

Antonio Rosetti

Requiem

c-moll

RWV H14

Soli SSTB / Coro SATB

2 Oboi, 2 Fagotti

2 Corni, 2 Tromboni

2 Clarini, Timpani

2 Violini, 2 Violen

Violoncello/Contrabasso

Organo

herausgegeben von

Werner Jaksch

Vorwort

Die vorliegende Edition folgt einer Abschrift einer Totenmesse von **Antonio Rosetti (1750-1792)**¹, die für den Chor von Bartenstein² bestimmt war (so zumindest die Bemerkung auf dem Titelblatt³) und die heute im Hohenlohe-Zentralarchiv in Neuenstein verwahrt wird. Es handelt sich um das Requiem c-moll, RWV H14⁴. Ob es sich um ein Auftragswerk zu einem speziellen Funus im Hause Hohenlohe-Bartenstein handelt, konnte bisher nicht eindeutig geklärt werden. Der einzige bedeutende Sterbefall in der für das Requiem anzunehmenden Zeit ist der von Sophia Friderica von Hessen-Homburg im Jahr 1777. Sie war die Frau des bereits 1763 verstorbenen Reichskammerrichters und regierenden Fürsten Carl Philipp Franz von Hohenlohe-Bartenstein⁵.

Jedenfalls ist in dem Zeitraum zwischen 1773 und 1780 eine rege Kompositionstätigkeit Rosettis für auswärtige Aufträge nachgewiesen⁶. Insbesondere handelt es sich um geistliche Werke, u. a. sechs Messen für mehrere Auftragsgeber in Böhmen, die heute in zahlreichen Abschriften vorliegen. Zu dem entstand im Jahr 1776 das Requiem Es-Dur⁷, das 1791 in Prag zu Mozarts Gedächtnis aufgeführt worden ist⁸.

Die hier edierte Totenmesse enthält eine Kurzfassung der Sequenz, in der nur die Strophen 1-3 und 19-20 vertont werden. Die Communio wurde nicht vertont.

Bad Königshofen, März 2020

Dr. Werner Jaksch

Kritischer Bericht

I. Die Quelle

Die Totenmesse in c-moll trägt den Titel *Requiem* und wird im Hohenlohe-Zentralarchiv in Neuenstein unter **Ba 120 Bü 245** archiviert. Die Quelle enthält nur Stimmenparts.

II. Zur Edition

Die Vokal- und Instrumentalstimmen wurden nach dem heutigen Muster angeordnet. Die originale Schlüsselung ist, wenn von dieser in der Edition abgewichen wird, folgendermaßen dokumentiert: Canto = Sopranschlüssel, Alto = Altschlüssel, Tenore = Tenorschlüssel. Die Hörner in B und Es wurden in der Originalversion für alle Teile übernommen und müssen in den abweichenden Tonarten entsprechend transponieren.

Ergänzt wurden Taktzahlen. Bindebögen wurden konsequent der Quelle folgend übernommen, gegebenenfalls bei Diskrepanzen zwischen den Stimmen nachgetragen. Gleichfalls ergänzt bzw. angeglichen wurden dynamische und Vorzeichen betreffende Angaben. Alle weiteren Ergänzungen des Herausgebers wurden in den Noten diakritisch gekennzeichnet.⁹

1 Biographische Details: Internationale Rosetti Gesellschaft e.V.; auch Roland Biener, *In der Ferne heimatverbunden?* in: *Musiker-Migration und Musik-Transfer zwischen Böhmen und Sachsen*, Institut zur Erforschung und Erschließung der Alten Musik in Dresden, 2012, S. 126 ff.

2 Residenz der katholischen Fürsten von Hohenlohe- Bartenstein.

3 *Pro Choro Bartenstein*.

4 Sterling E. Murray, *The Music of Antonio Rosetti. A Thematic Catalog*, Warren 1996

5 Es ist nicht auszuschließen, dass der kunst- und musikliebende Sohn, Ludwig Carl zu Hohenlohe- Bartenstein, dieses Requiem für die Exequien seiner Mutter in Auftrag gab.

6 In der Hofkapelle zu Oettingen-Wallerstein war Antonio Rosetti als Kontrabassist tätig und lediglich auf die Komposition von Instrumentalmusik beschränkt.

