

Ch. Gounod

Ch. Gounod

Agnus Dei in C

Op. 103.

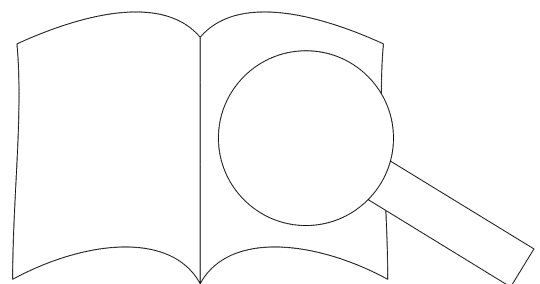
pour solistes (SATB), chœur
et petit orchestre

hautbois, clarinette,
2 violons, altos, vclle,
et orgue

arrangé par J. G. Gounod

Partitur/Full score
Partition d'orchestre

Car



Vorwort*

II Die vorliegende Ensemble bearbeitete Version
des C-Di Charles Gounod beruht auf der
Urtext Charles Gounods originalen Fassung für großes Orchester
1 (Car Charles Gounod) Satz und Streicherstimmen der beiden
15 Violinen, Violen, Violoncelli und Kontrabass. Hinzu treten drei Blasinstrumente:
Flöte, Oboe und Horn in F. Ihnen sind wichtige melo-
dische und rhythmische Aufgaben zugewiesen. Die Orgel mit
Pedal übernimmt – wie üblich in der Romantik – die
Basslinie des großen Orchesters. Die schematischen Register-
angaben sind Vorschläge des Bearbeiters. Die weiteren Vor-
schanweisungen (Dynamik, etc.) sind original und entspre-
chen der Urtext-Ausgabe.

1 (Car
15 V
ntisch. Hinzu treten drei Blasinstrumente:
B und Horn in F. Ihnen sind wichtige melo-
gebende Aufgaben zugewiesen. Die Orgel mit
übernimmt – wie üblich in der Romantik – die
es großen Orchesters. Die schematischen Register-
sind Vorschläge des Bearbeiters. Die weiteren Vor-
sanweisungen (Dynamik, etc.) sind original und entspre-
den der Urtext-Ausgabe.

Ehrenkirchen, im Juli 2012

Zsigmond Szathmáry

Cet arrangement du Requiem en Ut
nod pour petit orchestre repose s
de la version pour grand orche
tion vocale et parties de cor
ques. À cela viennent s'ai
bois, clarinette en si bé
importantes apport
L'orgue avec son
orchestre, cor
indications d
rangeur.
sont d'

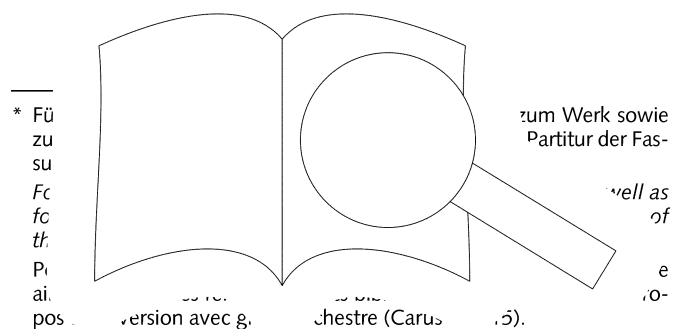
Zsigmond Szathmáry

Arrangement for a small ensemble of Charles Gounod's *Requiem* in C major is based on the Urtext Edition of the version for large orchestra (Carus 27.315). The vocal and string parts are identical in both editions. Here three wind instruments have been added: oboe, clarinet in B flat and horn in F. Important melodic tasks have been allotted to these instruments and they have also been employed for reasons of instrumental color. The organ, with its wealth of sound – as was usual in the romantic era – assumes the role of a large orchestra. The disposition presented in this edition was suggested by the arranger. Further performance markings (dynamics, etc.) are original and correspond to those in the Urtext edition.

Ehrenkirchen, July 2012

Zsigmond Szathmáry

Translation: Earl Rosenbaum



Requiem in C

Introït et Kyrie

Charles Gounod
1818–1893

Bearbeitung: Zsigmond Szathmáry

Introït

Molto moderato

Hautbois

Clarinete en Si $\flat$

Cor en Fa

Dessus I

Dessus II

Ténor

Violons
I

II

Altos

Violoncelles

Contrebasses

Org.

Péda.

Aufführungsdauer / Durée / Duration: ca. 35 min.

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10

ter - nam _ do Do - mi-ne: et lux per - pe
a-em ae - ter - nam _ do - na e -

simile
simile
simile

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p *cresc.*

p *cresc.*

p *cresc.*

p *cresc.*

p *cresc.*

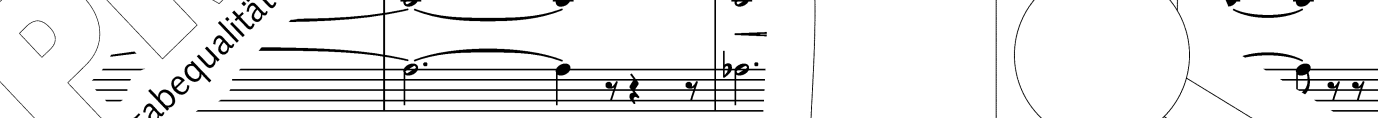
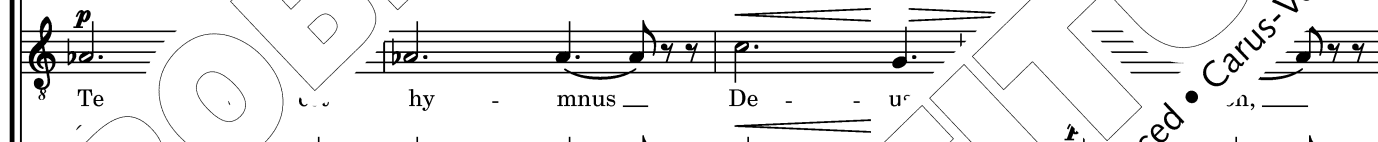
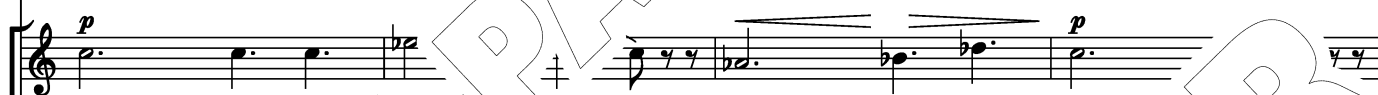
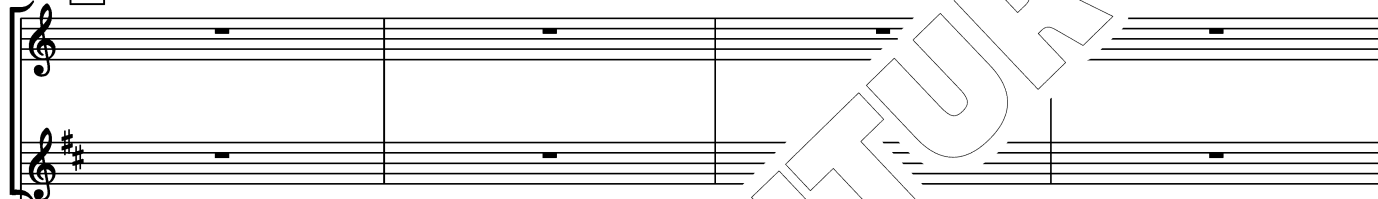
p *cresc.*

Do et lux per - pe - tu-a lu e .s, —
nam do - na e - is Do - mi-ne: — pe - tu-a, —

This block contains the vocal and piano staves for measures 25 through 30. The vocal parts (Soprano, Alto, Tenor, Bass) and the piano accompaniment are shown. The lyrics are: "Do et lux per - pe - tu-a lu e .s, —" and "nam do - na e - is Do - mi-ne: — pe - tu-a, —".

This block contains the vocal and piano staves for measures 31 through 36. The vocal parts and piano accompaniment continue the musical piece.

This block contains the vocal and piano staves for measures 37 through 40. The vocal parts and piano accompaniment conclude the musical piece.



