



Vier Singstimmen,
2 Violinen, Viola, 2 Hörner,
Contrabass und Orgel obligat,
Trompeten und Pauken
ad libitum.

von
Joh: Casp: Aiblinger
K. b. Hofkapellmeister

*Op. fl. 5. — kv.
Thl 2. 1994*

*Eigenthum der Verleger.
Eingetragen in dem Vereins Archiv.*

München bey Falter & Sohn

*K. b. Hof-, Musikalien und Musik-Instrumenten-Handlung
Nr 475.*



4 Mus. pr. 64731

630. W²

14 Einh.

Tympani in D.

von Aiblinger.

Requiem

Adagio 12.

Requiem. *Adagio.* 12. 2. *f.* 27. *f.* *tr.*
tr. 2. *tr.* 8. *p.*

*Allo giusto.
Dies irae.*

Allo giusto.

Allo giusto.
Dies irae.

2. *triummum*

triummum

pp *f* *pp* *f*

A single staff of handwritten musical notation. The staff begins with a bass clef and a double bar line. The first measure contains a half note. The second measure contains a quarter note, followed by a series of eighth notes. The notation continues with various note values and rests, ending with a final note in the eighth measure. The handwriting is in dark ink on aged, slightly yellowed paper.

27. *trm* 27.

f *ff* *f*

A single staff of handwritten musical notation. It begins with a bass clef. The notation consists of several measures, each containing notes with stems and beams. Above the staff, the word "trun" is written in a cursive hand. The paper is aged and shows some staining.

Handwritten musical score for the first system of 'Liedchen'. The notation is on a single staff with a bass clef. It begins with a first ending bracket over the first four measures, followed by a 'trine' marking over the next four measures. The piece concludes with a second ending bracket over the final four measures, which includes a dynamic marking of *pp* (pianissimo) followed by a crescendo to *f* (forte).

triumm

pp *f*

2. *Andante* 37.

11.

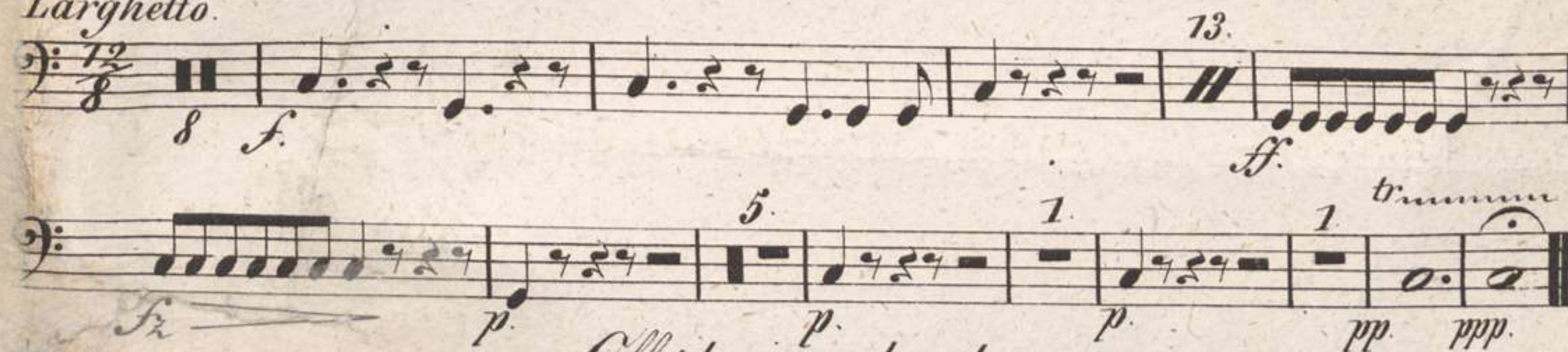
E. & S. N^o 475.

Tympani in D.

3

Larghetto.

8 *f.* 13. *ff.* 5. 1. 1. *tr* *pp.* *ppp.*

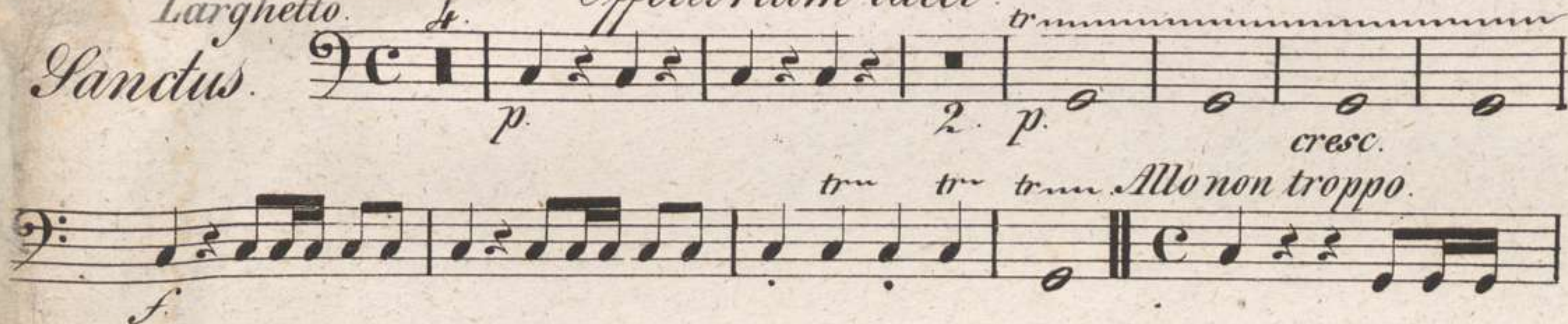


Larghetto.

Offertorium tacet.

Sanctus.

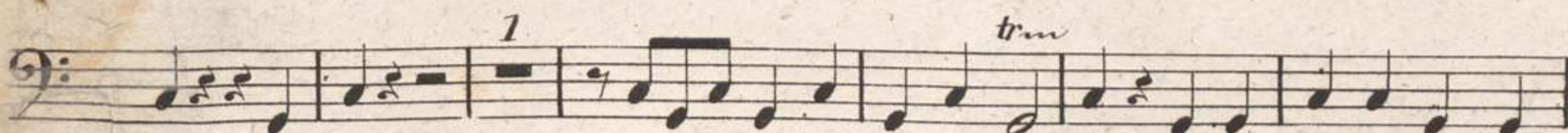
4. *p.* 2. *p.* *cresc.* *tr* *tr* *tr* *Allo non troppo.*



1. 1.



1. *tr*



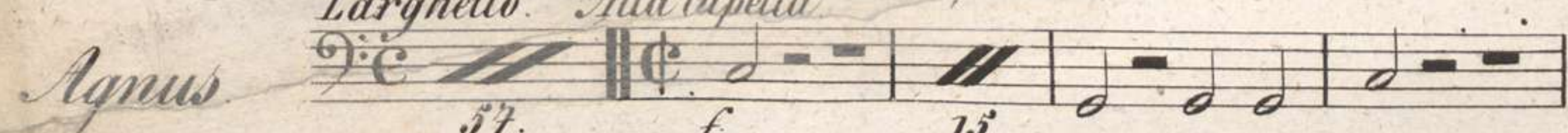
tr



Larghetto. Alla capella Benedictus tacet.

Agnus

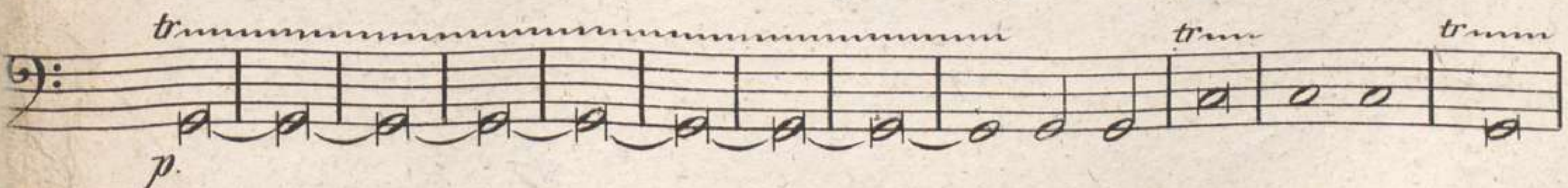
37. *f.* 15.



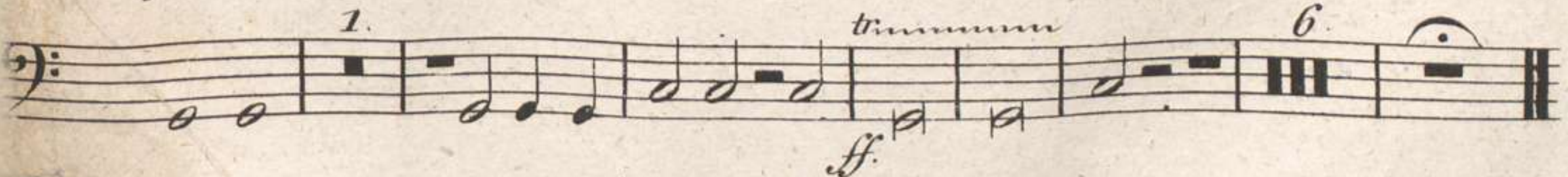
1. 19. *ff.* *fz* *fz* *fz*



tr *p.* *tr* *tr*



1. *tr* 6. *ff.*



Requiem.

Adagio 3.

von Aiblinger.

Re- qui-em ce-ter-nam do-na e-is
do-na e-is Do-mi-ne Et lux per-
pe-tu-a lu-ce-at lu-ce-at e-is. Te-de-cet hym-
nus De-us in Si-on. Ex-au-di o-ra-ti-o-nem me-am
ad-te om-nis ca-ro ve-ni-et Ky-ri-e e-lei-
son e-lei-son e-lei-son. Chris-te e-lei-son
Chris-te e-lei-son e-lei-son e-lei-son Ky-ri-e-e-lei-
son e-lei-son Ky-ri-e-e-lei-son.

Allegro 4.

Dies irae

Di-es i-rae di-es il-la di-es il-la
sol-vet sae-clum in fa-vil-la sol-vet sae-clum in fa-vil-la tes-te
Da-vid. cum si-bil-la cum si-bil-la quantus tre-mor
est fu-tu-rus quando ju-dex est ven-tu-rus cun-c-ta stric-te

Soprano.

