

X. Missa pro defunctis

10. voc. concertata cum Symphonia, Christoph Strauss 1575-1631

Symphonia ad imitationem 8. Instrum; ut supra* et suo choro adjuncto signato.

campanae (ad placitum)

Cantus
Chor 1
Voce e Violino 1
C1

Quintus
Chor 1
Voce e Violino 2
C1

Altus
Chor 1
Voce e Viola
C4

Tenor
Chor 1
Voce e Viola
C4

Sextus
Viola e Voce
Chor 2
C4

Octavus
Viola e Voce
Chor 2
F3

Septimus
Viola e Voce
Chor 2
F3

Nonus
Viola e Voce
Chor 2
F4

Bassus
Viol e Voce
Chor 2
F5

Decimus
Viol e Voce
Chor 2
F5

Organo

This section contains ten staves of musical notation. The voices listed on the left correspond to specific staves: Cantus (Chor 1), Quintus (Chor 1), Altus (Chor 1), Tenor (Chor 1), Sextus (Viola e Voce Chor 2), Octavus (Viola e Voce Chor 2), Septimus (Viola e Voce Chor 2), Nonus (Viola e Voce Chor 2), Bassus (Viol e Voce Chor 2), Decimus (Viol e Voce Chor 2), and Organo. The music consists primarily of sustained notes and short melodic fragments, typical of early printed music notation.

10

C/Ch1

5/Ch1

6/Ch2

8/Ch2

7/Ch2

9/Ch2

B/Ch2

10/Ch2

10

BC

This section continues the musical score from the previous page, starting at measure 10. It features ten staves, each labeled with a unique identifier (e.g., C/Ch1, 5/Ch1, 6/Ch2, etc.) followed by a number. The music consists of various rhythmic patterns and note values, including eighth and sixteenth notes, along with rests and bar lines.

19

C/Ch1

5/Ch1

6/Ch2

8/Ch2 8

7/Ch2

9/Ch2

B/Ch2

10/Ch2 19

BC

Hoc incipe
"Requiem"

Introitus:Requiem

A/Ch1

T/Ch1

6/Ch2 8

8/Ch2

7/Ch2

9/Ch2

B/Ch2

10/Ch2

BC

Aeternam dominatio nra eis

Aeternam dominatio nra eis Domine

Requiem

aeternam dominatio nra eis, eis Domine

Requiem aeternam dominatio nra eis eis domini ne

28

Te decet

C/Ch1
5/Ch1
A/Ch1
T/Ch1
6/Ch2
8/Ch2
7/Ch2
9/Ch2
B/Ch2
10/Ch2
BC

Son. Ta.
Et ti - bi red-de-tur
Et ti - bi, et ti - bi
Te de - cet hym - nus De - us in Si - on
28 Te de - cet hym - nus De - us in Si - on Et ti - bi, et ti - bi red-de-tur

34

Son. Ta. Son.

C/Ch1
5/Ch1
A/Ch1
T/Ch1
6/Ch2
8/Ch2
7/Ch2
9/Ch2
B/Ch2
10/Ch2
BC

Et ti - bi, Son. Et ti - bi red - de - tur vo - tum in Hie - Ta.
Et ti - bi red - de - tur
vo - tum in Hie - ru - sa - lem,
ru - sa - lem,
et ti - bi
vo - tum in Hie - ru - sa - lem, et ti - bi
et ti - bi red - de - tur,
et ti - bi
red - de - tur vo - tum in
34 vo - tum in Hie - ru - sa - lem, et ti - bi red - de - tur

41

Son. Ta.

C/Ch1 ru - - - sa - - - lem, et ti - - - bi red - de - tur
 5/Ch1 vo - tum in Hie - ru - - - lem, et ti - - - bi red - de - tur
 A/Ch1 red - de - tur vo - tum in Hie - ru - - - lem, red - de - tur vo - tum in Hie -
 T/Ch1 red - de - tur vo - tum in Hie - ru - - - lem, red - de - tur vo - tum in Hie -
 6/Ch2 et ti - - - bi red - de - tur vo - tum
 8/Ch2 et ti - - - bi
 7/Ch2 red - de - tur
 9/Ch2 red - de - tur vo - tum in Hie - ru - - - lem,
 B/Ch2 Hie - ru - - - lem, et ti - - - bi red - de - tur
 10/Ch2 red - de - tur vo - tum in Hie - ru - - - lem,
 BC

48 Son.

C/Ch1 vo - tum in Hie - ru - - - sa - - lem, e - xau - - - di, e -
 5/Ch1 vo - tum in Hie - ru - - - sa - - lem, e - xau - - - di, e -
 A/Ch1 ru - - - sa - - lem, e - xau - - - di, e -
 T/Ch1 in Hie - ru - - - sa - - lem, e - xau - - - di, e -
 6/Ch2 in Hie - ru - - - sa - - lem, e - xau - - - di, e -
 8/Ch2 in Hie - ru - - - sa - - lem, e - xau - - - di, e -
 7/Ch2 vo - tum in Hie - ru - - - sa - - lem, e - xau - - - di, e -
 9/Ch2 in Hie - ru - - - sa - - lem, e - xau - - - di, e -
 B/Ch2 vo - tum in Hie - ru - - - sa - - lem, e - xau - - - di, e -
 10/Ch2 48 Hie - - - ru - - - lem, e - xau - - - di, e -

56

Ta.

C/Ch1 xau - - - di, e - xau - - - di, e - xau - - - di Ta.

5/Ch1 xau - - - di, e - xau - - - di, e - xau - - - di Ta.

A/Ch1 xau - - - di, e - xau - - - di Ta.

T/Ch1 xau - - - di, e - xau - - - di, e - xau - - - di o - ra - ti -

6/Ch2 xau - - - di, e - xau - - - di, e - xau - - - di

8/Ch2 xau - - - di, e - xau - - - di, e - xau - - - di

7/Ch2 xau - - - di, e - xau - - - di, e - xau - - - di

9/Ch2 xau - - - di, e - xau - - - di, e - xau - - - di

B/Ch2 xau - - - di, e - xau - - - di, e - xau - - - di

10/Ch2 xau - - - di, e - xau - - - di, e - xau - - - di

56 xau - - - di, e - xau - - - di, e - xau - - - di o - ra - ti -

BC

64

o - ra - ti -

C/Ch1 o - ra - ti - o - nem me - am,

5/Ch1 o - ra - ti - o - nem me - am,

A/Ch1 o - ra - ti - o - nem me - am,

T/Ch1 o - nem me - am,

6/Ch2

8/Ch2

7/Ch2

9/Ch2

B/Ch2

10/Ch2 64 o - nem me - am o - ra - ti - o - nem me - am

BC

74

Son.

C/Ch1 o - nem me - - - am, Son. ad te o - mnis ca - ro ve - ni -

5/Ch1 ad te o - mnis ca - ro

A/Ch1 Son. ad te o - mnis ca - ro ve - ni - et, ad te

T/Ch1 ad te o - mnis ca - - - ro ve - - - ni -

6/Ch2

8/Ch2 ad te o - mnis ca - ro o - mnis ca - ad

7/Ch2 ad te o - mnis ca - ro ad te

9/Ch2 ad te o - mnis ca - ro ve - - - ni -

B/Ch2 ad te o - mnis ca - ro ad te

10/Ch2 ad te o - mnis ca - ro ve - ni -

BC ad te o - mnis ca - ro ve - ni -

80

Iterum Requiem
juste ad Psalmum

C/Ch1 et, ad te o - mnis ca - ro ve - - - ni - et.

5/Ch1 ad te o - mnis ca - ro ve - - - ni - et.

A/Ch1 o - mnis ca - ro, ad te o - mnis ca - ro ve - - - ni - et.

T/Ch1 et, ad te o - mnis ca - - - ro ve - - - ni - et.

6/Ch2 ad te o - mnis ca - ro ve - - - ni - et.

8/Ch2 ro o - mnis ca - ro ve - ni - et.

7/Ch2 o - mnis ca - - - ro ve - - - ni - et.

9/Ch2 et, ve - - - ni - et.

B/Ch2 ad te o - mnis ca - - - ro ve - - - ni - et.

10/Ch2 ad te o - mnis ca - - - ro ve - - - ni - et.

BC et, ve - - - ni - et.

Kyrie

C/Ch1

5/Ch1

A/Ch1 Ky - ri - e e - lei - - - son, Ky - ri - e, Ky - ri -

T/Ch1 Ky - ri - e, Ky - ri - e e - lei - - - son, Ky - ri - e, Ky - ri - e, Ky -

6/Ch2

8/Ch2

7/Ch2

9/Ch2

B/Ch2

10/Ch2

BC

9

C/Ch1 Ky - ri - e, Ky - ri - e e - lei - - - son,

5/Ch1 Ky - ri - e, Ky - ri - e e - - - lei - - - son,

A/Ch1 e e - lei - - - son, Ky - ri -

T/Ch1 ri - - - - e, Ky - ri -

6/Ch2

8/Ch2

7/Ch2

9/Ch2

B/Ch2

10/Ch2

9

BC

17

Son.

C/Ch1 Ky - ri - e e - lei - - - son,

5/Ch1 Ky - ri - e, Ky - ri - e,

A/Ch1 e, Ky - ri - e Ky - ri - e, Ky - ri - e e -

T/Ch1 e e - lei - son, Ky - ri - e e -

6/Ch2

8/Ch2 Ky - ri -

7/Ch2 Ky -

9/Ch2 Ky - ri -

B/Ch2 Ky - ri - e, Ky - ri - e e -

10/Ch2 Ky - ri - e e - lei - - - son, Ky - ri -

BC

24

Ta. Christe

C/Ch1 Ky - ri - e e - lei - - - son. Ta. Chri - ste e - lei - - -

5/Ch1 Ky - ri - e e - - - lei - - - son. Ta.

A/Ch1 lei - - - - - son. Ta.

T/Ch1 lei - - - - - son, e - lei - - - son.

6/Ch2 Ky - ri - e e - lei - - - son.

8/Ch2 Ky - ri - e e - - - - - lei - son.

7/Ch2 ri - e e - lei - - - son.

9/Ch2 e e - lei - - - son.

B/Ch2 lei - - - - - son. Chri - - - ste e - lei - - -

10/Ch2 e e - lei - - - son.

BC

31

C/Ch1 son, e - lei - son,

5/Ch1 Chri - ste \sharp e - lei - son, e - lei - son,

A/Ch1 Chri - ste e - lei - son, e -

T/Ch1

6/Ch2

8/Ch2

7/Ch2

9/Ch2

B/Ch2 son, e - lei - son, Chri - ste e - lei - son, e -

10/Ch2 31 Chri - ste e - \sharp e - son, e - lei - son,

BC

42

Son.

C/Ch1 Chri - ste e - lei - Son.

5/Ch1 Chri - ste e - lei - son, e - lei -

A/Ch1 lei - son, Son. Chri - ste e -

T/Ch1 Chri - ste e - lei - son, e - lei -

6/Ch2

8/Ch2 Chri - ste e - lei - son,

7/Ch2 Chri - - - ste e -

9/Ch2 Chri - ste e - lei - son, e -

B/Ch2 lei - - son, Chri - ste e - \sharp e - lei - son, e -

10/Ch2 42 Chri - ste e - \sharp e - son, e - lei - son, Chri - ste e - \sharp e - lei - son, e -

BC

Kyrie

Dies iræ

Strauss, Chr. Missa pro defunctis a 10

C/Ch1

5/Ch1

A/Ch1

T/Ch1

6/Ch2

8/Ch2

7/Ch2

9/Ch2

B/Ch2

10/Ch2

BC

Di - es i - ræ di - es il - la
sol - vet sæ - clum in fa - vil - la te -
Di - es i - ræ di - es il - la, sol - vet sæ - clum in fa - vil - la:
Quan - tus tre -

8

C/Ch1

A/Ch1

T/Ch1

6/Ch2

8/Ch2

7/Ch2

9/Ch2

B/Ch2

10/Ch2

BC

te - ste Da - vid cum Si - byl - la,
ste Da - vid cum Si - byl - la, cum Si - byl - la, Tremolo
Tremolo
Tremolo
Quan - tus tre -
8 te - ste Da - vid, te - ste Da - vid cum Si - byl - la,

14

C/Ch1 mor est fu - tu - rus cun - cta

5/Ch1 quan - do ju - dex est ven - tu - rus cun - cta stri - cte

A/Ch1

T/Ch1

6/Ch2

8/Ch2

7/Ch2

9/Ch2

B/Ch2 mor est fu - tu - rus, quan - do ju - dex est ven - tu - rus cun - cta, cun - cta

10/Ch2

14

BC

21

C/Ch1 stri - cte dis - cus - su - rus! per se - pul -

5/Ch1 dis - cus - su - rus! Tu - ba mi - rum spar - get so - num

A/Ch1

T/Ch1 Tu - - ba mi - rum spar - get so - - num

6/Ch2

8/Ch2

7/Ch2

9/Ch2

B/Ch2 stri - cte dis - cus - su - rus! per se - pul -

10/Ch2 Tu - - ba mi - rum spar - get so - num,

21

BC

28

Son.

Ta.

C/Ch1 chra re - gi - o - num co - get om - nes an - te Thro - - - num. Ta.
 5/Ch1 - - - - - co - get om - nes an - te Thro - - - num. Ta.
 A/Ch1 chra re - gi - o - num co - get om - nes an - - - - - te thro - - - num. Ta.
 T/Ch1 - - - - - co - get om - nes an - te thro - - - - - num.
 6/Ch2 8 co - get om - nes an - - - - - te thro - - - num.
 8/Ch2 co - get om - nes an - te thro - - - - - num.
 7/Ch2 co - get om - nes an - - - - - te thro - - - num.
 9/Ch2 co - get om - nes an - - - - - te thro - - - num.
 B/Ch2 chra re - gi - o - num co - get om - nes an - te Thro - - - num.
 10/Ch2 28 co - get om - nes an - te Thro - - - num.
 BC

35 Mors stupebit

C/Ch1 - - - - -

5/Ch1 - - - - -

A/Ch1 - - - - - Mors stu - pe - bit et na - tu - ra, cum re - sur - get cre - - - a - tu -

T/Ch1 - - - - - Mors stu - pe - bit et na - tu - - - - - ra, cum re - sur - get cre-a - tu -

6/Ch2 - - - - -

8/Ch2 8 - - - - -

7/Ch2 - - - - -

9/Ch2 - - - - -

B/Ch2 - - - - -

10/Ch2 35 Mors stu - pe - bit et na - tu - ra,

BC

42

C/Ch1
5/Ch1
A/Ch1
T/Ch1
6/Ch2
8/Ch2
7/Ch2
9/Ch2
B/Ch2
10/Ch2
BC

Li - ber
Li - ber scri -
ra, ju - di - can - ti, ju - di - can - ti re - spon - su - ra.
ra, ju - di - can - ti re - spon - su - ra.
Li - ber scri -
ju - di - can - ti re - - - - spon - su - ra.

42

49

C/Ch1
5/Ch1
A/Ch1
T/Ch1
6/Ch2
8/Ch2
7/Ch2
9/Ch2
B/Ch2
10/Ch2
BC

scri - ptus pro - fe - re - tur in quo to - tum con - ti - ne - tur
ptus pro - fe - re - tur in quo to - tum, in quo to - tum con - ti - ne - tur
Li - ber scri -
ptus pro - fe - re - tur in quo to - tum con - ti - re - tur

56

C/Ch1 un - de mun - dus ju - di - ce - - - tur.

5/Ch1 un - de mun - dus ju - di - ce - tur, ju - di - ce - tur.

6/Ch2

7/Ch2

B/Ch2 56 un - de mun - dus, un - de mun - dus ju - di - ce - - - tur.

BC

62

Son. Ta.

C/Ch1 Ju - - - dex er - go cum se - de - bit quid-quid
Son. Ta.

5/Ch1 Ju - - - dex er - - - go quid-quid la - tet ap - pa - re - bit
Son. Ta.

