and Organo. The vocal parts sing 'Rex!' and 'TUTTI'. The score includes dynamic markings like f (fortissimo), s (sforzando), and staccato dots. The vocal parts sing 'Rex!' and 'TUTTI'.

5

Rex!

Rex tremenda majes - ta - tis,

Rex tre - men - - - dae ma - jes-

Rex!

Rex tremenda majes - ta - tis, Rex tre - men - - - dae ma - jes - ta - - -

8

Rex!

Rex tremenda majes - ta - tis, qui sal - van_dos sal - vas

Rex!

Rex tremenda majes - ta - tis, qui sal - van_dos

9

ta - - - tis, Rex tre - men - - - dae ma - jes - ta.tis, Rex tremen_dae ma - jes -

- tis, Rex tre_men - - - dae ma - jes - ta - - - tis, Rex tremen_dae ma - jes -

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

sal - vas gra - tis, sal - vas gra - - - tis, Rex tremen_dae ma - jes -

Musical score page 29, featuring a multi-staff system with ten staves. The staves are organized into three groups by brace: a top group of two staves, a middle group of five staves, and a bottom group of three staves. The music consists of six measures. The lyrics, written below the bottom staff, are in Latin and include "ta - tis, qui sal - van_dos sal - vas gra - tis, Rex tre - men -", "ta - tis, qui sal - van_dos sal - vas gra - tis,", "ta - tis, Rex tre - men - dae ma - jes - ta - tis, Rex tre - men -", and "ta - tis, Rex tre - men - dae ma - jes - ta - tis, Rex tre -". Measure 12 begins with a forte dynamic. Measures 13-14 show rhythmic patterns with eighth and sixteenth notes. Measures 15-16 feature sustained notes and eighth-note patterns.

15

- dae, Rex tremen - dae ma - jes - ta - tis, qui salvan - dos salvas gra - tis;

Rex tremen - dae ma - jes - ta - tis, qui salvan - dos salvas gra - tis;

8 - dae, Rex tremen - dae ma - jes - ta - tis, qui salvan - dos salvas gra - tis;

men - dae, Rex tremen - dae ma - jes - ta - tis, qui salvan - dos salvas gra - tis;

SOLO
p tasto

18

(S.) (M.)

Salva me!

Salva me, fons pietatis!

8

Salva me!

Salva me, fons pietatis!

$\frac{4}{3}$ $\frac{6}{4}$ $\frac{4}{3}$ $\frac{5}{4}$

Recordare

Cornodi Bassetto I (M.)

Cornodi Bassetto II (M.)

Fagotto I (S.)

Fagotto II (S.)

Violino I (M.)

Violino II (M.)

Viola (M.)

Soprano Solo (M.)

Alto Solo (M.)

Tenore Solo (M.)

Basso Solo (M.)

Violoncello e Basso (M.)

8

(S.)

(S.)

(S.)

Re - cor -

Re -

16

Musical score page 16. The score consists of eight staves. The top four staves represent voices (Soprano, Alto, Tenor, Bass) and the bottom four staves represent the basso continuo (Bassoon, Cello, Double Bass, Organ). The vocal parts enter at measure 16 with the lyrics "Quod sum causa - sa da - re. Je su pi - e," followed by "Quod sum cau - sa cor da - re, Je su pi - e," and "Vcl." (Viola).

24

Musical score page 24. The score consists of eight staves. The top four staves represent voices (Soprano, Alto, Tenor, Bass) and the bottom four staves represent the basso continuo (Bassoon, Cello, Double Bass, Organ). The vocal parts enter at measure 24 with the lyrics "tu - ae vi - ae. ne me per - das il - la di - e. ne me tu - ae vi - ae, ne me per - das il - la di - e, ne me ne me per - das, Bassi"

32

(M.) (S.)

per-das il-la-di-e.

Quae-rens

per-das il-la-di-e. Bassi

Vel.

Quae-rens me,

per-das il-la-di-e.

40

Se-dis-ti las-sus

cru-cem pas-sus, tan-tus la-bor

Se-dis-ti las-sus

cru-cem pas-sus, tan-tus la-bor

me, re-de-mi-sti

tan-tus la-bor

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

48

non sit cas - sus, tan - tus labor non sit cas - sus. Jus - te ju - dex

non sit cas - sus, tan - tus labor non sit cas - sus.

non sit cas - sus, tan - tus labor non sit cas - sus. Jus - te ju -

non sit cas - sus, tan - tus labor non sit cas - sus.

Vel.

56

ul - ti - o - nis, do - num fac re - missi - o - nis! ante di - em ra - ti - o - nis,

ante di - em

dex ul - ti - o - nis, do - num fac re - missi - o - nis, ante di - em ra - ti - o - nis,

ante di - em Bassi

65

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

In - ge -

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

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

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

Vcl.

Bassi

73

b2.

mis - co tan-quam re - us,

cul - pa ru - bet vul - tus me - us,

sup - pli - can - ti

mis - co tan-quam re - us,

cul - pa ru - bet vul - tus me - us,

sup - pli - can - ti

(S.)

