



Missa III pro Defunctis

Georg Arnold

Georg Arnold (23 April 1621 in Feldsberg –16 January 1676 in Bamberg) was an Austrian composer and organist. From 1649 he was court organist in Bamberg at the court of Prince-Bishop Melchior Otto Voit von Salzburg. He was charged with the restoration of the organs in Bamberg that had been destroyed in the war.

Arnold composed in the Venetian style of Gabrieli and Schütz. His Requiem mass no. III is set for 5 voices, strings and basso continuo. The *violetta* part fits on a violin as well as a viola. The *viola* part is for a bass instrument.

Georg Arnold (23 april 1621 in Feldsberg –16 januari 1676 in Bamberg) was een Oostenrijkse componist en organist. In 1649 werd hij in Bamberg als organist aangesteld aan het hof van Prins-Bisschop Melchior Otto Voit von Salzburg. Hij werd belast met de restauratie van de orgels in Bamberg die waren verwoest door de oorlog.

Arnold componeerde in de Venetiaanse stijl van Gabrieli en Schütz. Zijn 3^e Requiemmis is gezet voor 5 stemmen, strijkers en basso continuo. De *violetta* partij past op een viool of altviool. De *viola* partij is voor een bas-instrument.

Woerden, juli 2021.

Introitus	3
Kyrie	7
Dies Irae	10
Offertorium	24
Sanctus	32
Agnus Dei	37
Communio	38

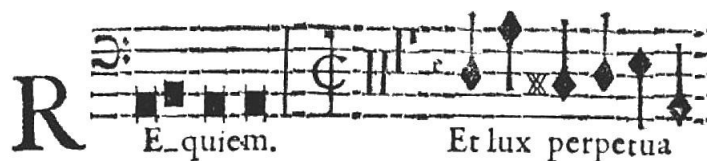
References

The New grove, Dictionary of Music and Musicians. Macmillan Publ; 1980

Missae pro defunctis et alia missa laudativa à 4. 5. 7. & 3. vel 4 viol ad placitum. Opus sextum. Bamberg, 1665

MISSA III PRO DEFUNCTIS

a 5, 2C, A, T, B, due Violini & Violone



Introitus

Georg Arnold
(1621 – 1676)

Violino primo

Violino secundo

Violetta

Viola

Cantus-1

Cantus-2

Altus

Tenor

Bassus

Bassus ad organum

Æ - ter - nam

Æ - ter - nam

Re - qui - em.

6 5 # # 6 5 # # 6

Source: Tres Missae pro Defunctis et alia missa laudativa à 4. 5. 7. & 3. vel 4 viol. ad placitum. Opus sextum. Bamberg, 1665.
Accidentals above the stave are editorial.

Missa III Pro Defunctis / Introitus

8

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

6 5 # 6 5 # #

15

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

#

Missa III Pro Defunctis / Introitus

21

Et ti - bi
Et ti - bi
Et ti -
Et ti -

Te de - cet hym-nus De - us in Si - on.

b # 5 6

25

red - de - tur vo - tum in Je - ru - sa - lem,
red - de - tur vo - tum in Je - ru - sa - lem,
bi red - de - tur vo - tum in Je - ru - sa -
bi red - de - tur vo - tum in Je - ru - sa -

b 5 6# # 4

Missa III Pro Defunctis / Introitus

29

ex - au - di, ex - au - di o - ra - ti - o - nem me - am, ad te om - nis,
 ex - au - di, ex - au - di o - ra - ti - o - nem me - am, ad te om - nis,
 lem, ex - au - di, ex - au - di o - ra - ti - o - nem me - am,
 lem, ex - au - di, ex - au - di o - ra - ti - o - nem me - am,
 ex - au - di, ex - au - di o - ra - ti - o - nem me - am,

34

ad te om - nis ca - ro ve - ni - et, ad te om - nis ca - ro ve - ni - et.
 ad te om - nis ca - ro ve - ni - et, ad te om - nis ca - ro ve - ni - et.
 ad te om - nis, om - nis ca - ro ve - ni - et, ad te om - nis ca - ro ve - ni - et.
 ad te om - nis ca - ro ve - ni - et, ad te om - nis ca - ro ve - ni - et.
 ad te om - nis ca - ro ve - ni - et, ad te om - nis ca - ro ve - ni - et.

Kyrie

Violino primo

Violino secundo

Violetta

Viola

Cantus-1
Ky - ri-e, Ky-ri - e e - lei - son,

Cantus-2
Ky - ri-e, Ky-ri - e e - lei - son,

Altus
Ky - ri - e, Ky-ri - e e - lei -

Tenor
Ky - ri - e, Ky-ri - e e - lei -

Bassus

Bassus ad organum

4 #

6

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

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

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

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

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

Missa III Pro Defunctis / Kyrie

21

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

4

26

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

Dies Irae

Missa III Pro Defunctis / Dies irae

Violino primo

Violino secundo

Violetta

Viola

Cantus-1

Cantus-2

Altus

Tenor

Bassus

Bassus ad organum

Di-es i - ræ, di - es il - la, sol - vet sæ - clum in fa - vil - la, te - ste Da - vid cum Si - byl - la.

Di - es i - ræ, di - es il - la, sol - vet sæ - clum in fa - vil - la, te - ste Da - vid cum Si - byl - la.

Di - es i - ræ, di - es il - la, sol - vet sæ - clum in fa - vil - la, te - ste Da - vid cum Si - byl - la.

