

BSB

Robert Schumann's Werke.

Herausgegeben von Clara Schumann.

Serie IX.

Grössere Gesangwerke
mit Orchester oder mit mehreren Instrumenten.

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REQUIEM

für Chor und Orchester.

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REQUIEM

Schumann's Werke.

für Chor und Orchester

von

Serie 9. N^o 17.

ROBERT SCHUMANN.

Op. 148.

(N^o 11 der nachgelassenen Werke.)

I.

Componirt 1852.

Langsam. ♩ = 82.

Flöten.

Hoboen.

Clarinetten in B.

Fagotte.

Ventilhörner in Es.

Ventiltrompeten: in F.

Pauken in As.

Violine I.

Violine II.

Bratsche.

Sopran.

Alt.

Tenor.

Bass.

Violoncell.

Contrabass.

Langsam.

Langsam.

Langsam.

ternam, re - qui - em do - na e - is, re - qui - em, re - qui - em ae - ternam, re -

ternam, re - qui - em ae - ter - nam do - na e - is, re - qui - em, re - qui - em, re - qui - em ae - ternam, re -

ternam, re - qui - em ae - ter - nam do - na e - is, re - qui - em, re - qui - em ae - ternam, re -

ternam, re - qui - em, re - qui - em, re - qui - em ae - ternam, re -

qui em, re qui em do na e is et lux per pe tu a lu ce at e is, lu ce at
 qui em ae ternam, re qui em do na e is et lux per pe tu a lu ce at e is, lu ce at
 qui em ae ternam, re qui em do na e is et lux per pe tu a lu ce at e is, lu ce at
 qui em, re qui em do na e is et lux per pe tu a lu ce at e is, lu ce at

The musical score is arranged in a system of staves. It begins with a section marked 'B' in the top left corner. The score includes vocal lines with lyrics and piano accompaniment. The lyrics are:
 e. is, et lux per. pe. tu. a lu. ceat e. is, et lux per. pe. tu. a lu. ce. at e. is. Requiem aeternam do. na
 e. is, et lux per. pe. tu. a lu. ceat e. is, et lux per. pe. tu. a lu. ce. at e. is. Requiem aeternam do. na
 Musical markings include *dim.* (diminuendo) and *pp* (pianissimo) throughout the piece. The score concludes with another section marked 'B' in the bottom left corner.

The first system of the musical score consists of eight staves. The top two staves are treble clefs, and the bottom two are bass clefs. The music is in a key with two flats (B-flat and E-flat) and a 4/4 time signature. The notation includes various rhythmic values such as eighth and sixteenth notes, often beamed together. There are several dynamic markings, including *pp* (pianissimo) and *ten.* (tenuis). The system concludes with a double bar line and repeat signs.

e . is, Do.mi.ne, Do.mi . ne, — re.qui.em ae . ternam, re.qui.em ae . ter . nam.

pp

The first vocal line of the second system, featuring a treble clef and a melodic line with lyrics. It includes a *pp* dynamic marking.

e . is, Do.mi.ne, Do.mi . ne, re.qui.em ae . ternam, re.qui.em ae . ter . nam.

pp

The second vocal line of the second system, featuring a treble clef and a melodic line with lyrics. It includes a *pp* dynamic marking.

The third vocal line of the second system, featuring a bass clef and a melodic line with lyrics. It includes a *pp* dynamic marking.

The fourth vocal line of the second system, featuring a bass clef and a melodic line with lyrics. It includes a *pp* dynamic marking.

Flöten. *Feierlich. ♩=100.*

Hoboen.

Clarinetten in A.

Fagotte.

Ventilhörner in F.

Ventiltrompeten. in F.

Alt. Tenor. Posaunen. Bass.

Pauken in A.E.

Violine I. *Feierlich.*

Violine II.

Bratsche.

Sopran. *Te de. cet hymnus, te de. cet hymnus, De. us in*

Alt. *Te de. cet hymnus, te de. cet hymnus, De. us in*

Tenor. *Te de. cet hymnus, te de. cet hymnus, De. us in*

Bass.

Violoncell.

Contrabass. *Feierlich.*

The musical score consists of several systems of staves. The top system includes a vocal line with a fermata and a large 'A' marking. Below it are two systems of piano accompaniment, each with a treble and bass staff. The bottom system features three vocal parts (Soprano, Alto, and Tenor/Bass) with lyrics in Latin. The lyrics are: "Si.on, et ti. bi red. de . tur vo. tum in Je. ru. sa. lem, te de. cet hymnus De. us in". The score concludes with a large 'A' marking at the bottom right.

Musical score for a hymn, page 8. The score consists of 12 staves. The top 10 staves are for instruments, and the bottom 2 staves are for vocal parts. The key signature is one sharp (F#) and the time signature is 4/4. The music features various dynamics including *p dolce*, *p*, *pizz.*, and *f*. The lyrics are in Latin: "Si. on, de . cet hym . nus, de . cet hymnus, te de . cet hymnus. Ex . au . di o . ra . ti . o . nem meam, ad te omnis Si . on, de . cet hym . nus, de . cet hymnus, te de . cet hymnus. Ex . au . di o . ra . ti . o . nem meam, ad te omnis".

B

ca-ro ve-ni-et, ex-au-di o-ra-ti-o-nem, ex-au-di, ex-au-di o-ra-ti-o-nem me-am.

o-nem me-am, ex-au-di, ex-au-di o-ra-ti-o-nem, ex-au-di, ex-au-di. Te de-ct

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

B

The image shows a page of a musical score, page 10, for a hymn. The score is written in G major (one sharp) and 4/4 time. It consists of several systems of staves. The top system includes a vocal line and piano accompaniment. The middle system features a grand staff with piano accompaniment. The bottom system contains two vocal parts with lyrics. The lyrics are: "Te de . cet hym . nus, De . us in Si . on, te de . cet hym . nus, De . us in Si . . on, te hym . nus De . us in Si . on, de . cet hym . nus, De . us in Si . on, te de . cet hym . nus, De . us in Si . . on, te". The score includes various musical notations such as notes, rests, and dynamic markings.