7 RWV H 15.

8 Vgl. Roland Biener, a.a.O. S.126 ff.

9 Ohne Kennzeichnung wurden fehlende Takte eingefügt: in der Sequenz: Violine 2 Takt 51, im Corno 1/2 Takt 121; im Benedictus: Viola Takt 36. In Trombone 1 stand der Tenorschlüssel in allen Systemen, so dass die notierten Töne nicht zuzuordnen waren.

6

Ob 1

Ob 2

Fg

Hr 1

Hr 2

Vi 1

Vi 2

Va

Vc/Cb

S

A

T

B

Org

p

p

ter - nam do - na e - is Do - mi - ne, et lux per - pe - tu - a

ter - nam do - na e - is Do - mi - ne, et lux per - pe - tu - a

ter - nam do - na e - is Do - mi - ne, et lux per - pe - tu - a

ter - nam do - na e - is Do - mi - ne, et lux per - pe - tu - a

11

Ob 1

Ob 2

Fg

Hr 1

Hr 2

Vi 1

Vi 2

Va

Vc/Cb

S
lu - ce - at e - is, do - na e - is re - qui -

A
lu - ce - at e - is, do - na e - is re - qui -

T
8 lu - ce - at e - is, do - na e - is re - qui -

B
lu - ce - at e - is, do - na e - is re - qui -

Org

22

Ob 1 *p*

Ob 2 *p*

Fg *p*

Hr 1

Hr 2

Vi 1 *p* *p*

Vi 2 *p* *p*

Va *p* *p*

Vc/Cb *p* *p*

S *p* Re - qui - em ae - ter - nam do - na e - is Do - mi - ne, lux ae - ter - na

A *p* Re - qui - em ae - ter - nam do - na e - is Do - mi - ne, lux ae - ter - na

T *p* Re - qui - em ae - ter - nam do - na e - is Do - mi - ne, lux ae - ter - na

B *p* Re - qui - em ae - ter - nam do - na e - is Do - mi - ne, lux ae - ter - na

Org *p*

27

Ob 1
Ob 2
Fg
Hr 1
Hr 2
Vi 1
Vi 2
Va
Vc/Cb
S
A
T
B
Org

p
p
p

lu - ce - at e - is.
lu - ce - at e - is.
8 lu - ce - at e - is.
lu - ce - at e - is.

Detailed description: This page of a musical score covers measures 27 through 31. It features a full orchestral ensemble and vocal soloists. The woodwinds (Ob 1, Ob 2, Fg) play a melodic line starting in measure 27, marked with a piano (*p*) dynamic. The strings (Vi 1, Vi 2, Va, Vc/Cb) provide harmonic support with a steady eighth-note accompaniment. The vocal soloists (Soprano, Alto, Tenor, Bass) enter in measure 27 with the Latin text "lu - ce - at e - is." The Tenor part includes a vocal range indicator of 8. The Organ (Org) plays a supporting role in the lower register. The score concludes with a double bar line at the end of measure 31.

