

# Robert Schumann's MÜCKE.

Gerausgegeben von Clara Schumann.

Serie IX.

Grössere Gesangwerke  
mit Orchester oder mit mehreren Instrumenten.

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Nº 95.

REQUIEM

für Chor und Orchester.

Op. 148.

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## REQUIEM

für Chor und Orchester

Schumann's Werke.

von

Serie 9. № 17.

ROBERT SCHUMANN.

Op. 148.

(№ 11 der nachgelassenen Werke.)

## I.

Componirt 1852.

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.  $\text{♩} = 82.$

Langsam.

Requiem aeternam dona eis, Domine, Domine, requiem aeternam.

Langsam.

*p dolce*

A

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, re . qui . em ae . ternam, re .

*fp*

*cresc.*

*cresc.*

A

3

qui.em, re . qui.em do.na e . is et lux per . pe.tua lu . ce.at e . is, lu . ceat  
 qui.em ae.ternam, re . qui.em do.na e . is et lux per . pe.tua lu . ce.at e . is, lu . ceat  
 qui.em ae.ternam, re . qui.em do.na e . is et lux per . pe.tua lu . ce.at e . is, lu . ceat  
 qui.em, re . qui.em do.na e . is et lux per . pe.tua lu . ce.at e . is, lu . ceat

cresc.

cresc.

cresc.

cresc.

B

eis, et lux per . pe . tua lu . ceat e . is, et lux per . pe . tua lu . ceat e . is. Requiem aeternam do.na

eis, et lux per . pe . tua lu . ceat e . is, et lux per . pe . tua lu . ceat e . is. Requiem aeternam do.na

**B** f dim. pp

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

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

## II.

Feierlich.  $\text{J}=100.$

Flöten.

Hoboen.

Clarinetten in A.

Fagotte.

Ventilhörner in F.

Ventiltrompeten.  
in F.

Alt.Tenor.

Posaunen.

Bass.

Pauken in A.E.

Violine I.

Violine II.

Bratsche.

Sopran.

Alt.

Tenor.

Bass.

Violoncell.

Contrabass.

Feierlich.

Sion, et tibi redetur voluntum in Jerusalem, te decet hymnus Deus in

Sion, et tibi redetur voluntum in Jerusalem, te decet hymnus Deus in Sion, decet hymnus Deus in

Sion, et tibi redetur voluntum in Jerusalem, te decet hymnus Deus in

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.

R. S. 95.

**B**

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

o-nem me-am, ex-audi, ex-audi o-ra-ti-o-nem, ex-audi, ex-audi. Te de-eet,

o-nem me-am, ex-audi, ex-audi o-ra-ti-o-nem, ex-audi o-ra-ti-o-nem me-am.

arco

arco

arco

**B**

Te de-eet hym-nus, Deus in Si-on, te de-eet hym-nus, Deus in Si-on, te  
 hym-nus Deus in Si-on, de-eet hym-nus, Deus in Si-on, te de-eet hym-nus, Deus in Si-on, te  
 Te de-eet hym-nus, Deus in Si-on, te de-eet hym-nus, Deus in Si-on, te

11

**C**

**Solo.**

*de . cet hymnus, De . us in Si . on, te deceit.*

*Ky . ri . e .*

**Solo.**

*de . cet hymnus, De . us in Si . on, te deceit.*

*Ky . ri . e . leison, Ky . ri . e . lei .*

**Solo.**

*de . cet hymnus, De . us in Si . on, te deceit.*

*Ky . ri . e . lei . son, Ky . ri . e , Ky . ri .*

**C**

**D**

Chor.

lei.son, Ky . ri . e e.le.i.son, Ky.ri . e! Chri . ste e . le . i.son, Chri . ste e . le . i.

Chor.

son, Ky.ri.e e . le . i.son, Ky.ri . e e . lei.son! Christe e . le . i.

Chor.

e, Ky . ri . e e.le.i.son, Ky.ri . e e . lei.son! Christe e . le . i.son, Christe e . le . i.

Solo

Ky.ri.e e . le . i.son, Ky.ri . e! Chri . ste e . le . i.son, e . le . i.

Chor.

p

p

p

**D**

son, Ky . ri . e e . le . i . son, e . lel . son! Te de . cet

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

son, Ky . ri . e e . le . i . son, e . lel . son! Te de . cet

14

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

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

E

R.S.95.

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

le . son, e le . i . son, Ky . ri.e e le i son, Ky .

de . cet. Ky . ri.e e le i 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,

de . cet, te de . cet. Ky . . rie e . le . son, e . le . . . .  
 . rie e . le . son, e . le . . . . son, Ky . . rie e . le . . .  
 Ky . . rie e . le . . . . 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 hym . nus De . . . .