The first system of the score consists of ten staves of piano accompaniment. The key signature is two sharps (F# and C#), and the time signature is common time (C). The notation includes various rhythmic values, chords, and melodic lines. A dynamic marking of *p* (piano) is present in the fourth staff. The system concludes with a common time signature 'C'.

The second system features four vocal staves with lyrics and piano accompaniment. The lyrics are: "de. cet hymnus, De. us in Si. on, te decet. Ky. ri. e e. lei. son, Ky. ri. e e. lei. son, Ky. ri. e, Ky. ri." The piano accompaniment continues from the first system. There are three "Solo." markings with a *p* dynamic, indicating solo passages for the vocalists. The system concludes with a common time signature 'C'.

The third system of the score consists of four staves of piano accompaniment. The key signature remains two sharps (F# and C#), and the time signature is common time (C). The notation includes various rhythmic values, chords, and melodic lines. A dynamic marking of *p* (piano) is present in the second staff. The system concludes with a common time signature 'C'.

D

lei-son, Ky - ri - e e - le - i - son, Ky - ri - e! Chor. *p* Chri - ste e - le - i - son, Chri - ste e - le - i -

son, Ky - ri - e e - le - i - son, Ky - ri - e - e - lei - son! Chor. *p* Chri - ste e - le - i -

e, Ky - ri - e e - le - i - son, Ky - ri - e - e - lei - son! Chor. *p* Chri - ste e - le - i - son, Chri - ste e - le - i -

Solo *p* Ky - ri - e e - lei - son, Ky - ri - e! Chor. *p* Chri - ste e - le - i - son, e - le - i -

p *p* D

Musical score for instruments. The score consists of multiple staves. The top staff begins with a *p* dynamic marking. Several staves include *cresc.* markings. The bottom staff of this section includes a *tr* (trill) marking and a *p cresc.* marking.

son, Ky - ri - e e - le - i - son, - e - lei - son! Te de . cet
 son,
 son, Ky - ri - e e - le - i - son, e - lei - son! Te de . cet hym . nus, De . us in Si . on, de . cet
 son, Ky - ri - e e - le - i - son, - e - lei - son! Te de . cet

hym-nus, te de-cet hym-nus, De-us in Si-on, et ti-bi red-de-tur

hym-nus, te de-cet hym-nus, De-us in Si-on, de-cet hym-nus, De-us in Si-on, et ti-bi red-de-tur

hym-nus, te de-cet hym-nus, De-us in Si-on, et ti-bi red-de-tur

The first system of the musical score consists of ten staves. The top two staves are treble clefs, and the bottom two are bass clefs. The key signature is two sharps (F# and C#). The music includes various note values, rests, and ornaments. The first four staves appear to be instrumental accompaniment, while the last two staves are vocal lines.

vo-tum in Je-ru-sa-lem,

te de-cet hymnus, De-us in Si-on, de-cet hymnus, de-cet

vo-tum in Je-ru-sa-lem, te de-cet hym-nus, De-us in Si-on, de-cet hymnus, De-us in Si-on, de-cet hymnus, de-cet

vo-tum in Je-ru-sa-lem, te de-cet, De-us in Si-on, de-cet hymnus, De-us in Si-on, de-cet hymnus, de-cet

vo-tum in Je-ru-sa-lem,

te de-cet hymnus, De-us in Si-on, de-cet hymnus, de-cet

E

hym.nus, te de.cet hym.nus. Ky - ri.e e - leison, e - le - i - son, Ky -

hym.nus, te de.cet hym.nus. Ky - ri.e e -

hym.nus, te de.cet hym.nus, te de.cet hym.nus, De.us in Si.on, te de.cet, te

E

ri.e e . le . i . son! Te de . cet hym . nus, De . us in Si . on, te
 lei . son, e . le . i . son, Ky . ri . e e . le . i . son, Ky .
 de . cet. Ky . ri . e e . lei . son, e . le . i . son,
 te de . cet hym . nus, De . us in Si . on, te de . cet, te de . cet hym . nus in Si . on.

The musical score is arranged in two systems. The first system consists of five staves: two vocal staves (Soprano and Alto) and three piano accompaniment staves (Right Hand, Left Hand, and Bass). The second system consists of five staves: two vocal staves (Tenor and Bass) and three piano accompaniment staves (Right Hand, Left Hand, and Bass). The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The lyrics are written below the vocal staves.

de . cet, te de . cet. Ky . ri . e e . lei . son, e . le . i .
 . ri . e e . lei . son, e . le . i . son, Ky . ri . e e . le . i .
 Ky . ri . e e . le . i . son! Te de . cet hym . nus, De . us in
 te de . cet hym . nus, De . us in Si . on, te de . cet, te de . cet hymnus De .

son, Ky - ri - e e - le - i - son! Te de - cet

son, Ky - ri - e, Ky - ri - e e - le - i - son, e -

Si - on, te de - cet hym - nus, De - us in Si - on. Ky - ri - e

us. Ky - ri - e e - le - i - son, e - le - i - son! Te de - cet, te de - cet hym - nus,

hymnus, De.us in Si.on. Ky - ri.e e . lei.son, Ky - ri.e e . lei.son, Ky - ri.e, Ky - ri.e,
 le - i - son, Ky - ri.e e . lei.son, Ky - ri.e e . lei.son, Ky - ri.e, Ky - ri.e,
 e . le . i - son, Ky - ri.e e . lei.son, Ky - ri.e e . lei.son, Ky . rie, Ky - ri.e, Ky .
 decet, De.us in Si.on. Ky - ri.e e . lei.son, Ky - ri.e e . lei.son, Ky . rie, Ky - ri.e, Ky .