82

par - ce De - us! qui Ma - ri - am ab - sol - vi - sti, mi - hi quo - que spem de - di - sti, mi - hi quo - que
 par - ce De - us! mi - hi quo - que, mi - hi quo - que spem de - di - sti.
 8 par - ce De - us! et la - tro - nem ex - au - di - sti, mi - hi quo - que, mi - hi quo - que

91

p
fp
fp
fp
 spem de - di - sti.
 spem de - di - sti. Pre - - - ces me - - - ae non sunt di -
 8 spem de - di - sti. Pre - - - ces me - - - ae non sunt di -
 spem de - di - sti. Pre - - - ces me - - - ae non sunt di -
fp *p*

99

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

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

Vcl. Bassi

106

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

ne per_en_ni cre_mer i_gne! in - ter o - ves lo - cum prea - sta
ne per_en_ni cre_mer i_gne! in - ter o - ves lo - cum prea - sta
ne per_en_ni cre_mer i_gne! in - ter o - ves lo - cum prea - sta et ab

115

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

123

(M.)
 (M.)
 (M.)
 tuens in par - te dex - tra.
 sta - tuens in par - te dex - tra.
 sta - tuens in par - te dex - tra.
 sta - tuens in par - te dex - tra.

Confutatis

Andante

Corni di Bassetto (s.)

Fagotti (s.)

Trombe in D (s.)

Timpani in D.A (s.)

Tromboni Alto e Tenore (s.)

Trombone Basso (s.)

Violino I (M.)

Violino II (s.)

Viola (s.)

Soprano (M.)

Alto (M.)

Tenore (M.)

TUTTI

Con - futa - tis ma - le-di - ctis,

Basso (M.)

TUTTI

Con - futa - tis ma - le-di - ctis, flam - mis a - cribus ad-

Violoncello (M.)

Basso ed Organo (M.)

TUTTI

Andante

4

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

TUTTI
Vo - - - ca,

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

p

8

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

Con - fu - ta - tis

Con - fu - ta - tis ma - le -

12

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

15

(M.)

sotto voce

Vo - - - ca, vo - - ca mecum bene - di - etis cum be - ne -

sotto voce

Vo - - - ca, vo - - ca me, vo - - ca mecum bene -

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

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

p

20

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

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

8

p

26

Music score page 26. The score consists of eight staves. The top four staves are for woodwind instruments (Flute, Clarinet, Bassoon, Oboe) and the bottom four staves are for brass instruments (Trombone, Horn, Tuba, Bass Trombone). The music is in common time, with various key signatures (F major, C major, G major, D major, A major, E major) indicated by sharps and flats. Dynamic markings include *p*, *f*, *bz*, *bd*, *bp*, *ff*, *fff*, and *pp*. The vocal parts are written in Latin and include lyrics such as "O - ro sup - plex et ac - cli - - - nis," and "cor con -". The score is divided into measures by vertical bar lines.

O - ro sup - plex et ac - cli - - - nis, cor con -

O - ro sup - plex et ac - cli - - - nis, cor con -

O - - - ro sup - plex et ac - cli - - - nis, cor con -

6 2# 7b 8b 6b 4b 5b 2b 6b 4b 2#

31

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

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

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

$\begin{matrix} 5 \\ 2 \end{matrix}$ $\begin{matrix} 6 \\ 5 \end{matrix}$ $\begin{matrix} 5 \\ 4 \end{matrix}$ $\begin{matrix} 7 \\ 6 \end{matrix}$ $\begin{matrix} 3 \\ 2 \end{matrix}$ $\begin{matrix} 6 \\ 5 \end{matrix}$ $\begin{matrix} 5 \\ 4 \end{matrix}$ $\begin{matrix} 6 \\ 5 \end{matrix}$

36

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

8

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

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

6 4 2 5 3 5 4 = 5 3 5 2 5

Lacrimosa

Corni di Bassetto (s.)

Fagotti (s.)

Trombe in D (s.)

Timpani in D.A (s.)

Tromboni Alto e Tenore (s.)

Trombone Basso (s.)

Violino I (m.)

Violino II (m.)

Viola (m.)

Soprano (m.)

Alto (m.)

Tenore (m.)

Basso (m.)

Violoncello Basso ed Organo (m.)

5

cresc.

f

cresc.

f

f

f

p

cresc.

f

(Tromb. colla Parte)

sotto voce

p

cresc.

f

sotto voce

cresc.

f

p

cresc.

f

p

cresc.

f

(S.) *sotto voce*

qua re - sur - get ex fa - vil - la ju - di - can - dus ho - mo re - us. La - cri - mo - sa

cresc.

f

(S.)

sotto voce

(S.) *sotto voce*

cresc.

f

qua re - sur - get ex fa - vil - la ju - di - can - dus ho - mo re - us. La - cri - mo - sa

cresc.

f

(S.) *sotto voce*

qua re - sur - get ex fa - vil - la ju - di - can - dus ho - mo re - us. La - cri - mo - sa

cresc.

f

p

(S.)

10

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

di - es u - la, qua ____ resur - get ex ____ fa_vil - la ju - di - can - dus ho - mo re - us.