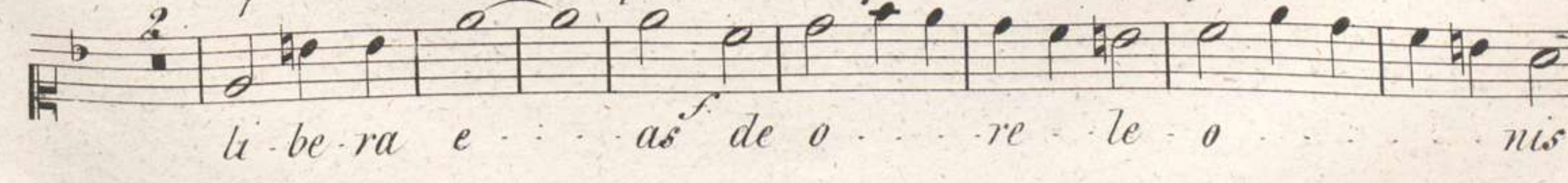
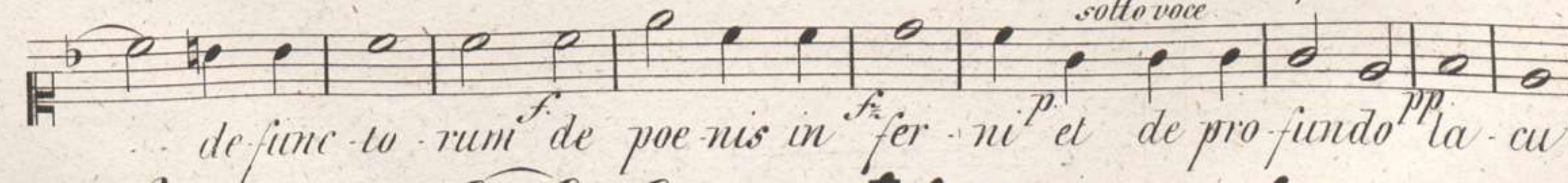
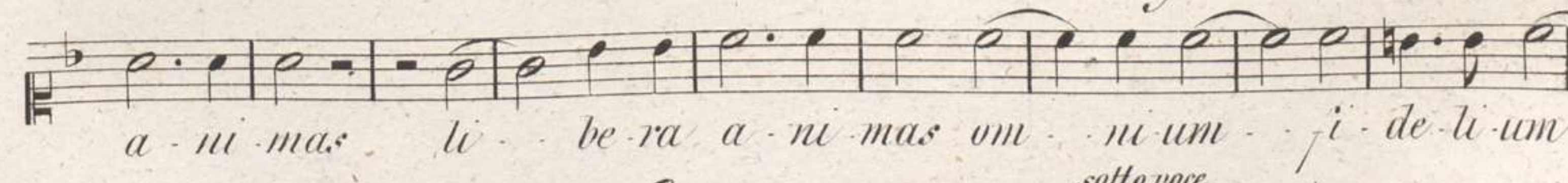
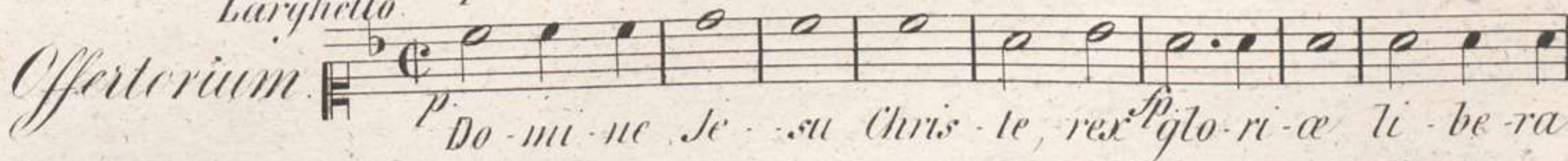
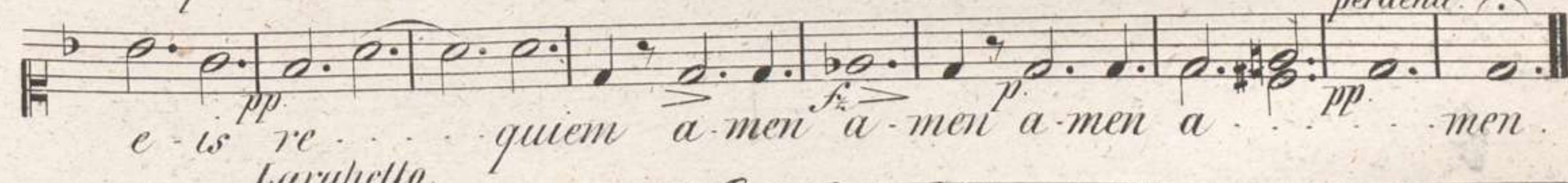
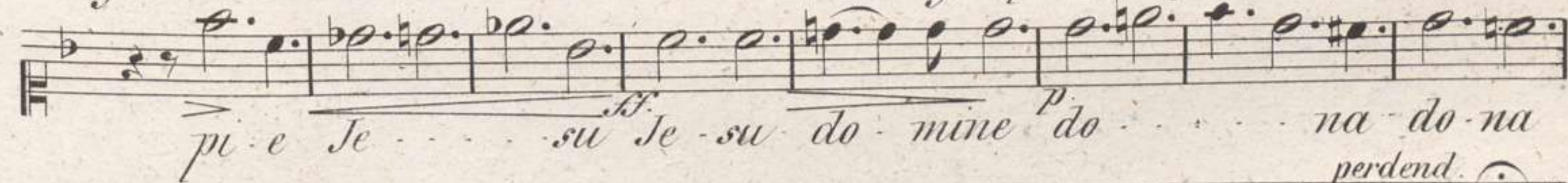
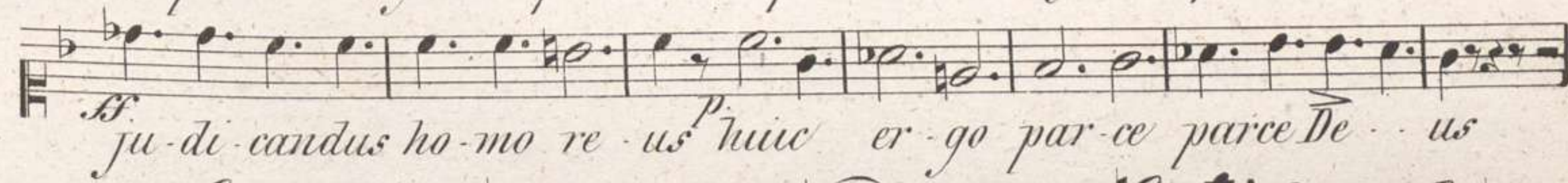
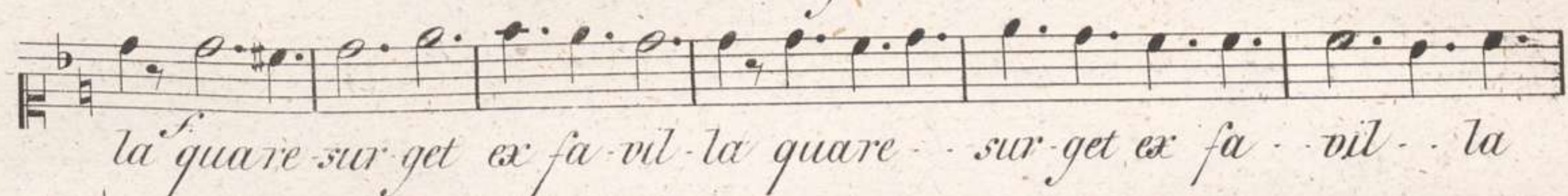
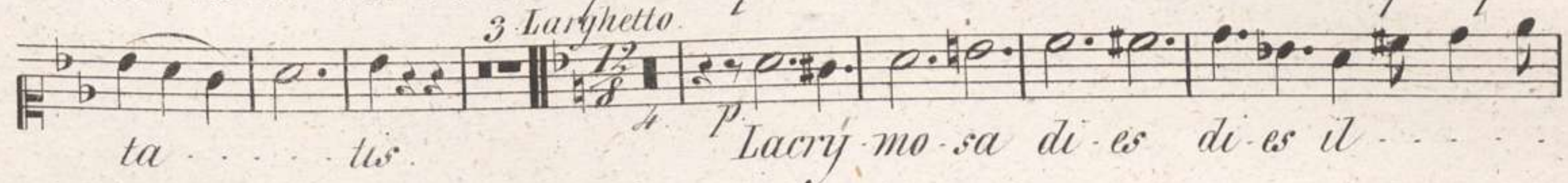
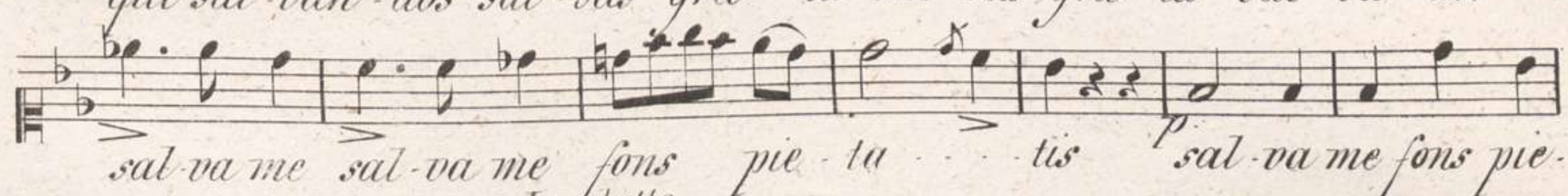
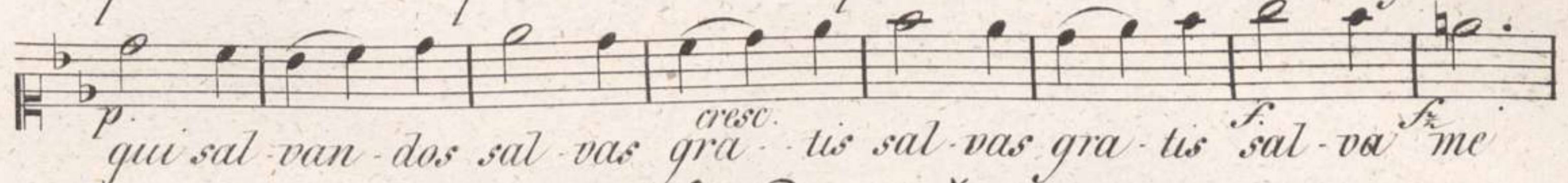
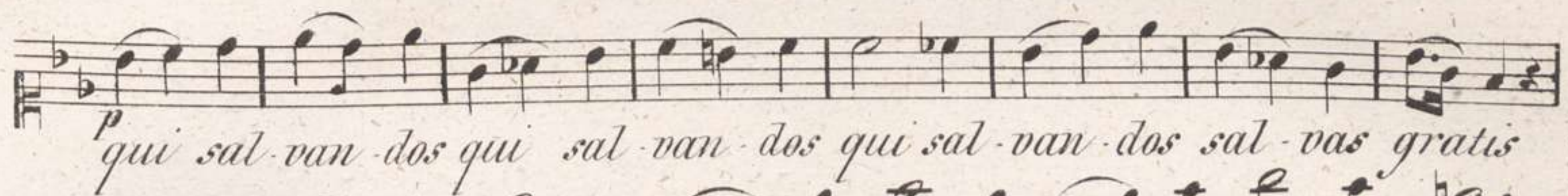
dis-cus-su-rus tu ba mi-rum spargens so-num per se pulchra
 re-gi-o-num co-get om-nes co-get om-nes an-te
 thro-num mors stu-pe-bit et na-tu-ra cum re-sur-get
 cre-a-tu-ra ju-di-can-ti re-spon-su-ra ju-di-can-ti
 re-spon-su-ra li-ber scrip-tus pro-fe-re-tur in quo
 to-tum in quo to-tum con-ti-ne-tur un-de mun-dus ju-di-
 ce-tur un-de mun-dus ju-di-ce-tur ju-dex er-go
 cum se-de-bit cum se-de-bit quid, quid la-tet ap-pa-re-bit nil in
 ul-tum re-ma-ne-bit nil in ul-tum re-ma-ne-bit.

Andante.

Quid sum mi-ser tunc dic-tu-rus quem pa-tro-num ro-ga-
 tu-rus cum via ju-stus sit se-cu-rus rex tre-men-dæ ma-je-
 sta-tis rex tre-men-dæ ma-je-sta-tis

Soprano.

3.



Soprano.

ne ab-sor-be-at ne ab-sor-be-at *p* e-as tar-ta-rus ne cadant

ne ca-dant *pp* in ob-scu-rum *f* sed sig-ni-fer Sanc-tus

Mi-chael re-præ-sen-tet e-as e-as *p* in lu-cem *pp* sanc-

And^{te} sostenuto. tam quam o-lim A-bra-hæ pro-mi-sis-ti

pro-mi-sis-ti et se-mi-ni *f* e-jus et se-

mini se-mi-ni e-jus et se-mi-ni e-jus.

Larghetto.

Sanctus. *p* Sanc-tus Sanc-tus Sanctus Do-mi-nus De-us

Sa-ba-oth ple-ni sunt coe-li coe-li et ter-ra *f* glo-ri-a

Allo non troppo. glo-ri-a glo-ri-a tu-a o san-na o san-na in-ex-

cel-sis o san-na o san-na in-ex-cel-

sis o san-na o san-na in-ex-cel-sis in ex-cel-

sis in ex-cel-sis in ex-cel-sis.

Soprano

5.

Andante $\frac{4}{4}$

Benedictus.

p Be - ne dic - tus be - ne dic - tus qui
 ve - nit qui ve - nit in no - mi - ne Do - mi - ni qui ve - nit qui
 ve - nit in no - mi - ne do - mi - ni *p* be - ne dic - tus *p* be - ne dic - tus
 be - ne dic - tus qui ve - nit qui ve - nit in no - mi - ne do - mi - ni
 be - ne dic - tus be - ne dic - tus be - ne dic - tus qui ve - nit qui
 ve - nit qui ve - nit in no - mi - ne do - mi - ni *p* *dol.* be - ne dic - tus be - ne
 dic - tus *p* be - ne dic - tus be - ne dic - tus bene - dic - tus.

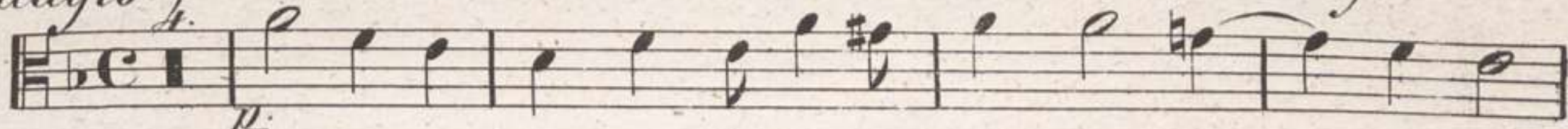
Larghetto

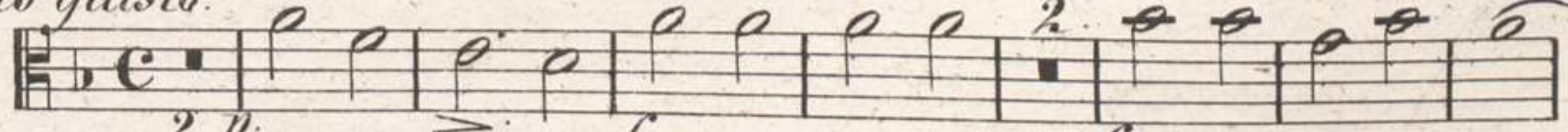
Agnus.

p Ag - nus De - i qui tol - lis pec - ca - ta qui tol -
 lis pec - ca - ta mun - di *p* do - na e - is do - na e - is re - qui - em
p Ag - nus De - i qui tol - lis pec - ca - ta pec - ca - ta mun - di
p do - na e - is *f* do - na e - is *p* re - qui - em *p* Ag - nus De -
f *p* qui tol - lis pec - ca - ta qui tol - lis pec - ca - ta mun - di

Soprano.

solto voce.
pp do-na e-is do-na e-is *pp* re-qui-em sem-pi-ter-
pp nam lux ce-ter-na lu-ce-at e-is Do-mi-
Alla Capella. 4
f ne in ce-ter-num
 2 cum sanctis tu-is in ce-ter-num in ce-ter-
 num in ce-ter-num cum sanctis tu-is
 in ce-ter-num cum sanctis tu-is in ce-ter-num
 in ce-ter-num cum sanctis tu-is in ce-ter-
 num in ce-ter-num in ce-ter-num cum sanc-tis
 5. tu-is cum sanctis tu-is cum sanctis
 tu-is in ce-ter-num in ce-ter-num in
 ce-ter-num qui a pi-
rall. *Adagio. dol.*
pp us es quia pi-us es.

Adagio *von Aiblinger*
Requiem. 
Re qui em æ ter nam æ ter
 nam do na e is do mi ne. *Et lux per*
pe lu a et lux per pe tu a lu ce at e is *Te de cet hym*
 nus De us in Si on *Ex* au di o ra ti o nem me am
 ad te om nis ca ro ve ni et *Ky* ri e e lei son e lei
 son e lei son e lei son Chris te e lei son
 Chris te e lei son e lei son e lei son e lei son
 e lei son e lei son e lei son e lei son.

Allo quisto.
Dies irae. 
 Di es i ræ di es i ræ di es il la sol
 vet sæ clum sol vet sæ clum in fa vil la tes te David cum si
 bil la cum si bil la *quantus* tre mor est fu tu rus
 quando ju dex est ven tu rus cuncta Stricte discus su rus *lu*

Alto.

ba nu rum spargens so num per se ^{cres} pulchra re gi o -

num co get om nes om nes an te thro -

^{sotto voce} num ^{pp} mors stu pe bit et na tu ra ^p cum re sur get

cum re sur get cre a tu ra ju di can ti re spon -

su ra ju di can ti re spon su ra ^p li ber scrip tus pro fe -

re tur pro fe re tur in quo to tum con ti -

ne tur un de mun dus ju di ce tur un de mundus ju -

di ce tur ^{1.} ju dex er go, ^{2.} ju dex er go, cum se -

de bit quid, quid la tet ap pa re bit ^{marcata} nil in ul tum re ma -

ne bit nil in ul tum re ma ne bit.

