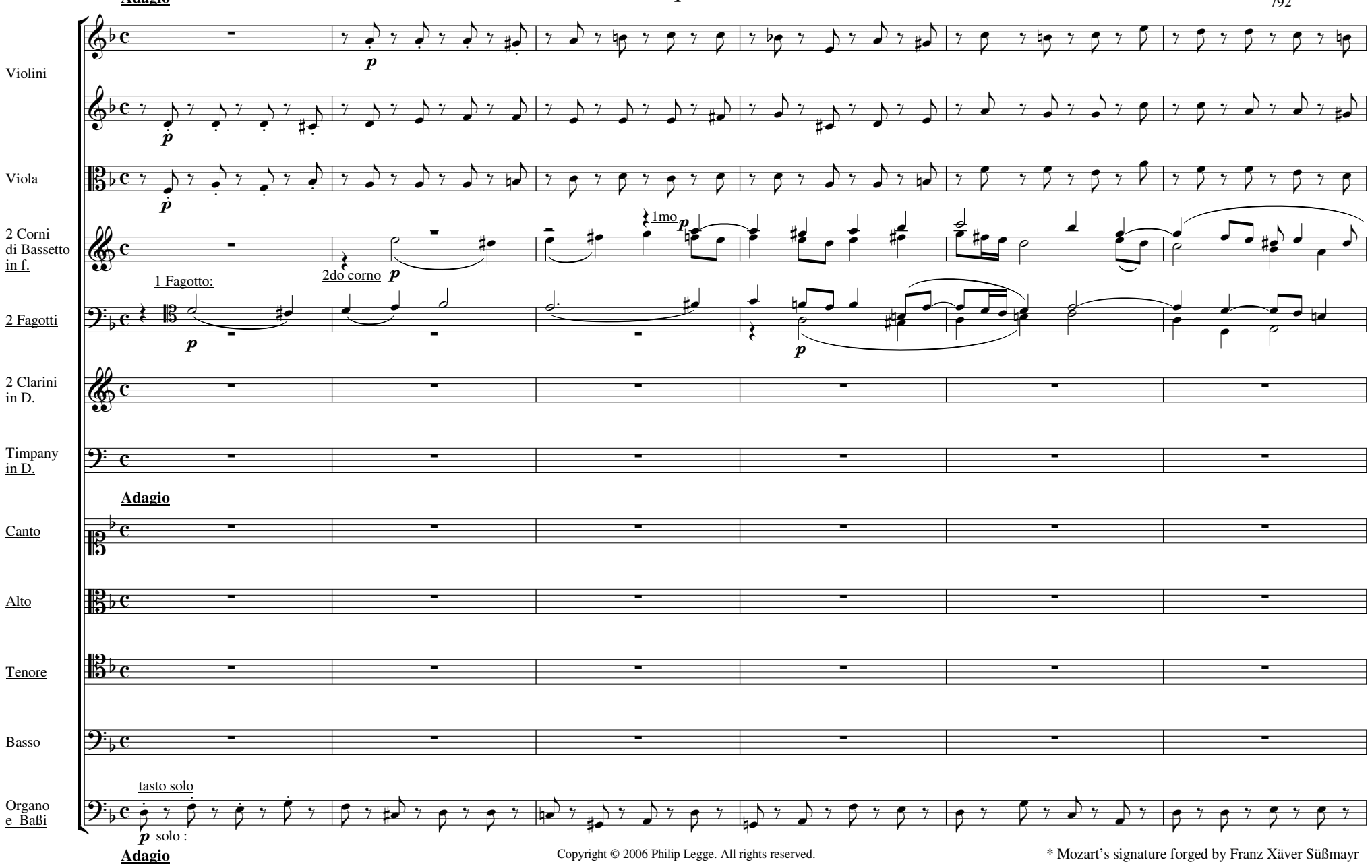
[Requiem in D minor, K.626 — Urtext]

/ Requiem /

∂i me W. A. Mozart *mpra.**
792



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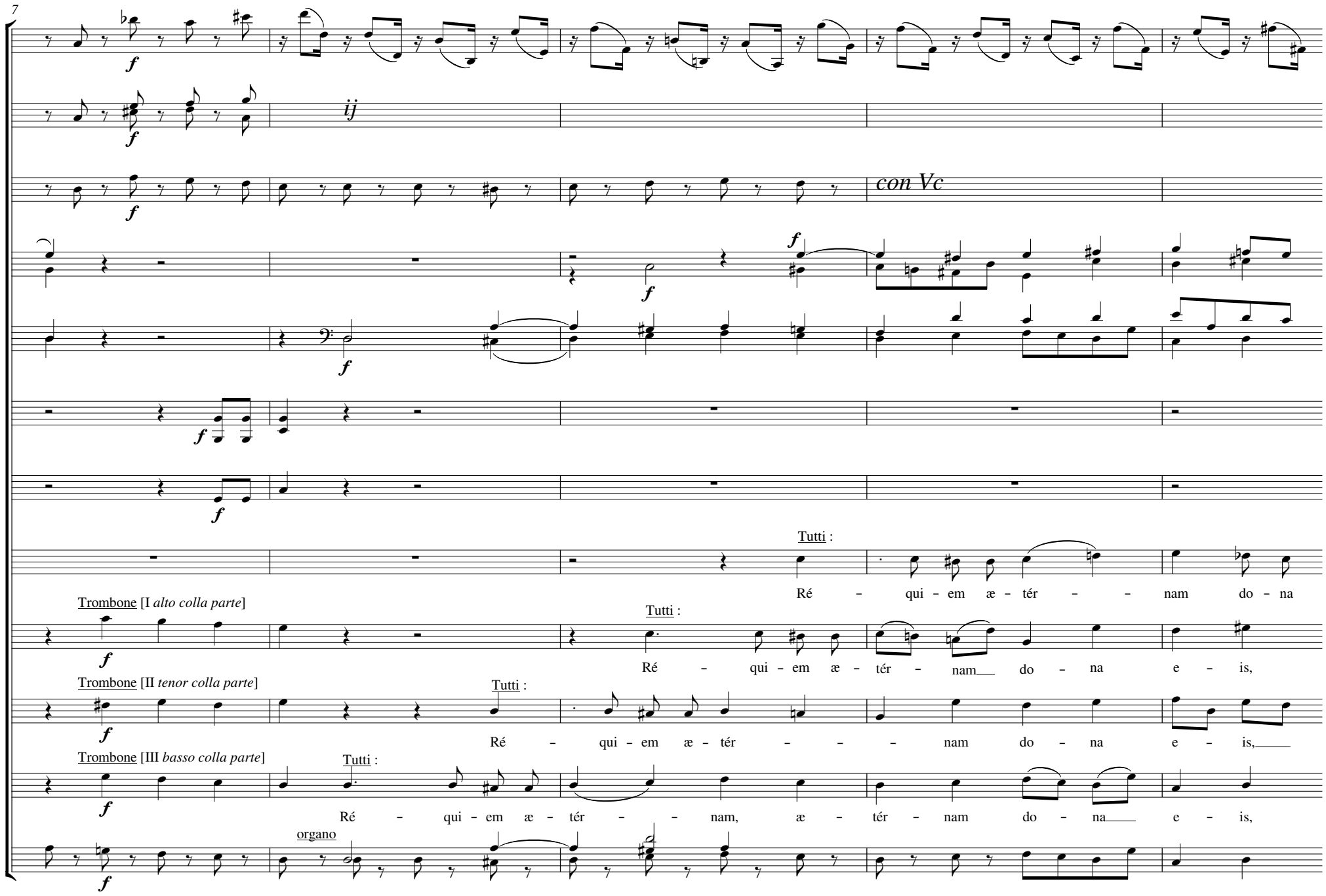
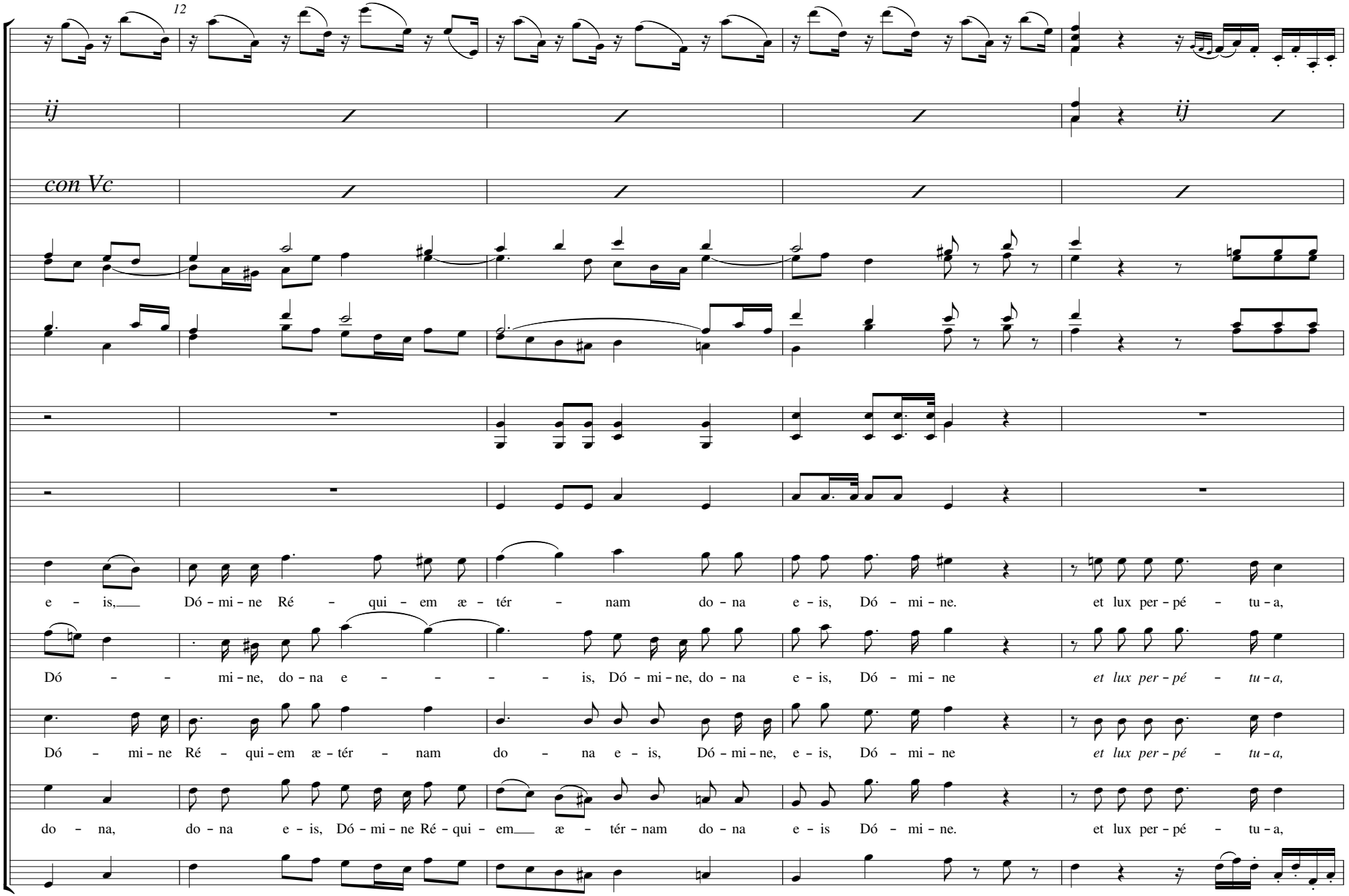
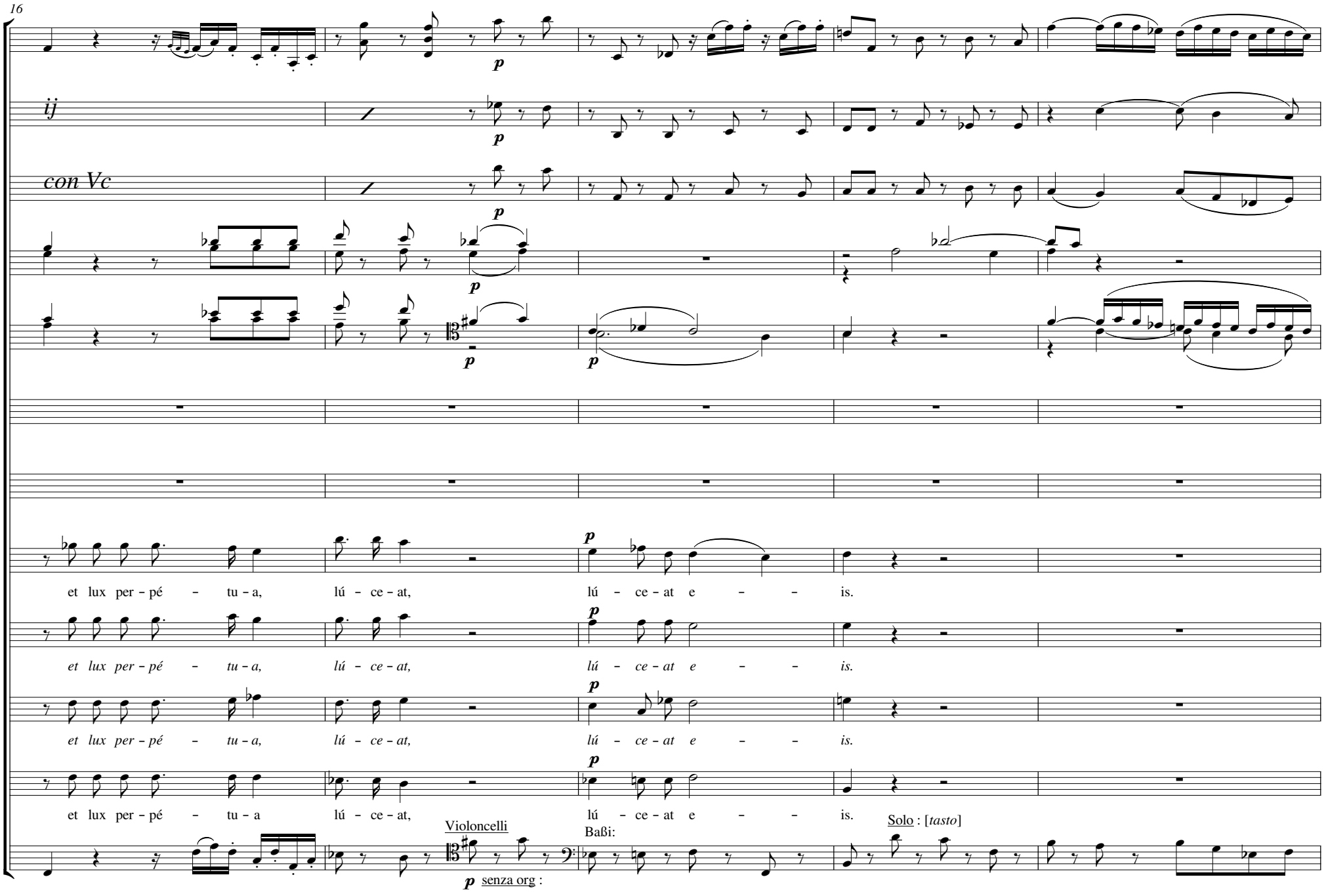
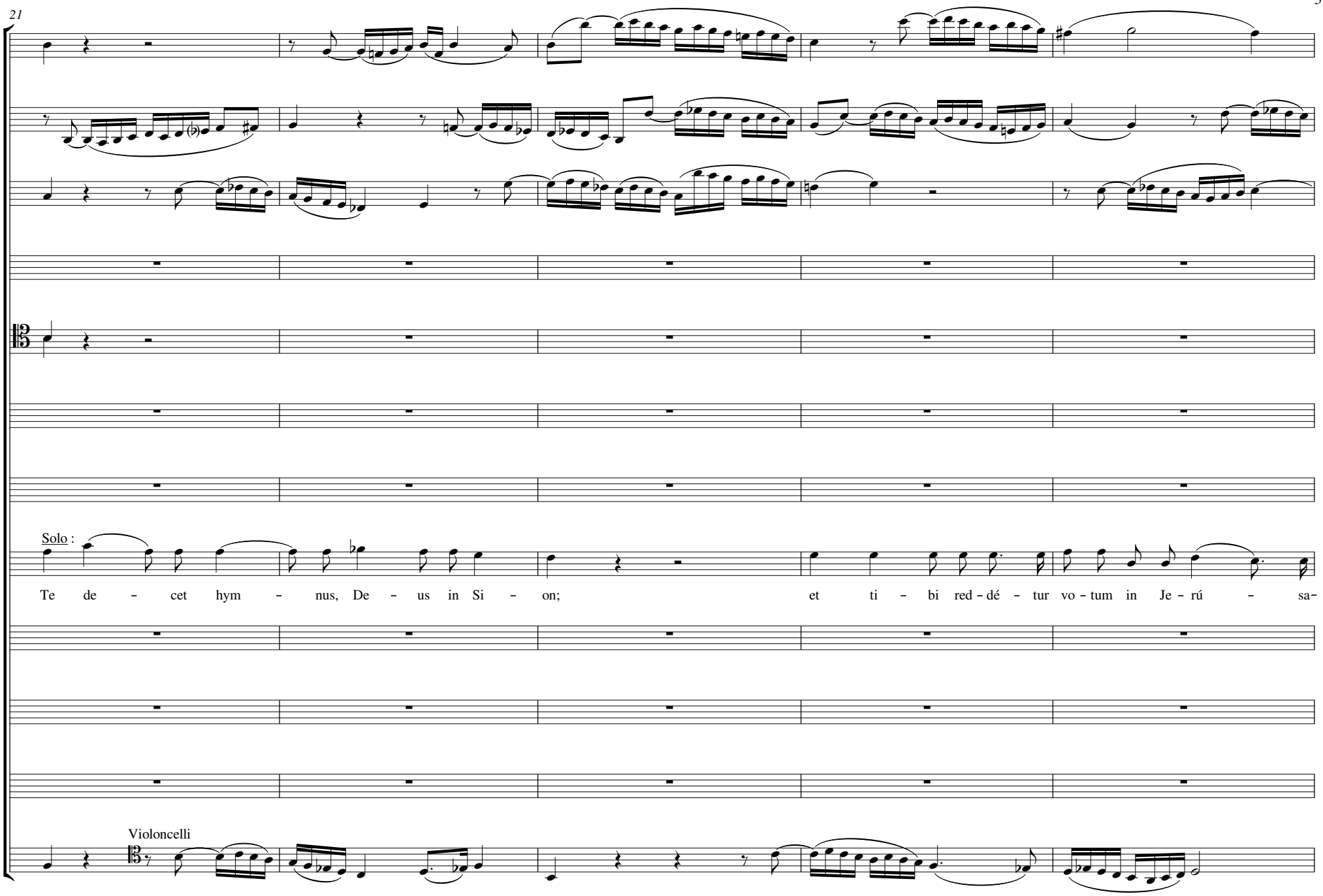
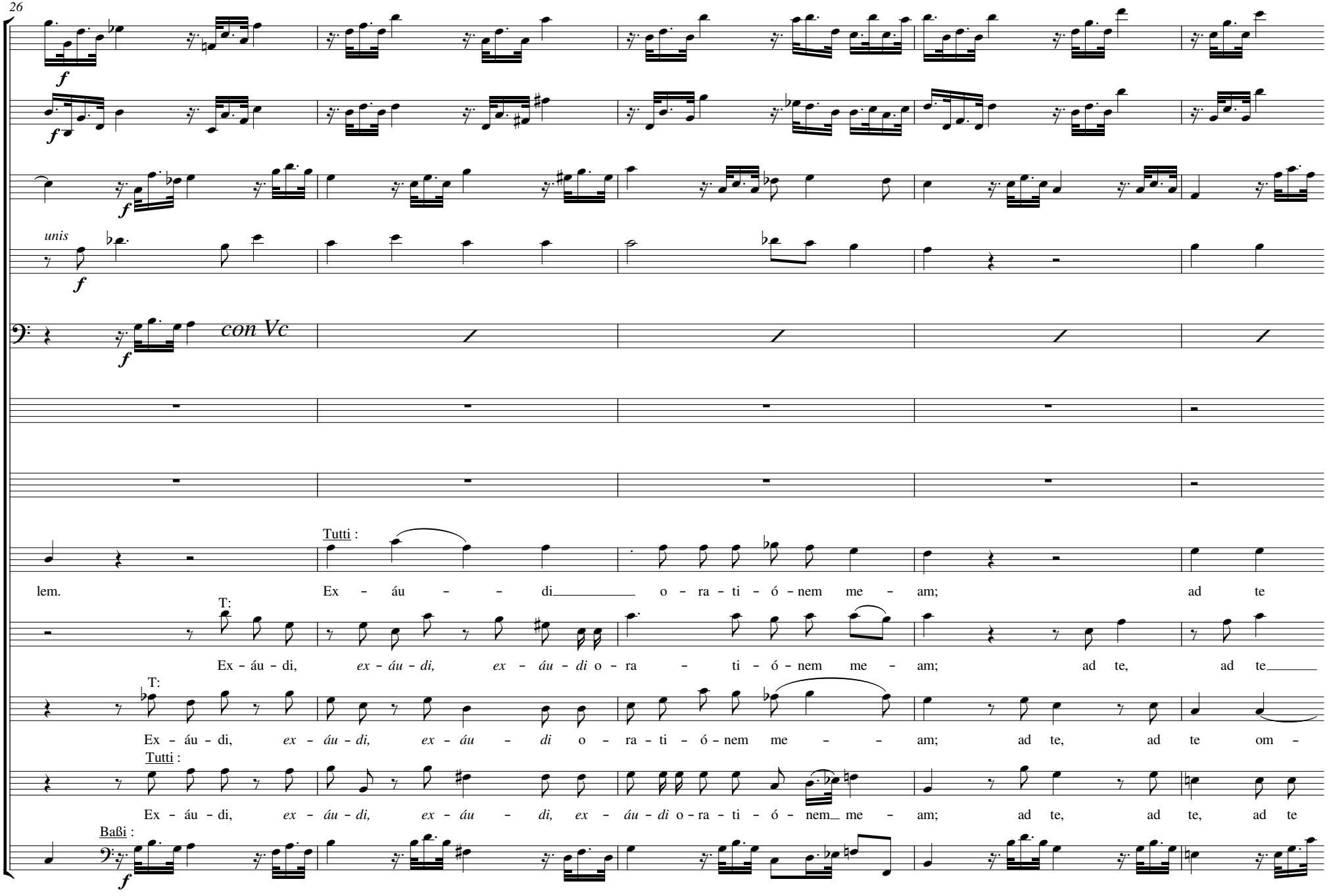
* Mozart's signature forged by Franz Xäver Süßmayr

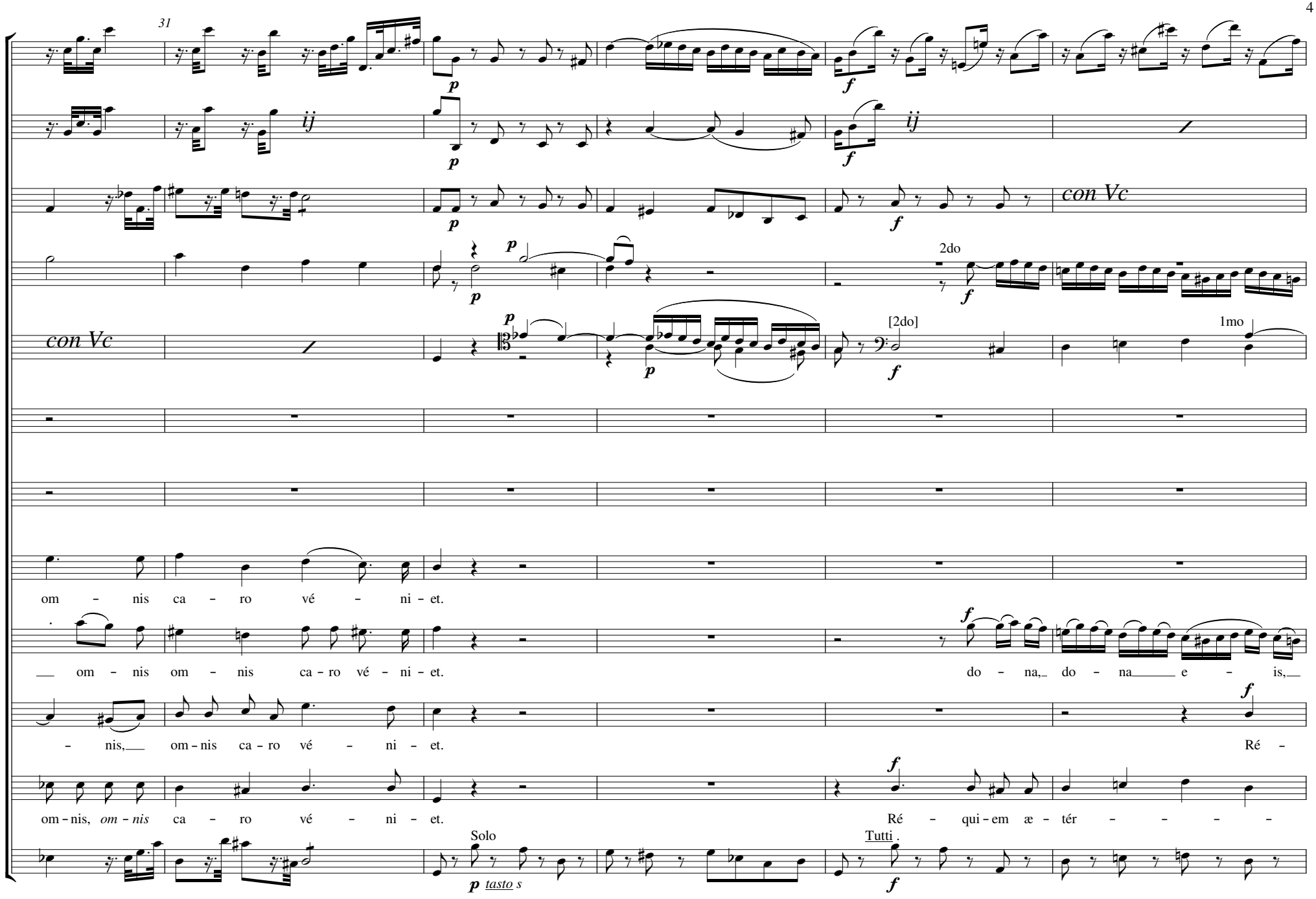

7
ij
con Vc
Tutti :
Ré - qui - em æ - tér - - nam do - na
Trombone [I alto colla parte]
Tutti :
Ré - qui - em æ - tér - nam do - na e - is,
Trombone [II tenor colla parte]
Tutti :
Ré - qui - em æ - tér - - - nam do - na e - is,
Trombone [III basso colla parte]
Tutti :
Ré - qui - em æ - tér - - nam, æ - tér - nam do - na e - is,
organo

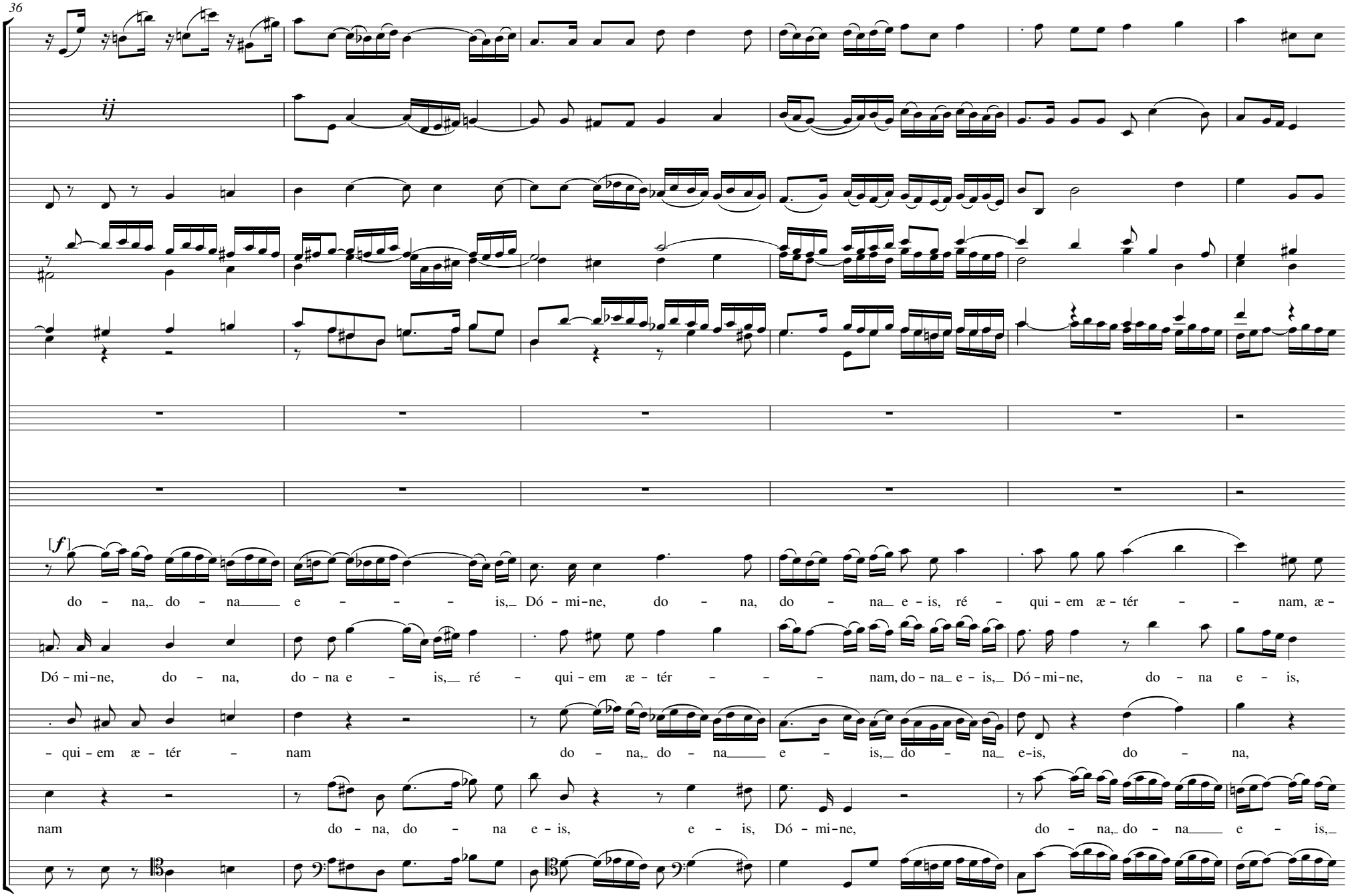

12
ij
con Vc
ij
e – is, Dó – mi – ne Ré – qui – em æ – tér – nam do – na e – is, Dó – mi – ne. et lux per – pé – tu – a,
Dó – – mi – ne, do – na e – – – – – is, Dó – mi – ne, do – na e – is, Dó – mi – ne et lux per – pé – tu – a,
Dó – mi – ne Ré – qui – em æ – tér – nam do – na e – is, Dó – mi – ne, e – is, Dó – mi – ne et lux per – pé – tu – a,
do – na, do – na e – is, Dó – mi – ne Ré – qui – em æ – tér – nam do – na e – is Dó – mi – ne. et lux per – pé – tu – a,

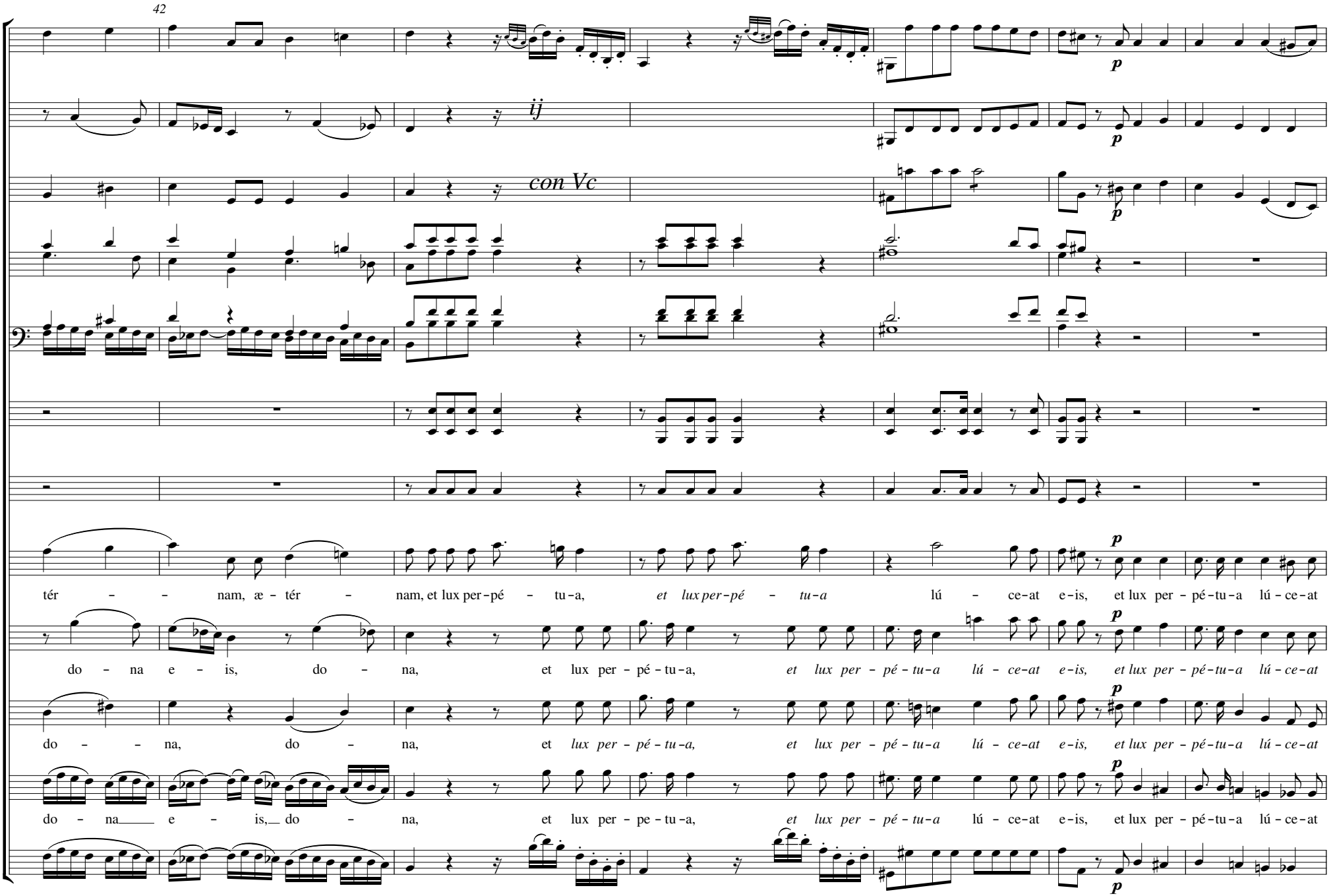

ij
con Vc
et lux per – pé – tu – a, lú – ce – at, lú – ce – at e – – is.
et lux per – pé – tu – a, lú – ce – at, lú – ce – at e – – is.
et lux per – pé – tu – a, lú – ce – at, lú – ce – at e – – is.
et lux per – pé – tu – a lú – ce – at, lú – ce – at e – – is.
Violoncelli
senza org :
Baßi:
Solo : [tasto]

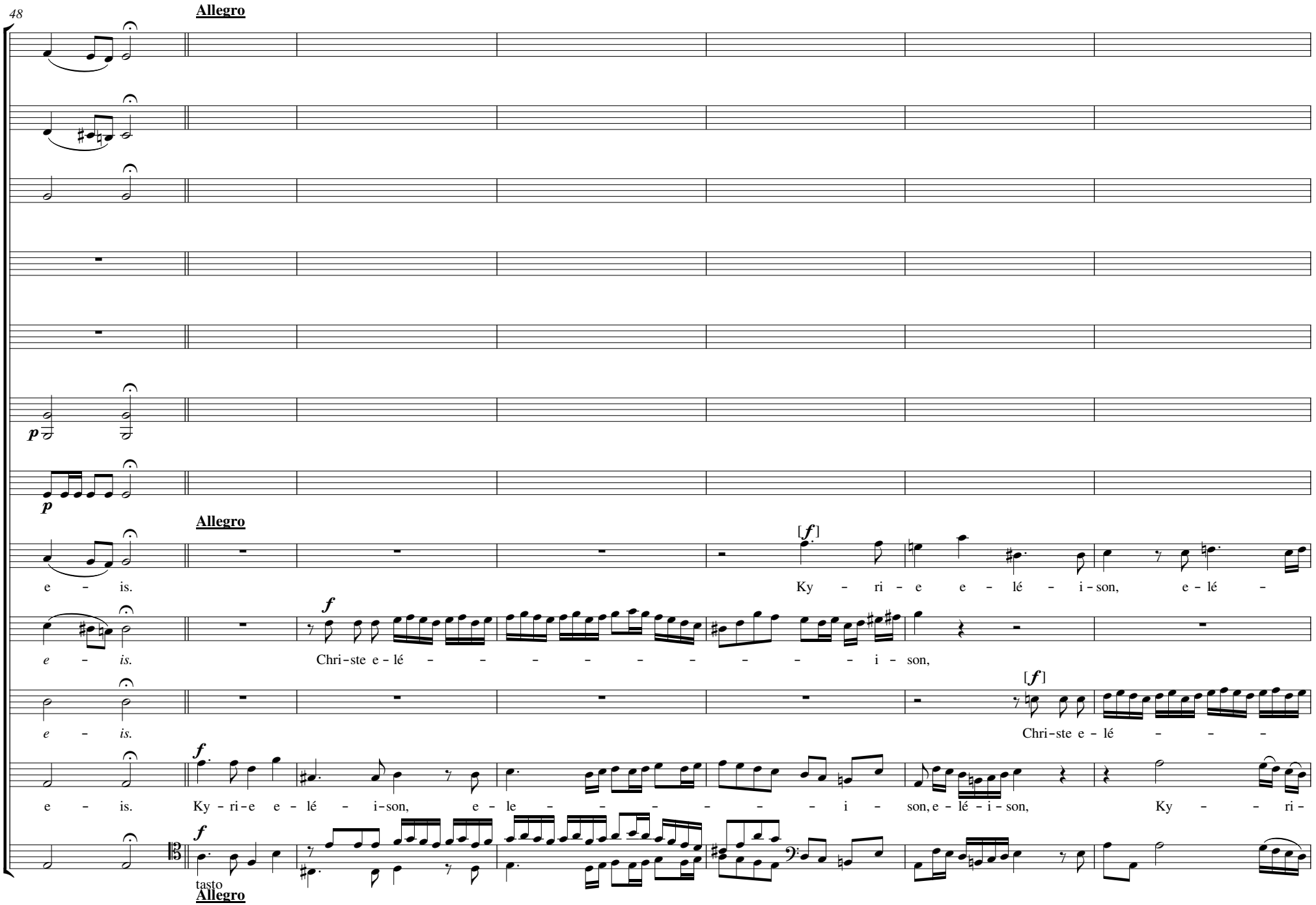

21
Solo :
Te de – cet hym – nus, De – us in Si – on; et ti – bi red – dé – tur vo – tum in Je – rú – sa–
Violoncelli


f
unis
con Vc
Tutti :
lem. Ex - áu - - di o - ra - ti - ó - nem me - am; ad te
T:
Ex - áu - di, ex - áu - di, ex - áu - di o - ra - ti - ó - nem me - am; ad te, ad te
T:
Ex - áu - di, ex - áu - di, ex - áu - di o - ra - ti - ó - nem me - - am; ad te, ad te om -
Tutti :
Ex - áu - di, ex - áu - di, ex - áu - di, ex - áu - di o - ra - ti - ó - nem me - am; ad te, ad te, ad te
Baßi :

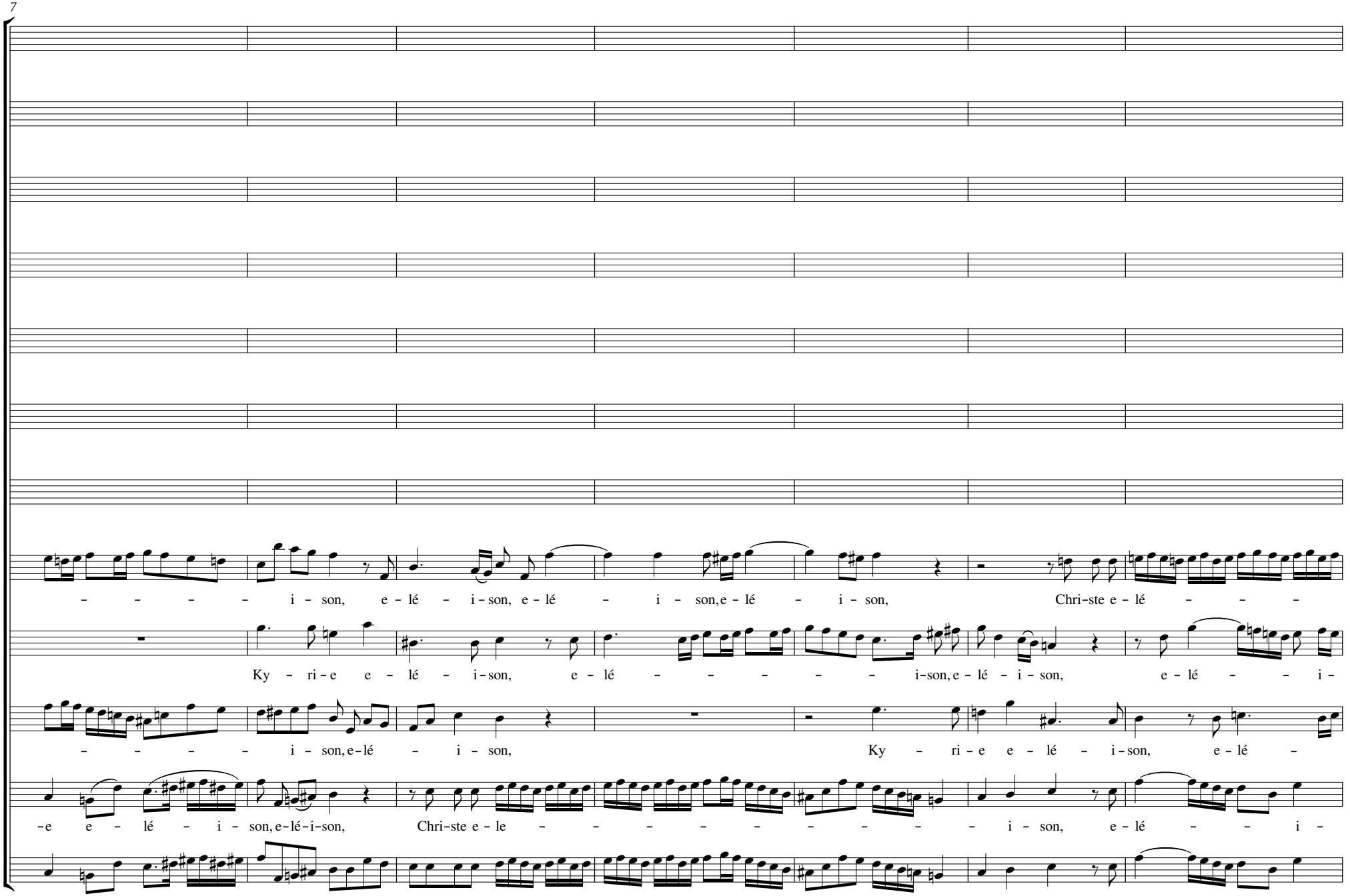

31
con Vc
2do
con Vc
[2do]
1mo
om – nis ca – ro vé – ni – et.
__ om – nis om – nis ca – ro vé – ni – et.
do – na, do – na e – is,
– nis, om – nis ca – ro vé – ni – et.
Ré –
om – nis, om – nis ca – ro vé – ni – et.
Ré – qui – em æ – tér – – – – –
Solo
tasto s
Tutti