A/Ch1 Ju - - - dex er - go cum se - de - bit quid - quid la - tet ap - pa - re - bit
Son. Ta.

T/Ch1 Ju - dex er - go

6/Ch2 Ju - dex er - - - go

8/Ch2 Ju - - - dex er - go

7/Ch2 Ju - dex er - - - go

9/Ch2 Ju - - - dex er - go

B/Ch2 Ju - - - dex er - go quid-quid la - tet ap - pa - re - bit

10/Ch2 62 Ju - - - dex er - go cum se - de - bit quid-quid

BC

68

Son.

C/Ch1 la - tet ap - pa - re - bit nil in - ul - tum re - ma - ne - bit.
 5/Ch1 nil in - ul - tum re - ma - ne - bit.
 A/Ch1 nil Son. in - ul - tum re - ma - ne - bit.
 T/Ch1 nil in - ul - tum re - ma - ne - bit.
 8 quid - quid la - tet ap - pa - re - bit nil in - ul - tum re - ma - ne - bit.
 6/Ch2 nil in - ul - tum re - ma - ne - bit.
 8/Ch2 nil in - ul - tum re - ma - ne - bit.
 7/Ch2 nil in - ul - tum re - ma - ne - bit.
 9/Ch2 nil in - ul - tum re - ma - ne - bit.
 B/Ch2 nil in - ul - tum re - ma - ne - bit.
 10/Ch2 68 la - tet ap - pa - re - bit nil in - ul - tum re - ma - ne - bit.
 BC

Lacrimosa

Ta.

C/Ch1 La - - cri - mo - sa di - es il - - la qua re - sur - get
 Son.

5/Ch1 La - - cri - mo - sa di - es il - - la qua re - sur - get
 Son.

A/Ch1 La - - cri - mo - sa di - es il - - la qua re - sur - get, re - sur - get
 Son.

T/Ch1 La - - cri - mo - sa di - es il - - la qua re - sur - get
 Son.

6/Ch2 La - - cri - mo - sa di - es il - - la qua re - sur - get ex fa -
 8/Ch2 La - - cri - mo - sa di - es il - - la qua re - sur - get ex fa -
 7/Ch2 La - - cri - mo - sa di - es, di - es il - - la qua re - sur - get, re - sur - get
 9/Ch2 La - - cri - mo - sa di - es il - - la qua re - sur - get ex fa -
 B/Ch2 La - - cri - mo - sa di - es il - - la qua re - sur - get
 10/Ch2 74 La - - cri - mo - sa di - es il - - la qua re - sur - get
 BC

Ta.

83

C/Ch1 ex fa - vil - - la Ta.
 5/Ch1 ex fa - vil - - la Ta.
 A/Ch1 ex fa - vil - - la ju - di - can-dus ho-mo - re - us: hu - ic er - go par-ce De -
 T/Ch1 ex fa - vil - - la ju - di - can-dus ho-mo - re - us:
 6/Ch2 vil - la
 8/Ch2 vil - la fa - vil - la
 7/Ch2 ex fa-vil-la, ex fa-vil - la
 9/Ch2 vil - la, fa - vil - la
 B/Ch2 ex fa - vil - - la, ju - di - can-dus ho-mo - re - us: Hu - ic er - go par-ce De -
 10/Ch2 ex fa - vil - - la, ju - di - can-dus ho-mo - re - us:
 BC

83 ex fa - vil - - la, ju - di - can-dus ho-mo - re - us: Hu - ic

91

C/Ch1 Pi - - e Je - - su, pi -
 5/Ch1 Pi - - e Je - - su, pi -
 A/Ch1 us, hu - ic er - go par-ce De - us,
 T/Ch1 er - go par-ce De - us,
 6/Ch2
 8/Ch2
 7/Ch2
 9/Ch2
 B/Ch2 us, Hu - ic er - go par-ce De - us
 10/Ch2 er - go par-ce De - us, Pi - e Je - su, pi -
 BC

99

C/Ch1 e Je - - su Do - - mi - ne

5/Ch1 e Je - - su Do - - mi - ne Do-na e - is

A/Ch1

T/Ch1 Do-na e - is re - qui - em,

6/Ch2

8/Ch2

7/Ch2

9/Ch2

B/Ch2 Do-na e - is re - - qui - em,

10/Ch2

99 e Je - - su Do - - mi - ne, Do-na e - is re -

BC

107

Son. Ta.

C/Ch1 Do-na Son. - is re - - - qui-em. Ta. A - - - men, a - men,

5/Ch1 re - qui-em. Do-na e - - - is re - - qui - em. Ta. A - - -

A/Ch1 Do-na Son. - is re - - - qui-em. Ta. A - - - men, a - men,

T/Ch1 Do-na e - is re - qui-em. A - - -

6/Ch2 Do - na e - is re - - - qui - em. A - men, a - men,

8/Ch2 Do - na e - is re - - - qui - em. A - - - men,

7/Ch2 Do - na e - is re - - - qui - em. A - men, a - men, a - men,

9/Ch2 Do - na e - is re - - - qui - em. A - - - men,

B/Ch2 Do - na e - is re - - - qui - em, A - men, a - men, a - men,

10/Ch2 107 qui-em, Do - na e - is re - - - qui - em, A - - - men,

BC

114

Son.

C/Ch1 a - men, a - men, Son. - men.
 5/Ch1 men, a - men, a - men, Son. men.
 A/Ch1 a - men, a - men, a - men.
 T/Ch1 men, a - men, a - men, a - men.
 6/Ch2 a - men, a - men, a - men.
 8/Ch2 a - men, a - men, a - men.
 7/Ch2 a - men, a - men, a - men.
 9/Ch2 a-men, a - men, a - men.
 B/Ch2 a - men, a - men, a - men.
 10/Ch2 114 a-men, a - men, a - men.
 BC

Offertorium

Son.

C/Ch1 Rex glo - ri -
 5/Ch1 Son. Rex glo - - - ri -
 A/Ch1 Rex glo - - - ri -
 T/Ch1 Rex glo - - - ri - æ, Rex glo - - - ri -
 6/Ch2 Rex glo - - - ri - æ, Rex glo - - - ri -
 8/Ch2 Rex glo - - - ri - æ, Rex glo - - - ri -
 7/Ch2 Rex glo - - - ri - æ, Rex glo - - - ri -
 9/Ch2 Do - mi - ne Je - su Chri - ste Rex glo - - - ri -
 B/Ch2 Do - mi - ne Je - su Chri - ste Rex glo - - - ri -
 10/Ch2 Do - mi - ne Je - su Chri - ste Rex glo - - - ri -
 BC

6

C/Ch1 æ, Rex glo - - ri - æ li - be - ra a - ni -

5/Ch1 æ, Rex glo - - ri - æ li - be - ra a - - - ni -

A/Ch1 æ, Rex glo - - ri - æ li - be - ra a - ni -

T/Ch1 æ, Rex glo - - ri - æ li - be - ra a - ni - mas o - mni -

6/Ch2 æ, Rex glo - - ri - æ li - be - ra a - ni -

8/Ch2 glo - ri - æ, glo - - ri - æ, Rex glo - - ri - æ li - - be - ra

7/Ch2 æ, Rex glo - - ri - æ li - be - ra a - ni - mas

9/Ch2 æ, Rex glo - - - ri - æ, glo - ri - æ li - be - ra a - ni -

B/Ch2 æ Rex glo - - ri - æ li - be - ra a - ni -

10/Ch2 6 æ, Rex glo - - ri - æ li - be - ra a - ni - mas, a - ni -

BC

13 Ta. pian Son.

C/Ch1 mas Ta. o - mni - um fi - de - li - um de - fun - cto - pian Son.

5/Ch1 mas Ta. o - mni - um fi - de - li - um de - fun - cto - pian Son.

A/Ch1 mas o - mni - um de - fun - cto - pian Son.

T/Ch1 um de - fun - cto -

6/Ch2 mas de - fun - cto -

8/Ch2 a - ni - mas o - mni - um de - fun - cto - rum, de - fun - cto -

7/Ch2 o - mni - um de - fun - cto -

9/Ch2 mas o - mni - um o - mni - um de - fun - cto -

B/Ch2 mas o - mni - um, o - mni - um fi - de - li - um de - fun - cto -

10/Ch2 13 mas o - mni - um de - - - fun - - cto -

BC

21

Ta.

C/Ch1

rum Ta.

5/Ch1

rum Ta.

A/Ch1

rum Ta. de ma - nu in - fer - ni

T/Ch1

rum de ma - nu in - fer - ni & de pro - fun - do

6/Ch2

rum

8/Ch2

rum

7/Ch2

rum

9/Ch2

rum

B/Ch2

rum,

10/Ch2

rum,

BC

rum,

32

li - be - ra e - as

C/Ch1

5/Ch1

li - be - ra e -

A/Ch1

& de pro - fun - do la - cu,

T/Ch1

la - cu, & de pro - fun - do la - cu,

6/Ch2

8/Ch2

7/Ch2

9/Ch2

B/Ch2

li - be - ra e - as

10/Ch2

32 li - be - ra e -

BC

42

C/Ch1 de o - re, de o - re, de o - re, de o - re le - o - nis
 5/Ch1 as de o - re, de o - re, de o - re, de o - re le - o - nis
 A/Ch1
 T/Ch1 ne ab - sor - be -
 6/Ch2
 8/Ch2
 7/Ch2
 9/Ch2
 B/Ch2 li - be-ra e - as de o - re, de o - re le - o - nis
 10/Ch2
 42 

48

C/Ch1
 5/Ch1
 A/Ch1 ne ab - sor - be - at e - as Tar - ta - rus ne ca - dant pian.
 T/Ch1 at e - as Tar - ta - rus ne ca - dant in ob - scu - ra:
 6/Ch2
 8/Ch2 pian.
 7/Ch2 pian.
 9/Ch2
 B/Ch2 ne ab - sor - be - at e - as Tar - ta - rus ne ca - dant pian.
 10/Ch2 48 

56

Son.

C/Ch1 sed si - gni - fer, sed si - gni - fer
5/Ch1 sed si - gni - fer, sed si - gni - fer san - ctus
A/Ch1 in ob - scu - ra: sed si - gni - fer san - ctus, san - ctus
T/Ch1 pian. sed si - gni - fer
6/Ch2 sed si - gni - fer, sed si - gni - fer san - ctus,
8/Ch2 pian. sed si - gni - fer san - ctus Mi - cha -
7/Ch2 sed si - gni - fer, sed si - gni - fer san - ctus,
9/Ch2 pian. sed si - gni - fer san - ctus Mi - cha -
B/Ch2 in ob - scu - sed si - gni - fer, sed si - gni - fer
10/Ch2 56 sed si - gni - fer San - ctus Mi - cha -

62

Ta.

C/Ch1 san - ctus san - ctus Mi - cha - el Ta. re - præ - sen - tet
5/Ch1 san - ctus Mi - - - cha - el
A/Ch1 Mi - - - cha - el re - præ - sen - tet Ta. tet e - as
T/Ch1 san - ctus Mi - - - cha - el re - præ - sen - tet e - as
6/Ch2 san - ctus Mi - - - cha - el
8/Ch2 el Mi - - - cha - el
7/Ch2 san - ctus Mi - - - cha - el
9/Ch2 el Mi - - - cha - el
B/Ch2 San - ctus Mi - - - cha - el re - præ - sen - tet e - as, re - præ - sen - tet
10/Ch2 62 el Mi - - - cha - el re - præ - sen - tet e - as,
BC

68

Son.

C/Ch1 e - as in lu - cem san - - etam, in lu - cem
5/Ch1 re - præ - sen - tet e - as in lu - cem san - - etam, in lu - cem
A/Ch1 in Son. lu - cem san - - etam, in lu - cem
T/Ch1 in lu - cem san - - etam.
6/Ch2 8 in lu - cem san - - etam, in lu - cem
8/Ch2 in lu - - cem san - - etam, in lu - cem san -
7/Ch2 in lu - cem san - - etam, in lu - cem
9/Ch2 in lu - cem san - - etam, in lu - cem san - etam,
B/Ch2 e - as in lu - tem san - - etam, in lu - cem
10/Ch2 68 re - præ - sen - tet e - as in lu - tem san - - etam, in lu - cem
BC

75

Ta.

C/Ch1 san - - etam Ta.
5/Ch1 san - - etam Ta.
A/Ch1 8 san - - etam. Ta. Quam o - - lim A -
T/Ch1 Quam o - - lim A - bra - hæ
6/Ch2 8 san - - etam.
8/Ch2 ctam.
7/Ch2 san - - etam.
9/Ch2 san - - etam.
B/Ch2 san - - etam.
10/Ch2 75 san - - etam.
BC

99

C/Ch1 se - mi-ni e - - - jus, et se - mi-ni e - - - jus, et

5/Ch1 et se - mi-ni e - - - jus, et se - mi-ni e - - - jus, et

A/Ch1 g jus, Son.

T/Ch1 et se - mi-ni e - - - jus, et se - mi-ni e - - - jus, et

6/Ch2 g se - mi - ni, et se - - - mi - ni e - - - jus, e -

8/Ch2 jus, et se - mi-ni e - - - jus, et se - mi-ni e - - - jus, et

7/Ch2 se - - - mi - ni, et se - - - mi - ni e - - - jus, et

9/Ch2 jus, e - - - jus, e - - - jus, et se - mi-ni e - - - jus, et

B/Ch2 se - mi - ni e - - - jus, et se - - - mi - ni e - - - jus, et

10/Ch2 99 jus, et se - mi-ni e - - - jus, et se - mi-ni e - - - jus, et

BC

104

C/Ch1 se - mi-ni e - - - jus, et

5/Ch1 et se - mi-ni e - - - jus, et se - mi-ni

A/Ch1 - - - et se - mi-ni e - - - jus, et se - mi-ni e -

T/Ch1 - - - et se - mi-ni e - - - jus, et se - mi-ni e -

6/Ch2 g jus, et se - mi-ni e - - - jus, et

8/Ch2 et se - mi-ni e - - - jus, et se - mi-ni e - - - - - -

7/Ch2 se - mi - ni e - - - jus, et se - mi - ni e - - - jus, et

9/Ch2 et se - mi - ni e - - - jus, et se - mi - ni e - - - jus, et se - mi - ni e -

B/Ch2 se - mi - ni e - - - jus, et se - mi - ni e - - - jus, et

10/Ch2 104 et se - mi - ni e - - - jus, et se - mi - ni e - - - et se - mi - ni e -

BC

109

C/Ch1 se - mi-ni e - - - jus, et se - mi-ni e - - - jus, et

5/Ch1 et se - mi-ni e - - - jus, et se - mi-ni e - - - jus, et

A/Ch1 g jus, et se - mi-ni e - - - jus, et se - mi-ni e - - - jus,

T/Ch1 - et se - mi-ni e - - - jus, et se - mi-ni e - - - jus,

6/Ch2 g se - mi - ni, et se - - - mi - ni e - - - jus, e -

8/Ch2 jus, et se - mi - ni e - - - jus, et se - - - mi - ni

7/Ch2 se - mi - ni, et se - - - mi - ni e - - - jus, et

9/Ch2 jus, e - - - jus, e - - - jus, et se - mi - ni e - - - jus,

B/Ch2 se - mi - ni e - - - jus, et se - - - mi - ni e - - - jus, et

10/Ch2 109 jus, et se - mi - ni e - - - jus, et se - mi - ni e - - - jus,

BC - - - - - -

114

C/Ch1 se - mi-ni e - - - jus, et se - mi -

5/Ch1 et se - mi-ni e - - - jus, et se -

A/Ch1 - et se - mi-ni e - - - jus, et se - mi-ni e -

T/Ch1 - et se - mi-ni e - - - jus, et se - mi-ni e - - - jus,

6/Ch2 g jus, et se - mi - ni e - - - jus, et se -

8/Ch2 et se - - - mi - ni e - - - jus, et se - mi - ni e - - - jus, et

7/Ch2 se - mi - ni e - - - jus, et se - mi - ni e - - - jus, et se -

9/Ch2 et se - mi - ni e - - - jus, et se - mi - ni e - - - jus, et se -

B/Ch2 se - mi - ni e - - - jus, et se - mi - ni e - - - jus, et se -

10/Ch2 114 et se - mi - ni e - - - jus, et se - mi - ni e - - - jus, et se -

BC - - - - - -

Sanctus

10

Son. Ta.

