

[Requiem in D minor, K.626 — Urtext]

/ Requiem /

di me W. A. Mozart *mp*ra.*
792

Adagio

Violini *p*

Viola *p*

2 Corni di Bassetto in f. *p*

2 Fagotti *p*

2 Clarini in D.

Timpany in D.

Canto

Alto

Tenore

Basso

Organo e Baßi *p* solo: **Adagio**

12

ij

con Vc

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,

p

ij

con Vc

p

p

p

p

p

et lux per - pé - tu - a, lú - ce - at, lú - ce - at e - - is.

p

et lux per - pé - tu - a, lú - ce - at, lú - ce - at e - - is.

p

et lux per - pé - tu - a, lú - ce - at, lú - ce - at e - - is.

p

et lux per - pé - tu - a lú - ce - at, lú - ce - at e - - is. Solo : [tasto]

Violoncelli
Baſi:

p senza org :

The first system of music features a vocal line at the top with a melodic line and a piano accompaniment below it. The piano part consists of several staves with complex rhythmic patterns, including sixteenth and thirty-second notes, and various rests.

The second system continues the piano accompaniment from the first system, showing intricate rhythmic textures across multiple staves.

Solo :

Te de - cet hym - nus, De - us in Si - on; et ti - bi red - dé - tur vo - tum in Je - rú - sa -

The solo section features a vocal line with lyrics and a piano accompaniment. The lyrics are: "Te de - cet hym - nus, De - us in Si - on; et ti - bi red - dé - tur vo - tum in Je - rú - sa -".

Violoncelli

The Violoncelli part is located at the bottom of the page, featuring a single staff with a melodic line and a piano accompaniment.

f

f

f

unis

f

f *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 :

f

31

p *f*

p *f*

p *f* *con Vc*

p *f* 2do

con Vc *p* *f* [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 - té - r - - -

Solo *Tutti*

p *tasto s* *f*

ij

This system contains the first five staves of the musical score. The top staff is the piano part, followed by a violin part marked with *ij*. Below these are three more staves, likely for other instruments or voices, which are currently blank.

Two blank musical staves, likely reserved for additional instruments or voices.

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,

This system contains the vocal line with lyrics. It starts with a piano part and a vocal line marked with *f*. The lyrics are in Latin and are repeated across several lines. The system concludes with a 3/8 time signature change.

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 - pé - tu - a, et lux per - pé - tu - a lú - ce - at e - is, et lux per - pé - tu - a lú - ce - at

p
p
con Vc
p
p
p
p

Allegro

The first system of music consists of five staves. The top two staves are vocal parts, and the bottom three are piano accompaniment. The piano part begins with a piano (*p*) dynamic and features a rhythmic pattern of eighth notes.

p

Allegro

The second system of music consists of five staves. The top two staves are vocal parts with lyrics. The bottom three are piano accompaniment. The piano part features a complex rhythmic pattern with many sixteenth notes. Dynamics include piano (*p*), forte (*f*), and fortissimo (*ff*).

p

e - is.

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

e - is.

Chri - ste e - lé - - - - - i - son,

Chri - ste e - lé - - -

e - is.

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

Ky - - ri -

tasto **Allegro**

Seven empty musical staves, likely for an instrumental accompaniment, arranged in a grand staff format.

Vocal line with lyrics:
 - - - 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 -

Five sets of empty musical staves, each consisting of a grand staff (treble and bass clefs).

Musical score with lyrics for 'Kyrie eleison'. The score consists of five staves. The first four staves are vocal parts with lyrics, and the fifth staff is a basso continuo line. The lyrics are: '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 - lé - son, e - lé - i - son, e - lé - i - son, e - lé - i - son, Chri - ste e - le'.

Ten empty musical staves, likely for instrumental accompaniment, arranged in two groups of five.

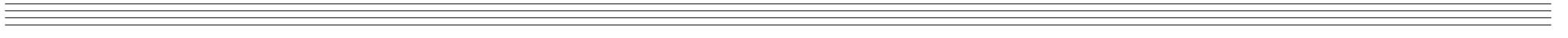
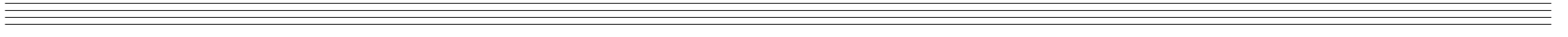
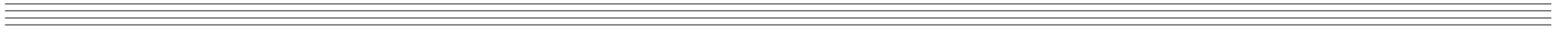
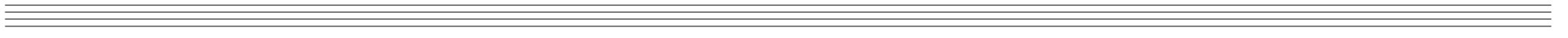
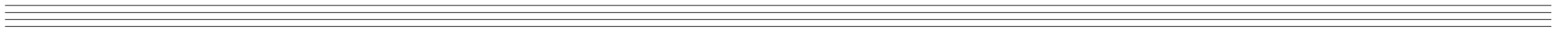
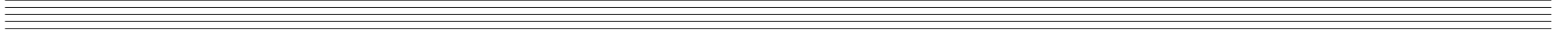
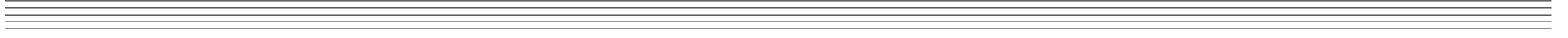
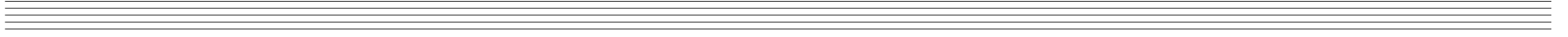
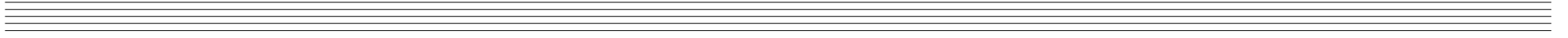
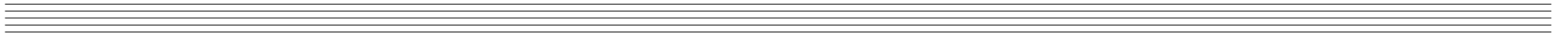
- i-son, Chri-ste e-lé - - - - - son,
 - i-son, Chri-ste e-lé - - - - - i-son, Chri-ste e-lé - - - - -
 Ky - ri - e e - lé - i-son, e - lé - - - - - i - son, e - lé - - - - -
 - - - - - i-son, Ky - ri - e e - lé - i - son, e - le - - - - -
 - - - - - i-son, Ky - ri - e e - lé - i - son, e - le - - -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

