

Johann Adolf
Hasse

Requiem in Es

Soli (SSAATTB), Chor (SATB)
2 Flauti, 2 Oboi, 2 Corni
2 Violini, Viola e Basso continuo

Erstausgabe / First edition
herausgegeben von / edited by
Wolfram Hader

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Klavierauszug / Vocal score
Paul Horn



Carus 50.709/03

Vorwort

Johann Adolf Hasse (1699–1783) war im zweiten Drittel des 18. Jahrhunderts der wohl berühmteste Komponist Europas. In seinem Beinamen „Il divino Sassone“ (der göttliche Sachse) zeigte sich die immense Wertschätzung, die ihm seine Zeitgenossen entgegenbrachten. Hasses Œuvre umfasst mehr als 60 Opern, zahlreiche Intermezzi und Oratorien, Kirchenmusik sowie weltliche Kantaten und Instrumentalmusik.

30 Jahre wirkte Hasse in Dresden; mit seiner Frau, der Sängerin Faustina Bordoni, war er 1731 erstmals an den Dresdner Hof gekommen. Die Aufführung seiner Oper *Cleofide* wurde zum Triumph für das Ehepaar. Nach dem Tod Augusts des Starken 1733 verpflichtete Kurfürst Friedrich August II. Hasse als Kapellmeister an den Dresdner Hof. Hasse war primär als Opernkomponist engagiert worden. In der Hofkirchenmusik trat Hasse nur an prominenten Anlässen hervor; den alltäglichen Dienst versahen Komponisten wie Zelenka und Ristori.

Von Hasse sind zwei komplette Totenmessen erhalten. Sein *Requiem in C* komponierte er 1763 zu den Exequien für Kurfürst Friedrich August II. Kurz darauf verstarb auch dessen Sohn, Kurfürst Friedrich Christian. Das *Requiem in Es* schrieb Hasse wahrscheinlich zu dessen Exequien.

Das *Requiem* besteht aus zwei Schichten und stellt eine Kombination von Abschnitten dar, die Hasse für die Exequien von Kurfürst Friedrich Christian im Dezember 1763 und Januar 1764 neu komponiert hat (Introitus/Kyrie und Sequenz), und Abschnitten, die er einem älteren (in Mailand überlieferten) Requiem entnahm (Sanctus, Agnus Dei und Communio).

Hasses *Requiem in Es* besteht aus vier Hauptteilen: Introitus/Kyrie – Sequenz – Sanctus – Agnus Dei/Communio. Das Offertorium ist nicht vertont. Der Eingangssatz „Requiem aeternam“ wird zum Schluss wiederholt – als Versus der Communio (der textgleich mit der Introitus-Antiphon ist). Auf diese Weise sorgt Hasse für eine zyklische Abrundung des Werkes.

Introitus und Kyrie fasst Hasse formal zusammen, wobei die drei Chorsätze in Es-Dur und im Tempo „Un poco Largo“ den Rahmen bilden („Requiem aeternam“ – Kyrie I – Kyrie II). Dazwischen stehen zwei solistische Sätze: die Tenorarie „Exaudi orationem meam“ in c-Moll (eingeleitet von der Choralintonation „Te decet hymnus“) und das Duett „Christe eleison“ für Sopran und Alt in B-Dur.

Die Sequenz ist der bei weitem umfangreichste Abschnitt des Werkes. Hasse vertont den Text in neun musikalisch selbstständigen Sätzen, die wiederum durch Attacca-Anschluss oder harmonisch offenes Ende zu fünf Satzgruppen zusammengefasst sind.

Das Sanctus ist entsprechend der Tradition dreiteilig: Auf den Chorsatz „Sanctus“ folgt als Benedictus ein Duett für zwei Altstimmen; das „Osanna II“ für Chor ist ein Da capo des „Osanna I“. Das Agnus Dei vertont Hasse in einer expressiven Sopranarie in Ritornellform.

Für weitere Informationen siehe das Vorwort zur Partitur.

Frankfurt, im September 2007

Wolfram Hader

Foreword

During the second third of the 18th century, Johann Adolf Hasse (1699–1783) was probably Europe's most famous composer. His contemporaries held him in very high regard, as testified by his nickname “Il divino Sassone” (the divine Saxon). Hasse's oeuvre encompasses over 60 operas, numerous intermezzi and oratorios, sacred music, secular cantatas, and instrumental music.

Hasse was active in Dresden for 30 years; he first arrived at the Dresden court in 1731 with his wife, the singer Faustina Bordoni. The performance of his opera *Cleofide* was a triumph for the couple. After the death of Augustus the Strong in 1733, the Elector Frederick Augustus II of Saxony engaged Hasse as Kapellmeister at the Dresden court. Hasse was hired primarily as an opera composer. He only appeared at the Hofkirchenmusik (court church music services) on important occasions; everyday functions were provided by such composers as Zelenka and Ristori.

Two complete settings of the Requiem by Hasse are extant. He composed his *Requiem in C major* in 1763 on the death of the Elector Frederick Augustus II of Saxony. Just a few weeks later, his son the Elector Frederick Christian also died, which was presumably the occasion for Hasse's *Requiem in E-flat major*.

The *Requiem* consists of two layers, combining sections newly composed by Hasse for the Elector Frederick Christian in December 1763 and January 1764 (Introitus/Kyrie and Sequence), and sections (Sanctus, Agnus Dei, and Communio) borrowed from an earlier Requiem (handed down in Milan).

Hasse's *Requiem in E-flat major* consists of four main sections: Introit/Kyrie – Sequence – Sanctus – Agnus Dei/Communio. The Offertorium did not receive a setting. The opening movement “Requiem aeternam” is repeated at the end – as the verse in the Communio (with the same text as the Introit antiphon). Hasse thus imparts a cyclical character to the work.

