

*Raimund Schwedeler*

*Requiem op. 55*

*for*

*Solo, Chorus and großes Orchester*

**Partitur**

## Besetzung

### Holzbläser

2 Flöten  
2 Oboen  
2 Klarinetten in B  
2 Fagotte

### Blechbläser

4 Hörner in F  
3 Trompeten in C  
3 Posaunen  
Tuba

### Percussion

2 Pauken  
Kleine Trommel  
Große Trommel  
Becken

### Soli

Sopran - Alt - Tenor - Bass-Solo

### Chor

Chor vierstimmig gemischt

### Streicher

Violinen I / II  
Viola  
Violoncello  
Kontrabass

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# Requiem

für

Soli, Chor und großes Orchester, op. 55

## I Requiem aeternam

Raimund Schwedeler

Adagio

Score for the first system of 'Requiem aeternam'. It includes vocal parts for Soprano, Alt, Tenor, and Bass, and string parts for Viola, Violoncello, and Kontrabass. The lyrics are: 'Re - qui - em, re - qui - em ac - ter - nam'. The tempo is Adagio. Dynamics include *pp* and *p*.

Score for the second system of 'Requiem aeternam'. It includes vocal parts for Soprano, Alto, Tenor, and Bass, and string parts for 3 Pos., Pk., Vl. I, Vla., Vcl., and Kb. The lyrics are: 'do - na e - is, Do - mi - ne, re - qui - em'. The tempo is Adagio. Dynamics include *f*, *pp*, and *mf*.

2

3 Pos. *mf* *p* 1. 2. tacet

S *p* do - na e - is,

A *p* do - na e - is,

T *mf* re - qui - em ac - ter - nam *p* do - na e - is,

B *mf* re - qui - em ac - ter - nam *p* do - na e - is,

Vla. *mf* *p*

Vcl. *mf* *p*

Kb. *mf* *p*

14

S *f* Do - mi - ne, et lux *piu f* per - pe - tu - a lu - ce - at *dim.* e - is,

A *f* Do - mi - ne, et lux *piu f* per - pe - tu - a lu - ce - at *dim.* e - is,

T *f* Do - mi - ne, et lux *piu f* per - pe - tu - a lu - ce - at *dim.* e - is,

B *f* Do - mi - ne, et lux *piu f* per - pe - tu - a lu - ce - at *dim.* e - is,

18

Fl. *f* *ff*

2 Ob. *ff*

2 Kl. *f* *ff*

2 Fg. *ff*

18

Hrn. 1/2 *ff*

Hrn. 3/4 *ff*

3 Tr. *f*

3 Pos. *f* Lu. 2. 3. Pos.

Tb. *f*

18

Pk. *f* *ff*

18

S. *p* *ff* *piu f dim.* *p*  
Do - mi - ne. Re - qui - em, re - qui - em ac - ter - nam

A. *p* *ff* *piu f dim.* *p*  
Do - mi - ne. Re - qui - em, re - qui - em ae - ter - nam

T. *p* *ff* *piu f dim.* *p*  
Do - mi - ne. Re - qui - em, re - qui - em ae - ter - nam

B. *p* *ff* *piu f dim.* *p*  
Do - mi - ne. Re - qui - em, re - qui - em ae - ter - nam

18

VI. I *p* *ff* *piu f dim.* *p*

VI. II *p* *ff* *piu f dim.* *p*

Vla. *ff* *piu f dim.* *p*

Vcl. *ff* *piu f dim.* *p*

Kb. *ff* *f*

4

22 *f piu mosso* *mf*

So-I Te de - cet hym - nus, De - us in Si - on, et

22 *f piu mosso* *pp*

S do - na e - is, Do - mi - ne. Do - mi - ne.

A do - na e - is, Do - mi - ne.

T do - na e - is, Do - mi - ne.

B do - na e - is, Do - mi - ne.

22 *f piu mosso* *mf* *div.*

VI-I *f* *mf*

VI-II *mf* *mf*

Vla. *mf*

Vcl. *f* *mf*

26

26 *mp* *p* *Solo*

2 KI.

So-So Te de - cet hym - nus, te de - cet

So-A *Solo* Te de - cet hym - nus,

So-I *Solo* ti - - - bi red - de - tur vo - tum in Je - ru - sa - lem.

26 *div.* *p*

VI-I *p*

VI-II *p* *p*

Vla. *p* *p*

Vcl. *p*

29

So-Soprano: hym - - - nus, te de - - - eet hym - - - - - nus, De - us in

So-Alto: te de - - - eet hym - - - nus, te de - - - eet hym - - - nus, De - us in

29

VI. I

VI. II

Vla. *div.*

32

Hrn. 1/2

*mp* *cresc.* *p*

32

So-Soprano: *cresc.* Si - on, in Si - on, in *f* Si - - - on, in *p* Si - - - on, in

So-Alto: *cresc.* Si - on, in Si - on, in *f* Si - - - on, in *p* Si - - - on, in

32

VI. I

VI. II

Vla.

Vcl.

Kb.

*cresc.* *f* *f* *f*

6  
36

Fl. *mf*

2 Ob. *mf*

2 Kl. *mf*

2 Fg. *mf* *p*

36

Hrn. 1/2

Hrn. 3/4

3 Pos. *mp*

36

Ek. *mf*

36

So-Su. Si - - - on.

So-A. Si - - - on.

So-T. *Solo* Te de - cet hym - - - nus, De - us in Si - - - on.

So-B. *Solo* Ex - au - di o - ra - tio nem me - am

36

VI. I *f* *mf*

VI. II *f* *mf*

Vla. *f* *mf*

Vel. *f* *mf*

Kb. *f*



**40**

Fl. *mf* *sostenuto*

2 Ob. *mf*

2 Kl. *mf*

2 Fg. *p* *mf*

Hm. 1/2 *sostenuto* 2.

Hm. 3/4 *mf*

So-B. *sostenuto*  
ad te om-nis ca-ro ve-nit. Ex-au-di

VI. I *mf* *sostenuto*

VI. II *mf*

Vla. *mf* *div.*

Vel. *mf*

Detailed description: This page of a musical score covers measures 40, 41, and 42. It features multiple staves for different instruments. The Flute staff has a complex melodic line with a 'sostenuto' marking and a first ending bracket. The Oboe staff has a simple melodic line. The Clarinet and Bassoon staves provide harmonic support with sustained notes. The Horns (1/2 and 3/4) play sustained chords. The Bassoon staff includes Latin lyrics: 'ad te om-nis ca-ro ve-nit. Ex-au-di'. The Violin, Viola, and Cello/Double Bass staves provide a harmonic foundation. Dynamics include 'mf', 'p', and 'sostenuto'.

8  
44

2 Ob. *mf* *allargando* *Tempo I*

2 Kl. *f* *dim.*

2 Fg. *f* *dim.*

44

Hrn. 1/2 *mf* *f* *allargando* *con espr.* *Tempo I*

Hrn. 3/4 *mf* *f*

44

So-B *f* *allargando* *Tempo I*

o - ra - tio - nem me - am ad te om-nis ca - ro ve - nict.

44

S *pp* *Tempo I*

A *pp* *p*

T *pp* *p*

B *pp* *p*

Chor

Re - qui-em, re - qui-em ae -

Re - qui-em, re - qui-em ae -

Re - qui-em, re - qui-em ae -

Re - qui-em, re - qui-em ae -

44

VI. I *con espr.* *f* *allargando* *Tempo I*

VI. II *con espr.* *f* *dim.*

Vla. *con espr.* *f* *dim.* *pp*

Vcl. *con espr.* *f* *dim.* *pp*

Kb. *f* *dim.* *pp*

50

3 Pos.

50

Pk.

*f* *p* *mf*

*f* *p* *mf*

*f* *pp*

Detailed description: This block contains the musical notation for the 3 Pos. and Pk. instruments. The 3 Pos. part is written in bass clef with a key signature of one sharp (F#). It features a series of chords and melodic lines with dynamic markings of *f*, *p*, and *mf*. The Pk. part is also in bass clef and includes dynamic markings of *f* and *pp*.

50

S

A

T

B

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

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

ter - nam do - na e - is, Do - mi - ne.

ter - nam do - na e - is, Do - mi - ne.

Detailed description: This block contains the vocal score for Soprano (S), Alto (A), Tenor (T), and Bass (B). The lyrics are: "ter - nam do - na e - is, Do - mi - ne. Re - qui - em,". The Soprano part has dynamic markings of *f* and *mf*. The Alto part has *f* and *p*. The Tenor and Bass parts have *f*. The music is in treble clef with a key signature of one sharp (F#).

50

VI. I

Vla.

Vcl.

Kb.

*p* *mf*

*p* *mf*

*p* *mf*

Detailed description: This block contains the musical notation for Violin I (VI. I), Viola (Vla.), Violoncello (Vcl.), and Kontrabaß (Kb.). The parts are in treble and bass clefs with a key signature of one sharp (F#). Dynamic markings include *p* and *mf* for the strings.

3 Pos. *p* 1. 2. *tacet*

S *p* *f* *piu f*

A *p* *f* *piu f*

T *mf* *mf* *p* *p* *f* *piu f*

B *mf* *mf* *p* *p* *f* *piu f*

re - qui-em ae - ter - nam do - na e - is, Do - mi-ne. Et lux per pe - tu-a lu - ce - at

Vla. *mf* *p*

Vcl. *mf* *p*

Kb. *mf* *(p)*

63

Fl.

2 Ob.

2 Kl.

2 Fg.

63

Hrn. 1/2

Hrn. 3/4

3 Tr.

3 Pos.

Tb.

63

Pk.

63

S.

A.

T.

B.

*dim.* *p* *ff* *piuf dim.* *p* *f*

e - is, Do - mi - ne. Re - qui - em, re - qui - em ae - ter - nam do - na e - is, Do - mi - ne.

e - is, Do - mi - ne. Re - qui - em, re - qui - em ae - ter - nam do - na e - is, Do - mi - ne.

e - is, Do - mi - ne. Re - qui - em, re - qui - em ae - ter - nam do - na e - is, Do - mi - ne.

e - is, Do - mi - ne. Re - qui - em, re - qui - em ae - ter - nam do - na e - is, Do - mi - ne.

63

VI. I

VI. II

Vla.

Vcl.

Kb.

*p* *ff* *piuf dim.* *p* *f*

# II Kyrie

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Requiem op. 55

Andante ♩ = 65

2 Flöten  
2 Oboen  
2 Klarinetten in B  
2 Fagotte

Andante ♩ = 65

1/2 Horn in F  
3/4 Horn in F

Andante ♩ = 65

Sopran  
Chor  
Baß

Ky - ri - e e - lei - son.  
Ky - ri - e e - lei - son.

Andante ♩ = 65

Violine I  
Violine II  
Viola  
Violoncello  
Kontrabass

5

2 Fl. *f*

2 Ob. *mf*

2 Kl. *f*

2 Fg. *f*

2 Hrn. *mf*

3/4 Trn. *mf*

A  
T

Ky - ri - e e - lei - son.  
Ky - ri - e e - lei - son.

5

VI. I *f*

VI. II *f*

Vla. *f*

Vcl. *f*

Kb. *f*

Detailed description: This page of a musical score, numbered 13, contains staves for woodwinds, brass, strings, and vocal parts. The woodwind section includes two flutes (2 Fl.), two oboes (2 Ob.), two clarinets (2 Kl.), and two bassoons (2 Fg.). The brass section consists of two horns (2 Hrn.) and three trumpets (3/4 Trn.). The string section includes Violin I (VI. I), Violin II (VI. II), Viola (Vla.), Violoncello (Vcl.), and Kontrabaß (Kb.). The vocal parts are for Alto (A) and Tenor (T). The score features various dynamics such as *f* (forte) and *mf* (mezzo-forte), and includes performance markings like slurs and accents. The vocal lines contain the Latin text "Ky - ri - e e - lei - son." and "Ky - ri - e e - lei - son." with corresponding lyrics under the notes. A rehearsal mark "5" is placed above the first staff of the woodwinds and above the first staff of the strings.

2 Fl. *f* *1/2*

2 Ob. *f* *2*

2 Kl. *f* *7*

2 Fg. *f*

2 Hrn. *f* *1/2*

S. *f*  
Ky - ri - e e - lei - son, e - lei - son, e - lei

A. *f*  
Ky - ri - e e - lei - son, e - lei - son, e - lei

T. *f*  
Ky - ri - e e - lei - son, e - lei - son, e - lei

B. *f*  
Ky - ri - e e - lei - son, e - lei - son, e - lei

9

Vl. I *f*

Vl. II *f* *div.*

Vla. *f*

Vcl. *f*

Kb. *f*



13 zurückhaltend

2 Fl. rit. dim. p

2 Ob. rit. dim. p

2 Kl. rit. p

2 Fg. rit. dim. p

13 zurückhaltend

2 Hrn. rit. p

13 zurückhaltend

S. rit. mp zurückhaltend son, Chris - te e - lei - son,

A. rit. mp Chris - te e -

T. rit. son.

B. rit. son.

13 zurückhaltend

VI. I rit. dim. p

VI. II rit. dim. p

Vla. rit. p mp

Vcl. rit. dim. p

Kb. rit. dim. p

16

2 Fl. *p*

2 Ob. *mp*

2 Kl. *mp*

2 Fg. *mp*

17

S *p* Chris - - - te e - lei - son, *mp* Chris - te e - lei - - son, e lei - son, e - lei -

A lei - - - son, e - lei - son, *mp* Chris - te, Chris - - - te e - lei - son,

T Chris - te e - lei - - son, *mp* Chris - te e - lei -

B *mp* Chris - te e -

17

VI. I *p* *mp*

VI. II *p* *mp*

Vla. *p* *mp*

Vel. *p* *mp* *mp*

Kb. *p* *mp* *mp*

zurückführen in Tempo I

22

2 Fl.

2 Ob.

2 Kl.

2 Fg.

22

2 Hrn.

3./4. Hrn.