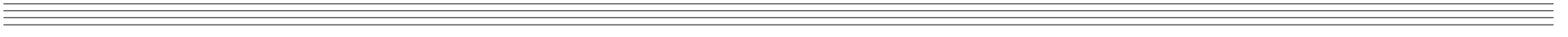
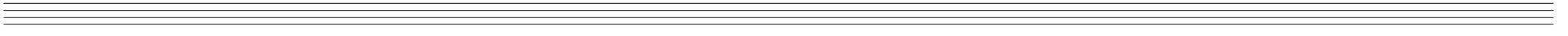
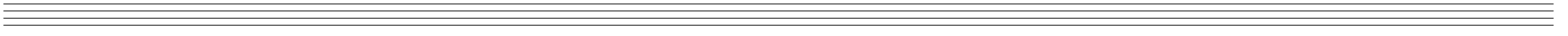
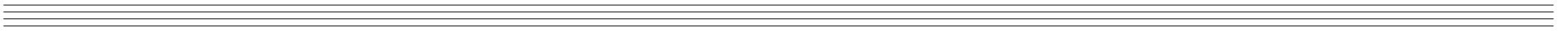
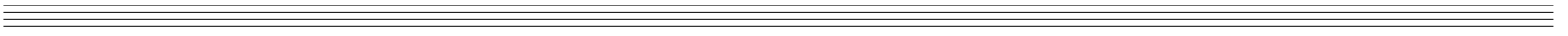
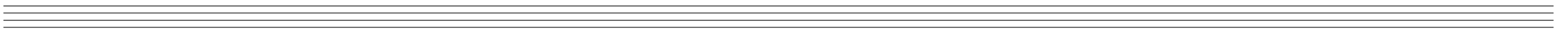
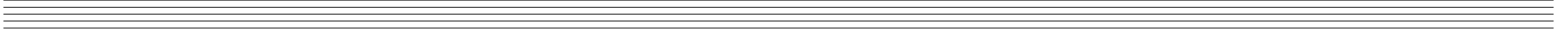
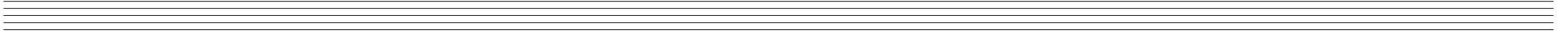
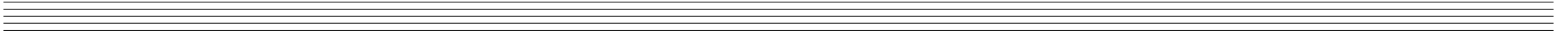
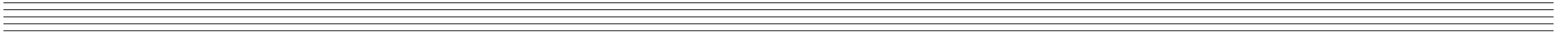
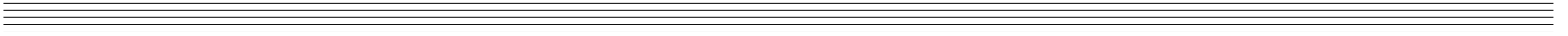
Ky - ri - e e - lé - i - son, e - lé - - - - i - son, e - lé - i - son, e - lé - i -
 - - i - son, e - lé - i - son, e - lé - - - - i - son, Ky - ri -
 - - i - son, Chri - ste e - lé - - - i - son, Chri - ste e - lé - - - i -
 - - i - son, Ky - ri - e e - lé - i - son, e - le - - - i - son,

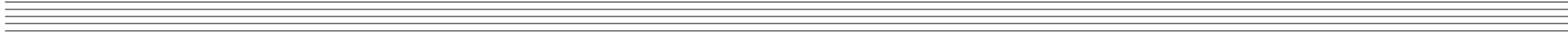
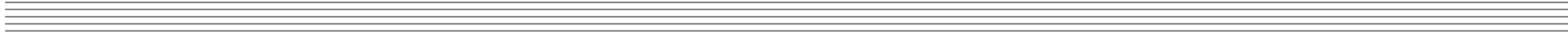
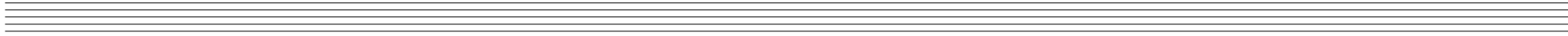
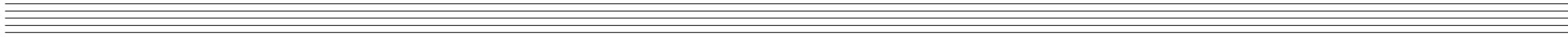
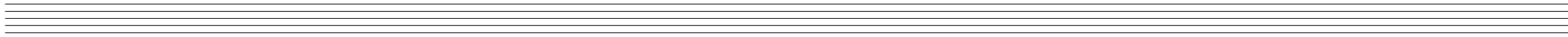
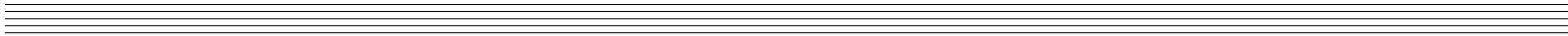
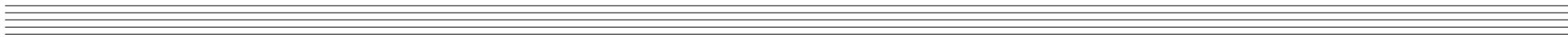
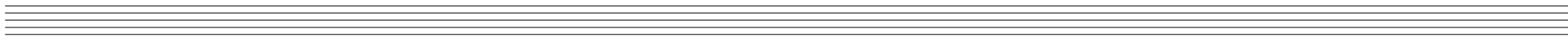
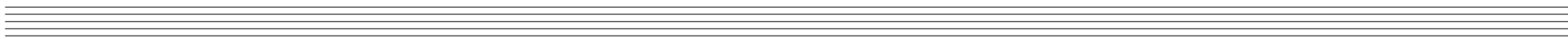
son, e - lé - i - son, Chri - ste e - lé - - - i - son, e - lé - - i -
 e e - lé - i - son, Chri - ste e - lé - - - i - son, e - lé - i - son, Ky - ri - e e - léi -
 son, e - lé - i - son, Chri - ste e - lé - - - i - son, e - lé - i - son, e - lé - i - son, Ky - ri - e, Ky - ri
 Chri - ste e - le - -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

[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, e - lé - i - son, Ky - ri - e e - lé - i - son.







Dies iræ .

Alle^o: assai .

Violini

Violini

Two staves of music for Violini. The first staff is in treble clef with a key signature of one flat and a common time signature. It begins with a dynamic marking of *[f]*. The second staff is in bass clef with the same key signature and time signature, also beginning with a dynamic marking of *[f]*.

Viola

Viola

Two staves of music for Viola. The first staff is in bass clef with a key signature of one flat and a common time signature, beginning with a dynamic marking of *[f]*. The second staff is empty.

Alle^o: assai .

Canto

Canto

Staff of music for Canto in bass clef with a key signature of one flat and a common time signature. It begins with a dynamic marking of *[f]* and the instruction *Tutti*.

Di - es i - ræ, di - es il - la, sol - vet sæ - clum, in fa - vil - la, Te - ste Da - vid cum Sy -

Alto

Alto

Staff of music for Alto in bass clef with a key signature of one flat and a common time signature. It begins with a dynamic marking of *[f]* and the instruction *T*.

Di - es i - ræ, di - es il - la, sol - vet sæ - clum, in fa - vil - la, Te - ste Da - vid cum Sy -

Tenore

Tenore

Staff of music for Tenore in bass clef with a key signature of one flat and a common time signature. It begins with a dynamic marking of *[f]* and the instruction *T*.

Di - es i - ræ, di - es il - la, sol - vet sæ - clum, in fa - vil - la, Te - ste Da - vid cum Sy -

Basso

Basso

Staff of music for Basso in bass clef with a key signature of one flat and a common time signature. It begins with a dynamic marking of *[f]* and the instruction *Tutti*.