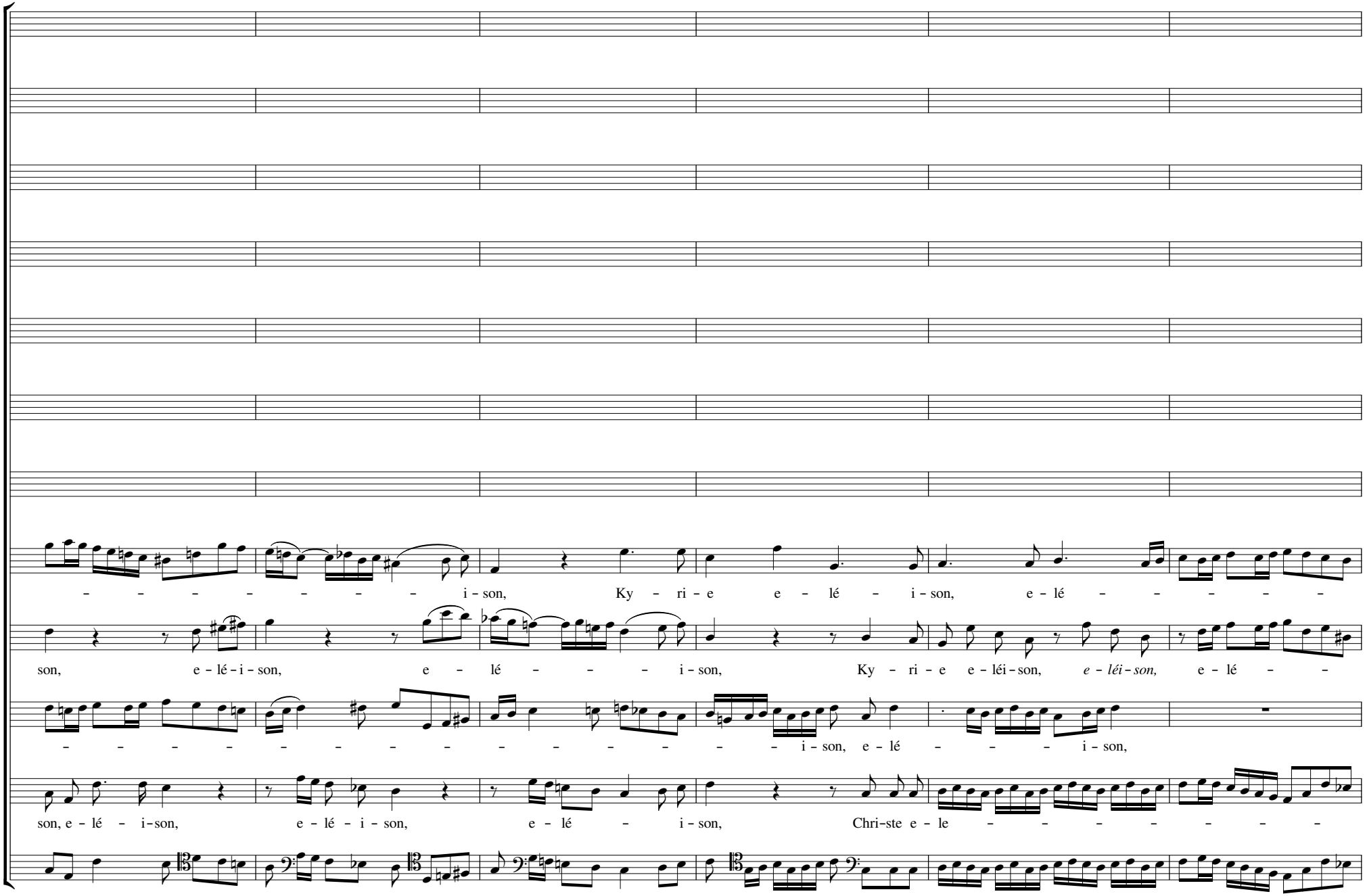

36
[f]
do - na, do - na e - - - - is, Dó - mi - ne, do - na, do - na e is, ré - qui - em æ - tér - - - nam, æ -
Dó - mi - ne, do - na, do - na e - is, ré - qui - em æ - tér - - - nam, do - na e is, Dó - mi - ne, do - na e - is,
- qui - em æ - tér - nam do - na, do - na e - is, do - na e-is, do - na,
nam do - na, do - na e - is, e - is, Dó - mi - ne, do - na, do - na e - is,


42
ij
con Vc
p
tér – – nam, æ – tér – nam, et lux per-pé – tu-a, et lux per-pé – tu-a lú – ce-at e-is, et lux per – pé-tu-a lú – ce-at
do – na e – is, do – na, et lux per – pé – tu-a, et lux per – pé – tu-a lú – ce-at e-is, et lux per – pé-tu-a lú – ce-at
do – – na, do – na, et lux per – pé – tu-a, et lux per – pé – tu-a lú – ce-at e-is, et lux per – pé-tu-a lú – ce-at
do – na e – is, do – na, et lux per – pe – tu-a, et lux per – pé – tu-a lú – ce-at e-is, et lux per – pé-tu-a lú – ce-at

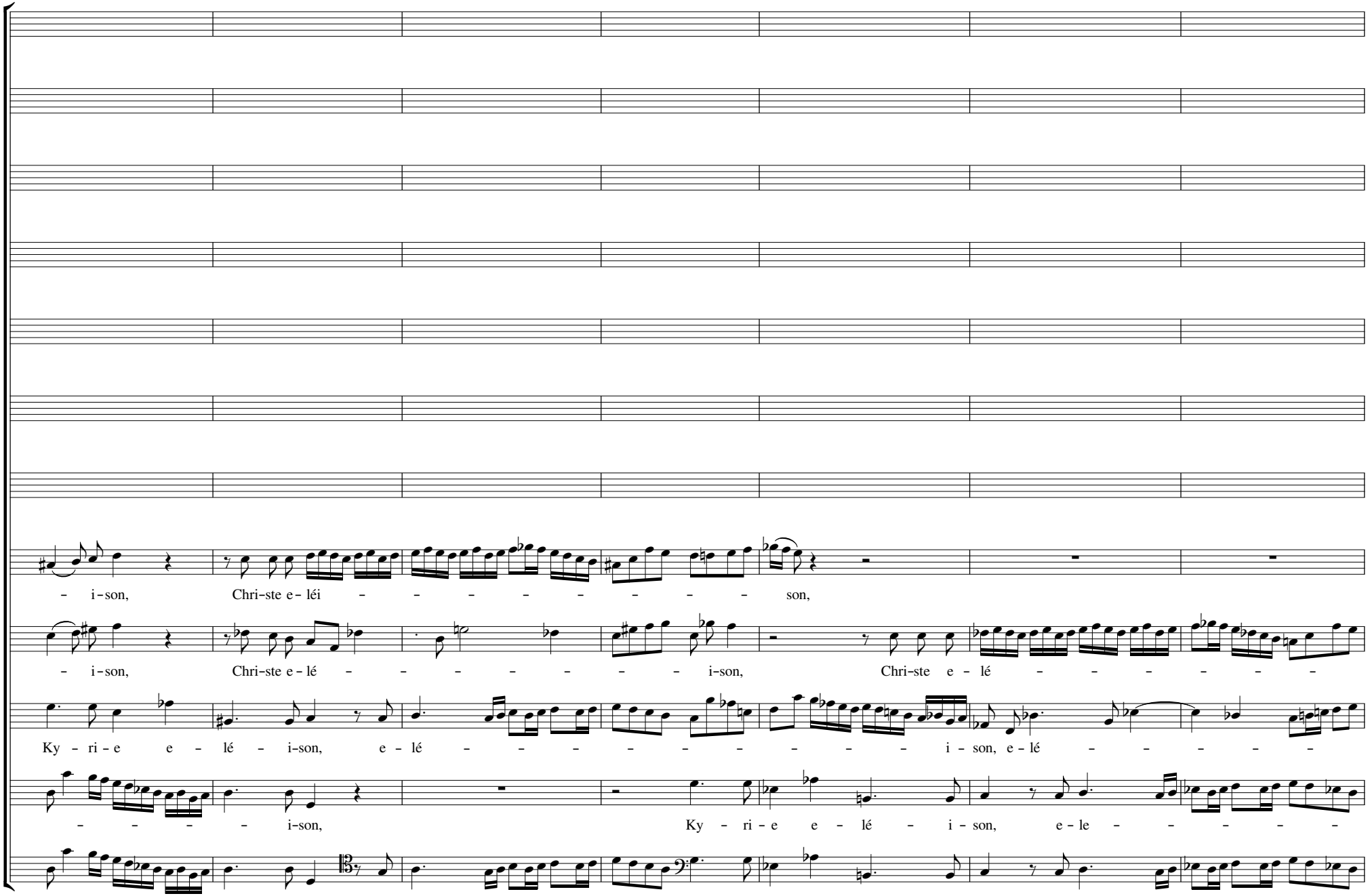

Allegro
p
p
Allegro
[f]
e – is.
Ky – ri – e e – lé – i – son, e – lé –
f
e – is.
Chri – ste e – lé – – – – – – – – – i – son,
[f]
e – is.
Chri – ste e – lé – – – –
f
e – is.
Ky – ri – e e – lé – i – son, e – le – – – – – – – i – son, e – lé – i – son, Ky – – – ri –
f
tasto
Allegro

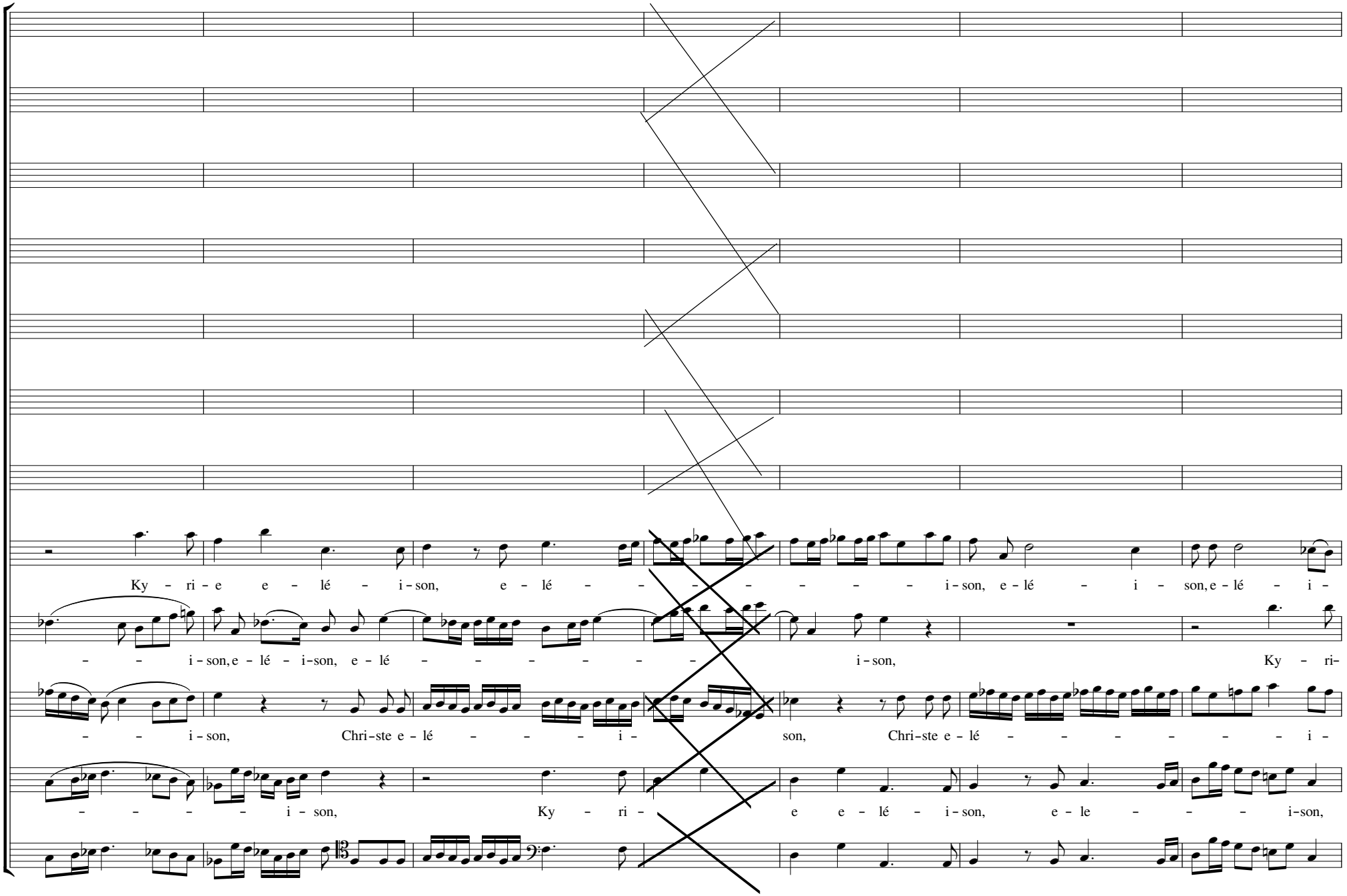
7


– – – – – i – son, e – lé – i – son, e – lé – i – son, e – lé – i – son, Chri – ste e – lé – – – –
Ky – ri – e e – lé – i – son, e – lé – – – – – i – son, e – lé – i – son, e – lé – – i –
– – – – – i – son, e – lé – i – son, Ky – ri – e e – lé – i – son, e – lé –
– e e – lé – i – son, e – lé – i – son, Chri – ste e – le – – – – – – – – – i – son, e – lé – – i –

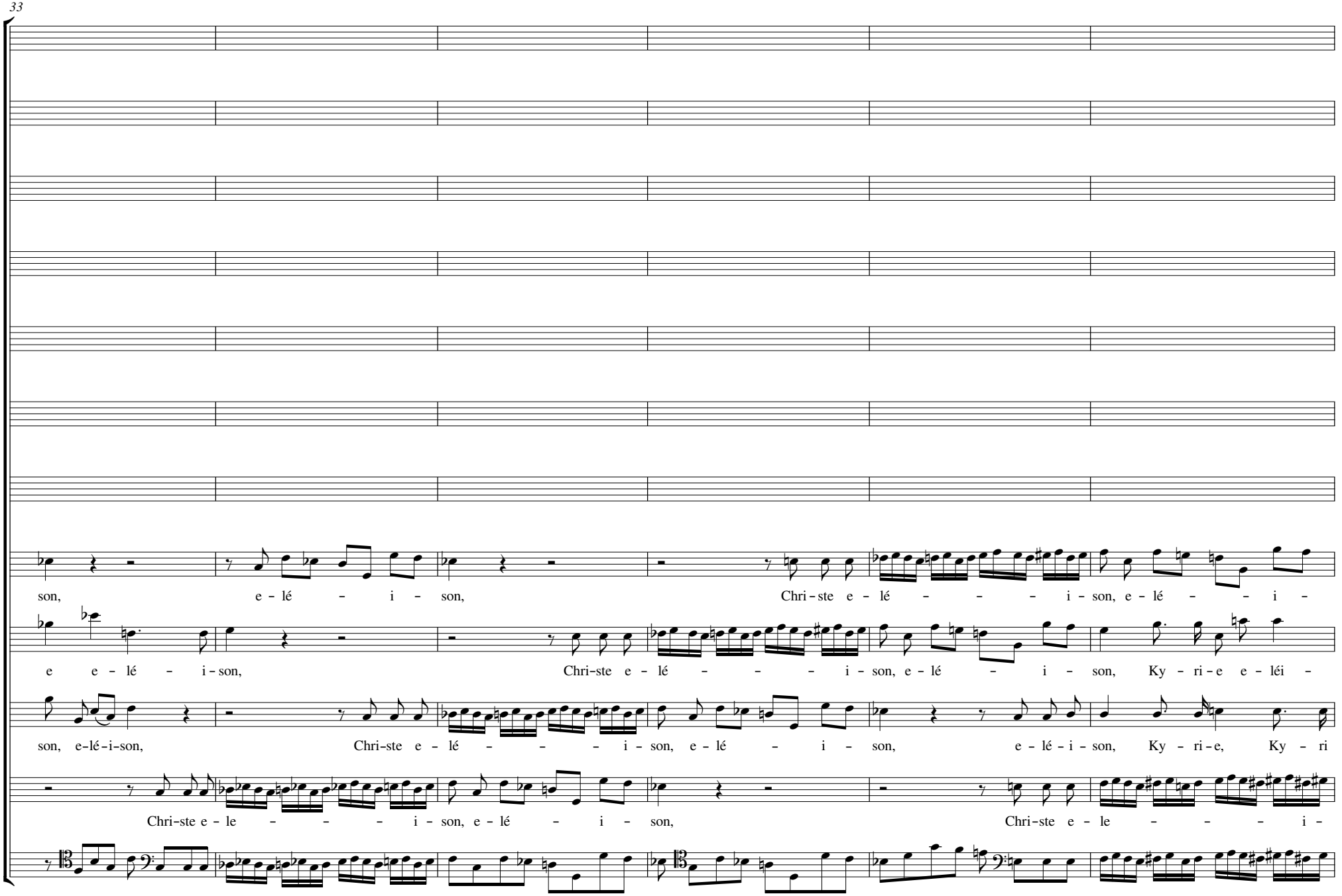

- - - - - - - - i - son, Ky - ri - e e - lé - i - son, e - lé - - - - - -
son, e - lé - i - son, e - lé - - - i - son, Ky - ri - e e - léi - son, *e - léi - son,* e - lé - -
- - - - - - - - - - - - - - - - i - son, e - lé - - - i - son,
son, e - lé - i - son, e - lé - i - son, e - lé - i - son, Chri - ste e - le - - - - - - - -

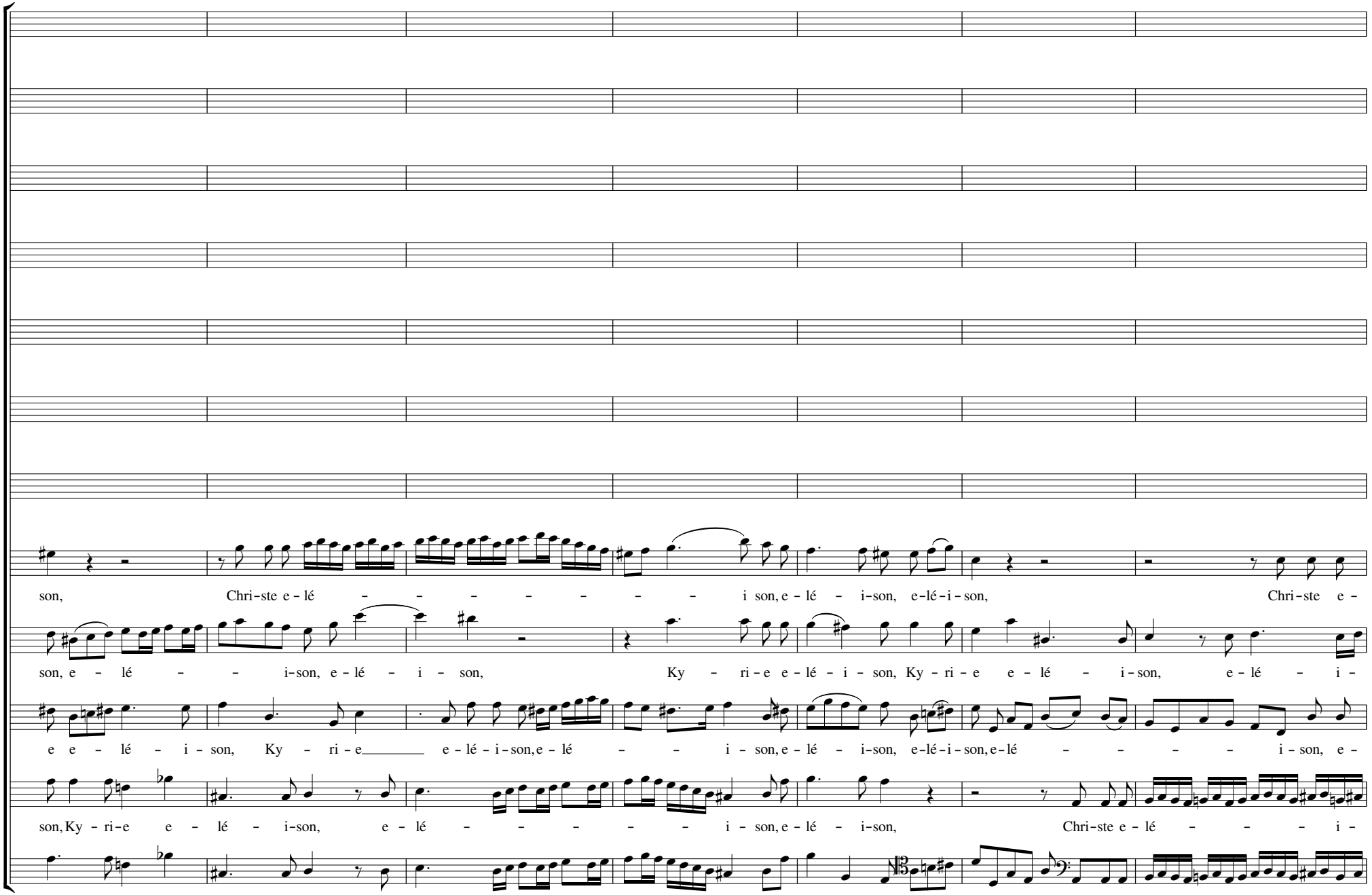
20


– i – son, Chri – ste e – léi – – – – – – – – son,
– i – son, Chri – ste e – lé – – – – – – – i – son, Chri – ste e – lé – – – – – – –
Ky – ri – e e – lé – i – son, e – lé – – – – – – – – – – i – son, e – lé – – – – –
– – – – i – son, Ky – ri – e e – lé – i – son, e – le – – – – –


Ky – ri – e e – lé – i – son, e – lé – – – – – – – i – son, e – lé – i – son, e – lé – i –
– – i – son, e – lé – i – son, e – lé – – – – – – – i – son, Ky – ri –
– – i – son, Chri – ste e – lé – – – – i – son, Chri – ste e – lé – – – – – – – i –
– – – – i – son, Ky – ri – e e – lé – i – son, e – le – – – – i – son,

33


son, e - lé - i - son, Chri - ste e - lé - - - - i - son, e - lé - - - i -
e e - lé - i - son, Chri - ste e - lé - - - - i - son, e - lé - i - son, Ky - ri - e e - léi -
son, e - lé - i - son, Chri - ste e - lé - - - - i - son, e - lé - i - son, e - lé - i - son, Ky - ri - e, Ky - ri
Chri - ste e - le - - - - i - son, e - lé - i - son, Chri - ste e - le - - - - i -


son, Chri-ste e-lé - - - - - - - - i son, e - lé - i-son, e-lé-i - son, Chri-ste e -
son, e - lé - - i-son, e - lé - i - son, Ky - ri-e e - lé - i - son, Ky - ri - e e - lé - i-son, e - lé - i -
e e - lé - i - son, Ky - ri - e e - lé - i - son, e - lé - - i - son, e - lé - i-son, e-lé-i - son, e - lé - - - - i - son, e -
son, Ky - ri-e e - lé - i-son, e - lé - - - - - i - son, e - lé - i-son, Chri-ste e - lé - - - - i -

46

Adagio

Adagio

[lé] – – – i – son, Chri – ste e – lé – – – – – i – son, e – lé – i – son, Ky – ri – e e – lé – i – son.

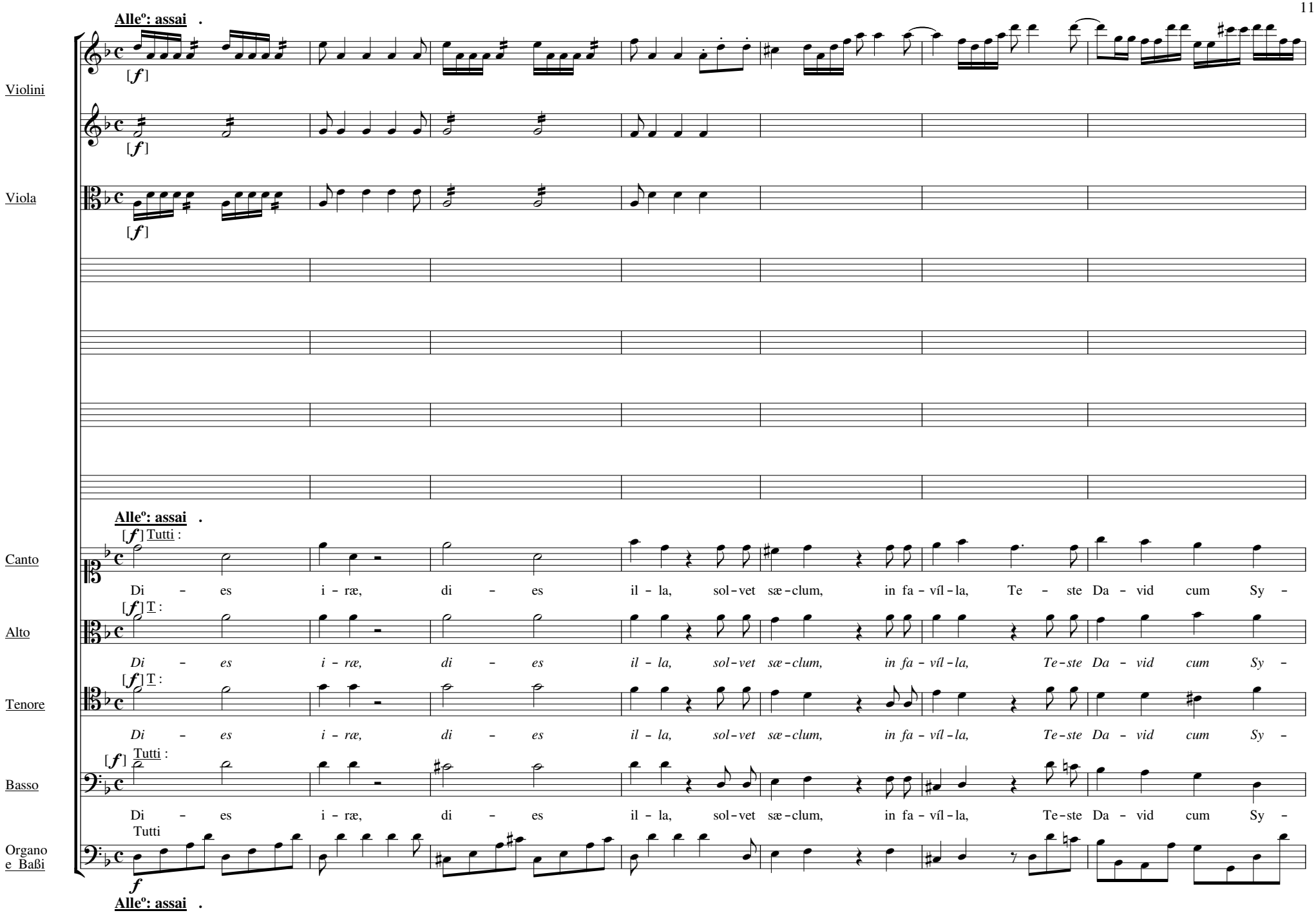
son, Chri – ste e – lé – – – – i – son, Ky – ri – e, Ky – ri – e e – lé – i – son, *Ky – ri – e e – lé – i – son.*

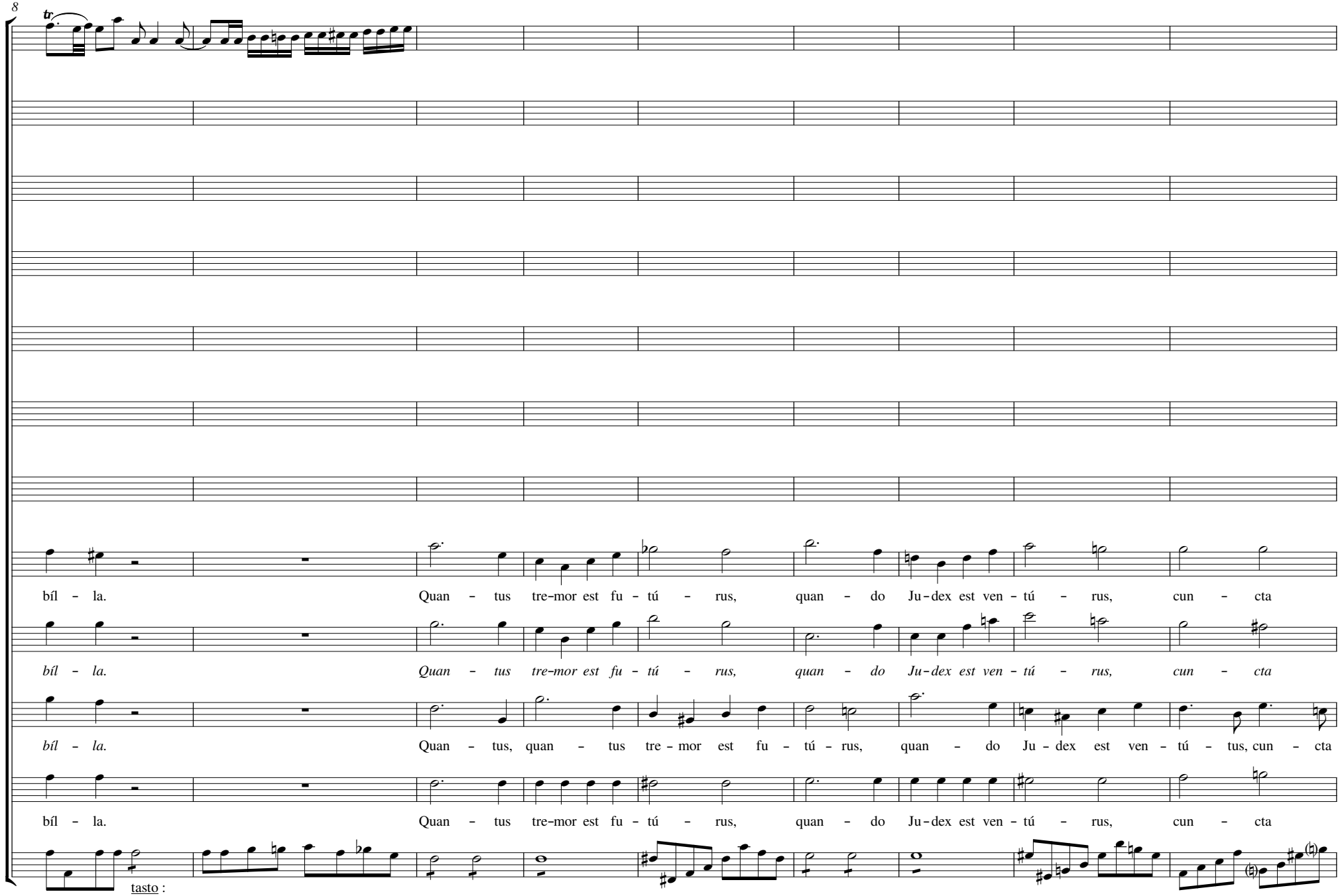
lé – i – son, e – lé – i – son, e – lé – i – son, Ky – ri – e, Ky – ri – e e – lé – i – son, *Ky – ri – e e – lé – i – son.*

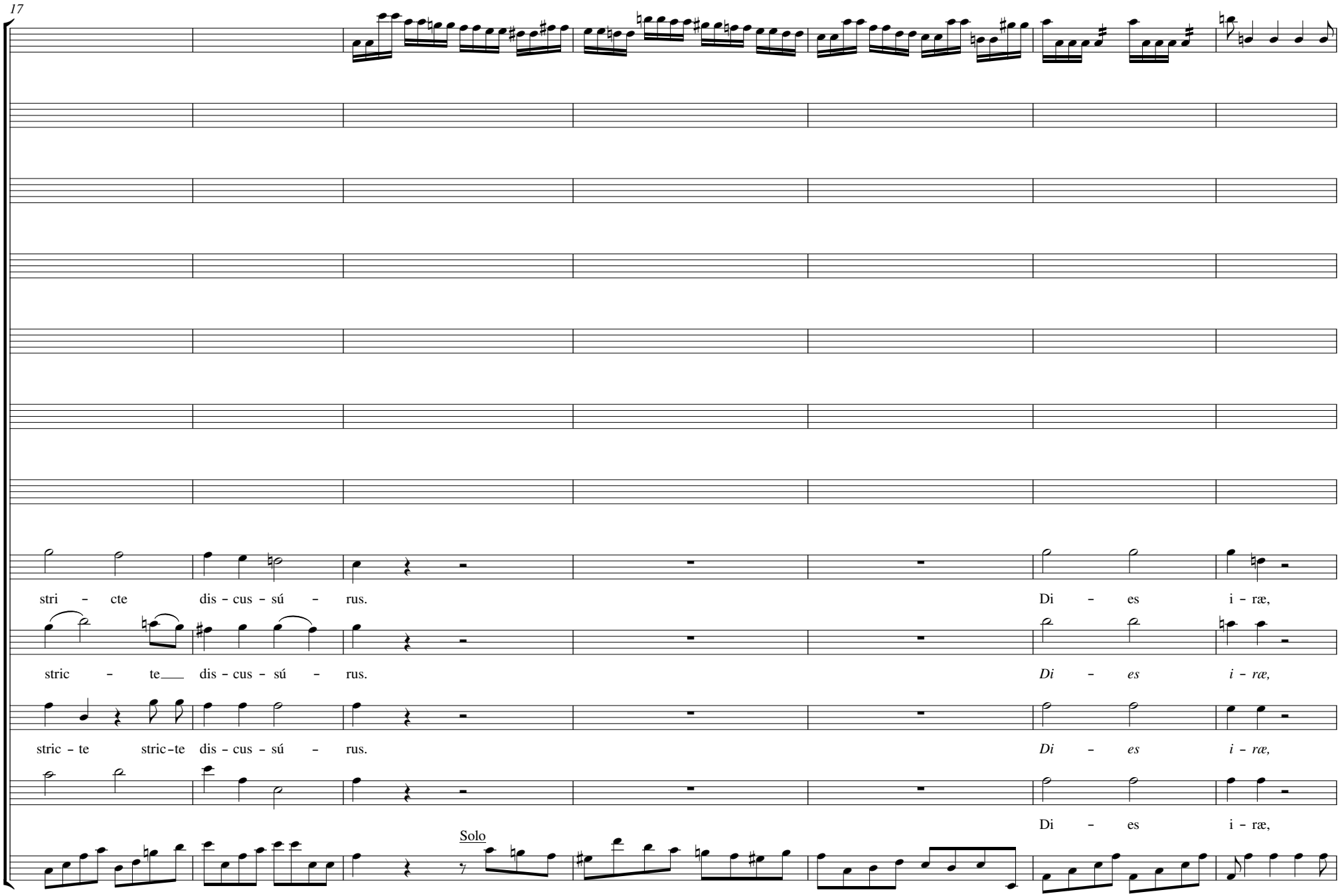
son, e – lé – i – son, e – lé – i – son, e – lé – i – son, e – lé – i – son, Ky – ri – e e – lé – i – son.

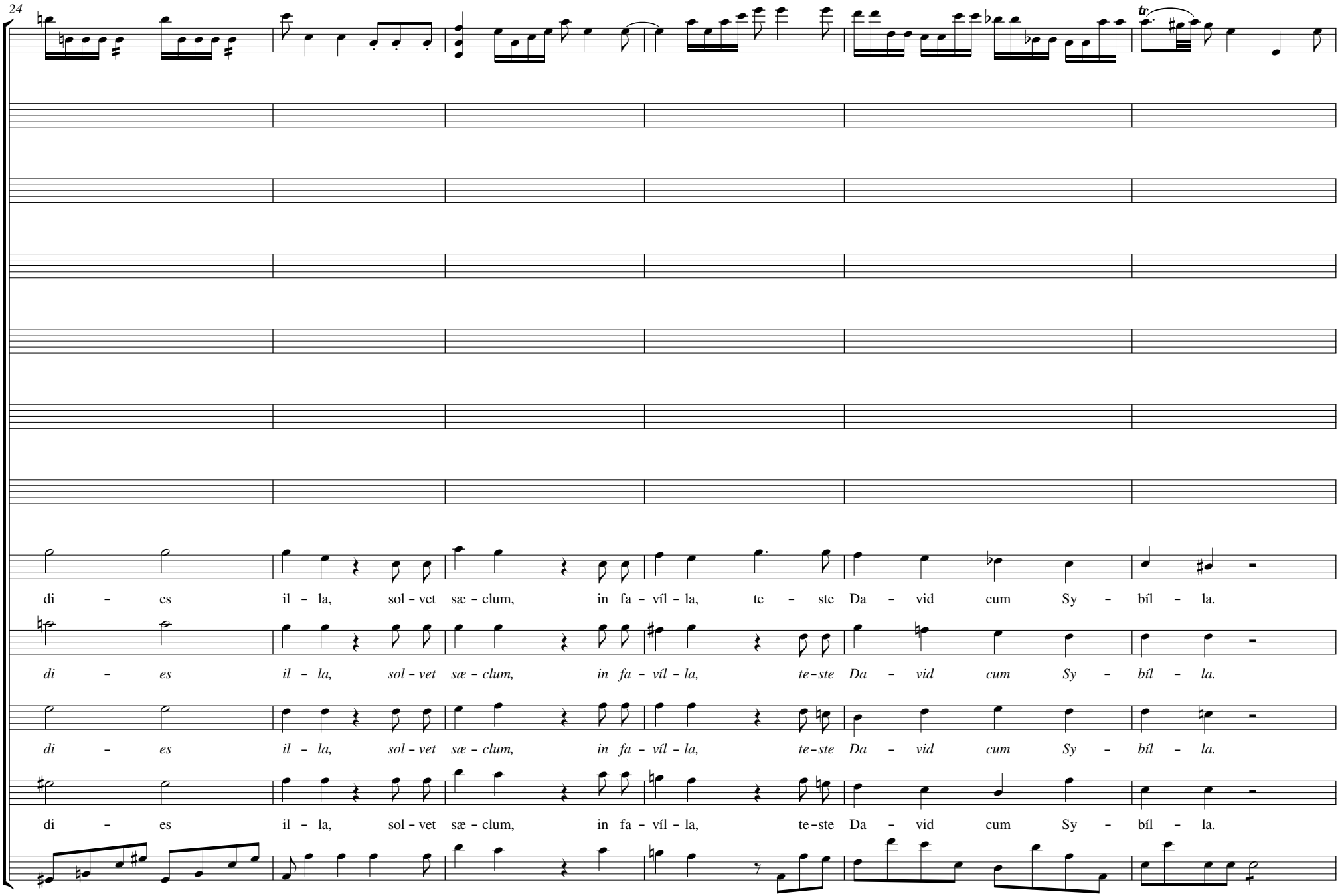
Adagio

Dies iræ .


Violini
Viola
Canto
Alto
Tenore
Basso
Organo e Baßi
Alleº: assai .
[f]
Tutti :
T :
Di – es i – ræ, di – es il – la, sol – vet sæ – clum, in fa – víl – la, Te – ste Da – vid cum Sy –
Tutti
f
Alleº: assai .


8
tr
bíl - la. Quan - tus tre-mor est fu - tú - rus, quan - do Ju-dex est ven - tú - rus, cun - cta
bíl - la. Quan - tus tre-mor est fu - tú - rus, quan - do Ju-dex est ven - tú - rus, cun - cta
bíl - la. Quan - tus, quan - tus tre - mor est fu - tú - rus, quan - do Ju - dex est ven - tú - tus, cun - cta
bíl - la. Quan - tus tre-mor est fu - tú - rus, quan - do Ju-dex est ven - tú - rus, cun - cta
tasto :


17
stri - cte dis - cus - sú - rus.
Di - es i - ræ,
stric - te dis - cus - sú - rus.
Di - es i - ræ,
stric - te stric - te dis - cus - sú - rus.
Di - es i - ræ,
Di - es i - ræ,
Solo


tr
di - es il - la, sol - vet sæ - clum, in fa - víl - la, te - ste Da - vid cum Sy - bíl - la.
di - es il - la, sol - vet sæ - clum, in fa - víl - la, te-ste Da - vid cum Sy - bíl - la.
di - es il - la, sol - vet sæ - clum, in fa - víl - la, te-ste Da - vid cum Sy - bíl - la.
di - es il - la, sol - vet sæ - clum, in fa - víl - la, te-ste Da - vid cum Sy - bíl - la.