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

hymnus, Deus in Sion. Ky - rie e - leison, Ky - rie e - leison, Ky - rie, Ky - rie,  
 le - i - son, Ky - rie e - leison, Ky - rie e - leison, Ky - rie, Ky - rie,  
 e - le - i - son, Ky - rie e - leison, Ky - rie e - leison, Ky - rie, Ky - rie, Ky -  
 dece, Deus in Sion. Ky - rie e - leison, Ky - rie e - leison, Ky - rie, Ky - rie, Ky -

F R.S.95.

**G**

Ky . ri . e, Ky . ri . e e . le . i . son, Ky . ri . e,  
Ky . ri . e, Ky . ri . e, Ky . ri . e, Ky . ri . e, Ky . ri . e e . le . i . son, Ky . ri . e e .  
Ky . ri . e

R. S. 95.

Ky . . . ri . e e . lei . son, Ky . . . ri . e e . lei . son, Ky . . . ri . e e . le . . .  
 - ri . e e . lei . son, Ky . . . ri . e , Ky . . . ri . e e . lei . son, Ky . . . ri . e e . le . . .  
 lei . son, Ky . . . ri . e e . lei . son, Ky . . . ri . e e . lei . son, Ky . . . ri . e e . le . . .  
 Ky . . . ri . e e . lei . son, Ky . ri . e , Ky . . . ri . e e . le . . .

BSB

23

Musical score page 23, featuring ten staves of music. The key signature is A major (three sharps). The time signature varies between common time and 2/4. Dynamics include *p*, *f*, *ff*, and *tr*. The vocal parts are labeled with 'son', 'Ky.', 'ri.', 'e.', and 'lei.son, Ky. ri. e!'. The score includes parts for voices, piano, and orchestra.

R. S. 95.

## III.

Ziemlich bewegt.  $\text{d} = 50.$

Flöten.

Hoboen.

Clarinetten in A.

Fagotte.

Ventilhörner in F.

Ventiltrompeten in F.

Alt.Tenor.

Posaunen.

Bass.

Pauken in Fis.Cis.

Violine I.

Violine II.

Bratsche.

Sopran.

Alt.

Tenor.

Bass.

Violoncello.

Contrabass.

Ziemlich bewegt.

Dies  
Irae,  
Dies  
Irae, dies  
Irae, il . lu solvet saeculum

Ziemlich bewegt.

Musical score page 25 featuring ten staves of music. The vocal parts include soprano, alto, tenor, bass, and basso continuo. The score includes dynamic markings such as *cresc.*, *p*, and *f*. The lyrics are written below the vocal staves in Latin:

Dies illa, dies illa, dies illa, dies illa,  
*cresc.*  
 illa, dies illa, dies illa, dies illa, dies illa,  
*cresc.*  
 illa, dies illa, dies illa, dies illa, dies illa,  
*cresc.*  
 illa solvet saeculum in favilla, dies illa, dies illa,  
*cresc.*  
 in favilla, dies illa, dies illa, dies illa, dies illa,  
*cresc.*  
*cresc.*

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

in favil.la, di.es i.rae, il . la sol . vet saeclum in fa . vil . la, solvet saeclum in fa . vil . la,  
 il . la, di.es i.rae, il . la sol . vet sae . clum in fa . vil . la, solvet sae . clum, sae . clum,  
 il . la, di.es i.rae, il . la sol . vet sae . clum sol . vet, solvet sae . clum, sae . clum,  
 il . la, di.es i.rae, il . la sol . vet sae . clum in fa . vil . la, solvet sae . clum, sae . clum,

**B**

testē Da . videum Sy . bil . la. Quan.tus tre . mor ést fu . tu.rus, quando ju . dex est ven . turus, euneta .

testē Da . videum Sy . bil . la. Quan.tus tre . mor est fu . tu.rus, quando ju . dex est ven . turus, euneta .

B **p-f-p**

SSB

stricte discus surus, cun . eta.

Tu . ba mirum spargens

stricte discus surus, cun . eta.

Tu . ba mirum spargens

R. S.95.

**C**

**D**

sonum,  
per se pulchra re.gi.o.num co.get omnes ante thronum.

sonum,  
per se pulchra re.gi.o.num co.get omnes ante thronum.

Mors—

**C**                              **D**

Musical score page 31, featuring ten staves of music. The top section consists of six staves, each with a different clef (G, F, C, G, B, E) and key signature (F major). The bottom section consists of four staves, also with various clefs and key signatures. The music includes dynamic markings such as *p*, *f*, *mf*, and *sf*. The vocal parts are labeled with Latin text: "Mors stu . pe . . . bit et na . tu . ra, mors stu . . . pe bit et na . . . tu ra," and "stu . . . pebit et na . . . tu ra, cum resurget ere a . tu . ra, mors stu . . . pe . . . bit". The score is numbered R. S. 95.

