



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

von
Joh: Casp: Aiblinger
K. b. Hofkapellmeister

*Op. 15. — kv.
Thl 2. 1994*

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

München bey Falter & Sohn

*K. b. Hof-, Musikalien und Musik-Instrumenten-Handlung
N^o 475.*



4 Mus. pr. 64731

63 o. W.

14 Einl.

Tympani in D.

von Aiblinger.

Requiem *Adagio* 12. 2. tr.

Dies irae *Allo giusto* 2. trum trum

2. *Andante* 37. 12/8

Tympani in D.

Larghetto.

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

Larghetto.

Offertorium tacet.

Sanctus.

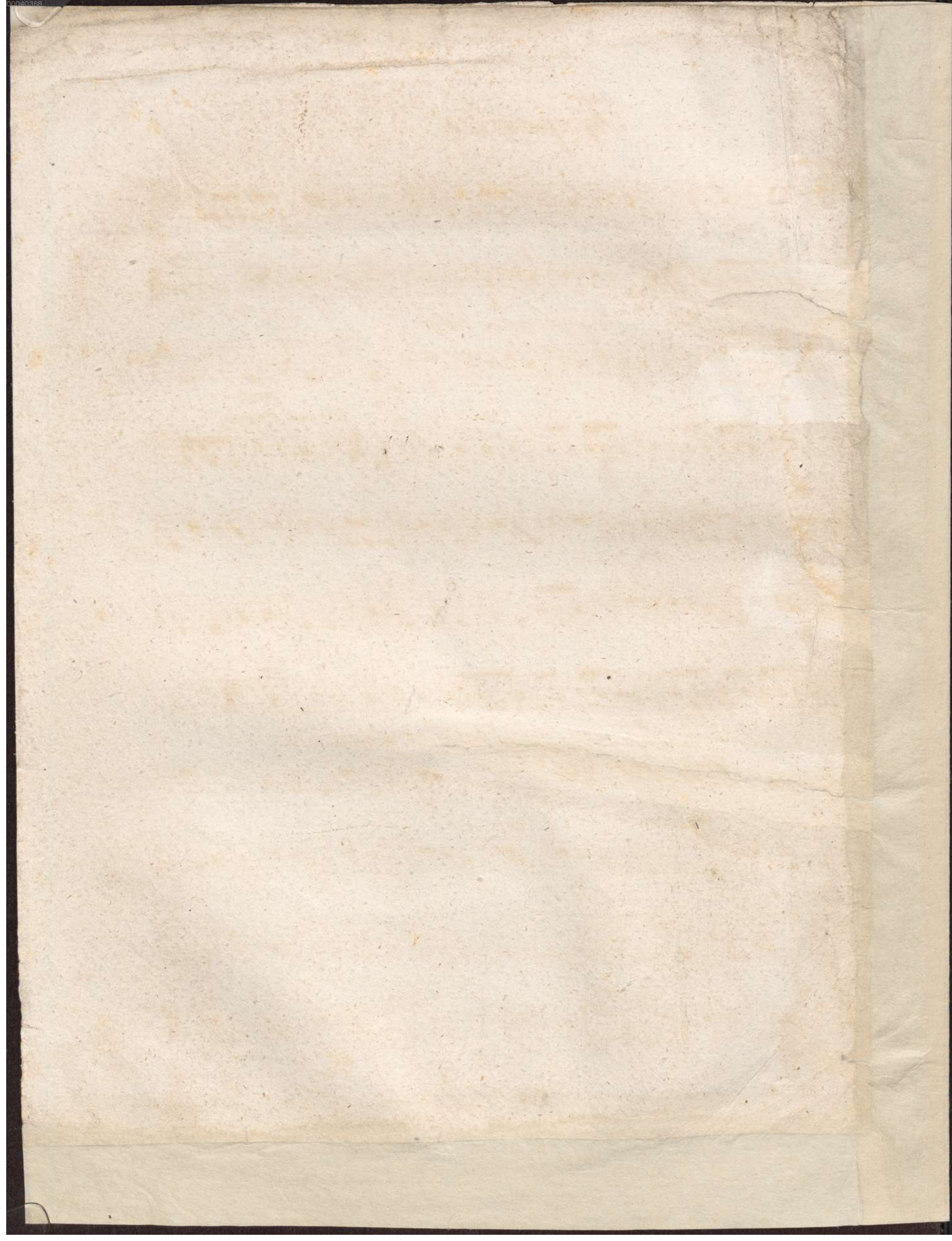
p. 2. *p.* *cresc.* *tr* *tr* *tr* *Allo non troppo.*