Hasse combines the Introit and Kyrie formally, with the three choral movements in E-flat major (tempo marking: Un poco Largo) providing the framework (“Requiem aeternam” – Kyrie I – Kyrie II). Between them we have two solo movements: the tenor aria “Exaudi orationem meam” in C minor (introduced by the chorale intonation “Te decet hymnus”) and the duet “Christe eleison” for soprano and alto in B-flat major.

The Sequence is by far the lengthiest section of the work. Hasse sets the text in nine musically-independent movements; with their attacca transitions or harmonically-unresolved conclusions, these combine in their turn to form five movement groups.

In keeping with tradition, the Sanctus is in three parts: the choral movement “Sanctus” is followed by the Benedictus, a duet for two altos; the “Osanna II” for chorus is a da capo of the “Osanna I.” Hasse's setting of the Agnus Dei is an expressive aria for soprano in ritornello form.

For further information, please refer to the score.

Frankfurt, September 2007
Translation: Aaron Epstein

Wolfram Hader

Requiem in Es

Introitus / Kyrie

1. Requiem aeternam

Johann Adolf Hasse
1699–1783
Klavierauszug von Paul Horn

Un poco Largo, ma poco

Tenore

Basso

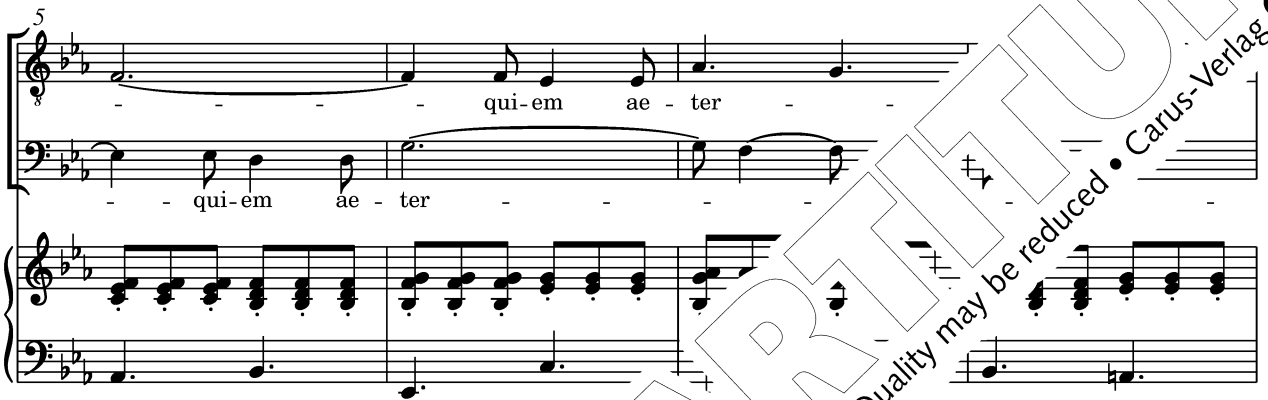
2 Corni
2 Flauti
2 Oboi
Archi
Continuo



5

qui-em ae-ter

qui-em ae-ter



9

Soprano

Alto

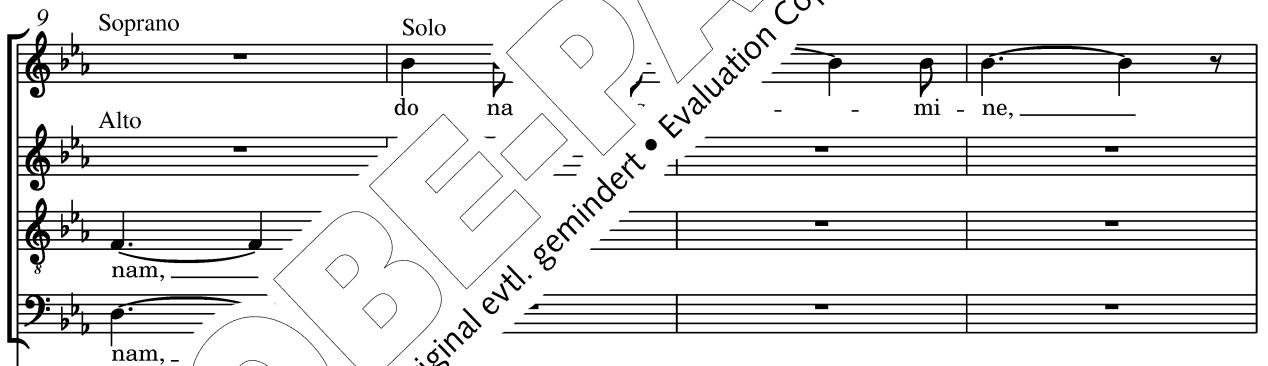
Solo

do na

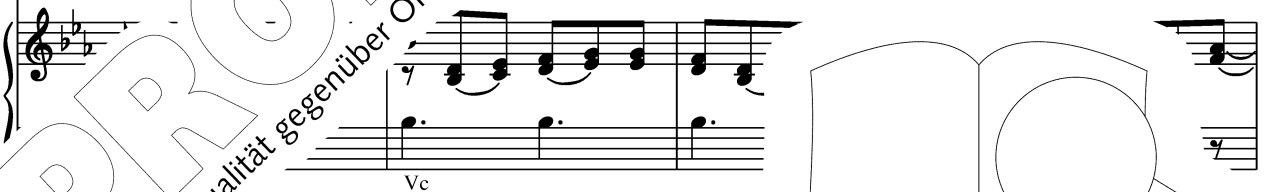
mi-ne,

nam,

nam,



Vc



resdner Kammerchor, conducted by Hans-Christoph Radem

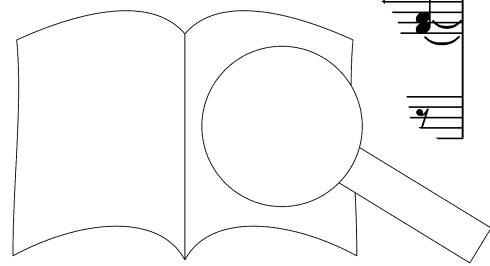
Duration: ca. 43 min.

