

11. L. 27 cent. Bois

LE MÊME.
ANIMAUX.

REQUIEM

in Es

für

Sopran, Alt, Tenor und Bass,
II Violinen, Viola, Orgel und II Hörner obligat,
II Trompeten, Pauken und
III Posannen ad libit.

von

JOH. CASP. AUBLINGER

K. b. Hofkapellmeister.

Eigenthum der Verleger.
Eingetragen in dem Vereins-Archiv.

Gr. N. 3. —
Thl 2. 19 gr.

München bey Falter & Sohn.

K. b. Hof-Masikalien u. Musik-Instrumenten-Handlung

N: 470.

18
7 70

19
2501a

4 Mus. pr. 67755
2
16 Einh.

Tromba 1 in C.
Requiem tacet.

von Aiblinger N. 1.

Dies irae.

Moderato.
Musical notation for the first system of *Dies irae*, measures 1 to 37. Dynamics include *p*, *ff*, *f*, and *p*. Measure numbers 1, 21, 2, and 37 are marked.

Musical notation for the second system of *Dies irae*, measures 1 to 10. Measure numbers 1 and 10 are marked.

Largo in B.

Musical notation for the third system of *Dies irae*, measures 12 to the end. Measure number 12 is marked. The section ends with *tacet.*

Sanctus.
in Es.
Adagio.
Offertorium tacet.

Musical notation for the first system of *Sanctus*, measures 2 to 13. Measure numbers 2, 6, 8, and 13 are marked. Dynamics include *f*. The section ends with *tacet.*

Benedictus.
Andante maestoso.
Moderato.
Musical notation for the second system of *Sanctus*, measures 38 to 13. Measure numbers 38, 8, and 13 are marked. Dynamics include *f*.

Agnus tacet.

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Soprano.

1

Lento.

Nº 1 von Aiblinger.

Requiem.

6

Re . . . qui - em æ - ter - nam do . . . na

e - - is Do - mi - ne. Et lux per - pe - tu - a lu - ce - at e - - is

1. *sotto voce.*

pp. Te de-cet hym-nus De-us in Si-on et li-bi re-de-tur

vo-tum in Je - ru - sa - lem, ex - au - - di o - ra - ti - o - nem me - -

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

te om-nis ca-ro omnis ca-ro om-nis ca-ro ve . . . ni-et

Moderato.

Ki-y-ri e e le . . . i son e . . . le

i·son e le . . . i·son e . . . le

i-son. Ky-ri e e le . . . i-son e le

i-son Chris-te e le i-son

le i son e . . le . . i son e . . ^{te}le . . i son e ^{te}le i

SMOTZ

son e lei son ^pe . . . le . . . ⁱ . . . son e . . . le . . . ⁱ son

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Soprano.

Moderato.

Dies irae

Di-es i-rae di-es il-la sol-vet
 sce-clum in fa-vil-la tes-te Da-vid cum Si-bil-la
 la quantus tre-mor est fu-tu-rus quando ju-dex
 est ven-tu-rus cunc-ta stric-te dis-cus-su-rus cunc-ta
 stricte 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 mors stu-pe-bit et na-
 tura cum re-sur-get cre-a-tu-ra ju-di-can-ti
 re-spon-su-ra li-ber scrip-tus pro-fe-re-tur in quo to-tum
 con-ti-ne-tur un-de mundus ju-di-ce-tur. Ju-dex er-go
 cum se-de-bit ju-dex er-go cum se-de-bit, quid quid la-tet
 quid quid la-tet appa-re-bit nil in ul-tum in ultum

Soprano.

3

Largo

nil in ul-tum re-ma-ne bit. *p* Quid sum

p mi-ser tunc dic-tu-rus cum vi-x ju-stus sit se-cu-

f rus rex tre-men-dæ ma-je-sta-tis rex tre-men-dæ ma-je-

sta-tis, rex tre-men-dæ ma-je-sta-tis. *p* qui sal-van-dos

qui sal-van-dos sal-vas gra-tis sal-va me sal-va

me *f* sal-va me *p* sal-va me fons pi-e-ta-tis

sal-va me sal-va *f* salva me fons pi-e-ta-tis

pp tis sal-va me fons pi-e-ta-tis. *p* La-cry-mo-sa

di-es il-la la-cry-mo-sa di-es il-la quare-sur-get

ex fa-vil-la ju-di-candus homo re-us *p* hu-ic er-go

parce De-us *pp* pi-e Je-su Je-su Do-mi-ne do-na e-is

do-na e-is re-qui-em, amen a-men a-men a-men.

Soprano.

Andante sostenuto. dol.

Offertorium.

p Do-mi-ne Je-su Je-su Christe

f rex glo-ri-æ rex glo-ri-æ *p* li-be-ra a-ni-mas

f omni-um fi-de-li-um de-func-to-rum *p* li-be-ra a-ni-mas

f omni-um fi-de-li-um de-func-to-rum de poe-nis in-fer-ni de

pp poe-nis in-fer-ni et de pro-fun-do la-cu-li

cresc. be-rai-e-as de o-re le-o-nis *f* ne ab-sor-be-at

f ne ab-sor-be-at e-as tar-ta-rus *pp* ne ca-dant in ob-scu-

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

Moderato. Sanctus Mi-chael *p* re-præ-sen-tet e-as *cresc.* in lu-cem sanc-

f tam Et se-mi-ni e-jus pro-

f mi-si-sti quam o-lim A-bra-

f hæ pro-mi-si-sti et se-mi-ni

Soprano

5.

jus et se mi-ni e jus e
jus. se . . . mi-ni e jus pro-mi-si . . . sti
quam o-lim A-bra-hae pro-mi-si sti et se-
. . . mi-ni e . . . jus pro-mi-si-sti 1 pro-mi-si
sti quam o-lim A-bra-hae et se
. . . mi-ni e jus et se-mi-ni e
. jus e jus Largo. f quam pro-mi-si . . .
sti Adagio quam pro-mi-si sti .

Sanctus. pp. Sanc tus, p Sanc tus
p cresc. f Sanc . . . tus Do-mi-nus De-us Sa-ba-oth f ple-ni sunt coe-li
coe-li et ter-ra glo-ri-a glo-ri-a glo-ri-a tu
Moderato. a. f O san-a-bi San . . . na o san . . . na o

Soprano.

san - na o san - na o san - na o san - na
 in ex - cel - sis o san - na in ex - cel - sis in ex - cel - sis
 sis in ex - cel - sis o sanna in ex - cel - sis
Andante maestoso.

Benedictus.

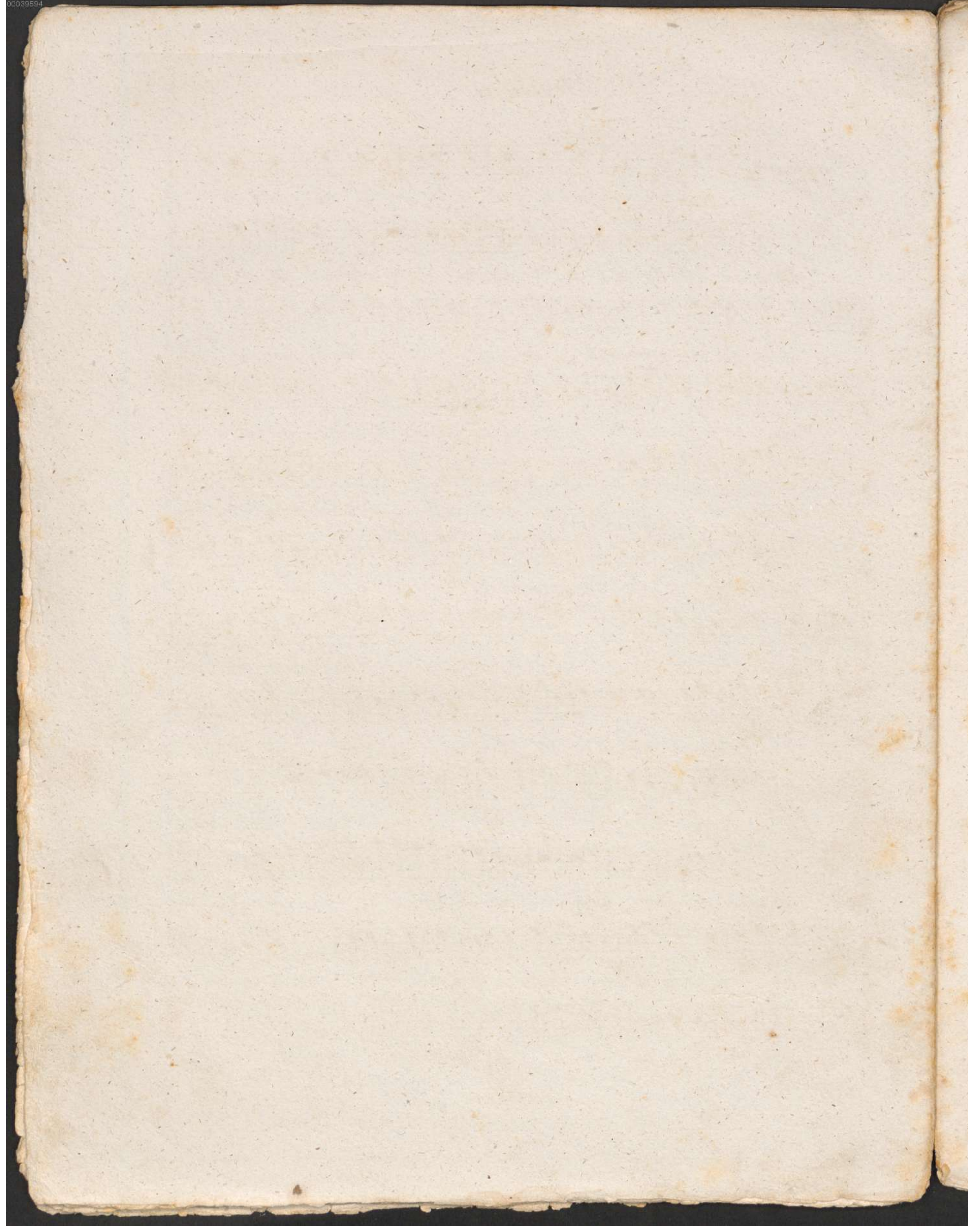
Be - ne dictus, be - ne dic - tus qui ve - nit, qui venit in
 no - mi - ne Do - mini be - ne dictus be - ne dictus qui ve - nit in
 no - mi - ne Do - mi - ni be - ne dic - tus be - ne dic - tus
 be - ne dictus be - ne dic - tus qui ve - nit qui ve - nit in no - mi - ne
 Domini in no - mi - ne Do - mi - ni in nomine Do - mi -
 ni.
 O san - na o san - na o
 san - na o san - na o san - na o san - na
 in ex - cel - sis o san - na in ex - cel - sis in ex - cel - sis
 sis in ex - cel - sis o sanna in ex - cel - sis

Soprano.

7.

Larghetto.

Agnus. *p* Ag-nus De-i qui tol-lis pec-ca-ta mun-di
p dona e-is do-na e-is re-qui-em. *p* Ag-nus De-i qui
1 tollis pec-ca-ta mundi do-na e-is do-na e-is re-qui-
p em. *p* Ag-nus De-i qui tol-lis pec-ca-ta mundi do-na e-is
pp *p* dona e-is re-qui-em *pp* sempi-ter-nam lux æ-terna luce-at e-is
Moderato.
1 Do-mi-ne. *f* Cum sanctis tu-is in æ-ter-
f num in æ-ter- num in æ-
3 ter- num in æ-ter- num Cum sanctis
1 2 tu-is in æ-ter- num cum sanctis
1 tu-is in æ-ter- num in æ-ter- num in æ-
ff ter- num in æ-ter- num in æ-ter- num in æ-ter-
smorz.
p num qui-a pi- us es *pp* quia pi- us es



4 Mus. pr. 67755

Alto.

1

Lento.

6

Nº 1. von Adliger

Requiem.

p Re - qui - em æ - ter - nam do - - - na e - is

f Do - mi - ne *sotto voce* et lux per - pe - tu - a lu - ce - at e - - - is.

pp Te de - cet hym - nus De - us in Si - on et ti - bi re - de - tur vo - tum

in Je - ru - sa - lem, ex - au - di ex - au - di o - ra - ti - o - nem me -

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

Moderato. 5. te om - nis ca - ro om - nis ca - ro om - nis ca - ro ve - - ni - et

e le - - - i - son e - - - le - - - i - son e

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

- - - i - son e le - - - i - son e

le - - - i - son e le - - - i - son e le - - - i - son

e - - - le - i - son e - - - le - i - son e - - - le - i - son e le - - - i -

f son e lei - son *p* e - - - le - - - i - son *pp* e - le - - - i - son.

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Moderato.

Dies irae.

1. *f* Di - es i - re *f* di - es i -

la sol - vet se - cum in fa - vil - - - la *f* tes - te Da - vid cum *p* Si -

bil - - - la *pp* quantus tre - mor est fu - tu - rus quan - do

ju - dex est ven - tu - rus cun - ta stric - te dis - cus - su - rus cun - ta

stricte discus su - - - - rus. *p* Tu - - - ba mi - rum spargens so -

num per se - pul - chra re - gi - - o - - num *f* co - get om - nes co - get

om - nes an - - - te thro - - - num *pp* mors stu - pe - bit mors stu -

pe - bit et na - tu - ra cum re - - sur - get cre - - a - - tu - - ra

ju - di - can - ti re - spon - su - ra *p* li - ber scriptus pro - fe -

re - tur *f* in quo to - lum con - ti - ne - - tur un - de mundus *f* ju - di - ce -

tur 1. *f* Ju - dex er - go cum se - de - bit *f* ju - dex er - go

cum se - de - bit quid quid la - - tet, quid quid la - - tet ap - pa -

Alto.

3

re-bit nil in-ultum nil in-ultum re-ma-ne-bit.

Largo.

p Quid sum mi-ser tunc dic-tu-rus *p* cum vi-x ju-stus sit se-

cu-rus *f* rex tre-men-dæ ma-je-sta-tis rex tre-

mendæ ma-je-sta-tis rex tre-mendæ ma-je-sta-tis

p dol. qui sal-vandos qui sal-vandos sal-vas gra-tis salva me *p* sal-va

sal-va sal-va *f* sal-va me fons pi-e-tatis *p* sal-va

me sal-va me *f* sal-va me fons pi-e-ta-tis *pp* sal-

-va me fons pi-e-ta-tis *p* *Adagio.* La-cry-mo-sa

dies il-la lacry-mo-sa *cresc.* di-es il-la quæ resurget ex fa-vil-la

f ju-dicandus homo re-us *p* hu-ic er-go parce De-us par-ce

parce De-us *p* pi-e Je-su Je-su Do-mine do-na e-is dona e-

-is re-qui-em *f* a-men a-men a-men a-men.