47

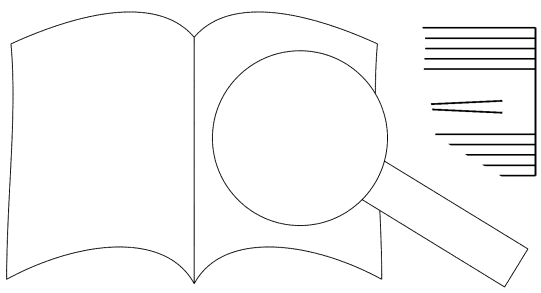
au - di o - ra - ti - am, ex - au - di
au - di o - nem me - am, ex - au - di
au - di o - ra - ti - o - nem me - am, o - ra - ti -
o - ra - ti - o - nem me - am, o - ra - ti -

PROBEPARTITUR

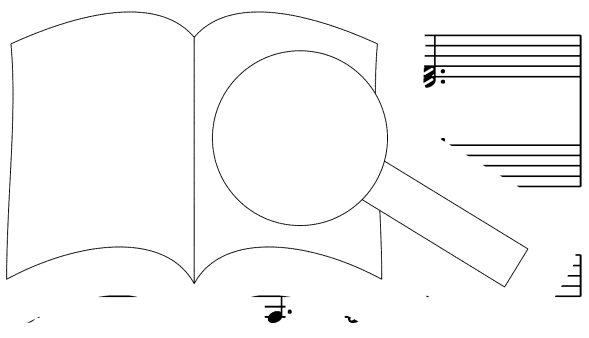
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51



55

cresc. *dim.* *p*

cresc. *dim.* *p*

cresc. *dim.* *p*

p

et. _____ -em ae - ter - - nam _____ do - r

et. _____ e - qui-em ae - ter - - nam _____

pp

et. _____ Re - qui-em ae - ter - - na _____ is

pp

Re - qui-em ae - ter na _____ - na e - is

dim. *p*

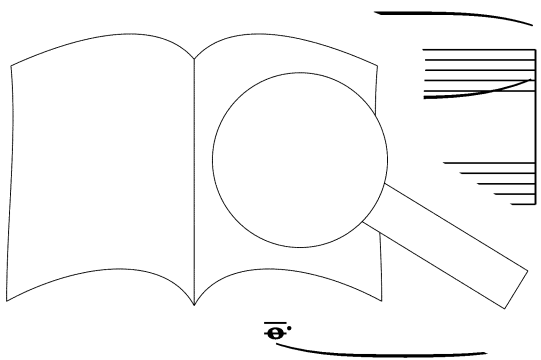
dim. *p*

dim.

dim.

p (Bourbons
8 et 16 pieds)

p



59

Do - mi-ne: - pe - tu-a lu - ce-at e
Do - mi-r lux per - pe - tu-a lu - ce-at
Do et lux per - pe - tu-a is.
-ne: et lux per - pe - tu-a -a is.

☐ Kyrie

The image displays a musical score for the song "Der Schatz im Schilf" by Franz Schubert. The score is presented in a large, clear font, with a prominent "PROBEE" watermark overlaid diagonally across the center. The watermark is a large, stylized, light gray letter "P" followed by the word "BEE" in a similar font. The musical notation includes a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The tempo/mood is indicated as "poco". The lyrics are in German: "Der Schatz im Schilf". The score is for a single voice part, with the melody line clearly visible. The text "Ausgabequalität gegenüber Original evtl. gemindert." is written in a smaller font at the bottom of the page.

74

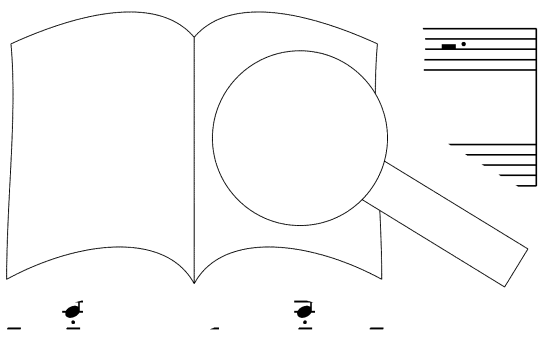
Chri - ste e - le - i - son, Ky - ri - e e - le - i - son, Ky

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

Chri - i - son. Ky - ri - e e - le - i - son. Ky - ri - e e -

e - le - i - son. Ky - ri - e e -

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

le - i - sor - i - e, Ky - ri - e, Ky - ri -

le Ky - ri - e, Ky - ri - e, Ky - e - i -

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

pp arco

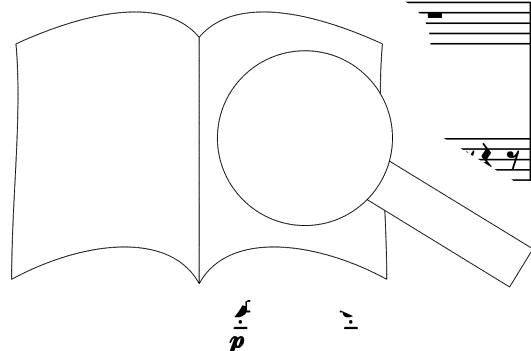
pp arco

pp sempre pizz.

pp

Adagio

84



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Séquence

Dies irae

Allegro moderato

Hautbois

Clarinete en Sib

Cor en Fa

Dessus I

Dessus II

Ténors

P.

Violons

Altos

Violoncelles

Contrebasses

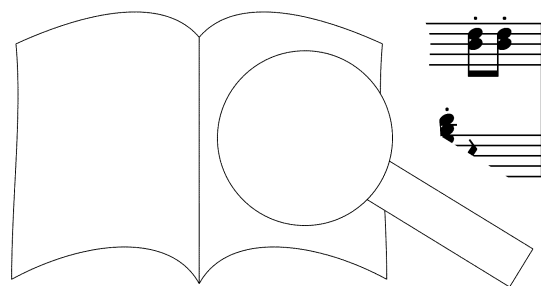
Pédales

Flûtes 8

6

il - le sol - vet sae - clum in

sol - vet sae - clum - la:



11

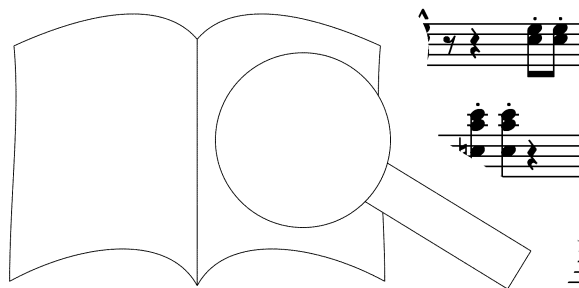
cresc.

cresc.

p Di - es di - es il - la, *cresc.*
p Di - rae, di - es il - la,
 8 Di i - rae, di - es il vet
 es i - rae, di - es sol - vet

cresc.
cresc.
cresc.
cresc.
cresc.

cresc.



21

cum Si - - - te - ste Da - vid cur
cum Si - - la, te - ste Da - vid
cum Si - - byl - la, te - ste Da - vid
Si - - byl - la, te - ste cum Si - -

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31

cresc.

cresc.

est fu - quan - do ju - dex

est rus, quan - do ju - dex

es tu - rus, quan - do ju - dex

fu - tu - rus, quan - do de est ven -

cresc.

cresc.

cresc.

cresc.

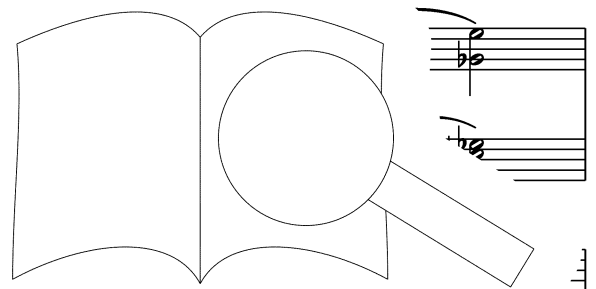
cresc.

cresc.

+ Fonds 4, Hautbois

cresc.