22

So-So

Solo

Ky - ri - e e - lei - son.

22

zurückführen in Tempo I

S.

A.

T.

B.

son. Chris - te e lei - son, e lei - son. Ky - ri - e e -

son, e lei - son. Chris - te e lei - son. Ky - ri - e e -

lei - son, Chris - te e lei - son. Chris - te. Ky - ri - e e -

22

zurückführen in Tempo I

VI. I.

VI. II.

Vla.

Vcl.

Kb.

27

2 Ob. *f* (Kräftig)

2 Kl. *f* (Kräftig)

2 Fg. *f* (Kräftig)

27

2 Hrn. *mp*

3/4 Hrn. *mp*

27

Solo

So-A Ky - ri - e e - lei - - son.

So-B Ky - ri e e - lei - son.

27

S lei - - - son. Ky - ri - e e - lei - - son. *f* Ky - ri - e e -

A lei - - - son. Ky - ri - e e - lei - - son. *f* Ky - ri - e e -

T lei - - - son. Ky - ri - e e - lei - - son. *f* Ky - ri - e e -

B lei - - - son. Ky - ri - e e - lei - - son. *f* Ky - ri - e e - lei - -

27

VI. I *mp* cresc. *f*

VI. II *mp* cresc. *f*

Vla. *mp* cresc. *f*

Vcl. *mf* *f*

Kb. *mf* *f*

31 *f* *piu f* *a 2*

2 Fl.

2 Ob.

2 Kl.

2 Fg.

2 Hrn.

3/4 Hrn.

So- I *f*  
Ky - ri - e e - lei - son.

31 *piu f*  
S lei - - - son, e - lei - son, Ky - ri - e e - lei - son, e -  
A lei - - - son, e - lei - son. Ky - ri - e e - lei - son, e - lei -  
T lei - - - son. Ky - - - ri - e, Ky - ri - e e - lei - son, e - lei -  
B son. Ky - ri - e e - lei - son. Ky - ri - e e - lei - son, e - lei -

31 (lange Bogenstriche) *piu f* *div.*

VI. I

VI. II

Vla.

Vcl.

Kb.

20  
35

2 Fl. *dim.* *rit.*

2 Ob. *dim.* *rit.*

2 Kl. *dim.* *rit.* *à 2*

2 Fg. *dim.* *rit.*

35

2 Hrn. *dim.* *rit.*

3/4 Hrn. *dim.* *rit.*

35

S. *dim.* *rit.*  
lei - - - son, e lei - - - son.

A. *dim.* *rit.*  
son, e lei - - - son.

T. *dim.* *rit.*  
son, e lei - - - son.

B. *dim.* *rit.*  
son, e lei - - - son.

35

VI. I *dim.* *rit.*

VI. II *dim.* *rit.*

Vla. *dim.* *rit.*

Vcl. *dim.* *rit.*

Kb. *dim.* *rit.*

38 (ruhiger Abschluss)

2 Fl. *mp dim.* *p* *allarg.*

2 Ob. *p* *allarg.*

2 Kl. *p* *allarg.*

2 Fg. *p* *pp allarg. be.* *pp*

38 (ruhiger Abschluss)

2 Hrn. *allarg.* *pp*

38 (ruhiger Abschluss)

S. *p* *allarg.*  
Chris - te e - lei - - - son.

A. *p* *allarg.*  
Chris - te e - lei - - - son.

T. *allarg.*

B. *allarg.*

38 (ruhiger Abschluss)

Vcl. *p* *allarg.* *pp*

Kb. *p* *allarg.* *pp*

# III Dies irae

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Requiem op. 55

## Grave misterioso

2 Fagott *p*

1/4 Horn in 2 *fp* *fp*

Poson *sfz* *p*

Tenor  
Chor  
Bass

Di - es i - rae, di - - - es i - la sol - - - vet sae - - - clum  
Di - es i - rae, di - - - es i - la sol - - - vet sae - - - clum

Violoncello *pizz.* *p*

Kontrabaß *pizz.* *p*

2 Oboe *p* *poco cresc.* *cresc.*

2 Fagott *poco cresc.* *cresc.*

1/2 Horn *p* *poco cresc.* *cresc.* *mf*

3/4 Horn *fp* *fp* *fp* *fp* *fp* *fp* *mf*

1/2 Trumpet *mf*

PK. *poco cresc.* *cresc.* *molto cresc.*

*poco cresc.*

in - ta - vil - la, tus - te Da - vid cum Sy - bil - la  
in - fa - vil - la, tus - te Da - vid cum Sy - bil - la.

Vcl. *mp*

Kb *mp*



2 Fl. *f*

2 Ob. *f*

2 Kl. *f*

2 Fg. *f*

9 Allegro impetuoso (Tempo I)

1/2 Hrn. *f*

1/4 (fm) *f*

1/2 Trp. *f*

3 Tr. *f*

1/2 Pos. *f*

3. Pos. *f*

9 Allegro impetuoso (Tempo I)

Ps. *f*

9 Allegro impetuoso (Tempo I)

S. *f*  
Di - es i - rac, di - es  
get

A. *f*  
Di - es i - rac, di - es

T. *f*  
Di - es i - rac, di - es

B. *f*  
Di - es i - rac, di - es

9 Allegro impetuoso (Tempo I)

VI I *f*

VI II *f*

Vla. *f*

Vcl. *f*

Kb. *f*

2 Fl. 12

2 Ob.

2 Cl.

2 Fg.

1/2 Trp.

3/4 Hrn.

1/2 Trp.

3 B.

1/2 Pos.

3 Pos.

Tu.

Pk. 12

S.

A.

T.

B.

12

il - - - - la sol - vet sac - clum in fa - vil - la.

il - - - - la sol - - - - vet sac - - - - clum in fa - vil - la,

il - - - - la sol - vet sac - clum in fa - vil - la,

il - - - - la sol - - - - vet sac - - - - clum in fa - vil - la,

V. I.

V. II.

Vla.

Vcl.

Kb.

12

15

2Fl

2Ob

2Kl

2Fg

15

1/2 Trp

1/2 Trb

3 Tr

1/2 Tbn

3 Pno

Tr

15

PK

15

S

A

T

B

tes - te Da - vid cum Sy - bil - la. Di - es

tes - te Da - vid cum Sy - bil - la. Di - es

tes - te Da - vid cum Sy - bil - la. Di - es

tes - - - te Da - - - vid cum Sy - bil - la. Di - - - - - es

15

VI

V. II

VI

Vcl

Ncl

26

18

2 Fl. 1  
2 Fl. 2  
2 Fl. 3  
2 Bass.

18

1/2 Horn  
3/4 Horn  
1/2 Trp  
3 Trb.  
1/2 Bass  
3 Bass  
Tuba

18

Perc.

18

Soprano  
Alto  
Tenor  
Bass

i - - - - - rae, di - - - - - es il - - - - - la  
i - - - - - rae, di - - - - - es il - - - - - la  
i - - - - - rae, di - - - - - es il - - - - - la  
i - - - - - rae, di - - - - - es il - - - - - la

18

Viol. I  
Viol. II  
Viola  
Violoncello  
Double Bass

21

2 Fl.

2 Clarinet

2 Bassoon

2 Trumpet

2 Trombone

2 Tuba

2 Snare Drum

21

1/2 Horn

3/4 Horn

1/2 Trumpet

1 Trumpet

1/2 Bassoon

3 Bassoon

1 Tuba

Pk

21

*ffz*

Soprano

Alto

Tenore

Bass

sol - - - - - vet sae - - - - - ctum in fa vil - - - - - la.

sol - - - - - vet sac - - - - - ctum in fa vil - - - - - la.

sol - - - - - vet sac - - - - - ctum in fa vil - - - - - la.

sol - - - - - vet sac - - - - - ctum in fa vil - - - - - la.

21

VI I

VI II

Vcl

Vcl

Kb

*f* *pu f* *mf* *mf* *mf*

28  
24

2 Fl  
2 Ob  
2 Kl.  
2 Fg.

*f dim.* *p* *mf* *mf* *mf*

24

3 Trp.  
3 Trom.  
3 Trb.  
3 Pos.

*f dim.* *p* *p* *f dim.* *(p)*

24

S  
A  
T  
B

*mf* *mf* *mf* *mf*

Quan - tus tre - mor est fu - tu - rus,  
 Quan - tus tre - mor est fu - tu - rus,  
 Quan - tus tre - mor est fu - tu - rus,  
 Quan - tus tre - mor est fu - tu - rus.

24

VI I  
VI II  
Vla  
Vcl

*piu f* *p* *f* *p*

29

2 Fl.  
2 Obs.  
2 Kl.  
3 Tr.

*mf* *mf* *mf* *fp*

Detailed description: This system contains the staves for Flutes (2 Fl.), Oboes (2 Obs.), Clarinets (2 Kl.), and Trumpets (3 Tr.). The music is in a key with two flats and a 3/4 time signature. The Flute and Oboe parts feature melodic lines with slurs and accents. The Clarinet and Trumpet parts provide harmonic support with chords and moving lines. Dynamic markings include *mf* and *fp*.

29

1.2 Hrn.  
3.4 Hrn.  
A. Sax.  
Tr.

*mp* *mf* *p* *p*

Detailed description: This system contains the staves for Horns (1.2 Hrn., 3.4 Hrn.), Alto Saxophone (A. Sax.), and Trombones (Tr.). The Horns play sustained chords with slurs and accents. The Alto Saxophone and Trombones play lower-register parts. Dynamic markings include *mp*, *mf*, and *p*.

29

S  
A  
T  
B

Quan - tus tre - mor est fu - tu - rus, quan - do ju - dex  
Quan - tus tre - mor est fu - tu - rus, quan - do ju - dex  
Quan - tus tre - mor est fu - tu - rus, quan - do ju - dex  
Quan - tus tre - mor est fu - tu - rus, quan - do ju - dex

*mf* *mf* *fp* *fp*

Detailed description: This system contains the vocal staves for Soprano (S), Alto (A), Tenor (T), and Bass (B). The lyrics are: "Quan - tus tre - mor est fu - tu - rus, quan - do ju - dex". The vocal parts are in a key with two flats and a 3/4 time signature. Dynamic markings include *mf* and *fp*.

29

Vi. I  
Vi. II  
Via  
Vcl.

*fp* *fp* *fp* *fp*

Detailed description: This system contains the staves for Violins I (Vi. I), Violins II (Vi. II), Violas (Via), and Cellos (Vcl.). The Violins and Viola play melodic lines with slurs and accents. The Cello part is primarily harmonic. Dynamic markings include *fp*.

30

34

2Fl  
2Ob  
2Kl  
2Fg

*mf*

*sfz* *sfz* *sfz* *sfz*

34

2Fl  
2Ob

*p* *mf* *pnf*

34

S  
A  
T  
B

*f* *p* *f* *pnf*

est ven - tu - rus, cunc - ta stric - te dis - cus - su - rus. Quan - - - rus  
est ven - tu - rus, cunc - ta stric - te dis - cus - su - rus. Quan - - - tus  
est ven - tu - rus, cunc - ta stric - te dis - - - cus - su - rus. Quan - - - tus  
est ven - tu - rus, cunc - tu stric - te dis - cus - su - rus. Quan - - - tus

34

VLI  
VLI  
Vla  
Vcl  
Xb

*f* *p* *f* *pnf*



38 *sostenuto*

2 Fl. *sfz sfz sfz sfz simile*

2 Ob. *sfz sfz sfz sfz simile*

2 Kl. *sfz sfz sfz sfz simile*

2 Fg. *sfz sfz sfz sfz simile*

38 *sostenuto*

1/2 Eb. *f*

3/4 Hrn.

1/2 Trp.

3. Tr.

1/2 Pos.

Tu.

38 *sostenuto*

S. *f* tre - - - mor est hi - tu - - - rus, quan - do ju - dex

A. tre - - - mor est fu - tu - - - rus, quan - do ju - dex

T. *f* tre - - - mor est fu - tu - - - rus, quan - do ju - dex

B. *f* tre - - - mor est fu - tu - - - rus, quan - do ju - dex

38 *non tremolo* *sostenuto*

VI. I.

VI. II.

Vll.

Vcl.

Kb. *non tremolo*

32  
42

Allegro impetuoso (Tempo I)

2 Fl  
2 Ob  
2 Kl  
2 Fg

42

Allegro impetuoso (Tempo I)

1/2 Uln  
3/4 Eln  
1/2 Trp  
3 Tr  
1/2 Pos  
3 Pos  
Tb

42

Allegro impetuoso (Tempo I)

Pk

42

Allegro impetuoso (Tempo I)

S  
A  
T  
B

est ven - tu - rus, cunc - ta stric - te dis - cus - su - rus. Di - - - es  
est ven - tu - rus, cunc - ta stric - te dis - cus - su - rus. Di - - - es  
est ven - tu - rus, cunc - ta stric - te dis - cus - su - rus. Di - - - es  
est ven - tu - rus, cunc - ta stric - te dis - cus - su - rus. Di - - - es

*molto calando*

42

Allegro impetuoso (Tempo I)

VI I  
VI II  
Vla.  
Vcl  
Kb

46

2 Fl.

2 Ob.

2 Kl.

2 Fg.

boo

46

1/2 Vln.

