



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 restoration 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.

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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

Violino primo

Violino secundo

Violetta

Viola

Cantus-1

Cantus-2

Altus

Tenor

Bassus

Bassus ad organum

Æ - ter - nam do - na e - is, Do - mi - ne, et

Æ - ter - nam do - na e - is, Do - mi - ne, et

Æ - ter - nam do - na e - is, Do - mi - ne,

Æ - ter - nam do - na e - is, Do - mi - ne,

Re - qui-em. Æ - ter - nam do - na e - is, Do - mi - ne,

4 3 6 4 3

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  
C2  
A  
T  
B  
BC

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

4 3

13

Vi1  
Vi2  
Va  
Vc  
C1  
C2  
A  
T  
B  
BC

Et ti - bi red - de - tur vo - tum in Je - ru - sa -  
Et ti - bi red - de - tur vo - tum in Je - ru - sa -  
Et ti - bi red - de - tur vo - tum in Je - ru - sa -  
Et ti - bi red - de - tur vo - tum in Je - ru - sa -  
Te de - cet hym-nus De - us in Si - on. Et ti - bi red - de - tur vo - tum in Je - ru - sa -

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,

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.

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 -  
Ky - ri - e, Ky - ri - e, Ky - ri -  
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 -

15

Vi1  
Vi2  
Va  
Vc  
C1  
C2  
A  
T  
B  
BC

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

4 3

Kyrie ut supra.

### Dies Irae

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

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.  
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.  
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.  
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.  
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.

4 3

4 3

Missa II Pro Defunctis

10

Vi1

Vi2

Va

Vc

C1

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

C2

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

A

T

B

BC

6 6 5 6 b 4 3

17

Vi1

Vi2

Va

Vc

C1

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.

C2

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.

A

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.

T

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.

B

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.

BC

4 3 4 3



Missa II Pro Defunctis

26

Vi1

Vi2

Va

Vc

C1

C2

A

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

T

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.

B

BC

6 6

33

Vi1

Vi2

Va

Vc

C1

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.

C2

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.

A

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.

T

8 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.

B

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.

BC

4 3 4 3

Missa II Pro Defunctis

42

Vi1

Vi2

Va

Vc

C1

C2

A

T

B

BC

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

4 3

49

Vi1

Vi2

Va

Vc

C1

C2

A

T

B

BC

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.

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.

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.

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.

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.

4 3

4 3

Missa II Pro Defunctis

58

Vi1

Vi2

Va

Vc

C1

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

C2

Rex tre-men-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 b 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

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

Vi1

Vi2

Va

Vc

C1

C2

A

T

B

BC

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

Vi1

Vi2

Va

Vc

C1

C2

A

T

B

BC

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

BC

In - ge - mi - sco tan - quam re - us cul - pa ru - bet vul - tus me - us sup - pli - can - ti pa - ræ De - us.

4 3

97

Vi1

Vi2

Va

Vc

C1

C2

A

T

B

BC

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.

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.

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.

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.

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.

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 b 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.

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.

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.

b

4 3



# Offertorium

Violino primo

Violino secundo

Violetta

Viola

Cantus-1

Cantus-2

Altus

Tenor

Bassus

Bassus ad organum

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

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

Rex glo - ri - æ, Rex glo - ri - æ,

Rex glo - ri - æ, Rex glo - ri - æ,

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

6 4 3 b

7

Vi1

Vi2

Va

Vc

C1

C2

A

T

B

BC

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

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

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

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

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

b 7 6 5 # 6

Missa II Pro Defunctis

13

Vi1

Vi2

Va

Vc

C1  
fun - do la - cu. Li - be-ra e - as de o - re le - o - nis, ne ab-

C2  
fun - do la - cu. Li - be-ra e - as de o - re le - o - nis, ne ab-

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

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

B  
fun - do la - cu. ne ab-

BC

b b

20

Vi1

Vi2

Va

Vc

C1  
sor - be-at, ne ab - sor - be-at e - as tar - ta - rus, ne ca - dant in ob - scu - rum, sed sig - ni-fer

C2  
sor - be-at, ne ab - sor - be-at e - as tar - ta - rus, ne ca - dant in ob - scu - rum, sed sig - ni-fer

A  
sor - be-at, ne ab - sor - be-at e - as tar - ta - rus, sed sig - ni-fer

T  
sor - be-at, ne ab - sor - be-at e - as tar - ta - rus, sed sig - ni-fer

B  
sor - be-at, ne ab - sor - be-at e - as tar - ta - rus, sed sig - ni-fer

BC

b

Missa II Pro Defunctis

26

Vi1

Vi2

Va

Vc

C1  
san - ctus Mi - cha - el re - præ - sen - tet e - as, re - præ - sen - tet e - as in lu - cem san - ctam.

