

# **Badische Landesbibliothek Karlsruhe**

**Digitale Sammlung der Badischen Landesbibliothek Karlsruhe**

**Clavis musica fidelibus purgantibus caeli januam aperiens  
in VI. missis defunctorum et II. libera civico-ruralibus,  
stylo moderno, suavi, ac facili nec non brevi elaboratis**

**Kobrich, Johann Anton**

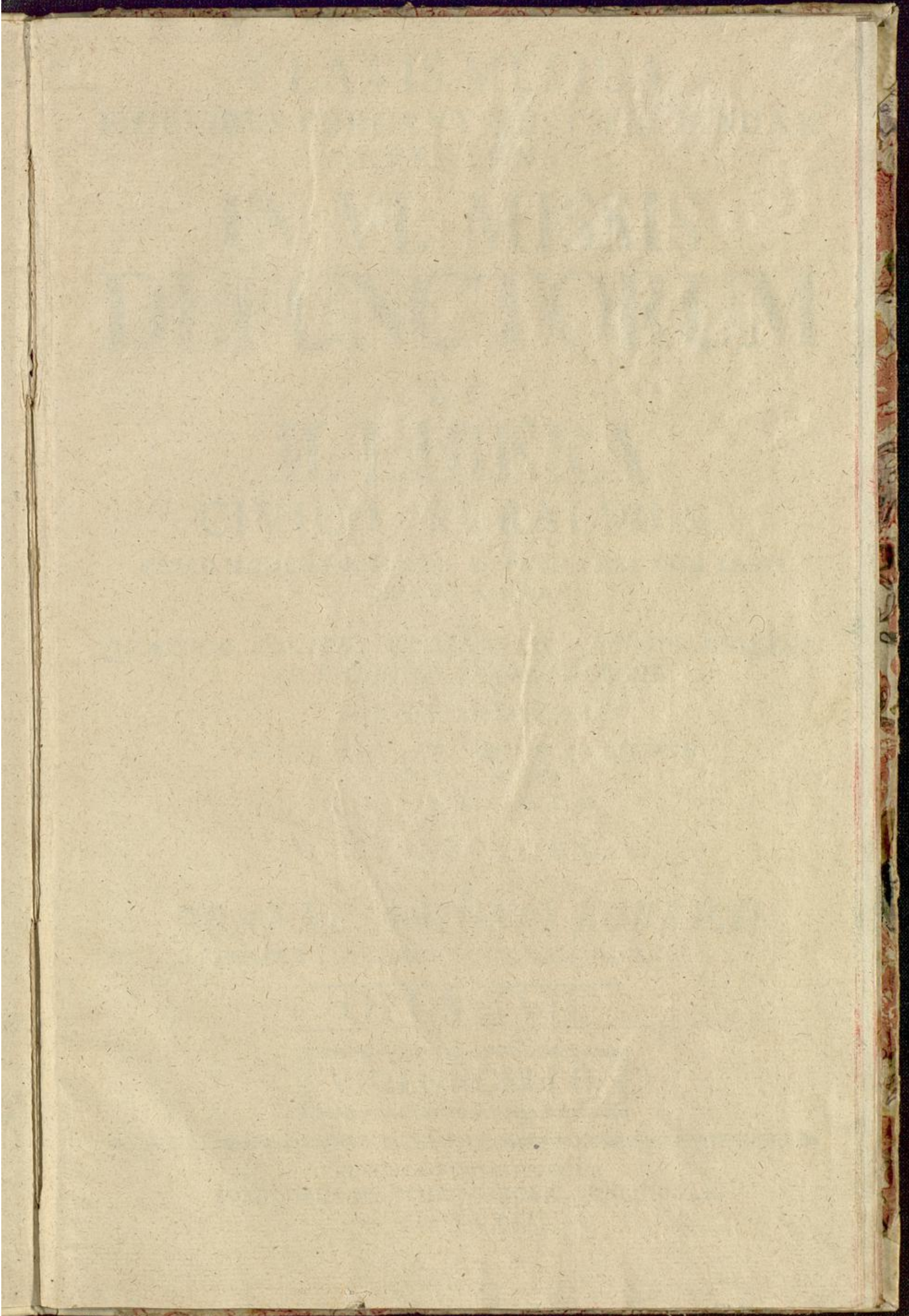
**Augustae Vindelicorum, 1757**

Violoncello

**urn:nbn:de:bsz:31-36094**

*1676*  
Kobrich  
VI Requiem  
Violoncello.  
*8. 17. 6i.*







CLAVIS MUSICA  
FIDELIBUS PURGANTIBUS CÆLI JANUAM  
APERIENS

IN VI. MISSIS  
DEFUNCTORUM

ET  
II. LIBERA  
CIVICO - RURALIBUS,

STYLO MODERNO, SUAVI, AC FACILI NEC NON BREVI  
ELABORATIS

*QUATUOR VOCIBUS ORDINARIIS, DUOBUS VIOLINIS  
ET RELIQUIS INSTRUMENTIS*

JUXTA INDICEM

*PARTIM OBLIGATIS, PARTIM AD LIBITUM  
ADMODULANTIBUS*

F A B R I C A T A

ET

IN LUCEM PUBLICAM DATA

*A*  
**JOANNE ANTONIO KOBRICH**

ECCLESIE PAROCHIALIS LANDSPERGÆ ORGANÆDO.

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OPUS XVII.

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*VIOLONCELLO.*

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AUGUSTÆ VINDELICORUM,  
SUMPTIBUS MATTHÆI RIEGER, BIBLIOPOLÆ.