3/4 Vln.

1/2 Trp.

1 Tr.

1/2 Tbn.

1 Tbn.

1 Tbn.

46

Vi.

46

S

A

T

B

i - - - rae, di - - - es il - - - la sol - vet sae - clum

i - - - rae, di - - - es il - - - la sol - vet sae - clum

i - - - rae, di - - - es il - - - la sol - vet sae - clum

i - - - rae, di - - - es il - - - la sol - vet sae - clum

46

Vi. I

Vi. II

Vi.

Vcl.

Kb.

2.1 Fl.  
2.Ob.  
3.Kl.  
2.Fg.  
1.2.3.Hr.  
3.4.11.Hr.  
1.2.3.Trp.  
3.Tc.  
1.2.3.Fag.  
3.Pos.  
1b.

*mf*

Ps.  
50

*mf*

S.  
A.  
T.  
B.

in fa - vil - la, tes - te Da - vid cum Sy - bil - la. Quan - - - - - tus  
in fa - vil - la, tes - te Da - vid cum Sy - bil - la. Quan - - - - - tus  
in fa - vil - la, tes - te Da - vid cum Sy - bil - la. Quan - - - - - tus  
in fa - vil - la, tes - te Da - vid cum Sy - bil - la. Quan - - - - - tus

*mf*

vl. I  
vl. II  
vln.  
vcl.  
Xb.

*ff*

54

2 Fl.  
3 Ob.  
2 Cl.  
2 Bsn.

Musical score for woodwinds. The 2 Flutes part has a measure rest in the first measure. The 3 Oboes part has a measure rest in the first measure. The 2 Clarinets and 2 Bassoons parts have notes in all measures.

54

2 Trp.  
3 Trbn.  
3 Tr.  
3 Bsn.  
3 B.

Musical score for brass instruments. The 2 Trumpets part has a measure rest in the first measure. The 3 Trombones part has notes in all measures. The 3 Trumpets part has notes in all measures. The 3 Basses part has notes in all measures.

54

Pk.

Musical score for Percussion, showing a measure rest in the first measure.

54

S  
A  
T  
B

tre - mor est fu - tu - rus, quan - do ju - dex  
tre - mor est fu - tu - rus, quan - do ju - dex  
tre - mor est fu - tu - rus, quan - do ju - dex  
tre - mor est fu - tu - rus, quan - do ju - dex

Vocal score for Soprano, Alto, Tenor, and Bass. The lyrics are: "tre - mor est fu - tu - rus, quan - do ju - dex".

54

VI I  
VI II  
VI  
VB

Musical score for strings. The Violins I and II parts have notes in all measures. The Viola part has notes in all measures. The Cello and Double Bass parts have notes in all measures.

36

59

2 Fl.  
2 Ob.  
2 Kl.  
3 Fg.

59

1/2 Hrn.  
3/4 Trm.  
1/2 Trp.  
3 Tr.  
2. Pos.  
1. Pos.  
Tn.

59

ES.

59

S.  
A.  
T.  
B.

est ven tu rus,  
est ven tu rus,  
est ven tu rus,  
est ven tu rus.

59

VI I.  
VI II.  
Vib.  
Vcl.  
Kb.

64

2.FH  
1.Oh.  
3.Kl.  
2.Fg.

64

1./2.Hrn  
3/4.Hrn  
1./2. Trp.  
3. Tr.  
1./2. Pos.  
1. Bass  
Tb.

64

pk.

64

S  
A  
T  
B

cunc - ta stric - te dis - cus - su - rus.  
cunc - ta stric - te dis - cus - su - rus.  
cunc - ta stric - te dis - cus - su - rus.  
cunc - ta stric - te dis - cus - su - rus.

64

vi. I  
vi. II  
vln.  
vcl.  
Kb.

# IV Tuba mirum

Raimund Schwedeler  
Requiem Op. 55

## Marcia tenuto

1. Pos. Solo

1. Pos. Solo

*f*

Tuba mirum spar-gens

*f*

*get.*

*f*

*f*

*f*

1. Pos. Solo

*f*

*get.*

*f*

*f*

*f*

5

*f*

*f*

5

Chor:

*f*

Tu - - - - ba mi - rum spar - gens so - num per se - pul - cra re - gi -

so - num per se - pul - cra re - gi - o - - - num, co - get om - nes

5

*get.*

*get.*



8

2 Fl.  
2 Ob.  
2 Kl.  
2 Fe.

8

1/2 Hrn.  
3/4 Hrn.  
1/2 Trp.  
3 Tr.  
1 Pos.

*puf*

8

S  
o - num, co - get om - nes an - te thro - num.  
A  
mi - rum spar - gens so - num per se - pul - era re - gi - o - num.  
B  
an - - - te thro - num.

8

VI I  
VI II  
Vla.  
Vel.  
Kh.

*get.*  
*zus.*  
*cp*

40 1.  
12

2Ob.  
2Kl.  
2Fg.

12 1.  
1/2Hrn.  
3/4Hrn.  
1. Solo

12 1.  
S.  
A.  
T.  
B.

Tu - ba mi - rum spar - gens so - num per se - pul - cra re - gi - o - num,  
 Tu - ba mi - rum spar - gens so - num per se - pul - cra re - gi - o - num,  
 Tu - ba mi - rum spar - gens so - num per se - pul - cra re - gi - o - num,

12 1.  
Vc. I  
Vc. II  
Vla.  
Vcl.  
Kb.

17 2. *allargando* *largando*

2. Ob.  
2. Kl.  
2. Fas.

17 2. *allargando* *largando*

2. Fl.  
1. Kl.  
1. Fas.

17 2. *allargando* *largando*

1. Solo  
Tromba  
Basso

17 2. *allargando* *largando*

Vi I  
Vi II  
Vla  
Vcl  
Kh

42  
23

2.Obl. *p*

2.Kl. *p*

2.Fg. *p*

3.Hrn. *p*

23

S. *mp*

A. *mp*

T. *mp*

B. *mp*

co - get om - nes an - te thro - num,

co - get om - nes

co - get om - nes an - te thro - num,

om - nes an - te thro - num, co - get om - nes.

23

Vl.L. *mp*

Vcl. *mp*

Vcl. *p*

Kb. *p*

28 *mf*

2 Fl.

3 Ob.

2 Kl.

2 Fg.

1/2 Hrn.

1/4 Hrn.

1/2 Bp.

3 Tr.

1 Pos.

3 Pos.

Tb.

28 *pp* *f*

gr. Trommel

pk

28 *mf*

S.

A.

T.

B.

Mors stu - pe - bit

duo - num,

Mors stu - pe - bit

Mors stu - pe - bit

Mors stu - pe - bit

Mors stu - pe - bit

28 *mf* *get.* *zus.*

Vcl. I

Vcl. II

Vla.

Vcl. III

Kb.

2 Fl  
2 Ob  
2 Kl  
2 Fg  
1/2 Trm  
1/4 Trm  
1/2 Tsp  
3 Tr  
1 Psa  
5 Psa  
Ts

32 *gr. Tronnel* *Pauke gr. Tronnel (acut)*

32

S  
A  
T  
B

et na - ti - - - ra cum re - sur - get cre - a - tu - ra,  
 et na - tu - - - ra cum re - sur - get cre - a - tu - ra,  
 et na - ti - - - ra cum te - sur - get cre - a - tu - ra,  
 et na - ti - - - ra cum te - sur - get cre - a - tu - ra,

32

VI I *get.* *molto dim*  
 VI II *molto dim*  
 Vla *molto dim*  
 Vcl *molto dim*  
 Kb *molto dim*

36 *allargando* **ff**

2 Fl.

2 Ob.

2 Kl.

2 Fag.

36 *allargando* **ff**

1/2 Fag.

3 Trp.

3 Trb.

1 Trb.

3 Trb.

Trb.

36 *allargando* **ff**

Pk.

36 *allargando* **ff**

S

A

T

B

ju - di - can - ti re - spon - su ra.

ju - di - can - ti re - spon - su ra.

ju - di - can - ti re - spon - su ra.

ju - di - can - ti re - spon - su ra.

36 *allargando* **ff**

Vi I

Vi II

Vla

Vcl

Kb

# V Liber scriptus (Alt - Solo)

Raimund Schwedeler  
Requiem Op. 55

Adagio

Violine I *p* *cresc.*

Violine II *p* *cresc.*

Viola *p* *cresc.*

Violoncello *pizz.* *p* *cresc.*

Contrabass *pizz.* *p* *cresc.*

4

VI. I *mf* *con espr.*

VI. II *mf* *con espr.*

Vla. *mf* *con espr.*

Vel. *mf*

Kb. *mf*

7

So.A *mf* *cresc.*  
Li - ber scrip - tus pro - - - fe - re - tur, in quo to - tum con - ti -

VI. I *dim.* *p* *cresc.*

VI. II *dim.* *p* *cresc.*

Vla. *dim.* *p* *cresc.*

Vel. *dim.* *arco* *pizz.* *arco*

Kb. *dim.* *p* *arco*



10 *cresc.*

Soprano: *ne - tu, in - - - de mun - dus ju - - - di - ce - tur. Ju - - - dex er - go*

VI. I: *mp cresc. mf cresc. f*

VI. II: *mp cresc. mf cresc. f*

Vcl. *arco mp cresc. mf cresc. f*

Kb. *arco mp cresc. mf cresc. f*

13

Soprano: *cum se - de - bit, quid - quid la - tet ap - pa - re - - bit,*

VI. I: *f molto con espr.*

VI. II: *f*

Vcl.: *f pizz.*

Kb.: *f pizz.*

48  
16

2 Kl. *a 2* *mf*

2 Fg. *a 2* *mf*

3 u. Hrn. *mf* *p* *mf*

2 K. *p* *mf*

Sn A  
16  
nil i - nul - - - tim re - ma - ne - bit.

VL I *mf* *p*

VL II *mf* *p*

Vcl. *pizz.* *p*

Kb. *pizz.* *p*

20

2 Kl. *mf*

2 Fg. *mf*

20

2 K. *mf*

20

Sn A  
20  
Quid sum mi - ser tunc dic - tu - rus?

23

1. Ob.  
 E.H.  
 2. Kl.  
 2. Fg.

Musical score for the first system, measures 23-49. It includes parts for 1st Oboe, English Horn, 2nd Clarinet, and 2nd Bassoon. The woodwinds play melodic lines with dynamic markings of *f* (forte). The strings provide harmonic support.

23

1/2. Hrn.  
 1/2. Pos.  
 3. Pos.

Musical score for the second system, measures 23-49. It includes parts for 1/2 Horn, 1/2 Bassoon, and 3rd Bassoon. The woodwinds play melodic lines with dynamic markings of *f* (forte).

23

Tr.

Musical score for the third system, measures 23-49. It includes the part for Trombone (Tr.), playing a rhythmic accompaniment with dynamic markings of *f* (forte).

23

Sop. A

Quem pa - tro - num ro - ga - tu - rus,

Musical score for the Soprano A part, measures 23-49. The lyrics are: "Quem pa - tro - num ro - ga - tu - rus,". The melody is in treble clef.

26 *a 2*  
 2 Fl. *piu f*  
 1 Ob.  
 1 Cl.  
 2 Kl.  
 2 Fg.

26  
 1, 2 Tim.  
 3, 4 Tim.  
 1, 2 Pos.  
 3 Pos.

26  
 Tr.

26  
 So-A

cum vix ju - stus sit se - cu - nis?

29 *a 2* *allargando*

1 Fl  
2 Fl  
3 Fl  
4 Fl  
2 Bsn

*dim.* *p* *allargando*

*a 2*

*dim.* *p*

This system contains five staves for woodwinds. The top four staves are for Flutes 1, 2, 3, and 4, and the bottom staff is for Bassoon. The music is in treble clef. The first measure is marked with a dynamic of *dim.* and a hairpin. The second measure is marked with a dynamic of *p*. The third measure is marked with *allargando*. The Bassoon staff has a marking of *a 2* above the first measure and *dim.* below the first measure.

29 *allargando*

1/2 Hrn  
1/2 Trp  
3/4 Trp  
Tbn

*dim.* *p* *allargando*

*dim.* *p*

*dim.* *p*

This system contains four staves for horns and trombones. The top staff is for Horns 1 and 2, the second for Trombone 1, the third for Trombones 3 and 4, and the bottom for Trombone. The music is in bass clef. The first measure is marked with a dynamic of *dim.* and a hairpin. The second measure is marked with a dynamic of *p*. The third measure is marked with *allargando*. The Trombone 1 staff has a marking of *dim.* below the first measure. The Trombones 3 and 4 staff has a marking of *dim.* below the first measure.

52

32 a 2

*a tempo*

1. Fl. *pp*

2. Kl. *pp*

2. Fg. *pp*

1. 2. Fag. *pp*

1. 2. Pos. *pp*

3. Pos. *pp*

Ps. *pp*

32

*a tempo*

VL I *p* *cresc.*

VL II *p* *cresc.*

Vla *p* *cresc.*

Vel. *pizz.* *p* *cresc.*

Slu. *pizz.* *p* *cresc.*

35

VL I *mf* *con espr.*

VL II *mf* *con espr.*

Vla *mf* *con espr.*

Vel. *mf*

Ks. *mf*

38

Soprano

Li - ber scrip - tus pro - fe - re - tur,

VI. I

VI. II

Vla.

Vcl.

Kb.

dim. p arco pizz

41

Soprano

in quo te - tum con - ti - ne - tur, un - de mun - dus ju - di - ce - tur.

41

VI. I

VI. II

Vla.