C/Ch1 san - - - - ctus Do - mi-nus De - us

5/Ch1 san - - - - ctus Ta.

A/Ch1 Son. Ta.

T/Ch1 san - - - - ctus

6/Ch2 San - - - - ctus,

8/Ch2 ctus, San - - - - ctus,

7/Ch2 San - - - - ctus,

9/Ch2 ctus, San - ctus, San - - - - ctus,

B/Ch2 San - - - - ctus,

10/Ch2 San - - - - ctus,

10 BC

17

Sa - ba - oth, Do - mi-nus De - us Sa - - - ba - oth. Ple - ni sunt

5/Ch1 ba - oth, Do - mi-nus De - us Sa - ba - oth. Ple - ni sunt

A/Ch1 Do - mi-nus De - us, Do - mi-nus De-us Sa - ba - oth,

T/Ch1 Do - mi-nus De - us, Do - mi-nus De - us Sa - ba - oth,

6/Ch2 Ple - ni sunt

8/Ch2

7/Ch2 Ple - ni sunt

9/Ch2

B/Ch2 Ple - ni sunt

10/Ch2 17 BC

23

Son.

C/Ch1 coe - li, Ple - ni sunt cœ - li glo - ri - a tu - a,

5/Ch1 coe - li, Ple - ni sunt cœ - li glo - ri - a tu - a,

A/Ch1 et ter - ra, et Son. et ter - ra, et

T/Ch1 et ter - ra, et ter - ra, et

6/Ch2 g coe - li, Ple - ni sunt cœ - li, Ple - ni sunt cœ - li

8/Ch2 et ter - ra, et ter - ra, et

7/Ch2 coe - li, Ple - ni sunt cœ - li, Ple - ni sunt cœ - li

9/Ch2 et ter - ra, et ter - ra, et

B/Ch2 coe - li, Ple - ni sunt cœ - li, Ple - ni sunt cœ - li

10/Ch2 et ter - ra, et ter - ra, et

BC 23 et ter - ra, et ter - ra, et

29

Ta.

C/Ch1 glo - ri - a tu - - - a. Ta.

5/Ch1 glo - ri - a tu - a. Ta. san - na in ex - cel -

A/Ch1 ter - ra glo - ri - a, glo - ri - a tu - - - a. Ta.

T/Ch1 ter - ra glo - ri - a tu - - - a.

6/Ch2 glo - - - ri - a tu - - - a.

8/Ch2 ter - ra glo - - - ri - a tu - - - a.

7/Ch2 glo - ri - a tu - - - a.

9/Ch2 ter - ra glo - - - ri - a tu - - - a.

B/Ch2 glo - ri - a tu - - - a. O - san - na in ex - cel -

10/Ch2 ter - ra glo - ri - a tu - - - a.

BC 29 ter - ra glo - ri - a tu - - - a.

37

C/Ch1 O - san - na in ex - cel - sis, in ex - cel - sis,
5/Ch1 sis, O - san - na in ex - cel - sis,
A/Ch1
T/Ch1
6/Ch2
8/Ch2
7/Ch2
9/Ch2
B/Ch2 sis, O - san - na in ex - cel - sis, in ex - cel - sis,
10/Ch2 37 O - san - na in ex - cel - sis, in ex - cel - sis,
BC

45

C/Ch1 O - san - na in ex - cel - sis, in ex - cel - sis, Son. Ta.
5/Ch1 iO - san - na in ex - cel - sis, in ex - cel - sis, Ta.
A/Ch1 sis, in ex - cel - sis, in ex - cel - sis, Ta.
T/Ch1 cel - sis, in ex - cel - sis, in ex - cel - sis,
6/Ch2
8/Ch2 O - san - na in ex - cel - sis, in ex - cel - sis,
7/Ch2 in ex - cel - sis, in ex - cel - sis,
9/Ch2 in ex - cel - sis, in ex - cel - sis,
B/Ch2 O - san - na in ex - cel - sis, in ex - cel - sis,
10/Ch2 cel - sis, in ex - cel - sis, in ex - cel - sis,
BC

52

Son.

Benedictus

C/Ch1 ex - cel - sis, in Son.

5/Ch1 O - san - na in Son.

A/Ch1

T/Ch1

6/Ch2 in ex - cel - sis.

8/Ch2 O - san - na in ex - cel - sis.

7/Ch2 in ex - cel - sis.

9/Ch2 in ex - cel - sis.

B/Ch2 ex - cel - sis, in ex - cel - sis.

10/Ch2 52 in ex - cel - sis.

BC

58

C/Ch1

5/Ch1 ve - nit in no - mi - ne Do - mi - ni,

A/Ch1 nit in no - mi - ne, in no - mi - ne Do - mi - ni,

6/Ch2

7/Ch2

B/Ch2

58 BC

64

C/Ch1 di - c tus qui ve - nit in no - mi - ne, in no - mi - ne

5/Ch1

A/Ch1

T/Ch1 Be - ne - di - c tus qui ve - nit in no - mi - ne Do - mi - ni,

6/Ch2

7/Ch2

B/Ch2

BC

69

C/Ch1 Do - - - mi - ni, in no - mi - ne, in no - mi - ne Do - mi -

5/Ch1 ne, in no - mi - ne, in no - mi - ne Do - - - - - mi -

A/Ch1 69 no - mi - ne, in no - mi - ne, in no - mi - ne Do - - - - - mi -

BC

74

C/Ch1 ni, in no - mi - ne Do - - - mi - ni, in no - mi - ne Do - - -

5/Ch1 ni, in no - mi - ne

A/Ch1 ni, in no - mi - ne Do - mi - ni, in no - mi -

T/Ch1 in no - mi - ne Do - mi - ni,

6/Ch2

7/Ch2

B/Ch2 74

BC

80

C/Ch1 mi - ni, Do - mi - ni. O -

5/Ch1 Do - - - - - mi - ni. O - san - na in ex - cel - sis,

A/Ch1 ne Do - - - - - mi - ni.

T/Ch1 in no - mi - ne Do - - - mi - ni.

6/Ch2

7/Ch2

B/Ch2 80 O - san - na b - - - cel - sis, O -

BC

87

C/Ch1 san - na in ex - cel - sis, in ex - cel - sis,
5/Ch1 O - san - na in ex - cel - sis,
A/Ch1
T/Ch1 O - san - na in ex - cel - sis, in ex - cel - sis,
O - san - na in ex - cel - sis,
6/Ch2
8/Ch2
7/Ch2
9/Ch2
B/Ch2 san - na in ex - cel - sis, in ex - cel - sis,
10/Ch2 87 O - san - na in ex - cel - sis, in ex - cel - sis,
BC
94 Son. Ta.
C/Ch1 O - san - na in ex - cel - sis, in ex - cel - sis, Ta.
5/Ch1 iO - san - na in Son. ex - cel - sis, Ta.
A/Ch1 sis, in Son. ex - cel - sis, Ta.
T/Ch1 cel - sis, in ex - cel - sis, Ta.
6/Ch2
8/Ch2 O - san - na in ex - cel - sis, Ta.
7/Ch2 in ex - cel - sis, Ta.
9/Ch2 in ex - cel - sis, Ta.
B/Ch2 san - na in ex - cel - sis, in ex - cel - sis, Ta.
10/Ch2 94 cel - sis, in ex - cel - sis, Ta.
BC

100

Son.

C/Ch1 san - na in ex - cel - sis, in Son. ex - cel - sis.
 5/Ch1 O - san - na in Son. ex - cel - sis.
 A/Ch1 in Son. ex - cel - sis.
 T/Ch1 in ex - cel - sis.
 6/Ch2 in ex - cel - sis.
 8/Ch2 O - san - na in ex - cel - sis.
 7/Ch2 in ex - cel - sis.
 9/Ch2 in ex - cel - sis.
 B/Ch2 san - na in ex - cel - sis, in ex - cel - sis.
 10/Ch2 in ex - cel - sis.

100

BC

Agnus Dei

A/Ch1

T/Ch1 Qui tol - lis pec - ca - ta mun - di,
 6/Ch2
 8/Ch2
 7/Ch2
 9/Ch2
 B/Ch2 A - gnus De - - i qui
 10/Ch2 A - gnus De - - i qui tol - lis pec - ca - ta mun - di,
 BC

Qui

7

C/Ch1
5/Ch1
A/Ch1
T/Ch1
6/Ch2
8/Ch2
7/Ch2
9/Ch2
B/Ch2
10/Ch2
BC

tol - - - lis pec - ca - - ta mun - di,
pec - ca - - ta mun - di,
tol - - - lis pec - ca - - ta mun - di, pec -
ca - - - ta mun - di,

13

Son.

C/Ch1
5/Ch1
A/Ch1
T/Ch1
6/Ch2
8/Ch2
7/Ch2
9/Ch2
B/Ch2
10/Ch2
BC

ca - - - ta mun - di
di
do - - - na e - is re -
do - na e - is re - qui - em,
do - na e - is re - qui - em,
do - na e - is
do - na e - is
do - na e - is
ca - - - ta mun - di
do - na e - is re - qui - em,

Ta.

Agnus Dei II

20

C/Ch1 re - qui - em. Ta. Qui tol - lis pec - ca - ta mun -

5/Ch1 Son. qui - em. Ta.

A/Ch1 re - qui - em. Ta.

T/Ch1 re - qui - em.

6/Ch2 re - qui - em.

8/Ch2 e - is re - - - qui - em.

7/Ch2 re - qui - em.

9/Ch2 re - qui - em.

B/Ch2 re - qui - em. A - gnus De - - - i qui tol - lis pec - ca - ta mun -

10/Ch2 20 re - qui - em. A - gnus De - - - i

BC

4

C/Ch1 di, do-na e-is re - qui - em,

5/Ch1 Qui tol - lis pec - ca - ta mun - di, do-na e - is re - qui - em,

A/Ch1

T/Ch1

6/Ch2

8/Ch2

7/Ch2

9/Ch2

B/Ch2 di, do - - na e - is, do - - na

10/Ch2 4 qui tol - lis pec - ca - ta mun - di, do - - - na e - is,

BC

11

C/Ch1

5/Ch1

A/Ch1

T/Ch1

6/Ch2

8/Ch2

7/Ch2

9/Ch2

B/Ch2

10/Ch2

BC

15

Son.

Ta.

Agnus Dei III

C/Ch1

5/Ch1

A/Ch1

T/Ch1

6/Ch2

8/Ch2

7/Ch2

9/Ch2

B/Ch2

10/Ch2

BC

3

C/Ch1
5/Ch1
A/Ch1
T/Ch1
6/Ch2
8/Ch2
7/Ch2
9/Ch2
B/Ch2
10/Ch2
BC

Qui tol - lis pec - ca -
Qui tol - lis pec - ca - ta mun - di,
tol - lis pec - ca - ta mun - di,
lis pec - ca - ta mun - di,
lis pec - ca - ta pec - ca - ta pec - ca - di, mun - di,

qui tol - lis
lis pec - ca - ta pec - ca - ta mun - di,

ta mun - di, Qui tol - lis pec - ca - ta mun - - -
pec - ca - ta mun - di, Qui tol - lis pec - ca - ta mun - di,
- - - pec - ca - ta mun - - -
qui tol - lis pec - ca - ta mun - di,
- - - pec - ca - ta mun - - -
pec - ca - ta mun - di, pec - ca - ta pec - ca - ta mun - - -
pec - ca - ta mun - di, pec - ca - ta pec - ca - ta mun - - -

11

C/Ch1
5/Ch1
A/Ch1
T/Ch1
6/Ch2
8/Ch2
7/Ch2
9/Ch2
B/Ch2
10/Ch2
BC

ta mun - di, Qui tol - lis pec - ca - ta mun - - -
pec - ca - ta mun - di, Qui tol - lis pec - ca - ta mun - di,
- - - pec - ca - ta mun - - -
qui tol - lis pec - ca - ta mun - di,
- - - pec - ca - ta mun - - -
pec - ca - ta mun - di, pec - ca - ta pec - ca - ta mun - - -
pec - ca - ta mun - di, pec - ca - ta pec - ca - ta mun - - -

11

21

Son.

C/Ch1 di, Son. do - na e - is re - qui - em sem - pi - ter - nam,

5/Ch1 do - na e - is re - qui - em sem - pi - ter - nam, do - na e - is

A/Ch1 di Son. sem - pi - ter - nam, do - na e - is re -

T/Ch1 do - na e - is re - qui - em sem - pi - ter - nam, do - na

6/Ch2 do - na e - is re - qui - em sem - pi - ter - nam, do - na

8/Ch2 do - na e - is do - na e - is re - qui - em do - na e - is

7/Ch2 do - na e - is re - qui - em sem - pi - ter - nam, sem - pi - ter - nam,

9/Ch2 do - na e - is do - na e - is re - qui - em sem - pi - ter - nam,

B/Ch2 do - na e - is, do - na e - is re - qui - em

10/Ch2 do - na e - is, do - na e - is re - qui - em

BC

21 - na e - is, do - na e - is re - qui - em

27

sem - pi - ter - nam.

5/Ch1 re - qui - em sem - pi - ter - nam, sem - pi - ter - nam.

A/Ch1 qui - em sem - pi - ter - nam.

T/Ch1 e - is re - qui - em sem - pi - ter - nam.

6/Ch2 sem - pi - ter - nam.

8/Ch2 re - qui - em sem - pi - ter - nam.

7/Ch2 sem - pi - ter - nam, sem - pi - ter - nam.

9/Ch2 sem - pi - ter - nam.

B/Ch2 em sem - pi - ter - nam.

10/Ch2 em sem - pi - ter - nam.

BC

27 em sem - pi - ter - nam.

Communio: Lux æterna

Strauss, Chr. Missa pro defunctis a 10

5

The musical score consists of two staves. The top staff is in soprano C major, indicated by a treble clef and a key signature of one sharp. The bottom staff is in bass F major, indicated by a bass clef and a key signature of one sharp. The lyrics are written below the notes in a cursive script. The first section of lyrics is: "cum Sanctis tu - is in æ - ter - num, in æ - ter - num; tu - is is". The second section of lyrics is: "cum Sanctis, cum Sanctis tu - is in æ - ter - num, in æ - ter - num, in æ - ter - is". The score is numbered 5 at the beginning of the first section.

12

C/Ch1 num, in æ - ter - num;

5/Ch1 qui - a pi -

A/Ch1 in æ - ter - num, in æ - ter - num,

T/Ch1 in æ - ter - num, in æ - ter - num

6/Ch2

8/Ch2

7/Ch2

9/Ch2

B/Ch2 num, in æ - ter - num, qui - a pi -

10/Ch2

12 in æ - ter - num, in æ - ter - num, in æ - ter - num, in æ - ter - num,

BC

21 Son.

C/Ch1 qui - a pi - us, pi - us es, qui - a pi - us es.

5/Ch1 us es, qui - a pi - us, pi - us es, qui - a pi - us es.

A/Ch1 qui - a pi - us, qui - a pi - us es, qui - a pi - us es.

T/Ch1 qui - a pi - us, qui - a pi - us es, qui - a pi - us es.

6/Ch2 qui - a pi - us, qui - a pi - us es, qui - a pi - us es.

8/Ch2 qui - a pi - us, qui - a pi - us es, qui - a pi - us es.

7/Ch2 qui - a pi - us, qui - a pi - us es, qui - a pi - us es.

9/Ch2 qui - a pi - us, qui - a pi - us es, qui - a pi - us es.

B/Ch2 us es, qui - a pi - us, qui - a pi - us es, qui - a pi - us es.

