

# **Requiem**

**(= Sinfonie Nr. 6)**

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**Besetzung:**

Zwei vierstimmig gemischte Chöre (SATB)

Gemischtes Solistenquartett (SATB)

Knabenchor (SA, stark besetzt)

Großes Orchester:

(= 3 Fl (auch Picc), 3 Ob, 3 Kl (auch hohe), 3 Fg (3. auch KFg)

6 Hrn, 1 Trp, 3 Pos+BTb

Schlagzeug (2 Spieler), Pk

Streicher )

3 Trp und BaßTrp, aus der Ferne näher kommend

Orgel

**Inhalt:**

1 --- Introitus	5
2 --- Tuba Mirum	28
3 --- In Paradiso	47
4 --- Mitten im Leben	54
5 --- Lacrimosa	78
6--- Quodlibet	100
7-- Chaconne	133

**For Enos Gardiner**





# Requiem (Sinf.Nr.6)

## Nr.1 Introitus.

Dumpf und schleppend. Wie ein Kondukt. Largo. (♩ = 50)

2. *pp*

**16'+32'**  
Dieser Orgelpunkt muss so lange wie möglich schon klingen: beim Eintritt des Publikums, beim Einstimmen, etc. Er kann durch ein Gewicht auf der Taste realisiert werden.

9 *sim*  
Re- qui- em Re- qui- em Re- qui- em

*pp*  
Re- qui- em Re- qui- em Re-

*pp* Hälfte, cs *sim*

17  
qui- em Re- qui- em ae- ter- nam do- na- e- is do- mi- ne  
qui- em Re- qui- em ae- ter nam Re- qui- em

6

23

Fg *pp* *sim*

KFg

Ped

B1 Re- qui- em ae- ter- nam do- na e- is do- mi-

B2 Re- qui- em ae- ter- nam do- na e- is do- mi- ne Re- qui- em ae- ter-

Vcl

Kb

29

Fg *pp* cp B1

KFg

Hr12

Hr34 4. *pp*

Hr56 6. *pp*

Ped

A1 *pp* sic! Re- qui- em ae-

B1 ne Re- qui- em ae- ter- nam do- na e- is do- mi-

A2 *pp* Re- qui- em ae- ter-

T2 *pp* Re- qui- em ae- ter- nam do- na e- is do- mi- ne

B2 nam do- na e- is do- mi- ne Re- qui-

Vl1

Vl2 Hälfte cs cp A1 *ppp*

Vla Hälfte cs cp A2 *ppp*

Vcl div cs *pp*

Kb

34

Fl *á2 cp S2* *pp* *sic!*

Fg *pp cp B2*

KFg

Hr12

Hr34

Hr56

Pos1,2 *2. pp*

P3,Btb

Ped

A1

T1 *pp*

B1

S2 *pp* *sic!*

A2

T2

B2

Vl1

Vl2 *cp T1*

Vla *Dämpfer ab*

Vcl

Kb

ter- nam do- na e- is do- mi- ne

Re- qui- em ae- ter- nam do- na

ne

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

nam do- na e- is do- mi- ne

em ae- ter- nam do- na e- is do- mi- ne

Detailed description: This is a page of a musical score for page 7. It contains staves for various instruments and vocal parts. The instruments include Flute (Fl), Flute/Guitar (Fg), Keyboard/Guitar (KFg), Horns (Hr12, Hr34, Hr56), Positively (Pos1,2), Percussion/Bass Trombone (P3,Btb), Pedal (Ped), Trumpets (T1, T2), Trombones (B1, B2), Violins (Vl1, Vl2), Viola (Vla), Violoncello (Vcl), and Keyboard (Kb). The vocal parts are A1, T1, B1, S2, A2, T2, and B2. The score includes dynamic markings such as *pp* (pianissimo) and *sic!* (sicut), and performance instructions like *á2 cp S2*, *cp B2*, *cp T1*, and *Dämpfer ab*. There are also numerical markings like '34' at the beginning and '7' at the top right. The lyrics are in Latin: 'ter- nam do- na e- is do- mi- ne', 'Re- qui- em ae- ter- nam do- na', 'ne', 'Re- qui- em ae- ter- nam do- na e- is do- mi-', 'nam do- na e- is do- mi- ne', and 'em ae- ter- nam do- na e- is do- mi- ne'. The score is written in a key signature of three flats and a common time signature.

39

Fl

Ob *à2 pp cp S2*

O/E *EHrn(F) p cp T1+2*

Kl

Hr12 *1. pp cp A2*

Hr34 *3. pp cp A2*

Hr56

Ped

S1 *pp*  
Re- qui- em ae- ter- nam do- na e- is do- mi- ne

A1  
Re- qui- em ae- ter- nam do- na e- is

T1  
e- is do- mi- ne Re- qui- em ae- ter-

S2  
ne Re- qui- em ae- ter- nam do- na e- is do- mi-

A2  
Re- qui- em ae- ter- nam do- na e- is do- mi- ne Re- qui-

T2  
Re- qui- em ae- ter-

B2  
Re- qui- em ae-

Vl1 *Hälfte pp cs cp A2*

Vl2 *Dämpfer ab*

Vla *cp A1*

Vcl *pp tutti ss cp B2*

Kb

44 *á2 pp* cp S1

Fl

Ob *cp A2*

O/E

Kl *á2 pp* cp S1

Fg *á2 pp* cp B1

KFg

Hr12 *2. pp* cp T1

Hr34 *4. pp*

Hr56

Trp *pp* cp S2

Pos1,2

P3,Btb

Org

Ped

S1

A1

T1

B1

S2

A2

T2

B2

Vl1 *Dämpfer abtutti pp* ss cp S2

Vl2 *tutti pp* ss cp S1

Vla *tutti (ss) pp* cp T1

Vcl

Kb

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

do- mi- ne

nam do- na e- is do- mi- ne

Re- qui- em ae-

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

ne

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

em ae- ter- nam do- na e- is do- mi- ne

Re- qui- em ae-

nam do- na e- is do- mi- ne

ter- nam do- na e- is do- mi- ne

Ab hier tutti sempre cresc al *fff*

48 cp S+A1

F1

Ob

O/E

nimmt Ob

Kl

cp S+A1

Fg

mp cp B2

KFg

Hr12

Hr34

Hr56

Trp

Pos1,2

Btb+Pos3

pp cp B2

P3,Btb

Pk

tr

tr

tr

Org

Ped

mp cp B2

S1

A1

Re- qui- em ae- ter- nam

T1

ter- nam

B1

Re- qui- em ae- ter- nam

S2

ne

Re- qui- em ae- ter- nam

A2

ter- nam

T2

Re- qui- em ae- ter- nam

B2

Re- qui- em ae-

Vl1

Vl2

Vla

Alle Dpf ab

Vcl

Kb

Detailed description: This page of a musical score, page 10, contains 23 staves. The top section includes woodwinds (Flute 1, Oboe, Clarinet, Bassoon, Bass Clarinet), brass (Horn 12, 34, 56, Trumpet, Trombone/Pos 1,2, P3/Btb), percussion (Pk), organ (Org), and piano (Ped). The bottom section features vocal parts (Soprano 1, Alto 1, Tenor 1, Bass 1, Soprano 2, Alto 2, Tenor 2, Bass 2) and strings (Violin 1, Violin 2, Viola, Violoncello, Kontrabaß). The score is in a key with three flats and a 3/4 time signature. It includes dynamic markings such as *mp*, *pp*, and *fff*, and performance instructions like 'Ab hier tutti sempre cresc al fff' and 'Alle Dpf ab'. The vocal parts have lyrics in Latin, including 'Re- qui- em ae- ter- nam' and 'Do- na e- is'.

52

Fl *mf* cresc cp S2 cp S1 etc

Ob *mf* cresc cp S2 cp S1 etc

O/E

Kl *mf* cresc cp S1 etc cp A1 *mf* cresc cp T1 etc

Fg

KFg

Hr12 1. *pp* *p* cresc

Hr34 2. *pp* 3. *pp* *p* cresc

Hr56 5. *pp* 4. *pp* *p* cresc

Pos1,2 *pp* cp T2 6. *pp*

P3,Btb

Pk *tr*

Org

Ped

S1 Re- qui- em ae- ter- nam Re- qui- em ae- ter- nam

A1 Re- qui- em Re- qui- em ae- ter- nam Do- na e- is

T1 do- mi ne. Re- qui- em. Re- qui- em ae- ter-

B1 nam Re- qui- em ae- ter- nam Do- na e-

S2 nam Re- qui- em ae- ter- nam

A2 Re- qui- em ae- ter- nam

T2 Re- qui- em ae-

B2 ter- nam do- na e-

VI1

VI2

Vla *pp* NON cresc(mitVcl)

Vcl *pp* NON cresc

Kb

55

Fl *cp T1*

Ob *Ob1-3 á3*

Kl *cp T1*

Fg

KFg

Hr12

Hr34 *p cresc*

Hr56 *p cresc cp T1*

Trp *pp cp S2*

Pos1,2

P3,Btb

Pk *tr*

Org

Ped

S1  
Re- qui- em ae- ter- nam

A1  
re- qui- em Do- na e- is

T1  
nam Re- qui- em ae- ter-

B1  
is

S2  
Re-

A2  
Re-

T2  
ter-

B2  
is

Vla *3*

Vcl *3*

Kb *3*

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



57

Fl

Ob

Kl

Fg

KFg

Hr12

Hr34

Hr56

Trp

Pos1,2

P3,Btb

Pk

Org

Ped

S1

A1

T1

B1

S2

A2

T2

B2

Vla

Vcl

Kb

*p cresc*

Kl1+hohe Kl(3) á2

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

Do- na e- is Re- qui- em. Do- na Re- qui-

re- qui- em! Do- na e- is Re- qui-

mi- ne

ae- ter- nam.

ae- ter- nam.

ae- ter- nam

mi- ne

Detailed description of the musical score: The score is for page 13 of a larger work. It features a complex orchestral arrangement with woodwinds (Flute, Oboe, Clarinet, Bassoon, Bass Clarinet), brass (Trumpets, Trombones, Percussion, Piano), strings (Violins, Violas, Violas, Cellos, Double Basses), and keyboard instruments (Organ, Pedals). The vocal parts include Soprano 1, Alto 1, Tenor 1, Bass 1, Soprano 2, Alto 2, Tenor 2, and Bass 2. The lyrics are in Latin, starting with 'Re- qui- em ae- ter- nam Do- na e- is Re- qui-'. The score includes various musical notations such as triplets, dynamics (p, cresc), and articulation marks (accents, slurs). The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. The page number '13' is in the top right corner.

59

Fl

Ob

Kl

Fg

KFg

Hr12

Hr34

Hr56

P3,Btb

Pk

Org

Ped

S1

A1

T1

B1

S2

A2

T2

B2

VI1

VI2

Vla

Vcl

Kb

em.

em

em.

Re-

Re-

Re-

qui-

qui-

qui-

*f* cresc semp molto

*f* cresc semp molto

(non trem)

*f* cresc semp molto

60

Fl

Ob

Kl

Fg

KFg

Hr12

Hr34

Hr56

P3,Btb

Pk

Org

Ped

S1

A1

T1

B1

S2

A2

T2

B2

Vl1

Vl2

Vla

Vcl

Kb

*f cresc semp molto*

Re- qui-

Re- qui-

Re- qui-

em.

em

em

*tr*

á3 *fff*

61  
 Fl *fff*  
 Ob *fff*  
 Kl *fff*  
 Fg  
 KFg

*fff* sempre  
 Hr12  
 Hr34  
 Hr56  
 P3,Btb  
 Pk

Org  
 Ped  
 S1  
 A1  
 T1  
 B1

*fff*  
 S2  
 A2  
 T2  
 B2

qui- em.

qui- em

*Sua*

Vl1  
 Vl2  
 Vla  
 Vcl *ff* trem  
 Kb

This page of a musical score, numbered 17, contains the following parts and measures:

- Fl** (Flute): Measure 62, featuring a melodic line with various accidentals.
- Ob** (Oboe): Measures 62-65, playing a triplet of eighth notes.
- Kl** (Clarinet): Measures 62-65, playing a triplet of eighth notes.
- Fg** (Fagott) and **KFg** (Kontrabaß): Sustained notes.
- Hr12** (Horn 12): Measures 62-65, playing a triplet of eighth notes.
- Hr34** (Horn 34): Measures 62-65, playing a triplet of eighth notes.
- Hr56** (Horn 56): Sustained notes.
- P3, Btb** (Posaune 3, Bariton): Sustained notes.
- Pk** (Percussion): Trill (tr).
- Org** (Orgel): Sustained notes.
- Ped** (Pedal): Sustained notes.
- S1** (Violin 1): Sustained notes.
- A1** (Viola 1): Sustained notes.
- T1** (Violoncello 1): Sustained notes.
- B1** (Kontrabaß 1): Sustained notes.
- S2** (Violin 2): Sustained notes.
- A2** (Viola 2): Sustained notes.
- T2** (Violoncello 2): Sustained notes.
- B2** (Kontrabaß 2): Sustained notes.
- Vl1** (Viola 1): Measures 62-65, playing a melodic line.
- Vl2** (Viola 2): Measures 62-65, playing a melodic line.
- Vla** (Violoncello): Sustained notes.
- Vcl** (Violoncello): Measures 62-65, playing a melodic line.
- Kb** (Kontrabaß): Sustained notes.