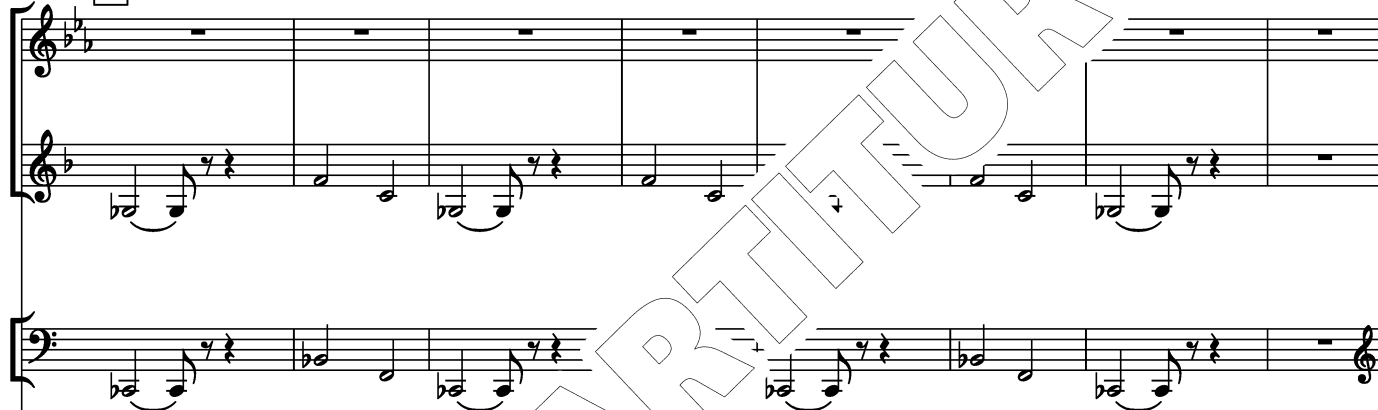
cresc.



50

Co - get o - mr thro-num, co-get o-mnes an - te thro
es an - te thro-num, co-get o-mnes an - te
o-mnes an - te thro-num, co-get o - mr
Co - get o-mnes an - te thro-num, o - num.

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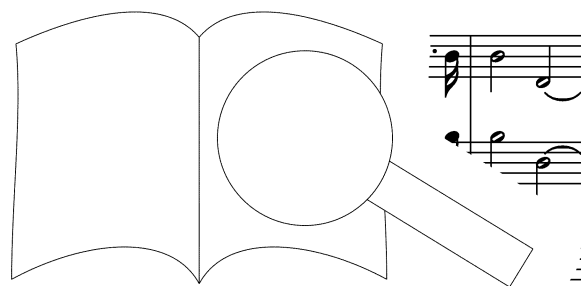


p Mors stu - pe -¹ - na - tu-ra, cum re - sur - get

p Mors et na - tu-ra, cum re - sur -

p pe-bit et na - tu-ra, cum et a - tu - ra,

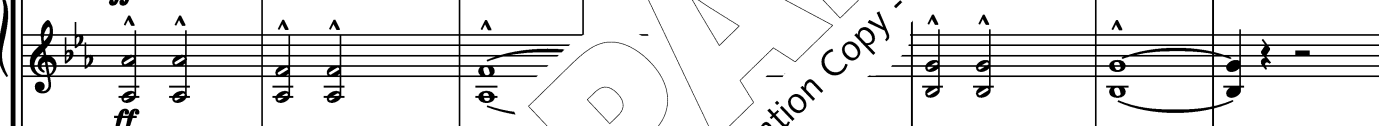
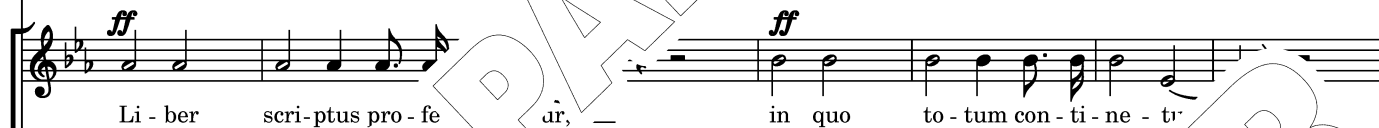
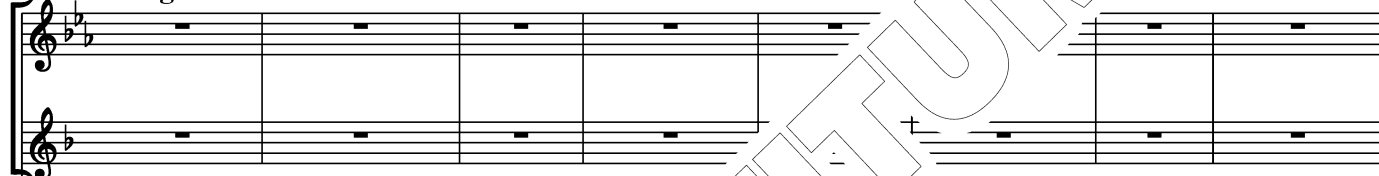
stu - pe-bit et na - tu-ra, - g cre - a - tu - ra,



Liber scriptus

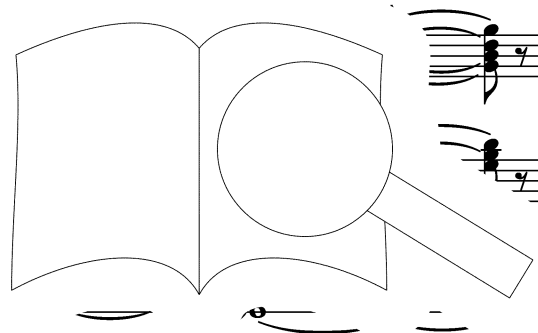
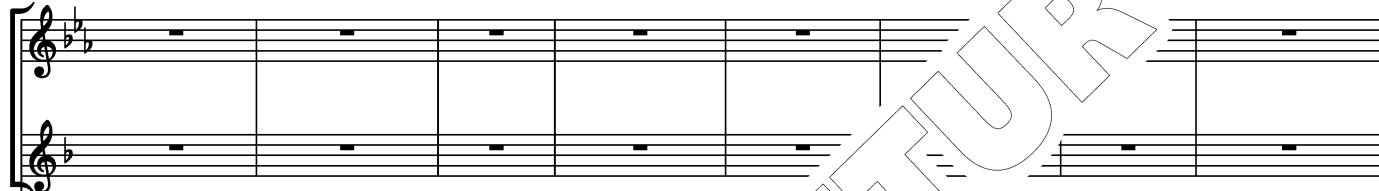
Adagio

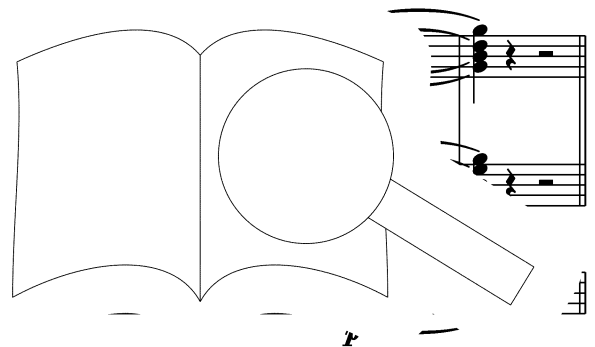
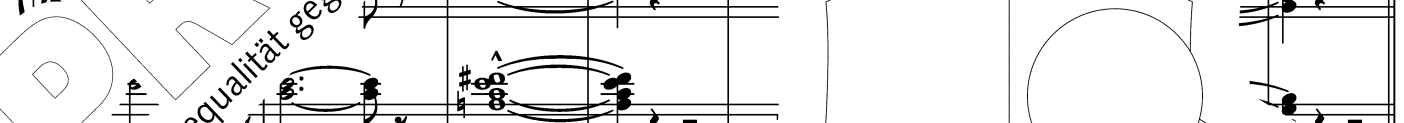
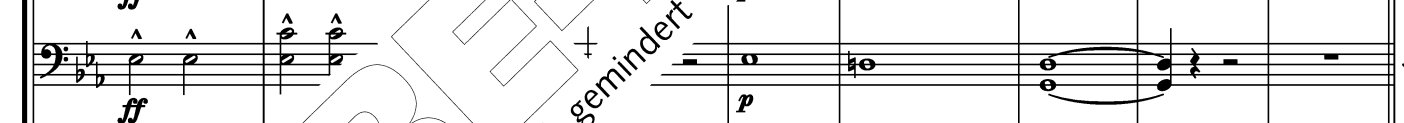
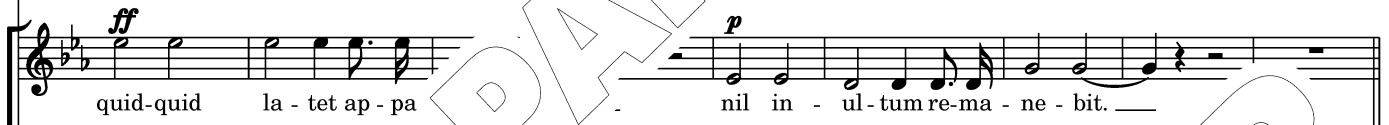
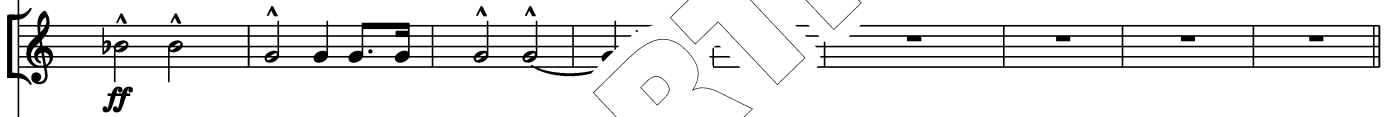
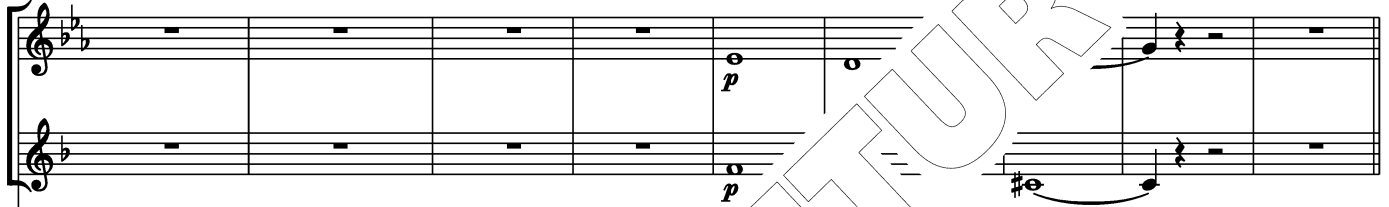
74