The musical score is arranged in a system of 14 staves. The top five staves are for instruments: Flute (1), Flute (2), Oboe, Bassoon, and Clarinet. The next five staves are for strings: Violin I, Violin II, Viola, Cello, and Double Bass. The bottom four staves are for voices: Soprano, Alto, Tenor, and Bass. The music is in G major and 4/4 time. It begins with a grand staff of instruments, followed by a vocal entry. The vocal parts enter with the text: "I son, Kyrie eleison, Kyrie eleison, Kyrie eleison, Kyrie eleison!". The score includes various musical notations such as dynamics (ff), articulation (accents), and phrasing slurs.

III.

Ziemlich bewegt. $\text{♩} = 50.$

- Flöten.
- Hoboen.
- Clarinetten in A.
- Fagotte.
- Ventilhörner in F.
- Ventiltrompeten in F.
- Alt. Tenor. Posaunen.
- Bass.
- Pauken in Fis. Cis.

Ziemlich bewegt.

- Violine I.
- Violine II.
- Bratsche.
- Sopran.
- Alt.
- Tenor.
- Bass.
- Violoncello.
- Contrabass.

Ziemlich bewegt.

Di . es i . . . rae, di . . . es il . la, il . la di . . .
i . rae, di . . . es il . . . la, il . la, di . es, di . es i . rae,
il . la, di . es i . rae, di . es il . la sol . vetaeclum in favil . la, di . . . es
in favil . la, di . . . es i . . . rae, di . es i . rae, di . es il . la sol . . . vet

es, di . es i . rae, di . es i . rae, di . es il . la solvet saeculum
 di . es il . la sol . vetsaeculum in fa . vil . la, di . es i . rae, di . es il . la, di . es
 di . es il . la, di . es i . rae, di . . . es i . . . rae, di . es
 sae . . . clum in fa . vil . la, di . . . es i . . . rae, di . es

In favilla, dies irae, illa solvet saeculum in favilla, solvet saeculum in favilla,
 illa, dies irae, illa solvet saeculum in favilla, solvet saeculum, saeculum,
 illa, dies irae, illa solvet saeculum solvet, solvet saeculum, saeculum,
 illa, dies irae, illa solvet saeculum in favilla, solvet saeculum, saeculum,



The musical score is arranged in a system of 12 staves. The top five staves are vocal parts, and the bottom seven staves are piano accompaniment. The key signature is two sharps (F# and C#), and the time signature is 2/4. The score includes various musical notations such as rests, notes, and dynamics. A section marked 'B' begins in the second measure of the first staff. The text is written in Latin and is repeated on two lines of the vocal staves.

teste Da . videm Sy . bil . la . Quan . tustre . mor est fu . tu . rus , quando ju . dex est ven . turus , euneta .
 teste Da . videm Sy . bil . la . Quan . tustre . mor est fu . tu . rus , quando ju . dex est ven . turus , euneta .

The musical score is arranged in systems. The top system consists of five staves: four vocal staves (Soprano, Alto, Tenor, Bass) and one piano accompaniment staff. The vocal parts have lyrics in Latin. The piano accompaniment includes strings and woodwinds. The bottom system consists of three staves: two vocal staves and one piano accompaniment staff. The lyrics are repeated for the second system.

Lyrics for the first system:

stricte discens . su . rus, eun . . . eta . . . Tu . ba mirum spargens

Lyrics for the second system:

stricte discens . su . rus, eun . . . eta . . . Tu . ba mirum spargens

C **D**

sonum, per se-pulchra re-gi-o-num co-get omnes an-te thronum.

sonum, per se-pulchra re-gi-o-num co-get omnes an-te thronum.

Mors.

C **D**

Musical score for a vocal and instrumental piece, page 31. The score includes multiple staves for strings, woodwinds, and voice. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. The music features complex rhythmic patterns and dynamic markings such as 'p' (piano) and 'f' (forte). The vocal line includes Latin lyrics:

Mors stupebit et natura, mors stupebit
 Mors stupebit et natura, morsstupebit et natura,
 —stupebit et natura, cum resurget creatura, mors stupebit

Mors stu . . pe . bit et na . . tu . ra, cum resur . . get
 et na . tu . ra, mors stu . . pe . bit et na . . tu . ra, et na . .
 cum resur . get cre . a . tu . ra, mors stu . pe . . bit et na . .
 et na . tu . ra, mors stu . pe . . bit et na . .

cre . a . tu . ra, ju . di . can . ti res . pon . su . ra .
 tu . ra, ju . di . can . ti res . pon . su . ra .
 tu . ra, ju . di . can . ti res . pon . su . ra .

attacca

IV.

In gemessenem Tempo, doch nicht zu langsam. $\text{♩} = 76$.

Flöten.

Hoboen.

Clarinetten in A.

Fagotte.

Ventilhörner in F.

Ventiltrompeten
in F.

Alt. Tenor.

Posaunen.

Bass.

In gemessenem Tempo, doch nicht zu langsam.

Violine I.

Violine II.

Bratsche.

Sopran.

Alt.

Tenor.

Bass.

Li. ber scrip. tus pro. fe. re. tur, in quo to. tum con. ti. ne. tur, un. de mundus ju. di. ce.

Violoncell.

Contrabass.

In gemessenem Tempo, doch nicht zu langsam.

Musical score for page 35, featuring multiple staves of instrumental and vocal music. The score includes a piano introduction with *p stacc.* markings and a vocal section with Latin lyrics.

The score is divided into two main sections. The first section is an instrumental introduction, consisting of 12 staves. The first two staves are marked *p stacc.* (piano, staccato). The second section is a vocal line, consisting of 4 staves. The lyrics are:

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

Δ

scriptus pro . fe . re . tur. Quid . quid la . tet, ap . pa . re . bit, nil in . ul . tum re . ma .

scriptus pro . fe . re . tur. Judex er . go cum se . de . bit, quid . quid la . tet, ap . pa . re . bit, nil in . ul . tum re . ma .