Alto.

Andante sostenuto.

Offertorium.

dol.
Do-mi-ne Je-su Je-su Christe

f rex glo-ri-ae rex glo-ri-ae *P* li-be-ra li-be-ra a-ni-mas

omni-um fi-de-li-um de-func-to-rum *P* li-be-ra li-be-ra

a-ni-mas omni-um fi-de-li-um de-func-to-rum *f* de poe-nis in-

fer-ni de poe-nis in fer-ni *pp* et de pro-fun-do la-cu li-

cresc. be-ra e-as *f* de o-re le-o-nis ne ab-sor-beat ne ab-sor-be-at

e-as tar-ta-rus *pp* ne ca-dant in obs-cu-rum ne ca-dant in obs-

cu-rum *f* sed sig-ni-fer sanctus sanctus Mi-cha-el *p* re-

cresc. prae-sen-tet e-as *f* in lu-cem sanc-tam *Moderato* 1

f et se-mi-ni e-jus quam o-lim A-bra-hae

pro-mi-si-sti quam o-lim A-bra-hae

promi-si-sti et se-mi-ni se-mi-ni

Alto.

5

e - - - jus et - - se - - mi-ni e - - - jus et se - - mi-ni - - e - jus - - et se - - mi-ni se - - - - - mi-ni e - - - - - jus pro-mi-si - sti et se - mi-ni e - - - jus quam o-lim A-bra-hae pro-mi-si - sti et se-mi-ni se - - - - - mi-ni e - - - - - jus quam o-lim A-bra-hae et se-mi-ni e - - - - - jus et se - mi-ni e - - - - - jus e - - - - - jus

f *quam promi-si - sti* *f* *quam promi-si - - - sti.*

Addio.

Sanctus. *pp.* *Sanc - - - - - tus* *p.* *Sanc - - - - - tus* *p.* *Sanc -*

cresc. f. *tus Do-mi-nus De-us Sa - - - ba-oth. Ple-ni sunt coe-li et ter-ra glo-ri-a glo-ri-a glo-ri-a tu - - - a. 0 san-na o - - san - - - na o san - - - na*

o san-na o sanna o *ff* san . . . na o san-na in ex-
cel-sis o . sanna in ex-cel-sis *p* in . . . ex cel . . .
sis in . . . ex-cel . . . sis *pp* o sanna in ex-cel . . . sis.

Andante maestoso

Benedictus. *p* Be-ne dic-tus be-ne-dic-tus qui ve-nit qui
ve-nit in no-mi-ne Do-mi-ni be-ne-dictus be-ne-dictus qui
ve-nit in no-mi-ne Do-mi-ni be-ne-dic-tus be-ne-dic-tus qui
ve-nit in no-mi-ne Do-mi-ni in no-mi-ne Do-mi-ni *p* in no-
mine Do . . . mini.

Moderato *Alto*

o san-na o . . . san-
na o san . . . na o sanna o sanna o *ff* san . . .
na o sanna in ex-cel-sis o sanna in ex-celsis *p* in . . . ex-cel-
sis in . . . ex-cel . . . sis *pp* o sanna in ex-cel . . . sis.

Alto.

7

Larghetto.

Agnus.

p Ag-nus De-i qui tol-lis pe-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 mundi do-na e-is do-na e-is re-qui-
em *p* Ag-nus De-i qui tol-lis pec-ca-ta mun-di do-na
e-is do-na e-is re-qui-em *p* sem-pi-ter-na lux et ter-na
lu-ce-at e-is do-mi-ne in æ-ter-
num in-æ-ter-num æ-ter-num 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-ter-num in æ-
ter-num in æ-ter-num in æ-ter-num in æ-
num in æ-ter-num qui-a pi-us es *pp* qui-a pi-us es.

Tenore

1.

Lento

Requiem

Nº 1 von Aiblinger.

6.
p Re-qui-em æ-ter-nam do-na e - - is
 1. sotto voce.
f Do-mi-ne et lux per-pe-tu-a lu-ce-at e - - is *pp* Te de-cet
 hymnus De-us in Si-on et ti-bi red-de-tur vo-tum in Je-
 ru-sa-lem *p* ex-au-di o-ra-ti-o-nem me-am ex-au-
 di ex-au-di o-ra-ti-o-nem me-am *f* ad te *Moderato* ad te
 om-nis ca-ro ve - - ni-et. 1. e le -
 i-son Ky-ri e e le - - i-
 1. son e lei-son e - - le - - i-son e le -
 i-son e - - le - - i-son e le -
 i-son Chris-te e le - - i-son e lei-son e - - le - - i-
 son e - - le - i-son e - - lei-son e - - le - - i-son e le i-
 son *p* e - - le - i-son *pp* e - - le - - i-son *f* e le i-
 smorz.
 son *p* e - - le - i-son *pp* e - - le - - i-son.

Tenore.

*Dies irae.**Moderato.*

f *ff* *f* *ff*
 di-es i-rae di-es il-la sol-vet
f *p*
 se-dum in fa-vil-la tes-te Da-vid cum Si-bil
p
 la Quantus tre-mor est fu-tu-rus quando ju-dex est ven-
 turus cuncta stric-te dis-cus-su-rus cuncta stric-te dis-cus-
p *cresc.*
 su-rus. Tu-ba mi-rum spargens so-num per se-
f
 pulchra re-gi-o num co-get om-nes co-get om-nes an-te
pp
 thro-num mors stu-pe-bit mors stu-pe-bet et na-tu-ra cum re-
p
 surget cre-a-tu-ra cum re-sur-get cre-a-tu-ra ju-di-can-ti
p *f*
 re-spon-su-ra li-ber scriptus pro-fe-re-tur in quo to-tum
p *cresc.* *f* *ff*
 conti-ne-tur un-de mun-dus ju-di-ce-tur Ju-dex
 er-go cum se-de-bit ju-dex er-go cum se-de-bit quidquid
 la-tet, quidquid la-tet ap-pa-re-bit nil in ul-tum

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Tenore.

Offertorium.

Andante sostenuto.

Do-mi-ne Je-su Je-su Christe

rex-glo-ri-æ rex-glo-ri-æ li-be-ra li-be-ra a-ni-mas

om-ni-um fi-de-li-um de-func-to-rum li-be-ra li-be-ra

a-ni-mas om-ni-um fi-de-li-um de-func-to-rum de poe-nis in

ferni de poe-nis in feni et de pro-fun-do la-cu 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 ne ca-dant in obs-cu-rum ne ca-dant in obs-

cu-rum sed sig-ni-fer sanctus sanctus Micha-el re-præ-sen-tet

e-as in lu-cem sanc-tam Quam o-lim A-bra-

hæ pro-mi-si-sti pro-mi-si-sti quam o-lim A-

brahæ promi-si-sti et se-mi-ni et se-

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

Tenore.

5

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

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

- - - mini e - - - jus pro-mi-si-sti et se - - - mi-ni e - - -

- - - jus pro-mi-si-sti pro-mi-

si - - - sti et se - - - mi-ni e - - -

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

mi-ni e - - - jus e - - -

si - - - sti

Largo

quam pro-mi-

si - - - sti

Sanctus.

Adagio

pp Sanc - - - tus Sanc - - - tus Sanc - - - tus

f Do-minus De-us Sa - - - ba-oth, *f* ple-ni sunt coe-li coe-li et

Moderato

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

f o san - - - na o san - - - na o

Tenore

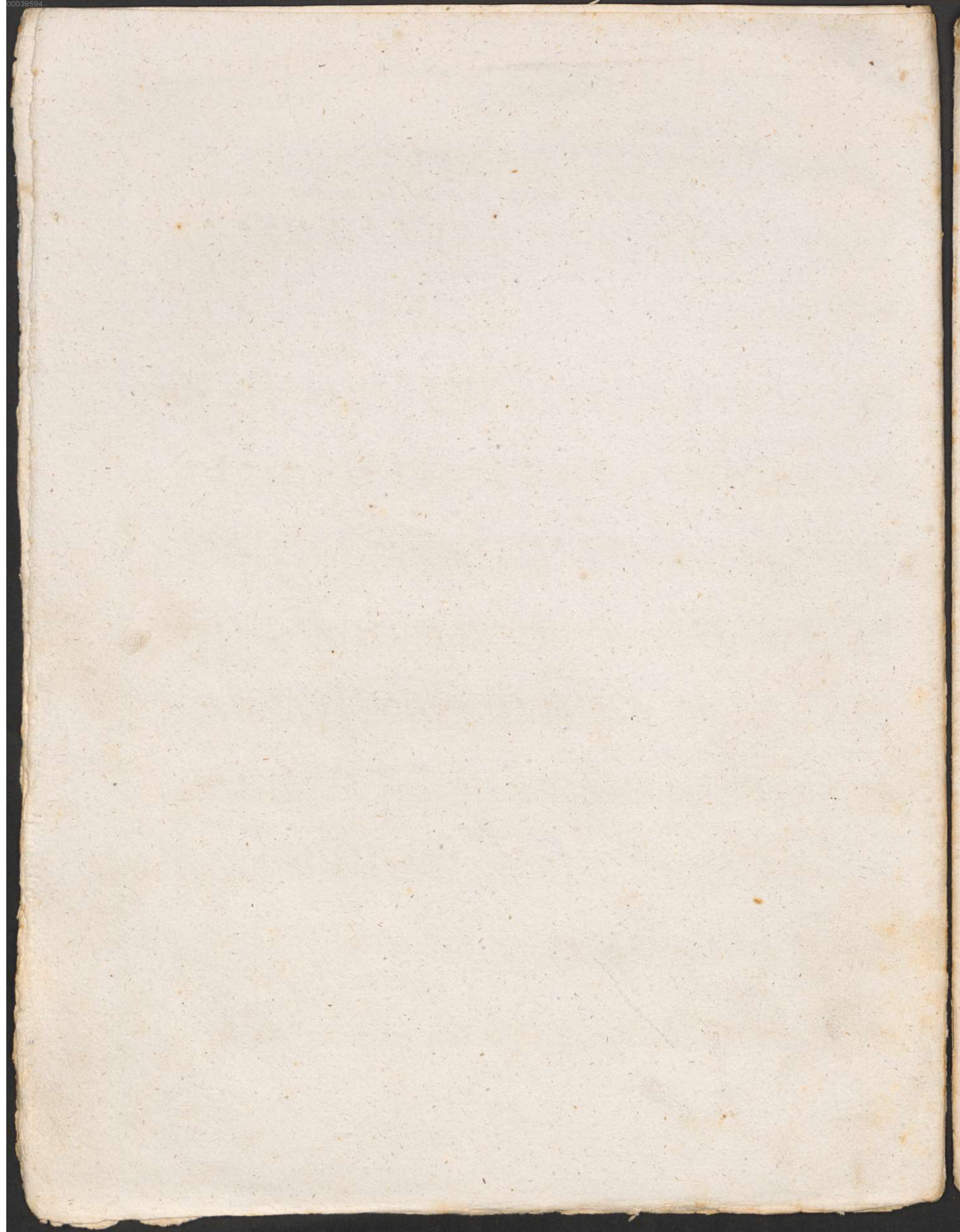
san - na o san - na o *f* san - na o san - na in ex - cel - sis o san - na in ex - cel - sis in ex - cel - sis in ex - cel - sis *pp*

Benedictus *Andante maestoso.* *p* Be - ne dictus be - ne dic - tus qui ve - nit qui ve - nit in no - mi - ne Do - mi - ni be - ne dictus 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 be - ne dictus be - ne dic - tus qui ve - nit qui ve - nit in no - mi - ne *f*

Moderato. *f* Do - mi - ni in no - mi - ne Do - mi - ni in no - mi - ne Do - mi - ni 1 *f* O san - na o san - na o san - na o san - na in ex - cel - sis o sanna in ex - cel - sis in ex - cel - sis in ex - cel - sis *pp* *pp* o sanna in ex - cel - sis

Agnus.

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Basso

Lento

6.

Art von Adlinger

Requiem

Re - qui - em æ - ter - nam do - na e is
Do - mi - ne et lux per - pe - tu - a lu - ce - at e - is
hymnus De - us in Si - on et ti - bi red - de - tur vo - tum in Je -
ru - sa - lem ex - au - di o - ra - ti - o - nem me - am
ex - au - di o - ra - ti - o - nem me - am ad te omnis ca - ro om - nis
ca - ro om - nis ca - ro ve - ni - et Ky - ri e e
le i - son e le i - son
e le i - son e le i - son e
le i - son Chris - te e - le i - son e le
i - son e le i - son e lei - sone lei
sone lei son e lei son Ky - ri e e lei i.
son e le i son e le i son

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Basso.

Moderato.

Dies irae.

cresc.

p Di - es *f* i rae *p* di - es *ff* il

lu sol - vet sce - dum in fa - vil . . . la tes - te David cum Si -

1

pp bil la *pp* Quantus tre - mor est fu - tu - rus quando

ju - dex est ven - tu - rus cunc - ta stricte dis - cus - su - rus cunc - ta

pp stricte discus - su rus *p* Tu ba mi - rum *cresc.* 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 mors stu -

pe - bit et na - tu - ra cum re - surget cre - a - tu - ra cum re - surget cre - a -

tu - ra ju - di - can - ti re - spon - su - ra *p* li - ber scriptus profe - re - tur

f in quo to - tum con - ti - ne - tur *cresc.* un - de mun - dus *f* ju - di - ce - tur

1

ff ju - dex er - go cum se - de - bit ju - dex er - go cum se -

de - bit quid quid la - tet quid quid la - tet ap - pa - re - bit

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Basso.

Andante sostenuto.