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s et anches 16, 8, 4





99 **E** Quid sum miser

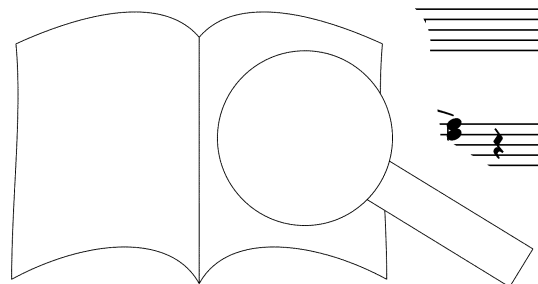
First system of musical notation, featuring a vocal line and a piano accompaniment. The piano part includes dynamic markings *p* and *p*.

Second system of musical notation, continuing the vocal and piano parts with dynamic markings *p* and *p*.

Third system of musical notation, including vocal parts and piano accompaniment. The vocal parts are labeled "Ténor solo" and "Basse s". The lyrics are: "Quid sum - er tunc di - ctu - rus? Quem t. mi - ser tunc di - ctu - ri m - num". Dynamic markings *p* and *p* are present.

Fourth system of musical notation, featuring piano accompaniment with multiple staves. The parts are labeled "pizz." and "Vc, Cb". Dynamic markings *p* and *p* are present.

Fifth system of musical notation, featuring piano accompaniment. The part is labeled "pizz." and "8". Dynamic markings *p* and *p* are present.



Rex tremendae majestatis

III Andante maestoso

Choeur

Rex, — Rex, — Rex — tre-men-dae ma-je - sta - tis, — qui

Rex, — Rex — tre-men-dae ma-je - sta - tis.

Rex, — Rex — tre-men-dae ma-je - dos

Rex, — Rex — tre-men-d' sta qui sal-van-dos

Fonds

nes 16, 8, 4

Finîtes 8

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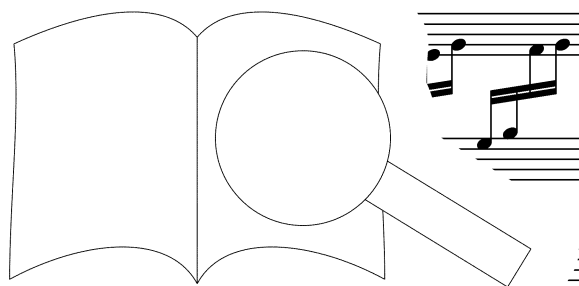
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da - re Je e, quod sum cau - sa

pizz.
p

pizz.
p

p



133

Musical score for voices and piano, measures 133-137. The score includes vocal parts (Soprano, Alto, Tenor, Bass) and piano accompaniment. The lyrics are: "pi - e, Je - su, - su pi - e. Re". The piano part features a melodic line with a *dim.* (diminuendo) marking and a *p* (piano) dynamic. The vocal parts also have *p* dynamics. The score is marked with a large diagonal watermark "PROBEPARTITUR".

Musical score for voices and piano, measures 138-142. The piano part continues with a melodic line, marked with *dim.* and *p*. The vocal parts have *p* dynamics. The score is marked with a large diagonal watermark "PROBEPARTITUR".

Musical score for voices and piano, measures 143-147. The piano part continues with a melodic line, marked with *dim.* and *p*. The vocal parts have *p* dynamics. The score is marked with a large diagonal watermark "PROBEPARTITUR".

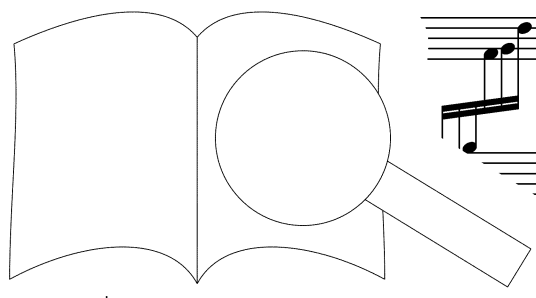
Musical score for voices and piano, measures 148-152. The piano part continues with a melodic line, marked with *dim.* and *p*. The vocal parts have *p* dynamics. The score is marked with a large diagonal watermark "PROBEPARTITUR".

Measures 136-138 of the musical score. The vocal parts (Soprano, Alto, Tenor, Bass) and piano accompaniment (Right and Left Hand) are shown. The lyrics are: da - re Je - e, quod sum cau - sa tu

Measures 139-142 of the musical score. The vocal parts and piano accompaniment continue. The lyrics are: da - re pi - e, quod sum cau - sa tu
da - su pi - e, quod sum ca
Je - su pi - e, quod sum a - ae

Measures 143-146 of the musical score. The vocal parts and piano accompaniment continue. The lyrics are: da - re pi - e, quod sum cau - sa tu
da - su pi - e, quod sum ca
Je - su pi - e, quod sum a - ae

Measures 147-150 of the musical score. The vocal parts and piano accompaniment continue. The lyrics are: da - re pi - e, quod sum cau - sa tu
da - su pi - e, quod sum ca
Je - su pi - e, quod sum a - ae



vi - ae: ne ne - das il - la di - e, r
vi - ae: per - das il - la di -
vi - me per - das il - la ne me
ne me per - das il - ne me

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

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cresc.

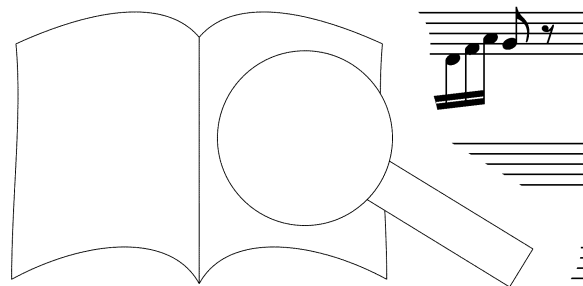
145

G

Musical score for voices and piano, measures 145-150. The score is in G major and 4/4 time. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: e, ne r - das il - la di - e, e, per - das il - la di - e, me per - das il - la su ne me per - das il Je - su. The piano part includes a 'div.' (diviso) marking. The score is marked with a large 'G' and a 'p' (piano) dynamic.

Musical score for voices and piano, measures 151-156. The score continues from the previous system. It features four vocal staves and a piano accompaniment. The piano part includes a 'div.' (diviso) marking. The score is marked with a large 'G' and a 'p' (piano) dynamic.