Δ

B

ne.bit, nil in . ul . tum re.ma.ne.bit, nil in . ul . tum re.ma . ne . bit, nil in . ultum rema.ne .

ne.bit, nil in . ul . tum re.ma.ne.bit, nil in . ul . tum re.ma . ne . bit, nil in . ultum rema.ne .

B

bit, quid. quid la. tet, ap. pa. re. bit, ap. pa. re. bit.

bit, quid. quid la. tet, ap. pa. re. bit, ap. pa. re. bit. Solo: Quid.

bit, quid. quid la. tet, ap. pa. re. bit, ap. pa. re. bit. Solo: Quid. sum miser tunc die. tu. rus?

D

First system of musical notation. It consists of a piano accompaniment and vocal lines. The piano part has a treble clef with a melodic line starting with a *p* dynamic marking and a bass line. The vocal lines are mostly rests.

Second system of musical notation. It includes vocal lines with lyrics and piano accompaniment. The lyrics are: "Quid sum miser tunc die tu rus? quid sum miser? quid". There are two "Solo." markings above the vocal lines, one with a *p* dynamic marking.

D

tunc die-tu-rus? quem pa-tro-num roga-tu-rus? cum vix jus-tus sit se-cu-

sum miser tunc die-tu-rus? quem pa-tro-num roga-tu-rus? cum vix jus-tus sit se-cu-

p *Etwas bewegter.*

p *Etwas bewegter.*

p *Etwas bewegter.*

p cresc. *f*

p cresc. *f*

p cresc. *f*

p cresc. *f*

p cresc. *f*

p cresc. *f*

p cresc. *f*

p cresc. *f*

p cresc. *f*

p cresc. *f*

Chor. cresc. *f*

Chor. cresc. *f*

Chor. cresc. *f*

Chor. cresc. *f*

p cresc. *f*

p cresc. *f*

Etwas bewegter.

rus?

cum vix jus . tus sit se . eu . rus?

Rex tre . men . dae

rus?

quid — sum miser tunc die . tu . rus? cum vix jus . tus sit se . eu . rus?

Rex tre . men . dae

rus?

quid — sum miser, mi . ser? cum vix jus . tus sit se . eu . rus?

Rex tre . men . dae

The musical score consists of several systems. The top system features piano accompaniment with dynamic markings *pp*, *sp*, and *sp₂*. Below this are two systems of vocal lines. The first vocal system includes the lyrics: "ma - jes - ta - tis, qui sal - van - dos sal - vas gra - tis, sal - va me, fons - pi - e - ta - tis!". The second vocal system repeats these lyrics. The piano accompaniment includes various dynamics such as *p cresc.*, *f*, and *p*. The score concludes with a double bar line and a final dynamic marking *f*.

E

p dolce

p dolce

p dolce

Solo.
p

Re-cur-da-re, Je-su pie, quod sum cau-sa tu-ae viae, ne me-per-das

p dolce

E

il . la . di . e! Quaerens me se . dis . ti - las . sus, re . de . mis . ti

The musical score is written in G major (one sharp) and 4/4 time. It consists of a vocal line and piano accompaniment. The piano part includes a right-hand part with a melodic line and a left-hand part with a bass line. The vocal line is in a soprano or alto register. The lyrics are: "il . la . di . e! Quaerens me se . dis . ti - las . sus, re . de . mis . ti".

erū . cem pas . sus; tan . tus la . bor non — sit cas . sus, tan . tus la . bor non, — non sit cas . sus!

The musical score consists of multiple staves. The top section includes a vocal line with lyrics and piano accompaniment. The piano part features a prominent bass line with a dynamic marking of *p* (piano) and various musical notations such as slurs, ties, and accidentals. The score is written in a key signature of one sharp (F#) and a common time signature (C). The lyrics are: "erū . cem pas . sus; tan . tus la . bor non — sit cas . sus, tan . tus la . bor non, — non sit cas . sus!".

F **B:** **B:**

Chor.
 Jus - te ju - dex ul - ti - o - nis, do - num fac re - mis - si - o - nis,
Chor.
Chor.
 Jus - te ju - dex ul - ti - o - nis, do - num fac re - mis - si - o - nis,
Chor.

F

an.te di.em ra . ti . o . nis! In . ge . mis . co tan . quam re . us,

In . ge . mis . co tan . quam re . us,

an.te di.em ra . ti . o . nis! In . ge . mis . co

G

cul . pa ru . bet vul . tus me . us, sup . pli . can . ti par . ce De . us!

cul . pa ru . bet vul . tus me . us, sup . pli . can . ti par . ce De . us!

tan . quam re . us, cul . pa ru . bet vul . tus me . us, sup . pli . can . ti par . ce De . us!

p Solo.
In . ge . mis . co, cul . pa ru . bet vul . tus me . us, sup . pli . can . ti par . ce De . us!

p dolce

p dolce *p dolce*

p *Chor.* *f*

Suppli . can . ti par . ce De . us! Jus . te ju . dex ul . ti . o . nis,
p *Chor.* *f*

Suppli . can . ti par . ce De . us! Jus . te ju . dex ul . ti . o . nis,
p *Chor.* *f*

Suppli . can . ti par . ce De . us!

illic
 illic
 illic
 illic

p *f*

do-num fac-re-mis-si-o-nis, an-te di-em ra-ti-o-nis!
 do-num fac-re-mis-si-o-nis, an-te di-em ra-ti-o-nis!

V.

In mässigem Tempo. ♩ = 63.

Flöten.

Hoboen.

Clarinetten in B.

Fagotte.

Ventilhörner in F.

Ventiltrompeten
in F.

Alt. Tenor.
Posaunen.
Bass.

Pauken in H. Fis.

In mässigem Tempo.

Violine I.
p dolce

Violine II.
p

Bratsche.
p

Sopran.