Vcl.

Kb.

cresc. mp cresc. mf cresc. arco mp cresc. mf cresc. mp cresc. mf cresc.

54  
44

Soprano  
Ju - dex er - go cum se - de - bit, quid - quid la - tet

44

VI I *molto con espr.*

VI II

Vla

Vcl

Kb

*f* *f* *f*

47

Fl. II

Fl. III

47

3. Kl. Hrn.

47

Soprano  
ap - pa - re - bit, ul - ti - mus re - ma - ne - bit

*p*  
*mf* *p*

47

VI I

VI II

Vla

Vcl

Kb

*mf* *mf* *mf* *p*

*pizz.* *p* *pizz.* *p* *pizz.* *p*

*dim.* *pizz.* *dim.* *p* *p* *p*



# VI Rex tremendas

Raimund Schwedeler  
Requiem Op.55

**Marcia graviata**

2 Fagotte  
1/2 Horn in E  
1/4 Horn in F  
1 Trompete  
2/3 Trompete  
1 Bassoon  
2/3 Bassoon  
Tuba  
Fagotto

**Marcia graviata**

**Marcia graviata**

**Marcia graviata**

4

2.Hr. *f*

2.Oh. *f*

2.Kl. *f*

2.Fg. *f*

1./2.Hrn. *f*

3./4.Hrn. *f*

1.Tr. *f*

2./3.Tr. *f*

1.Pos. *f*

2./3.Pos. *f*

Tb. *f*

*mf*

4

PK

4

S. *f* Rex, \_\_\_\_\_ Rex tre - men - das

A. \_\_\_\_\_ *f* Rex,

Chor *f* Rex tre men - das

T. \_\_\_\_\_

B. \_\_\_\_\_ *f* Rex tre -

4

Vk. *f* *gol.* *v*

Vc. *f* *v* *non tremolo*

Kb. *f* *v*

8

2 Fl.  
2 Ob.  
2 Kl.  
2 Fg.  
1.2 Ctn.  
3.4 Sm.  
1.3 Tr.  
1 Pos.  
2.3 Pos.  
Tb.  
8

8

8

8

ma - je - sta - tis, Rex - - - - je -  
Rex tre - men - das, Rex - - - tre - men - das ma - - - je - - - sta - men - das  
Rex tre - men - das Rex tre - men - das ma - jc - sta - - - tis, ma - jc -  
men - das Rex tre - men - das ma - jc - sta - - - tis, ma -

8

8

8

8

8

8

8

8

8

*poco meno mosso*

2Fl  
2Ob  
2Cl  
2Fg

*poco meno mosso*

1/2 Cim.  
1/4 Cim.  
1/2 Trp.  
2/3 Trb.  
1 Psn.  
2/3 Tuba  
Tm

*poco meno mosso con espr.*

So-Sa  
So-A

Qui sal - van - dos sal - vas ... gla - tis, Qui sal -

*poco meno mosso*

S  
A  
T  
B

sta - tis. Rex tre-men - das ma - je - sta - tis,  
tis. Rex tre-men - das ma - je - sta - tis,  
sta - tis. Rex tre-men - das ma - je - sta - tis,  
je - sta - tis. Rex tre-men - das ma - je - sta - tis,

*poco meno mosso*

Vc I  
Vc II  
Vc III  
Vcl  
Cb

16

2 Ob.

2 Kl.

2 Fg.

*con espr.*

*p*

*p*

*p*

16

2 Fl.

3 Alt.

*p*

*p*

16

Sopr.

So-S.

So-B.

van - dos - sal - vas gra - - - tis, qui sal -

qui sal - van - dos

*mf*

Qui sal - van - dos sal - vas

16

S.

A.

T.

B.

Rex tre-men - das ma - je - sta - tis, ma - je - sta - tis, ma - je - sta - tis, ma - je - sta - tis,

*get.*

*get.*

16

VI I.

VI II.

Vla.

Vcl.

Alt.

*p*

*p*

*p*

*p*

*p*

60

20

2 Clb  
2 Kl  
2 Pk

20

Soprano  
Soprano  
Soprano  
Soprano

van - dos sal - vas gra - tis, sal - va me, sal - va me, sal - va me,  
sal - vas gra - tis, sal - va, sal - va me, sal - va me, sal - va  
Qui sal - van - dos sal - vas gra - tis, sal - va me,  
gra - tis, sal - va

20

20

VI I  
VI II  
Vn  
Vcl  
Ks

cresc  
mf  
mf

24 **Tempo I**

2.1  
2.Ob.  
3.Cl.  
2.Fg.

24 **Tempo I**

1.2 Fl.  
4.1 Hrn.  
1 Trp.  
2.2 Tr.  
1 Pos.  
2.3 Pos.  
Tb.

24 **Tempo I**

Sopr.  
Sopr. A  
Sopr. B  
Sopr. C

*cresc.*  
sal - va me.

*cresc.*  
me.

*f*  
sal - va me.

*cresc.*  
me. sal - va me.

24 **Tempo I**

S.

24 **Tempo I**

Vcl.  
Cb.

2 Fl  
3 Ob  
2 Kl  
2 Fg  
1/2 Fl.  
3/4 Fl.  
1 Hp  
2/3 Tr.  
1 Kon.  
3/5 Pos.  
Tb.

29  
Pk.  
S.  
A.  
T.  
B.

Rex tre - men - das  
Rex... Rex tre - men - das  
Rex tre - men - das Rex...  
Rex tre - men - das

29  
Vla.  
Vcl.  
Kb.

non tremolo  
get.  
get.



33 *allargando*

Fl. 1  
Ob.  
Cl. Bb.  
Fg.

33 *allargando* *piu f*

1. & 2. Hr.  
3. & 4. Hr.  
Trp.  
Tbn.  
Perc.

33 *allargando*

Pk.

33 *allargando*

S.  
A.  
T.  
B.

ma - je - sta - tis, Rex tre - men - das ma - je - sta - tis,  
Rex tre - men - das ma - je - sta - tis,  
tre - men - das Rex tre - men - das ma - je - sta - tis, ma - je - sta - tis,  
Rex tre - men - das ma - je - sta - tis, ma - je - sta - tis,

37 *Largo* *con espr.*

2 Obs. *Largo* *p* *con espr.*

2 Tr. *Largo* *p*

37 *Largo*

1 Trp. *piuf* *Largo*

2 Trp. *piuf* *Largo*

1 Pos. *piuf* *Largo*

2/3 Pos. *piuf* *Largo*

37 *Largo*

1 Cs. *ff*

37 *Largo*

S. *piuf* *fons* *p* *pie - ta - - - tis,* *p* *fons* *pie - ta - - - tis.*

A. *piuf* *fons* *p* *pie - ta - - - tis,* *p* *fons* *pie - ta - - - tis.*

T. *piuf* *fons* *p* *pie - ta - - - tis,* *p* *fons* *pie - ta - - - tis.*

B. *piuf* *fons* *p* *pie - ta - - - tis,* *p* *fons* *pie - ta - - - tis.*

attacca

# VII Recordare

(Tenor - und Sopran - Solo)

Raimund Schwedeler  
Requiem Op. 53

## Andante sostenuto

1. Ob. Solo

The musical score is arranged in a system with seven staves. The top staff is for the 1st Oboe (1. Ob. Solo), starting with a treble clef and a key signature of one sharp (F#). The second and third staves are for Violoncello and Contrabasso, both in bass clef with a key signature of one sharp. The fourth staff is for the 2nd Oboe (2. Ob.), also in treble clef with one sharp. The fifth staff is for the Tenor Solo, in treble clef with one sharp, and includes the lyrics "Re - cor - da - re Je - su". The sixth and seventh staves are for Viola and Keyboard, both in bass clef with one sharp. The tempo is marked "Andante sostenuto". Dynamics include *pizz.* and *p*. The score includes measures 5, 8, and 8 for the Tenor Solo.

66

11

2.Obl.

2.Kl.

*p*

11

Sop.

pi - e, quod sum cau - sa tu - tae vi - ae, ne me per - das il - la

11

Vcl.

Vcl.

Kb.

*p*

14

2.Obl.

2.Kl.

*mf* *cresc.* *dim.*

*p sempre*

14

Sop.

di - c.

14

Vln.

Vcl.

Kb.

*p sempre*

17 *mf* 1. Solo 67 *mf*

Sopran - Solo

Quae - rens me se - dis - ti las - sus, re - de - mis - ti cru - cem

VI. I *mf* *mp*

VI. II *mf* *mp*

Vla. *mf* *mp*

Vcl. *mf* arco *mf* *dim* *p* *pizz.*

Kb. *pizz.* *p*

20 *mf*

pas - sus,

Tenor - Solo

tan - tus la - bor non sit cas -

VI. I *mf*

VI. II *mf*

Vla. *mf*

Vcl. *mf* arco *pizz.* *p* *pizz.*

Kb. *pizz.* *p*

22 *cresc.*

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

Vcl. *cresc.*

Kb. *cresc.*

2 Fl  
2 Ob  
2 Kl  
2 Fg

molto cresc. *f* *f*

2 Violini  
2 Violoncelli  
1 Pos  
2 Violoncelli  
1 Kb

molto cresc. *mf* *f*

Soprano

24 *molto* *piu f* *con espr.*

an - te di - eu ra - ti - o - nis. In - ge - mis - co

V. I  
V. II  
Vla  
Vcl  
Kb

24 *f* *piu f* *arco* *piu f* *arco* *piu f*

*molto* *ff* *arco* *piu f* *arco* *piu f*

*molto* *ff* *arco* *piu f* *arco* *piu f*

27

2 Fl.  
2 Oa.  
2 Kl.  
2 Fg.

Detailed description: This system contains the staves for Flutes 1 and 2, Oboe, Clarinet 2, and Bassoon 2. The Flute parts have a treble clef and a key signature of one sharp (F#). The Oboe, Clarinet 2, and Bassoon 2 parts have a treble clef and a key signature of two sharps (D major). The music features a melodic line in the Flutes and Oboe, with sustained notes in the Clarinet and Bassoon. There are dynamic markings such as *mf* and *pp*, and articulation marks like accents and slurs.

27

1/2 Hrn.  
3/4 Hrn.  
1 Trb.  
2/3 Trb.  
Tb.

Detailed description: This system contains the staves for Horns 1 and 2, Trombone, and Tuba. The Horns 1 and 2 parts have a treble clef and a key signature of two sharps (D major). The Trombone and Tuba parts have a bass clef and a key signature of two sharps (D major). The music features a melodic line in the Horns and Trombone, with sustained notes in the Tuba. There are dynamic markings such as *mf* and *pp*, and articulation marks like accents and slurs.

27

S-T

tan - - - quam re - - - us, cul - - - pa ru - - - bet

Detailed description: This system contains the vocal line for Soprano-Tenor. The staff has a treble clef and a key signature of one sharp (F#). The lyrics are: "tan - - - quam re - - - us, cul - - - pa ru - - - bet". The music features a melodic line with sustained notes and dynamic markings such as *mf* and *pp*.

27

VI I  
VI II  
Vla.  
Vcl.  
Kb.

Detailed description: This system contains the staves for Violins I and II, Viola, Cello, and Double Bass. The Violins I and II parts have a treble clef and a key signature of one sharp (F#). The Viola, Cello, and Double Bass parts have a bass clef and a key signature of one sharp (F#). The music features a melodic line in the Violins and Viola, with sustained notes in the Cello and Double Bass. There are dynamic markings such as *mf* and *pp*, and articulation marks like accents and slurs.

70  
31

2 Fl. 1  
2 Fl. 2  
2 Ob.  
2 Cl. 1  
2 Cl. 2  
2 Fg.

*mp*  
*cantabile*  
*con espr.*  
*mf*

31

1/2 Trp.  
3/4 Trp.  
1 Pos.  
2/3 Pos.  
Tb.

31

No. T.

vul - tus me - us, sup - pli - can - ti

*mp*

31

VI. I  
VI. II  
Vla.  
Vel.  
Kb.

*gef.*  
*p*  
*p*  
*cantabile*  
*con espr.*  
*mf*  
*pizz*  
*p*  
*pizz*  
*p*  
*p*



35 *morendo*  
*dim.*

2 Fl.  
2 Cl.  
2 B.  
VI I  
VI II  
Vcl.  
Vcl.  
Kb.

par - - - co, De - us. sup - pli - can - ti par - ce De - us.

arco

41 *mf*

2 Fl.  
2 Cl.  
2 B.  
VI II  
Vcl.  
Vcl.  
Kb.

*p* *mf*

*mp* *mp* *p*

got. ZUS.

arco

72  
46

2 Fl.  
2 Ob.  
2 Kl.  
2 Fag.

46

Soprano - Solo

46

Qui Ma - ri - am ab - sol - vis - - - ti,

Vi. I  
Vcllo  
Vcllo  
Kb.

dim.  
p  
p  
p  
arco  
arco  
p

51

2 Ob.  
2 Fag.

51

So-Soprano

51

et la - tro - nem ex - au - dis - - - ti mi - hi quo - que spem de - dis - - - ti.

Vi. I  
Vi. II  
Vcllo  
Vcllo  
Kb.

mf  
dim.  
mf  
dim.  
mf  
dim.  
p  
mf  
dim.

2 Ob. 56 *p* *mf*

1. Fl. Hrn. 56 *mp*

Sax-Sn. 56 *mf*

Pre - ces me - ae non sunt dig - - - - - nac, sed tu, bo - nus fac be -

VI. I 56 *mp* *cresc.*

VI. II *mp* *cresc.*

Vln. *mf*

Vcl. *p* *cresc.*

Kb. *p* *cresc.*

60

2 Fl

3 Ob

2 Kl

2 Fg

*mf*

*mf*

*mf*

*mf*

60

1/2 Sm.