6

Ob 1

Ob 2

Fg

Hr 1

Hr 2

Tr 1

Tr 2

Ti

Vi 1

Vi 2

Va

Vc/Cb

S

A

T

B

Org

fp

fp

fp

fp

fz

fp

fp

fp

fp

8

Ob 1

Ob 2

Fg

Hr 1

Hr 2

Tr 1

Tr 2

Ti

Vi 1

Vi 2

Va

Vc/Cb

S

A

T

B

Org

f

f

f

Di - es i - rae di - es il - la,

Di - es i - rae di - es il - la,

Di - es i - rae di - es il - la,

Di - es i - rae di - es il - la,

Ob 1

Ob 2

Fg

Hr 1

Hr 2

Tr 1

Tr 2

Ti

Vi 1

Vi 2

Va

Vc/Cb

S

A

T

B

Org

di - es i - rae di - es il - la,

di - es i - rae di - es il - la,

di - es i - rae di - es il - la,

di - es i - rae di - es il - la,

Ob 1

Ob 2

Fg

Hr 1

Hr 2

Tr 1

Tr 2

Ti

Vi 1

Vi 2

Va

Vc/Cb

S

A

T

B

Org

fp *fp* *fp* *fp* *fp* *fp* *fp* *fp*

fz *fz* *fz* *fz* *fz*

sol - vet sae - clum in fa - vil - -

sol - vet sae - clum in fa - vil -

sol - vet sae - clum in fa - vil - -

sol - vet sae - clum in fa - vil -

fp *fp* *fp* *fp* *fp* *fp* *fp* *fp*

27

Ob 1

Ob 2

Fg

Hr 1

Hr 2

Tr 1

Tr 2

Ti

Vi 1

Vi 2

Va

Vc/Cb

S

la: Te - ste Da - vid

A

la: Te - ste Da - vid

T

la: Te - ste Da - vid

B

la: Te - ste Da - vid

Org

Ob 1

Ob 2

Fg

Hr 1

Hr 2

Tr 1

Tr 2

Ti

Vi 1

Vi 2

Va

Vc/Cb

S

A

T

B

Org

fp *fp* *fp* *fp* *fp* *fp*

fz *fz* *fz*

fz *fz* *fz*

fp *fp* *fp*

cum Sy - bil - la, te - ste Da-vid cum Sy - bil -

cum Sy - bil - la, te - ste Da-vid cum Sy - bil -

cum Sy - bil - la, te - ste Da-vid cum Sy - bil -

cum Sy - bil - la, te - ste Da-vid cum Sy - bil -

fp *fp* *fp*

36

Ob 1

Ob 2

Fg

Hr 1

Hr 2

Tr 1

Tr 2

Ti

Vi 1

Vi 2

Va

Vc/Cb

S

A

T

B

Org

p

f

p

f

p

f

p

f

la. Quantus

la. Quantus

la. Quantus

la. Quantus

Ob 1

Ob 2

Fg

Hr 1

Hr 2

Tr 1

Tr 2

Ti

Vi 1

Vi 2

Va

Vc/Cb

S

A

T

B

Org

tre - mor est fu - tu - rus,

tre - mor est fu - tu - rus,

tre - mor est fu - tu - rus,

tre - mor est fu - tu - rus,

Ob 1

Ob 2

Fg

Hr 1

Hr 2

Tr 1

Tr 2

Ti

Vi 1

Vi 2

Va

Vc/Cb

S

A

T

B

Org

quan - do ju - dex est ven -

quan - do ju - dex est ven -

quan - do ju - dex est ven -

quan - do ju - dex est ven -

Ob 1

Ob 2

Fg

Hr 1

Hr 2

Tr 1

Tr 2

Ti

Vi 1

Vi 2

Va

Vc/Cb

S

tu - rus, cun - cta stri - cte

A

tu - rus, cun - cta stri - cte

T

tu - rus, cun - cta stri - cte

B

tu rus, cun - cta stri - cte

Org

49

Ob 1

Ob 2

Fg

Hr 1

Hr 2

Tr 1

Tr 2

Ti

Vi 1

Vi 2

Va

Vc/Cb

S

A

T

B

Org

dis - cus - su - rus, dis - cus -

dis - cus - su - rus, dis - cus -

dis - cus - su - rus, dis - cus -

dis - cus - su - rus, dis - cus -

dis - cus - su - rus, dis - cus -

Ob 1

Ob 2

Fg

Hr 1

Hr 2

Tr 1

Tr 2

Ti

Vi 1

Vi 2

Va

Vc/Cb

S

su - rus, dis - cus - su -

A

su - rus, dis - cus - su -

T

su - rus, dis - cus - su -

B

su - rus, dis - cus - su -

Org

56

Ob 1

Ob 2

Fg

Hr 1

Hr 2

Tr 1

Tr 2

Ti

Vi 1

Vi 2

Va

Vc/Cb

S

A

T

B

Org

f

f

f

f

rus.

rus.

rus.

rus.

rus.