Alt.
p Solo
Qui Ma-ri-am ab-sol-vis-ti, et la-tro-nem ex-au-dis-ti, mihi quoque spem de-

Tenor.

Bass.

Violoncell.
p

Contrabass.

In mässigem Tempo.

Λ

dis . ti, mihi quoque spem de . dis . ti!

Preces me . ae non sunt dig . nae, sed tu, bonus, fac be . nigne, ne per .

Λ

The musical score consists of several systems of staves. The top system includes a vocal line with a melodic phrase starting with a *p dolce* marking and a triplet of eighth notes. Below it are several empty staves for other instruments. The middle section features a piano accompaniment with a bass line and a treble line, both marked *p dolce*. The bottom section contains a vocal line with lyrics and a piano accompaniment. The lyrics are: "enncrerner ig - ne, ne crerner ig - ne! In ter o - ves lo - cum praesta, et ab hoe dis me se." The piano accompaniment includes dynamic markings such as *f* and *p*, and articulation like accents and slurs.

B
p dolce

p dolce

p

questra, statu.ens in parte dex.tra, statu.ens in par.te dex.tra!

p dolce
B

Musical score for page 55, featuring piano accompaniment and a four-part vocal choir. The piano part includes a complex texture with triplets and sixteenth notes. The vocal parts enter with the Latin text:

Chor. Con-fu-tis ma-le-dic-tis, flam-mis a-eri-bus ad-dic-tis, confu-tis ma-le-dic-tis, flammis
 Chor. Con-fu-tis ma-le-dic-tis, flam-mis a-eri-bus ad-dic-tis, confu-tis ma-le-dic-tis, flammis
 Chor. Con-fu-tis ma-le-dic-tis, flam-mis a-eri-bus ad-dic-tis, confu-tis ma-le-dic-tis, flammis
 Chor. Con-fu-tis ma-le-dic-tis, flam-mis a-eri-bus ad-dic-tis, confu-tis ma-le-dic-tis, flammis

The musical score consists of multiple staves. The top section features piano accompaniment with various textures, including chords and melodic lines. The bottom section features a vocal line with Latin lyrics. The lyrics are: "a_ribus ad_dic_tis, con_fu_ta_tis male_dic_tis, flam_mis a_ri_bus ad_dic_tis. Vo_ca me, vo_". The score includes dynamic markings such as *sp* (sforzando) and *f* (forte). There are also some performance instructions like *trun* (trumpet) in the lower staves.

- ca me cum be.nedic - tis!
 - ca me cum be.nedic - tis!
 - ca me cum be.nedic - tis!
 O.ro sup.plex et ac.cli.nis, cor con.tri.tum qua.si ei.nis, gere

p
pp
p dolce
p dolce
p dolce
p
p Solo
3
pizz.
p

C

The musical score consists of several systems of staves. The top system includes five staves, with the fifth staff containing the vocal line and the words "p dolce". The second system includes five staves, with the fifth staff containing the vocal line and the words "pp". The third system includes five staves, with the fifth staff containing the vocal line and the words "pp Chor". The fourth system includes five staves, with the fifth staff containing the vocal line and the words "pp Chor". The fifth system includes five staves, with the fifth staff containing the vocal line and the words "pp Chor". The sixth system includes five staves, with the fifth staff containing the vocal line and the words "pp". The seventh system includes five staves, with the fifth staff containing the vocal line and the words "pizz.".

p dolce

pp

pp Chor

Lacry - mo.sa di.es il.la,qua re - surget,qua resurget ex fa -

pp Chor

cu - ram me . i fi - nis, ge.re cu - ram me . i ffnis! Lacry - mo.sa di.es il.la,qua re - surget,qua resurget ex fa -

pp Chor

Lacry - mo.sa di.es il.la,qua re - surget,qua resurget ex fa -

pp Chor

Lacry - mo.sa di.es il.la,qua re - surget,qua resurget ex fa -

pp

pizz.

C

p dolce

pizz.

pp

vil-la, ju-di - candus ho-mo re-us. Huic— er-go par-ce De - us, pi-e Je-su, Do-mi - ne, do - na, do - na e - is

pp

vil-la, ju-di - candus ho-mo re-us. Huic— er-go par-ce De - us, pi-e Je-su, Do-mi - ne, do - na, do - na e - is

pp

pizz.

re-qui-em, e-is re-qui-em, e-is re-qui-em! A - - men, A - - - men!_____

re-qui-em, e-is re-qui-em, e-is re-qui-em! . A - - - men, A - - - - men!_____

arco
pp
arco
pp
pp

arco
pp
arco
pp

VI.

Feierlich. $\text{♩} = 84.$

Flöten.

Hoboen.

Clarinetten in A.

Fagotte.

Ventilhörner in F.

Ventiltrompeten in F.

Alt. Tenor. Posaunen. Bass.

Pauken in H. Fis.

Violine I.

Violine II.

Bratsche.

Sopran.

Alt.

Tenor.

Bass.

Violoncell.

Contrabass.

Feierlich.

Domine Je-su Christe! Rex glori-ae!

Domine Je-su Christe! Rex glori-ae! Li-be-ra a-ni-mas omni-um fi-de-li.

Feierlich.

