



# Missa II pro Defunctis

Georg Arnold

**Georg Arnold** (23 April 1621 in Feldsberg –16 January 1676 in Bamberg) was an Austrian composer and organist. From 1649 he was court organist in Bamberg at the court of Prince-Bishop Melchior Otto Voit von Salzburg. He was charged with the restauration of the organs in Bamberg that had been destroyed in the war.

Arnold composed in the Venetian style of Gabrieli and Schütz. His Requiem mass no. II is set for 5 voices, strings and basso continuo. The *violetta* part fits equally well on a violin as on a viola. The *viola* part is for a bass instrument.

**Georg Arnold** (23 april 1621 in Feldsberg –16 januari 1676 in Bamberg) was een Oostenrijkse componist en organist. In 1649 werd hij in Bamberg als organist aangesteld aan het hof van Prins-Bisschop Melchior Otto Voit von Salzburg. Hij werd belast met de restauratie van de orgels in Bamberg die waren verwoest door de oorlog.

Arnold componeerde in de Venetiaanse stijl van Gabrieli en Schütz. Zijn 2<sup>e</sup> Requiemmis is gezet voor 5 stemmen, strijkers en basso continuo. De *violetta* partij past even goed op een viool als op een altviool. De *viola* partij is voor een bas-instrument.

Woerden, december 2022.

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## References

The New grove, Dictionary of Music and Musicians. Macmillan Publ; 1980

Missae pro defunctis et alia missa laudativa à 4. 5. 7. & 3. vel 4 viol ad placitum. Opus sextum.  
Bamberg, 1665

# MISSA II PRO DEFUNCTIS

a 5, 2C, A, T, B, cum 4 Viol. ad placitum



Georg Arnold  
(1621 – 1676)

## Introitus

The musical score for the Introitus consists of ten staves, each representing a different part: Violino primo, Violino secundo, Violetta, Viola, Cantus-1, Cantus-2, Altus, Tenor, Bassus, and Bassus ad organum. The score is in common time (C) and uses a key signature of one flat (B-flat). The vocal parts (Cantus-1, Cantus-2, Altus, Tenor, Bassus) sing the text 'Æ - ter - nam do - na e - is, Do - mi - ne, et' in four-measure phrases. The instrumental parts (Violins, Violetta, Viola, Bassus ad organum) provide harmonic support. The bassus ad organum staff includes a measure with a 8/8 time signature. Measure numbers 4 and 3 are indicated below the staff.

Source: Tres Missae pro Defunctis et alia missa laudativa à 4. 5. 7. & 3. vel 4 viol. ad placitum. Opus sextum. Bamberg, 1665.

## Missa II Pro Defunctis

6

Vi1  
Vi2  
Va  
Vc

C1 lux per - pe - tu - a lu - ce-at, lu - ce-at e - is.  
C2 lux per - pe - tu - a lu - ce-at, lu - ce-at e - is.  
A et lux per - pe - tu-a lu - ce-at, lu - ce-at e - is.  
T et lux per - pe - tu-a lu - ce-at, lu - ce-at e - is.  
B lu - ce-at, lu - ce-at e - is.  
BC

4 3

13

Vi1  
Vi2  
Va  
Vc

C1 Et ti - bi red - de - tur vo - tum in Je - ru - sa -  
C2 Et ti - bi red - de - tur vo - tum in Je - ru - sa -  
A Et ti - bi red - de - tur vo - tum in Je - ru - sa -  
T Et ti - bi red - de - tur vo - tum in Je - ru - sa -  
B Te de - cet hym-nus De - us in Si - on. Et ti - bi red - de - tur vo - tum in Je - ru - sa -  
BC

6 6 7 6 6 4 3

## Missa II Pro Defunctis

20

Vi1  
Vi2  
Va  
Vc

C1  
C2  
A  
T  
B  
BC

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

4 3

26

Vi1  
Vi2  
Va  
Vc

C1  
C2  
A  
T  
B  
BC

ad te om - nis ca - ro ve - ni - et, ad te om - nis ca - ro ve - ni - et.  
 ad te om - nis ca - ro ve - ni - et, ad te om - nis ca - ro ve - ni - et.  
 ad te om - nis ca - ro ve - ni - et, ad te om - nis ca - ro ve - ni - et.  
 ad te om - nis ca - ro ve - ni - et, ad te om - nis ca - ro ve - ni - et.

4 3                    4 3

# Kyrie

## Missa II Pro Defunctis

Violino primo

Violino secundo

Violetta

Viola

Cantus-1

Cantus-2

Altus

Tenor

Bassus

Bassus ad organum

Ky - ri - e, Ky - ri - e, Ky - ri - e e - lei - son, Ky - ri - e, Ky - ri - e, Ky - ri - e,  
 Ky - ri - e, Ky - ri - e, Ky - ri - e e - lei - son, Ky - ri - e, Ky - ri - e, Ky - ri - e,  
 Ky - ri - e, Ky - ri - e, Ky - ri - e, Ky - ri - e, Ky - ri - e, Ky - ri - e,  
 Ky - ri - e, Ky - ri - e, Ky - ri - e, Ky - ri - e, Ky - ri - e, Ky - ri - e,  
 Ky - ri - e, Ky - ri - e, Ky - ri - e, Ky - ri - e, Ky - ri - e, Ky - ri - e,

8

Vi1

Vi2

Va

Vc

C1

C2

A

T

B

BC

Ky - ri - e e - lei - son. Chri -  
 Ky - ri - e e - lei - son. Chri -  
 e e - lei - son. Chri - ste e - lei - son, Chri - ste e - lei - son,  
 e e - lei - son. Chri - ste e - lei - son, Chri - ste e - lei - son,  
 Ky - ri - e e - lei - son. Chri -

## Missa II Pro Defunctis

15

Vi1  
Vi2  
Va  
Vc

C1  
ste e - lei - son, e - lei - son, Chri-ste e - lei - son.

C2  
ste e - lei - son, e - lei - son, Chri-ste e - lei - son.

A  
Chri-ste e - lei - son, Chri-ste e - lei - son, Chri - ste e - lei - son, e - lei - son.

T  
e - lei - son, e - lei - son, Chri - ste e - lei - son, e - lei - son.

B  
ste e - lei - son, e - lei - son, Chri-ste e - lei - son.

BC

4 3

Kyrie ut supra.

## Dies Irae

Violino primo

Violino secundo

Violetta

Viola

Cantus-1  
Di-es i-ræ, di-es il - la, sol-vet sæ-clum in va - vil - la, tes-te Da-vid, tes-te Da-vid cum Sy-bil - la.

Cantus-2  
Di-es i-ræ, di-es il - la, sol-vet sæ-clum in va - vil - la, tes-te Da-vid, tes-te Da-vid cum Sy-bil - la.

Altus  
Di-es i-ræ, di-es il - la, sol-vet sæ-clum in va - vil - la, tes-te Da-vid, tes-te Da-vid cum Sy-bil - la.

Tenor  
8 Di-es i-ræ, di-es il - la, sol-vet sæ-clum in va - vil - la, tes-te Da-vid, tes-te Da-vid cum Sy-bil - la.

Bassus  
Di-es i-ræ, di-es il - la, sol-vet sæ-clum in va - vil - la, tes-te Da-vid, tes-te Da-vid cum Sy-bil - la.

Bassus ad organum

4 3

## Missa II Pro Defunctis

10

Vi1  
Vi2  
Va  
Vc

C1  
C2  
A  
T  
B  
BC

Quan - tus ttre - mor est fu - tu - rus, quan - do ju - dex est ven - tu - rus, cunc - ta stri - cte dis - cus - su - rus.