3/4 Bn.

1/3 Op.

2/3 Tr.

1. Perc.

*mp - cresc.*

*f*

*mf*

*f*

*f*

*f*

*mf*

60

So-Su

ing - - - - - tu, ne per - ren - ni eru - mer ig - ne.

60

VI I

VI II

Vla

Vcl.

Kb.

*mf*

*f*

*mf*

*f*

*mf*

*mf*

This page of a musical score, numbered 75, contains measures 64 through 75. The score is arranged in a multi-staff format, including woodwinds, strings, and brass. The woodwind section (Flutes 1 & 2, Oboe, Clarinets in Bb and Eb, Bassoon, and Trombone) and the string section (Violins I & II, Viola, Violoncello, and Contrabasso) all begin at measure 64 with a *piuf* dynamic. The brass section (Trumpets I & II, Trombones, and Euphonium/Tuba) begins at measure 64 with a *f* dynamic. The score is divided into four measures, each with a vertical bar line. The dynamics for all instruments are *piuf* in the first measure, *molto cresc.* in the second, *ff* in the third, and *dim.* in the fourth. The woodwinds and strings play rhythmic patterns, while the brass plays sustained notes. The score includes various musical notations such as slurs, accents, and dynamic markings.

Musical score for measures 69-76, featuring woodwinds, strings, and brass. The score is divided into two systems. The first system includes parts for 2 Fl., 2 Ob., 2 Kl., 2 Fg., 1/2 Hrn., 2/4 Eup., 2 Trp., 3/4 Trb., Perc., 2/3 Perc., and Tbn. The second system includes parts for VI I, VI II, Vln, Vcl, and Kb. The score includes various musical notations such as notes, rests, and dynamic markings like *dim.* and *p*. A circled measure number '2/3 Perc.' is visible on the left side of the score.

73

2 Fl.

2 Obs.

3 Kl.

3 Tr.

73

1, 2 Hrn.

3 Pt. Clar.

1, 2 Sax.

2 Trp.

1b.

73

Pk.

73

Sopr.

In - ter o - ver la - eum praes - ta, et ab hoc - dis me su -

73

Vcl.

73

Kb.

*p* *pp* *pizz.* *arco* *pizz.* *arco* *p* *pizz.* *arco* *pizz.* *arco*

Detailed description: This page of a musical score, numbered 77, contains staves for various instruments and a vocal line. The woodwind section includes two flutes, two oboes, three clarinets, three trumpets, two horns, three parts of a clarinet, two saxophones, two trombones, and a percussion part. The string section includes two violins, two violas, and two cellos. The vocal part features a soprano line with Latin lyrics. The score is marked with dynamic levels such as *p* (piano), *pp* (pianissimo), *pizz.* (pizzicato), *arco* (arco), and *mf* (mezzo-forte). The key signature has one sharp (F#) and the time signature is 4/4. The page number '77' is located in the top right corner.

78

2 Ob. *mf*

2 Fg. *mp*

78

So-Sa  
ques - - - tra, sta - tu - ens in par - - - te dex - - - tra.

78

Vi. I *p* *mf* *mp* *p*

Vi. II *p* *mf* *mp* *p*

Vla. *p* *mf* *mp* *p*

Vcl. *arco* *arco* *arco* *arco*

Kb. *p* *mf* *p* *pp*

*arco* *pizz.* *pizz.* *pizz.*

*p* *mf* *p*



# VIII Confutatis

Raimund Schwedeler  
Requiem Op. 55

## Allegro confuoco

1.2 Horn in F  
3.4. Horn in F

## Allegro confuoco

Sopran  
Alt  
Chor  
Tenor  
Bass

Con - - - fu - ta - - - tis ma - - - le - di - ctis,  
Con - - - fu - ta - - - tis ma - - - le - di - ctis,  
Con - - - fu - ta - - - tis ma - - - le - di - ctis,  
Con - - - fu - ta - - - tis ma - - - le - di - ctis,

## Allegro confuoco

Violone I  
Violone II  
Viola  
Violoncello  
Kontrabaß

5  
 2 Ob. *quasi f*  
 5  
 S. *f*  
 A. *f*  
 T. *f*  
 B. *f*

flam - mis a - cri - bus ad di - ctis, vo - ca me, vo - ca  
 flam - mis a - cri - bus ad di - ctis, vo - ca me,  
 flam - mis a - cri - bus ad di - ctis, vo - ca me,  
 flam - mis a - cri - bus ad di - ctis, vo - ca me,

5  
 VI. I  
 VI. II  
 Vla.  
 Vcl.

9  
 1. 2. Hrn. *f*  
 S. *f*  
 A. *f*  
 T. *f*  
 B. *f*  
 VI. I  
 VI. II  
 Vla.  
 Vcl.

*allargando* *molto allarg.* *piu lento*  
*allargando* *molto allarg.* *piu lento*  
*f tenuto*  
*allargando* *molto allarg.* *piu lento*

me cum be - ne - di - ctis.  
 vo - ca me, vo - ca me.  
 vo - ca me, vo - ca me  
 vo - ca me, vo - ca me, vo - ca me cum be - ne -

13 *largamento*

13 *f tenuto* *largamento*

vo - ca me cum be - ne - di - ctis, vo - ca me cum

vo - ca me cum be - ne - di - ctis, vo - ca me cum be - ne - di - ctis,

vo - ca me cum be - ne - di - ctis, vo - ca me cum be - ne - di - ctis,

di - ctis. vo - ca me cum be - ne - di - ctis,

13 *largamento*

V. I

V. II

Vla

Vcl

17 **Tempo I**

17 **Tempo I**

be - ne - di - ctis,

vo - ca me

ca me

vo - ca me

17 **Tempo I**

*p cresc.*

*p cresc.*

*p cresc.*

*p cresc.*

*p cresc.*

*p cresc.*

*p cresc.*

21<sup>2</sup> Moderato

21<sup>2</sup> Moderato

*mp* di - ctis O - ro sup - plex et ac - cli - nis cor

*mp* me O - - ro sup - plex et ac - cli - nis cor

*mp* me vo - - - ca me, vo - - - ca me,

*mp* me vo - - - ca me, cor

21<sup>2</sup> Moderato

*mf*

21<sup>2</sup> Moderato

VI I

VI II

Vln.

Vol.

24

S con - tri - tum qua - si ci - nis, ge - re cu - ram me - i

A con - tri - tum qua - si ci - nis, ge - re cu - ram me - i

T vo - - - ca me, qua - si ci - nis, ge - re cu - ram me - - - i

B con - tri - tum qua - si ci - - - nis, ge - - - re cu - - - ram me - i

24

No Viol

27

S  
A  
T  
B

fi - nis.  
fi - nis.  
fi - nis.  
fi - nis.

27

I. Sr-Viol.

*p* *mp* *p* *cresc.*

27

VI. I  
VI. II  
Vla.  
Vcl.  
Kb.

*p* *get* *get* *p*

31

I. Sr-Viol.

*f* *dim.* *p*

31

VI. I  
VI. II  
Vla.  
Vcl.  
Kb.

*f* *dim.* *p*  
*f* *dim.* *p*  
*f* *dim.* *p*  
*f* *dim.* *p*  
*f* *dim.* *p*

*3<sup>1</sup> get*

# IX Lacrimosa

Raimund Schwedeler  
Requiem op. 55

## Largo misterioso

2.1 Oboen  
2 Oboen  
1. Klarinette in B  
2. Klarinette in B  
2 Fagotte

## Largo misterioso

1.2 Horn in F  
3/5 Horn in E  
1/2 Positone

## Largo misterioso

Drucko

## Largo misterioso

Sopran  
Alt  
Chor  
Tenor  
Bass

La - cri - mo - sa di - es il - la, La - cri - mo - sa di - es il - la, La - cri - mo - sa di - es il - la,

## Largo misterioso

Viola  
Violoncello  
Kontrabass

gel.

6

2. Kl. *cresc.* *mf* *ff*

2. Oboe *cresc.* *mf* *piu f*

1. Kl. *cresc.*

1. Kl. *cresc.* *1. Fag. hervor!* *f* *piu f*

2. Fag. *cresc.* *piu f*

1/2 Hrn. *(gestoift)* *cresc.* *mf* *f*

1/2 Hrn. *hervor!* *f*

1. Trp. *mp* *mf* *molto cresc.* *ff*

2/3 Tr. *piu f*

1/2 Fag. *p* *cresc.*

2/3 Fag. *cresc.* *f* *f*

Tb. *cresc.* *f*

Kl. *pp* *cresc.* *poco a poco cresc.* *ff*

Gr. Tr. *ppp* *poco a poco cresc.* *ff*

Gr. Tr. *Kl. Tr. p*

S. *cresc.* *ff*  
di - es il - - - la, La - - - cri - mo - - - sa

A. *cresc.* *ff*  
La - - - cri - mo - sa La - - - cri - mo - - - su

T. *cresc.* *ff*  
di - es il - - - la, La - - - cri - mo - sa

B. *cresc.* *ff*  
La - - - cri - mo - sa La - - - cri - mo - - - sa

VI I *p* *cresc.* *piu f*

VI II *p* *cresc.* *piu f*

Vi. *p* *cresc.* *piu f*

Vc. *p* *cresc.* *piu f*

Kb. *ff*

2.Ft *dim.* *p*  
 3.Ob *dim.* *p*  
 1.Kl *dim.* *p* *mp* *dim.*  
 2.Kl *dim.* *p* *mp* *dim.*  
 3.Fg *dim.* *p* *mp* *dim.*  
 1.2.Hrn *dim.* *p* *mf* *con espr.* *dim.*  
 1.4.Fln *dim.* *p* *mf* *dim.*  
 1.7.Trp *dim.* *p*  
 2.15.Tr *dim.* *p*  
 1.2.Poa *dim.* *p*  
 2.3.Poa *dim.* *p*  
 Tbn *dim.* *p*  
 Tpt *dim.* *p*  
 S *dim.* *p* *dim.*  
 A *dim.* *dim.*  
 T *dim.* *dim.*  
 B *dim.* *dim.*  
 VI.I *dim.* *p*  
 VI.II *dim.* *p*  
 Vla *dim.* *p*  
 Vcl *dim.* *p*  
 Kb *dim.* *p*

di - - - es il - - - la, qua re - sur - get ex fa -  
 di - - - es il - - - la, qua re - sur - get ex fa -  
 di - - - es il - - - la, qua re - sur - get ex fa -  
 di - - - es il - - - la, qua re - sur - get ex fa -



16

2 Ob.

2 Fg.

16

3/4 Fl.

3/4 Cl.

16

S.

A.

T.

B.

vil - - la, ju - di-can - dus

vil - - la, ju - di-can - dus ho - mo re - us, ju - di-can - dus

vil - - la,

vil - - la.

16

I. So. Viol.

*mf* *p*

16

V. I.

V. II.

Vla.

Vcl.

Cl.

*p* *p* *p* *p* *p* *mp* *p*

21  
2 Fl.  
*p*

21  
2 Ob.  
*mp* *p*

21  
1 Kl.  
*p*

21  
2 Kl.  
*p*

21  
1/2 Fob.  
*con espr.*  
*mp* *p*

21  
S.  
ho - - - mo re - us, ju - - - di - can - dus ho - - - mo re - us.

21  
A.  
ho - - - mo re - us. ju - - - di - can - dus ho - - - mo re - us.

21  
T.  
ju - - - di - can - dus ho - - - mo re - us.

21  
B.  
ju - - - di - can - dus ho - - - mo re - us.

21  
I. So-Vol.  
*mf*

21  
Vi I  
*p sempre*

21  
Vi II  
*p sempre*

21  
Vlc.  
*p sempre*

25 un poco Andante

3

*p*

*mp*

La - cri - mo - sa di - es il - la,

La - cri - mo - sa di - es il - la,

La - cri - mo - sa di - es

25 un poco Andante

*pp*

*pp*

*pp*

*pp*

Ju - di - can - dus ho - - - - mo re - us.

Ju - di - can - dus ho - - - - mo re - us.

Ju - di - can - dus ho - - - - mo re - us.

Ju - di - can - dus ho - - - - mo re - us.

25 un poco Andante

*p*

*p*

*p*

*p*

*p*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

30

1 Cl

2 Pp

3/4 Str

3/4 Hrn

30

Soprano

La - cri - mo - sa di - es il - la,

La - cri - mo - sa di - es il - - - la,

il - - - la. quia re - sur - ret ex fa -

30

Soprano

Ju - - - di - can - dus ho - - - mo re - - - us, ju - - - di -

Alto

Ju - - - di - can - dus ho - - - mo re - - - us, ju - - - di -

Tenore

Ju - - - di - can - dus ho - - - mo re - - - us, ju - - - di -

Basso

Ju - - - di - can - dus ho - - - mo re - - - us, ju - - - di -

30

VI I

VI II

Vla

Vcl

Ks

34

2 Ob. *mf* *f* *dim.* *dim.*

1 Kl. *f* *dim.*

2 Kl. *f* *dim.*

2 Fg. *f* *dim.*

1/2 Cim. *f* *dim.* *mf*

1/2 Hrn. *f* *mf*

Pk. *mf* *f*

So-Sa. *f* qua re - sur - get ex fa - vil - - - la.