The score includes various musical notations such as triplets, trills, and sustained notes. A dynamic marking of *Sva* (Sforzando) is present above the Viola 1 part.

This musical score page, numbered 18, features a variety of instruments. The woodwind section includes Flute (Fl), Oboe (Ob), Clarinet (Kl), Bassoon (Fg), and Contrabassoon (KFg). The brass section consists of Horns in 12th, 34th, and 56th positions (Hr12, Hr34, Hr56), and Percussion (Pk). The keyboard section includes Organ (Org) and Pedal (Ped). The chime section (KCh) has a single part with a dynamic marking of *f* and a vocal-like line starting with "Do-". The vocal section includes Soprano 1 (S1), Alto 1 (A1), Tenor 1 (T1), Bass 1 (B1), Soprano 2 (S2), Alto 2 (A2), and Tenor 2 (T2). The string section includes Violins 1 and 2 (VI1, VI2), Viola (Vla), Violoncello (Vcl), and Kontrabaß (Kb). The score is written in a key signature of three flats and a common time signature. The woodwinds and strings play complex rhythmic patterns, often in triplets. The organ and chimes provide harmonic support. The vocal parts are mostly sustained notes.

Plötzlich munter. Weihnachtsspiele der Kinder (1/2 = 60-70)

*(ppp)*  
 KFG *ff secco*

Pos 1,2 *ff secco*  
*ff* Becken gegeneinander

Schlgz Triangel *p*

Ped *(16'/32' ppp)*  
*sempre f*

KChr  
 (Do-) na no- bis re- qui- em. Do- na no- bis re- qui- em ae- ter- nam. Da no -bis re- qui-  
 Knaben-Alt an allen Unisonostellen: zu hohe Töne nur markieren  
*sempre f*  
 (Do-) na no- bis re- qui- em. Do- na no- bis re- qui- em ae- ter- nam. Da no -bis re- qui-

V11 *p pizz*

V12 *p pizz*

Vla *ff pizz div secco*

Kb *(ppp)*

---

69 Ob *p non leg*

Hr12 *p dolce*

Trp *p cs non leg*

Schl

KCh  
 em. Do- na no- bis re- qui- em. Do- na re- qui- em.  
 em. Da no- bis re- qui- em. Da re- qui-

V11

V12

Vla *p (pizz)*

20

Hr12 *p* eco

Trp *pp* eco (cs)

Schl

KCh  
 Da re- qui em. Do- na no- bis re- qui- em. Do- na- no- bis re- qui- em ae- ter- nam.  
 em. Da re- qui- em.

Vl1

Vl2

80

Ob

Trp Dpf ab

Schl Holzblock *mf*

KCh  
 Do- na no- bis Do- mi- ne. Do- na- no- bis re- qui- em ae- ter- nam, do- mi- ne!  
 Re- qui- em ae- ter- nam, do- mi- ne.

Vl1

Vl2

Vla

Vcl *p* pizz



85

Ob

Hr12

Trp

Schl

KCh

Vl1

Vl2

Vla

Vcl

*pp* offen

klTrm *pp*

Bck *p* hängend mit Triangel-Schl

Do- na no- bis re- qui- em. Do- na- no- bis, do- na- no- bis, do- na- no- bis re- qui- em.  
Da no- bis re- qui- em!

91

Ob

Hr12

Schl

KCh

Vl1

Vl2

Vla

Re- qui- em ae- ter- nam. Do- na no- bis Do- mi- ne. Do- na no- bis  
Do- na no- bis Do- mi- ne.

22

97

Ob

Hr12

Trp

Schl

Pk

KCh

re- qui em ae- ter- nam. Do- na no- bis re- qui- em.

Do- na no- bis re- qui- em. Do- na no- bis re- qui-

VI1

VI2

*ppp* *p*

*p*

*pp* *tr*

*p*

102

Ob

Trp

Schl

KCh

VI1

VI2

Von den Instrumenten (Triangel, Becken, Holzblock, klTrm) jedesmal ein anderes, beliebiges. Sempre *p*

Do- na no- bis re- qui- em- Do- na no- bis re- qui- em. Do- mi- ne da no- bis re- qui- em ae-

em. Re- qui- em do- na- no- bis re- qui- em Do- mi- ne Re- qui em ae-

*f*

108

Ob

Hr12

Schl

KCh

ter- nam. Do- na no- bis re- qui- em. Do- na no- bis re- qui- em ae- ter-

ter- nam Do- na no- bis re- qui- em ae- ter- nam. Re-

A-S

*f*

Re- qui- em ae- ter- nam

T-S

*f*

Re-

114

KCh

nam. Do- na Do- na no- bis Do- na no- bis re- qui- em. Do- na no- bis re- qui- em ae-

qui- em. Do- na Do- na no- bis Do- na no- bis re- qui- em. Do- na no- bis

S-S

*f*

Re- qui- em ae-

T-S

qui- em ae- ter- nam Re- qui- em ae- ter-

B-S

*f*

Re- qui- em ae- ter-

Vl1

*pp* arco trem

Vl2

*pp* arco

Vla

*pp* arco

Vcl

klTrm *pp*

*ff*

Schl 120 *tr* *ff*

KCh

ter- nam. Ae- ter nam. Do- na no- bis re- qui

re- qui- em ae- ter- nam. Ae- ter nam. Do- na no- bis re- qui

S-S ter- nam ae- ter- nam do- na e- is do- mi-

A-S Re- qui- em ae- ter- nam do- na e- is do- mi-

T-S nam ter- nam do- na e- is do- mi-

B-S nam ter- nam do- na e- is do- mi-

VI1 *f* *pp* *ff*

VI2 *pp* arco trem *ff*

Vla *f* *pp* trem *ff*

Vcl *pp* trem *ff*

**con fuoco subito, martellato** (♩ = 110) *á 2 ff*

Fl 1,2  
Fl Picc *ff*  
Fl3, auch Picc *á 2 ff*  
Ob 1,2 *á 2 ff*  
Kl 1,2(C) *á 2 ff*  
Kl 3(C) *sim*

Hr1,2(F) *ff*  
Hrn 3,4(F) *ff*  
Hrn 5,6(F) *sim*  
Trp(F) *in F ff*  
Pos 1,2 *ff*  
Pos 3, Btb *ff*

KChr em.  
SSolo ne.  
ASolo ne.  
TSolo ne.  
BSolo ne.

Vl1 *ff*  
Vl2 *ff*  
Vla *ff*  
Vcl *ff*  
Kb *ff*

Fl

Fl3

Ob

Kl

Kl

Hr12

Hr34

Hr56

Trp

Pos1,2

P3,Btb

Vl1

Vl2

Vla

Vcl

Kb

*ff*

Hr246 Ba 3

Meno mosse, poco grave

**ff**

hohe Kl

Hr135 Ba 3 **ff**

sim 3 **ff**

**ff** Do- na no- bis re- qui- em.

**ff** Do- na no- bis re- qui- em.

**ff** Re- qui- em ae- ter- nam do- na e- is re- qui- em.

**ff** Re- qui- em ae- ter- nam do- na e- is re- qui- em.

**ff** Re- qui- em ae- ter- nam do- na e- is re- qui- em.

**ff** Re- qui- em ae- ter- nam do- na e- is re- qui- em.

**ff** Re- qui- em ae- ter- nam do- na e- is re- qui- em.

**ff** Re- qui- em ae- ter- nam do- na e- is re- qui- em.

**ff** Re- qui- em ae- ter- nam do- na e- is re- qui- em.

**ff** Re- qui- em ae- ter- nam do- na e- is re- qui- em.

**ff** Re- qui- em ae- ter- nam do- na e- is re- qui- em.

**ff** Re- qui- em ae- ter- nam do- na e- is re- qui- em.

**ff** Re- qui- em ae- ter- nam do- na e- is re- qui- em.

**ff** Re- qui- em ae- ter- nam do- na e- is re- qui- em.

**ff** Re- qui- em ae- ter- nam do- na e- is re- qui- em.

sim 3

sim 3

# Nr. 2 -- Tuba Mirum

Poco Animato 1/4 = 70 - 80

Piano introduction in 6/8 time, marked *p*. The right hand features a melodic line with triplet eighth notes and a quarter note, while the left hand provides a rhythmic accompaniment of eighth notes.

First system of woodwinds. Flute I (F1) and Clarinet I (K1) staves. Flute I has a *sim* marking and triplet eighth notes. Clarinet I has a *f eco* marking.

Second system, Flute I (F1) staff, continuing the melodic line with triplet eighth notes.

Third system of woodwinds. Flute I (F1) and Clarinet I (K1) staves. Flute I has a *f eco* marking.

Fourth system of woodwinds. Flute I (F1) and Clarinet I (K1) staves. Flute I has a *f eco* marking.

Fifth system of woodwinds. Flute I (F1), Oboe (Ob), and Clarinet I (K1) staves. Oboe has a *pp eco* marking. Flute I has a *sim* marking.

Sixth system of woodwinds. Flute I (F1), Oboe (Ob), Clarinet I (K1), and Trumpet (Trp) staves. Flute I has a *p come sop* marking. Oboe has a *f* marking that changes to *pp*. Trumpet has a *pp* marking.



15

F1 *p* come sop

Ob *cresc*

Trp *pp*

V11 *ppp* trem

V12

17

F1 *cresc*

Ob *f*

Kl *p*

Trp (non cresc)

V11 *ppp* trem

V12

19

Ob *p*

Kl *p*

Trp *p* sim

*p espr* *f* *p*

21

Fl

Ob

Kl

Fg

KFg

Trp

B1

*p* come sop

1. *p* cp B1

Tu-

23

Fl

Fg

KFg

Trp

B1

*pp* *sim* *sim*

ba mi-rum spar-gens so-num co-get om-nes an-

*Tutti sempre cresc. al fff*

26

Fl

Kl

Fg

KFg

B1

A2

B2

Vcl

Kb

*p* *sim*

Tu- ba mi-rum spar-gens so-

*p* *sim*

Tu- ba mi-rum spar-gens so-num

*ppp* flautando cp B2

*ppp* flautando cp B2

29

F1

K1

A2

B2

Vcl

Kb

num co- get om- nes an- te thro-

co- get om- nes an- te thro- num.

31

F1

Ob

K1

Hr12

Hr34

*dolce mp*

*dolce mp*

*p dolce*

S1

A1

T1

B1

A2

Vcl

*mf*

*mf*

*mf*

*mf*

Tu- ba mi- rum spar- gens so- num co- get om- nes

Tu- ba mi- rum spar- gens so- num co- get

Tu- ba mi- rum spar- gens so- num co- get om- nes

Tu- ba mi- rum spar- gens so- num co- get

num.

