

alla quarta alta

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  
Decimus  
Viol e Voce  
Chor 2  
F5  
Organo

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

19

C/Ch1

5/Ch1

6/Ch2

8/Ch2

7/Ch2

9/Ch2

B/Ch2

10/Ch2

BC

Hoc incipe  
"Requiem"

### Introitus: Requiem

A/Ch1

T/Ch1

6/Ch2

8/Ch2

7/Ch2

9/Ch2

B/Ch2

10/Ch2

BC

Æ - ter - nam do - na e - is

Æ - ter - namdo - na e - is Do - mi - ne

æ - ter - nam do - na e - is, e-is Do -

æ - ter - namdo-na e - - - is Do-mi - ne

## alla quarta alta

Strauss, Chr. Missa pro defunctis a 10

11

C/Ch1    Et lux per - pe - tu - a lu - ce - at, lu - ce - at e - is,  
5/Ch1    lu - ce - at, lu - ce - at e - is,  
A/Ch1    Do - mi - ne lu - ce -  
T/Ch1    lu - ce -  
6/Ch2    lu - ce -  
8/Ch2  
7/Ch2  
9/Ch2  
B/Ch2    mi - ne et lux per - pe - tu - a, et lux per - pe - tu - a  
10/Ch2    11 et lux per - pe - tu - a lu -  
BC

20

C/Ch1    lu - ce - at, lu - ce - at e - is, lu - ce - at e - - - is.  
5/Ch1    lu - ce - at, lu - ce - at e - is, lu - ce - at e - - - is.  
A/Ch1    at, lu - ce - at e - is, lu - ce - at, lu - ce - at e - is, Son.  
T/Ch1    at, lu - ce - at e - is, lu - ce - at, lu - ce - at e - - - is.  
6/Ch2  
8/Ch2  
7/Ch2    lu - ce - at e - is, lu - ce - at e - - is.  
9/Ch2  
B/Ch2  
10/Ch2    ce - at e - is, lu - ce - at e - - - is.  
BC

Son.

alla quarta alta

Strauss, Chr. Missa pro defunctis a 10

28

Te decet

This musical score page contains ten staves, each representing a different voice part: C/Ch1, 5/Ch1, A/Ch1, T/Ch1, 6/Ch2, 8/Ch2, 7/Ch2, 9/Ch2, B/Ch2, and 10/Ch2, followed by a basso continuo (BC) staff. The music is in common time, with a key signature of one flat. Measure 28 begins with a rest on all staves. The vocal parts enter with the lyrics "Et ti - bi red-de-tur" (T/Ch1), "Et ti - bi red-de-tur vo-tum in Hie" (6/Ch2), "Et ti - bi," (8/Ch2), and "et ti - bi red-de-tur" (7/Ch2). The BC staff provides harmonic support with sustained notes. The vocal entries continue with "et ti - bi," (9/Ch2), "Et ti - bi, et ti - bi" (B/Ch2), and "Te de - cet hym - nus De - us in Si - on" (10/Ch2). The section concludes with "Et ti - bi, et ti - bi red-de-tur" (BC).

34

This musical score page continues from measure 28. The vocal parts begin with "Et ti - bi, Son. Ta. Et ti - bi red-de-tur vo-tum in Hie" (C/Ch1), followed by "Et ti - bi red-de-tur Ta." (5/Ch1). The vocal entries continue with "vo-tum in Hie - ru - sa - lem," (A/Ch1), "ru - sa - lem," (T/Ch1), "et ti - bi" (6/Ch2), "vo-tum in Hie - ru - sa - lem," (8/Ch2), "et ti - bi red-de-tur," (7/Ch2), "et ti - bi" (9/Ch2), "red - de - tur vo - tum in" (B/Ch2), and finally "vo-tum in Hie - ru - sa - lem," (10/Ch2). The BC staff provides harmonic support throughout the section.

## alla quarta alta

Strauss, Chr. Missa pro defunctis a 10

41

Son. Ta.

C/Ch1 ru - - - sa - - - lem, et ti - - - bi red - de - tur  
 5/Ch1 vo - tum in Hie - ru - sa - lem, et ti - - - bi red - de - tur  
 A/Ch1 red - de - tur vo - tum in Hie - ru - sa - lem, red - de - tur vo - tum in Hie -  
 T/Ch1 red - de - tur vo - tum in Hie - ru - sa - lem.  
 6/Ch2 et ti - bi red - de - tur vo - tum  
 8/Ch2 et ti - - - bi red - de - tur  
 7/Ch2 red - de - tur vo - tum in Hie - ru - sa - lem,  
 8 red - de - tur  
 9/Ch2 red - de - tur vo - tum in Hie - ru - sa - lem,  
 B/Ch2 Hie - ru - sa - lem, et ti - bi red - de - tur  
 10/Ch2 red - de - tur vo - tum in Hie - ru - sa - lem,  
 BC 41 red - de - tur vo - tum in Hie - ru - sa - lem,

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

## alla quarta alta

Strauss, Chr. Missa pro defunctis a 10

56

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 Ta.

6/Ch2 xau - - - di, e - xau - - - di, e - xau - - - di o - ra - ti -

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

C/Ch1 o - ra - ti -

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

## alla quarta alta

Strauss, Chr. Missa pro defunctis a 10

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 ad

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

7/Ch2 ad te

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

B/Ch2 ad te

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

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

74

Iterum Requiem  
juste ad Psalmum

80

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 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 et, ve - - - ni - et.

BC

**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

## alla quarta alta

Strauss, Chr. Missa pro defunctis a 10

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 e -  
Son.

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

17

24

Christe

Ta.

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. Ta.

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

8/Ch2 e 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 24 e e - lei - - - - son.

BC

## alla quarta alta

Strauss, Chr. Missa pro defunctis a 10

31

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

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

31

42

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

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

42

51

Ta. **Kyrie**

C/Ch1 son. Ta. Ky - ri - - - e, Ky - ri -  
 5/Ch1 son. Ta. Ky - ri - e e - lei - son, Ky - ri -  
 A/Ch1 lei - - son. Ta. Ky - ri - e e - lei - son, e - lei - son, Ky -  
 T/Ch1 son. Ky - ri - e e - lei - son, Ky - - - ri - e e - lei -  
 6/Ch2 e - lei - son.  
 8/Ch2 lei - - - son.  
 7/Ch2  
 8 lei - - - son.  
 9/Ch2 e - - - lei - son.  
 B/Ch2 lei - - - son.  
 10/Ch2  
 51 lei - - - son. Ky - ri - - - e

BC

58

C/Ch1 e e - lei - - son, Ky - ri - - e.  
 5/Ch1 e e - lei - - - son, Ky - - - ri - e,  
 A/Ch1 ri - e e - lei - son, Ky - ri - e e - lei - son, e - lei - - - - - son, Ky -  
 T/Ch1 son, Ky - ri - e e - lei - son, e - - - - - lei - son, Ky -  
 6/Ch2  
 8/Ch2  
 7/Ch2  
 9/Ch2  
 B/Ch2  
 10/Ch2  
 58 Ky - ri - e e - lei - - - - - son, e -

BC

## alla quarta alta

Strauss, Chr. Missa pro defunctis a 10

67

C/Ch1

5/Ch1

A/Ch1

T/Ch1

6/Ch2

8/Ch2

7/Ch2

9/Ch2

B/Ch2

10/Ch2

BC

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

75

Son.

C/Ch1

5/Ch1

A/Ch1

T/Ch1

6/Ch2

8/Ch2

7/Ch2

9/Ch2

B/Ch2

10/Ch2

BC

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

**Dies iræ**

Sheet music for 'Dies iræ' with ten staves. The voices are labeled on the left: C/Ch1, 5/Ch1, A/Ch1, T/Ch1, 6/Ch2, 8/Ch2, 7/Ch2, 9/Ch2, B/Ch2, 10/Ch2, BC. The music consists of two systems. The first system ends with a repeat sign and the number 8 above the staff.

**System 1 (Measures 1-7):**

- C/Ch1:** Rests throughout.
- 5/Ch1:** Rests throughout.
- A/Ch1:** Starts with a dotted half note followed by eighth notes: Di - es i - ræ di - es il - la
- T/Ch1:** Starts with a dotted half note followed by eighth notes: sol - vet sæ - clum in fa - vil - la te -
- 6/Ch2:** Rests throughout.
- 8/Ch2:** Starts with a dotted half note followed by eighth notes: sol - vet sæ - clum in fa - vil - la te -
- 7/Ch2:** Rests throughout.
- 9/Ch2:** Starts with a dotted half note followed by eighth notes: sol - vet sæ - clum in fa - vil - la te -
- B/Ch2:** Rests throughout.
- 10/Ch2:** Starts with a dotted half note followed by eighth notes: Di - es i - ræ di - es il - la, sol - vet sæ - clum in fa - vil - la:
- BC:** Starts with a dotted half note followed by eighth notes: Di - es i - ræ di - es il - la, sol - vet sæ - clum in fa - vil - la:

**System 2 (Measure 8):**

The system begins with a repeat sign and the number 8 above the staff.

**C/Ch1:** Rests throughout.

**A/Ch1:** Starts with a dotted half note followed by eighth notes: te - ste Da - vid cum Si - byl - la, Quan - tus tre -

**T/Ch1:** Starts with a dotted half note followed by eighth notes: ste Da - vid cum Si - byl - la, cum Si - byl - la, Tremolo

**6/Ch2:** Rests throughout.

**8/Ch2:** Starts with a dotted half note followed by eighth notes: te - ste Da - vid, te - ste Da - vid cum Si - byl - la, Tremolo

**7/Ch2:** Rests throughout.

**9/Ch2:** Starts with a dotted half note followed by eighth notes: te - ste Da - vid, te - ste Da - vid cum Si - byl - la, Tremolo

**B/Ch2:** Rests throughout.

**10/Ch2:** Starts with a dotted half note followed by eighth notes: te - ste Da - vid, te - ste Da - vid cum Si - byl - la, Quan - tus tre -

**BC:** Starts with a dotted half note followed by eighth notes: te - ste Da - vid, te - ste Da - vid cum Si - byl - la,

## alla quarta alta

Strauss, Chr. Missa pro defunctis a 10

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      8

9/Ch2

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

10/Ch2

BC      14

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      8

9/Ch2

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

10/Ch2      21      Tu - - ba mi - rum spar - get so - num,

BC

## alla quarta alta

Strauss, Chr. Missa pro defunctis a 10

28

Son.

Ta.

C/Ch1 chra re - gi - o - num co - get om - nes an - te Thro - - - num. Ta.

5/Ch1 - - - - - Son. 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 - - - - - Son. co - get om - nes an - te thro - - - num.

6/Ch2 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 - - - - - num.

8 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 - - - - - co - get om - nes an - te Thro - - - num.