MDCCLVII

CLAVIS MUSICA  
FIDELIBUS PURGANTIBUS CELLANUM  
APERTIS

IN VI. MISSIS  
DEFUNCTORUM

ET  
H. LIBERA  
CIVICO - RURALIBUS.  
STILO MODERNO, SEU VI. AC FACILI NECHON BREVI  
ELABORATIS

QUINTOR NOTICIS ORDINARIIS, DUOBUS VIOLINIS  
ET RELIQUIS INSTRUMENTIS

IUNTA INDICEM  
PARTIM ORGANO, PARTIM AD LIBITUM  
ADMODUM FACILIBUS  
FACILITATE  
ET  
IN LUCEM PUBLICAM DATA

JOHANNES ANTONIO KOBRICH  
ECCLIAE PAROCHIAE LINDSBERGAE ORGANISTO.

OPUS XVII

VIC. CELLO.



MUGUSTE VINDALICORUM  
SUMPTIBUS MATTHEI RIEGER, BIBLIOPOLAE  
MDCCLVII



# VIOLONCELLO.

**I. R** *Adagio. T.*  $\frac{3}{4}$   $\frac{3}{4}$   $\frac{5}{3}$   $\frac{6}{4}$   $\frac{7}{5}$   $\frac{6}{4}$   
 equiem.

*Andante.*  $\text{VV. Aria. } \frac{4}{4}$   $\text{a 2.}$   
 Te decet.

$\text{VV.}$  Requiem Da Capo.

*Moderato. T.*  $\frac{8}{7}$   $\frac{6}{5}$   $\frac{8}{7}$   $\frac{6}{5}$   $\frac{6}{5}$   $\frac{8}{7}$   $\frac{6}{5}$   
 Kyrie.

$\text{VV.}$  *T.*

**D** *T. Adagio.*  $\frac{5}{3}$   $\frac{6}{4}$   $\frac{5}{3}$   $\frac{5}{3}$   $\frac{6}{4}$   $\frac{5}{3}$   $\frac{8}{7}$   $\frac{5}{3}$   $\frac{10}{8}$   $\text{VV.}$   
 ies iræ, & Huic ergo.

Jo. Ant. Kobrachs Clavis Musica.

♀ A

Violoncello.





3 8 5 6 4 3 2 T. 5 S. a. 2. 6 5 7  
Quantus.

8 10 4 7 6 8 7 6 8 5 6 5 4 8 3 7 3 3 3 3

4 7 6 5 11 10 9 8 7 6 5 4 3 2 1 10 8 7 6 5 4 3 2 1  
Huic ergo  
ut Dies iræ.

Adagio. T. 6 5 6 5 6 7 6 5 4 3 2 1  
omine.

8 3 7 6 5 4 3 2 1 10 9 8 7 6 5 4 3 2 1 10 9 8 7 6 5 4 3 2 1  
v.v.

7 6 5 4 3 2 1 10 9 8 7 6 5 4 3 2 1 10 9 8 7 6 5 4 3 2 1  
T. 6 S. a. 2.

5 4 3 2 1 10 9 8 7 6 5 4 3 2 1 10 9 8 7 6 5 4 3 2 1  
T. 6 7 6 5 4 3 2 1 10 9 8 7 6 5 4 3 2 1 10 9 8 7 6 5 4 3 2 1

6 7 6 5 4 3 2 1 10 9 8 7 6 5 4 3 2 1 10 9 8 7 6 5 4 3 2 1  
5 6 7 8 7 6 5 4 3 2 1 10 9 8 7 6 5 4 3 2 1 10 9 8 7 6 5 4 3 2 1

9 8 7 6 5 4 3 2 1 10 9 8 7 6 5 4 3 2 1 10 9 8 7 6 5 4 3 2 1  
6 7 6 5 4 3 2 1 10 9 8 7 6 5 4 3 2 1 10 9 8 7 6 5 4 3 2 1

3 2 1 10 9 8 7 6 5 4 3 2 1 10 9 8 7 6 5 4 3 2 1 10 9 8 7 6 5 4 3 2 1  
10 8 6 5 4 3 2 1 10 9 8 7 6 5 4 3 2 1 10 9 8 7 6 5 4 3 2 1

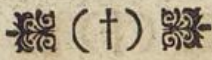
**S** *T. Adagio.* *anctus.*

*Osanna.*

**B** *Aria. VV. Andante.* *enedictus.* *C.S.*

*Da Capo à segno.* *Osanna.*

**A** *Adagio. T.* *gnus.*



10 8 6 5 4 3 A. & B. S. 6 6 4 3

Lux æterna.

7 6 8 7 5 4 T. 6 6 5

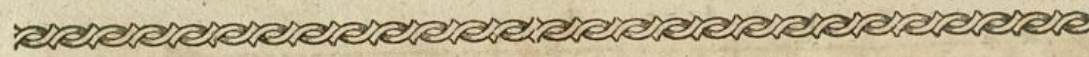
Cum Sanctis.

1 1 1 3 3 3 1 1 1 3 3 7

6 7 6 7 6 7 6 7 6 7 6 7 10 8 5 3

b7-

Requiem ab initio... Cum Sanctis &c. Da Capo.



2. **R** - equiem.

Adagio. T. VV. 6 5 4 3 6 5 4 3 T. b 7 7 6 4 5 4 3 2 1

3 5 6 4 5 VV. T. b 7 7 6 4 5 4 3 2 1

Aria. VV. Andante. C. S. 7 5 7 5 4 3 2 1

Te decet.

7 6-b5 5 6-5 3

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

8 5 10 8 6 5  
6 3 8 6 4 3

T. Moderato. X 5 3 6- b 6 5 X b 3 6

Requiem Da Capo.

Kyrie.