Fl  
Ob  
Kl

Hr12  
Hr34

*p dolce*

FTp

IN B *ff* geblasen, aber molto lontano, *pp* klingend

S1  
A1  
T1  
B1  
S2

an- te thro- num.  
om- nes an- te thro- num.  
an- te thro- num.  
om- nes an- te thro- num.  
Tu- ba mi- rum

FTp

*f* sim  
sim  
sim  
sim

S1  
S2

spar- gens so- num co- get om- nes  
co- sim  
co- get om- nes

38

FTp

S1

A1

S2

A2

an- te thro- num. Tu- ba mi- rum spar-  
*ff*  
*ff*  
*ff*  
*ff*

Tu- ba mi- rum spar-  
 Tu- ba mi- rum spar-

40

S1

A1

T1

B1

S2

A2

T2

B2

gens so- num an- te thro- num. co- get om- nes  
 gens so- num co- get om- nes an- te thro- num. co- get om- nes  
 co- get om- nes co- get om- nes  
 co- get om- nes co- get om- nes  
 gens so- num an- te thro- num. an- te thro- num.  
 gens so- num co- get om- nes an- te thro- num. an- te thro- num.  
 co- get om- nes an- te thro- num.  
 co- get om- nes an- te thro- num.

Ob 1,2 *p cresc legato*

Kl 1,2(C) *p cresc legato*

Hr1,2(F)

Hrn 3,4(F) 246 *à3 f cresc*

Pos 1,2 *p cresc legato*

S1 *pp cresc*  
Tu- ba mi- rum spar- gens so- num Per se- pul- cra re- gi- o- num Co- get om- nes an-

A1 *pp cresc*  
Tu- ba mi- rum spar- gens so- num Per se- pul- cra re- gi- o- num Co- get om- nes an-

T1 *pp cresc*  
Tu- ba mi- rum spar- gens so- num Per se- pul- cra re- gi- o- num Co- get om- nes an-

B1 *pp cresc*  
Tu- ba mi- rum spar- gens so- num Per se- pul- cra re- gi- o- num Co- get om- nes an-

S2 *pp cresc*  
Tu- ba mi- rum spar- gens so- num Per se- pul- cra re- gi- o- num Co- get om- nes an-

A2 *pp cresc*  
Tu- ba mi- rum spar- gens so- num Per se- pul- cra re- gi- o- num Co- get om- nes an-

T2 *pp cresc*  
Tu- ba mi- rum spar- gens so- num Per se- pul- cra re- gi- o- num Co- get om- nes an-

B2 *pp cresc*  
Tu- ba mi- rum spar- gens so- num Per se- pul- cra re- gi- o- num Co- get om- nes an-

Vl1 *sfppp*

Vl2 *sfppp*

Vla *sfppp*

Vcl *sfppp*

*p cresc legato*

46

Ob

Kl

Fg

Hr12

Hr34

Pos1,2

S1

A1

T1

B1

S2

A2

T2

B2

Vl1

Vl2

Vla

Vcl

*f cresc*

*sim*

*f cresc*

*sim*

135 à 3 *f cresc*

*sim*

*p cresc legato*

te thro- num. Quan- tus tre- mor est fu- tu- rus, Quan- do iu-

te thro- num. Quan- tus tre- mor est fu- tu- rus, Quan- do iu-

te thro- num. Quan- tus tre- mor est fu- tu- rus, Quan- do iu-

te thro- num. Quan- tus tre- mor est fu- tu- rus, Quan- do iu-

te thro- num. Quan- tus tre- mor est fu- tu- rus, Quan- do iu-

te thro- num. Quan- tus tre- mor est fu- tu- rus, Quan- do iu-

te thro- num. Quan- tus tre- mor est fu- tu- rus, Quan- do iu-

te thro- num. Quan- tus tre- mor est fu- tu- rus, Quan- do iu-

*f cresc*

*sim*

*p cresc legato*





1/4 ~ 60 *Majestoso subito*

*fff* ————— *pp*

*á3 fff* ————— *pp*

Fl 1,2  
Fl  
Fl3, auch Picc

Ob 1,2

Kl 1,2(C)  
Kl 3(C)

Fg 1,2  
KFg

Hr1,2(F)  
Hrn 3,4(F)  
Hrn 5,6(F)  
Trp(F)  
Pos 1,2  
Pos 3,Btb

1/4 ~ 80 *Fließender*

*1. Solo mp*

*f elegant*

*p*

*mf*

Alle Choristen individuell: einen möglichst hohen Ton wählen, freies Glissando abwärts, diminuende molto, wie ein Schrei, das Achtel kurz danach trocken geflüstert.

S1+2  
A1+2  
T1+2  
B1+2

*fff* ————— *pp*

*fff* ————— *pp*

*fff* ————— *pp*

*fff* ————— *pp*

*fff* ————— *pp*

-tur.

-tur.

-tur.

-tur.

Vl1  
Vl2  
Vla  
Vcl  
Kb

*c8va---*

*trem*

*fff > ppp*

*fff > ppp*

*fff* ————— *pp*

*fff* ————— *pp*

38

58

Ob

Kl

Hr12

Hr34

Hr56

Trp

Vla

Vcl

*p*

*mp*

*pp*

*mp*

*mp*

*mp*

65

Ob

Kl

Hr34

Hr56

Vl11

Vl12

Vla

Vcl

1. *mf*

*mp*

Solo alla rustica, *f*

72

Ob

Kl

Hr34

Hr56

Vl1

Vl2

Vla

Vcl

*f* etwas roh sim

*f* etwas roh sim

Vla ablösen

Ob

Kl

Fg

Hr34

Hr56

Vl1

Vl2

Vla

Vcl

*p*

*pp*

*2. p*

*p*

*ppp*

*p*

*p*

*ppp*

*ppp*

87

F1

Ob

Kl

Trp

Vl1

Vl2

Vla

Vcl

$\frac{1}{4} = \frac{1}{2}$

*p*

*pp*

*p* sim

*pp*

(tutti) *ppp*

96

Fl

Ob

Kl

Trp

FTp

VI1

VI2

Vla

Vcl

*p* *sim* 3

*p* 3

*pp*

*pp* 3

In B. Molto lontano, suono *pp, ff* geblasen

104

Fl

Ob

Kl

Trp

VI1

VI2

Vla

Vcl

*p* 3

*p* 3

1. *p*

3

110

Ob

Kl

IN B, come sop

FTp

Vl1

Vl2

Vla

Vcl

114

Ob

Kl

FTp

Vla

Vcl

## Wieder munter, 1/4 = früher die 1/2 ~ 80. Beide Chöre unisono.

Ob 1,2 *á2 f cp A*

Kl 1,2(C)

FTrp

S1+2 *f*  
Springt her-nie-der von den Ber-gen Hüpf-t die Hü-gel her zu mir.

A1+2 *f*  
Tu-ba mi-rum spar-gens so-num co-get om-nes

Vl1 *pizz f cp S*

Vl2

Vla

Vcl

118 *á2 f cp T*

Fg

S1+2  
Co-get om-nes an-te thro-num

A1+2  
Co-get om-nes an-te thro-num

T1+2  
Tu-ba mi-rum spar-gens so-num co-get om-nes an-te thro-num.

B1+2  
Springt her-nie-der von den Ber-gen Hüpf-t die Hü-gel her zu mir.

Vcl *pizz f cp B*

120 *á2 f cp S*

Kl

S1+2 Tu- ba mi- rum spar- gens so- num co- get om- nes

A1+2 Springt her- nie- der von den Ber- gen Hüpf- t die Hü- gel her zu

T1+2 Thro- num

B1+2 Springt her- nie- der von den Ber- gen zu

Vl1

Vl2 *pizz f cp A*

Vla *pizz f cp B*

---

122

Ob

Kl *cp A*

Fg *cp T*

S1+2 an- te thro- num. an- te thro- num Springt her- nie- der von den Ber- gen

A1+2 mir. Tu- ba mi- rum spar- gens so- num

T1+2 Springt her- nie- der von den Ber- gen Hüpf- t die Hü- gel her zu mir. Tu- ba mi- rum spar- gens

B1+2 mir. her- nie- der von den Ber- gen zu mir

Vl1 *cp S*

Vl2

Vla *cp T*

Vcl

125

Fl

Ob

Kl

Fg

S1+2

A1+2

T1+2

B1+2

Vl1

Vl2

Vcl

128

Fl

Kl

Fg

Pos1,2

S1+2

A1+2

T1+2

B1+2

Vl1

Vl2

Vla

Vcl

*á2 f cp T*

*cp A*

*cp T*

*cp B*

*à2 p cp B*

*cp S*

*cp A*

*cp S*

Hüpft die Hü- gel her zu mir. Hüpft- die Hü- gel.

co- get om- nes an- te thro- num. Tu- ba mi- rum spar- gens so- num

so- num co- get om- nes Tu- ba mi- rum spar- gens so- num co- get om- nes

Springt her- nie- der von den Ber- gen Hüpft die Hü- gel her zu

Springt her- nie- der von den Ber- gen Hüpft die Hü- gel.

Springt her- nie- der von den Ber- gen Hüpft die Hü- gel her zu mir.

an- te thro- num. Tu- ba mi- rum spar- gens so- num co- get om- nes

mir. Tu- ba mi- rum spar- gens so- num



130

Fl

Kl

Pos1,2 *mf cp T*

S1+2  
Springt her- nie- der von den Ber- gen Hüpf- t die Hü- gel her zu mir.

A1+2  
Springt her- nie- der von den Ber- gen Tu- ba mi- rum

T1+2  
an- te thro- num. Tu- ba mi- rum spar- gens so- num co- get om- nes an- te thro-

V11 *cp A etc*

V12

Vla *cp A etc*

Vcl

132

Fl

Ob

Kl

Hr12

S1+2  
Tu- ba mi- rum spar- gens so- num co- get om- nes

A1+2  
spar- gens so- num co- get om- nes an- te thro- num.

T1+2  
num Zu

B1+2  
Springt her- nie- der von den Ber- gen Hüpf- t die Hü- gel her zu

V11

V12

Vla

Vcl

Kb *pizz mf*

135 *á3 p*

134

Fl *ff*

Ob *ff*

Kl *ff*

Fg *f*

Hr12 *f*

Pos1,2 *f*

S1+2 *ff*  
 an- te thro- num. Co- get om- nes an- te thro- num.

A1+2 *ff*  
 Springt her- nie- der von den Ber- gen Hüpf- die Hü- gel her zu mir.

T1+2 *ff*  
 mir Co- get om- nes an- te thro num.

B1+2 *ff*  
 mir. Springt her- nie- der von den Ber- gen Her zu mir.

Vl1 *arco p* *ff*

Vl2 *ff*

Vla *ff*

Vcl *arco f*

Kb *arco f*

**Nr.3 -- In Paradiso**  
(H.A.Brorson/tr:H.Gottsched/modif.)

Adagio (♩ = 70)

Am besten auf einem **Harmonium**, aufgestellt in der Nähe des Chores. Falls aber auf der Orgel, dann zumindest registriert wie ein süßliches solches, Tremulant, etc.

Org

pp

*p*

Re- qui- em, Re- qui- em, Re- qui- em,

*p*

Re- qui- em, Re- qui- em, Re- qui- em,

*p*

Re- qui- em, Re- qui- em, Re- qui- em,

*p*

Re- qui- em, Re- qui- em, Re- qui- em,

*p*

Re- qui- em, Re- qui- em, Re- qui- em,

*p*

Re- qui- em, Re- qui- em, Re- qui- em,

*p*

Re- qui- em, Re- qui- em, Re- qui- em,

arco, nur die Hälfte *ppp* cs cp S1+2

Nur die Hälfte *ppp* cs cp A1

arco, div *ppp* cs cp A2

*ppp* cs cp T1+2

Div *ppp* cs cp B1

*ppp* cs cp B2

F des C9-8 e h f6-3 a Des c

Org

Falls erforderlich kann der Dirigent für alle Solo-Stimmen eine *ppp* Colla-Parte-Begleitung von wenigen ausgewählten Tönen anordnen, zB durch Streicher-Pizz.

S-S

A-S

La- ben mich, dann will ich la- ben mich, dann will ich la- ben mich an Le- bens- bä-

La- ben

S1

A1

T1

B1

Re- qui- em.

S2

A2

T2

B2

Re- qui- em.