10/Ch2

21 qui - a pi - us, qui - a pi - us es, qui - a pi - us es.

BC

Requiem

5

Son.

C/Ch1 lux lu - ce-at, lu -
 Son.

5/Ch1 lux lu - ce-at, lu -
 Son.

A/Ch1 et lux, et lux per - pe - tu - a lu - ce-at, lu - ce-at e - is, lu -
 Son.

T/Ch1 et lux, et lux per - pe - tu - a lu - ce-at, lu - ce-at e - is, lu -

6/Ch2 a lu - ce -
 lu -

8/Ch2 a lu - ce -
 lu -

7/Ch2 a lu - ce - at
 lu -

9/Ch2 lu - ce - at
 lu -

B/Ch2 lux, lu - ce - at
 lu -

10/Ch2 et lux, et lux per - pe - tu - a lu - ce - at e - is, lu -
 5

BC lu -

11

C/Ch1 ce - at e - - - is Ta. cum San - ctis

5/Ch1 ce - at e - - - is Ta. cum San - - - ctis tu -

A/Ch1 ce - at e - - - is Ta. cum San - ctis tu - is

T/Ch1 ce - at e - - - is cum San - ctis tu - - - is

6/Ch2 g at e - - - is

8/Ch2 ce - at e - - - is

7/Ch2 e - - - - is

9/Ch2 ce - at e - - - is

B/Ch2 e - - - is cum San - ctis, cum San - ctis

10/Ch2 11 ce - at e - - - is cum San - ctis, cum San - ctis tu - is

BC

16

C/Ch1 tu - is in æ - ter - num, in æ - ter - num

5/Ch1 is in æ - ter - num, in æ - ter - num

A/Ch1

T/Ch1

6/Ch2

8/Ch2

7/Ch2

9/Ch2

B/Ch2 tu - is in æ - ter - num, in æ - ter - num, in æ - ter - num, in æ - ter - num,

10/Ch2 16 in

BC

31

C/Ch1 a pi - - - us, pi - us es, qui - - - a pi - us es.

5/Ch1 qui - a pi - - us, pi - us es, qui - - - a pi - us es.

A/Ch1 8 es. qui - - - a pi - us es, qui - a pi - us es.

T/Ch1 8 qui - a pi - - us, pi - - us es, qui - - - a pi - us

6/Ch2 8 qui - - a pi - - us es, pi - us es.

8/Ch2 a pi - - us pi - - - us es, pi - us es.

7/Ch2 qui - - a pi - us, pi - us es, qui - - - a pi - us es.

9/Ch2 a pi - us, pi - - - us es, qui - a pi - us es.

B/Ch2 qui - a pi - - us, pi - us es, qui - - - a pi - us es.

10/Ch2 31 a pi - - - us, pi - us es, qui - - - a pi - us es.

BC

Symphonia ad imitationem
campanae (ad placitum)

Musical score for the Symphonia section, starting at measure 9. The score consists of two staves. The top staff is in common time (C) and has a bass clef. The bottom staff is in common time (C) and has a treble clef. The music features sustained notes and eighth-note patterns.

Musical score for the Symphonia section, starting at measure 16. The score consists of two staves. The top staff is in common time (C) and has a bass clef. The bottom staff is in common time (C) and has a treble clef. The music continues with eighth-note patterns.

Musical score for the Introitus: Requiem section, starting at measure 23. The score consists of two staves. The top staff is in common time (C) and has a bass clef. The bottom staff is in common time (C) and has a treble clef. The text "Hic incipe 'Requiem'" is written above the staff. The music includes a bassoon part (marked "Bassoon") and a soprano part (marked "Soprano").

Introitus: Requiem

Musical score for the Introitus: Requiem section, starting at measure 13. The score consists of two staves. The top staff is in common time (C) and has a bass clef. The bottom staff is in common time (C) and has a treble clef. The text "Intonatio" is written above the staff. The lyrics "Et lux per-pe-tu-a lu-ce-at, lu-ce-at e-is," are written below the staff.

Musical score for the Introitus: Requiem section, starting at measure 20. The score consists of two staves. The top staff is in common time (C) and has a bass clef. The bottom staff is in common time (C) and has a treble clef. The lyrics "lu-ce-at, lu-ce-at e-is," are written below the staff. The text "Son." is written above the staff.

Musical score for the Te decet section, starting at measure 28. The score consists of two staves. The top staff is in common time (C) and has a bass clef. The bottom staff is in common time (C) and has a treble clef. The text "Intonatio" is written above the staff. The lyrics "Et ti-bi, et ti-bi red-de-tur" are written below the staff. The text "Te decet" is written above the staff.

Musical score for the Te decet section, starting at measure 40. The score consists of two staves. The top staff is in common time (C) and has a bass clef. The bottom staff is in common time (C) and has a treble clef. The lyrics "vo-tum in Hie-ru-sa-lem," are written below the staff. The text "Son." is written above the staff.

Musical score for the Te decet section, starting at measure 48. The score consists of two staves. The top staff is in common time (C) and has a bass clef. The bottom staff is in common time (C) and has a treble clef. The lyrics "vo-tum in Hie-ru-sa-lem," are written below the staff. The text "Son." is written above the staff.

Musical score for the Te decet section, starting at measure 56. The score consists of two staves. The top staff is in common time (C) and has a bass clef. The bottom staff is in common time (C) and has a treble clef. The lyrics "xau-di, e-xau-di, e-xau-di" are written below the staff. The text "Ta." is written above the staff.

Musical score for the Te decet section, starting at measure 73. The score consists of two staves. The top staff is in common time (C) and has a bass clef. The bottom staff is in common time (C) and has a treble clef. The lyrics "ra-ti-o-nem me-am, ad-te-o-mnis ca-ro ve-ni-et," are written below the staff. The text "Son." is written above the staff.

Musical score for the Te decet section, starting at measure 81. The score consists of two staves. The top staff is in common time (C) and has a bass clef. The bottom staff is in common time (C) and has a treble clef. The lyrics "ad-te-o-mnis ca-ro ve-ni-et." are written below the staff. The text "Iterum Requiem juste ad Psalmum" is written above the staff.

Kyrie

10 Ky - ri - e, Ky - ri - e e - lei - son, Ky - ri -

19 e e - lei - son, Ky - ri - e e - lei - son. Ta.

28 Christe

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

48 lei - son. Ky - ri - e,

56 Ky - ri - e e - lei - son, Ky - ri - e. Ky - ri -

72 Son. e e - lei - son, e - - - lei - son. Ky - ri -

Dies iræ

Tremolo Quan - tus tre - mor est fu - tu - rus

16 cun - cta stri - cte dis - cus-su - rus! per se - pul -

28 chra re - gi - o - num co - get om - nes an - te Thro - num. Son. Ta.

35 Mors stupebit

Li - ber scri - ptus pro - fe - re - tur in quo to - tum con - ti - ne - tur

56 un - demundus ju - di - ce - tur. Ju - dex er - go cum se - de - bit Son. Ta.

66 quid - quid la - tet ap - pa - re - bit nil in - ul - tum re - ma - ne - bit. Son.

1. Cantus - Chor 1
Voce e Violino 1 C1

Strauss, Chr. Missa pro defunctis a 10

74 **Lacrimosa**
Son.
Ta.

La - cri - mo-sa di - es il - la qua re - sur-get ex fa - vil - la

86
9
Pi - e Je - su, pi - e Je - su Do - mi - ne
3

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

107
Son.
Ta.

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

114
Son.
a - men, a - men, a - men.

Offertorium

Intonatio
3
Son.
Rex glo - ri - æ, Rex glo - ri - æ

10
Ta.
li - be-ra a - ni - mas o - mni - um fi - de - li - um de - fun - pian Son.

li - be-ra a - ni - mas o - mni - um fi - de - li - um de - fun - pian Son.

20
Ta.
cto - rum li - be-ra e - as de o - re, de o -

44
re, de o - re, de o - re le-o - nis sed si - gni - fer, sed si - gni -

61
fer sanctus sanctus Mi - cha - el Ta.
re-præ-sen - tet e - as

69
Son.
in lu - cem san - ctam, in lu - cem san - ctam Ta.
14

in lu - cem san - ctam, in lu - cem san - ctam Ta.

1. Cantus - Chor 1
Voce e Violino 1 C1

Strauss, Chr. Missa pro defunctis a 10

91

Quam o - lim A - bra - hæ pro - mi - si - sti, et se-mi-ni e -

100

jus, et se - mi-ni e - - - jus, et se - mi-ni e - - - jus,

106

2

et se - mi-ni e - - - jus, et se - mi-ni e - - - jus,

113

2

et se-mi-ni e - jus, et se-mi - ni e - - jus, e - - jus.

Sanctus

Intonatio

San - ctus, san - - - - ctus, san - - - - ctus

14

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

22

Son.

Ple - ni sunt cœ - li, Ple - ni sunt cœ - li glo - ri - a tu - a,

29

2

glo - ri - a tu - a. O - san - na in

39

3

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

49

Ta.

Son.

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

Benedictus

56

7

Be - ne - di - ctitus qui ve - nit in no - mi - ne, in no - mi - ne

1. Cantus - Chor 1
Voce e Violino 1 C1

Strauss, Chr. Missa pro defunctis a 10

69

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

76

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

87

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

97

Son. Ta. Son.

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

Agnus Dei

Intonatio

11

pec - ca - ta mun - di

16

Son. Ta. Intonatio Agnus Dei II

do - na e - is re - qui - em. Qui tol - lis pec -

3

Son.

ca - ta mun - di, do-na e-is re - qui-em, do - na

16

Ta. Intonatio Agnus Dei III

e - is re - qui - em. Qui tol - lis pec - ca - ta

12

Son.

mun - di, Qui tol - lis pec - ca - ta mun - di, do-na e -

23

is re - qui - em sem - pi - ter - nam, sem - pi - ter - nam.

1. Cantus - Chor 1

Voce e Violino 1 C1

Communio: Lux æterna

Strauss, Chr. Missa pro defunctis a 10

Intonatio Son. Ta. 2

8 Son.

23

10 Son. Ta. 2

17 Son.

32

Requiem

Intonatio Son. Ta. 4

Symphonia ad imitationem
campanae (ad placitum)

Musical score for the Symphonia section, starting at measure 8. The score consists of two staves. The top staff is in common time (C) and the bottom staff is in 12/8 time. The music features sustained notes and eighth-note patterns.

Musical score for the Symphonia section, continuing from measure 14. The score consists of two staves. The top staff is in common time (C) and the bottom staff is in 12/8 time. The music continues with eighth-note patterns.

Musical score for the 'Requiem' section, starting at measure 22. The score consists of two staves. The top staff is in common time (C) and the bottom staff is in 12/8 time. The text 'Hic incipe "Requiem"' is written above the top staff. The music includes sustained notes and eighth-note patterns.

Introitus: Requiem

Musical score for the 'Introitus: Requiem' section, starting at measure 10. The score consists of two staves. The top staff is in common time (C) and the bottom staff is in 12/8 time. The text 'Intonatio' is written above the top staff. The lyrics 'Et lux per-pe-tu-a lu-ce-at, lu-ce-at' are shown below the staff.

Musical score for the 'Introitus: Requiem' section, continuing from measure 19. The score consists of two staves. The top staff is in common time (C) and the bottom staff is in 12/8 time. The lyrics 'e-is, lu-ce-at, lu-ce-at e-is, lu-ce-at e-' are shown below the staff. The text 'Son.' is written above the top staff.

Musical score for the 'Introitus: Requiem' section, continuing from measure 27. The score consists of two staves. The top staff is in common time (C) and the bottom staff is in 12/8 time. The lyrics 'is. Te decet Ta. Son. Et ti-bi red-de-tur' are shown below the staff. The text 'Intonatio' is written above the top staff.

Musical score for the 'Introitus: Requiem' section, continuing from measure 41. The score consists of two staves. The top staff is in common time (C) and the bottom staff is in 12/8 time. The lyrics 'vo-tum in Hie-ru-sa-lem, et ti-bi red-de-tur' are shown below the staff. The text 'Son.' is written above the top staff.

Musical score for the 'Introitus: Requiem' section, continuing from measure 48. The score consists of two staves. The top staff is in common time (C) and the bottom staff is in 12/8 time. The lyrics 'vo-tum in Hie-ru-sa-lem, e-xau-di, e-' are shown below the staff.

Musical score for the 'Introitus: Requiem' section, continuing from measure 56. The score consists of two staves. The top staff is in common time (C) and the bottom staff is in 12/8 time. The lyrics 'xau-di, e-xau-di, e-xau-di o-ra-ti-o-nem me-' are shown below the staff. The text 'Ta.' is written above the top staff.

Musical score for the 'Introitus: Requiem' section, continuing from measure 73. The score consists of two staves. The top staff is in common time (C) and the bottom staff is in 12/8 time. The lyrics 'am, ad-te o-mnis ca-ro' are shown below the staff. The text 'Son.' is written above the top staff.

Musical score for the 'Iterum Requiem' section, starting at measure 81. The score consists of two staves. The top staff is in common time (C) and the bottom staff is in 12/8 time. The lyrics 'ad-te o-mnis ca-ro ve-ni et.' are shown below the staff. The text 'Iterum Requiem' and 'juste ad Psalmum' are written above the top staff. The page number '1' is at the bottom center.

Kyrie

Musical notation for Kyrie eleison, featuring a treble clef, a key signature of two sharps, a time signature of common time, and lyrics in English: "Ky - ri - e, Ky - ri - e e - lei - son, Ky - ri - e," followed by a repeat sign and a fermata.

Musical score for the Sanctus section of a Mass. The score consists of three staves. The first staff shows the beginning of the Kyrie eleison chant. The second staff begins with a forte dynamic (F) and the text "Ky-ri - e - lei - son." The third staff begins with a forte dynamic (F) and the text "Christe eleison". The score includes rehearsal marks (19, 3, Son., Ta., 5), dynamics (F, ff, p), and various note heads and rests.

36

Son.

9

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

Ta.

Musical score for Kyrie, page 53. The score consists of two staves of music. The first staff begins with a treble clef, a key signature of one sharp, and a common time signature. It features a continuous line of eighth notes and sixteenth notes. The lyrics "Ky-ri-e e-lei - son," are written below the notes. The second staff begins with a bass clef, a key signature of one sharp, and a common time signature. It features a continuous line of eighth notes and sixteenth notes. The lyrics "Ky - ri - e e-lei - son, Ky - ri - e," are written below the notes. The score concludes with a measure ending in common time.

Musical score for Kyrie eleison, rehearsal number 70. The score consists of two staves. The first staff begins with a treble clef, a key signature of one sharp, and a common time signature. It contains six measures of music, ending with a fermata over the final note. The lyrics "Ky - ri - e - lei - son," are written below the notes. The second staff begins with a bass clef, a key signature of one sharp, and a common time signature. It contains five measures of music, ending with a fermata over the final note. The lyrics "Ky-ri - e e - lei - son." are written below the notes. The word "Son." is written above the second staff.

Dies iræ

Musical score for 'Quando judeus est' showing measures 15-16. The score consists of two staves. The top staff starts with a treble clef, a key signature of one sharp, and a common time signature. The bottom staff starts with a bass clef, a key signature of one sharp, and a common time signature. Measure 15 begins with a long black note followed by a dotted half note, a quarter note with a sharp, another quarter note with a sharp, a half note, a quarter note, a half note, a quarter note, a half note, a quarter note with a sharp, and a half note. Measure 16 begins with a half note, followed by a quarter note, a half note, a quarter note, a half note, a quarter note, a half note, a quarter note with a sharp, and a half note.