Offertorium.

p Do-mi-ne Je-su Je-su Chris-te rex
f glori-æ rex glo-ri-æ *p* li-be-ra a-ni-mas om-nium fi-
f de-li-um de-functo-rum *p* li-be-ra a-ni-mas om-ni-um fi-
f de-li-um de-functo-rum *f* de poe-nis in fer-ni de poe-nis in
pp fer-ni *pp* et de-profun-do la-cu *p* li-be-ra *cresc.* e-as
f de o-re le-o-nis ne ab-sor-be-at e-as tarta-rus
pp ne cadant in obs-cu-rum ne ca-dant in obs-cu-
f rum sed sig-ni-fer sanctus sanc-tus Mi-cha-el *p* re-prae-
cresc. sen-tel e-as in *f* lu-cem sanc- tam *f* quam
o-lim A-bra-hæ pro-mi-si-sti et se-mi-ni
e-jus pro-mi-si-sti pro-mi-si-
sti et se-mi-ni e-jus

Basso

5.

et se - - - - - mi - ni pro - mi - si - - - sti quam

o - lim A - - bra - hae pro - mi - si - sti pro - mi - - si - sti

pro - mi - si - - sti quam o - lim A - bra - hae pro - mi - si -

sti et se - - - - - mi - ni e - - - - - jus pro - mi - si - sti

pro - mi - si - - sti et se - - - - - mi - ni e - - - - -

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

se - - mi - ni e - - - - - jus e - - - - - *Largo.*

f quam pro - mi - si - - - sti *f* quam pro - mi - si - - - sti

Adagio.

Sanctus. *pp.* Sanc - - - - - tus *p.* Sanc - - - - - tus

p. Sanc - - tus *f.* Do - mi - nus De - us Sa - - - - - ba oth *f.* ple - ni sunt

coe - li coe - li et ter - ra glo - ri - a glo - - - ri - a glo - ri - a tu - - -

Moderato.

a *f.* o san - - - - - na o san - na o - san - - - na o -

Basso.

Ps.
f san-na o - - san-na o san - - - na o san-na in ex-
 cel-sis o - - san-na in ex-cel - - sis *pp* in - - ex-cel - - -
smorz.
pp sis in - - ex-cel - - - sis *pp* o sanna in ex-cel - - - sis.
Andante maestoso.

Benedictus.

p Be-ne dic-tus be-ne dic-tus qui ve-nit qui
 1. ve-nit in no-mi-ne Do-mi-ni be-ne dictus qui ve-nit qui
 ve-nit in no-mi-ne Do-mi-ni be-ne dic-tus be-ne dic-tus be-ne
p dic-tus be-ne dic-tus be-ne dic-tus qui ve-nit qui ve-nit in
 nomi-ne Domi-ni in no - - - mi-ne Do-mi-ni *p* in no-mi-ne
 1. Moderato.
f do - - mi-ni *senzo sord.* 1. *f* o san - - - na o san -
 na o - - san - - - na o - - sanna o - - sanna o san -
 na o sanna in ex-cel-sis o sanna in ex-cel - - sis *pp* in
smorz.
pp ex-cel - - sis in - - ex-cel - - sis *pp* o sanna in ex-cel - - sis.

Basso.

7

Larghetto.

Agnus.

3. edini

p Ag-nus De-i qui tollis pec-ca-ta mundi *p* do-na

e-is do-na e-is re-qui-em

p Ag-nus De-i qui

tollis pec-ca-ta mundi do-na e-is do-na e-is re-qui-

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

e-is do-na e-is *p* re-qui-em *p* sempi-ter-nam lux æ-ter-na

Moderato.

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

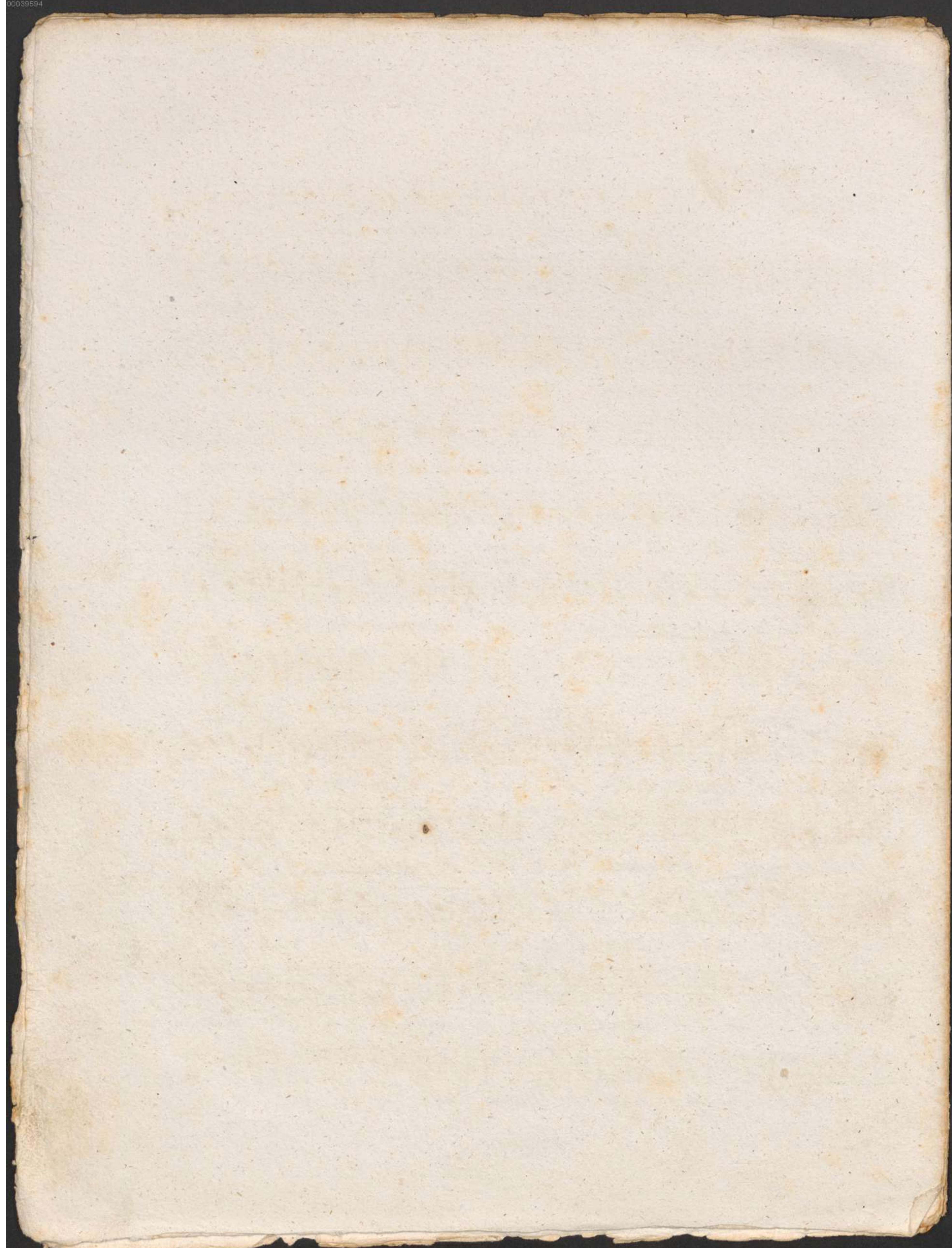
. num cum sanctis tu-is in æ-ter-num in æ-ter

. num in æ-ter

num in æ-ter num in æ-ter num

smorz.

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



Lento.

von Aiblinger

Requiem

p *dol.* *p* *pp* *f* *p* *f* *p* *f* *Moderato* *3.* *1.* *ff* *ff*

E. 45. N. 470

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Violino I.

p *pp* *Moderato.* *smorz.*

Dies irae *p* *cresc.* *f* *ff*

p *cresc.* *ff*

ff *p*

p

cresc.

ff *pp* *A*

p

p *f*

Violino I.

3

Violino I. Musical score page 3, featuring 12 staves of music. The score includes various dynamics and performance instructions:

- Staff 1: *p*, *cresc.*, *f*
- Staff 2: *f*, *tr*, *ff*, *f*
- Staff 3: *tr*
- Staff 4: *ff*
- Staff 5: *Largo*, *p*
- Staff 6: *pizz*, *ff arco*
- Staff 7: *f*, *f*
- Staff 8: *p*, *dol.*
- Staff 9: *p*
- Staff 10: *p*
- Staff 11: *p*
- Staff 12: *p dol.*

Violino I.

Violino I musical score page 21. The page contains two main sections: a Violino I section and an Offertorio section. The Violino I section consists of 10 staves of music. The Offertorio section consists of 7 staves of music. The score includes various musical notations such as notes, rests, and dynamic markings.

Violino I Section:

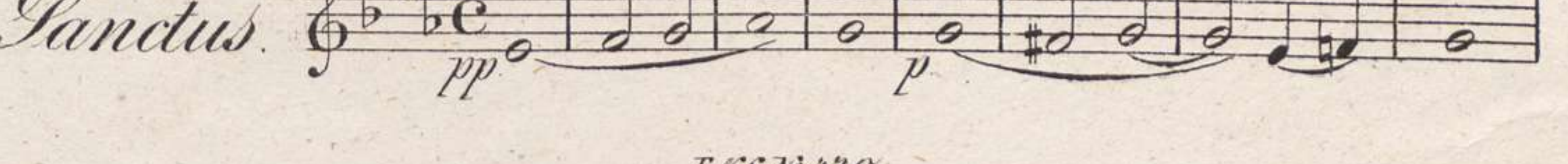
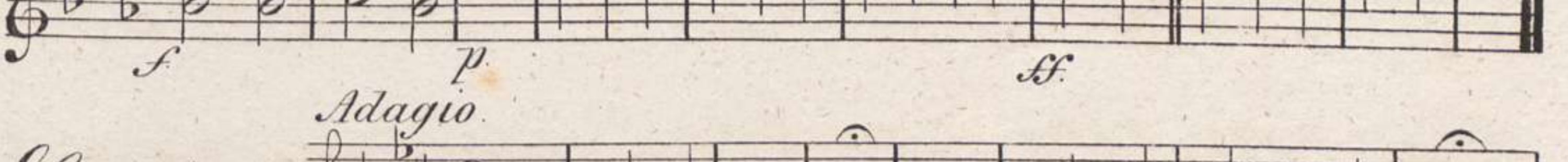
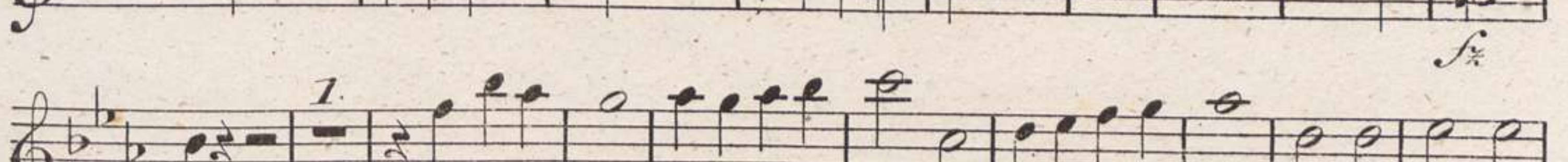
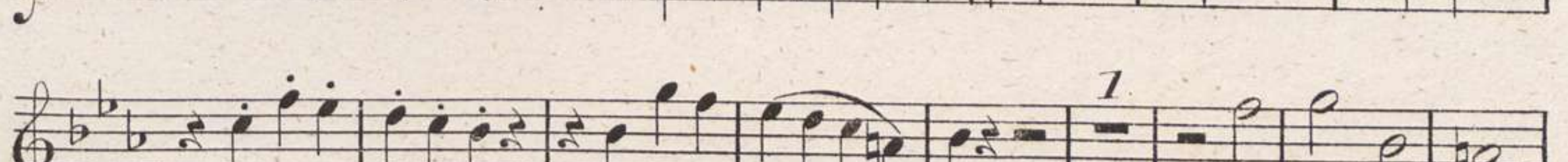
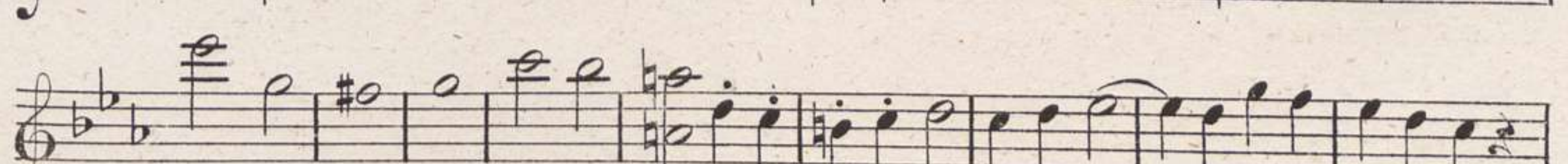
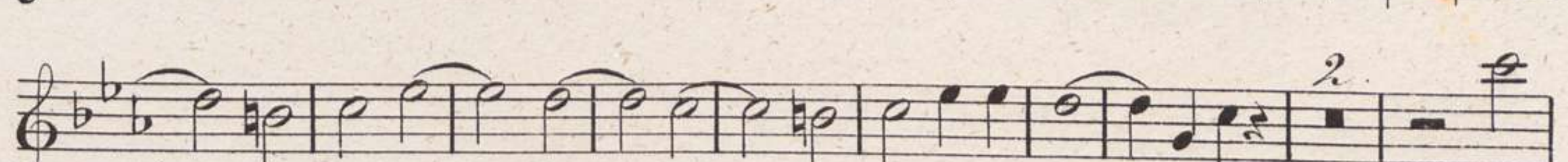
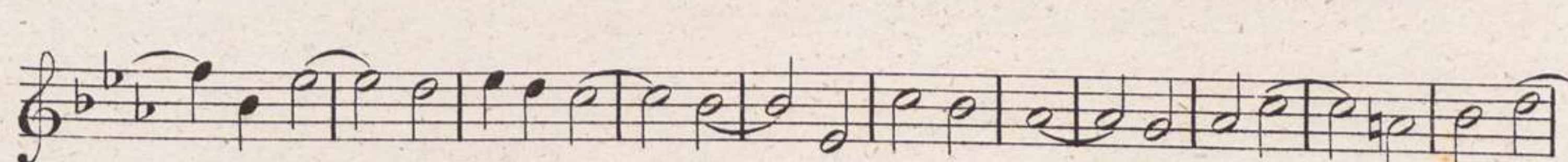
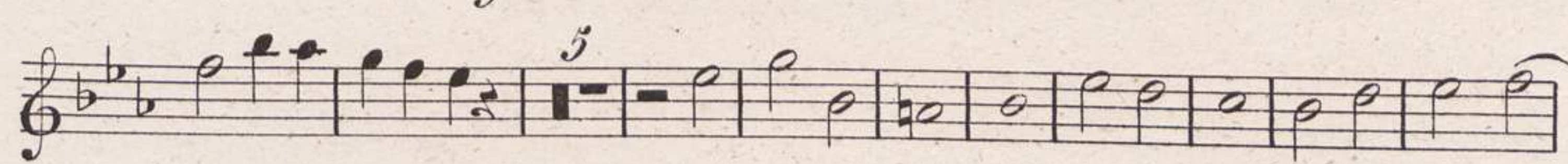
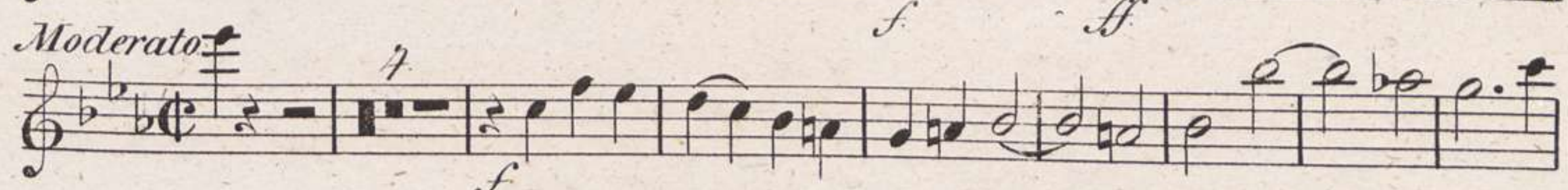
- Staff 1: *f*, *p*, *Adagio.*, *smorz.*, *pp*, *p*.
- Staff 2: *p*.
- Staff 3: *cresc.*, *f*.
- Staff 4: *p*, *p legato*, *sf*, *p*.
- Staff 5: *f*, *ff*.
- Staff 6: *Andante sostenuto.*

Offertorio Section:

- Staff 7: *Offertorio*, *p dol.*, *f*.
- Staff 8: *p dol.*, *tr*, *f*.
- Staff 9: *p*, *f*.
- Staff 10: *pp*, *p*, *cresc.*.
- Staff 11: *f*, *pp*.
- Staff 12: *pp*.