Li-be-ra a-ni-mas om-ni-um fi-de-li-um de-func-to-

Li-be-ra a-ni-mas om-ni-um fi-de-li-um de-func-to-rum de-poe-nis in-fer-ni, de-

um de-func-to-rum de-poe-nis in-fer-ni, de-poe-nis in-fer-ni, in-

Li-be-ra a-ni-

rum de poe - nis in - fer - ni, li - be - ra
 poenis in - fer - ni, li - be - ra a - ni - mas om - ni - um fi - de - li -
 fer - ni, li - be - ra a - ni - mas om - ni - um fi - de - li - um, om - ni - um fi - de - li -
 mas om - ni - um fi - de - li - um de - func - to - rum de poe - nis in - fer - ni, de poe - nis in -

a - ni - mas om - ni - um fi - de - li - um, om - ni - um fi - de - li - um, li - be - ra a - ni -
 um, li - be - ra, li - be - ra a - ni - mas om - ni -
 um, li - be - ra a - ni - mas om - ni - um fi -
 fer - ni, li - be - ra, li - be - ra a - ni - mas om - ni - um fi - de - li - um, li - be - ra, li - be -

B

mas omni.um fi.de.li.um defuncto.rum de poe.nis in.ferni et de pro.fun.do la.cu, li.be.ra,
 um fi.de.li.um, fi.de.li.um, om.ni.um fi.de.li.um, li.be.ra
 de.li.um, om.ni.um fi.de.li.um, om.ni.um, li.be.ra et de pro.fun.do la.cu,
 ra, li.be.ra a.ni.mas om.ni.um fi.de.li.um et de pro.

B

C

li-be-ra e-as de o-re le-o-nis,
 et de pro-fun-do la-cu, li-be-ra e-as de o-re le-o-nis,
 li-be-ra, li-be-ra, li-be-ra e-as de o-re, li-be-ra e-as de o-re le-
 fun-do la-cu, li-be-ra et de pro-fun-do la-cu, de o-re le-o-nis, e-as de o-re le-

C

D $\frac{3}{4}$ $\frac{3}{4}$ $\frac{3}{4}$ $\frac{3}{4}$ $\frac{3}{4}$ $\frac{3}{4}$

The musical score consists of multiple staves. The upper staves contain piano accompaniment with various chords and melodic lines. The lower staves contain vocal parts with Latin lyrics. The lyrics are: "ne absorbe . at e . as Tarta . rus, ne ca . dant in obs . cu . rum! Sed u . nis, ne absorbe . at e . as Tarta . rus, ne ca . dant in obs . cu . rum!". The score includes dynamic markings such as *f* and *sf*, and articulation marks like slurs and accents. A large **D** is placed at the bottom of the page.

signi.fer sanc_tus Mi_cha.el re_pre_sen_tet e_as in lu cem sanc_tam, quam o_lim A_brahae promi_sis.ti et

signi.fer sanc_tus Mi_cha.el re_pre_sen_tet e_as in lu cem sanc_tam, quam o_lim A_brahae promi_sis.ti et

1^{re} Saite.

E

se.mi.ni e - jus, sed sig.ni.fer sanctus Mi.cha.el re.pre.sen.tet e.as in lu.cem sanc.

se.mi.ni e - jus, sed sig.ni.fer sanctus Mi.cha.el re.pre.sen.tet e.as in lu.cem sanc.

E

The first system of the score consists of ten staves of piano accompaniment. The top two staves are in treble clef, and the bottom two are in bass clef. The music features a variety of chords and melodic lines. Dynamics include piano (*p*) and crescendo (*cresc.*) leading to forte (*f*). There are also markings for *mf cresc.* and *trium* (triumph) in the lower staves.

tam, quam o. lim A. braeae promi. sis. ti et semi. ni e - jus. Do mi. ne Je - su Chris te! Rex glo. ri - ae!

tam, quam o. lim A. braeae promi. sis. ti et semi. ni e - jus. Do mi. ne Je - su Chris te! Rex glo. ri - ae!

The second system contains vocal and bass lines. The top two staves are vocal parts with lyrics. The bottom two staves are bass lines. Dynamics include piano (*p*) and crescendo (*cresc.*) leading to forte (*f*). The word *allacca* is written at the end of the system.

VII.

Dasselbe Tempo.

Flöten.

Hoboen.

Clarinetten in B.

Fagotte.

Ventilhörner in F.

Dasselbe Tempo.

Violine I.

Violine II.

Bratsche.

Sopran.

Alt.

Tenor.

Bass.

Violoncell.

Contrabass.

Dasselbe Tempo.

p dolce

p dolce

p Solo

Hostias et preces tibi, Domine, laudis offerimus!

Λ

p Chor
Hos-ti-as et pre-ces

p Solo
Tu susci-pe pro a-ni-ma-bus il-lis, quarum ho-di-e me-mori-am fa-ci-mus.

p Chor
Hos-ti-as et pre-ces

p Chor
Hos-ti-as et pre-ces

p Chor
Hos-ti-as et pre-ces

Λ

ti - bi, Do - mi - ne, lau - dis of - fe - rimus; tu susci - pe pro a - ni - ma - bus

ti - bi, Do - mi - ne, lau - dis of - fe - rimus; tu susci - pe pro a - ni - ma - bus

R. S. 93.

The first system of the musical score consists of ten staves. The top five staves are for vocal parts, and the bottom five are for piano accompaniment. The notation includes various rhythmic values, slurs, and ties. Dynamic markings such as 'p' (piano) are present in several measures. The key signature is three sharps (F#, C#, G#).

Il - lis, quarum ho - di - e me - mo - ri - am fa - ci - mus.

Il - lis, quarum ho - di - e me - mo - ri - am fa - ci - mus.

The second system continues the musical score with two vocal parts and piano accompaniment. The vocal lines include the lyrics 'Il - lis, quarum ho - di - e me - mo - ri - am fa - ci - mus.' The piano accompaniment features a steady rhythmic pattern with some melodic lines. Dynamic markings 'p' are used throughout. The system concludes with the instruction 'allacca'.

allacca

VIII.

Dasselbe Tempo.

Flöten. *p* *cresc.* *f* *p cresc.* *f* *mf*

Hoboen. *p* *cresc.* *f* *p cresc.* *f* *mf*

Clarinetten in B. *p* *cresc.* *f* *p cresc.* *f* *mf*

Fagotte. *p* *cresc.* *f* *p cresc.* *f* *mf*

Ventilhörner in F. *p* *cresc.* *f* *p cresc.* *f* *mf*

Ventiltrompeten in F. *p* *cresc.* *f* *p cresc.* *f* *mf*

Alt. Tenor Posaunen. *p* *cresc.* *f* *p cresc.* *f* *mf*

Bass *p* *cresc.* *f* *p cresc.* *f* *mf*

Pauken in As. Es. *p* *cresc.* *f* *p cresc.* *f* *mf*

Dasselbe Tempo.

