

VII. AGNUS DEI

< Süßmayr >

Corno di Bassetto I, II
in Fa / F

Fagotto I, II

Clarino I, II
in Re / D

Timpani
in Re-La / D-A

Trombone alto

Trombone tenore

Trombone basso

Violino I
mf p

Violino II
mf p

Viola I, II
mf p

Soprano
f
A - gnus De - - - i, qui

Alto
f
A - gnus De - - - i, qui

Tenore
f
A - gnus De - - - i, qui

Basso
f
A - gnus De - - - i, qui

Violoncello,
Basso ed Organo
mf p

7
6

5

f

f

f

mf *p* *mf* *p* *mf* *p* *ff*

mf *p* *mf* *p* *mf* *p* *ff*

mf *p* *mf* *p* *mf* *p* *ff*

tol - - - - lis pec - ca - - - ta mun - - - -

tol - - - - lis pec - ca - - - ta mun - - - -

tol - - - - lis pec - ca - - - ta mun - - - -

tol - - - - lis pec - ca - - - ta mun - - - -

mf *p* *mf* *p* *mf* *p* *ff*

$\frac{6}{5}$ $\frac{6}{5}$ $\frac{6}{5}$ $\frac{7}{5}$

9

Solo

p

Solo

p

p

p

p

p *assai*

p *assai*

p *assai*

p *assai*

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

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

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

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

p *assai*

23 senz' Organo

17

f

f

f

f

mf *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p*

f

f

f

f

mf *p* *mf* *p* *mf* *p* *mf* *p*

A - gnus De - - - i, qui tol - - -

A - gnus De - - - i, qui tol - - -

A - gnus De - - - i, qui tol - - -

A - gnus De - - - i, qui tol - - -

coll' Org. $\frac{6}{5}$ $\frac{6}{5}$

21

f

mf *p* *mf* *p* *ff* *p assai*

mf *p* *mf* *p* *ff* *p assai*

mf *p* *mf* *p* *ff* *p assai*

p assai

lis pec - ca - - - ta mun - - - di: do - na, do - na

lis pec - ca - - - ta mun - - - pec - di: do - na

lis pec - ca - - - ta mun - - - di: do - na

lis pec - ca - - - ta mun - - - di:

mf *p* *mf* *p* *ff* *p assai*

$\frac{7}{6}$ $\frac{7}{6}$ $\frac{4}{6}$ \sharp

27

The musical score consists of several systems. The first system shows two vocal staves (Soprano and Alto) and a piano accompaniment section with three staves (Right Hand, Left Hand, and Organ). The piano part is marked "senz' Organo". The vocal lines contain the following lyrics:

Soprano: e - is re - - - - - qui - em.

Alto: e - is, do - na e - is re - qui - em.

Organ: e - is, do - na e - is re - qui - em.

The organ part includes the instruction "passai" above the first staff and "senz' Organo" below the second staff.

34

f sf

f

f

f

A - gnus De - - - - i, qui tol - - - - lis pec -

f

A - gnus De - - - - i, qui tol - - - - lis pec -

f

A - gnus De - - - - i, qui tol - - - - lis pec -

f

A - gnus De - - - - i, qui tol - - - - lis pec -

Tutti

f

coll' Organo

6/6

6/6

39

ca - - - ta mun - - - di: do - na e - - is

ca - - - ta mun - - - di: do - na e - - is

ca - - - ta mun - - - di: do - na e - - is

ca - - - ta mun - - - di: do - na, do - - na e - - - is

6
b4

b7
b6

8

44

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

f
f
f

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

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

re - qui - em sem - pi - ter - - - - - nam.
 re - qui - em sem - pi - ter - - - - - nam.
 re - qui - em sem - pi - ter - - - - - nam.
 re - qui - em sem - pi - ter - - - - - nam.

rit. *f*

[b]6 b6 7 b6 b6 5 b7 *attacca*
 b5 b6 b6 4 3 2

VIII. COMMUNIO

Lux aeterna

〈 Süßmayr, nach Mozarts Introitus und Kyrie 〉

Corno di Bassetto I, II
in Fa 1 F

Fagotto I, II

Clarino I, II
in Re 1 D

Timpani
in Re-La 1 D-A

*Trombone alto*³⁾

Trombone tenore

Trombone basso

Violino I

Violino II

Viola

Soprano
Solo
Lux ae - ter-na lu - ce - at e - is, Do - mi

Alto

Tenore

Basso

Violoncello,
Basso ed Organo
Solo
Org.: tasto solo
Vc.
senza Org.