Di - es i - ræ, di - es il - la, sol - vet sæ - clum in fa - vil - la, te - ste Da - vid cum Si - byl - la.

Di - es i - ræ, di - es il - la, sol - vet sæ - clum in fa - vil - la, te - ste Da - vid cum Si - byl - la.

5 # # # b 4 # # # 4

8

Quan - tus tre - mor est fu - tu - rus, quan - do ju - dex est ven - tu - rus,

Quan - tus tre - mor est fu - tu - rus, quan - do ju - dex est ven - tu - rus,

b # b

13

cun - cta stri - cte dis - cus - su - rus.
 cun - cta stri - cte dis - cus - su - rus.

4 3

18

Tu - ba mi - rum spar - gens so - num, per se - pul - cra re - gi - o - num, co - get om - nes an - te tro - num.
 Tu - ba mi - rum spar - gens so - num, per se - pul - cra re - gi - o - num, co - get om - nes an - te tro - num.
 Tu - ba mi - rum spar - gens so - num, per se - pul - cra re - gi - o - num, co - get om - nes an - te tro - num.
 Tu - ba mi - rum spar - gens so - num, per se - pul - cra re - gi - o - num, co - get om - nes an - te tro - num.

6 # # # b 4 # # # 4

Missa III Pro Defunctis / Dies irae

25

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

6 4 # 6 4 3 b

30

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

6 4 3 6 #

Missa III Pro Defunctis / Dies irae

35

Instrumental score for measures 35-41, featuring four staves (two treble and two bass clefs).

Vocal line for Soprano, measures 35-41.

Li - ber scrip - tus pro - fe - re - tur, in quo to - tum con - ti - ne - tur, un - de mun - dus ju - di - ce - tur.

Vocal line for Alto, measures 35-41.

Li - ber scrip - tus pro - fe - re - tur, in quo to - tum con - ti - ne - tur, un - de mun - dus ju - di - ce - tur.

Vocal line for Tenor, measures 35-41.

Li - ber scrip - tus pro - fe - re - tur, in quo to - tum con - ti - ne - tur, un - de mun - dus ju - di - ce - tur.

Vocal line for Bass, measures 35-41.

Li - ber scrip - tus pro - fe - re - tur, in quo to - tum con - ti - ne - tur, un - de mun - dus ju - di - ce - tur.

Vocal line for Bass, measures 35-41.

5 # # # b 4 # # # 4

42

Instrumental score for measures 42-48, featuring four staves (two treble and two bass clefs).

Vocal line for Soprano, measures 42-48.

Vocal line for Alto, measures 42-48.

Vocal line for Tenor, measures 42-48.

Vocal line for Bass, measures 42-48.

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

Vocal line for Bass, measures 42-48.

Vocal line for Bass, measures 42-48.

#

Missa III Pro Defunctis / Dies irae

46

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

4 3

50

Quid sum mi-ser tunc dic - tu - rus, quem pa - tro-num ro - ga - tu - rus, dum vix ju - stus sit se - cu - rus.

Quid sum mi-ser tunc dic - tu - rus, quem pa - tro-num ro - ga - tu - rus, dum vix ju - stus sit se - cu - rus.

Quid sum mi-ser tunc dic - tu - rus, quem pa - tro-num ro - ga - tu - rus, dum vix ju - stus sit se - cu - rus.

Quid sum mi-ser tunc dic - tu - rus, quem pa - tro-num ro - ga - tu - rus, dum vix ju - stus sit se - cu - rus.

Quid sum mi-ser tunc dic - tu - rus, quem pa - tro-num ro - ga - tu - rus, dum vix ju - stus sit se - cu - rus.

6 # # # b 4 # # # 4

Missa III Pro Defunctis / Dies irae

57

Rex tre - men - dæ ma - je - sta - tis, qui sal - van - dos sal - vas gra - tis,
 Rex tre - men - dæ ma - je - sta - tis, qui sal - van - dos sal - vas gra - tis,

b # b

62

sal - va me fons pi - e - ta - tis.
 sal - va me fons pi - e - ta - tis.

4 3

79

tan - tus la - bor non sit cas - sus.
tan - tus la - bor non sit cas - sus.

6 4 3 6 #

84

Ju - ste ju - dex ul - ti - o - nis, do - num fac re - mis - si - o - nis, an - te di - em ra - ti - o - nis.
Ju - ste ju - dex ul - ti - o - nis, do - num fac re - mis - si - o - nis, an - te di - em ra - ti - o - nis.
Ju - ste ju - dex ul - ti - o - nis, do - num fac re - mis - si - o - nis, an - te di - em ra - ti - o - nis.
Ju - ste ju - dex ul - ti - o - nis, do - num fac re - mis - si - o - nis, an - te di - em ra - ti - o - nis.

6 # # # b 4 # # # 4

Missa III Pro Defunctis / Dies irae

91

Musical score for measures 91-94. The score consists of a piano accompaniment and a vocal line. The piano part includes staves for the right hand (treble clef) and left hand (bass clef). The vocal line is in the bass clef. The lyrics are: In - ge - mi - sco tan - quam re - us, cul - pa ru - bet vul - tus me - us, with a final sharp symbol (#) at the end of the line.

95

Musical score for measures 95-98. The score consists of a piano accompaniment and a vocal line. The piano part includes staves for the right hand (treble clef) and left hand (bass clef). The vocal line is in the bass clef. The lyrics are: sup - pli - can - ti, sup - pli - can - ti par - ce De - us. The score ends with a double bar line and repeat sign. There are sharp symbols (#) at the end of the piano accompaniment staves.