Di - es i - ræ, di - es il - la, sol - vet sæ - clum, in fa - vil - la, Te - ste Da - vid cum Sy -

Organo e Baßi

Organo e Baßi

Staff of music for Organo e Baßi in bass clef with a key signature of one flat and a common time signature. It begins with a dynamic marking of *f*.

Alle^o: assai .

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 :

Piano accompaniment for the first system, featuring a complex melodic line with many sixteenth and thirty-second notes.

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,

Vocal lines for four voices with Latin lyrics and piano accompaniment for the second system.

Solo

Piano solo section with a melodic line and accompaniment.

This musical score is for a choir with five parts and a basso continuo line. The lyrics are:

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

The score features a basso continuo line at the bottom, indicated by a keyboard icon. The vocal parts are arranged in five staves, with the lyrics written below each staff. The music is in a key with one flat (B-flat) and a common time signature.

The page contains a musical score for a vocal and instrumental ensemble. At the top, there are several empty staves for other instruments. Below these, there are four vocal staves with lyrics in Latin. The lyrics are:

 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

At the bottom of the page, there is a line for the cello and bass, labeled "Violoncelli" and "Baßi.". The instruction "tasto ." is written below the first part of the line, and "tasto" is written below the second part.

The first system of the musical score consists of a vocal line at the top and seven empty instrumental staves below it. The vocal line begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. It contains a series of rhythmic patterns, including eighth and sixteenth notes, and rests.

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

The second system contains three vocal staves with lyrics. Each staff has a treble clef and a key signature of one sharp. The lyrics are: "Di - es i - ræ, di - es il - la, quan - tus". The notes are placed on the staves to match the syllables of the lyrics.

tre - mor_ est_ fu - tú - rus, quan - tus tre - mor_ est_ fu - tú - rus, quan - tus

Violoncelli

Bassi

tasto .

The third system contains two instrumental staves. The top staff is for Violoncelli (Violoncelli) and the bottom staff is for Bassi (Bassi). Both staves have a treble clef and a key signature of one sharp. The lyrics are: "tre - mor_ est_ fu - tú - rus, quan - tus tre - mor_ est_ fu - tú - rus, quan - tus". The notes are placed on the staves to match the syllables of the lyrics. The Bassi staff ends with the instruction "tasto .".

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

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 -

A musical staff containing a complex rhythmic passage. It begins with a series of sixteenth notes, followed by thirty-second notes, and ends with a quarter note and a half note. The notation includes various accidentals such as sharps and naturals.

An empty musical staff.

An empty musical staff.

An empty musical staff.

An empty musical staff.

An empty musical staff.

An empty musical staff.

A musical staff with a single note followed by a fermata, indicating a sustained sound.

rus.

A musical staff with a single note followed by a fermata.

rus.

A musical staff with a single note followed by a fermata.

rus.

A musical staff with a single note followed by a fermata.

rus.

Solo.

A musical staff with a melodic line consisting of eighth and sixteenth notes, ending with a fermata.

/ Tuba mirum /

Violini

Viola

Trombone Solo

Baŝo Solo

Organo e Baŝi

Andante .

Andante .

Andante .

p

Tu - ba mi - rum spar - gens so - - - - - num, tu - ba

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

The musical score consists of ten staves. The first seven staves are empty. The eighth staff contains a vocal line with the lyrics: "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". The ninth staff contains a piano accompaniment line with notes and rests. The tenth staff is empty.

The musical score consists of ten staves. The first seven staves are empty. The eighth staff contains a melodic line with a slur over the first four notes. The ninth staff is the vocal line, starting with a whole note rest, followed by a series of eighth and sixteenth notes. The lyrics are: "Thro - - - num. Mors stu-pé - bit et na - tú - ra, cum re - súr - get cre - a - tú - ra. Ju - di - cán - ti re - spon - súa - ra." The tenth staff is the piano accompaniment, starting with a half note chord, followed by a series of eighth and sixteenth notes. Dynamics include *fp* and *f*.

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

p

The musical score consists of 14 staves. The first 13 staves are empty. The 14th staff contains a vocal line with the lyrics: "li - ber scrip - tus pro - fe - ré - tur in quo to - tum con - ti - né - tur un - - de mun - dus, mun - - dus". The 15th staff contains a piano accompaniment starting with a piano (*p*) dynamic marking. The score is written in a key signature of one flat (B-flat) and a common time signature (C). The vocal line features a melodic line with various note values, including quarter, eighth, and sixteenth notes, and rests. The piano accompaniment consists of a bass line with quarter and eighth notes, and a treble line with quarter and eighth notes, often beamed together.

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

Violoncelli

The image shows a page of a musical score. At the top left, the page number '32' is printed. At the top right, the page number '18' is printed. The score consists of ten staves. The first seven staves are empty. The eighth staff contains a vocal line with lyrics: 'ju - - di - cé - - tur. Ju - dex er - go cum se - dé - bit, quid - quid la - tet ap - pa-'. The ninth staff is labeled 'Violoncelli' and contains a musical line for the cello part. The tenth staff is empty. The music is in a key with one flat (B-flat) and a common time signature (C). The vocal line features a mix of quarter, eighth, and sixteenth notes, with some rests. The cello part consists of a rhythmic pattern of eighth and sixteenth notes.

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?

Bafi

mf

Solo Canto
 cum vix Jus - tus, Jus - tus sit se - cú - rus? Cum vix Jus - tus, Jus - tus

Solo Alto

Solo Tenor

Solo Baŕo

Violoncelli

Baŕi

mf

Sotto voce

Sotto voce

Cum vix Jus - tus, Jus - tus

sf *p* *f* *p* *crescendo* *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*

/ Rex tremendæ /

Violini

Violini musical staff with treble clef, key signature of two flats, and common time. It begins with a dynamic marking of *[f]* and contains a complex melodic line with many sixteenth and thirty-second notes.

Viola

Viola musical staff with alto clef, key signature of two flats, and common time. It is currently empty.

Canto

Canto musical staff with bass clef, key signature of two flats, and common time. It features a *Tutti. [f]* dynamic marking and a single note on the second measure.

Alto

Alto musical staff with alto clef, key signature of two flats, and common time. It features a *T.* dynamic marking and a single note on the second measure.

Tenore

Tenore musical staff with alto clef, key signature of two flats, and common time. It features a *T.* dynamic marking and a single note on the second measure.

Basso

Basso musical staff with bass clef, key signature of two flats, and common time. It features a *Tutti. [f]* dynamic marking and a single note on the second measure.

Organo
e Baſi

Organo e Baſi musical staff with bass clef, key signature of two flats, and common time. It begins with a *Solo. [f]* dynamic marking and contains a complex melodic line with many sixteenth and thirty-second notes. It also features *Tutti Rex, [f]* markings.

Rex tre-mén - dae ma - jes - tá - tis, Rex tre - mén - - - dae ma - jes - tá - - - tis, Rex tre -

Rex tre-mén - dae ma - jes - tá - tis, Rex tre - mén - - - dae ma - jes - tá - - - tis, Rex tre - mén - -

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

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

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 - - - - - dae, Rex tre - mén - dae ma - jes - tá - tis, qui sal - ván - dos sal - vas gra - tis;

sal - vas gra - tis, Rex tre - mén - dae ma - jes - tá - tis, qui sal - ván - dos sal - vas gra - tis;

- tis, Rex tre - mén - - - - - dae, Rex tre - mén - dae ma - jes - tá - tis, qui sal - ván - dos sal - vas gra - tis;

tá - - - - - tis, Rex tre - mén - dae, Rex tre - mén - dae ma - jes - tá - tis, qui sal - ván - dos sal - vas gra - tis;

Solo:
p tasto

p *p* *p* *p*

sal - va me,

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

p *p* *p* *p*

sal - va me,

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

p *p* *p* *p*

sal - va me,

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

p *p* *p* *p*

sal - va me,

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

/ Recordare /

Violini

Two staves for Violini in 3/4 time, key of B-flat major. The first staff begins with a rest and then plays a melodic line starting at measure 7 with a piano (*p*) dynamic. The second staff follows a similar pattern, also starting at measure 7 with a piano (*p*) dynamic.