28

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 - - - - -

7/Ch2 - - - - -

9/Ch2 - - - - -

B/Ch2 - - - - -

10/Ch2 - - - - -

35 Mors stu - pe - bit et na - tu - ra,

BC

## alla quarta alta

Strauss, Chr. Missa pro defunctis a 10

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.  
Li - ber scri -

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

ptus pro - fe - re - tur in quo to - tum con - ti - re - tur

## alla quarta alta

Strauss, Chr. Missa pro defunctis a 10

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

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

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

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 Ju - - - dex er - go cum se - de - bit quid-quid

BC

## alla quarta alta

Strauss, Chr. Missa pro defunctis a 10

68

Son.

C/Ch1 la - tet ap - pa - re - bit nil Son. in - ul - tum re - ma - ne - bit  
 5/Ch1 nil Son. in - ul - tum re - ma - ne - bit  
 A/Ch1 nil Son. in - ul - tum re - ma - ne - bit  
 T/Ch1 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 nil in - ul - tum re - ma - ne - bit.  
 BC 68 la - tet ap - pa - re - bit nil in - ul - tum re - ma - ne - bit.

## Lacrimosa

74 Ta.

Son.

C/Ch1 La - - cri - mo - sa di - es il - - la qua re - sur - get  
 5/Ch1 La - - cri - mo - sa di - es il - - la qua re - sur - get  
 A/Ch1 La - - cri - mo - sa di - es il - - la qua re - sur - get, re - sur - get  
 T/Ch1 La - - cri - mo - sa di - es il - - la qua re - sur - get  
 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 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 La - - cri - mo - sa di - es il - - la qua re - sur - get  
 BC 74 La - - cri - mo - sa di - es il - - la qua re - sur - get

## alla quarta alta

Strauss, Chr. Missa pro defunctis a 10

83

Ta.

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

## alla quarta alta

Strauss, Chr. Missa pro defunctis a 10

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 e - 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

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

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

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

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 - - -

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

alla quarta alta

Strauss, Chr. Missa pro defunctis a 10

114

Son.

C/Ch1 a - men, a - men, Son. - - men.  
5/Ch1 men, a - men, a - - men, a - - 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.  
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 a - - men, a - - men.  
BC 114 a-men, a - men, a - - men.

Offertorium

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

## alla quarta alta

Strauss, Chr. Missa pro defunctis a 10

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

13 Ta. pian Son.

C/Ch1 mas Ta. o - mni - um fi - de - li - um de - fun - cto - - -  
 5/Ch1 mas Ta. o - mni - um fi - de - li - um de - fun - cto - - -  
 A/Ch1 mas o - mni - um de - fun - cto - - -  
 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 - - -

## alla quarta alta

Strauss, Chr. Missa pro defunctis a 10

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,

21 rum,

BC

32

C/Ch1 li - be - ra e - as

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 li - be - ra e -

32

BC

## alla quarta alta

Strauss, Chr. Missa pro defunctis a 10

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  
 6/Ch2 ne ab - sor - be -  
 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 as ne ab - sor - be -  
 BC

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  
 9/Ch2 pian.  
 B/Ch2  
 10/Ch2 ne ab - sor - be-at e - as Tar - ta - rus ne ca - dant pian.  
 48 at e - as Tar - ta - rus ne ca - dant in ob - scu - ra:  
 BC

## alla quarta alta

Strauss, Chr. Missa pro defunctis a 10

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 pian. in ob - scu - ra: sed si - gni - fer san - ctus, san - ctus  
T/Ch1 Son. sed si - gni - fer  
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 8 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 - ra sed si - gni - fer, sed si - gni - fer  
10/Ch2 56 sed si - gni - fer San - ctus Mi - cha -

BC

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 8 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

## alla quarta alta

Strauss, Chr. Missa pro defunctis a 10

68

Son.

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

75 Ta.

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

*alla quarta alta*

Strauss, Chr. Missa pro defunctis a 10

83

C/Ch1                                  Quam o -  
5/Ch1                                  Quam o - - lim    A - - bra - hæ  
A/Ch1                                  bra - hæ pro - mi - si - - sti,  
T/Ch1                                  pro - mi - - si - - - sti,  
6/Ch2  
8/Ch2  
7/Ch2  
9/Ch2  
B/Ch2  
10/Ch2  
83

BC

92

C/Ch1                                  Son.  
lim    A - - - bra - hæ pro - - - mi - si - - - sti,      et  
5/Ch1                                  pro - - - mi - - - si - - - sti,      et se - mi - ni,      Son.  
A/Ch1                                  et se - mi - ni      e -  
T/Ch1  
6/Ch2  
8/Ch2                                  et se - mi - ni      e -  
7/Ch2  
9/Ch2  
B/Ch2  
10/Ch2  
92

BC

## alla quarta alta

Strauss, Chr. Missa pro defunctis a 10

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,

A/Ch1      jus,      Son.

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

6/Ch2      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,

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

BC      99      jus,      et se - mi - ni    e -    jus,      et se - mi - ni    e -    jus,

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

BC      104      et se - mi - ni    e -    jus,      et se - mi - ni    e -    jus,

## alla quarta alta

Strauss, Chr. Missa pro defunctis a 10

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,

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

T/Ch1      et se - mi-ni e - jus,

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

BC      109      et se - mi - ni e - jus,

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 -

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

8/Ch2      et se - - - mi - ni      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 -

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,      et se -

BC      et se - mi - ni e - jus,

119

C/Ch1 ni e - - jus, e - - jus.

5/Ch1 mi - ni e - - - - jus.

A/Ch1 jus, e - - - - jus.

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

6/Ch2 mi - ni e - - - - jus.

8/Ch2 se - mi - ni e - - - - jus.

7/Ch2 8 mi - ni e - - - - jus, e - - - - jus.

9/Ch2 mi - ni e - - - - jus.

B/Ch2 mi - ni e - - - - jus.

10/Ch2 119 mi - ni e - - - - jus!

BC

**Sanctus**

C/Ch1 San - ctus, san - - - - ctus,

5/Ch1 San - - - - ctus, san - - - - ctus, San -

A/Ch1 San - - - - ctus, san - - - - ctus, San -

T/Ch1 San - - - - ctus, san - - - - ctus,

6/Ch2 San - - - - ctus, san - - - - ctus,

8/Ch2 San -

7/Ch2 San -

9/Ch2 San -

B/Ch2 San - ctus,

10/Ch2 San - - - - ctus, San - - - - ctus,

BC San - - - - ctus, San -

**alla quarta alta**

Strauss, Chr. Missa pro defunctis a 10

10

C/Ch1                      Son. - - - - - ctus Ta.

5/Ch1                      san - - - - - ctus Ta. Do - mi-nus De - us

A/Ch1                      Son. - - - - - ctus Ta.

T/Ch1                      San - - - - - ctus Ta.

6/Ch2                      San - - - - - ctus,

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

7/Ch2                      San - - - - - ctus,

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

B/Ch2                      San - - - - - ctus,

10/Ch2                      San - - - - - ctus,

BC                          San - - - - - ctus,

17

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

8/Ch2                      Do - mi-nus De - us, Do - mi-nus De - us Sa - - - - - ba - oth,

7/Ch2                      Ple - ni sunt

9/Ch2                      Do - mi-nus De - us, Do - mi-nus De - us Sa - - - - - ba - oth,

B/Ch2                      Do - mi-nus De - us, Do - mi-nus De - us Sa - - - - - ba - oth, Ple - ni sunt

10/Ch2                      Do - mi-nus De - us, Do - mi-nus De - us Sa - - - - - ba - oth, Ple - ni sunt

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

## alla quarta alta

Strauss, Chr. Missa pro defunctis a 10

23

C/Ch1                                      *Son.*

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

5/Ch1                                      *Son.*

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

A/Ch1

et ter - ra,                                      *Son.*

T/Ch1

et ter - ra,                                      *Son.*

6/Ch2

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

8/Ch2

et ter - ra,                                      et ter - ra,                                      et

7/Ch2

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

9/Ch2

et ter - ra,                                      et ter - ra,                                      et

B/Ch2

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

10/Ch2

23    et ter - rā,                                      et ter - ra,                                      et

BC

29

C/Ch1    *Ta.*

glo - ri - a tu - - - a.

5/Ch1

glo - ri - a tu - a.                              *Ta.*

O - san - na in ex-cel -

A/Ch1

ter - ra glo - ri - a,                              glo - ri - a tu - - - a.

T/Ch1

ter - ra glo - ri - a tu - - - a.                      *Ta.*

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

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

BC

## alla quarta alta

Strauss, Chr. Missa pro defunctis a 10

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

45

C/Ch1 O - san - na in ex - cel - sis, Son. ex - cel - sis, Ta. O - san - na in  
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,  
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 O - san - na in ex - cel - sis, in ex - cel - sis, O - san - na in  
10/Ch2 cel - sis, in ex - cel - sis,  
BC cel - sis, in ex - cel - sis,

## alla quarta alta

Strauss, Chr. Missa pro defunctis a 10

**Benedictus**

52

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

5/Ch1 O - san - na in San.

A/Ch1 in Son.

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

10/Ch2 in ex - cel - sis.

52

BC

58

C/Ch1

5/Ch1 ve - - - nit in no - mi - ne

A/Ch1 nit in no - mi - ne,

6/Ch2

7/Ch2

B/Ch2

58

BC

## alla quarta alta

Strauss, Chr. Missa pro defunctis a 10

64

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

5/Ch1

A/Ch1

T/Ch1      in no - mi -

6/Ch2      Be - ne - di - ctus qui ve - nit in no - mi - ne Do - mi - ni,

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

BC

## alla quarta alta

Strauss, Chr. Missa pro defunctis a 10

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 8

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 8

B/Ch2 80

BC

## alla quarta alta

Strauss, Chr. Missa pro defunctis a 10

87

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

94

C/Ch1 O - san - na in ex - cel - sis, in Son. 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 in ex - cel - sis, Ta.  
 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 O - san - na in ex - cel - sis, in ex - cel - sis, Ta.  
 10/Ch2 cel - sis, in ex - cel - sis, Ta.  
 BC

## alla quarta alta

Strauss, Chr. Missa pro defunctis a 10

100

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 100 in ex - cel - sis.

BC

## Agnus Dei

C/Ch1

5/Ch1

A/Ch1

T/Ch1 Qui

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

## alla quarta alta

Strauss, Chr. Missa pro defunctis a 10

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 -

13

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

alla quarta alta

Strauss, Chr. Missa pro defunctis a 10

20

Ta.

**Agnus Dei II**

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 Son. re - qui - em.

6/Ch2 re - qui - em.

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

7/Ch2 8 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

## alla quarta alta

Strauss, Chr. Missa pro defunctis a 10

11

C/Ch1

5/Ch1      do - na e - is re - - - qui - em,

A/Ch1      qui - em,      do - na e - is re - qui - em,      do - na e - is

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

6/Ch2      do - - - na      e - - - is

8/Ch2

7/Ch2      do - na      e - - - - is

9/Ch2

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

10/Ch2

11      do - - - na e - is

BC

15

Son.

Ta.

Agnus Dei III

C/Ch1      Son. do - na e - is re - qui - em. Ta.

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

A/Ch1      re - qui - em      re - qui - em. Ta. Qui

T/Ch1      do - na e - is re - - - qui - em. Qui tol -

6/Ch2      re - - - - qui - em.

