

**R**eginae

(H moll)

für

vier Solostimmen, Chor und großes Orchester

auf den lateinischen Text

componirt  
von

**FELIX DRAESEKE.**

Op. 22. f

Partitur Pr. M 30 netto.  
Orchesterstimmen Pr. M 21 netto.

(Duplicirstimmen: *Viol. I.* M 2.25. *Viol. II.* M 2. — *Viola.* M 2. — *Vcll.* M 1.75. *Bass.* M 1.50 netto.)

Chorstimmen: *Sopran, Alt, Tenor, Bass.* Pr. je M 1.25.

Clavierauszug vom Componisten Pr. M 10 netto.

Eigenthum des Verlegers für alle Länder. Eingetragen in das Vereins-Archiv.

**LEIPZIG, FR. KISTNER.**  
(K. K. Oesterr. goldene Medaille.)

6200.  
6201. 6202. 6203.

Aufführungsrecht vorbehalten.

## Bemerkungen, das Orchester betreffend.

Das in diesem Requiem verwendete Orchester besteht aus Violinen (in zwei Partieen), Bratschen, Violoncellos, Contrabässen, zwei Flöten, einer Hoboe, einem englischen Horne, zwei Fagotten, vier Hörnern, zwei (beziehungsweise drei) Trompeten, drei (beziehungsweise vier) Posaunen und einem Paar Pauken. Die nur zu Beginn des „*Dies irae*“ und während des „*Benedictus*,“ sowie am Schlusse des „*Sanctus*“ thätigen Hornisten können, da gewöhnlich unter zwei Hornbläsern einer mit der Trompete vertraut ist, die wenigen Takte zu Beginn des „*Sanctus*“ wo für nur eine Note (*e*) eine dritte Trompete erforderlich ist, mit übernehmen und sind die betreffenden Noten in der Partie des ersten und des dritten Hornes vorgemerkt. Die vierte Posaune geht stets mit der dritten an den Stellen die mit à 2 bezeichnet sind und soll, wo sie nicht zu besetzen wäre, weggelassen, in keinem Falle aber durch Tuba ersetzt werden. Falls das englische Horn nicht vorhanden wäre, möge eine A-Clarinette an seine Stelle treten, deren Partie sich unter den Orchesterstimmen findet wie ebenso die einer dritten Trompete und einer ersten Tenorposaune, welche eventuell zu zweit die mangelnde Altposaune zu remplaciren hätten. Doch rechnet der Componist auf das Vorhandensein einer solchen wirklichen Altposaune, welche in den guten grösseren Orchestern sich ja noch vorfindet, da er die hohen Noten derselben nur sehr ungern der Ventiltrompete übertragen sähe. — Die Hoboestimme hat in jedem Falle unverändert zu bleiben.

Der Vocalsatz dieses Requiem's ist fast durchgängig rein vierstimmig gehalten. Nur an einigen mit „*divisi*“ bezeichneten Stellen theilen sich die Stimmen auf Anordnung des Autors.

Wenn dennoch Sopran, Alt und Tenor des öfters in zwei Stimmen zerlegt sind, so ist dies geschehen:

einmal um denjenigen Damen und Herren, welche nur mit Schwierigkeit über hohe Töne verfügen, eine bequemere Aufgabe zu bieten, die sie lösen können ohne Gefahr zu laufen, unrein zu singen,  
ferner um die hochgelegenen Tenor-Stellen durch zweiten Alt zu decken, für den Fall, dass eine sonst ausreichende Anzahl hoher Tenöre nicht zu Gebote steht.

Diese Stellen für Sopran II, Alt II, Tenor II sind im Clavier-Auszug und in den Chorstimmen mit kleinen Noten angegeben und enthalten keine Zutaten, die nicht im ursprünglichen Satz enthalten sind. Will man aus irgend welchen Gründen sich ihrer nicht bedienen, so lasse man die kleinen Noten unbeachtet.

An den mit „*divisi*“ bezeichneten Stellen aber, wo obere und untere Stimme mit gleich grossen Noten ausgedruckt sind, müssen die Stimmen getheilt werden.

# Requiem.

## I.

### Requiem..- Kyrie.

Felix Draeseke Op. 22.