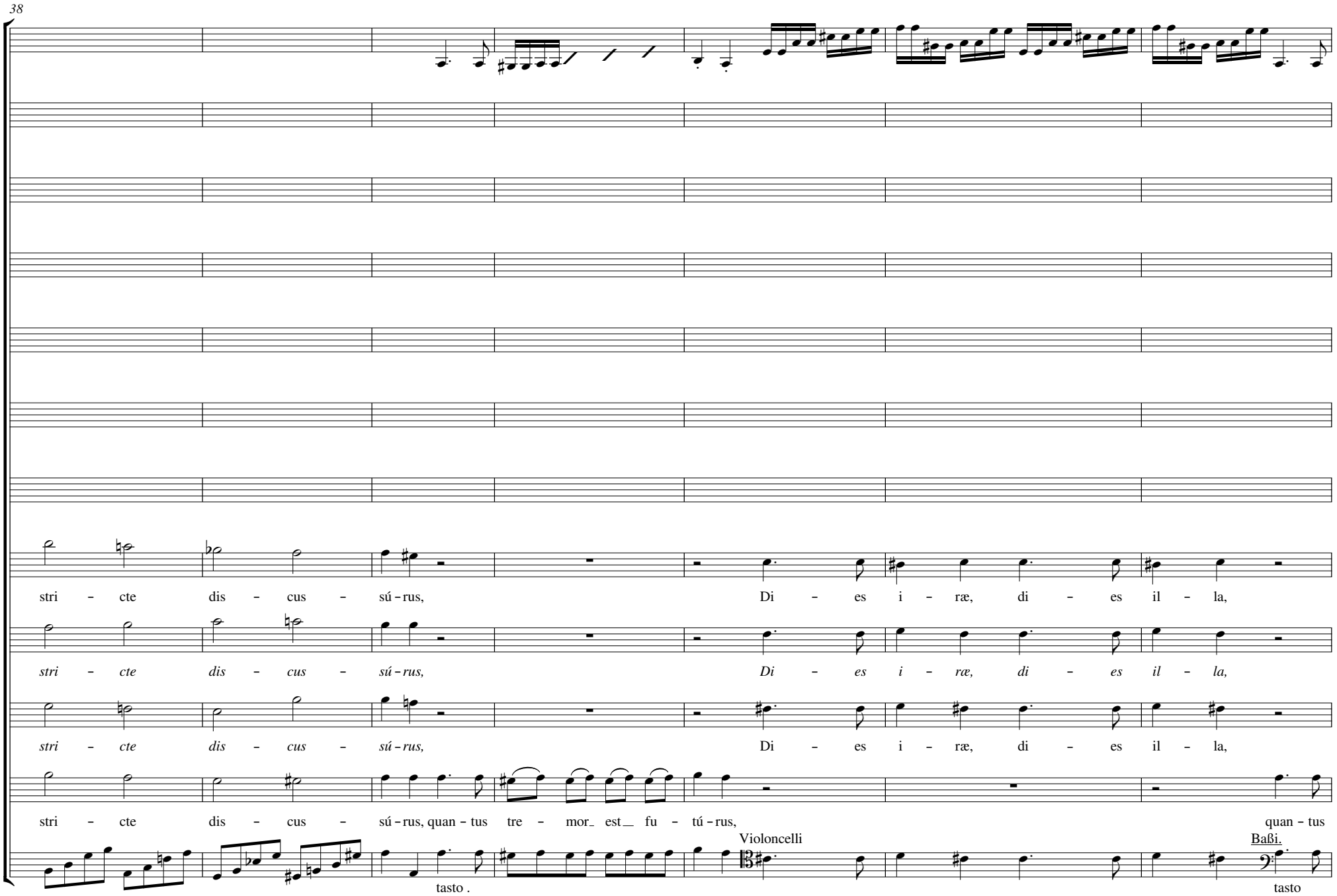
30

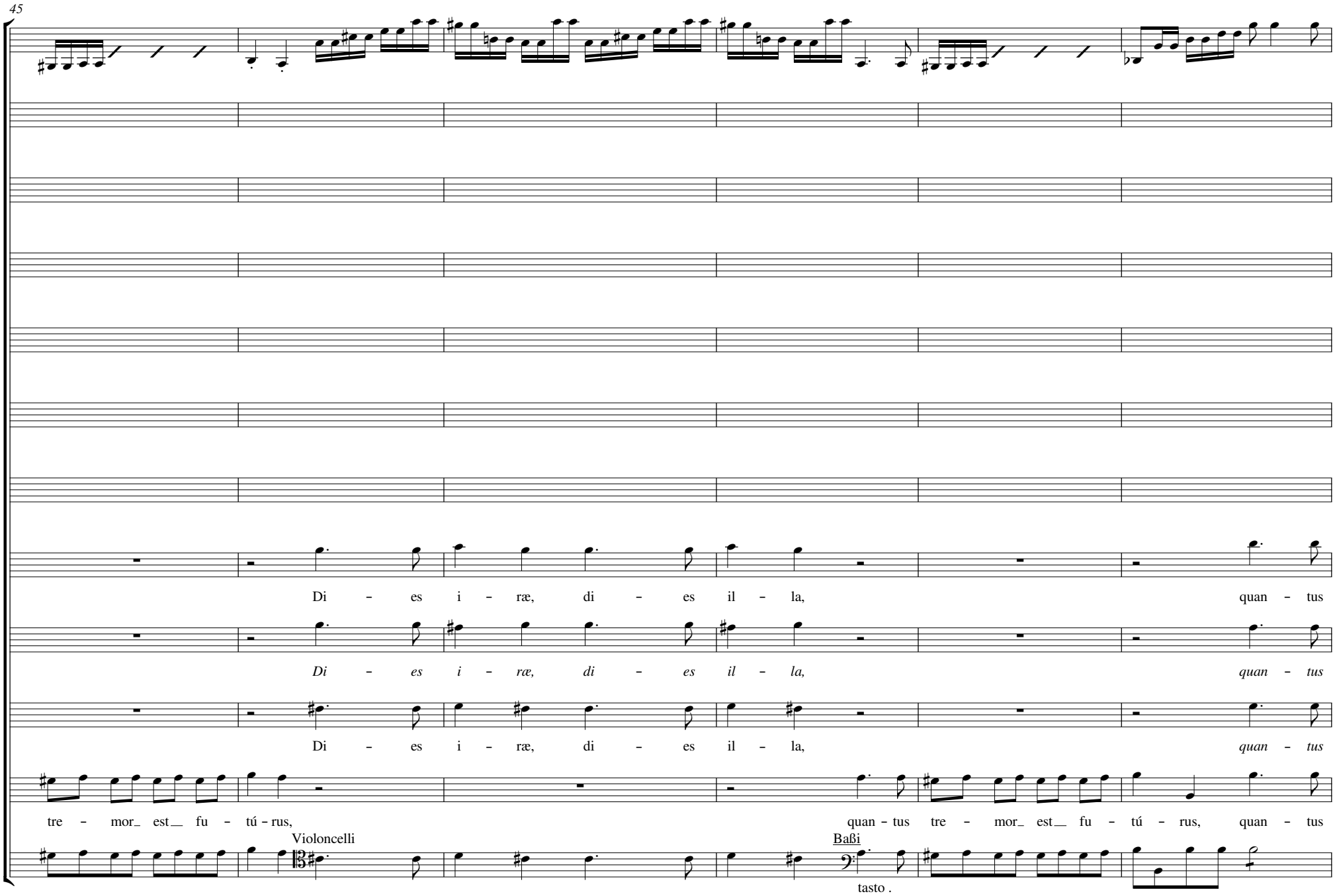
Quan - tus tre - mor est fu - tú - rus, quan - do ju - dex est ven - tú - rus, cun - cta

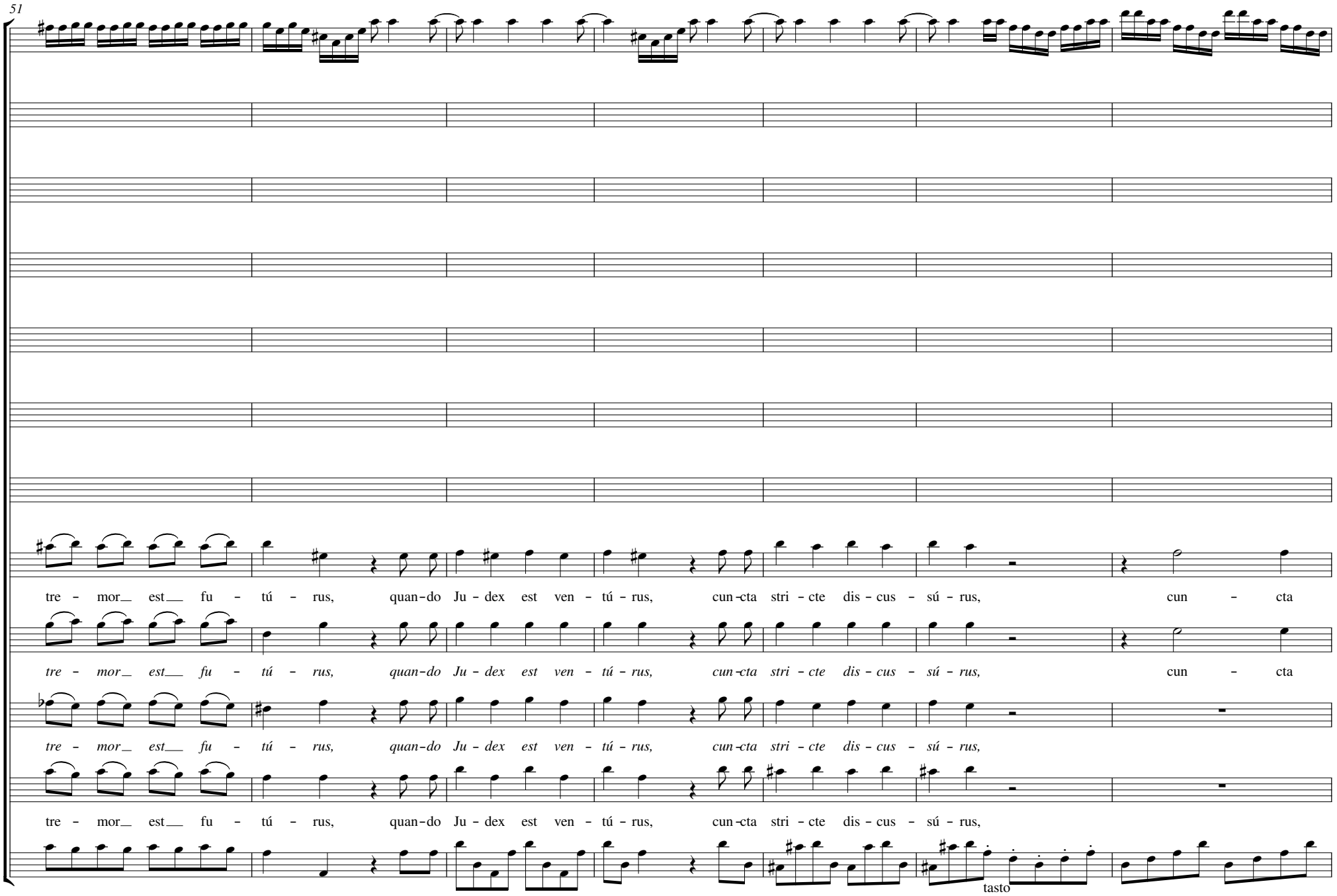
Quan - tus tre - mor est fu - tú - rus, quan - do ju - dex est ven - tú - rus, cun - cta

Quan - tus tre - mor est fu - tú - rus, quan - do ju - dex est ven - tú - rus, cun - cta

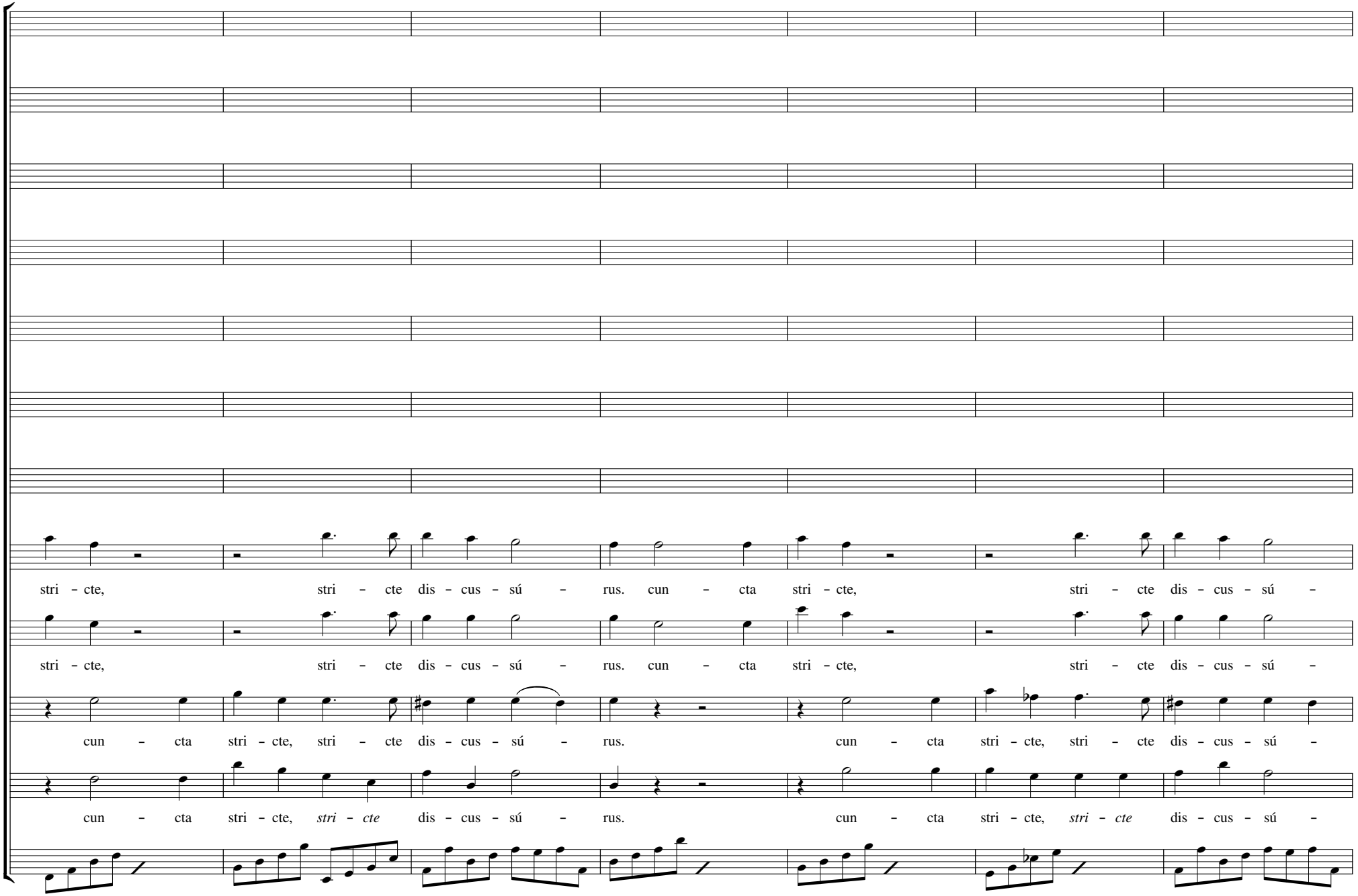
Quan - tus tre - mor est fu - tú - rus, quan - do ju - dex est ven - tú - rus, cun - cta

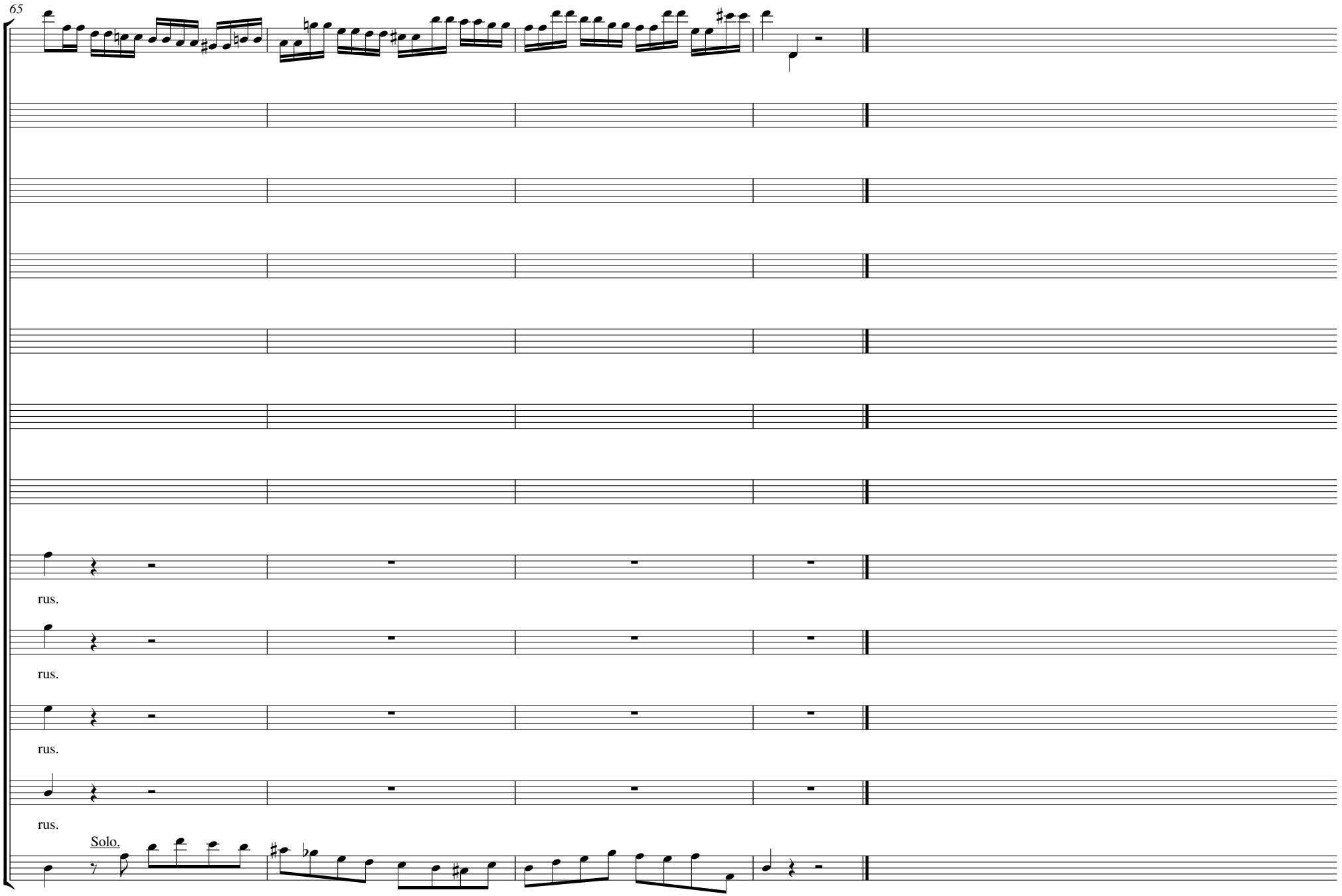

stri – cte dis – cus – sú – rus,
Di – es i – ræ, di – es il – la,
stri – cte dis – cus – sú – rus,
Di – es i – ræ, di – es il – la,
stri – cte dis – cus – sú – rus,
Di – es i – ræ, di – es il – la,
stri – cte dis – cus – sú – rus, quan – tus tre – mor_ est__ fu – tú – rus,
quan – tus
Violoncelli
Baßi.
tasto .
tasto

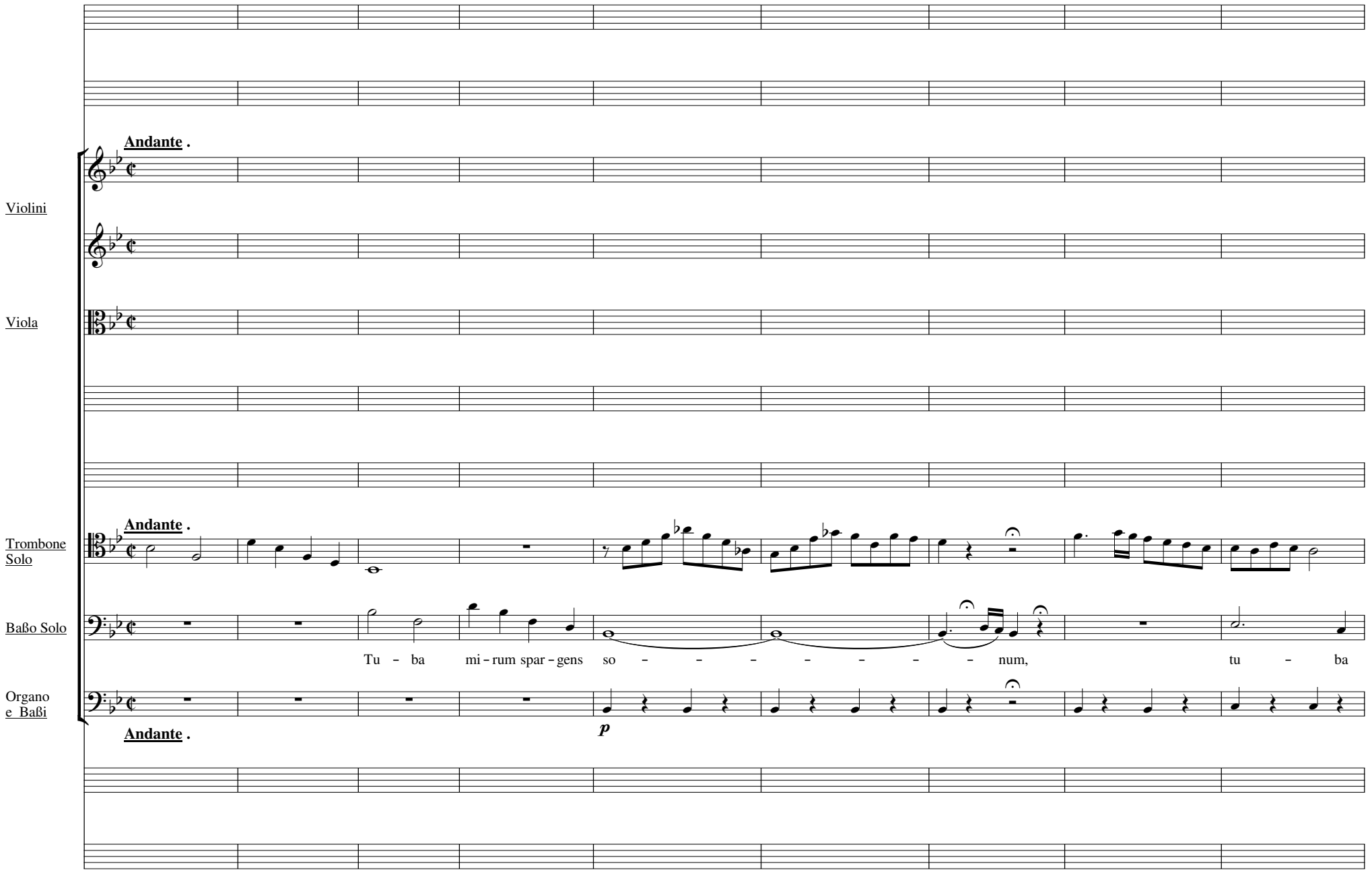

45
Di - es i - ræ, di - es il - la, quan - tus
Di - es i - ræ, di - es il - la, quan - tus
Di - es i - ræ, di - es il - la, quan - tus
tre - mor_ est__ fu - tú - rus, quan - tus tre - mor_ est__ fu - tú - rus, quan - tus
Violoncelli
Baßi
tasto .

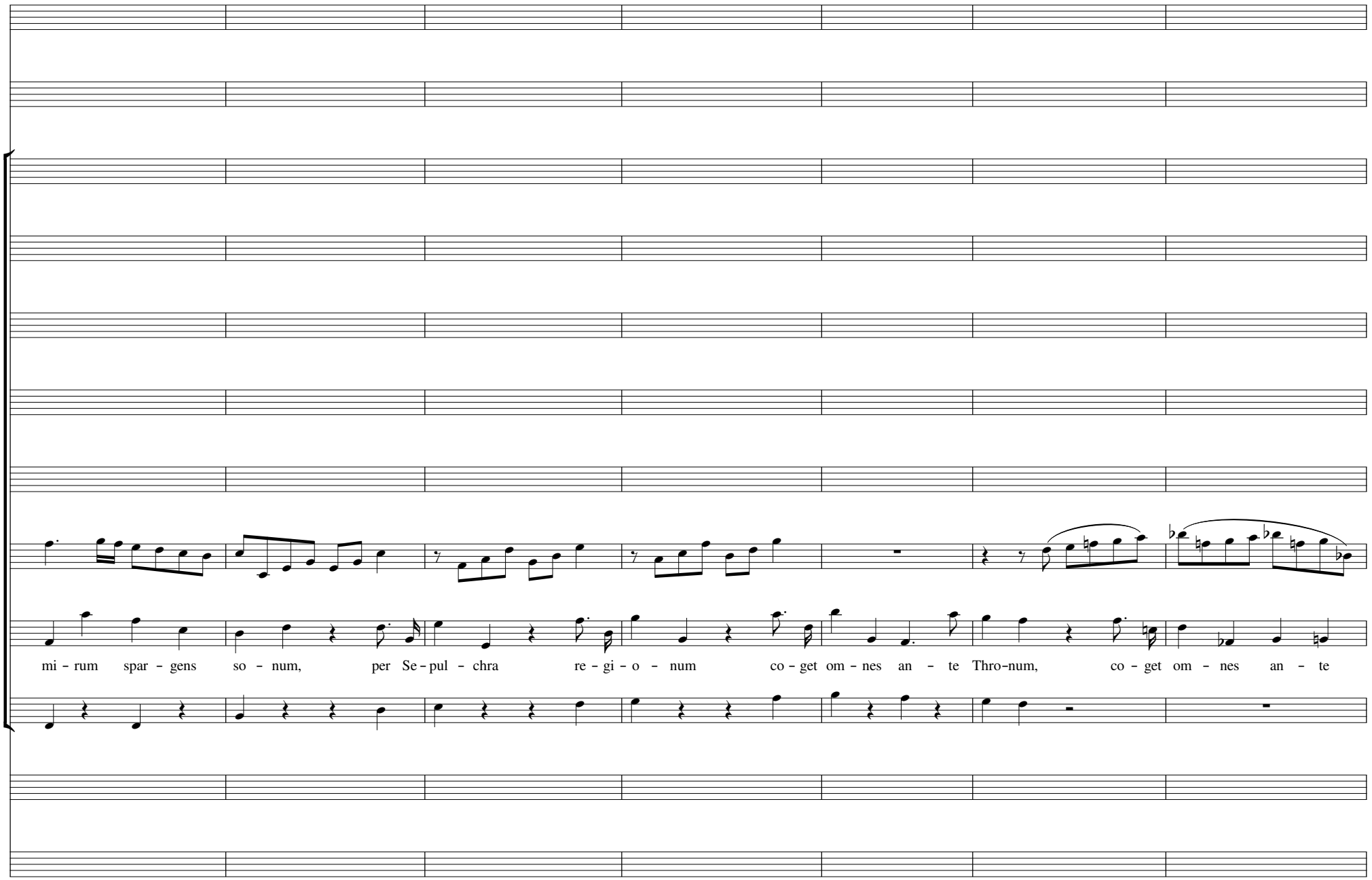

51
tre - mor_ est_ fu - tú - rus, quan-do Ju - dex est ven - tú - rus, cun-cta stri - cte dis - cus - sú - rus, cun - cta
tre - mor_ est_ fu - tú - rus, quan-do Ju - dex est ven - tú - rus, cun-cta stri - cte dis - cus - sú - rus, cun - cta
tre - mor_ est_ fu - tú - rus, quan-do Ju - dex est ven - tú - rus, cun-cta stri - cte dis - cus - sú - rus,
tre - mor_ est_ fu - tú - rus, quan-do Ju - dex est ven - tú - rus, cun-cta stri - cte dis - cus - sú - rus,
tasto

58

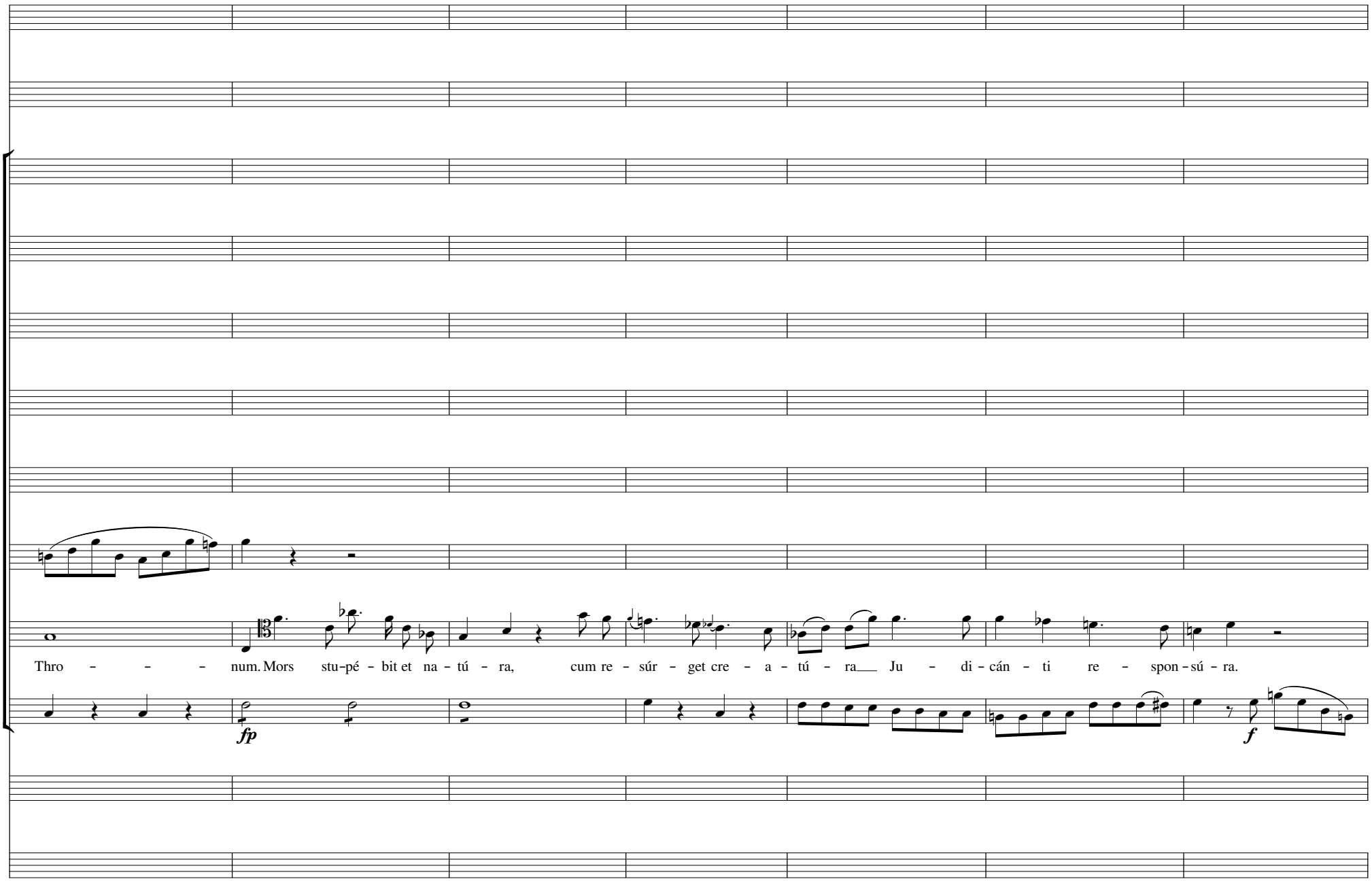

stri - cte, stri - cte dis - cus - sú - rus. cun - cta stri - cte, stri - cte dis - cus - sú -
stri - cte, stri - cte dis - cus - sú - rus. cun - cta stri - cte, stri - cte dis - cus - sú -
cun - cta stri - cte, stri - cte dis - cus - sú - rus. cun - cta stri - cte, stri - cte dis - cus - sú -
cun - cta stri - cte, stri - cte dis - cus - sú - rus. cun - cta stri - cte, stri - cte dis - cus - sú -

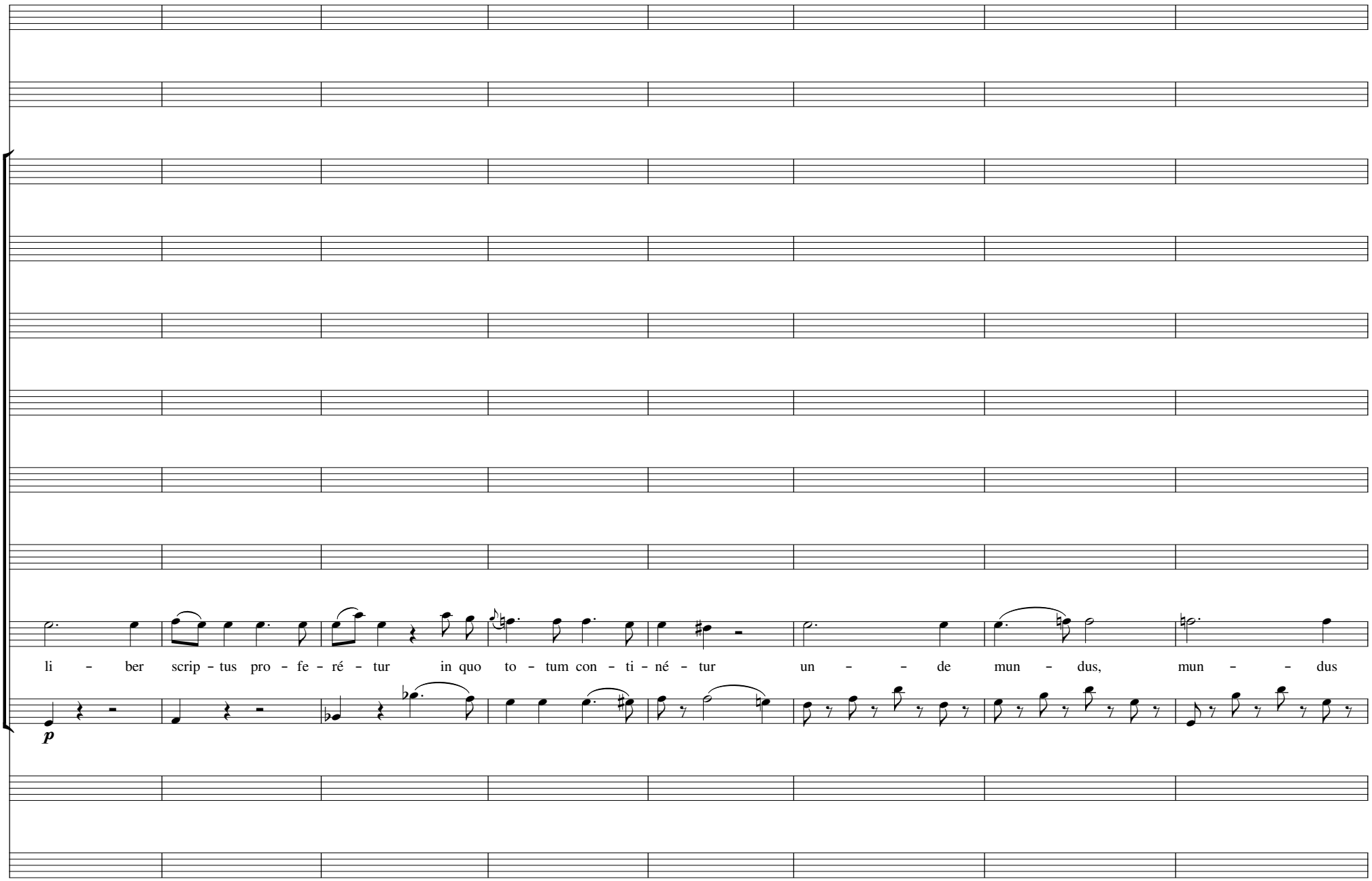

65
rus.
rus.
rus.
rus.
Solo.


Violini
Viola
Andante .
Trombone Solo
Andante .
Baßo Solo
Tu - ba mi - rum spar - gens so - - - - - - - num, tu - ba
Organo e Baßi
p
Andante .