8 6 5 a. a. 3 4 8 7 5 - 6 - 6 5 3 4 8 7 - 5 3 6 - 6 - 6 5 5 -

6 4 3 1 2 0 5 3 6 - 6 - 4 3 X -

VV. T. X 3 6- b 6 5 X b 3 - 6- b - 6 5 b b 7

87 6 5 87 6 5 X T. X 3 6- b 6 5 X b 3 - 6- b - 6 5 b b 7

Adagio. T. X 6 6 6 5 4 X 6 b 6 5 b 4 X X b 3 6 5 X 5 X 1

**D**ies iræ, & Huic ergo.

b X 6 b Andante. VV. 76 54 57 1110 35 9 8

b S. a. a. 6 6 6 5 4 3 5 6 7 1110 5 - 7 - 3 4 5 4 3 5 6 7 12 3 2 1 3 4 5 6 7

b 6 5 3 4 5 4 3 5 6 7 6 5 3 - 5 11 4 - 3 5 4 - 6 - 5 - 7 10 8 4 VV.

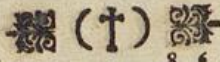
b 6 5 6 5 6 7 8 7 7 Voc. 5 - 6 7 - 6 5 b 7 6

b 6 5 7 5 10 9 6 5 3 8 7 6 5 4 3

Jo. Ant. Kobrichs Clavis Musica,

♀ B

Violoncella,



6 11 10 3 -  
3 3 3 9 8 6 -  
8 6 4 5 3  
vv. 8 6 5  
6 4 3

Huic ergo ut Dies iræ.

**D** - omine.  
Adagio. T. 6 5 4 3 2 1 2 3 4 5 6 7 8 9 10 11 12

vv. 8 5 - 6 7 8 9 7 - S. à 2. 1 5 6 7 8 9 7 5 6 - 5 6  
4 3 - 4 5 6 7 5 3 4 5 6 7 5 7 5 6 - 5 6

Libera.

vv.

T. 4 6 b 7 6 4 4 - 4 -

Sed signifer.

*Adagio. T.*  
**S** - anctus.

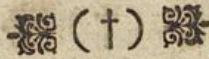
*Ofanna.*

*C. S. Andante*  
**B** - enedictus.

*Ofanna Da Capo.*

*T. Adagio.*  
**A** - gnus.

♀ B 2



First staff of musical notation with various notes and accidentals.

Second staff of musical notation with various notes and accidentals.

Third staff of musical notation with various notes and accidentals.

Fourth staff of musical notation with various notes and accidentals.

Fifth staff of musical notation with various notes and accidentals.

Cum Sanctis.

Sixth staff of musical notation with various notes and accidentals.

Seventh staff of musical notation with various notes and accidentals.

Requiem ut ab initio.

Eighth staff of musical notation with various notes and accidentals.

Cum Sanctis.



Section 3. Requiem. Musical notation with tempo markings: T. Adagio, P., T. 5-8-10, 5-10, 5-3.

Continuation of musical notation for section 3. Requiem, marked piano.

Andante. VV.  $\frac{5}{3} = \frac{6}{4}$   $\frac{7}{5} \frac{6}{4} \frac{5}{3}$   $\frac{11}{9} \frac{10}{8}$   $\frac{6}{6}$

piano Te decet. piano

$\frac{8}{6} \frac{7}{5} \frac{6}{4} \frac{5}{3}$   $\frac{7}{5}$   $\frac{6}{6}$  G & A.  $\frac{5}{3} = \frac{6}{4}$   $\frac{7}{5} = \frac{6}{4}$   $\frac{11}{9} \frac{10}{8}$   $\frac{6}{6}$

$\frac{8}{6} \frac{7}{5} \frac{3}{3}$   $\frac{4}{4}$   $\frac{5}{5}$   $\frac{5}{5}$   $\frac{6}{6}$   $\frac{3}{3} = \frac{6}{5}$   $\frac{3}{3} = \frac{6}{5}$

$\frac{6}{5}$   $\frac{3}{3} = \frac{6}{5}$   $\frac{7}{5}$   $\frac{b7}{5}$   $\frac{4}{4} \frac{3}{3}$  VV.  $\frac{8}{6} \frac{6}{5}$   $\frac{4}{3}$

Moderato. T.  $\frac{5}{3} =$   $\frac{6}{4} \frac{5}{3} =$

Requiem Da Capo. Kyrie.

$\frac{6}{5}$   $\frac{4}{3}$   $\frac{6}{6}$   $\frac{6}{6}$   $\frac{6}{6}$   $\frac{5}{3} = \frac{7}{5}$

$\frac{6}{4} =$   $\frac{5}{3} = \frac{7}{5}$   $\frac{6}{4} = \frac{3}{3}$   $\frac{3}{3} = \frac{3}{3}$   $\frac{8}{6} \frac{7}{5}$   $\frac{8}{6} \frac{6}{5}$   $\frac{5}{3} = \frac{7}{5}$

$\frac{6}{4} =$   $\frac{5}{3} = \frac{7}{5}$   $\frac{6}{4} = \frac{3}{3}$   $\frac{3}{3} = \frac{6}{6}$   $\frac{8}{6} \frac{7}{5}$   $\frac{8}{6} \frac{6}{5}$   $\frac{6}{4} \frac{3}{3}$

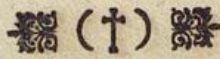
$\frac{6}{4}$   $\frac{3}{3} = \frac{8}{6}$   $\frac{6}{5}$   $\frac{7}{5}$   $\frac{7}{5}$

T. Adagio.  $\frac{7}{5} =$   $\frac{3}{3}$

**D** ies iræ, & Lacrymosa.

$\frac{7}{5}$   $\frac{7}{5} =$   $\frac{6}{5}$   $\frac{4}{3}$   $\frac{1}{1}$





VV. Andante.  $\frac{6}{4}$   $\frac{5}{2}$  7

Liber scriptus.

C. A. B. S.  $\frac{5}{3}$   $\frac{6}{4}$  7  $\frac{7}{2}$   $\frac{5}{4}$   $\frac{8}{4}$   $\frac{6}{4}$   $\frac{5}{4}$  VV.