*Andante grave.*

Flauti.

Oboe.

Corno inglese.

Fagotti.

Trombe in D.

(Alto. Tenore.)  
3 Tromboni.  
(Basso.)

Timpani in H Fis.

*pp*                    *ppp*

*Andante grave.*

Soprano. I.

Alto. L.

Tenore. O.

Basso. S.

Soprano. O. O.

Alto. R.

Tenore. O.

Basso. C.

*Re - qui-em - a-ter - nam*

*Andante grave.*

Violini.

Viola.

Violoncello.

Basso.

*con sordini*

*p*

*con sordini*

*p*

*p*

*con sordini*

*p*

*con sordini*

*p*

I. Viol.

**A** I. SOLO

*p*

*p*

*p*

*p*

*pp*

*p*

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

*p*

Re - qui-em aet - ter -

*sosten.*

*con sord.*

*pespsi*

**A** *sosten.*

B

II in D. *pp*

na e-ia Do - mi-ne do - na e - is Re - qui-em a-ter - nam do - na e -  
na e - is do - na e - is Do-mi-ne Requiem a - ter - nam do - na e - is de - na e -  
nam do-na e - is do - na e-is Do - mi - ne, Do-mi-ne Requiem a - ter - nam do-na e -  
*f marc.*  
Re - qui-em a - ter - nam do - na e - is

6200

B<sup>f</sup>

Musical score page 14. The score consists of ten staves. The top four staves represent a vocal quartet (Soprano, Alto, Tenor, Bass) in G major (two sharps). The vocal parts sing the lyrics "is Do - mi - nel". The bottom six staves represent an orchestra in G major (two sharps). The first three staves show woodwind instruments (Flute, Oboe, Clarinet) playing eighth-note patterns. The last three staves show brass instruments (Trumpet, Trombone, Tuba) playing eighth-note patterns. The vocal parts enter again in the middle section, singing "Do - p - mi - nel". The score concludes with a dynamic instruction "con sordini" followed by a series of eighth-note patterns from the brass section.

**C.**

*p un poco pesante*

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

*senza sord.*  
*senza sord.*  
*senza sord.*  
*senza sord.*

**C**

**D**

et lux per-pe-tu-a      et lux per-pe-tu-a      lux per-pe-tu-a      lu-ce-at      lu-ce-at      lu-ce-at

et lux per-pe-tu-a      et lux per-pe-tu-a      lux per-pe-tu-a      lu-ce-at      lux per-pe-tu-a      lu-ce-at

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

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

**D**

A page from a handwritten musical score, page 17. The score consists of six staves, each with a key signature of one sharp (F#). The first three staves begin with a dynamic of *f*. The fourth staff starts with *f*, followed by a measure of *p*, and then a dynamic of *ff*. The fifth staff begins with *f*, followed by *p*, and ends with *f*. The sixth staff begins with *p*, followed by *f*, and ends with *p*. Various slurs, grace notes, and dynamic markings are present throughout the score.

Musical score for orchestra and choir, page 10, measures 11-12. The score consists of five staves. The top three staves are for the orchestra (two violins, viola, cello/bass), and the bottom two are for the choir (SSATB). The vocal parts sing the Latin text "is et lux et lux per pe - tu - a lu - ce - at". The orchestra parts play eighth-note patterns. Measure 11 ends with a forte dynamic (f) and measure 12 begins with a dynamic of ff. The vocal parts continue the text in measure 12.

A musical score page showing five staves of music for orchestra and piano. The top staff is soprano, the second is alto, the third is bassoon, the fourth is cello, and the fifth is double bass. The piano part is at the bottom. Measure 11 starts with a dynamic 'p' in the piano. Measures 12 and 13 show various dynamics (mf, f) and articulations like accents and slurs. Measures 14 and 15 continue with dynamic changes (ff, ff) and rhythmic patterns. Measure 16 concludes with a dynamic ff.