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

7/Ch2      re - - - - qui - em.

9/Ch2      do - na e - is re - qui - em.

B/Ch2      re - - - - qui - - - em. A - gnus De - - - i

10/Ch2      15 re - - - - qui - - - em. A - gnus De - - - i qui tol -

BC

alla quarta alta

Strauss, Chr. Missa pro defunctis a 10

3

C/Ch1

5/Ch1

A/Ch1

T/Ch1

6/Ch2

8/Ch2

7/Ch2

9/Ch2

B/Ch2

10/Ch2

BC

11

C/Ch1

5/Ch1

A/Ch1

T/Ch1

6/Ch2

8/Ch2

7/Ch2

9/Ch2

B/Ch2

10/Ch2

BC

11

The musical score consists of ten staves, each representing a different vocal part: C/Ch1, 5/Ch1, A/Ch1, T/Ch1, 6/Ch2, 8/Ch2, 7/Ch2, 9/Ch2, B/Ch2, 10/Ch2, and BC. The music is in common time and features a mix of quarter and eighth notes. The lyrics are written below the staves. Measure 3 starts with a half note rest followed by eighth notes. Measures 4-5 show the soprano and alto parts entering. Measure 6 begins with a half note rest. Measures 7-8 show the bass and tenor parts. Measure 9 begins with a half note rest. Measures 10-11 show the soprano and alto parts again. Measures 12-13 show the bass and tenor parts. Measures 14-15 show the soprano and alto parts. Measures 16-17 show the bass and tenor parts. Measures 18-19 show the soprano and alto parts. Measures 20-21 show the bass and tenor parts. Measures 22-23 show the soprano and alto parts. Measures 24-25 show the bass and tenor parts. Measures 26-27 show the soprano and alto parts. Measures 28-29 show the bass and tenor parts. Measures 30-31 show the soprano and alto parts. Measures 32-33 show the bass and tenor parts. Measures 34-35 show the soprano and alto parts. Measures 36-37 show the bass and tenor parts. Measures 38-39 show the soprano and alto parts. Measures 40-41 show the bass and tenor parts. Measures 42-43 show the soprano and alto parts. Measures 44-45 show the bass and tenor parts. Measures 46-47 show the soprano and alto parts. Measures 48-49 show the bass and tenor parts. Measures 50-51 show the soprano and alto parts. Measures 52-53 show the bass and tenor parts. Measures 54-55 show the soprano and alto parts. Measures 56-57 show the bass and tenor parts. Measures 58-59 show the soprano and alto parts. Measures 60-61 show the bass and tenor parts. Measures 62-63 show the soprano and alto parts. Measures 64-65 show the bass and tenor parts. Measures 66-67 show the soprano and alto parts. Measures 68-69 show the bass and tenor parts. Measures 70-71 show the soprano and alto parts. Measures 72-73 show the bass and tenor parts. Measures 74-75 show the soprano and alto parts. Measures 76-77 show the bass and tenor parts. Measures 78-79 show the soprano and alto parts. Measures 80-81 show the bass and tenor parts. Measures 82-83 show the soprano and alto parts. Measures 84-85 show the bass and tenor parts. Measures 86-87 show the soprano and alto parts. Measures 88-89 show the bass and tenor parts. Measures 90-91 show the soprano and alto parts. Measures 92-93 show the bass and tenor parts. Measures 94-95 show the soprano and alto parts. Measures 96-97 show the bass and tenor parts. Measures 98-99 show the soprano and alto parts. Measures 100-101 show the bass and tenor parts.

## alla quarta alta

Strauss, Chr. Missa pro defunctis a 10

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  
 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 di, 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

27

sem - pi - ter - nam.  
 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

alla quarta alta

**Communio: Lux æterna**

Strauss, Chr. Missa pro defunctis a 10

Son. Lu - ce - at e - is Do - mi - ne Ta.  
Son. Lu - ce - at e - is Do - mi - ne Ta.  
Son. Lu - ce - at e - is Do - mi - ne Ta. cum san - ctis  
Lu - ce - at e - is Do - mi - ne cum san - ctis tu -  
Lu - ce - at e - is Do - mi - ne  
Lu - ce - at e - is Do - mi - ne  
Lu - ce - at e - is Do - mi - ne  
Lux æ - - - ter - - - na Lu - ce - at e - is Do - mi - ne  
Lux æ - - - ter - - - na Lu - ce - at e - is Do - mi - ne cum San - ctis, cum San - ctis

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

## alla quarta alta

Strauss, Chr. Missa pro defunctis a 10

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 8

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

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

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

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

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

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

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

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

10/Ch2 21 qui - a pi - us, pi - us es, qui - a pi - us es.

BC

alla quarta alta

Strauss, Chr. Missa pro defunctis a 10

Requiem

Musical score for Requiem, section alla quarta alta. The score consists of ten staves, each with a unique identifier (C/Ch1, 5/Ch1, A/Ch1, T/Ch1, 6/Ch2, 8/Ch2, 7/Ch2, 9/Ch2, B/Ch2, 10/Ch2, BC) and a treble clef. The vocal parts are labeled with their respective staves: C/Ch1, 5/Ch1, A/Ch1, T/Ch1, 6/Ch2, 8/Ch2, 7/Ch2, 9/Ch2, B/Ch2, 10/Ch2, and BC. The lyrics are in Latin, with some parts repeated. The vocal parts are accompanied by instruments, indicated by abbreviations above the staff: Son. (Soprano), Ta. (Tenor), and Bass (Bassoon). The music includes rests and various note values.

Et lux, et lux per-pe - tu - a, et  
Et lux, et lux per-pe - tu - a, et  
Et lux, et lux, Ta.  
Et lux, et lux,  
Et lux, et lux, et lux per-pe - tu -  
Et lux, et lux,  
Et lux, et lux, et lux per-pe - tu -  
Et lux, et lux,  
Re - qui - em æ - ter - nam do - na e - is Do - mi - ne et lux, et lux per-pe - tu - a, et  
Re - qui - em æ - ter - nam do - na e - is Do - mi - ne et lux, et lux.  
BC

Continuation of the musical score for Requiem, section alla quarta alta. The score consists of ten staves, each with a unique identifier (C/Ch1, 5/Ch1, A/Ch1, T/Ch1, 6/Ch2, 8/Ch2, 7/Ch2, 9/Ch2, B/Ch2, 10/Ch2, BC) and a treble clef. The vocal parts are labeled with their respective staves: C/Ch1, 5/Ch1, A/Ch1, T/Ch1, 6/Ch2, 8/Ch2, 7/Ch2, 9/Ch2, B/Ch2, 10/Ch2, and BC. The lyrics are in Latin, with some parts repeated. The vocal parts are accompanied by instruments, indicated by abbreviations above the staff: Son. (Soprano), Ta. (Tenor), and Bass (Bassoon). The music includes rests and various note values.

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

## alla quarta alta

Strauss, Chr. Missa pro defunctis a 10

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 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 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 - in  
 6/Ch2 -  
 8/Ch2 -  
 7/Ch2 -  
 9/Ch2 -  
 B/Ch2 tu - is in æ - ter - num,  
 10/Ch2 -  
 BC

## alla quarta alta

Strauss, Chr. Missa pro defunctis a 10

23

C/Ch1

5/Ch1 Qui -

A/Ch1 qui - a pi - us es,

T/Ch1 in æ - ter - num, in æ - ter - num qui - a pi - us

æ - ter - num, in æ - ter - num

6/Ch2

8/Ch2 qui -

7/Ch2

9/Ch2 qui -

B/Ch2 qui - a pi - us es,

10/Ch2 23 qui - a pi - us es,

æ - ter - num, in æ - ter - num, in æ - ter - num, in æ - ter - num, qui -

BC

31

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

Son.

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

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

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

6/Ch2 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

**1. Cantus - Chor 1**

Voce e Violino 1 - alla quarta alta

**X. Missa pro defunctis**

Christoph Strauss 1575-1631

**10. voc. concertata cum Symphonia,****8. Instrum; ut supra\* et suo choro adjuncto signato.**

**Symphonia ad imitationem  
campanae (ad placitum)**

Musical score for the symphony section, starting at measure 9. The score consists of two staves. The top staff is for the strings and the bottom staff is for the woodwinds. The key signature is one flat, and the time signature is common time. The music features eighth and sixteenth note patterns.

16

Musical score for the symphony section, starting at measure 16. The score consists of two staves. The key signature changes to one flat, and the time signature is common time. The music continues with eighth and sixteenth note patterns.

23

**Hic incipe  
"Requiem"**

Musical score for the beginning of the Requiem section, starting at measure 23. The score consists of two staves. The key signature changes to one flat, and the time signature is common time. The music begins with a melodic line followed by a bassoon solo.

**Introitus: Requiem**

Intonatio

**13**

Musical score for the Intonatio of the Introitus, starting at measure 13. The score consists of two staves. The key signature changes to one flat, and the time signature is common time. The music features a sustained note followed by a melodic line.

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

20

Musical score for the continuation of the Introitus, starting at measure 20. The score consists of two staves. The key signature changes to one flat, and the time signature is common time. The music features a sustained note followed by a melodic line.

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

28

Intonatio

**Te decet**

Son.

Ta.

Son.

Musical score for the Te decet section, starting at measure 28. The score consists of two staves. The key signature changes to one flat, and the time signature is common time. The music features a sustained note followed by a melodic line.

Et ti - bi, et ti - bi red-de-tur

40

Musical score for the continuation of the Te decet section, starting at measure 40. The score consists of two staves. The key signature changes to one flat, and the time signature is common time. The music features a sustained note followed by a melodic line.

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

48

Son.

Musical score for the continuation of the Te decet section, starting at measure 48. The score consists of two staves. The key signature changes to one flat, and the time signature is common time. The music features a sustained note followed by a melodic line.

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

56

Ta.

Musical score for the continuation of the Te decet section, starting at measure 56. The score consists of two staves. The key signature changes to one flat, and the time signature is common time. The music features a sustained note followed by a melodic line.

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

73

Son.

Musical score for the continuation of the Te decet section, starting at measure 73. The score consists of two staves. The key signature changes to one flat, and the time signature is common time. The music features a sustained note followed by a melodic line.

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

81

**Iterum Requiem  
juste ad Psalmum**

Musical score for the Iterum Requiem section, starting at measure 81. The score consists of two staves. The key signature changes to one flat, and the time signature is common time. The music features a sustained note followed by a melodic line.

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

## 1. Cantus - Chor 1

Voce e Violino 1 - alla quarta alta

Strauss, Chr. Missa pro defunctis a 10

**Kyrie**

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

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

28 Christe

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

48 Ta. **Kyrie**  
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.

**Dies iræ**

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

16 4 cun - cta stri - cte dis - cus-su - rus! per se-pul -

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

35 Mors stupebit

13 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.

# 1. Cantus - Chor 1

Voce e Violino 1 - alla quarta alta

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

Ta.

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

Son.

Rex glo - ri - æ, Rex glo - ri - æ

10

Ta.

pian Son.