3

3

3

3

3

3

3

3

8

Ob 1

Ob 2

Fg

Hr 1

Hr 2

Tr 1

Tr 2

Ti

Vi 1

Vi 2

Va

Vc/Cb

S

A

T

B

Org

8

Detailed description: This page of a musical score, numbered 22, contains measures 59 through 63. The score is for a full orchestra and voices. The instruments are arranged in the following order from top to bottom: Oboe 1, Oboe 2, Bassoon, Horn 1, Horn 2, Trumpet 1, Trumpet 2, Trombone, Violin 1, Violin 2, Viola, Violoncello/Double Bass, Soprano, Alto, Tenor, Bass, and Organ. The key signature is B-flat major (two flats). The time signature is 4/4. The music begins with a rest in measure 59. In measure 60, the woodwinds and strings enter with rhythmic patterns. The violins play a melodic line with eighth notes. The violas play a similar line. The cellos and double basses play a steady eighth-note accompaniment. The trumpets and trombones play rhythmic patterns. The horns play sustained notes. The organ plays a simple accompaniment. The vocal parts (Soprano, Alto, Tenor, Bass) are silent throughout these measures.

Tuba mirum

Adagio non tanto

64

Ob 1

Ob 2

Fg

Po 1

Po 2

Ti

Vi 1

Vi 2

Va

Vc/Cb

S

A

T

B

Org

[f]

[f]

[f]

p

p

p

[f]

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

68

Ob 1

Ob 2

Fg

Po 1

Po 2

Ti

Vi 1

Vi 2

Va

Vc/Cb

S

A

T

B

Org

per se - pul - chra re - gi - o - num, co - get

per se - pul - chra re - gi - o - num, co - get

per se - pul - chra re - gi - o - num, co - get

per se - pul - chra re - gi - o - num, co - get

73

Ob 1

Ob 2

Fg

Po 1

Po 2

Ti

Vi 1

Vi 2

Va

Vc/Cb

S

A

T

B

Org

om - nes an - te thro - num, tu - ba mi - rum spar - gens so - num

om - nes an - te thro - num, tu - ba mi - rum spar - gens so - num

om - nes an - te thro - num, tu - ba mi - rum spar - gens so - num

om - nes an - te thro - num, tu - ba mi - rum spar - gens so - num

78

Ob 1

Ob 2

Fg

Po 1

Po 2

Ti

Vi 1

Vi 2

Va

Vc/Cb

S

A

T

B

Org

per se - pul - chra re - gi - - o - num, co - get

per se - pul - chra re - gi - - o - num, co - get

per se - pul - chra re - - gi - - o - num, co - get

per se - pul - chra re - gi - o - num, co - get

83

Ob 1

Ob 2

Fg

Po 1

Po 2

Ti

Vi 1

Vi 2

Va

Vc/Cb

S

A

T

B

Org

om - nes, co - get om - nes an - te thro - num.

om - nes, co - get om - nes an - te thro - num.

om - nes, co - get om - nes an - te thro - num.

om - nes, co - get om - nes an - te thro - num.

p

88

Ob 1
fp *fp* *p*

Ob 2
fp *fp* *p*

Fg
fp *fp*

Po 1
fz *fz*

Po 2
fz *fz*

Ti
pp

Vi 1
fp *p* *fp* *p*

Vi 2
fp *p* *fp* *p*

Va
fp *p* *fp* *p*

Vc/Cb
p

S

A

T

B

Org
p

Detailed description: This page of a musical score, numbered 28, covers measures 88 to 92. The score is for a full orchestra and voice. The woodwind section includes two Oboes (Ob 1 and Ob 2), a Bassoon (Fg), and two Piccolos (Po 1 and Po 2). The string section consists of Violins 1 and 2 (Vi 1 and Vi 2), Viola (Va), Violoncello/Double Bass (Vc/Cb), and Organ (Org). There are also staves for Soprano (S), Alto (A), Tenor (T), and Bass (B) voices. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The score features dynamic markings such as *fp* (fortissimo piano), *p* (piano), *fz* (forzando), and *pp* (pianissimo). The woodwinds play sustained notes with some articulation, while the strings play a rhythmic pattern of eighth notes. The vocal parts are mostly silent, with some notes appearing in the Soprano and Bass staves.