C. A. B.  $\frac{6}{4}$   $\flat$   $\frac{8}{4}$   $\frac{6}{4}$   $\flat$

$\frac{6}{5}$   $\frac{7}{9}$   $\frac{11}{8}$   $\frac{10}{8}$   $\frac{7}{5}$   $\frac{5}{6}$   $\frac{6}{5}$   $\frac{5}{6}$   $\frac{5}{5}$

VV.  $\frac{7}{7}$   $\frac{7}{7}$   $\frac{7}{7}$  C. A.  $\frac{6}{4}$   $\frac{7}{3}$   $\frac{8}{3}$   $\frac{6}{4}$   $\frac{7}{2}$   $\frac{8}{3}$

Da Capo.  $\frac{6}{5}$   $\frac{4}{3}$   $\frac{11}{9}$   $\frac{10}{8}$   $\frac{6}{3}$

Lacrymosa &c. ut Dies iræ

Adagio. Tutti.  $\frac{6}{4}$   $\frac{5}{3}$   $\frac{11}{9}$   $\frac{10}{8}$   $\frac{6}{3}$

**D**omine.

$\frac{5}{3}$   $\frac{6}{4}$   $\frac{6}{5}$   $\frac{5}{4}$   $\frac{5}{4}$   $\frac{7}{2}$   $\frac{3}{2}$

VV. Andante.  $\frac{5}{3}$   $\frac{6}{4}$   $\frac{6}{5}$   $\frac{5}{4}$   $\frac{3}{2}$   $\frac{6}{5}$

Libera.

C. A. S.  $\frac{6}{4}$   $\frac{6}{4}$   $\frac{5}{3}$   $\frac{8}{3}$   $\frac{7}{5}$   $\frac{6}{4}$   $\frac{6}{5}$

piano

XV. 6 - G. 6-6 5 7 4

Tutti. Da Capo. Libera. Quam olim.

8 5 6 6 47 =

6 = 7 = 5 7 = 6 = 7 =

5- b7 - 5 4 3 vv. b - 5 7 6 5 b - C. & A. S. Hostias. piano

5 7 6 5 6 5 3 5 - 7 5 7 =

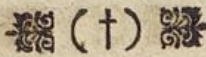
5 10 5 6 5 b 7 = 5 4 3 Quam olim Da Capo.

Tutti. Adagio. S anctus. 7 = 5 6 6 5 4 3 =

8 6 5 3 - 6 5 5 - 4 3

B enedictus. vv. 6 6 5 8 6 5 8 6 5 6 4 3

a. C. & B. S. 6 6 5 8 10 8 7 5 5 8 7 6 8 6 5 3 3 6 5 piano ♀ B 2



6 6<sup>8</sup> 6<sup>8</sup> 4<sup>8</sup> VV. G.I.A. 108 5 65 8 5  
84 6 43 6 3

7 8 6 5 5 87  
6 4 3 Tutti. 3 6 5 85

Ofanna.

65 3 - 65 3 - 65 3 - 65

8 6 5 5  
4 3 3 -

Adagio. Tutti. 5 - 1110 7 87 1110 87 6 5 C. & A. S. 1110  
3 - 98 5 65 98 65 4 3 3 - 98

**A** gnus Dei. piano

7 87 1110 87 6 5 6 - Tutti. 8 7 5 5 - 1110 7 87 1110 87  
5 65 98 65 4 3 3 - 98 5 65 98 65

6 5 4 3 4 3 3 6 5 4 3

VV. Andante. 6 5 4 3 6 3 4 5 6 7 - 7 -  
4 3 2 1 12 3 4 5 - 3 -

Lux æterna.

C.A.S. 6 5 4 3 6 3 4 5 6 7 - 5 - 9 - 9 8  
4 3 2 1 12 3 4 5 - 3 - 6 5 6 5 7 - 3 8

6 - 6 - 5 - 6 - 3 - 6 5 - 5 - VV. | | |

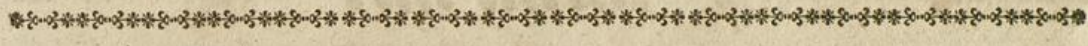
Tutti. 7 5 5 6 7 5 8 5 6 4 5 -  
5 3 3 4 5 3 1 3 4 2 3 -

Cum Sanctis.

6 4 5 - 7 8 5 6 4 8 - 6 4 8 - 4 7 5 C.C. 5 - 6  
 4 2 3 3 4 2 3 - 4 2 3 - 5 3

5 - 4 - 3 5 - Tutti. 7 6 5  
 3 - 2 - 1 3 5 4 3 6 5

Requiem ab initio. Cum Sanctis Da Capo.



4. **R** *Tutti. Adagio.* 6 - 5 - 3 5 6 5 6 5 B.S. *Tutti.* 4 3 6 5 9 8 7 II  
 4 - X 1 3 4 3 4 X 2 1 4 3 b 6 5 9 10  
 Requiem.

*Aria. VV. Andante.* 6 - 5 - 4 7 5 b 6 4 4 3 2 6 - 5 -  
 4 - 3 - Te decet.

3 3 3 6 5 6 5 7 5 6 5 II 10  
 5 5 3 4 3 4 3 5 4 3 4 3 9 8  
 piano

6 5 - 7 II 8 - 6 5 6 6 5 6 5 5 5 10 5 3 4 8 7 9 8 7  
 4 3 - 5 9 6 5 6 6 5 7 6 5 3 8 3 7 6 6 5 7 6 5

6 5 10 5 3 4 8 7 9 8 7 6 5  
 6 5 3 8 3 7 6 6 5 7 6 5 6 5 3 4 3

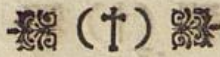
B.G. & A.S. X 7 8 7 6 5 6 -  
 Requiem Da Capo. Kyrie.