Violino I

5.



Violino I.

p cresc f

Moderato

f stacc.

p

Andante maestoso.

Benedictus

Con Sordini p leggiero.

1. smorz

pizz

Violino I.

7

Violino I musical score, measures 1-4. The music is in G major (one sharp) and 4/4 time. It features a first ending bracket over measures 1-2, followed by a piano (*p.*) dynamic marking. The melody is characterized by eighth-note patterns and slurs. The fourth measure ends with a piano (*p.*) dynamic, a forte (*f.*) dynamic, and a piano (*p.*) dynamic, followed by the instruction *senza sord.*

Moderato.

Violino I musical score, measures 5-8. The tempo is marked *Moderato.* The music is in G major and 4/4 time. It features a forte (*f.*) dynamic marking and the instruction *staccato.* The melody is characterized by eighth-note patterns and slurs. The eighth measure ends with a piano (*p.*) dynamic, a piano-piano (*pp.*) dynamic, and the instruction *smorz.*

Violino I musical score, measures 9-12. The tempo is marked *Larghetto.* The music is in G major and 4/4 time. It features a piano (*p.*) dynamic marking and the instruction *con sord.* The melody is characterized by eighth-note patterns and slurs. The twelfth measure ends with a piano (*p.*) dynamic, a trill (*tr.*) marking, and a piano (*p.*) dynamic.

Violino I.

p.

tr

p.

mf.

p. dol.

p.

3

pp

senza sordini

dol.

Moderato.

f

3

1

1

ff.

p.

smorz.

pp

Requiem. *Lento.* *von Abtlinger.*

1.

p *f* *p* *pp* *fz* *p* *f* *Moderato.* *4* *f* *1.* *fz* *ff*

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6

Violino II

p. *Moderato.* *pp.* *smorz.*

Dies irae *p.* *cresc.* *f.* *ff.*

p. *cresc.* *f.* *ff.*

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

p.

p.

p. *3* *3* *6* *6* *6*

cresc.

ff. *6*

ff. *pp.*

Violino II.

3

p. *f.* *ff.* *cresc.* *f.* *ff.* *ff.* *Largo.* *p.* *pixx.* *arco* *f.* *p.* *f.*

Violino II.

Adagio

p. smorz. pp. p.

cresc.

f. p.

Andante sostenuto

ff.

Offertorium

3/4

p. dol. f.

p. dol.

p. f.

pp.

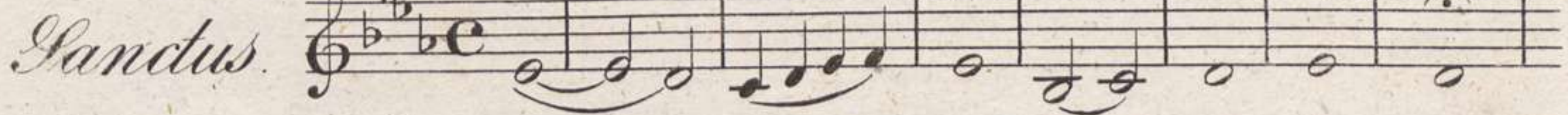
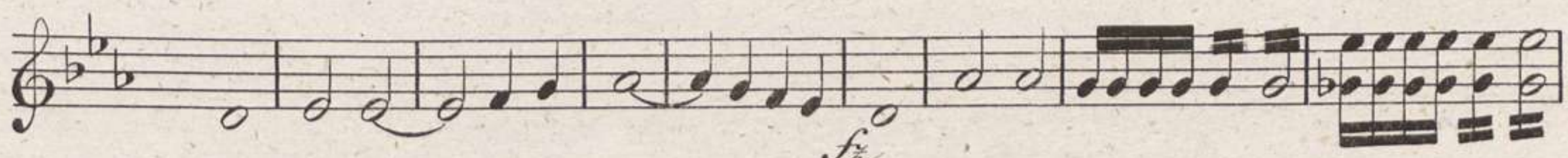
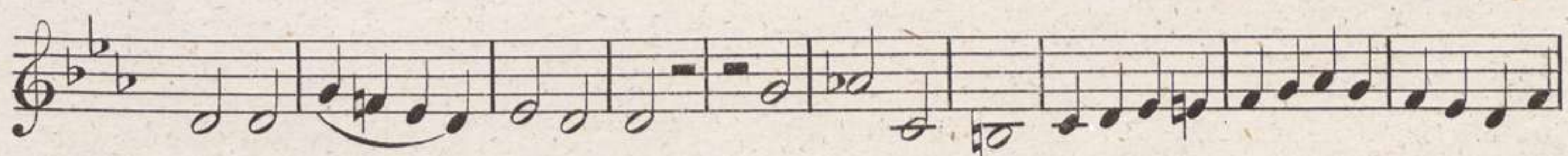
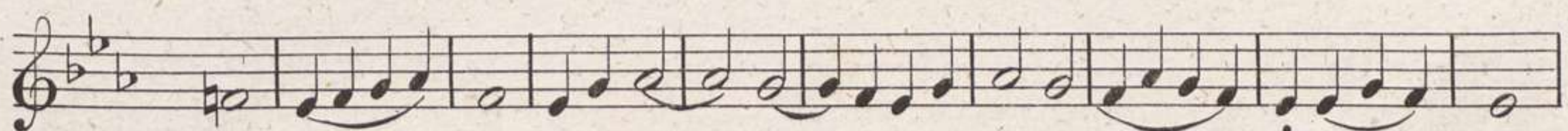
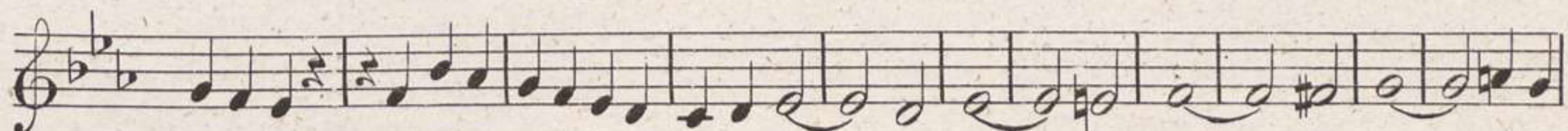
cresc. f.

pp.

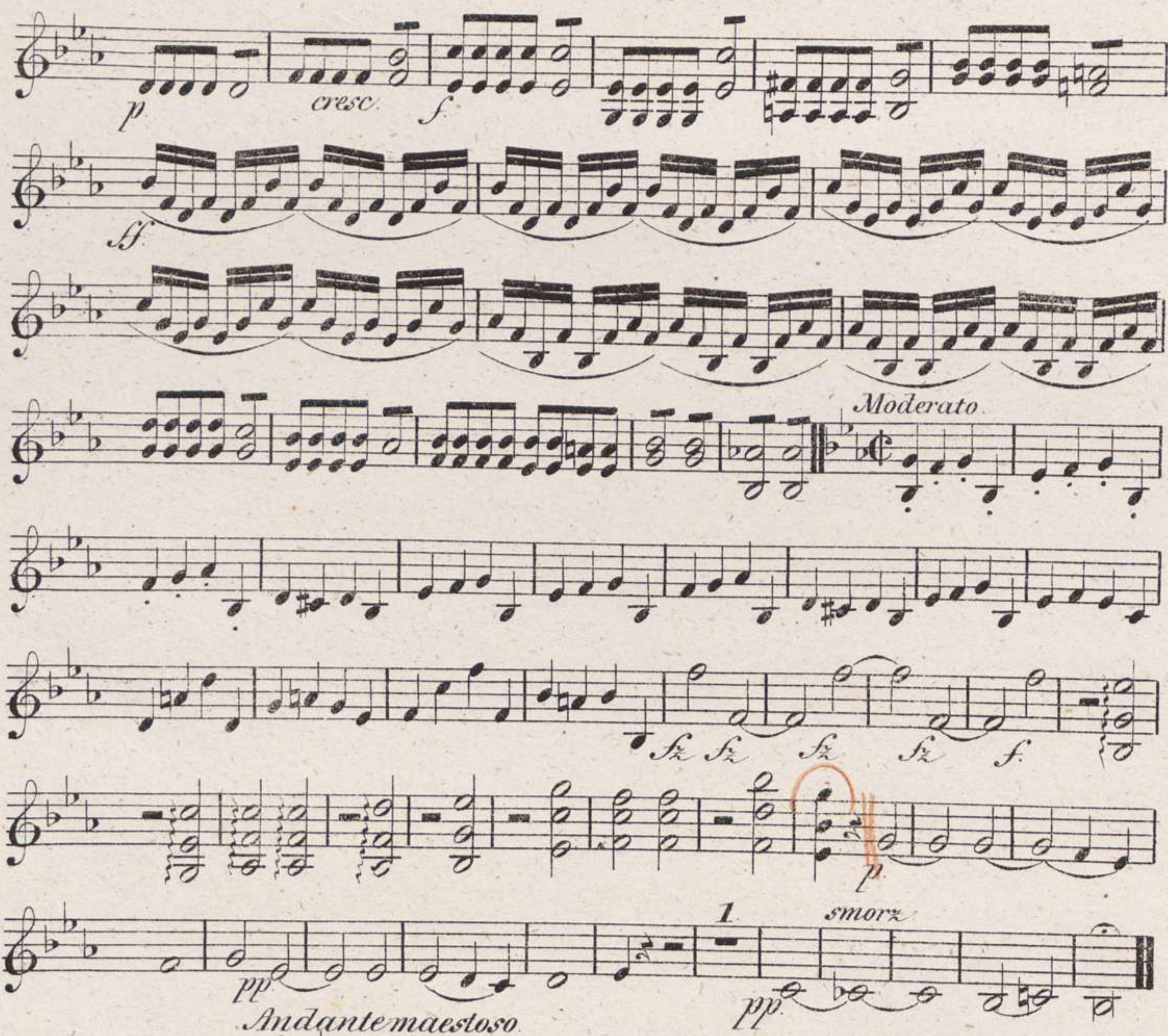
f. p.

Violino II

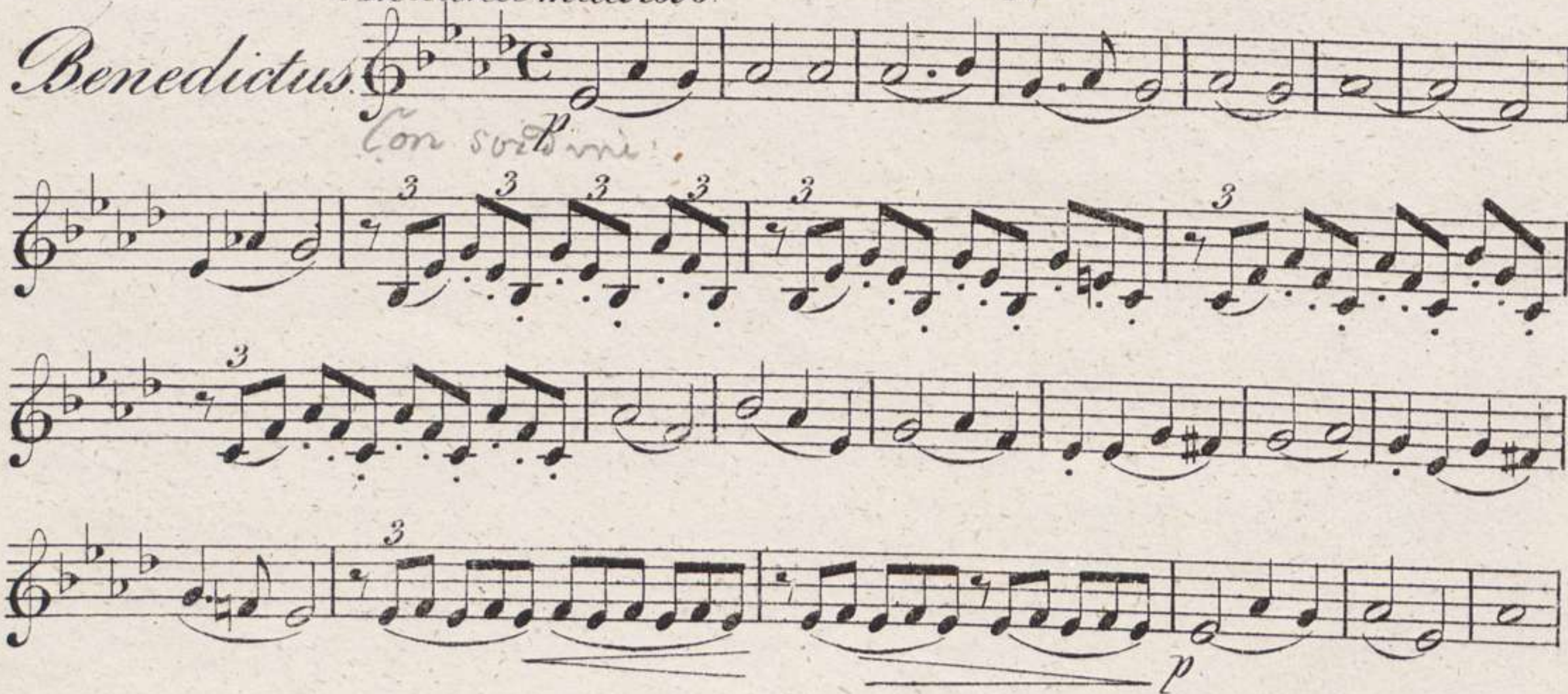
5



Violino II.