C2  
san - ctus Mi - cha - el re - præ - sen - tet e - as, re - præ - sen - tet e - as in lu - cem san - ctam.

A  
san - ctus Mi - cha - el re - præ - sen - tet e - as

T  
san - ctus Mi - cha - el re - præ - sen - tet e - as

B  
san - ctus Mi - cha - el

BC

31

Vi1

Vi2

Va

Vc

C1  
Quam o - lim A - bra - ham pro - mi - si - sti et se - mi - ni e - jus.

C2  
Quam o - lim A - bra - ham pro - mi - si - sti et se - mi - ni e - jus.

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

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

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

BC

Missa II Pro Defunctis

37

Vi1

Vi2

Va

Vc

C1

C2

A

T

B

BC

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

44

Vi1

Vi2

Va

Vc

C1

C2

A

T

B

BC

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

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

Tu sus - ci - pe pro a - ni - ma - bus il - lis,

b

b

Missa II Pro Defunctis

51

Vi1

Vi2

Va

Vc

C1  
a - gi-mus, fac e - as Do - mi - ne, de mor - te, de mor - te, de mor - te trans - i - re ad

C2  
a - gi-mus, fac e - as Do - mi - ne, de mor - te, de mor - te, de mor - te trans - i - re ad

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

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

B  
fac e - as Do - mi - ne,

BC

b

58

Vi1

Vi2

Va

Vc

C1  
vi - tam. Quam o - lim A - bra - ham pro - mi - si - sti et se - mi - ni e - jus.

C2  
vi - tam. Quam o - lim A - bra - ham pro - mi - si - sti et se - mi - ni e - jus.

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

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

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

BC

4 3

# Sanctus

Violino primo

Violino secundo

Violetta

Viola

Cantus-1

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

Cantus-2

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

Altus

Ple - ni sunt cœ - li et ter - ra

Tenor

Ple - ni sunt cœ - li et ter - ra

Bassus

San - ctus, Ple - ni sunt cœ - li et ter - ra

Bassus ad organum

4 3

6

Vi1

Vi2

Va

Vc

C1

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

C2

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

A

glo - ri - a tu - a.

T

glo - ri - a tu - a.

B

glo - ri - a tu - a.

BC

6 4 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.

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

Vi1  
Vi2  
Va  
Vc  
C1  
C2  
A  
T  
B  
BC

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.

6 4 3

Communio

Violino primo  
Violino secundo  
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,



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.  
tu - is in æ - ter - num, qui - a pi - us es.  
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,  
Et lux per - pe - tu - a lu - ce - at e - is,  
Et lux per - pe - tu - a lu - ce - at e - is,  
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

Vi2

Va

Vc

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

C2  
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  
qui - a pi - us es.

B  
qui - a pi - us es.

BC

6 6

# MISSA II PRO DEFUNCTIS

## Introitus

Georg Arnold  
(1621 – 1676)

Musical score for the Introitus section, Violino I part. The score is in G minor (one flat) and common time (C). It consists of four staves of music. The first staff begins with a bass clef and a treble clef, indicating a two-staff system. The second staff starts at measure 6 and includes a triplet of eighth notes. The third staff starts at measure 16. The fourth staff starts at measure 23 and includes a pair of eighth notes beamed together. The section concludes with a double bar line.

## Kyrie

Musical score for the Kyrie section, Violino I part. The score is in G minor and common time. It consists of two staves of music. The first staff starts at measure 4 and includes a triplet of eighth notes. The second staff starts at measure 14 and includes a triplet of eighth notes. The section concludes with a double bar line.

Kyrie ut supra.