E

This musical score page contains three systems of music. The top system features a vocal part with lyrics in Latin: "e - is lu - ce-at et lux per - pe - tu - e - is lu - ce-at et lux per - pe - tu - pe - tu - a lux per - pe - tu - a lu - ce-at e - - is lu - ce-at lux per - pe - tu - a". The piano accompaniment consists of six staves, with dynamics ranging from *mf* to *pp*. The middle system continues the vocal line and piano accompaniment. The bottom system begins with a piano section featuring sixteenth-note patterns, followed by a vocal entry with lyrics: "mf", "p", "pp", "pp", "pp", "pp". The piano accompaniment continues with six staves.

Listesso tempo (♩=♩)

pp

Listesso tempo (♩=♩)

*p dolce*

Te do - cet hym - nus De-us in Si - on

a lu - ce - at e - - is!

tu - a - lu - ce - at e - - is!

lu - - ce - at e - - is!

lu - - ce - at e - - is!

*p dolce*

*p dolce*

*p dolce*

F

10 staves of music, all empty (no notes or rests).

*p* Ex-au-di o - ra-ti - o - nem me-am

*p un poco > marc.*  
Et ti - bi red de - tur votum in Je - ru - - sa - lem

ad te -  
ad te - om - nis

10 staves of music, all empty (no notes or rests).

Dynamics and note heads visible across the ten staves:

- Measure 1: *p dolce*, *p*
- Measure 2: *p dolce*, *p*
- Measure 3: *p dolce*, *f*
- Measure 4: *p dolce*, *p dolce*, *f*
- Measure 5: *p dolce*, *p*
- Measure 6: *p dolce*, *f*
- Measure 7: *p dolce*, *p*
- Measure 8: *p dolce*, *f*
- Measure 9: *p dolce*, *p*
- Measure 10: *p dolce*, *f*

F

21

*V. I.*

*a2.* *poco a poco string.*

*f*

*sospn.*

*V. I.*

*a2.*

*f*

*V. I.*

*II.*

*f*

*f*

*poco a poco string.*

*f*

*Ex - au - di o - ra - ti - o - nem me - am ex -*

*Ex - au - di o - ra - ti - o - nem ex - au - di o -*

*om - nis ca - ro ve - ni - et*

*ca - - ro ve - ni - et*

*Ex - - au - di o - - ra - ti - o - - nem*

*f*

*Re - qui - em*

*as - ter - nam do -*

*poco a poco string.*

*f*

*mf*

*f*

*mf*

*f*

*mf*

*f*

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

Re - - qui-em a - - ter - nam do-na e - - is Do -  
na e - is Re - - qui-em a - - ter - - nam do-na e - is Do -

Ex-au - di ex-au - di o - - ra-ti - o-nem me - am! Re -

mf

ff

A handwritten musical score page for orchestra, page 23, measures 1-4. The score consists of six staves. Measures 1-3 show the strings (Violin I, Violin II, Viola, Cello) playing eighth-note patterns with slurs and grace notes. Measure 4 begins with a forte dynamic (ff) and includes dynamic markings for 'ff' and 'ff ff'. The key signature changes from G major to A major at the start of measure 4. The bassoon staff is present but mostly blank.

Re -

ne Re - qui-em a-ter nam do - na e - is

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

qui-em a-ter nam do-na e - is Do-mi - ne!

A musical score page showing five staves of music. The top two staves are treble clef, the third is bass clef, and the bottom two are bass clef. The key signature is G major (one sharp). Measure 11 starts with a sixteenth-note pattern in the treble clef staves, followed by eighth-note pairs in the bass clef staves. Measures 12-14 continue this pattern with some variations in note values and dynamics (mf). Measure 15 concludes with a dynamic f.

- qui-em æ - ter - nam do-na e - - is Do - - mi - ne do-na e - - is Do - - mi -  
 - no - mi-ne, Do - - mi-ne do - - na e - is Re - - qui-em -  
 do - na e - is do - - na Do - - mi-ne do-na e - is  
 ff Re - qui-em æ - ter - nam do - na, do - - na e - is Do - - mi-ne do-na e - -

H a2.

ne Re - qui - em a - ter - - nam do-na Do - - mi-ne et  
 Re - - qui - em a - ter - nam do - - na e - is Do - - mi-ne et  
 Re - - qui - em a - ter - nam do - - na e - is Do - mi - ne  
 - - is Do - - mi-ne do - - na e - is Do - - mi - ne!

div.

divisi

H

*un poco ritenuto**a tempo un poco stringendo*

Measure 1: Trombones play eighth-note chords.