^{Andante} Quid sum mi ser tunc dic turus ^p quem pa tronum ro ga tu rus

cum vix ju stus sit se cu rus ^{ff} rex tre men da ma je sta tis

rex tre-men-die ma-jes-tas-tis *p* qui sal-van-dos qui sal-van-dos
 qui sal-van-dos sal-vas gra-tis *p* qui sal-vandos sal-vas gra-tis *cresc.*
 sal-vas gra-tis sal-va-me sal-va-me sal-va-me fons pie-ta
p tis sal-va sal-va-me fons pie-ta *3. Larghetto.* *1. p* La-cry-
 mo: sa di-es il-la lacry-mo: sa di-es il-la *f* qua-re
 surget ex fa-vil-la qua-re surget ex fa-vil-la *ff* ju-di-can-dus
 homo re-us parce parce De-us pi-e Je-su pi-e
 Je-su *ff* Je-su Do-mi-ne *p* do-na do-na do-na e-is *pp* re-
 quem a-men *f* a-men *p* a-men a *pp* perdend men.
Larghetto.

Offertorium. *p* Do-mi-ne Je-su Chris-te rex *fp* glo-ri-ae li-be-ra
 a-ni-mas om-ni-um om-ni-um fi-de-li-um de-func-
 to-rum *f* de-poe-nis in *f* fer-ni *p* et de pro-fun-do *pp* la-cu
sottovoce. *1.*

Alto.

p li-be-ra e-as li-be-ra e-as de o-re le-o-

nis ne ab-sor-be-at ne ab-sor-be-at e-as tar-ta-rus *p* ne cadant

in ob-scu-rum ne cadant *pp* in ob-scu-rum *f* sed sig-ni-fer

sanctus Mi-chae-el, re-prae-sen-tet e-as *p* in lu-cem sanc-

Andante sostenuto. tam, quam o-lim A-bra-hae pro-mi-sis ti pro-

mi-sis-ti ei se-mi-ni *f* e-jus et se-mi-ni

se-mi-ni e-jus et se-mi-ni e-jus

Larghetto. Sanctus Sanctus Sanctus Do-minus De-us Sa-ba-

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

Allo non troppo. a o-san-na o-san-na in ex-cel-sis o-san-

na o-san-na in ex-cel-sis o-sanna o-sanna in ex-cel-

sis in ex-cel-sis in ex-cel-sis in ex-cel-sis in ex-cel-sis

Alto

5

Andante 6.

Benedictus

p Be-ne dic-tus qui ve-nit qui ve-nit in
no-mi-ne Do-mi-ni be-ne dic-tus qui ve-nit qui ve-nit qui
ve-nit in no-mi-ne do-mi-ni *p* be-ne dic-tus qui ve-nit qui
ve-nit in no-mi-ne do-mi-ni be-ne dic-tus be-ne dic-tus qui
ve-nit qui ve-nit in no-mi-ne do-mi-ni *p. dol.* be-ne dic-tus be-ne dic-
tus *p.* be-ne dic-tus be-ne dic-tus *pp.* be-ne dic-tus.

Larghetto.

Agnus

p Ag-nus De-i qui tol-lis pec-ca-ta qui tol-lis pec-ca-ta
mundi *p.* do-na e-is do-na e-is re-qui-em *p.* Ag-nus
De-i *p.* qui tol-lis pec-ca-ta qui tol-lis pec-ca-ta mun-di
p. do-na e-is *f.* do-na e-is *p.* re-qui-em *p.* Ag-nus De-
i *p.* qui tol-lis pec-ca-ta qui tol-lis pec-ca-ta mun-di do-na
e-is do-na e-is re-qui-em sem-pi-ter

Alto.

pp.
 nam lux æ - ter na la - ce - at e - is Do - mi -
Alla capella.
 ne Cum Sanctis tu - is in æ ter -
 num in æ - ter num in æ - ter
 num in æ - ter num cum Sanctis
 tu - is in æ - ter num æ - ter
 num in æ - ter num in æ - ter num in æ -
 ter num in æ - ter num in æ - ter
 num in æ - ter num *ff.* in æ -
 ter num cum Sanctis tu - is in æ - ter
 num in æ - ter num in æ - ter
 ter - num in æ - ter num qui *p.* a
dim *rall.* *Adagio.* *dol.*
 pi - us es *pp.* qui a pi - us es .

Adagio.

von Aiblinger.

Requiem.

9 *p* Re - quiem æ - ternam dona e - is. Et lux per -
 pe - tu - a et lux per - pe - tu - a lu - ce - at e - is
 et ti - bi redde - tur vo - tum in Je - ru - sa - lem ex - au - di o - ra - ti -
 o - nem me - am ad te om - nis ca - ro *p* ve - ni - et *p* Ky - ri -
 e e lei - son Chris - te e lei - son Chris - te e lei - son e -
 lei - son e - lei - son e - lei - son
p Ky - ri e e lei - son e lei - son

Allo giusto.
Dies iræ

f Di - es i - ræ *p* di - es il - la *f* di - es il - la
 sol - vet sæ - clum in fa - vil - la sol - vet sæ - clum in fa - vil -
 la tes - te Da - vid cum Si - bil - la cum si - bil - la, *p* quantus
 tre - mor est fu - tu - rus quando ju - dex est ven - tu - rus cuncta
 stride dis - cus - su - rus *p* tu - ba mi - rum spargens so -

Tenore.

num per se pul-chra re-gi-o num *f* co-get om-nes *f* co-get
 om-nes an-te thro-num mors stu-pe-bit et na-
 tu-ra *1* *P* cum re-sur-get cre-a-tu-ra
 judi-can-ti respon-su-ra ju-di-can-ti re-pon-
 su-ra *P* li-ber scrip-tus li-ber scrip-tus pro-fe-
 re-tur in quo to-tum con-ti-ne-tur con-ti-ne-tur un-de
 mun-dus ju-di-ce-tur un-de mun-dus *f* ju-di-ce-
 tur *3* *f* ju-dex er-go *P* cum se-de-bit *f* cum se-de-bit quid, quid
 la-tet ap-pa-re-bit nil in ul-tum re-ma-ne-bit nil in ultum
 re-ma-ne-bit. *Andante* *5* *3* *4* *Quid sum mi-ser tunc dic-tu-rus*
 quem pa-tro-num ro-ga-tu-rus cum vi-x ju-stus sit se-cu-rus
R rex tre-men-dae ma-je-sta-tis *R* rex tre-men-dae ma-je-sta-tis,

Tenore.

3.

p qui sal-van-dos qui sal-van-dos qui sal-van-dos sal-vas gratis
p qui sal-van-dos sal-vas *cresc.* gra-tis sal-vas gra-tis *f* sal-va me
 salva me sal-va me fons pie-ta-tis *p* sal-va sal-va
 me fons pie-ta-tis. *Larghetto* *p* La-cry-mo-sa
 dies il-la la-cry-mo-sa di-es il-la *f* qua-re-
 sur-get quare-sur-get ex-fa-vil-la *f* ju-di-can-dus
 ho-mo re-us *p* hu-ic er-go parce De-us pi-e Je-su
 pi-e Je-su *f* Je-su do-mi-ne *p* do-na e-is do-na
 e-is *pp* re-qui-em a-men *f* a-men *p* a-men a *pp* men.
Larghetto.
Offertorium. *p* Do-mi-ne Je-su Chris-te rex *f* glo-ri-
 æ li-be-ra a-ni-mas om-ni-um om-ni-
 um fi-de-li-um de-func-to-rum *f* de poe-nis in *f* fer-

Tenore

sotto voce

p ni et de pro-fun-do *pp* la-cu *p* li-be-ra e as *f* de

o re . . . le . . . o . . . nis ne ab-sor-be-at ne ab-

sor-be-at *p* e-as tar-ta-rus *p* ne ca-dant ne ca-dant ne

pp cadant in ob-scu rum *f* sed sig-ni-fer Sanc-tus

2

Andante sostenuto

Mi-cha-el re-prae-sentet e-as *p* in lu-cem *pp* sanc-tus

Sicut quam o-lim A-bra-hae-promi-sis ti

pro-mi-sis-ti et se-mi-ni *f* e-jus et se-

mi-ni se-mi-ni e-jus et se-mi-ni e-jus

Larghetto

Sanctus

p Sanctus Sanctus Sanctus Do-mi-nus De-us

Sa-ba-oth *f* ple-ni sunt coe-li coe-li et ter-ra *f* glori-a glori-a

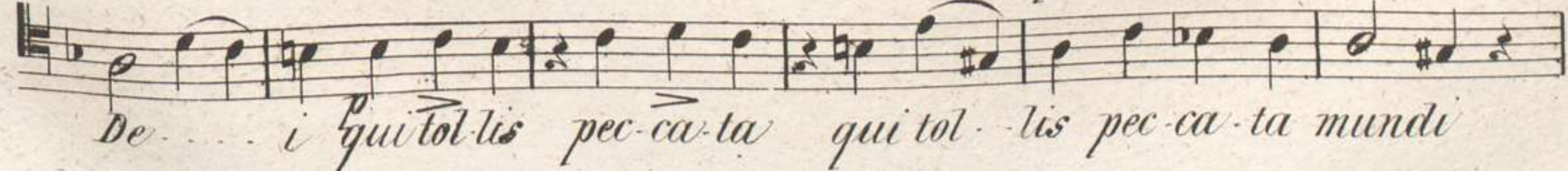
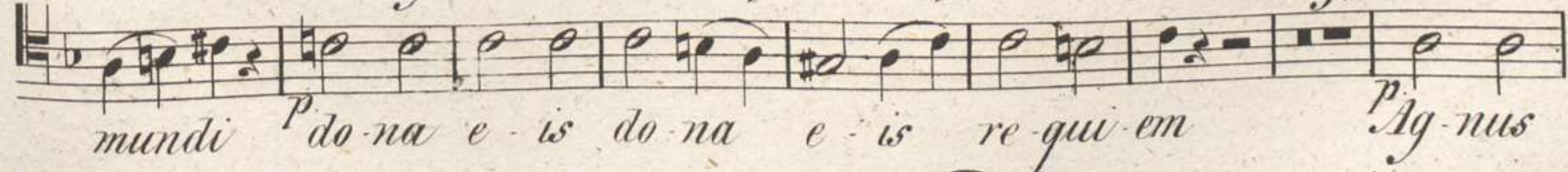
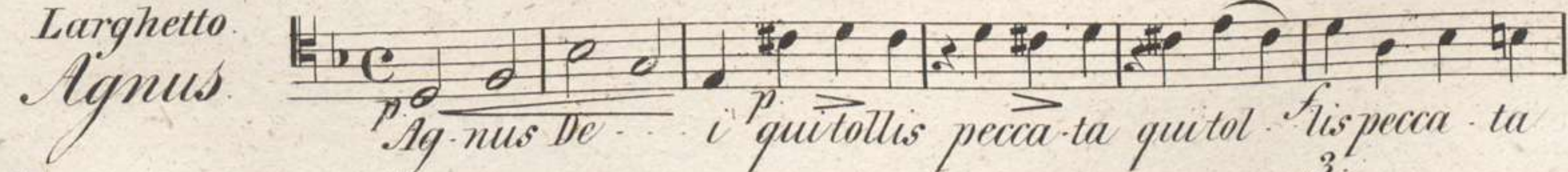
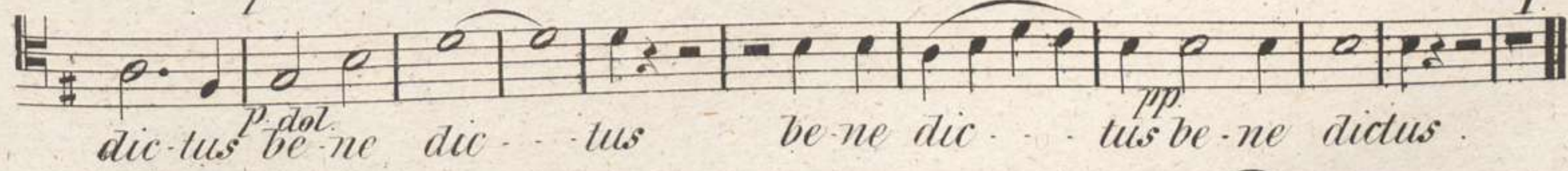
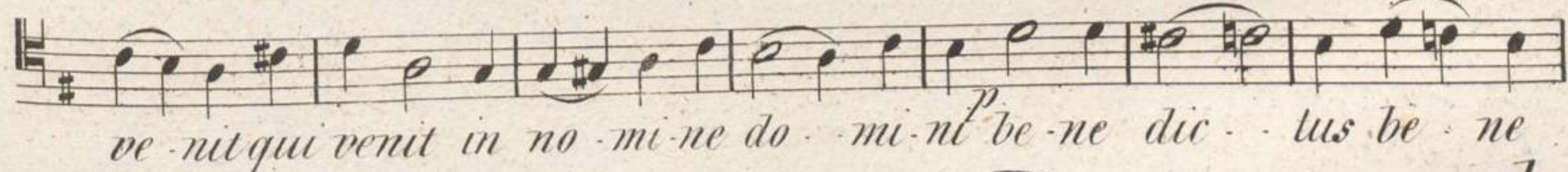
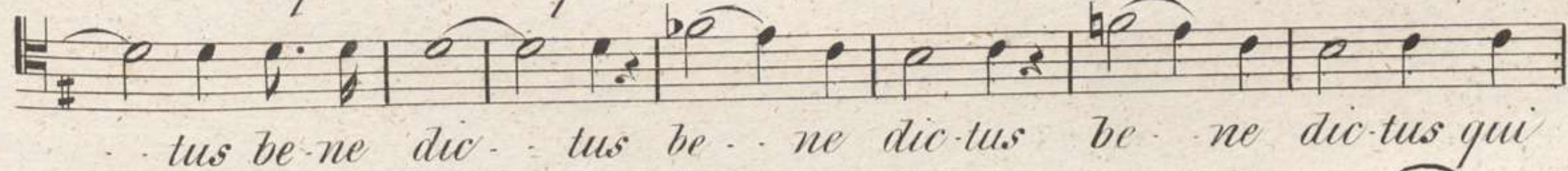
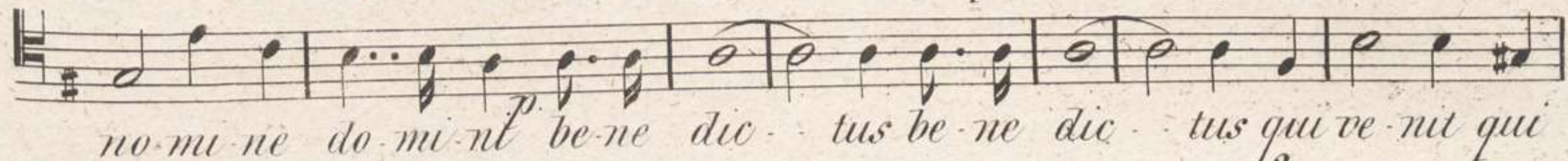
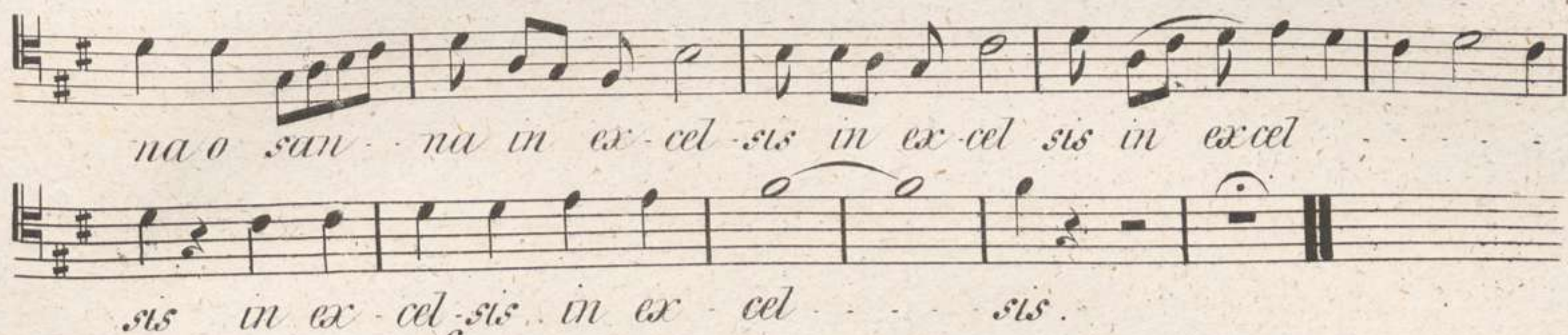
Allo non troppo

glo-ri-a tu-a o-san-na o-san-na in-ex-

cel-sis o-san-na o-san-na in-ex-cel-sis o-san-

Tenore

5



Tenore.