A page of musical notation for orchestra and choir, labeled R.S.95. The score consists of ten staves. The top six staves represent the orchestra, with parts for strings, woodwinds, brass, and percussion. The bottom four staves represent the choir, with parts for soprano, alto, tenor, and bass. The music is in common time, with a key signature of two sharps. The vocal parts enter at measure 32, singing the Latin text: "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 - et na -". The vocal entries are marked with dynamic instructions like *f*, *p*, and *p.*

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 gemessetem 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.

Violoncell.

Contrabass.

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

Liber scriptus profe.re.tur, in quo to.tum con ti-ne.tur, un.de mun-dus ju-di-ce-tur, li-ber  
tur, li-ber scriptus profe.re.tur, in quo to.tum con ti-ne.tur, un.de mun-dus ju-di-ce-tur, li-ber

A

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 .

A

**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**

C

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

Solo.

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

Solo.

bit, quid quid la - tet, ap - pa - re - bit, ap - pa - re - bit. Quid sum miser tune die tu - rus?

C

**D**

**D**

p

sum miser tunc die tu . rus?

quid sum miser?

quid

sum miser tunc die tu . rus?

**D**

40

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

Etwas bewegter.

Etwas bewegter.

Chor. cresc. *f*

rus? cum vix jus . tus sit se . eu . rus? Rex tre.men . dae

Chor. cresc. *f*

rus? quid \_\_ sum miser tune die . tu . rus? cum vix jus . tus sit se . eu . rus? Rex tre.men . dae

Chor. cresc. *f*

rus? quid \_\_ sum miser, mi . ser? cum vix jus . tus sit se . eu . rus? Rex tre.men . dae

p cres. f

Etwas bewegter.

A musical score page featuring ten staves of music. The key signature is A major (no sharps or flats). The time signature varies between common time and 12/8. The music includes dynamic markings such as *f*, *p*, *pp*, and *sf*. The vocal parts are labeled "perese." above the staves. The lyrics "ma . jes . ta . tis, qui sal . van . dos sal . vas gra . tis, sal . va me, fons\_ pi . e . ta . tis!" are written below the staves.

**E**

The musical score consists of ten staves. The top five staves are mostly blank, with the key signature changing from E major to B major at the beginning of the vocal entry. The bottom five staves are active, each with a different dynamic marking: *p dolce*, *p dolce*, *p dolce*, *p dolce*, and *p dolce*. The vocal line begins with "Re . cur . da . reJe-su ple," followed by a vocal rest, then "quod sum" (with a fermata), another vocal rest, and finally "cau . sa tu . ae vi . ae, ne me - per - das". The bassoon part at the bottom has a dynamic of *p dolce*.

44

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

cru . cem pas . sus; tan.tus la . bor non— sit eas . sus, tan.tus la .bor non,— non sit eas . sus!

**F**

**A:**

**B:**

**C:**

**D:**

**E:**

**F:**

**G:**

**H:**

**I:**

**J:**

**K:**

**L:**

**M:**

**N:**

**O:**

**P:**

**Q:**

**R:**

**S:**

**T:**

**U:**

**V:**

**W:**

**X:**

**Y:**

**Z:**

**Chor.**

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

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

**F**

Solo.  
*p*

ante dilem rationis! In . ge . mis . co tan . quam re . us,

Solo.  
*p*

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

Solo.  
*p*

In . ge . mis . co

ante dilem rationis!

*p*

**G**

*p dolce*

*p Solo.*

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

*p dolce*

**G**

*p dolce*

*ff*

*ff*

*p dolce*

*p dolce*

*f*

*p*

*f*

*f*

*f*

*f*

*f*

*f*

*p*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

Suppli. can . ti par . ee De.us! Jus.te ju . dex ul . ti . o . nis,  
Chor.

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

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

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

R.S.95.

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.  $\text{♩} = 63$ .

Flöten.

Hoboen.

Clarinetten in B.

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.

A

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

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

A

*p dolce*

*p dolce*

*f p*

*f p*

*f p*

*f p*

*f p*

*f p*

ennicremer ig .. ne, ne cremer ig .. ne!      Inter o .. ves lo .. cum praesta, et ab hoe .. dis me se ..