*Tutti.* X 7 - 8 7 6 5  
 5 - 5 - 6 5 4 X

Jo. Ant. Kobrichs Clavis Musica.

♀ D

Violoncello.



8 = 7 = 6 = ♯ 6 7 6 b ♯ 6 7 6 b ♯ ♯ 6 ♯ v.v. 6 b ♯ 6

b 6 ♯ | | | C. & T. S. 5 b7 8 7 6 5 6 5 4 3 6 Tutti.

Christe.

5-b7- 8 7 6 5 8 = b7 = 6 = 5 6 7 6 3 5 7 6 3 5 6

b 5 3 v.v. 6 6 5 6 6 5 C. & B. S. ♯ - 8 7 6 5 6 5 4 ♯

Kyrie.

Tutti. ♯ - 8 7 6 5 8 = 7 = 6 = 5 ♯ 6 7 6 b

b ♯ 6 7 6 ♯ ♯ 5 6 6 b 8 6 4 = 5 = 4

**D** *Adagio. piano* Tutti. 5 = b7- ♯ piano forte 8 - b-6-

ies iræ, & Huic ergo.

6-5- 6- b 4 5 v.v. 6 5-4 6 b 5 4 7

Quantus tremor.

b 6 6 4 B. S. 4 4 7 = 5 = 4 4 7 =

piano

b - b7 - 6 8 7 6 5 6 5 4 3 3 3 8 7 6 5 6 5 4 3 6

vv. 6

piano

Da Capo.

à C.A.B.S. 5 6 6 5 6 5 11 10 3 5 6 6 5 6 11 3 8 - 3 - 9 8 7  
 Adagio. 3 4 4 3 3 - 9 8 6 - 13 - 7 - 3 4 4 3 3 9 8 1 6 - 5 6 7 6 5

Lacrymosa.

Huic ergo ut Dies iræ.

**D** omine. *Adagio. Tutti.* *piano* *Tutti.*

vv. Andante. *Libera.*

♀ D 2

6 5 3 X 6 5 4 X G.S.

7 6 5 4 X 10 8 6 5 4 3 b7 6 5 4 3 VV.

G. 6 5 4 3 6 b

piano 6 5 4 3 7 X 4 2 b7 7 X 4 2 b7 X

Tutti. Da Capo. Quam olim.

6 6 5 4 2 X b 5 3 b 8 6 5 4 3 2

B. C. & A. S. 6 4 5 3 7 5 3 6 5 4 3 6

Hofias. 6 8 7 4 5 3 10 8 5 9 7 8 10 5 9 7 8 7 6 5 4 3 2 1

Quam olim Da Capo.

Adagio, Tutti. 6 3 X 6 G.S. 5b 4 5 5b 4 5 3 4 2 3 Tutti. 6 3 = b 5

S anctus. piano

First staff of music with treble clef, key signature of one flat (B-flat), and various musical notations including notes, rests, and accidentals.

Second staff of music, continuing the piece with similar notation and a double bar line at the end.

**B** *Andante.* *viv.* *viv.*  
 Third staff of music, featuring a large initial letter 'B' and the tempo marking 'Andante'. The music is in 2/4 time.

*enedictus.*  
 Fourth staff of music, starting with the word 'enedictus.' and including performance instructions 'C. T. & B. S.' and 'piano'.

Fifth staff of music, continuing the melodic line with various rhythmic values.

Sixth staff of music, featuring a 'viv.' marking and a double bar line.

Seventh staff of music, including a 'C. T.' marking and the instruction 'piano'.

Eighth staff of music, continuing the piece with various musical notations.

Ninth staff of music, ending with the instruction 'Da Capo.' and a double bar line.

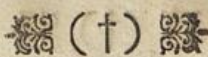
Tenth staff of music, starting with the instruction 'Tutti.' and ending with a double bar line.

Osanna.  
Jo. Ant. Kobrichs Clavis Musica.

♀ E

Violoncello.





5 8 - 8 - 5 - 10 - 8 - 5 - 10 - 8 -  
3 8 - 6 - 3 - 8 - 6 - 3 - 8 - 6 -

**A** *Adagio. Tutti.* 6 4 = 6 - 7 - 6 - 10 - 5 8 -  
2 3 = 3 - 4 = 8 - 6 -

gnus Dei.

b<sub>5</sub> 10 5 8 5 3 6 1 VV. 8 5 7 5 3 6 - b 6 4 =  
2 3 =

6 - 7 - 6 - 5 - 4 - 5 - 6 - b C. B. S. 6 10 8 7  
8 6 5

Lux aeterna.

b<sub>4</sub> 6 5 3 b<sub>4</sub> 6 5 8 b<sub>7</sub> 5 1 1 1 3 *Tutti.* 1 1 1 1 b  
3 4 3 3 4 3 = b<sub>5</sub> 8 6 5 6 b

Cum Sanctis.

5 6 5 - 5 6 5 = b<sub>5</sub> 8 6 5 6 b  
3 4 3 3 4 3 = b<sub>5</sub> 8 6 5 6 b

b 5 6 5 - 5 6 5 - 6 6 5 b 8 6 6 7 b 6 = b  
3 4 3 3 4 3 = b<sub>5</sub> 8 6 6 4 3 5 4 = b

Requiem ab initio. Cum Sanctis Da Capo.

5. R

Adagio. VV. | | T.

equiem.

vv. P. 5 6 7 5 3 4 5 3 7 5 6 5 - 8 7 4 5 - 6 5

Te decet.

5 3 8 6 5 4 5 7 6 4 8 8 5 - 3 3 9 10 6 5 4 3

5 3 b7 6 4 8 8 5 - 3 6 5 - 3 8 6 4

Moderato. T.

6 5 8 3 8 3 8 6 5 8 6 - 7 - 8 5

Kyrie.