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

20

Ta.

17

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

44

Son.

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

61

Ta.

2

fer san - ctus san - ctus Mi - cha - el re-præ-sen - tet e - as

69

Son.

Ta.

14

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

**1. Cantus - Chor 1****Voce e Violino 1 - alla quarta alta**

Strauss, Chr. Missa pro defunctis a 10

91

100

106

113

**Sanctus**

Intonatio

Son.

Ta.

14

22

29

39

49

56

**Benedictus**

**1. Cantus - Chor 1****Voce e Violino 1 - alla quarta alta**

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 - sis, in ex-cel - sis.

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

2

Son.

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

16

Ta. Intonatio Agnus Dei III

7

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 - alla quarta alta

**Communio: Lux æterna**

Strauss, Chr. Missa pro defunctis a 10

Intonatio      Son.      Ta.

Lu - ce - at e - is Do - mi - ne      cum San - ctis tu - is

8      Son.

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

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

**Requiem**

Intonatio      Son.      Ta.

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

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

17      Son.

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

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

**2. Quintus - Chor 1**

Voce e Violino 2 C1 - alla quarta alta

**X. Missa pro defunctis**

Christoph Strauss 1575-1631

**10. voc. concertata cum Symphonia,****8. Instrum; ut supra\* et suo choro adjuncto signato.****Symphonia ad imitationem  
campanae (ad placitum)**

8

14

22

Hic incipe  
"Requiem"

**Introitus: Requiem**

Intonatio

10

Et lux per - pe - tu - a lu - ce - at, lu-ce-at

19

Son.

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

27

Intonatio Te decet Ta. Son. Ta.

is. Et ti - bi red-de-tur

41

Son.

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

48

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

56

Ta.

xau - di, e - xau - di, e - xau - di o - ra - ti - o - nem me -

73

Son.

am, ad te o - mnis ca - ro

81

**Iterum Requiem  
juste ad Psalmum**

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

## 2. Quintus - Chor 1

Voce e Violino 2 C1 - alla quarta alta

Strauss, Chr. Missa pro defunctis a 10

## Kyrie

**11**

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

**19**

Son.

**3**

**Ta.**

**Christe**

**5**

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

**36**

Son.

**9**

**Ta.**

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

**53**

**Kyrie**

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

**70**

Son.

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

## Dies iræ

**15**

quan - do ju - dex est ven-tu - rus cun - cta stri - cte dis - cus -

**22**

**Son.**

su - rus! Tu - ba mi - rum spar - get so - num co-get om-nes

**32**

**Ta.**

**Mors stupebit**

**12**

an - te Thro - num. Li - ber scri - ptus pro-fe - re - tur in quo

**52**

to - tum, in quo to-tum con - ti - ne - tur un - de mun - dus ju - di - ce - tur,

**59**

**Son.**

**Ta.**

**Ta.**

ju - di - ce - tur. Ju - dex er - go quid-quid la-tet ap-pa -

**67**

**Son.**

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

**2. Quintus - Chor 1**

Voce e Violino 2 C1 - alla quarta alta

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

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 - ae, Rex glo - - ri - ae li -

10

Ta. pian Son.

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

20

Ta. 18

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

44

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 - alla quarta alta

Strauss, Chr. Missa pro defunctis a 10

87

98 Son.

104

110

116

**Sanctus**

Intonatio

Son.

Ta.

14

22

29

39

49

**2. Quintus - Chor 1**

Voce e Violino 2 C1 - alla quarta alta

Strauss, Chr. Missa pro defunctis a 10

56                   **Benedictus**

64

75

85

97                   Son.                   Ta.                   Son.

**Agnus Dei**

Intonatio

18                   Son.                   Ta.                   Intonatio                   **Agnus Dei II**

5

13                   Son.                   Ta.

12                   Intonatio                   **Agnus Dei III**

23

**2. Quintus - Chor 1**

Voce e Violino 2 C1 - alla quarta alta

Strauss, Chr. Missa pro defunctis a 10

**Communio: Lux æterna**

Intonatio      Son.      Ta.

Lu-ce-at e - is Do - mi-ne      cum San - ctis tu - is in

**8**

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

**23**

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

**Requiem**

Intonatio      Son.      Ta.

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

**10**      Son.

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

**17**

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

**32**

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

**3. Altus Chor 1**  
Voce e Viola C4 alla quarta alta

**X. Missa pro defunctis**  
**10. voc. concertata cum Symphonia,**  
**8. Instrum; ut supra\* et suo choro adjuncto signato.**

Christoph Strauss 1575-1631

Symphonia tacet

### Introitus: Requiem

Intonatio

Æ - ter - nam do - na e - is

11

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

23

Son.

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

Intonatio 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 - m -

79

Iterum Requiem  
juste ad Psalmum

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

## 3. Altus Chor 1

Voce e Viola C4 alla quarta alta

Strauss, Chr. Missa pro defunctis a 10

## Kyrie

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

21 Son. Ta.  
Ky - ri - e, Ky - ri - e e - lei - - - - - son.

28 Christe Son.  
Chri - ste e - lei - - son, e - lei - - son, Chri -

50 Kyrie Ta.  
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.  
Ky - - ri - - e e - lei - - son.

## Dies iræ

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

11 13 cum Si - byl - la, per se - pul - chra re - gi - o - num

30 Son. Ta. Mors stupebit  
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 alla quarta alta

43

Strauss, Chr. Missa pro defunctis a 10  
Son.

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

63

Ta.

dex er - go cum se - de - bit quid-quid la-tet ap-pa - re - bit

70

Son.

## Lacrimosa

Son.

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.

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

92

Son.

hu - ic er - go par-ce De - us, Do - na

109

Ta.

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

115

Son.

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 de - fun -

3 pian Son.

19

Ta.

3

cto - rum de ma - nu in - fer - ni

30

2

& de pro - fun - do la - cū,

43

## 3. Altus Chor 1

Voce e Viola C4 alla quarta alta

Strauss, Chr. Missa pro defunctis a 10  
pian.

49

58 Son. Ta.  
sed si-gni-fer san-ctus, san-ctus Mi-chael re-præ-sen-tet

65 Son. Ta.  
e-as in lu-cem san-ctam, in lu-cem san-ctam.

77 3 9  
Quam o-lim A-bra-hæ pro-mi-si-sti,

97 Son. 2  
et se-mi-ni-e-jus, et se-mi-ni-e-jus,

104  
et se-mi-ni-e-jus, et se-mi-ni-e-jus,

110 2  
et se-mi-ni-e-jus, et se-mi-ni-e-jus,

117  
jus, et se-mi-ni-e-jus, e-jus.

**Sanctus**

Intonatio

Son.

11  
San-ctus, san-ctus, san-ctus, Ta.  
Do-mi-nus De-us, Do-mi-nus

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

29  
ter-ra glo-ri-a, glo-ri-a tu-ri-a, Ta.  
6

## 3. Altus Chor 1

Voce e Viola C4 alla quarta alta

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

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

62 mi - ni, in no - mi-ne, in no - mi - ne, in

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

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

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

97 Son. Ta. Son.

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

**Agnus Dei**

Intonatio

Qui tol - lis pec - ca - ta mun -

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

Son. Ta.

**Agnus Dei II**

Intonatio

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

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

Son. Ta.

**3. Altus Chor 1**

Voce e Viola C4 alla quarta alta

Strauss, Chr. Missa pro defunctis a 10

Intonatio Agnus Dei III

**8**

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

**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**

**10**

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

**23**

qui - a pi - us es.

**Requiem**

Intonatio

Son.

Ta.

2

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**

**10**

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

**30**

Son.

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

Symphonia  
tacet

## Introitus: Requiem

Intonatio

**29**

Æ - ter - - nam do - - na e - is Do - mi - ne

**8**

**11**

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

**24**

Son.

at, lu - ce - at e - - - is. Intonatio Te decet

Et ti -

**31**

Son. Ta.

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

**37**

**6**

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

**49**

ru - - - - sa - lem, e - xau - - di, e - xau - - di, e -

**59**

Ta.

xau - - - di, e - xau - - - di o - ra - ti - o - nem me - Ta.

**66**

**8**

Son.

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

**79**

Iterum Requiem  
juste ad Psalmum

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

## 4. Tenor - Chor 1

Voce e Viola C4 alla quarta alta

Strauss, Chr. Missa pro defunctis a 10

**Kyrie**

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

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

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

**Christe**

28 15 Chri - ste e - lei - son, e - lei - son, Chri - ste  
Son.

50 Ta. Kyrie  
e - lei - - - - son. Ky - ri - e e - lei - son, Ky -

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

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

71 Son.  
Ky - ri - e e - lei - - - - son.

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

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

## 4. Tenor - Chor 1

Voce e Viola C4 alla quarta alta

Strauss, Chr. Missa pro defunctis a 10

41

Strauss, Chr. Missa pro defunctis a 10

41

63

71

78

87

103

113

18

25

33

SMC 2014

## 4. Tenor - Chor 1

Voce e Viola C4 alla quarta alta

Strauss, Chr. Missa pro defunctis a 10

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

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

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

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

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

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

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

Intonatio **Sanctus**

12 Ta.  
san - - - - - ctus, san - - - - - ctus, san - - - - - ctus

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

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

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

**4. Tenor - Chor 1**  
**Voce e Viola C4 alla quarta alta**

Strauss, Chr. Missa pro defunctis a 10

**Benedictus**

54

cel - - - sis. Be - ne - di - ctus qui ve - nit in no - mi -  
 ne Do - mi - ni, in no - mi - ne Do - mi - ni,  
 in no - mi - ne Do - mi - ni. O-san - na in ex - cel - sis,  
 in ex - cel - sis, in ex - cel - sis.

**Agnus Dei**

Intonatio

Qui toll - - - lis pec - ca - - - ta mun -  
 di, do - na e - is re - - - qui - em,

6

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

20

Son. Ta. Intonatio

**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.

Intonatio

**Agnus Dei III**

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

9

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

20

Son.

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

27

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

## 4. Tenor - Chor 1

Voce e Viola C4 alla quarta alta

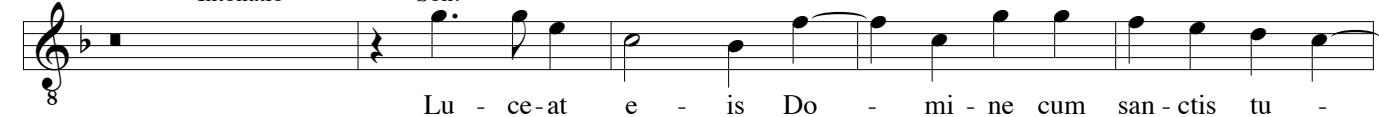
Strauss, Chr. Missa pro defunctis a 10

**Communio: Lux æterna**

Intonatio

Son.

Ta.