*f p*

Musical score page 54, system 1. The score consists of ten staves. The first six staves are treble clef, the next two are bass clef, and the last two are double bass clef. The key signature is one sharp. The time signature is common time. The music features various note heads, stems, and beams. Measure 1 starts with a rest followed by a dotted half note. Measures 2-3 show eighth-note patterns. Measure 4 begins with a bassoon solo. Measures 5-6 show eighth-note patterns. Measure 7 begins with a bassoon solo. Measures 8-9 show eighth-note patterns. Measure 10 concludes with a bassoon solo.

Musical score page 54, system 2. The score continues with ten staves. The vocal parts (measures 1-10) are silent. The bassoon part (measures 1-10) is present. The double bass part (measures 1-10) is present. The vocal parts (measures 11-12) are silent. The bassoon part (measures 11-12) is present. The double bass part (measures 11-12) is present.

Musical score page 55, featuring ten staves of music. The top section consists of ten staves, likely for a large orchestra, with dynamics such as *f*, *sf*, and *trum*. The bottom section features four vocal entries labeled "Chor." and lyrics in Latin: "Confu-tatis maledictis, flam-mis a - cri-bus ad-die-tis, confu-tatis maledictis, flammis". The score concludes with a basso continuo staff at the bottom.

aeribus ad - die\_tis, con\_fu - ta\_tis male\_die\_tis, flam - mis a - eribus ad - die\_tis. Vo - ca me, vo -  
 aeribus ad - die\_tis, con\_fu - ta\_tis male\_die\_tis, flam - mis a - eribus ad - die\_tis. Vo - ca me, vo -

ca me cum be nedic - tis!

*p Solo*

O ro sup - plex et ac - cli - nis, cor con - tri - tum quasi ci - nis, gere

ca me cum be nedic - tis!

pizz.

C

The musical score consists of ten staves. The first six staves are blank. Staves 7 through 10 begin with a dynamic of *p dolce*. Staves 7 and 8 have eighth-note patterns. Staves 9 and 10 have sixteenth-note patterns. Staves 11 through 14 feature vocal entries. Staff 11 has "pp Chor" above the notes, with lyrics "Lacry - mo.sa di.es ill.a, qua re - surget, qua resurget ex fa -". Staff 12 has "pp Chor" above the notes, with lyrics "eu - ram me - i fi - nis, ge.re eu - ram me - i finis! Lacry - mo.sa di.es ill.a, qua re - surget, qua resurget ex fa -". Staff 13 has "pp Chor" above the notes, with lyrics "Lacry - mo.sa di.es ill.a, qua re - surget, qua resurget ex fa -". Staff 14 has "pp Chor" above the notes, with lyrics "Lacry - mo.sa di.es ill.a, qua re - surget, qua resurget ex fa -". The bassoon part starts at staff 11 with a dynamic of *pp*, followed by *pizz.* The bassoon staff ends with a dynamic of *pp*.

*p dolce*  
*pizz.*  
*pizz.*  
*vil-la, ju-di - cands 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 - cands 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.*

Musical score page 60 featuring ten staves of music. The staves are arranged in two groups: a top group of five staves and a bottom group of five staves. The key signature is A major (no sharps or flats). The time signature varies between measures.

**Top Group (Measures 1-5):**

- Measure 1: All staves are silent.
- Measure 2: Measures 2-5: Dynamics: *pp*, *pp*, *pp*, *pp*.
- Measure 6: Dynamics: *pp*, *pp*, *pp*, *pp*.
- Measure 7: Dynamics: *pp*, *pp*, *pp*, *pp*.
- Measure 8: Dynamics: *pp*, *pp*, *pp*, *pp*.
- Measure 9: Dynamics: *pp*, *pp*, *pp*, *pp*.
- Measure 10: Dynamics: *pp*, *pp*, *pp*, *pp*.

**Bottom Group (Measures 6-10):**

- Measure 6: Dynamics: *pp*, *pp*, *pp*, *pp*.
- Measure 7: Dynamics: *pp*, *pp*, *pp*, *pp*.
- Measure 8: Dynamics: *pp*, *pp*, *pp*, *pp*.
- Measure 9: Dynamics: *pp*, *pp*, *pp*, *pp*.
- Measure 10: Dynamics: *pp*, *pp*, *pp*, *pp*.

**Text:**

re - quiem, e - is re - quiem, e - is re - quiem! A - - - men, A - - - men!

re - quiem, e - is re - quiem, e - is re - quiem! A - - - men, A - - - men!

## 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 Jesu Christe! Rex glori - ae!

Domine Jesu Christe! Rex glori - ae! Libera ani - mas omni - um fi - de - li -

Feierlich.