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edited by
Wolfram Hader

13 Tutti

re - qui-em ae - ter

Re-qui - em ae - ter

re - qui - em ae - ter

re - qui - em ae - ter

Tutti

Bassi

17

nam do - na e - is Do - mi - ne, do - na e - is

nam do - na e - is,

nam do - na e - is,

nam do - na e - is

21

et lux per -

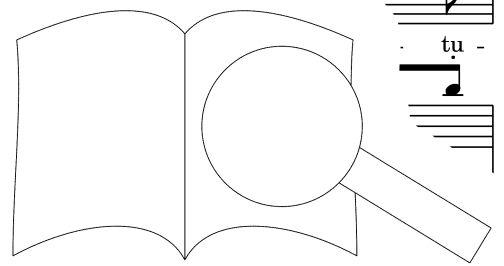
et lux per - pe

ni - ne: et lux pe

tu -

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25

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

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

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

a lu - ce-at e - - is, lu - ce-at_

29

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

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

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

e - is, ne, - tu-a lu -

33

a lu - - - is,

e - - - is,

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

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37

p et lux per - pe - - tu - a, *f* et lux per -

p et lux per - pe - - tu - a, *f* et lux per -

p et lux per - pe - - tu - a, *f* et lux per -

p et lux per -

Vc Bassi

41

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

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

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

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

45

p lu - ce-at e -

p lu - ce-at

p lu -

pp

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2. Te decet hymnus / Exaudi

Tutti Tenori e Bassi

Te de - cet hy - mnus De - us in Si - on, —
et ti - bi red - de - tur vo - tum in Je - ru - sa - lem. —

Detailed description: This block contains the vocal line for Tenors and Basses. It consists of two staves of music in a bass clef with a key signature of two flats (B-flat and E-flat). The first staff begins with a whole note 'Te' followed by a half note 'de', and continues with eighth notes for 'cet hy - mnus De - us in Si - on, —'. The second staff continues with eighth notes for 'et ti - bi red - de - tur vo - tum in Je - ru - sa - lem. —'. The music is marked 'Tutti'.

Allegretto
Tutti

2 Flauti
Archi
Continuo

Detailed description: This block contains the instrumental accompaniment for 2 Flutes, Strings, and Continuo. It features a grand staff with a treble clef and a bass clef. The tempo is marked 'Allegretto' and the dynamic is 'Tutti'. The music is in a key signature of two flats and a 3/4 time signature. The upper staff (treble clef) contains the flute and string parts, while the lower staff (bass clef) contains the continuo part. The music is characterized by rhythmic patterns and melodic lines.

Detailed description: This block shows measures 3 through 5 of the instrumental accompaniment. It continues the grand staff from the previous block, with the flute and string parts in the upper staff and the continuo part in the lower staff. The music maintains the 'Allegretto' tempo and 'Tutti' dynamic.

Detailed description: This block shows measures 6 through 8 of the instrumental accompaniment. It continues the grand staff from the previous block. Measure 6 features a trill (tr) in the flute part. Measure 8 includes a piano (p) dynamic marking. The music continues with rhythmic and melodic development.

9 Tenore s

Detailed description: This block shows measures 9 through 11 of the vocal line for Tenors. It features a single staff with a treble clef. Measure 9 is marked 'Tenore s'. The music includes a trill (tr) in measure 9 and a piano (p) dynamic marking in measure 10. The vocal line is accompanied by the instrumental parts from the previous blocks.

12

di o - ra - ti - o - - nem

15

me - am, ad te, ad te o - mnis ca - ro,

18

o - mnis ca - ro, ad te, ad te, ad

p *assai* *noce.* *p*

22

3 3

24

3

ni -

27

et.

30

Ex - au

33

di o - ra - ti - o - nem me

36

o - mnis ca

39

ro, mnis

42

ca-ro, ad te, ad te o - mnis ca - ro ve - ni-et, ad

poco f *pp*

46

te, ad te, ad te o - mnis ca - - -

poco f *p*

49

- ro ve - ni-et.

f

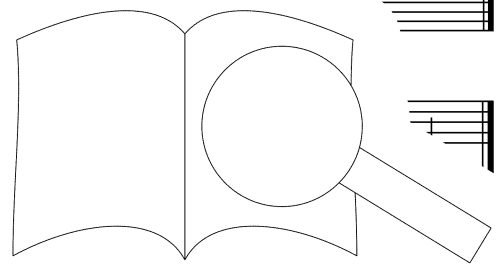
52

p

55

p

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12

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

16

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

20

son, i - son, e - lei - - son.
 son, - i - son, e - lei - - son.
 son, - - i - son, e son.
 - le - - i - sor

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4. Christe eleison

Allegretto *tr*

2 Oboi
Archi
Continuo

5 *tr* *tr*

10

14 *tr*

18 Soprano solo
Chr
Alto sol

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

23

son.