Quan - tus ttre - mor est fu - tu - rus, quan - do ju - dex est ven - tu - rus, cunc - ta stri - cte dis - cus - su - rus.

6 6 5 6 ♭ 4 3

17

Vi1  
Vi2  
Va  
Vc

C1  
C2  
A  
T  
B  
BC

Tu - ba mi - rum spar - gens so - num per se - pul - chra re - gi - o - num, co - get om - nes, co - get om - nes an - te thro - num.

Tu - ba mi - rum spar - gens so - num per se - pul - chra re - gi - o - num, co - get om - nes, co - get om - nes an - te thro - num.

Tu - ba mi - rum spar - gens so - num per se - pul - chra re - gi - o - num, co - get om - nes, co - get om - nes an - te thro - num.

Tu - ba mi - rum spar - gens so - num per se - pul - chra re - gi - o - num, co - get om - nes, co - get om - nes an - te thro - num.

4 3 4 3

## Missa II Pro Defunctis

26

Vi1  
Vi2  
Va  
Vc

C1  
C2  
A  
T  
B  
BC

Mors stu - pe - bit et na - tu - ra cum re - sur - get cre - a - tu - ra, ju - di - can - ti re - spon - su - ra.  
 8 Mors stu - pe - bit et na - tu - ra cum re - sur - get cre - a - tu - ra, ju - di - can - ti re - spon - su - ra.

6                            6

33

Vi1  
Vi2  
Va  
Vc

C1  
C2  
A  
T  
B  
BC

Li-ber scri-ptus pro-fe-re - tur in quo to-tum con-ti - ne - tur, un-de mun-dus, un-de mun-dus ju-di-ce - tur.  
 Li-ber scri-ptus pro-fe-re - tur in quo to-tum con-ti - ne - tur, un-de mun-dus, un-de mun-dus ju-di-ce - tur.  
 Li-ber scri-ptus pro-fe-re - tur in quo to-tum con-ti - ne - tur, un-de mun-dus, un-de mun-dus ju-di-ce - tur.  
 Li-ber scri-ptus pro-fe-re - tur in quo to-tum con-ti - ne - tur, un-de mun-dus, un-de mun-dus ju-di-ce - tur.  
 Li-ber scri-ptus pro-fe-re - tur in quo to-tum con-ti - ne - tur, un-de mun-dus, un-de mun-dus ju-di-ce - tur.

4 3                            4 3

## Missa II Pro Defunctis

42

Vi1  
Vi2  
Va  
Vc

C1  
C2  
A  
T  
B  
Ju - dex er - go cum se - de - bit quid-quid la - ter ap - pa - re - bit nil in ul - tum re - ma - ne - bit.

BC

4 3

49

Vi1  
Vi2  
Va  
Vc

C1  
Quid sum mi-ser tunc dic-tu - rus, quem pa - tro-num ro-ga - tu - rus, dum vix ju-stus, dum vix ju-stus sit se-cu - rus.

C2  
Quid sum mi-ser tunc dic-tu - rus, quem pa - tro-num ro-ga - tu - rus, dum vix ju-stus, dum vix ju-stus sit se-cu - rus.

A  
Quid sum mi-ser tunc dic-tu - rus, quem pa - tro-num ro-ga - tu - rus, dum vix ju-stus, dum vix ju-stus sit se-cu - rus.

T  
Quid sum mi-ser tunc dic-tu - rus, quem pa - tro-num ro-ga - tu - rus, dum vix ju-stus, dum vix ju-stus sit se-cu - rus.

B  
Quid sum mi-ser tunc dic-tu - rus, quem pa - tro-num ro-ga - tu - rus, dum vix ju-stus, dum vix ju-stus sit se-cu - rus.

BC

4 3                    4 3

## Missa II Pro Defunctis

58

Vi1  
Vi2  
Va  
Vc

C1  
Rex tremen - sæ ma - je - sta - tis, qui sal - van - dos sal - vas gra - tis, sal - va me fons pi - e - ta - tis.

C2  
Rex tremen - sæ ma - je - sta - tis, qui sal - van - dos sal - vas gra - tis, sal - va me fons pi - e - ta - tis.

A

T

B

BC  
6 6 5 6 ♭ 4 3

65

Vi1  
Vi2  
Va  
Vc

C1  
Re - cor - da - re Je - su pi - e, quod sum cau - sa tu - æ vi - æ, ne me per - das, ne me per - das il - la di - e.

C2  
Re - cor - da - re Je - su pi - e, quod sum cau - sa tu - æ vi - æ, ne me per - das, ne me per - das il - la di - e.

A  
Re - cor - da - re Je - su pi - e, quod sum cau - sa tu - æ vi - æ, ne me per - das, ne me per - das il - la di - e.

T  
8 Re - cor - da - re Je - su pi - e, quod sum cau - sa tu - æ vi - æ, ne me per - das, ne me per - das il - la di - e.

B  
Re - cor - da - re Je - su pi - e, quod sum cau - sa tu - æ vi - æ, ne me per - das, ne me per - das il - la di - e.

BC  
4 3

4 3

## Missa II Pro Defunctis

74

Quæ-rens me se - di - sti las-sus, re - de - mi - sti cru - cem pas - sus, tan-tus la - bor non sit cas - sus.

Quæ-rens me se - di - sti las-sus, re - de - mi - sti cru - cem pas - sus, tan-tus la - bor non sit cas - sus.

6 6

81

Ju - ste ju-dex ul - ti - o - nis do-num fac re-mis-si - o - nis, an - te di - em, an - te di-em ra - ti - o - nis.

Ju - ste ju-dex ul - ti - o - nis do-num fac re-mis-si - o - nis, an - te di - em, an - te di-em ra - ti - o - nis.

Ju - ste ju-dex ul - ti - o - nis do-num fac re-mis-si - o - nis, an - te di - em, an - te di-em ra - ti - o - nis.

Ju - ste ju-dex ul - ti - o - nis do-num fac re-mis-si - o - nis, an - te di - em, an - te di-em ra - ti - o - nis.

Ju - ste ju-dex ul - ti - o - nis do-num fac re-mis-si - o - nis, an - te di - em, an - te di-em ra - ti - o - nis.

Ju - ste ju-dex ul - ti - o - nis do-num fac re-mis-si - o - nis, an - te di - em, an - te di-em ra - ti - o - nis.

4 3

## Missa II Pro Defunctis

90

Vi1  
Vi2  
Va  
Vc

C1  
C2  
A  
T  
B  
In - ge - mi - sco tan-quam re - us cul - pa ru - bet vul - tus me - us sup - pli - can - ti pa - rae De - us.

BC

4 3

97

Vi1  
Vi2  
Va  
Vc

C1  
Qui Ma-ri-am ab-sol-vi - sti, et la - tro-nem ex-au - di - sti, mi - hi quo-que, mi - hi quo-que spem de-di - sti.

C2  
Qui Ma-ri-am ab-sol-vi - sti, et la - tro-nem ex-au - di - sti, mi - hi quo-que, mi - hi quo-que spem de-di - sti.

A  
Qui Ma-ri-am ab-sol-vi - sti, et la - tro-nem ex-au - di - sti, mi - hi quo-que, mi - hi quo-que spem de-di - sti.

T  
Qui Ma-ri-am ab-sol-vi - sti, et la - tro-nem ex-au - di - sti, mi - hi quo-que, mi - hi quo-que spem de-di - sti.

B  
Qui Ma-ri-am ab-sol-vi - sti, et la - tro-nem ex-au - di - sti, mi - hi quo-que, mi - hi quo-que spem de-di - sti.