Musical score for voices and piano, measures 157-162. The score continues from the previous system. It features four vocal staves and a piano accompaniment. The piano part includes a 'div.' (diviso) marking. The score is marked with a large 'G' and a 'p' (piano) dynamic.



pi - - -

pi - - -

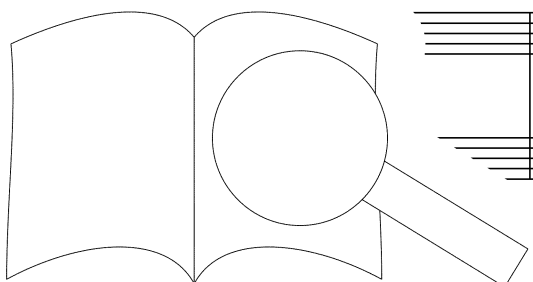
pi - e. -

cre - scen - do

cre - scen - do

cre - scen - do

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[H] Quaerens me
153 **Même mouvement**

153

Même mouvement

55

Même mouvement

Soli

Quae - rens me,

Quae - rens me

Quae .e.

n.

dim.

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[illegible]

musical score for voice and piano, page 163. The score is marked with a large diagonal watermark reading "PROBE PART FÜR".

The score includes the following lyrics:

pas - sus: tan - tus la - bor non sit, non
 pas - sus tan - tus la - bor non sit cas
 pas tan - tus la - bor non sit non cas
 sus: tan - tus la - bor, tan - tus la - bor pas non sit cas

The score features various musical notations including dynamics (p, cresc., f, dim.), articulation (accents), and phrasing slurs. The piano part includes a large graphic of an open book at the bottom right.

musical score for voice and piano, page 168. The score is written in G major (one sharp) and 4/4 time. It features a piano introduction and a vocal melody with lyrics in Latin. The piano part includes a bass line and a right hand part. The vocal part is written in a single staff. The score includes dynamic markings such as *p* (piano), *cresc.* (crescendo), and *dim.* (diminuendo). The lyrics are: sus, tan - tus la - bor non sit cas - sus, sus, tar bor non sit cas - sus, sus, la - bor non sit cas - sus, tan - tus la - bor non sit.

A large diagonal watermark "PROBEPARTITUR" is overlaid across the page. A smaller watermark "Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag" is also present. A large graphic of an open book is at the bottom right.

Musical score for voice and piano, page 177. The score is in G major (one sharp) and 4/4 time. It features a vocal line and a piano accompaniment. The lyrics are in Latin, and the music includes dynamic markings such as *dim.* (diminuendo) and *p* (piano).

The vocal line begins with the lyrics: "non sit cas - sus, — red - e — cru - cem pas-sus: tan - tus la - bor non sit". The piano accompaniment provides a harmonic foundation with flowing sixteenth-note patterns.

The score continues with the lyrics: "non sit cas - sus. — i - sti cru - cem pas - sus: tan - tus la - bor". The piano accompaniment maintains its rhythmic flow, supporting the vocal melody.

The vocal line then sings: "non sit — ed - e - mi - sti cru - cem pas-sus: tan - tu - sus,". The piano accompaniment continues with its characteristic sixteenth-note accompaniment.

The final line of the vocal part on this page is: "— us, — red - e - mi - sti cru - cem pas - sus: — sit cas-sus,". The piano accompaniment concludes with a series of sixteenth-note chords.

The score is marked with "dim." and "p" throughout, indicating a soft and gradually decreasing volume. The piano part features a consistent sixteenth-note accompaniment.

186 Juste judex

ff

ff

ff

p Chœur **ff**

sus. Ju-ste i - de - o - nis, do-num fac re-mis-si - o

p Chœur **ff**

sus. x ul-ti - o - nis, do-num fac re-mis-

p

sus. ste ju - dex ul-ti - o - nis, do-num fa

p

Ju-ste ju - dex ul-ti - o - nis, mi. nis, -

p **ff**

p **ff**

p **ff**

p **ff**

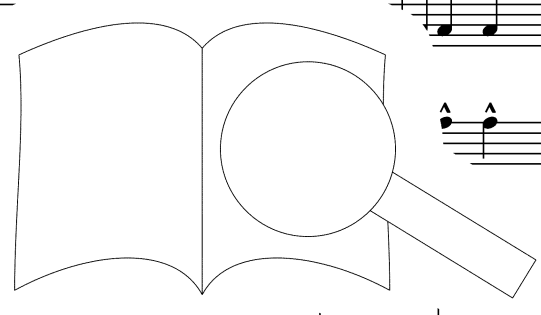
p **ff**

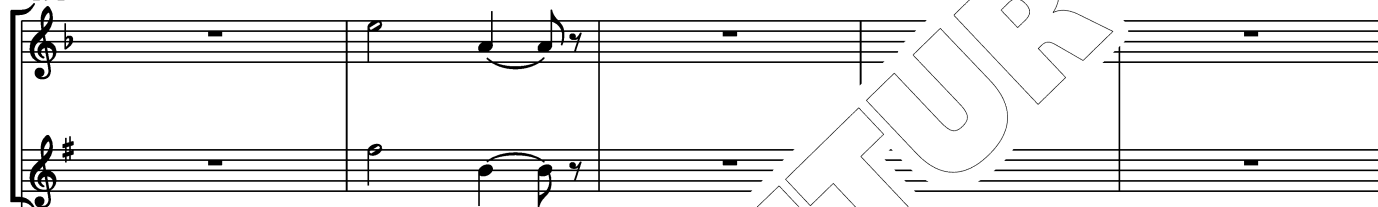
Fonds et anc

M.

es 16, 8, 4

ff





an-te di-em ra-ti - In - ge - mi - sco, tam-quam re - us: cul



an-te di - nis. — In - ge - mi - sco, tam-quam re



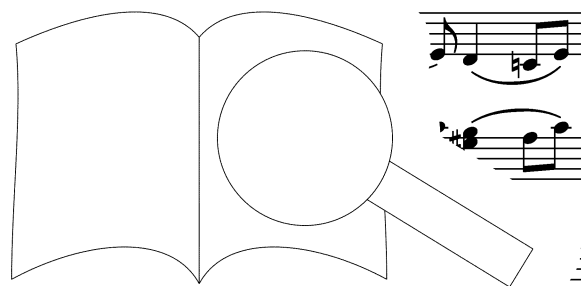
an - o - nis. — In - ge - mi - sco, tam - ru - bet



- em ra-ti - o - nis. — In - ge - mi - re cul - pa - ru - bet



Fonds 8



196

vul - tus me - us: sup - pli - c - par - ce De - us. Qui Ma - ri - am ab - sol - vi - sti,

vul - tus me - can - ti par - ce De - us. Qui Ma - ri - a -

vul - tus - p - pli - can - ti par - ce De - us. Qui Ma - ri - an - sti,

- us: sup - pli - can - ti par - ce De - us. - sol - vi - sti,

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et la - tro-nem au mi - hi - quo - que spem de - di - sti.

et la - tre di - sti, mi - hi - quo - que spem de - di -

et ex - au - di - sti, mi - hi quo - que spem me - ae

tro - nem ex - au - di - sti, mi - hi - quo - que di Pre - ces me - ae

pizz.

p

p

p

p

p

Finîtes 8

non sunt di-gnae: sed tu b. fa-œ-ni-gne, ne-pe-
 non sunt di-gnae: rus fac be-ni-gne,
 non sunt tu-bo-nus fac be-ni-gne, e-ni
 ae: sed tu-bo-nus fac be-ni-gne per-en-ni

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musical score for voice and piano, page 211. The score is in G major (one sharp) and 4/4 time. It features a vocal line and a piano accompaniment. The lyrics are in Latin: "cre - mer i - gne. as lo - cum prae - sta, et ab hae - dis r cre - mer o - ves lo - cum prae - sta, et ab ha In - ter o - ves lo - cum prae - sta, e ae. - que - stra, mer i - gne. In - ter o - ves lo - cum prae - sta, h me se - que - stra,"

The score includes dynamic markings such as *cresc.* (crescendo) and *p* (piano). The piano part consists of multiple staves, including a grand staff (treble and bass clef) and a separate bass line. The vocal line is written on a single staff with a treble clef. The score is marked with a large diagonal watermark reading "PROBE PARTITUR".