Chri - ste, Chri - ste e - lei

27

Chri - ste, Chri - ste

son, e - lei - - son. Chri - ste,

31

- - lei

lei

35

Chri - ste, Chri - ste e -

son.

+Ob

tr

C

39

lei - - - - -

lei - - - - -

tr

tr

43

son.

son.

f

tr

48

Chri - ste - e - lei - - - son.

- - - - - ste - e - lei - - -

tr

53

Chr

- - - - - e - lei - - - - -

- - - - - ste e - lei - - -

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58

tr
son.
son.
+Ob
f

63

Chri-ste, Chri-ste e-lei-
-Ob
p

68

Chri-ste e-lei-son,
Chri-ste e-lei-son.
Chri-ste, Chri-ste e-

73

lei
son.
Chri-ste, Chri-ste
son.
+Ob
f
tr

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78

e - lei - - - - - son. *tr*
 e - lei - - - - - son. *tr*
-Ob *p* *f* *+Ob* *tr*

83

Chri - ste, — Chri - ste e - lei - - - - -
 Chri - ste, Chri - ste e - lei - - - - -
-Ob *p*

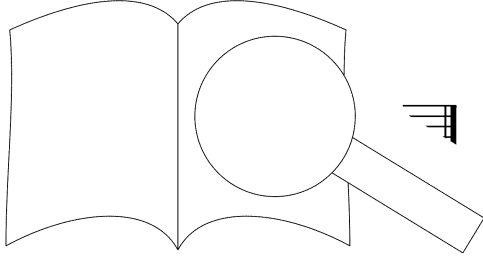
88

- - - - -
 - - - - -
 - - - - - *ati* *s*

93

- - - - - *tr*
 - - - - - *s*

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5. Kyrie eleison II

Un poco Largo

Soprano
Alto
Tenore
Basso

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

2 Corni
2 Oboi
Archi
Continuo

Tutti

5

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

9

e - le - i - son, e - lei - son.
son, e - lei - son.
son, e - lei - son.
son, e - lei - son.
son, e - lei - son.

Sequentia

6. Dies irae

Un poco andante

Ob, Archi

2 Corni
2 Oboi
Archi
Continuo

Musical score for strings and woodwinds, measures 1-4. The score is in 3/4 time and B-flat major. The woodwind part (Ob, Archi) features a melodic line with dynamics *f* and *p*. The string part provides a rhythmic accompaniment with dynamics *f* and *p*.

Musical score for strings and woodwinds, measures 5-8. The woodwind part continues with dynamics *f* and *p*. The string part includes a section marked *f sempre e stac*.

Musical score for strings and woodwinds, measures 9-12. The woodwind part features a more active melodic line. The string part continues with a steady accompaniment.

Vocal score for Soprano, Alto, Tenore, and Basso, measures 13-16. The lyrics are "Di - es". The vocal lines are in B-flat major and 3/4 time.

Musical score for strings and woodwinds, measures 17-20. The woodwind part features a melodic line. The string part includes a section marked *f*. A large graphic of a magnifying glass is overlaid on the bottom right of this section.

17

i - - rae, di - es il - - la, sol - vet

i - - rae, di - es il - - la, sol - vet

i - - rae, di - es il - - la, sol - vet

i - - rae, di - es il - - la, sol - vet

21

sae - clum, sol - vet sae - - - in fa -

sae - clum, sol - vet sae - - - clum in fa -

sae - clum, sol - vet sae - - - clum in fa -

sae - clum, sol - vet sae - - - clum in fa -

25

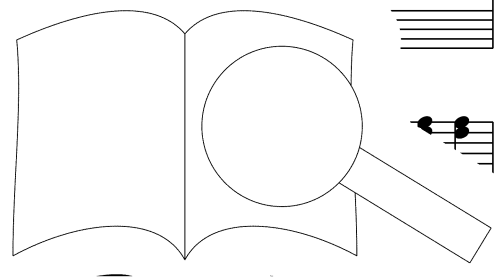
vil - la: Te - ste

vil - la: Te - ste Da - - -

vil Te - ste

vil Te - ste

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29

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

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

33

la. Quan - tus t

la. Quan - tus

la. Quan mor,

la. mor,

37

quan - tus mor est fu - tu - rus,

quan mor est fu - tu - rus,

e - - - mor

tre - - - mor

41

quan - do ju - dex est ven - tu - - rus,

quan - do ju - - dex est ven -

quan - do ju - - dex est ven -

quan - do ju - - dex est ven - tu - - rus,

45

cun - cta stri - - cte dis - ci -

tu - rus, cun-cta stri - cte di-

tu - rus, cun-cta stri - - cte rus,

cun - cta stri - - cte tis - su - rus,

cun - cta stri - - cte tis - su - rus,

49

cun - dis - - cus - su - rus!

cun cte dis - - cus - su - rus!

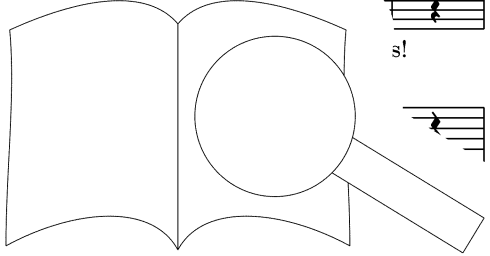
tri - cte su - rus!

stri - cte s!

stri - cte s!