Measure 2: Trombones play eighth-note chords.

Measure 3: Trombones play eighth-note chords.

Measure 4: Trombones play eighth-note chords.

*un poco ritenuto**a tempo un poco stringendo*

Measure 5: Trombones sing "lux per - pe -".

Measure 6: Trombones sing "lux per - pe -".

Measure 7: Trombones sing "et lux per - pe -".

Measure 8: Trombones sing "et lux per - pe -".

*un poco ritenuto**a tempo un poco stringendo*

Measure 9: Trombones play eighth-note chords.

Measure 10: Trombones play eighth-note chords.

Measure 11: Trombones play eighth-note chords.

Measure 12: Trombones play eighth-note chords.

*più tranquillo*

*più tranquillo*

e - - - is      lux per - pe - tu - a      lu - - ce - at  
 e - - - is      lux per - pe - tu - a      lu - - ce - at  
 e - - - is      lux per - pe - tu - a      lu - - ce - at  
 lu - - - co-at e - - - is lux per - pe - tu - a

*più tranquillo*

lu - ce - at      e - - - is

pp

lu - ce - at      e - - - is

pp

lu - ce - at      e - - - is

pp

lu - ce - at      e - - - is

pp

lu - ce - at      e - - - is

p

lu - ce - at      e - - - is

p

lu - ce - at      e - - - is

p

lu - ce - at      e - - - is

p

divisi      p      p

pp

p

p

divisi      p      p

pp

p

pp

I pp

29

p

mf

pp

p

p

p

lux per - pe - tu - a lu -

lux per - pe - tu - a lu -

lux per - pe - tu - a lu -

lux per - pe - tu - a lu -

p

p

p

p

K

ce - at      e -      is!

pp

pp

pp

pp

K

Un poco più tranquillo.

A musical score page featuring six staves. The top staff is in common time (indicated by a 'C') and has a key signature of one sharp. It contains two measures of music, both marked *p*. The second measure includes dynamic markings *pp* and *d*. The middle staff is also in common time and has a key signature of one sharp. It contains two measures of music, both marked *p*. The third staff is in common time and has a key signature of one sharp. It contains two measures of music, both marked *p*. The fourth staff is in common time and has a key signature of one sharp. It contains two measures of music, both marked *p*. The fifth staff is in common time and has a key signature of one sharp. It contains two measures of music, both marked *p*. The sixth staff is in common time and has a key signature of one sharp. It contains two measures of music, both marked *p*.

Un poco più tranquillo.

*Cn poco piu tranquillo.*

*pp*

Ky - ri e c - le - i - son o - lo - i - son o - lo - i - son Ky - -

Ky - ri e c - le - i - son Ky - ri e e - lo - - - i - son Ky - ri - e e - le - - i - son

*pp*

Ky - - - ri - e c - le - -

Un poco più tranquillo.

Cn poco piu tranquillo.

11

pp

p

pp

Violoncello I.

Violoncello II e Basso.

Double Bass

unisono

pp

pp

*p espr.*

*pp*

*p*

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

e - lè - i - son      Ky - - - - -      - ri - e      e - le - - - i - son!

*pp*

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

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

*p*

*p*

*pp*

*p*

*p*

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

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

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

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

A musical score page featuring two systems of music. The top system starts with a dynamic of *p espn.* and includes markings *sul G.*, *p*, *mf*, and *mf*. The bottom system starts with *p*, followed by *2*, *B*, *p espn.*, *mf*, *mf*, and *unisono*.

Musical score page 34 featuring six staves of music. The top two staves begin with dynamic *p*. The third staff starts with *p*, followed by a series of eighth-note patterns. The fourth staff begins with *p*. The fifth staff has a single note. The bottom staff has a single note.

Continuation of musical score page 34. The vocal parts are labeled with lyrics: "Christe e - le - i - son", "le - i - son!", "Ky - ri - e e - le - i - son", and "Chri - e - le - i - son". The vocal parts are supported by instrumental parts, including a bassoon and strings.