Huic ergo

93 *Andante*

Ob 1 *p*

Ob 2 *p*

Fg *p*

Hr 1 in B *p*

Hr 2 *p*

Vi 1 *p*

Vi 2 *p*

Va *p*

Vc/Cb *p*

S
Hu - ic er - go par - ce De - us, pi - e Je - su

A
Hu - ic er - go par - ce De - us, pi - e Je - su

T
8 Hu - ic er - go par - ce De - us, pi - e Je - su

B
Hu - ic er - go par - ce De - us, pi - e Je - su

Org *p*

99

Ob 1

Ob 2

Fg

Hr 1

Hr 2

Vi 1

Vi 2

Va

Vc/Cb

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

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

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

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

Org

Ob 1

Ob 2

Fg

Hr 1

Hr 2

Vi 1

Vi 2

Va

Vc/Cb

S

A

T

B

Org

pi - e Je - su pi - e Je - su do - na e - is

Hu - ic er - go par - ce De - us, do - na e - is

Hu - ic er - go par - ce De - us, do - na e - is

Hu - ic er - go par - ce De - us, do - na e - is

fp *fp* *fp* *fp* *fp* *fp* *fp* *fp*

Ob 1

Ob 2

Fg

Hr 1

Hr 2

Vi 1
fp

Vi 2
fp

Va
fp

Vc/Cb
fp

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

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

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

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

Org
fp

117

Ob 1

Ob 2

Fg

Hr 1

Hr 2

Vi 1

Vi 2

Va

Vc/Cb

S

A

T

B

Org

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

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

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

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

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

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

6

Ob 1

Ob 2

Fg

Hr 1

Hr 2

Vi 1

Vi 2

Va

Vc/Cb

S

A

T

B

Org

Je - - su Chri - ste, Rex glo - ri-ae, *f* li - be-ra a - ni-mas

Je - - su Chri - ste, Rex glo - ri-ae, *f* li - be-ra a - ni-mas

8 Je - su Chri - ste, Rex glo - ri-ae, *f* li - be-ra a - ni-mas

Je - su Chri - ste, Rex glo - ri-ae, *f* li - be-ra a - ni-mas

11

Ob 1

Ob 2

Fg

Hr 1

Hr 2

Vi 1

Vi 2

Va

Vc/Cb

S

A

T

B

Org

p

p

p

p

p

p

p

p

p

p

p

p

p

om - ni - um fi - de - li - um de - fun - cto - rum de poe - nis in -

om - ni - um fi - de - li - um de - fun - cto - rum de poe - nis in -

om - ni - um fi - de - li - um de - fun - cto - rum de poe - nis in -

om - ni - um fi - de - li - um de - fun - cto - rum de poe - nis in -

om - ni - um fi - de - li - um de - fun - cto - rum de poe - nis in -

16

Ob 1

Ob 2

Fg

Hr 1

Hr 2

Vi 1

Vi 2

Va

Vc/Cb

S

A

T

B

Org

fer - ni et de pro-fun-do la - cu,

fer - ni et de pro-fun-do la - cu,

fer - ni et de pro-fun-do la - cu,

fer - ni et de pro-fun-do la - cu,

24

Ob 1

Ob 2

Fg

Hr 1

Hr 2

Vi 1

Vi 2

Va

Vc/Cb

S

A

T

B

Org

um de - fun - cto - rum, li - be - ra e - as,

um de - fun - cto - rum, li - be - ra e - as,

um de - fun - cto - rum, li - be - ra e - as,

um de - fun - cto - rum, li - be - ra e - as,

28

Ob 1

Ob 2

Fg

Hr 1

Hr 2

Vi 1

Vi 2

Va

Vc/Cb

S

A

T

B

Org

f li - be-ra e-as de o - re le - o - nis,

f li - be-ra e - as de o - re le - o - nis,

f li - be-ra e-as de o - re le - o - nis,

f li - be-ra e-as de o - re le - o - nis,

f

32

Ob 1

Ob 2

Fg

Hr 1

Hr 2

Vi 1

Vi 2

Va

Vc/Cb

S

A

T

B

Org

f

f

f

f

f

f

f