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53

Tu - ba
Tu - ba
Tu - ba
Tu - ba

Cor
+Archi

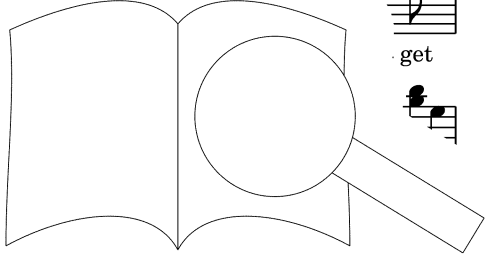
57

mi - rum spar - gens so - num
mi - rum spar - gens so - num
mi - rum spar - gens so - ni - se -
mi - rum spar - gens per se -

61

pul - cra, pul - cra re - gi - o - num, co - get
pul - cra, se - pul - cra re - gi - o - num, co - get
pul - per se - pul - cra re - gi - o - num, co - get
per se - pu get

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65

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

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

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

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

tr

69

num.

num.

num.

num.

num.

rs stu - pe - bit et

Archi

p

p

più f

73

- ra, cum re - sur - g

di -

can - ti re - spon - su - ra, ju - di - can - - -

81 Tenore solo I
Tenore solo II

Li - ber scri - ptus pro - fe -
Li - ber scri - ptus pro
- - ti re - spon - su - ra.

tr *tr* *tr* *simile*

f *p*

86

re - tur, in quo to - ti - ne - tur, un -
re - tur, in quo - ti - ne - tur, un -

91

ju - - di -
un - dus ju - di

108

re - bit: Nil in - ul - tum re - - - ma -

re - bit: Nil in - ul - tum re - - - ma -

re - bit: Nil in - ul - tum re - - - ma -

re - bit: Nil in - ul - - - tum re - ma -

112

ne - - - bit.

ne - - - bit.

ne - - - bit.

ne - - - bit.

116 Alto sol^o

- ser tunc di a -

121

tro - num ro - ga - tu - rus? Cum vix ju - stus,

126

cum vix ju - - stus sit se - cu - rus.

130

Tutti Soprani
Tutti Alti Rex,
Tutti Tenori Rex,
Tutti Bassi Rex,
Rex,
Rex,

f sempre

134

Rex tre sta - - - tis,
Re - - - a - je - sta - - - tis,
- dae ma - je - sta -
men - dae ma - je - sta -

138

qui sal - van - - dos sal - vas

qui sal - van - - dos sal - vas gra - - tis,

qui sal - van - - dos sal - vas gra - - tis,

qui sal - van - - dos sal - vas

142

gra - - tis, qui sal - van - - dos

qui sal - van - - dos sal -

qui sal - van - - dos

gra - - tis, qui sal - - - - - sal - vas

146

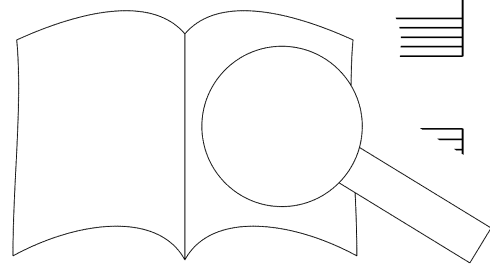
gra - - - - - tis,

- - - - - tis,

- - - - - tis,

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150 Soprano solo à due

Solo

sal - va me, sal - va me, sal - va

sal - va me, sal - va me, sal - va

Archi

p

155

p Tutti

me, me,

p Tutti

me, me,

p

me, me,

p sempre

+Ob

fons pi -

pi -

fons pi -

160

e - ta - sal - va

e - ta

sal -

- tis, sal - va me, va

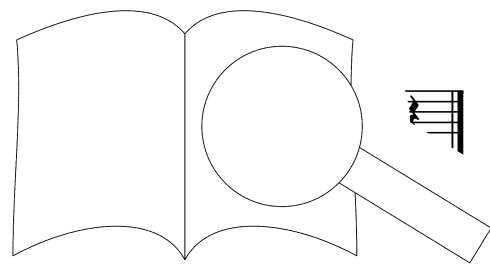
164

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

168

tis.
 tis.
 tis.
 tis.

172



7. Recordare

Andante

2 Flauti
Archi
Continuo

Musical score for measures 1-4. The top staff is for Flute (Fl) and the bottom for Violin (VI). Both staves feature trills (tr) and slurs. The tempo is marked 'Andante'.

Musical score for measures 5-7. The top staff continues with trills (tr) and slurs. The bottom staff has a forte (f) dynamic marking at the start and a piano (p) dynamic marking later.

Musical score for measures 8-11. The top staff continues with trills (tr) and slurs. The bottom staff continues with a piano (p) dynamic marking.

Musical score for measures 12-15. The top staff is labeled 'Soprano solo' and contains a long note. The bottom staff has a piano (p) dynamic marking and includes markings for 'Archi' and '+Fl'. A 'Vc' marking is at the bottom right.

Musical score for measures 16-18. The top staff contains the lyrics 're Je - - su p.' and 'su'. The bottom staff continues with musical notation. A large magnifying glass graphic is overlaid on the right side of the page.

