

# Introitus

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## Requiem

[All choral parts by Mozart:  
changes to accompaniment  
only]

### Adagio

The musical score is arranged in a standard orchestral format with the following parts from top to bottom:

- Basset Horn in F**: Treble clef, C major key signature, common time. It begins with a *p* dynamic and features a melodic line with some grace notes.
- Bassoons**: Bass clef, C major key signature, common time. It begins with a *p* dynamic and plays a supporting melodic line.
- Trumpets in D**: Treble clef, C major key signature, common time. The part is silent.
- Timpani (D, A)**: Bass clef, C major key signature, common time. The part is silent.
- Alto Trombone**: Bass clef, C major key signature, common time. The part is silent.
- Tenor Trombone**: Bass clef, C major key signature, common time. The part is silent.
- Bass Trombone**: Bass clef, C major key signature, common time. The part is silent.
- Violin 1**: Treble clef, C major key signature, common time. It begins with a *p* dynamic and includes a *simile* marking.
- Violin 2**: Treble clef, C major key signature, common time. It begins with a *p* dynamic and includes a *simile* marking.
- Viola**: Bass clef, C major key signature, common time. It begins with a *p* dynamic and includes a *simile* marking.
- Soprano**: Treble clef, C major key signature, common time. The part is silent.
- Alto**: Treble clef, C major key signature, common time. The part is silent.
- Tenor**: Treble clef, C major key signature, common time. The part is silent.
- Bass**: Bass clef, C major key signature, common time. The part is silent.
- Organo e Bassi**: Bass clef, C major key signature, common time. It begins with a *p* dynamic and includes a *Solo* marking and a *simile* marking.

First system of musical notation. The piano part (top staff) features a melodic line with a slur over the first two measures and a fermata. The double bass part (bottom staff) has a similar melodic line. A dynamic marking *f* is present in the second measure of the bass part, and a *a 2* marking is above the final measure.

Second system of musical notation. The piano part (top staff) is mostly silent, with a few notes in the final measure. The double bass part (bottom staff) has a few notes in the final measure. A dynamic marking *f* is present in the second measure of the bass part.

Third system of musical notation. The piano part (top staff) is mostly silent. The double bass part (bottom staff) has a few notes in the final measure. A dynamic marking *f* is present in the second measure of the bass part.

Fourth system of musical notation. The piano part (top staff) has a melodic line with a slur. The double bass part (bottom staff) has a rhythmic accompaniment. A dynamic marking *f* is present in the second measure of the bass part.

Fifth system of musical notation. The piano part (top staff) is mostly silent. The double bass part (bottom staff) has a few notes in the final measure. A dynamic marking *f* is present in the second measure of the bass part. The text "Tutti" and "Re -" is written above the final measure of the bass part.

Sixth system of musical notation. The piano part (top staff) is mostly silent. The double bass part (bottom staff) has a few notes in the final measure. A dynamic marking *f* is present in the second measure of the bass part. The text "Vc. e B" and "Org." is written above the first measure of the bass part. The text "Tutti" and "Re - qui - em ae -" is written above the final measure of the bass part.

*Tutti f*

*Tutti f*      Re - qui - em ae - ter - nam do - na e - is

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

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

ter - nam, ae - ter - nam do - na e - is do - na

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

12 7 6 6 6 # 4+ 6 4 6 7 8 6 # 6 4 3

*p*

*p*

et lux per - pe - tu - a, et lux per - pe - tu - a lu - ce - at,  
et lux per - pe - tu - a, et lux per - pe - tu - a lu - ce - at,  
et lux per - pe - tu - a, et lux per - pe - tu - a lu - ce - at,  
et lux per - pe - tu - a, et lux per - pe - tu - a lu - ce - at,

*Vc.*  
*senza Org.*  
*p*

lu - ce - at e - is. Te de - cet hy -

lu - ce - at e - is.

lu - ce - at e - is.

lu - ce - at e - is.

Tutti Bassi Solo Vc.

18  $\frac{6}{5}$   $\flat 7$   $\frac{6}{4}$  3  $\sharp$  Org.: *tasto solo*

senza Org.

Musical staff system 1: Treble and Bass clefs, both containing whole rests.

Musical staff system 2: Treble and Bass clefs, both containing whole rests.

Musical staff system 3: Treble and Bass clefs, both containing whole rests.

Musical staff system 4: Treble, Alto, and Bass clefs with active musical notation.

Musical staff system 5: Treble, Alto, and Bass clefs with lyrics and musical notation.

mnus De - us in Si - on, et ti - bi re - de - tur

Musical staff system 6: Bass clef with active musical notation.

*a2*  
*f*

*f*

*f*

*f* *Tutti* *f*

vo - tum in Je - ru - sa - lem: Ex - au - di,

Ex - au - di, ex - au - di, ex - au - di or -

Ex - au - di, ex - au - di, ex - au - di or -

Ex - au - di, ex - au - di, ex - au - di, ex -

*Tutti Bassi*

*f*  $b6$  6 6 6 6  $\#3$  6



First system of musical notation, including a vocal line and piano accompaniment.

Second system of musical notation, including a vocal line and piano accompaniment.

Third system of musical notation, including a vocal line and piano accompaniment.

Fourth system of musical notation, including a vocal line with lyrics and piano accompaniment.

or - a - ti - o - nem me - am, ad te o - mnis  
a - ti - o - nem me - am, ad te, ad te o - mnis  
a - ti - o - nem me - am, ad te, ad te o - mnis,  
au - di or - a - ti - o - nem me - am, ad te, ad te, ad te o - mnis, o - mnis

28

6 6 4 3 6 6 6 5 4 6 #2 4

ca - ro ve - ni - et.

o - mnis ca - ro ve - ni - et.

o - mnis ca - ro ve - ni - et.

ca - ro ve - ni - et.