A

*Libera animas omnium fide-li-um defuncto-*

*Li-be-ra ani-mas om-ni-um fi-de-li-um de-functo-*

*rum de poe-nis in-fer-ni, de*

*um de-functo-rum de poe-nis in-fer-ni, de poe-nis in-fer-ni, in*

*Li-be-ra ani-ma...*

A

A musical score for orchestra and choir, page 63. The score consists of three systems of music, each with multiple staves. The top system features staves for Violin I, Violin II, Viola, Cello, Double Bass, Trombone, Bassoon, Clarinet, and Bassoon. The middle system features staves for Violin I, Violin II, Viola, Cello, Double Bass, Trombone, Bassoon, Clarinet, and Bassoon. The bottom system features staves for Violin I, Violin II, Viola, Cello, Double Bass, Trombone, Bassoon, Clarinet, and Bassoon. The vocal parts are written in soprano, alto, tenor, and bass. The lyrics are in Latin and are written below the vocal staves. The music is in common time, with a key signature of one sharp.

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 . fun . to . rum de poe . nis in . fer . ni, de poe . nis in .

64

64

1 2 3 4 5 6 7 8 9 10

ani - mas omni - um fi-de-li-um, omni - um fi-de-li-um, libera ani -

um, libera, libera a - ni - mas omni -

um, libera a - ni - mas omni - um fi -

fer-ni, libera, libera a - ni - mas omni - um fi-de-li-um, libera, lib -

**B**

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

**B**

libera e-as de o-re le-o-nis,

et de pro-fun-do la-eu, libera e-as de o-re le-o-nis,

libera, libera, libera e-as de o-re, libera e-as de o-re le-

fun-do la-eu, libera et de pro-fun-do la-eu, de o-re le-o-nis, e-as de o-re le-

C

**D**

D

1 2 3 4 5 6 7 8 9 10

ne absorbe at e as Tarta rus, ne ca dant in obs eu rum! Sed

ne absorbe at e as Tarta rus, ne cadant in obs eu rum! Sed

o nis, ne absorbe at e as Tarta rus, ne cadant in obs eu rum! Sed

o nis, ne absorbe at e as Tarta rus, ne ca dant in obs eu rum! Sed

D

2:

alz Saiten.

signifer sanctus Michael repre-sen-tet e . as in lu-cem sanc . tam, quam o.lim A .brahae promi . sis.ti et

signifer sanctus Michael repre-sen-tet e . as in lu-cem sanc . tam, quam o.lim A .brahae promi . sis.ti et

R.S. 95.

**E**

The musical score consists of eight staves of music. The top four staves are soprano, alto, tenor, and bass voices, each with a treble clef and a key signature of three sharps. The bottom four staves are bassoon, cello, double bass, and bassoon, each with a bass clef and a key signature of three sharps. The music includes dynamic markings such as *p*, *f*, and *s*. The vocal parts have lyrics in Latin: "se-mi-ni e - jus, sed sig-ni-fer sanctus Mi-chael re-pre-sen-tet e - as in lu-ceem sanc -" repeated twice. The bassoon parts provide harmonic support with sustained notes and rhythmic patterns.

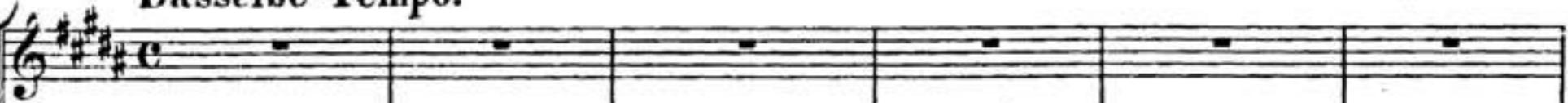
tam, quam olim A.brahæ promi.sis.ti et semi.ni e - jus. Domi.ne Je - su Christe! Rex glo.ri . ae!  
 tam, quam olim A.brahæ promi.sis.ti et semi.ni e - jus. Domi.ne Je - su Christe! Rex glo.ri . ae!

attacca

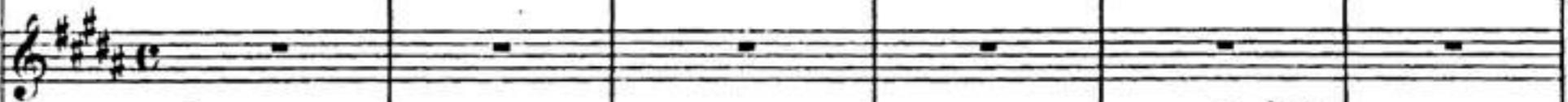
## VII.

Dasselbe Tempo.