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

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

$\text{6} \frac{1}{2}$ $\text{5} \frac{1}{2}$ 4 4 $= \text{3} \frac{1}{2} \text{ } \text{4} \frac{1}{2}$ 3 $\text{7} \frac{1}{2}$ 3 $\text{6} \frac{1}{2}$ 4 $\text{3} \frac{1}{2}$ $\text{7} \frac{1}{2}$ 6 $\text{9} \frac{1}{2}$ 4 3

15

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

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

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

$\begin{smallmatrix} \text{G} \\ \text{F} \end{smallmatrix}$ $\begin{smallmatrix} \text{A} \\ \text{G} \end{smallmatrix}$ $\begin{smallmatrix} \text{C} \\ \text{B} \end{smallmatrix}$ = $\begin{smallmatrix} \text{D} \\ \text{C} \end{smallmatrix}$ $\begin{smallmatrix} \text{E} \\ \text{D} \end{smallmatrix}$ = $\begin{smallmatrix} \text{F} \\ \text{E} \end{smallmatrix}$ $\begin{smallmatrix} \text{G} \\ \text{F} \end{smallmatrix}$ $\begin{smallmatrix} \text{A} \\ \text{G} \end{smallmatrix}$ $\begin{smallmatrix} \text{C} \\ \text{B} \end{smallmatrix}$ $\begin{smallmatrix} \text{D} \\ \text{C} \end{smallmatrix}$ $\begin{smallmatrix} \text{E} \\ \text{D} \end{smallmatrix}$

20

(Tromb. c.P.)

Do - na e - is re - qui-em! — Do - na

Do - na e - is re - qui-em! — Do - na

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

25

The musical score consists of ten staves of music. The top six staves are instrumental, primarily featuring woodwind instruments like oboes, bassoons, and clarinets. The bottom four staves are vocal, with three voices (Soprano, Alto, Tenor) and Bass. The vocal parts enter at measure 25, singing the Latin hymn "Domine dona eis requiem". The vocal entries are as follows:

- Soprano:** "e - is. do - na e - is re - qui - em!" followed by "A - - - men."
- Alto:** "Do - na e - is, do - na e - is re - qui - em!" followed by "A - - - men."
- Tenor:** "e - is, do - na e - is re - qui - em!" followed by "A - - - men."
- Bass:** "do - na e - is re - qui - em!" followed by "A - - - men."

Below the vocal entries, a harmonic analysis is provided, indicating the chords for each measure. The analysis uses Roman numerals and figures above the staff, with some changes indicated by arrows.

Harmonic analysis (below the vocal entries):

- Measure 25: Soprano: 5, Alto: 6, Tenor: 7, Bass: 3^b
- Measure 26: Soprano: 6, Alto: 5, Tenor: 5, Bass: 4
- Measure 27: Soprano: 5, Alto: 4, Tenor: 4, Bass: 3
- Measure 28: Soprano: 4, Alto: 3, Tenor: 3, Bass: 2
- Measure 29: Soprano: 6, Alto: 6, Tenor: 6, Bass: 4
- Measure 30: Soprano: 5, Alto: 4, Tenor: 4, Bass: 3
- Measure 31: Soprano: 6, Alto: 5, Tenor: 5, Bass: 4
- Measure 32: Soprano: 7, Alto: 6, Tenor: 6, Bass: 5
- Measure 33: Soprano: 8, Alto: 7, Tenor: 7, Bass: 6
- Measure 34: Soprano: 9, Alto: 8, Tenor: 8, Bass: 7

Domine Jesu

Andante con moto

Corni di Bassetto (s.)

Fagotti (s.)

Tromboni (s.)

Alto e Tenore (s.)

Trombone Basso (s.)

Violino I (s.)

Violino II (s.)

Viola (s.)

Soprano (M.)

Alto (M.)

Tenore (M.)

Basso (M.)

Violoncello, Basso ed Organo (M.)

Do - mi - ne Je - su Chri - - ste, Rex glo - riae, rex glo - riae! Li - bera

Do - mi - ne Je - su Chri - - ste, Rex glo - riae, rex glo - riae! Li - bera a - nimas

Do - mi - ne Je - su Chri - - ste, Rex glo - riae, rex glo - riae! Li - bera

Do - mi - ne Je - su Chri - - ste, Rex glo - riae, rex glo - riae! Li - bera a - nimas

Do - mi - ne Je - su Chri - - ste, Rex glo - riae, rex glo - riae! Li - bera a - animas

Andante con moto

5

a - nimas o - mniun fi - de - li - um de - funto - rum de poe - nis in - fer - ni, de poe - nis in -

o - mni - um fi - de - li - um de - funto - rum de poe - nis in - fer - ni, de

a - nimas o - mniun fi - de - li - um de - funto - rum de poe - nis in - fer - hi, de

o - mni - um fi - de - li - um de - funto - rum de poe - nis in - fer - ni,

10

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

p $\frac{6}{3}$ $\frac{6}{3} \equiv$ 6 5 $\frac{6}{3}, \frac{6}{2}$ $\frac{6}{5}, \frac{6}{3}$ $\frac{7}{5}, \frac{6}{4}$ $\frac{5}{4}, \frac{3}{2}$ *f* $\frac{6}{3}, \frac{6}{2}$

15

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

p 6 6 5 6 *f* 1 1 *p* 6 $\frac{6}{5}, \frac{6}{2}$

19

e - - as de o - re le - o - nis!

ne ab_sor_beat e - as tar - tarus, ne ca_dant in ob -

6b = 6 - 1 6 1 1 3b 6 3b 5b 5 - 5 5b 5 5

23

ne ab_sor_beat e - as tar - tarus, ne ca_dant in ob -

ne ob_sor_beat e - as tar - tarus, ne ca_dant in ob - scu_rum.

scu_rum, ne ca_dant, ne ca_dant in ob - scu_rum, ne ca_dant, ne ca_dant, ne ca_dant in ob -