99

Qui Ma-ri-am ab-sol-vi-sti, et la-tro-nem ex-au-di-sti, mi-hi quo-que spem de-di-sti.

Qui Ma-ri-am ab-sol-vi-sti, et la-tro-nem ex-au-di-sti, mi-hi quo-que spem de-di-sti.

Qui Ma-ri-am ab-sol-vi-sti, et la-tro-nem ex-au-di-sti, mi-hi quo-que spem de-di-sti.

Qui Ma-ri-am ab-sol-vi-sti, et la-tro-nem ex-au-di-sti, mi-hi quo-que spem de-di-sti.

Qui Ma-ri-am ab-sol-vi-sti, et la-tro-nem ex-au-di-sti, mi-hi quo-que spem de-di-sti.

5 # # # b 4 # # # 4

106

Præ-ces me-æ non sunt dig-ne, sed tu bo-nus fac be-nig-ne,

Præ-ces me-æ non sunt dig-ne, sed tu bo-nus fac be-nig-ne,

Præ-ces me-æ non sunt dig-ne, sed tu bo-nus fac be-nig-ne,

Præ-ces me-æ non sunt dig-ne, sed tu bo-nus fac be-nig-ne,

Præ-ces me-æ non sunt dig-ne, sed tu bo-nus fac be-nig-ne,

b # # b

111

ne pe - ren - ni cre - mer i - gne.
ne pe - ren - ni cre - mer i - gne.

4 3

116

In - ter o - ves lo - cum prae - sta, et ab hæ - dis me se - que - stra, sta - tu - ens in par - te de - xtra.
In - ter o - ves lo - cum prae - sta, et ab hæ - dis me se - que - stra, sta - tu - ens in par - te de - xtra.
In - ter o - ves lo - cum prae - sta, et ab hæ - dis me se - que - stra, sta - tu - ens in par - te de - xtra.
In - ter o - ves lo - cum prae - sta, et ab hæ - dis me se - que - stra, sta - tu - ens in par - te de - xtra.

6 # # # b 4 # # # 4

Missa III Pro Defunctis / Dies irae

123

Con - fu - ta - tis ma - le - di - ctis, flam - mis a - cri - bus ad - di - ctis,
 Con - fu - ta - tis ma - le - di - ctis, flam - mis a - cri - bus ad - di - ctis,

6 4 # 6 4 3 b

128

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

6 4 3 6 #

133

O - ro sup-plex et ac - cli - nis, cor con - tri - tum qua - si ci - nis, ge - re cu - ram me - i fi - nis.

O - ro sup-plex et ac - cli - nis, cor con - tri - tum qua - si ci - nis, ge - re cu - ram me - i fi - nis.

O - ro sup-plex et ac - cli - nis, cor con - tri - tum qua - si ci - nis, ge - re cu - ram me - i fi - nis.

O - ro sup-plex et ac - cli - nis, cor con - tri - tum qua - si ci - nis, ge - re cu - ram me - i fi - nis.

O - ro sup-plex et ac - cli - nis, cor con - tri - tum qua - si ci - nis, ge - re cu - ram me - i fi - nis.

5 # # # b 4 # # # 4

140

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

#

Missa III Pro Defunctis / Dies irae

144

ju - di - can - dus, ju - di - can - dus ho - mo re - us. Hu - ic er - go par - ce De - us,

4 3 # 6 #

150

pi - e Je - su Do - mi - ne, do - na e - is re - qui - em. A - men.

b 4 # # # 4 #

Offertorium

Missa III Pro Defunctis / Offertorium

Violino primo
Violino secundo
Violetta
Viola
Cantus-1
Cantus-2
Altus
Tenor
Bassus
Bassus ad organum

Do - mi - ne Je - su Chri - ste,
Do - mi - ne Je - su Chri - ste,

4 3 # #

5

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

#

9

glo - ri - æ, li - be - ra a - ni - mas
 glo - ri - æ, li - be - ra a - ni - mas
 glo - ri - æ, li - be - ra a - ni - mas om - ni - um fi - de - li - um
 glo - ri - æ, li - be - ra a - ni - mas om - ni - um fi - de - li - um
 glo - ri - æ,

13

de pœ - nis in - fer - ni, de pœ - nis in - fer - ni, de
 de pœ - nis in - fer - ni, de pœ - nis in - fer - ni, de
 de - fun - cto - rum de pœ - nis in - fer - ni, de pœ - nis in - fer - ni, de
 de - fun - cto - rum de pœ - nis in - fer - ni, de pœ - nis in - fer - ni, de
 de pœ - nis in - fer - ni, de pœ - nis in - fer - ni, de

17

pœ - nis in - fer - ni et de - pro - fun - do la - cu, li - be - ra e - as de o - re le -
 pœ - nis in - fer - ni et de - pro - fun - do la - cu, li - be - ra e - as de o - re le -
 pœ - nis in - fer - ni et de - pro - fun - do la - cu,
 pœ - nis in - fer - ni et de - pro - fun - do la - cu,
 pœ - nis in - fer - ni et de - pro - fun - do la - cu,

4 3 # 6

21

o - nis,
 o - nis,
 ne ab - sor - be - at e - as, ne ab -
 ne ab - sor - be - at e - as, ne ab -