8 3 5 8 7 5 7 8 7 6 5 10 6 6 4

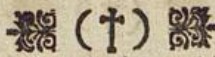
5 6 7 5 - 7 6 7 6 7 8 6 - 8 10 - 6 - 6 8 6 5 10 5 6 4

5 6 7 5 - 7 6 7 6 7 8 6 - 8 10 - 3 - 6 8 6 5 10 5 6 4

6 6 6 6 T. 6 3 7

8 - 7 - 6 3 5 - 6 5 - 6 5 - 6 5 -

6 5 10 8 6 5 6 5 7 5 - 7 6 7 6 7 8 6 - 8 10 - 6 5 -



3] - 6 - 8 6 5 10 5 6 6 5 7 5 - 7 6 7 6 7 8 6 - 8  
 6 6 4 3 8 3 4 3 4 5 3 - 5 4 5 4 5 6 4 - 8

10 - 3 - 8 6 5 b7 = 3 4 4 3 5 4 2 3  
 5 - 2 - 6 6 4 3 5 6 7 5 3

**D** ies.  
 Oro.

4 3 - 5 - 6 5 - 6 5 8 7 5 7 8 10 8 7 6 5 6 -  
 5 3 6 5 5 6 8 6 5 4 1 6 -

6 - 5 5 10 10 5 - 2 - 6 - 6 5 4 3 5 -  
 4 - 6 5 6 5 6 5 4 3 4 3 3

6 - 5 10 10 5 - 6 5 4 3 5 -  
 4 - 6 5 6 5 6 5 4 3 4 3 3

VV.  
 Mors stupebit.

7 6 5 - 7 11 10 - 6 7 5 6 5 1 1 1  
 4 3 - 5 9 8 - 5 4 3 4 3 3

C. & T. S. 7 6 5 - 7 11 10 - 6 7 5 6 5 1 1 1  
 4 3 - 5 9 8 - 5 4 3 4 3 3

VV. 6 5 4 3 7 5 5 3 5 6 6 5 4 3  
 4 3 4 3 4 3 4 3 4 3 4 3

Voc.

7 7 6 5 4 3 6 5 4 3 piano 6  
 4 3 4 3 4 3 4 3 4 3 4 3

Judex.

5 6 5 11 7 3 4 5 6 5 4 - 3  
 3 4 3 9 5 3 4 3 9 5 1 2 3 4 3 2 - 1

6 5 <sup>5</sup> <sub>4 3</sub> <sup>vv.</sup> <sup>3</sup> <sup>3 4</sup> <sup>1 2</sup>

3

Oro supplex ut supra Dies.

**D** *Staccato. T.* <sup>6</sup> <sup>4</sup> <sup>4</sup> <sup>3</sup>

omine.

b7 — ✕ — b7 — <sup>5</sup> <sub>4</sub> b <sup>6</sup> <sup>4</sup> <sup>4</sup> <sup>3</sup> 6 — 7 — ✕ —

b — <sup>6</sup> <sup>4</sup> <sup>4</sup> <sup>3</sup> 6 — b7 — <sup>5</sup> <sub>4</sub> - b - b7 — <sup>5</sup> <sub>4</sub> - b - b7 —

<sup>5</sup> <sub>4</sub> - b - <sup>5</sup> <sub>6</sub> = b = <sup>7</sup> - <sup>6</sup> - <sup>5</sup> - <sup>4</sup> - ✕ - b - <sup>5</sup> <sub>3</sub> =

<sup>5</sup> <sub>6</sub> = <sup>6</sup> <sub>7</sub> = <sup>6</sup> <sub>7</sub> =

Quam olim.  
Ofanna.

1 3 6 3 3 - 4 6 7 6 6 7 6

7 6 <sup>6</sup> <sup>5</sup> <sup>4</sup> <sup>3</sup> <sup>1</sup> <sup>6</sup> <sup>5</sup> <sup>4</sup> <sup>3</sup> <sup>5</sup> <sup>5</sup> <sup>3</sup> <sup>5</sup> =

*VV. Andante.* <sup>6</sup> <sup>5</sup> <sup>4</sup> <sup>3</sup> <sup>8</sup> <sup>7</sup> <sup>6</sup> <sup>5</sup> <sup>4</sup> <sup>3</sup>

Hostias.

Voc. <sup>6</sup> <sup>5</sup> <sup>3</sup> <sup>8</sup> <sup>7</sup> <sup>6</sup> <sup>5</sup> <sup>4</sup> <sup>3</sup> <sup>7</sup> <sup>6</sup> <sup>8</sup> <sup>7</sup> <sup>6</sup> <sup>5</sup>

Jo. Ant. Kobrichs *Clavis Musica.* ♀ F *Violoncello.*

6 5 4 3 2 1

5 4 3 2 1

v.v.

Quam olim Da Capo.

T.

6 5 4 3 2 1

6 4 2 6

S - anctus

7 - 6 -

6 5 4 3 2 1

6 4 2 6

7 - 6 -

6 5 - 6 -

8 6 5 4 3

b v.v.

6 5 4 3 2 1

7 7 7

B - enedictus.

7 7 b 6 6 6 6

B.S.

b 7

4 6 6 7

7 6 5 4 3 2 1

8 6 5 4 3 2 1

v.v.

7 6 6

B.

6 7 6 6

b — x — 6 b — x — 6 — of 6

6 5 4 3 2 1 Da Capo. 2 4 Ofanna ut Quam olim.

Adagio. VV. p. 6 — 6 — 6 5 b<sup>s</sup> T. =

**A** gnus.

5 3 = b7 — 4 2 = 6 6 5 5 6 5 3 4 4 3 VV. x p.