Larghetto. Alla capella Benedictus tacet.

Agnus

57. *f.* 15. *ff.* *ff.* *ff.* *ff.*

1. *tr* 6.



Soprano.

Adagio 3/4 *von Aiblinger.*

Requiem.

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

Allegro 4/4

Dies irae

f Di- es i- ree di- es il- la *f* di- es il- la
sol- vet sae- dum in fa- vil- la sol- vet sae- dum in fa- vil- la tes- te
Da- vid. cum si- bil- la *ff* cum si- bil- la *p* quan- tus tre- mor
est fu- tu- rus quan- do ju- dex est ven- tu- rus cun- ta stric- te

Soprano.

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

Andante.

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

Soprano.

p qui sal-van-dos qui sal-van-dos qui sal-van-dos sal-vas gratis

p qui sal-van-dos sal-vas *cresc.* gra-tis sal-vas gra-tis *f* sal-va *f* me

sal-va me sal-va me fons pie-ta-tis *p* sal-va me fons pie-

ta-tis. *3 Larghetto* *p* Lacry-mo-sa di-es di-es il-

la quare sur-get ex fa-vil-la quare sur-get ex fa-vil-la

f ju-di-candus ho-mo re-us *p* huic er-go par-ce parce De-us

pi-e Je-su Je-su do-mine *p* do-na do-na

e-is *pp* re-quiem *f* a-men *f* a-men *p* a-men *pp* a-men.

Offertorium.

p Do-mi-ne Je-su Chris-te, rex *f* glo-ri-ae li-be-ra

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

de-func-to-rum *f* de poe-nis in *f* fer-ni *p* et de pro-fundo *pp* la-cu

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

Soprano

ne ab sor-be-at ne ab sor-be-at *p* e-as tar-ta-rus ne cadant
 ne ca-dant *pp* in ob-scu-rum *f* sed sig-ni-fer Sanc-tus
 Mi-chael re-prae-sen-tet e-as e-as *p* in lu-cem *pp*
And^{te} sostenuto.
 tam quam o-lim A-bra-hae pro-mi-sis-ti
 pro-mi-sis-ti et se-mi-ni *f* e-jus et se-
 mini se-mi-ni e-jus et se-mi-ni e-jus
Larghetto.

Sanctus.
p Sanc-tus Sanc-tus Sanctus Do-mi-nus De-us
 Sa-ba-oth ple-ni sunt coe-li coe-li et ter-ra *ff* glo-ri-a
Allo non troppo.
 glo-ri-a glo-ri-a tu-a o san-na o san-na in-ex-
 cel-sis o san-na o san-na in-ex-cel-sis
 sis o san-na o san-na in-ex-cel-sis in-ex-cel-
 sis in-ex-cel-sis in-ex-cel-sis

Soprano

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

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

Soprano.

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

F. S. M. 475.

Adagio *von Aiblinger*

Requiem.

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

Allo quisto.

Dies irae.

Di-es i-rae di-es i-rae di-es i-la sol-vet sae-clum sol-vet sae-clum in fa-vil-la tes-te David, cum si-bil-la cum si-bil-la. quan-tus tre-mor est fu-tu-rus quando ju-dex est ven-tu-rus cuncta Stricte discus-su-rus tu-

3

Alto.