*) Zur Mitwirkung der Posaunen vgl. Vorwort, S. XIX f., und Krit. Bericht.

5

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

11

Musical notation for the first system, including vocal line and piano accompaniment.

Empty musical staves for the second system.

Musical notation for the third system, including piano accompaniment.

Musical notation for the fourth system, including piano accompaniment.

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

6 6 6 $\frac{6}{6}$ $\frac{6}{4}$ $\frac{7}{4}$ $\frac{7}{4}$ $\frac{6}{4}$ $\frac{6}{\#3}$

14

p *f*

p *f*

f *f*

p *f*

p *f*

es.

es.

es.

es.

Solo *Tutti*

p *f*

Org.: tasto solo

6 4 # 8 8

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

*) Takt 16–17, Fagotti I, II: ossia wie S. 45, Takt 34–35.

18 *f*

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

Vc. *Tutti Bassi* Vc. *Tutti Bassi*

4 5 6 6 9 6 4 #3 6 5 6
 4 # 5 6 6 b3 6 4 #3 6 5 2 6

21

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

6 6 4 3 6 6 6 #3 6 #6 6 [5] 6 6 b3

25

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

6
4

7
[x]3

6 5 6 5 #3 6
4 #[5] 5

*) Takt 26. Pauken: Diese Abweichung von der originalen Lesart Mozarts (A statt d) scheint Süßmayrs ausdrücklicher Wille gewesen zu sein.

29

Allegro

pe-tu-a lu-ce-at e-is.

pe-tu-a lu-ce-at e-is. Cum sanctis tu-is in ae-ter-

pe-tu-a lu-ce-at e-is.

pe-tu-a lu-ce-at e-is. Cum san-ctis tu-is in ae-ter-

Vc. e B.

Org.: tasto solo

6 7 #6 7 6 5 4 5
3 3 #3 4 #3

34

f

Cum san - ctis tu - is in ae - ter -
- num,

f

Cum sanctis tu - is - in ae - ter -
- num, cum san -

2 #5 7 #8 43 #3 4 7 7 [-] #3 7 6 - 6 [-]

4 2 4

38

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

Vc., B. ed Org.

#3 7 6 6 4 6 6 6 4 6 6 6 4 6 6 4 6 #5 6
 5 2 5 5 5 4 #2 5 [-] 4 2

42

Cor. di B. I

Cor. di B. II

Musical score for two Cor. di B. parts. The first staff (Cor. di B. I) and second staff (Cor. di B. II) show melodic lines with various ornaments and dynamics. The third staff is the bass line.

Two empty musical staves, likely for vocal parts, positioned between the instrumental and piano sections.

Musical score for piano accompaniment, measures 42-45. It features a complex texture with multiple voices in both hands.

Musical score for piano accompaniment, measures 46-49. Continuation of the piano part with intricate rhythmic patterns.

Musical score for a vocal part with lyrics, measures 46-49. The lyrics are: cum san-ctis tu-is in ae-ter-

Musical score for a vocal part with lyrics, measures 50-53. The lyrics are: ter - num, cum san - ctis, cum san - ctis, cum sanctis

Musical score for a vocal part with lyrics, measures 54-57. The lyrics are: san-ctis tu - is in ae-ter-

Musical score for a vocal part with lyrics, measures 58-61. The lyrics are: - num, in ae-ter - num, cum san - ctis,

Musical score for Vc. and Tutti Bassi, measures 62-65. It includes figured bass notation below the staves.