So-A. *f* qua re - sur - get ex fa - vil - - - la,

So I. *f* qua re - sur - get ex fa - vil - - - la, qua re - sur - get ex fa -

So-II. vil - - - la,

S. *f* can - - - dus ho - - - mo re - - - us, *dim.*

A. *f* can - - - dus ho - - - mo re - - - us, *dim.*

T. *f* can - - - dus ho - - - mo re - - - us, *dim.*

B. *f* can - - - dus ho - - - mo re - - - us, *dim.*

VI I. *f* *dim.* *mf* *get.*

VI II. *f* *dim.* *mf*

Vla. *f* *dim.* *mf*

Vcl. *f* *dim.* *mf*

Kb. *f* *dim.* *mf* *mp* *DIZZ.*

38

2.Fl. *f* *mp*

2.Cl. *f* *mp*

1.Cl. *mp*

2.Cl. *mp*

2.Fa. *mp*

38

1.2.Lm.

3/4.Lm.

38

Se-So. *f* *mf*  
ju - di - can - dus ho - mo re - - - us.

Su-A. *mf*  
ju - di - can - dus ho - mo re - - - us.

So-T.  
vil - - - la,

Su-B. *mf*  
qua - ro - sur - get ex fa - vil - - - la. La - cri - mo - sa

38

S.  
ju - - - di - - - can - - - dus.

A.  
ju - - - di - - - can - - - dus.

T.  
ju - - - di - - - can - - - dus.

B.  
ju - - - di - - - can - - - dus.

38

VI. I. *mp*

VI. II. *mp*

Vla. *mp*

Vcl. *mp*

Kb. *mp*

BICO

42 *allargando*  $\text{♩} = \text{♩}$  1.Solo

2.Oboe  
*allargando*  
*p*

1.Cl.  
*allargando*  
*pp*

2.Fg.  
*f*  
*pp*

3./4.Hn.  
*f*

So-S.  
*allargando*  
*p*  
Hu - ic er - go par - ce De - us, pi - e Je - su

So-B.  
di - es il - la. Hu - ic er - go par - ce

V. I.  
*allargando*  
*p*

V. II.  
*allargando*  
*f*  
*p*

Vla.  
*f*  
*p*

Vcl.  
*allargando*  
*f*  
*get.*

Kb.  
*allargando*

2 Ob. *fp*

1 Kl. *fp*

2 K. *fp*

2 Fg. *fp*

1/2 Fla. *fp*

3/4 Tm. *p*

46

So-So. Do - mi - ne, do - na ... c - is -

So-A. Hu - ic er - go par - ce De - - - us,

So-B. De - - - us

46

S. pi - e Je - su Do - mi - ne, do - na c - is re - qui - em! A - - - men!

A. Je - su Do - mi - ne, do - na c - is re - qui - em! A - - - men!

T. Je - su Do - mi - ne, do - na c - is re - qui - em! A - - - men!

B. Je - su Do - mi - ne, do - na c - is re - qui - em! A - - - men!

46

V. I. *fp* *p*

VI. II. *fp* *p*

Vln. *fp* *p* *get. da.*

Vcl. *fp* *p*

Kb. *p*



50

2 Fl  
2 Ob  
1 Kl  
2 Kl  
2 Fg

re - qui - em!

50

S  
A  
T  
B

A - - - men! A - men! Pi - e Je - su Do - mi - ne, do - na  
A - - - men! A - men! Pi - e Je - su Do - mi - ne, do - na  
A - - - men! A - men! Pi - e Je - su Do - mi - ne, do - na  
A - - - men! A - men! Pi - e Je - su Do - mi - ne, do - na

54

1 Kl  
2 Kl  
2 Fg

54

S  
A  
T  
B

e - is re - qui - em! Do - na e - is re - qui - em! A - - - men!  
e - is re - qui - em! Do - na e - is re - qui - em! A - - - men!  
e - is re - qui - em! Do - na e - is re - qui - em! A - - - men!  
e - is re - qui - em! Do - na e - is re - qui - em! A - - - men!

# X Offertorium

Raimund Schwedeler  
Requiem op. 55

Moderato

2 Fagott *mf*

1. Horn in F *mp*

Sopran *mf*  
Do - mi - ne Je - su Chri - ste!

Alt *mf*  
Do - mi - ne Je - su Chri - ste!

Chor  
Tenor *mf*  
Do - mi - ne Je - su Chri - ste!

Baß *mf*  
Do - mi - ne Je - su Chri - ste! Do - mi - ne Je - su

Violin I *mp*

Violin II *mp*

Viola *mp*

Violoncello *mf*

5

5

*mf* *cresc.*

5

*f*

Do - mi - ne Je - su Chri - - ste! Do - mi - ne Je - su Chri - - te! Rex glo - ri -

Do - mi - ne Je - su Chri - - ste! Do - mi - ne Je - su Chri - - ste! Rex glo - ri -

Do - mi - ne Je - su Chri - - ste! Do - mi - ne Je - su Chri - - ste! Rex glo - ri -

Chri - - ste! Do - - - mi - ne Je - - - su Chri - - - ste!

5

*get.*

*get.*

*mf* *cresc.*

*mf* *cresc.*

98

2 Fl. 1, 2  
2 Obs.  
1/2 Cl. 1, 2  
2 Bassoon  
1/2 Bsn.  
3/4 Trp. 1, 2  
3 Trp.  
1/2 Pos. 1, 2

Measures 98-101. Dynamics include *f*, *mf*, *mp*, and *piu f*. The woodwinds and strings play a rhythmic pattern with various articulations.

9

Soprano (S), Alto (A), Tenor (T), Bass (B)

Measures 9-12. Lyrics: "ae! Rex glo - ri - ae!". Dynamics include *f*. The vocal soloists and choir sing in a grand, powerful style.

9

Violin I (vi I), Violin II (vi II), Viola (vi), Violoncello (vi), Contrabasso (cb)

Measures 9-12. Dynamics include *cresc.* and *piu f*. The strings play a rhythmic pattern with a crescendo leading to a fortissimo section.

13

1FL  
2Ob  
1/2 Kl.  
2Fg

13

1/2 Hrn.  
1/2 Fln.  
1/2 Cbn.

13

S  
A  
T  
B

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

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

Li - be - ra a - ni - mas om - ni -

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

13

Vc. I  
Vc. II  
Vla  
Vcl  
Cb

100  
18

2 Fl  
2 Ob  
2 Cl  
3 Pp  
1/2 Bsn  
3/4 Hrn  
3 Trp  
1/2 Tbn  
3 Perc

18

S  
A  
T  
B

de - li - um de - func - to - rum de poe - nis in - fer - ni et  
 - to - rum, de poe - nis in - fer - ni et de pro - fun - do,  
 um fi - de - li - um de - func - to - rum de poe - nis in - fer -  
 poe - nis in - fer - ni et de pro - fun - do la - cu!

18

Vl I  
Vl II  
Vla  
Vcl  
Kb

21

2 Ob.

3 Fg.

*mf*

21

1 Fl. Hn.

3 Fl. Au.

3 Trp.

1 Cl. B.

3 Plus. Tb.

*f cresc.*

21

S.

A.

T.

B.

de pro - fun - do la - - - - - cu!

la - - - - - cu!

ni - et de pro - fun - - - - do la - - - - - cu!

*puif* Do - mi - ne Je - su

*puif* Do - mi - ne Je - su

*puif* Do - mi - ne Je - su

*puif* Do - mi - ne Je - su

21

Vl. I.

Vl. II.

Viol.

Kb.

1. 2. 1m *mf*

3. 4. 1m *mf*

5. 1p *mf*

1. 2. 1ss *mf*

3. 2p *mf*

Tb *mf*

24 *mf*

Pk *mf*

24

S *mf* Li -

A Chri - stel Rex glo - ri - ae!

T Chri - stel Rex glo - ri - ae! *mf* Li - be - ra e - as de o - re le - o - nis,

B *ff* Chri - stel Rex glo - ri - ae!

24 *mp*

VI I *mp*

VI II *mp*

Vla *mp*

Vcl *mf*



28

Fl 1  
Fl 2  
Cl Bb  
Fg  
Tbn

*mp*  
*p*  
*mf*  
*mf*  
*mf*

28

S  
A  
B

be - ra e - as de or - re le - o - nis, ne ab - sor - be - at e - as Tar - ta - rus,  
Li - be - ra e - as de o - - - re le - o - nis, ne ab -  
ne ab - - - sor - be - at e - as Tar - ta - rus, ne ca - dant in ob - scu - rum.

*mf*  
*mf*

28

Vl I  
Vl II  
Vla  
Vcl

2 Fl  
3 Ob  
1/2 Cl  
2 Eb

31  
mf  
f  
f

1/2 Trp  
3 Trp  
5 Trom

31  
mf  
f  
mf  
p  
ff

molto cresc.

PK

31  
pp  
f  
p  
f sempre f

Soprano  
Alto  
Tenor  
Bass

31  
f  
p  
mf

ne ca - dant in ob - scu - rum in ob - scu - rum sed  
sor - be - at e - as Tar - ta - rus, ne ca - dant  
ne ca - dant in ob - scu - rum  
sed, sed,

VI I  
VI II  
VIA  
VCL  
Kb

31  
f  
get.  
molto cresc.  
molto cresc.  
molto cresc.  
p  
f

34 *puif* *a2*

3 Fl

2 Ob.

1/2 Cl.

2 Fg.

1/2 Trm.

3/4 Trm.

3 Trp.

1/2 Pos.

3 Trb. Tpt.

34 *puif*

S

A

T

34 *ff* *puif*

VI I

VI II

Vb.

Vcl.

Kb.

sig - ni - fer sanc - tus Mi - cha el re - praes - sen - tet e - as in lu - cem sanc - tum;

sed sig - ni - fer sanc - tus Mi - cha el re - praes - sen - tet, c

sig - ni - fer sanc - tus Mi - cha -

106

37

a 2

2Fl. *ff* *mf*

2Ob. *ff* *mf*

1.Kl. *ff* *mf*

2.Kb. *ff* *mf*

37

3Fl. *ff* *mf*

3Kl. *ff* *mf*

1.2.Pos. *ff*

3Pos. *ff*

37

Kb. *mp* *f* *p*

37

Hrk / gr Tr. *pp* *f* *pp*

Becken (ausschwingen lassen)

37

S. *cresc.* *f*

A. *cresc.* *f*

T. *cresc.* *f*

B. *cresc.* *f*

sed sig - ni - fer sanc - tus Mi - cha - el,  
 el re - prae - sen - tet e - as in lu - cem sanc - tam,  
 (e - as in lu - cem) sanc - tam, sanc - tam, Mi - cha - el,  
 sed sig - ni - fer sanc - tus Mi - cha - el,

37

Vl. I *ff* *mf*

Vl. II *ff* *mf*

Vla. *ff* *mf*

Vcl. *ff* *mf* *get.*

Kb. *ff* *mf*

41

1 Fl. *dim.* *mp* *morendo*

2 Obs. *dim.* *p*

1 Kl. *dim.* *p*

2 Fg. *dim.* *p* *mp*

41

2 Fl. *dim.*

3/4 Bsn. *mf*

1/2 Pos. *p*

3 Trp. *p*

41

S. *mp* Mi - cha - el

A. *mf* Mi - cha - el, *mp* quan o - lim pro - mi - si - sti, et

B. *mf* quan o - lim A - bra - hac pro - mi - si - sti,

41

VI I. *dim.*

VI II. *dim.* *dim.*

VIIa. *dim.*

VC. *dim.* *p*

Ks. *dim.*

46

1 Kl. *p*

2 Fg. *p*

46

A. *p* sc - mi - ni e - (e) jus.

B. *mp* et sc - mi - ni e - jus.

*dim.*

46

VI I *p* *pizz.*

VI II *p* *pizz.*

Vla. *get.* *p* *pizz.*

Vel. *p* *pizz.*

Kb. *p* *pizz.*

# XI Hostias et preces tibi, ...

Raimund Schwedeler  
Requiem op.55

**Andantino**

1. Klarinetten in B *mf* *mp*

2. Fagotte *p*

**Andantino**

Solo-Baß *mf*  
Hos - ti - as et pre - ces ti - bi, lau - des of - fe - ri - tus. Tu

**Andantino**

Sopran *p*  
Do - mi - ne, Do - mi - ne,

Alt *p*  
Do - mi - ne, Do - mi - ne,

Chor Tenor *p*  
Do - mi - ne, Do - mi - ne,

Baß *p*  
Do - mi - ne, Do - mi - ne.

**Andantino**

Violine I *p*

Violine II *p*

Viola *p*

Violoncello *p*

Kontrabass *p*

The image shows a page of a musical score for a Requiem. It features multiple staves for different instruments and voices. The tempo is marked 'Andantino'. The key signature has one sharp (F#) and the time signature is 3/4. The score includes parts for woodwinds (clarinets and bassoons), strings (violins, viola, cello, and double bass), and vocal soloists (bass) and a choir (soprano, alto, tenor, and bass). The lyrics are in Latin: 'Hostias et preces tibi, laudes offerimus. Tu Domine, Domine, Domine, Domine.' The score is written in a clean, professional style with standard musical notation including notes, rests, and dynamic markings.

1. KI  
2. KI  
2. PK

Soprano

sus - ci - pe pro - a - ni - ma - bus il - lis, qua - rum ho - di - e me - mo - ri - am fa - ci -

Soprano  
Alto  
Tenor  
Bass

Do - mi - ne,  
Do - mi - ne,  
Do - mi - ne,  
Do - mi - ne,

VI I  
VI II  
Vla  
Vcl  
Kb



9 *tenuto*

2 Ob. *mp* *mf* *f*

1 Kl. *cresc.* *molto cresc.*

2 Kl. *cresc.* *molto cresc.*

2 Fg. *mp* *mf* *f*

9 *tenuto*

1,2 Hrn. *mf* *cresc.* *mp* *f*

3,4 Hrn.