3 - 6 - 5 3b - 5 - 6 - 6 3 - 7 - 9 - 5 3 3 6 5 - 9 3 5

27

seurum, ne ca_dant, ne ca_dant in ob_seu _ rum, ne ca_dant, ne ca_dant in ob_seu -
 rum, ne ca_dant, ne ca_dant, ne ca_dant in ob_seurum, ne ca_dant, ne ca_dant in ob_seu -
 rum, ne ca_dant, ne ca_dant, ne ca_dant in ob_seurum, ne ca_dant, ne ca_dant in ob_seu -
 ne ab_sor-be-at e_as tar_ta_rus, ne ca_dant in ob_seurum, ne ca_dant in ob_seu -
 5 9 9-1 6 6 # 3# 6 8-2 8-5

32

SOLO
 rum: sed sig_ni_fer,san_ctus Mi_chael, re_praesentet e_as in lu_cem
 SOLO
 rum: sed sig_ni_fer,san_ctus Mi_chael, re_praesentet e
 8 rum:
 SOLO
 rum: 3# 1 1 1 6 6 3# 6 3# 3 6 7 9b 5 7 6 2b 6

38

38

san - etam, re - praesentet, re - praesentet e - as in lu - cem san -
as in lu - cem san - re - praesen - tet, re.praesentet e - as in lu.cem
etam.

8 Mi - chael, re - praesentet e - as. re - praes - tet e - as in lu - cem

SOLO

sed sig - ni - fer, san - etus Mi - chael, re - praesentet e - as, re - praesentet e - as in lu.cem

$\frac{7}{4}$ $\frac{9}{8}$ $\frac{7}{3}$ $\frac{5}{b}$ $\frac{7}{8}$ $\frac{5}{b}$ $\frac{5}{b}$ $\frac{7}{2}$ $\frac{6}{5}$ $\frac{8}{5}$ $\frac{7}{6}$ $\frac{5}{3}$ $\frac{6}{6}$

43

43

(M.)

etam,

san - etam,

san - etam.

TUTTI

quam o - lim A - brahae pro - mi -
san - etam, quam o - lim A - brahae pro - mi -
(TUTTI) et se - mi - ni - e - jus,

$\frac{7}{4}$ $\frac{6}{7}$ $\frac{8}{5}$ $\frac{7}{5}$ $\frac{6}{5}$ $\frac{4}{3}$ $\frac{7}{7}$ $\frac{8}{7}$ $\frac{6}{5}$

47

TUTTI

quam o_lim A _braae pro - mi -

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

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

quam o_lim A _braae pro - mi - si - sti, pro - mi - si - sti.

Vcl.

a 2. 7 3# 8 7 3# 4 3 7 5 3# 5 7 5 7 5 8 6

51

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

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

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

Bassi

et se_mini

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

55

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

$\frac{4}{3} \frac{6}{5} \frac{5}{4} - \frac{3}{2}$ $\frac{7}{3} \frac{6}{5} =$ $\frac{5}{3} \frac{7}{5} \frac{8}{7} - \frac{5}{4}$ $\frac{3}{2} \frac{6}{5} \frac{4}{3} - \frac{3}{2} \frac{6}{5} \frac{7}{6} - \frac{6}{5}$

59

A - brahae pro - mi - si - sti, pro - mi - si - sti, quam o - lim A - brahae pro - mi - si - sti,
A - brahae pro - mi - si - sti, pro - mi - si - sti, quam o - lim A - brahae pro - mi - si - sti,
A - brahae pro - mi - si - sti, pro - mi - si - sti, quam o - lim A - brahae pro - mi - si - sti,
A - brahae pro - mi - si - sti, pro - mi - si - sti, quam o - lim A - brahae pro - mi - si - sti
Vcl

$\frac{7}{6} - \frac{7}{6} - \frac{5}{4} - \frac{6}{5} \frac{7}{6} - \frac{8}{7} - \frac{3}{2} \frac{6}{5} - \frac{9}{8} - \frac{3}{2} \frac{6}{5} - \frac{7}{5} - \frac{5}{4} \frac{9}{8} - \frac{3}{2} \frac{6}{5} - \frac{7}{5} - \frac{5}{4} \frac{9}{8} - \frac{3}{2} \frac{6}{5} - \frac{7}{5} - \frac{5}{4}$

63

quam o_lim A - brahe pro - mi - si - sti et se - mini e - jus, et se -
 si - sti. quam o_lim A - brahe pro - mi - si - sti et se - mini e - jus, et
 si - sti. quam o_lim A - brahe pro - mi - si - sti et se - mini e - jus, et

et

= 6 — 6 : 2 = 6 : 3 — 3 = 7 : 5 : 3 = 3 : 6 : 5 : 4 : 3 : 3

68

a 2.

(S.)

mini e - jus. et se - mini e - jus, quam o_lim A - brahe pro - mi -
 se - mini, se - mini e - jus, quam o_lim A - brahe pro - mi -
 et se - mini, se - mini e - jus, quam o_lim A - brahe pro - mi -
 mini, se - mini e - jus, quam o_lim A - brahe pro - mi - si - sti

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

73

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

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

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

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

Hostias

78

Corni di Bassetto (s)

Fagotti (s)

Violino I (M.)

Violino II (M.)

Viola (M.)

Soprano (M.)

Alto (M.)

Tenore (M.)

Basso (M.)

Violoncello (M.)

Basso ed Organo (M.)

Andante (s)

(Senza Tromboni.)

TUTTI

TUTTI

TUTTI

TUTTI

SOLO

TUTTI

Andante (s)

The vocal parts sing in Latin: 'Ho - sti-as et pre - ces ti - bi, Do - mi-ne, ti - bi,' repeated by Alto, Tenore, and Basso. The Violoncello and Basso ed Organo play a solo line.