4 # # #

Missa III Pro Defunctis / Offertorium

26

ne ca - dant in ob - scu - rum, sed sig - ni - fer
 ne ca - dant in ob - scu - rum, sed sig - ni - fer
 sor - be - at e - as tar - ta - rus, ne ca - dant in ob - scu - rum, sed sig - ni - fer
 sor - be - at e - as tar - ta - rus, ne ca - dant in ob - scu - rum, sed sig - ni - fer

6 #

30

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

#

Missa III Pro Defunctis / Offertorium

34

re - præ - sen - tet e - as in lu - cem san - ctam, quam o - lim A - bra-hæ
 re - præ - sen - tet e - as in lu - cem san - ctam, quam o - lim A - bra-hæ
 in lu - cem san - ctam,
 in lu - cem san - ctam,
 in lu - cem san - ctam,

38

pro-mi - si - sti et se - mi-ni e - jus.
 pro-mi - si - sti et se - mi-ni e - jus.
 quam o - lim A - bra-hæ pro-mi - si - sti et se - mi-ni e - jus.
 quam o - lim A - bra-hæ pro-mi - si - sti et se - mi-ni e - jus.
 pro-mi - si - sti et se - mi-ni e - jus.

44

Musical score for measures 44-48. The score consists of ten staves. The first four staves are for a string quartet (Violin I, Violin II, Viola, and Cello/Double Bass). The fifth staff is for a vocal line. The sixth staff is for a piano accompaniment. The seventh and eighth staves are for a string quartet. The lyrics are: Hos - ti - as et pre - ces ti - bi Do - mi - ne lau - dis of - fe - ri - mus.

49

Musical score for measures 49-53. The score consists of ten staves. The first four staves are for a string quartet. The fifth staff is for a vocal line. The sixth staff is for a piano accompaniment. The seventh and eighth staves are for a string quartet. The lyrics are: Tu suc - ci - pe pro a - ni - Tu suc - ci - pe pro a - ni - Tu suc - ci - pe pro a - ni - Tu suc - ci - pe pro a - ni - pro a - ni -

54

ma - bus il - lis, pro a - ni - ma - bus il - lis, qua - rum ho - di - e

ma - bus il - lis, pro a - ni - ma - bus il - lis, qua - rum ho - di - e

ma - bus il - lis, pro a - ni - ma - bus il - lis,

ma - bus il - lis, pro a - ni - ma - bus il - lis,

ma - bus il - lis, pro a - ni - ma - bus il - lis,

4 # # 4 # #

59

me - mo - ri - am a - gi - mus, fac e - as, Do - mi - ne, de mor - te trans -

me - mo - ri - am a - gi - mus, fac e - as, Do - mi - ne, de mor - te trans -

qua - rum ho - di - e fac e - as, Do - mi - ne, de mor - te trans -

qua - rum ho - di - e fac e - as, Do - mi - ne, de mor - te trans -

fac e - as, Do - mi - ne, de mor - te trans -

#

64

i - re ad vi - tam. Quam o - lim A - bra-hæ

i - re ad vi - tam. Quam o - lim A - bra-hæ

i - re ad vi - tam. Quam o - lim A - bra-hæ

i - re ad vi - tam. Quam o - lim A - bra-hæ

i - re ad vi - tam.

4 # #

69

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

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

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

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

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

4 # #

Sanctus

Missa III Pro Defunctis / Sanctus

74

Violino primo

Violino secundo

Violetta

Viola

Cantus-1

San - ctus, san - ctus Do - mi-nus De - us

Cantus-2

San - ctus, san - ctus Do - mi-nus De - us

Altus

San - ctus, san - ctus

Tenor

San - ctus, san - ctus

Bassus

Bassus ad organum

6

Missa III Pro Defunctis / Sanctus

10

Ple - ni sunt cæ - li et ter - ra, ple - ni sunt cæ - li et ter - ra glo - ri - a tu - a.

Ple - ni sunt cæ - li et ter - ra, ple - ni sunt cæ - li et ter - ra glo - ri - a tu - a.

Ple - ni sunt cæ - li et ter - ra, ple - ni sunt cæ - li et ter - ra glo - ri - a tu - a.

Ple - ni sunt cæ - li et ter - ra, ple - ni sunt cæ - li et ter - ra glo - ri - a tu - a.

Ple - ni sunt cæ - li et ter - ra, ple - ni sunt cæ - li et ter - ra glo - ri - a tu - a.

4

15

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

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

6 6 6 4

Missa III Pro Defunctis / Sanctus

24

O - san -
 O - san -
 O - san - na, o -
 O - san - na, o -
 O - san - na, o -

6 6 6 # 4 # #

33

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

4 #

41

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

46

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

Missa III Pro Defunctis / Sanctus

55

Musical score for measures 55-63. The score consists of two systems of staves. The first system includes a piano accompaniment (piano, violin, viola, cello, double bass) and vocal parts (Soprano, Alto, Tenor, Bass). The piano accompaniment features a steady bass line with eighth and quarter notes. The vocal parts enter with the lyrics "O - san -".

6

6

#

64

Musical score for measures 64-72. The score continues with the piano accompaniment and vocal parts. The piano accompaniment maintains its rhythmic pattern. The vocal parts continue with the lyrics "na, o - san - na, o - san - na in ex - cel - sis." The lyrics are repeated for each voice part.