Musical score for 'Mors stupebit' (Measures 32-42). The score consists of two staves. The top staff shows a treble clef, a key signature of one sharp, and a common time signature. The bottom staff shows a bass clef, a key signature of one sharp, and a common time signature. The vocal line includes lyrics such as 'an - te Thro - num.', 'Li - ber scri - ptus pro-fe - re - tur in quo'. Measure 32 starts with a whole note followed by a half note. Measure 33 starts with a half note followed by a whole note. Measure 34 starts with a whole note followed by a half note. Measure 35 starts with a half note followed by a whole note. Measure 36 starts with a whole note followed by a half note. Measure 37 starts with a half note followed by a whole note. Measure 38 starts with a whole note followed by a half note. Measure 39 starts with a half note followed by a whole note. Measure 40 starts with a whole note followed by a half note. Measure 41 starts with a half note followed by a whole note. Measure 42 starts with a half note followed by a whole note.

A musical score for page 52, featuring a single melodic line on a treble clef staff. The music consists of six measures. The first measure has a dotted half note followed by a half note. The second measure has a dotted quarter note followed by a quarter note. The third measure has a quarter note followed by a eighth note. The fourth measure has a eighth note followed by a eighth note. The fifth measure has a eighth note followed by a eighth note. The sixth measure has a eighth note followed by a eighth note.

Musical score for orchestra and choir, page 59, section Son. The score consists of two staves. The top staff is for the orchestra, featuring a treble clef, a key signature of one sharp, and a tempo marking of $\frac{1}{4}$. It includes dynamic markings such as ff , f , mf , p , and ff . The bottom staff is for the choir, showing lyrics in German: "ju - di - ce - tur.", "Ju - dex er - go", "quid-quid la-tet ap - pa-". The score also features various rests and grace notes.

2. Quintus - Chor 1
Voce e Violino 2 C1

Strauss, Chr. Missa pro defunctis a 10

Lacrimosa

74 Son. Ta.

La - cri - mo-sa di - es il - la qua re - sur - get ex fa - vil - la

86 9 Ta.

Pi - e Je - su, pi - e Je - su Do - mi - ne Do-na e - is

107 Son. Son. Ta. 2

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

114 Son.

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

Offertorium

Intonatio 3 Son.

Rex glo - - - ri - æ, Rex glo - ri - æ li -

10 Ta. pian Son.

be-ra a - ni - mas o - mni - um fi - de - li - um de - fun -

20 Ta.

cto - rum li - be-ra e - as de o - re, de o -

44 18 Son.

re, de o - re, de o - re le-o - nis sed si - gni - fer, sed

60 Ta. 3

si - gni - fer san-ctus san-ctus Mi - cha - el re-præ -

69 Son. Ta. 10

sen - tet e - as in lu - cem san - ctam, in lu - cem san - ctam

2. Quintus - Chor 1 Voce e Violino 2 C1

Strauss, Chr. Missa pro defunctis a 10

87

Quam o - lim A - bra - hæ pro - mi - si - - -

98 Son.

sti, et se - mi-ni, et se - mi-ni e - jus, et se - mi-ni e - jus,

104

et se - mi-ni e - jus, et se - mi-ni et se - mi-ni

110

e - jus, et se - mi-ni e - jus, et se - mi-ni e -

116

jus. et se - mi-ni e - - - jus.

Sanctus

Intonatio

4

Son.

Ta.

San - - - ctus, san - ctus, san - - - - ctus

14

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

22

Son.

oth. Ple - ni sunt cœ - li, Ple - ni sunt cœ - li glo - ri - a tu - a,

29

Ta.

glo - ri - a tu - a. O - san - na in ex - cel - sis,

39

Son.

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

49

Ta.

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

2. Quintus - Chor 1 Voce e Violino 2 C1

Strauss, Chr. Missa pro defunctis a 10

Benedictus

Be - ne-di-cus qui ve - nit in no - mi - ne Do - - - mi - ni,
64
 in no - mi - ne, in no - mi - ne, in no - mi - ne Do - - - mi - ni,
75
 in no - mi - ne Do - - - - - mi - ni. O - san - na in
85
 ex-cel - sis, O-san - na in ex - cel - sis, iO - san -
97
 Son. Ta. Son.
 na in ex - cel - sis, O - san - na in ex - cel - sis.
Agnus Dei
 Intonatio pec - ca - - - ta mun - di 4
18
 Son. Ta. Intonatio **Agnus Dei II**
 do - na e - is re - - - qui - em. Qui tol -
5
 lis pec - ca - - ta mun - di, do - na e - is re - - - qui - em, 2
13
 do - na e - is re - - - qui - em, do - na e - is re - - - qui - em. Ta.
 Intonatio **Agnus Dei III**
 Qui tol - lis pec - ca - - ta mun - di, Qui tol - lis pec - ca -
12
 ta mun - di, Qui tol - lis pec - ca - - ta mun - di, do - na e - is
23
 re - qui - em sem - pi - ter - nam, do - na e - is re - qui - em sem - pi - ter - nam, sem - pi - ter - nam.

Communio: Lux æterna

Symphonia tacet

Introitus: Requiem

Intonatio

29

Æ - ter - nam do - na e - is

11

Do - mi - ne lu - ce - at, lu - ce - at e - - - is,

23

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

Te decet

31

Son. Ta.

Et ti - bi red-de-tur vo-tum in Hie - ru - sa - lem, red-de-tur

44

Son. Ta.

vo-tum in Hie - ru - sa - lem, red-de-tur vo-tum in Hie - ru - sa -

51

Ta.

lem, e - xau - di, e - xau - di, e - xau - di, e - xau - di

66

Son.

o - ra - ti - o - nem me - am, ad te o-mnis ca - ro ve - ni -

79

*Iterum Requiem
juste ad Psalmum*

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

Kyrie

Musical score for the Kyrie section of the Mass. The score consists of two staves. The top staff is for the Alto Chorus and Violin, and the bottom staff is for the Basso Continuo. The music is in common time, with various dynamics and articulations. The vocal parts sing "Ky - ri - e" and "e - lei - son" in a repeating pattern. The continuo part provides harmonic support with sustained notes and chords. Measure numbers 8, 9, 21, 28, 50, 57, 64, and 74 are indicated above the staves.

8 Ky - ri - e e - lei - son, Ky - ri - e, Ky - ri -

9 e e - lei - son, Ky - ri - e, Ky - ri - e

21 Son. Ta.

28 Ky - ri - e, Ky - ri - e e - lei - son.

Christe

28 Chri - ste e - lei - son, e - lei - son, Chri -

50 Ta. **Kyrie**

50 ste e - lei - son. Ky - ri - e e - lei - son, e - lei -

57 son, Ky - ri - e e - lei - son, Ky - ri - e e - lei - son, e - lei -

64 son, Ky - ri - e e - lei - son,

74 Son.

Dies iræ

8 Di - es i - ræ di - es il - la te - ste Da - vid

11 cum Si - byl - la, per se - pul - chra re - gi - o - num

30 Son. Ta. **Mors stupebit**

8 co - get om - nes an - - - te thro - - num. Mors stu - pe -

37 bit et na - tu - ra, cum re - sur - get cre - a - tu - ra, ju -

**3. Altus Chor 1
Voce e Viola C4**

Strauss, Chr. Missa pro defunctis a 10

43

8 di-can - ti, ju - di-can - ti re - spon-su - ra. Son.
Ju -

63 Ta.
8 dex er - go cum se - de - bit quid-quid la-tet ap-pa - re - bit
Lacrimosa

70 Son. Son.
8 nil in - ul - tum re - ma-ne - bit La - - - cri - mo - sa di - es il -

78 la qua re - sur - get, re - sur - get ex fa - vil - - -

85 Ta.
8 la ju - di - can-dus ho - mo - re - us: hu - ic er - go par - ce De - us,

92 Son.
8 hu - ic er - go par - ce De - us, Do - na

109 Ta.
8 e - is re - - - qui-em. A - - - men, a - men,

115 Son.
8 a - men, a - men, a - - - men.

Offertorium

Intonatio

8 Rex glo - ri - æ, Rex glo - ri - æ

10 Ta.
8 li - be - ra a - ni - mas o - mni - um de - fun -

pian Son.

19 Ta.
8 cto - - - rum de - ma - nu in - fer - ni

30 2 & de pro - fun - do la - cu,
13

3. Altus Chor 1
Voce e Viola C4

Strauss, Chr. Missa pro defunctis a 10
pian.

49

8 ne ab - sor-be-at e - as Tar-ta-rus ne ca - dant in ob-scu - ra:
8 sed si - gni - fer san-ctus, san-ctus Mi - cha - el re-præ-sen - tet
8 e - as in lu - cem san - ctam, in lu - cem san - ctam.
8 Quam o - lim A - bra - hæ pro - mi - si - sti,
8 et se - mi-ni e - jus,
104
8 et se - mi-ni e - jus,
110
8 et se - mi-ni e - jus,
117
8 jus, et se - mi-ni e - jus, e - - - - jus.

Sanctus

Intonatio

11
8 San - - - - ctus, san - - - - ctus, san - - - -
8 Do - mi-nus De - us, Do - mi-nus
21
8 De-us Sa - ba - oth, et ter - ra, et ter - ra, et
29
8 ter - ra glo - - ri - a, glo - ri - a tu - - - a.

3. Altus Chor 1
Voce e Viola C4

Strauss, Chr. Missa pro defunctis a 10

41

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

48

Son. Ta. Son.

in ex - cel - sis, in ex - cel - sis.

56 Benedictus

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

62

4

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

72

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

79

6

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

90

2

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

97

Son. Ta. Son.

8 in ex - cel - sis, in ex - cel - sis.

Agnus Dei

Intonatio

5

8 Qui tol - lis pec - ca - ta mun -

11

Son. Ta.

8 di, do - - - na e - is re - qui-em, re - qui-em.

Agnus Dei II

Intonatio

9

8 do-na e - is re - - - qui - em,

13

Son. Ta.

8 do-na e - is re - qui - em, re - qui - em.

Intonatio Agnus Dei III

Qui tol - lis pec - ca - ta mun - - di, 8

17

pec - ca - ta mun - - di, sem-pi-ter - nam, do - na

25

e - is re - - - qui-em sem - pi - ter - nam.

Communio: Lux æterna

Intonatio Son. Ta.
Lu - ce-at e - is Do - mi - ne cum san - ctis tu - - is

6

in æ - ter - num, in æ - ter - num, qui - a pi - us es,

23

qui - - - a pi - us es, qui - a pi - us es.

Requiem

Intonatio Son. Ta.
Et lux, et lux, et lux, et lux, per-pe - tu - a

8

lu - ce-at, lu - ce-at e - is, lu - ce-at e - is cum San - ctis

14

tu - is in æ - ter - num, in æ - ter - num

30

qui-a pi-us es, qui - a pi - us es, qui - a pi - us es.

Introitus: Requiem

Symphonia tacet

Intonatio

Kyrie

8

Ky - ri - e, Ky - ri - e e - lei - son, Ky - ri - e, Ky - ri -

8

e, Ky - ri - - - - e, Ky - ri - e e - lei - son,

19

Son. Ta.

3

Ky - ri - e e - lei - son, e - lei - son.

28

Christe Son.

45

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

50

Ta. Kyrie

Dies iræ

3
sol - vet sæ - clum in fa - vil - la te - ste Da - vid cum Si -

10
byl - la, cum Si - byl - la, Tu - ba mi - rum spar-get so -

26
Son. Ta.
num co-get om-nes an - te thro - - - - num.

Mors stupebit

Mors stu - pe - bit et na - tu - - - - ra, cum re - sur - get

4. Tenor - Chor 1 Voce e Viola C4

Strauss, Chr. Missa pro defunctis a 10

41

8 cre-a-tu - ra, ju - di-can - ti re - spon-su - ra. Son.

63

8 dex er - go quid-quid la - tet ap - pa - re - bit nil in - Son.

3

71

8 ul - tum re - ma-ne - bit. Lacrimosa Son.

La - cri - mo - sa di - es

78

8 il - la qua re - sur - get ex fa - vil - la Ta.

87

8 can-dus ho-mo - re - us: hu - ic er - go par-ce De - us, 9

103

8 Do - na e - is re - qui-em, Son. Ta.

Do - na e - is re - qui-em. 2

113

8 A - - - men, a - men, a - men, a - men. Son.

Intonatio Offertorium Son.

8 Rex glo - - ri - æ, Rex glo - - ri - æ, Rex

8

8 glo - - ri - æ li - - be - ra a - ni - mas o - mni - um Ta.

18 pian Son. Ta.

8 de - fun - cto - - - rum de ma - - nu in -

25

8 fer - - - ni & de pro - fun - do la - cu,

33

8 & de pro - fun - do la - - - cu, 7

**4. Tenor - Chor 1
Voce e Viola C4**

Strauss, Chr. Missa pro defunctis a 10

47 ne ab-sor-be - at e - as Tar - ta-rus ne ca - dant in ob - scu - ra: pian.

56 Son. sed si - - gni - fer san-ctus Mi - cha -

64 Ta. re-præ-sen - tet e - as in lu - cem san - ctam. Son.

74 Ta. Quam o - lim A - bra - hæ pro - mi -

85 si - - - sti, et se - mi-ni e - jus, et Son.

107 se - mi-ni e - jus, et se - mi-ni e - jus, et

116 et se - mi-ni e - jus, et se - mi-ni e - jus.

Intonatio **Sanctus**

12 San - - - - ctus, san - - ctus, san - - - - ctus Son.

21 De-us Sa - ba - oth, et ter - ra, et ter - ra et Son.

29 ter - ra glo - ri - a tu - - - - a. Ta. O-san -

44 na in ex - cel - sis, in ex - cel - sis, in ex - Son. Ta. Son.

Benedictus

54

cel - - sis. Be - ne - di - ctus qui ve - nit in no - mi-

67

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

80

in no - mi - ne Do - mi - ni. O-san - na in ex - cel - sis,

95

Son. Ta. Son.

in ex - cel - sis, in ex - cel - sis.

Agnus Dei

Intonatio

Qui tol - - lis pec - ca - - ta mun -

6

di, do - na e - is re - qui - em,

20

Son. Ta. Intonatio

re - qui - em.

Agnus Dei II

10

do-na e - is

12

re - qui - em, do-na e-is re - qui-em, do-na e-is re - qui-em.

Son. Ta.

Intonatio **Agnus Dei III**

Qui tol - lis pec - ca - ta mun - di,

9

Son.

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

27

e - is re - qui - em sem - pi - ter - nam.

Communio: Lux æterna

5
is in æ - ter - num, in æ - ter - num

Musical score for page 22, Son. The score consists of two staves. The top staff shows a treble clef, a key signature of one sharp, and a common time signature. The bottom staff shows a bass clef, a key signature of one sharp, and a common time signature. The vocal line includes lyrics: 'qui - a pi - us, pi - us es, qui - a pi - us es.' The piano accompaniment has a dynamic marking of '8' above the staff.

Requiem

Musical score for 'Et lux, et lux' featuring three staves of music with lyrics below them:

Intonatio Son. Ta.

Et lux, et lux, et lux, et lux per - pe -

14

is in æ - ter - num, in æ - ter - num

26

5

Son.

qui - a pi - us, pi - us es, qui - a pi - us

Symphonia ad imitationem campanae (ad placitum)

The musical score consists of several staves of music. The first section, labeled "Symphonia ad imitationem campanae (ad placitum)", includes staves numbered 8, 16, 22, and 28. Staff 22 begins with the instruction "Hic incipe 'Requiem'". The second section, "Introitus: Requiem", starts at measure 33 with an "Intonatio" (intonation) followed by the melody. The lyrics "lu-ce-at e - is." are sung at measure 43. The third section, "Te decet", starts at measure 51 with an "Intonatio" followed by the melody. The lyrics "Et ti - bi, et ti - - - bi, et" are sung at measure 59. The fourth section, "Iterum Requiem juste ad Psalmum", starts at measure 79 with the lyrics "ad te o - mnis ca - ro ve - ni - et.". Measure numbers 12, 22, 33, 43, 51, 59, and 68 are indicated above the staff lines.