8

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

16

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

A page from a musical score featuring ten staves of music for orchestra and choir. The score includes dynamics like forte (f), piano (p), and crescendo (cresc.). The vocal parts have lyrics in Latin: "lau-dis of-fe-ri-mus; tu su-sci-pe pro-a-ni-ma-bus il-lis," which is repeated below. The instrumentation includes strings, woodwinds, and brass.

39

qua_rum ho _ di_e, ho _ di_e me _ mo ri_am fa _ ci _ mus; fac
 qua_rum ho _ di_e me _ mo ri_am fa _ ci _ mus; fac
 8 qua_rum ho _ di_e me _ mo ri_am fa _ ci _ mus; fac
 qua_rum ho _ di_e, ho _ di_e me _ mo ri_am fa _ ci _ mus; fac

47

e _ as, Do _ mi_ne, de mor _ te trans _ i _ re ad vi _ tam,
 e _ as, Do _ mi_ne, de mor _ te trans _ i _ re ad vi _ tam,
 8 e _ as, Do _ mi_ne, de mor _ te trans _ i _ re ad vi _ tam,
 e _ as, Do _ mi_ne, de mor _ te trans _ i _ re ad vi _ tam,

TUTTI

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

TUTTI

Andante con moto

59

TUTTI

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

TUTTI

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

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

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

Vol.

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

63

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

Bassi

$\begin{matrix} 5 & 7 \\ 4 & \end{matrix}$ $\begin{matrix} 5 & 7 \\ 6 & 4 \end{matrix}$ $\begin{matrix} 5 & 7 \\ 3 & 5 \end{matrix}$ $\begin{matrix} 6 & 6 \\ 4 & \end{matrix}$ $\begin{matrix} 7 & 6 \\ 7 & \end{matrix}$ $\begin{matrix} 7 \\ 7 \end{matrix}$ $\begin{matrix} 9 & 8 \\ 7 & 5 \end{matrix}$ $\begin{matrix} 5 & 6 \\ 4 & 3 \end{matrix}$ $\begin{matrix} 5 & 6 \\ 5 & \end{matrix}$ $\begin{matrix} 5 & 6 \\ 4 & 3 \end{matrix}$

67

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

$\begin{matrix} 7 & 6 \\ 3 & 5 \end{matrix}$ $\begin{matrix} 5 & 7 \\ 3 & 5 \end{matrix}$ $\begin{matrix} 6 & 6 \\ 3 & \end{matrix}$ $\begin{matrix} 5 & 6 \\ 3 & 5 \end{matrix}$ $\begin{matrix} 6 & 7 \\ 5 & 3 \end{matrix}$ $\begin{matrix} 6 & 7 \\ 7 & \end{matrix}$ $\begin{matrix} 6 & 7 \\ 7 & \end{matrix}$

71

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

3# 6 5 2 * 3# — 9 — 7 — 8 — 5 — 4 — 6 — 4 — 6 — 4 — 2 —

75

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

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

80

- jus, et se mini e - jus, quam o_lim A _brahae pro mi si - sti, quam o_lim
 mi ni, se mini e - jus, quam o_lim A _brahae pro mi si - sti, quam o_lim
 mi hi, se mini e - jus, quam o_lim A _brahae pro mi si - sti, quam o_lim
 mi ni, se mini e - jus, quam o_lim A_brahae pro mi si - sti, quam o_lim Abrahae promi -

5 7 6 5 § 6 6 6 2 5 4 3§ 6 6 — 5

85

A _bra_hae pro mi si - sti, et se - - - - - mi ni e - - - - - jus.
 A _bra_hae pro mi si - sti, et se - mi ni, se - mi ni e - - - - - jus.
 A _bra_hae pro mi si - sti, et se - mi hi, se - mi ni e - - - - - jus.
 si - sti pro mi si - sti, et se - mi ni, se - mi ni e - - - - - jus.

Adagio

Sanctus

Corni di Bassetto (s.)

Fagotti (s.)

Trombe in D (s.)

Timpani in D.A (s.)

Violino I (s.)

Violino II (s.)

Viola (s.)

Soprano (s.) San - etus, sun - etus, san - etus

Alto (s.)

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

Basso (s.)

Violoncello (s.)

Basso ed Organo (s.)

Adagio

Do - mi - nus, De - us Sa - ba - oth!

Ple - ni sunt coe - li et ter -

Do - mi - nus, De - us Sa - ba - oth!

Ple - ni sunt coe - li et ter -

Ple - ni sunt coe - li et ter -

tasto

Adagio

A page from a musical score featuring ten staves of music for orchestra and choir. The key signature is A major (three sharps). The time signature varies between common time and 2/4. The vocal parts sing "ra glo - ri - a," followed by a fermata. The piano part provides harmonic support with sustained notes and rhythmic patterns. The strings play eighth-note chords. The woodwind section includes flutes, oboes, and bassoon, contributing to the texture. The vocal parts are in soprano and alto ranges.

11

Allegro

tacet

cel.

Bassi

Vel.

Allegro

5

22

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

Vcl.
Bassi

6 — 6 7 5 6 1 5 7 6 3 9 8 6 6 7 3# 6 6 5 6

30

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

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

Benedictus

Andante

Corni di Bassetto (s.)

Musical score for Corni di Bassetto (s.). The score shows four measures of music in common time, treble clef. Dynamics: *mf*, *mf*. The notes are primarily eighth and sixteenth notes.