#

6

#

#

#

4

#

#

Agnus Dei

Missa III Pro Defunctis / Agnus Dei

Violino primo

Violino secundo

Viola

Cantus-1

Cantus-2

Altus

Tenor

Bassus

Bassus ad organum

qui tol - lis pec -

qui tol - lis pec -

qui tol - lis pec -

qui tol - lis pec -

Ag-nus De - i, pec -

7

ca - ta mun - di, do - na e - is re - qui - em sem - pi - ter - nam.

ca - ta mun - di, do - na e - is re - qui - em sem - pi - ter - nam.

ca - ta mun - di, do - na e - is re - qui - em sem - pi - ter - nam.

8

ca - ta mun - di, do - na e - is re - qui - em sem - pi - ter - nam.

ca - ta mun - di, do - na e - is re - qui - em sem - pi - ter - nam.

Communio

Violino primo

Violino secundo

Violetta

Viola

Cantus-1
lu - ce - at e - is, Do - mi - ne, cum san - ctis tu - is, cum san - ctis

Cantus-2
lu - ce - at e - is, Do - mi - ne, cum san - ctis tu - is, cum san - ctis

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

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

Bassus
Lux æ - ter - na lu - ce - at e - is, Do - mi - ne,

Bassus ad organum

4

6

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

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

cum san - ctis, cum

cum san - ctis, cum

cum san - ctis, cum

4

Missa III Pro Defunctis / Communio

11

san - ctis tu - is in æ - ter - num qui - a pi - us es.

san - ctis tu - is in æ - ter - num qui - a pi - us es.

san - ctis tu - is in æ - ter - num qui - a pi - us es.

san - ctis tu - is in æ - ter - num qui - a pi - us es.

san - ctis tu - is in æ - ter - num qui - a pi - us es.

4 #

16

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

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

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

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

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

#

Missa III Pro Defunctis / Communio

21

is. cum san - ctis tu - is, cum san - ctis tu - is in æ - ter - num,

is. cum san - ctis tu - is, cum san - ctis tu - is in æ - ter - num,

is.

is.

is.

4 # # #

27

cum san - ctis, cum san - ctis tu - is in æ - ter - num qui - a pi - us es.

cum san - ctis, cum san - ctis tu - is in æ - ter - num qui - a pi - us es.

cum san - ctis, cum san - ctis tu - is in æ - ter - num qui - a pi - us es.

cum san - ctis, cum san - ctis tu - is in æ - ter - num qui - a pi - us es.

cum san - ctis, cum san - ctis tu - is in æ - ter - num qui - a pi - us es.

4 # # #

Missa III Pro Defunctis

Dies Irae



Offertorium

The musical score for the Offertorium is written in G major (one sharp) and 3/4 time. It consists of ten staves of music. The first staff begins with a treble clef and a common time signature. The music features a variety of rhythmic values, including eighth, quarter, and half notes, as well as rests. There are several dynamic markings, including '2' (likely indicating a second ending or a specific dynamic level) and '6' (likely indicating a sixteenth note). The score concludes with a double bar line at the end of the tenth staff.

Missa III Pro Defunctis

Sanctus

The musical score for the Sanctus is written in treble clef and consists of nine staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is primarily in common time (C), with some measures in 8/8 and 5/8 time signatures. The notation includes quarter notes, eighth notes, and dotted notes, with some measures containing rests. The score concludes with a double bar line at the end of the ninth staff.

Missa III Pro Defunctis

Dies Irae

The musical score for "Dies Irae" is written in G major (one sharp) and 3/4 time. It consists of nine staves of music, each beginning with a measure number. The notation includes treble clefs, a common time signature, and various rhythmic values such as quarter, eighth, and sixteenth notes, as well as rests. The key signature is G major, indicated by a single sharp (F#). The piece concludes with a double bar line and repeat dots.

8

18

25

35

42

50

57

67

74

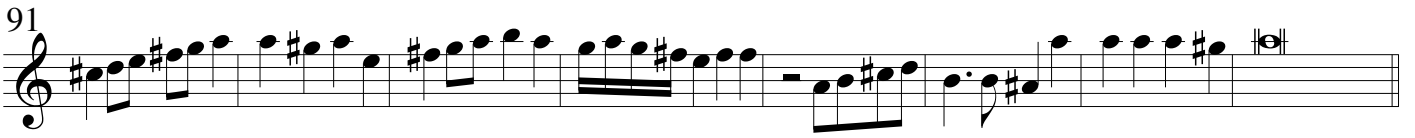
Missa III Pro Defunctis

84



Musical staff 84: Treble clef, key signature of one sharp (F#), starting on G4. The melody consists of quarter and eighth notes, ending with a whole note G5.

91



Musical staff 91: Treble clef, key signature of one sharp (F#), starting on G4. The melody features a series of eighth notes, a quarter note, and ends with a whole note G5.

99



Musical staff 99: Treble clef, key signature of one sharp (F#), starting on G4. The melody consists of quarter and eighth notes, ending with a whole note G5.

106



Musical staff 106: Treble clef, key signature of one sharp (F#), starting on G4. The melody begins with a whole rest, followed by quarter and eighth notes, ending with a whole note G5.

116



Musical staff 116: Treble clef, key signature of one sharp (F#), starting on G4. The melody consists of quarter and eighth notes, ending with a whole note G5.

123



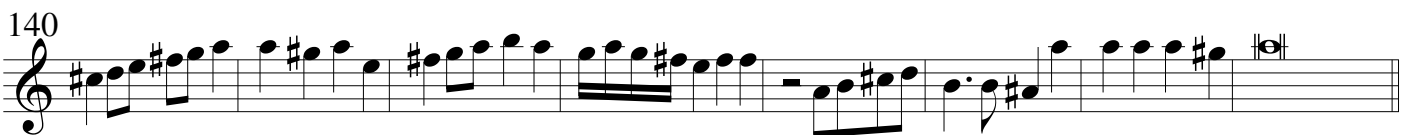
Musical staff 123: Treble clef, key signature of one sharp (F#), starting on G4. The melody begins with a whole rest, followed by quarter and eighth notes, ending with a whole note G5.