p dona e - is do - na e - is *p* re - quem *p* Agnus De . . .

p qui tol - lis pec - ca - ta qui tol - lis pec - ca - ta mun - di do - na

e - is do - na e - is *pp* re - qui - em sempi - ter - nam, *Ma capella*

p lux æ - ter - na lu - ce - at e - is Do - mi - ne. Cum Sanctis

tu - is in æ - ter - num in æ - ter - num in æ - ter - num

in æ - ter - num in æ - ter - num in æ - ter - num

in æ - ternum cum sanctis tu - is in æ - ter - num

num in æ - ter - num in æ - ter - num in æ - ter - num

f num cum sanctis tu - is cum sanctis tu - is cum sanctis tu - is

in æ - ter - num in æ - ter - num in æ - ternum in æ - ter - num

Adagio.
p in æ - ter - num qui a *dim. rall.* pi - us es *pp* quia pi - us es.

Adagio. 8

von Aiblinger

Requiem

Re-qui-em æ-ter-nam do-na
 e-is Do-mi-ne *f* et lux per-pe-tu-a et lux per-pe-tu-a
 lu-ce-at e-is *f* et ti-bi redde-tur vo-tum in Je-ru-sa-
 lem ex-au-di o-ra-ti-o-nem me-am ad te om-nis ca-ro
 ve-ni-et *p* Ky-ri-e e-lei-son e-lei-son
 Chris-te e-lei-son Chris-te e-lei-son e-lei-son e-lei-son
 e-lei-son *p* Ky-ri-e e-lei-son e-lei-son.

Allo giusto. 2.

Dies iræ. *p* Di-es i-ræ *f* di-es i-ræ *f* di-es il-la
 sol-vet sæ-dum in fa-vil-la sol-vet sæ-dum in fa-vil-la tes-te
 Da-vid cum Si-bil-la cum si-bil-la *f* quantus tre-mor
 est fu-tu-rus *p* quando ju-dex est ven-tu-rus cunc-ta
 stricte dis-cus-su-rus *p* tu-ba mi-rum spargens so-

Basso

num per se pulchra *cresc.* re-gi-o-num *f* co-get om-nes co-get
sotto voce.
omnes *f* co-get om-nes an-te thro-num *pp* mors stu-pe-bit
3.
et na-tu-ra cum re-sur-get cre-a-tu-ra
ju-di-can-ti *f* re-spon-su-ra ju-di-can-ti re-spon-
su-ra *P* li-ber scrip-tus li-ber scrip-tus pro-fe-re-
f tur in quo to-tum in quo to-tum con-ti-ne-tur un-de
mun-dus ju-di-ce-tur un-de mun-dus *f* ju-di-ce-tur
1. *2.*
P ju-dex er-go, *f* ju-dex er-go cum se-de-bit quid quid la-tet
marcato.
ap-pa-re-bit nil in ul-tum re-ma-ne-bit nil in ul-tum
5. Andante.
re-ma-ne-bit. *P* Quid sum mi-ser tunc dic-tu-rus
P quem pa-tro-num ro-ga-tu-rus cum vi-x ju-stus sit se-cu-rus
8.
f rex tre-men-dae ma-je-sta-tis, *f* rex tre-men-dae ma-je-sta-tis.

Basso

3

p qui sal-van-dos sal-vas *cresc.* gra-tis sal-vas *f* gra-tis sal-vā me
 sal-va me sal-va me fons pie-ta-tis *p* sal-va sal-va
 me fons pie-ta-tis *Larghetto* *p* La-cry-
 mo-sa la-cry-mo-sa di-es il-la *p* qua re-
 sur-ge-t ex fa-vil-la *f* ju-dican-dus ho-mo re-
 us *p* hu-ic er-go parce De-us *p* pi-e
cresc. Je-su Je-su Do-mi-ne *p* do-na do-na e-is *pp* re-
 qui-em *Larghetto* a-men *f* a-men *p* a-men *pp* a-men *ppp* men.

Offertorium *p* Do-mi-ne Je-su Chris-te rex *f* glo-ri-ae
 li-be-ra a-ni-mas li-be-ra a-ni-
 mas omni-um fi-de-li-um de-func-to-rum *f* de poe-nis in-
 fer-ni *p* et de pro-fun-do *pp* la-cu.

Basso.

p li-be-ra e-as li-be-ra e-as *f* de-o-o-re le-

o-nis ne ab-sor-be-at ne ab-sor-be-at *p* e-as tar-ta-

rus *p* ne ca-dant in ob-scu-rum *pp* ne ca-dant in ob-

scu-rum *f* sed sig-ni-fer Sanc-tus Mi-cha-el re-præ-

sen-tet e-as re-præ-sen-tet e-as *p* in lu-cem *p* sanc-

Andante sostenuto.

f tam ¹ quam o-lim A-bra-hæ pro-mi-sis-ti pro-mi-

sis-ti et se-mi-ni *f* e-jus et se-mi-ni

se-mi-ni e-jus et se-mi-ni e-jus

Larghetto.

Sanctus. *p* Sanctus Sanc-tus Sanctus Do-mi-nus De-us

Sa-ba-oth ple-ni sunt coe-li coe-li et ter-ra glo-ri-a

Allo non troppo.

glo-ri-a glo-ri-a tu-a o san-na o san-

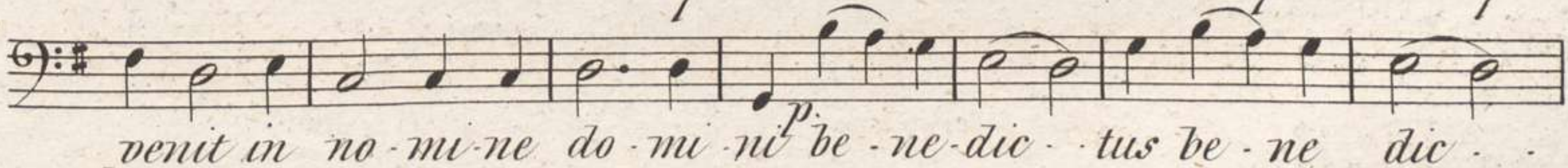
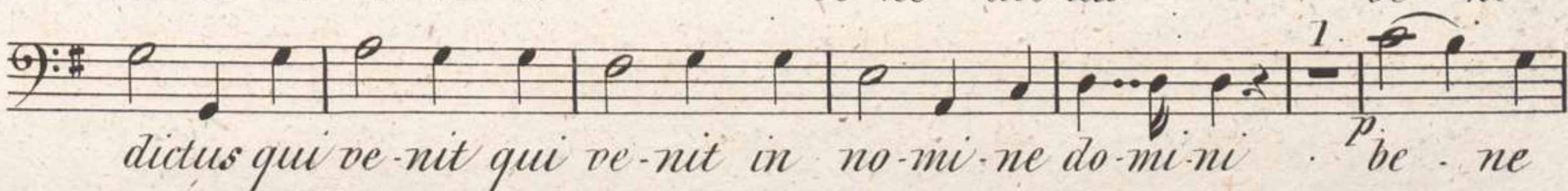
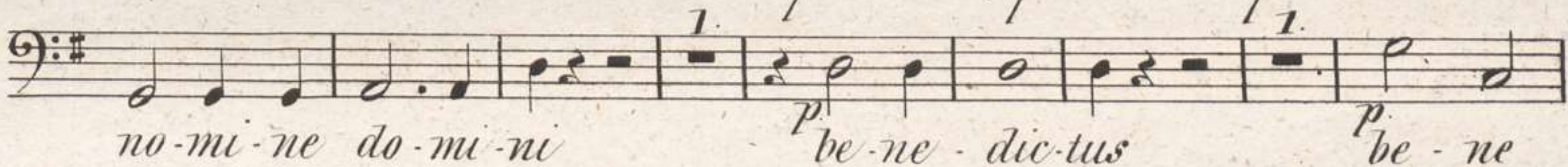
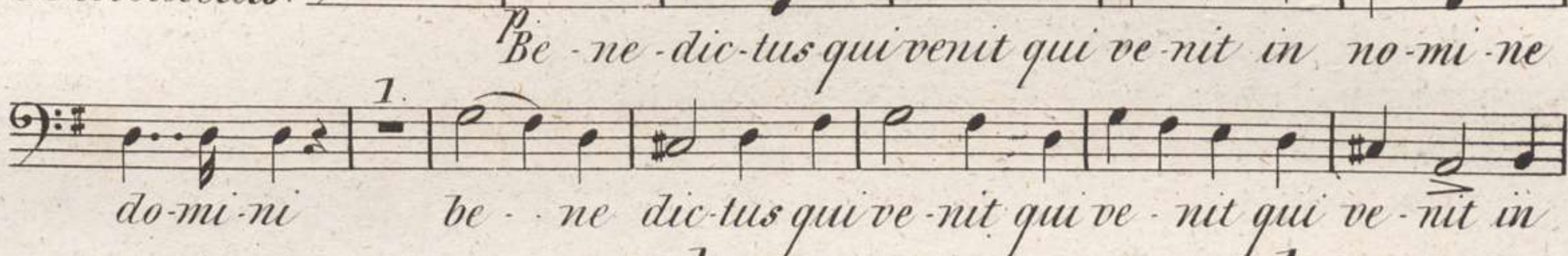
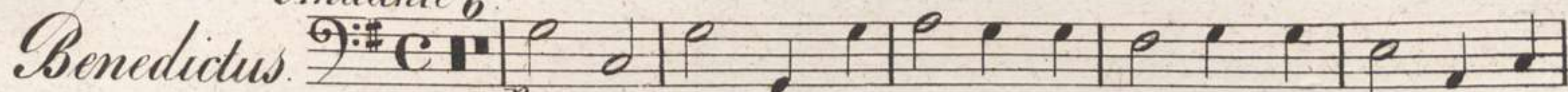
na in ex-cel-sis o san-na o san-na in ex-cel-

Basso.

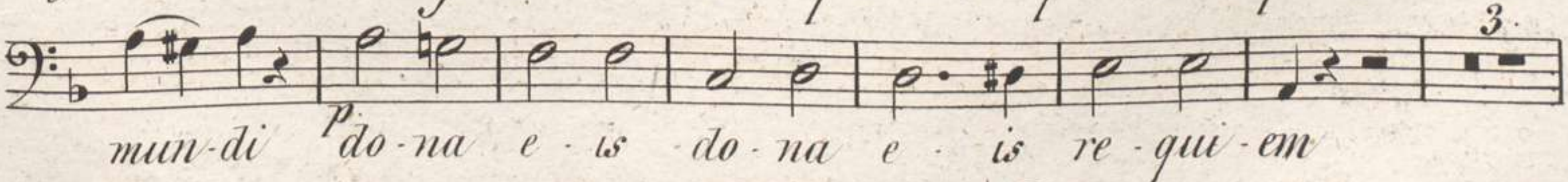
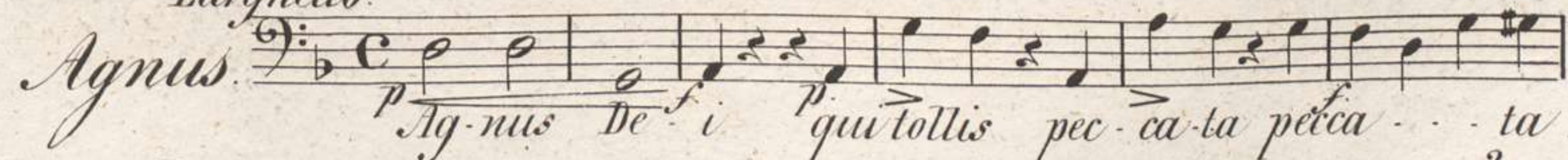
5.



Andante 6.



Larghetto.



Basso.

p dona e - is *f* do - na e - is *p* re - quem *p* Ag - nus De -

i qui tollis pec - ca - ta pec - ca - - - ta mun - di do - na e - is

do - na e - is *pp* re - - - qui - em sem - pi - ter - - - nam lux æ -

ter - na lux æ - ter - na lu - ce - at e - is do - - - mi -

Alla Capella. 7.

ne cum Sanctis tu - is in æ - ter - - -

num in æ - - - ternum cum Sanctis tu - is

in æ - ter - - num cum sanctis tu - is in æ - ter - num in æ -

ter - num cum Sanctis tu - is in æ ter - - - num

in æ - ter - - - num in æ - ter - - - num cum Sanctis

tu - is in æ - - - ter - - - num in æ - ter - - - - num in æ

ter - - - - num in æ - - - - ternum in æ - ter - num qui -

Adagio.

p a *rall.* pi - - - us es *pp* qui - a pi - - - us es.

4 Mus. pr. 64731

Violino I.

1

Adagio.

von Aiblinger.