9 *tenuto* *f* *mf*

So-B. *mus: fua e as, de mur - te trau - si - - re ad vi - ram.*

9 *mp* *tenuto* *mf* *f*

S. *mp* *mf* *f*

A. *mp* *mf* *f*

T. *mp* *mf* *f*

B. *mp* *mf* *f*

9 *div* *tenuto*

VI. I *p* *cresc.* *molto cresc.*

VI. II *p* *cresc.* *molto cresc.*

2 Fl  
2 Ob  
1 Kl  
2 Kl  
2 Fg  
1/2 Trn  
3/4 Trn  
1/2 Trp  
3 Tr  
1 Perc  
2 Perc  
Pk  
Solo

quam o lim A - bra - hae pre - tui - sis ti. et se - mi - tu e - jus Tu

Soprano: Hos - ti - as et pre - ces ti - bi, lau - dis of - fe - ri - mus  
Alto: Hos - ti - as et pre - ces ti - bi, lau - dis of - fe - ri - mus  
Tenor: Hos - ti - as et pre - ces ti - bi, lau - dis of - fe - ri - mus  
Bass: Hos - ti - as et pre - ces ti - bis, lau - dis of - fe - ri - mus

VI I  
VI II  
Vla  
Vcl  
Kb

2 Fl. *mf*

2 Obs.

1 Kl. *mf*

2 Kl. *mf*

2 Fg. *p*

*mp* *con espr.* *cresc.*

1.2 Trm. *mf* *con espr.*

3.4 Trm. *p*

So-B. *mf*

sus - ci - pe pro a - ti - ma - bus il - les. qua - rum ho - di - e me - mo - ri - am fa - ci -

S. *p* *mf*

A. *p* *mp cresc.* *mf*

T. *p* *mf*

B. *p* *p cresc.*

Do - mi - ne, Do - mi - ne,  
Do - mi - ne, Do - mi - ne,  
Do - mi - ne, Do - mi - ne,  
Do - mi - ne, Do - mi - ne,

VI I *f*

VI II *f* *div.*

Vla. *f*

Vcl. *f* *con espr.* *mf*

Kb. *f*

Musical score for string quartet instruments: 2 Fl., 2 Ob., 1 Kl., 2 Skl., 2 Fa. The score includes dynamic markings such as *mf*, *p*, *f*, *molto cresc.*, and *ppnf*. It also features performance instructions like *poco a poco molto cresc.* and a marking *a2*. The notation is spread across multiple staves with various musical notations including notes, rests, and slurs.

Musical score for Trombones (1. 2. Trp., 2. 3. Pos., 1b.) with dynamic markings including *mp*, *p*, *f*, and *ppnf*. Performance directions like *poco a poco molto cresc.* are present. The score shows various musical notations and rests.

Musical score for Soprano (S.) and Bass (Ba.) with lyrics: *ritus. fac e - us de mor - to tran si - re ad vi - tam.* Dynamics include *f* and *ppnf*. The score includes melodic lines with lyrics and rests.

Musical score for Chorus (S., A., T., B.) with lyrics: *Do - mi - ne, Do mi - ne, Do - mi - ne, Do - mi - ne.* Includes dynamics like *cresc.*, *f*, and *ppnf*. Performance directions such as *zus.* and *get.* are included. The score shows vocal parts with lyrics and rests.

Musical score for woodwinds and keyboard (Vcl., Vla., Vcl., Vcl., Kb.) with dynamic markings like *mf*, *p*, *f*, and *ppnf*. Includes performance directions such as *poco a poco molto cresc.* and *con espr.*. The score shows complex musical notation with many notes and rests.

# XII Sanctus

maestoso

26

*a* 2

2 Fl. 1  
2 Ob.  
1 Kl.  
2 Sax.  
1 Trp.  
1 Tromb.  
1 Tuba

mf

maestoso

26

1 Clarinet in Bb  
1 Clarinet in A  
1 Bassoon  
1 Trumpet  
1 Trombone  
1 Tuba

mf

maestoso

26

1 Tuba

mf

maestoso

26

S  
A  
T  
B

Sanc - tus, Sanc - tus, Sanc - tus, Do - mi - nus,  
Sanc - tus, Sanc - tus, Sanc - tus, Do - mi - nus,  
Sanc - tus, Sanc - tus, Sanc - tus, Do - mi - nus,  
Sanc - tus, Sanc - tus, Sanc - tus, Do - mi - nus,

mf

maestoso

26

VI I  
VI II  
Vla.  
Vcl.  
Kb.

mf

31

1. Vl  
2. Vl  
1. Vc  
2. Vc  
2. Kb

31

1. Vl  
2. Vl  
1. Vc  
2. Vc  
2. Kb

*mf*

31

S  
A  
T  
B

Do - - - mi - nus De - - - us Sa - ba - oth!  
 Do - - - mi - nus, De - - - us Sa - ba - oth! Ple - ni sunt coe -  
 Do - - - mi - nus, De - - - us Sa - ba - oth! Ple -  
 Do - - - mi - nus De - - - us Sa - ba - oth! Ple - ni sunt coe - li et ter -

31

Vl. I  
Vl. II  
Vcl.  
Vcl.  
Kb.

36

2 Fl.

2 Obs.

1 Cl.

2 Cl.

2 E.g.

36

1/2 Hrn.

3/4 Hrn.

1/2 Trp.

3 Tr.

1 Psn.

2/3 Psn.

Tb.

36

Pk.

36

S.

A.

T.

B.

36

VI I.

VI II.

Va.

Vcl.

Xb.

*cresc.*

*pizz f*

Glo - ri - a tu - a! Sanc - tus, Sanc - tus, Sanc - tus,

- li et ter - ra, glo - ri - a tu - a! Sanc - tus, Sanc - tus, Sanc - tus,

- ni sunt coe - li et ter - ra glo - ri - a tu - a! Sanc - tus, Sanc - tus, Sanc - tus,

- ra - glo - ri - a tu - a! Sanc - tus, Sanc - tus, Sanc - tus,

41

1 Fl  
2 Ob  
1 Kl  
2 Kl  
2 Fg

41

1/2 Vn  
1/2 Vn  
1/2 Vr  
1 Vi  
1 Cs  
2 Cs

41

Pk

41

S  
A  
T  
B

tus. Do mi - nus, Do mi - nus De - us Sa - ba - oth!

tus. Do - mi - nus, Do - mi - nus, De us Sa - ba - oth!

Sanc - tus, Do - mi - nus, Do - mi - nus, De us Sa - ba - oth!

Sanc - tus, Do - mi - nus, Do - mi - nus, De - us Sa - ba - oth!

41

VI I  
VI II  
Vla  
Vcl  
Kb

*p*



46

3.Oboe

1.Kl.

2.Fg.

1/2 Hrn.

S.

A.

T.

B.

Vcl.

*mf* *p* *mf* *mp*

Ho - - - san - na in ex - cel - sis! Ho - san - na in ex cel - sis! in ex  
Ho - san - na in ex - cel - sis! Ho san na in ex cel - sis' in ex  
Ho - - - san - na in ex - cel - sis, in ex - cel - sis! in ex -  
Ho - san - na Ho - san - na in ex -

51

3.Oboe

2.Fg.

S.

A.

T.

B.

Vcl.

3b.

*f* *mf* *mp* *f* *f*

cel - sis! in ex - cel - sis! Ho - san - na in ex - cel -  
cel - sis! in ex cel - sis! Ho - san - na in ex - cel -  
cel - sis! in ex cel - sis! Ho - san - na in ex - cel -  
cel sis! Ho - san - na in ex - cel - sis! Ho - san - na in ex - cel - sis!

211 *f* *piuf*

208 *f* *piuf*

1 KI *f* *piuf*

2 KI *f* *piuf*

2 Eb *f*

1:3 Dln *f* *piuf*

3:9 Dln *f* *piuf*

1:2 Hp *f* *piuf*

5 Tr *f* *piuf*

1 Pns *f* *piuf*

2:7 Pns *f* *piuf*

7k *f* *piuf*

1k *p* *molto cresc* *piuf*

5 *f* *piuf*

A *f* *piuf*

T *f* *piuf*

B *f* *piuf*

VI I *f*

VI II *piuf*

VIb *piuf*

VIc *f* *piuf*

Kb *f* *piuf*

sis, in ex - cel - sis! Sanc - tus, Sanc - tus.  
sis, in ex - cel - sis! Sanc - tus, Sanc - tus.  
sis. Ho - san - na in ex - cel - sis! Sanc - tus, Sanc - tus.  
Ho - san - na in ex - cel - sis! Sanc - tus, Sanc - tus.

60

2 Fl. 1, 2 Fl. 2, Kl. 1, 2 Kl. 3, 4 Kl. 5

60

1, 2 Fl. 1, 2 Fl. 2, 3 Fl. 3, 4 Fl. 4, 1 Obs., 2 Fl. 5, 6 Fl. 6, 1 Tr.

60

pk.

60

S. Sane - tus! Do - mi - nus. De -

A. Sane - tus, sanc - tus! Do - mi - nus,

T. Sane - tus!

H. Sane - tus, Sanc - tus!

60

VI I, VI II, Vln., Vcl., Kb.

64

2Fl  
2Ob  
2Cl

*mf*  
*p*  
*mp*

64

S  
A  
T  
B

us Ho - san - na in ex - cel - sis! Ho - san - na in  
De - us Sa - ba - oth! Ho - san - na in ex - cel - sis, in  
Ho - san - na in ex - cel - sis! Ho - san - na  
Ho - san - na in ex -

*mp*

64

VI. I  
VI. II  
Vla

*mf*  
*mf*  
*mf*

69

*meno mosso (ad lib.)*

1. Kl.  
2. Kl.  
2 Fg.

*p*  
*p*  
*p*

69

*meno mosso (ad lib.)*

So-So

*mp*

qui ve - nit in no - mi - no Do - mi - ni.

69

*meno mosso (ad lib.)*

S  
A  
T  
B

ex - cel - sis! Be - ne - dic - tus, tus, Be - ne - dic -  
ex - cel - sis! Be - ne - dic - tus, Be - ne - dic -  
in ex - cel - sis! Be - ne - dic - tus, Be - ne - dic -  
cel - sis! Be - ne - dic - tus, Be - ne - dic -

*p*  
*p*  
*p*  
*p*

73 *accelerando*

2 Ob. *mf*

1 Kl. *p* *mp* *mf*

2 Kl. *p* *mp* *mf*

2 Fg. *p* *mp* *mf*

73 *accelerando*

1k. *p poco a poco cresc.*

73 *accelerando*

Ss-A *mf*

qui ve - nit in no - mi - ne Do - mi - ni.

Ss-B *mf*

qui ve - nit in no - mi - ne Do - mi - ni.

73 *p* *mf* *accelerando*

S *p* *mf*

tus. Be - ne dic - - - tus. qui ve - nit in no - mi - ne

A *p* *mf*

tus, Be - ne dic - - - tus, qui ve - nit, qui ve - nit in

T *p* *mf*

tus, Be - ne dic - - - tus, qui ve - nit, qui ve - nit in

B *p* *mf*

tus. Be - ne dic - - - tus, qui ve - nit, qui ve - nit

maestoso

77 *mf* *mf* *mf* *mf* *mf*

2 Fl. *mf* *mf* *mf* *mf* *mf*

2 Ob. *mf* *mf* *mf* *mf* *mf*

1 Kl. *mf* *mf* *mf* *mf* *mf*

2 Kl. *mf* *mf* *mf* *mf* *mf*

2 Fg. *mf* *mf* *mf* *mf* *mf*

77 *mf* *mf* *mf* *mf* *mf*

1/2 Hrn. *mf* *mf* *mf* *mf* *mf*

3/4 Hrn. *mf* *mf* *mf* *mf* *mf*

1/2 Trp. *mf* *mf* *mf* *mf* *mf*

3 Tr. *mf* *mf* *mf* *mf* *mf*

1 Perc. *mf* *mf* *mf* *mf* *mf*

2/3 Tsn. *mf* *mf* *mf* *mf* *mf*

Tb. *mf* *mf* *mf* *mf* *mf*

77 *mf* *mf* *mf* *mf* *mf*

Pc. *mf* *mf* *mf* *mf* *mf*

77 *mf* *mf* *mf* *mf* *mf*

S. *mf* *mf* *mf* *mf* *mf*

A. *mf* *mf* *mf* *mf* *mf*

T. *mf* *mf* *mf* *mf* *mf*

B. *mf* *mf* *mf* *mf* *mf*

Do - mi - ni Ho - san - na! Sanc - tus, Sanc - tus, Sanc - tus

no - mi - ne Do - mi - ni, Do - mi - ni Sanc - tus, Sanc - tus, Sanc - tus, Sanc - tus

no mi - ne Do - mi - ni, Do - mi - ni Sanc - tus, Sanc - tus, Sanc - tus, Sanc - tus

no - mi - ne Do - mi - ni, Sanc - tus, Sanc - tus, Sanc - tus, Sanc - tus

77 *mf* *mf* *mf* *mf* *mf*

Vl. I *mf* *mf* *mf* *mf* *mf*

Vl. II *mf* *mf* *mf* *mf* *mf*

Vll. *mf* *mf* *mf* *mf* *mf*

Vcl. *mf* *mf* *mf* *mf* *mf*

Kb. *mf* *mf* *mf* *mf* *mf*

82

Fl. 1 & 2  
Ob.  
Cl. E $\flat$   
Fg.  
Tr. 1 & 2  
Tr. 1 & 2  
Tuba

82

Fl. 1 & 2  
Ob.  
Cl. E $\flat$   
Fg.  
Tr. 1 & 2  
Tr. 1 & 2  
Tuba

82

S.  
A.  
T.  
B.

Do - mi - nus, Do - mi - nus De - us Sa - ba - oth!