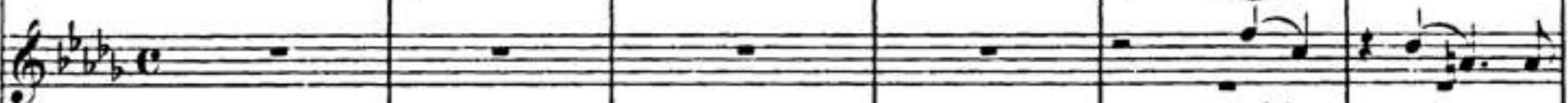
Flöten.



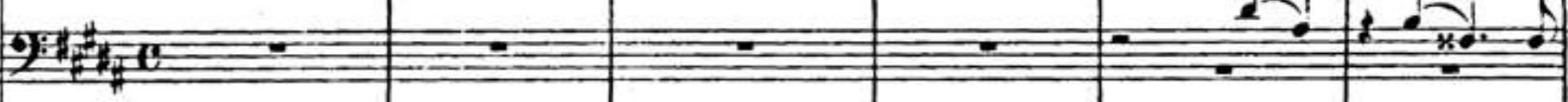
Hoboen.



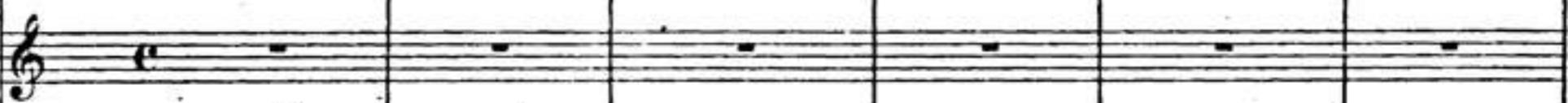
Clarinetten in B.



Fagotte.



Ventilhörner in F.

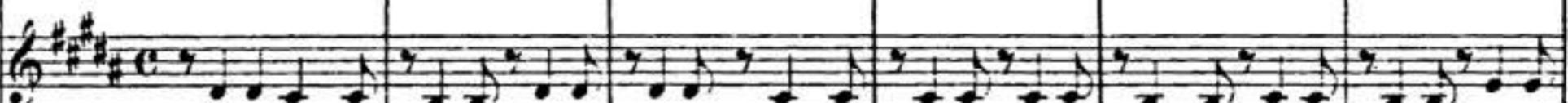


Dasselbe Tempo.

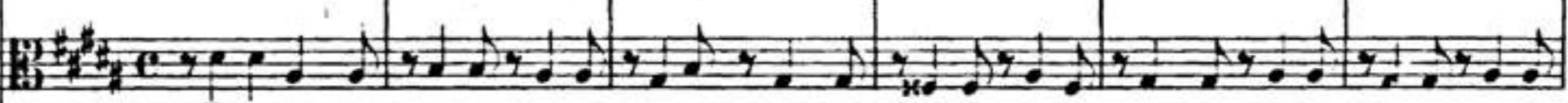
Violine I.



Violine II.



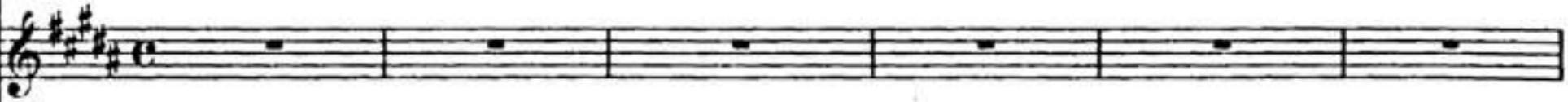
Bratsche.



Sopran.



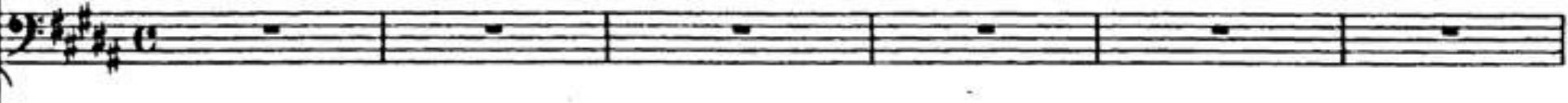
Alt.



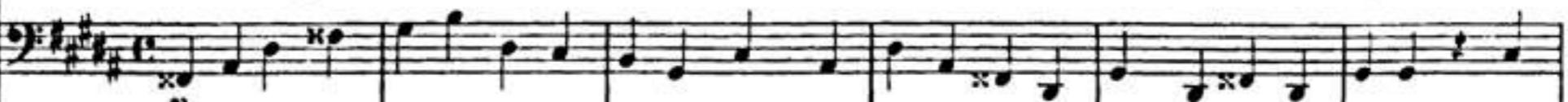
Tenor.



Bass.