Violine I. *p* *cresc.* *f* *p cresc.* *f* *mf*

Violine II. *p* *cresc.* *f* *p cresc.* *f* *mf*

Bratsche. *p* *cresc.* *f* *p cresc.* *f* *mf*

Sopran. *p* *cresc.* *f* *p cresc.* *f* *mf*
Sanctus! Sanctus Sa - ba - oth! Do - mi - nus De - us Sa - ba - oth! Pleni sunt

Alt. *p* *cresc.* *f* *p cresc.* *f* *mf*

Tenor. *p* *cresc.* *f* *p cresc.* *f* *mf*
Sanctus! Sanctus Sa - ba - oth! Do - mi - nus De - us Sa - ba - oth! Pleni sunt

Bass. *p* *cresc.* *f* *p cresc.* *f* *mf*

Violoncell. *p* *cresc.* *f* *p cresc.* *f* *mf*

Contrabass. *p* *cresc.* *f* *p cresc.* *f* *mf*

Dasselbe Tempo.

f dolce
f dolce
f dolce
f dolce
f dolce
f dolce
p
p
p
f dolce
f dolce
f dolce
f dolce
 Sa - ba_oth! Ple - ni sunt coeli et ter - ra glo - ri - a tu - a, glo - ri - a tu - a, glo - ri - a, glo - ri - a, glo - ri - a, glo - ri - a.
 Sa - ba_oth! Ple - ni sunt coeli et
 Sa - ba_oth!
f dolce
f dolce

B

a, glori-a, glori-a, glori-a, ple - ni sunt coeli et terra, ple -
 ter - ra glo - ri-a tu-a, glo - ri-a tu-a, glo - ri-a, glo - ri-a, glo.ri.a,
 Ple - ni sunt coeli et ter - ra glo - ri-a tu-a, glo.

B

- ni, ple - ni, ple - ni, ple - ni sunt, ple - ni sunt, ple - ni sunt coeli et
 glo - ri - a, ple - ni sunt, ple - ni, ple - ni sunt, ple - ni sunt, ple - ni sunt coeli et
 - ri - a tu - a, glo - ri - a, sunt glo - ri - a tu - a, ple - ni, ple - ni, pleni sunt coeli et
 Ple - ni sunt coeli et ter - ra glo - ri - a tu - a, glo - ri - a tu - a, pleni sunt coeli et

C

ter - ra glo - ri - a tu - a, glo - ri - a tu - a,

ter - ra glo - ri - a, glo - ri - a, glori - a tu - a, glo - ri - a,

ter - ra glo - ri - a, glo - ri - a, ple - ni sunt coeli et ter - ra glo - ri - a tu - a, glo - ri - a,

ter - ra glo - ri - a, glo - ri - a, glo - ri - a, glo - ri - a, glo - ri - a,

C

D

The musical score consists of several systems. The top system includes a vocal line and piano accompaniment. The middle section features a grand staff with piano accompaniment. The bottom section contains the vocal line with Latin lyrics. The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C). Dynamics include *sf* (sforzando) and *f* (forte). The tempo is marked **D** (Allegretto).

ple - ni sunt coeli et ter - ra glo - ri - a tu - a, glo -
 glo - ri - a, ple - ni sunt coeli, ple - ni sunt coeli et ter - ra glo - ri - a, glo -
 - ri - a tu - a, ple - ni sunt coeli, ple - ni sunt coeli et ter - ra glo - ri - a, glo -
 glo - ri - a, ple - ni sunt coeli et ter - ra, ple - ni sunt coeli et ter - ra glo - ri - a, glo -

D

The musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of two flats (B-flat and E-flat). The piano accompaniment is written in two staves (treble and bass clefs) with a key signature of two flats. The score is divided into two systems. The first system contains instrumental music. The second system contains the vocal line with Latin lyrics. The lyrics are:

- ri.a tu.a, ple - ni sunt coe.li, ple - ni sunt coeli, ple - ni sunt coeli et

- ri.a tu.a, ple - ni sunt coe.li, ple - ni sunt coeli, ple - ni sunt coe.li, coe - li et

- ri.a tu.a, ple - ni sunt coe.li et ter - ra, ple - ni sunt coe.li, coe - li et

- ri.a, glori - a tu - a, tu - a, ple - ni sunt coeli et ter - ra, et

E

ter-ra glo-ri-a, glo-ri-a tu-a, ple-ni sunt coe-li et ter-ra glo-ri-a tu-a,
 ter-ra glo-ri-a, glo-ri-a tu-a, ple-ni sunt coe-li et ter-ra glo-ri-a tu-a,

E

glo - ri - a tu - a, glo - ri - a tu - a, glo - ri - a, glo - ri - a, glo - ri - a, glo - ri - a! Ho -

glo - ri - a tu - a, glo - ri - a tu - a, glo - ri - a, glo - ri - a, glo - ri - a! Ho -

glo - ri - a tu - a, glo - ri - a, glo - ri - a, glo - ri - a, glo - ri - a! Ho -

glo - ri - a tu - a, glo - ri - a, glo - ri - a, glo - ri - a, glo - ri - a! Ho -

The musical score is arranged in two systems. The first system consists of 11 staves, including vocal staves and piano accompaniment. The second system consists of 7 staves, primarily for vocal parts with lyrics. The music is in a minor key and features dynamic markings such as *cresc.*, *f*, *p*, and *tr*. The lyrics are:
 san - na in ex - cel - sis! Sanctus! Sanctus Sa - ba - oth! Ho - san - na in ex - cel - sis! Sanc - tus
 san - na in ex - cel - sis! Sanctus! Sanctus Sa - ba - oth! Ho - san - na in ex - cel - sis! Sanc - tus

The musical score on page 86 consists of several systems of staves. The top systems feature piano accompaniment with various dynamic markings including *ff*, *f*, and *p*. The lower systems contain vocal lines with the Latin text: "Sa-ba-oth! Ple-ni sunt coe-li et ter-ra glo-ri-a tu-a, tu-a!". The vocal parts are written in a single melodic line with lyrics underneath. The piano accompaniment includes a variety of rhythmic patterns and textures, with some sections marked *trium* and *triumm*. The score concludes with a final cadence in the piano part.