f

f

ne, ne ca - dant

ne, ne ca - dant

ne, ne ca - dant

ne, ne ca - dant

f

40

Ob 1 *p*

Ob 2 *p*

Fg *p*

Hr 1

Hr 2

Vi 1

Vi 2

Va

Vc/Cb

S
in ob - scu - rum, ob - scu - rum,

A
in ob - scu - rum, ob - scu - rum,

T

B

Org

52

Ob 1

Ob 2

Fg

Hr 1

Hr 2

Vi 1

Vi 2

Va

Vc/Cb

S

A

T

B

Org

due

p

p

p

p

p

p

p

p

p

p

p

Sed Sanctus, Sanctus Mi-chae-el re - prae-

Sed Sanctus, Sanctus Mi-chae-el re - prae-

Sed Sanctus, Sanctus Mi-chae-el re - prae-

Sed Sanctus, Sanctus Mi-chae-el re - prae-

p

57

Ob 1

Ob 2

Fg

Hr 1

Hr 2

Vi 1

Vi 2

Va

Vc/Cb

S

A

T

B

Org

sen - tet, re-prae - sen - tet e - as in lu - cem san-ctam:

sen - tet, re-prae - sen - tet e - as in lu - cem san-ctam:

sen - tet, re-prae - sen - tet e - as in lu - cem san-ctam:

sen - tet, re-prae - sen - tet e - as in lu - cem san-ctam:

66

Ob 1

Ob 2

Fg

Hr 1

Hr 2

Vi 1

Vi 2

Va

Vc/Cb

S

A

T

B

Org

se - mi - ni, et se - mi - ni e - jus, *f* quam o - lim

se - mi - ni, et se - mi - ni e - jus, *f* quam o - lim

8 si - sti et se - mi - ni e - jus, *f* quam o - lim

si - sti et se - mi - ni e - jus, *f* quam o - lim

si - sti et se - mi - ni e - jus, *f* quam o - lim

si - sti et se - mi - ni e - jus, *f* quam o - lim

70

Ob 1

Ob 2

Fg

Hr 1

Hr 2

Vi 1

Vi 2

Va

Vc/Cb

S

A

T

B

Org

A-bra-hae pro-mi - si - sti.

A-bra-hae pro - mi - si - sti.

A-bra-hae pro-mi - si - sti.

A-bra-hae pro-mi - si - sti.

Sanctus

Andante

Ob 1 *p*

Ob 2 *p*

Fg *p*

Hr 1 in B *p*

Hr 2 *p*

Vi 1 *p*

Vi 2 *p*

Va *p*

Vc/Cb *p*

S

A

T

B

Org *p*

6

Ob 1

Ob 2

Fg

Hr 1

Hr 2

Vi 1

Vi 2

Va

Vc/Cb

S

A

T

B

Org

p

p

p

p

p

p

San - ctus, San-ctus,

San - ctus, San-ctus,

San - ctus, San-ctus,

San - ctus, San-ctus,

p

11

Ob 1

Ob 2

Fg

Hr 1

Hr 2

Vi 1

Vi 2

Va

Vc/Cb

S

A

T

B

Org

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

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

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

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

15

Ob 1

Ob 2

Fg

Hr 1

Hr 2

Vi 1

Vi 2

Va

Vc/Cb

S

A

T

B

Org

Sa - ba - oth.

Sa - ba - oth.

Sa - ba - oth.

Sa - ba - oth.

Benedictus Terzetto

Ob 1

Ob 2

Fg

Hr 1

Hr 2

Vi 1

Vi 2

Va

Vc/Cb

S *Solo*

S

T

Org

p

pizz.

p

pizz.

p

pizz.

p

pizz.

p

Be-ne - di - ctus qui ve - nit, be - ne -

3

Ob 1

Ob 2

Fg

Hr 1

Hr 2

Vi 1

Vi 2

Va

Vc/Cb

S

S

T

Org

fz

fz

fz

di - ctus qui ve - nit,

8 in

Detailed description: This page of a musical score, numbered 57, features a variety of instruments and vocal parts. At the top, three woodwind staves (Ob 1, Ob 2, and Fg) are shown with rests. Below them are two horn staves (Hr 1, Hr 2) with notes and rests. The string section includes two violin staves (Vi 1, Vi 2), a viola staff (Va), and a violin/cello/bass staff (Vc/Cb), all with notes and dynamic markings like *fz*. The vocal section consists of Soprano (S), Alto (S), and Tenor (T) parts. The Soprano part has lyrics: "di - ctus qui ve - nit,". The Tenor part has a rest followed by the word "in". The Organ (Org) part is at the bottom with notes and a *fz* marking. A rehearsal mark "3" is at the top left, and a finger number "8" is under the Tenor staff.