BC

4 3

## Missa II Pro Defunctis

106

Vi1  
Vi2  
Va  
Vc

C1  
C2  
A  
T  
B  
BC

Præ - ces me - æ non sunt di - gne, sed tu bo - nus fac be - ni - gne, ne per - en - ni cre - mer i - gne.  
Præ - ces me - æ non sunt di - gne, sed tu bo - nus fac be - ni - gne, ne per - en - ni cre - mer i - gne.

6 6 5 6 ♭ 4 3

113

Vi1  
Vi2  
Va  
Vc

C1  
C2  
A  
T  
B  
BC

In - ter o - ves lo - cum præ - sta et ab hæ - dis me se - que - stra, sta - tu - ens, sta - tu - ens in par - te dex - tra.  
In - ter o - ves lo - cum præ - sta et ab hæ - dis me se - que - stra, sta - tu - ens, sta - tu - ens in par - te dex - tra.  
In - ter o - ves lo - cum præ - sta et ab hæ - dis me se - que - stra, sta - tu - ens, sta - tu - ens in par - te dex - tra.  
In - ter o - ves lo - cum præ - sta et ab hæ - dis me se - que - stra, sta - tu - ens, sta - tu - ens in par - te dex - tra.  
In - ter o - ves lo - cum præ - sta et ab hæ - dis me se - que - stra, sta - tu - ens, sta - tu - ens in par - te dex - tra.  
In - ter o - ves lo - cum præ - sta et ab hæ - dis me se - que - stra, sta - tu - ens, sta - tu - ens in par - te dex - tra.

4 3 4 3

## Missa II Pro Defunctis

122

Vi1  
Vi2  
Va  
Vc

C1  
C2

A  
T  
B  
BC

Con-fu - ta - tis ma - le - dic - tis, flam-mis a - cri - bus ad-dic - tis, vo - ca me cum be - ne - di - ctis.  
8 Con-fu - ta - tis ma - le - dic - tis, flam-mis a - cri - bus ad-dic - tis, vo - ca me cum be - ne - di - ctis.

6                           6

129

Vi1  
Vi2  
Va  
Vc

C1  
C2

A  
T  
B  
BC

O-ro sup-plex et ac-cli - nis cor con - tri-rum qua-si ci - nis, ge - re cu-ram, ge - re cu-ram me - i fi - nis.  
O-ro sup-plex et ac-cli - nis cor con - tri-rum qua-si ci - nis, ge - re cu-ram, ge - re cu-ram me - i fi - nis.  
O-ro sup-plex et ac-cli - nis cor con - tri-rum qua-si ci - nis, ge - re cu-ram, ge - re cu-ram me - i fi - nis.  
O-ro sup-plex et ac-cli - nis cor con - tri-rum qua-si ci - nis, ge - re cu-ram, ge - re cu-ram me - i fi - nis.  
O-ro sup-plex et ac-cli - nis cor con - tri-rum qua-si ci - nis, ge - re cu-ram, ge - re cu-ram me - i fi - nis.

4 3                           4 3

## Missa II Pro Defunctis

138

Vi1  
Vi2  
Va  
Vc

C1  
C2  
A  
T  
B  
BC

La - chri - mo - sa di - es il - la qua re - sur - get ex fa - vil - la, ju - di - can-dus ho - mo re - us.

4 3

145

Vi1  
Vi2  
Va  
Vc

C1  
C2  
A  
T  
B  
BC

Hu - ic er - go par - ce De - us, pi - e Je - su Do - mi - ne, do - na e - is re - qui - em. A - men.

Hu - ic er - go par - ce De - us, pi - e Je - su Do - mi - ne, do - na e - is re - qui - em. A - men.

Hu - ic er - go par - ce De - us, pi - e Je - su Do - mi - ne, do - na e - is re - qui - em. A - men.

Hu - ic er - go par - ce De - us, pi - e Je - su Do - mi - ne, do - na e - is re - qui - em. A - men.

Hu - ic er - go par - ce De - us, pi - e Je - su Do - mi - ne, do - na e - is re - qui - em. A - men.

Hu - ic er - go par - ce De - us, pi - e Je - su Do - mi - ne, do - na e - is re - qui - em. A - men.

b

4 3

## Missa II Pro Defunctis

**Offertorium**

Violino primo

Violino secundo

Violetta

Viola

Cantus-1

Rex glo - ri - æ, Rex glo - ri - æ, li - be-ra a - ni-mas

Cantus-2

Rex glo - ri - æ, Rex glo - ri - æ, li - be-ra a - ni-mas

Altus

Rex glo - ri - æ, Rex glo - ri - æ,

Tenor

Rex glo - ri - æ, Rex glo - ri - æ,

Bassus

Do - mi - ne Je - su Chri-ste. Rex glo - ri - æ, Rex glo - ri - æ,

Bassus ad organum

6 4 3      ♫

7

Vi1

Vi2

Va

Vc

C1

om - ni-um fi - de - li-um de - fun - cto - rum de poe - nis in - fer - ni, de poe - nis in - fer - ni et de pro -

C2

om - ni-um fi - de - li-um de - fun - cto - rum de poe - nis in - fer - ni, de poe - nis in - fer - ni et de pro -

A

T

B

BC

de poe - nis in - fer - ni, de poe - nis in - fer - ni et de pro -

de poe - nis in - fer - ni, de poe - nis in - fer - ni et de pro -

de poe - nis in - fer - ni, de poe - nis in - fer - ni et de pro -

7 6 5      ♯      6

## Missa II Pro Defunctis

13

Vi1  
Vi2  
Va  
Vc  
C1  
C2  
A  
T  
B  
BC

fun-do la - cu. Li - be-ra e - as de o - re le - o - nis, ne ab-  
fun-do la - cu. Li - be-ra e - as de o - re le - o - nis, ne ab-  
fun-do la - cu. Li - be-ra e - as de o - re le - o - nis, ne ab-  
fun-do la - cu. Li - be-ra e - as de o - re le - o - nis, ne ab-  
fun-do la - cu. Li - be-ra e - as de o - re le - o - nis, ne ab-  
fun-do la - cu. ne ab-

b b

20

Vi1  
Vi2  
Va  
Vc  
C1  
C2  
A  
T  
B  
BC

sor - be-at, ne ab - sor - be-at e - as tar - ta - rus, ne ca - dant in ob - scu - rum, sed sig - ni-fer  
sor - be-at, ne ab - sor - be-at e - as tar - ta - rus, ne ca - dant in ob - scu - rum, sed sig - ni-fer  
sor - be-at, ne ab - sor - be-at e - as tar - ta - rus, sed sig - ni-fer  
sor - be-at, ne ab - sor - be-at e - as tar - ta - rus, sed sig - ni-fer  
sor - be-at, ne ab - sor - be-at e - as tar - ta - rus, sed sig - ni-fer

b

## Missa II Pro Defunctis

26

Vi1  
Vi2  
Va  
Vc  
C1  
C2  
A  
T  
B  
BC

san - ctus Mi - cha - el re - præ-sen - tet e - as, re - præ - sen - tet e - as in lu - cem san - ctam.  
 san - ctus Mi - cha - el re - præ-sen - tet e - as, re - præ - sen - tet e - as in lu - cem san - ctam.  
 san - ctus Mi - cha - el re - præ - sen - tet e - as  
 san - ctus Mi - cha - el re - præ - sen - tet e - as  
 san - ctus Mi - cha - el  
 sanctus Mi - cha - el

31

Vi1  
Vi2  
Va  
Vc  
C1  
C2  
A  
T  
B  
BC

Quam o - lim A - bra-ham pro - mi-si - sti et se - mi-ni e - jus.  
 Quam o - lim A - bra - ham pro - mi-si - sti et se - mi-ni e - jus.  
 Quam o - lim A - bra - ham pro - mi-si - sti et se - mi-ni e - jus.  
 Quam o - lim A - bra - ham pro - mi-si - sti et se - mi-ni e - jus.  
 Quam o - lim A - bra - ham pro - mi-si - sti et se - mi-ni e - jus.  
 Quam o - lim A - bra - ham pro - mi-si - sti et se - mi-ni e - jus.