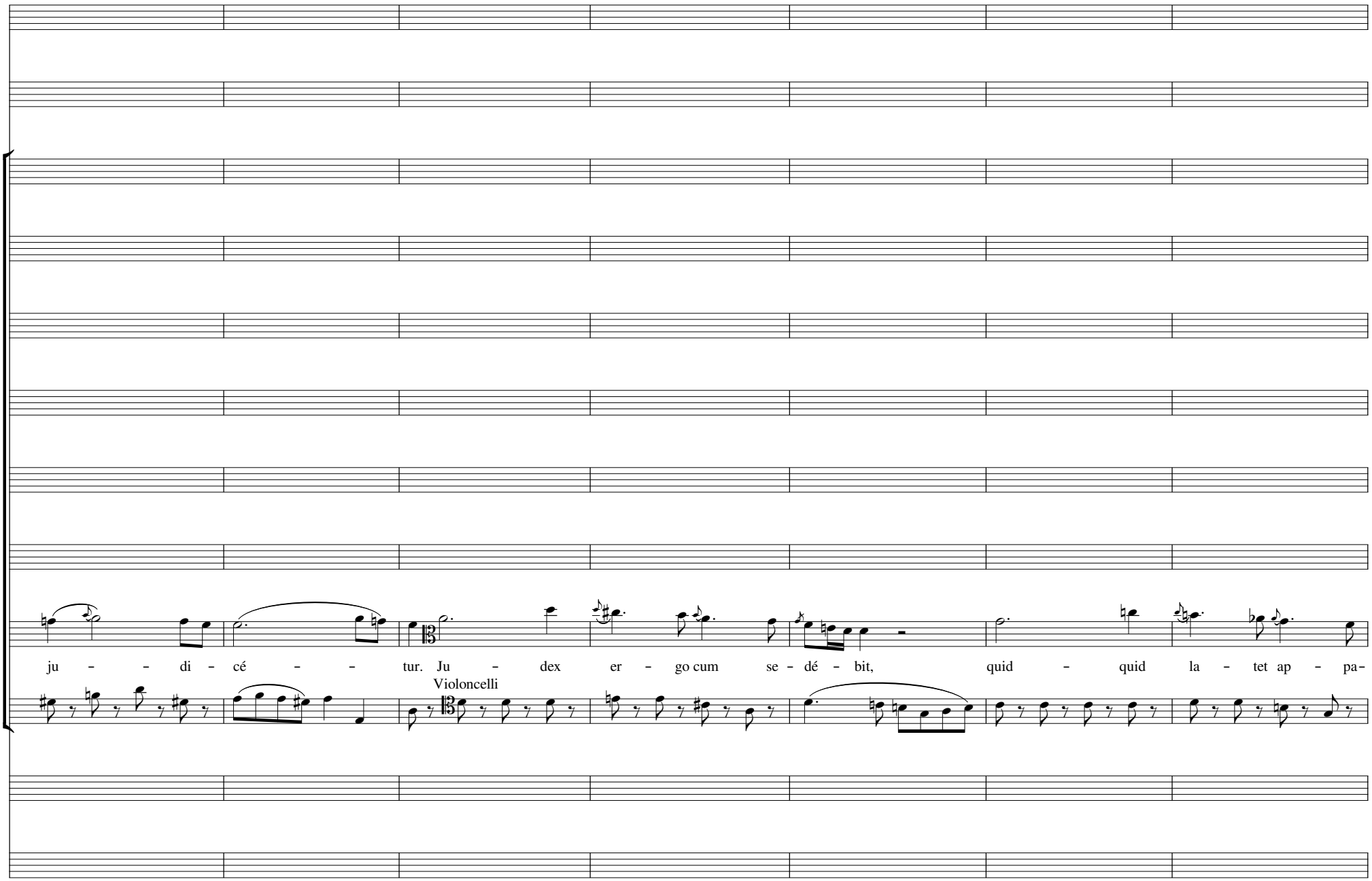

mi - rum spar - gens so - num, per Se - pul - chra re - gi - o - num co - get om - nes an - te Thro-num, co - get om - nes an - te

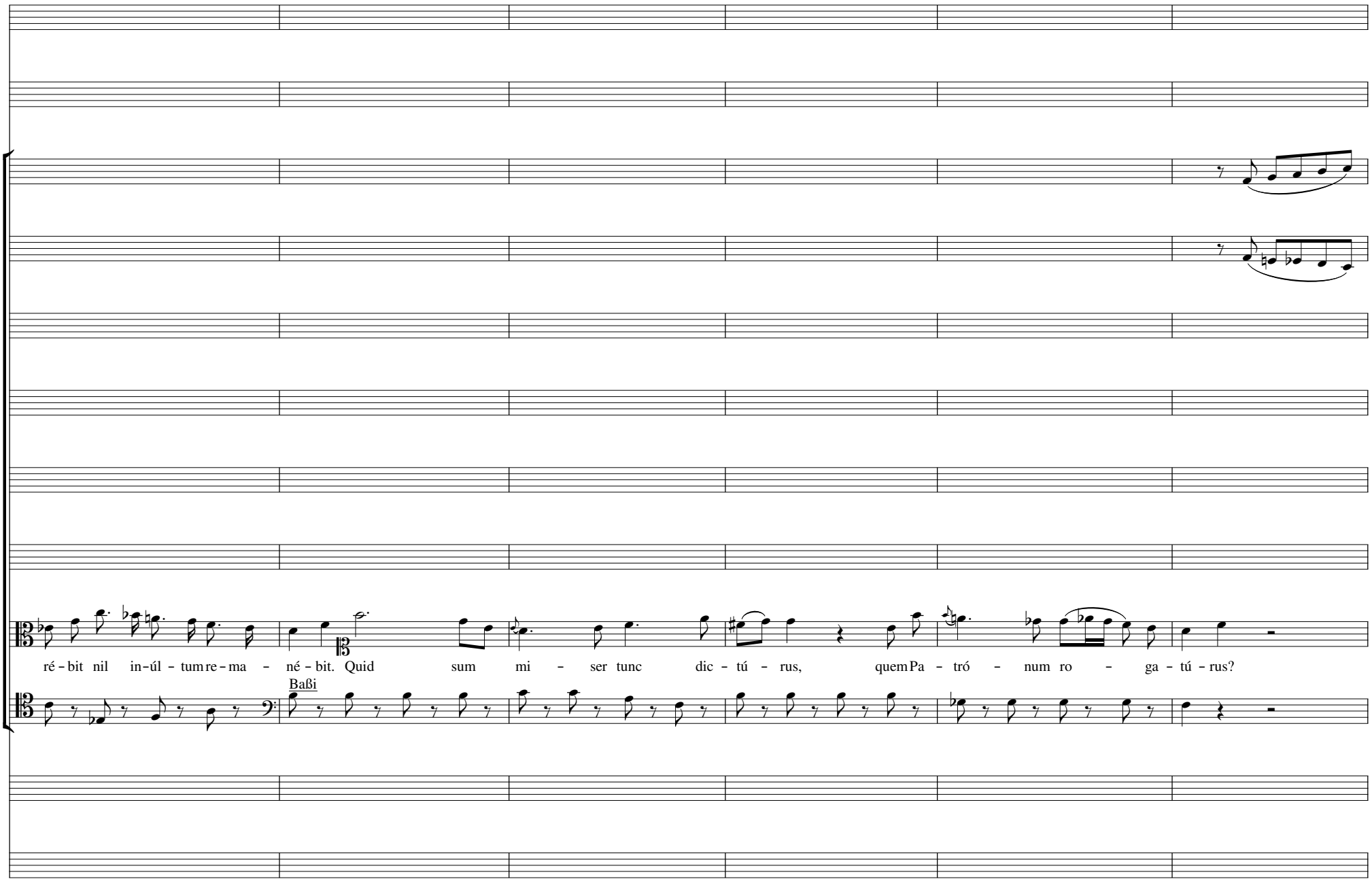
17


Thro – – – num. Mors stu-pé – bit et na – tú – ra, cum re – súr – get cre – a – tú – ra Ju – di – cán – ti re – spon – sú – ra.
fp
f

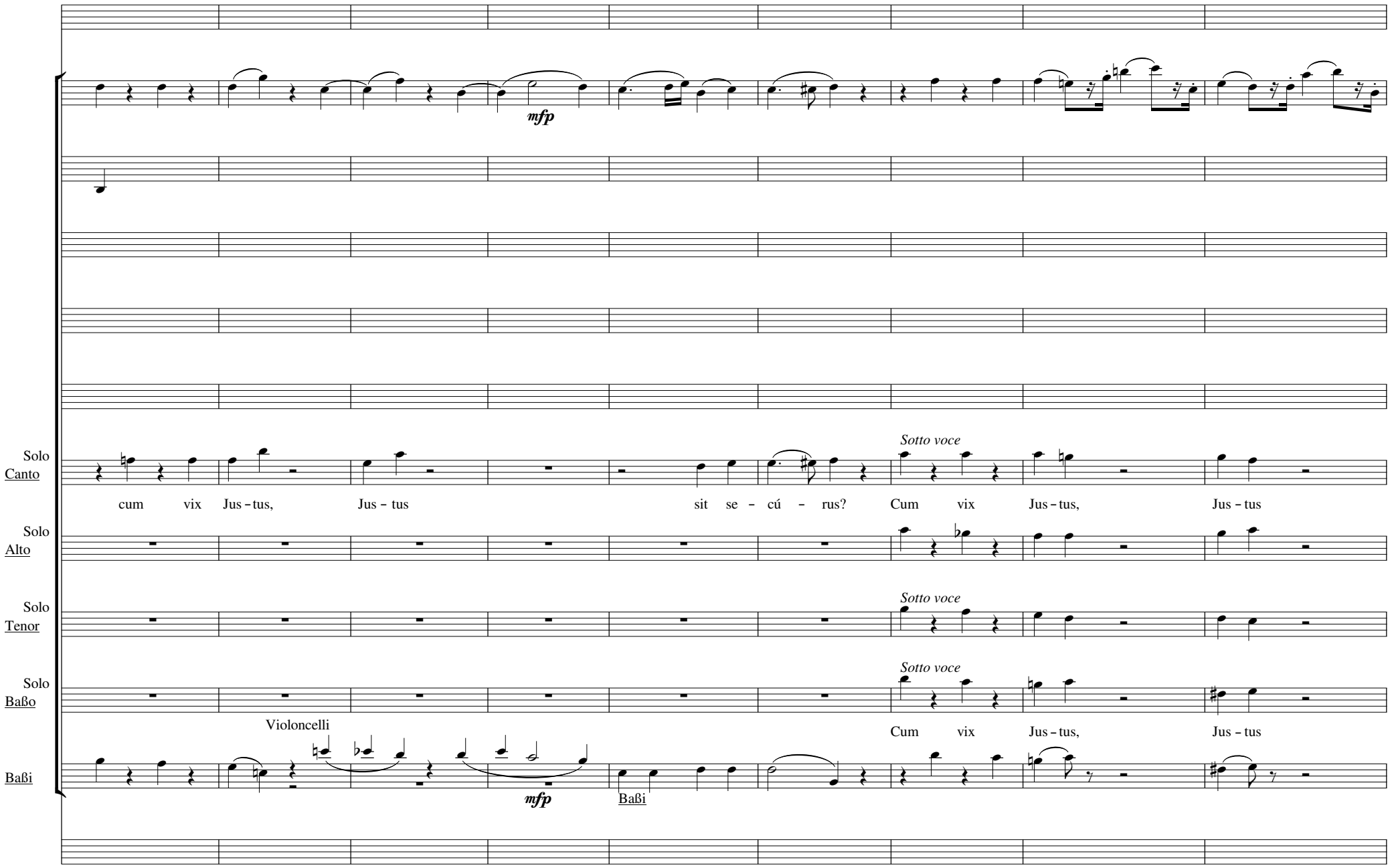

li - ber scrip - tus pro - fe - ré - tur in quo to - tum con - ti - né - tur un - - de mun - dus, mun - - dus
p

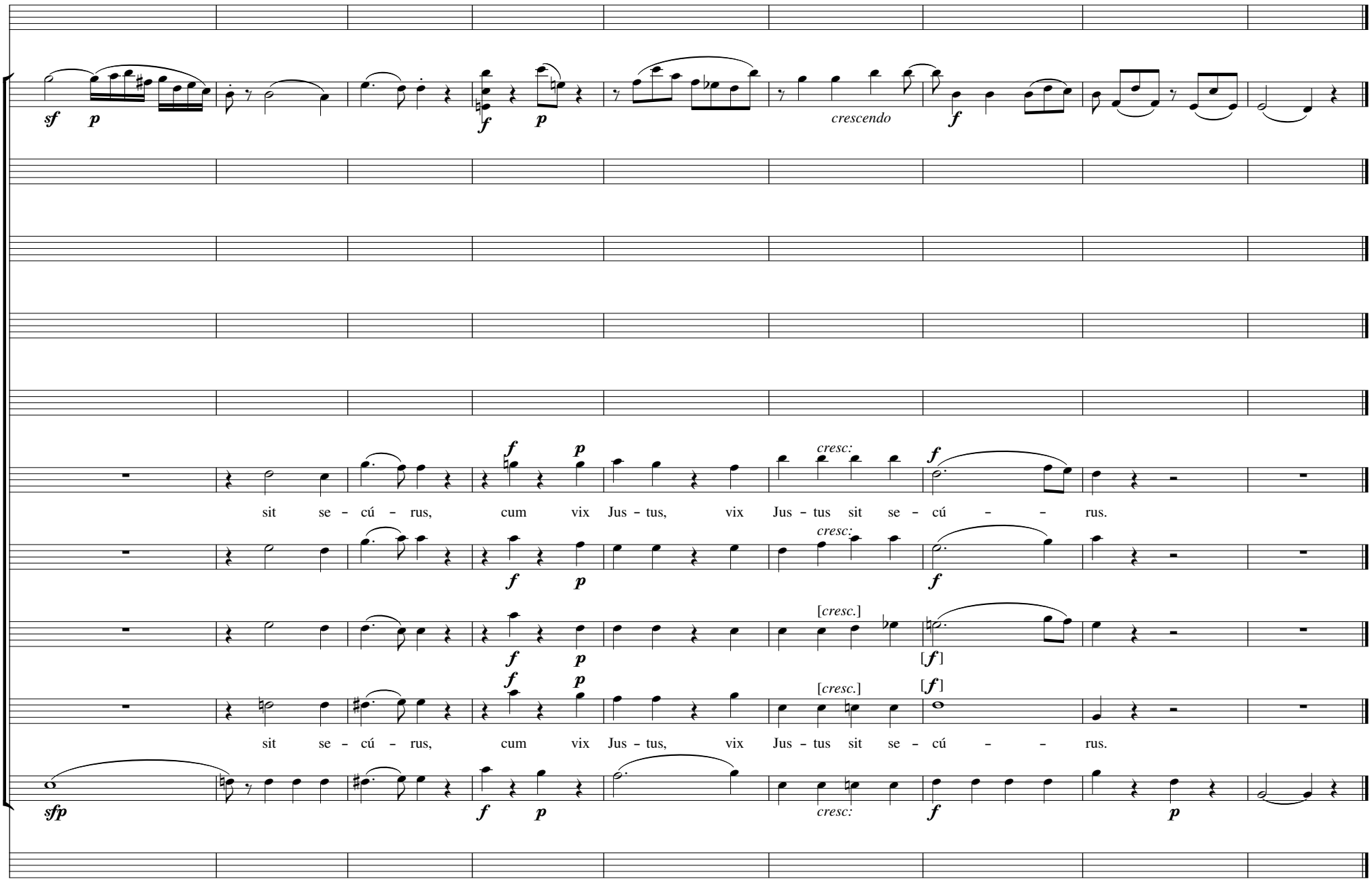
32

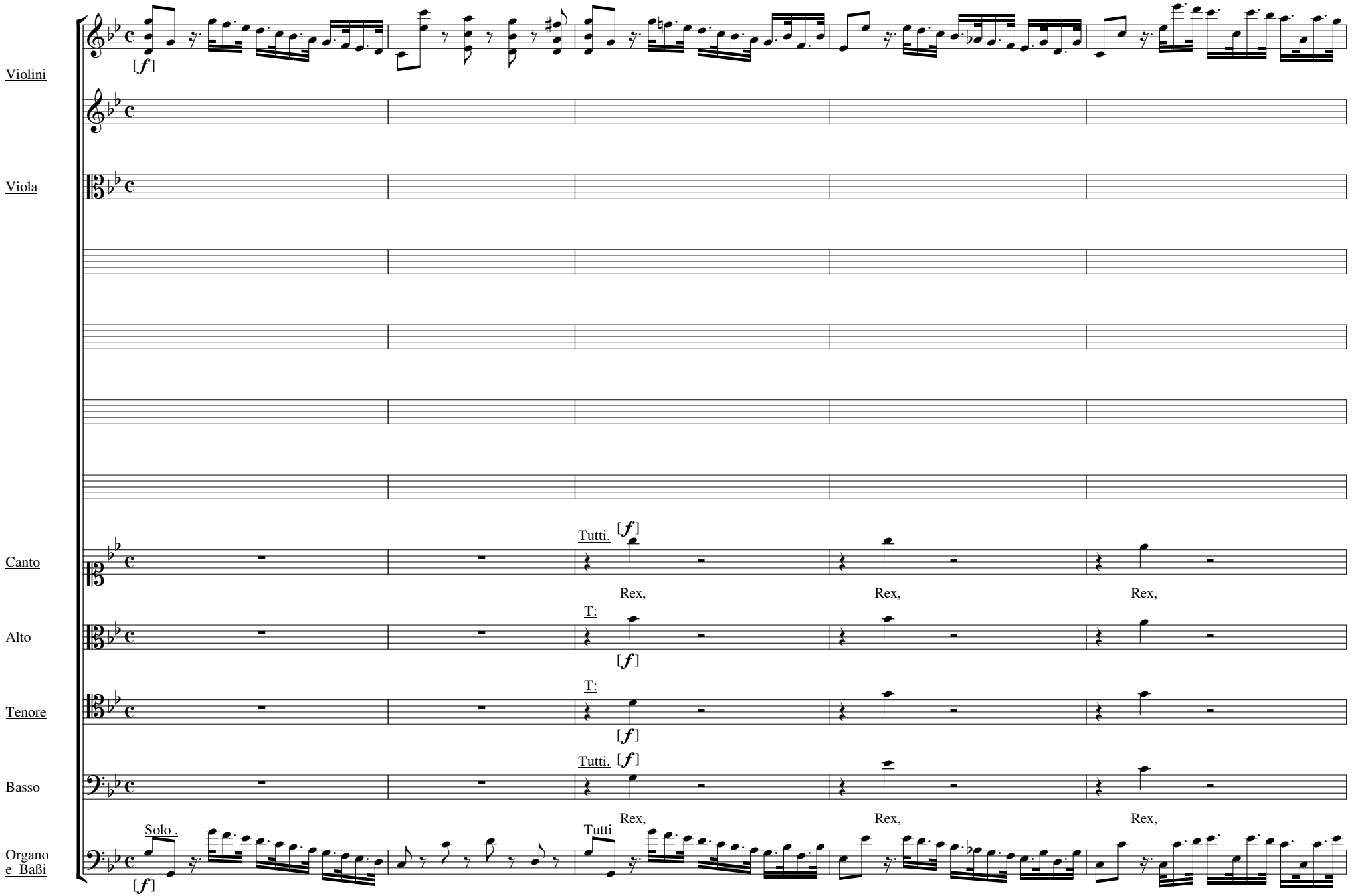

ju – – di – cé – – tur. Ju – dex er – go cum se – dé – bit, quid – quid la – tet ap – pa–
Violoncelli

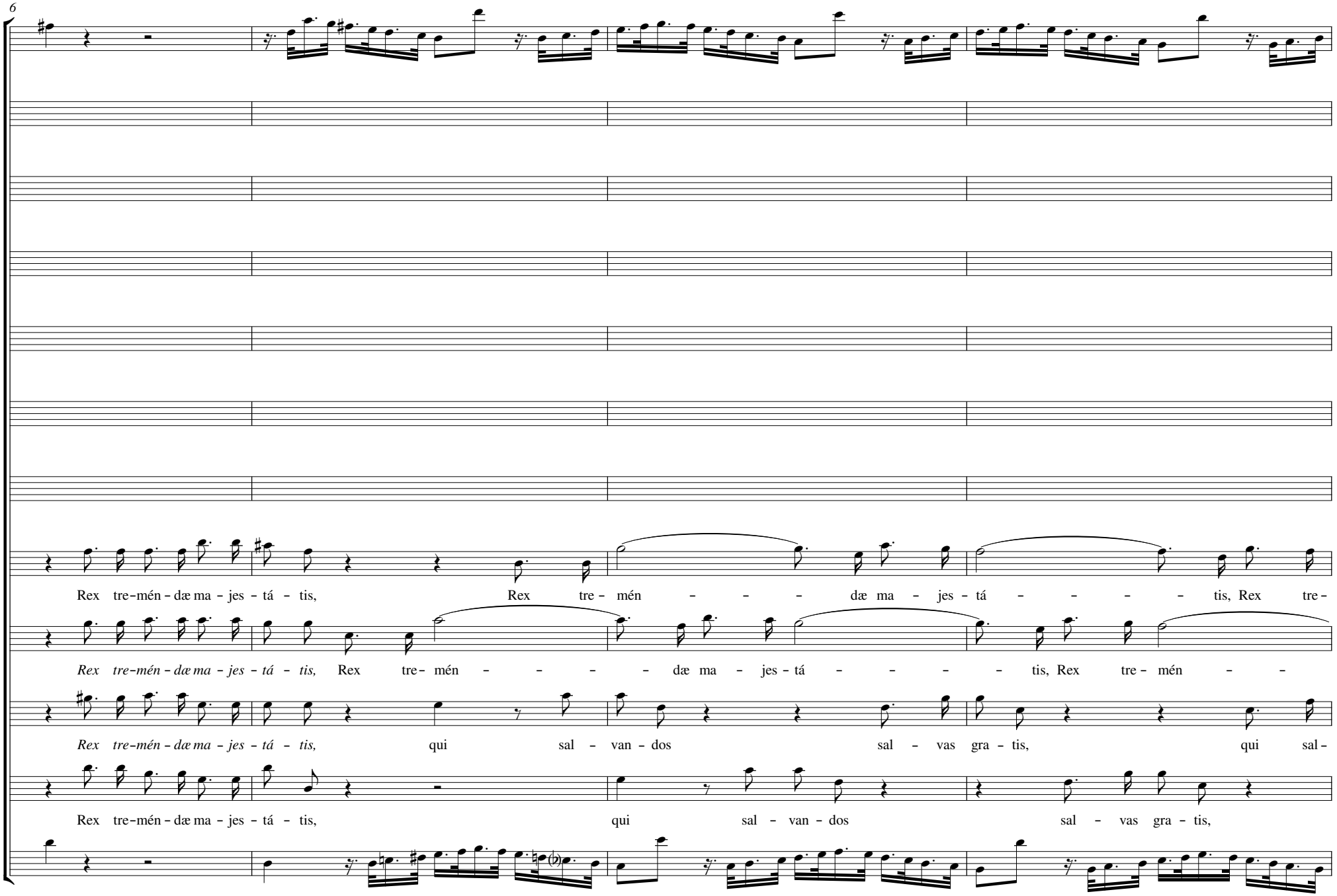

ré - bit nil in - úl - tum re - ma - né - bit. Quid sum mi - ser tunc dic - tú - rus, quem Pa - tró - num ro - ga - tú - rus?
Baßi

45


mfp
Solo
Canto
cum vix Jus – tus, Jus – tus sit se – cú – rus?
Sotto voce
Cum vix Jus – tus, Jus – tus
Solo
Alto
Solo
Tenor
Sotto voce
Solo
Baßo
Sotto voce
Violoncelli
Cum vix Jus – tus, Jus – tus
Baßi
mfp
Baßi


sf p
f p
crescendo
f
f p
cresc:
f
sit se – cú – rus, cum vix Jus – tus, vix Jus – tus sit se – cú – – rus.
f p
cresc:
f
f p
[cresc.]
[f]
f p
[cresc.]
[f]
sit se – cú – rus, cum vix Jus – tus, vix Jus – tus sit se – cú – – rus.
sfp
f p
cresc:
f
p


Violini
Viola
Canto
Alto
Tenore
Basso
Organo e Baßi
[f]
Tutti. [f]
Rex,
Rex,
Rex,
T:
[f]
T:
[f]
Tutti. [f]
Rex,
Rex,
Rex,
Solo .
[f]
Tutti


Rex tre-mén-dæ ma-jes-tá-tis, Rex tre-mén - - - dæ ma-jes-tá - - - - tis, Rex tre-
Rex tre-mén-dæ ma-jes-tá-tis, Rex tre-mén - - - - dæ ma-jes-tá - - - - tis, Rex tre-mén - -
Rex tre-mén-dæ ma-jes-tá-tis, qui sal-van-dos sal-vas gra-tis, qui sal-
Rex tre-mén-dæ ma-jes-tá-tis, qui sal-van-dos sal-vas gra-tis,

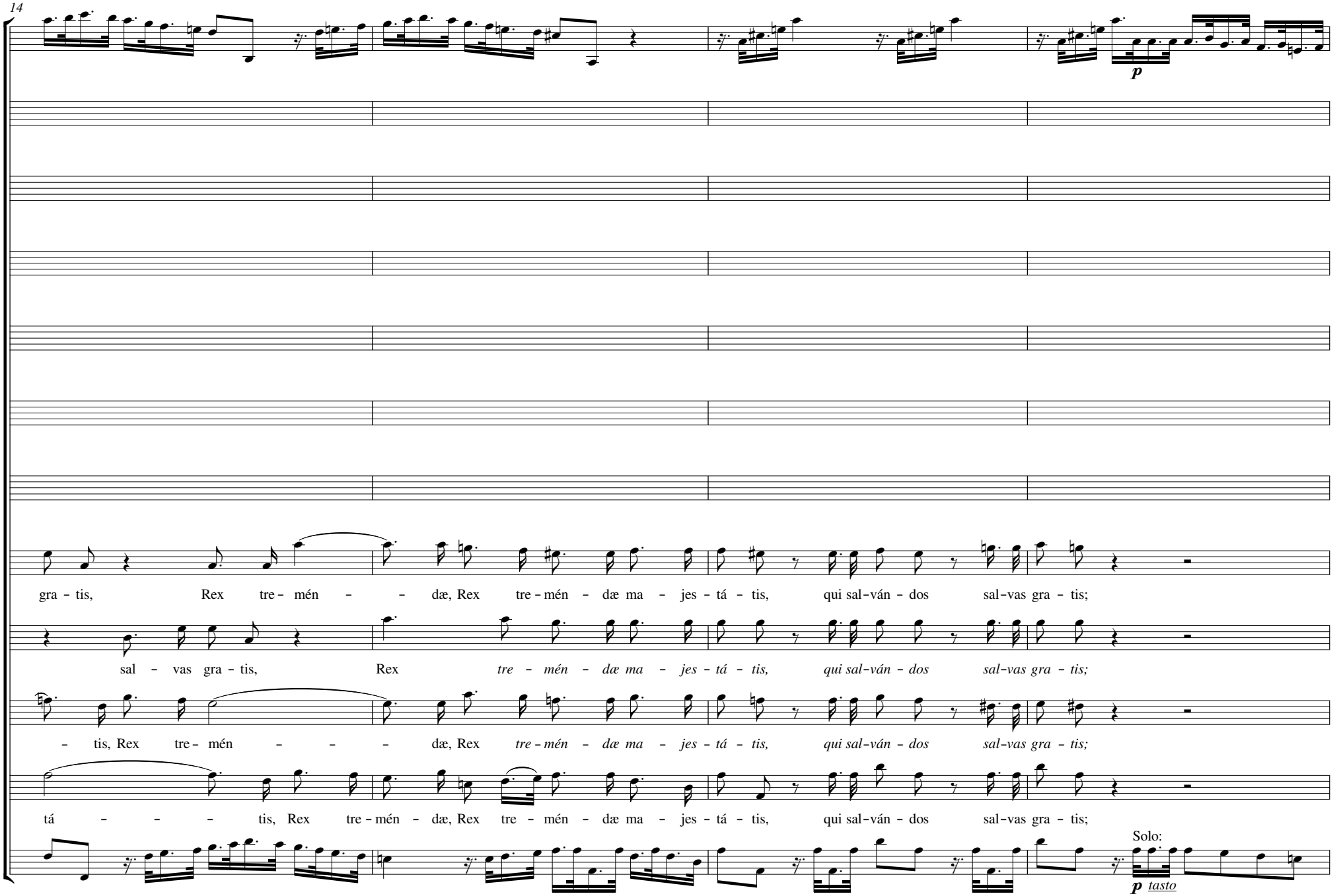
10

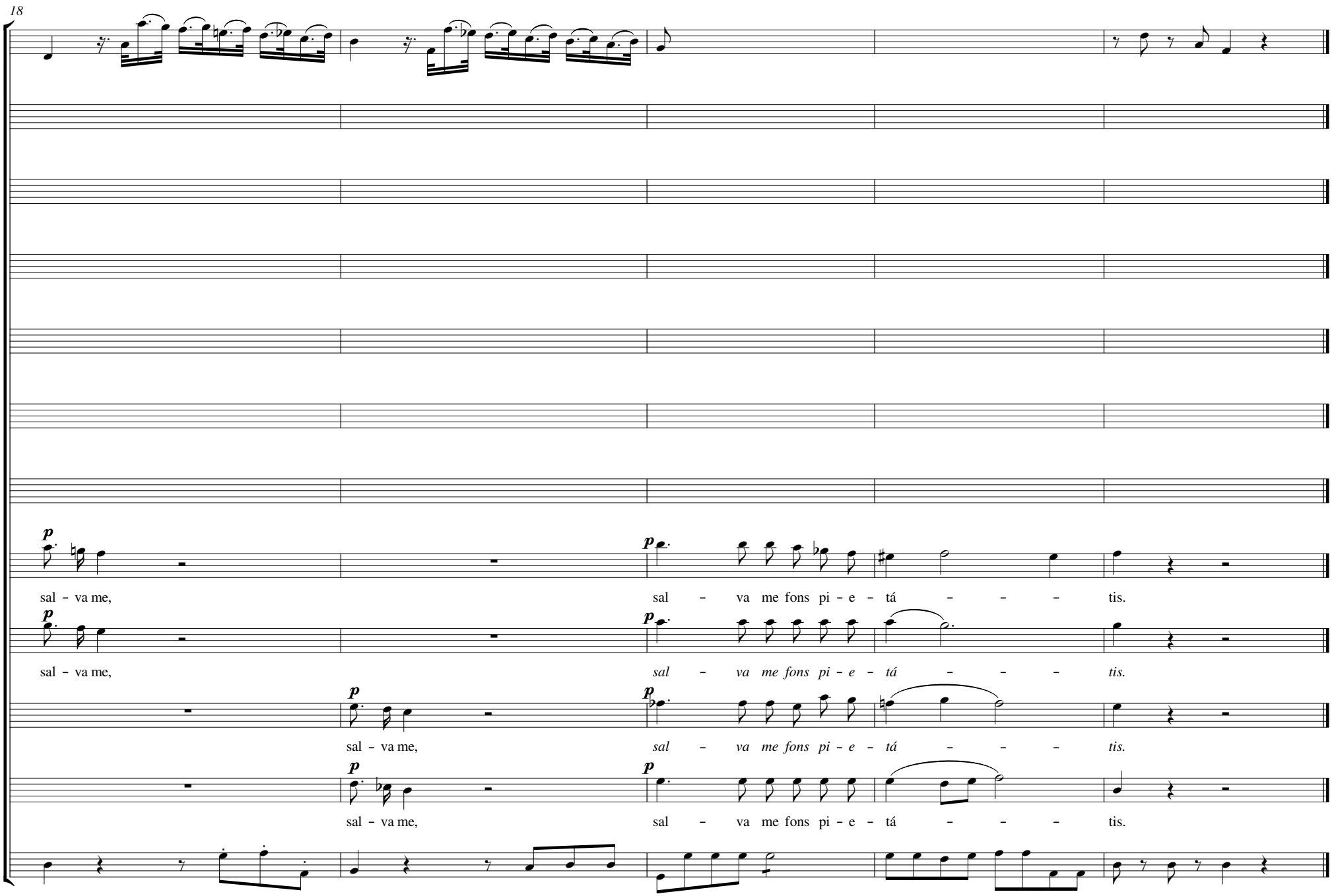
mén – – – dæ ma – jes – tá – tis, Rex tre – mén – dæ ma – jes – tá – tis, qui sal – ván – dos, sal – vas

– dæ ma – jes – tá – – – – tis, Rex *tre – mén – dæ ma – jes – tá – tis,* qui sal – ván – dos,

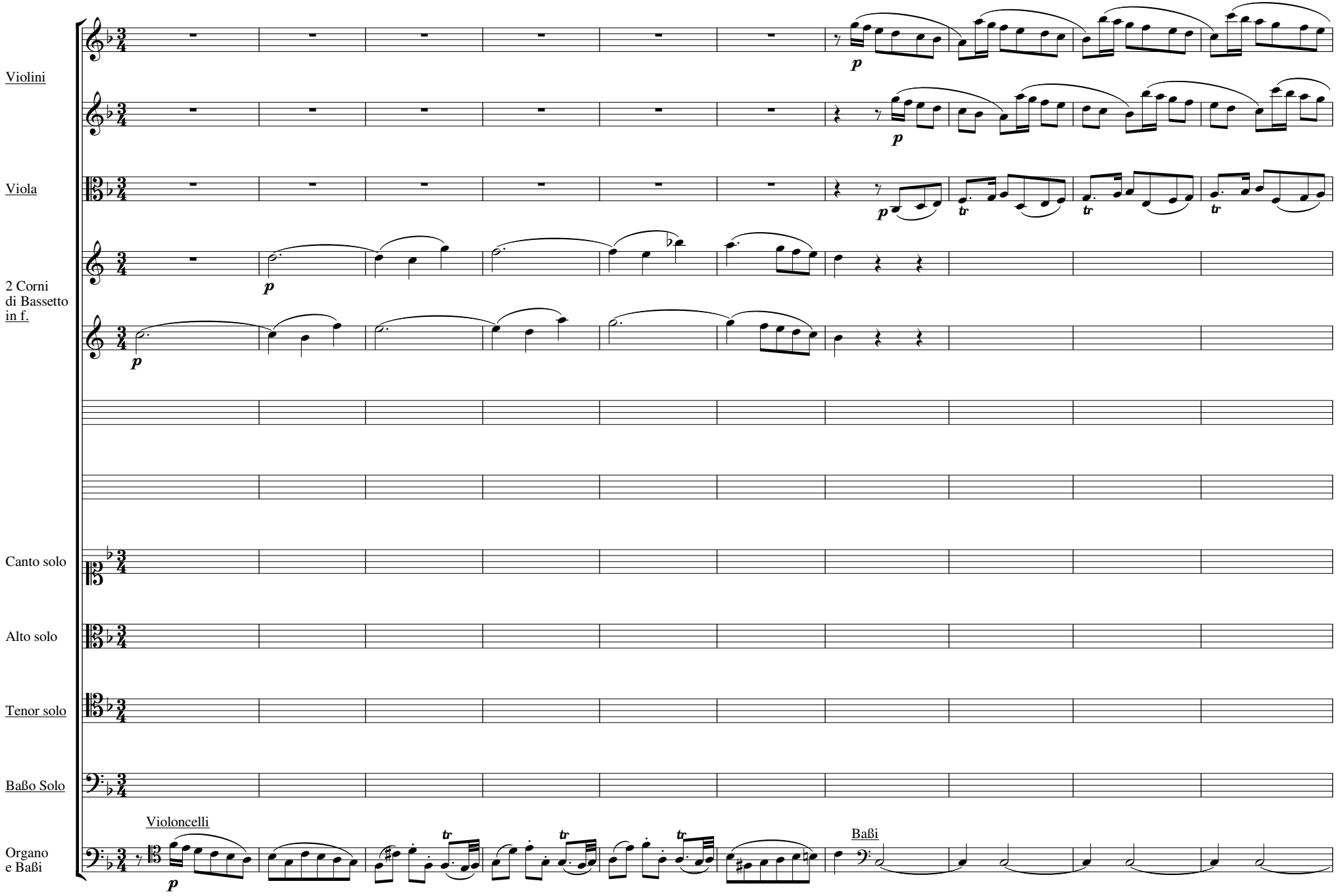
ván – dos sal – vas gra – tis, Rex *tre – mén – dæ ma – jes – tá – tis,* Rex tre – mén – – – dæ ma – jes – tá – –

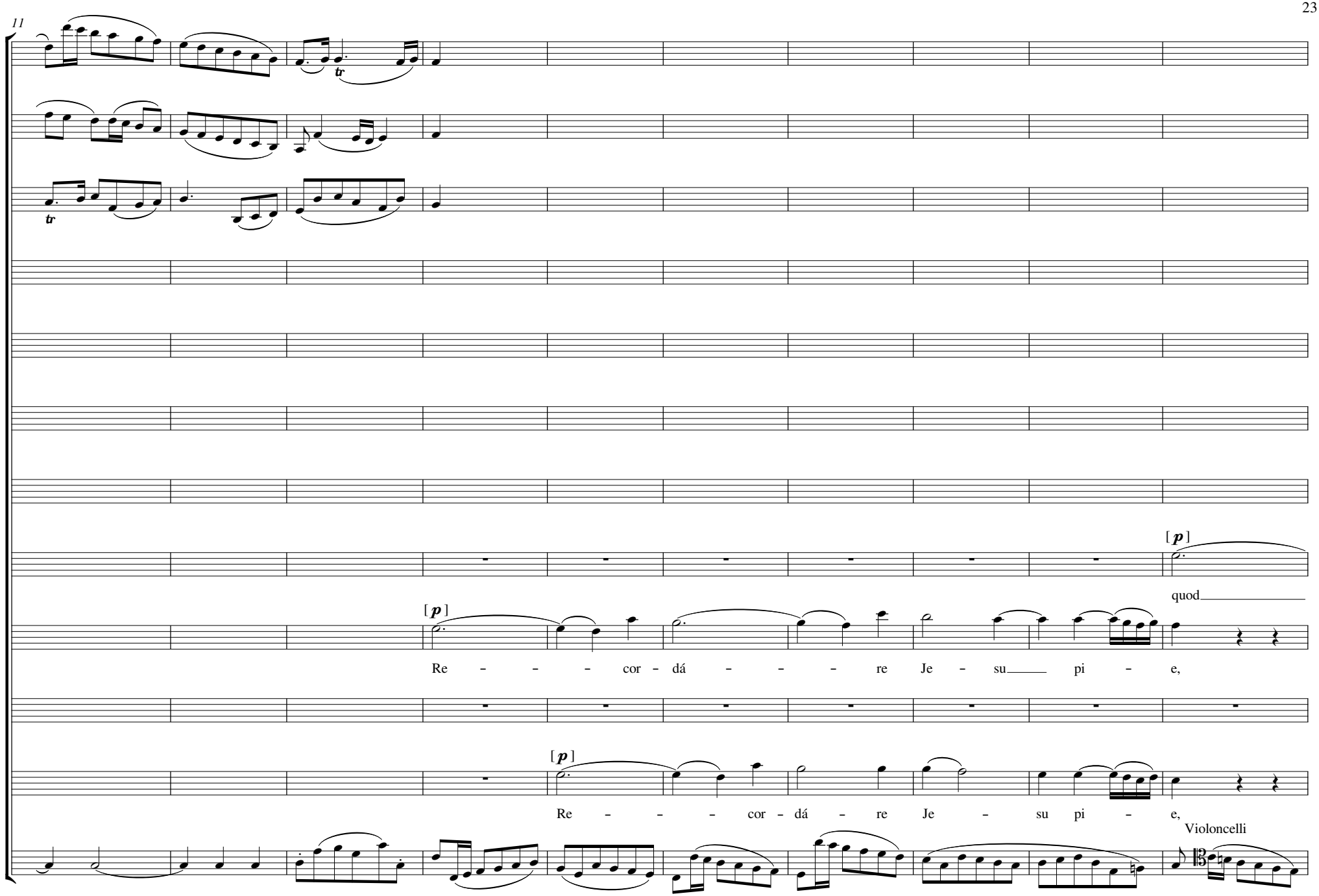
sal – vas gra – – – – tis, Rex tre – mén – dæ ma – jes – tá – tis, Rex tre – mén – – – – dæ ma – jes –

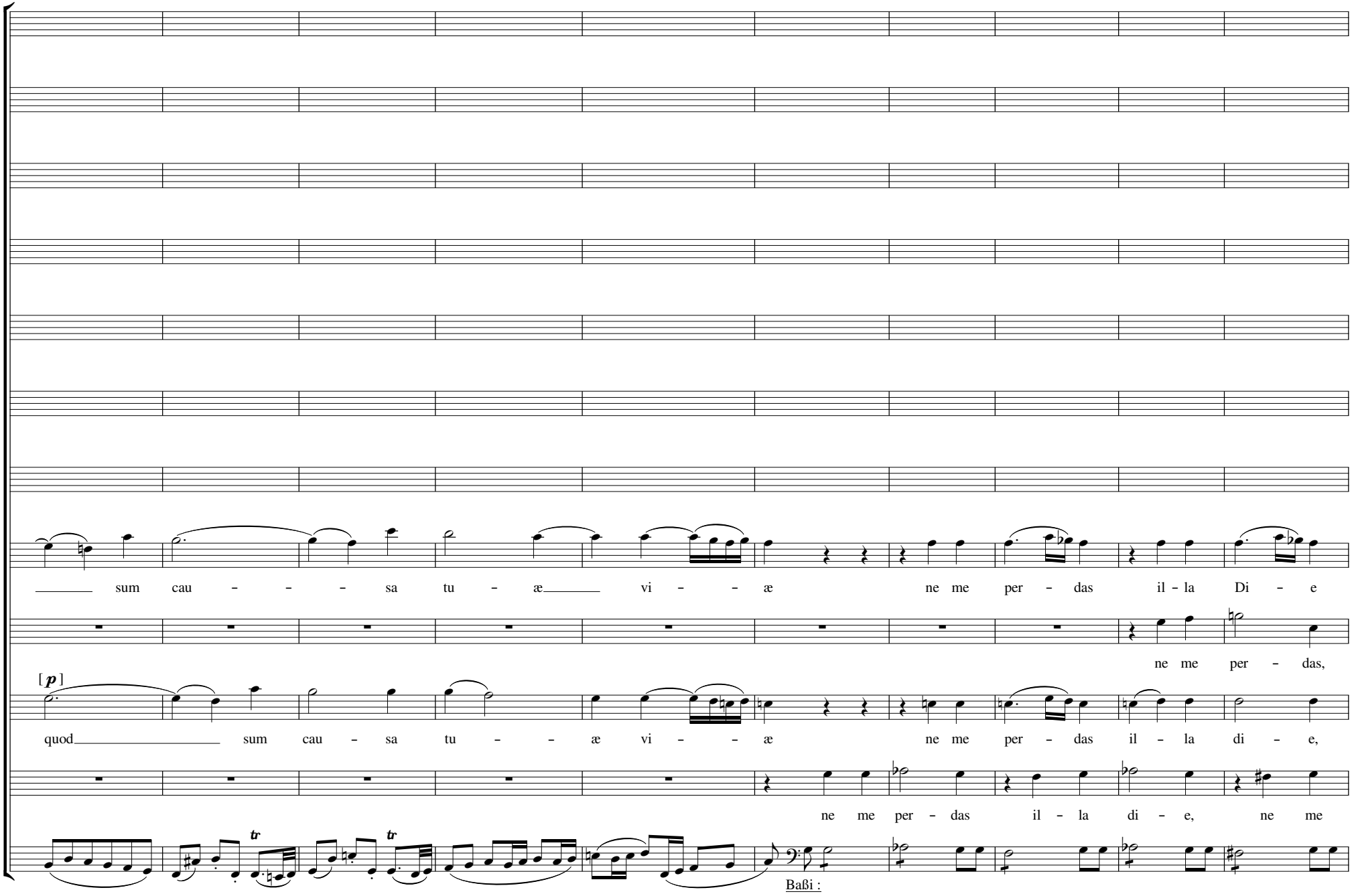

p
gra - tis, Rex tre - mén - - dæ, Rex tre - mén - dæ ma - jes - tá - tis, qui sal - ván - dos sal - vas gra - tis;
sal - vas gra - tis, Rex tre - mén - dæ ma - jes - tá - tis, qui sal - ván - dos sal - vas gra - tis;
- tis, Rex tre - mén - - - dæ, Rex tre - mén - dæ ma - jes - tá - tis, qui sal - ván - dos sal - vas gra - tis;
tá - - - - tis, Rex tre - mén - dæ, Rex tre - mén - dæ ma - jes - tá - tis, qui sal - ván - dos sal - vas gra - tis;
Solo:
p tasto

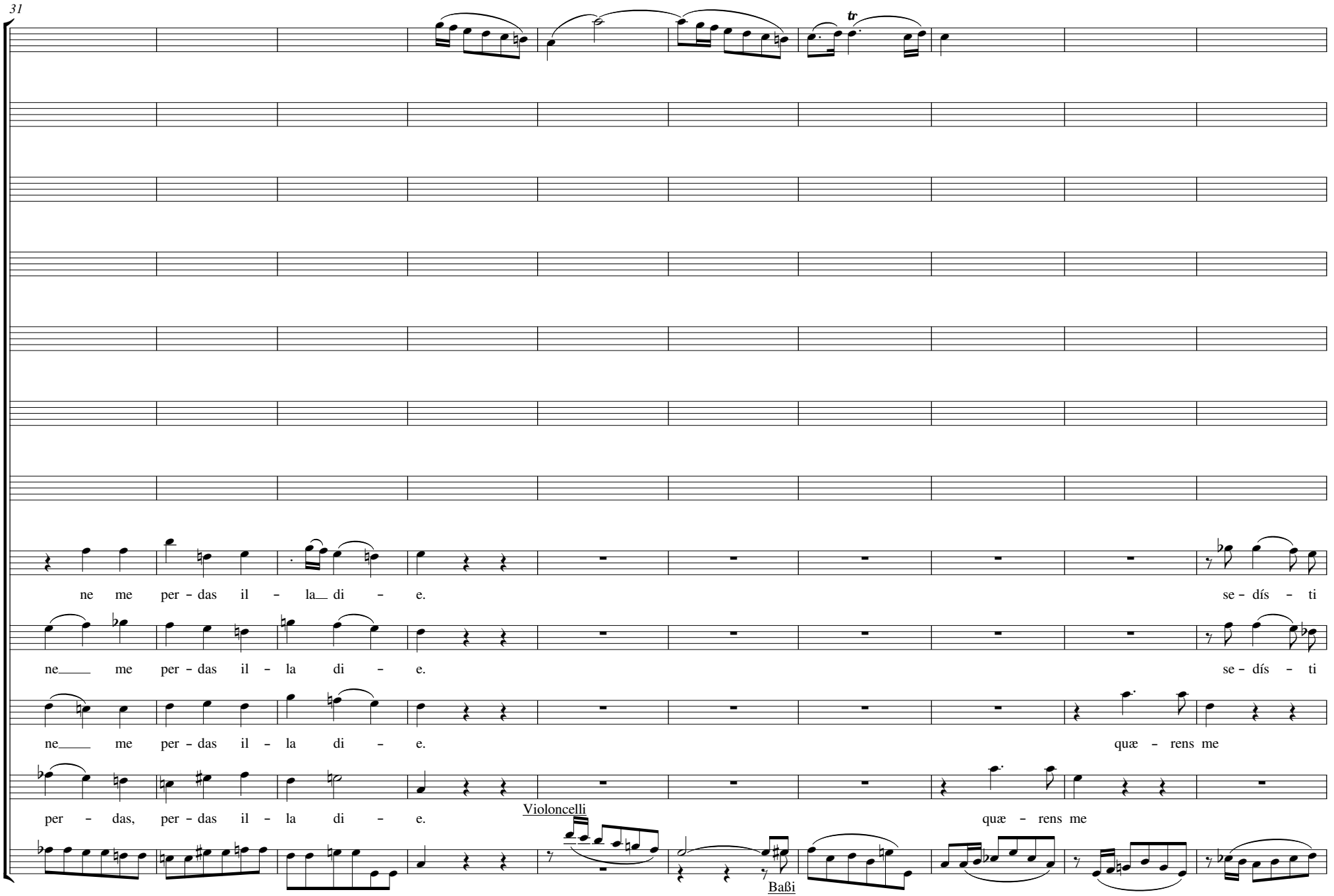

18
p
sal - va me,
sal - va me fons pi - e - tá - - - tis.
p
sal - va me,
sal - va me fons pi - e - tá - - - tis.
p
sal - va me,
sal - va me fons pi - e - tá - - - tis.
p
sal - va me,
sal - va me fons pi - e - tá - - - tis.