Violoncell.



Contrabass.



Dasselbe Tempo.

A

The musical score consists of several staves of music. The top section features six staves, each with a different clef (G, F, C, G, F, C) and key signature. The first three staves are in common time, while the last three are in 2/4 time. The music includes dynamic markings such as *p* (piano), *f* (forte), and *mf* (mezzo-forte). The vocal parts are labeled: "Chor" (Chorus) and "Solo". The lyrics are written in Latin: "Hos-ti-as et pre-ces", "Tu susci-pe pro ani-ma-bus il-lis, quarum ho-die me-mori-am fa-ci-mus.", and "Hos-ti-as et pre-ces". The score concludes with a final dynamic marking of *p* and the letter "A" at the bottom center.

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

A musical score page featuring six staves of music. The top four staves are in common time, with key signatures of G major (one sharp), D major (two sharps), A major (no sharps or flats), and E major (one sharp). The bottom two staves are in common time, with key signatures of C major (no sharps or flats) and F major (one flat). The music includes various dynamics like forte, piano, and sforzando, and performance instructions like "riten." and "tempo." Measures 1 through 10 are shown, followed by a repeat sign and measures 11 through 15.

Il . lis, quarum ho . di.e me . mori.am fa . ci . mus.

Il . lis, quarum ho . di.e me . mori.am fa . ci . mus.

Continuation of the musical score from page 74. The top staff shows a vocal line with eighth-note patterns. The middle staff shows another vocal line. The bottom staff shows a bass line. Measure 16 begins with a forte dynamic (f) and a tempo marking of 120. Measures 17 through 20 show sustained notes and chords.

Continuation of the musical score. The bass line continues in the bottom staff. Measure 21 begins with a dynamic marking of p (piano). Measures 22 through 25 show sustained notes and chords. The word "tutti" is written above the bass staff in measure 25, indicating a tutti entry.

*attacca*

## VIII.

Dasselbe Tempo.

Flöten.

Hoboen.

Clarinetten in B.

Fagotte.

Ventilhörner in F.

Ventiltrompeten in F.

Alt. Tenor

Posaunen.

Bass

Pauken in As. Es.

Violine I.

Violine II.

Bratsche.

Sopran.

Alt.

Tenor.

Bass.

Violoncell.

Contrabass.

Dasselbe Tempo.

Sanctus! Sanctus Sa-ba-oth!

Do-min-us De-us Sa-ba-oth!

Pleni sunt

cresc.

p cresc.

f

p cresc.

f

cresc.

p cresc.

f

Dasselbe Tempo.

coeli et terra gloria tua!

*cresc.*

Sanctus!

Sanctus Sabaoth!

Sanctus

*cresc.*

coeli et terra gloria tua!

*cresc.*

Sanctus!

Sanctus Sabaoth!

Sanctus

*cresc.*

**A'**

*f dolce*

*f dolce*

*f dolce*

*f dolce*

*f dolce*

*p*

*p*

*p*

*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.

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 . ria tua, glo . ria tua, glo . ria, glo . ria, glo . ria,

Ple . ni sunt coeli et ter . ra glo . ria tua, glo .

**B**

ni, ple ni, ple ni sunt, ple ni sunt, ple ni sunt coeli et  
 gloria, ple ni sunt, ple ni, ple ni sunt, ple ni sunt, ple ni sunt coeli et  
 gloria tua, glo ri a sunt glo ri a tua, ple ni, ple ni, pleni sunt coeli et  
 ter ra glo ri a tua, glo ri a tua, pleni sunt coeli et

**C**

ter - ra glo - ria tua, glo - ria tua,  
 ter - ra glo - ria, glo - ria, glori - a\_\_\_\_ tu - a, glo - ria,  
 ter - ra glo - ria, glo - ria, ple - ni sunt coeli et ter - ra glo - ria tua, glo -  
 ter - ra glo - ria, glo - ria,

**C**

ple ni sunt coeli et ter ra glo ri a tua, glo.  
glo ri a, ple ni sunt coeli, ple ni sunt coeli et ter ra glo ri a, glo.  
ri a tua, 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.