## Dies Irae

Musical score for the Dies Irae section, Violino I part. The score is in G minor and common time. It consists of four staves of music. The first staff starts at measure 6 and includes a triplet of eighth notes. The second staff starts at measure 17. The third staff starts at measure 22 and includes a triplet of eighth notes. The fourth staff starts at measure 33. The section concludes with a double bar line.

Violino-1

Missa II Pro Defunctis

38

Musical staff 38: Treble clef, key signature of one flat. Measures 38-42. Measure 42 ends with a fermata over a whole note.

43

Musical staff 43: Treble clef, key signature of one flat. Measures 43-48. Measure 48 ends with a fermata over a whole note.

49

Musical staff 49: Treble clef, key signature of one flat. Measures 49-53. Measure 53 ends with a fermata over a whole note.

54

Musical staff 54: Treble clef, key signature of one flat. Measures 54-58. Measure 58 ends with a fermata over a whole note. A '7' is written above the staff.

65

Musical staff 65: Treble clef, key signature of one flat. Measures 65-69. Measure 69 ends with a fermata over a whole note.

70

Musical staff 70: Treble clef, key signature of one flat. Measures 70-74. Measure 74 ends with a fermata over a whole note. A '7' is written above the staff.

81

Musical staff 81: Treble clef, key signature of one flat. Measures 81-85. Measure 85 ends with a fermata over a whole note.

86

Musical staff 86: Treble clef, key signature of one flat. Measures 86-90. Measure 90 ends with a fermata over a whole note.

90

Musical staff 90: Treble clef, key signature of one flat. Measures 90-96. Measure 96 ends with a fermata over a whole note.

97

Musical staff 97: Treble clef, key signature of one flat. Measures 97-101. Measure 101 ends with a fermata over a whole note.

102

Musical staff 102: Treble clef, key signature of one flat. Measures 102-106. Measure 106 ends with a fermata over a whole note. A '7' is written above the staff.

113

Musical staff 113: Treble clef, key signature of one flat. Measures 113-117. Measure 117 ends with a fermata over a whole note.

118

Musical staff 118: Treble clef, key signature of one flat. Measures 118-122. Measure 122 ends with a fermata over a whole note. A '7' is written above the staff.



### Sanctus

Musical notation for the Sanctus section, measures 1 through 11. The notation is in bass clef with a key signature of one flat (B-flat) and a common time signature (C). Measure 1 contains a triplet of eighth notes. Measure 11 contains a quarter rest followed by a quarter note. The section concludes with a double bar line.

### Agnus Dei

Musical notation for the Agnus Dei section, measures 1 through 8. The notation is in bass clef with a key signature of one flat (B-flat) and a common time signature (C). Measure 1 contains a quarter rest. Measure 8 contains a quarter rest followed by a quarter note. The section concludes with a double bar line.

### Communio

Musical notation for the Communio section, measures 1 through 12. The notation is in bass clef with a key signature of one flat (B-flat) and a common time signature (C). Measure 1 contains a quarter rest. Measure 12 contains a quarter rest followed by a quarter note. The section concludes with a double bar line.

# MISSA II PRO DEFUNCTIS

Georg Arnold  
(1621 – 1676)

## Introitus

The Introitus section consists of two staves. The first staff is a double bass line in C minor, starting with a whole rest followed by a sequence of notes: G2, F2, E2, D2, C2, B1, A1, G1. The second staff is a violin line, starting with a whole rest followed by a sequence of notes: G4, F4, E4, D4, C4, B3, A3, G3. The section includes a 3-measure rest at the beginning of the violin line (measures 6-8) and another 3-measure rest at the end (measures 15-17). Measure numbers 6, 16, and 24 are indicated at the start of their respective staves.

## Kyrie

The Kyrie section consists of two staves. The first staff is a violin line in C minor, starting with a 4-measure rest (measures 10-13) followed by a sequence of notes: G4, F4, E4, D4, C4, B3, A3, G3. The section includes a 3-measure rest at the end (measures 17-19). Measure numbers 14 and 18 are indicated at the start of their respective staves.

Kyrie ut supra.