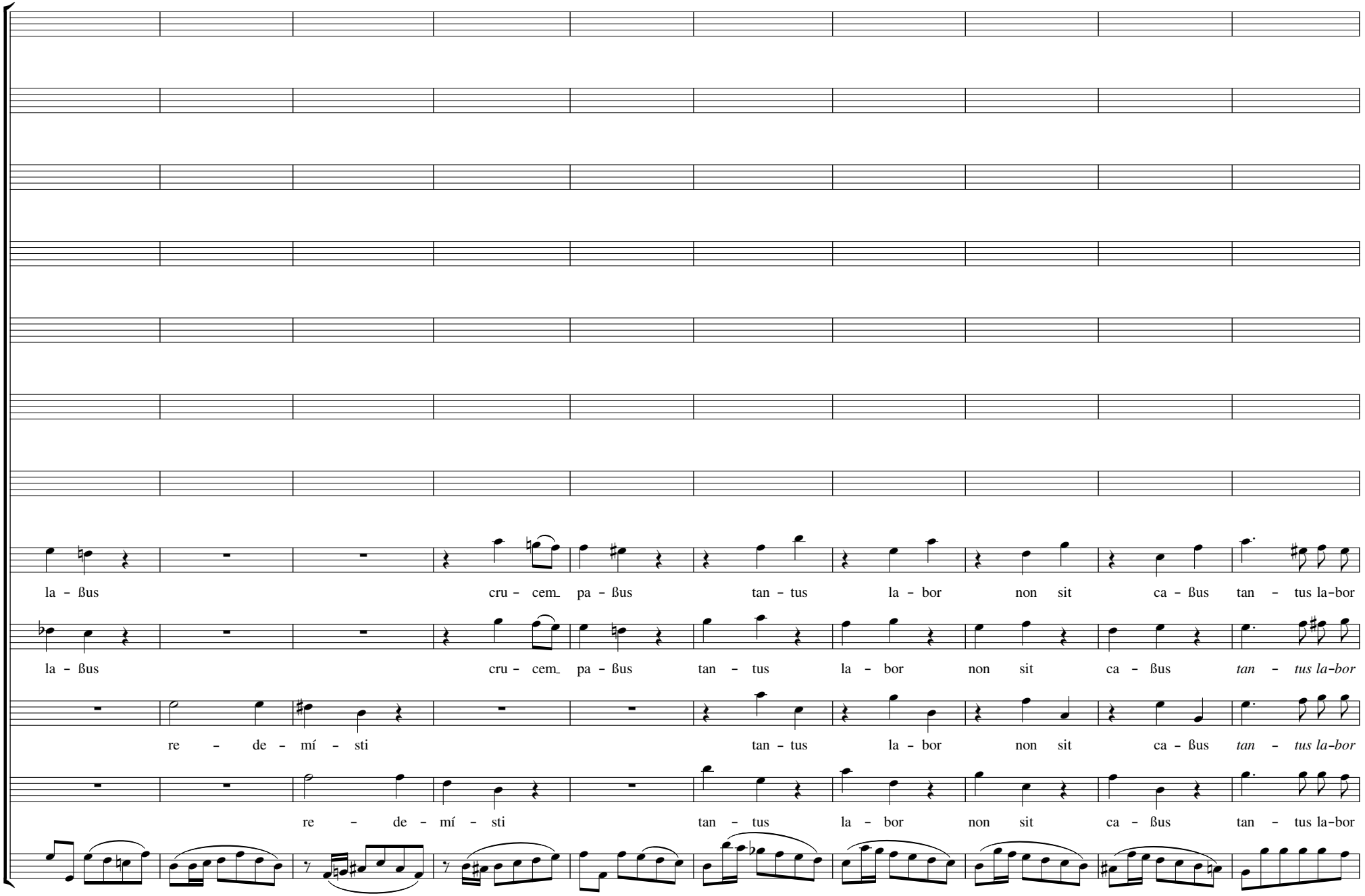
/ Recordare /


Violini
Viola
2 Corni
di Bassetto
in f.
Canto solo
Alto solo
Tenor solo
Baßo Solo
Violoncelli
Organo
e Baßi
Baßi


11
[p]
quod
Re - - - cor - dá - - - re Je - su pi - e,
[p]
Re - - - cor - dá - re Je - su pi - e,
Violoncelli


sum cau – – – sa tu – æ vi – – æ ne me per – das il – la Di – e
ne me per – das,
[p]
quod sum cau – sa tu – – æ vi – – æ ne me per – das il – la di – e,
ne me per – das il – la di – e, ne me
Baßi :


31
tr
ne me per - das il - la di - e.
se - dís - ti
ne me per - das il - la di - e.
se - dís - ti
ne me per - das il - la di - e.
quæ - rens me
per - das, per - das il - la di - e.
Violoncelli
quæ - rens me
Baßi


la - ßus cru - cem pa - ßus tan - tus la - bor non sit ca - ßus tan - tus la-bor
la - ßus cru - cem pa - ßus tan - tus la - bor non sit ca - ßus tan - tus la-bor
re - de - mí - sti tan - tus la - bor non sit ca - ßus tan - tus la-bor
re - de - mí - sti tan - tus la - bor non sit ca - ßus tan - tus la-bor

51

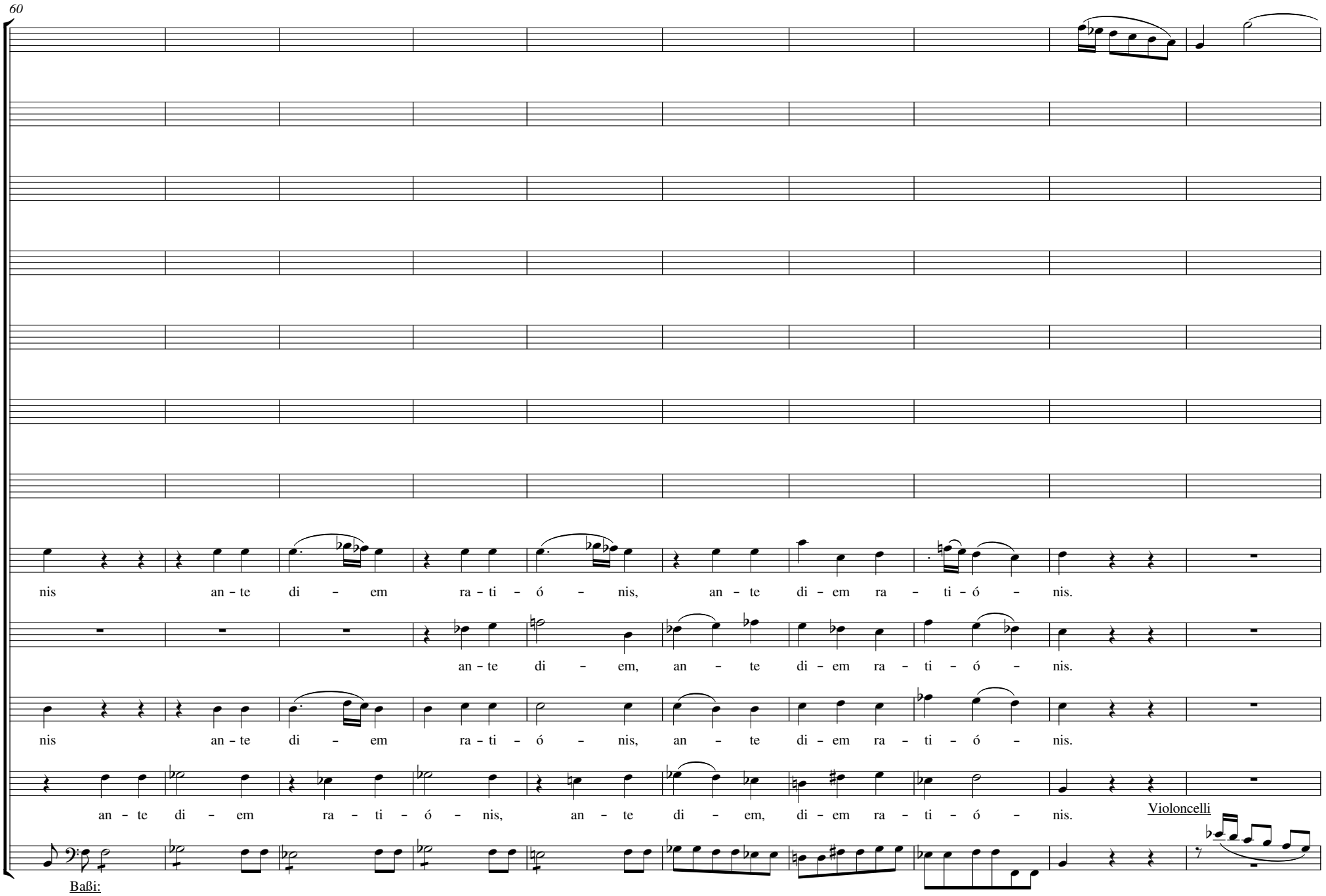
non sit cas - sus. Jus - te Ju - dex ul - ti - ó - nis do - numfac re - mis-si - ó -

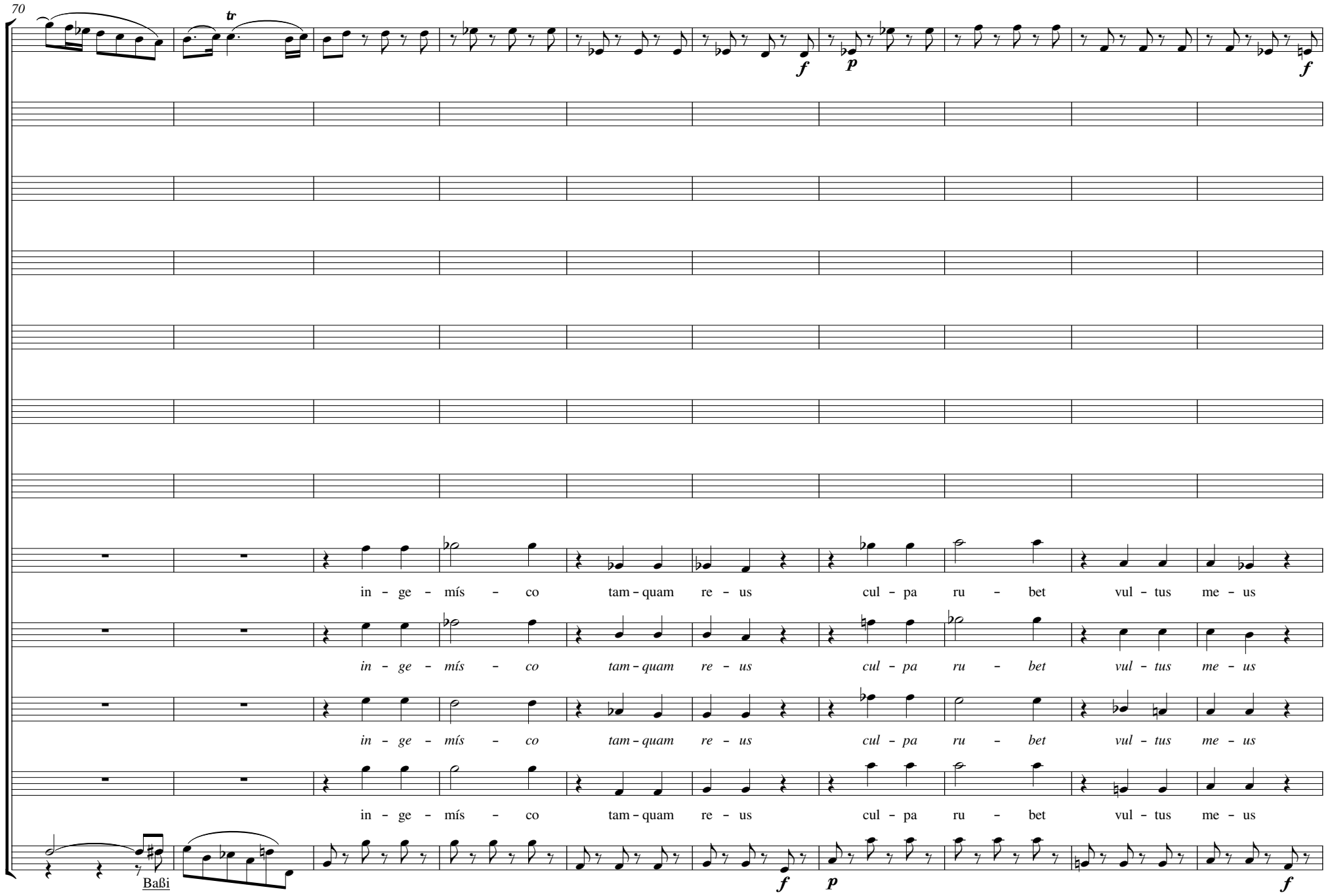
non sit cas - sus.

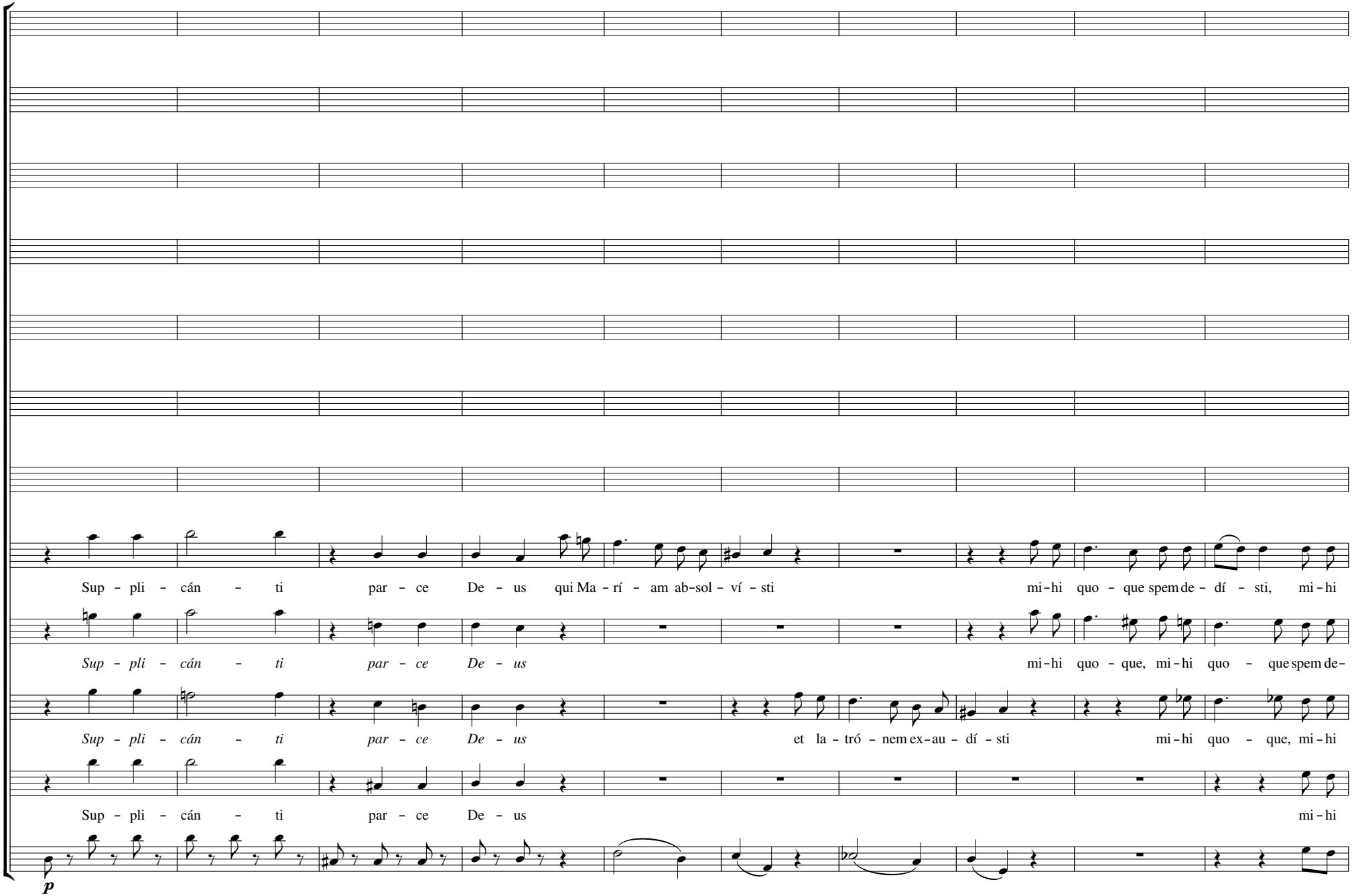
non sit cas - sus. Jus - te Ju - dex ul-ti - ó - nis do - numfac re - mis-si - ó -

non sit cas - sus.

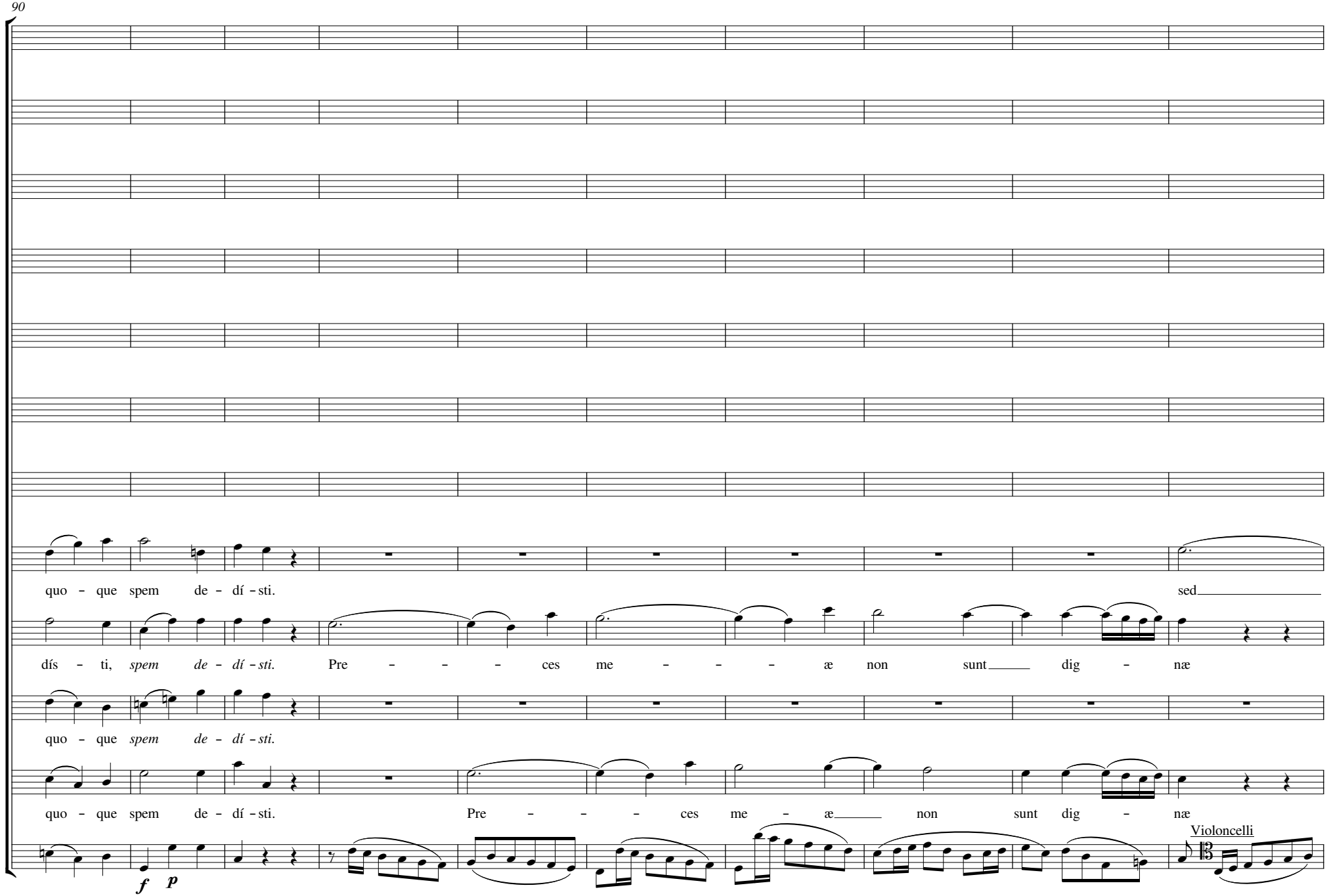
Violoncelli

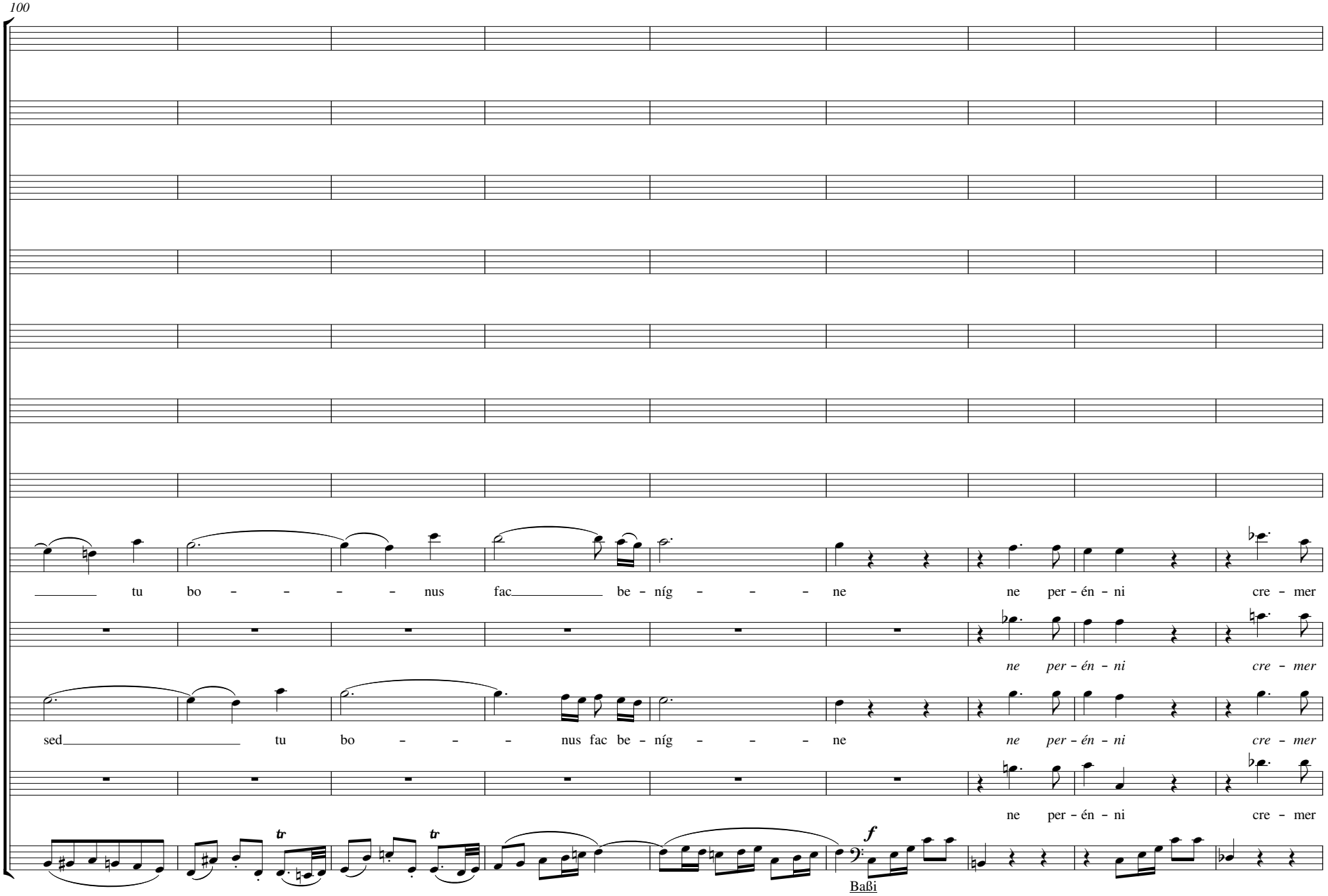

nis an – te di – em ra – ti – ó – nis, an – te di – em ra – ti – ó – nis.
an – te di – em, an – te di – em ra – ti – ó – nis.
nis an – te di – em ra – ti – ó – nis, an – te di – em ra – ti – ó – nis.
an – te di – em ra – ti – ó – nis, an – te di – em, di – em ra – ti – ó – nis.
Violoncelli
Baßi:

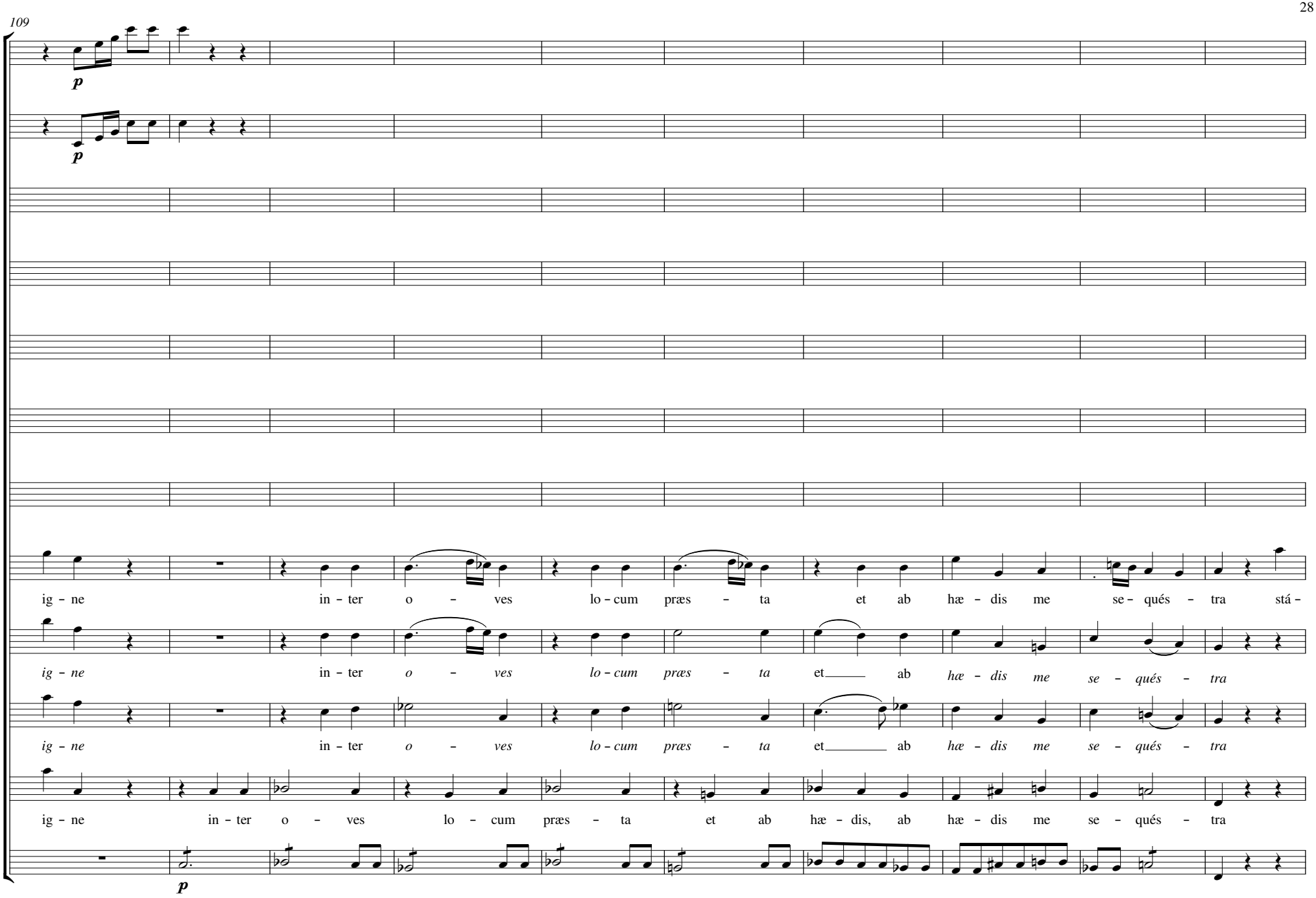

70
tr
f
p
f
in - ge - mís - co tam - quam re - us cul - pa ru - bet vul - tus me - us
in - ge - mís - co tam - quam re - us cul - pa ru - bet vul - tus me - us
in - ge - mís - co tam - quam re - us cul - pa ru - bet vul - tus me - us
in - ge - mís - co tam - quam re - us cul - pa ru - bet vul - tus me - us
Baßi
f
p
f

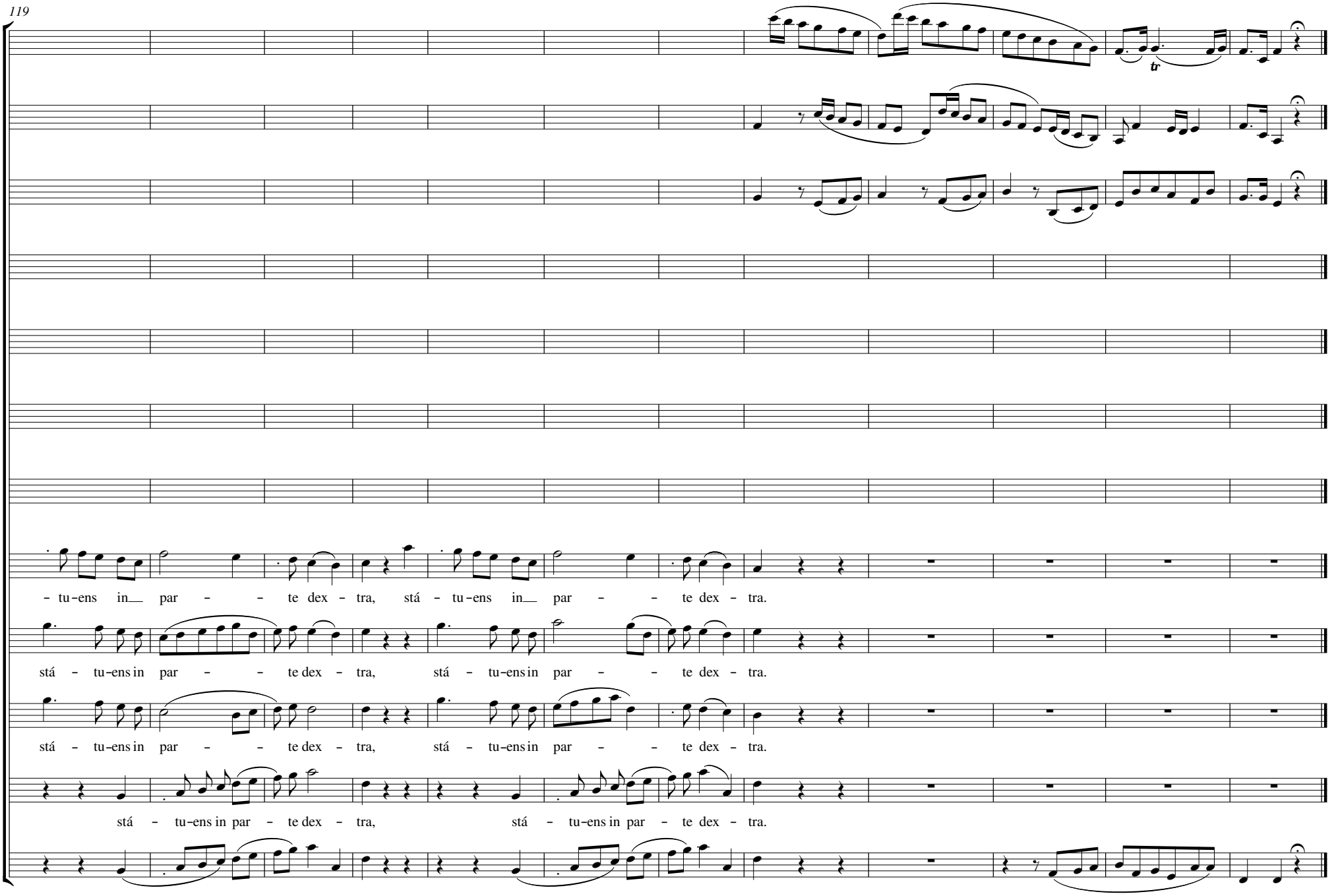

Sup - pli - cán - ti par - ce De - us qui Ma - rí - am ab-sol - ví - sti mi-hi quo - que spem de - dí - sti, mi-hi
Sup - pli - cán - ti par - ce De - us mi-hi quo - que, mi-hi quo - que spem de-
Sup - pli - cán - ti par - ce De - us et la - tró - nem ex-au - dí - sti mi-hi quo - que, mi-hi
Sup - pli - cán - ti par - ce De - us mi-hi
p

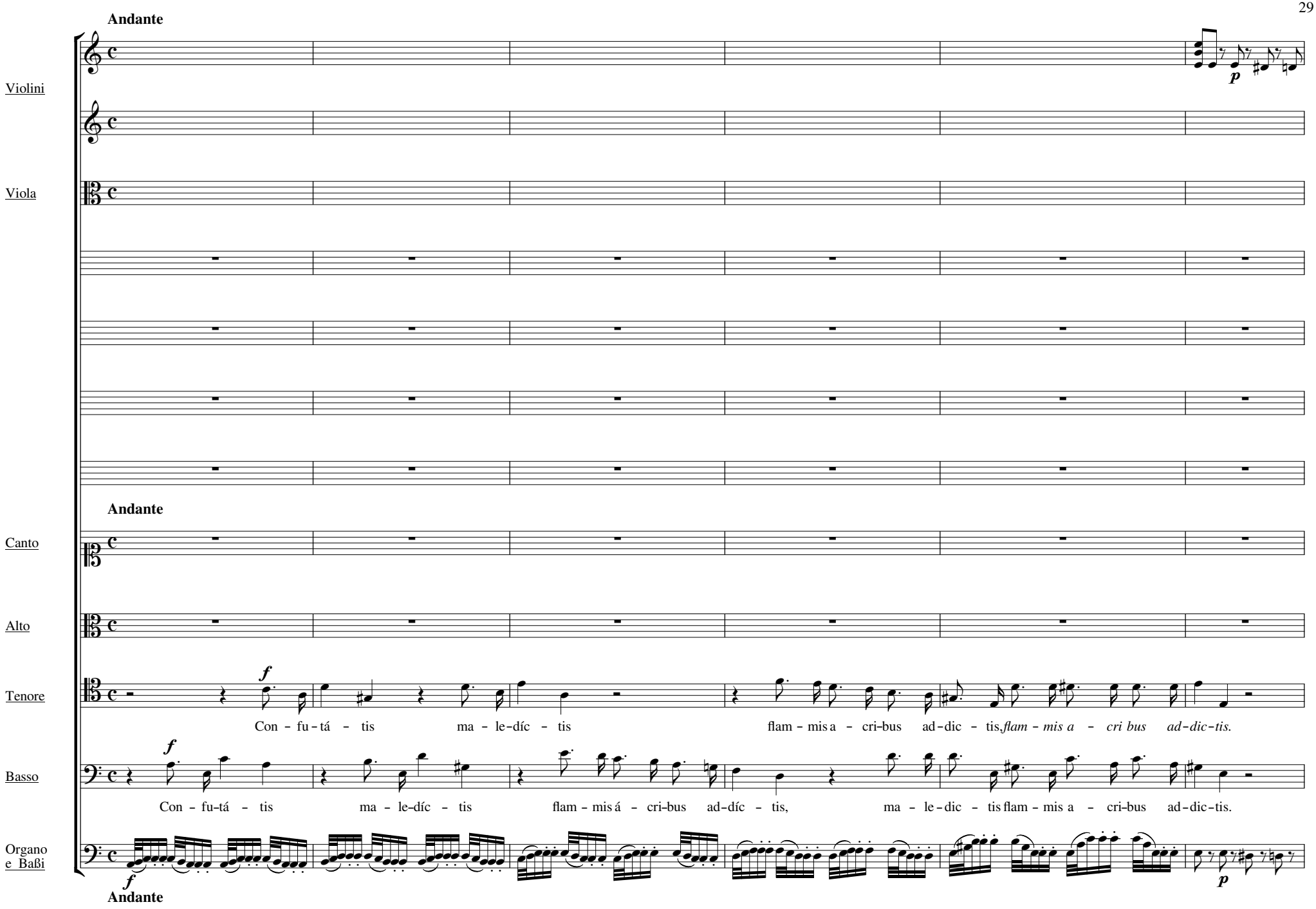
90

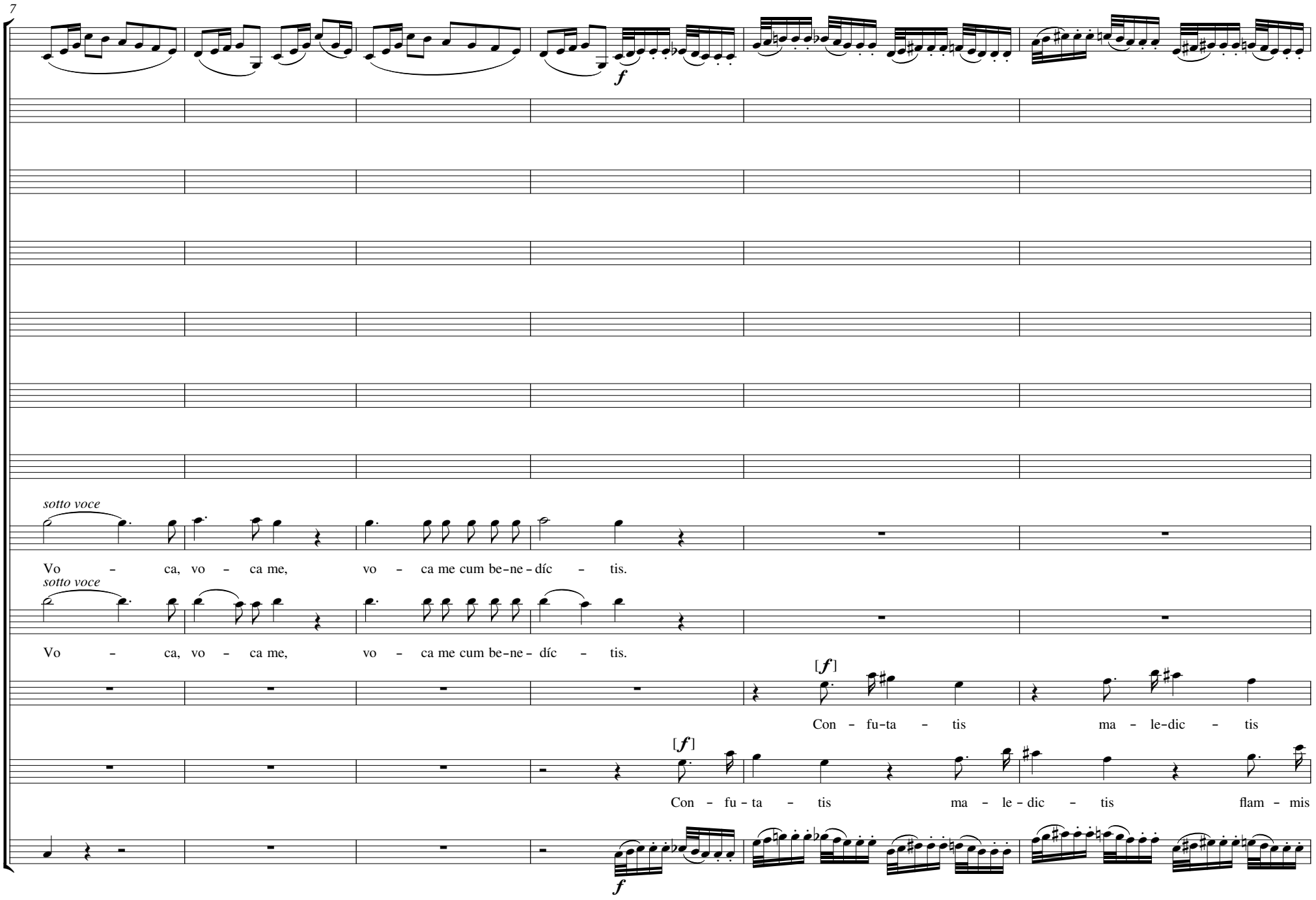

quo - que spem de - dí - sti.
sed
dís - ti, spem de - dí - sti. Pre - - - ces me - - - æ non sunt dig - næ
quo - que spem de - dí - sti.
quo - que spem de - dí - sti. Pre - - - ces me - æ non sunt dig - næ
Violoncelli
f p


tu bo – – – – nus fac be – níg – – – ne ne per – én – ni cre – mer
ne per – én – ni cre – mer
sed tu bo – – – nus fac be – níg – – – ne ne per – én – ni cre – mer
ne per – én – ni cre – mer
tr
tr
f
Baßi


109
p
p
ig - ne in - ter o - ves lo - cum præs - ta et ab hæ - dis me se - qués - tra stá -
ig - ne in - ter o - ves lo - cum præs - ta et ab hæ - dis me se - qués - tra
ig - ne in - ter o - ves lo - cum præs - ta et ab hæ - dis me se - qués - tra
ig - ne in - ter o - ves lo - cum præs - ta et ab hæ - dis, ab hæ - dis me se - qués - tra
p


- tu-ens in par - te dex - tra, stá - tu-ens in par - te dex - tra.
stá - tu-ens in par - te dex - tra, stá - tu-ens in par - te dex - tra.
stá - tu-ens in par - te dex - tra, stá - tu-ens in par - te dex - tra.
stá - tu-ens in par - te dex - tra, stá - tu-ens in par - te dex - tra.