Viola

Viola staff in 3/4 time, key of B-flat major. It begins with a rest and then plays a melodic line starting at measure 7 with a piano (*p*) dynamic, featuring trills (*tr*) in measures 10, 12, and 14.

2 Corni
di Bassetto
in f.

Two staves for 2 Corni di Bassetto in f. in 3/4 time, key of B-flat major. Both staves begin with a rest and then play a melodic line starting at measure 7 with a piano (*p*) dynamic.

Canto solo

Canto solo staff in 3/4 time, key of B-flat major. The staff is empty.

Alto solo

Alto solo staff in 3/4 time, key of B-flat major. The staff is empty.

Tenor solo

Tenor solo staff in 3/4 time, key of B-flat major. The staff is empty.

Baſſo Solo

Baſſo Solo staff in 3/4 time, key of B-flat major. The staff is empty.

Organo
e Baſſi

Organo e Baſſi staff in 3/4 time, key of B-flat major. It begins with a rest and then plays a melodic line starting at measure 7 with a piano (*p*) dynamic, featuring trills (*tr*) in measures 10, 12, and 14. The label "Violoncelli" is placed above the staff in measure 7, and "Baſſi" is placed above the staff in measure 14.

11

tr

tr

[p]

quod

[p]

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

tr *tr*

Baßi :

The first system of the musical score consists of a vocal line at the top, which begins with a trill marked 'tr'. Below this are seven empty staves, likely for a string ensemble or other instruments.

The second system contains vocal lines with lyrics and a cello/bass line. The lyrics are: "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", and "per - das, per - das il - la di - e. quæ - rens me". The cello/bass line is labeled "Violoncelli" and "Baßi".

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

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

Five sets of empty musical staves, each consisting of a grand staff (treble and bass clefs).

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 - mīs - co tam - quam re - us cul - pa ru - bet vul - tus me - us

in - ge - mīs - co tam - quam re - us cul - pa ru - bet vul - tus me - us

in - ge - mīs - co tam - quam re - us cul - pa ru - bet vul - tus me - us

in - ge - mīs - co tam - quam re - us cul - pa ru - bet vul - tus me - us

Baſi
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

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

f p

Violoncelli

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

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

The musical score for page 119 consists of several staves. The top three staves show the piano accompaniment, with the right hand playing a melodic line and the left hand providing harmonic support. The bottom five staves are for the vocal line, with lyrics written below the notes. The lyrics are: - 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. The score includes various musical notations such as slurs, ties, and a trill (tr) in the piano part.

/ Confutatis /

Andante

Violini

Viola

Canto

Alto

Tenore

Basso

Organo
e Baßi

The musical score is for the section 'Confutatis' and is marked 'Andante'. It features the following parts:

- Violini:** Two staves, with the first staff containing a melodic line starting with a piano (*p*) dynamic.
- Viola:** One staff, currently empty.
- Canto:** One staff, currently empty.
- Alto:** One staff, currently empty.
- Tenore:** One staff with lyrics: "Con - fu - tá - tis ma - le - díc - tis flam - mis a - cri - bus ad - dic - tis, flam - mis a - cri - bus ad - dic - tis." The dynamic is *f*.
- Basso:** One staff with lyrics: "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." The dynamic is *f*.
- Organo e Baßi:** One staff with a complex accompaniment of sixteenth notes, starting with a forte (*f*) dynamic and ending with a piano (*p*) dynamic.

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

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 - - -

p

Piano accompaniment staff with complex rhythmic patterns and accidentals.

Empty musical staves for additional instruments or voices.

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

Piano accompaniment staff at the bottom of the page.

The first system of the score begins with a piano introduction on a single staff, featuring a complex rhythmic pattern of eighth and sixteenth notes. This is followed by five empty staves, which are intended for the vocal parts of the choir.

The second system contains five vocal staves with the following lyrics:

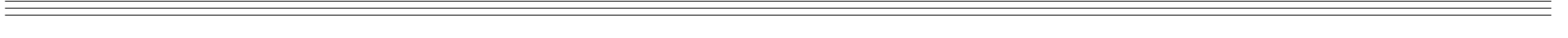
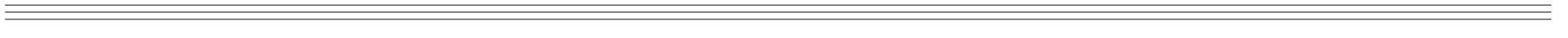
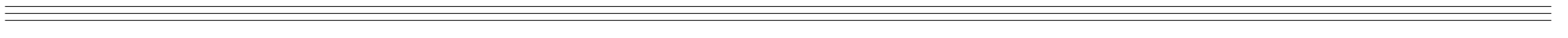
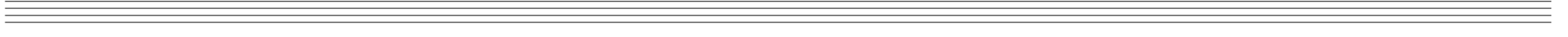
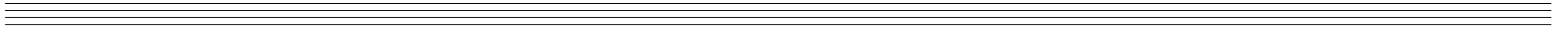
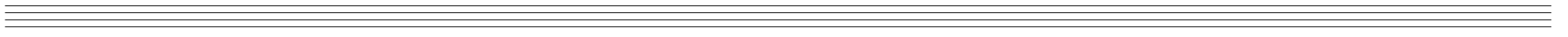
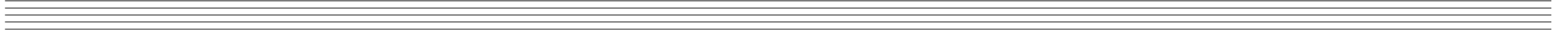
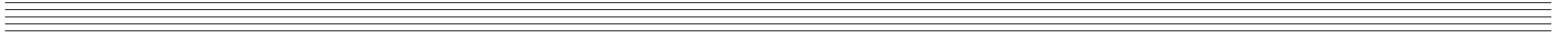
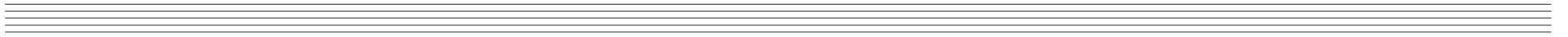
cu - ram, ge - re cu - ram me - i fi - - - nis.

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.
 The lyrics are distributed across the staves, with some staves containing rests or partial words. The word "Segue" is written at the end of the system.

Segue



/ Lacrymosa /

Violini

Violini

First staff: Treble clef, 12/8 time signature, key signature of one flat. Dynamics: *p*.
Second staff: Treble clef, 12/8 time signature, key signature of one flat. Dynamics: *p*.

Viola

Viola

Viola staff: Bass clef, 12/8 time signature, key signature of one flat. Dynamics: *p*.
Below the Viola staff are five empty staves for vocal parts.