## Dies Irae

The Dies Irae section consists of four staves. The first staff is a violin line in C minor, starting with a sequence of notes: G4, F4, E4, D4, C4, B3, A3, G3. The section includes a 7-measure rest at the end of the first staff (measures 12-18). The second and third staves continue the melody with similar note sequences. The fourth staff also includes a 7-measure rest at the end (measures 30-36). Measure numbers 6, 17, 22, and 33 are indicated at the start of their respective staves.

Violino-2

Missa II Pro Defunctis

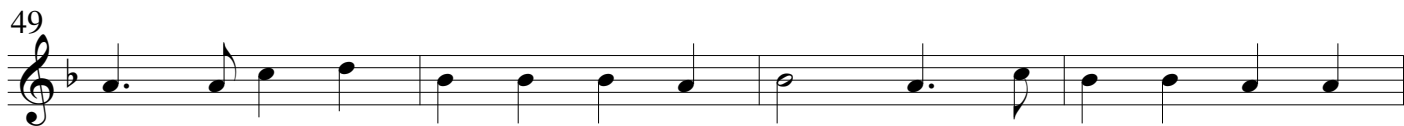
38



43



49



53



65



70



81



86



90



97



102



113



118





129

133

138

145

148

### Offertorium

11

21

28

37

52

61

### Sanctus

Musical notation for the Sanctus section, measures 1 through 11. The notation is in treble clef with a key signature of one flat (B-flat) and a common time signature (C). Measure 1 contains a triplet of eighth notes. Measure 11 contains a quarter rest followed by a quarter note. The section concludes with a double bar line.

### Agnus Dei

Musical notation for the Agnus Dei section, measures 1 through 8. The notation is in treble clef with a key signature of one flat (B-flat) and a common time signature (C). Measure 1 contains a quarter rest. Measure 8 contains a quarter rest followed by a quarter note. The section concludes with a double bar line.

### Communio

Musical notation for the Communio section, measures 1 through 12. The notation is in treble clef with a key signature of one flat (B-flat) and a common time signature (C). Measure 1 contains a quarter rest. Measure 12 contains a quarter rest followed by a quarter note. The section concludes with a double bar line.

# MISSA II PRO DEFUNCTIS

Georg Arnold  
(1621 – 1676)

## Introitus

6

3

3

16

24

2

## Kyrie

4

3

14

Kyrie ut supra.

## Dies Irae

6

7

17

22

7

33





### Sanctus



# MISSA II PRO DEFUNCTIS

## Introitus

Georg Arnold  
(1621 – 1676)

6

16

24

## Kyrie

14

Kyrie ut supra.

## Dies Irae

6

17

22

33

Viola

Missa II Pro Defunctis

38







### Sanctus

Musical notation for the Sanctus section, measures 1-11. The notation is in bass clef with a key signature of one flat (B-flat) and a common time signature (C). Measure 1 contains a triplet of eighth notes. Measure 11 contains a quarter rest followed by a quarter note. The section ends with a double bar line and repeat dots.

### Agnus Dei

Musical notation for the Agnus Dei section, measures 1-8. The notation is in bass clef with a key signature of one flat (B-flat) and a common time signature (C). Measure 1 contains a quarter rest. Measure 8 contains a quarter rest followed by a quarter note. The section ends with a double bar line and repeat dots.

### Communio

Musical notation for the Communio section, measures 1-12. The notation is in bass clef with a key signature of one flat (B-flat) and a common time signature (C). Measure 1 contains a quarter rest. Measure 12 contains a quarter rest followed by a quarter note. The section ends with a double bar line and repeat dots.

# MISSA II PRO DEFUNCTIS

Georg Arnold  
(1621 – 1676)

Musical notation for the first section of the Mass II Pro Defunctis, measures 1-24. The notation is in bass clef with a key signature of one flat (B-flat) and a common time signature (C). The piece begins with a whole rest in measure 1, followed by a series of eighth and quarter notes. Measure 13 features a triplet of eighth notes. The section concludes with a double bar line and repeat dots in measure 24.

## Kyrie

Musical notation for the Kyrie section, measures 1-15. The notation is in bass clef with a key signature of one flat (B-flat) and a common time signature (C). The piece begins with a whole rest in measure 1, followed by a series of eighth and quarter notes. Measure 8 features a double bar line and repeat dots. The section concludes with a double bar line and repeat dots in measure 15.

Kyrie ut supra.