## Missa II Pro Defunctis

37

Ho - sti - as et præ - ces ti - bi Do - mi - ne, lau - dis of - fe - ri - mus.

44

Tu sus - ci - pe pro a - ni - ma-bus il - lis, qua - rum ho - di - e me - mo - ri-am

Tu sus - ci - pe pro a - ni - ma-bus il - lis, qua - rum ho - di - e me - mo - ri-am

Tu sus - ci - pe pro a - ni - ma-bus il - lis, qua - rum ho - di - e me - mo - ri-am

Tu sus - ci - pe pro a - ni - ma-bus il - lis, qua - rum ho - di - e me - mo - ri-am

Tu sus - ci - pe pro a - ni - ma-bus il - lis, qua - rum ho - di - e me - mo - ri-am

## Missa II Pro Defunctis

51

Vi1  
Vi2  
Va  
Vc

C1  
C2  
A  
T  
B  
BC

a - gi-mus, fac e - as Do - mi - ne, de mor - te, de mor - te, de mor-te trans-i - re ad

a - gi-mus, fac e - as Do - mi - ne, de mor - te, de mor - te, de mor - te trans-i - re ad

me - mo - ri - am a - gi-mus, fac e - as Do - mi - ne,

me - mo - ri - am a - gi-mus, fac e - as Do - mi - ne,

fac e - as Do - mi - ne,

BC

58

Vi1  
Vi2  
Va  
Vc

C1  
C2  
A  
T  
B  
BC

vi - tam. Quam o - lim A - bra-ham pro - mi-si - sti et se - mi-ni e - jus.

vi - tam. Quam o - lim A - bra - ham pro - mi-si - sti et se - mi-ni e - jus.

Quam o - lim A - bra - ham pro - mi-si - sti et se - mi-ni e - jus.

Quam o - lim A - bra - ham pro - mi-si - sti et se - mi-ni e - jus.

Quam o - lim A - bra - ham pro - mi-si - sti et se - mi-ni e - jus.

Quam o - lim A - bra - ham pro - mi-si - sti et se - mi-ni e - jus.

BC

**Sanctus**

Violino primo

Violino secundo

Violetta

Viola

Cantus-1

Cantus-2

Altus

Tenor

Bassus

Bassus ad organum

Do - mi-nus De - us Sa - ba-oth. Ple - ni sunt cœ - li et ter - ra  
 Do - mi-nus De - us Sa - ba-oth. Ple - ni sunt cœ - li et ter - ra  
 Ple - ni sunt cœ - li et ter - ra  
 Ple - ni sunt cœ - li et ter - ra  
 San - ctus, Ple - ni sunt cœ - li et ter - ra

4      3

6

Vi1

Vi2

Va

Vc

C1

C2

A

T

B

BC

glo - ri - a tu - a. O - san - na, o - san - na, o - san - na in ex - cel - sis.  
 glo - ri - a tu - a. O - san - na, o - san - na, o - san - na in ex - cel - sis.  
 glo - ri - a tu - a.  
 glo - ri - a tu - a.  
 glo - ri - a tu - a.

6      4      6

## Missa II Pro Defunctis

12

Vi1  
Vi2  
Va  
Vc  
C1  
C2  
A  
T  
B  
BC

Be - ne-dic - tus qui ve - nit      O - san - na, o-san - na in ex - cel - sis.  
 Be - ne-dic - tus qui ve - nit      O - san - na, o-san - na in ex - cel - sis.  
 Be - ne-dic - tus qui ve - nit in no - mi-ne Do - mi-ni. O - san - na, o-san - na in ex - cel - sis.  
 Be - ne-dic - tus qui ve - nit in no - mi-ne Do - mi-ni. O - san - na, o-san - na in ex - cel - sis.  
 Be - ne-dic - tus qui ve - nit      O - san - na, o-san - na in ex - cel - sis.

b

**Agnus Dei**

Violino primo  
Violino secundo  
Violetta  
Viola  
Cantus-1  
Cantus-2  
Altus  
Tenor  
Bassus  
Bassus ad organum

Qui tol - lis pec - ca - ta mun - di, do - na e - is, do - na e - is  
 Qui tol - lis pec - ca - ta mun - di, do - na e - is, do - na e - is  
 Qui tol - lis pec - ca - ta mun - di,  
 Qui tol - lis pec - ca - ta mun - di,  
 Ag - nus\_\_\_\_ De - i, Qui tol - lis pec - ca - ta mun - di,

Missa II Pro Defunctis

6

re - qui-em, do - na e - is re - qui - em, sem - pi - ter - nam.

re - qui-em, do - na e - is re - qui - em, sem - pi - ter - nam.

do - na e - is re - qui - em, sem - pi - ter - nam.

do - na e - is re - qui - em, sem - pi - ter - nam.

do - na e - is re - qui - em, sem - pi - ter - nam.

do - na e - is re - qui - em, sem - pi - ter - nam.

6      4      3

**Communio**

Violino primo

Violino secondo

Violetta

Viola

Cantus-1

Cantus-2

Altus

Tenor

Bassus

Bassus ad organum

Lu - ce-at e - is Do - mi-ne, cum san ctis tu - is, cum san - ctis

Lu - ce-at e - is Do - mi-ne, cum san ctis tu - is, cum san - ctis

Lu - ce-at e - is Do - mi-ne,

Lu - ce-at e - is Do - mi-ne,

Lux æ - ter - na, Lu - ce-at e - is Do - mi-ne,

6      4      3

Missa II Pro Defunctis

Vi1  
Vi2  
Va  
Vc

C1  
C2  
A  
T  
B  
BC

tu - is in æ - ter - num, qui - a pi - us es.

Vi1  
Vi2  
Va  
Vc

C1  
C2  
A  
T  
B  
BC

Et lux per - pe - tu - a lu - ce - at e - is,

Re - qui - em æ - ter - nam do - na e - is Do - mi - ne. Et lux per - pe - tu - a lu - ce - at e - is,

## Missa II Pro Defunctis

Vi1      - - - - - | f f f f | **||**

Vi2      - - - - - | f f f f | **||**

Va      - - - - - | f f f f | **||**

Vc      - - - - - | . . . . | **||**

C1      { f f f f | f f f f | f f f f | f f f f | **||**  
cum san ctis tu - is, cum san ctis tu - is in æ - ter - num, qui - a pi - us es.

C2      { f f f f | f f f f | f f f f | f f f f | **||**  
cum san - ctis tu - is, cum san - ctis tu - is in æ - ter - num, qui - a pi - us es.

A      { - - - - - | . . . . | **||**  
qui - a pi - us es.

T      { - - - - - | f f f f | **||**  
qui - a pi - us es.

B      { - - - - - | . . . . | **||**  
qui - a pi - us es.

BC      { f f | f f | f f | f f | **||**

6                    6

# MISSA II PRO DEFUNCTIS

## Introitus

Georg Arnold  
(1621 – 1676)

The musical score for the Introitus section consists of three staves of music for violin. The first staff begins with a bass clef, a key signature of one flat, and a common time signature. The second staff begins with a treble clef, a key signature of one flat, and a common time signature. The third staff begins with a treble clef, a key signature of one flat, and a common time signature. Measure numbers 6, 16, and 23 are indicated above the staves. Measure 6 starts with a long black bar followed by a measure of eighth notes. Measure 16 starts with a measure of eighth notes. Measure 23 starts with a measure of eighth notes.