Andante
Violini
Viola
Andante
Canto
Alto
Tenore
Con - fu - tá - tis ma - le - díc - tis flam - mis a - cri - bus ad - dic - tis, *flam - mis a - cri bus ad - dic - tis.*
Basso
Con - fu - tá - tis ma - le - díc - tis flam - mis á - cri - bus ad - díc - tis, ma - le - dic - tis flam - mis a - cri - bus ad - dic - tis.
Organo e Baßi
Andante


f
sotto voce
Vo - ca, vo - ca me, vo - ca me cum be-ne-díc - tis.
sotto voce
Vo - ca, vo - ca me, vo - ca me cum be-ne-díc - tis.
[f]
Con - fu-ta - tis ma - le-dic - tis
[f]
Con - fu-ta - tis ma - le-dic - tis flam - mis
f

13

p

sotto voce

Vo – – ca,

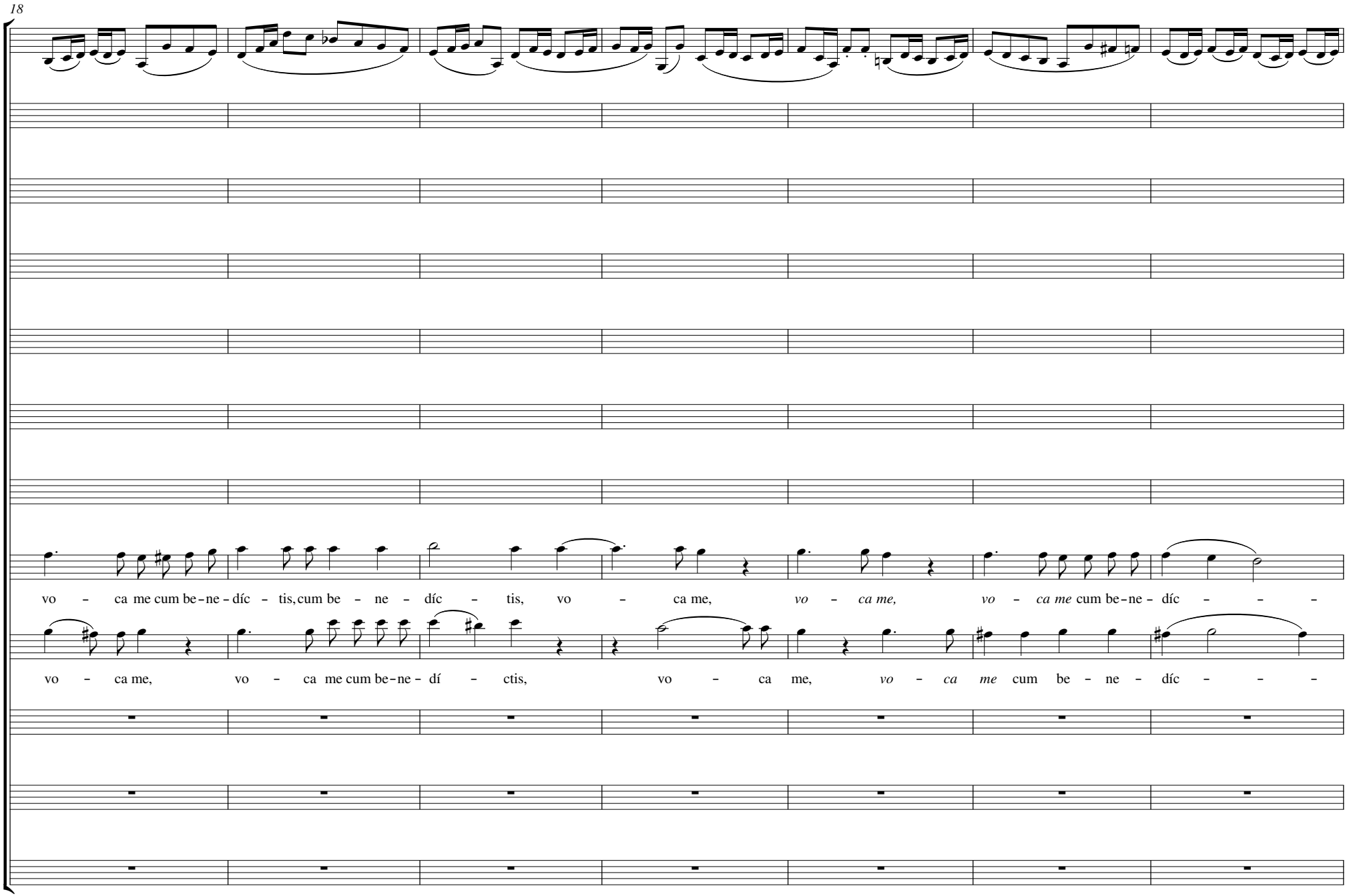
sotto voce

Vo – – ca,

flam – mis a – cri-bus ad-dic – tis, con – fu-ta – tis ma – le-dic – tis flam – mis a – cri-bus ad-dic – tis.

a – cri-bus ad-dic – tis, con – fu-ta – tis ma – le-dic – tis, ma – le-dic – tis flam – mis a – cri-bus ad-dic – tis.

p


vo – ca me cum be-ne-díc – tis, cum be – ne – díc – tis, vo – ca me, vo – ca me, vo – ca me cum be-ne-díc – – –
vo – ca me, vo – ca me cum be-ne-dí – ctis, vo – ca me, vo – ca me cum be – ne – díc – – –

25

[p]

[p]

p

tis. O - ro sup - plex et ac - clí - - - - - nis,

p

tis. *O - ro sup - plex et ac - clí - - - - - nis,*

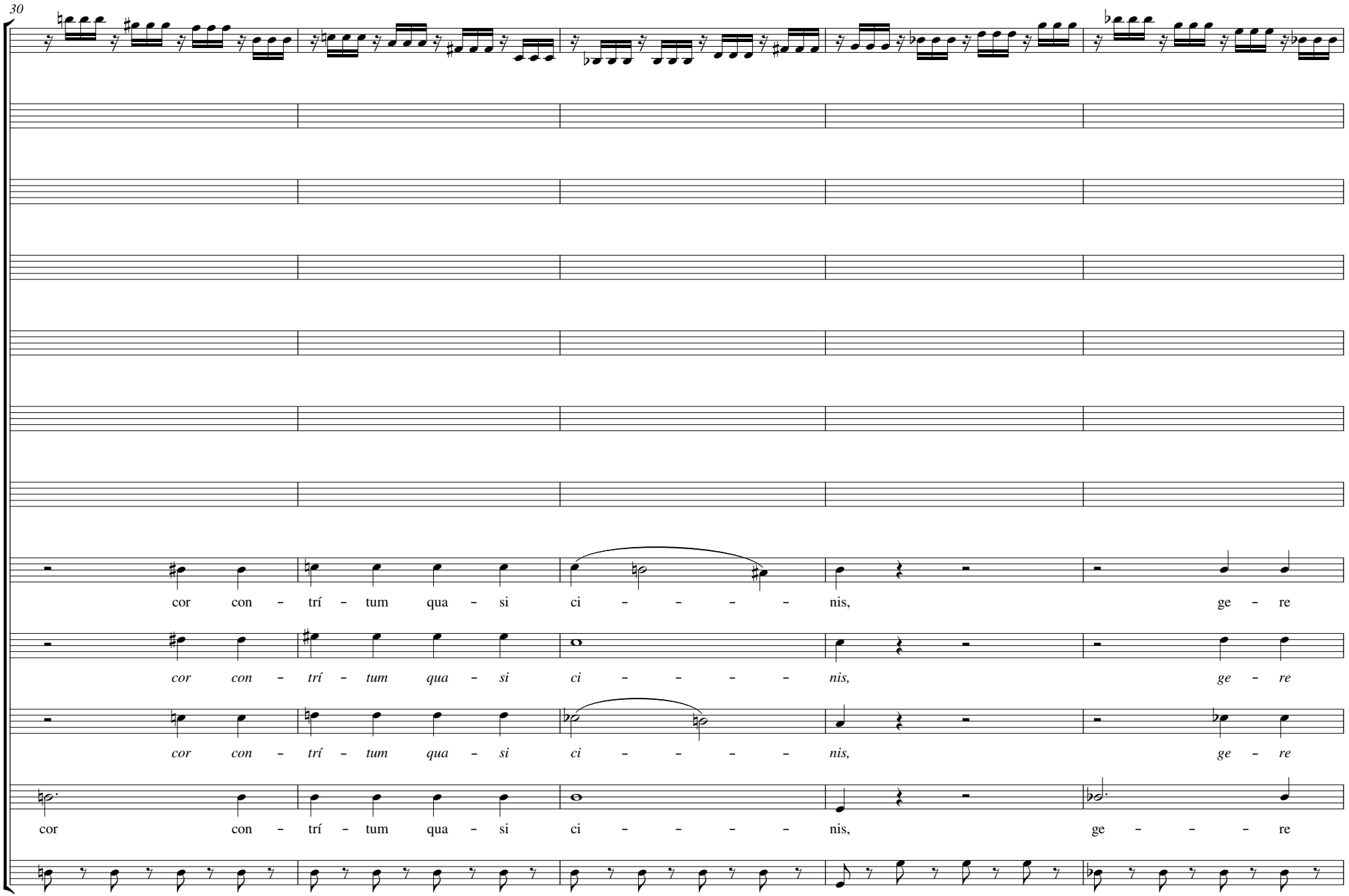
p

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

p

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

p


30
cor con – trí – tum qua – si ci – – – – nis, ge – re
cor con – trí – tum qua – si ci – – – – nis, ge – re
cor con – trí – tum qua – si ci – – – – nis, ge – re
cor con – trí – tum qua – si ci – – – – nis, ge – – – – re

35

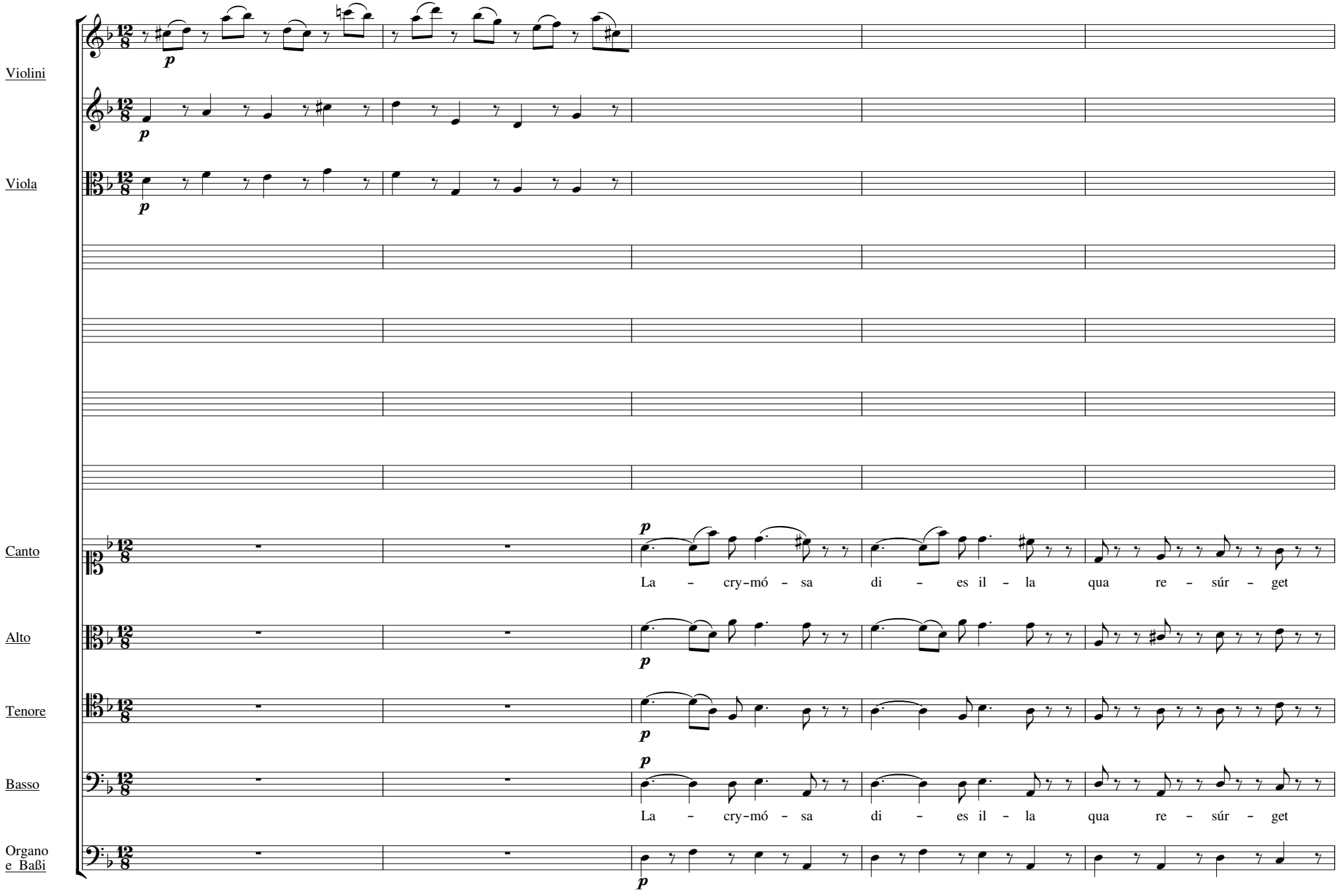
cu – ram, ge – re cu – ram me – i fi – – – – nis.

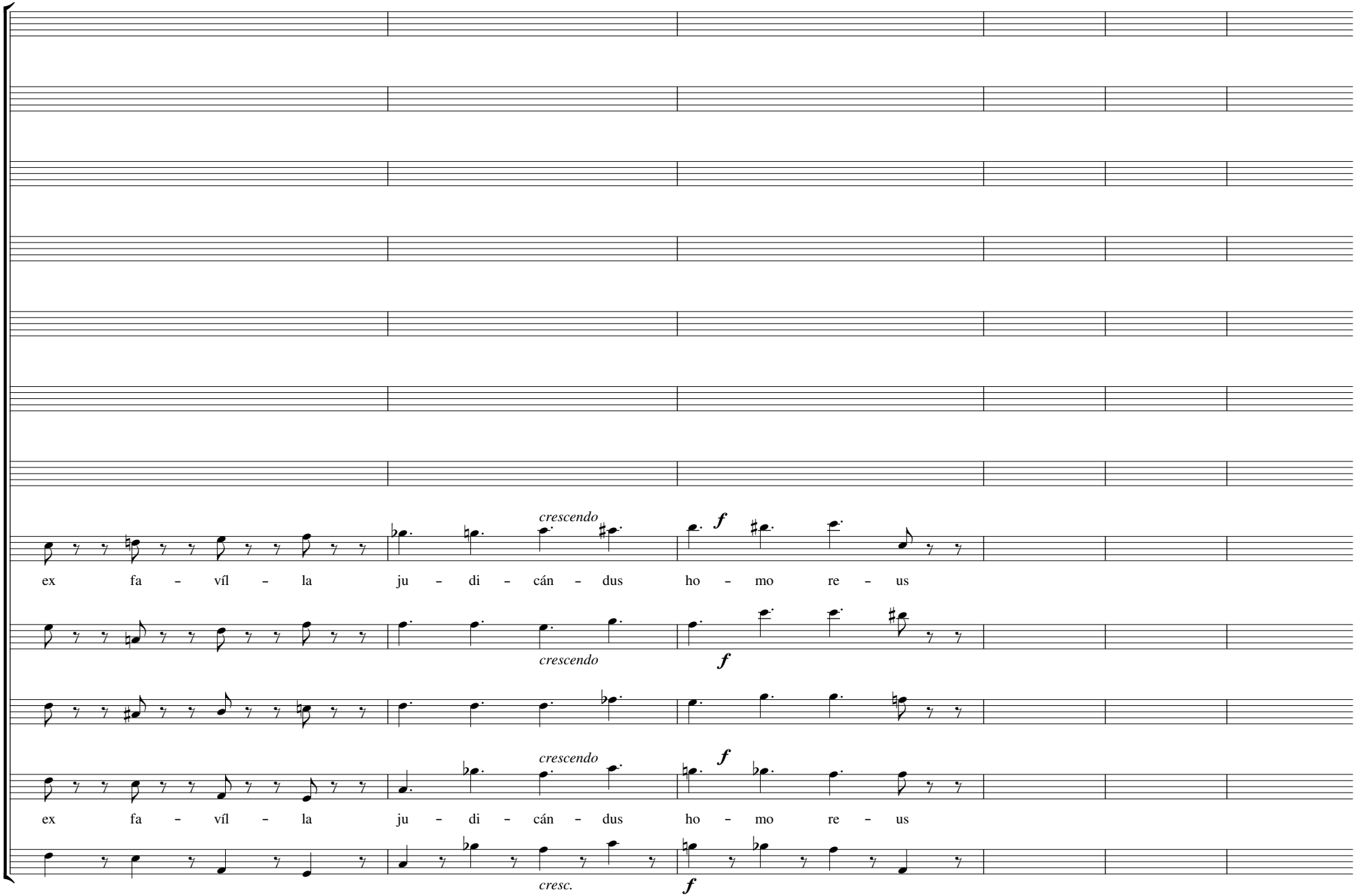
cu – ram, ge – re cu – ram me – i fi – – – – nis.

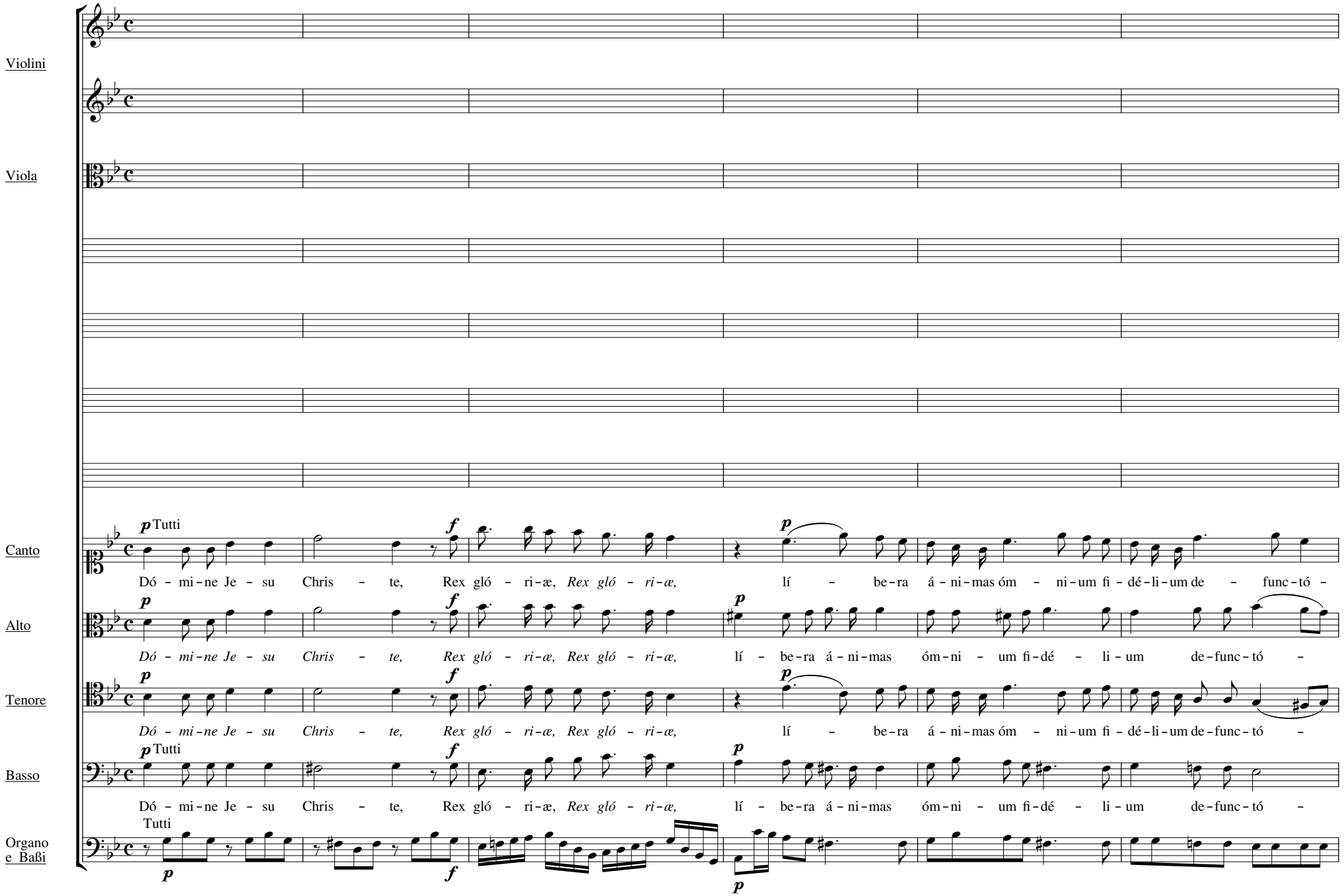
cu – ram, ge – re cu – ram me – i fi – – – – nis.

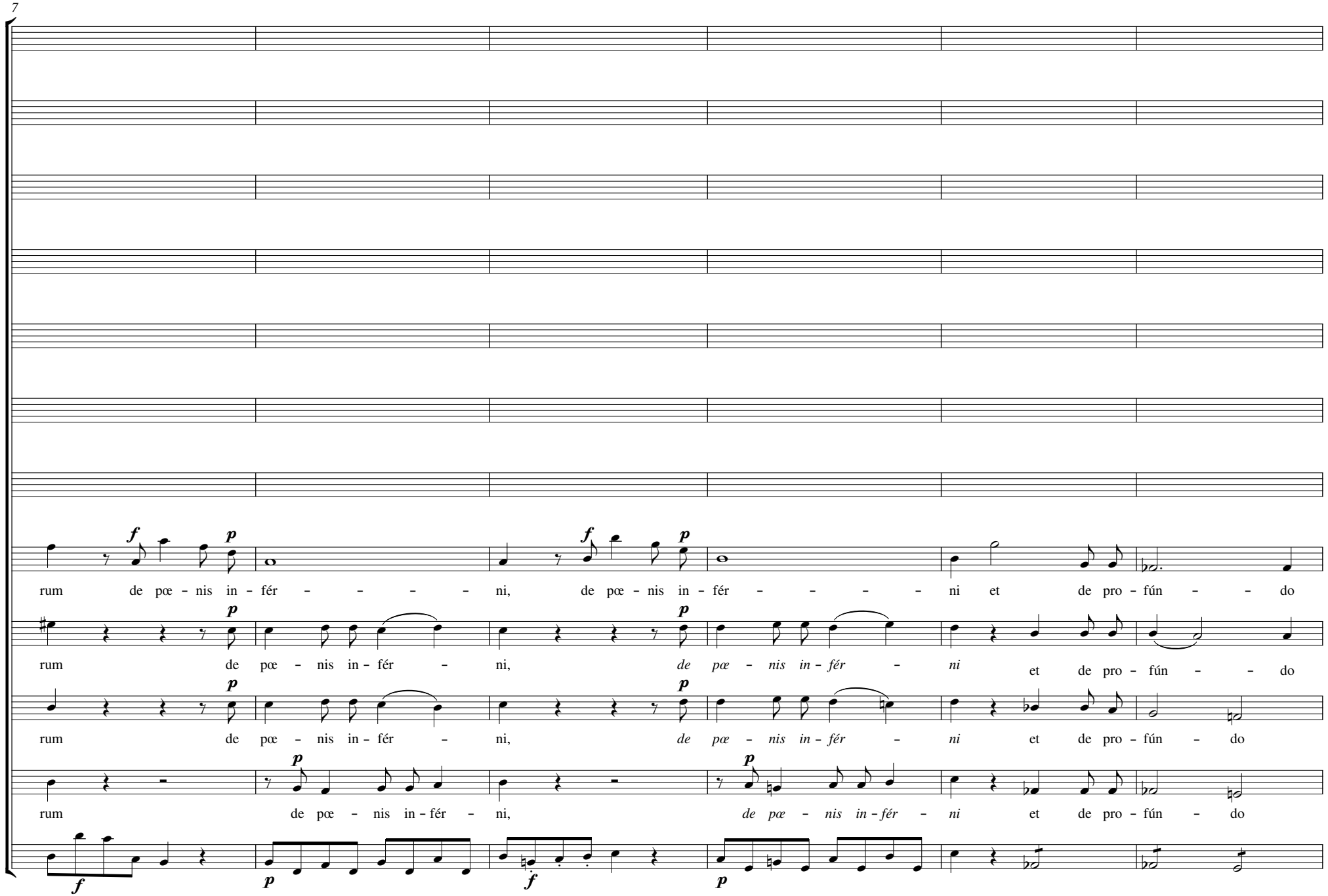
cu – – ram, ge – – – – re cu – ram me – i fi – – – – nis.

Segue

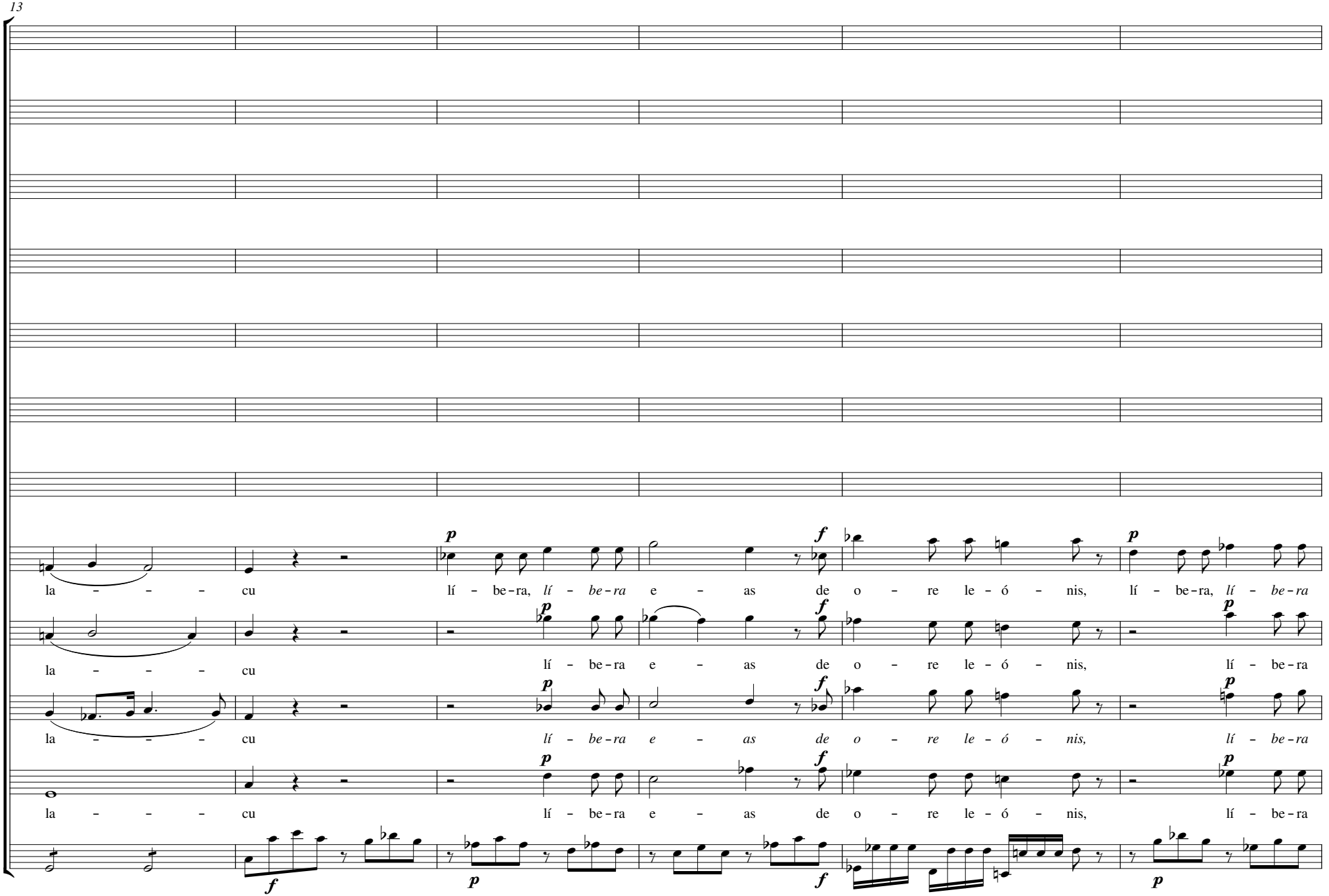

Violini
Viola
Canto
Alto
Tenore
Basso
Organo
e Baßi
La - cry-mó - sa di - es il - la qua re - súr - get
La - cry-mó - sa di - es il - la qua re - súr - get


crescendo
f
ex fa – víl – la ju – di – cán – dus ho – mo re – us
crescendo
f
crescendo
f
ex fa – víl – la ju – di – cán – dus ho – mo re – us
cresc.
f


Violini
Viola
Canto
Alto
Tenore
Basso
Organo e Baßi
p Tutti
f
p
Dó - mi - ne Je - su Chris - te, Rex gló - ri - æ, Rex gló - ri - æ, lí - be - ra á - ni - mas óm - ni - um fi - dé - li - um de - func - tó -
Tutti


rum de pœ - nis in - fér - - - - - ni, de pœ - nis in - fér - - - - - ni et de pro - fún - - do
rum de pœ - nis in - fér - ni, de pœ - nis in - fér - ni et de pro - fún - - do
rum de pœ - nis in - fér - ni, de pœ - nis in - fér - ni et de pro - fún - do
rum de pœ - nis in - fér - ni, de pœ - nis in - fér - ni et de pro - fún - do

13


la – – – – cu lí – be-ra, lí – be-ra e – as de o – re le – ó – nis, lí – be-ra, lí – be-ra
la – – – – cu lí – be-ra e – as de o – re le – ó – nis, lí – be-ra
la – – – – cu lí – be-ra e – as de o – re le – ó – nis, lí – be-ra
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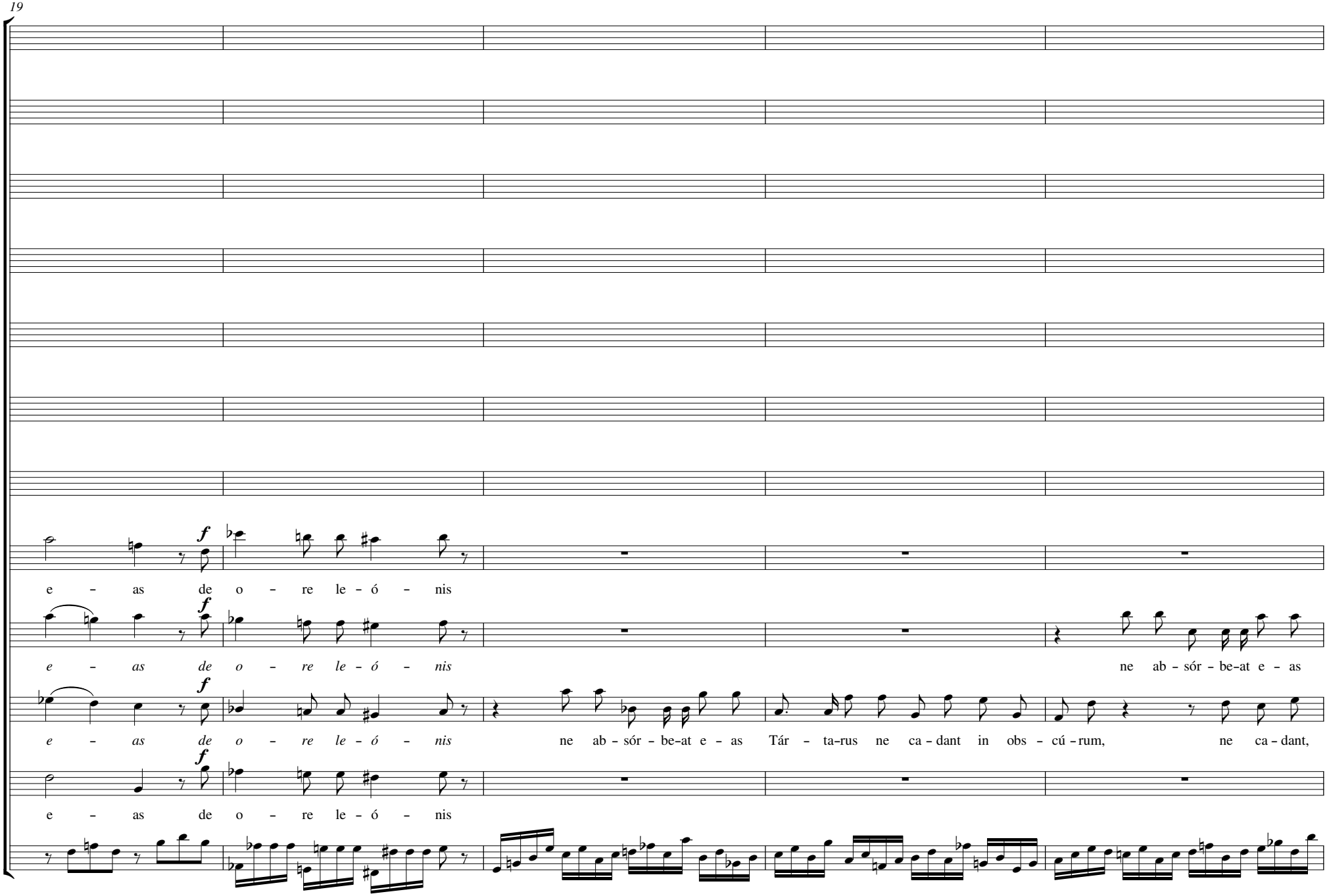
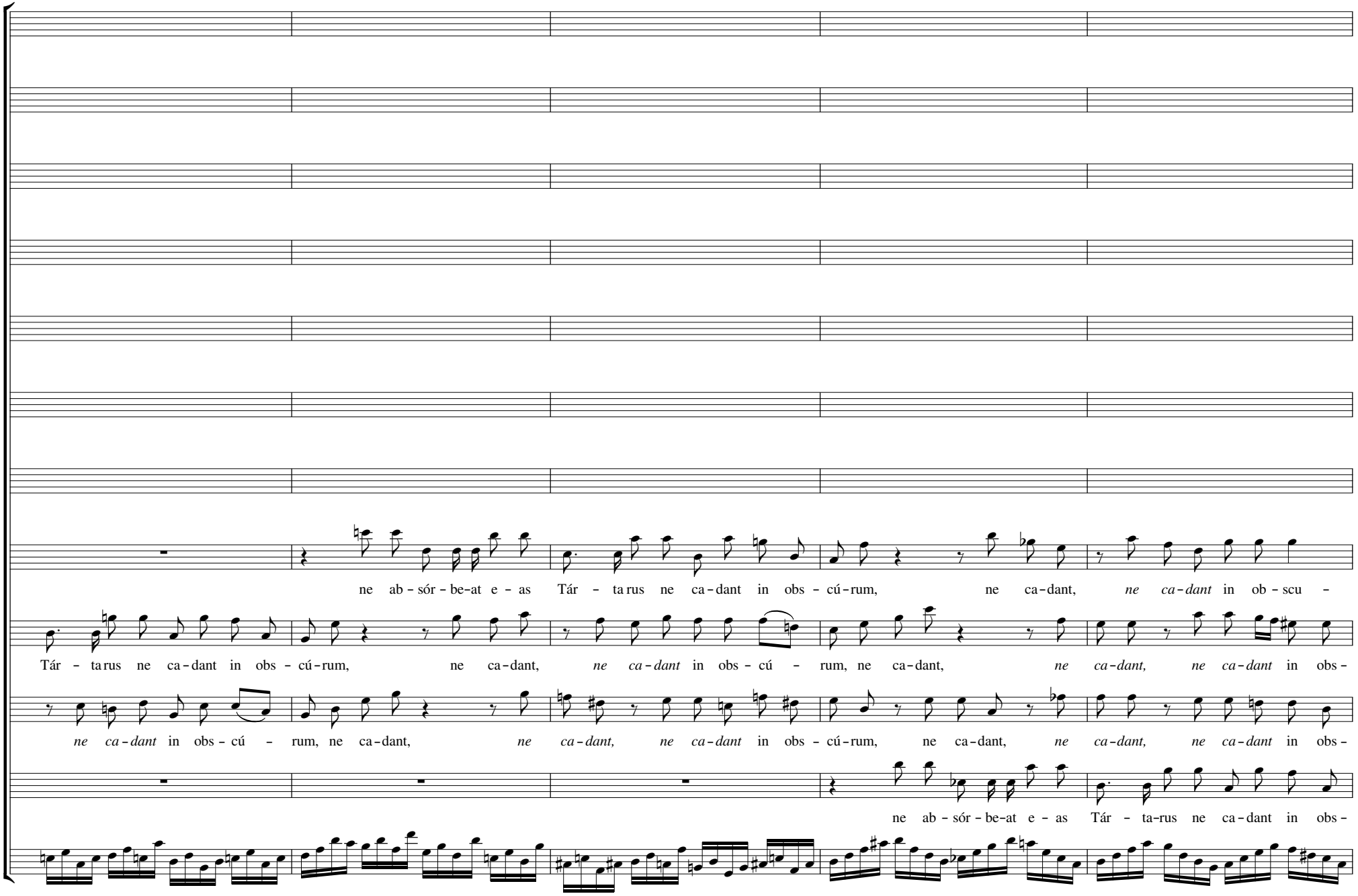
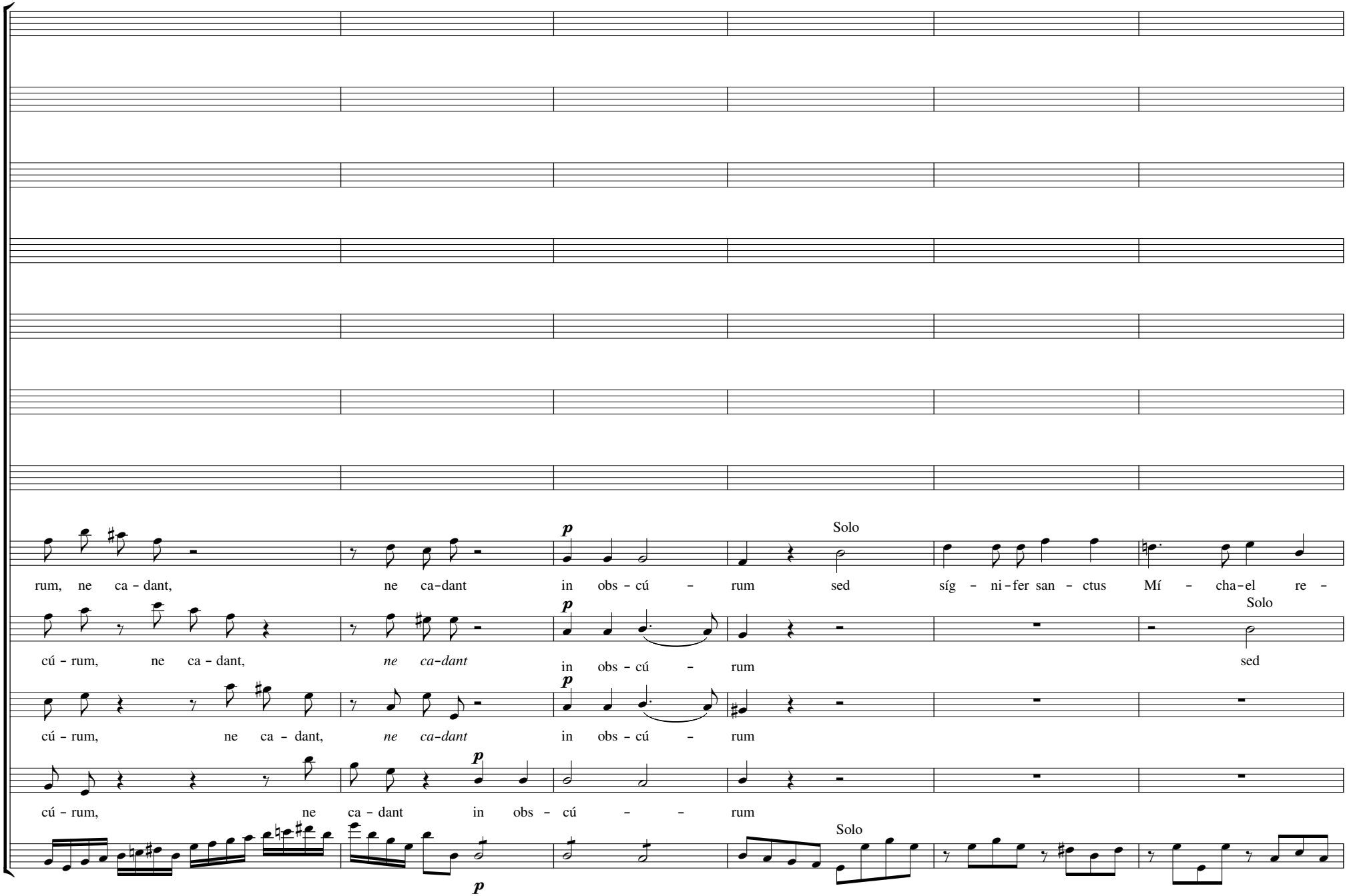
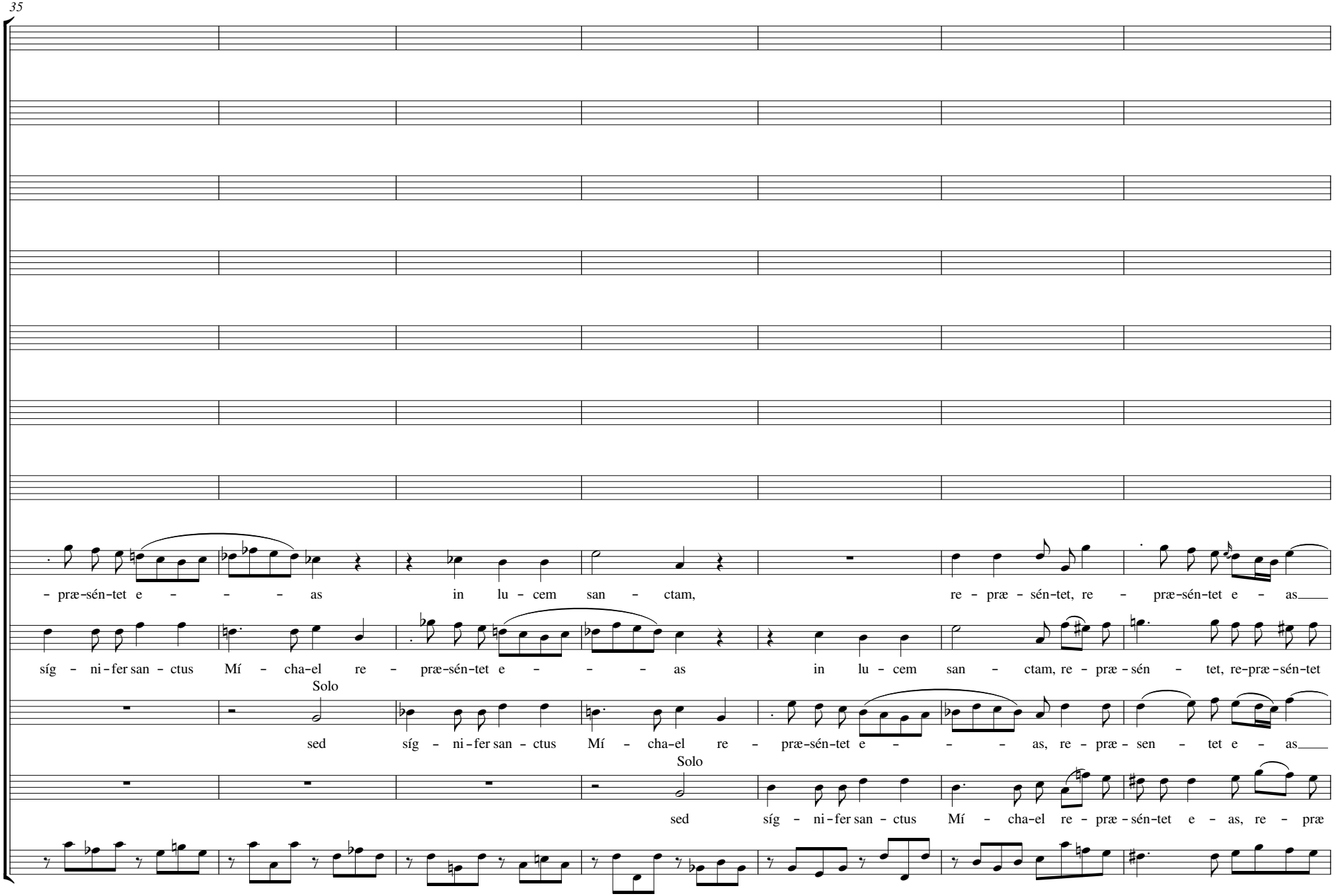

e – as de o – re le – ó – nis
e – as de o – re le – ó – nis
e – as de o – re le – ó – nis ne ab – sór – be-at e – as
e – as de o – re le – ó – nis ne ab – sór – be-at e – as Tár – ta-rus ne ca – dant in obs – cú – rum, ne ca – dant,
e – as de o – re le – ó – nis