Additional text visible on the page includes "Ausgabequalität gegenüber Original evtl. gemindert" (Publication quality compared to original possibly reduced) and "Evaluation Copy - Quality may be reduced". The publisher's name "Carus-Verlag" is also visible.

[illegible]

The image shows a musical score for the song 'Der Hirt und das Lamm' by Franz Schubert. The score is written for voice and piano. The key signature is one sharp (F#), and the time signature is 3/4. The score is divided into two systems. The first system contains the vocal melody and the piano accompaniment. The second system contains the vocal melody and the piano accompaniment. The score is marked with 'dim.' (diminuendo) and 'p' (piano) dynamics. The score is also marked with 'Original evtl. gemindert' (Original possibly diminished) and 'Evaluation Copy - Quality m'.

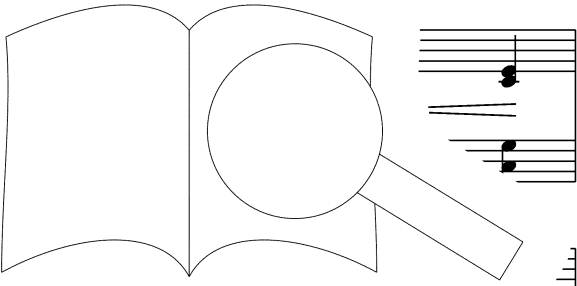
[illegible]

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

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Evaluation Copy - Quality may be reduced

Ausgabequalität gegenüber Original evtl. gemindert



238

fi - nis. O - ro sup - plex
fi - r. O - ro
fi ac -
nis. plex et ac -

p *cresc.* *f* *p* *f* *p*

p *cresc.* *f* *p* *f* *p*

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Lacrimosa

248

cresc. molto *f*

cresc. molto *f*

ff

ff La - cri - mo - s'

ff La - cri - mo

ff La sa di - es

div. p cresc. molto

div. p cresc. molto

div. p cresc. molt

f

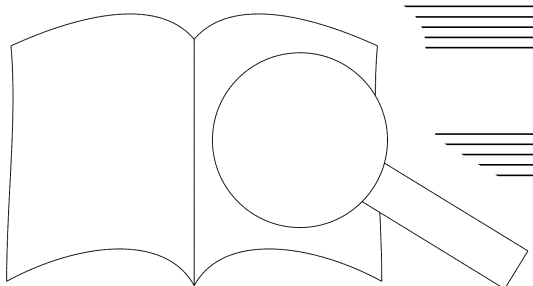
f

c. molto p cresc. molto

f

f

Fonds et arches 16, 8 4 Mixture



256

re - - us: - - ic er - go par

re - - r hu - ic er - go

re hu - ic er -

us: hu - ic - ce

ff p

ff p

ff p

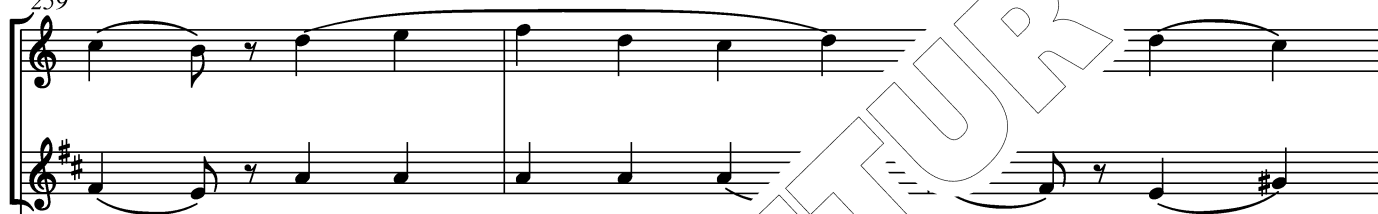
ff p

ff p

ff p

Flütes 8, 4

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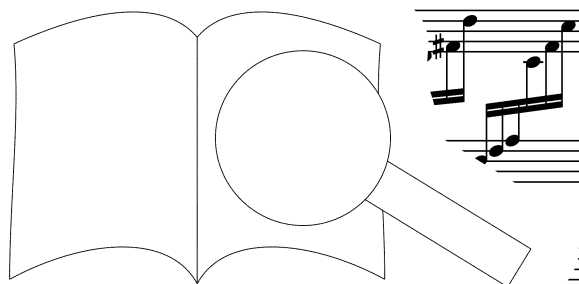
De - us, hu - ic - go par - ce De - us. Pi

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

De - ic er - go par - ce

hu - ic er - go par - Pi - -e

pizz.



02

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

02

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Musical score for voices and instruments. The score includes vocal parts with lyrics and instrumental parts for piano and flute.

Vocal Parts:

- Do - mi-ne, do - na e - is re - qui - em, na
- Do - mi-ne, e - is re - qui - em, na
- Do - na e - is re - qui - em, na
- , do - na e - is re - qui - em, do - na

Instrumental Parts:

- Piano: *dim.*, *p*, *arco*
- Flûtes 8: *dim.*

The score is marked with "Evaluation Copy - Quality may be reduced" and "Carus-Verlag".

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A musical staff with a treble clef, showing a sequence of notes: a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, and a quarter note D5. The staff is divided into two measures by a bar line. The first measure contains the first four notes, and the second measure contains the fifth note. The notes are connected by a slur. The background of the entire page is a light gray grid.

271

rit.

nam.

nam.

nam

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Sanctus

Molto moderato maestoso

Hautbois

Clarinette en Si^b

Cor en Fa

Dessus I

Dessus II

Ténors

B'

Violons

Altos

Violoncelles

Contrebasses

Pédales

9

San - ctus Do - mi - nus De - us Sa - ba - oth. — ae - li, cae - li et

San - ctus Do - mi - nus De - us Sa - ba - ni sunt cae - li, cae - li et

San - ctus Do - mi - nus De - us S — Ple - ni sunt cae - li, cae - li et

San - ctus Do - mi - nus D ba - oth. — Ple - ni sunt cae - li, et

17

ter - ra glo - ri - a tu - a. - sis, ho - san - na in ex - cel - sis, ho -

ter - ra glo - ri - a a ex - cel - sis, ho - san - na in ex - cel - sis, ho -

ter - ra g! - san - na in ex - cel - sis, ho - san - na in ex - cel - sis, ho -

ter - r g. a. Ho - san - na in ex - cel - sis, ho - san - na in ex - cel - sis, ho -

Benedictus

Andante quasi religioso

Hautbois

Clarinete en Si^b

Cor en Fa

Soprano solo

Ténor solo

Dessus I

Dessus II

Violons I

II

Altos

Violoncelles

Contrebasses

Pédalos

Be - ne - di - ctus,

Be - ne - di - ctus,

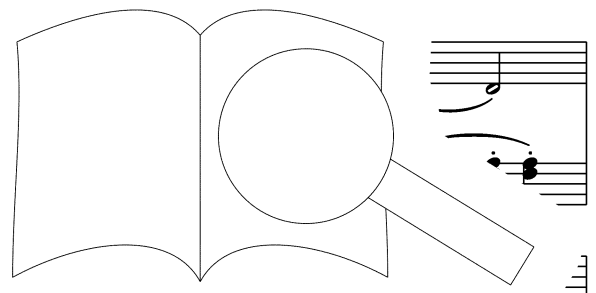
cresc.

es 8

p

arco

p



7

di - ctus in no - mi-ne Do - mi-ni.
be - ne - d' ve - nit in no - mi-ne Do - mi-ni.

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

di - ctus, ne - di - ctus qui ve - nit ;

dim.

dim.

dim.

dim.

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PROBE-PARTITUR

Carus-Verlag

Be - ne - di

Be - ne - di - - - ctus

be - - - ne -

be - - - ne -

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38

be ne - ctus

di - ctus

be ne - ctus qui

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50

C

p *ff*

dim. *p* *ff* *ff*

no - mi-ne Do - mi - Ho-san - na in ex - cel - si

dim. *ff*

no - mi-ne Ho-san - na in ex - cel

p *ff*

no - mi - ni. Ho-san - na in ho-

p *ff*

ne Do - mi - ni. Ho-san - sis, ho-

dim. *p* *ff*

dim. *p* *ff*

dim. *ff*

dim. *ff*

Fonds et anches 8, 4

p *cresc.* *f*

p

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Pie Jesu

(Variante pour l'élévation, au lieu du Benedi

Andante

Hautbois

Clarinete en Si^b

Cor en Fa

Soprano solo

Contralto solo

Ténor solo

Basse solo

Dessus

Téno.