Vl1

Vl2

Vla

Vcl

H A d

Dpf ab

11

S-S  
chen, an Le- bens- bä- chen, dann will ich la- ben mich an Le-

A-S  
mich, dann will ich la- ben mich an Le- bens- bä- chen, dann will ich

14

S-S  
bens- bä- chen, an

A-S  
la- ben mich an Le- bens- bä- chen,

T-S  
*p*  
La- ben mich, dann will ich la- ben mich,

17

S-S  
Le- bens- bä- chen, dann will ich la- ben mich an Le- bens- bä- chen,

A-S  
will la- ben mich an Le- bens- bä- chen

T-S  
an Le- bens- bä- chen. Dann will ich la- ben mich an Le- bens-

B-S  
*p*  
Und e- wig-

20

S-S  
an Le- bens- bä- chen. E- wig- lich mit mei- nen Lie- ben

A-S  
an Le- bens- bä- chen, an Le- bens- bä- chen.

T-S  
bä- chen, will la- ben mich. La-

B-S  
lich, mit MEI- NEN LIE- BEN spre- chen,

50

23

S-S spre- chen, mit ih- nen spre- chen.

A-S Spre- chen. E- wig- lich mit IH- NEN spre- chen. Spre-

T-S ben mich. E- wig- lich mit ih- nen spre- chen.

B-S mit ih- nen spre- chen. E- wig- lich,

26

S-S Mit ih- nen

A-S chen, mit ih- nen spre- chen.

T-S sind verboten, ich weiß.  
Mit ih- nen. La- ben mich an Le- bens-

B-S mit mei- nen Lie- ben spre- chen. An Le- bens- bä-

29

S-S E- wig- lich mit ih- nen spre- chen, an Le- bens-

A-S La- ben mich, mit mei- nen Lie- ben

T-S bä- chen,

B-S chen. An Le- bens- bä-

(Auf der Orgel)

**Org**

**S-S** bä- chen. Mit mei- nen Lie- ben spre- chen. An Le- bens- bä-

**A-S** spre- chen. E- wig- lich mit ih- nem spre- chen.

**T-S** e- wig- lich.

**B-S** chen.

**S1** Re- qui- em,

**A1** Re- qui- em,

**T1** Re- qui- em,

**B1** Re- qui- em,

**S2**

**A2**

**T2**

**B2**

**VI1**

**VI2** div *ppp* cs cp S1+2

**Vla** *ppp* cs cp A1  
div *ppp* cs cp A2

**Vcl** *ppp* cs cp T1+2  
div *ppp* cs cp B1  
*ppp* cs cp B2

35  
Org

S-S  
A-S  
T-S  
B-S

chen.  
Dann will ich la- ben mich,  
Dann werd ich la- ben mich. Mit ih- nen  
La- ben mich, dann will ich la- ben mich. Dann will ich  
Mit ih- nen spre-

S1  
A1  
T1  
B1

Re- qui- em, Re- qui-  
Re- qui- em, Re- qui-  
Re- qui- em, Re- qui-  
Re- qui- em, Re- qui-

S2  
A2  
T2  
B2

Vl1  
Vl2  
Vla  
Vcl



38

F1

Kl

Trp

Org

KCh

S-S

A-S

T-S

B-S

S1

A1

T1

B1

S2

A2

T2

B2

Vl1

Vl2

Vla

Vcl

*ff* lärmend

*ff* lärmend

*ff* lärmend

*ff* veloce, etwas lärmend [Th2]

Do- na e- is Re- qui- em

an Le- bens- bä- chen.

spre- chen, an Le- bens- bä- chen,

la- ben, dann will ich la- ben mich.

chen. Mit mei- nen Lie- ben spre- chen.

em, Re- qui- em.

em, Re- qui- em.

em, Re- qui- em.

em, Re- qui- em.

em, Re- qui- em.

*ff* lärmend

*attacca*

á 3 *ff* lärmend

á 3 *ff* lärmend

*ff* lärmend

### Nr.4 Mitten im Leben

Con fuoco 1/2=1/8=60-70

Th 3

FF1,2  
Ob 1,2  
Kl 1,2(C)  
Trp(F)  
Vl1  
Vl2  
Vla

ff non leg Th 4  
non leg  
ff roh  
ff roh

Detailed description: This block contains the first three measures of the score for woodwinds and strings. The woodwinds (Flutes 1 & 2, Oboes 1 & 2, Clarinets 1 & 2 in C, Trumpets in F) play a melodic line with triplet markings. The strings (Violins 1 & 2, Viola) play a rhythmic accompaniment. The first measure is in 3/8 time, and the second and third measures are in 2/8 time. The key signature has one flat (B-flat).

Hr12  
Hr34  
Hr56  
Pos1,2  
Vl1  
Vl2  
Vla  
Vcl

á2 ff  
1. non leg  
3. non leg  
5. non leg  
f  
ff sim  
ff sim

Detailed description: This block contains measures 4, 5, and 6 of the score. Measures 4 and 5 are in 3/8 time, and measure 6 is in 2/8 time. The brass section (Horn 12, Horn 34, Horn 56, Trombones 1 & 2) plays a melodic line with accents and fortissimo dynamics. The strings (Violins 1 & 2, Viola, Violoncello) play a rhythmic accompaniment. The key signature has one flat (B-flat).

8

Hr12

Hr34

Hr56

Pos1,2

Vl1

Vl2

Vla

Vcl

11

Ob

Hr12

Hr34

Hr56

1. *f*, tänzerisch

sim

Vl1

Vl2

Vla

Vcl

pizz *mf*

*p* subito

pizz *p*

14

Fl

Ob

Kl

Fg

1. *p*

1. *p*

1. *p*

1. *pp*

2. *p*

Vl1

Vl2

Vcl

*p*

18

Fl

Ob

Kl

Vl1

Vl2

Vcl

*sic*

*pizz p*

22

Fl

Ob

Kl

Trp

Vl1

Vl2

Vla

*f*

*sfpp* Trp frts

*mf* cs Th 2

*f*

*arco f rusticale non leg*

25

Ob

Vl1

Vl2

Vla

Vcl

*p*

*p dolce*

*pizz f*

*pizz p*

29

Ob

Fg *á3 f* *lustig*

Vl1 *pizz f*

Vl2 *arco pp*

33

Fl *pp* *sim*

Kl *pp* *sim*

Fg *sic*

Pos1,2 *ppp*

Vl1 *arco pp*

Vl2

Vcl *arco ppp*

37

Fl *sim*

Ob *p*

Kl *pp* *sim*

Fg *pp*

Pos1,2

Vcl

1. *sfpp*

Fl

Ob

Kl

Fg *á2 mf scherzando non leg*

Hr12 *sfpp*

Hr34 *4. sfpp*

Vla *sfpp*

Vcl *mf scherzando non leg*

44

Ob *á2 p*

Fg *p poco leg mist*

Vcl *p poco leg mist*

48

Ob

Fg

Vcl

51

Fl

Ob

Kl

Fg

Hr12

Hr34

Vl1

Vl2

Vla

Vcl

1. *sfpp*

*sfpp*

*á 2 p*

1. *sfpp*

4. *sfpp*

Solo *mf*, rustikal

55

Fl

Ob

Kl

Fg

Vl1

Vl2

Vla

Vcl

*á 2 f*

*á 2 f*

*p*

*á 2 p mist*

*tutti p*

*f*

*p*

*p*

*p*

60

F1

Ob

Kl

Fg

Hr12

Vl1

Vl2

Vla

*f*

*f*

*p*

*sfp*

246á3 *f* munter

Solo *f* rustikal

63

F1

Ob

Kl

Fg

Hr12

Vl1

Vl2

Vla

*f*

*á2 f*

*f*

*f*



Fl 1,2  
Fl  
Fl3, auch Picc

Ob 1,2  
Ob3, auch EHrn(F)

Kl 1,2(C)  
Kl 3(C)

Fg 1,2

Hr1,2(F)  
Hrn 3,4(F)  
Hrn 5,6(F)

Org  
Ped

Vl1  
Vl2

71

Org  
Ped

77

Org  
Ped

Org

Ped

Org

91

F1

F13

Ob

O/E

Kl

Kl

Fg

Vl1

Vl2

Vla

Vcl

Kb

*á3 ff* [Th 1d]

sim

*á3 ff*

sim

*1+3 ff*

*2. ff*

sim

*á2 ff*

arco *ff*

arco *ff*

*ff*

arco *ff*

*ff*

Allargando. Cresc.

95

Fl

Fl3

Ob

O/E

Kl

Kl

Fg

Hr12

Hr34

Hr56

Pos1,2

Vl1

Vl2

Vla

Vcl

135á3

246á3

*mf*

*mf*

Prächtig. Dim molto.

99

Fl

Fl3

Ob

O/E

Kl

Kl

Fg

Hr12

Hr34

Hr56

Trp

Pos1,2

Schl

Vl1

Vl2

Vla

Vcl

*sffp* mist

*sffp* mist

*sffp* mist

*sffp* mist

*sffp* mist

*sffp* mist

*p* non leg poco mist

*ff*

*f*

*f*

*ff* Becken gegeneinander, dim nat

*p* non leg poco mist

*in F* *f*

103

Fl

Fl3

Ob

O/E

Kl

Kl

Fg

Hr12

Hr34

Hr56

Vl1

Vl2

Vla

Vcl

Kb

*p*

*p*

*p* eco

*pp* eco mist

*á3 p*

107

F1

F13

Ob

O/E

Kl

Kl

Fg

Hr12

Hr34

Hr56

Vl1

Vl2

Vla

Vcl

1. *pp* eco

112

The musical score is arranged in three systems. The first system includes Flute 1 (Fl), Flute 3 (Fl3), Oboe (Ob), Oboe/English Horn (O/E), Clarinet 1 (Kl), Clarinet 2 (Kl), and Bassoon (Fg). The second system includes Horn 12 (Hr12), Horn 34 (Hr34), and Horn 56 (Hr56). The third system includes Violin 1 (Vl1), Violin 2 (Vl2), Viola (Vla), and Violoncello (Vcl). The score is in a key signature of two flats (B-flat and E-flat) and a common time signature. A vertical dotted line is placed between measures 114 and 115. The first measure of measure 115 is marked with the dynamic *pp* and the instruction 'eco'. The woodwinds and strings play melodic lines, while the brass instruments provide harmonic support with sustained notes.

Ob

O/E

Kl

Kl

Fg

Hr12

Hr34

Hr56

Pk

Org

Vl1

Vl2

Vla

Vcl

*p*, aber deutlich! Harte Schl

*pp* dolce 8'+4'

*pp* *8va*

3

3

Detailed description: This page of a musical score covers measures 68 to 71. The instrumentation includes Oboe (Ob), Oboe/English Horn (O/E), two Clarinets (Kl), Bassoon (Fg), Horns in 12, 34, and 56 (Hr12, Hr34, Hr56), Percussion (Pk), Organ (Org), Violin I (Vl1), Violin II (Vl2), Viola (Vla), and Violoncello (Vcl). The score is in a key with two flats and a 3/4 time signature. The woodwinds and strings play sustained notes, while the percussion has a rhythmic pattern starting in measure 70. The organ features a specific registration of 8' and 4' stops. The Violin I part includes a trill marked *pp* and *8va*. The Violin II part has a trill marked *pp*. The Percussion part has a triplet of eighth notes in measure 70.



122

Fl *p*

Fl3

Ob

O/E

Kl

Kl

Fg

Hr12

Hr34

Hr56

Trp *in F f*

Vl1

Vl2

Vla

Vcl

127

Fl

Fl3

Ob

O/E

Kl

Kl

Fg

Hr12

Hr34

Hr56

Trp

Org

Vl1

Vl2

Vla

Vcl

*p*

*p*

*p*

*p*

*p*

*p*

*f* staccato possibile

Musical score for page 70, measures 127-131. The score is for a full orchestra. The key signature is B-flat major, and the time signature is 4/4. The score includes parts for Flute (Fl), Flute 3 (Fl3), Oboe (Ob), Oboe/English Horn (O/E), Clarinet (Kl), Clarinet (Kl), Bassoon (Fg), Horn 12 (Hr12), Horn 34 (Hr34), Horn 56 (Hr56), Trumpet (Trp), Organ (Org), Violin 1 (Vl1), Violin 2 (Vl2), Viola (Vla), and Violoncello (Vcl). Dynamics include piano (*p*) and forte (*f*). The Organ part in measure 131 is marked *f* staccato possibile. The score features various musical notations, including triplets, slurs, and articulation marks.