## Kyrie

The musical score for the Kyrie section consists of two staves of music for violin. The first staff begins with a treble clef, a key signature of one flat, and a common time signature. The second staff begins with a treble clef, a key signature of one flat, and a common time signature. Measure number 14 is indicated above the staves. The score concludes with a box containing the text "Kyrie ut supra."

## Dies Irae

The musical score for the Dies Irae section consists of four staves of music for violin. The first staff begins with a treble clef, a key signature of one flat, and a common time signature. The second staff begins with a treble clef, a key signature of one flat, and a common time signature. The third staff begins with a treble clef, a key signature of one flat, and a common time signature. The fourth staff begins with a treble clef, a key signature of one flat, and a common time signature. Measure numbers 6, 17, 22, and 33 are indicated above the staves. Measures 6, 17, and 22 each end with a long black bar. Measure 33 ends with a measure of eighth notes.

**Violino-1**

## Missa II Pro Defunctis

38

43

49

54 7

65

70 7

81

86

90

97

102 7

113

118 7

**Violino-1**

## Missa II Pro Defunctis

Musical score for Violino-1, featuring six staves of music. The key signature is one flat, and the time signature varies between common time and 2/4. Measure 129 starts with a dotted half note followed by eighth notes. Measure 134 features a bassoon-like line with eighth-note pairs. Measure 138 is a continuous eighth-note pattern. Measure 145 returns to a more melodic style with eighth-note pairs. Measure 148 concludes with a final cadence.

**Offertorium**

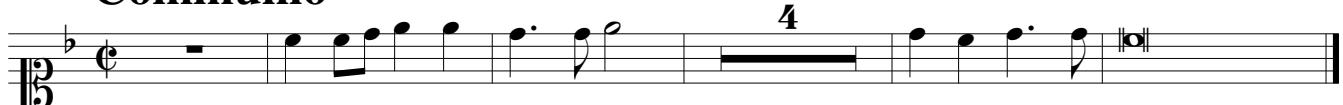
Offertorium section for Violino-1. The score consists of eight staves. The key signature changes to C major (no sharps or flats). Measure 11 begins with a sustained note followed by eighth-note pairs. Measures 21 and 28 show eighth-note patterns with rests. Measures 37 and 53 feature eighth-note pairs with occasional sustained notes. Measure 61 concludes the section.

**Sanctus**

12

**Agnus Dei**

9

**Communio**

3



4



# MISSA II PRO DEFUNCTIS

Georg Arnold  
(1621 – 1676)

## Introitus

6                            3

16

24                            2

## Kyrie

4

14

3

Kyrie ut supra.

## Dies Irae

6                            7

17

22                            7

33

**Violino-2**

## Missa II Pro Defunctis

38

43

49

53

65

70

81

86

90

97

102

113

118

**Violino-2**

## Missa II Pro Defunctis

129

133

138

145

148

**Offertorium**

2                          4

11                          4

21                          4

28                          3                          4

37                          7                          4

52                          4

61                          4

**Sanctus**

Musical score for Violino-2, Sanctus section. The score consists of two staves. The first staff starts with a measure of three quarter notes followed by a measure of six eighth notes. The second staff begins with a measure of four eighth notes.

Continuation of the Sanctus section. The score consists of two staves. The first staff starts with a measure of three eighth notes followed by a measure of six eighth notes. The second staff begins with a measure of four eighth notes.

**Agnus Dei**

Musical score for Violino-2, Agnus Dei section. The score consists of two staves. The first staff starts with a measure of three eighth notes followed by a measure of six eighth notes. The second staff begins with a measure of four eighth notes.

Continuation of the Agnus Dei section. The score consists of two staves. The first staff starts with a measure of three eighth notes followed by a measure of six eighth notes. The second staff begins with a measure of four eighth notes.

**Communio**

Musical score for Violino-2, Communio section. The score consists of two staves. The first staff starts with a measure of three eighth notes followed by a measure of six eighth notes. The second staff begins with a measure of four eighth notes.

Continuation of the Communio section. The score consists of two staves. The first staff starts with a measure of three eighth notes followed by a measure of six eighth notes. The second staff begins with a measure of four eighth notes.

Final continuation of the Communio section. The score consists of two staves. The first staff starts with a measure of three eighth notes followed by a measure of six eighth notes. The second staff begins with a measure of four eighth notes.

# MISSA II PRO DEFUNCTIS

Georg Arnold  
(1621 – 1676)

## Introitus

Musical score for the Introitus section, featuring a single basso continuo part. The score includes measure numbers 6, 16, and 24, and tempo markings 3, 2, and 3. The music consists of eighth and sixteenth note patterns.

Musical score for the Kyrie section, featuring a single basso continuo part. The score includes measure numbers 14, 17, and 22, and tempo markings 4 and 3. The music consists of eighth and sixteenth note patterns.

## Kyrie

Continuation of the Kyrie section, featuring a single basso continuo part. The score includes measure numbers 14, 17, and 22, and tempo markings 4 and 3. The music consists of eighth and sixteenth note patterns.

Kyrie ut supra.

## Dies Irae

Musical score for the Dies Irae section, featuring a single basso continuo part. The score includes measure numbers 6, 17, and 22, and tempo markings 7. The music consists of eighth and sixteenth note patterns.

Continuation of the Dies Irae section, featuring a single basso continuo part. The score includes measure numbers 6, 17, and 22, and tempo markings 7. The music consists of eighth and sixteenth note patterns.

Continuation of the Dies Irae section, featuring a single basso continuo part. The score includes measure numbers 6, 17, and 22, and tempo markings 7. The music consists of eighth and sixteenth note patterns.

Continuation of the Dies Irae section, featuring a single basso continuo part. The score includes measure numbers 6, 17, and 22, and tempo markings 7. The music consists of eighth and sixteenth note patterns.

Violetta

## Missa II Pro Defunctis

38

A musical staff in bass clef and common time. It consists of 16 eighth notes, grouped into four measures of four notes each. The notes are distributed as follows: the first measure has notes on the second, third, and fourth lines; the second measure has notes on the first, second, and third lines; the third measure has notes on the second, third, and fourth lines; and the fourth measure has notes on the first, second, and third lines.

43

A musical staff in bass clef, starting with a key signature of one flat. The tempo is marked as quarter note = 120.

49

A musical staff in bass clef and common time. It consists of ten measures of music. The first measure has two eighth notes. The second measure has one eighth note followed by a sixteenth note. The third measure has one eighth note followed by a sixteenth note. The fourth measure has one eighth note followed by a sixteenth note. The fifth measure has one eighth note followed by a sixteenth note. The sixth measure has one eighth note followed by a sixteenth note. The seventh measure has one eighth note followed by a sixteenth note. The eighth measure has one eighth note followed by a sixteenth note. The ninth measure has one eighth note followed by a sixteenth note. The tenth measure has one eighth note followed by a sixteenth note.

54

A musical score for bassoon, showing ten measures of music. The key signature is B-flat major (two flats). Measure 1 starts with a dotted half note followed by eighth notes. Measures 2-4 show eighth-note patterns. Measures 5-7 continue with eighth-note patterns. Measure 8 features a single eighth note. Measures 9-10 are entirely blank, indicating a pause or rest.