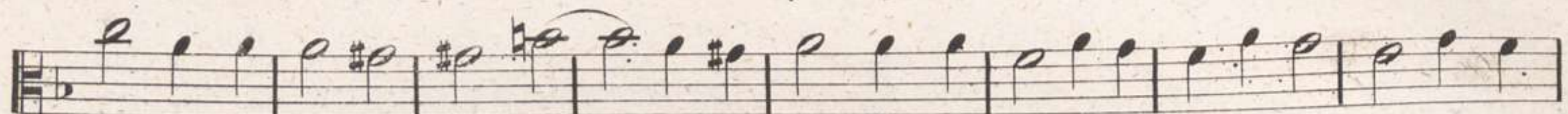
ba nu rum spargens so num per se ^{cres} pulchra re gi o -
num ^f co get om nes om nes an te thro -
num ^{pp} mors stu pe bit et na tu ra ^p cum re sur get
cum re sur get cre a tu ra ju di can ti re spon -
su ra ju di can ti re spon su ra ^p li ber scrip tus pro fe -
re tur pro fe re tur in quo to tum con ti -
ne tur un de mun dus ju di ce tur un de mundus ^f ju -
di ce tur ^p ju dex er go, ^f ju dex er go, cum se -
de bit quid, quid la tet ap pa re bit ^{marcato} nil in ul tum re ma -
ne bit nil in ul tum re ma ne bit.
Andante.
Quid sum ^p mi ser tunc dic turus ^p quem pa tronum ro ga tu rus
cum vix ju stus sit se cu rus ^f rex tre men da ma je sta tis

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

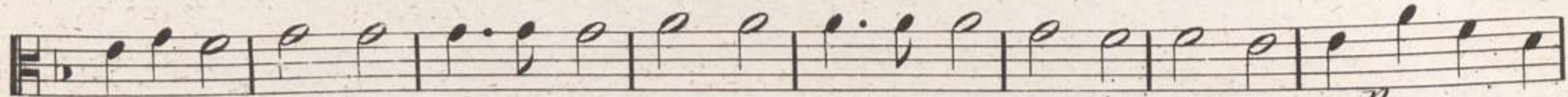
Offertorium

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

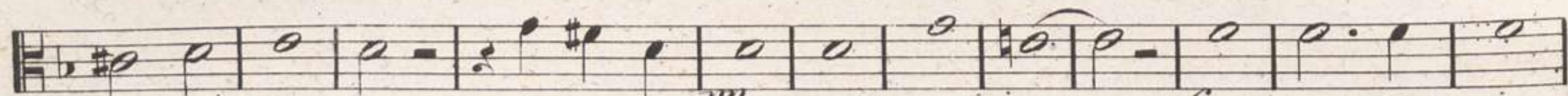
Alto.



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



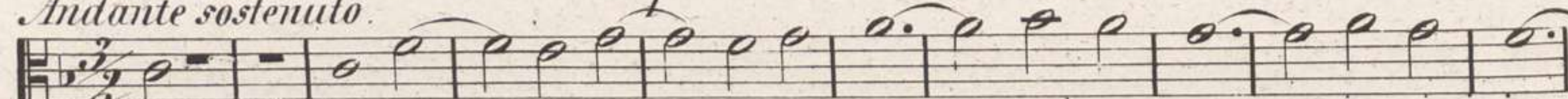
nis ne ab-sor-be-at ne ab-sor-be-at e - as tar-ta-rus *p* ne cadant



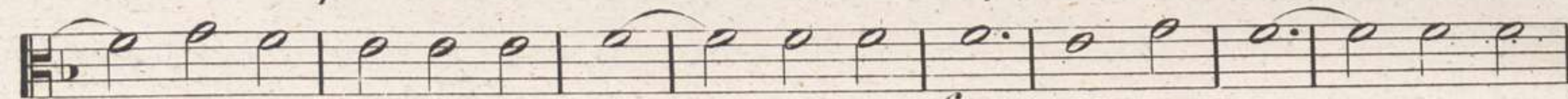
in ob-scu-rum ne cadant *pp* in ob-scu-rum *f* sed sig-ni-fer