Requiem.

p. *f* *p.* *tr.* *p.* *legato.* *p.* *p.* *p.* *p.* *p.* *p.*

F&S N^o 475.

Violino I.

Allegro giusto.

Dies irae

This is a handwritten musical score for Violino I, titled "Dies irae". The tempo is marked "Allegro giusto". The score is written on 12 staves, all in G major (one sharp) and common time (C). The notation includes various musical symbols such as notes, rests, beams, and dynamic markings. The dynamics range from piano (p.) to fortissimo (ff), with a crescendo (cresc.) marking. The score features a variety of rhythmic patterns, including sixteenth and thirty-second notes, as well as longer note values. The handwriting is elegant and typical of 18th or 19th-century musical notation.

3

F. & S. N^o 475.

Violino I.

Handwritten musical score for Violino I, featuring multiple staves with various musical notations, dynamics, and tempo markings.

Key markings and dynamics include:

- p.* (piano)
- cresc.* (crescendo)
- f.* (forte)
- Larghetto* (tempo marking)
- pp.* (pianissimo)
- ppp.* (pianississimo)
- perdend.* (diminuendo)
- leggiero.* (light)
- sp.* (sforzando)
- molto* (very)
- dol.* (dolce)

The score includes various musical notations such as notes, rests, slurs, and dynamic markings.

Violino I.

5.

Handwritten musical score for Violino I, featuring 12 staves of music. The notation includes various dynamics such as *f*, *p*, *pp*, and *fz*. The tempo changes to *Andante sostenuto* at the bottom. The score is written in a single system with 12 staves.

f *p* *pp* *f* *p* *pp* *f* *pp* *f* *pp* *f* *pp*

Andante sostenuto.

Violino I.

Larghetto

Sanctus.

f.

p. leggiero.

f.

Allo non troppo.

Andante.

Benedictus.

p.

p. dol.

The musical score is written for Violino I. It begins with a treble clef and a key signature of one sharp (F#). The first movement, 'Sanctus', is marked 'Larghetto' and features a series of chords and arpeggiated figures. The tempo then changes to 'Allo non troppo' for a more rhythmic section with many sixteenth notes. The second movement, 'Benedictus', is marked 'Andante' and begins with a treble clef and a key signature of one sharp. It features a melody with a 'p.' (piano) dynamic and a 'p. dol.' (piano, dolce) section.

Violino I.

7

Violino I musical score, measures 1-10. The music is in G major (one sharp) and 4/4 time. It features a variety of note values including eighth, sixteenth, and thirty-second notes, often beamed together. Slurs and ties are used to connect phrases. Measure 10 ends with a double bar line.

pp. legato.
Larghetto.

Con Sordini.

Violino I musical score, measures 11-20. The music is in G major and 4/4 time. It begins with a *pp. legato* marking and a *Larghetto* tempo. The key signature changes to G minor (two flats) in measure 11. The music includes dynamic markings of *p* and *f*, and features complex rhythmic patterns with many beamed notes. Measure 20 ends with a double bar line.

Violino I.

Handwritten musical score for Violino I, featuring 12 staves of music. The score includes various dynamics and performance instructions:

- pp* (pianissimo)
- senza Sordini.* (without mutes)
- p.* (piano)
- Alla capella* (Allegretto)
- f.* (forte)
- 2.* (second ending)
- 3. Adagio.* (third ending, Adagio)
- rall.* (rallentando)
- p dol.* (piano dolcissimo)

F&S. N° 475.

Violino II.

1.

Adagio.

von Ablinger.

Requiem.

p. *p.* *p.* *p.* *p.* *p.* *p.* *p.* *p.* *p.* *p.* *p.*

Violino II.

Allo giusto.

Dies irae.

p. cresc. f.

p. f.

p. f.

p. f.

p. f.

p. f.

p. f.

cresc. f.

f.

p. sf.

p. sf. f.

Violino II.

3.

This page of the Violino II score contains 12 staves of music. The notation includes various musical symbols such as notes, rests, and dynamic markings. The key signature is one flat (B-flat). The score is divided into two main sections by a double bar line. The first section consists of 10 staves, and the second section consists of 2 staves. The tempo is marked 'Andante' in the second section. The score includes various dynamic markings: *p* (piano), *f* (forte), *cresc.* (crescendo), and *ff* (fortissimo). There are also trills marked 'tr'. The first section ends with a double bar line and a repeat sign. The second section begins with a new tempo marking 'Andante' and a 2/4 time signature. The score concludes with a final double bar line.

*Violino II.**Larghetto.*

p. *p.* *f.* *p. leggiero.* *p.* *cresc. ff.* *p.* *pp.* *p.* *f.* *p.* *perdend.*

Larghetto.
Offertorium

p. leggiero. *sp.*

Violino II.

Larghetto.

Sanctus.

Allo non troppo.

Benedictus.

F. & S. ARMS.

Violino II.

7

Violino II musical score, measures 1-10. The music is in G major (one sharp) and 2/4 time. It consists of ten staves of music. The first six staves contain continuous sixteenth-note passages. The seventh staff includes a first ending bracket and a *pizz.* (pizzicato) marking. The eighth staff begins with a *p arco.* (piano arco) marking. The ninth staff ends with a double bar line.

Larghetto.

Con Sordini.

Agnus.

Agnus. musical score, measures 1-5. The music is in G major (one sharp) and common time (C). It consists of five staves of music. The first staff begins with a *p.* (piano) marking. The second staff includes a *f.* (forte) marking. The third staff includes a *p.* (piano) marking. The fourth staff includes a *p.* (piano) marking. The fifth staff includes a *p.* (piano) marking.

Violino II.

Handwritten musical score for a single melodic line, likely for a violin or flute. The score is written on 11 staves. It begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The first staff has a *p.* (piano) dynamic marking. The second staff has *pp.* (pianissimo) and *senza sordini.* (without mutes). The third staff has *pp.* and *Alla Capella.* (without accompaniment). The fourth staff has a *p.* marking and a double bar line. The fifth staff has a *f.* (forte) marking. The sixth staff has a *f.* marking. The seventh staff has a *f.* marking. The eighth staff has a *f.* marking. The ninth staff has a *f.* marking. The tenth staff has a *f.* marking. The eleventh staff has a *f.* marking. The score ends with a double bar line. The handwriting is in ink on aged paper.

Viola.

1.

Adagio.

von Aiblinger.

Requiem.

p *p* *f* *p* *f* *p* *p* *p* *ff* *f* *p*

Viola

*Allo giusto.**Dies irae*

The musical score for Viola, titled "Dies irae", is written in C major and 2/4 time. The tempo is marked "Allo giusto". The score consists of 12 staves. The first staff begins with a treble clef and a common time signature. The music features various dynamics: *p* (piano), *f* (forte), *sf* (sforzando), and *cresc.* (crescendo). The notation includes eighth notes, quarter notes, and chords. A first ending bracket is present in the fifth staff. The score concludes with a *p* (piano) dynamic in the twelfth staff.

Viola.

3

Handwritten musical score for Viola, page 3. The score consists of 12 staves of music. The first 11 staves are in 2/4 time, and the 12th staff is in 3/4 time, marked *Andante*. The music features various dynamics including *f* (forte), *p* (piano), and *sf* (sforzando). There are also first and second endings indicated by '1.' and '2.'

4.

Viola.

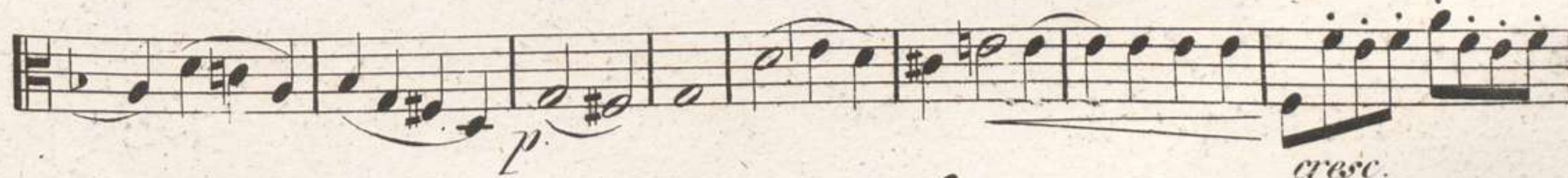
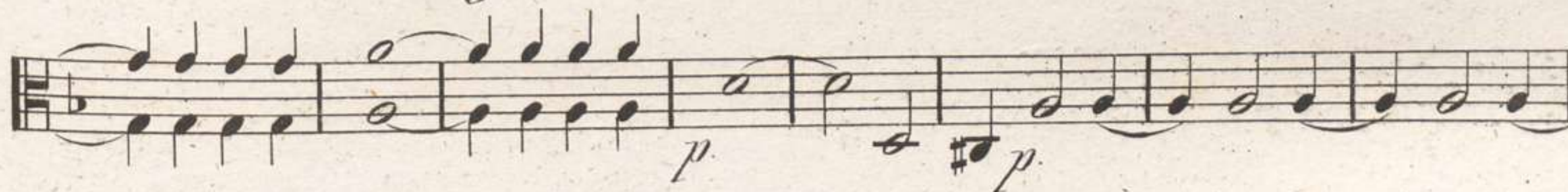
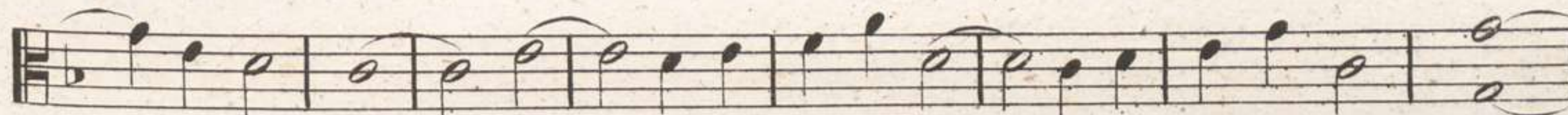
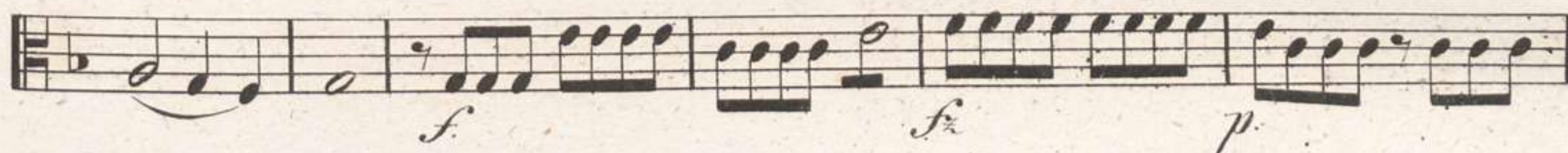
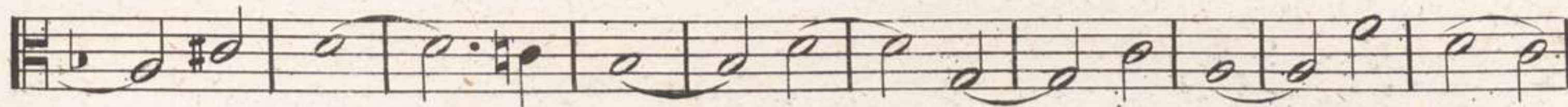
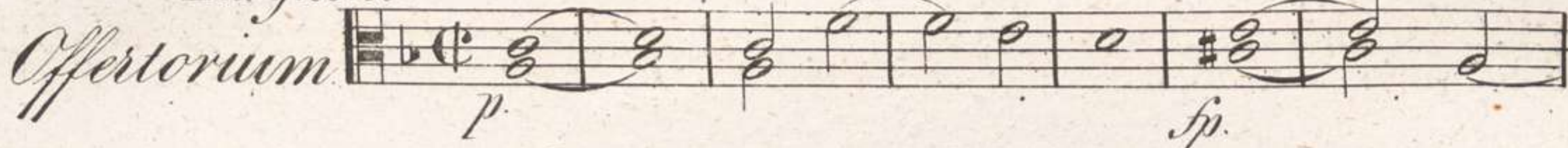
Handwritten musical score for Viola, featuring 12 staves of music. The score includes various dynamics and articulations:

- Staff 1: *ff*, *tr*, *ff*, *tr*
- Staff 2: *p*
- Staff 3: *p*, *cresc.*, *f*
- Staff 4: *f*, *p*
- Staff 5: *Larghetto*, *p*
- Staff 6: *f*
- Staff 7: *f*
- Staff 8: *ff*
- Staff 9: *cresc.*
- Staff 10: *f*, *p*
- Staff 11: *pp*, *p*
- Staff 12: *p*