65

A musical staff in common time with a key signature of one flat. It consists of five horizontal lines and four spaces. The notes are primarily eighth notes, with some sixteenth notes interspersed. The sequence begins with a B-flat note, followed by a sixteenth note, an eighth note, another sixteenth note, an eighth note, and so on, creating a rhythmic pattern.

70

A musical score for bassoon, showing ten measures of music. The key signature is B-flat major (two flats). Measure 1 starts with a bass clef, a B-flat, and a dotted half note. Measures 2-4 show eighth-note patterns: measure 2 has two groups of two eighth notes each; measure 3 has three eighth notes followed by a space; measure 4 has four eighth notes. Measures 5-7 continue the eighth-note patterns with varying groupings. Measure 8 begins with a bass clef, a B-flat, and a dotted half note. Measures 9-10 end with a bass clef, a B-flat, and a dotted half note. The score concludes with a long black bar indicating a repeat or end of the section.

81

86

A musical staff in bass clef, starting with a note on the A-line. It features a key signature of one flat, indicated by a single flat symbol in the circle of fifths. The tempo is marked as quarter note = 120.

90

97

102

A musical score for bassoon, showing ten measures. The key signature is B-flat major (two flats). Measure 1 starts with a dotted half note followed by eighth notes. Measures 2-4 show eighth-note patterns. Measures 5-7 continue with eighth-note patterns. Measure 8 begins with a dotted half note. Measures 9-10 are entirely blacked out.

113

A musical staff in bass clef and common time. It consists of ten measures of music. The first measure has two eighth notes. The second measure has one eighth note followed by a sixteenth note. The third measure has one eighth note followed by a sixteenth note. The fourth measure has one eighth note followed by a sixteenth note. The fifth measure has one eighth note followed by a sixteenth note. The sixth measure has one eighth note followed by a sixteenth note. The seventh measure has one eighth note followed by a sixteenth note. The eighth measure has one eighth note followed by a sixteenth note. The ninth measure has one eighth note followed by a sixteenth note. The tenth measure has one eighth note followed by a sixteenth note.

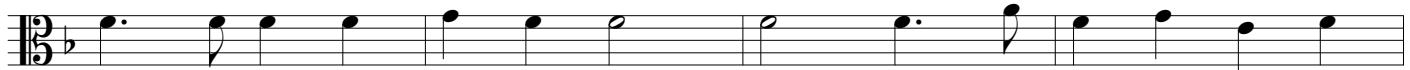
118

Musical score for bassoon part, measures 11-12. The score shows a bassoon line starting with a dotted half note followed by a eighth note, then a eighth note followed by a dotted half note, and so on. The key signature is one flat, and the time signature is common time. Measure 12 begins with a eighth note followed by a dotted half note, and the bassoon part ends with a long black barline indicating a repeat or end of the section.

**Violetta**

## Missa II Pro Defunctis

129



133



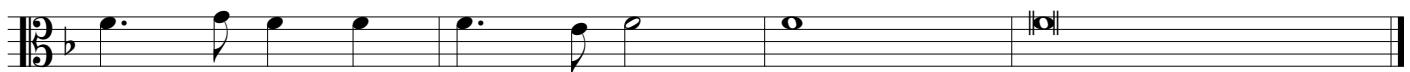
138



145



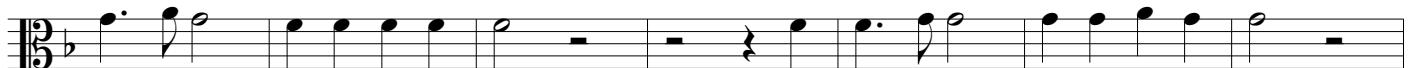
149

**Offertorium****2****4**

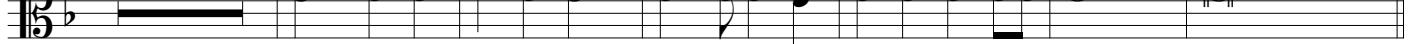
11



21



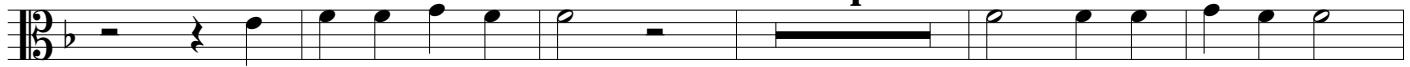
28

**3**

37

**7****4**

52

**4**

61



**Sanctus**

Musical score for the Sanctus section. The key signature is B-flat major (two flats). The time signature changes from 3 to 4. The music consists of eighth-note patterns. Measure 3 starts with a long rest followed by a eighth-note pattern. Measure 4 starts with a eighth-note pattern followed by a long rest.

12

Musical score for the Agnus Dei section, measure 12. The key signature is B-flat major (two flats). The music consists of eighth-note patterns. The measure ends with a double bar line and a repeat sign.

**Agnus Dei**

Musical score for the Agnus Dei section, measure 2. The key signature is B-flat major (two flats). The music consists of eighth-note patterns. The measure ends with a double bar line and a repeat sign.

9

Musical score for the Communio section, measure 9. The key signature is B-flat major (two flats). The music consists of eighth-note patterns. The measure ends with a double bar line and a repeat sign.

**Communio**

Musical score for the Communio section, measure 4. The key signature is B-flat major (two flats). The music consists of eighth-note patterns. The measure ends with a double bar line and a repeat sign.

Musical score for the Communio section, measure 3. The key signature is B-flat major (two flats). The music consists of eighth-note patterns.

Musical score for the Communio section, measure 4. The key signature is B-flat major (two flats). The music consists of eighth-note patterns.

# MISSA II PRO DEFUNCTIS

## Introitus

Georg Arnold  
(1621 – 1676)

Music for the Introitus section, featuring a single bass line. Measure 1 starts with a half note followed by a quarter note. Measures 2-4 show a repeating pattern of eighth notes. Measure 5 ends with a double bar line.

Continuation of the bass line from measure 6. Measure 6 begins with a half note. Measures 7-8 show a repeating pattern of eighth notes. Measure 9 ends with a double bar line.

Continuation of the bass line from measure 11. Measure 11 begins with a half note. Measures 12-13 show a repeating pattern of eighth notes. Measure 14 ends with a double bar line.

## Kyrie

Music for the Kyrie section, featuring a single bass line. Measure 1 starts with a half note followed by a quarter note. Measures 2-4 show a repeating pattern of eighth notes. Measure 5 ends with a double bar line.

Continuation of the bass line from measure 6. Measure 6 begins with a half note. Measures 7-8 show a repeating pattern of eighth notes. Measure 9 ends with a double bar line.

Kyrie ut supra.

## Dies Irae

Music for the Dies Irae section, featuring a single bass line. Measure 1 starts with a half note followed by a quarter note. Measures 2-4 show a repeating pattern of eighth notes. Measure 5 ends with a double bar line.

Continuation of the bass line from measure 6. Measure 6 begins with a half note. Measures 7-8 show a repeating pattern of eighth notes. Measure 9 ends with a double bar line.

Continuation of the bass line from measure 11. Measure 11 begins with a half note. Measures 12-13 show a repeating pattern of eighth notes. Measure 14 ends with a double bar line.

Continuation of the bass line from measure 16. Measure 16 begins with a half note. Measures 17-18 show a repeating pattern of eighth notes. Measure 19 ends with a double bar line.

Continuation of the bass line from measure 21. Measure 21 begins with a half note. Measures 22-23 show a repeating pattern of eighth notes. Measure 24 ends with a double bar line.