133



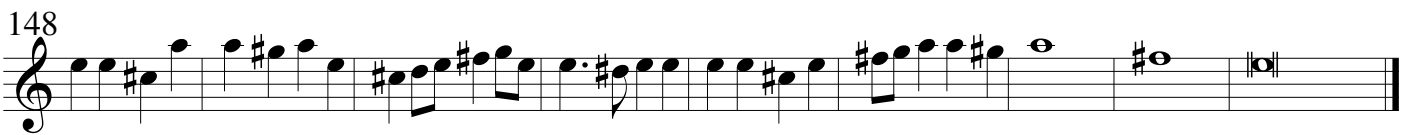
Musical staff 133: Treble clef, key signature of one sharp (F#), starting on G4. The melody consists of quarter and eighth notes, ending with a whole note G5.

140



Musical staff 140: Treble clef, key signature of one sharp (F#), starting on G4. The melody features a series of eighth notes, a quarter note, and ends with a whole note G5.

148



Musical staff 148: Treble clef, key signature of one sharp (F#), starting on G4. The melody consists of quarter and eighth notes, ending with a whole note G5.

Offertorium

7

14

20

28

33

39

44

56

62

68

Sanctus

The musical score for the Sanctus is written in G major and 4/4 time. It consists of nine staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The music features a variety of rhythmic values, including quarter notes, eighth notes, and dotted notes. There are several accidentals, primarily sharps, throughout the piece. Performance markings, such as the number '8' above a group of notes on the 16th and 42nd staves, indicate specific rhythmic or articulation instructions. The score concludes with a double bar line on the final staff.

Violetta

MISSA III PRO DEFUNCTIS

a 5, 2C, A, T, B, due Violini & Violone

Georg Arnold
(1621 – 1676)

Introitus

Musical score for the Introitus section. It consists of six staves of music. The first staff shows a double bass clef and a treble clef. The music is in common time (C) and features a 3-measure rest followed by a melodic line with a sharp sign. The second staff continues the melody. The third staff has a 2-measure rest. The fourth staff continues the melody. The fifth staff has a 2-measure rest. The sixth staff concludes the section with a double bar line.

Kyrie

Musical score for the Kyrie section. It consists of four staves of music. The first staff begins with a 2-measure rest followed by a melodic line. The second staff continues the melody. The third staff has a 2-measure rest. The fourth staff concludes the section with a double bar line and a common time signature.

Missa III Pro Defunctis

84



91



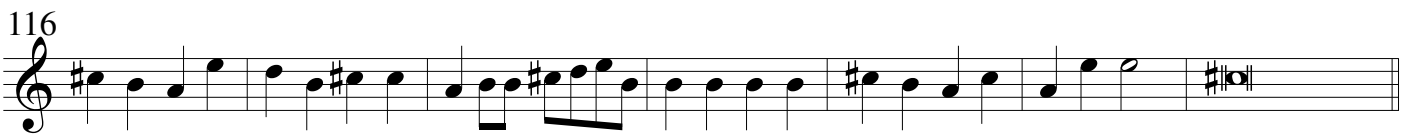
99



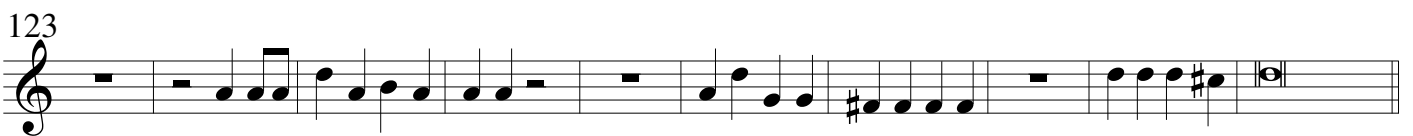
106



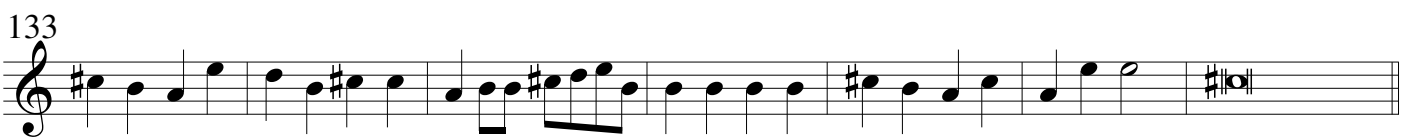
116



123



133



140



148



Offertorium

7

14

20

28

33

39

44

56

62

68

Sanctus

Musical score for Sanctus, measures 1-63. The score is written in treble clef with a key signature of one sharp (F#). The time signature is common time (C). The score consists of seven staves of music. The first staff (measures 1-9) begins with a whole rest, followed by a series of eighth and quarter notes. The second staff (measures 10-15) continues the melodic line. The third staff (measures 16-31) features a whole rest with an '8' above it, followed by a series of half notes. The fourth staff (measures 32-41) continues the melodic line. The fifth staff (measures 42-54) features a whole rest with a '5' above it, followed by a change to a 3/4 time signature and a whole rest with an '8' above it. The sixth staff (measures 55-62) continues the melodic line. The seventh staff (measures 63) concludes the section with a double bar line.