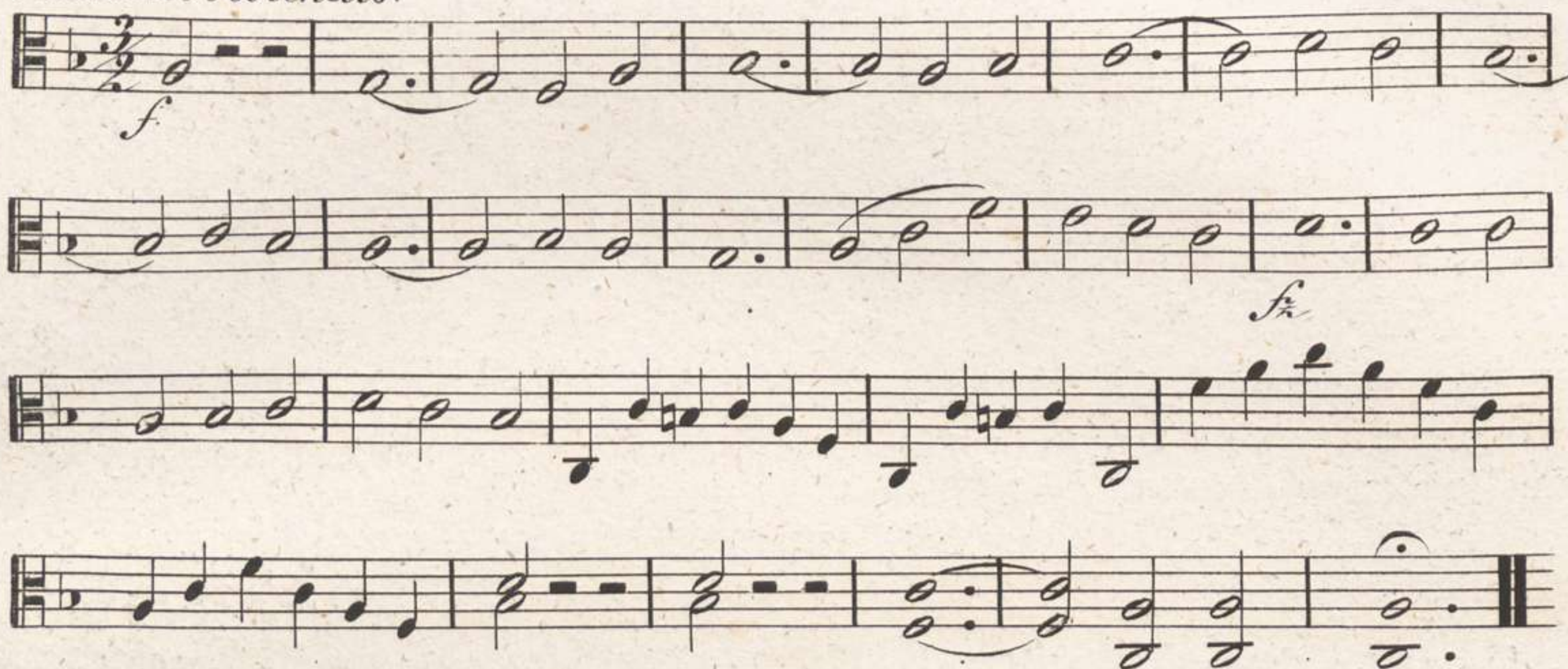
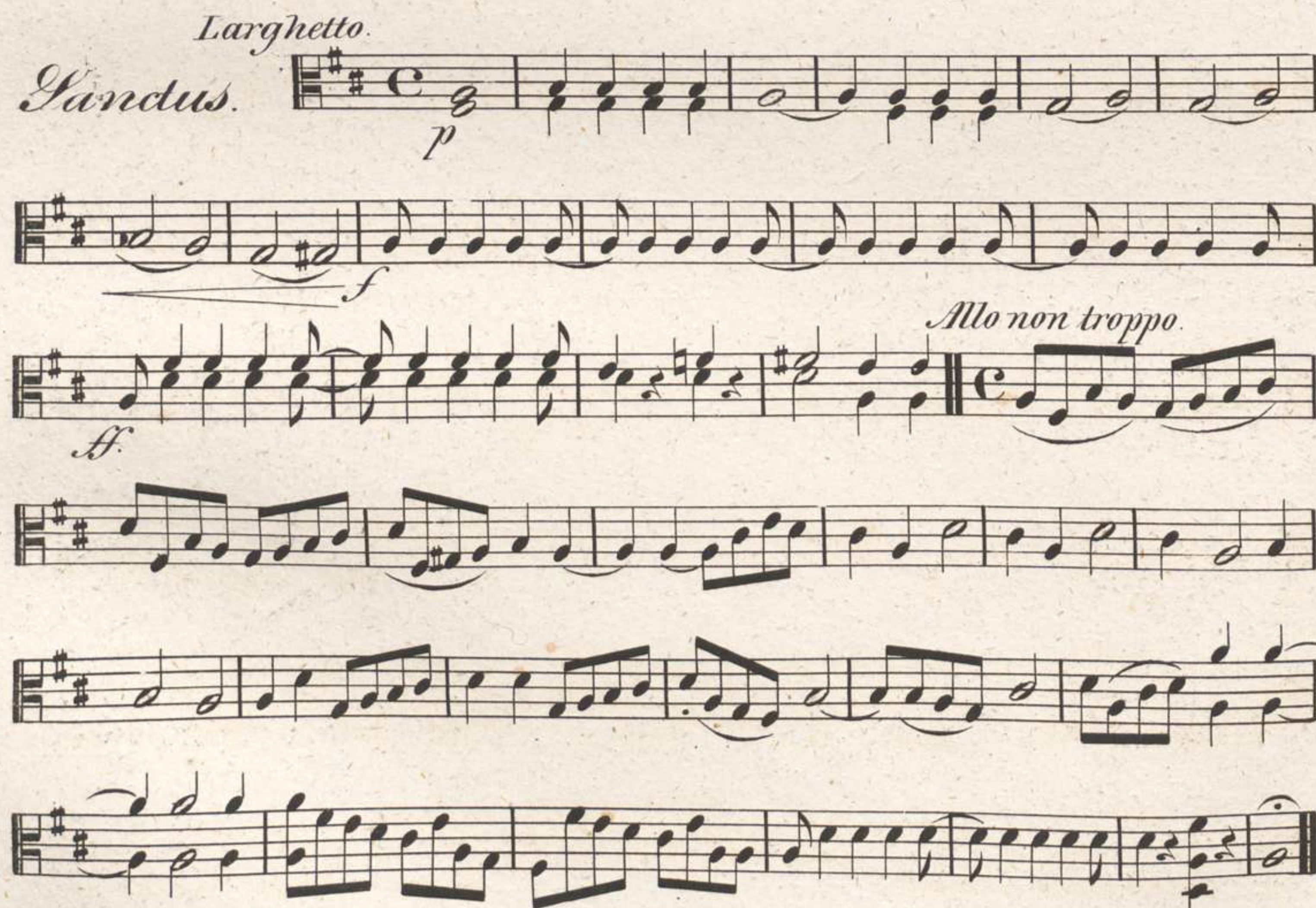
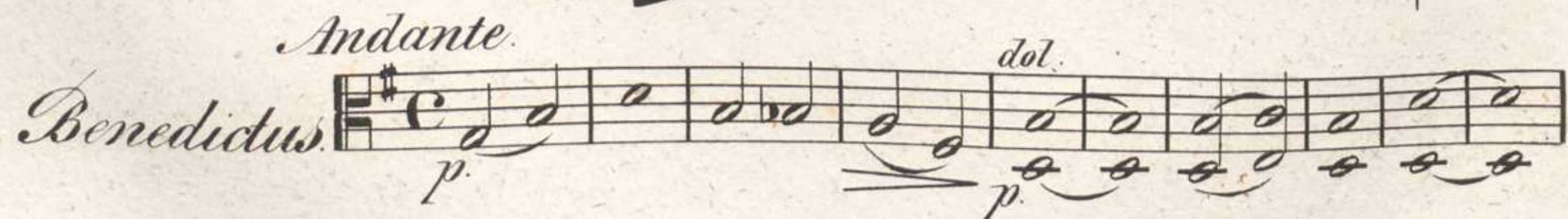
Viola



Larghetto.

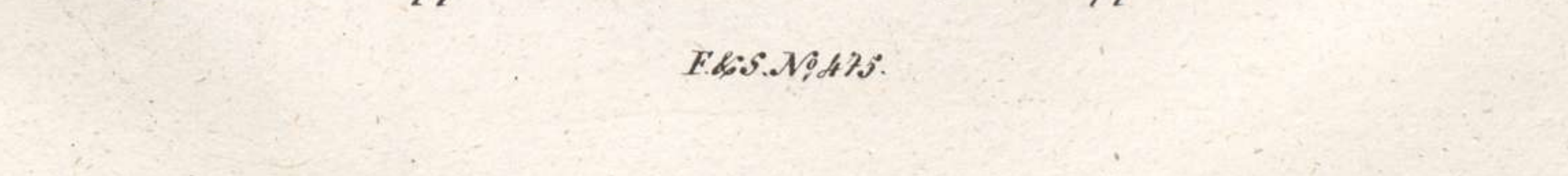
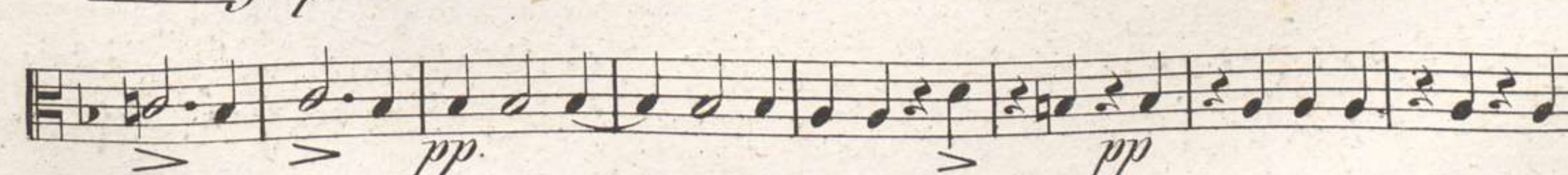
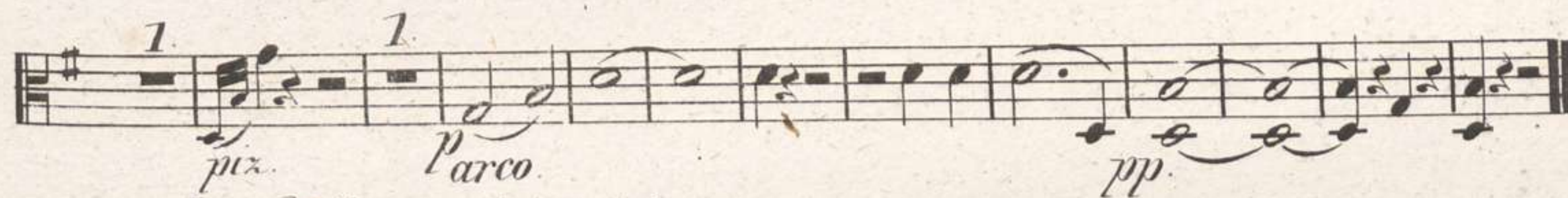


Viola.

Andante sostenuto.*Larghetto.**Gandus.**Allo non troppo.*

Viola

2.

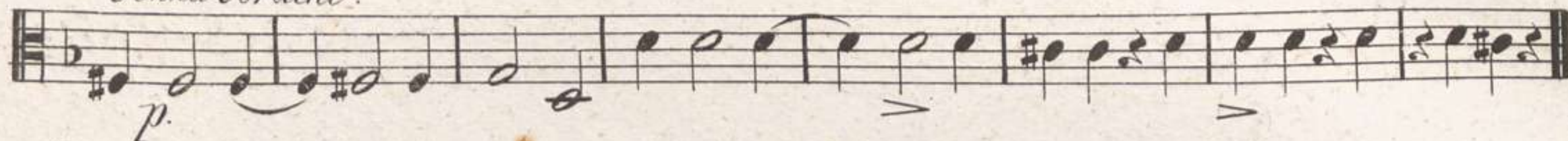
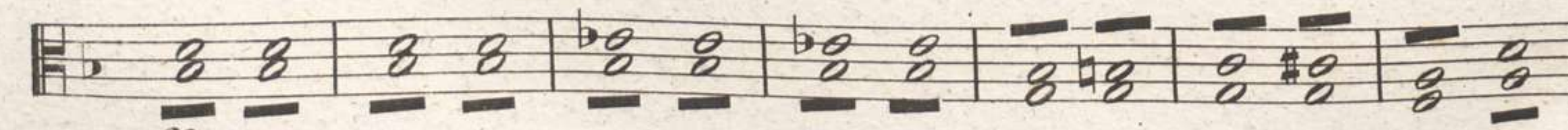
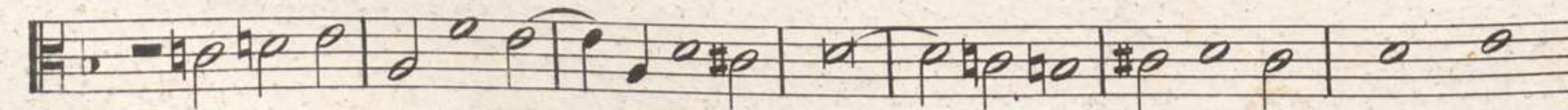
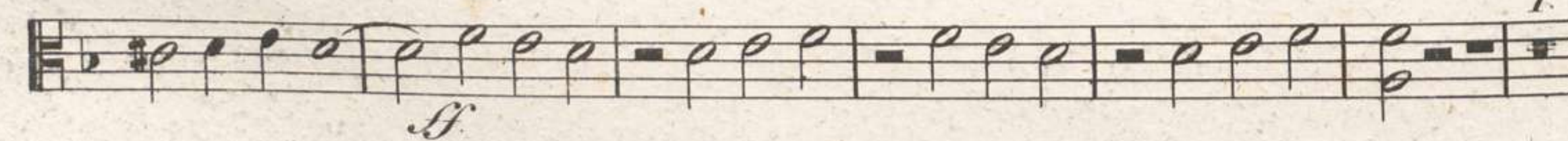
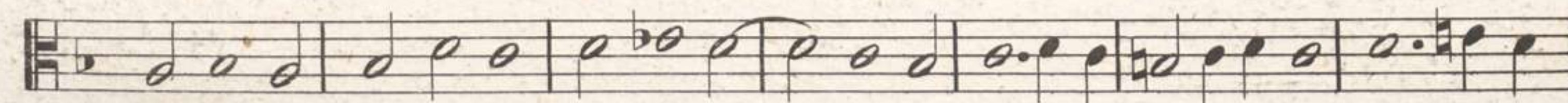
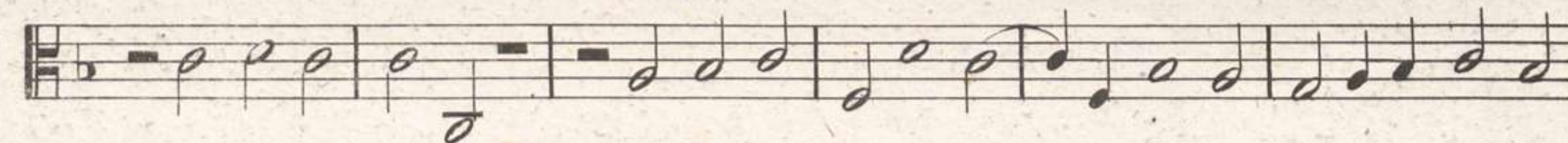
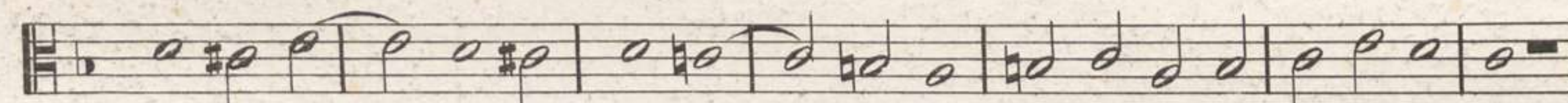
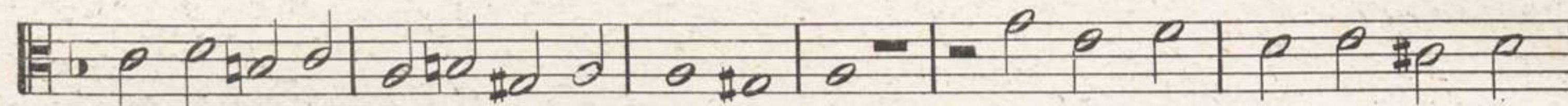
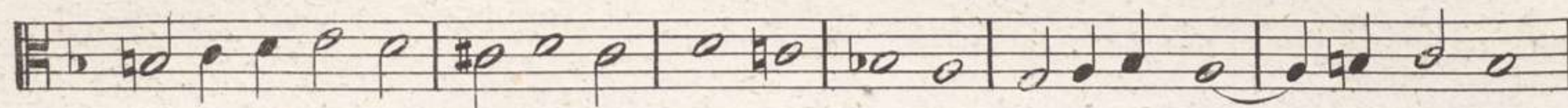
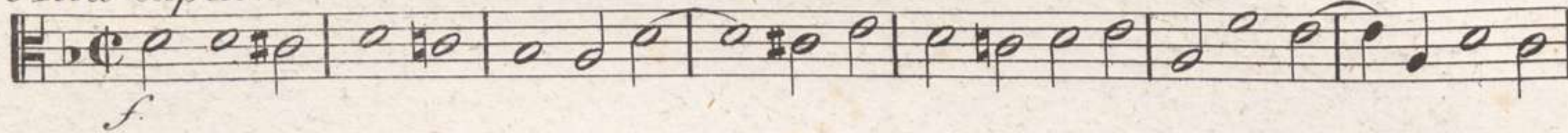


Agnus

Larghetto

Con sordini

Viola.

senza sordini.*Alla Capella.**3. Adagio.**pp. dol.*

Basso e Cello.