Conclusion of musical score page 34. The vocal parts are labeled "divisi". The dynamic changes from *f* to *ff* and back to *p*. The vocal parts are supported by instrumental parts, including a bassoon and strings. The page ends with a dynamic *f*.

M

lo - - - i - son Chri - - ste e - le - i - son  
e - le - i - son Chri - - ste e - le - i - son Chri - - - ste e -  
ste e - le - i - son

son! Chri - - ate e - le - - i - son Chri - - - ste e - le - i - son

f

e - le - i - son

p

M

Sheet music for orchestra and choir, page 36.

The score consists of three systems of musical staves:

- System 1 (Top):** Features six staves. The first staff uses a treble clef, the second a bass clef, and the third a tenor clef. Dynamics include *f*, *p*, *p expr.*, *a 2.*, *p*, *p expr.*, *p*, and *p*. Measure 1 starts with *f* and *p*. Measures 2-3 show *p* and *p expr.*. Measures 4-5 show *a 2.*, *p*, *p expr.*, and *p*.
- System 2 (Middle):** Features four staves. The vocal parts sing "Ky - ri - e ele - i - son!" in a soprano-like range. The piano accompaniment provides harmonic support. Dynamics include *p*, *p*, *p dolce*, *f*, *Ky - - - ri -*, *Ky - - - ri - e*, *p expr.*, *c - le - - - i - son!*, *le - - - i - son*, *Ky - - -*, *mf*, *p*, *Ky - - - e e - le - - - i - son*, *Ky - - - ri - e*, and *Ky -*.
- System 3 (Bottom):** Features five staves. The vocal parts continue their melody. The piano accompaniment includes dynamic markings such as *f*, *p*, *p*, *p*, *p*, *p dolce*, *p*, *p*, *p*, and *p expr.*

N

6900

Sheet music for orchestra and choir, page 38. The score consists of three systems of musical staves.

**System 1:** This system contains six staves. The top two staves are for woodwind instruments (Flute, Clarinet, Bassoon). The middle two staves are for brass instruments (Trumpet, Trombone). The bottom two staves are for strings (Violin, Cello). The music features dynamic markings such as *ff*, *mf*, *f*, and *p*. The tempo is indicated by a large 'I' above the first staff.

**System 2:** This system begins with vocal entries. The lyrics are:

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

The vocal parts are supported by instrumental accompaniment. The vocal parts are marked with *feppr.* The tempo is indicated by a large 'I' above the first staff.

**System 3:** This system continues the instrumental and vocal parts from System 2. The vocal parts are marked with *feppr.* The tempo is indicated by a large 'I' above the first staff.



ste e - le - - - i son Chri - - ste e - le - - - i son  
- - - i son Ky - - - ri e Ky - ri e e - le - i - son - - e -  
le - i - son! Chri - - ste e - - le - - - i son e - le - - - i -  
Chri - - ste e - - le - - - i son Chri - - ste e - - le - - - i - son!

This section of the score includes lyrics in German: "ste e - le - - - i son Chri - - ste e - le - - - i son", "Ky - - - ri e", "Ky - ri e e - le - i - son - - e -", "le - i - son!", "Chri - - ste e - - le - - - i son", and "Chri - - ste e - - le - - - i - son!". It features dynamic markings such as f, p, ff, and sf, along with various slurs and grace notes.





*un poco ritenuto**a tempo molto largo***P**

fff  
pp  
pp  
pp  
pp  
pp  
pp  
pp  
pp  
pp  
f → p  
fff  
pp  
ppp  
ppp  
pp  
pp

*un poco ritenuto**a tempo molto largo*

le - i - son Ky - ri - e Ky - ri - e ele - i - son ele - i - son  
 e - le - i - son Ky - ri - e Ky - ri - e ele - i - son ele - i - son  
 lo - - - i - son Ky - ri - e Ky - ri - e ele - i - son Ky - ri - e ele - i - son  
 Chri - ste ele - i - son Ky - ri - e Ky - ri - e ele - i - son ele - i - son

*un poco ritenuto**a tempo molto largo*

fff  
pp  
pp  
pp  
pp  
pp  
pp  
pp  
pp  
pp  
fff  
pp  
pp  
pp  
pp  
pp  
pp  
pp  
pp  
pp  
P  
sf  
pp