Fagotti (s.)

Musical score for Fagotti (s.). The score shows four measures of music in common time, bass clef. Dynamics: *mf*, *p assai*. The notes are primarily eighth and sixteenth notes.

Trombe in B (s.)

Musical score for Trombe in B (s.). The score shows four measures of music in common time, treble clef. Dynamics: *c*.

Tromboni Alto e Tenore (s.)

Musical score for Tromboni Alto e Tenore (s.). The score shows four measures of music in common time, bass clef. Dynamics: *mf*, *p*. The notes are primarily eighth and sixteenth notes.

Trombone Basso (s.)

Musical score for Trombone Basso (s.). The score shows four measures of music in common time, bass clef. Dynamics: *c*.

Violino I (s.)

Musical score for Violino I (s.). The score shows four measures of music in common time, treble clef. Dynamics: *mf*, *p*. The notes are primarily eighth and sixteenth notes.

Violino II (s.)

Musical score for Violino II (s.). The score shows four measures of music in common time, treble clef. Dynamics: *mf*, *p*. The notes are primarily eighth and sixteenth notes.

Viola (s.)

Musical score for Viola (s.). The score shows four measures of music in common time, bass clef. Dynamics: *mf*.

Soprano (s.)

Musical score for Soprano (s.). The score shows four measures of music in common time, treble clef.

Alto (s.)

Musical score for Alto (s.). The score shows four measures of music in common time, treble clef. Dynamics: *c*. The vocal part begins with "SOLO" and continues with "Benedictus, qui".

Tenore (s.)

Musical score for Tenore (s.). The score shows four measures of music in common time, treble clef. Dynamics: *c*.

Basso (s.)

Musical score for Basso (s.). The score shows four measures of music in common time, bass clef.

Violoncello
Basso ed Organo (s.)

Musical score for Violoncello Basso ed Organo (s.). The score shows four measures of music in common time, bass clef. Dynamics: *mf*, *p*. The vocal part ends with "Vel."

Andante

5

The musical score consists of several staves of music. The top section contains five staves, likely for strings and woodwind instruments, with dynamic markings like *p*. The middle section contains four staves, possibly for voices or additional instruments. The bottom section features a soprano vocal line with a basso continuo staff below it, indicated by the label "Bassi". The vocal line includes lyrics in Latin: "Be - ne - di - ctus, qui ve - nit in no - mine Domini, in no - mi - ne Do - mini, ve - nit in no - mi - ne Do - - mini,". The basso continuo staff has a "8" written above it.

SOLO

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

Bassi

10

a 2.

ni. bene - di - etus, qui ve - nit. bene - di - etus, qui ve - nit in

benedictus. qui ve - nit in no - mine Do - mi - ni, bene - di - etus, qui ve - nit in

Solo

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

Solo

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

Musical score for orchestra and choir, page 77, system 14. The score consists of six staves. The top four staves are for the orchestra, featuring violins, violas, cellos, double basses, and a bassoon. The bottom two staves are for the choir. The music is in common time, with a key signature of one sharp (F#). The score is divided into four measures by vertical bar lines.

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

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

8 ve - nit in no - mi - ne Do - - - domini. Bene - di - etus, qui ve - nit, qui ve - nit in no - mine

Continuation of the musical score for orchestra and choir, page 77, system 15. The score consists of six staves. The top four staves are for the orchestra, featuring violins, violas, cellos, double basses, and a bassoon. The bottom two staves are for the choir. The music continues from the previous system, maintaining the common time and one sharp key signature.

18

Solo

Bassi

Vcl.

Do - mu - ni. Be - ne -

8 Do - mi - ni. Be - ne -

Be - ne _ di _ etus,

24

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

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

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

Musical score page 28, featuring five staves of music. The top three staves are mostly blank. The fourth staff begins with a dynamic *p*, followed by a sixteenth-note pattern. The fifth staff begins with a dynamic *p*, followed by a eighth-note pattern. The bottom staff begins with a dynamic *p*, followed by a eighth-note pattern. The vocal entries begin at measure 8:

Benedictus, qui ve_nit in no_mi_ne Do_mi_ni.
Benedictus, qui ve_nit in no_mi_ne Do_mi_ni.

33

Benedictus, qui ve-nit in no-mine Do-mini, qui ve-nit in

Benedictus, qui ve-nit in no-mine Do-mini, qui ve-nit in

ni.

Benedictus, qui ve-nit in no-mine Do-mini, qui ve-nit in

Benedictus, qui ve-nit, qui ve-nit in no-

37

cresc.

passai

cresc.

passai

passai

cresc.

fp

cresc.

fp

cresc.

fp

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

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

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

- mine Do - mi - ni, benedictus, qui ve - nit in no - mine Domini, benedictus qui

cresc.

fp

42

no - - - mi - ne Do - - - mi - ni, be_nedictus, qui ve - nit in no_mi_ne, in no - - mi - ne

no - - - mi - ne Do - - - mi - ni, be_nedictus, qui ve - nit in no_mi_ne, in no - - mi - ne

8 ve - nit in no - - mi - ne Do - - - mi - ni, be_nedictus, qui ve - nit in no_mi_ne, in no - - mi - ne

ve - nit in no - - mi - ne Do - - - mi - ni, be_nedictus, qui ve - nit in no_mi_ne

Vel.

Bassi

Musical score for orchestra and choir, page 84, measures 46-8.