20

tr

pi - e, quod sum cau -

tr

f

p

Bassi Vc

23

sa, quod sum cau - sa tu - ae vi - ae: ne - me per -

tr

Bassi

26

das il - la di - e, ne - me per -

tr

29

ne me per - das

Archi

Bassi

33

Fl

tr

37

Quae - rens me, se -

40

di - sti las - - - sus: red - e - mi - sti cru - cem

43

pas - sus: tan - tus la -

46

50

sus.

poco f

53

Ju - - ste *tr* ju - dex ul - ti - o - - -

56

- nis, do - - num *tr* fac re - mis - si - *tr*

f

Bassi

59

o

Archi

62

nis, Fl *tr*

p

Bassi

65

di - em

Vc

8. Ingemisco

Non molto Largo

Tutti

Soprano
Alto
Tenore
Basso

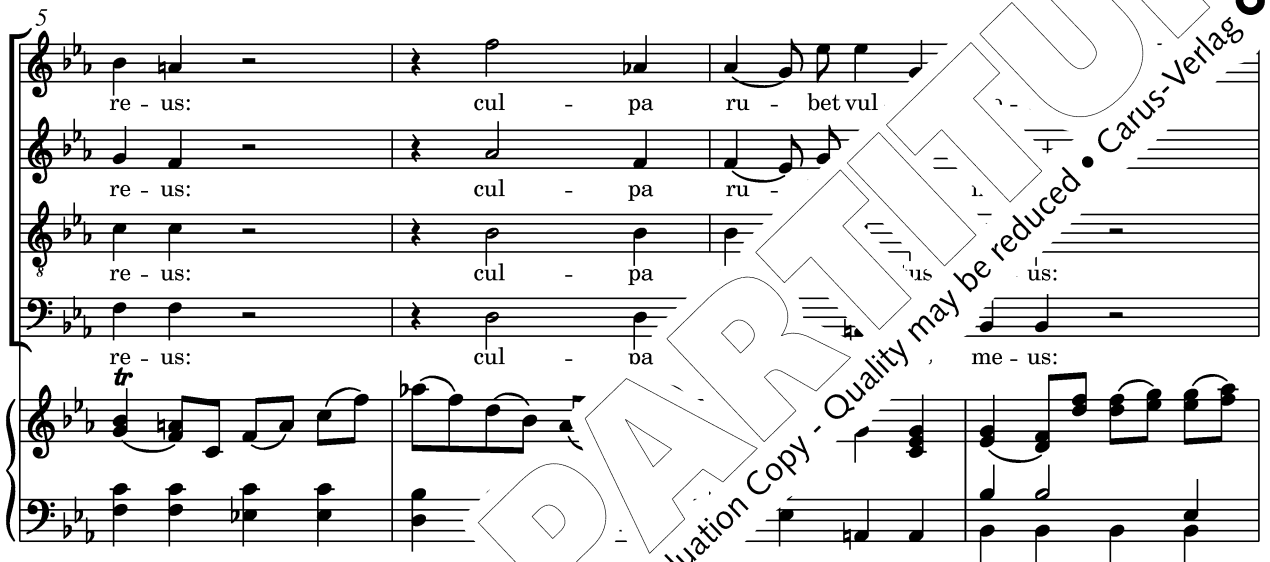
nis. In - ge - mi - sco, in - ge - mi - sco, tam-quam
In - ge - mi - sco, in - ge - mi - sco, tam-quam
In - ge - mi - sco, in - ge - mi - sco, tam-quam
In - ge - mi - sco, in - ge - mi - sco, tam-quam

2 Oboi
Archi
Continuo



5

re - us: cul - pa ru - bet vul
re - us: cul - pa ru -
re - us: cul - pa us:
re - us: cul - pa me - us:



9

sup - par - ce De - us.
sup - ti par - ce De - us.
can - ti par - ce
pli - can - ti par -



9. Qui Mariam absolvisti

Un tempo giusto

2 Flauti
Archi
Continuo

Musical score for measures 1-6, featuring a treble and bass clef with a 3/8 time signature. The music consists of eighth and sixteenth notes with various rests.

Musical score for measures 7-12, continuing the instrumental accompaniment with similar rhythmic patterns.

Musical score for measures 13-18, featuring a more active treble line with sixteenth-note runs.

Musical score for measures 19-24. Measure 19 is marked 'Alto solo' and contains the lyrics 'Qui'. The piano accompaniment continues below.

Musical score for measures 25-30. Measure 25 is marked 'Alto solo' and contains the lyrics 'am ab - sol - vi'. The piano accompaniment continues below.

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31

la - - tro - nem — ex - au - di - sti, mi - - hi

37

quo - que spem de - - di - sti, spem de - di - sti,

43

mi - - hi quo - - que m.

49

di - sti.

55

Pre - - ce

61

sunt di-gnae: sed tu bo-nus fac-be-ni-gne,

67

ne per-en-ni cre-

72

-mer i-gne.

78

Pre-ces me - sunt di-gnae, non sunt

84

sed tu

poco f *p*

oe -

90

ni - gne, ne per - - en - ni cre - mer

96

i - gne, ne gne per - - en -

101

ni

107

cre - - gne.

112

10. Inter oves

Andante

Tutti

2 Oboi
Archi
Continuo

Musical score for the beginning of 'Inter oves'. It features a piano introduction with a treble clef staff containing chords and a bass clef staff with a steady eighth-note accompaniment. The tempo is marked 'Andante' and the dynamic is 'p'.

Musical score for measures 3-4. The piano accompaniment continues with a treble clef staff featuring a trill (tr) and a bass clef staff with eighth notes.

Musical score for measures 5-6. It includes vocal staves for Tenore solo I and Tenore solo II, and a piano accompaniment. The vocal lines have lyrics: Tenore solo I: - ves; Tenore solo II: o - ves. The piano part includes a trill (tr) and a dynamic marking 'p'.

Musical score for measures 8-9. It includes vocal staves and a piano accompaniment. The vocal lines have lyrics: lo - cr - sta, et - ab hae - ab hae - dis me se - que - stra, tu - . The piano part includes a trill (tr) and a dynamic marking 'p'. A large watermark 'PROBE-PARTITUR' is overlaid on the page.

11

sta - tu - ens in par - te de - - - - -

ens in par - te de - - - - -

14

- - - xtra, sta - tu - ens in par -

- - - xtra, sta - tu - ens

Tutti

f *p*

17

- - - te de - - -

- - - te de - - -

- - - te de - - -

poco f

20

xtra.