This musical score page, numbered 71, features a variety of instruments and dynamic markings. The woodwind section includes Flute 1 (Fl1), Flute 3 (Fl3), Oboe (Ob), Oboe/English Horn (O/E), Clarinet 1 (Kl), Clarinet 2 (Kl), and Bassoon (Fg). The brass section consists of Horns 12 (Hr12), Horns 34 (Hr34), Horns 56 (Hr56), and Trumpets 1, 2 (Pos1,2). The string section includes Violin 1 (Vl1), Violin 2 (Vl2), Viola (Vla), and Violoncello (Vcl). An Organ part is also present.

The score is divided into three measures. The first measure is marked with a forte (*f*) dynamic. The second measure is marked with fortissimo (*ff*). The third measure continues with *ff* dynamics. The woodwind parts (Fl1, Ob, Kl, Fg) and the string parts (Vl1, Vl2, Vla, Vcl) play a melodic line with triplets and slurs. The brass parts (Hr12, Hr34) have specific fingering instructions: *135á3 ff* for Hr12 and *246á3 ff* for Hr34. The Organ part has a triplet in the first measure. The Trumpet part (Pos1,2) has a triplet in the third measure marked *á2*.

Additional markings include *div ff* (divisi fortissimo) for the strings in the second measure. The score uses a key signature of two flats and a 3/4 time signature.

135

F1

F13

Ob

O/E

Kl

Kl

Fg

Hr12

Hr34

Hr56

Pos1,2

Schl

Vl1

Vl2

Vla

Vcl

*pp*

*fr*

*f*

*div á 3*

*sim*

Ein Spieler: Becken hängend mit Schwammschlegel, *cresc molto*. Der andere mit Beckenpaar weitausholend den Rücklauf einer Anschlagsbewegung vorführen.

137

Fl1 *ff* *á 2* *ff* 3 3

Fl3 *ff* 3 3

Ob *ff* 3 3

O/E *ff* 3 3

Kl *ff* 3 3 *á 2 f cp* 3

Kl *ff* 3 3

Fg *á 2 f cp* 3 3

Schl *ff* Bck gegeneinander, secco

Vl1 *sfp*

Vl2 *sfp*

Vla *sfp* *ff* 3 3

Vcl *sfp* *ff* 3 3

140

Ob *á 2 f cp* 3 3

Kl 3 3

Fg 3 3

Vl1 *ff* Vcl frtz 3 3

Vl2 3 3

Vla *mf* 3 3

Vcl 3 3

74

143

Ob

Kl

Fg

Vl1

Vl2

Vla

Vcl

146

Fl

Ob

Kl

Fg

Org

Ped

Vl1

Vl2

Vla

Vcl

*mf*

*mf*

Doppelpedal Vier-Fusz! *p*

151

Org

Ped

Vl1

Vla

Vcl

*ppp flautando*

*ppp flautando*

*ppp flautando*

155

Fl

Org

Vl1

Vla

Vcl

Kb

*á 2 pp eeo dolce*

*ppp flautando*

FF1,2

Trp(F)

Org

Vl1

Vl2

Vla

Vcl

Kb

*pp*

*pp*

*in F fcs*

*div pp*

*ff roh*

*ff roh*

*f subito*

162

Schl *klTrm p*

Woodbl *f*

Org

Vl1 *f*

Vl2 *f*

Vla *f*

Vcl *f*

166

Schl *f*

Org

Vl1

Vl2

Vla

Vcl

170

Schl *Bck mit Schlegel p deutlich*

Org *p*

Vl1 *p*

Vl2 *p*

Vla *p*

Vcl *p*



174

Schl

Org

Vl1

Vl2

Vla

Vcl

*p*

177

Schl

Org

Vl1

Vl2

Vla

Vcl

*cresc*

*cresc*

*cresc Drg FIXME*

*cresc*

180

Schl

Org

Ped

Vl1

Vl2

Vla

Vcl

*klTrm*

*pp*

*f*

*f* munter, r.Hd. deutlich hervor!

Triangel *f*

*mf*

*mp* Vier-Fusz!

*f*

*f*

*f*

# Nr.5 Lacrimosa

senza tempo Adagio (TAKT 3/4+3/8 FIXME) (♩ = 70)

FF1,2 *pp*

Ob 1,2 *mf* ad lib wdh

ALLE ad lib: ein kurzes Nachstimmen andeuten, mit den typischen Floskeln und deutlicher Dominanz eines d-moll-Klanges.

Hr1,2(F) *pp*

Hrn 5,6(F) *pp*

Diese Verdurung ist quasi der Rücklauf der Vermollung Satz 2->3 in Sinf. zwei.

BSolo *sotto voce* ~Th3  
La- cri- mo- sa di- es il- la

erst Solo, dann mehr *pp*

V11 *pp*

V12 *pp*

Vla *pp*

Vcl *pp*

Kb *pp*

T-S *sotto voce*  
La- cri- mo- sa di- es il- la Mun- dus me- us

B-S  
Mun- dus me- us in fa- vil- la. La-

A-S *sotto voce*  
La- cri- mo- sa di- es il- la Mun- dus me- us

T-S  
in fa- vil- la. in fa- vil- la mun- dus- me-

B-S

Vcl *ppp*  
e niente

12

Fl

Ob

S-S

A-S

T-S

B-S

Vl1

Vl2

Vla

Vcl

Kb

*á2 pp cp S cresc p.a.p.*

*á2 pp cp A cresc p.a.p.*

*sotto voce*

*sempre cresc*

in fa- vil- la.

Me- us.

us

Di- es il- la

cri- mo- sa

Mun- dus me- us

In fa- vil- la

*pp cp*

*p*

*p*

*pp*

17

Fl

Ob

Hr12

Hr56

S-S

A-S

T-S

Vl1

Vl2

Vla

Vcl

*13 á2 pp cp T cresc p.a.p.*

cri- mo- sa

Di- es il- la

cri- mo- sa

Di- es il- la

Mun- dus me- us

In fa- vil- la

*sempre cresc*

*sempre cresc*

*sempre cresc*

*p*

80

Ob 21  $\frac{15}{16}$

Hr12  $\frac{15}{16}$

Hr56  $\frac{15}{16}$

A-S  $\frac{15}{16}$

T-S  $\frac{15}{16}$

vil- la Di- es il- la In fa- vil- la

La- cri- mo- sa Mun- dus- me- us *f*

Vl1  $\frac{15}{16}$

Vl2  $\frac{15}{16}$

Vla  $\frac{15}{16}$

*semp cresc molto*

24

F1  $\frac{15}{16}$  *f*

Ob  $\frac{15}{16}$  *f* *sfp*

Hr12  $\frac{15}{16}$  *f* *mf mist*

Hr56  $\frac{15}{16}$

S-S  $\frac{15}{16}$  *f sempre cresc* La- cri- mo- sa Th6 La- cri- mo-

A-S  $\frac{15}{16}$  *f sempre cresc* La- cri- mo- sa

T-S  $\frac{15}{16}$  *f sempre cresc* La- cri- mo- sa

B-S  $\frac{15}{16}$  *f* La- cri- mo- sa

Vl1  $\frac{15}{16}$  *f* Th1

Vl2  $\frac{15}{16}$

Vla  $\frac{15}{16}$

Vcl  $\frac{15}{16}$  *f*

26

Fl

Ob

Kl *sfp*

Hr12

Hr56 546 *sfp*

S-S

A-S sa

T-S La- cri- mo-

La- cri- mo- sa

Vl1

Vl2

---

27

Fl

Ob

Fg *sfp* *sfp*

Hr12 *cp A molto cresc*

Hr56 *sfp*

S-S La- cri- mo- sa

A-S sa La- cri- mo-

B-S *f* La- cri- mo-

Vl1

Vl2

Vcl *f cp B*

28

Fl

Ob

Kl

Fg

Hr12

Hr56

S-S

A-S

B-S

Vl1

Vl2

Vla

Vcl

*fp*

*f*

*sfz*

*sfz*

*ff*

*ff*

*a2 f*

La- cri- mo- sa

sa La- cri-

sa La- cri-

29

Fl

Ob *ff*

Kl *ff cp*

Fg

Hr12 *á3 ff cp*

Hr56

Trp *p*

Pos1,2 *á2 f cp*

P3,Btb *mp mist*

S-S *ff*  
La- cri- mo- sa

A-S  
mo- sa Di- es

T-S *ff*  
La- cri- mo- sa

B-S  
mo- sa di- es-

Vl1

Vl2

Vla

Vcl

Kb *p cp B*

30

F1

Ob

Kl

Fg

Hr12

Hr56

Trp

Pos1,2

S-S

A-S

T-S

B-S

Vl1

Vl2

Vla

Kb

*pp*

di- es- il- la mun- dus me- us in fa-

il- la Mun- dus me- us In fa-

di- es- il- la mun- dus me- us in fa-

il- la mun- dus me- us in fa-

Detailed description: This page of a musical score covers measures 84 and 85. It features a variety of instruments and vocal parts. The woodwind section includes Flute 1 (F1), Oboe (Ob), Clarinet (Kl), and Bassoon (Fg). The brass section includes Horns 12 (Hr12) and 56 (Hr56), Trumpet (Trp), and Positively 1 and 2 (Pos1,2). The string section includes Violin 1 (Vl1), Violin 2 (Vl2), Viola (Vla), and Cello (Kb). There are four vocal parts: Soprano-Soprano (S-S), Alto-Soprano (A-S), Tenor-Soprano (T-S), and Bass-Soprano (B-S). The lyrics are in Latin: 'di- es- il- la mun- dus me- us in fa-' for S-S, 'il- la Mun- dus me- us In fa-' for A-S, 'di- es- il- la mun- dus me- us in fa-' for T-S, and 'il- la mun- dus me- us in fa-' for B-S. The score includes various musical notations such as notes, rests, slurs, and dynamics like 'pp' (pianissimo). The key signature has two sharps (F# and C#), and the time signature is 3/8.



32

Fl

Kl *p cresc molto*

Fg

Hr12 *p*

Hr56

Trp *f*

S-S vil- la

A-S vil- la La- cri-

T-S vil- la

B-S vil- la La- cri-

Vl1

Vl2

Vla

Detailed description: This page of a musical score, numbered 85, contains parts for various instruments and vocalists. The woodwind section includes Flute (Fl), Clarinet (Kl), and Bassoon (Fg). The brass section includes Horns in 12th and 56th positions (Hr12, Hr56) and Trumpet (Trp). The string section consists of Violin 1 (Vl1), Violin 2 (Vl2), and Viola (Vla). There are four vocal parts: Soprano (S-S), Alto (A-S), Tenor (T-S), and Bass (B-S). The key signature has two sharps (F# and C#), and the time signature is 3/8. The score begins at measure 32. The woodwinds and strings play chords and melodic lines. The vocalists enter with the lyrics 'vil- la' and 'La- cri-'. The Clarinet part is marked *p cresc molto*. The Horn 12 part is marked *p* and the Trumpet part is marked *f*.

33

*p cresc molto*

*f*

*p cresc molto*

*f*

*p cresc molto*

*f*

*p cresc molto*

*f*

*p cresc molto*

*f*

*p cresc molto*

*f*

S-S  
La- cri- mo- sa Di- es il- la

A-S  
mo- sa Di- es il- la Mun- dus

T-S  
La- cri- mo- sa Di- es il- la

B-S  
mo- sa Di- es il- la Mun- dus

Vl1

Vl2

Vla

*ff* cp S

Fl 35

*ff* cp S

Ob

*ff* cp A

Kl

*ff* cp B

Fg

*ff* cp T

Hr12

*ff* cp A

Hr56

*ff* cp A

Trp

S-S

Mun- dus me- us La- cri- mo- sa!

A-S

me- us In fa- vil- La- cri- mo- sa!

T-S

Mun- dus me- us La- cri- mo- sa!

B-S

me- us in fa- vil- la La- cri- mo- sa!

*ff*

Vl1

*ff*

Vl2

*ff* cp A

Vla

*ff* cp B

Vcl

Kb

div

Ferntrompeten IN B . Position 2 = schon deutlich näher am Saal als früher, Angegeben sind die hörbaren Lautstärken, Unterschiede deutlich vernehmbar. (Die vierte ist BASS-Trompete).

FTp

Streicher: Während der Trp-Einsätze der folgenden ca. zehn Takte von vorn nach hinten nach einander aufhören.