6 9 8 7 5 = 3 6 8 7 6 6 3/6 4 6 6 6 3 3 2 4 3 6 #3 7 6

46

num, cum san-ctis tu-is in ae-ter-
 tu-is, cum san-ctis, cum san-ctis, cum san-ctis, cum san-
 -num, in ae-ter-
 cum san-ctis, cum sanctis tu-is in ae-ter-

Tutti Bassi *Ve.* *Tutti Bassi*
 b3 b6 8 b7 7 6/5 6/5 7 5 6 6/5 6/5 6 6/5 6 7 6

50 *Cor. di B. I, II*

- num, cum sanctis tu - is in ae - ter -
 - ctis, cum sanctis tu - is in ae - ter - num,
 cum san - ctis tu - is in ae - ter -
 - num, cum

Vc. *Tutti Bassi*

$\sharp 8$ 4 5 $\flat 8$ $\flat 8$
 2 3 4
 $\sharp 8$ $\flat 9$ 8 7
 4# [- -]
 $\flat 6$ $\flat 6$ 6 5 [b3]
 \sharp 4 6 5
 $\flat 9$ $\flat 9$ $\flat 9$
 2 6 5
 4 8

54

- num, cum

cum san-ctis tu-is in ae-ter-

- num, in ae-ter-

san - ctis tu - - is in ae - ter -

6 6 6 6 5 b3 b6 b5 6 b3 43 44 6[1]6 b3 b7 6 5 4 b6 6 5 4 3 2 [4]

58

san - ctis tu - is in ae - ter - - - - - num, cum san - ctis
 num, cum san - ctis, cum san - - - - - ctis,
 num, cum san-ctis tu-is in ae - ter - - - - - num, cum sanctis tu - is in ae-ter - -
 - num, cum san - ctis tu - is in ae - ter - -

Vc. *Tutti Bassi*

[8 7] 7 b6 6 b6 6 b5 7 6

62

Cor. di B. I

tu-is in ae - ter - num, cum san - ctis tu - is,
 cum san - ctis tu - is, cum san-ctis
 - - - num, in ae-ter-num, cum san-ctis tu-is in ae-ter -
 - - - num, cum sanctis tu - is in ae-ter - - - num, in ae - ter - -

Vc. Tutti Bassi

6 6 6 6 6 5 4 5 6 5 4 3

66

cum sanctis tu-is in ae-ter - - num, in ae-ter - - num,
 tu-is in ae-ter - - num, in ae-ter - - num, cum sanctis tu - is in ae-ter - -
 num, in ae-ter - - num, cum sanctis tu-is in ae-ter - - num, in ae-ter - -
 num,
 cum sanctis tu-is in ae-ter - - num, cum san-ctis

Vc. *Tutti Bassi*

6
 ♯3 - 6 - ♯3 - 6 - ♯3 - 6 6 6 6 6 - 6 ♯3 6 6 ♯3 6 6

70

Cor di B. I, II

cum sanctis tu - is in ae - ter - - - - num, in ae - ter - - -
 - - num, in ae - ter - - num, cum san - ctis tu - is, cum
 num, in ae - ter - - num, in ae - ter - - - - num, in ae - ter - - num, cum sanctis
 tu - is in ae - ter - - - - - num, in ae - ter - - num,
Vc.
 6 7 6 5 6 7 6 6 6 5 #3 3 6 7 #3 7 6 - 5 - #3 #3 7 6
 b3 5 3 5 4 3

74

num, cum sanctis tu-is in ae-ter - - num, cum sanctis
 san-ctis tu - is in ae-ter - num, cum sanctis tu-is in ae-ter -
 tu-is in ae-ter - - - - num, in ae-ter - num, cum san-ctis, cum san-
 cum sanctis tu-is in ae-ter - - - num, cum sanctis tu - is, cum

Tutti Bassi *Vc.* *Tutti Bassi*

b3 - 8 - b9 8 7 5 6 6 5 6 3 3 6 - b3 - 6 - #3 - 6 6 8 3 6 6 #3 [7] -

Adagio

78

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

6 #3 - 6 #3 5 - 6 7 5 7 5 #3 7 5 #3 7 5 #3 6 - 6 5
 5 4 #3 4 3 4 3