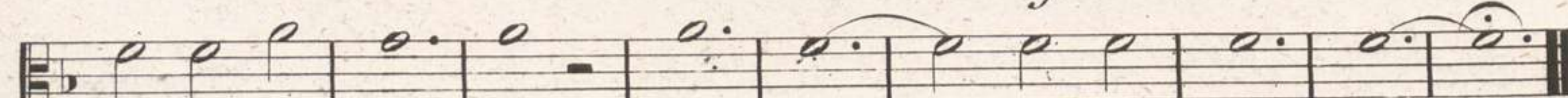
Andante sostenuto. sanctus Mi-chu-el, re-prae-sen-tet e - as *p* in lu-cem sanc-



f tam, quam o - - lim A-bra-hae pro-mi-sis - - ti pro-



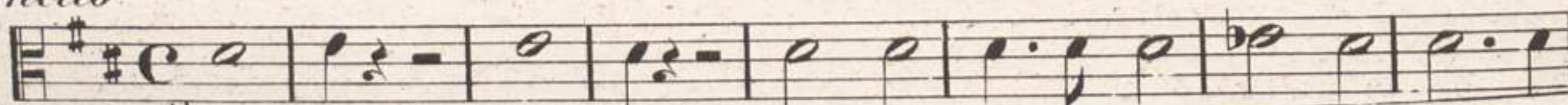
mi-sis-li ei se - - mi-ni *f* e - jus et se - - mi-ni



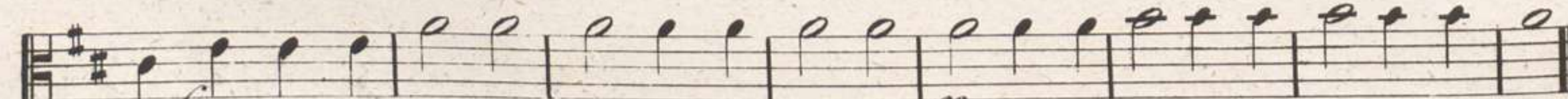
se-mi-ni e - jus et se - - mi-ni e - jus

Larghetto

Sanctus



p Sanc-tus Sanc-tus Sanctus Do-minus De-us Sa-ba-



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

Allo non troppo.



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



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



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

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Alto

Andante 6

Benedictus

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

Larghetto

Agnus

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

Alto.

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

Adagio.

von Aiblinger.

Requiem.

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

Allo giusto.
Dies irae.

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

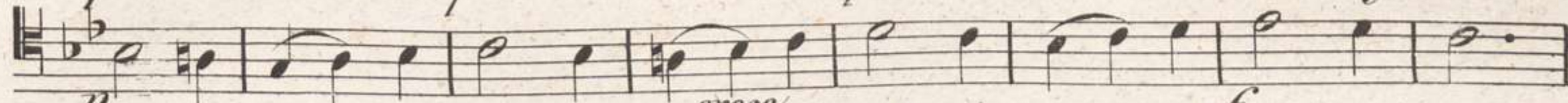
Tenore.

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

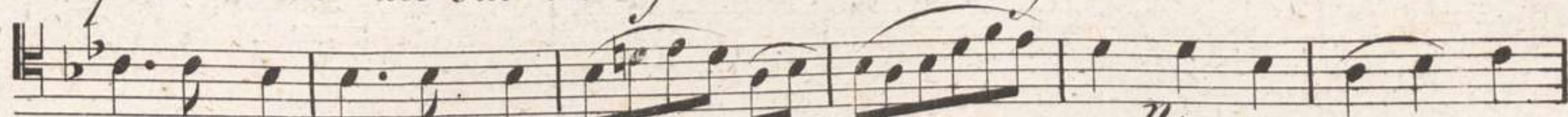
Tenore.