Agnus Dei

Musical score for Agnus Dei, measures 1-7. The score is written in treble clef with a key signature of one sharp (F#). The time signature is common time (C). The score consists of two staves of music. The first staff (measures 1-6) begins with a repeat sign, followed by a whole rest with a '2' above it, and then a series of quarter and eighth notes. The second staff (measures 7) continues the melodic line.

Communio

The musical score for the Communion section consists of five staves of music in treble clef. The first staff begins with a whole rest, followed by a quarter note G#4, and then eighth notes A4, B4, C5, and B4. A triplet of eighth notes (C5, B4, A4) is marked with a '3' above it. The second staff starts at measure 9 with eighth notes G#4, A4, B4, and C5, followed by quarter notes D5, C5, B4, and A4, and ends with a double bar line. The third staff starts at measure 16 with a half note G#4, followed by quarter notes A4, B4, and C5. A half note D5 is marked with a '2' above it. The fourth staff starts at measure 25 with quarter notes G#4, A4, and B4, followed by eighth notes C5, B4, A4, and G#4, and ends with a double bar line. The fifth staff starts at measure 29 with quarter notes G#4, A4, and B4, followed by half notes C5 and B4, and ends with a double bar line.

Violetta

MISSA III PRO DEFUNCTIS

a 5, 2C, A, T, B, due Violini & Violone

Georg Arnold
(1621 – 1676)

Introitus

9

16

21

29

35

Kyrie

7

14

21

26

Missa III Pro Defunctis

Dies Irae

Offertorium

7

14

20

28

33

39

44

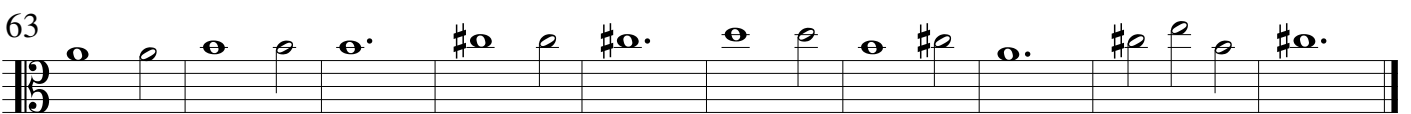
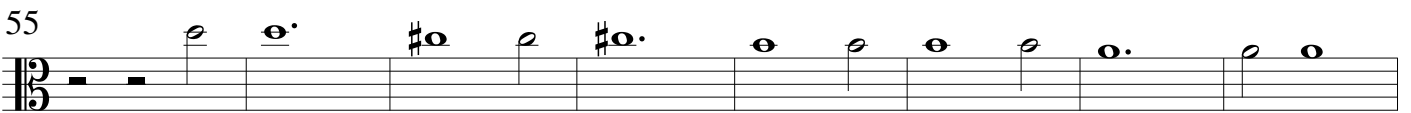
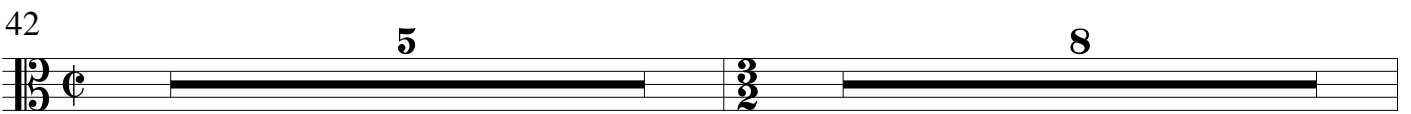
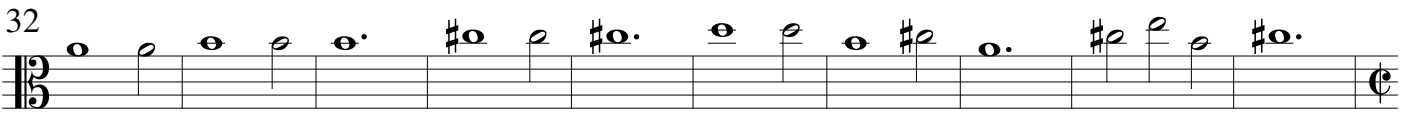
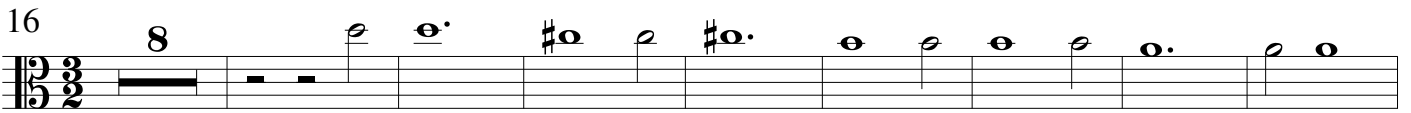
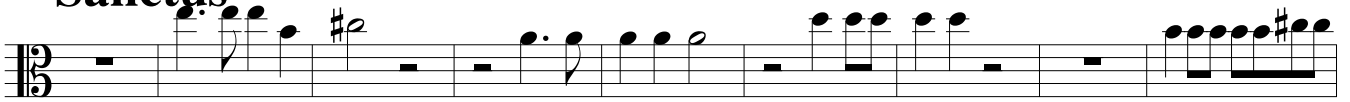
56