## Dies Irae

Musical notation for the Dies Irae section, measures 1-26. The notation is in bass clef with a key signature of one flat (B-flat) and a common time signature (C). The piece begins with a whole rest in measure 1, followed by a series of eighth and quarter notes. Measure 10 features a double bar line and repeat dots. Measure 17 features a double bar line and repeat dots. The section concludes with a double bar line and repeat dots in measure 26.

Basso continuo

Missa II Pro Defunctis

33



Basso continuo

Missa II Pro Defunctis

129



138



145



Offertorium



9



17



24



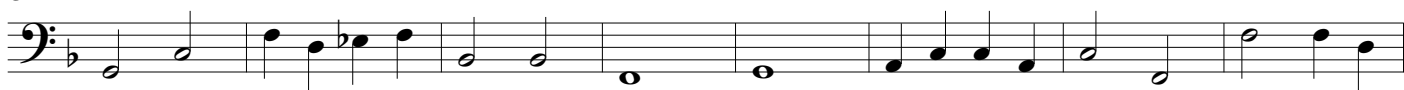
31



37



52



60



### Sanctus



8



14



### Agnus Dei



9



### Communio



# MISSA II PRO DEFUNCTIS

Georg Arnold  
(1621 – 1676)

Musical score for the first section of the Mass, measures 1-24. The score is written in bass clef with a key signature of one flat (B-flat) and a common time signature (C). The music consists of a single melodic line with various rhythmic values including quarter, eighth, and sixteenth notes, as well as rests. Fingerings are indicated by numbers 1-4 below the notes. Measure numbers 7, 13, and 24 are marked at the beginning of their respective lines.

## Kyrie

Musical score for the Kyrie section, measures 1-15. The score is written in bass clef with a key signature of one flat (B-flat) and a common time signature (C). The music consists of a single melodic line with various rhythmic values including quarter, eighth, and sixteenth notes, as well as rests. Fingerings are indicated by numbers 1-4 below the notes. Measure numbers 8 and 15 are marked at the beginning of their respective lines. A box containing the text "Kyrie ut supra." is located at the end of the second line of music.

## Dies Irae

Musical score for the Dies Irae section, measures 1-26. The score is written in bass clef with a key signature of one flat (B-flat) and a common time signature (C). The music consists of a single melodic line with various rhythmic values including quarter, eighth, and sixteenth notes, as well as rests. Fingerings are indicated by numbers 1-6 below the notes. Measure numbers 10, 17, and 26 are marked at the beginning of their respective lines.

Organo

Missa II Pro Defunctis

33

Musical staff for measure 33, featuring a bass clef and a key signature of one flat. The staff contains a sequence of notes with fingerings 4 3 and 4 3.

42

Musical staff for measure 42, featuring a bass clef and a key signature of one flat. The staff contains a sequence of notes with a fingering of 4 3.

49

Musical staff for measure 49, featuring a bass clef and a key signature of one flat. The staff contains a sequence of notes with fingerings 4 3 and 4 3.

58

Musical staff for measure 58, featuring a bass clef and a key signature of one flat. The staff contains a sequence of notes with fingerings 6 6 5 6 b and 4 3.

65

Musical staff for measure 65, featuring a bass clef and a key signature of one flat. The staff contains a sequence of notes with fingerings 4 3 and 4 3.

74

Musical staff for measure 74, featuring a bass clef and a key signature of one flat. The staff contains a sequence of notes with fingerings 6 and 6.

81

Musical staff for measure 81, featuring a bass clef and a key signature of one flat. The staff contains a sequence of notes with a fingering of 4 3.

90

Musical staff for measure 90, featuring a bass clef and a key signature of one flat. The staff contains a sequence of notes with a fingering of 4 3.

97

Musical staff for measure 97, featuring a bass clef and a key signature of one flat. The staff contains a sequence of notes with a fingering of 4 3.

106

Musical staff for measure 106, featuring a bass clef and a key signature of one flat. The staff contains a sequence of notes with fingerings 6 6 5 6 b and 4 3.

113

Musical staff for measure 113, featuring a bass clef and a key signature of one flat. The staff contains a sequence of notes with fingerings 4 3 and 4 3.