The score consists of eight staves:

- Measures 46-7:** The first two staves show bassoon and double bass parts, both marked *f*. The third staff is blank. The fourth staff shows bassoon and double bass parts, also marked *f*.
- Measure 8:** The first two staves show bassoon and double bass parts, marked *f*. The third staff is blank. The fourth staff shows bassoon and double bass parts, marked *f*.
- Measures 9-10:** The first two staves show bassoon and double bass parts, marked *f*. The third staff is blank. The fourth staff shows bassoon and double bass parts, marked *p*.
- Measures 11-12:** The first two staves show bassoon and double bass parts, marked *f*. The third staff is blank. The fourth staff shows bassoon and double bass parts, marked *p*.
- Measures 13-14:** The first two staves show bassoon and double bass parts, marked *f*. The third staff is blank. The fourth staff shows bassoon and double bass parts, marked *p*.
- Measures 15-16:** The first two staves show bassoon and double bass parts, marked *f*. The third staff is blank. The fourth staff shows bassoon and double bass parts, marked *p*.
- Measures 17-18:** The first two staves show bassoon and double bass parts, marked *f*. The third staff is blank. The fourth staff shows bassoon and double bass parts, marked *p*.
- Measures 19-20:** The first two staves show bassoon and double bass parts, marked *f*. The third staff is blank. The fourth staff shows bassoon and double bass parts, marked *p*.

Vocal Parts:

- Measures 46-7:** Tenor and Bass parts are present, singing "Do - mi - ni, ben-e-di-c-tus, qui ve - nit, qui ve - nit, qui ve - nit in no - mine Do - mi -".
- Measures 8-9:** Tenor and Bass parts are present, singing "Do - mi - ni, ben-e-di-c-tus, qui ve - nit, qui ve - nit, qui ve - nit in no - mine Do - mi -".
- Measures 10-11:** Tenor and Bass parts are present, singing "dolce Do - mi - ni, ben-e-di-c-tus, qui ve - nit, qui ve - nit, qui ve - nit in no - mine Do - mi -".
- Measures 12-13:** Tenor and Bass parts are present, singing "dolce Do - mi - ni, ben-e-di-c-tus, qui ve - nit, qui ve - nit, qui ve - nit in no - mine Do - mi -".
- Measures 14-15:** Tenor and Bass parts are present, singing "dolce Do - mi - ni, ben-e-di-c-tus, qui ve - nit, qui ve - nit, qui ve - nit in no - mine Do - mi -".
- Measures 16-17:** Tenor and Bass parts are present, singing "dolce Do - mi - ni, ben-e-di-c-tus, qui ve - nit, qui ve - nit, qui ve - nit in no - mine Do - mi -".
- Measures 18-19:** Tenor and Bass parts are present, singing "dolce Do - mi - ni, ben-e-di-c-tus, qui ve - nit, qui ve - nit, qui ve - nit in no - mine Do - mi -".
- Measures 20:** Tenor and Bass parts are present, singing "dolce Do - mi - ni, ben-e-di-c-tus, qui ve - nit, qui ve - nit, qui ve - nit in no - mine Do - mi -".

50

Allegro

ff

ffz

f

sforzando

ni.

O - san-na in - ex -

Vcl.

Allegro

57

(Tromb.c.v.)

TUTTI
O - san - na in ex - cel -

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

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

TUTTI
O -

Bassi

Musical score page 87, featuring six staves of music. The top four staves represent voices (Soprano, Alto, Tenor, Bass) and the bottom two staves represent the basso continuo (Bassoon and Cello). The vocal parts sing the phrase "O - san - na in ex - cel - sis!" in a three-part setting. The basso continuo provides harmonic support with sustained notes and rhythmic patterns. The score is in common time, with various dynamics and articulations indicated by dots and dashes.

67

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

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

8

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

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

Agnus Dei

Corni di Bassetto (s.)

Fagotti (s.)

Trombe in D (s.)

Timpani in D.A (s.)

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

Trombone Basso (s.)

Violino I (s.)

Violino II (s.)

Viola (s.)

Soprano (s.)

Alto (s.)

Tenore (s.)

Basso (s.)

Violoncello (s.)

Basso ed Organo

13

SOLO

SOLO

(Tromb. c. P.)

re - qui - em!

A - gnu - De - i, qui tol -

coll' Organo

$\frac{6}{5}$

$\frac{6}{5}$

21

21

2. *mf*

3. *f*

4. *ff*

5. *p*

6. *mf*

7. *f*

8. *ff*

9. *p*

passai

passai

passai

passai

do - na, do - na e - is re -

lis pec - ca - ta mun - di.

do - na e - is, do - na

do - na e - is, do - na

do - na, do - na

ff

ff

p

passai

senz' Organo

29

qui - em!

Agnus De - - - i, qui

e - is re - qui - em!

Agnus De - - - i. qui

TUTTI
coll' Organo

37

Music score page 37. The score consists of eight staves. The top four staves are mostly silent or have sustained notes. The bottom four staves show more active musical patterns, particularly in measures 37 through 41. Measure 37 starts with eighth-note patterns on the bassoon and double bass. Measures 38-41 feature eighth-note patterns on the bassoon and double bass, with measure 41 ending with a dynamic *p assai*. Measures 42-45 show eighth-note patterns on the bassoon and double bass, with measure 45 ending with a dynamic *p assai*. Measures 46-49 show eighth-note patterns on the bassoon and double bass, with measure 49 ending with a dynamic *p*. The vocal parts enter in measures 42-45 and 46-49. The lyrics are: tol - - - lis pec - ca - - ta mun - - di, do - na *p*. The vocal parts continue in measures 50-53 and 54-57. The lyrics are: tol - - - lis pec - ca - - ta mun - - di, do - na, do - na. The vocal parts end in measure 57, and the bassoon and double bass play eighth-note patterns until the end of the page.