Canto

Canto

Staff: Bass clef, 12/8 time signature, key signature of one flat. Dynamics: *p*.
Lyrics: La - cry-mó - sa di - es il - la qua re - súr - get

Alto

Alto

Staff: Bass clef, 12/8 time signature, key signature of one flat. Dynamics: *p*.

Tenore

Tenore

Staff: Bass clef, 12/8 time signature, key signature of one flat. Dynamics: *p*.

Basso

Basso

Staff: Bass clef, 12/8 time signature, key signature of one flat. Dynamics: *p*.
Lyrics: La - cry-mó - sa di - es il - la qua re - súr - get

Organo
e Baßi

Organo
e Baßi

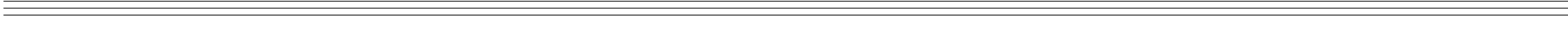
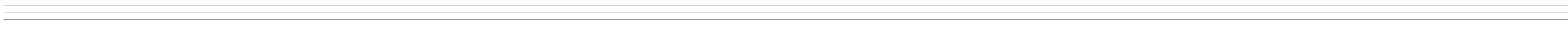
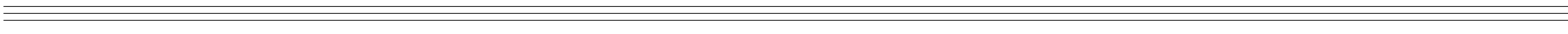
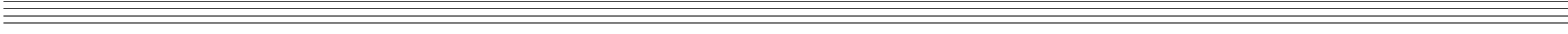
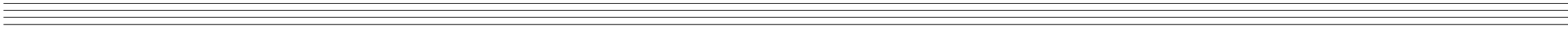
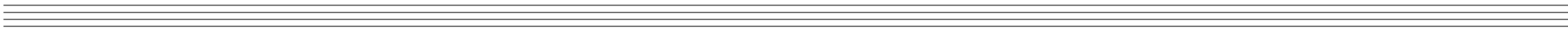
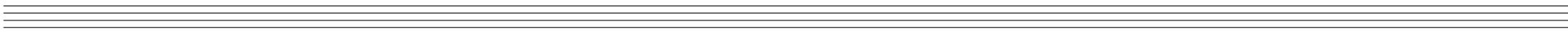
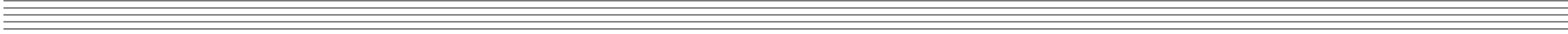
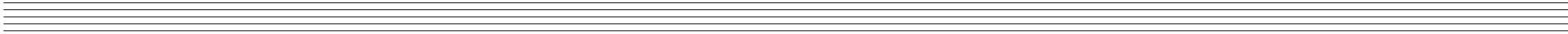
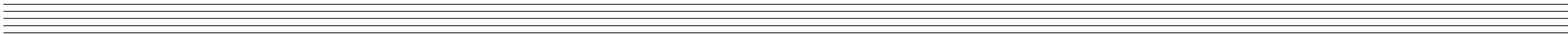
Staff: Bass clef, 12/8 time signature, key signature of one flat. Dynamics: *p*.

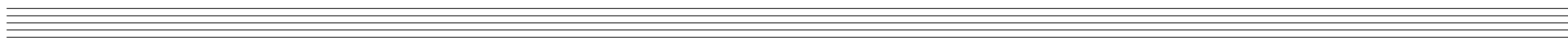
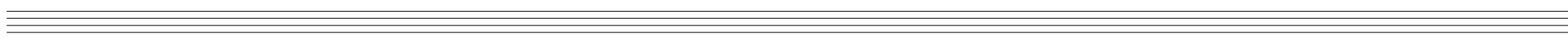
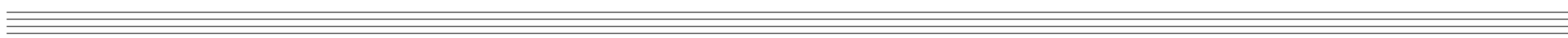
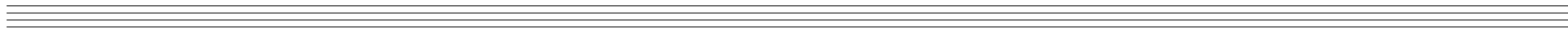
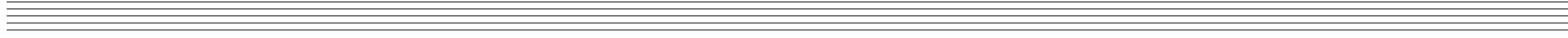
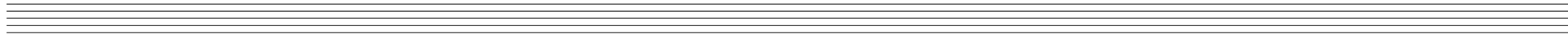
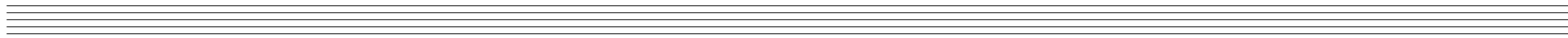
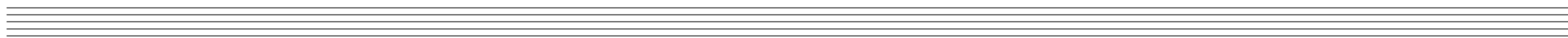
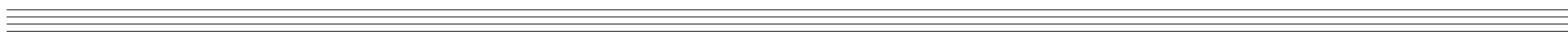
A series of ten empty musical staves, each consisting of a grand staff (treble and bass clefs) with a brace on the left. These staves are currently blank, intended for the vocal and instrumental parts of the score.

Two vocal parts are shown with lyrics and performance markings. The lyrics are: "ex fa - víl - la ju - di - cán - dus ho - mo re - us".

The first vocal part includes the following markings: *crescendo*, *f*, and *crescendo*.

The second vocal part includes the following markings: *crescendo*, *f*, and *cresc.*





/ Domine /

Violini

Viola

Canto

Alto

Tenore

Basso

Organo e Baßi

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 -

p *f* *p*

p *f* *p*

p *f* *p*

p *f* *p*

p *f* *p*

Seven sets of empty musical staves, each consisting of a grand staff (treble and bass clefs).

Musical score with lyrics and dynamics. The lyrics are: rum de pœ - nis in - fér - - - ni, de pœ - nis in - fér - - - ni et de pro - fún - - do. Dynamics include *f* (forte) and *p* (piano).

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

f *p* *f* *p*

p la - - - cu *f* lí - be-ra, lí - be-ra e - as de o - re le - ó - nis, *p* lí - be-ra, lí - be-ra
p la - - - cu *f* lí - be-ra e - as de o - re le - ó - nis, *p* lí - be-ra
p la - - - cu *f* lí - be-ra e - as de o - re le - ó - nis, *p* lí - be-ra
p la - - - cu *f* lí - be-ra e - as de o - re le - ó - nis, *p* lí - be-ra

f *p* *f* *p*

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

Musical notation includes a piano accompaniment at the bottom with a complex rhythmic pattern of eighth and sixteenth notes. The vocal lines feature dynamic markings such as *f* (forte) and slurs. The score is divided into measures by vertical bar lines.

