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**Neukomm, Sigismund von  
Paris**

Communion. No 10. Adagio.

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mun - di do - na e - is re - quiem, do - na e - is

re - quiem, A - gnus De - i qui

*Xajontez  
mi  
Xajontez f.  
lut*

tol - lis pecca - ta mun - di do - na e - is re - qui - em,

requiem sem - pi - ter - nam; de suite.

N.º 10. Adagio. (M. 126 = ) COMMUNION.

Lux a - ter - na lu - ceat e - is, Do - mine, cum

sanc-tis tu-is in æ-ternum, qui-a pi-us es.

Re-qui-em æ-ternam do-na e-is, Do-mi-ne, et

lux per-pe-tu-a lu-cet e-is cum sanc-tis

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

The first system of music features a vocal line in G major with a key signature of one flat (B-flat) and a common time signature. The piano accompaniment consists of two staves, with the left hand playing a steady eighth-note accompaniment and the right hand playing chords and moving lines. Dynamics include *f* (forte) and *mf* (mezzo-forte).

**N.º 11.** Vivace. (M. 104 =  $\frac{1}{2}$ ) **LIBERA.**

Li-bera me Do-mi-ne de mor-te æ-ter-na in

The second system of music is in common time (C) and features a more rhythmic piano accompaniment with eighth-note patterns. The vocal line is in G major. Dynamics include *f* (forte).