Adagio

52

SOLO

Lux ae - terna lu - ce - at e - is, Do - mi - ne!

Adagio

57

a2. b2.

TUTTI

cum sanctis tu - is in ae - ternum: qui a pi - us es.

Lux ae - ter - na,

Lux ae - ter - na,

Bassi

(TUTTI)

61

ce - at e - is, Do - mi - ne, cum sanctis tu - is in ae -
lu - ce - ut e - is, Bo - mi - ne. cum sanctis. cum sanctis tu - is in ae -
lu - ce - at e - is. Do - mi - ne, cum sanctis, cum sanctis tu - is in ae -
tu - is in ae -

64

(p) (p) (p)

ter - num, qui a pi - us es.

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

ter - num. qui a pi - us es.

SOLO

(p) f

TUTTI

68

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

Vcl.
Bassi

72

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

76

nam, et lux perpe - tu.a. et lux per-pe - tu.a lu - ceat e - is, et lux per -
na. et lux per - pe - tu.a, et lux per - pe - tu.a lu - ceat e - is, et lux per -
na. et lux per - pe - tu.a, et lux per - pe - tu.a lu - ceat e - is, et lux per -

8

Allegro

80

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

a2.

p

f

p

f

pe - tu.a lu - ceat e - is.

Cum sanctis tu - is in ae - ter -

8 pe - tu.a lu - ceat e - is.

Cum sanctis tu - is in ae - ter -

6 5 4 3# 3# 5

Allegro

85

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

89

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

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

A page from a musical score for orchestra and choir. The page is numbered 43 at the top left. It features ten staves of music. The top five staves represent the vocal parts: Soprano, Alto, Tenor, Bass, and Basso Continuo. The bottom five staves represent the instrumental parts: Violin I, Violin II, Viola, Cello, and Double Bass. The vocal parts sing the Latin hymn "Cum sanctis tuis in aeternum, cum sanctis tuis in aeternum". The instrumental parts provide harmonic support with various patterns of eighth and sixteenth notes. The score is written in common time, with a key signature of one sharp (F# major). Measure numbers are indicated at the bottom of each staff.

101

num,
cum sanctis tu - is in ae - ter
etis,
cum sanctis tu - is in ae - ter num,
8 cum san - etis tu - is in ae - ter
num,
Vcl.
Bassi

$\frac{3}{2} \frac{2}{3} \frac{3}{4} 3 \frac{3}{2} 3 \frac{1}{2} \frac{7}{8} 6 \frac{5}{2} 5 \frac{3}{2} \frac{6}{4} \frac{7}{8} \frac{9}{8} \frac{7}{4} \frac{6}{4} \frac{5}{2}$

105

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

$6 6 5 6 3 3 \frac{1}{2} 6 \frac{5}{2} 6 \frac{1}{2} \frac{4}{2} 6 \frac{6}{2} \frac{7}{2} \frac{6}{4} \frac{5}{2} \frac{4}{2} 6 \frac{6}{2}$

109

san - etis tu - is in ae - ter - num, cum san - etis
 num, cum san etis, cum san - etis,
 8 num, cum sanctis tu - is in ae - ter - num, cum sanctis tu - is in ae - ter -
 num, cum
 Vcl. Bassi

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

113

tu - is in ae - ter - num, cum san - etis tu - is,
 cum sanctis tu - is, cum sanctis
 8 - - num, in ae - ter - num, cum sanctis tu - is in ae - ter -
 num, Vcl. cum sanctis tu - is in ae - ter - num, in ae - ter -
 Bassi

$\frac{6}{5}$ $\frac{6}{5}$ $\frac{4}{5}$ $\frac{5}{4}$ $\frac{3}{2}$ $\frac{5}{3}$ $\frac{3}{2}$ $\frac{2}{1}$

117

117

cum sanctis tu is in ae ter num, in ae ter num.

tu is in ae ter num, in ae ter num, cum sanctis tu is in ae ter num,

8 num, in ae ter num, cum sanctis tu is in ae ter num, in ae ter num,

Bassi

Vcl.

6 3 - 6 - 3# - 6 - 3# - 6 6 6 - 6 6 - 6 # 4 5 6 6

121

121

cum sanctis tu is in ae ter num, in ae ter num,

num, in ae ter num, in ae ter num, cum sanctis

8 num, in ae ter num, in ae ter num, in ae ter num, cum sanctis

Vcl.

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

125

num,
cum sanctis tu is in ae ter num,

Bassi

Vcl.

Bassi.

$3\# \underline{8} 7 5, 6 6 5 6$ $6 - 3\# - 6 - 3\# - 6 - 3\# - 6 6 4 3\# 2$

Adagio

129

tu is in ae ter num, in ae ter num, qui a pi us es.
num, cum sanctis tu is in ae ter num, qui a pi us es.
ctis, cum sanctis tu is in ae ter num, qui a pi us es.
san etis tu is in ae ter num, qui a, qui a pi us es.

$6 - 3\# - 6 - 3\# - 6 7 5 4 5\# 5$ $7 3\# 6 - 4 5\# 2$

Adagio

(continued from front flap)

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