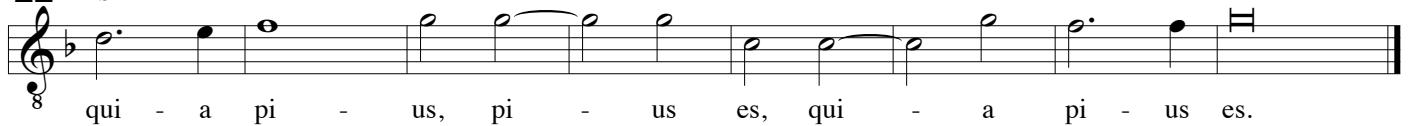


5



22

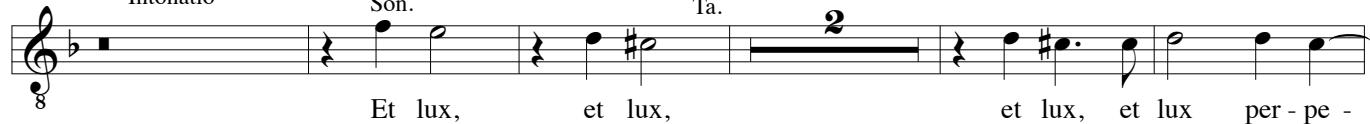
Son.

**Requiem**

Intonatio

Son.

Ta.



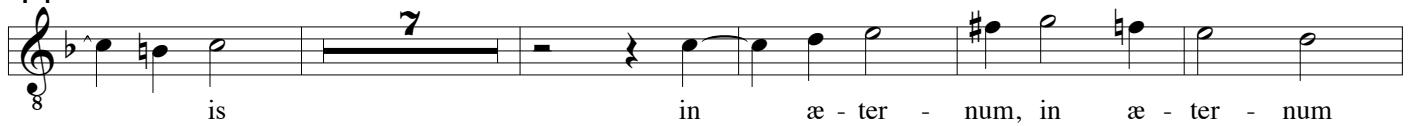
7

Son.

Ta.

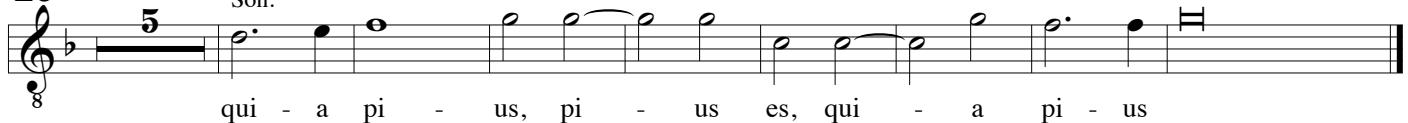


14



26

Son.



## Symphonia ad imitationem campanae (ad placitum)

8

16

22

Hic incipe  
"Requiem"

Introitus: Requiem

Intonatio

5

12

22

Te decet

Intonatio

lu-ce-at e - is. Et ti -

33

bi, et ti - - - bi, et

43

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

51

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

59

xau - - di, e - xau - - di

3

68

Iterum Requiem  
juste ad Psalmum

79

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

Kyrie

Musical score for the Kyrie section. The key signature is B-flat major (two flats). The time signature changes from common time (C) to 10/8. The vocal line consists of eighth-note patterns. Measure 10 ends with a fermata over the first note of measure 11.

Musical score for the Kyrie section, continuing from measure 21. The vocal line includes lyrics "Ky - ri - e e - lei - son." The time signature is 8/8. Measure 25 ends with a fermata over the first note of measure 26.

Musical score for the Kyrie section, continuing from measure 44. The vocal line includes lyrics "Chri - ste e - lei - son, e-lei - son." The time signature is 3/8. Measure 48 ends with a fermata over the first note of measure 49.

Musical score for the Kyrie section, continuing from measure 72. The vocal line includes lyrics "Ky - ri - e e - lei - son." The time signature is 8/8. Measure 76 ends with a fermata over the first note of measure 77.

Dies iræ

Tremolo

Musical score for the Dies iræ section, starting at measure 11. The vocal line features a tremolo effect. Measure 15 ends with a fermata over the first note of measure 16.

Musical score for the Dies iræ section, continuing from measure 17. The vocal line includes lyrics "co - get om - nes an - te thro - - num." The time signature is 8/8. Measure 21 ends with a fermata over the first note of measure 22.

Mors stupebit

Musical score for the Mors stupebit section, starting at measure 28. The vocal line includes lyrics "co - get om - nes an - te thro - - num." The time signature is 8/8. Measure 32 ends with a fermata over the first note of measure 33.

Musical score for the Mors stupebit section, continuing from measure 47. The vocal line includes lyrics "Ju - dex er - - - go." The time signature is 8/8. Measure 51 ends with a fermata over the first note of measure 52.

Musical score for the Lacrimosa section, starting at measure 66. The vocal line includes lyrics "nil in - ul - tum re-ma-ne - - bit." The time signature is 8/8. Measure 70 ends with a fermata over the first note of measure 71.

Musical score for the Lacrimosa section, continuing from measure 74. The vocal line includes lyrics "La - - - cri - mo - sa di - es il - la qua re - sur - get ex fa - vil - la." The time signature is 8/8. Measure 78 ends with a fermata over the first note of measure 79.

Musical score for the Lacrimosa section, continuing from measure 83. The vocal line includes lyrics "vil - la." The time signature is 8/8. Measure 87 ends with a fermata over the first note of measure 88.

Musical score for the Lacrimosa section, continuing from measure 90. The vocal line includes lyrics "7". The time signature is 8/8. Measure 94 ends with a fermata over the first note of measure 95.

5. Sextus - Chor 2  
Viola e Voce C4 alla quarta alta

Strauss, Chr. Missa pro defunctis a 10

104

112

**Offertorium**

Intonatio

9

20

36

49

59

67

76

88

100

107

114

**Sanctus**

Intonatio

Musical score for the Sanctus section. The key signature is one flat. The first measure shows a sustained note followed by a series of eighth notes. The lyrics "San - - chtus," are written below the staff.

14

Continuation of the Sanctus section. Measures 14-24 show a more complex harmonic progression with various chords and rhythms. The lyrics "Ple - ni sunt cœ - li, Ple - ni sunt cœ - li glo - - ri - a tu - -" are written below the staff.

25

Continuation of the Sanctus section. Measures 25-34 show a continuation of the melodic line with different chords. The lyrics "ni sunt cœ - li, Ple - ni sunt cœ - li glo - - ri - a tu - -" are written below the staff.

34

Continuation of the Sanctus section. Measures 34-44 show a continuation of the melodic line with different chords. The lyrics "a. in ex - cel - - sis, in ex -" are written below the staff.

45

Continuation of the Sanctus section. Measures 45-54 show a continuation of the melodic line with different chords. The lyrics "in ex - cel - - sis, in ex -" are written below the staff.

54

**Benedictus**

Music for the Benedictus section. Measures 54-63 show a continuation of the melodic line with different chords. The lyrics "cel - - sis." are written below the staff.

64

Continuation of the Benedictus section. Measures 64-73 show a continuation of the melodic line with different chords.

79

Continuation of the Benedictus section. Measures 79-88 show a continuation of the melodic line with different chords.

88

Continuation of the Benedictus section. Measures 88-97 show a continuation of the melodic line with different chords. The lyrics "in ex -" are written below the staff.

98

Continuation of the Benedictus section. Measures 98-107 show a continuation of the melodic line with different chords. The lyrics "cel - - - sis, in ex - cel - - - sis." are written below the staff.

Intonatio **Agnus Dei**

Music for the Agnus Dei section. The key signature changes to no sharps or flats. Measures 108-117 show a continuation of the melodic line with different chords.

13

Continuation of the Agnus Dei section. Measures 13-22 show a continuation of the melodic line with different chords. The lyrics "do - na e - is re - qui - em." are written below the staff.

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)

8

16

24

Hic incipe  
"Requiem"

Intonatio

**Introitus: Requiem**

7

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

20

Intonatio

**Te decet**

36

lem, et ti - bi, et ti - bi

47

in Hie - ru - sa - lem, e - xau - di, e - xau - di,

58

e - xau - di, e - xau - di

67

76

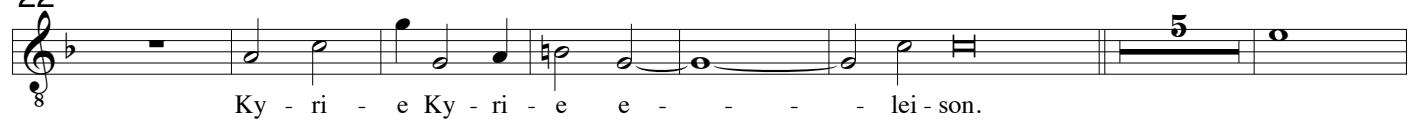
ad te  
Iterum Requiem  
juste ad Psalmum

o-mnis ca - ro o - mnis ca - ro o-mnis ca - ro ve-ni - et.

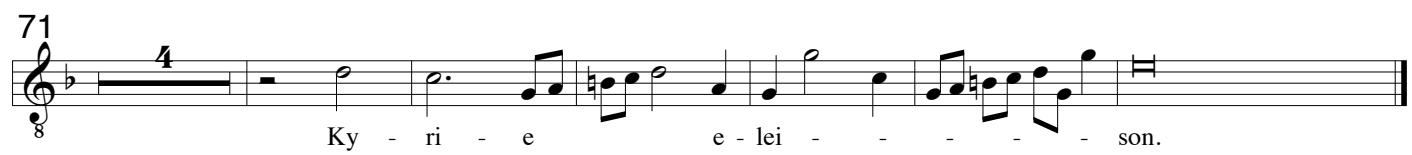
Kyrie



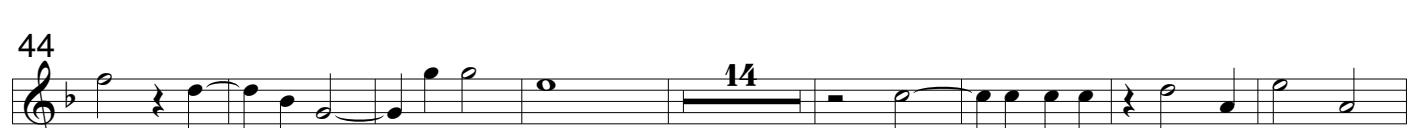
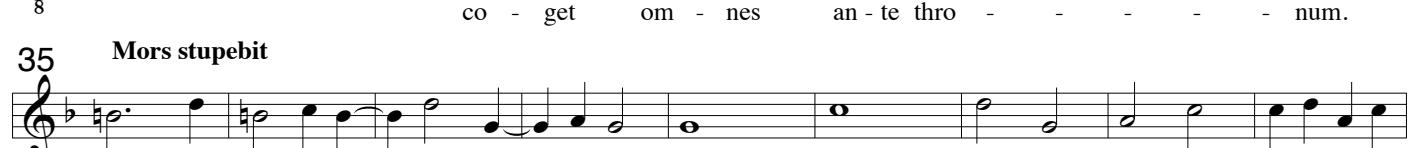
Christe



Kyrie



Dies iræ



6. Octavus - Chor 2  
Viola e Voce F3 alla quarta alta

Strauss, Chr. Missa pro defunctis a 10

74 **Lacrimosa**

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

83

vil - la fa - vil - la

92

102

Do-na e - is re-quie-em.