Basses

Violons I

II

Altos

Violoncelles

Contrebass

Flûtes 8

Pédales

PROBE PARTITUR

7

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

Do - mi-

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

- na e - is

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13

Do - mi-ne,
re - ...
pi - e J. e - is

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19

cresc. *dim.* *f* *dim.*

cresc. *f* *dim.*

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

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

re .a .a e - is

do - na e - is re - o - n - s, do - na e - is

p *p* *p* *cresc.* *esc.* *f* *cresc.*

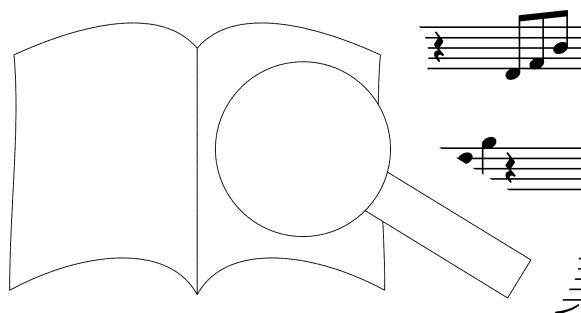
cresc.

cresc.

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Chœur

Je - su, Je - su Do - mi-ne, e Je - su, J. e,



33

Do - mi -

do - na e - is, is

Je - su Do - mi - ne, - is

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41

Do - mi-ne, do - is re - qui-em, do - na

Do - mi - na e - is re - qui-em,

Do do - na e - is re - qui-er is

ni-ne, do - na e - is re - na e - is

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men, a men.

men, - - - men.

m. a - - - men.

a - - - men.

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Agnus Dei et Communion

Andante con moto

Hautbois

Clarinete en Sib

Cor en Fa

Dessus I

Dessus II

Ténors

Violons

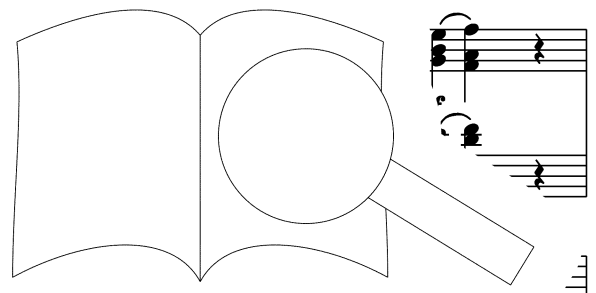
Altos

Violoncelles

Contrebasses

Flûtes 8

Pédalos



7 A

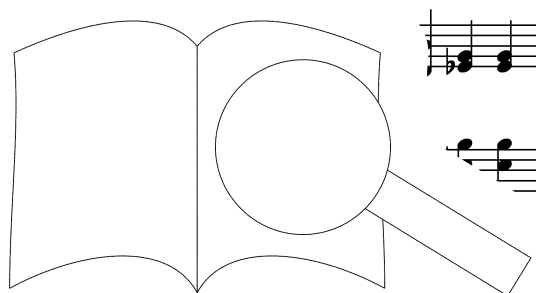
De - i, qui tol-lis pec-ca - ta mun - di:

A - gnus De - i, qui tol-lis pec-ca - ta mi-

A - gnus De - i, qui tol-lis pec- ca. e - is

A - gnus De - i, qui na do-na e - is

Fonds 8, Orgel bis einschließlich Takt 14



20

p

p

cresc. *f*

De - i, qui tol - lis pec - ta - ai: do - na e - is re - qui-em.

cresc. *f*

De - i, qui mun - di: do - na e - is re - qui-em.

f

De - i, pec - ca - ta mun - di: do - na e - is re -

c. *f*

ai tol - lis pec - ca - ta mun - di: do - na e

p

p

p

p

pizz.

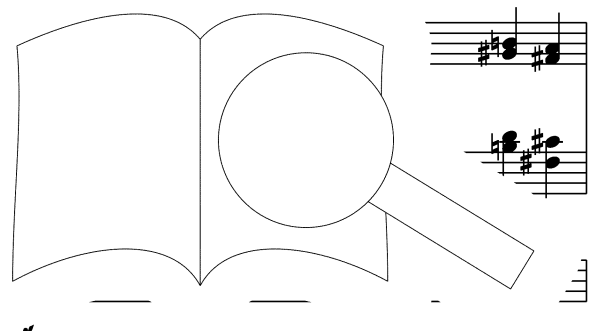
p

Orgel
Fr

am

p

Orgel ab Takt 34 ad libitum



32

mun - di: do-na e - is re

mun - di: do. ii-em.

mun - d: re - qui-em.

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

cre - scen -

cre - scen -

cre - scen -

cre - scen -

pizz.

p

Flûtes 8

p

cresc. -

38 **C**

f

f

f

f

f

A - gnus De - i: do - na e - is

De - i: do - na e -

- gnus De - i: do - na

A - gnus De - i: do

qui-em

re - qui-em

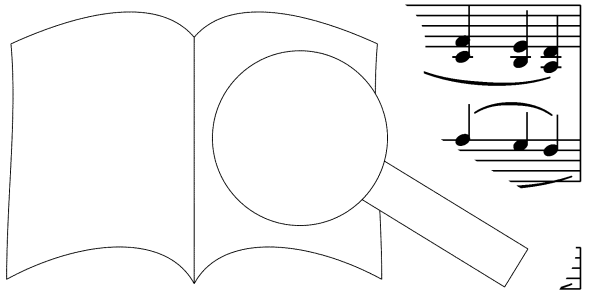
do

do

do

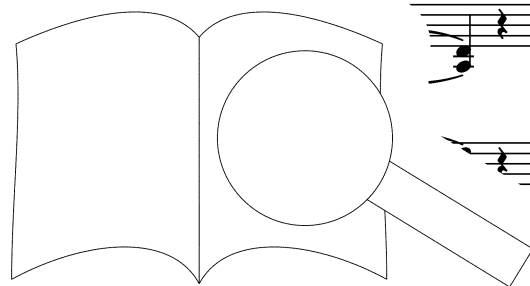
do

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D

Ausgabequalität gegenüber



50

E

cum san - ctis tu in ae-ter - num, qui-a pi - us

cum san - ctis in ae-ter - num, qui-a pi

cum san - ctis in ae-ter - num, qui-a pi

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

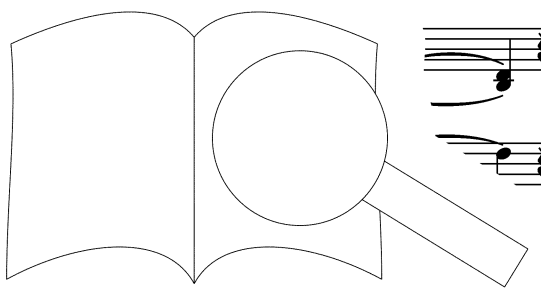
p

p

p

p

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56

pp

pp

pp

Re - qui-em ae - ter - do - na e - is Do - mi-ne, et

pp

Re - qui-em nam do - na e - is Do - mi-ne,

pp

Re - qui-em nam do - na e - is Do - mi-ne, per -

pp

ae - ter - nam do - na e - is Do - mi-ne, lux per -

pp

pp

pp

pp

pp

pp

pp

pp

pp

pp

pp

67

F

num, qui - a pi - r'

num, qui - a r

num, qt us es. —

pi - us es. —

pizz. arco

pizz. arco

pizz. arco

arco

p

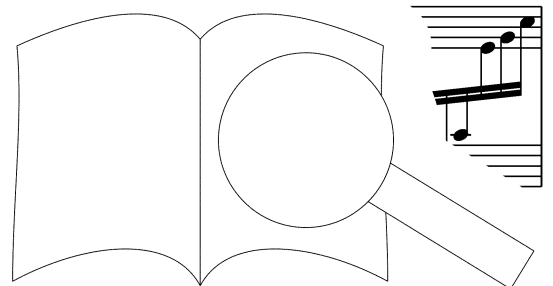
Flûtes 8, 4

mf

6

6

p

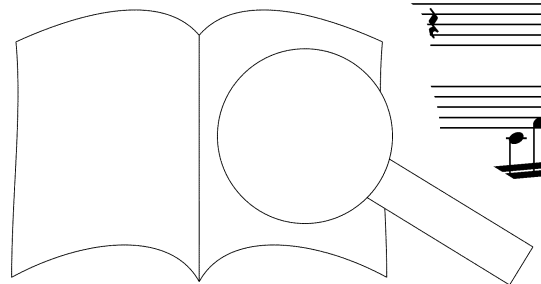


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pizz.