- ria tua, ple - ni sunt coeli, ple - ni sunt coeli, ple - ni sunt coeli et  
 - ria tua, ple - ni sunt coeli, ple - ni sunt coeli, ple - ni sunt coeli, coe - li et  
 - ria tua, ple - ni sunt coeli et ter - ra, ple - ni sunt coeli, coe - li et  
 - ria, glori - a tu - a, tu - a, ple - ni sunt coeli et ter - ra, et

**E**

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16

terra gloria tua, gloria tua, plenisunt coeli et terra gloria tua,

terra gloria tua, gloria tua, plenisunt coeli et terra gloria tua,

**E**

**F**

gloria tua, gloria tua, gloria, gloria, gloria! Ho.  
 gloria tua, gloria tua, gloria, gloria, gloria! Ho.  
 gloria tua, gloria, gloria, gloria, gloria! Ho.  
 gloria tua, gloria, gloria, gloria, gloria! Ho.

san . . na in ex . cel . sis! Sanctus! Sanctus Sa . ba . oth! Ho . san . na in ex . cel . sis! Sanctus

cresc. f f p

san . . na in ex . cel . sis! Sanctus! Sanctus Sa . ba . oth! Ho . san . na in ex . cel . sis! Sanctus

cresc. f f p

Sa-ba-oth! Ple-nisunt coe-li et ter-ra glo-ri-a tu-a, tu-a!

getheilt

Sa-ba-oth! Ple-nisunt coe-li et ter-ra glo-ri-a tu-a, tu-a!

## IX.

Langsam. ♩ = 104.

Flöten.

Hoboen.

Clarinetten in B.

Fagotte.

Ventilhörner in F.

Ventiltrompeten in F.

Alt. Tenor.

Posaunen.

Bass.

Pauken in As. Des.

Violine I.

Violine II.

Bratsche.

Sopran.

Alt.

Tenor.

Bass.

Violoncell.

Contrabass.

Langsam.

Langsam.

Langsam.

▲

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

▲

**B**

The musical score consists of several staves of music. At the top, there are ten staves, each with a different clef (G, F, C, bass) and key signature. The first five staves are in common time, while the last five are in 2/4 time. The music features dynamic markings such as fortissimo (ff), forte (f), piano (p), and pianississimo (pp). There are also slurs and grace notes. In the middle section, the vocal parts begin with lyrics in Latin: "ve - nit in nomi.ne Do - mi - ni, be-ne-die - tus, be-ne-dic-tus. Ag - nus De - i," followed by "Chor" and a forte dynamic (f). This section repeats with the same lyrics. The score concludes with a final dynamic marking of piano (p).

**C**

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 - - -

pp dolce      pp dolce      pp dolce      pp dolce      pp dolce      pp dolce

*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*

*enre.*

*- nus, qui tol - lis pec - ca ta mundi, do - na e - is re - qui - em! Et lux per - pe - tu a lu - ce - at*

*enre.*

R.S.95.

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 -

**D**

perpetua luceat eis, lux per perpetua luceat eis, Domine, cum sanctis tuis,  
 perpetua luceat eis, lux per perpetua luceat eis, Domine, cum sanctis tuis, cum sanctis  
 perpetua luceat eis, lux per perpetua luceat eis, Domine, cum  
 a luceat eis, lux per perpetua luceat eis, Domine, cum sanctis tuis,

Soprano Alto Tenor Bass

*cum sanctis tuis in aeternum,  
tuis, cum sanctis tuis, cum sanctis tuis in aeternum, in aeternum, in aeternum,  
sanctis, cum sanctis in aeternum, in aeternum, in aeternum,  
cum sanctis tuis in aeternum, in aeternum, in aeternum,*

**E**

The musical score consists of ten staves of music. The first six staves are for voices (Soprano, Alto, Tenor, Bass, Bass, Bass) and the last four staves are for orchestra (String Quartet). The music is in common time, with a key signature of two flats. Dynamics include *mf*, *p*, *pp*, *dolce*, *immer pp*, *pp*, *f*, *dim.*, *p*, *s*, *pp*, and *pp*. The vocal parts have lyrics in Latin: "in se - ter - num, lu - ce - at, lu - ce - at e - is, lux per - pe - tu - a, lux per - pe - tu - a, ternum, ae - ter - num, lu - ce - at, lu - ce - at e - is, lux per - pe - tu - a, lux per - pe - tu - a, qui - a pi - us". The score concludes with a final dynamic of *pp*.

pp

qui a pi - us es, — qui a pi - us es, lux per - pe-tua e - is! Do - na requi-em  
 es, — pi - us es, pi - us es, lux per - pe-tua e - is! Do na requi-em  
 qui a pi - us es, pi - us es, lux per - pe-tua e - is! Do - na requi-em  
 lux per - pe-tua e - is! Do - na requi-em

pp  
pp  
ppp  
pp <> ppp  
pp <> ppp  
pp <> ppp  
e - is, re - qui - em, re - qui - em, re - qui - em!  
e - is, re - qui - em, re - qui - em, re - qui - em!  
e - is, re - qui - em, re - qui - em, re - qui - em!  
Solo Alle Solo  
pp <> ppp  
pp <> ppp