VI1

VI2

Vla

Vcl

Tutti sempre  
cresc. p.a.p. al **ff**  
**p** cresc

FTp

FTp

55

Fl *fff* *pp* 1. *pp* eco

Ob *fff* *pp*

Kl *fff* *pp*

Fg 1. *p*

FTp *ff* *p*

Vl1 *ff*

Vl2 *ff*

Vla *ff* *pp*

Vcl *ff* *pp*

60

Fl

Ob 1. *p* eco

Kl 1. *mf* *p*

Fg *pp* *cp*

Vcl *cp*

Oboe Solo, *p* etwas zögernd beginnen, dann aber bald ins fließende Haupttempo

sim

66

Ob *p*

Fg *p*

Vcl

71 *p*

F1

Ob

Kl *p*

Fg

76

F1

Kl

Fg

Vcl

*sic*

SOLO *pp* zart

*sic*

81

Ob

Kl

Fg

*sic*

*sic*

*sic*

FTp

*pp*

eco 3

*pp*

eco 3

*pp*

eco 3

86

F1

Ob

Kl

Fg

*p*

FTp

3

3

3

Vcl

*p*

*pp*

*pp* Vcl frtsz

Kb

Wie zu Beginn des Satzes (♩ = 60)

Pos 1,2

á2 *p* cp B1 cresc

Pos 3, Btb

B1

sotto voce, cresc

La- cri- mo- sa Di- es il- la mun- dus me- us in fa- vil- la.

B2

sotto voce, cresc

La- cri- mo- sa Di- es il- la mun- dus me- us in fa-

Vcl

*p* cp B2 cresc

Kb

*p* cp B2 cresc

Hr12

135 à3 *p* cp A1 cresc

Hr34

Pos1,2

P3, Btb

*pp*

A1

sotto voce, cresc

La- cri- mo- sa Di- es il- la mun- dus me- us

B1

In fa- vil- la. fa- vil- la.

A2

sotto voce, cresc

La- cri- mo- sa Di- es il- la mun- dus

B2

vil- la. In fa- vil- la

Vla

*p* cp A2 cresc

Vcl

*pp*

Kb

*pp*

Fl<sup>10</sup>  
 Ob  
 Kl  
 Hr12  
 Hr34  
 Trp  
 Pos1,2  
 P3,Btb  
 S1  
 A1  
 T1  
 B1  
 S2  
 A2  
 T2  
 B2  
 V11  
 V12  
 Vla  
 Vcl  
 Kb

*pp*  
*pp*  
*pp*  
*pp*  
*pp*  
 246 à3 *p* cp T1 cresc  
*p* cp S1 cresc  
 sotto voce, cresc  
 La- cri- mo- sa  
 in fa- vil- la, in fa- vil- la. sotto voce, cresc  
 La- cri- mo- sa  
 sotto voce, cresc  
 La- cri- mo- sa Di- es il- la  
 me- us in fa- vil- la. sotto voce, cresc  
 La- cri- mo- sa  
*p* cp S2 cresc  
*p* cp T2 cresc  
*p* cresc  
*p* cresc



Fl<sup>14</sup> *á3 f cresc*

Ob *á3 f cresc*

Kl *á3 f cresc*

Hr12

Hr34

Trp

Pos1,2

P3,Btb *p* *3*

S1  
La- cri- mo- sa La- cri- mo- sa

A1  
Re- qui- em ae- ter- nam La- cri- mo- sa

T1  
La- cri- mo- sa

B1  
*3*  
La- cri- mo- sa La- cri- mo-

S2  
La- cri- mo- sa

A2  
Re- qui- em ae- ter- nam Re- qui- em ae- ter-

T2  
La- cri- mo- sa

B2  
La- cri- mo- sa. Re- qui- em ae- ter- nam

Vl1

Vl2

Vla *3*

Vcl

Kb

Woodwind and Brass parts (F1, Ob, Kl, Hr12, Hr34, Trp, Pos1,2, P3,Btb) are shown with musical notation and dynamic markings (*ff*). The vocal parts (S1, A1, T1, B1, S2, A2, T2, B2) include lyrics such as "La- cri- mo- sa" and "Re- qui- em". A note in the Alto 1 part reads "Oct hoeher ?? FIXME". The string parts (Vl1, Vl2, Vla, Vcl) are shown with musical notation and dynamic markings (*ff*).

Fl 19 *fff*

Ob *fff*

Kl *fff*

VI1 *fff*

VI2 *fff*

20

F1 *fff* cp S2

Ob *fff* cp S2

Kl *fff* cp B2

Fg *fff* cp A1

Hr12 *fff* cp T1

Hr34 *fff* cp S1

Trp *fff* cp T2

Pos1,2 *fff* cp B1

P3,Btb *fff* cp B1

S-S *fff* mit Chor EINS  
Non con- fun- dar

A-S *fff* mit Chor ZWEI  
Non con-

T-S *fff* mit Chor EINS  
Non con-

B-S *fff* mit Chor EINS  
Non con- fun- dar

S1 *fff* mit Chor EINS  
Non con- fund- dar

A1 *fff* mit Chor EINS  
Non con- fund- dar

T1 *fff* mit Chor EINS  
Non con- fund- dar

B1 *fff* mit Chor EINS  
Non con- fund- dar

S2 *fff* mit Chor ZWEI  
Non con-

A2 *fff* mit Chor ZWEI  
Non con-

T2 *fff* mit Chor ZWEI  
Non con-

B2 *fff* mit Chor ZWEI  
Non con-

Vl1 *fff* cp A2

Vl2 *fff* cp A2

Vla *fff* cp B2

Vcl *fff* cp B2

Kb *fff* cp B2

21

F1

Ob

Kl

Fg

Hr12

Hr34

Trp

Pos1,2

P3,Btb

S-S

A-S

T-S

B-S

S1

A1

T1

B1

S2

A2

T2

B2

Vl1

Vl2

Vla

Vcl

Kb

in ae- ter- num

fun- dar in ae-

fun- dar in ae-

in ae- ter- num

in ae- ter- num

in ae- ter- num

in ae- ter- num

in ae- ter- num

fund- dar in ae-

fund- dar in ae-

fund- dar in ae-

fund- dar in ae-

Detailed description: This page of a musical score, numbered 97, contains 21 measures of music. The score is arranged in a standard orchestral format with multiple staves. At the top, the Flute 1 (F1) part has a melodic line with a dynamic marking of 21. The woodwind section includes Oboe (Ob), Clarinet (Kl), Bassoon (Fg), Horns (Hr12, Hr34), Trumpet (Trp), and Positively (Pos1,2). The brass section includes Percussion 3 and Bass Trombone (P3,Btb). The vocal section consists of Soprano (S-S), Alto (A-S), Tenor (T-S), Bass (B-S), and various voices (S1, A1, T1, B1, S2, A2, T2, B2). The lyrics for the vocal parts are: 'in ae- ter- num' (S-S, S1, A1, T1, B1, S2, A2, T2, B2), 'fun- dar in ae-' (A-S, T-S, B-S, S2, A2, T2, B2), and 'fund- dar in ae-' (S2, A2, T2, B2). The string section at the bottom includes Violin 1 (Vl1), Violin 2 (Vl2), Viola (Vla), Violoncello (Vcl), and Kontrabaß (Kb). The string parts feature a rhythmic pattern of eighth notes with triplets indicated by '3' over groups of notes.

This page of a musical score, numbered 98, features a variety of instruments and vocal parts. The instruments include Flute 1 (Fl1), Oboe (Ob), Clarinet (Kl), Bassoon (Fg), Horns 12 and 34 (Hr12, Hr34), Trumpet (Trp), Positively 1 and 2 (Pos1,2), Percussion 3 and Bass Trombone (P3,Btb), Saxophones (S-S), Soprano 1 (S1), Alto 1 (A1), Tenor 1 (T1), Bass 1 (B1), Soprano 2 (S2), Alto 2 (A2), Tenor 2 (T2), Bass 2 (B2), Violin 1 and 2 (Vl1, Vl2), Viola (Vla), Violoncello (Vcl), and Keyboard (Kb). The vocal parts include Soprano (S-S), Alto (A-S), Tenor (T-S), Bass (B-S), Soprano 1 (S1), Alto 1 (A1), Tenor 1 (T1), Bass 1 (B1), Soprano 2 (S2), Alto 2 (A2), Tenor 2 (T2), and Bass 2 (B2). The lyrics for the vocal parts are: S-S: Non con- fun- dar; A-S: ter- num Non con-; T-S: ter- num Non con-; B-S: Non con- fun- dar; S1: Non con- fund- dar; A1: Non con- fund- dar; T1: Non con- fund- dar; B1: Non con- fund- dar; S2: ter- num Non con-; A2: ter- num Non con-; T2: ter- num Non con-; B2: ter- num Non con-. The score includes complex rhythmic patterns, such as triplets in the Flute 1 and Clarinet parts, and various articulations like slurs and accents. The key signature is two sharps (F# and C#), and the time signature is 3/4.



Nr.6 -- Quodlibet

Fig 1,2 *♩* = 50 *2. pp*

KFg *pp*

Vcl *Hälfte pp cs*

Kb *pp*

*sim*  
*sim*

*sim*  
*sim*

---

5

Fg

KFg

B2 *pp*

Re- qui- em ae- ter- nam do- na

Vcl

Kb

---

8

Fg

KFg

B1 *pp*

Re- qui- em ae- ter- nam do- na

B2 *3*

e- is do- mi- ne

Vcl

Kb

---

11

Fg *1. pp*

KFg

B1 *3*

e- is do- mi- ne

T2 *pp*

Re- qui- em ae- ter- nam do- na

Vcl

Kb



14

Fg

KFg

T1 *pp*  
Re- qui- em ae- ter- nam do- na

T2  
e- is do- mi- ne

Vcl

Kb

17

Fg

KFg

T1  
e- is do- mi- ne

B1  
Re- qui- em ae-

B2  
Re- qui- em ae- ter- nam do- na e- is do- mi-

Vcl

Kb

21

Fg

KFg

Pos1,2

P3,Btb *Btb ppp*

T1  
Re- qui- em ae- ter- nam do- na

B1  
ter- nam do- na e- is do- mi- ne

A2 *pp*  
Re- qui- em ae-

T2  
Re- qui- em ae- ter- nam do- na e- is do- mi-

B2  
ne

Kb

25

Fg

KFg

Hr12

Hr34

Hr56

Pos1,2

P3,Btb

KCh

A1

T1

B1

A2

T2

Kb

*pp dolce cresc*

*pp cresc*

*f*

*pp*

*pp cresc*

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

e- is do- mi- ne Re- qui- em ae-

ter- nam do- na e- is do- mi- ne

ne

Do-

Do-

28

Kl *p cresc*

Fg *á2 pp cp B2*

KFg

Hr12

Hr34

Hr56 *p cresc*

Pos1,2

P3,Btb

KCh

na no- bis re- qui-

na no- bis re- *mf cresc* qui-

A1

ne Re- qui- em ae-

T1

ter- nam do- na e- is do- mi- ne

B1 *p cresc*

Re- qui- em ae- ter- nam do- na

A2 *mf cresc*

Re- qui- em

T2

Do-

B2 *pp cresc*

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

Vl1

Vl2 *p cp A1*

Vla *p cp A2*

Vcl *pp cp B1 legato*

Kb

Etwas belebend. Tutti sempre cresc al fff

31 *p cresc* <sup>3</sup>

Ob

Kl

Fg *p* <sup>3</sup>

KFg *p cresc* <sup>3</sup>

Hr12

Hr34

Hr56 *á2 pp cp T1*

Pos1,2

P3,Btb *3. pp cp B2*

KCh

em. Do- na no- bis

em. Do- na no- bis

A1 *mf cresc*

ter- nam do- na e- is

T1 *mf cresc*

Re- qui- em ae- ter-

B1 <sup>3</sup>

e- is do- mi- ne Re- qui- em ae- ter-

A2

ae- ter- nam do- na Re- qui- em ae-

T2

na! *mf cresc*

B2

is Re- qui- em ae- ter-

Vl1

Vl2

Vla

Vcl <sup>3</sup>

Kb

34 *f*

Kl

Fg

KFg

Hr12

Hr34

Hr56

Pos1,2

P3,Btb

KCh

re- qui- em ae- ter- nam.

re- qui- em ae- ter- *f* nam.