p qui sal-van-dos qui sal-van-dos qui sal-van-dos sal-vas gratis



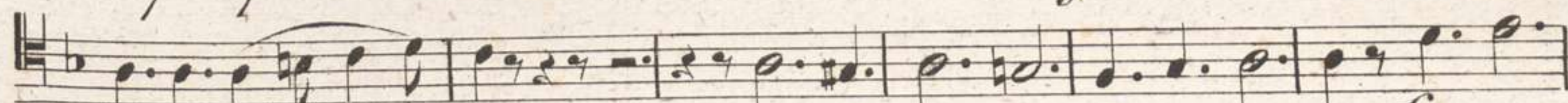
p qui sal-van-dos sal-vas *cresc.* gra-tis sal-vas gra-tis *f* sal-va me



salva me sal-va me fons pie-ta-tis *p* sal-va sal-va



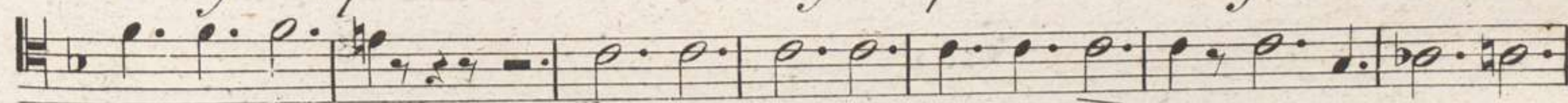
me fons pie-ta-tis. *Larghetto* *p* La-cry-mo-sa



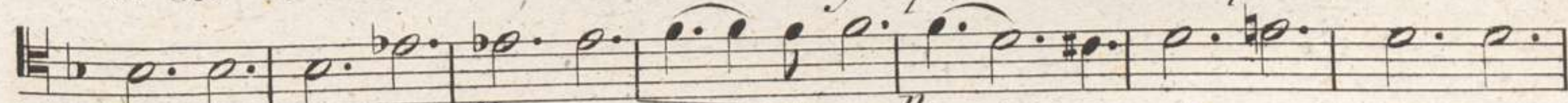
dies il-la la-cry-mo-sa di-es il-la *f* qua re-



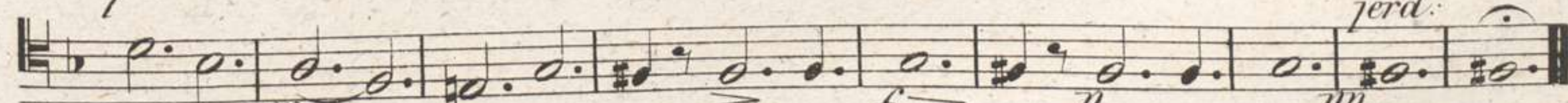
sur-get quare-sur-get ex-fa-vil-la *f* ju-di-can-dus



ho-mo re-us *p* hu-ic er-go parce De-us pi-e Je-su



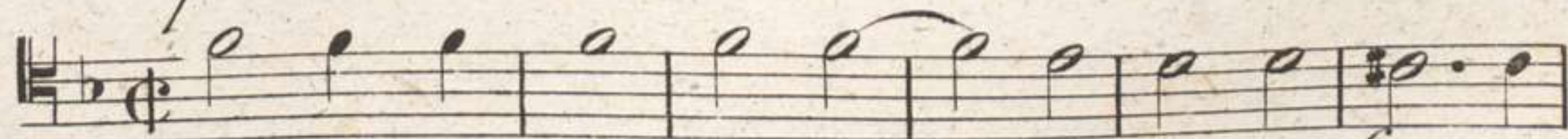
pi-e Je-su *f* Je-su do-mi-ne *p* do-na e-is do-na



e-is *pp* re-qui-em a-men *f* a-men *p* a-men a *pp* men.