111

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

Intonatio **Offertorium**

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

10

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

19

cto - rum, de-fun-cto - rum

29

39

pian.

52

sed si - gni - fer sanctus Mi - cha -

62

el Mi - chael in lu -

71

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

87

100

109

116

**Sanctus**

Intonatio

3

San -

12

4

ctus, San - ctus,

23

6

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

32

2

tu - a.

48

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

**Benedictus**

34

2

sis.

97

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

**Agnus Dei**

Intonatio

12

e - is re - qui-em.

Intonatio

**Agnus Dei II**



10

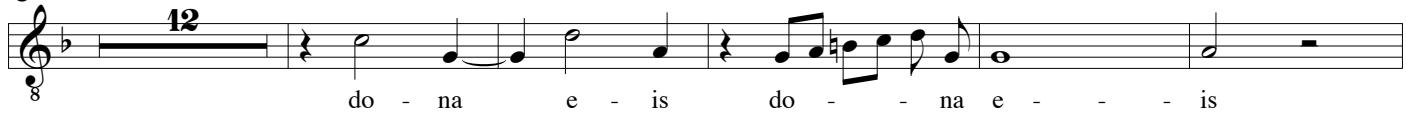


Intonatio

**Agnus Dei III**



9



26



Intonatio

**Communio: Lux æterna**



13



21



Intonatio

**Requiem**



9



23



31



7. Septimus - Chor 2

Viola e Voce F3 alla quarta alta

X. Missa pro defunctis  
10. voc. concertata cum Symphonia,  
8. Instrum; ut supra\* et suo choro adjuncto signato.

Christoph Strauss 1575-1631

Symphonia ad imitationem  
campanae (ad placitum)

The musical score consists of several staves of music. The top staff is for the Symphonia, featuring a treble clef, common time, and a key signature of one flat. The vocal parts begin at measure 7, with a basso continuo part starting at measure 12. The vocal parts include 'Introitus: Requiem' (measures 22-25), 'Te decet' (measures 22-25), and 'Iterum Requiem juste ad Psalmum' (measures 79-82). The score also includes lyrics such as 'lu-ce-at, lu-ce-at e-is, e-is.', 'et ti-bi red-de-tur,', 'red-de-tur vo-tum in Hie-', 'ru-sa-lem, e-xau-di, e-xau-di', and 'ad te o-mnis ca-ro ve-ni-et.'. Measure numbers are indicated above the staves, and tempo markings (e.g., 5, 2, 3) are placed above specific measures. The score concludes with a note about the choir being transposed and performing 'alla guarda'.

**Kyrie**

Musical score for the Kyrie section. The key signature is B-flat major (two flats). The time signature changes from common time (indicated by '10') to common time (indicated by '4'). The vocal line consists of eighth and sixteenth note patterns.

Christe

Musical score for the Christe section. The key signature changes to A major (no sharps or flats). The vocal line includes lyrics: "Ky - ri - e e - lei - - - son."

Musical score for the Kyrie section. The key signature changes back to B-flat major. The vocal line includes lyrics: "ste e - lei - son, e - lei - son."

Kyrie

17

Musical score for the Kyrie section. The key signature changes to C major (no sharps or flats). The vocal line includes lyrics: "Ky - ri - e e - lei - son."

Dies iræ

Musical score for the Dies iræ section. The key signature changes to G major (one sharp). The vocal line includes lyrics: "Tremolo".

Musical score for the Dies iræ section. The key signature changes to E major (three sharps). The vocal line includes lyrics: "co - get om - nes an - te thro - num."

Musical score for the Mors stupebit section. The key signature changes to B-flat major. The vocal line includes lyrics: "Mors stupebit co - get om - nes an - te thro - num."

Musical score for the Mors stupebit section. The key signature changes to A major (one sharp). The vocal line includes lyrics: "Ju -".

Musical score for the Mors stupebit section. The key signature changes to D major (one sharp). The vocal line includes lyrics: "Ju -".

Musical score for the Mors stupebit section. The key signature changes to C major (no sharps or flats). The vocal line includes lyrics: "dex er - - - go".

Lacrimosa

Musical score for the Lacrimosa section. The key signature changes to B-flat major. The vocal line includes lyrics: "nil in-ul-tum re - ma - ne - bit. La - cri - mo - sa".

Musical score for the Lacrimosa section. The key signature changes to A major. The vocal line includes lyrics: "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 alla quarta alta

Strauss, Chr. Missa pro defunctis a 10

84

Musical score for page 84. The key signature is B-flat major (two flats). The time signature is common time. The vocal line starts with "ex fa - vil - la". The viola part consists of eighth-note patterns.

92

Musical score for page 92. The key signature changes to one flat (B-flat major). The vocal line continues with "Do - na e - is". The viola part includes a dynamic change to forte.

107

Musical score for page 107. The key signature changes to no sharps or flats. The vocal line continues with "re - - - qui-em. A - men, a - men, a -". The viola part features a sustained note.

113

Musical score for page 113. The key signature changes back to B-flat major. The vocal line continues with "men, a - men, a - men, a - men". The viola part consists of eighth-note patterns.

**Offertorium**

Intonatio

Offertorium intonation. The key signature is B-flat major. The vocal line begins with "Rex glo - ri - æ". The viola part consists of eighth-note patterns.

7

Musical score for page 7. The key signature changes to one flat (B-flat major). The vocal line continues with "Rex glo - ri - æ li - be - ra a - ni-mas o - mni - um". The viola part consists of eighth-note patterns.

16

Musical score for page 16. The key signature changes to no sharps or flats. The vocal line continues with "de-fun-cto - rum". The viola part consists of eighth-note patterns.

27

Musical score for page 27. The key signature changes to one flat (B-flat major). The vocal line continues with a sustained note. The viola part consists of eighth-note patterns.

39

Musical score for page 39. The key signature changes to one flat (B-flat major). The vocal line continues with a sustained note. The viola part consists of eighth-note patterns.

48

Musical score for page 48. The key signature changes to one flat (B-flat major). The vocal line continues with a sustained note. The viola part consists of eighth-note patterns. The dynamic is marked "pian.".

57

Musical score for page 57. The key signature changes to one flat (B-flat major). The vocal line continues with "sed si - gni - fer, sed si - gni - fer san - ctus, san - ctus Mi -". The viola part consists of eighth-note patterns.

63

Musical score for page 63. The key signature changes to one flat (B-flat major). The vocal line continues with "cha - el". The viola part consists of eighth-note patterns.

70

Musical score for page 70. The key signature changes to one flat (B-flat major). The vocal line continues with "in lu - cem san - ctam, in lu - cem san - ctam.". The viola part consists of eighth-note patterns.

7. Septimus - Chor 2  
Viola e Voce F3 alla quarta alta

Strauss, Chr. Missa pro defunctis a 10

80

91

100

107

114

Intonatio **Sanctus**

14

24

33

41

52

San - ctus,

Ple - ni sunt cœ - li,

glo - ri - a

tu - - - a.

in ex - cel - sis,

Benedictus

in ex - cel - sis.

7. Septimus - Chor 2  
Viola e Voce F3 alla quarta alta

Strauss, Chr. Missa pro defunctis a 10

69

82

90

99

in ex - cel - - - sis,

in ex - cel - - - sis.

Agnus Dei

Intonatio

5

12

do - na e - is

Agnus Dei II

Intonatio

20

re - qui - em.

7

do - na e - - - is

Agnus Dei III

Intonatio

15

re - qui - em.

11

2

21

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

27

sem - pi - ter - nam, sem - - - pi - ter - nam.

**Communio: Lux æterna**

Intonatio

Musical score for the Intonation of the Communio. The key signature is B-flat major (two flats). The melody consists of eighth and sixteenth notes. The lyrics are: Lu - ce-at e - is Do - mi - ne.

6

Musical score for the Communio. The key signature is B-flat major. The melody continues with eighth and sixteenth notes. The lyrics are: Lu - ce-at e - is Do - mi - ne.

13

Musical score for the Communio. The key signature is B-flat major. The melody continues with eighth and sixteenth notes. The lyrics are: qui - - - a.

24

Musical score for the Communio. The key signature is B-flat major. The melody continues with eighth and sixteenth notes. The lyrics are: pi - us, pi - us es, qui - - - a pi - us es.

**Requiem**

Intonatio

Musical score for the Intonation of the Requiem. The key signature is B-flat major. The melody consists of eighth and sixteenth notes. The lyrics are: Et lux, et lux, et lux per-pe - tu - a.

10

Musical score for the Requiem. The key signature is B-flat major. The melody continues with eighth and sixteenth notes. The lyrics are: lu - ce - at e - is.

17

Musical score for the Requiem. The key signature is B-flat major. The melody continues with eighth and sixteenth notes. The lyrics are: qui - a pi - us, pi - us es, qui - a pi - us es.

30

Musical score for the Requiem. The key signature is B-flat major. The melody continues with eighth and sixteenth notes. The lyrics are: qui - a pi - us, pi - us es, qui - a pi - us es.

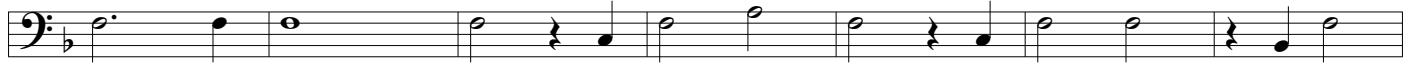
Symphonia ad imitationem  
campanae (ad placitum)



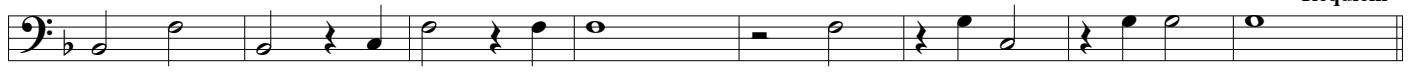
8



15



22



**Introitus: Requiem**

Intonatio



12



25



35



44



53



63



74



Iterum Requiem  
juste ad Psalmum

Kyrie

Musical score for the Kyrie section, featuring a bassoon part. The score consists of two staves. The first staff starts with a dotted half note followed by eighth notes. The second staff begins with a quarter note, followed by a measure with a fermata over the first note, then eighth notes. Measure numbers 10 and 15 are indicated above the staves.

Musical score for the Kyrie section, featuring a bassoon part. The score consists of two staves. The first staff starts with a quarter note, followed by eighth notes. The second staff begins with a measure containing a fermata over the first note, then eighth notes. Measure numbers 22 and 27 are indicated above the staves.

Musical score for the Kyrie section, featuring a bassoon part. The score consists of two staves. The first staff starts with a quarter note, followed by eighth notes. The second staff begins with a measure containing a fermata over the first note, then eighth notes. Measure numbers 36 and 41 are indicated above the staves.

Musical score for the Kyrie section, featuring a bassoon part. The score consists of two staves. The first staff starts with a quarter note, followed by eighth notes. The second staff begins with a measure containing a fermata over the first note, then eighth notes. Measure numbers 48 and 53 are indicated above the staves.