6 — 7 = 6 5 4 3 T. b — 5 3 = b7 —

4 2 = 6 — 6 5 5 4 4 3 VV. p. 6 — 5 —

= 6 5 6 5 4 3 b — 5 3 = b7 — 4 2 = 6 6 5

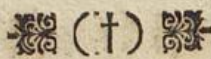
7 — 6 — 5 — 5 — 4 — 4 — 3 VV. 3 — 6

Lux aeterna.

7 — 8 7 6 5 4 3 p. 6 — 7 6 5 4 3 2 1

3 — 7 6 7 6 7 5 4 5 6 5 6 5 6 5 4 3 2 1 6 5 b 6

x — 4 7 = 6 5 VV. x 3 4 5



Cum Sanctis.

Requiem ab initio. Cum Sanctis Da Capo.



6. **R**equiem.

Te decet.

Requiem Da Capo.

Kyrie.

Handwritten musical notation on five staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The notation includes various rhythmic values and is heavily annotated with numbers (fingerings) above and below the notes. The staves are connected by a brace on the left side.

Handwritten musical notation on two staves. The first staff begins with a large capital letter 'D' and the word 'ics.' below it. Above the staff, there are several lines of numbers: 'T.', '5 3 87 65 53 45 64 56 75 67 57 5', and '3 6 05 43 31 23 42 34 53 45 3 5 3'. The notation continues with notes and fingerings.

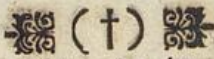
Handwritten musical notation on three staves. The first staff begins with a treble clef, a key signature of one flat, and a common time signature. It includes the word 'Quantus.' below the staff. The second staff begins with 'C.&T.S.' and the third with 'p.b'. The notation includes notes, fingerings, and dynamic markings.

Jo. Ant. Kobrichs Clavis Musica.

G

Violoncello.





3 = 5 = 10 - 9 8 7 5 - 6 - 5 6 5

8 - 7 6 5 3 - 4 - 3 6 5 6 4 X

T. 6 5 = 3 = 6 5

4 3 = 3 = 4 X

Da Capo.

Quantus. Huic ergo.

6 = b7 = 4 3 = 5 6 5 6 5 5 3 3 5

4 = 5 2 1 5 6 5 3 3 5

5 - 4 3 3

**D** omine.

T. 7 5 7 5 = VV. 7 5 = T. 5 = 10

5 3 5 3 5 3 5 3 8

8 - 5 5 = 6 5 6 5 4 5 6 7 - 6 7 5 5 = 10 8 -

3 3 4 3 2 4 3 5 - 4 5 3 3 8 6 -

5 = 11 7 5 8 2 VV. 3 4 5 3

9 5 4 3 2 3 1

Libera.

9 8 - 7 b9 8 7 6 5

X - 5 8 7 6 5 4 X

T.S. 9 8 - 7 6 X 3 6 5

X - 5 8 7 6 5 4 3

b7 8 9 7 11 10 - 6 5 - b7 11 10 6 5 VV. b6

9 8 - 4 3 - 5 9 8 4 3 3 3 3 w

6 5 b7 - 8 7 11 10 6 5

4 3 - 6 5 9 8 6 3 3

*piano*

6 5 = 5 - b7 11 10 5 - 10 6 5 - 6

4 3 = 8 5 9 8 = 3 - 8 3 =

7 6 - 7 5 8 = 5 10 9 8 5 6 7 8 7 6 5 6 7 8 7 6 5 4

5 4 - 5 3 6 = 3 6 5 8 7 6 5 4 5 4 3 2 1

5 6 7 8 7 6 5 6 7 8 7 6 5 4 3 2 1

4 5 6 5 4 3 2 1 2 3 4 5 6 7 8 7 6 5 4 3 2 1

*Alla Capella.*

3 4 5 6 4 2 5 3 3 7 7 6 7 6 3 3 3 3 4 5 6 4

1 2 3 4 2 3 3 3 7 7 6 7 6 3 3 3 1 2 3 4 2

Quam olim.

5 = 6 7 5 8 7 5 5 = 5 6 4 5

3 = 4 5 3 6 5 3 3 4 3 3 4 2 3

8 7 5 5 = 7 5

6 5 3 3 4 3 5 3

**S**

6 - 5 = 8 7 6 5 =

3 - 2 = 6 5 4 3 =

sanctus.

8 7 6 5 = 7 5 8 7 6 5 8 8 - 7 -

6 5 4 3 = 5 = 6 5 4 3 10 9 - 7 -

7 - 6 - 6 - 5 - 5 - 4 - 3 7 = 6 5 8 6 5 3 8 8 7 - 7 - 6 -

7 8 7 7 5 4 3 2 1 2 3 4 5 6 7 8 9 10 9 7 - 7 - 6 -

6 - 5 - 5 - 4 - 3 7 = 6 5 8 6 5 5 - 3 -

7 7 5 4 3 2 1 2 3 4 3 6 4 3 2 - 5 -

**B**

6 6 5 5 =

4 4 3 3 =

enedictus.

Handwritten musical notation on a five-line staff. The key signature has one flat (B-flat). The notation includes various rhythmic values and fingerings. Above the staff, there are numbers: 4, 6 5, 4 3, and 6 6. Above the final measure, there are numbers: 6 5, 4 3.

Handwritten musical notation on a five-line staff. The key signature has one flat. Above the staff, there are numbers: 5 3, 6 4, 6 5, 4 3, 7 4, 7 5, and 10 9 8 7, 8-7, 6 5.

Handwritten musical notation on a five-line staff. The key signature has one flat. Above the staff, there are numbers: 6 5, 4 3, 7 5, 6 5, 4 3, and 7. Below the staff, the text "Ofanna." is written. Above the final measure, there are numbers: 10 9 8 7, 8-7, 6 5.