Larghetto.

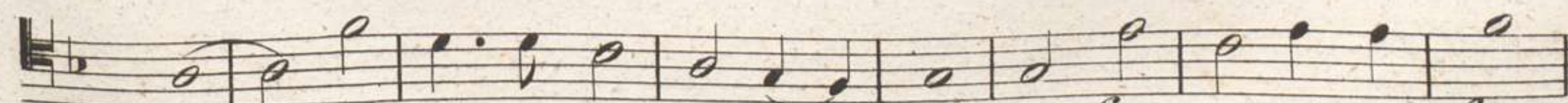
Offertorium.



p Do-mi-ne Je-su Chris-te rex *f* glo-ri-



ae-li-be-ra a-ni-mas om-ni-um om-ni-



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

Tenore

4

sotto voce
p ni et de pro-fun-do *pp* la-cu *p* li-be-ra e as *f* de
 o re . . . le . . . o . . . nis ne ab-sor-be-at ne ab-
 sor-be-at *p* e-as tar-ta-rus *p* ne ca-dant ne ca-dant ne
pp cadant in ob-scu rum *f* sed sig-ni-fer Sanc-tus
 Mi-cha-el re-prae-sentet e-as *p* in lu-cem *pp* sanc-tus
Andante sostenuto
 sicut quam o-lim A-bra-hae-promi-sis ti
 pro-mi-sis-ti et se-mi-ni *f* e-jus et se-
 mi-ni se-mi-ni e-jus et se-mi-ni e-jus
Larghetto
Sanctus *p* Sanctus Sanctus Sanctus Do-mi-nus De-us
 Sa-ba-oth *f* ple-ni sunt coe-li coe-li et ter-ra *f* glori-a glori-a
Allo non troppo
 glo-ri-a tu-a o-san-na o-san-na in-ex-
 cel-sis o-san-na o-san-na in-ex-cel-sis o-san-

Tenore

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

Andante.
Benedictus
 Be - ne dic - tus qui ve - nit qui ve - nit in
 no - mi - ne do - mi - ni be - ne dic - tus be - ne dic - tus qui ve - nit qui
 ve - nit in no - mi - ne do - mi - ni be - ne - dictus be - ne
 dic - tus qui ve - nit qui ve - nit in no - mi - ne do - mi - ni be - ne dic -
 tus be - ne dic - tus be - ne dic - tus be - ne dic - tus qui
 ve - nit qui ve - nit in no - mi - ne do - mi - ni be - ne dic - tus be - ne
 dic - tus be - ne dic - tus be - ne dic - tus be - ne dic - tus
 dic - tus be - ne dic - tus be - ne dic - tus be - ne dic - tus

Larghetto.
Agnus
 Ag - nus De - i qui tol - lis pec - ca - ta qui tol - lis pec - ca - ta
 mundi do - na e - is do - na e - is re - qui - em Ag - nus
 De - i qui tol - lis pec - ca - ta qui tol - lis pec - ca - ta mundi

Tenore.

p dona e - is do - na e - is *p* re - quem *p* Agnus De -
p qui tol - lis pec - ca - ta qui tol - lis pec - ca - ta mun - di do - na
p e - is do - na e - is *pp* re - qui - em sem - pi - ter - nam,
p lux æ - ter - na lu - ce - at e - is Do - mi - ne. *Mla capella.* *3* Cum Sanctis
 tu - is in æ - ter - num in æ - ter - num in æ - ter - num
 in æ - ter - num in æ - ter - num in æ - ter - num
 in æ - ter - num in æ - ter - num in æ - ter - num
 in æ - ternum cum sanctis tu - is in æ - ter - num
 num in æ - ter - num in æ - ter - num in æ - ter - num
f num, cum sanctis tu - is cum sanctis tu - is cum sanctis tu - is
 in æ - ter - num in æ - ter - num in æ - ternum in æ - ter - num
Adagio.
 in æ - ter - num qui a *don. rall.* pi - us es *pp* quia pi - us es.