S1

spar- gens so- num.

A1

do- na

T1

nam

B1

*mf* cresc

Do- na e- is do- mi- ne

S2

*f*

Tu- ba mi- rum

Co- get om- nes

A2

ter- nam do- na e- is do- mi-

B2

nam

Re- qui- em ae-

Vl1

Vl2

Vla

Vcl

Kb

Detailed description: This is a page of a musical score, page 105. It contains staves for various instruments and vocal parts. The instruments include Kl (Klarnet), Fg (Fagott), KFg (Kontrabaß), Hr12 (Horn 12), Hr34 (Horn 34), Hr56 (Horn 56), Pos1,2 (Posaune 1, 2), P3, Btb (Posaune 3, Bariton), KCh (Kornett), S1 (Sopran 1), A1 (Alt 1), T1 (Tenor 1), B1 (Baß 1), S2 (Sopran 2), A2 (Alt 2), B2 (Baß 2), Vl1 (Viola 1), Vl2 (Viola 2), Vla (Viola), Vcl (Violoncello), and Kb (Kontrabaß). The score includes musical notation such as notes, rests, and dynamic markings like *f* (forte) and *mf* (mezzo-forte) with *cresc* (crescendo). There are also triplets and slurs. The lyrics are in Latin and German, including "re- qui- em ae- ter- nam.", "spar- gens so- num.", "do- na", "Tu- ba mi- rum", "Co- get om- nes", "ter- nam do- na e- is do- mi-", and "Re- qui- em ae-".

36

Fg

KFg

Hr12 *1+5 mf*

Hr34 *3. mf*

Hr56

Pos1,2

P3,Btb

KCh

S1

A1

S2

A2

B2

Vl1

Vl2

Vla

Kb

Da no- bis re- qui-  
Da no- bis re- qui-

an- te thro- num. spar- gens so- num.

Tu- ba mi- rum Co- get om- nes

ne Re- qui- em ae- ter- nam

ter- nam

38

Fg

KFg

Hr12

Hr34

Hr56

Trp

Pos1,2

P3,Btb

KCh

S1

B1

S2

A2

Kb

246 à3 *p* mist

*p* cp KnCh quasi lontano

2+3 á2

em. Springt her-

em. Springt her-

an- te thro- num. an- te thro- num. *f* cresc

Re- qui- em

Co- get om- nes La- cri- mo- sa *f* cresc

Ae- ter-

Fg <sup>40</sup>

KFg

Trp

Pos1,2

P3,Btb

KCh

nie- der von den

nie- der von den

S1

Di- es il- la in fa- vil- la

A1

Re- qui- em

*f cresc*

T1

Re- qui- em Re- qui-

*f cresc* *sim*

B1

Re- qui- em Re- qui- em

*sim*

S2

Mun- dus me- us La- cri- mo- sa

A2

nam

T2

Ae- ter- nam Ae-

*f cresc* *sim*

Kb



42

Fg

KFg

Trp

Pos1,2

P3,Btb

KCh

S1

T1

B1

S2

T2

B2

Vla

Kb

Ber- gen

Ber- gen

Di- es il- la

em Re- qui-

Re- qui- em

Mun- dus me- us

ter- nam Ae-

Ae- ter- nam

*mf* *sim*

43  
 Fg  
 KFG

Trp

Pos1,2

P3,Btb

KCh  
 Hüpf die  
 Hüpf die

S1  
 sim in fa- vil- la

A1  
 Re- qui- em

T1  
 em Re- qui-

B1  
 Re- qui- em

S2  
 Tu- ba mi- rum

A2  
 Ae-

T2  
 ter- nam Ae-

B2  
 sim Ae- ter- nam

Vla

Kb

44

Fg

KFg

Trp

Pos1,2

P3,Btb

KCh

S1

A1

T1

B1

S2

A2

T2

B2

Vl1

Vl2

Vla

Kb

Hü- gel

Hü- gel

spar- gens so- num.

Re- qui- em

em Re- qui-

Re- qui- em

Co- get om- nes

ter- nam Ae-

ter- nam Ae-

Ae- ter- nam

*mf* sim

3 3 3 3

45

Fg

KFg

Trp

Pos1,2

P3,Btb

KCh

S1

A1

T1

B1

S2

A2

T2

B2

Vl1

Vl2

Vla

Kb

her zu

her zu

La- cri- mo- sa *ff*

Re- qui-

em Re- qui-

Re- qui-em

Di- es il- la

ter- nam Ae- ter- nam Ae-

ter- nam Ae-

sim Ae- ter- nam *ff*

*8va pp*

46

Fg

KFg

Hr12

Hr34

Trp

Pos1,2

P3,Btb

KCh

S-S

A-S

T-S

B-S

S1

A1

T1

B1

S2

A2

T2

B2

Vl1

Vl2

Vla

Kb

á6 *f* cp S2

*ff*

cp KnCh

mir

mir

Non

con-

La- ben

La- ben

La- ben

La- ben

*pp* sub cresc

Do- na e- is

*em ff* Re- qui- em Re- qui-

*pp* sub cresc

Re- qui-

*pp* sub cresc

Re- qui- em

*ff* 3

Re- qui- em

*pp* sub cresc

ter- nam Ae- ter- nam Ae-

*pp* sub cresc

ter- nam Ae-

*pp* sub cresc

Ae- ter- nam

*Sva*

47

Fg

KFg

Trp

Pos1,2

P3,Btb

KCh

S-S

A-S

T-S

B-S

A1

T1

B1

A2

T2

B2

Vl1

Vl2

Vla

Kb

cp Soli

fun- dar in ae-

mich. Will la- ben

mich. Will la- ben

mich. Will la- ben

mich. Will la- ben

em Re- qui-em Re- qui-

em Re- qui-

Re- qui-em

ter- nam Ae- ter- nam Ae-

ter- nam Ae-

Ae- ter- nam

8va

Fg  
 KFg  
 Trp  
 Pos1,2  
 P3,Btb  
 KCh  
 S-S  
 A-S  
 T-S  
 B-S  
 A1  
 T1  
 B1  
 A2  
 T2  
 B2  
 V11  
 V12  
 Vla  
 Kb

ter-  
 mich an Le- bens-  
 mich an Le- bens-  
 mich an Le- bens-  
 mich an Le- bens-  
 em Re- qui-  
 em Re- qui-  
 Re- qui-  
 ter- nam  
 ter- nam  
 Ae- ter- nam  
 8va  
 3 3  
 3 3

48

Fl *fff*

Ob *fff*

Kl *fff*

Fg *fff*

KFg

Hr12 135 *ff*

Hr34 246 *ff*

Trp *f*

Pos1,2 *fff*

P3,Btb

FTp

KCh

S-S num

A-S bä-

T-S bä-

B-S bä-

S1 *ff* Beide Chöre unisono

A1 Non

T1 Non

B1 Non

8va

Vl1

Vl2

Vla

Vcl

Kb

*pp* schattenhaft

IN B. *fff* Position 3 = schon fast im Saale, aber immer noch gedämpft/gefiltert.



49

Fl

Ob

Kl

Fg

KFg

Hr12

Hr34

Trp

Pos1,2

P3,Btb

FTp

S-S

A-S

T-S

B-S

S1

A1

T1

B1

*Sva*

VI1

VI2

Vla

Vcl

Kb

50

Fl

Ob

Kl

Fg

KFg

Hr12

Hr34

Trp

Pos1,2

P3,Btb

FTp

S-S

A-S

T-S

B-S

S1

A1

T1

B1

fun-

fun-

*Sva*

Vl1

Vl2

Vla

Vcl

Kb

51

Fl

Ob

Kl

Fg

KFg

Hr12

Hr34

Trp

Pos1,2

P3,Btb

FTp

S-S

A-S

T-S

B-S

S1

A1

T1

B1

8va

VI1

VI2

Vla

Vcl

Kb

dar

dar

52

Fl

Ob

Kl

Fg

KFg

Hr12

Hr34

Trp

Pos1,2

P3,Btb

FTp

S1

A1

T1

B1

8va

VI1

VI2

Vla

Vcl

Kb

53

Fl

Ob

Kl

Fg

KFg

Hr12

Hr34

Trp

Pos1,2

P3,Btb

FTp

S1  
ae-

A1

T1  
ae-

B1

8va

Vl1

Vl2

Vla

Vcl

Kb

54

Fl

Ob

Kl

Fg

KFg

Hr12

Hr34

Trp

Pos1,2

P3,Btb

FTp

S1

A1

T1

B1

8va

VI1

VI2

Vla

Vcl

Kb

ter-

ter-

55

Fl

Ob

Kl

Fg

KFg

Hr12

Hr34

Trp

Pos1,2

P3,Btb

FTp

S1

A1

T1

B1

num

num

8va

VI1

VI2

Vla

Vcl

Kb

56

Fl

Ob

Kl

Fg

KFg

Hr12

Hr34

Trp

Pos1,2

P3,Btb

FTp

S1  
sem-

A1

T1  
sem-

B1

8va

VI1

VI2


Vla


Vcl


Kb

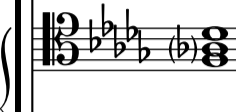


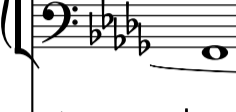
57


Fl (b) 


Ob (b) 


Kl (b) 

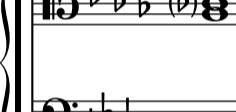
Fg 


KFg 


Hr12 (b) 


Hr34 (b) 

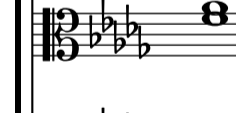
Trp 

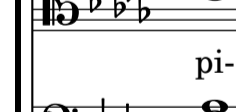
Pos1,2 

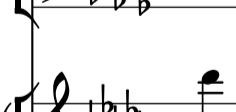
P3,Btb 


FTp 


S1 


A1 

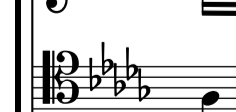
T1 


B1 


pi- 

VI1 

VI2 

Vla 

Vcl 

Kb 

58

Fl

Ob

Kl

Fg

KFg

Hr12

Hr34

Trp

Pos1,2

P3,Btb

FTp

S1  
ter- nam

A1

T1  
ter- nam

B1

VI1

VI2

Vla

Vcl

Kb

59

Fl

Ob

Kl

Fg

KFg

Hr12

Hr34

Trp

Pos1,2

P3,Btb

FTp

S1  
re-

A1

T1  
re-

B1

VI1

VI2

Vla

Vcl

Kb

This musical score page, numbered 128, features a variety of instruments and vocal soloists. The woodwind section includes Flute (Fl), Oboe (Ob), Clarinet (Kl), Bassoon (Fg), and Contrabassoon (KFg). The brass section consists of Horns in 12 and 34 (Hr12, Hr34), Trumpet (Trp), and Trombones (Pos1,2, P3,Btb). Percussion (Pk) includes a snare drum with a *pp* dynamic and a *tr* (trill) effect. The string section (FTp) includes Violin I (Vl1), Violin II (Vl2), Viola (Vla), Violoncello (Vcl), and Kontrabaß (Kb). Vocal soloists include Soprano (S1) and Alto (A1), both with the lyric "qui-". The score is written in a key signature of three flats and a 3/4 time signature. The woodwinds and strings play sustained chords and rhythmic patterns, while the vocal soloists enter with the lyric "qui-".

61

Fl  
 Ob  
 Kl  
 Fg  
 KFg

Hr12  
 Hr34  
 Trp  
 Pos1,2  
 P3,Btb

Schl

Becken gegeneinander *fff* ausklingen lassen

Triangel *fff* dimin sync mit Becken

Pk  
 FTp  
 S-S  
 A-S  
 T-S  
 B-S  
 S1  
 A1  
 T1  
 B1  
 Vl1  
 Vl2  
 Vla  
 Vcl  
 Kb

*fff*

*3*

*3*

*3*

*3*

*3*

chen.

chen.

chen

chen

em.

em.

em.