## Viola

## Missa II Pro Defunctis

38

A musical score for a bassoon part, showing two measures of music. The key signature is one flat, and the time signature is common time. Measure 11 starts with a dotted half note, followed by a quarter note, a eighth note, another eighth note, a quarter note, a eighth note, a eighth note, and a quarter note. Measure 12 starts with a half note, followed by a quarter note, a quarter note, a quarter note, and a quarter note.

43

A musical score for bassoon, starting with a bass clef, a key signature of one flat, and a common time signature. The score consists of ten measures of music, ending with a final bass clef and a low C note.

49

A musical score for a bassoon part, spanning ten measures. The score is written on a single staff using a bass clef. Measure 1 starts with a dotted half note followed by an eighth note. Measures 2-4 show a pattern of eighth notes. Measures 5-6 feature quarter notes. Measures 7-8 continue with eighth notes. Measures 9-10 conclude with quarter notes.

54

A musical score for a bassoon part, spanning ten measures. The key signature is one flat, indicating B-flat major or A minor. Measure 1 starts with a dotted half note followed by a dotted quarter note. Measure 2 begins with a dotted eighth note followed by a dotted quarter note. Measures 3 through 6 show a repeating pattern of eighth and sixteenth notes. Measures 7 and 8 continue this pattern. Measure 9 consists of a single eighth note. Measure 10 concludes with a long black bar, indicating a repeat or a section of the music.

65

A musical score for a bassoon part, spanning ten measures. The score is written on a single staff with a bass clef, a key signature of one flat, and a common time signature. Measure 1 starts with a dotted half note followed by an eighth note. Measures 2-4 show a repeating pattern of eighth notes. Measures 5-6 feature a dotted quarter note followed by a half note. Measures 7-10 continue the eighth-note pattern established in the first four measures.

70

A musical score for bassoon, showing ten measures of music. The key signature is one flat, and the time signature is common time. The bassoon plays eighth and sixteenth note patterns, with a dynamic instruction 'p' (piano) in measure 10. Measures 11-12 are indicated by a thick black bar.

81

A musical score for the bassoon part, starting with a bass clef and a key signature of one flat. The score consists of ten measures of music, with the bassoon playing eighth and sixteenth note patterns.

86

Musical score for bassoon part, measures 1-2. The score consists of two staves. The top staff shows a bassoon playing eighth notes and sixteenth-note patterns. The bottom staff shows a cello playing eighth notes. The key signature is one flat, and the time signature is common time.

90

A musical score for a bassoon part, spanning ten measures. The score is written on a single staff using bass clef and includes a key signature of one flat. Measure 1 starts with a dotted half note followed by an eighth note. Measures 2 through 4 show a repeating pattern of eighth notes. Measures 5 and 6 continue this pattern. Measures 7 and 8 introduce a new sequence with eighth notes and quarter notes. Measures 9 and 10 conclude the section with eighth notes.

97

A musical score for a bassoon, featuring ten measures of music on a single staff. The key signature is one flat, and the time signature is common time. The notes include quarter notes, eighth notes, and sixteenth notes, primarily in the bass clef. Measure 1 starts with a dotted half note. Measures 2-4 show a pattern of eighth and sixteenth notes. Measures 5-6 feature a mix of eighth and quarter notes. Measures 7-10 continue the rhythmic patterns established earlier.

102

A musical score for bassoon, showing ten measures. The key signature is one flat, and the time signature is common time. Measure 1 starts with a dotted half note. Measures 2-4 show eighth-note patterns. Measures 5-7 continue the eighth-note patterns. Measure 8 has a single eighth note. Measures 9-10 are a repeat sign followed by a double bar line.

113

A musical score for a bassoon part, spanning ten measures. The score is written on a single staff with a bass clef, a key signature of one flat, and a common time signature. Measure 1 starts with a dotted half note followed by an eighth note. Measures 2-3 show a pattern of eighth notes and quarter notes. Measures 4-5 continue this pattern. Measures 6-7 show eighth notes and quarter notes. Measures 8-9 show eighth notes and quarter notes. Measure 10 concludes with a single quarter note.

118

A musical score for bassoon, starting with a key signature of one flat. The first ten measures show a rhythmic pattern of eighth and sixteenth notes. Measure 11 consists of a single sustained note. Measures 12 through 15 are indicated by a thick black bar, suggesting a repeat or a section of the music.

**Viola**

Missa II Pro Defunctis

129



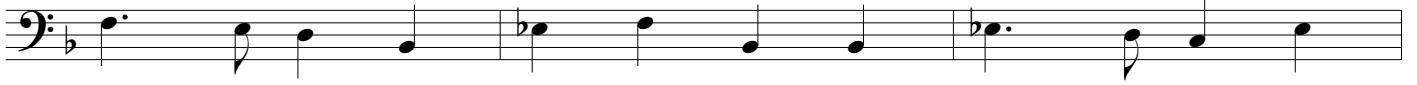
133



138



145

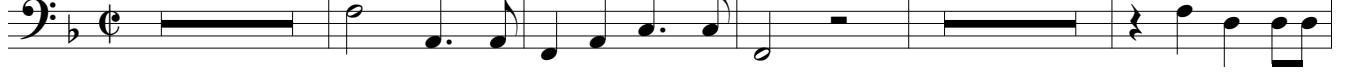


148



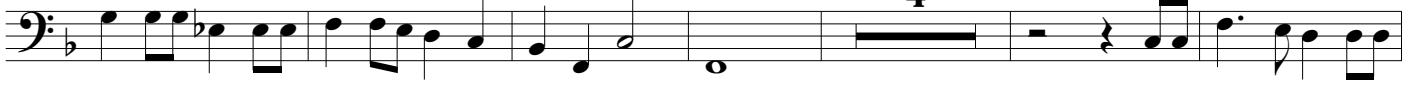
## Offertorium

2



4

11



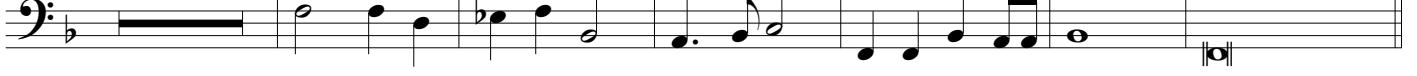
4

21



28

3



37

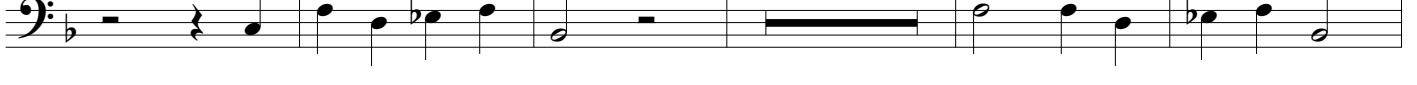
7

4



52

4



61



**Sanctus**

Musical score for Viola, Sanctus section. The score consists of two staves. The first staff starts with a measure of three quarter notes followed by a measure of eighth-note pairs. The second staff starts with a measure of eighth-note pairs followed by a measure of eighth-note pairs.

12

Continuation of the Sanctus section. The score consists of two staves. The first staff starts with a measure of eighth-note pairs followed by a measure of eighth-note pairs. The second staff starts with a measure of eighth-note pairs followed by a measure of eighth-note pairs.

**Agnus Dei**

Musical score for Viola, Agnus Dei section. The score consists of two staves. The first staff starts with a measure of eighth-note pairs followed by a measure of eighth-note pairs. The second staff starts with a measure of eighth-note pairs followed by a measure of eighth-note pairs.

9

Continuation of the Agnus Dei section. The score consists of two staves. The first staff starts with a measure of eighth-note pairs followed by a measure of eighth-note pairs. The second staff starts with a measure of eighth-note pairs followed by a measure of eighth-note pairs.