IX.

Langsam. $\text{♩} = 104.$

Flöten.

Hoboen.

Clarinetten in B.

Fagotte.

Ventilhörner in F.

Ventiltrompeten
in F.

Alt. Tenor.
Posaunen.
Bass.

Pauken in As. Des.

Langsam.

Violine I.
pp

Violine II.
pp

Bratsche.
pp

Sopran.
pp Solo
Be.nedic - tus, qui ve - nit in no.mi.ne Domi.ni, be.ne.

Alt.
pp Solo

Tenor.
pp Solo
Be.nedic - tus, qui ve - nit in no.mi.ne Domi.ni, be.ne.

Bass.
pp Solo

Violoncell.
pp

Contrabass.
pp

Langsam.

A

dic-tus, qui ve - nit in no-mi-ne Do-mi-ni, be - ne - dic-tus be-ne-dic - tus, qui

dic-tus, qui ve - nit in no-mi-ne Do-mi-ni, be - ne - dic-tus, be-ne-dic - tus, qui

B

ve - nit in nomi.ne Do.mi - ni, be.ne.dic - tus, be.ne.dic.tus. Ag - nus De - i,

ve - nit in nomi.ne Do.mi - ni, be.ne.dic - tus, be.ne.dic.tus. Ag - nus

B

The musical score is arranged in two systems. The first system contains five staves: two vocal staves (Soprano and Alto) and three piano accompaniment staves. The second system contains five staves: two vocal staves and three piano accompaniment staves. The vocal lines include Latin lyrics. The piano accompaniment features complex textures with triplets and various dynamic markings. A common time signature 'C' is present at the beginning and end of the system.

Vocal Lyrics:

qui tol - lis pec - ca - ta mundi, do - na e - is re - qui - em, ag - nus De - i, ag - nus
 De - i, qui tol - lis pec - ca - ta, do - na e - is re - qui - em, ag - nus, ag -

The musical score consists of multiple staves. The top section includes piano accompaniment for strings and woodwinds, with dynamic markings such as *pp dolce* and *p*. The vocal section features two parts, with lyrics: "De - i, qui tol - lis pec - ca - ta mundi, do - na e - is re - qui - em! Et lux per - pe - tu - a lu - ce - at nus, qui tol - lis pec - ca - ta mundi, do - na e - is re - qui - em! Et lux per - pe - tu - a lu - ce - at". The piano accompaniment includes a grand staff with dynamic markings like *f*, *p*, and *cresc.*

Musical score for page 92, featuring vocal lines and piano accompaniment. The score includes dynamic markings such as *p*, *cresc.*, *f*, and *pp*. The lyrics are:

e - is, Do - mi - ne, et lux perpe - tu - a lu - ce - at e - is, et lux per - pe - tu - a, et lux per -
 e - is, Do - mi - ne, et lux perpe - tu - a lu - ce - at e - is, et lux per - pe - tu - a, et lux per -
 e - is, Do - mi - ne, et lux perpe - tu - a lu - ce - at e - is, Do - mi - ne, et lux per - pe - tu -

The musical score consists of multiple staves. The top section includes piano accompaniment with dynamic markings such as *p cresc.*, *f*, and *p*. A large **D** time signature is present. The vocal parts enter with the lyrics: *pe-tu-a lu-ce-at e-is, lux per-pe-tu-a lu-ce-at e-is, Do-mi-ne, cum sanc-tis tu-is,*. The lyrics are repeated across several vocal lines. The piano accompaniment continues with complex rhythmic patterns and dynamic markings like *mf*, *p*, and *f*. A **D** time signature appears again at the bottom of the score.

The musical score on page 94 consists of several systems of staves. The top systems are instrumental, likely for piano, with various dynamics and articulations. The lower systems feature vocal lines with Latin lyrics. The lyrics are:

cum sanc - tis tu - is in ae - ter - - num,

tu - is, cum sanc - tis tu - is, cum sanc - tis tu - is in ae - ter - num, in ae - ter - - num, in ae -

sanc - tis, cum sanc - tis in ae - ter - - num,

cum sanc - tis tu - is in ae - ter - num, ae - ter - - num,

E

in ae-ter-num, lu-ce-at, lu-ceat e-is, lux per-pe-tu-a, lux per-pe-tu-a,
 ternum, ae-ter-num, lu-ce-at, lu-ceat e-is, lux per-pe-tu-a, lux per-pe-tu-a, qui-a pi-us
 in ae-ter-num, lu-ce-at, lu-ceat e-is, lux per-pe-tu-a, lux per-pe-tu-a,

E

quia pi - us es, ————— quia pi - us es, lux per - pe - tu - a e - is! Do - na requi - em
 es, ————— pi - us es, pi - us es, lux per - pe - tu - a e - is! Dona requi - em
 quia pi - us es, pi - us es, lux per - pe - tu - a e - is! Do - na requi - em
 lux per - pe - tu - a e - is! Do - na requi - em

Musical score for a Requiem, page 97. The score includes vocal parts and piano accompaniment. The lyrics are "e - is, re - qui - em, re - qui - em, re - qui - em!". The piano part features dynamic markings such as *pp*, *ppp*, and *Solo Alle Solo*.