1

Adagio.

von Aiblinger.

Requiem.

The musical score is written for Basso e Cello. It begins with the title 'Requiem.' and the tempo 'Adagio.' The composer is 'von Aiblinger.' The score is in bass clef with a key signature of one flat. The dynamics are marked as *p* (piano), *f* (forte), and *sf* (sforzando). The score is divided into sections labeled 'Cello' and 'bas.' (bass). The first staff has a *p* dynamic. The second staff has a *p* dynamic. The third staff has a *f* dynamic. The fourth staff has a *p* dynamic. The fifth staff has a *f* dynamic. The sixth staff has a *p* dynamic. The seventh staff has a *p* dynamic. The eighth staff has a *p* dynamic. The ninth staff has a *p* dynamic. The tenth staff has a *p* dynamic. The eleventh staff has a *p* dynamic. The twelfth staff has a *p* dynamic.

Allo giusto.

Dies irae

Dies irae.

Handwritten musical score for "Dies irae" in bass clef, C major, common time. The score consists of 12 staves. It begins with a treble clef and a key signature of one flat (B-flat). The first staff has a common time signature "C". The music features various dynamics including accents (>), piano (p), crescendo (cresc.), forte (f), fortissimo (ff), and sforzando (sf). The notation includes eighth notes, sixteenth notes, and rests. The piece concludes with a double bar line and repeat signs.

Basso et Cello.

3.

p piz *f*

arco

ff *p*

f *p* *f*

f

p

Andante.

p *p* *p*

p *tr.* *ff*

tr. *Cello.* *p*

>

Basso et Cello.

bas.

p *cresc.* *f*

p

Larghetto

p

f

f *p*

f *p*

pp

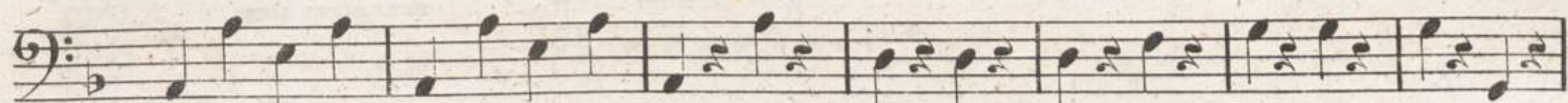
f *p* *perdend.* *ppp* *o.*

Basso et Cello.

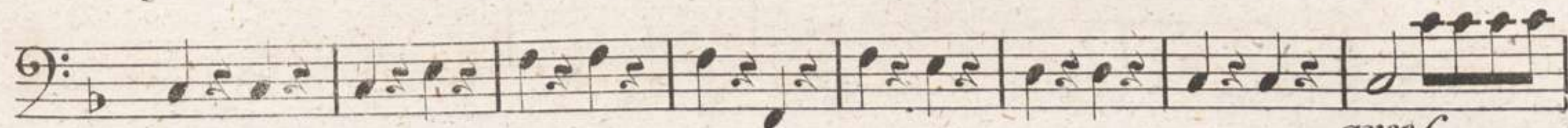
Larghetto.

Offertorium

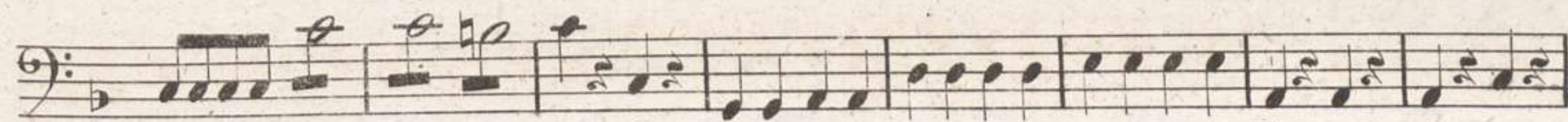
piu.



sp.



arcof.



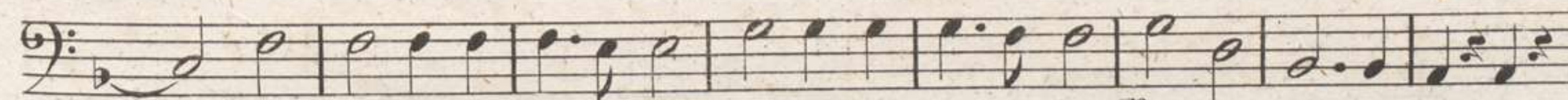
p.

pp.

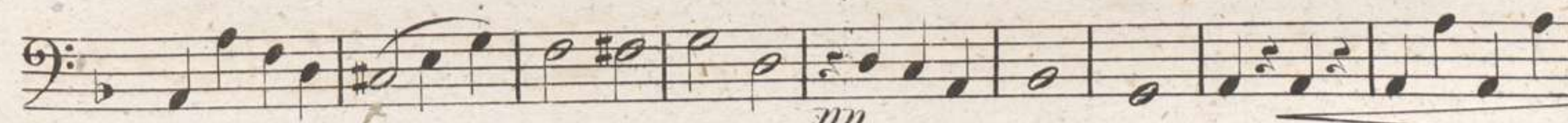
p.



f.



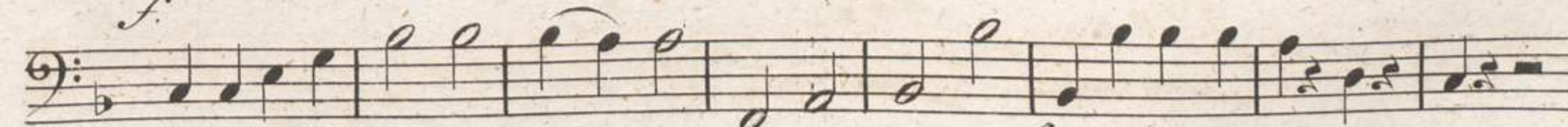
p.



pp.



f.



f.

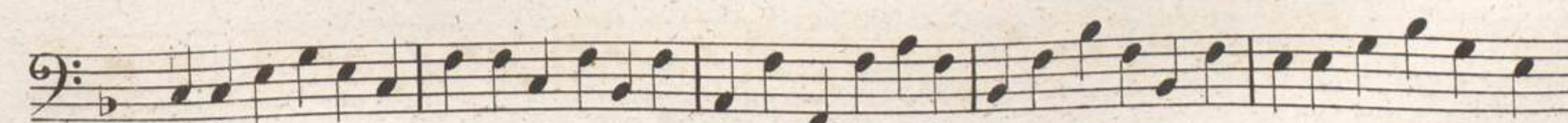
p.

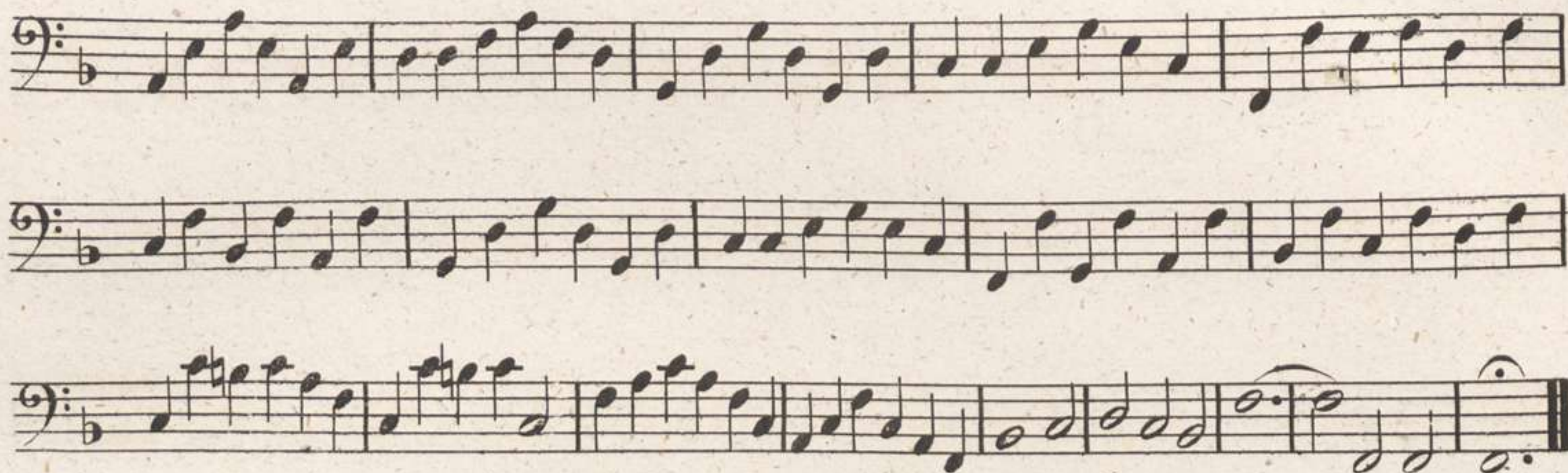
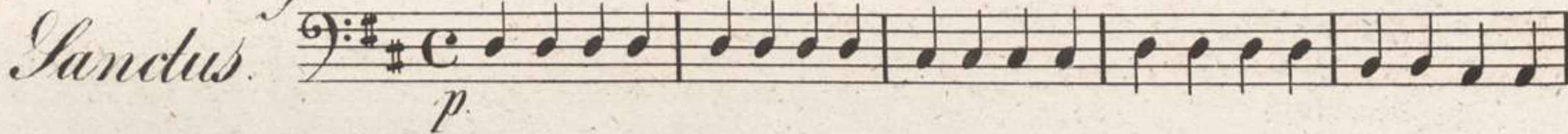
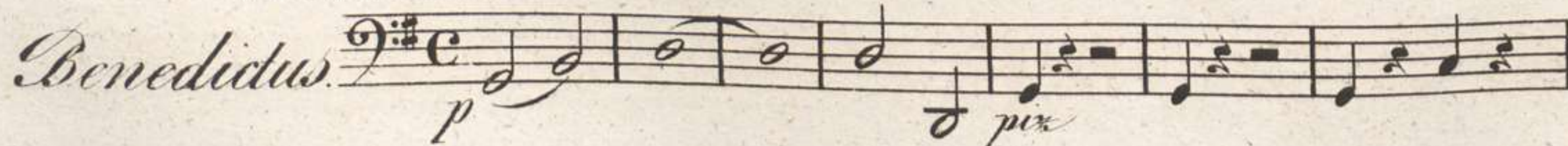
Andante Sostenuto.



pp.

f.



Basso et Cello.*Larghetto.**Andante.*

Basso et Cello.

p *Alta capella.*

f *cello.*

bas.

cello.

bas *cello* *bas*

cello. *bas*

ff ff ff ff p

ff

f f f f

3. Adagio.

rallen. pp.

F. & S. N. 475.

4 Mus. pr. 64731

Cornu I. in E.

Adagio.

von Aiblinger.

Requiem.

Allo giusto.

Dies ira.

F. & S. N. 445.

Cornu in F.

3.

Musical score for Cornu in F, measures 1-10. The score is written on six staves. Measures 1-3 are marked *fz*, *p*, and *f* respectively. Measures 4-6 are marked *fz*, *fz*, and *p*. Measures 7-10 are marked *f*, *p*, *pp.*, and *f*. The tempo is *Andante Sostenuto*. The key signature is one flat (F).

Musical score for Cornu in F, measures 11-18. Measures 11-13 are marked *p*, *fz*, and *f*. Measures 14-16 are marked *fz*, *fz*, and *fz*. Measures 17-18 are marked *fz* and *f*. The tempo is *Larghetto in D*. The key signature is two sharps (D).

Musical score for Cornu in F, measures 19-26. Measures 19-21 are marked *ff*, *ff*, and *ff*. Measures 22-24 are marked *ff*, *ff*, and *ff*. Measures 25-26 are marked *ff* and *ff*. The tempo is *Allo non troppo*. The key signature is one flat (F).

Musical score for Cornu in F, measures 27-34. Measures 27-29 are marked *p*, *p*, and *p*. Measures 30-32 are marked *p*, *p*, and *p*. Measures 33-34 are marked *p* and *p*. The tempo is *Andante in G*. The key signature is one sharp (G).

A.

Cornu I.

The musical score for Cornu I consists of ten staves of music. The first three staves are marked with a piano (*p*) dynamic. The fourth staff is marked with a piano (*p*) dynamic and includes the tempo marking *Larghetto* and the key signature *6 in F*. The fifth staff is marked with a piano (*p*) dynamic. The sixth staff is marked with a piano (*p*) dynamic. The seventh staff is marked with a piano (*p*) dynamic. The eighth staff is marked with a piano (*p*) dynamic. The ninth staff is marked with a piano (*p*) dynamic. The tenth staff is marked with a piano (*p*) dynamic. The score includes various musical notations such as notes, rests, and dynamic markings (*p*, *pp*, *ff*, *fz*). The tempo marking *Larghetto* is present on the fourth staff. The key signature *6 in F* is also present on the fourth staff. The score is written for a single instrument, Cornu I.