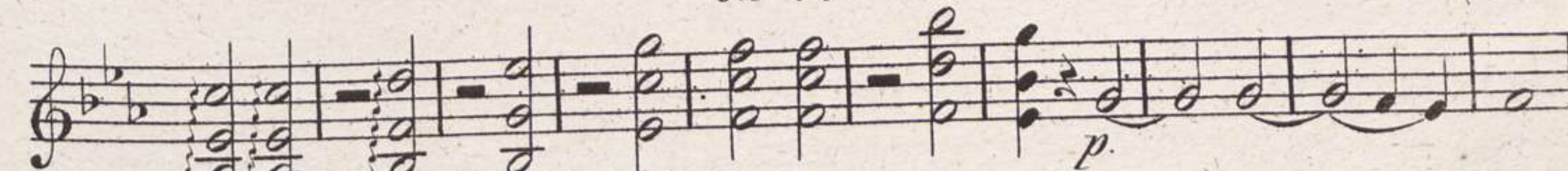
Violino II musical score, measures 1-10. The score is written on ten staves. The first staff begins with a piano (*p*) dynamic and a crescendo (*cresc.*) leading to a forte (*f*) dynamic. The second and third staves feature rapid sixteenth-note passages. The fourth staff is marked *Moderato*. The fifth staff continues the melodic line. The sixth staff includes accents (*acc.*) and a forte (*f*) dynamic. The seventh staff has a piano (*p*) dynamic. The eighth staff is marked *Andante maestoso* and *pp*. The ninth staff is marked *1.* and *smorz.* The tenth staff ends with a piano (*p*) dynamic.



Benedictus musical score, measures 1-4. The score is written on four staves. The first staff is marked *Con sordini*. The second and third staves feature triplet rhythms. The fourth staff ends with a piano (*p*) dynamic.

Violino II.

7.



Violino II

p *mf* *p* *mf* *p* *pp* *Moderato.* *senza Sordini* *p* *f* *ff* *smorz.* *p* *pp*

3 1

ff

4 Mus. pr. 69755

Viola

1

Requiem *Lento* *von Aiblinger.*

p *pp* *f* *fz* *p* *fz* *f* *ff* *p* *f* *Moderato*

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Viola

p. *pp.* *smorz.*

Moderato.

Dies irae. *p.* *f.* *ff.*

p. *f.* *ff.*

f. *p.* 1.

p. *sp.* *sp.* *p.*

p. 3 3 6. *cresc.*

f.

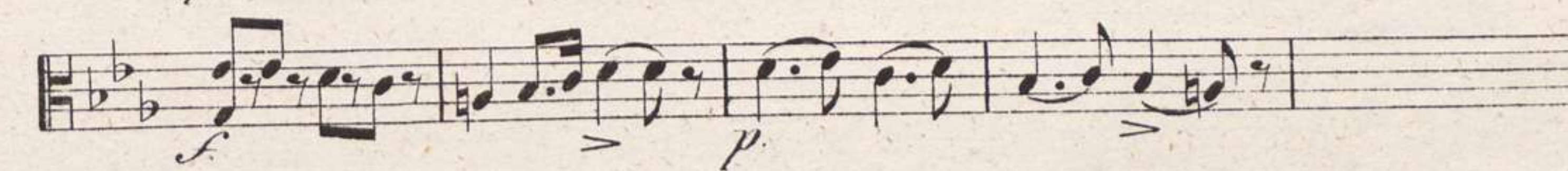
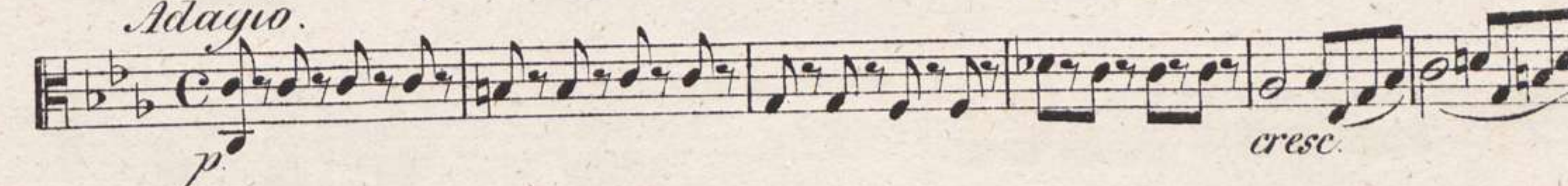
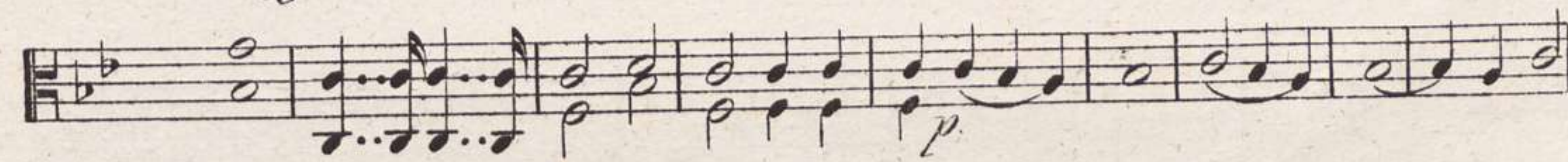
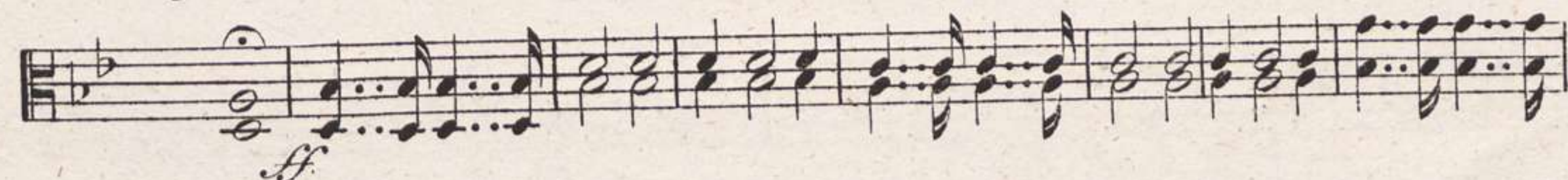
pp. *p.*

p. *f.* *p.*

cresc. *f.* *f.*

Viola

3.



4

Viola

p *p*

f

Andante sostenuto

Offertorium *p dol.*

f *p*

f *p*

f *pp*

p *cresc.* *f* *fz*

fz *pp*

f *p*

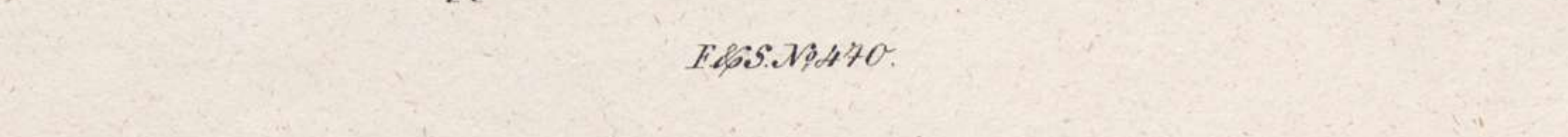
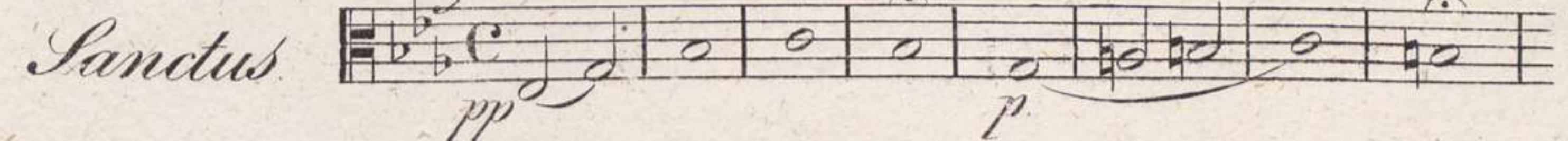
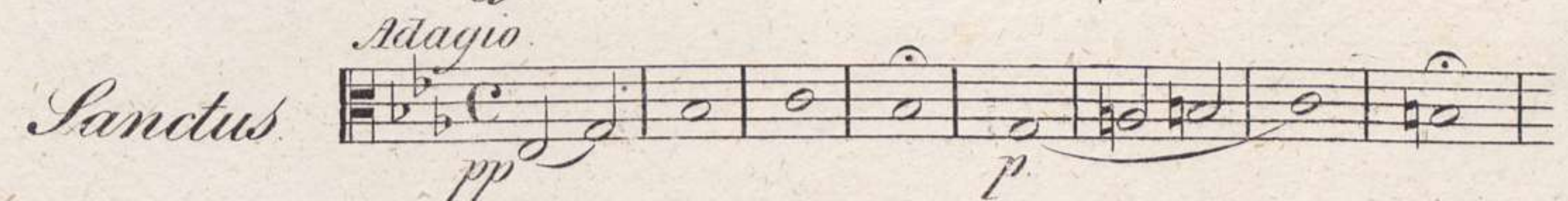
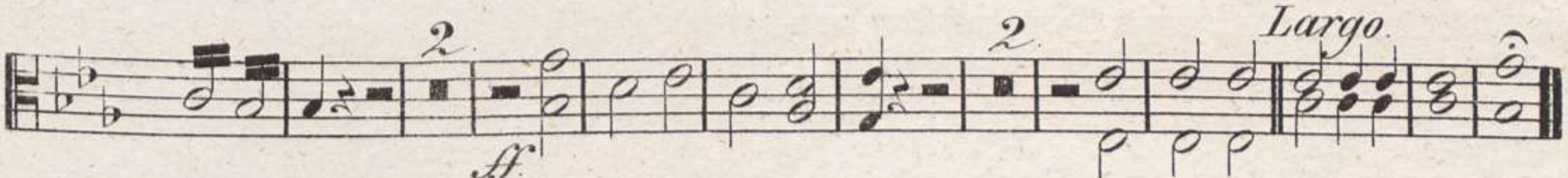
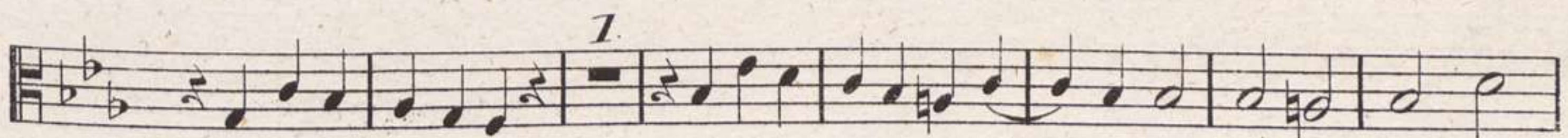
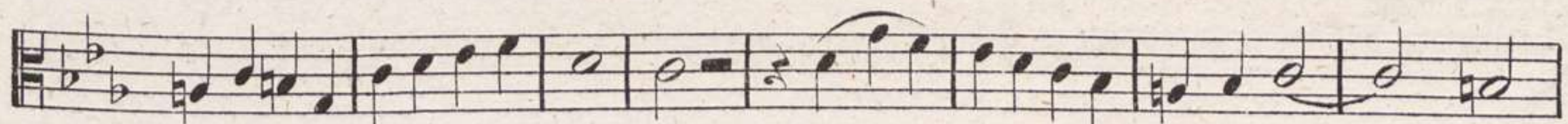
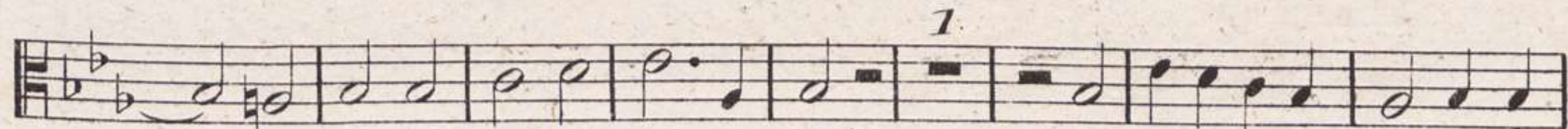
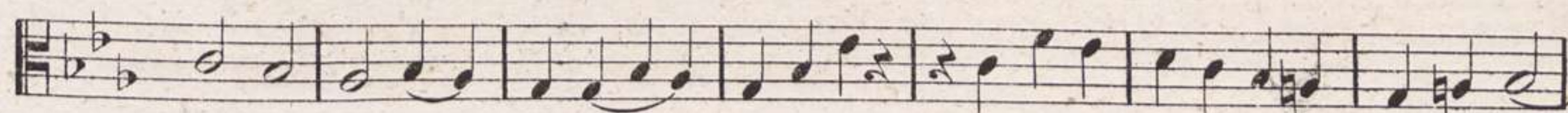
cresc. *f* *ff*

Moderato

f

Viola.

5.



Sanctus

Adagio

pp

p

Viola.

Violino musical score, measures 1-10. The score is written for a single staff in G major (one sharp) and 2/4 time. It begins with a piano (*p.*) dynamic, followed by a crescendo (*cresc.*) leading to a forte (*f.*) dynamic. The music features a series of eighth-note patterns. A second staff begins with a fortissimo (*ff.*) dynamic. The third staff continues the fortissimo dynamics. The fourth staff is marked *Moderato* and begins with a forte (*f.*) dynamic. The fifth staff continues with a fortissimo (*ff.*) dynamic. The sixth staff continues with a fortissimo (*ff.*) dynamic. The seventh staff begins with a piano (*p.*) dynamic, marked with a red circle, and ends with a pianissimo (*pp.*) dynamic. The eighth staff begins with a first ending bracket (*1.*) and ends with a double bar line.