Musical score for the Kyrie section, featuring a bassoon part. The score consists of two staves. The first staff starts with a quarter note, followed by eighth notes. The second staff begins with a measure containing a fermata over the first note, then eighth notes. Measure numbers 57 and 62 are indicated above the staves.

Musical score for the Dies irae section, featuring a bassoon part. The score consists of two staves. The first staff starts with a quarter note, followed by eighth notes. The second staff begins with a measure containing a fermata over the first note, then eighth notes. Measure numbers 69 and 74 are indicated above the staves.

Dies iræ

Ky - ri - e      e - lei - - - - son.

Musical score for the Dies irae section, featuring a bassoon part. The score consists of two staves. The first staff starts with a quarter note, followed by eighth notes. The second staff begins with a measure containing a fermata over the first note, then eighth notes. Measure numbers 9 and 10 are indicated above the staves.

Musical score for the Mors stupebit section, featuring a bassoon part. The score consists of two staves. The first staff starts with a measure containing a fermata over the first note, then eighth notes. The second staff begins with a measure containing a fermata over the first note, then eighth notes. Measure numbers 27 and 32 are indicated above the staves.

Musical score for the Mors stupebit section, featuring a bassoon part. The score consists of two staves. The first staff starts with a measure containing a fermata over the first note, then eighth notes. The second staff begins with a measure containing a fermata over the first note, then eighth notes. Measure numbers 37 and 42 are indicated above the staves.

Musical score for the Mors stupebit section, featuring a bassoon part. The score consists of two staves. The first staff starts with a measure containing a fermata over the first note, then eighth notes. The second staff begins with a measure containing a fermata over the first note, then eighth notes. Measure numbers 45 and 50 are indicated above the staves.

Musical score for the Mors stupebit section, featuring a bassoon part. The score consists of two staves. The first staff starts with a measure containing a fermata over the first note, then eighth notes. The second staff begins with a measure containing a fermata over the first note, then eighth notes. Measure numbers 65 and 70 are indicated above the staves.

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

74 Lacrimosa

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

84

fa-vil - la

93

103

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

113

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

### Offertorium

Do - mi - ne Je - su Chri - ste

Rex glo - ri - æ,

7

Rex glo - - - ri - æ, glo - ri - æ li - be - ra a - ni -

13

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

22

33

4

**8. Nonus - Chor 2**  
Viola e Voce F4 alla quarta alta

Strauss, Chr. Missa pro defunctis a 10

47 pian.

55

63

70

77

92

102

108

115

Intonatio

**Sanctus**

11

24

SMC 2014

4

**8. Nonus - Chor 2**  
Viola e Voce F4 alla quarta alta

Strauss, Chr. Missa pro defunctis a 10

33



a.

46

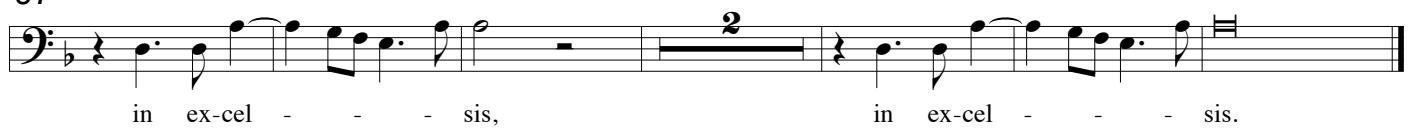


56

**Benedictus**



97

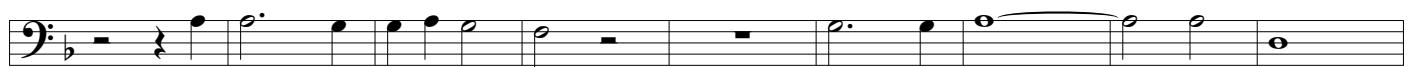


**Agnus Dei**

Intonatio



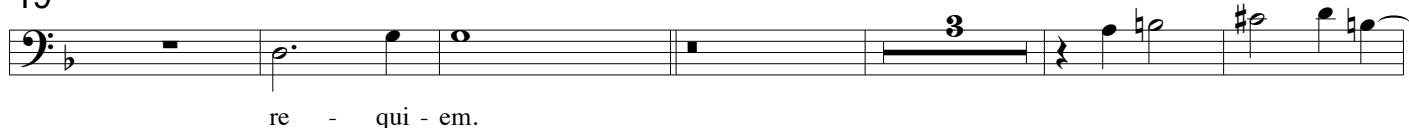
10



19

Intonatio

**Agnus Dei II**



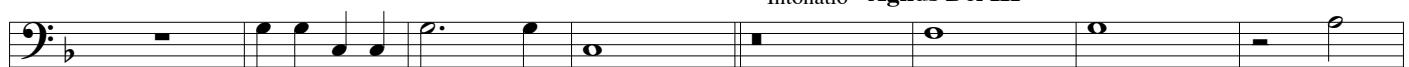
6



14

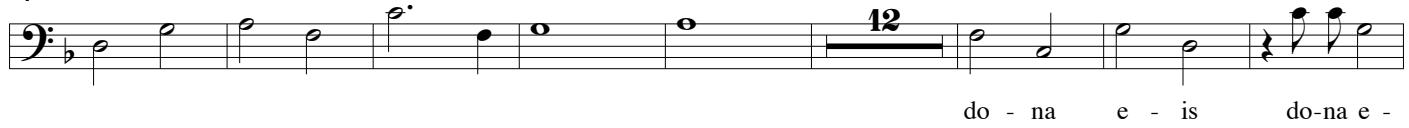
Intonatio

**Agnus Dei III**



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

4



24



**Communio: Lux æterna**

Intonatio



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

6



21



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

**Requiem**

Intonatio



Et lux, et lux,

8



lu - ce-at e - is

15



30



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

9. Bassus Chor 2  
Viola e Voce F5 alla quarta alta

X. Missa pro defunctis  
10. voc. concertata cum Symphonia,  
8. Instrum; ut supra\* et suo choro adjuncto signato.

Christoph Strauss 1575-1631

Symphonia ad imitationem  
campanae (ad placitum)

The musical score consists of two staves of music for bassus, viola, and voice. The top staff is in common time, bass clef, and F major. The bottom staff is in common time, bass clef, and C major. The music is divided into sections by measure numbers and section titles. The lyrics are in Latin, with some German words appearing in parentheses. The score includes a section for the Symphonia ad imitationem campanae (ad placitum) and the Introitus: Requiem.

10 Symphonia ad imitationem campanae (ad placitum)

10  
20 Hic incipe "Requiem"

20  
11 Introitus: Requiem

11  
20  
28 Te decet lu - ce - at e - is, e - - - - is.

28  
35 Te de - cet hym-nus De - us in Si - on Et ti - bi

35  
42 red - de - - - tur vo - - - tum in Hie -  
42  
52 ru - sa - lem, et ti - bi red - de - tur vo - tum in Hie - ru - sa - lem,

52  
63 e - xau - di, e - xau - di, e - xau - di, e - xau - di

63  
74 ad te ad te o - mnis ca - - -

74  
82 Iterum Requiem  
juste ad Psalmum

ro ve - - - - ni - et.

**9. Bassus Chor 2**  
**Viola e Voce F5 alla quarta alta**

Strauss, Chr. Missa pro defunctis a 10

**Kyrie**

**23** Ky - ri - e, Ky-ri -  
**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  
 Quan - tus tre - mor est fu - tu - rus, quan - do ju -  
 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**  
 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 alla quarta alta**

Strauss, Chr. Missa pro defunctis a 10

89



103



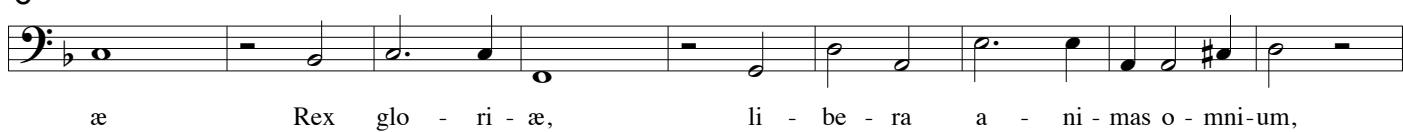
112



**Offertorium**



6



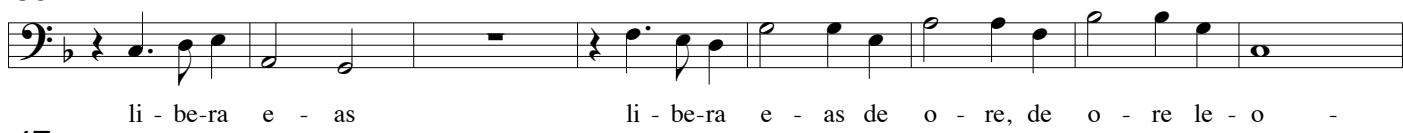
15



26



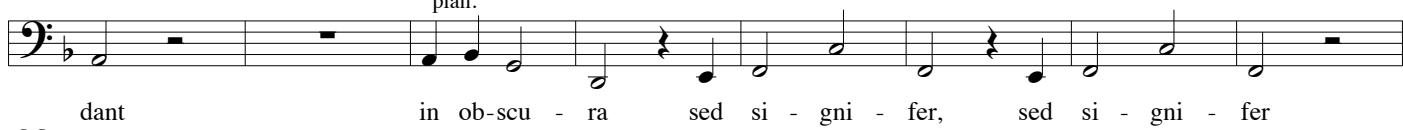
39



47



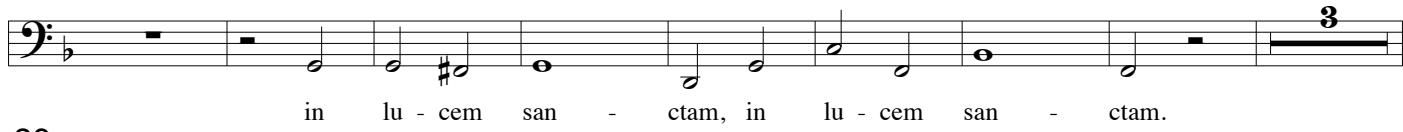
54



62



69



80



**9. Bassus Chor 2**  
Viola e Voce F5 alla quarta alta

Strauss, Chr. Missa pro defunctis a 10

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, San - - - - ctus, 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 alla quarta alta

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,

100

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

**Agnus Dei**

A - gnus 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 - gnus 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, re - qui - em. A - gnus De - - i qui tol -

10

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

11

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

21

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

27

a pi - - - us es.