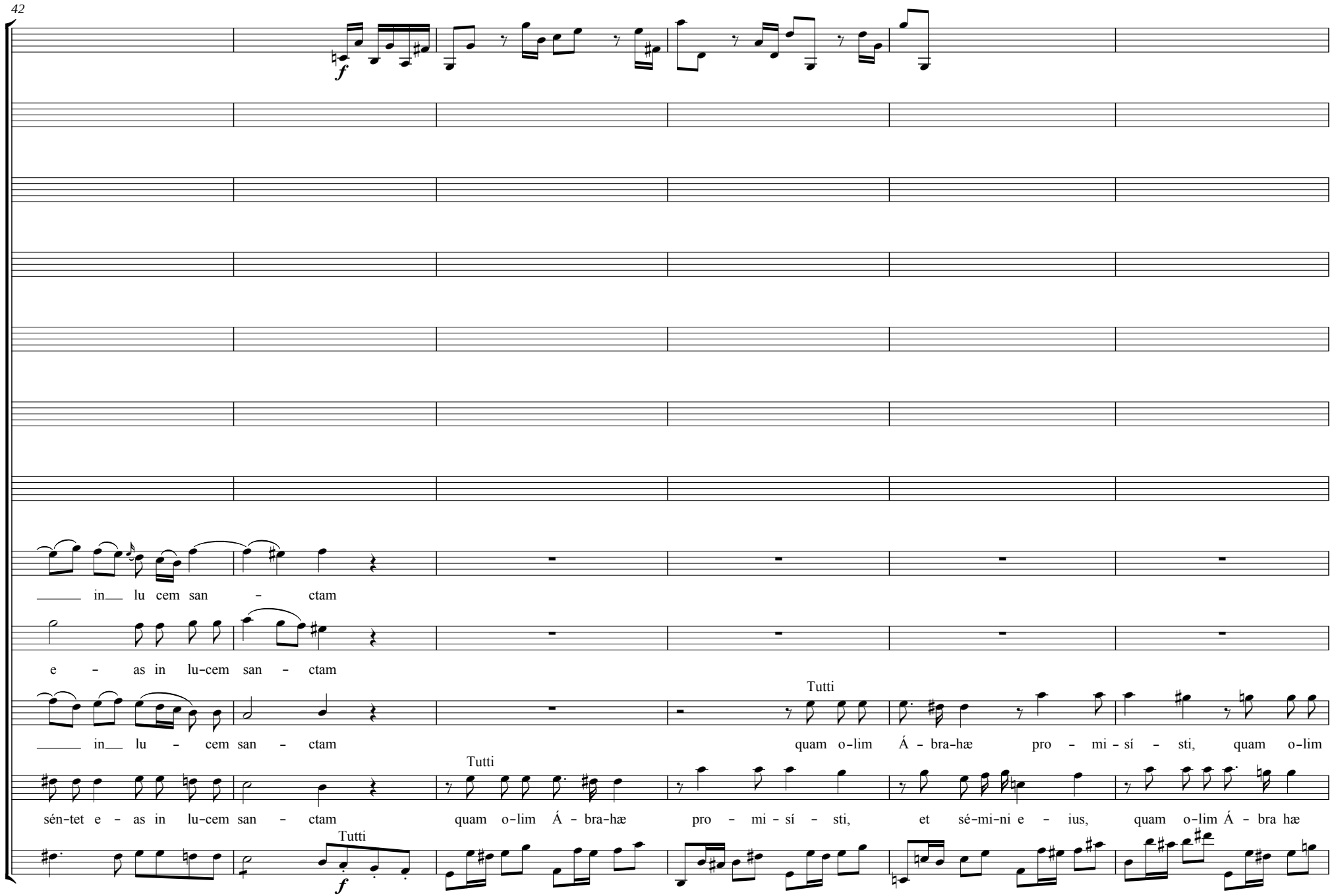
24


ne ab - sór - be-at e - as Tár - ta rus ne ca - dant in obs - cú - rum, ne ca - dant, ne ca - dant in ob - scu -
Tár - ta rus ne ca - dant in obs - cú - rum, ne ca - dant, ne ca - dant in obs - cú - rum, ne ca - dant, ne ca - dant, ne ca - dant in obs -
ne ca - dant in obs - cú - rum, ne ca - dant, ne ca - dant, ne ca - dant in obs - cú - rum, ne ca - dant, ne ca - dant, ne ca - dant in obs -
ne ab - sór - be-at e - as Tár - ta-rus ne ca - dant in obs -


p
Solo
rum, ne ca - dant, ne ca-dant in obs - cú - rum sed síg - ni-fer san - ctus Mí - cha-el re -
p
Solo
cú - rum, ne ca - dant, ne ca-dant in obs - cú - rum sed
p
cú - rum, ne ca - dant, ne ca-dant in obs - cú - rum
p
cú - rum, ne ca - dant in obs - cú - - rum
p
Solo

35


– præ-sén-tet e – – – as in lu – cem san – ctam, re – præ – sén-tet, re – præ-sén-tet e – as
síg – ni-fer san – ctus Mí – cha-el re – præ-sén-tet e – – – as in lu – cem san – ctam, re – præ – sén – tet, re-præ-sén-tet
Solo
sed síg – ni-fer san – ctus Mí – cha-el re – præ-sén-tet e – – – as, re – præ – sen – tet e – as
Solo
sed síg – ni-fer san – ctus Mí – cha-el re – præ – sén-tet e – as, re – præ


f
in lu cem san - ctam
e - as in lu-cem san - ctam
in lu - cem san - ctam
Tutti
quam o-lim Á - bra-hæ pro - mi - sí - sti, quam o-lim
sén-tet e - as in lu-cem san - ctam
Tutti
quam o-lim Á - bra-hæ pro - mi - sí - sti, et sé-mi-ni e - ius, quam o-lim Á - bra hæ
Tutti
f

48

Tutti

quam o-lim Á - bra-hæ pro - mi - sí - sti, quam o-lim Á - bra-hæ pro - mi - sí - sti,

Tutti

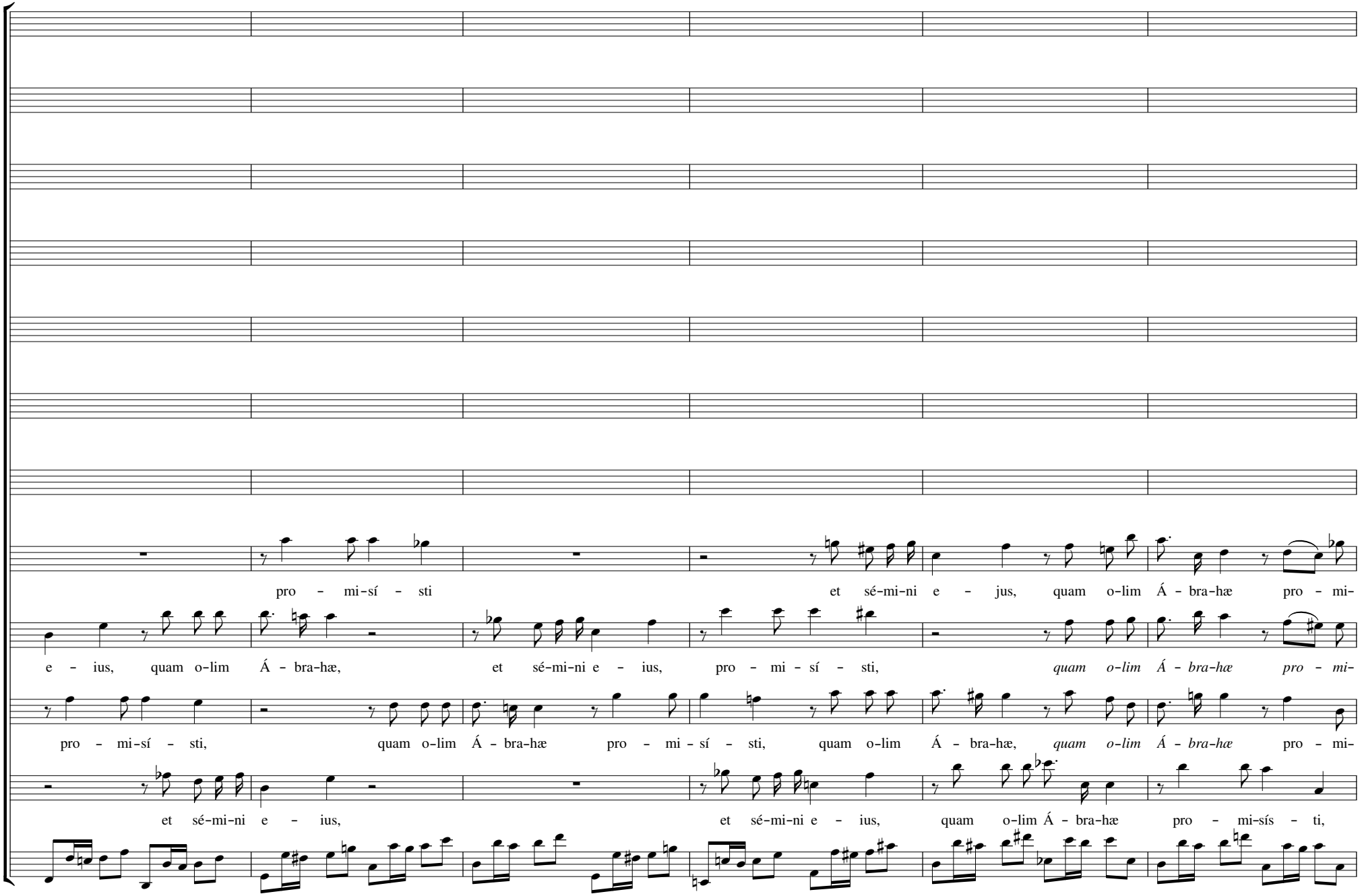
quam o-lim Á - bra-hæ pro - mi-sí - sti et sé-mi-ni e - ius, quam o-lim Á - bra-hæ pro - mi-sí - sti, et sé-mi-ni

Á - bra-hæ, et sé-mi-ni e - ius, pro - mi - sí - sti, pro - mi - sí-sti, quam o-lim Á - bra-hæ

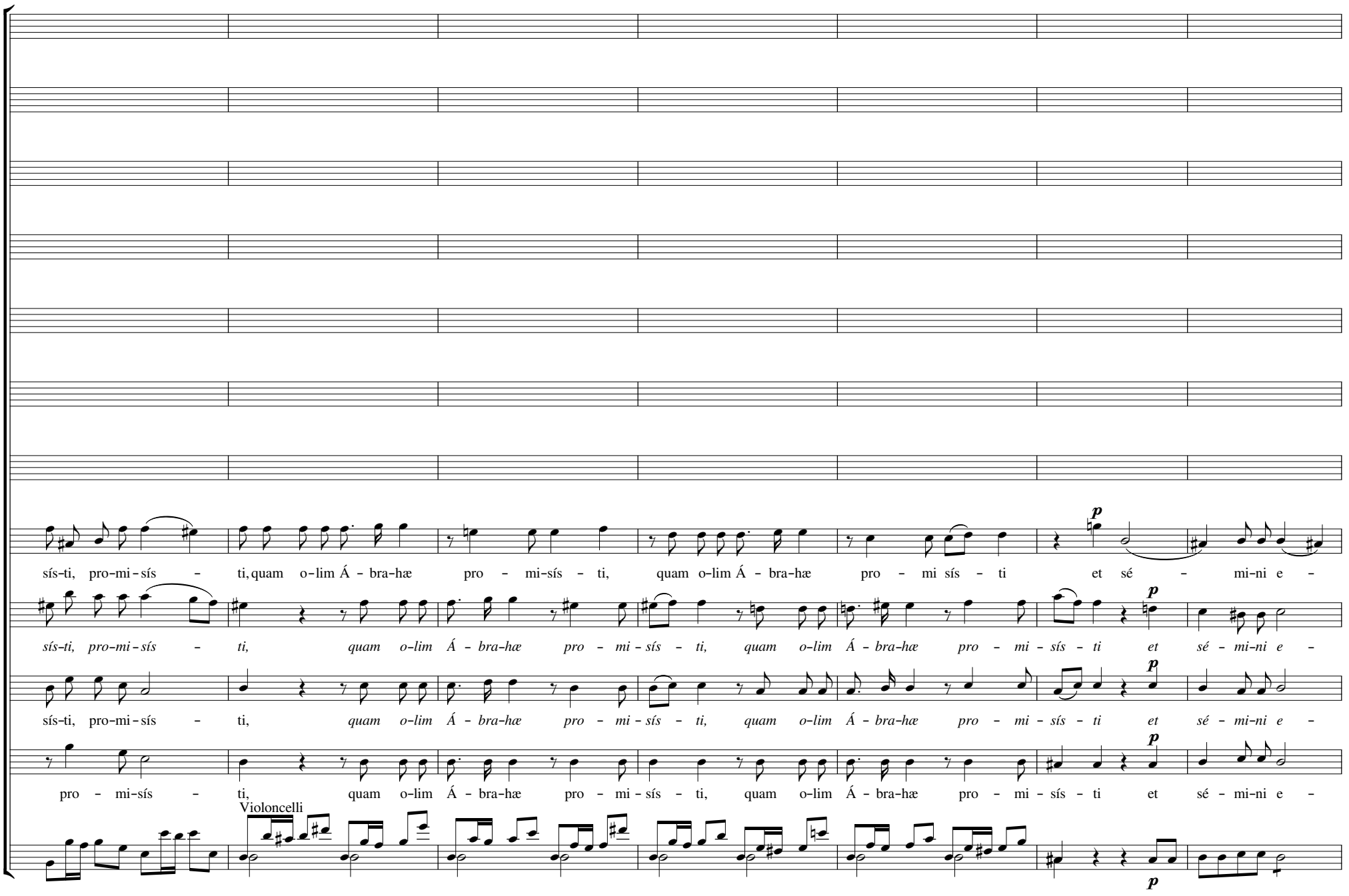
pro - mi-sí - sti, pro - mi - sí - sti,

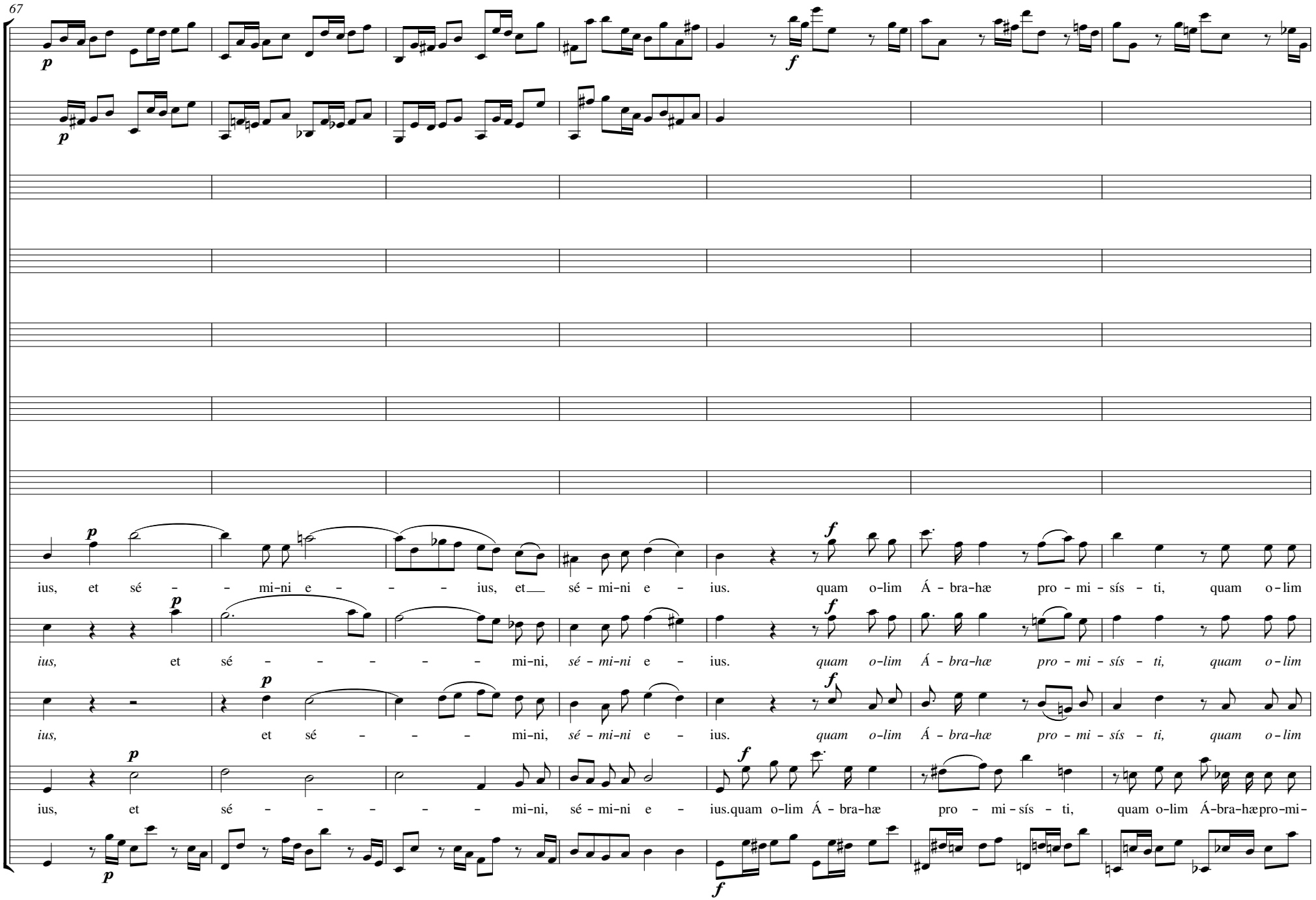
Vcl.

Baßi


pro - mi-sí - sti et sé-mi-ni e - jus, quam o-lim Á - bra-hæ pro - mi-
e - ius, quam o-lim Á - bra-hæ, et sé-mi-ni e - ius, pro - mi - sí - sti, *quam o-lim Á - bra-hæ pro - mi-*
pro - mi-sí - sti, quam o-lim Á - bra-hæ pro - mi - sí - sti, quam o-lim Á - bra-hæ, *quam o-lim Á - bra-hæ* pro - mi-
et sé-mi-ni e - ius, et sé-mi-ni e - ius, quam o-lim Á - bra-hæ pro - mi-sís - ti,

60


sís-ti, pro-mi-sís - ti, quam o-lim Á - bra-hæ pro - mi-sís - ti, quam o-lim Á - bra-hæ pro - mi sís - ti et sé - mi-ni e -
sís-ti, pro-mi-sís - ti, quam o-lim Á - bra-hæ pro - mi-sís - ti, quam o-lim Á - bra-hæ pro - mi-sís - ti et sé - mi-ni e -
sís-ti, pro-mi-sís - ti, quam o-lim Á - bra-hæ pro - mi-sís - ti, quam o-lim Á - bra-hæ pro - mi-sís - ti et sé - mi-ni e -
pro - mi-sís - ti, quam o-lim Á - bra-hæ pro - mi-sís - ti, quam o-lim Á - bra-hæ pro - mi-sís - ti et sé - mi-ni e -
Violoncelli
p
p
p
p
p


ius, et sé - - mi-ni e - - - ius, et sé - mi-ni e - ius. quam o-lim Á - bra-hæ pro - mi - sís - ti, quam o - lim
ius, et sé - - - - - - mi-ni, sé - mi-ni e - ius. quam o-lim Á - bra-hæ pro - mi - sís - ti, quam o - lim
ius, et sé - - - mi-ni, sé - mi-ni e - ius. quam o-lim Á - bra-hæ pro - mi - sís - ti, quam o - lim
ius, et sé - - - - - - mi-ni, sé - mi-ni e - ius.quam o-lim Á - bra-hæ pro - mi - sís - ti, quam o-lim Á-bra-hæpro-mi-

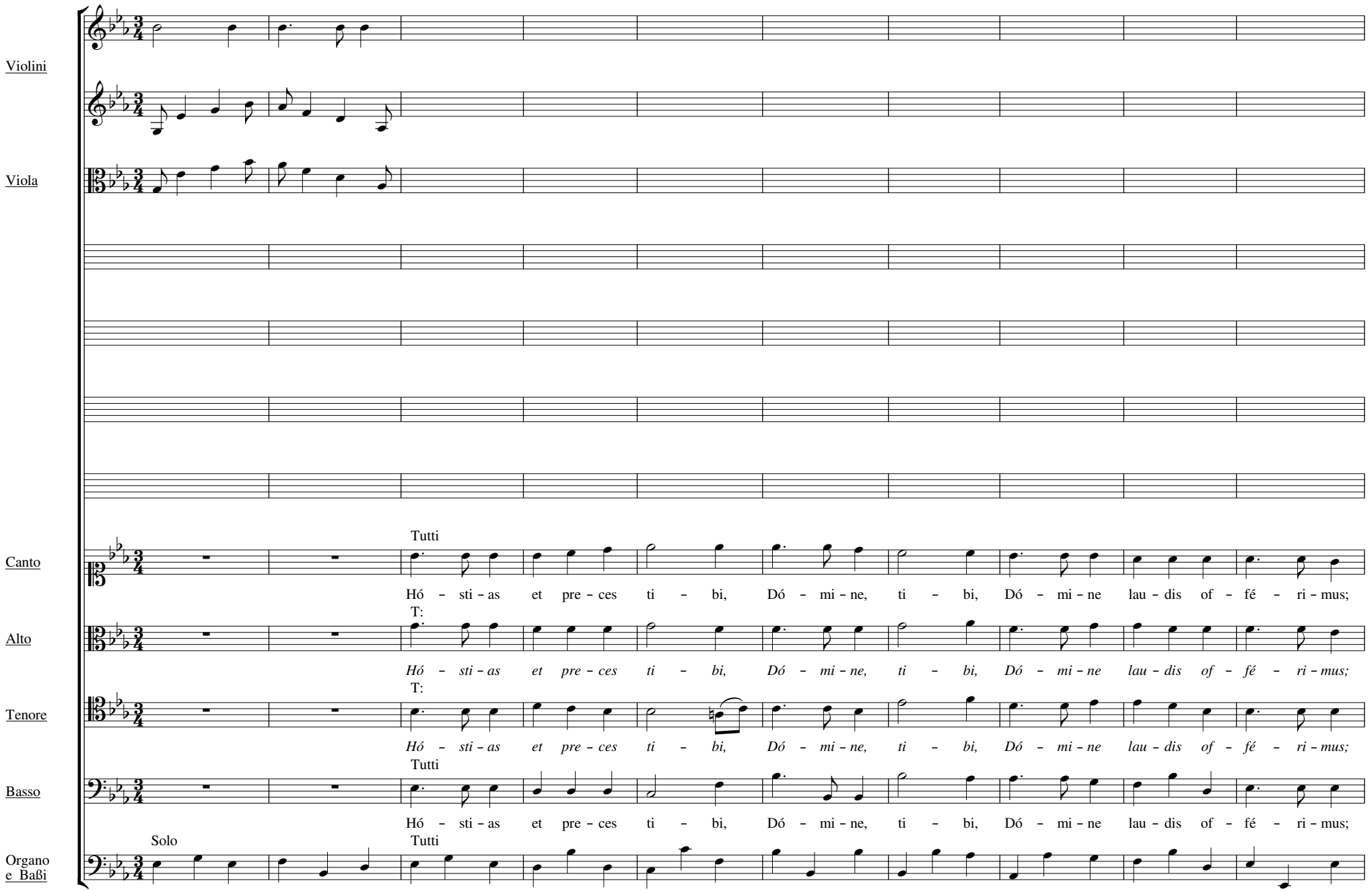
74

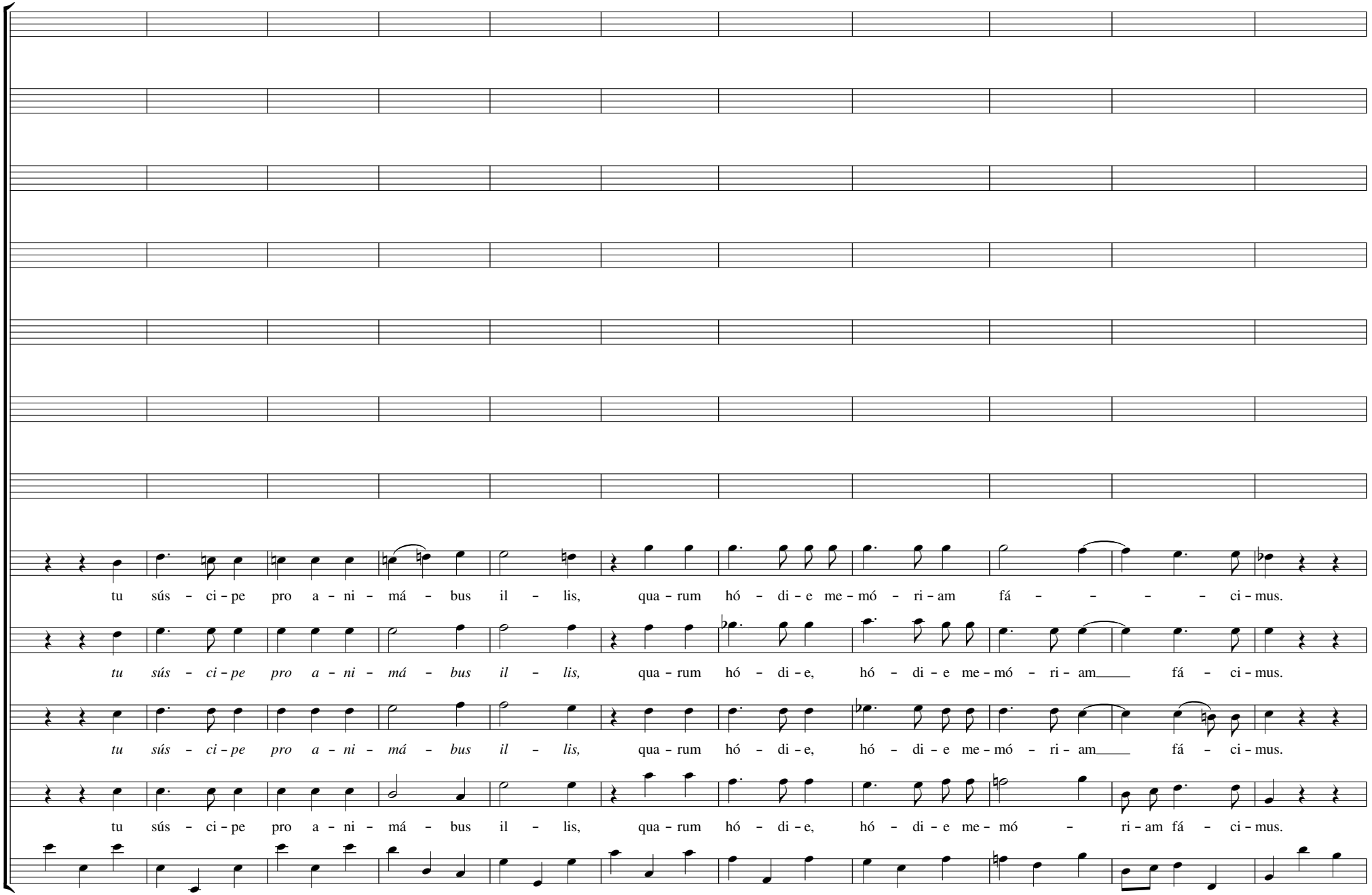
Á - bra - hæ pro - mi - sí - - - sti, et sé - - - - mi - ni e - - - ius.

Á - bra - hæ pro - mi - sí - - - sti, et sé - mi - ni, sé - mi - ni e - - - ius.

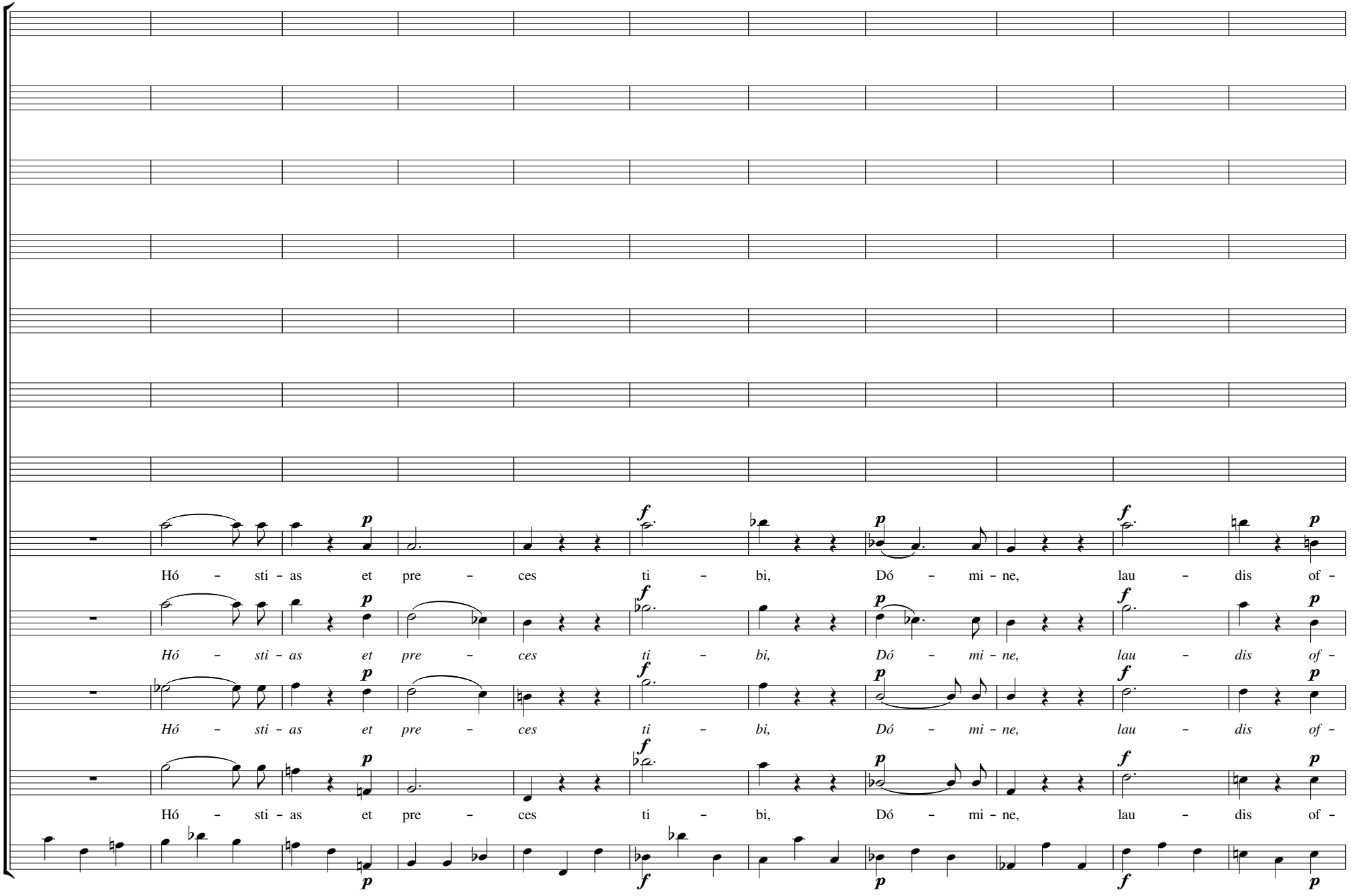
Á - bra - hæ pro - mi - sí - - - sti, et sé - mi - ni, sé - mi - ni e - - - ius.

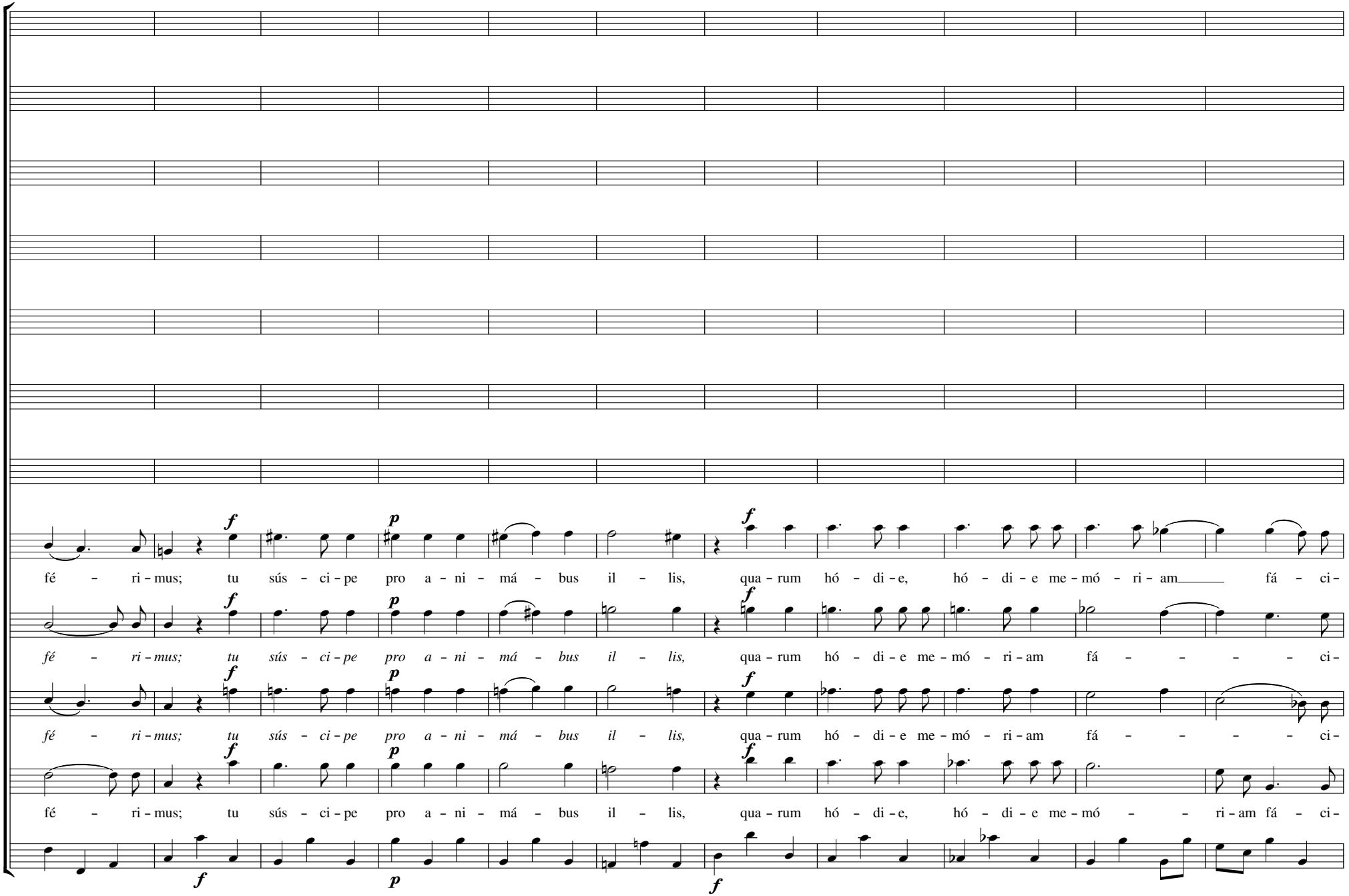
sís - ti, pro - mi - sís - - - ti, et sé - mi - ni, sé - mi - ni e - - - ius.


Violini
Viola
Canto
Alto
Tenore
Basso
Organo e Baßi
Tutti
Hó – sti – as et pre – ces ti – bi, Dó – mi – ne, ti – bi, Dó – mi – ne lau – dis of – fé – ri – mus;
T:
Hó – sti – as et pre – ces ti – bi, Dó – mi – ne, ti – bi, Dó – mi – ne lau – dis of – fé – ri – mus;
T:
Hó – sti – as et pre – ces ti – bi, Dó – mi – ne, ti – bi, Dó – mi – ne lau – dis of – fé – ri – mus;
Tutti
Hó – sti – as et pre – ces ti – bi, Dó – mi – ne, ti – bi, Dó – mi – ne lau – dis of – fé – ri – mus;
Solo
Tutti


tu sús - ci - pe pro a - ni - má - bus il - lis, qua - rum hó - di - e me - mó - ri - am fá - - - - ci - mus.
tu sús - ci - pe pro a - ni - má - bus il - lis, qua - rum hó - di - e, hó - di - e me - mó - ri - am fá - ci - mus.
tu sús - ci - pe pro a - ni - má - bus il - lis, qua - rum hó - di - e, hó - di - e me - mó - ri - am fá - ci - mus.
tu sús - ci - pe pro a - ni - má - bus il - lis, qua - rum hó - di - e, hó - di - e me - mó - ri - am fá - ci - mus.

22


Hó – sti – as et pre – ces ti – bi, Dó – mi – ne, lau – dis of –
Hó – sti – as et pre – ces ti – bi, Dó – mi – ne, lau – dis of –
Hó – sti – as et pre – ces ti – bi, Dó – mi – ne, lau – dis of –
Hó – sti – as et pre – ces ti – bi, Dó – mi – ne, lau – dis of –


fé – ri – mus; tu sús – ci – pe pro a – ni – má – bus il – lis, qua – rum hó – di – e, hó – di – e me – mó – ri – am fá – ci –
fé – ri – mus; tu sús – ci – pe pro a – ni – má – bus il – lis, qua – rum hó – di – e me – mó – ri – am fá – ci –
fé – ri – mus; tu sús – ci – pe pro a – ni – má – bus il – lis, qua – rum hó – di – e me – mó – ri – am fá – ci –
fé – ri – mus; tu sús – ci – pe pro a – ni – má – bus il – lis, qua – rum hó – di – e, hó – di – e me – mó – ri – am fá – ci –

44

quam olim
da capo

mus; fac e – as, Dó – mi – ne, de mor – – te trans – í – re ad vi – tam.

quam olim
da capo

mus; fac e – as, Dó – mi – ne, de mor – te trans – í – – re ad vi – tam.

mus; fac e – as, Dó – mi – ne, de mor – – te trans – í – re ad vi – tam.

mus; fac e – as, Dó – mi – ne, de mor – te trans – í – re ad vi – tam.

quam olim
d: C:

The previous 92 pages purport to show the state of Mozart's final composition, the incomplete *Requiem* mass in D minor, more or less as it was left at the time of his death on 5 December 1791. Various facsimiles of the actual manuscript have been published up to now, but since these are sufficiently rare and difficult to obtain unless one has access to an excellently stocked library, I felt it was fitting to offer an alternative edition to the musical public, and one moreover that attempted to retain the flavour of Mozart's notation, which to large extent is modernised in the published volume of the *Neue Mozart Ausgabe*.