Andante sostenuto.

Benedictus.

Con Sordini.

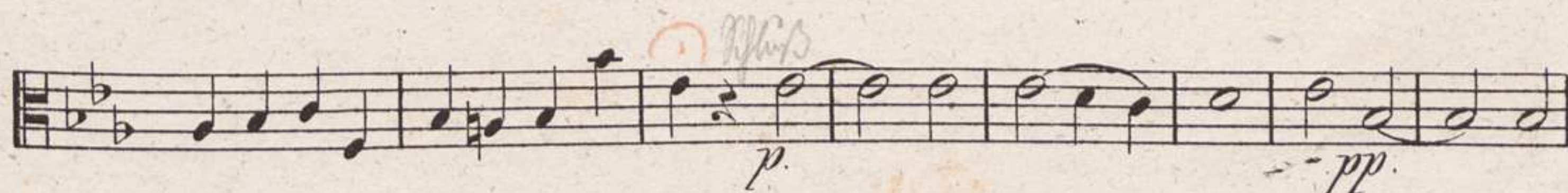
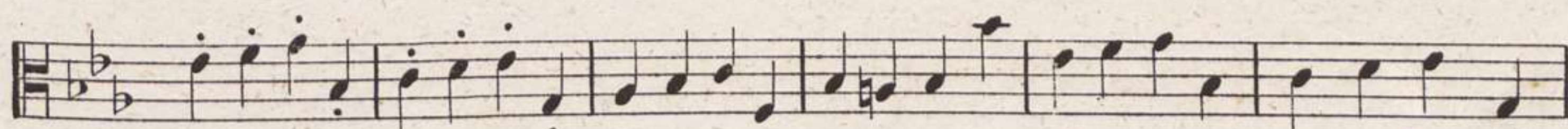
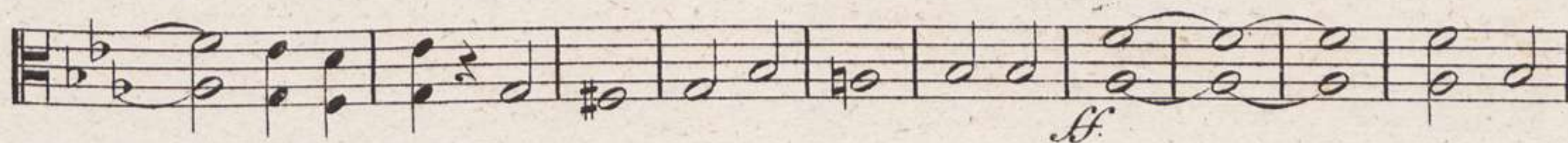
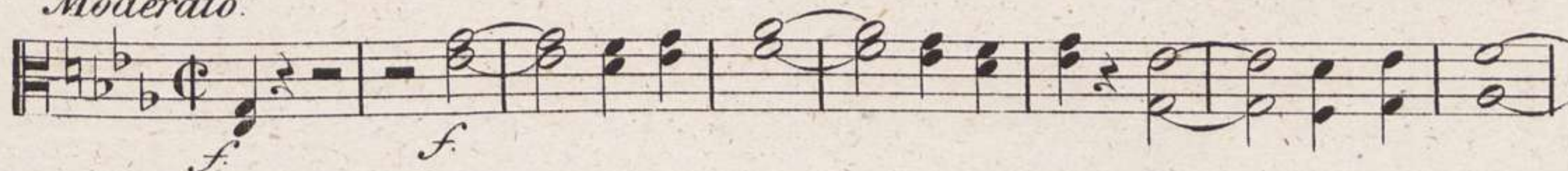
Benedictus musical score, measures 11-13. The score is written for a single staff in G major (one sharp) and 2/4 time. It begins with a fortissimo (*ff.*) dynamic. The music features a series of eighth-note patterns. The third staff begins with a fortissimo (*ff.*) dynamic and ends with a piano (*p.*) dynamic.

Viola.

7.



Moderato.



Larghetto.



Viola

solo

p. *mf.*

pp. *senza sordini* *3.*

Moderato *f.* *rylup*

3.

1.

ff. *sp.* *sp.* *p.* *f.* *p.*

smorz. *pp.*

4 Mus. pr. 67755

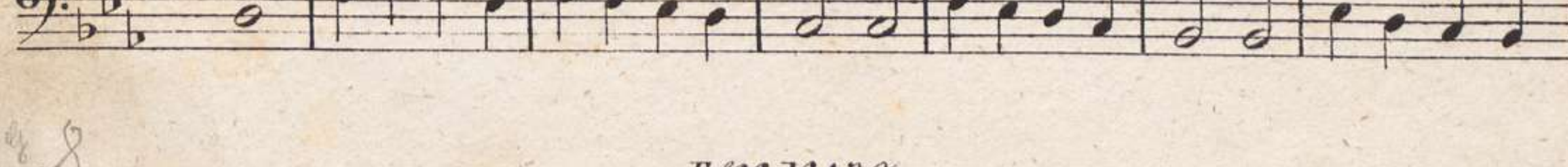
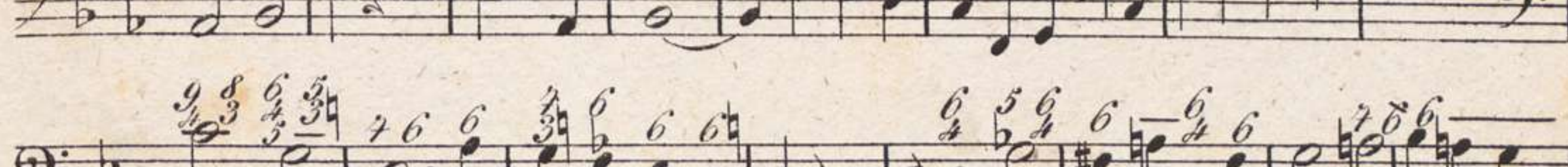
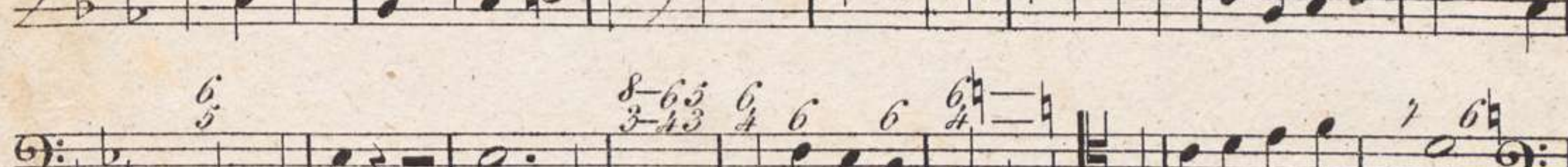
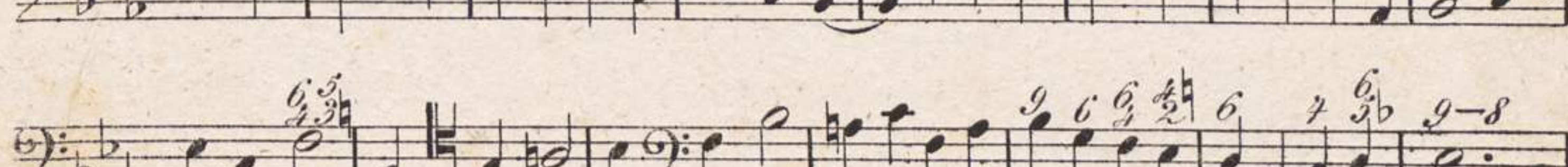
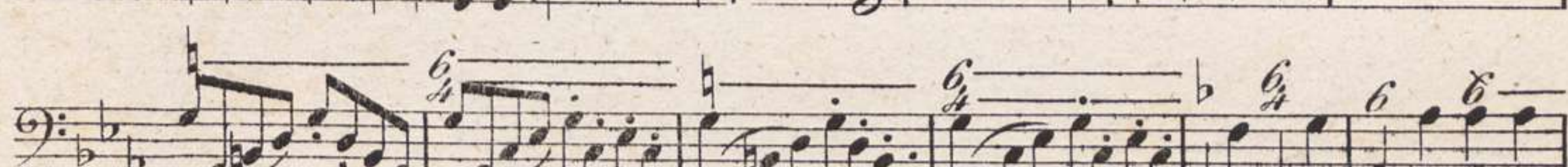
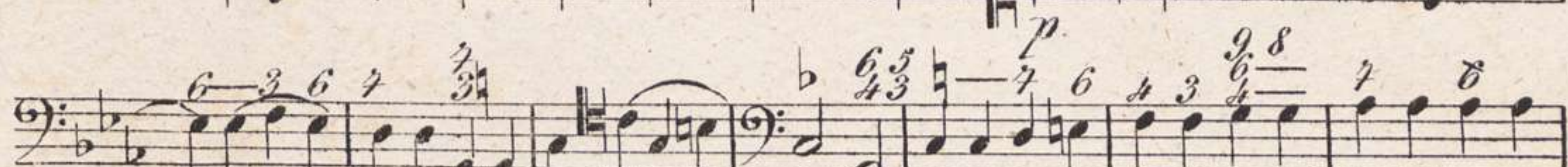
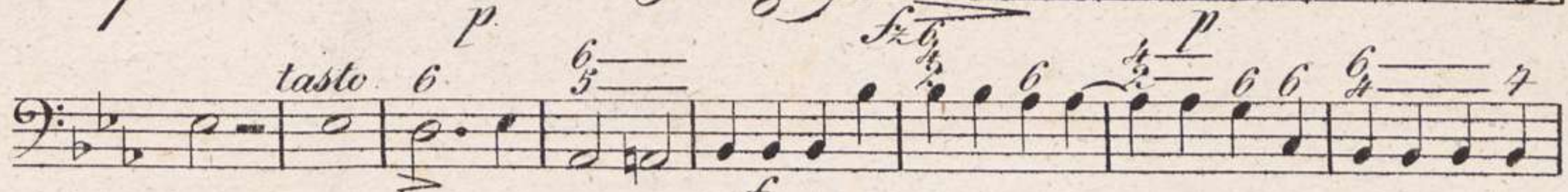
Basso e Organo.

1.

von Aiblinger. N. 1.

Largo.

Requiem



F. & S. N. 470.

Basso e Organo.

Handwritten musical score for Basso e Organo. The score is written on ten staves, organized into five systems of two staves each. The notation includes various musical symbols such as notes, rests, and dynamic markings (ff, sp, f, p, pp, cresc., sf, ff, sfz, sf, p, f, pp). The score is divided into sections by tempo markings: *Moderato* and *smorz.* (diminuendo). The piece concludes with the word *Desire* written above the staff. The manuscript is on aged, slightly stained paper, and a metal paperclip is visible at the top right corner.

Basso e Organo.

3

The musical score is written for Bass and Organ. It begins with a key signature of one flat (B-flat) and a time signature of 6/8. The first staff includes a red 'S' marking. The second staff has a 'cresc.' marking. The third staff has an 'ff' marking. The fourth staff has a '9/4' time signature. The fifth staff has a '6/8' time signature. The sixth staff has a 'Largo.' marking and a 'p' dynamic. The seventh staff has a 'pizz.' marking. The eighth staff has an 'ff' marking. The ninth staff has a 'tasto.' marking and an 'sp' dynamic. The tenth staff has a 'p' dynamic. The score includes various time signatures such as 6/8, 4/4, 3/4, 2/4, 9/4, and 6/4. It also features various dynamics including 'ff', 'f', 'p', and 'sp', as well as articulations like 'cresc.', 'Largo.', 'pizz.', and 'tasto.'.

Basso e Organo.

First section of the musical score for Basso e Organo. It consists of six staves of music in bass clef, key of B-flat major. The first two staves begin with a forte (*f*) dynamic. The third staff is marked *Adagio* and begins with a piano (*p*) dynamic. The fourth staff features a *cresc.* (crescendo) leading to a forte (*f*) dynamic. The fifth staff is marked *tasto* and begins with a piano (*p*) dynamic. The sixth staff ends with a fortissimo (*ff*) dynamic. The music includes various rhythmic patterns, including eighth and sixteenth notes, and rests.

Andante sostenuto.

Offertorium

Second section of the musical score, titled "Offertorium". It consists of four staves of music in bass clef, key of B-flat major. The first staff begins with a piano (*p*) dynamic and is marked *tasto*. The second staff features a forte (*f*) dynamic. The third staff begins with a pianissimo (*pp*) dynamic and ends with a piano (*p*) dynamic and a *cresc.* (crescendo) marking. The fourth staff begins with a forte (*f*) dynamic and ends with a fortissimo (*ff*) dynamic. The music includes various rhythmic patterns, including eighth and sixteenth notes, and rests.

5

F. & S. No 470.

Basso e Organo.

First system of musical notation for Basso e Organo. It consists of three staves. The first staff has a treble clef and a key signature of one flat. It contains several measures with notes and rests, with fingerings 6, 4, 2, 6, 3, 8, 3, 6, 6, 1, 8, 3 written above. The second staff has a bass clef and contains notes and rests with fingerings 7b, 6, 1, 6, 1, 2, 6/3. The third staff has a bass clef and contains notes and rests with a 'p' dynamic marking and a 'tasto' instruction.

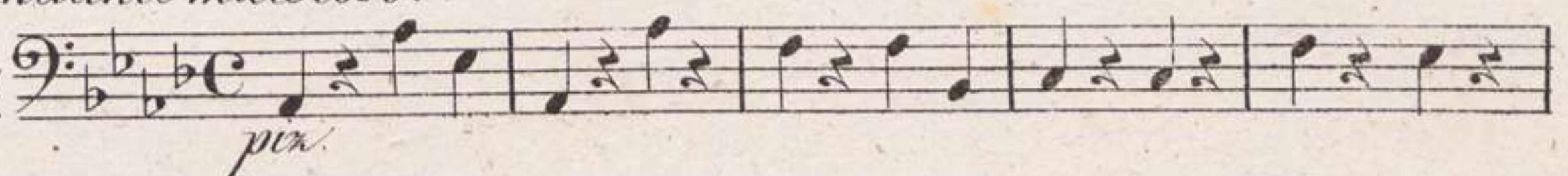
Second system of musical notation for Basso e Organo. It consists of three staves. The first staff has a treble clef and a key signature of one flat. It contains several measures with notes and rests, with a 'p' dynamic marking and a 'tasto' instruction. The second staff has a bass clef and contains notes and rests with a 'p' dynamic marking and a 'tasto' instruction. The third staff has a bass clef and contains notes and rests with a 'p' dynamic marking and a 'tasto' instruction. The system ends with a double bar line.