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A background image featuring a musical score with several staves. The staves contain various musical notes, including quarter notes, eighth notes, and sixteenth notes, some with beams connecting them. There are also rests and a treble clef visible. The overall image has a watermark that reads 'PROBE' diagonally across it.

85

pp

pp

pp

unis. pizz.

p

p

ur

p

p

p

p

pp

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21

Sologesang / Solo Voice

Eberlin: Messa di San Giuseppe	91.304
Rheinberger: Missa puerorum op. 62 / auch chorisch	50.062
Telemann: Missa brevis in h / Solo A (B)	◇39.131

Frauen- oder Kinderchor / Female and Children's Choir

Bruckner: Choralmesse in C (Windhag) (auch solistisch)	40.759
Délibes: Messe brève	27.027
Fauré: Messe basse	40.705
Gounod: Messe brève no. 4 à la congrégation in C	27.024
Haydn, J. M.: Missa sub titulo Sancti Leopoldi MH 837	54.837
Lotti: Missa in a a 3 voci	40.662
Rheinberger: Messe in A op. 126 (2 Fassungen)	50.126
- Messe in Es „Reginae Sti. Rosarii“ op. 155	50.155
- Messe in g „Sincere in memoriam“ op. 187	50.187
Zimpel: Messa Olevanese	

Männerchor / Male Choir

Gounod: Messe brève no. 5 aux séminaires in C	
- Messe no. 2 pour les sociétés chorales	
Lotti: Missa in a a 3 voci	
Rheinberger: Messe in B op. 172 (2 Fassungen)	
- Messe in F op. 190	190

Gemischter Chor a cappella / Mixed Choir a cappella

Bruckner: Messe ohne Gloria und Credo	40.141/60
- Messe für den Gründonnerstag	40.141/70
Doppelbauer: Missa brevis	92.035
Haydn, J. M.: Missa Sanctae Crucis	◇50.312
Isaak: Missa paschalis	1.612
Kalliwoða: Missa a 3 voci	27.039
- Missa in a	27.026
Monteverdi: Missa in f	40.671
Palestrina: Missa	1.609
- Missa Ave regis	27.013
- Missa Papae A	92.092
Rheinberger: Missa	50.083
- Messe „Missa“ op. 109	●50.109
- Messe „Missa“ „Missa“ „Missa“ op. 117	50.117
- Messe „Missa“ „Missa“ „Missa“ op. 151	50.151
- Messe „Missa“ „Missa“ „Missa“ op. 197	50.197
- Messe „Missa“ „Missa“ „Missa“ op. 197	◇40.699
- Messe „Missa“ „Missa“ „Missa“ op. 54	91.240
- Messe „Missa“ „Missa“ „Missa“ op. 54	27.029
- Messe „Missa“ „Missa“ „Missa“ op. 54	40.655
Williams: Mass in g minor	

Gemischter Chor und Orgel / Mixed Choir and Organ

Albrechtsberger: Missa in D	◇40.627
Buxtehude: Missa brevis BuxWV 114	36.0
Dvořák: Messe in D op. 86	●40.627
Eberlin: Missa in contrapuncto in g	
Franck, C.: Messe in A op. 12	
Frauenberger: Missa a 3 voci / Coro SAB	
Gounod: Messe brève no. 6 aux cathédrales in C	
- Messe brève no. 7 aux chapelles in C	
Haydn, J. M.: Missa pro Quadragesima MH 551	
- Missa Quadragesimae MH 552	
- Missa Tempore Quadragesimalis MH 553	
Janca: Missa de Angelis (Credo III)	
Langlais: Missa misericordiae / Coro STB	
Liszt: Missa choralis S 10	
Monteverdi: Missa a quattro voci	
- Missa in illo tempore	
Mozart, L.: Missa brevis KV 145	50.642
Palestrina/Bach: Missa brevis	35.301
Rheinberger: Messe in f op. 117	●50.159
- Messe in E „Miserere“	50.192
Rossini: Petite Messe	40.650
Scarlatti, D.: Missa	40.698
Schnizer: Missa in f	●◇40.649
Schumann: Missa	40.687/45

Gemischter Chor und Orchester / Mixed Choir and Orchestra

Caldesi: Missa	40.680
- Missa	10.208
- Missa	27.042
- Missa	◇27.012
- Missa	40.601
- Missa	40.600
- Missa	40.621
- Missa	40.622
- Missa	40.623
- Missa	●40.624
- Missa	●40.625
- Missa	40.629
Schubert: Messe in G, [2 Tr, Timp] D 167	●◇40.675
- Messe in C, [2 Ob (Cl), 2 Tr, Timp] D 452	40.658

Gemischter Chor und Orchester / Mixed Choir and Orchestra

Bach, J. S.: Missa F-Dur	31.233
- Missa A-Dur BWV 113	31.234
- Missa g-Moll BWV 113	31.235
- Missa G-Dur BWV 113	31.236
Beethoven: Missa	40.688
- Missa	40.689
Biber: Missa	◇40.679
- Missa	40.676
- Missa	40.087
- Missa	23.007
- Missa	40.653
- Missa	40.646
- Missa	◇40.663
- Missa	40.603
- Missa	40.604
- Missa	40.605
- Missa	40.606
- Missa	40.607
- Missa	40.608
- Missa	40.609
- Missa	10.610
- Missa	611
- Missa	12
Haydn, J. M.: Missa Sanctae Ursulae MH 546	
- Missa Sancti Hieronymi MH 254	
- Missa Sancti Leopoldi MH 837	
- Missa sub titulo Sanctae Theresiae MH 76	
- Missa sub titulo Sancti Francisci Seraphici MH 76	
- Missa Sancti Joannis Nepomuceni MH 76	
Heinichen: Missa Nr. 9 in D	
Herzogenberg: Messe in e op. 87	20
Holzbauer: Missa in C	501
Hummel: Messe in B op. 77	40.664
Mozart, L.: Missa solemnis KV 137	27.008
Mozart: Dominicusmesse KV 137	40.613
- Waisenhausmesse KV 137	40.614
- Trinitatismesse KV 137	40.615
- Spatenmesse KV 137	40.626
- Credomesse KV 137	40.616
- Missa in C KV 137	40.627
- Orgelmesse KV 137	40.628
- Missa in C KV 137	51.262
- Missa in C KV 137	40.618
- Missa in C KV 137	40.619
- Missa in C KV 137	51.427
- Missa in C KV 137	27.036
- Missa in C KV 137	40.645
- Missa in C KV 137	50.169
- Missa in C KV 137	◇40.648
- Missa in C KV 137	◇27.071
- Missa in C KV 137	27.044
- Missa in C KV 137	40.674
- Missa in C KV 137	40.678
- Missa in C KV 137	◇40.683
- Missa in C KV 137	27.069
- Missa in C KV 137	27.028
- Missa in C KV 137	40.656
- Missa in C KV 137	◇40.675
- Missa in C KV 137	40.643
- Missa in C KV 137	40.657
- Missa in C KV 137	40.658
- Missa in C KV 137	40.659
- Missa in C KV 137	40.660
Zelenka: Missa Gratias agimus tibi ZWV 13	◇40.644

Requiem-Vertonungen / Requiem settings

Campra: Requiem	21.004
Cherubini: Requiem in c	40.086
Fauré: Requiem (Konzertfassung, 1900)	27.312
- Requiem (Version für Chor und Orchester, 1909)	27.311
García: Requiem	23.008
Gounod: Requiem	27.090
- Requiem	27.315
Haydn: Requiem	50.321
Kraus: Requiem	n prep. 50.663
Lachner: Requiem	27.301
Mozart: Requiem KV 626	6, 51.626/50
Rheinberger: Requiem	50.060
- Requiem	50.084
- Requiem	194
Suppé: Requiem	

● = au
(): Alte, neue Fassungen/a. neue scoring, L. = lateinisch, G. = deutsch