Do - mi - nus, Do - mi - nus De - us Sa - ba - oth!

Do - mi - nus, Do - mi - nus De - us Sa - ba - oth!

Do - mi - nus, Do - mi - nus De - us Sa - ba - oth! Ple - ni sunt

82

vl. I  
vl. II  
vln.  
vcl.  
kb.

This page contains a musical score for page 126, starting at measure 87. The score includes the following parts:

- 2Fl:** Flute 2
- 2Ob:** Oboe 2
- 1.Kl:** Clarinet 1
- 2.Kl:** Clarinet 2
- 2.Fg:** Bassoon 2
- 1.Ob.Em:** English Horn
- 1.Ob.Her:** Horn 1
- 1/2.1rp:** Trumpet 1/2
- 3.Tr:** Trombone 3
- 1.Pss:** Percussion 1
- 2/3.Pss:** Percussion 2/3
- 1b:** Trombone 1
- PK:** Piano
- S:** Soprano
- A:** Alto
- T:** Tenor
- B:** Bass
- V.I:** Violin I
- V.II:** Violin II
- V.a:** Viola
- vcl:** Violoncello
- Kb:** Kontrabaß

The score includes various musical markings such as *cresc.*, *f*, and *piuf*. The vocal parts (Soprano, Alto, Tenor, Bass) have the following lyrics:

Glo - ri - a tu - al Sanc - tus, Sanc - tus, Sanc - tus  
Ple - ni sunt coe - li et ter - ra glo - ri - a tu - a' Sanc tus, Sanc - tus, Sanc - tus  
Ple - ni sunt coe - li et ter - ra glo - ri - a tu - a' Sanc tus, Sanc - tus, Sanc - tus  
coe - li et ter - ra glo - ri - a tu - a' Sanc - tus, Sanc - tus, Sanc - tus



Raimund Schwedeler  
Requiem op. 55

Adagio

*mp*

Mezzo Soprano  
Soprano  
Alto  
Chor  
Tenor  
Bass

Ag-nus De-i, qui tol-lis pec-ca-ta mun-di,

Re-qui-em.

*pp*

Violoncello  
Kontrabaß

*pp* *pp* *p* *p*

*div.*

5

*mp*

St-A

5

S

A

T

B

Vol.

Ag-nus De-i, qui tol-lis pec-ca-ta mun-di,

re-qui-em ac-ter-nam

re-qui-em ac-ter-nam

re-qui-em ac-ter-nam

re-qui-em ac-ter-nam

*p* *f*

1/2, 1/2m

1. Pos.

2/3 Pos.

Fl.

Back.

Soprano: Ag - nus De - i qui tol - lis pec - ca - ta

Tenore: *mf*

Soprano: *p* do - na e - is, *f* Do - mi - ne, *pp* re - qui - em

Alto: *p* do - na e - is, *f* Do - mi - ne, *p* re - qui - em

Tenore: *p* do - na e - is, *f* Do - mi - ne,

Basso: *p* do - na e - is, *f* Do - mi - ne,

Vcllo: *f dim.* *p* *pp*

Vcllo: *p* *f dim.* *p* *pp*

Kb: *f dim.* *p* *pp*

14

2 Fl. 1 *mf* *mf* *f* *p*

2 Fl. 2 *f* *p*

1 Kl. *f* *p*

2 Kl. *f* *p*

2 Fg. *mf* *f* *p*

1/2 Hrn. *mf* *f* *p*

3/4 Hrn. *f* *p*

1 Pos. *p* *f* *p*

2/3 Pos. *p* *f* *p*

Sopr. *cresc.* *f* *p*  
mun - di, do - mi - na e - is re - qui - em.

T. *mf* *f* *p*  
re - qui - em au - ter - re - nam

Vln. *cresc.* *f* *p*

Vcl. *cresc.* *f* *p*

Kb. *cresc.* *f* *p*

This page contains the musical score for measures 130 and 131. The score is divided into three systems. The first system includes the Flute (Fl.), Oboe (Ob.), Clarinet in E-flat (Cl.), Bassoon (Fg.), Trumpet in D (Trp.), Trombone in E-flat (Tbn.), and Double Bass (Dob.). The second system includes the Piccolo (Pk.), Snare Drum (Sn.), and the vocal parts (Soprano, Alto, Tenor, Bass). The third system includes the Violin I and II (Vl. I, Vl. II), Viola (Vla.), Violoncello (Vcl.), and Double Bass (Dob.).  
Measure 130 features a complex orchestral texture with various dynamics including *mf*, *f*, and *p*, along with crescendos and decrescendos. The vocal parts enter in measure 17 with the lyrics: "do - na e - is re - qui - em sem - pi -".  
Measure 131 continues the orchestral and vocal parts. The vocal parts conclude with the lyrics: "Ag - nus De - i, qui".  
Performance markings include *mf*, *f*, *p*, *cresc.*, *con espr.*, *piu f*, *fp*, and *piuf*.

Musical score page for orchestra and choir, measures 19-20. The score includes parts for 2 Flutes (Fl. I and II), 2 Oboes (Ob.), 1 Clarinet in B-flat (Cl. Bb.), 2 Clarinets in E-flat (Cl. Eb.), 2 Bassoons (Fg.), 2 Horns in F (2. Horn), 3 Trumpets in D (3. Horn), 1 Trombone (Pos.), 2 Basses (2. Bass), Trombone (Tbn.), Percussion (Pk./Bock), Snare Drum (So.), Soprano (S.), Alto (A.), Tenor (T.), Bass (B.), Violin I (VI. I), Violin II (VI. II), Viola (VIa), Violoncello (Vcl), and Kontrabass (Kba.).

Measure 19 (partial):

- 2 Fl. I, 2 Fl. II, 2 Ob., 1 Cl. Bb., 2 Cl. Eb., 2 Fg., 2. Horn, 3. Horn, 1. Pos., 2. Bass, Tbn., Pk./Bock, So.:

Measure 20:

- 2 Fl. I, 2 Fl. II, 2 Ob., 1 Cl. Bb., 2 Cl. Eb., 2 Fg., 2. Horn, 3. Horn, 1. Pos., 2. Bass, Tbn., Pk./Bock, So., S., A., T., B., VI. I, VI. II, VIa, Vcl, Kba.:

Lyrics for Soprano, Alto, Tenor, and Bass:

- S: ter - nan, do - na e - is re - qui - em.
- A: nan, do - na e - is re - qui - em.
- T: ter - nan, do - na e - is re - qui - em,
- B: re - qui - em, do - na e - is re - qui - em.

Dynamic markings include *f*, *mf*, *fz*, *dim.*, and *mp*.

*molto rit.*

Andante (ruhig bewegt)

2 Fl. *molto rit.*

2 Ob. *molto rit.*

1 Kl. *molto rit.*

2 Kl. *molto rit.*

2 Fg. *molto rit.*

2 *dim.* 2 *p*

*molto rit.*

Andante (ruhig bewegt)

1/2 Hrn. *p*

3/4 Hrn. *p*

1 Pos. *p*

2/3 Pos. *p*

Tb. *p*

*p* *molto rit.*

Andante (ruhig bewegt)

S. *p* *molto rit.*  
sem - pi - ter - nam.

A. *p* *molto rit.*  
sem - pi - ter nam. Lux ae - ter - na

T. *p* *molto rit.*  
sem - pi - ter nam.

B. *p* *molto rit.*  
sem - pi - ter - nam. Lux ae - ter - na lu - ce - at e - is,

*molto rit.*

Andante (ruhig bewegt)

VI. I. *p* *morendo*

VI. II. *p* *morendo*

Vln. *p* *morendo*

Vcl. *p* *morendo*

Kb. *p* *morendo*

27

1 Fl.

2 Cl.

1 B.

27

1/2 Hrn.

3/4 Hrn.

1/2 Trp.

2/3 Trb.

27

S

A

T

B

Lux ae-ter-na lu-ce-at e-is, Do-mi-ne, Lux ae-ter-na lu-ce-at e-is, Do-mi-ne, Do-mi-ne,

27

V. I

V. II

Vla.

Viol.

Kb.

31 *mp* *mf*

2 Fl  
2 Ob  
1 Kl  
2 Kl  
2 Pp  
1,2 Hrn  
3,4 Hrn  
1,2 Tpt  
Ttr  
1 Pos  
2,3 Pos  
Tb

31 *pp* poco a poco cresc.

gr. Trümmel

31

S Do - - - mi - ne cum sanc - tis tu - is in ae - ter - - -

A cum sanc - tis tu - is in ac - ter - - - num,

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

B cum sanc - tis tu - is in ac - ter - - - num,

31 *mf*

VI I *mf*

VI II *mf*

Vln *mf*

Vcl *mf*

Kb *mf*



34

2 FL

2 Ob

1 Cor

2 Kl

3 Fg

34

1/2 Hrn

3/4 Hrn

1/2 Trp

3 Tr

1 Psn

2/3 Psn

Tb

KLARIN

34

S

T

34

VI I

VI E

Vn

Vel

Kb

num, cum sanc - tis tu - is in ac - ter - - - - - num,  
tu - is tu ac - ter - - - - - num.

get.

2.FH *f* *ff* *p*

2.OB *f* *ff* *pp*

1.Kl *ff* *f* *ff* *pp*

2.Kl *ff* *f* *ff* *pp*

3.Fp *f* *ff* *pp*

37

1.2.Hrn *f* *piu f* *ff* *pp*

3.4.Hrn *f* *piu f* *ff* *pp*

1.2.Tpt *piu f* *ff* *pp*

3.Tr *piu f* *ff* *pp*

1.Pos *f* *piu f* *ff* *pp*

2.3.Pos *f* *piu f* *ff* *pp*

7b *f* *piu f* *ff* *pp*

37

2k Beck *piu f*

37

KIAGR Tr *f* *piu ff* *pp*

37

S *ff* qui - a pi - - us es.

A *ff* qui - a pi - - us es.

T *ff* qui - a pi - - us es.

B *ff* qui - a pi - - us es.

37 *zus.* *ff* *non tremolo*

VI I *ff* *non tremolo*

VI II *ff* *non tremolo*

Via *ff* *non tremolo*

Vcl *ff* *non tremolo*

Kb *ff* *non tremolo*

*non tremolo*

*get*

*p*

41

2 Fl.

*poco a poco cresc.*

2 Ob.

1 Kl.

*mp*

2 Kl.

*mp*

2 Fp.

*mp* *mf*

41

1/2 Cim.

*mp*

3/4 Cim.

1. Pos.

*p*

2/3 Pos.

*p*

41

S.

*p* *mp*

Re - qui - em ac - ter - nam

A.

*p*

Re - qui - em ac - ter - nam do - na

T.

*p*

Re - qui - em ac - ter - nam

B.

*p*

Re - qui - em

41

VI I.

*poco a poco cresc.*

VI II.

*poco a poco cresc.*

Vcl.

*poco a poco cresc.*

Vcl.

*poco a poco cresc.*

Xb.

*poco a poco cresc.*

2 Fl  
2 Ob.  
Kl  
2 Kl  
2 Fg

*poco a poco cresc.*

*mf*

1/2 Hrn.  
1/4 Hrn.  
1/2 Trp.  
1 Pos.  
1/3 Pos.

*p poco a poco cresc.*

*mf*

*p poco a poco cresc.*

*mf*

S  
A  
T  
B

do - na e - is, Do - mi - ne, et lux per -  
c - - is, Do - mi - ne, et lux per - pe - tu - a lu - ce - ar  
do - na e - is, Do - mi - ne, et lux per - pe - tu - a  
et lux per - pe - tu - a lu - ce - at e - is,

VI I  
VI II  
Vln  
Vcl  
Kb

2 Fl. 1  
2 Fl. 2  
1 Kl. 1  
2 Kl. 2  
3 Fg.  
1/2 Hrn.  
3/4 Hrn.  
1/2 Trp.  
3 Tr.  
1 Pos.  
2/3 Pos.  
1 Kb.

Soprano  
Alto  
Tenor  
Bass

49 pe - tu - a cum sanc - tis tu - is in ae - ter - num, qui - - - a  
 49 e - - - is, cum sanc - tis tu - is in ae - ter - num, qui - - - a  
 lu - ce - at e - is, qui - - - a pi - us es, qui - - - a  
 lu - ce - at e - is, qui - - - a pi - us es, qui - - - a

Vl. I  
Vl. II  
Vln.  
Vcl.  
Kb.

140

53

*largissimo*

2.Pi  
2.Oh  
1.Kr  
2.Kl  
2.Fg

*molto espr.*  
*f*  
*p*

53

*largissimo*

1.2.Hrn  
3.4.Hrn  
1.2.Trp  
3.Tr  
1.Tbn  
2.3.Bsn  
1b

*molto espr.*  
*f*  
*p*

53

*largissimo*

S  
A  
T  
B

*f*  
*p*  
pi - - - us es, qui - - - a pi - us es.  
pi - - - us es, qui - - - a pi - us es.  
pi - - - us es, qui - - - a pi - us es.  
pi - - - us es, qui - - - a pi - us es.

53

*largissimo*

Vi I  
Vi II  
Vln  
Vcl  
Krn

*molto espr.*  
*f*  
*p*