Cornu II in F.

1.

Adagio.

von Aiblinger.

Requiem.

Allo giusto.

Dies irae.

Cornu II in F.

3. 2.

f *f* *sf*

f *sf* *Andante*

ff 29.

Larghetto

1 *p* 3 *p* *f*

dol. *f* *ff* *sf*

sp. *sf* *p* *pp*

4. 2.

Larghetto. in F.

Offertorium

4. *p* *dol.*

7. *f* *sf* *f*

Cornu II. in E.

3

First system of musical notation for Cornu II. in E. It consists of six staves. The first staff has a treble clef and a key signature of one sharp (F#). It contains notes with dynamic markings *fz*, *fz*, and *p.*, and first/second endings marked 2. and 7. The second staff has a treble clef and a key signature of one sharp, with a dynamic marking *f.* and a fermata. The third staff has a treble clef and a key signature of one sharp, with dynamic markings *p.*, *pp.*, and *f.*, and a tempo marking *Andante sostenuto.* The fourth staff has a treble clef and a key signature of one sharp, with a dynamic marking *fz* and a first ending marked 5. The fifth staff has a treble clef and a key signature of one sharp. The sixth staff has a treble clef and a key signature of one sharp, ending with a double bar line.

Second system of musical notation, starting with the section *Sanctus.* in common time (C). It consists of six staves. The first staff has a treble clef and a key signature of one sharp, with a dynamic marking *p.* and a tempo marking *Larghetto in D.* The second staff has a treble clef and a key signature of one sharp, with a dynamic marking *p.* and a first ending marked 2. The third staff has a treble clef and a key signature of one sharp, with a dynamic marking *ff.* and a tempo marking *Allo non troppo.* The fourth staff has a treble clef and a key signature of one sharp, with a first ending marked 1. The fifth staff has a treble clef and a key signature of one sharp. The sixth staff has a treble clef and a key signature of one sharp, ending with a double bar line. The section *Benedictus.* begins on the seventh staff, in common time (C) and a key signature of one sharp, with a dynamic marking *p.* and a tempo marking *Andante. in G.* The eighth staff has a treble clef and a key signature of one sharp, with a dynamic marking *p.* and a first ending marked 1.

Cornu II.

3. 3. 3.

1. *p.* *pp.*

p. *Larghetto.* 6. *pp.* 8. *pp.* 4.

Agnus. *p.* *pp.*

1. *pp.* 1. *pp.* 7. *Alla capella.* *f.*

10. 6. 3.

1. 3. 2.

2. 8.

ff. *ff.* *ff.* *ff.* *ff.* 6.

Tromba in D.

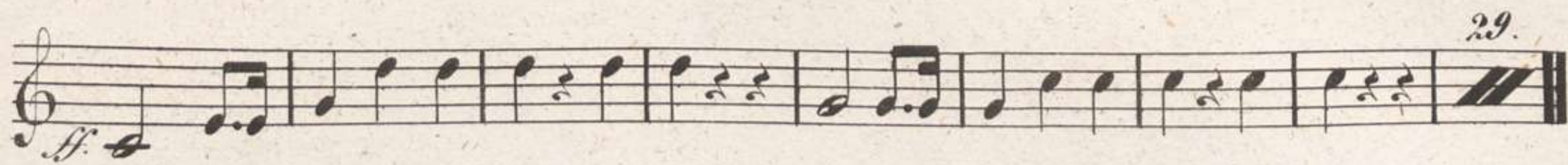
1

Adagio 12. *Requiem* *von Aiblinger.*

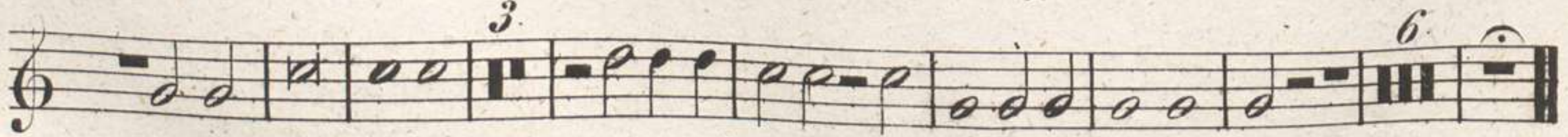
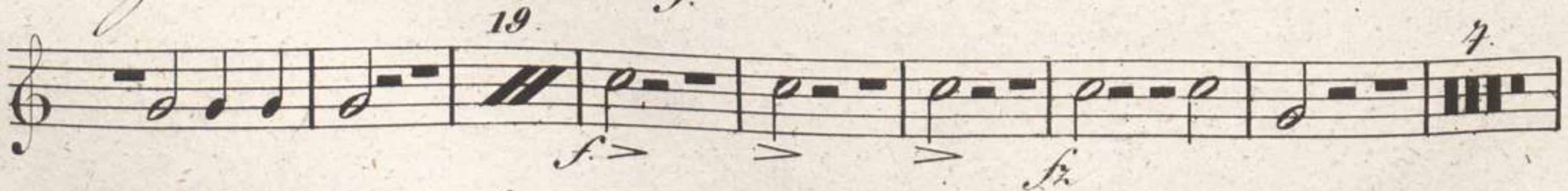
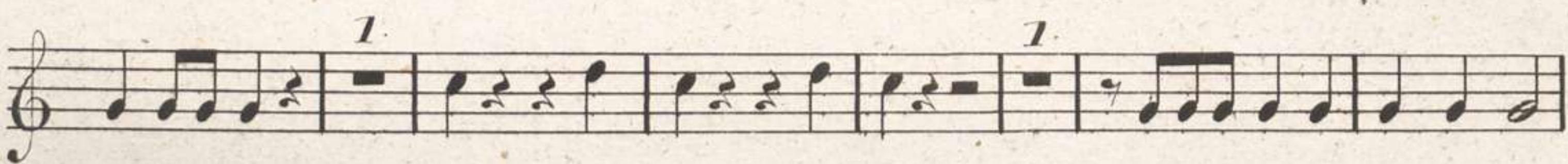
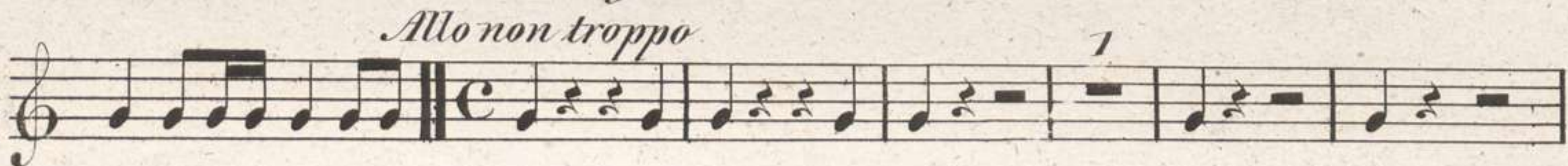
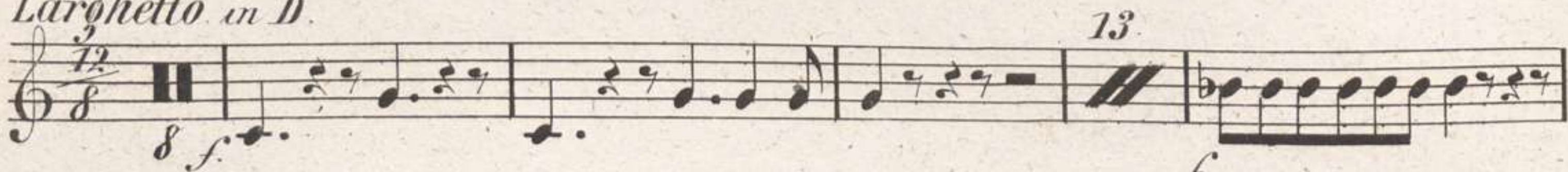
Allegro giusto 4. *Dies ira.*

1. *Andante in Es.*

Tromba I in D.



Larghetto in D.



Adagio 12. *von Aiblinger* 27.

Requiem. *f*

Allo giusto. 2. *p.* 8.

Dies irae. *f* 27.

28.

1.

3. 2.

f 1. 2.

Andante. *in Es.* 1. 29.

11. *f*

The musical score is written for Tromba II in D. It consists of two main sections: 'Requiem' and 'Dies irae'. The 'Requiem' section is marked 'Adagio' and begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). It features a series of eighth and sixteenth notes, with a dynamic marking of 'f' (forte). The 'Dies irae' section is marked 'Allo giusto' and begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). It features a series of eighth and sixteenth notes, with dynamic markings of 'f' (forte) and 'p' (piano). The score includes various musical notations such as slurs, ties, and repeat signs. The page number '1' is in the top right corner.

Tromba II. in D.

Larghetto in D.

12. 8 f. 14. *f.* 2. *p.* *Larghetto.* *Offertorium tacet.*

Sanctus.

Allo non troppo. *f.* 1. 1. 1. *Larghetto.* *Alla capella.* *Benedictus tacet.*

Agnus.

57. 19. 15. 6. *f.* *f.* *f.*

4. Nus. pr. 64731

Organo.

2

Adagio.

tasto.

von Aiblinger.

Requiem.

[illegible]

F&S. No 475.

Organo.

*Allo giusto.**Dies irae.*

Handwritten musical score for organ, titled "Dies irae" and "Allo giusto". The score is written on ten staves, with the first two staves of each system in treble clef and the remaining staves in bass clef. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings such as *p* (piano), *f* (forte), *cresc.* (crescendo), and *tasto* (tasto) are used throughout. Fingering numbers (1-5) are indicated above many notes. The score concludes with a double bar line and a final *f* marking.

Organo.

3

First system of musical notation for Organ. It consists of two staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. It contains a series of eighth and sixteenth notes, with a forte (*f*) dynamic marking. Above the staff, the word *tasto.* is written. The second staff continues the melody with similar rhythmic values and a *pizz.* (pizzicato) marking.

Second system of musical notation for Organ. It consists of two staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. It contains a series of eighth and sixteenth notes, with a forte (*f*) dynamic marking. Above the staff, the word *tasto.* is written. The second staff continues the melody with similar rhythmic values and a *pizz.* (pizzicato) marking.

h.

F. & S. N^o 475.

Organo.

Larghetto.

Offertorium.

The musical score is written for organ and consists of ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first staff is marked *pizz.* (pizzicato). The second staff is marked *sp.* (sforzando). The third staff is marked *arco f.* (arco forte). The fourth staff is marked *p.* (piano). The fifth staff is marked *f.* (forte). The sixth staff is marked *p.* (piano). The seventh staff is marked *pp.* (pianissimo). The eighth staff is marked *f.* (forte). The ninth staff is marked *p.* (piano). The tenth staff is marked *pp.* (pianissimo). The score also includes various musical notations such as notes, rests, and dynamic markings. The tempo is marked *Larghetto.* and the piece is titled *Offertorium.*

Andante sostenuto.

Organo.

Three staves of organ music in bass clef. The first staff has a key signature of one flat and a common time signature. It features various chords and melodic lines with numerical figures above them: 7-8-7-7-6-6-8, 6-8-6-7, and 7. The second staff continues the melody with figures: 7-8-7-7-6-6-8, 6-8-6-7, and 7. The third staff has figures: 8-6-8-7-6-8, 8-6-8-7-6-8, and 8-6-8-7-6-8.

Larghetto.

Sanctus.

Two staves of organ music in bass clef, marked 'Larghetto' and 'Sanctus'. The music is in a key with one sharp and common time. The first staff has a key signature of one sharp and a common time signature. It features various chords and melodic lines with numerical figures above them: 8-6-8-7-6-8, 8-6-8-7-6-8, and 8-6-8-7-6-8. The second staff has a key signature of one sharp and a common time signature. It features various chords and melodic lines with numerical figures above them: 6-8-6-7, 6-8-6-7, and 6-8-6-7.

Two staves of organ music in bass clef, continuing the 'Sanctus' section. The music is in a key with one sharp and common time. The first staff has a key signature of one sharp and a common time signature. It features various chords and melodic lines with numerical figures above them: 6-8-6-7, 6-8-6-7, and 6-8-6-7. The second staff has a key signature of one sharp and a common time signature. It features various chords and melodic lines with numerical figures above them: 6-8-6-7, 6-8-6-7, and 6-8-6-7.

Allo non troppo.

Two staves of organ music in bass clef, marked 'Allo non troppo'. The music is in a key with one sharp and common time. The first staff has a key signature of one sharp and a common time signature. It features various chords and melodic lines with numerical figures above them: 6-8-6-7, 6-8-6-7, and 6-8-6-7. The second staff has a key signature of one sharp and a common time signature. It features various chords and melodic lines with numerical figures above them: 6-8-6-7, 6-8-6-7, and 6-8-6-7.

Two staves of organ music in bass clef, continuing the 'Allo non troppo' section. The music is in a key with one sharp and common time. The first staff has a key signature of one sharp and a common time signature. It features various chords and melodic lines with numerical figures above them: 6-8-6-7, 6-8-6-7, and 6-8-6-7. The second staff has a key signature of one sharp and a common time signature. It features various chords and melodic lines with numerical figures above them: 6-8-6-7, 6-8-6-7, and 6-8-6-7.

Two staves of organ music in bass clef, continuing the 'Allo non troppo' section. The music is in a key with one sharp and common time. The first staff has a key signature of one sharp and a common time signature. It features various chords and melodic lines with numerical figures above them: 6-8-6-7, 6-8-6-7, and 6-8-6-7. The second staff has a key signature of one sharp and a common time signature. It features various chords and melodic lines with numerical figures above them: 6-8-6-7, 6-8-6-7, and 6-8-6-7.

Andante.

Benedictus.

Two staves of organ music in bass clef, marked 'Andante' and 'Benedictus'. The music is in a key with one sharp and common time. The first staff has a key signature of one sharp and a common time signature. It features various chords and melodic lines with numerical figures above them: 6-8-6-7, 6-8-6-7, and 6-8-6-7. The second staff has a key signature of one sharp and a common time signature. It features various chords and melodic lines with numerical figures above them: 6-8-6-7, 6-8-6-7, and 6-8-6-7.

F. & S. N^o 475.

Organo

Alla Capella.

Handwritten musical score for Organ, titled "Alla Capella." The score consists of 13 staves of music in bass clef with a key signature of one flat (B-flat). The notation includes various musical symbols such as notes, rests, and accidentals, along with extensive figured bass notation (numbers 1-7 and flats/sharps) written above the notes. The piece concludes with the tempo marking "Adagio" and the instruction "rallen. pp. tasto."