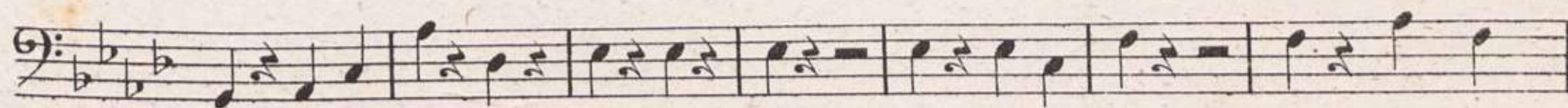
Third system of musical notation for Basso e Organo. It consists of three staves. The first staff has a treble clef and a key signature of one flat. It contains several measures with notes and rests, with a 'p' dynamic marking and a 'tasto' instruction. The second staff has a bass clef and contains notes and rests with a 'p' dynamic marking and a 'tasto' instruction. The third staff has a bass clef and contains notes and rests with a 'p' dynamic marking and a 'tasto' instruction. The system ends with a double bar line.

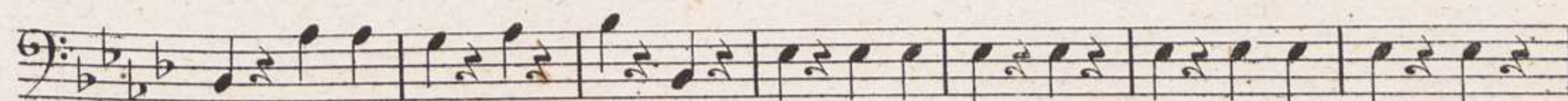
Basso e Organo.

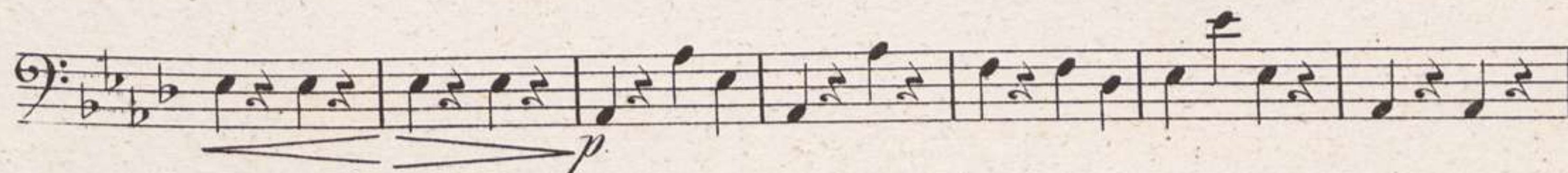
7.

Andante maestoso.

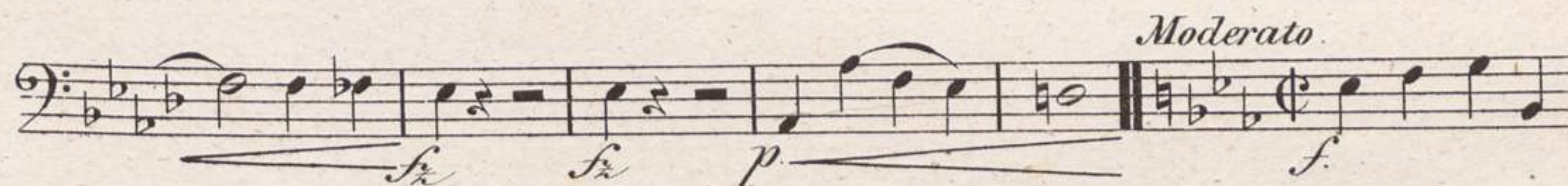
Benedictus. 

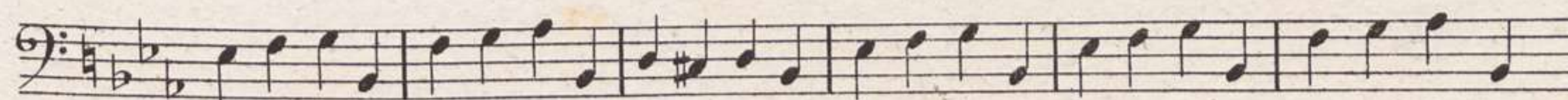


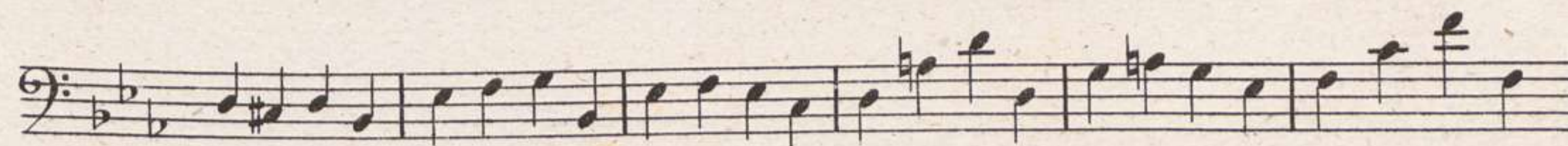


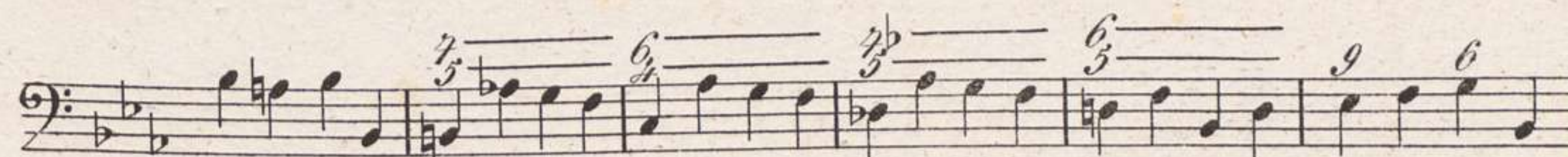


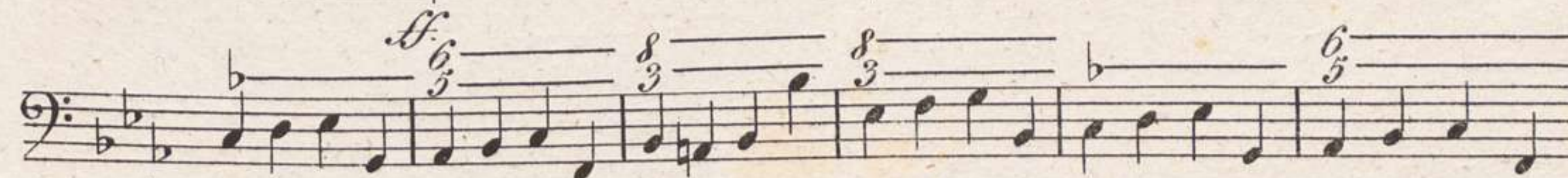




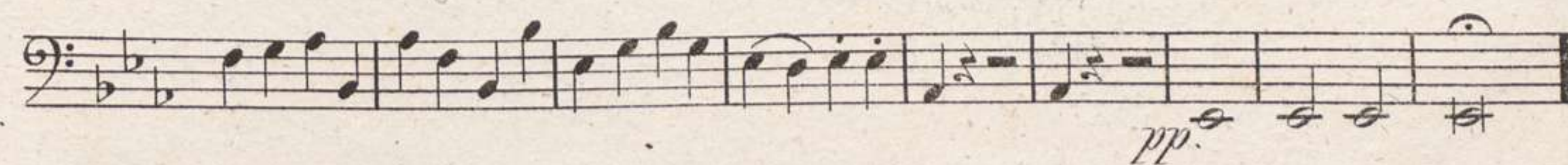












4 Mus. pr. 67455

Cornu in Es

1.

Requiem. *Lento 6.* *von Aiblinger.*

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

Dies irae *Moderato.*

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

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Cornu in Es.

1

ff

2

ff

Largo 12

ff

p dol.

2

p

f

p

1

ff

Adagio.

p

f

p

Andante sostenuto

Offertorium

p

f

13

f

pp

2

f

f

p

3

f

Cornu I in Es.

Handwritten musical score for "Sanctus" by Franz Schubert, Op. 107, No. 1. The score is written on ten staves. It begins with a treble clef and a common time signature (C). The tempo is marked "Moderato". The key signature has one flat (B-flat). The score includes various musical notations such as notes, rests, and dynamic markings (p, cresc., f, ff, ppp). There are also fingerings (1, 2, 3, 4, 5) and articulations (accents, slurs). The word "Sanctus" is written in a large, decorative script. The tempo changes to "Adagio" and then "Largo". The score ends with a double bar line and repeat signs.

Cornu in Es.

Andante maestoso.

Moderato.

Benedictus.

38. 4. 1. 1.

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

Larghetto.

Agnus.

p *mf* *p* *pp* *pp* *ff* *f* *pp*

Moderato.

3. 8. 2. 2. 3. 5. 8. 4.

4 Mus. pr. 67755

Cornu II in Es.

1

Lento.

von Aubling.

Requiem

Musical score for Requiem, Cornu II in Es. The score is written in treble clef with a key signature of one sharp (F#). It begins with a 6-measure rest, followed by a series of notes. The tempo is marked *Lento.* and the dynamics range from *p* (piano) to *f* (forte). The score includes various musical notations such as slurs, ties, and rests. A 13-measure rest is indicated in the second staff. The score concludes with a double bar line.

Moderato.

Dies ira

Musical score for Dies ira, Cornu II in Es. The score is written in treble clef with a key signature of one sharp (F#). It begins with a 6-measure rest, followed by a series of notes. The tempo is marked *Moderato.* and the dynamics range from *p* (piano) to *f* (forte). The score includes various musical notations such as slurs, ties, and rests. A 21-measure rest is indicated in the second staff. The score concludes with a double bar line.

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Cornu II in Es.

Musical score for Cornu II in Es, measures 1-12. The score is written on six staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The tempo is marked *Largo*. The first staff contains measures 1-12, with a repeat sign after measure 12. The second staff contains measures 13-24, with a repeat sign after measure 24. The third staff contains measures 25-36, with a repeat sign after measure 36. The fourth staff contains measures 37-48, with a repeat sign after measure 48. The fifth staff contains measures 49-60, with a repeat sign after measure 60. The sixth staff contains measures 61-72, with a repeat sign after measure 72. The score includes dynamic markings such as *ff*, *f*, *p*, and *pp*.

Andante sostenuto.
Offertorium.

Musical score for Offertorium, measures 1-13. The score is written on four staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The tempo is marked *Andante sostenuto*. The first staff contains measures 1-13, with a repeat sign after measure 13. The second staff contains measures 14-25, with a repeat sign after measure 25. The third staff contains measures 26-37, with a repeat sign after measure 37. The fourth staff contains measures 38-49, with a repeat sign after measure 49. The score includes dynamic markings such as *p*, *f*, and *pp*.

Musical score for Offertorium, measures 14-25. The score is written on four staves. The first staff contains measures 14-25, with a repeat sign after measure 25. The second staff contains measures 26-37, with a repeat sign after measure 37. The third staff contains measures 38-49, with a repeat sign after measure 49. The fourth staff contains measures 50-61, with a repeat sign after measure 61. The score includes dynamic markings such as *p*, *f*, and *pp*.

Cornu in Es.

3.

Moderato.

Musical score for Cornu in Es, Moderato section. The score consists of six staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The tempo is marked 'Moderato.' and the dynamics are 'f' (forte). The second staff continues the melody with a '3' (triple) marking. The third staff features a '11' (double bar line) and a '1' (first ending). The fourth staff has a '5' (quintuplet) and a '3' (triple). The fifth staff has a '3' (triple) and a '2' (second ending). The sixth staff has a '2' (second ending) and a 'Largo' marking.

Adagio.
Sanctus.

Musical score for Sanctus, Adagio section. The score consists of four staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The tempo is marked 'Adagio.' and the dynamics are 'p' (piano) and 'f' (forte). The second staff continues the melody with a '3' (triple) and a '1' (first ending). The third staff has a 'Moderato' marking and a '4' (fourth ending). The fourth staff has a '1' (first ending) and a 'pp' (pianissimo) marking.

Cornu II in Es.

Andante maestoso. Moderato.

Benedictus.

38.

f sf

f sf

p

pp

pp

Larghetto.

Agnus.

p dol.

p

mf

p

pp

p

pp

3

Moderato.

8

f

2

3

5

4

sf

p

f

smorz.

1

p

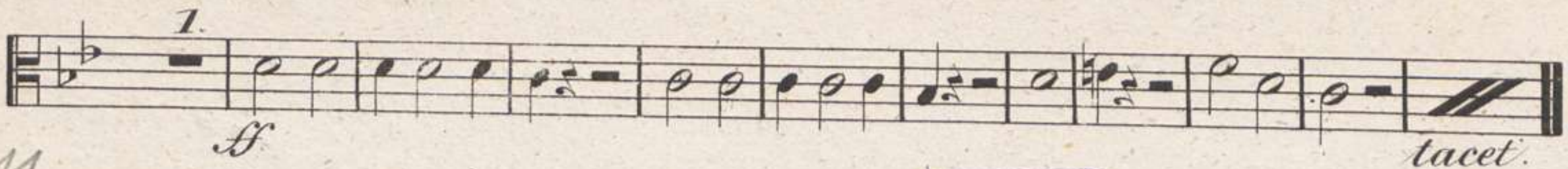
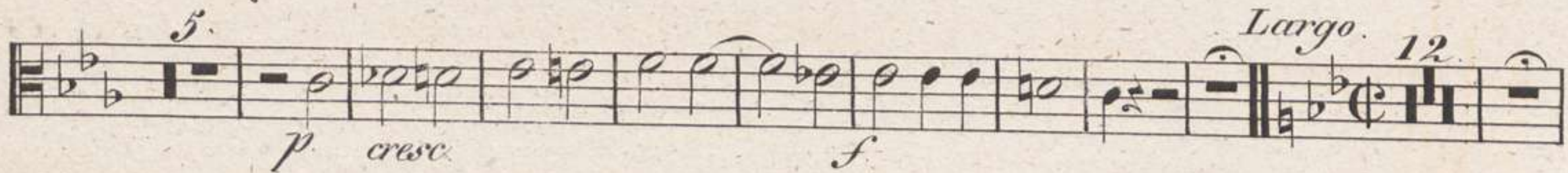
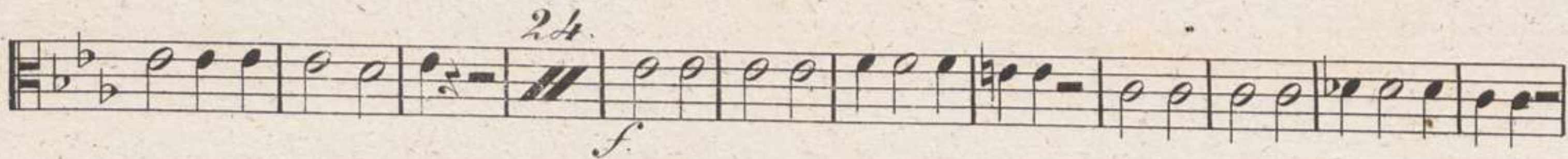
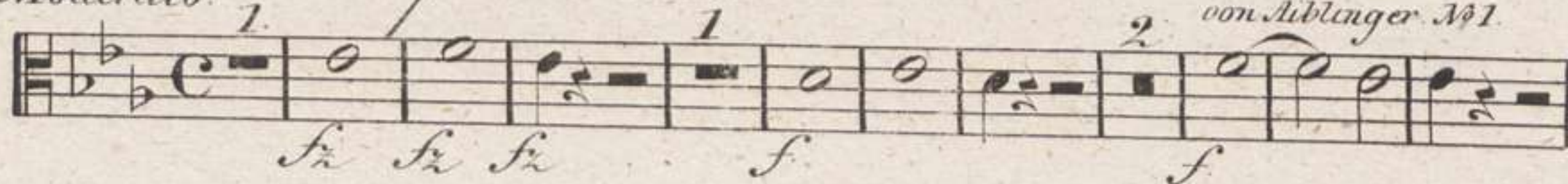
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Trombone Alto.