Adagio. 8

von Aiblinger

Requiem

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

Allo giusto. 2.
 Dies irae *p* Di - es i - rae *f* di - es i - rae *f* di - es i - la
 sol - vet sœ - dum in fa - vil - la sol - vet sœ - dum in fa - vil - la tes - te
 Da - vid cum si - bil - la *f* cum si - bil - la *f* quantus tre - mor
 est fu - tu - rus *p* quando ju - dex est ven - tu - rus cunc - ta
 stricte dis - cus - su - rus *p* tu - ba mi - rum spargens so -

Basso.

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

Basso

p qui sal-van-dos sal-vas *cresc.* gra-tis sal-vas gra-tis *f* sal-va me

sal-va me sal-va me fons pie-ta-tis *p* sal-va sal-va

me fons pie-ta-tis *Larghetto* *p* La-cry-

mo-sa la-cry-mo-sa di-es il-la *p* qua re-

sur-ge-t ex fa-vil-la *ff* ju-dican-dus ho-mo re-

us *p* hu-ic er-go parce De-us *p* pi-e

cresc. Je-su Je-su Do-mi-ne *p* do-na do-na e-is *pp* re-

qui-em *Larghetto* a-men *fz* a-men *p* a-men *pp* a-men *ppp* men.

Offertorium *p* Do-mi-ne Je-su Chris-te rex *f* glo-ri-ae

1. li-be-ra a-ni-mas li-be-ra a-ni-

mas omni-um fi-de-li-um de-func-to-rum de poe-nis in-

fz fer-ni *p* et de pro-fun-do *pp* la-cu.

Basso.

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

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

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

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

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

Andante sostenuto.

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

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

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

Larghetto.

Sanctus.

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

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

Allo non troppo.

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

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

Basso.

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

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

Andante 6.

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

do - mi - ni ^{1.} be - ne dic - tus qui ve - nit qui ve - nit qui ve - nit in

no - mi - ne do - mi - ni *p* be - ne - dic - tus *p* be - ne

dic - tus qui ve - nit qui ve - nit in no - mi - ne do - mi - ni *p* be - ne

dic - tus be - ne dic - tus qui ve - nit be - ne dic - tus qui ve - nit qui

ve - nit in no - mi - ne do - mi - ni *p* be - ne - dic - tus be - ne dic -

tus ^{2.} *p* be - ne dic - tus *pp* be - ne dic - tus. ^{1.}

Larghetto.

Agnus. *p* Ag - nus De - i *p* qui tol - lis pec - ca - ta pec - ca - ta

mun - di *p* do - na e - is do - na e - is re - qui - em ^{3.}

p Ag - nus De - i *p* qui tol - lis pec - ca - ta qui tol - lis pec - ca - ta mundi

Basso.

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

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

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

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

Alla Capella. 7.

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

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

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

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

in ce - ter - - num *f* in ce - ter - - num cum Sanctis

tu - - is in ce - - ter - - num *f* in ce - ter - - - - num in ce

ter - - - - num in ce - - ternum in ce - ter - num qui -

Adagio.

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

4 Mus. pr. 64731

Violino I.

1

Adagio.

von Aiblinger.

Requiem.

The musical score is written for Violino I and is titled "Requiem" by Aiblinger. It is marked "Adagio" and begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The score consists of 14 staves of music. The first staff begins with a piano (*p.*) dynamic and features a melodic line with several accents. The second staff continues the melody. The third staff introduces a forte (*f.*) dynamic and includes a trill (*tr.*). The fourth staff returns to piano (*p.*) dynamics. The fifth and sixth staves feature intricate sixteenth-note passages with trills. The seventh staff is marked "legato" and continues the sixteenth-note texture. The eighth and ninth staves show a return to piano dynamics with some slurs. The tenth staff includes a key signature change to one flat (F) and continues the sixteenth-note texture. The eleventh and twelfth staves feature chords and a trill. The thirteenth and fourteenth staves conclude the piece with a piano (*p.*) dynamic and a final melodic phrase.