5

Ob 1

Ob 2

Fg

Hr 1

Hr 2

Vi 1

Vi 2

Va

Vc/Cb

S

S

T

Org

fz *p* *fz* *p* *fz* *p* *fz* *p* *fz* *p* *fz* *p*

qui ve - nit, qui

no - mi - ne Do - mi - ni, qui ve - nit, qui

8

Ob 1

Ob 2

Fg

Hr 1

Hr 2

Vi 1

Vi 2

Va

Vc/Cb

S

S

T

Org

fz *p*

fz *p*

fz *p*

fz *p*

ve - nit, in no - mi - ne Do - mi - ni, _____

Be - ne -

ve - nit, in no - mi - ne Do - mi - ni, _____

fz *p*

Detailed description: This is a page of a musical score, page 59. It features a full orchestral arrangement with woodwinds, strings, and vocal soloists. The woodwinds include two Oboes (Ob 1, Ob 2), a Bassoon (Fg), and two Horns (Hr 1, Hr 2). The strings consist of two Violins (Vi 1, Vi 2), a Viola (Va), and a Violoncello/Double Bass (Vc/Cb). There are also two Soprano (S) and one Tenor (T) vocal soloists, and an Organ (Org). The score is in a key with two flats (B-flat and E-flat) and a common time signature. A rehearsal mark '8' is placed at the beginning of the first staff. The vocal parts have lyrics in Latin: 've - nit, in no - mi - ne Do - mi - ni, _____' and 'Be - ne -'. Dynamic markings *fz* and *p* are used throughout the instrumental parts.

14

Ob 1

Ob 2

Fg

Hr 1

Hr 2

Vi 1

Vi 2

Va

Vc/Cb

S

qui ve - nit in no - mi - ne, in

S

qui ve - nit in no - mi - ne, in

T

8 Do-mi-ni,

Org

fz

17

Ob 1

Ob 2

Fg

Hr 1

Hr 2

Vi 1

Vi 2

Va

Vc/Cb

S

no - mi - ne Do -

S

no - mi - ne Do -

T

8

Org

p

fz

fz

fz

20

Ob 1

Ob 2

Fg

Hr 1

Hr 2

Vi 1

Vi 2

Va

Vc/Cb

S

S

T

Org

p

fz

p

pizz.

pizz.

pizz.

tr

mi -

tr

mi -

8

pizz.

23

Ob 1

Ob 2

Fg

Hr 1

Hr 2

Vi 1

Vi 2

Va

Vc/Cb

S

S

T

Org

p

fz

p

fz

p

fz

p

fz

p

ni.

ni.

in no-mi-ne Do- - - mi - Be-ne -

tr

fz

p

26

Ob 1

Ob 2

Fg

Hr 1

Hr 2

Vi 1

Vi 2

Va

Vc/Cb

S

S

T

Org

qui ve - nit in no - mi - ne
di - ctus, be - ne - di - ctus,
ni,

fz *p* *fz* *p* *fz* *p*

fz *p* *fz* *p* *fz* *p*

fz *fz* *p*

fz

29

Ob 1

Ob 2

Fg

Hr 1

Hr 2

Vi 1

Vi 2

Va

Vc/Cb

S

S

T

Org

fz *p* *fz* *p* *fz* *p* *fz* *p*

Do-mi-ni, qui

be-ne-di-ctus qui ve-nit

32

Ob 1

Ob 2

Fg

Hr 1

Hr 2

Vi 1

Vi 2

Va

Vc/Cb

S

S

T

Org

fz *p* *fz* *p* *fz* *fz* *fz*

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

35

Ob 1

Ob 2

Fg

Hr 1

Hr 2

Vi 1

Vi 2

Va

Vc/Cb

S

S

T

Org

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

fz *p* *fz* *fz* *fz*

38

Ob 1

Ob 2

Fg

Hr 1

Hr 2

Vi 1

Vi 2

Va

Vc/Cb

S

S

T

Org

arco

fz

p

qui ve - nit in no - mi -

di - ctus, be - ne - - di - ctus qui ve - nit in no - mi -

di - ctus, be - ne - - di - ctus.