Empty musical staves for the first part of the score.

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

rum, ne ca - dant, ne ca-dant in obs - cú - rum sed s'ig - ni-fer san - ctus Mí - cha-el re -

cú - rum, ne ca - dant, ne ca-dant in obs - cú - rum sed

cú - rum, ne ca - dant, ne ca-dant in obs - cú - rum

cú - rum, ne ca - dant in obs - cú - - rum

p Solo

p

- 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

in lu cem san - ctam

e - as in lu-cem san - ctam

in lu - cem san - ctam Tutti

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

Tutti

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

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.

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,

Empty musical staves for vocal and instrumental parts.

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 *f*

p *f* *p* *f* *p* *f*

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-

p *f*

Musical staff with notes and a sharp sign.

Empty musical staff.

Empty musical staff.

Empty musical staff.

Empty musical staff.

Empty musical staff.

Empty musical staff.

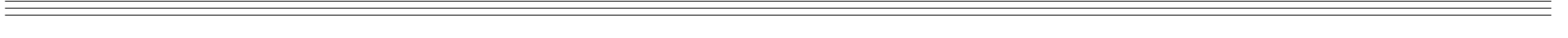
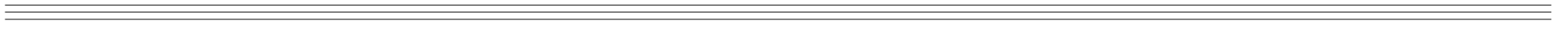
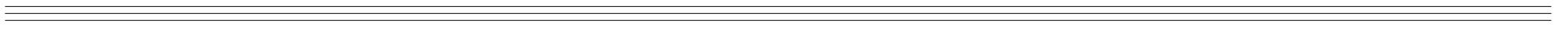
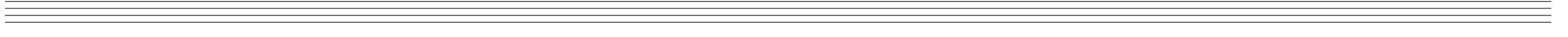
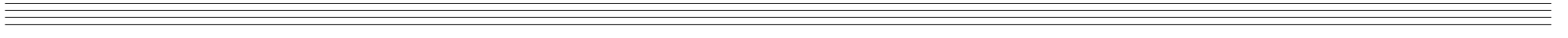
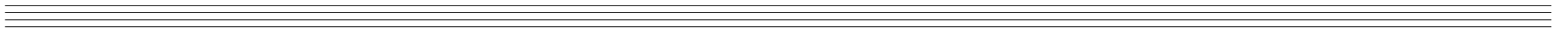
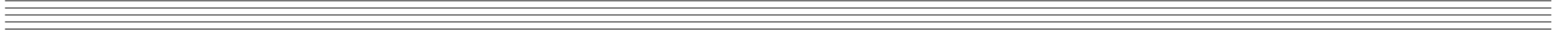
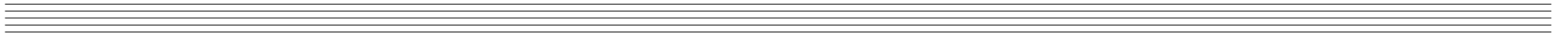
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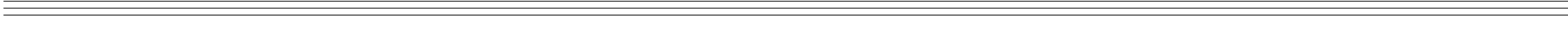
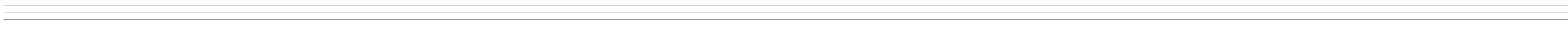
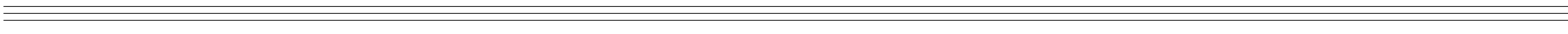
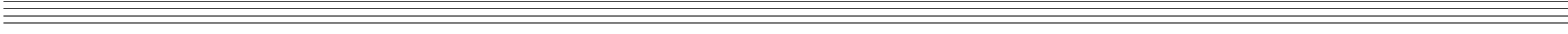
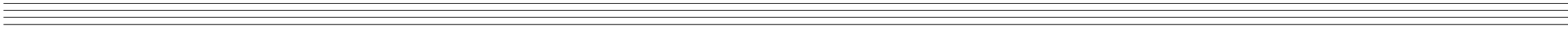
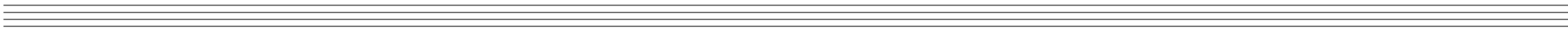
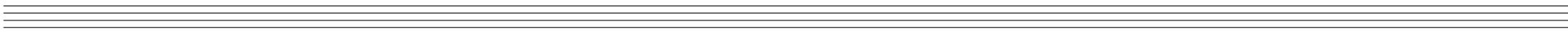
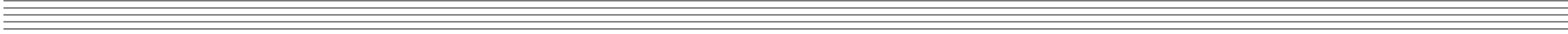
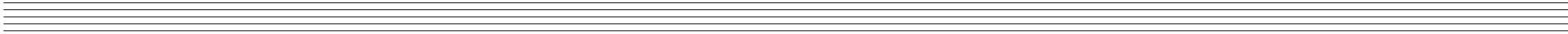
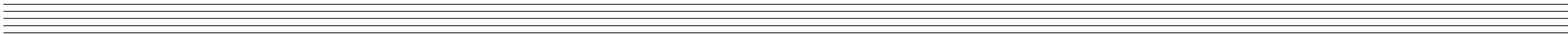
Á - bra - hæ pro - mi - sí - - sti, et sé - mi - ni, sé - mi - ni e - - - ius.