So this edition uses the original clefs Mozart used, particularly the C clefs for the upper three voice parts, as well as replicating his practice of omitting almost all clefs and key signatures on subsequent pages of score after the first system of music. Occasionally the beaming or vertical orientation of notes are flipped contrary to the normal rules of musical typesetting, since the manuscript does not always reflect them. The pagination of this document – down to the blank pages between some movements – is also indicative of the original manuscript. [I have not yet included the organ's figured bass.]

Despite these efforts to reproduce the look of the manuscript, it is of course impossible to represent Mozart's last work with complete accuracy. Whilst we are fortunate that all of the pages of the manuscript were eventually recovered, many of the pages were written on by other hands in the process of orchestration, or composing new work. As I am trying to return to the state before these additions were made, in order to show the Mozartean original, I am relying on the opinions of many scholars who have subsequently attempted to establish the authenticity of the music; but any errors remain my own.

Introïtus: *Requiem æternam – Kyrie eleison*

The first half of the opening movement is the only completely scored section of the mass, but even here the composition was laid down in at least two stages: the orchestral accompaniment to the fugal sections with full choir are written with a noticeably lighter coloured ink, indicating that Mozart had first written out the essential details, and then returned to complete the accompaniment.

On the first page, I *have* added one of the posthumous accretions to the score: the first 10 folios of the manuscript were bound together with the completion of the remainder written in the hand of Franz Xäver Sußmayr, in order to be presented to the anonymous patron who commissioned the mass. So on the front page Sußmayr forged Mozart's signature: *di me* W. A. Mozart *manu propria*, 1792.

After the double barline on folio 5v (page 10), there is evidence of multiple different styles of handwriting, but Mozart appears to have been completely responsible for the vocal parts and orchestral bass of the *Kyrie* fugue. As there was a partial performance of the *Requiem* on 10 December 1791 — albeit we do not know which sections of the work were attempted, or with what forces — it would appear plausible that the completion of the parts for the strings, basset horns, and bassoons may have been undertaken at short notice after Mozart's decease to allow the opening 100 bars of the work, the entire *Requiem et Kyrie*, to be performed.

It is also interesting to find, on folio 7v (= p. 14) that Mozart, often supposed to be divinely inspired when composing, was indeed humanly fallible: a false continuation in the upper three voice parts at bar 30 of the fugue is quickly struck out and the normal progress of the movement resumes.

Sequentia:
Dies iræ – Tuba mirum – Rex tremendæ – Recordare – Confutatis – Lacrymosa

Mozart divided the *Sequence*, consisting of 19 stanzas and an Amen, into six movements, the last of which is incomplete. Moreover, from the evidence of a sketch (see Appendix 2) it is probable the *Lacrymosa* was broken off in order to fully work out the contrapuntal references for the crucial text, *dona eis requiem*, prior to leading into a seventh movement, which would have simply set the final word, *Amen*.

For the first two stanzas of the text, Mozart gives the *Dies iræ* an appropriately dramatic setting, but the only substantial indications of the orchestration are almost always found in the 1st violins; only on the first page do we find any slightly thicker scoring for the full quartet of strings.

The *Tuba mirum* begins with a solo by tenor trombone, that persists only to bar 18 and the entry of the tenor solo, unlike the longer continuation in Süßmayr's completion. The entry of each solo, usually enunciating a new stanza, overlaps the previous singer's final bar. The cadential figure for violins at bar 44 was highlighted (presumably by Abbé Stadler, as early as 1800) as belonging to Mozart, and the first violin part appears to be in his handwriting from that point to the end of the movement.

Notably, there is no trombone chord in the first bar of the *Rex tremendæ*. The first violin part is almost completely realised from beginning to end, aside from the final utterance of *salva me fons pietatis*; as Mozart left a detailed contrapuntal

sketch for some of the choral writing on the same page as the sketch of the *Amen* fugue, it is evident Mozart has recorded all of the predominant details of the orchestration.

The *Recordare* was Mozart's favourite movement, and it sets no less than seven stanzas of the *Sequence*. The 14 bar introduction for basset horns and strings is the longest stretch of music in the entire mass without any singers' voices to be heard. Thereafter the orchestral accompaniment is usually confined to one or two parts of the upper strings in bars where the solo quartet is momentarily silent, and the final five bars returns to full quartet scoring for strings.

The *Confutatis* interestingly includes some scoring for basset horns and bassoons on folio 31r (= p. 61) despite Mozart having left the corresponding staves unmarked at the head of the movement. Abbé Stadler appears to have written the crayon marking "Moz" ascribing these 4 bars of accompaniment to Mozart, which I believe is fairly convincing. The characteristic notation Mozart used for semiquaver groupings is evident in the first violin part through the entire passage from bar 25 to the end of the movement; as far as I can discern, the final bar and crotchet of the previous bar in the second violin are also in Mozart's hand, as is the final crotchet note in the viola part.

The *Lacrymosa* is an incomplete 8 bar fragment. The composer first engaged by Constanze Mozart to finish the entire work, Joseph von Eybler, left a two bar continuation of the soprano part after Mozart's hiatus, which is not included here. The remaining text left unset by Mozart runs: *huic ergo parce Deus, pie Jesu Domine, dona eis requiem. Amen.* As the final word was to be set as a separate movement, Süßmayr's completion of the *Lacrymosa* should have finished with the words *dona eis requiem*, however he lacked the contrapuntal technique to match Mozart's vision.

Offertorium: *Domine – Hostias*

The final two movements extant in Mozart's manuscript have no extraneous musical additions whatsoever, unlike the *Kyrie* and *Sequence*, so it is a more routine task to faithfully represent Mozart's composition. In the *Domine* there is very little detail to establish the nature of the orchestral accompaniment, except the orchestral bass, until the fugue on the words *quam olim Abrahæ*, with its spiky violin figuration.

The *Hostias* is very possibly the last music Mozart composed (aside from any sketches for the remainder of the mass, now lost). With its hope that the souls of the departed may pass from death into life, and Mozart's possible fore-knowledge of his own approaching decease, a personal element is suggested by his choice of the Masonic key of E flat. A skilful modulation at the end leads to the dominant of G minor, followed by Mozart's instruction to repeat the *quam olim* fugue from the *Domine*, *da capo*. In 1958 the corner of this page was torn out by a vandal when the manuscript was on display at the Brussels Exhibition; when this author was privileged to view the very same page at the National Library of Australia in 2003, the manuscript was protected by glass.

Appendices

The traditional completion of the *Requiem* is attributed solely to Franz Xäver Süßmayr, but it is known the genesis of the completion, from December 1791 to February 1792, was substantially more complicated. As above, it is speculative, but fairly convincing, that the *Kyrie* was partially or completely orchestrated between 5 and 10 December 1791, and Leopold Nowak identified the principal handwriting was probably that of Franz Jakob Freystädtler, the eldest of Mozart's pupils.

On 21 December 1791 Constanze Mozart handed the incomplete manuscript over to Joseph Leopold von Eybler, who made a partial completion of the *Sequence* by adding orchestration to all five movements from the *Dies iræ* up to *Confutatis*, before making a false start attempting to continue the *Lacrymosa*. He then returned the manuscript to Constanze, who then engaged Süßmayr to complete the *Requiem*; however it is also obvious that she arranged for Abbé Maximilian Stadler to oversee Süßmayr's work. It appears entirely possible that Stadler helped relieve the burden by orchestrating the *Offertorium* for Süßmayr.

Süßmayr also had access to sketches for the *Agnus Dei*, and possibly also for the *Sanctus, Benedictus*, and the *Osanna* fugue; though as a composer of limited technique he was unable to utilise them in the same way Mozart would have been able to had he lived. Unfortunately, no sketches for these movements in Mozart's hand are extant, and Süßmayr's composing score – once in the possession of Constanze Mozart – is no longer known to exist. As the majority of the work in these movements is therefore likely to be Süßmayr's rather than Mozart's, the Appendices show an admittedly selective fraction of the available musical materials, which the author judges are most likely to derive from Mozart, rather than Süßmayr.

Lacrymosa

It seems unlikely Mozart left a sketch for the remaining few bars of the *Lacrymosa*, so it would appear the remainder of the traditional setting must be Süßmayr's work; Mozart may have suggested to Süßmayr the possibility of quoting the *requiem æternam* motif for the return of the words *dona eis requiem* (soprano, bars 26–28); coincidentally, the same motif simultaneously appears in transposition and retrograde in the tenor.

Sketch for Amen fugue

This 16 bar sketch appears amongst sketches for *Die Zauberflöte*, and precedes a sketch for bars 7–10 of the *Rex tremendæ*, indicating that Mozart had already planned ahead for the end of the *Sequence*, *before* he had fully realised its inner movements. The *requiem æternam* motif is clearly recognisable in inversion. The clefs and key signature of a B flat are not written out in the sketch, and the interpretation of certain musical figures were the result of guesswork.

Sanctus

The first five bars of the vocal parts of the *Sanctus* are almost indisputably by Mozart; unlike the accompanying orchestration, there are no lapses of musical grammar to be found. At bar 6 Süßmayr probably confused matters by bringing in the bass alone on C natural; I have partially rectified this by leaving the bass underlay as written, but keeping the C sharpened for the first two beats of the bar. The remaining five bars are rather too short to be wholly as Mozart envisaged, but the kernel of a Mozartean idea is manifest. The veracity of the timpani part in bars 1–3 is suggested by a reminiscence of Mozart's sister-in-law.

The *Sanctus* also contains an extended quote of the *Dies iræ* in the soprano part, now clothed in D major rather than minor: the first four bars of the *Sanctus* correspond to bars 1, 3, 4, and 7 of the *Dies iræ*, the latter bar being the descending phrase on *teste David cum Sybilla* or *Dominus Deus*.

Osanna fugue

If we put aside the working of the fugue as being a demonstration of the pedestrian abilities of Süßmayr, then the fugue subject that remains is plausibly Mozartean: its outline bears more than a passing similarity to the subject for *quam olim Ábrahæ promisisti et semini eius*; in terms of melodic intervals, the first four (non-unison) intervals of each are almost exactly the same, before the tails of the subjects diverge. Süßmayr's conclusion to the fugue comes to a complete halt, much too suddenly, and in the following movement it is curtailed further.

Benedictus

The opening orchestral ritornello is plausibly based on a Mozartean sketch. However, Süßmayr's working of the music for the singers is so laughably banal and pedestrian that it is hardly recognisable: often the orchestra preempts the vocal solo, rather than being its echo; or the singers have nothing interesting to do (bars 23 and 24); or the orchestra has to play a truly miserable attempt at filling space between vocal entries (bar 27!).

Finally Süßmayr lacks the wit to modulate his way out of B flat major (bars 50–53), so the repetition of *Osanna* is forced into a different key — *unlike* the repetition of the fugue on *quam olim Abrahæ*. If this cadential passage in particular is compared with the truly inspired Mozartean cadences we find elsewhere – *Requiem* bars 46–48, *Domine* bars 75–78, or *Hostias* bars 46–54 – then the work clearly stands out as amateur and slipshod.

Agnus Dei

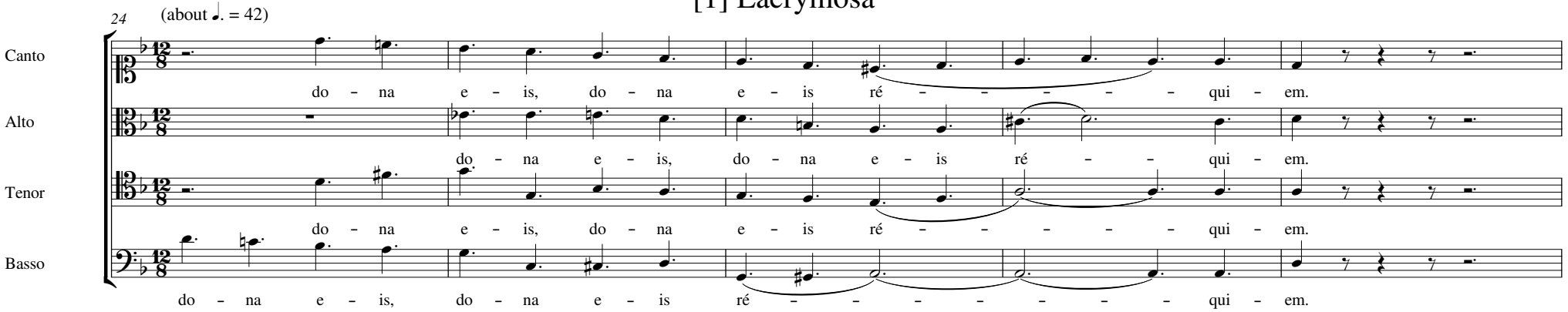
As pointed out for the first time by Richard Maunder, the entirety of the *Agnus Dei* would appear to stem from a sketch by Mozart, and once again there are ample paraphrases of musical material known to be composed by Mozart himself. This is not to suggest that Süßmayr made a flawless job of transcribing the sketch into a full score: he inserts two bars of cadential repetition between each strophe of the text, and arrives on a faulty chord at bar 45 (= bar 39 in the reduction provided in the appendix), where the bass G should clearly be G flat.

The most fascinating example of the paraphrasing of other music by Mozart is represented by the opening bars, which appear to quote the initial subject of *requiem æternam* from the *Introit* in the bass, counterpointed with a possibly unintentional reference to the soprano's initial phrase of *dies iræ* from the *Sequence* in the tenor; the bulk of the movement appears to be an adaptation from bar 39 to bar 81 of the *Gloria* from Mozart's *Missa brevis* in G major, K 220 (196b) from 1774 or 1775, down to the level of structure and paraphrase: especially compare the bass part in the *Gloria*, where the predominant key is the relative minor eventually moving to the tonic, and so transposed up a tone we find more or less the same melodic line present in the *Agnus Dei*.

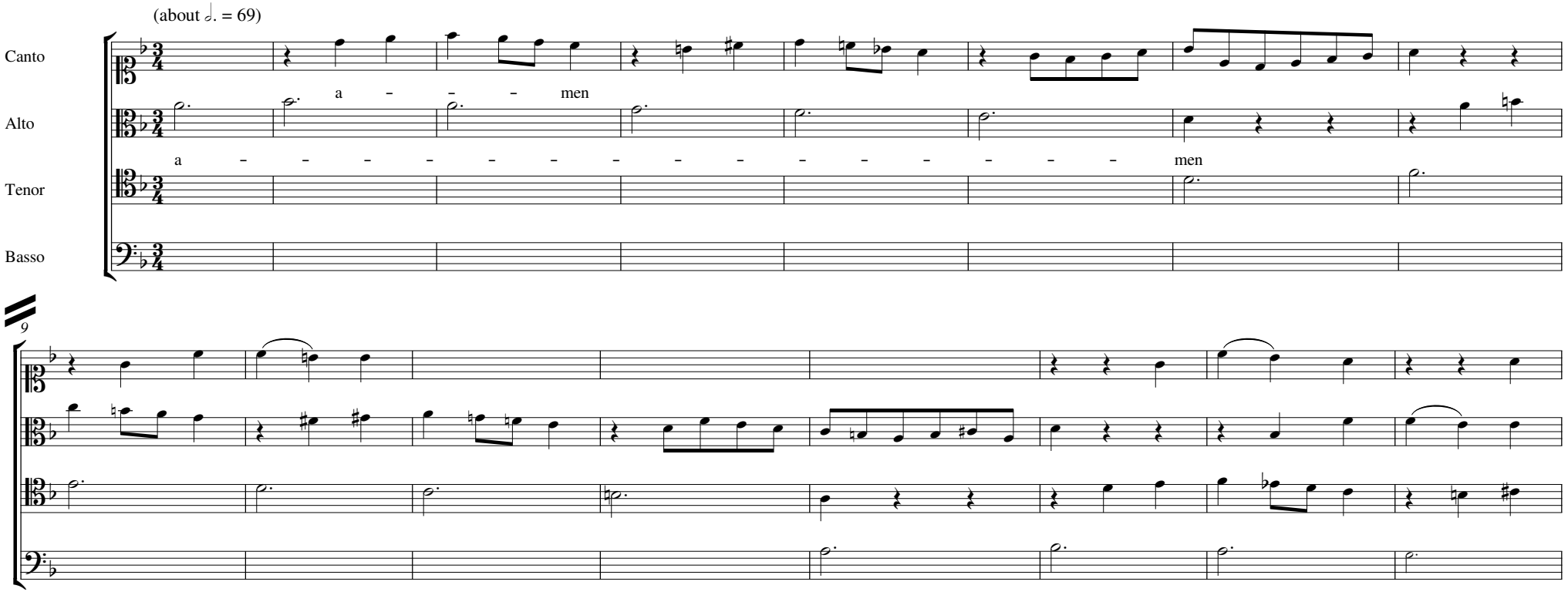
The violin accompaniment in the first bar is conjectually also by Mozart: it was his usual practice afterall to write an indication of the string or other accompaniment when no voices were singing, so a sketch for the *Agnus Dei* may well have shown this motif in the first bar before the voices entered in bar 2.

Appendices

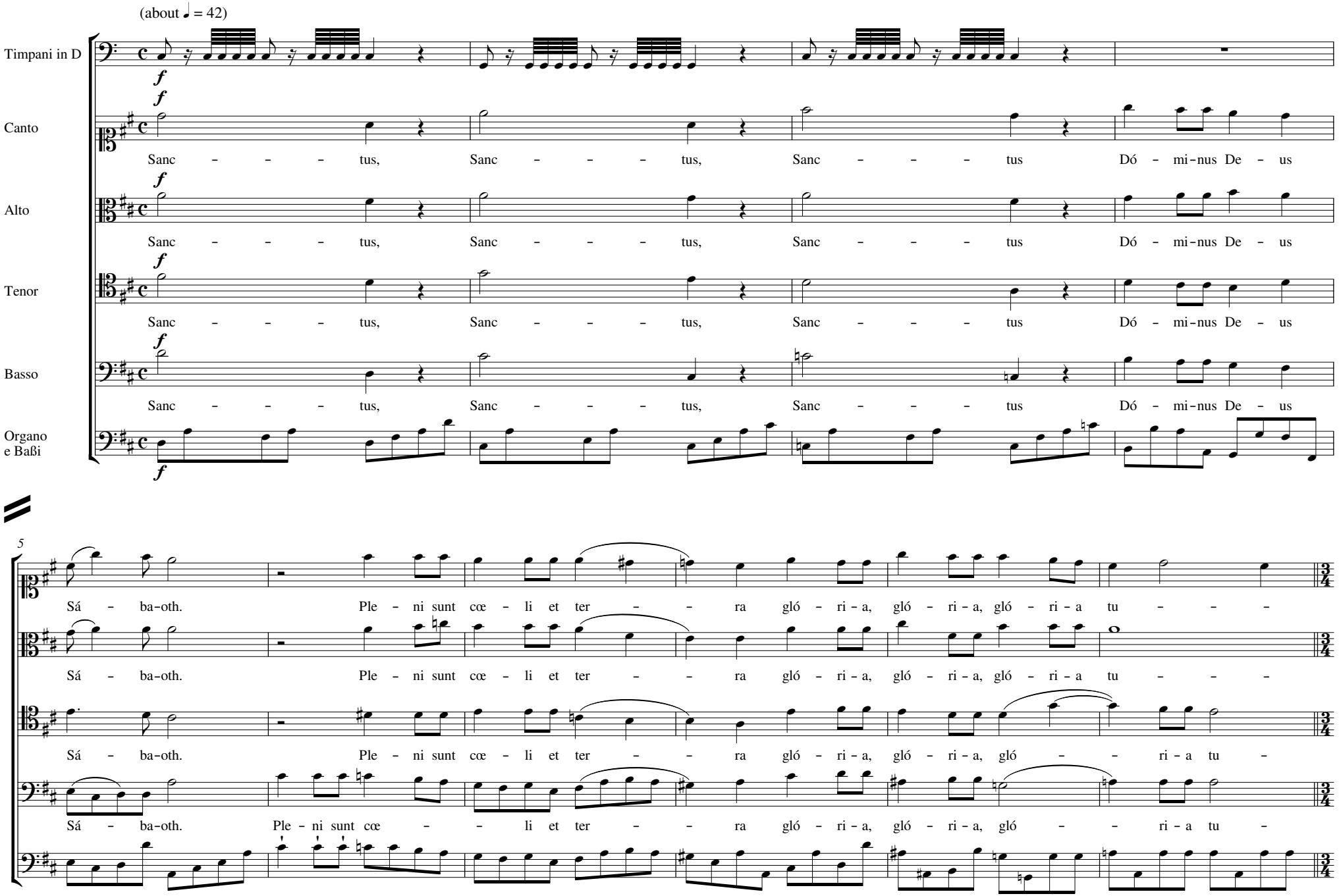
[1] Lacrymosa



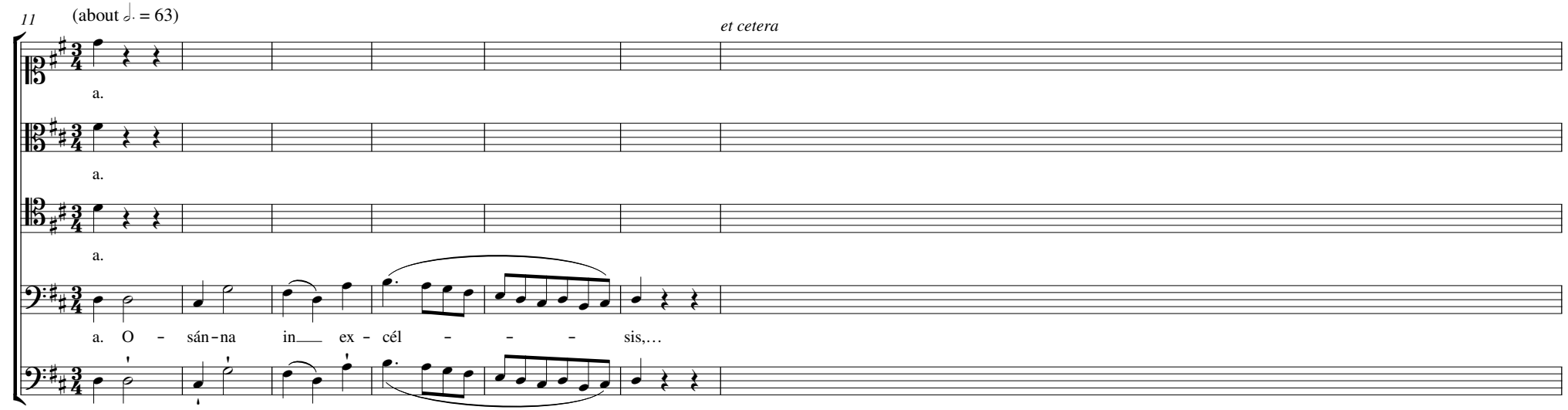
[2] Amen



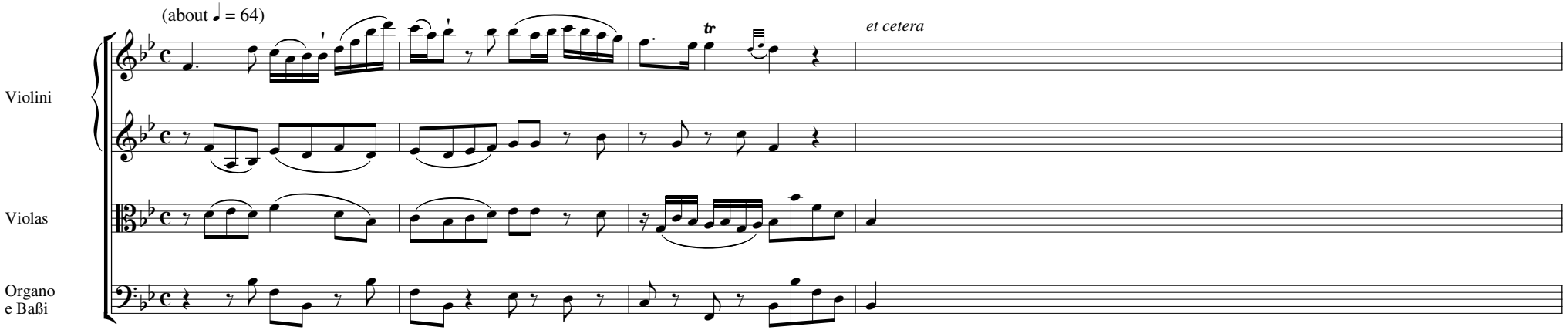
[3] Sanctus


(about ♩ = 42)
Timpani in D
Canto
Alto
Tenor
Basso
Organo e Baßi
Sanc – – – tus, Sanc – – – tus, Sanc – – – tus Dó – mi-nus De – us
5
Sá – ba-oth. Ple – ni sunt cœ – li et ter – – ra gló – ri – a, gló – ri – a, gló – ri – a tu – – –
Sá – ba-oth. Ple – ni sunt cœ – li et ter – – ra gló – ri – a, gló – ri – a, gló – – ri – a tu –
Sá – ba-oth. Ple – ni sunt cœ – – li et ter – – ra gló – ri – a, gló – ri – a, gló – – ri – a tu –

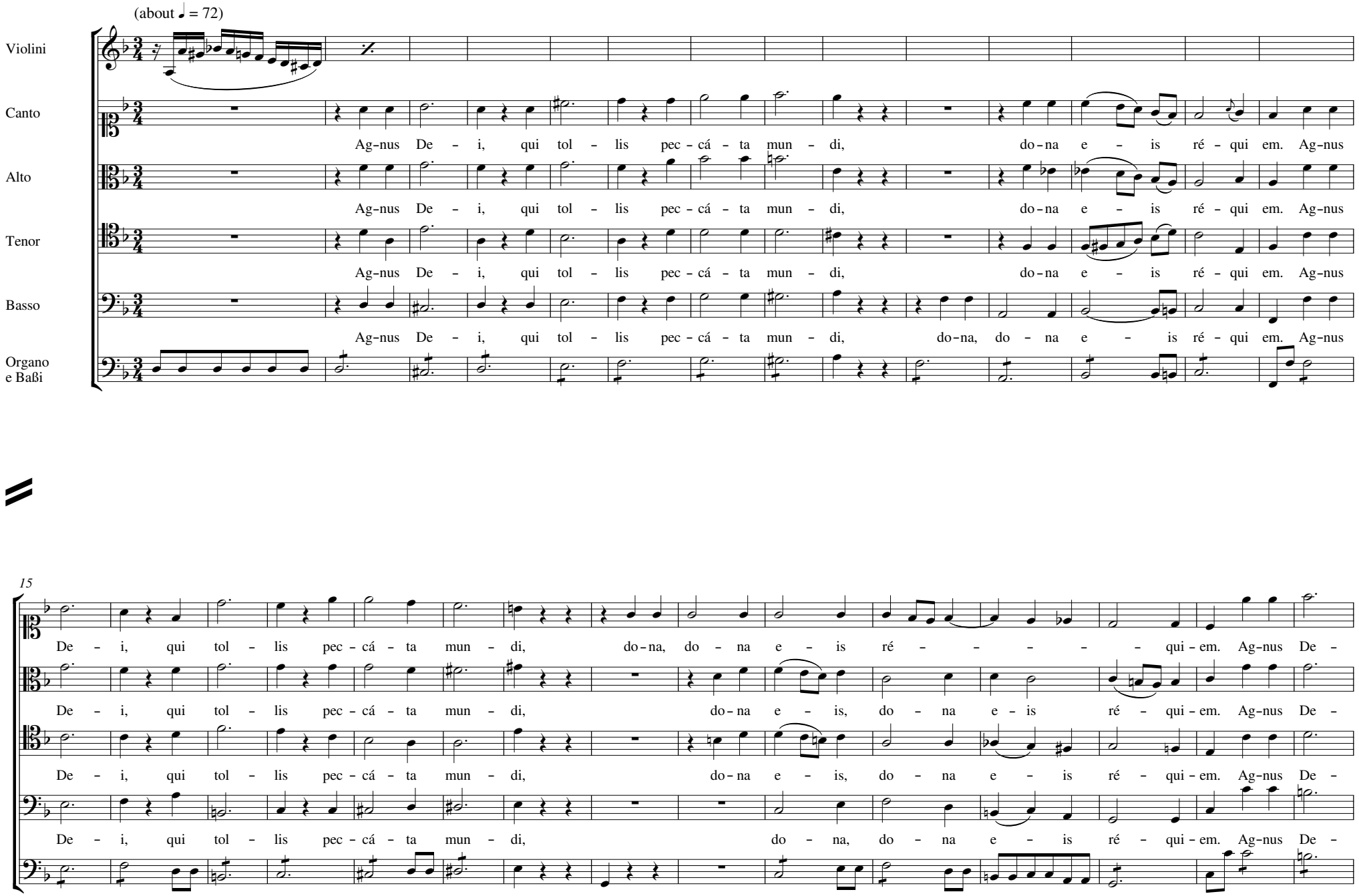
[4] Osanna

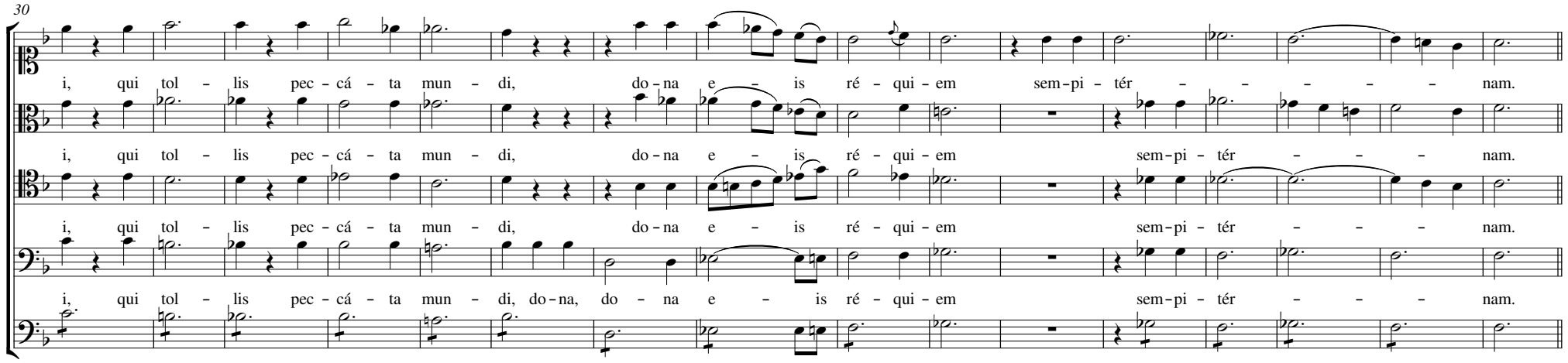


[5] Benedictus

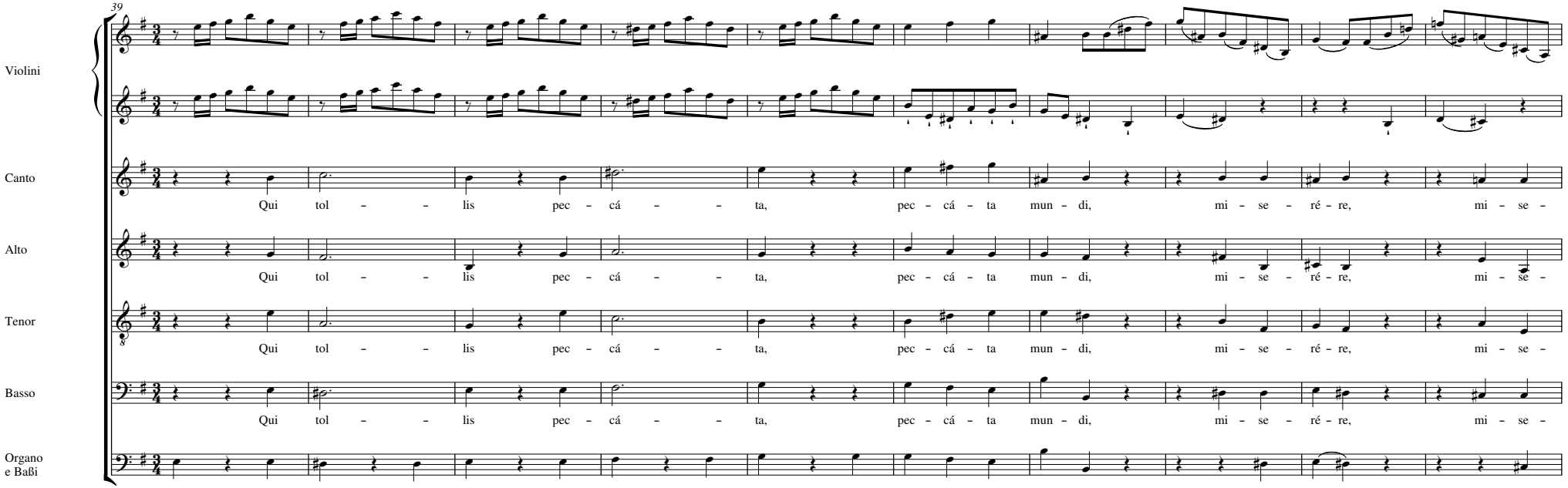


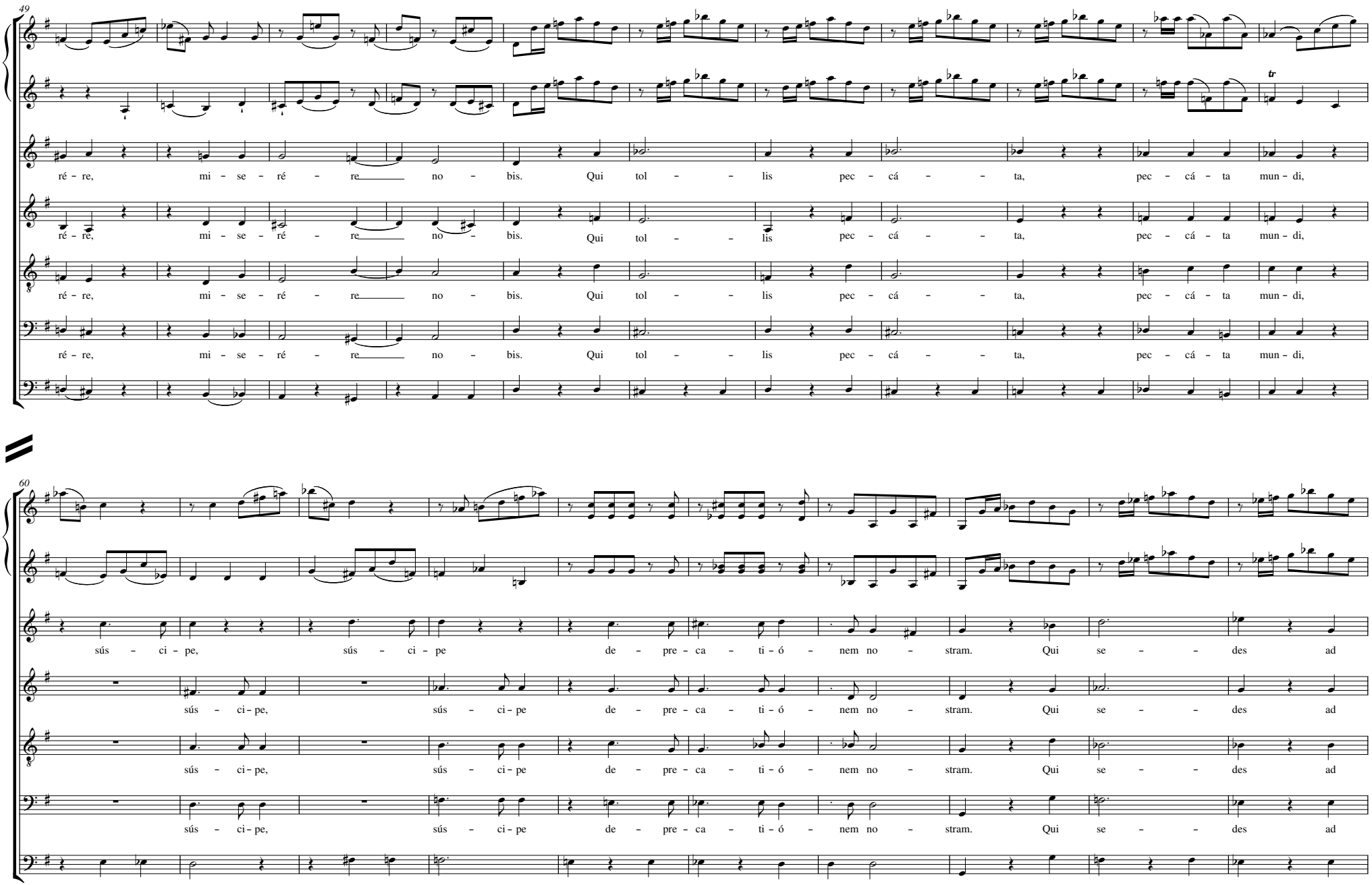
[6] Agnus Dei

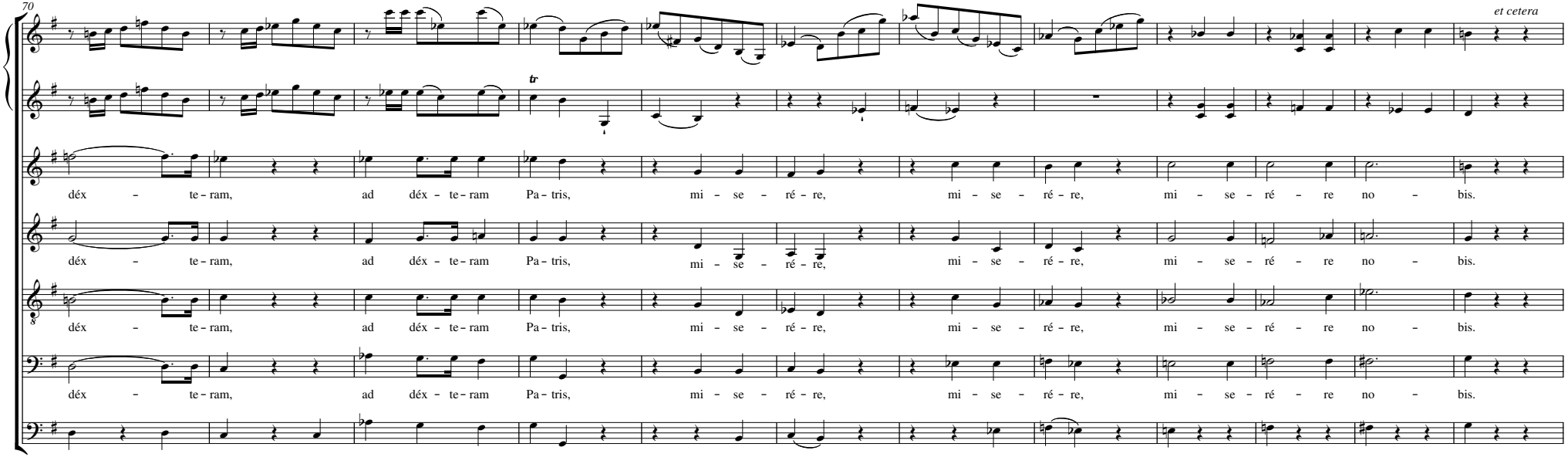

(about ♩ = 72)
Violini
Canto
Alto
Tenor
Basso
Organo e Baßi
Ag-nus De - i, qui tol - lis pec - cá - ta mun - di, do - na e - is ré - qui em. Ag-nus
Ag-nus De - i, qui tol - lis pec - cá - ta mun - di, do - na e - is ré - qui em. Ag-nus
Ag-nus De - i, qui tol - lis pec - cá - ta mun - di, do - na e - is ré - qui em. Ag-nus
Ag-nus De - i, qui tol - lis pec - cá - ta mun - di, do-na, do - na e - is ré - qui em. Ag-nus
15
De - i, qui tol - lis pec - cá - ta mun - di, do-na, do - na e - is ré - - - - - qui - em. Ag-nus De -
De - i, qui tol - lis pec - cá - ta mun - di, do-na e - is, do - na e - is ré - qui - em. Ag-nus De -
De - i, qui tol - lis pec - cá - ta mun - di, do-na e - is, do - na e - is ré - qui - em. Ag-nus De -
De - i, qui tol - lis pec - cá - ta mun - di, do - na, do - na e - is ré - qui - em. Ag-nus De -



[7] K 220 (196b) Missa brevis in C, *Gloria*, bars 39–81




49
ré - re, mi - se - ré - re no - bis. Qui tol - lis pec - cá - ta, pec - cá - ta mun - di,
ré - re, mi - se - ré - re no - bis. Qui tol - lis pec - cá - ta, pec - cá - ta mun - di,
ré - re, mi - se - ré - re no - bis. Qui tol - lis pec - cá - ta, pec - cá - ta mun - di,
ré - re, mi - se - ré - re no - bis. Qui tol - lis pec - cá - ta, pec - cá - ta mun - di,
60
sús - ci - pe, sús - ci - pe de - pre - ca - ti - ó - nem no - stram. Qui se - des ad
sús - ci - pe, sús - ci - pe de - pre - ca - ti - ó - nem no - stram. Qui se - des ad
sús - ci - pe, sús - ci - pe de - pre - ca - ti - ó - nem no - stram. Qui se - des ad
sús - ci - pe, sús - ci - pe de - pre - ca - ti - ó - nem no - stram. Qui se - des ad


70
et cetera
tr
déx – te – ram, ad déx – te – ram Pa – tris, mi – se – ré – re, mi – se – ré – re, mi – se – ré – re no – bis.
déx – te – ram, ad déx – te – ram Pa – tris, mi – se – ré – re, mi – se – ré – re, mi – se – ré – re no – bis.
déx – te – ram, ad déx – te – ram Pa – tris, mi – se – ré – re, mi – se – ré – re, mi – se – ré – re no – bis.
déx – te – ram, ad déx – te – ram Pa – tris, mi – se – ré – re, mi – se – ré – re, mi – se – ré – re no – bis.