62

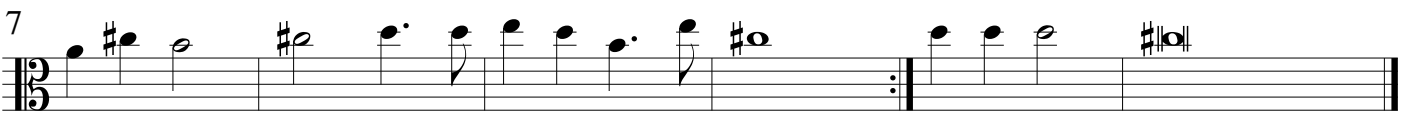
68

Missa III Pro Defunctis

Sanctus



Agnus Dei



Viola

MISSA III PRO DEFUNCTIS

a 5, 2C, A, T, B, due Violini & Violone

Georg Arnold
(1621 – 1676)

Introitus

Musical score for the Introitus section of the Viola part. The score is written in bass clef with a common time signature (C). It consists of six staves of music. The first staff begins with a treble clef and a common time signature, followed by a 3-measure rest, then a melodic line. The second staff continues the melody. The third staff has a 2-measure rest, followed by a melodic line. The fourth staff continues the melody. The fifth staff has a 2-measure rest, followed by a melodic line. The sixth staff continues the melody and ends with a double bar line.

Kyrie

Musical score for the Kyrie section of the Viola part. The score is written in bass clef with a common time signature (C). It consists of five staves of music. The first staff begins with a 2-measure rest, followed by a melodic line. The second staff continues the melody. The third staff has a 2-measure rest, followed by a melodic line. The fourth staff continues the melody. The fifth staff continues the melody and ends with a double bar line.

Communio

The musical score for the Communion section consists of five staves of bass clef notation. The first staff begins with a whole rest, followed by a series of eighth and quarter notes, and a triplet of eighth notes. The second staff continues the melodic line with eighth and quarter notes, ending with a double bar line. The third staff starts with a half rest, followed by a half note, and then a series of quarter notes. The fourth staff begins with a half rest, followed by a quarter rest, and then a series of quarter notes. The fifth staff continues the melodic line with quarter notes, ending with a double bar line.

Basso continuo

MISSA III PRO DEFUNCTIS

a 5, 2C, A, T, B, due Violini & Violone

Georg Arnold
(1621 – 1676)

Introitus

Musical score for the Introitus section, consisting of six staves of music. The notation is in bass clef with a common time signature (C). The music features various rhythmic values including quarter, eighth, and sixteenth notes, as well as rests. Fingerings are indicated by numbers 4, 5, and 6. Accents are marked with a sharp symbol (#). The section concludes with a double bar line.

Kyrie

Musical score for the Kyrie section, consisting of five staves of music. The notation is in bass clef with a common time signature (C). The music features various rhythmic values including quarter, eighth, and sixteenth notes, as well as rests. Fingerings are indicated by numbers 4, 5, 6, and 7. Accents are marked with a sharp symbol (#). The section concludes with a double bar line.

Dies Irae

1
6/5 # # # b 4 # # # 4

8
b # b # # # # # 4 3

18
6/5 # # # b 4 # # # 4

25
6 4 # 6 4 3 b 6 4 3 6

35
6/5 # # # b 4 # # # 4

42
4 3

50
6/5 # # # b 4 # # # 4

57
b # b # # # # # 4 3

67
6/5 # # # b 4 # # # 4

74
6 4 # 6 4 3 b 6 4 3 6

Missa III Pro Defunctis

84

84

6 # # # b 4 # # # 4 #

91

91

4 3

99

99

6 # # # # b 4 # # # 4 #

106

106

b # b # # # # 4 3

116

116

6 # # # # b 4 # # # 4 #

123

123

6 4 # 6 4 3 b 6 4 3 6

133

133

6 # # # # b 4 # # # 4 #

140

140

4 3

148

148

6 # # # # b 4 # # # 4 # #

Offertorium

4 3 # # #

7

#

14

4 3 # 6 4

22

6

29

#

37

#

44

5

54

4 # # 4 # # # #

61

4 # #

69

4 #

Sanctus

8

8

16

25

35

42

47

56

66

Agnus Dei

Measures 1-7 of the Agnus Dei section. The notation is in bass clef with a common time signature. It begins with a whole rest followed by seven measures of music. The notes are: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. There are sharp signs (#) under the notes G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5.

8

Measures 8-11 of the Agnus Dei section. Measure 8 starts with a sharp sign (#) under the G2 note. The notes are: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. There are sharp signs (#) under the notes G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5.

Communio

Measures 1-7 of the Communio section. The notation is in bass clef with a common time signature. It begins with a whole rest followed by seven measures of music. The notes are: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. There are sharp signs (#) under the notes G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. There are also the numbers 4 and # under the notes D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5.

8

Measures 8-14 of the Communio section. The notes are: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. There are sharp signs (#) under the notes G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. There are also the numbers 4 and # under the notes D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5.

15

Measures 15-21 of the Communio section. Measure 15 starts with a sharp sign (#) under the G2 note. A fermata is placed over the first two notes of measure 16. The notes are: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. There are sharp signs (#) under the notes G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. There are also the numbers 4 and # under the notes D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5.

22

Measures 22-25 of the Communio section. The notes are: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. There are sharp signs (#) under the notes G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. There are also the numbers 4 and # under the notes D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5.

26

Measures 26-32 of the Communio section. The notes are: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. There are sharp signs (#) under the notes G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. There are also the numbers 4 and # under the notes D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5.