Kyrie

Musical score for the Kyrie section. The key signature is C major (one sharp). The time signature is common time (indicated by '10'). The vocal line consists of eighth and sixteenth notes. Measure 10 ends with a fermata over the first note of measure 11. Measure 11 begins with a half note followed by a fermata over the first note of measure 12. Measure 12 ends with a fermata over the first note of measure 13. Measure 13 ends with a fermata over the first note of measure 14. Measure 14 ends with a fermata over the first note of measure 15. Measure 15 ends with a fermata over the first note of measure 16. Measure 16 ends with a fermata over the first note of measure 17.

Musical score for the Christe section. The key signature changes to G major (two sharps). The time signature is common time (indicated by '21'). The vocal line consists of eighth and sixteenth notes. Measures 21-25 are identical. Measures 26-30 are identical. The vocal line includes the lyrics "Ky - ri - e e - lei - son."

Musical score for the Kyrie section. The key signature changes back to C major (one sharp). The time signature is common time (indicated by '30'). The vocal line consists of eighth and sixteenth notes. Measures 30-34 are identical. Measures 35-39 are identical. Measures 40-44 are identical. The vocal line includes the lyrics "Chri - ste e - lei - son, e-lei - son."

Musical score for the Dies irae section. The key signature changes to F major (one sharp). The time signature is common time (indicated by '44'). The vocal line consists of eighth and sixteenth notes. Measures 44-48 are identical. Measures 49-53 are identical. Measures 54-57 are identical. The vocal line includes the lyrics "Ky - ri - e e - lei - son." A Tremolo instruction is present above the vocal line.

Musical score for the Mors stupebit section. The key signature changes to D major (two sharps). The time signature is common time (indicated by '57'). The vocal line consists of eighth and sixteenth notes. Measures 57-61 are identical. Measures 62-66 are identical. The vocal line includes the lyrics "co - get om - nes an - te thro - num."

Musical score for the Mors stupebit section. The key signature changes to A major (three sharps). The time signature is common time (indicated by '66'). The vocal line consists of eighth and sixteenth notes. Measures 66-70 are identical. Measures 71-74 are identical. The vocal line includes the lyrics "Ju - dex er - go nil in - ul - tum re-ma-ne - bit."

Lacrimosa

Musical score for the Lacrimosa section. The key signature changes to E major (three sharps). The time signature is common time (indicated by '74'). The vocal line consists of eighth and sixteenth notes. Measures 74-78 are identical. Measures 79-83 are identical. The vocal line includes the lyrics "La - cri - mo - sa di - es il - la qua re - sur - get ex fa - vil - la"

Musical score for the Lacrimosa section. The key signature changes to B major (four sharps). The time signature is common time (indicated by '83'). The vocal line consists of eighth and sixteenth notes. Measures 83-87 are identical. Measures 88-90 are identical. The vocal line includes the lyrics "90

104

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

112

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

Intonatio **Offertorium**

Rex glo - ri - æ, Rex glo - ri -

9

æ li - be-ra a - ni - mas de - fun-

20

cto - rum 4 2

36

3

49

pian. sed si - gni-

59

fer, sed si - gni - fer san-ctus, san-ctus Mi - cha - el

67

in lu - cem san - ctam, in lu - cem san -

76

8 ctam.

88

3 et se - mi - ni,

100

et se - mi - ni e - jus, e - - - - jus, et se - mi - ni e -

107

8 jus, et se - mi - ni, et se - mi - ni e - jus, e -

114

jus, et se - mi - ni e - jus, et se - mi - ni e - jus.

Sanctus

Intonatio

Musical score for Sanctus. The score consists of five staves of music for viola and voice. The key signature is C major (one sharp). The tempo is indicated by a '4' above the first staff. The vocal line begins with 'San - ctus,' followed by 'Ple - ni sunt cœ - li,' 'ni sunt cœ - li,' 'Ple - ni sunt cœ - li,' 'glo - ri - a tu - - a.' The vocal line continues with 'in ex - cel - sis,' and 'in ex - cel - sis.'

Benedictus

Musical score for Benedictus. The score consists of five staves of music for viola and voice. The key signature changes to G major (two sharps). The vocal line begins with 'cel - sis.' followed by 'in ex - cel - sis,' 'in ex - cel - sis,' and 'in ex - cel - sis.'

Intonatio **Agnus Dei**

Musical score for Agnus Dei. The score consists of five staves of music for viola and voice. The key signature changes to E major (three sharps). The vocal line begins with 'do - na e - is re - qui - em.'

Intonatio **Agnus Dei II**

do - na e - is re - - - qui - em.

Intonatio **Agnus Dei III**

do - - na e - - - is

re - qui - em sem - - pi - ter - - - nam.

Intonatio **Communio: Lux æterna**

Lu - ce-at e - is Do - mi-ne

qui - a pi - - us es, pi - us es.

Intonatio **Requiem**

Et lux, et lux, et lux per-pe-tu-a

lu - ce - at e - is

qui -

a pi - - us es, pi - us es.

Symphonia ad imitationem campanae (ad placitum)

The musical score consists of several staves of music for voices and instruments. The vocal parts include Soprano, Alto, Tenor, Bass, and Viola. The instrumentation includes a full orchestra. The score is divided into sections: 'Symphonia ad imitationem campanae (ad placitum)', 'Introitus: Requiem', 'Te decet', and 'Iterum Requiem justus ad Psalmum'. The score is numbered from 8 to 76. The vocal parts sing in four-part harmony, while the viola and orchestra provide harmonic support. The 'Requiem' section begins at measure 24, marked 'Hic incipe "Requiem"'. The 'Te decet' section begins at measure 28, with lyrics in Latin. The final section, 'Iterum Requiem justus ad Psalmum', begins at measure 76, with lyrics in Latin. The score is written in a clear, legible font, with musical notation including notes, rests, and dynamic markings.

8

16

24 Hic incipe "Requiem"

Intonatio Introitus: Requiem

20

28 Intonatio Te decet

36

47

58

67

76 ad te
Iterum Requiem
justus ad Psalmum

Kyrie



8



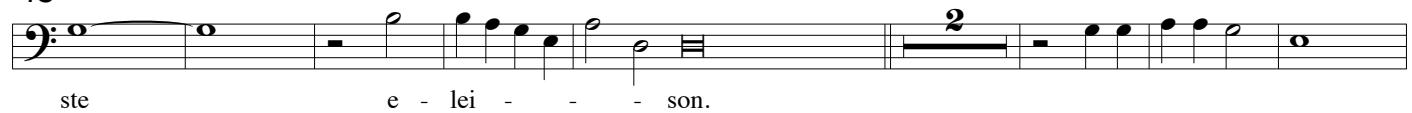
22



34



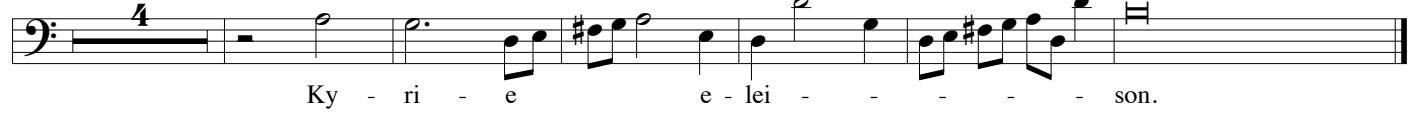
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58



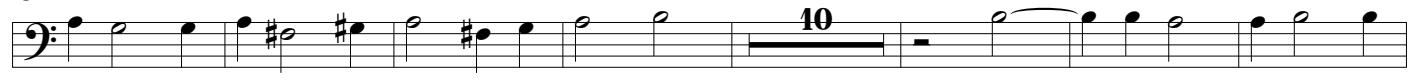
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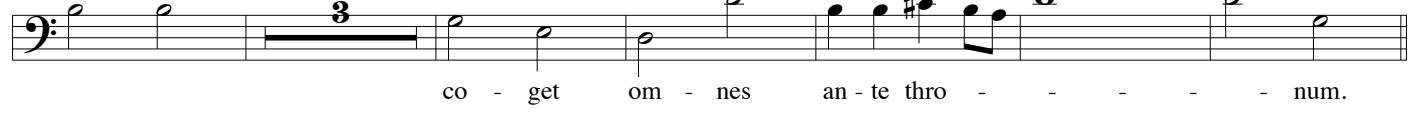
Dies iræ



9



26



Mors stupebit



44



66



6. Octavus - Chor 2
Viola e Voce F3

Strauss, Chr. Missa pro defunctis a 10

74 Lacrimosa

Music score for Lacrimosa, Viola and Voice part. The vocal line consists of sustained notes and short melodic fragments. The lyrics are: La - - cri - mo - sa di - es il - la qua re - sur - get ex fa -

83

Continuation of the musical score for Lacrimosa. The vocal line continues with sustained notes and short melodic fragments. The lyrics are: vil - la fa - vil - la

92

Continuation of the musical score for Lacrimosa. The vocal line continues with sustained notes and short melodic fragments.

102

Continuation of the musical score for Lacrimosa. The vocal line continues with sustained notes and short melodic fragments. The lyrics are: Do-na e - is re-qui-em.

111

Continuation of the musical score for Lacrimosa. The vocal line continues with sustained notes and short melodic fragments. The lyrics are: A - men, a - men, a - - - - men.

Intonatio

Offertorium

Music score for Offertorium, starting with an intonation. The vocal line consists of sustained notes and short melodic fragments. The lyrics are: Rex glo - ri - æ, glo - ri - æ, glo - ri - æ, Rex glo -

10

Continuation of the musical score for Offertorium. The vocal line consists of sustained notes and short melodic fragments. The lyrics are: ri - æ li - be-ra a - ni-mas o - mni - um de - fun -

19

Continuation of the musical score for Offertorium. The vocal line consists of sustained notes and short melodic fragments. The lyrics are: cto - rum, de-fun-cto - rum

29

Continuation of the musical score for Offertorium. The vocal line consists of sustained notes and short melodic fragments.

39

Continuation of the musical score for Offertorium. The vocal line consists of sustained notes and short melodic fragments.

52

Continuation of the musical score for Offertorium. The vocal line consists of sustained notes and short melodic fragments. The lyrics are: pian. sed si - gni - fer san - ctus Mi - cha -

62

Continuation of the musical score for Offertorium. The vocal line consists of sustained notes and short melodic fragments. The lyrics are: el Mi - cha - el in lu -

71

Continuation of the musical score for Offertorium. The vocal line consists of sustained notes and short melodic fragments. The lyrics are: cem san - ctam, in lu - cem san - ctam.

87

100

109

116

Sanctus

Intonatio

San - - - -

12

ctus, San - - ctus,

23

et ter - ra, et ter - ra, et ter - ra glo - ri - a

32

tu - a.

48

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

55

Benedictus

34

sis.

97

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

Agnus Dei

Intonatio

Agnus Dei

12

e - is re - qui-em.

Intonatio **Agnus Dei II**

10

do - na e - is re - qui-em.

Intonatio **Agnus Dei III**

9

do - na e - is do - - na e - - is

26

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

Intonatio **Communio: Lux æterna**

13

Lu - ce - at e - is Do - mi-ne

21

qui - a pi - us pi - - - us es, pi - us es.

Intonatio **Requiem**

9

Et lux, et lux,

lu - ce-at e - is

23

qui -

31

a pi - us pi - - - us es, pi - us es.

Symphonia ad imitationem
campanae (ad placitum)

The musical score consists of several staves of music for voices and instruments. The staves are as follows:

- Staff 1:** Bass clef, common time. Measures 7-11.
- Staff 2:** Bass clef, common time. Measures 12-15.
- Staff 3:** Bass clef, common time. Measures 16-20.
- Staff 4:** Bass clef, common time. Measures 21-25. Text: "Hic incipe
"Requiem"
- Staff 5:** Bass clef, common time. Measure 26. Text: "Introitus: Requiem
Intonatio". Measure 27. Key signature changes to 5 sharps.
- Staff 6:** Bass clef, common time. Measures 28-31. Text: "Te decet
lu - ce-at, lu-ce - at e - is, e - is."
- Staff 7:** Bass clef, common time. Measures 32-35. Text: "et ti - - - bi, et ti - bi red - de - tur,"
- Staff 8:** Bass clef, common time. Measures 36-40. Text: "red - de - - - tur vo - tum in Hie -
- Staff 9:** Bass clef, common time. Measures 41-45. Text: "ru - sa - lem, e - xau - - di, e - xau - - di
- Staff 10:** Bass clef, common time. Measures 46-50. Text: "e - xau - - di, e - xau - di
- Staff 11:** Bass clef, common time. Measures 51-55. Text: "3" (key signature changes to 3 sharps).
- Staff 12:** Bass clef, common time. Measures 56-60. Text: "Iterum Requiem
juste ad Psalmum".
- Staff 13:** Bass clef, common time. Measures 61-65. Text: "ad te o - mnis ca - - - ro ve - - ni - et."

Kyrie

10

23

Christe

Ky - ri - e e - lei - - son.

32

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

48

Kyrie

Ky - ri - e e - lei - son.

72

Dies iræ

Tremolo

Ky - ri - e e - lei - son.

17

26

co - get om - nes an - te thro - num.

35

Mors stupebit

55

Ju -

63

dex er - - - go

70

Lacrimosa

nil in-ul - tum re - ma - ne - - - bit. La - - - cri - mo - sa

77

di-es, di - es il - - - la qua re - sur - get, re - sur - get ex fa-vil - la,

7. Septimus - Chor 2

Viola e Voce F3

84

ex fa-vil - la

92

107

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

113

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

Offertorium

Intonatio

Rex glo - ri - æ,

7

Rex glo - ri - æ li - be - ra a - ni-mas o - mni - um

16

de-fun-cto - rum

27

39

48

pian.

57

sed si - - gni - fer, sed si - - gni - fer sanctus, sanctus Mi -

63

cha - el

70

in lu - cem san - ctam, in lu - cem san - ctam.