**Requiem**

Re - qui - em æ - ter - nam do - na e - is Do - mi - ne et lux, et lux per - pe - tu - a, et lux, lu - ce - at e - is

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

20

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

31

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

Symphonia ad imitationem  
campanae (ad placitum)



10

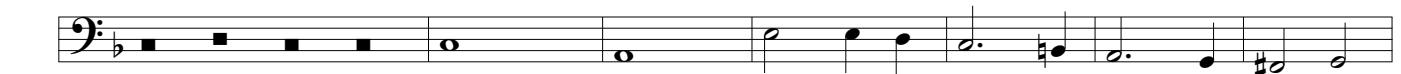


20



Hic incipe  
"Requiem"

**Introitus: Requiem**



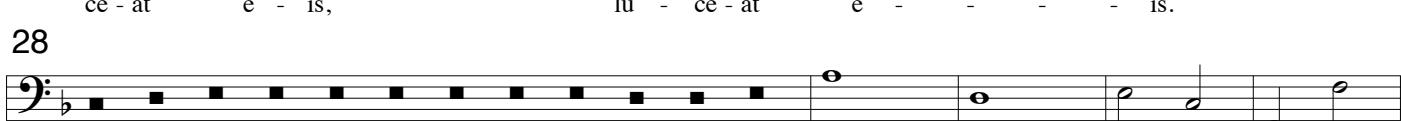
7



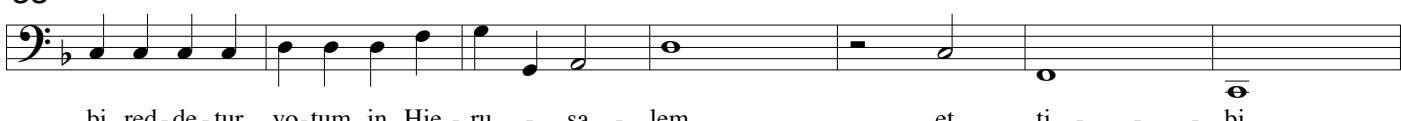
20



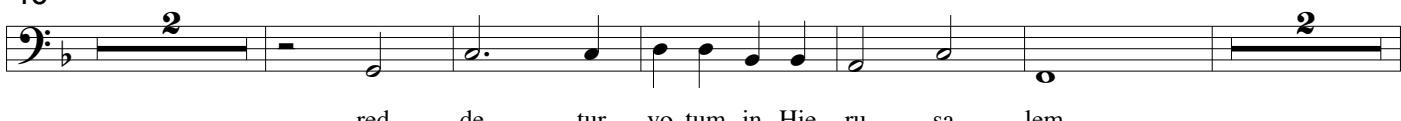
28



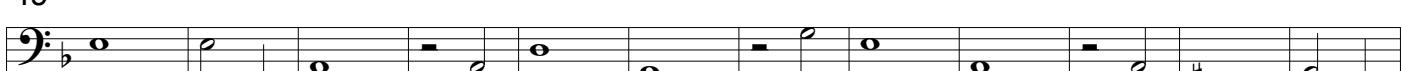
33



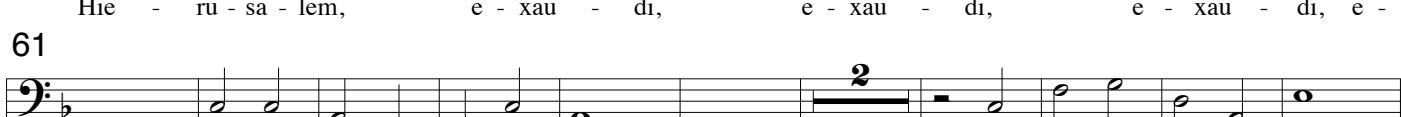
40



49



61



73



Iterum Requiem  
juste ad Psalmum

**10. Decimus - Chor 2**  
**Viola e Voce F5 alla quarta alta**  
**Kyrie**

Strauss, Chr. Missa pro defunctis a 10

Musical score for the Kyrie section, featuring a bassoon part. The score includes lyrics in Latin: "Ky - ri - e e - lei - son, Christe", "Ky - ri - e e - lei - son.", "Chri - ste e - lei - son, e - lei - son, Chri - ste e - lei - son, e - lei - son.", and "Ky - ri - e e - lei - son, e - lei - son." Measure numbers 10, 22, 36, 48, and 57 are indicated.

**Dies iræ**

Musical score for the Dies iræ section, featuring a bassoon part. The score includes lyrics in Latin: "Di - es i - ræ di - es il - la, sol - vet sæ - clum in fa - vil - la: te - ste Da - vid, te - ste Da - vid cum Si - byl - la, Tu - ba mi - rum spar - get Mors stupebit", "so - num, co - get om - nes an - te Thro - num. Mors stu - pe - bit et na - tu - ra, ju - di-can - ti re - sponsu - ra. Ju - dex er - go cum se - de - bit quid-quid la - tet ap - pa - re - bit nil in - ul - tum re - ma-ne - bit.

## 10. Decimus - Chor 2

Viola e Voce F5 alla quarta alta

## 74 Lacrimosa

Strauss, Chr. Missa pro defunctis a 10

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

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

## Offertorium

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

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

36 rum, 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 alla quarta alta

Strauss, Chr. Missa pro defunctis a 10

97

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

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

116

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

**Sanctus**

San - ctus, 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 -

56

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

## 10. Decimus - Chor 2

Viola e Voce F5 alla quarta alta  
**Agnus Dei**

Strauss, Chr. Missa pro defunctis a 10

5

A - gnu s De - - - i qui tol - lis pec - ca - - - ta mun - di, pec - ca - - - ta mun - di

14

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

4

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

12

na e - is re - qui - em. A - gnu s 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**

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

4

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, qui - a pi - - - us,

25

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

**Requiem**

The musical score consists of two staves. The top staff is for the Viola, indicated by a bass clef and a key signature of one flat. The bottom staff is for the Voice, indicated by a bass clef and a key signature of one flat. The music is in common time. The vocal part begins with a sustained note followed by a rhythmic pattern of eighth and sixteenth notes. The lyrics are written below the notes. Measure numbers 5, 10, 23, and 31 are marked above the staves. Measure 5 starts with "Re - qui - em æ - ter - nam do - na e - is Do - mi - ne et lux, et lux." Measure 10 continues with "et lux, et lux per - pe - tu - a lu - ce - at e -". Measure 23 continues with "is, lu - ce-at e - is cum San-ctis, cum San-ctis tu - is in æ - ter - num, qui -". Measure 31 concludes with "a pi - - - us, pi - us es, qui - a pi - us es."

5  
10  
23  
31

Re - qui - em æ - ter - nam do - na e - is Do - mi - ne et lux, et lux.  
et lux, et lux per - pe - tu - a lu - ce - at e -  
is, lu - ce-at e - is cum San-ctis, cum San-ctis tu - is in  
æ - ter - num, in æ - ter - num, in æ - ter - num, in æ - ter - num, qui -  
a pi - - - us, pi - us es, qui - a pi - us es.

Symphonia ad imitationem  
campanae (ad placitum)

The musical score consists of ten staves of music for organ and symphony. The first staff is for the organ, starting with a bass clef, a key signature of one flat, and a tempo marking of 'alla quarta alta'. The subsequent staves are for the symphony, each starting with a bass clef and a key signature of one flat. The music includes various dynamics such as forte, piano, and sforzando, and several performance instructions like 'Intonatio' and 'Iterum Requiem juste ad Psalmum'. The score is divided into sections by measure numbers (e.g., 10, 20, 7, 15, 24, 30, 38, 47, 58, 67, 76) and includes a title 'Introitus: Requiem'.

**Introitus: Requiem**

Intonatio

Hic incipe  
"Requiem"

7

15

24

30 Te decet

38

47

58

67

Iterum Requiem  
juste ad Psalmum

**Kyrie**

Bass clef, 4 flats. Measures 1-9.

10

Bass clef, 4 flats. Measures 10-18.

19

Bass clef, 4 flats. Measures 19-27.

28

**Christe**

Bass clef, 4 flats. Measures 28-36.

37

Bass clef, 4 flats. Measures 37-45.

46

**Kyrie**

Bass clef, 4 flats. Measures 46-54.

55

Bass clef, 4 flats. Measures 55-63.

64

Bass clef, 4 flats. Measures 64-72.

73

Bass clef, 4 flats. Measures 73-81.

**Dies iræ**

Bass clef, 4 flats. Measures 1-9.

9

Bass clef, 4 flats. Measures 10-18.

17

Bass clef, 4 flats. Measures 19-27.

25



33

**Mors stupebit**

41



49



57



65



73

**Lacrimosa**

81



89



97



105



113



Intonatio

**Offertorium**

7

17

28

39

47

55

63

71

82

92

101

108

116



Intonatio

**Sanctus**

10



20



29



38



47



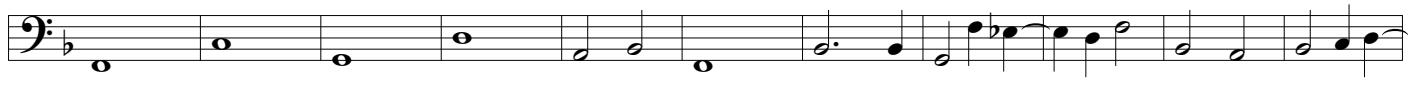
56



68



77



88



96



Intonatio

**Agnus Dei**

Intonatio

**Agnus Dei**

6

12

19

Intonatio

**Agnus Dei II**

4

11

Intonatio

**Agnus Dei III**

7

15

24

Intonatio

**Communio: Lux æterna**

Music score for Organum alla quarta alta. The score consists of two staves. The top staff is a bass staff with a C-clef, and the bottom staff is also a bass staff with a C-clef. Both staves are in common time (indicated by a 'C'). The key signature is one flat (B-flat). The music begins with a series of eighth-note chords on the top staff, followed by a melodic line on the bottom staff.

5

Continuation of the musical score. The top staff continues with eighth-note chords. The bottom staff begins with a melodic line consisting of eighth notes and sixteenth notes, followed by sustained notes and eighth-note chords.

11

Continuation of the musical score. The top staff continues with eighth-note chords. The bottom staff continues with eighth-note chords.

17

Continuation of the musical score. The top staff continues with eighth-note chords. The bottom staff begins with a melodic line consisting of eighth notes and sixteenth notes, followed by sustained notes and eighth-note chords.

24

Continuation of the musical score. The top staff continues with eighth-note chords. The bottom staff continues with eighth-note chords.

Intonatio

**Requiem**

Music score for Requiem. The score consists of two staves. The top staff is a bass staff with a C-clef, and the bottom staff is also a bass staff with a C-clef. Both staves are in common time (indicated by a 'C'). The key signature is one flat (B-flat). The music begins with a series of eighth-note chords on the top staff, followed by a melodic line on the bottom staff.

3

Continuation of the musical score. The top staff continues with eighth-note chords. The bottom staff begins with a melodic line consisting of eighth notes and sixteenth notes, followed by sustained notes and eighth-note chords.

10

Continuation of the musical score. The top staff continues with eighth-note chords. The bottom staff continues with eighth-note chords.

17

Continuation of the musical score. The top staff continues with eighth-note chords. The bottom staff begins with a melodic line consisting of eighth notes and sixteenth notes, followed by sustained notes and eighth-note chords.

24

Continuation of the musical score. The top staff continues with eighth-note chords. The bottom staff continues with eighth-note chords.

31

Continuation of the musical score. The top staff continues with eighth-note chords. The bottom staff continues with eighth-note chords.