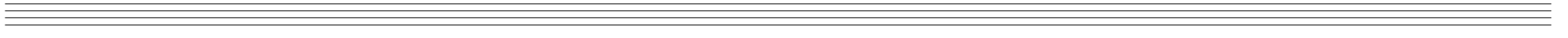
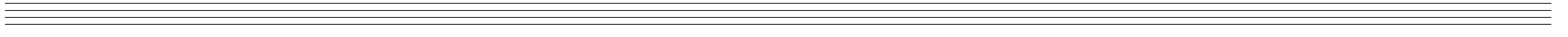
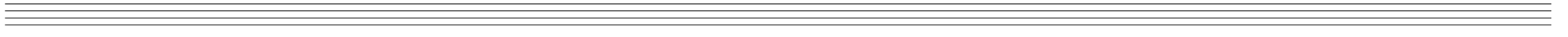
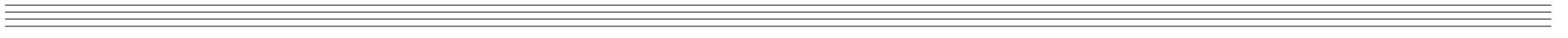
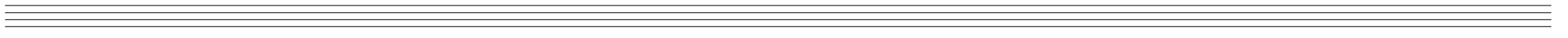
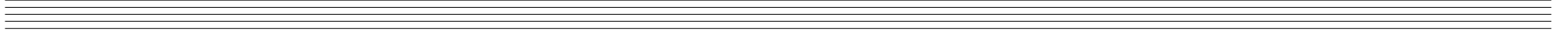
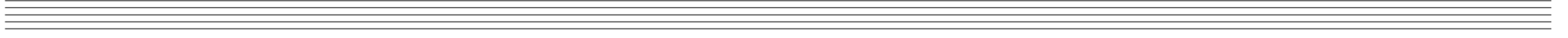
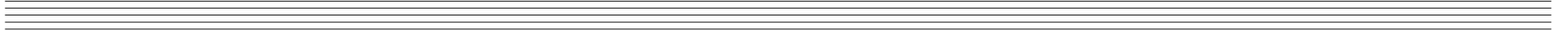
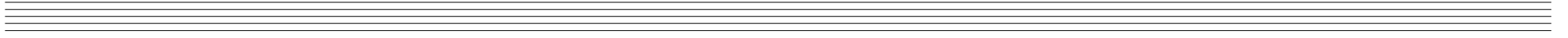
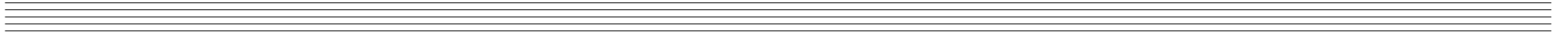
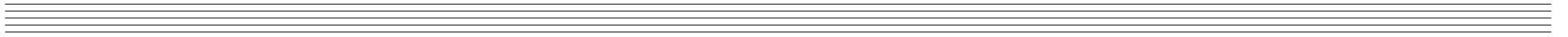
Á - bra - hæ pro - mi - sí - - sti, et sé - mi - ni, sé - mi - ni e - - - ius.

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

Musical staff with notes and a sharp sign.







/ Hostias /

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

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

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

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

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

Empty musical staves for vocal and instrumental parts, consisting of ten systems of two staves each.

Musical score with lyrics and dynamics. The lyrics are: "Hó - sti - as et pre - ces ti - bi, Dó - mi - ne, lau - dis of -". The score includes dynamic markings such as *p* (piano) and *f* (forte), and features various musical notations including notes, rests, and slurs.

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

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

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

f *p* *f*

p

quam olim
da capo

p

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

quam olim
da capo

p

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

p

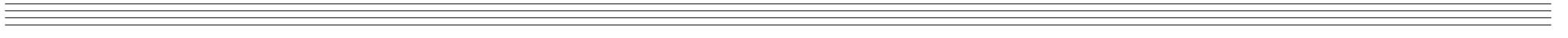
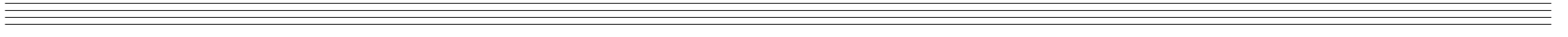
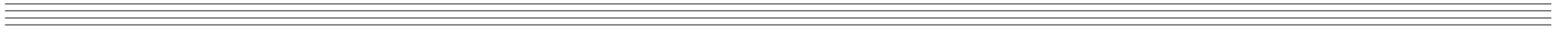
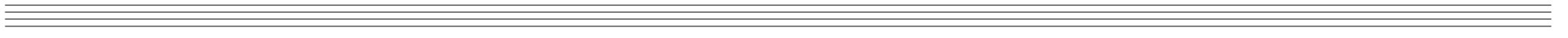
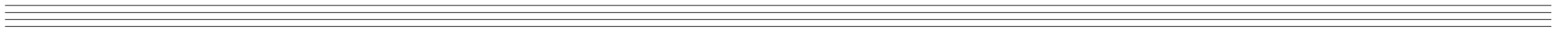
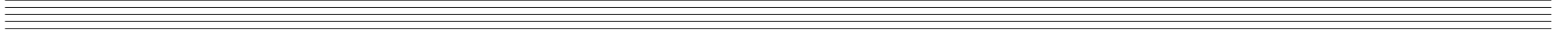
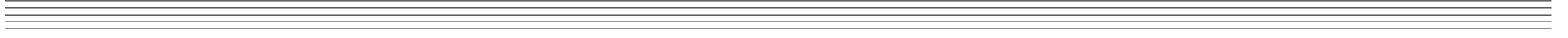
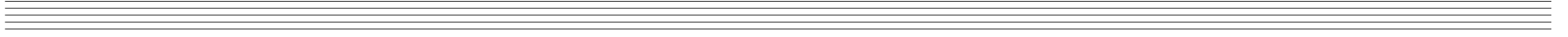
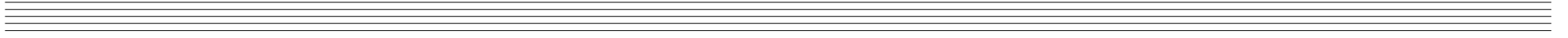
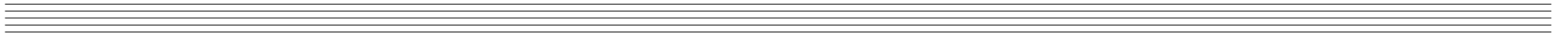
mus; fac e - as, Dó - mi - ne, de mor - - te trans - í - re ad vi - tam.

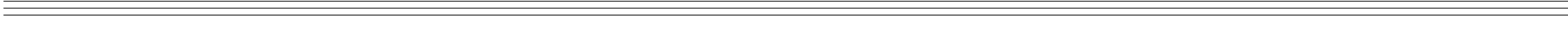
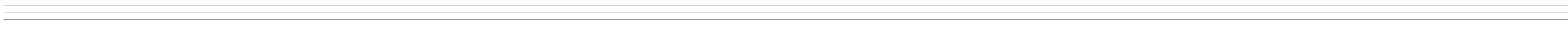
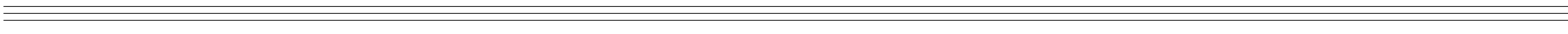
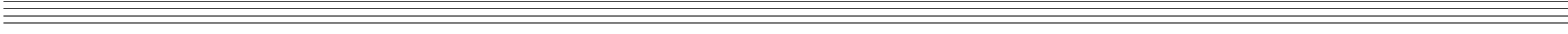
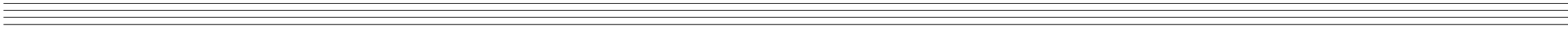
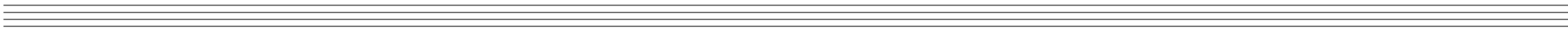
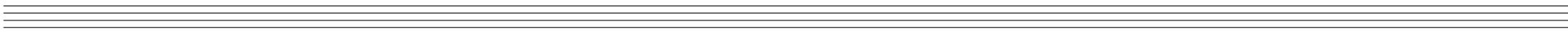
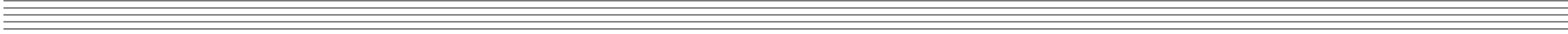
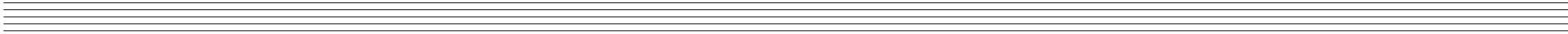
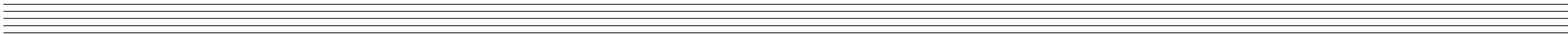
p