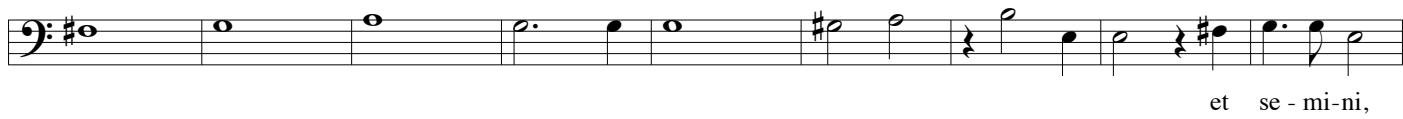
7. Septimus - Chor 2
Viola e Voce F3

Strauss, Chr. Missa pro defunctis a 10

80



91



100



107



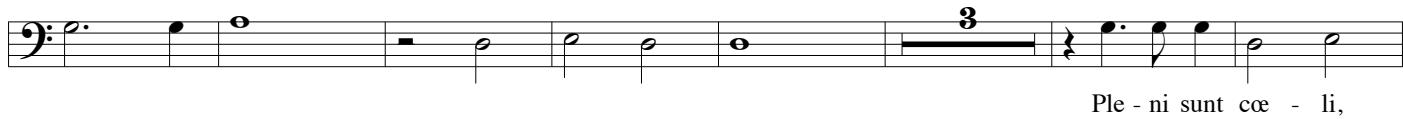
114



Intonatio **Sanctus**



14



24



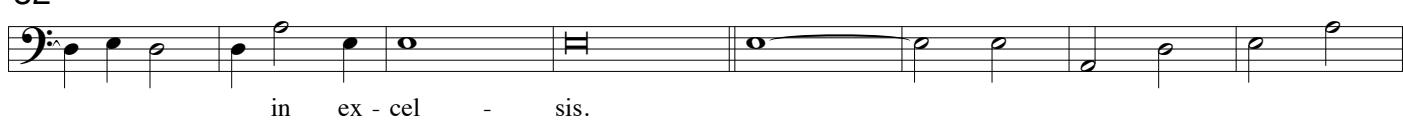
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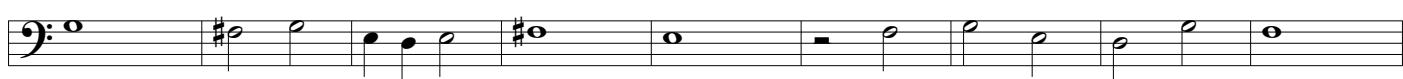
41



Benedictus



60



7. Septimus - Chor 2
Viola e Voce F3

Strauss, Chr. Missa pro defunctis a 10

69



82



90



99



Agnus Dei

Intonatio

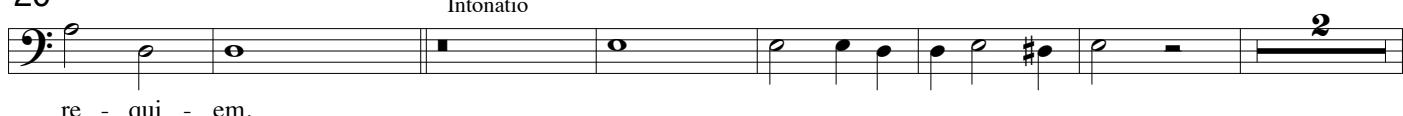


12



20

Intonatio



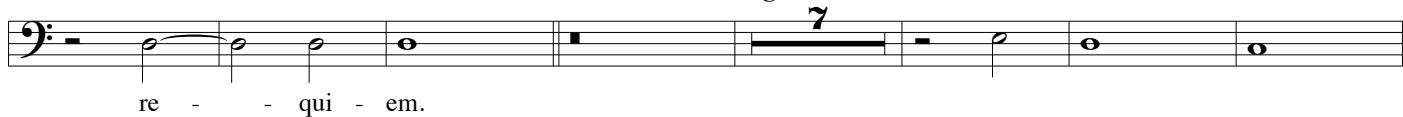
7



15

Intonatio

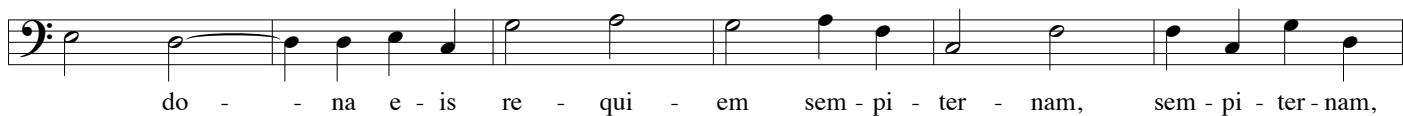
Agnus Dei III



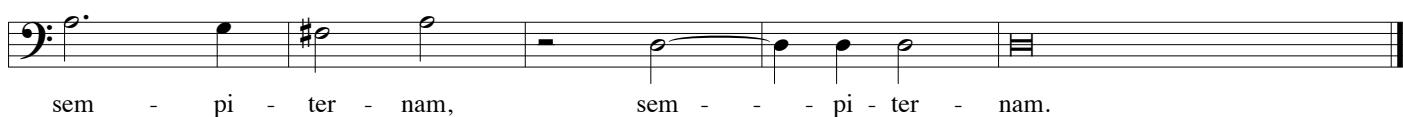
11



21



27



Communio: Lux æterna

Intonatio

Lu - ce-at e - is Do - mi - ne

6

13

qui - - - a

24

pi - us, pi - us es, qui - - - a pi - us es.

Requiem

Intonatio

Et lux, et lux, et lux per-pe - tu - a

10

lu - ce - at e - is

17

5

30

qui - a pi - us, pi - us es, qui - a pi - us es.

Symphonia ad imitationem
campanae (ad placitum)



8



15



22



Introitus: Requiem

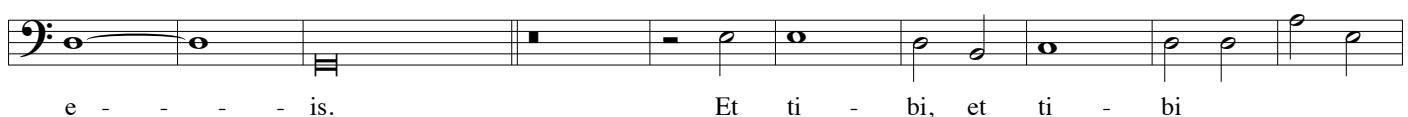
Intonatio



12



25



Intonatio Te decet



35



vo-tum in Hie - ru - sa - lem, in Hie - ru - sa - lem, e -

44



xau - di, e - xau - - - di,

53



e - xau - - di,

e - xau - - di

63



ad te o - mnis ca - ro ve - ni - et,
SMC 2014 DTÖ, Bd.59/ Stift Kremsmünster L17

1

Iterum Requiem
juste ad Psalmum



* pleno coro transposita, alla guarda (!)

Kyrie



10



22

Christe



36

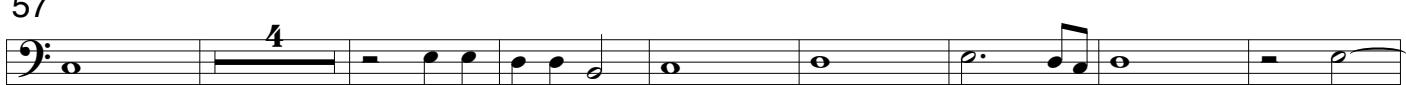


48

Kyrie



57



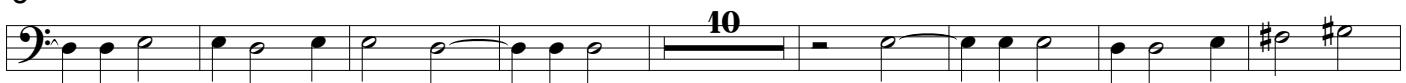
69



Dies irae

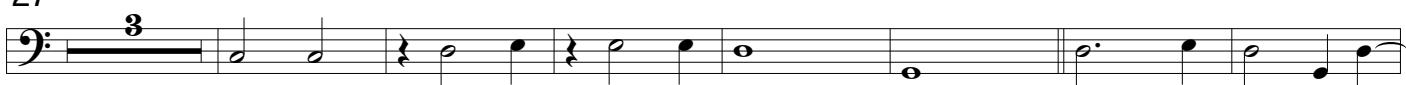


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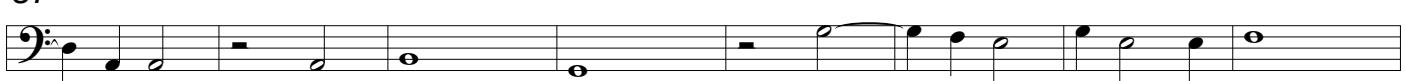


27

Mors stupebit



37



45



65

Ju - dex er - go



nil in - ul-tum re - ma-ne - bit.

8. Nonus - Chor 2

Strauss, Chr. Missa pro defunctis a 10

74 Lacrimosa

The musical score shows two staves for the bassoon. The top staff continues from measure 10, ending with a repeat sign and a bass clef. The bottom staff begins with a bass clef and a 'C' key signature. The lyrics are: La - cri - mo - sa di - es il - la qua re-sur - get ex fa - vil-la,

84

A musical score for a single instrument, likely a bassoon or cello. The music is written on a single staff with a bass clef. The notes correspond to the lyrics "fa-vil - la". The first two syllables "fa-vil" are followed by a short pause indicated by a vertical bar. The next two syllables "- la" are followed by another short pause. The notes are primarily eighth notes, with some sixteenth notes and quarter notes.

93

A musical score for a bassoon, featuring ten measures of music on a single staff. The key signature is B-flat major (two flats). Measure 1 starts with a half note followed by a rest. Measures 2-4 show eighth-note patterns: a rest, a rest, a dotted half note, a half note, a half note, and a half note. Measures 5-6 show eighth-note patterns: a half note, and a half note. Measures 7-10 show eighth-note patterns: a half note, and a half note.

103

Musical score for 'Dona eis regnum cœli' (Meine Seele preist den Herren). The score includes a bass line with a bass clef and a vocal line with lyrics. The vocal line starts with a dotted half note followed by eighth notes. The lyrics 'Dona eis regnum cœli' are written below the vocal line. The score concludes with a measure ending in a double bar line and a Roman numeral '2'.

113

A musical score for a bassoon part, page 10. The score consists of two staves. The first staff begins with a bass clef, a dotted half note, followed by a series of eighth notes: a dotted half note, a quarter note, a dotted half note, a quarter note, a dotted half note, a quarter note, a half note, a dash, and a repeat sign. The second staff begins with a bass clef, a half note, a dash, and a repeat sign. The lyrics "A - men, a - men, a - men," are written below the first staff, and "a - - - men." are written below the second staff. The page number "10" is located in the bottom right corner.

Offertorium

Do - mi - ne Je - su Chri - ste Rex glo - ri - æ.

7

A musical score for bassoon or cello. The lyrics are: "Rex glo - - - ri - æ, glo - ri - æ li - be - ra a - ni -". The music consists of a single melodic line on a bass clef staff with various note values and rests.

13

Musical score for bassoon part 2, page 10, measures 1-10. The score consists of ten measures on a bass clef staff. Measure 1: Rest. Measure 2: Open o. Measure 3: Closed o. Measure 4: Open o. Measure 5: Rest. Measure 6: Open o. Measure 7: Closed o. Measure 8: Open o. Measure 9: Open o. Measure 10: Open o.

mas o - mni - um o - mni - um de - fun - cto - rum

22

A musical score for bassoon, page 10, featuring ten measures. The key signature is B-flat major (two sharps). Measure 1: Rest. Measure 2: G. Measure 3: F. Measure 4: E. Measure 5: D. Measure 6: C. Measure 7: B. Measure 8: A. Measure 9: G. Measure 10: F.

33

A musical score for a bassoon part, page 1, measures 2-4. The score is in common time (indicated by '2' at the top left) and features a bass clef. The music consists of a single melodic line. Measure 2 starts with a long note followed by a short note. Measure 3 begins with a note tied from the previous measure, followed by a series of eighth notes. Measure 4 starts with a short note, followed by a tie, and then continues with eighth notes. The score concludes with a final measure (measure 5) consisting of a long note followed by a bar line.

8. Nonus - Chor 2
Viola e Voce F4

Strauss, Chr. Missa pro defunctis a 10

47

55

63

70

77

92

102

108

115

Sanctus

Intonatio

11

24

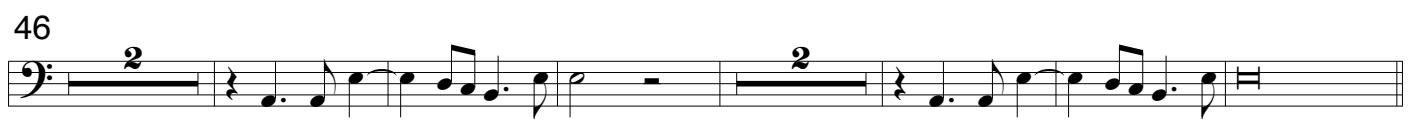
8. Nonus - Chor 2

Viola e Voce F4

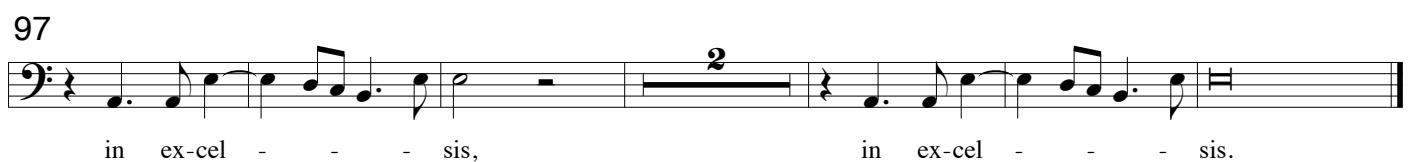
33



a.

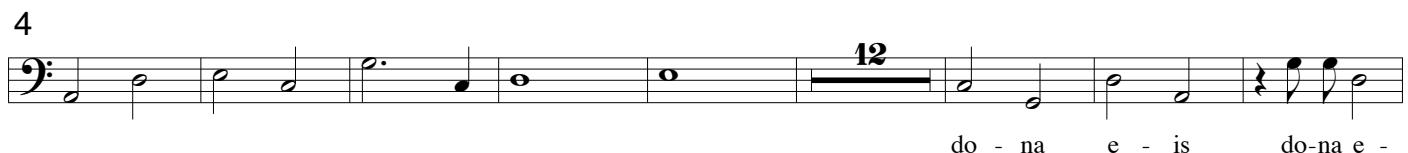
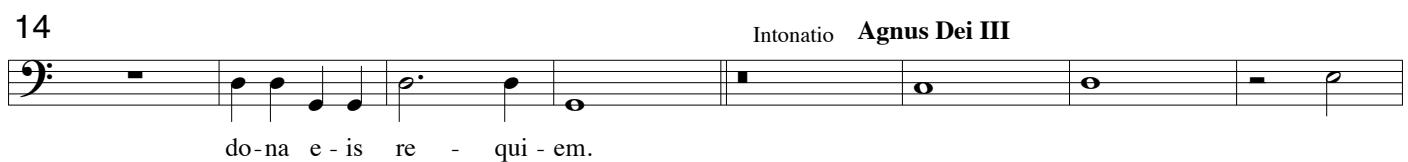
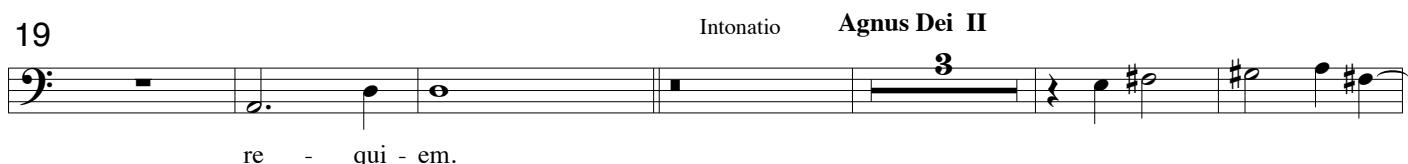
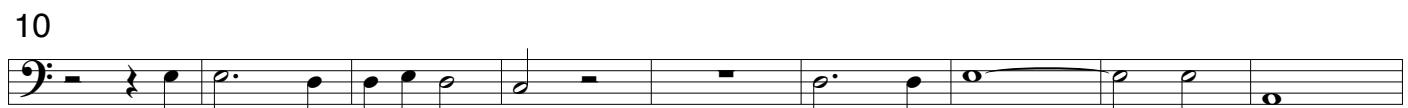


56 Benedictus



Agnus Dei

Intonatio



Communio: Lux æterna

Intonatio

Musical score for the Intonatio of the Communio "Lux æterna". The score consists of two staves. The top staff is in common time, bass clef, and has lyrics: "Lu - ce-at e - is Do - mi-ne". The bottom staff is also in common time and bass clef, with a measure consisting of a single note followed by a fermata.

6

Continuation of the musical score for the Communio. The top staff continues with lyrics: "Lu - ce-at e - is Do - mi-ne". The bottom staff begins with a measure consisting of a single note followed by a fermata.

21

Continuation of the musical score for the Communio. The top staff continues with lyrics: "qui - a pi - us, pi - us es, qui - a pi - us es.". The bottom staff continues with lyrics: "qui - a pi - us es,".

Requiem

Intonatio

Musical score for the Intonatio of the Requiem. The score consists of two staves. The top staff is in common time, bass clef, and has lyrics: "Et lux, et lux,". The bottom staff is also in common time and bass clef, with a measure consisting of a single note followed by a fermata.

8

Continuation of the musical score for the Requiem. The top staff continues with lyrics: "Et lux, et lux,". The bottom staff begins with a measure consisting of a single note followed by a fermata, followed by lyrics: "lu - ce-at e - is".

15

Continuation of the musical score for the Requiem. The top staff continues with lyrics: "Et lux, et lux,". The bottom staff continues with lyrics: "qui - a pi - us es,".

30

Continuation of the musical score for the Requiem. The top staff continues with lyrics: "Et lux, et lux,". The bottom staff begins with a measure consisting of a single note followed by a fermata, followed by lyrics: "qui - a pi - us es,".