**Communio**

Musical score for Viola, Communio section. The score consists of two staves. The first staff starts with a measure of eighth-note pairs followed by a measure of eighth-note pairs. The second staff starts with a measure of eighth-note pairs followed by a measure of eighth-note pairs.

3

Continuation of the Communio section. The score consists of two staves. The first staff starts with a measure of eighth-note pairs followed by a measure of eighth-note pairs. The second staff starts with a measure of eighth-note pairs followed by a measure of eighth-note pairs.

4

Final continuation of the Communio section. The score consists of two staves. The first staff starts with a measure of eighth-note pairs followed by a measure of eighth-note pairs. The second staff starts with a measure of eighth-note pairs followed by a measure of eighth-note pairs.

# MISSA II PRO DEFUNCTIS

Georg Arnold  
(1621 – 1676)

7

13      3

24

## Kyrie

8

15

Kyrie ut supra.

## Dies Irae

10

17

26

**Basso continuo**

## Missa II Pro Defunctis

33



42



49



58



65



74



81



90



97



106



113



122



**Basso continuo**

## Missa II Pro Defunctis

129



138



145

**Offertorium**

2



9



17



24



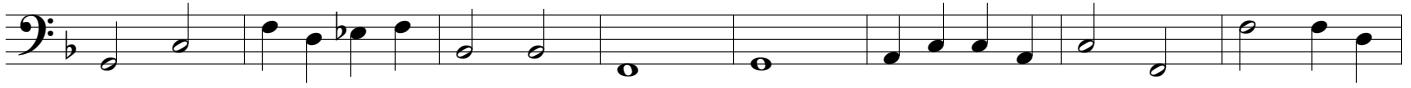
31



37



52



60



**Basso continuo**

## Missa II Pro Defunctis

**Sanctus**

8



14

**Agnus Dei**

9

**Communio**

3



# MISSA II PRO DEFUNCTIS

Georg Arnold  
(1621 – 1676)

The musical score consists of four staves of organ music. The first staff starts with a bass clef, a key signature of one flat, and a common time signature. Measure 1 begins with a half note followed by a quarter note. Measures 2 and 3 show a continuation of this pattern. Measure 4 contains a measure repeat sign. Measures 5 through 8 show a more complex rhythmic pattern with eighth and sixteenth notes. Measures 9 through 12 continue this pattern. Measures 13 and 14 show a return to a simpler pattern. Measures 15 through 18 show a continuation of the pattern from measure 14. Measures 19 through 22 show a continuation of the pattern from measure 18. Measures 23 and 24 show a final section of the pattern.

## Kyrie

The musical score consists of three staves of organ music. The first staff starts with a bass clef, a key signature of one flat, and a common time signature. Measure 8 begins with a half note followed by a quarter note. Measures 9 and 10 show a continuation of this pattern. Measures 11 and 12 show a more complex rhythmic pattern with eighth and sixteenth notes. Measures 13 and 14 show a return to a simpler pattern. Measures 15 and 16 show a continuation of the pattern from measure 14.

Kyrie ut supra.

## Dies Irae

The musical score consists of three staves of organ music. The first staff starts with a bass clef, a key signature of one flat, and a common time signature. Measure 10 begins with a half note followed by a quarter note. Measures 11 and 12 show a continuation of this pattern. Measures 13 and 14 show a more complex rhythmic pattern with eighth and sixteenth notes. Measures 15 and 16 show a return to a simpler pattern. Measures 17 and 18 show a continuation of the pattern from measure 16. Measures 19 and 20 show a final section of the pattern. Measures 21 and 22 show a continuation of the pattern from measure 20. Measures 23 and 24 show a final section of the pattern. Measures 25 and 26 show a final section of the pattern.

## Organo

## Missa II Pro Defunctis

33



42



49



58



65



74



81



90



97



106



113



122



**Organo**

## Missa II Pro Defunctis

129

Musical score for Organ, page 129. The music is in bass clef, common time, and consists of two measures. Measure 1 ends with a repeat sign and a 4 over 3. Measure 2 ends with a repeat sign and a 4 over 3.

138

Musical score for Organ, page 138. The music is in bass clef, common time, and consists of two measures. Measure 1 ends with a repeat sign and a 4 over 3. Measure 2 ends with a repeat sign and a 4 over 3.

145

Musical score for Organ, page 145. The music is in bass clef, common time, and consists of two measures. Measure 1 ends with a repeat sign and a 4 over 3. Measure 2 ends with a repeat sign and a 4 over 3.

**Offertorium****2**

Musical score for Organ, Offertorium section, measure 2. The music is in bass clef, common time, and consists of two measures. Measure 1 ends with a repeat sign and a 6 over 4 over 3. Measure 2 ends with a repeat sign and a 4 over 3.

9

Musical score for Organ, Offertorium section, measure 9. The music is in bass clef, common time, and consists of two measures. Measure 1 ends with a repeat sign and a 7 over 6 over 5. Measure 2 ends with a repeat sign and a 6.

17

Musical score for Organ, Offertorium section, measure 17. The music is in bass clef, common time, and consists of two measures. Measure 1 ends with a repeat sign and a 4 over 3. Measure 2 ends with a repeat sign and a 4 over 3.

24

Musical score for Organ, Offertorium section, measure 24. The music is in bass clef, common time, and consists of two measures. Measure 1 ends with a repeat sign and a 4 over 3. Measure 2 ends with a repeat sign and a 4 over 3.

31

Musical score for Organ, Offertorium section, measure 31. The music is in bass clef, common time, and consists of two measures. Measure 1 ends with a repeat sign and a 4 over 3. Measure 2 ends with a repeat sign and a 4 over 3.

37

Musical score for Organ, Offertorium section, measure 37. The music is in bass clef, common time, and consists of two measures. Measure 1 ends with a repeat sign and a 4 over 3. Measure 2 ends with a repeat sign and a 4 over 3.

52

Musical score for Organ, Offertorium section, measure 52. The music is in bass clef, common time, and consists of two measures. Measure 1 ends with a repeat sign and a 4 over 3. Measure 2 ends with a repeat sign and a 4 over 3.

60

Musical score for Organ, Offertorium section, measure 60. The music is in bass clef, common time, and consists of two measures. Measure 1 ends with a repeat sign and a 4 over 3. Measure 2 ends with a repeat sign and a 4 over 3.

**Organo**

## Missa II Pro Defunctis

**Sanctus**

Musical score for the Sanctus section of the Mass. The key signature is one flat (B-flat). The time signature changes from common time (indicated by 'C') to 6/8, then 4/4, and finally 3/4. The bass clef is used throughout.

8

Continuation of the musical score for the Sanctus section. The bass line continues with a steady eighth-note pattern. Measure number 8 is indicated above the staff.

14

Final part of the musical score for the Sanctus section. The bass line concludes with a final cadence. Measure number 14 is indicated above the staff.

**Agnus Dei**

Musical score for the Agnus Dei section. The bass line begins with a sustained note followed by a rhythmic pattern of eighth and sixteenth notes. The key signature changes to one sharp (F-sharp).

9

Continuation of the musical score for the Agnus Dei section. The bass line continues with a steady eighth-note pattern. Measure number 9 is indicated above the staff.

**Communio**

Musical score for the Communio section. The bass line begins with a sustained note followed by a rhythmic pattern of eighth and sixteenth notes. The key signature changes to one sharp (F-sharp).

3

Continuation of the musical score for the Communio section. The bass line continues with a steady eighth-note pattern. Measure number 3 is indicated above the staff.

Final part of the musical score for the Communio section. The bass line concludes with a final cadence. Measure number 6 is indicated below the staff.