Requiem tacet.

Moderato.

Desirae.



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Trombone Alto.
Offertor^m tacet.

Adagio.

Sanctus.

3 3 4 *f* *Moderato.* 13

fz fz fz f 13

Andante maestoso.

38.

Moderato.

13.

Benedictus.

38. *Moderato.* 13. *fz fz fz f* 13

Agnus tacet.

marco.

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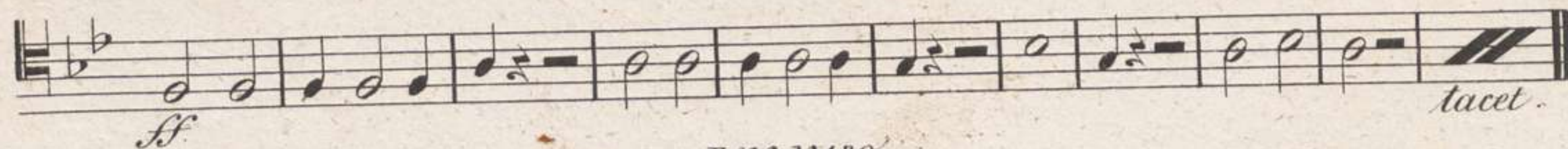
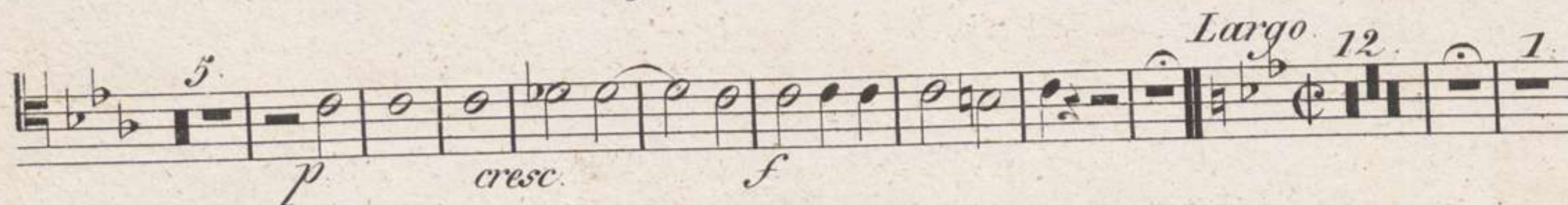
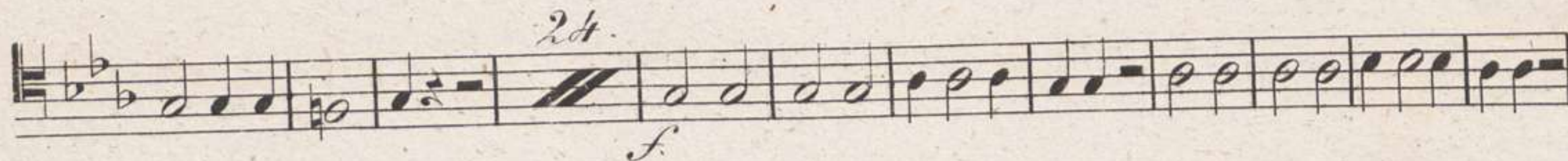
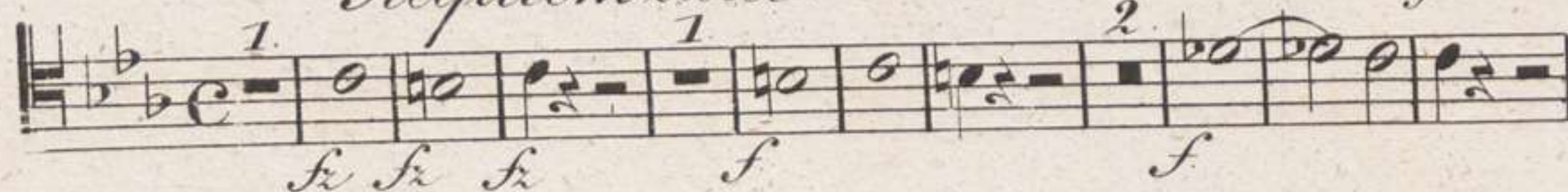
Trombone Tenore.

Requiem tacet.

von Aiblinger N^o 1.

Moderato.

Dies irae!



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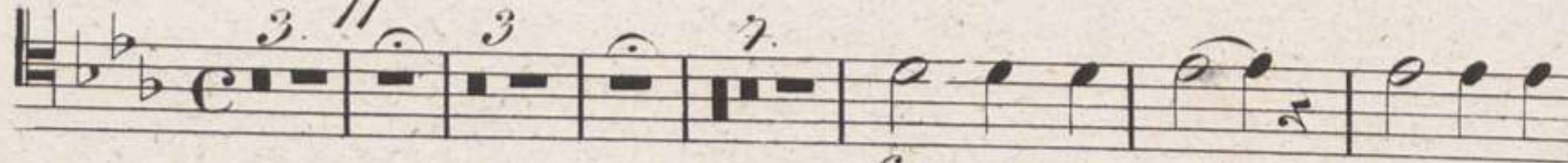
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12

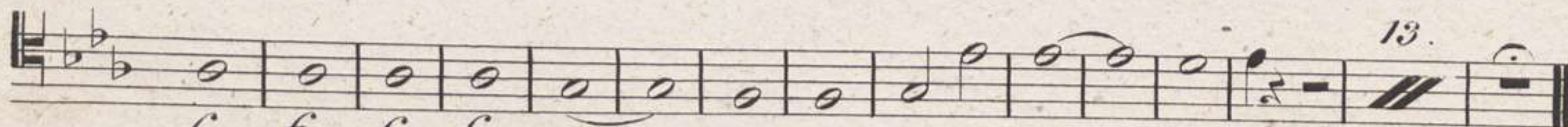
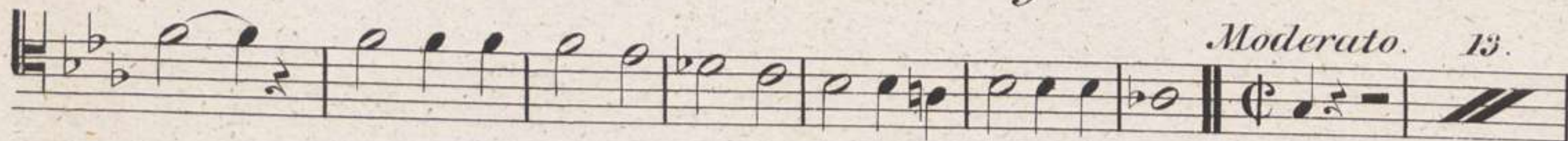
Offertorium tacet.

Sanctus.



f.

13



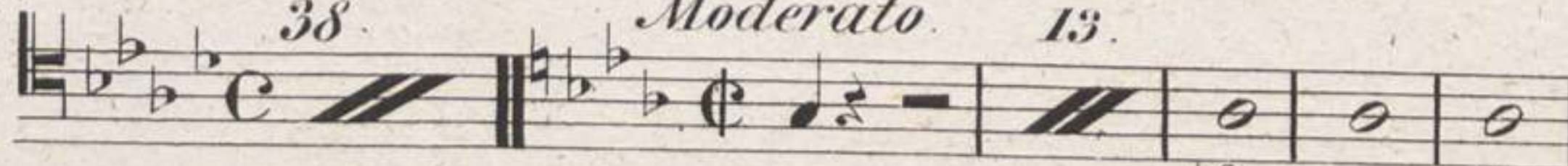
$f_{\frac{1}{2}}$ $f_{\frac{1}{2}}$ $f_{\frac{1}{2}}$ f

And^{te} maest^o

Benedictus.

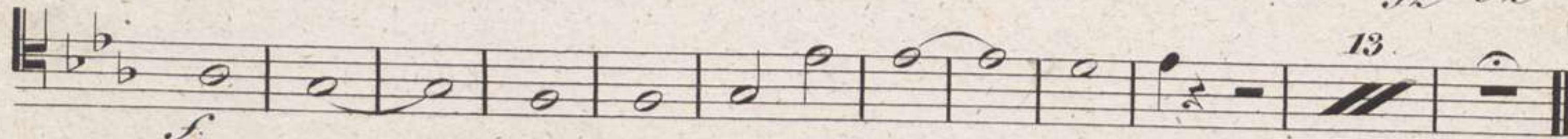
38

13



$f_{\frac{1}{2}}$ $f_{\frac{1}{2}}$ $f_{\frac{1}{2}}$

13



Agnus tacet.

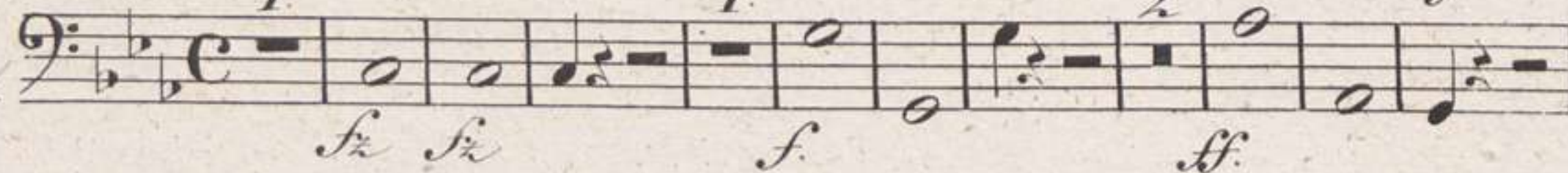
Nº 470.

Trombone Basso.
Requiem tacet.

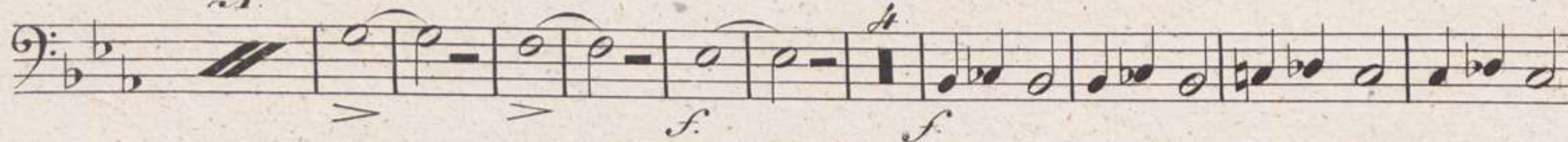
Requiem tacet.

von Aiblinger.

Dies irae.



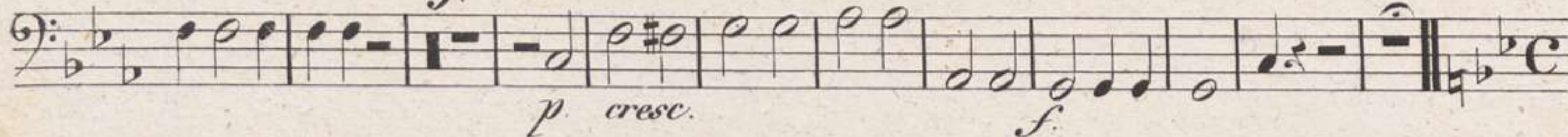
27



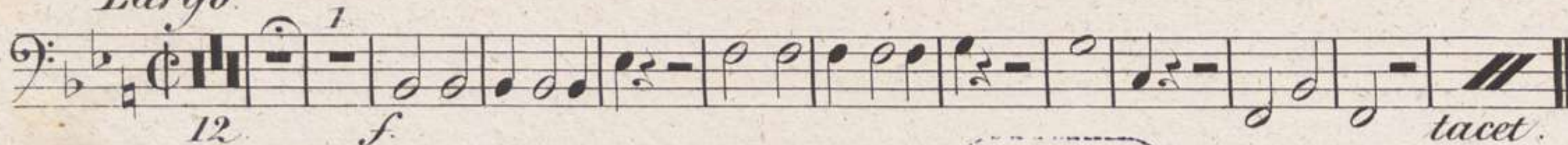
24



5.



Largo.



tacet

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Sanctus



Agnus tacet.

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Tympani in C. 6.

in Es u B.
Adagio.
Sanctus.

3. 6. *trm* *trm* *trm*

3 *f*

2. *trm* *Moderato.* 1. 1.

8 *trm* *trm* 13.



Andante maestoso.
Benedictus.

38. *Moderato.* 1. 1.

8 *trm* *trm* 13.



Agnus tacet
F. & S. M. 470.

4 Mus. pr. 67755 *Tromba II in C.*
Requiem tacet.

3.

Moderato.

von Aiblinger. N. 1.

Dies irae.

Largo. in B.

in Es. Adagio

Offertorium tacet.

Sanctus.

Andante maestoso.

Moderato.

Benedictus.

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