Solo

*p*

Org.: *tasto solo*

31

7 #3 7 #3 6 4 5 #3

*f* <sup>a2</sup>

*f*  
[The trombones tacet until bar 43]

*f*  
*f*  
*f*

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

Tutti *f* Vc.

34

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

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

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

qui - em ae - ter - nam, ae - ter - nam, ae - ter -

Do - mi-ne, do - na e - is, do - na e - is, do -

e - is, do - na, do - na, do -

do - na, do - na e - is, do - na e - is, do -

4 3 6 6 6 #3 6 6 6 6 6 6 b3

*f*

*f*

*f*

*f*

nam: et lux per - pe - tu - a, et lux per - pe - tu - a lu - ce - at

na: et lux per - pe - tu - a, et lux per - pe - tu - a lu - ce - at

na: et lux per - pe - tu - a, et lux per - pe - tu - a lu - ce - at

na: et lux per - pe - tu - a, et lux per - pe - tu - a lu - ce - at

43

6  
4

7  
13 ————— 6 5

Allegro

The musical score is arranged in systems. The top system shows the beginning of the piece with a treble and bass clef staff. The second system includes a piano (p) marking. The third system features a forte (f) marking and a dynamic change to piano (p). The fourth system contains the vocal entries with lyrics: "e - is. et lux per - pe - tu - a lu - ce - at e - is." The fifth system continues the vocal parts with the same lyrics. The sixth system includes the text "Ky - ri - e e -" and a forte (f) marking. The seventh system shows the organ part with the instruction "Org.: tasto solo" and a forte (f) marking. The score concludes with a final forte (f) marking.

Musical score for a Kyrie section. The score includes vocal lines and piano accompaniment. The lyrics are:

Christe eleison, Kyrie eleison, Christe eleison, Kyrie eleison, Christe eleison.

The score features dynamic markings such as *f* (forte) and *a2* (second ending). The piano accompaniment includes a figured bass line at the bottom with figures: 2, #5, 7, #3.



First system of musical notation, including piano accompaniment and vocal line. Dynamics include *f*.

Second system of musical notation, including piano accompaniment and vocal line.

Third system of musical notation, including piano accompaniment and vocal line with lyrics. Dynamics include *f*.

son, e - le - i - son, e - le - i - son, e - le -

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

le i - son, e - le - i - son,

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

Fourth system of musical notation, including piano accompaniment and vocal line. Includes a box with the number 6 and a series of numbers and symbols below the bass line.

6 4 7 7 #3 7 6 6 #3 7 6 b3 4 8 6 2 5

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

le - i - son, e - le - i -

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

i - son, e - le - i -

10

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

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

son, e - le - i - son, Chri-ste e - lei -

e e - lei - son, e - lei - son, e - le i - son, Chri-ste e - le -

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

le i - son,

Vc.

18 5 6 6 6 7 8 #3 4 8 3 b3 8 9 8 7 b6

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

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

*Tutti Bassi*

First system of musical notation, including a vocal line and a bass line.

Second system of musical notation, including a vocal line and a bass line.

Third system of musical notation, including a vocal line and a bass line.

Fourth system of musical notation, including a vocal line and a bass line.

Fifth system of musical notation, including a vocal line and a bass line with lyrics: Ky - ri - e e - le - i - son, e - le - i - son, e - le - i - son, e - le - i - son, Chri - ste e - le - i - son, Ky - ri -

Sixth system of musical notation, including a bass line with figured bass and performance instructions: *Vc.* and *Tutti Bassi*.

30

6   b6   6   b5   7   6   6   b6   4   6   b6   5   b3   b3   b3

*Vc.*   *Tutti Bassi*

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

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

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

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

Vc. *Tutti Bassi*

34 6 b6 5 6 6 6 b3 k3 6 k3 6 3 6 3 6 k3 6 6 4 3



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

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

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

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

38 6 6 4 4 6 6 #3 4 5 6 6 6 7 6 5 6 7 8 6 6

First system of piano accompaniment, featuring a treble and bass clef staff. The bass line is more active, with a rhythmic pattern in the final measure.

Second system of piano accompaniment, featuring a treble and bass clef staff. The bass line continues with rhythmic patterns.

Third system of piano accompaniment, featuring three bass clef staves. A forte (*f*) dynamic marking is present at the beginning of each staff.

Fourth system of piano accompaniment, featuring three staves (two treble, one bass). The bass line continues with rhythmic patterns.

Vocal system with lyrics. It includes four staves: Soprano, Alto, Tenor, and Bass. The lyrics are:
   
Soprano: i - son, e - le - i - son, e - le - i - son, Chri - ste e -
   
Alto: Ky - ri - e e - le - i - son, Ky - ri - e e - le - i - son, e - le - i -
   
Tenor: i - son, e - le - i - son, e - le - i - son, e - le - i - son, e -
   
Bass: i - son, e - le - i - son, Chri - ste e - le - i -

Fifth system of piano accompaniment, featuring a bass clef staff. It includes a *Vc.* marking and a *Tutti Bassi* instruction. The system concludes with a series of figured bass numbers:
   
42 #3 3 6 7 #3 7 8 #3 #3 7 6 #3 8 9 8 7 5 6 6 5 6