*mf*

*ff*

*ff*

*ff*

*ff*

This page of a musical score, numbered 130, features a variety of instruments. The woodwind section includes Flute (Fl), Oboe (Ob), Clarinet (Kl), Bassoon (Fg), Contrabassoon (KFg), Horns in 12th and 34th positions (Hr12, Hr34), Trumpet (Trp), and a pair of Trombones (Pos1,2). The percussion section consists of Snare Drum (Schl) and Cymbals (Pk). The string section includes First Trumpet (FTp), Second Snare (S-S), Alto Snare (A-S), Tenor Snare (T-S), Bass Snare (B-S), and a full string quartet (S1, A1, T1, B1). The string quartet parts are marked with *mf* and *ppp*. The woodwinds and strings play sustained notes, while the percussion and string quartet have more active parts. The string quartet parts include triplets and accents. The woodwinds and strings play sustained notes, while the percussion and string quartet have more active parts. The string quartet parts include triplets and accents. The woodwinds and strings play sustained notes, while the percussion and string quartet have more active parts. The string quartet parts include triplets and accents.

63

Fl

Ob

Kl

Fg

KFg

Hr12

Hr34

Trp

Pos1,2

P3,Btb

Schl

Pk

FTp

S-S

A-S

T-S

B-S

S1

A1

T1

B1

Vl1

Vl2

Vla

Vcl

Kb

This page of a musical score, numbered 132, contains the following parts and musical details:

- Woodwinds:** Flute (Fl), Oboe (Ob), Clarinet (Kl), Bassoon (Fg), Contrabassoon (KFg), Horns 1 & 2 (Hr12), Horns 3 & 4 (Hr34), Trumpet (Trp), and Positively 1 & 2 (Pos1,2). The woodwinds are primarily playing sustained chords.
- Brass:** Percussion (Pk) and Trombones 3 & 4 (P3, Btb). The Pk part includes a *for* marking and an *attacca* instruction.
- String and Keyboard:** First Trumpet (FTp), Alto Saxophone (A-S), Tenor Saxophone (T-S), Bass Saxophone (B-S), Saxophone 1 (S1), Alto Saxophone 1 (A1), Tenor Saxophone 1 (T1), Bass Saxophone 1 (B1), Violin 1 (Vl1), Violin 2 (Vl2), Viola (Vla), Violoncello (Vcl), and Keyboard (Kb). The strings and keyboard are playing a complex, rhythmic accompaniment with many triplets and sixteenth-note patterns.

The score is written in a key signature of three flats (B-flat major or D-flat minor) and a 3/4 time signature. The page concludes with a double bar line.



### Nr.7 Chaconne

Halbe 35-40, streng im Tempo, ma dolce

unisono *p* [V1]

KChr

Et lux per-pe-tu-a Et lux per-pe-tu-a Et lux per-pe-tu-a Lu-ce-at-e-is

P2

KCh [V2]

Et lux per-pe-tu-a Et lux per-pe-tu-a Lu-ce-at

T-S [V1]

Et lux per-pe-tu-a Et lux per-pe-tu-a Et lux per-pe-tu-a Lu-ce-at-e-is

Vla pizz *p* cp T

sic

P3

F1 [V3] *á2p*

Ob *á2p*

Kl *á2p*

Kl

KCh

e-is

T-S [V2]

Et lux per-pe-tu-a Et lux per-pe-tu-a

S1+2 [V1] *pp*

Et lux per-pe-tu-a Et lux per-pe-tu-a Et lux per-pe-tu-a

A1+2

Lu-ce-at

V11

V12 pizz *p* cp S

Vla

P4

24

F1

Ob

Kl

Kl

Pos1,2

KCh

T-S

S1+2

A1+2

Vl1

Vl2

Vcl

*á3 pp* **V1**

**V4**

**V4**

**V4**

**V4**

Lux per- pe- tu- a lu-

Lu- ce- at e- is

Et lux per-

e- is Et lux per- pe- tu- a

*p* pizz

*p* **V3**

arco *pp* cp S

31 P51. *p* cresc  $\boxed{V5}$

Fl

Ob *p* cresc  $\boxed{V5}$

Kl *á2 p* cresc  $\boxed{V5}$

Kl

Fg *á2 p*  $\boxed{V2}$  cp B+T

Pos1,2 *p*

KCh  
ce- at e- is

S1+2  
pe- tu- a Et lux per-  $\boxed{V3}$  pe- tu- a lu- ce- at e- is per- pe- tu- a

T1+2  $\boxed{V2}$   
Et lux per- pe- tu- a

B1+2  $\boxed{V2}$   
Et lux per- pe- tu- a

Vl1  $\boxed{V3}$

Vl2

Vla  $\boxed{V4}$  *p* cresc

Vcl

37

Fl 1 *2. p cresc*

Ob *á2*

Kl *á2 p cresc V6 cp*

Kl

Fg *p cresc molto V3 cp*

Hr12

Hr34

KCh *f V6*

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

A-S *Lu-ce-at e-is*

T1+2 *Et lux per-pe-tu-a Lu-ce-at e-is*

B1+2 *Et lux per-pe-tu-a Lu-ce-at e-is*

Vl1

Vl2 *arco mf cresc V4*

Vla *f*

Vcl *p cresc V5*

*P6 á2 p cresc V6 cp*

*13 á2 p cresc V3 cp*

*Lux per-pe-tu-a*

43

Fl

Ob

Kl

Kl

Fg

Hr12

Hr34

KCh

T-S

B-S

Vl1

Vl2

Vla

Vcl

24á2 *p* cresc

*p* cresc

*f*

*f*

*f*

*f*

*f*

lu- ce- at e- is Lux per- pe- tu- a lu- ce- at e- is lu- ce-

lu- ce- at e- is

Lux per- pe- tu- a Lu- ce-

49

*f*  $\boxed{V7}$

Fl

*f*  $\boxed{V7}$

Ob

*f*  $\boxed{V7}$

Kl

*f*  $\boxed{V7}$

Kl

*p* cresc  $\boxed{V4}$

Fg

*á3 p* cresc  $\boxed{V6}$

Pos1,2

at

KCh

at

B-S

*f*  $\boxed{V5}$

*f*  $\boxed{V5}$

Vl1

*f*  $\boxed{V5}$

Vl2

*f* cresc  $\boxed{V4}$

Vla

*f* cresc  $\boxed{V4}$

Vcl

*p* (NON cresc)  $\boxed{V4}$

Kb

P8

55

Fl

Ob

Kl

Kl

Fg

Hr12

Hr34

Pos1,2

S1+2

A1+2

V11

V12

Vla

Vcl

Kb

*pp* cp[V8]

*f*

*f*

*f* [V5] (o)

246 *f* [V5] (o)

*pp* [V8]

*pp* [V8]

*f* [V6] (o)

*f* [V7] (o)

*p non cresc*

Et lux per-pe-tu-a

Et lux per-pe-tu-a

1. *p*

P9

*ff*  $\boxed{V7v}$  sic

*ff*  $\boxed{V7v}$  sic

*ff*  $\boxed{V7v}$  sic

$\boxed{V6}$

135 á3  $\boxed{V1v}$

*ff*

*pp*

Lu- ce- at e- is

*ff*  $\boxed{V9}$

66

*ff*

*ff*

*ff*

*sim*



72 P10

Fl

Ob *á2 f*

Kl *f*

Kl

Fg

Hr12

Hr34

Pos1,2 *á2 f* [8v]

Vl1

Vl2

Vla *V10 ff* *sim*

Vcl

Kb *V9*

77 P11

Fl *f*

Kl

Kl

Hr12

Hr34 *246 á3 f*

Trp *p*

Vl1 *V11*

Vl2 *f*

Vla *V10v*

Kb

82  
Hr12  
Hr34  
A-S  
A1+2  
V11  
V12  
Vla  
86  
Ob  
Trp  
S-S  
S1+2  
V11  
V12  
Vla  
Kb  
90  
Fl  
Kl  
Kl  
V11  
V12  
Vla  
Vcl

135 *á3 p*  
*p*  
*p*  
*ff*  
*á2 f*  
*p*  
*p*  
*á2 f*  
*á2 f*  
*p*  
*p*

Et- lux per- pe- tu- a  
Et lux per- pe- tu- a  
Et- lux per- pe- tu- a  
Et lux per- pe- tu- a  
Et lux per- pe- tu- a  
zitat

P12  
V12 *f*

Musical score for measures 94-100. The score is in 3/8 time and features a key signature of three flats (B-flat major/C minor). The instruments and their parts are:

- Flute 1 (Fl1):** Measures 94-97 are silent. Measure 98 has a *pp* dynamic. Measure 99 has a *P13* dynamic. Measure 100 has a *p* dynamic.
- Oboe (Ob):** Measures 94-97 have a *p* dynamic. Measure 98 has a *p* dynamic. Measure 99 has a *p* dynamic. Measure 100 has a *p* dynamic.
- Clarinet 1 (Kl1):** Measures 94-97 are silent. Measure 98 has a *p* dynamic. Measure 99 has a *p* dynamic. Measure 100 has a *p* dynamic.
- Clarinet 2 (Kl2):** Measures 94-97 are silent. Measure 98 has a *p* dynamic. Measure 99 has a *p* dynamic. Measure 100 has a *p* dynamic.
- Horn 12 (Hr12):** Measures 94-97 are silent. Measure 98 has a *p* dynamic. Measure 99 has a *p* dynamic. Measure 100 has a *p* dynamic.
- Horn 34 (Hr34):** Measures 94-97 are silent. Measure 98 has a *p* dynamic. Measure 99 has a *p* dynamic. Measure 100 has a *p* dynamic.
- Positively 1, 2 (Pos1,2):** Measures 94-97 are silent. Measure 98 has a *p* dynamic. Measure 99 has a *p* dynamic. Measure 100 has a *p* dynamic.
- Violin 1 (Vl1):** Measures 94-97 are silent. Measure 98 has a *p* dynamic. Measure 99 has a *p* dynamic. Measure 100 has a *p* dynamic.
- Violin 2 (Vl2):** Measures 94-97 have a melodic line. Measure 98 has a *p* dynamic. Measure 99 has a *p* dynamic. Measure 100 has a *p* dynamic.
- Viola (Vla):** Measures 94-97 have a melodic line. Measure 98 has a *p* dynamic. Measure 99 has a *p* dynamic. Measure 100 has a *p* dynamic.
- Violoncello (Vcl):** Measures 94-97 have a melodic line. Measure 98 has a *p* dynamic. Measure 99 has a *p* dynamic. Measure 100 has a *p* dynamic.

Musical score for measures 98-104. The score is in 3/8 time and features a key signature of three flats (B-flat major/C minor). The instruments and their parts are:

- Horn 12 (Hr12):** Measures 98-101 are silent. Measure 102 has a *p* dynamic. Measure 103 has a *p* dynamic. Measure 104 has a *p* dynamic.
- Horn 34 (Hr34):** Measures 98-101 are silent. Measure 102 has a *p* dynamic. Measure 103 has a *p* dynamic. Measure 104 has a *p* dynamic.
- Positively 1, 2 (Pos1,2):** Measures 98-101 are silent. Measure 102 has a *p* dynamic. Measure 103 has a *p* dynamic. Measure 104 has a *p* dynamic.
- Violin 1 (Vl1):** Measures 98-104 have a continuous melodic line.
- Violin 2 (Vl2):** Measures 98-104 are silent.
- Viola (Vla):** Measures 98-104 have a melodic line.
- Violoncello (Vcl):** Measures 98-104 have a melodic line.

102 *pp*

Fl

Ob

Kl

Hr12

Hr34

Pos1,2

Vl1

Vl2

Vla

Vcl

*Zwei Soli pp*

*p div*

*p*

*div*

P14

IN B. Position 4 = die Ferntrompeten haben derweil im Saal Stellung bezogen, wenig entfernt vom Orchester. (Die vierte ist BASS-Trompete).

105 *p*

FTp

Vl1

Vl2

109 *p*

FTp

P15

114

FTp

pochiss riten

*pp*

The musical score for FTp, measures 114-118, is written for five staves. The first staff is a treble clef with a melodic line. The second and third staves are a grand staff (treble and bass clefs) with accompaniment. The fourth and fifth staves are bass clefs with accompaniment. The music is in a key with one flat and a 3/4 time signature. The tempo marking 'pochiss riten' is above the first staff, and the dynamic marking 'pp' is above the first staff and below the third staff. The piece ends with a double bar line at the end of measure 118.