Symphonia ad imitationem campanae (ad placitum)

Kyrie

10 Ky - ri - e, Ky - ri -
23 Christe
e e - lei - - - son. Chri - ste e - lei - - son, e - lei - - son,
34 Chri - ste e - lei - - son, e - lei - - son, Chri - ste e - lei -
50 Kyrie
son, e - lei - - son. Ky - ri - e
73 e - lei - - son Ky - ri - e e - lei - - - son.

Dies iræ

Tremolo
11 Quan - tus tre - mor est fu - tu - rus, quan - do ju -
17 dex est ven - tu - rus cun - cta, cun - cta stri - cte dis - cus - su - rus!
26 per se-pul - chra re - gi - o - num co - get om - nes an - te Thro - num.

35 Mors stupebit

12 Li - ber scri - ptus pro - fe - re - tur in quo to - tum

54

con - ti - re - tur un-de mun - dus, un - de mun - dus ju - di - ce - tur.

62

Ju - dex er - go quid-quid la - tet ap - pa - re - bit nil in -

71

Lacrimosa
ul - tum re - ma-ne - bit. La - cri - mo - sa di - es il - la

80

qua re - sur - get ex fa - vil - la, ju - di - can-dus ho - mo - re - us: Hu - ic

9. Bassus Chor 2

Viola e Voce F5

89

Bass clef. Key signature: F major (no sharps or flats). Time signature: Common time.

er - go par-ce De - us, Hu - ic er - go par-ce De - us

103

Dona e - is re - qui-em, Do - na e - is re - qui-em, A - men,

112

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

Offertorium

Bass clef. Key signature: F major (no sharps or flats). Time signature: Common time.

Do - mi - ne Je - su Chri - ste Rex glo - ri - æ, Rex glo - ri -

6

æ Rex glo - ri - æ, li - be - ra a - ni - mas o - mni - um,

15

o - mni - um fi - de - li - um de - fun - cto - rum,

26

2 **3**

39

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

47

nis ne ab - sor - be - at e - as Tar - ta - rus ne ca -

54

pian. dant in ob - scu - ra sed si - gni - fer, sed si - gni - fer

62

San - ctus Mi - cha - el re-præ-sen - tet e - as, re - præ-sen - tet e - as

69

in lu - cem san - ctam, in lu - cem san - ctam.

80

3

91

et se-mi-ni e-jus,

100

et se - mi-ni e - jus,
et se - mi-ni e - jus,
et se - mi-ni e -

107

jus,
et se - mi-ni e - jus,
et se - mi-ni e - jus,
et

114

se-mi-ni e - jus,
et se - mi-ni e - jus,
et se - mi-ni e - jus!

Sanctus

San - ctus,

12

San - - - - ctus,

22

Ple - ni sunt cœ - li,
Ple - ni sunt cœ - li,
Ple - ni sunt cœ - li

29

glo - ri - a tu - - - - a.
O - san - na in ex - cel -

37

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

46

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

53

Benedictus

sis, in ex - cel - sis.

64

5

9. Bassus Chor 2
Viola e Voce F5

Strauss, Chr. Missa pro defunctis a 10

77

O - san - na in

85

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

94

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

100

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

Agnus Dei

A - gnu - De - i qui tol - lis pec - ca - - -

10

ta mun - di, pec - ca - - - ta mun - di

18

Agnus Dei II

do - na e - is re - qui - em. A - gnu - De - i qui tol - lis pec - ca - ta mun -

4

di, do - na e - is, do - na e - is, do-na do-na e - is

14

Agnus Dei III

re - qui - em. A - gnu - De - i qui tol -

10

li - lis pec - ca - ta mun - di, pec - ca - ta pec - ca - ta mun -

19

di, do - na e - is, do - na e - is, e - is re - qui -

27

em sem - pi - ter - nam.

Communio: Lux æterna

Lux æ - - - ter - - - na Lu - ce-at e - is Do - mi-ne

5

cum San - ctis, cum San - ctis tu - is in æ - ter - num, in æ - ter - num,

11

in æ - ter - num, in æ - ter - num, qui - - a pi -

21

us es, qui - - a pi - - - us, pi - us es, qui -

27

a pi - us es.

Requiem

Re - qui - em æ - ter - nam do - na e - is Do - mi - ne et lux, et

3

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

13

cum San - ctis, cum San - ctis tu - is in æ - ter - num, in æ - ter - num,

20

in æ - ter - num, in æ - ter - num, qui - - a pi - - us es,

31

qui - - a pi - - us, pi - us es, qui - - a pi - - us es.

Symphonia ad imitationem
campanae (ad placitum)

10

20

Introitus: Requiem

7

21

28

32

39

49

61

73

10. Decimus - Chor 2

Viola e Voce F5

Strauss, Chr. Missa pro defunctis a 10

Kyrie

10

22

36

48

57

68

Dies iræ

9

26

37

45

66

Mors stupebit

10

3

14

quid- quid la-tet ap-pa-re-bit nil in-ul-tum re-ma-ne-bit.

10. Decimus - Chor 2

Viola e Voce F5

74 Lacrimosa

Strauss, Chr. Missa pro defunctis a 10

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

82

sur - get ex fa - vil - la, ju - di - can-dus ho-mo - re - us: Hu - ic

91

er - go par-ce De - us, Pi - e Je - su, pi - - - - e

100

Je - su Do - mi - ne, Do-na e - is re - qui-em, Do-na

109

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

Offertorium

Do - mi - ne Je - su Chri - ste Rex glo - ri - æ, Rex glo - ri -

9

æ li - be - ra a - ni - mas, a - ni - mas o - mni - um de - fun - cto -

21

rum,

36

li - be - ra e - as ne ab - sor - be - pian.

48

at e - as Tar-ta - rus ne ca - dant in ob - scu - ra sed si - gni -

60

fer San - ctus Mi - cha - el, Mi - cha - el re - præ - sen - tet e -

67

as, re - præ - sen - tet e - as in lu - cem san - ctam, in lu - cem san -

76

ctam.

10. Decimus - Chor 2

Viola e Voce F5

97

Strauss, Chr. Missa pro defunctis a 10

et se - mi - ni e - jus,
et se - mi - ni e - jus,

102

et se - mi - ni e - jus,
et se - mi - ni e - jus,
et se - mi - ni et se - mi - ni e -

109

etus, et se - mi - ni e - jus,
et se - mi - ni e - jus,
et se - mi - ni e -

116

etus, et se - mi - ni, et se - mi - ni e -
jus.

Sanctus

San - ctus,

9

San - - - - - ctus,

21

et ter - ra,
et ter - ra,
et ter - ra glo - ri -

31

a tu - - - - - a.
O - san - na in ex-cel - sis, in ex -

45

cel - sis, in ex - cel - sis,
in ex - cel - sis,

Benedictus

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

98

cel - - - - sis,
in ex - cel - - - sis.

10. Decimus - Chor 2

Violin e Voce F5

Strauss, Chr. Missa pro defunctis a 10

Agnus Dei

5

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

ta mun - di, pec - ca - - - ta mun - di

14

Agnus Dei II

do - na e - is re - qui - em, re - qui-em. A - gnus De - - i

4

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

12

Agnus Dei III

na e - is re - qui - em. A - gnus De - - i qui tol -

3

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

23

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

Communio: Lux æterna

The image shows three staves of musical notation for a basso continuo instrument, likely organ or harpsichord. The top staff uses a bass clef, the middle staff an alto clef, and the bottom staff a bass clef. The music consists of eighth and sixteenth note patterns. The lyrics are written below each staff. Measure numbers 4, 18, and 25 are indicated on the left side.

4
 Lux aeterna - - - na Lu-ce-at e-is Do-mi-ne cum
 San-ctis, cum San-ctis tu-is in æ-ter-num, in æ-ter-num, in æ-ter-

18
 num, in æ-ter-num, qui a pi - - - us,

25
 pi-us es, qui a pi-us es.

Requiem

The musical score consists of four staves of music for Viola and Voice (F5). The first staff begins with a bass clef and a common time signature. The lyrics are: Re - qui - em æ - ter - nam do - na e - is Do - mi - ne et lux, et lux. Measure 5 starts with a bass clef and a common time signature. The lyrics are: et lux, et lux per - pe - tu - a lu - ce - at e - . Measure 10 starts with a bass clef and a common time signature. The lyrics are: is, lu - ce-at e - is cum San - ctis, cum San - ctis tu - is in. Measure 23 starts with a bass clef and a common time signature. The lyrics are: æ - ter - num, in æ - ter - num, in æ - ter - num, in æ - ter - num, qui - . Measure 31 starts with a bass clef and a common time signature. The lyrics are: a pi - - - us, pi - us es, qui - a pi - us es.

Symphonia ad imitationem
campanae (ad placitum)

Introitus: Requiem

Intonatio

Te decet

Iterum Requiem
juste ad Psalmum

Organo

Strauss, Chr. Missa pro defunctis a 10

Kyrie

Musical score for Kyrie, page 10, measures 1-10. The score consists of two staves. The top staff is in common time, bass clef, and has a key signature of one sharp. The bottom staff is also in common time, bass clef, and has a key signature of one sharp. The music features a steady eighth-note pattern.

10

Musical score for Kyrie, page 10, measures 11-20. The top staff continues with eighth-note patterns. The bottom staff begins a new melodic line, starting with a quarter note followed by eighth notes.

19

Musical score for Kyrie, page 19, measures 21-30. The top staff continues with eighth-note patterns. The bottom staff continues its melodic line with eighth-note patterns.

28 Christe

Musical score for Christe, page 28, measures 31-40. The top staff continues with eighth-note patterns. The bottom staff continues its melodic line with eighth-note patterns.

37

Musical score for Christe, page 37, measures 41-50. The top staff continues with eighth-note patterns. The bottom staff continues its melodic line with eighth-note patterns.

46

Musical score for Kyrie, page 46, measures 51-60. The top staff continues with eighth-note patterns. The bottom staff begins a new melodic line, starting with a quarter note followed by eighth notes.

55

Musical score for Kyrie, page 55, measures 61-70. The top staff continues with eighth-note patterns. The bottom staff continues its melodic line with eighth-note patterns.

64

Musical score for Kyrie, page 64, measures 71-80. The top staff continues with eighth-note patterns. The bottom staff continues its melodic line with eighth-note patterns.

73

Musical score for Kyrie, page 73, measures 81-90. The top staff continues with eighth-note patterns. The bottom staff continues its melodic line with eighth-note patterns.

Dies iræ

Musical score for Dies iræ, page 9, measures 91-100. The top staff continues with eighth-note patterns. The bottom staff continues its melodic line with eighth-note patterns.

9

Musical score for Dies iræ, page 17, measures 101-110. The top staff continues with eighth-note patterns. The bottom staff continues its melodic line with eighth-note patterns.

17

Musical score for Dies iræ, page 17, measures 111-120. The top staff continues with eighth-note patterns. The bottom staff continues its melodic line with eighth-note patterns.

Organo

Strauss, Chr. Missa pro defunctis a 10

25



33

Mors stupebit

41



49



57



65



73

Lacrimosa

81



89



97



105



113



Organo

Strauss, Chr. Missa pro defunctis a 10

Intonatio

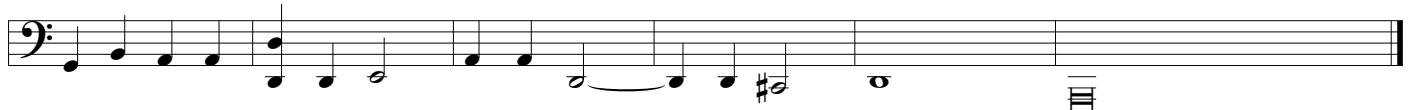
Offertorium

The musical score consists of 14 staves of organ music. The first staff is labeled "Intonatio". The second staff begins with measure 7, followed by measures 17, 28, 39, 47, 55, 63, 71, 82, 92, 101, and 108. The music is written in bass clef, common time, and uses quarter notes and half notes. Measure 7 starts with a series of eighth-note chords. Measures 17 through 108 feature more complex harmonic progressions with various note heads and rests.

Organo

Strauss, Chr. Missa pro defunctis a 10

116



Intonatio

Sanctus

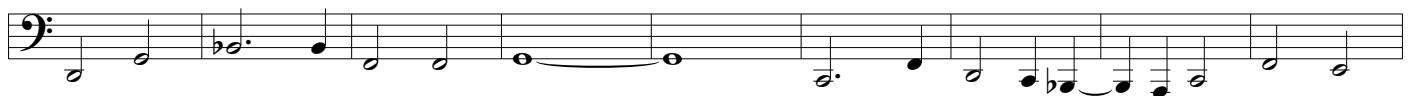
10



20



29



38



47



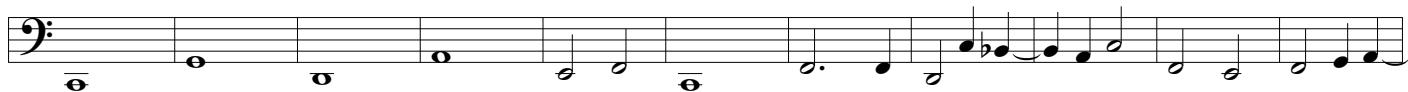
56



68



77



88



96



Organo

Strauss, Chr. Missa pro defunctis a 10

Intonatio

Agnus Dei

Musical score for Organ, Agnus Dei section. The score consists of two staves. The top staff starts with a series of eighth-note chords (C major) followed by a bassoon entry. The bottom staff begins with a sustained note (F) followed by a melodic line.

6

Musical score for Organ, Agnus Dei section. The score consists of two staves. The top staff continues the melodic line from measure 5. The bottom staff begins with a sustained note (F) followed by a melodic line.

12

Musical score for Organ, Agnus Dei section. The score consists of two staves. The top staff continues the melodic line from measure 10. The bottom staff begins with a sustained note (F) followed by a melodic line.

19

Intonatio

Agnus Dei II

Musical score for Organ, Agnus Dei II section. The score consists of two staves. The top staff starts with a series of eighth-note chords (C major) followed by a bassoon entry. The bottom staff begins with a sustained note (F) followed by a melodic line.

4

Musical score for Organ, Agnus Dei II section. The score consists of two staves. The top staff continues the melodic line from measure 5. The bottom staff begins with a sustained note (F) followed by a melodic line.

11

Musical score for Organ, Agnus Dei II section. The score consists of two staves. The top staff continues the melodic line from measure 10. The bottom staff begins with a sustained note (F) followed by a melodic line.

Intonatio

Agnus Dei III

Musical score for Organ, Agnus Dei III section. The score consists of two staves. The top staff starts with a series of eighth-note chords (C major) followed by a bassoon entry. The bottom staff begins with a sustained note (F) followed by a melodic line.

7

Musical score for Organ, Agnus Dei III section. The score consists of two staves. The top staff continues the melodic line from measure 5. The bottom staff begins with a sustained note (F) followed by a melodic line.

15

Musical score for Organ, Agnus Dei III section. The score consists of two staves. The top staff continues the melodic line from measure 10. The bottom staff begins with a sustained note (F) followed by a melodic line.

24

Musical score for Organ, Agnus Dei III section. The score consists of two staves. The top staff continues the melodic line from measure 15. The bottom staff begins with a sustained note (F) followed by a melodic line.

Organo

Strauss, Chr. Missa pro defunctis a 10

Intonatio

Communio: Lux æterna

The musical score consists of four staves of organ music. The first staff begins with a series of eighth-note chords followed by a melodic line. Measures 5 and 11 show more complex harmonic progressions. Measure 17 features a sustained note. Measure 24 concludes the section with a final chord.

Intonatio

Requiem

The musical score consists of four staves of organ music. It begins with a rhythmic pattern of eighth notes. Measures 4 and 11 show melodic lines with sustained notes. Measure 18 features a sustained note. Measure 25 concludes the section with a final chord. The score continues with a similar pattern in measure 32.