23

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

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

Archi

p *f* *p*

26

- mis a - - cri - bus ad - di

- mis a - - cri -

f *p*

29

vo - - ca me, - - ca

vo - - ca me. vo - - ca

Tutti

tr *tr*

assai

32

me, - - vo - ca - me cum he - -

vo -

tr *tr*

p

35

ne - di

ne - di

poco f

38

ctis, vo - - ca me

ctis, vo - - ca me

p

42

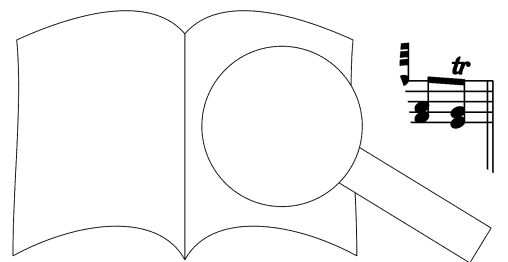
di - - ctis.

di - - ctis.

p

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11. Oro supplex

Poco Lento

Soprano

Alto

Tenore

Basso

2 Oboi
Archi
Continuo

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

Tutti

4
cor con - tri - tum qua - si ci - nis:
cor con - tri - tum qua - si ci - nis: re -
cor con - tri - tum qua - si ci - nis re -
cor con - tri - tum qua - si ge - re

8
cu - ram fi - nis.
cu - ram fi - nis.
cu - i fi -
me - i fi -

12. Lacrimosa

Larghetto

Tutti

Flauti
Archi
Continuo

9 Alto solo

La - cri - mo - sa di - es il - la, o - vil - la,

Archi

12

ju - di - can

15

dus ho - mo re

18

La - - - cri -

Archi

f *p*

21

mo - - - sa, la - cri - mo - sa di - es il - la, qua re -

Tutti

f *p*

24

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

f *p*

27

- - - dus ho - mo re - u

30

ho - mo re - - us,

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33

ho - mo re - us.

ff

tr

attacca

13. Huic ergo

Non troppo Lento

Soprano
Hu - ic er - go par - ce De - us.

Alto
Hu - ic er - go par - ce De -

Tenore
Hu - ic er - go par - ce - e

Basso
Hu - ic er - go par Pi - e

2 Oboi
Archi
Continuo
simile

6

Je - - su, Je - su, pi - e Je - su Do - mi - ne.

Je - - e Je - su, pi - e Je - su Do - mi - ne.

Je pi - e Je - su, pi - e Je - su Do - mi - ne.

pi - e Je - su

14. Dona eis requiem

Andante mosso

Soprano
Do - na e - is re - - - - - qui-

Alto
- - - - -

Tenore
- - - - -

Basso
- - - - -

2 Oboi
Archi
Continuo
Ob II, VI II

6

em. A - - - - -

Do - na e - is re - - - - - qui-

Ob I, VII

11

em. A - - - - -

Do re - - - - - qui-

re - - - - - a - - - - -

re - - - - -

16

men.

em. A - - - - - men, a - - - - -

Do - na e - is re - - - - - qui -

21

Do - na e - is re - - - - -

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

men, a - - - - -

em. A

26

em. A

men, a - - - - -

men, a - - - - -

men, a - - - - -

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31

men.
men, a - men, a - men,
Do - na e - is re - qui -
men, a

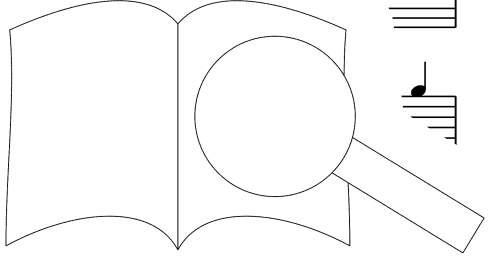
36

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

42

men,
Do - na e - is re -
men a

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48

a - - - - -
qui-em,
Do - na e - is re - - - - -

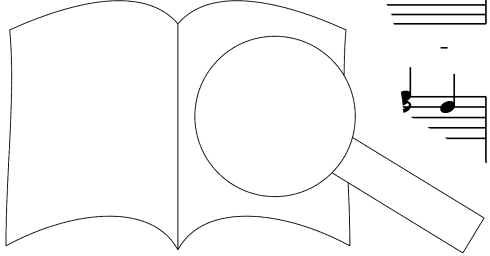
54

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

60

men. Do - na
Do re - - - - - em. A -
a - - - - -

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66

e - is re - - - qui - em. A - - -

- - - men. Do - na e - is re - -

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

men, a - - - men.

72

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

- - - qui - em. A - - - men, a - -

men, a - - - men. Do - - - na - - -

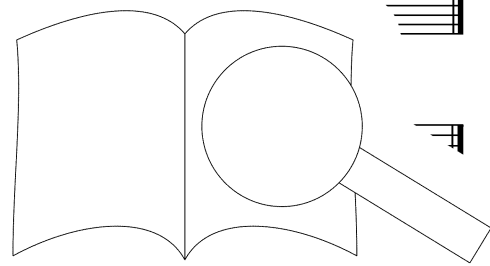
Do - - - na - - - re - -

78

- - - men, a - - - men.

- - - men, a - - - men.

qui - - - men a - - - men.



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Sanctus

15. Sanctus

Lento

Soprano

Alto

Tenore

Basso

2 Corni
2 Oboi
Archi
Continuo

Musical score for the first system of the Sanctus. It includes vocal parts for Soprano, Alto, Tenore, and Basso, and instrumental parts for 2 Corni, 2 Oboi, Archi, and Continuo. The tempo is marked 'Lento'. The lyrics 'San - - - ctus, San - - - ctus, San - - - ctus, San - - - ctus Do - mi - nus De -' are visible.