41

Ob 1

Ob 2

Fg

Hr 1

Hr 2

Vi 1

Vi 2

Va

Vc/Cb

S

S

T

Org

fz *p* *fz* *p* *fz* *p*

fz *p* *fz* *p* *fz* *p*

fz *p* *fz* *p* *fz* *p*

fz *p* *fz* *p* *fz* *p*

Do- - - - - - - - - -

Do- - - - - - - - - -

fz *p* *fz* *p* *fz* *p*

44

Ob 1

Ob 2

Fg

Hr 1

Hr 2

Vi 1

Vi 2

Va

Vc/Cb

S

S

T

Org

p

pizz.

p

pizz.

p

pizz.

p

pizz.

p

tr

mi - ni.

tr

tr

mi - ni.

8

pizz.

p

47

Ob 1

Ob 2

Fg

Hr 1

Hr 2

Vi 1

Vi 2

Va

Vc/Cb

S

S

T

Org

Agnus Dei

Adagio

Ob 1

Ob 2

Fg

Hr 1
in Es

Hr 2

Vi 1

Vi 2

Va

Vc/Cb

S

A

T

B

Org

p

fz

p

p

fz

fz

p

p

p

p

8

6

Ob 1

Ob 2

Fg

Hr 1

Hr 2

Vi 1

Vi 2

Va

Vc/Cb

S

A

T

B

Org

p

p

p

fz

pp

fz

pp

fz

p

Solo

A - - gnus De - i qui

p

11

Ob 1

Ob 2

Fg

Hr 1

Hr 2

Vi 1

Vi 2

Va

Vc/Cb

S

A

T

B

Org

p

p

p

8

tol- lis pec-ca-ta mun- di mi - - se- re - re no - -

16

Ob 1

Ob 2

Fg

Hr 1

Hr 2

Vi 1

Vi 2

Va

Vc/Cb

S

A

T

B

Org

fz

fz

fz

fz

fz

bis,

fz

21

Ob 1

Ob 2

Fg

Hr 1

Hr 2

Vi 1

Vi 2

Va

Vc/Cb

S

A

T

B

Org

p

fz

A - gnus De - i qui tol - lis pec - ca - ta mun - di do - na e - is,

27

Ob 1

Ob 2

Fg

Hr 1

Hr 2

Vi 1

Vi 2

Va

Vc/Cb

S

A

T

B

Org

fz

fz

fz

fz

fz

fz

fz

fz

fz

fz

e - is re - qui - em.

8

Detailed description: This page of a musical score covers measures 27 to 31. The score is for a full orchestra and voice. The woodwind section includes two oboes (Ob 1 and Ob 2), a bassoon (Fg), and two horns (Hr 1 and Hr 2). The string section consists of two violins (Vi 1 and Vi 2), a viola (Va), a violin/cello/bass (Vc/Cb), and a double bass (B). The vocal section includes Soprano (S), Alto (A), Tenor (T), and Bass (B). The organ (Org) is also present. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The music begins at measure 27, marked with a box containing the number '27'. The woodwinds and strings play a melodic line with various articulations and dynamics. The vocal line enters in measure 29 with the lyrics 'e - is re - qui - em.' The organ provides a harmonic accompaniment. The score is marked with 'fz' (forzando) in several places, indicating a strong emphasis on certain notes or passages.

32

Ob 1

Ob 2

Fg

Hr 1

Hr 2

Vi 1

Vi 2

Va

Vc/Cb

S

A

T

B

Org

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

37

Ob 1

Ob 2

Fg

Hr 1

Hr 2

Vi 1

Vi 2

Va

Vc/Cb

Tutti

S

A

T

B

Org

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

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

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

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

fz

fz

42

Ob 1

Ob 2

Fg

Hr 1

Hr 2

Vi 1

Vi 2

Va

Vc/Cb

S

A

T

B

Org

em sem - pi - ter - nam.

em sem - pi - ter - nam.

em sem - pi - ter - nam.

em sem - pi - ter - nam.

fp

fp

fp

fp

fp

fp

52

Ob 1

Ob 2

Fg

Hr 1

Hr 2

Vi 1

Vi 2

Va

Vc/Cb

S

A

T

B

Org