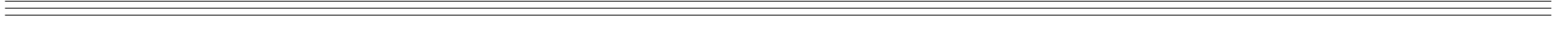
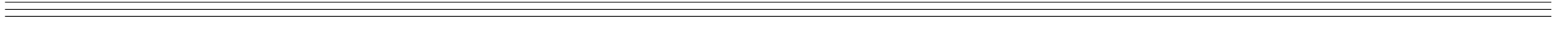
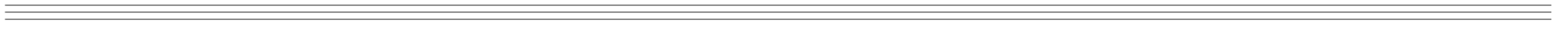
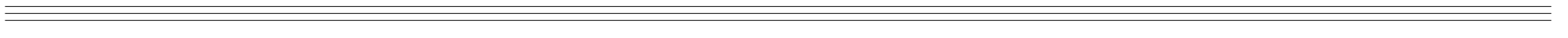
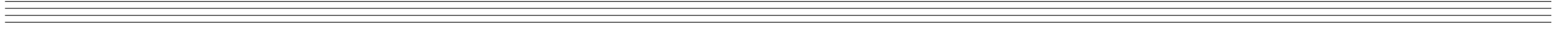
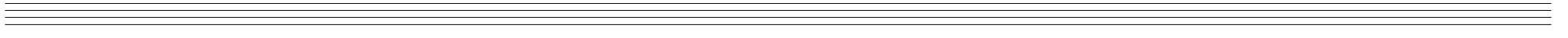
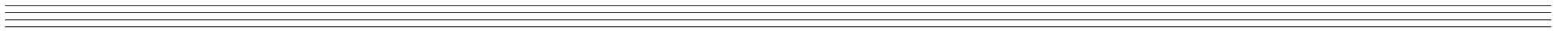
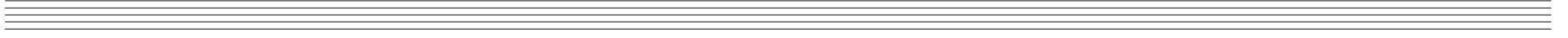
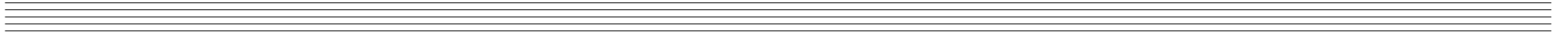
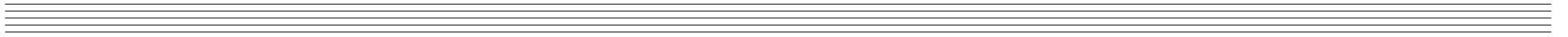
mus; fac e - as, Dó - mi - ne, de mor - te trans - í - re ad vi - tam.

quam olim
d: C:

p







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.

Introitus: *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 Abraham*, 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 Freystädler, 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 Abrahamæ 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 Abrahamæ*. 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 after all 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

24 (about ♩. = 42)

Canto
do - na e - is, do - na e - is ré - qui - em.

Alto
do - na e - is, do - na e - is ré - qui - em.

Tenor
do - na e - is, do - na e - is ré - qui - em.

Basso
do - na e - is, do - na e - is ré - qui - em.

[2] Amen

(about ♩. = 69)

Canto
a - men

Alto
a - men

Tenor
a - men

Basso
a - men

9

[3] Sanctus

(about ♩ = 42)

Timpani in D

Canto

Alto

Tenor

Basso

Organo e Baßi

f

f

f

f

f

f

Sanc - - - tus, Sanc - - - tus, Sanc - - - tus Dó - mi-nus De - us

Sanc - - - tus, Sanc - - - tus, Sanc - - - tus Dó - mi-nus De - us

Sanc - - - tus, Sanc - - - tus, Sanc - - - tus Dó - mi-nus De - us

Sanc - - - tus, Sanc - - - tus, Sanc - - - tus Dó - mi-nus De - us

f

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 - - -

Sá - ba-oth. Ple - ni sunt cœ - li et ter - - - ra gló - ri - a, gló - ri - a, gló - ri - a tu - - -

f

[4] Osanna

11 (about ♩ = 63)

et cetera

Musical score for [4] Osanna. It consists of five staves. The top three staves are for vocal parts, each starting with a fermata and the letter 'a.'. The fourth staff is the vocal line with lyrics: "a. O - sán - na in ex - cél - sis, ...". The fifth staff is the basso continuo line. The key signature is one sharp (F#) and the time signature is 3/4.

[5] Benedictus

(about ♩ = 64)

et cetera

Musical score for [5] Benedictus. It consists of three staves for instrumental parts: Violini (Violins), Violas, and Organo e Bafí (Organ and Bassoon). The key signature is two flats (Bb, Eb) and the time signature is common time (C). The Violini part features a trill (tr) in the final measure. The score is marked with *et cetera*.

[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 -



i, qui tol - lis pec - cá - ta mun - di, do - na e - is ré - qui - em sem - pi - tér - - - nam.
 i, qui tol - lis pec - cá - ta mun - di, do - na e - is ré - qui - em sem - pi - tér - - - nam.
 i, qui tol - lis pec - cá - ta mun - di, do - na e - is ré - qui - em sem - pi - tér - - - nam.
 i, qui tol - lis pec - cá - ta mun - di, do - na, do - na e - is ré - qui - em sem - pi - tér - - - nam.

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



Qui tol - - lis pec - cá - - ta, pec - cá - ta mun - di, mi - se - ré - re, mi - se -
 Qui tol - - lis pec - cá - - ta, pec - cá - ta mun - di, mi - se - ré - re, mi - se -
 Qui tol - - lis pec - cá - - ta, pec - cá - ta mun - di, mi - se - ré - re, mi - se -
 Qui tol - - lis pec - cá - - ta, pec - cá - ta mun - di, mi - se - ré - re, mi - se -

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

dés - te - ram, ad dés - te - ram Pa - tris, mi - se - ré - re, mi - se - ré - re, mi - se - ré - re no - bis.
 dés - te - ram, ad dés - te - ram Pa - tris, mi - se - ré - re, mi - se - ré - re, mi - se - ré - re no - bis.
 dés - te - ram, ad dés - te - ram Pa - tris, mi - se - ré - re, mi - se - ré - re, mi - se - ré - re no - bis.
 dés - te - ram, ad dés - te - ram Pa - tris, mi - se - ré - re, mi - se - ré - re, mi - se - ré - re no - bis.