122

Musical staff for measure 122, featuring a bass clef and a key signature of one flat. The staff contains a sequence of notes with fingerings 6 and 6.



Organo

Missa II Pro Defunctis

129

4 3 4 3

Musical staff for measure 129, bass clef, B-flat key signature. The staff contains a sequence of notes: G2, A2, B2, A2, G2, F2, E2, D2, C2, B1, A1, G1, F1, E1, D1, C1. Fingerings 4 3 and 4 3 are indicated below the staff.

138

4 3

Musical staff for measure 138, bass clef, B-flat key signature. The staff contains a sequence of notes: G2, A2, B2, A2, G2, F2, E2, D2, C2, B1, A1, G1, F1, E1, D1, C1. Fingering 4 3 is indicated below the staff.

145

b 4 3

Musical staff for measure 145, bass clef, B-flat key signature. The staff contains a sequence of notes: G2, A2, B2, A2, G2, F2, E2, D2, C2, B1, A1, G1, F1, E1, D1, C1. A flat (b) and fingerings 4 3 are indicated below the staff.

Offertorium

2

6 4 3 b b

Musical staff for measure 2, bass clef, B-flat key signature. The staff contains a sequence of notes: G2, A2, B2, A2, G2, F2, E2, D2, C2, B1, A1, G1, F1, E1, D1, C1. A fermata is placed over the first two notes. Fingerings 6 4 3 and flats (b) are indicated below the staff.

9

7 6 5 # 6

Musical staff for measure 9, bass clef, B-flat key signature. The staff contains a sequence of notes: G2, A2, B2, A2, G2, F2, E2, D2, C2, B1, A1, G1, F1, E1, D1, C1. Fingerings 7 6 5 and a sharp (#) are indicated below the staff.

17

b b b

Musical staff for measure 17, bass clef, B-flat key signature. The staff contains a sequence of notes: G2, A2, B2, A2, G2, F2, E2, D2, C2, B1, A1, G1, F1, E1, D1, C1. Flats (b) are indicated below the staff.

24

Musical staff for measure 24, bass clef, B-flat key signature. The staff contains a sequence of notes: G2, A2, B2, A2, G2, F2, E2, D2, C2, B1, A1, G1, F1, E1, D1, C1.

31

Musical staff for measure 31, bass clef, B-flat key signature. The staff contains a sequence of notes: G2, A2, B2, A2, G2, F2, E2, D2, C2, B1, A1, G1, F1, E1, D1, C1.

37

7 b b b

Musical staff for measure 37, bass clef, B-flat key signature. The staff contains a sequence of notes: G2, A2, B2, A2, G2, F2, E2, D2, C2, B1, A1, G1, F1, E1, D1, C1. A fermata is placed over the first two notes. Fingering 7 and flats (b) are indicated below the staff.

52

4 3

Musical staff for measure 52, bass clef, B-flat key signature. The staff contains a sequence of notes: G2, A2, B2, A2, G2, F2, E2, D2, C2, B1, A1, G1, F1, E1, D1, C1. Fingerings 4 3 are indicated below the staff.

60

Musical staff for measure 60, bass clef, B-flat key signature. The staff contains a sequence of notes: G2, A2, B2, A2, G2, F2, E2, D2, C2, B1, A1, G1, F1, E1, D1, C1.

# Sanctus

Musical notation for the Sanctus section, measures 1 through 14. The notation is in bass clef with a key signature of one flat (B-flat) and a common time signature (C). The piece begins with a whole rest in measure 1. Fingerings are indicated by numbers 4, 3, 6, 4, and ♮. Measure numbers 8 and 14 are placed at the start of their respective lines.

# Agnus Dei

Musical notation for the Agnus Dei section, measures 1 through 9. The notation is in bass clef with a key signature of one flat (B-flat) and a common time signature (C). It begins with a repeat sign. Fingerings are indicated by numbers 6, 4, and 3. Measure numbers 9 and 6 are placed at the start of their respective lines.

# Communio

Musical notation for the Communio section, measures 1 through 14. The notation is in bass clef with a key signature of one flat (B-flat) and a common time signature (C). It begins with a whole rest in measure 1. Fingerings are indicated by numbers 6, 3, 4, and 3. Measure numbers 9, 6, and 6 are placed at the start of their respective lines.