Handwritten musical notation on a five-line staff. The key signature has one flat. Above the staff, there are numbers: 8 5, 6 5, 4 3, and 7. Below the staff, the text "Ofanna." is written. Above the final measure, there are numbers: 10 9 8 7, 8-7, 6 5.

Handwritten musical notation on a five-line staff. The key signature has one flat. Above the staff, there are numbers: 6, 5, 6, and 7. Above the final measure, there are numbers: 6 5, 4 3, 7, and 10 9 8 7, 8-7, 6 5.

Handwritten musical notation on a five-line staff. The key signature has one flat. Above the staff, there are numbers: 8 6, 6 5, 4 3, and 7. Above the final measure, there are numbers: 10 9 8 7, 8-7, 6 5.

Handwritten musical notation on a five-line staff. The key signature has one flat. Above the staff, there are numbers: 5 3, 7 8, 10 8, 10 9, 8 7, 5 3, 7 8, 10 8, 10 9, 8 7.

Handwritten musical notation on a five-line staff. The key signature has one flat. Above the staff, there are numbers: 5 8, 6 5, 4 3, and 7. Above the final measure, there are numbers: 10 9 8 7, 8-7, 6 5.

Handwritten musical notation on a five-line staff. The key signature has one flat. Above the staff, there are numbers: 7 4, 8 5, 10 8, 5 10 7, 6 8 5, and 1. Below the staff, the text "agnus Dei." is written.

Handwritten musical notation on a five-line staff. The key signature has one flat. Above the staff, there are numbers: 6 4, 8 5, 10 8, 5 10 7, 6 8 5, 5 3, 8 5, and 5 3.

Handwritten musical notation on a five-line staff. The key signature has one flat. Above the staff, there are numbers: 6 4, 8 5, 10 8, 5 10 7, 6 8 5, 5 3, 8 5, and 5 3.

*piano*

Lux aeterna.

Cum Sanctis.

S.

Requiem ut ab initio. Da Capo a signo.

Cum Sanctis.



T. libera I.

*VV. piano*

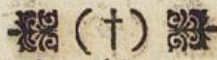
Tremens factus.

*piano*

Jo. Ant. Kobrichs Clavis Musica.

8 H

Violoncello.



6 9 8 7  
7 6 5

8 7 6 5  
6 5 4 3

7 6 = 5 - 6 X  
3 - 8 7

9 8 - 5 9 8 6 5  
4 3 - 3 3

3 3 3 3

7 1 =  
5

7 5  
5

8 7 6 5  
6 5 4

*forte*

7 6 = 5 = 3 11 10  
4 3 5 9 8 6

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

*piano*

3 = 9 8 - 10 7 3 4 5 6 - 5 3 - 4 - 4 - 3  
7 - 4 3 - 8 3 2 - 6 - 5

6 3 X 5 6 - 7

6 6 3

Libera Da Capo usque ad finale.



**L** *ibera II.*

T. 5 6 5 8 6 5  
3 4 3 6 4 3

10 8 4 5 7 5  
8 3 5 6 4

3 = 5 = 5 X 7 6 5 5 7 5 6 5 4 X  
4 3 5 6 4

5 = 6 = 6 5 b7 b7 = 5 b 5 -  
3 4 4 3 5 5

6 7 X  
4 2

*Quando cœli.*

5- 8- 8- 5- 8- 8- 5-  
3- 6- 6- 3- 3- 3- 3-  
8- 7- 5- 10- 5-  
6- 5- 3- 8- 3-

8- 8- 8- 8- 3- 4- 5- S. | | | | |  
3- 3- 3- 3- 3- 3- 3- 3- T.  
5- 7- 5-  
3- 5- 3-

Dum veneris.

8- 7- 5- 10- 5- 8- 7- 3- 5- 10- 8-  
6- 5- 3- 8- 3- 6- 5- 4- 3- 8- 6-

6- 5- S. à T. & B. 5- 6- 4- 3- 5- 7- 16- 5- 4- 3- 5- 8- 7- 5- 8- 7- 6-  
4- 3- 3- 4- 2- 1- 3- 5- 14- 3- 2- 1- 3- 6- 5- 3- 3-

Tremens factus.

3- 6- 5- 4- 3- 6- 5- 8- 6- 5-  
1- 4- 3- 2- 1- 4- 3- 6- 4- 3-

Quando coeli.

5- 8- 5- 6- 6-  
3- 3- 3- 3- 3- 3-  
3- 4- 5- S. à G. & A. 6- 5- 6- 5-  
1- 2- 3- 3- 4- 3-

8- 8- 5- 8- 8- 8- 8- 8- 3- 4- 5- S. à G. & A. 6- 5- 6- 5-  
3- 3- 3- 3- 3- 3- 3- 3- 1- 2- 3- 3- 4- 3-

Dies illa.

11- 10- 7- 5- 7- 5- 4- 7- 5- 5- 4-  
9- 8- 5- 5- 5- 5- 5- 5- 5- 4-

Tasto.

5- 7- 5- 5- 7- 5-  
3- 5- 3- T. 5-  
3- 5- 3-

Dum veneris.

8- 7- 5- 10- 5- 8- 7- 5-  
6- 5- 3- 8- 3- 6- 5- 4- 3-

Requiem.

Libera Da Capo usque ad finale.

Detailed description: The image shows three staves of musical notation. The top staff is a vocal line with a treble clef and a key signature of one flat (B-flat). It contains several measures of music with notes and rests, and is accompanied by figured bass notation (numbers 1-7) above the notes. The middle staff is a bass line with a bass clef and a key signature of one flat. It also contains several measures of music with notes and rests, and is accompanied by figured bass notation (numbers 1-7) below the notes. The bottom staff is a continuation of the bass line, starting with the instruction "Libera Da Capo usque ad finale." and ending with a double bar line and a repeat sign.

Ut in omnibus honorificetur DEUS. I. Petri 4. v. II.