Musical score for the second system of the Sanctus. It includes vocal parts for Soprano, Alto, Tenore, and Basso, and instrumental parts for 2 Corni, 2 Oboi, Archi, and Continuo. The tempo is marked 'Lento'. The lyrics 'ctus, San - - - ctus, San - - - ctus, San - ctus Do - mi - nus De -' are visible. There are also markings for '+Cor' and '+Ob'.

Musical score for the third system of the Sanctus. It includes vocal parts for Soprano, Alto, Tenore, and Basso, and instrumental parts for 2 Corni, 2 Oboi, Archi, and Continuo. The tempo is marked 'Allegro di molto'. The lyrics 'oth. sunt coe - li et ter - ra, ni sunt coe - li et ter - ra, Ple - ni sunt' are visible.

11

ple - ni sunt coe - li et ter - ra

ple - ni sunt coe - li et ter - ra

ple - ni sunt coe - li et ter - ra

ple - ni sunt coe - li et ter - ra

15

glo - ri - a, glo - ri - a

glo - ri - a, glo - ri - a

glo - ri - a

glo - ri - a

19

tu - a tu - na, o - san - na, o - san - na, o - san - na

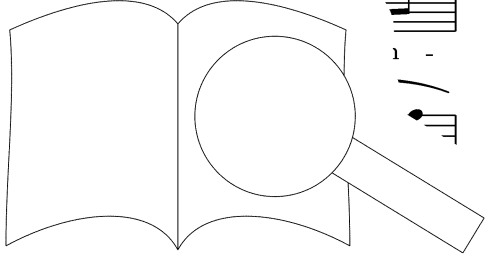
tu - a tu - na, o - san - na, o - san - na, o - san - na

tu - a tu - na, o - san - na, o - san - na, o - san - na

tu - a tu - na, o - san - na, o - san - na, o - san - na

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23

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

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

26

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

30

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

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34

p *f*

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

p *f*

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

p *f*

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

p *f*

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

38

sis.

sis.

sis.

sis.

sis.

42

16. Benedictus

Lento

Archi Continuo

5 Alto solo I
Be - ne - di - ctus qui ve - nit,

Alto solo II
Be - ne - di - ctus qui ve - nit in no -

8 Do-mi-ni, in no - - - mi-ne

mi-ne Do-mi-ni, in no mi-ne

11

Do - - mi - ni. Be - ne -

Do - - mi - ni. Be - ne -

14

di - ctus qui ve - nit, qui ve - nit in no - -

di - ctus qui ve - nit in no - -

17

mi - ne Do - mi - ni, in n. mi - ne

mi - ne Do - mi - ni. mi - ne Do -

20

Do in no - - mi - ne Do - mi - ni.

in no - - mi -

17. Osanna II

Tempo di primo

Soprano
Alto
Tenore
Basso

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

2 Corni
2 Oboi
Archi
Continuo

Tutti

5

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

10

- na in - an - na, o - san - - na in ex -
- na, - na, o - san - - na in -
- sis, o - san - na, na in
- na in - ex - cel - s in ex -

14

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

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

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

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

18

cel - sis.

ex - cel - sis.

ex - cel - sis.

cel - sis.

22

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Agnus Dei / Communio

18. Agnus Dei

Un poco Lento

Tutti

2 Flauti
Archi
Continuo

Musical score for 2 Flutes, Arches, and Continuo, measures 1-4. The score is in G minor (three flats) and common time. It features a melodic line for the flutes and a rhythmic accompaniment for the arches and continuo.

Musical score for 2 Flutes, Arches, and Continuo, measures 5-6. The score continues with the melodic and rhythmic lines established in the previous measures.

Musical score for Soprano solo and Arches, measures 7-9. The soprano part begins with the lyrics: "A - gnus De - i, qui tol - lis pec - ca - ta, pec - ca -". The arches provide accompaniment.

Musical score for Soprano solo and Arches, measures 10-13. The soprano part continues with the lyrics: "mun - di: do - na e - is re - +Fl". The arches continue their accompaniment.

Musical score for Soprano solo and Arches, measures 14-17. The soprano part continues with the lyrics: "De - i, qui tol - lis pec - ta mun - di: do - na e - is". The arches continue their accompaniment.

Musical score for Soprano solo and Arches, measures 18-21. The soprano part continues with the lyrics: "A - gnus". The arches continue their accompaniment.

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22

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

25

mun - di: do - na e - is, do - na

28

e - is re - - - qui - e

VI +Fl

32

sem - pi - ter - nam.

36

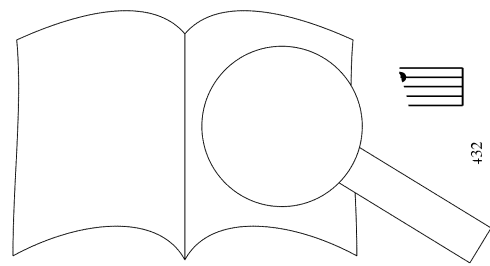
19. Lr

T

Lux — ae - ter - na lu - ce -

...n - ctis tu - is in — ae - ter - num,

20. h. Item aeternam = Nr.1 repetatur



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20. Requiem aeternam = Nr. 1	

Zur Aufführungsmaterial vor:
auszug (Carus 50.709/03),
(Carus 97.004/19).

Performance material is available for this work:
(Carus 50.709/03),
(Carus 97.004/05),
orchestral material (Carus 97.004/19).