F. & S. N. 475.

6

Violino I.

Allegro giusto.

Dies irae

The musical score for Violino I, titled "Dies irae", is written in G major and 3/4 time. It begins with a treble clef and a common time signature. The tempo is marked "Allegro giusto". The score consists of 14 staves of music. The first staff starts with a treble clef and a common time signature. The music is written in G major. The tempo is marked "Allegro giusto". The score includes various dynamics such as *p* (piano), *f* (forte), and *cresc.* (crescendo). The notation includes eighth notes, sixteenth notes, and rests. There are some handwritten annotations and corrections throughout the score.

Violino I

p *cresc.*

f *f* *p* *dol.*

p *f* *f* *f*

f *f* *f* *f*

p

Andante 2 2

p *tr* *p* *tr* *p*

f *f*

p. dol.

Violino I.

p. *cresc.* *f.*
Larghetto. *p.* *p.*
p.
f.
f. *p. dol.*
f. *p.* *cresc.*
pp. *p.*
f. *Larghetto.* *f.* *perdend.* *ppp.*
p. leggiero.
sp.

Violino I.

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

Andante sostenuto.

Violino I.

Larghetto

Sanctus.

P. leggiero.

f.

Allo non troppo.

Andante.

Benedictus

p.

p. dol.

Violino I.

Violino I musical score, measures 1-10. The music is in G major and 4/4 time. It features a melodic line with various ornaments and a rhythmic accompaniment. Dynamics include *p* and *pp*. A first ending bracket is present at the end of measure 10.

pizz *p arco.*

pp legato
Larghetto *Con Sordini*

Agnus Dei musical score, measures 1-10. The music is in G minor and 4/4 time. It features a melodic line with various ornaments and a rhythmic accompaniment. Dynamics include *p*, *f*, and *pp*. The piece is marked *Larghetto* and *Con Sordini*.

Violino I.

Handwritten musical score for Violino I, consisting of 13 staves of music. The score includes various dynamics (pp, p, f), articulation (>), and performance instructions like "senza Sordini", "Alla capella", and "Adagio".

rall: p dol.

F. & S. N° 475.

4. Mus. pr. 64731

Violino II.

1.

Adagio.

von Ablinger.

Requiem.

The musical score is written for Violino II and consists of 13 staves. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The tempo is marked *Adagio*. The piece is titled *Requiem* and is by *von Ablinger*. The score includes various dynamic markings such as *p* (piano), *f* (forte), and *sf* (sforzando), as well as articulation marks like accents and slurs. The music concludes with a double bar line.

E.S. N. 475.

7

Violino II.

Allo giusto.

Dies irae.

The musical score consists of 12 staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The piece is marked *p.* (piano) and features a dynamic range from *p.* to *f.* (forte). The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. The score is characterized by its dramatic and somber tone, typical of the 'Dies irae' movement. The dynamics are marked as *p.*, *cresc.* (crescendo), and *f.* throughout the piece.

Violino II.

p. *cresc.*
f.
f. *f.* *f.* *f.* *f.* *p.* *cresc.*
f. *p.* *f.* *f.*
f.
Andante *2.*
p. *p.* *p.* *f.* *tr*
f. *p.* *tr*
p. *cresc.*
f. *f.* *p.* *f.*

Violino II.

Larghetto.

The first system of the Violino II score consists of ten staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a time signature of 12/8. It starts with a *p.* dynamic marking. A double bar line appears after the first measure, followed by a new time signature of 8/8 and another *p.* marking. The music features a variety of note values, including eighth and sixteenth notes, often beamed together. The second staff continues the melodic line. The third staff has a *f.* marking. The fourth staff is marked *p. leggiero.* The fifth staff has a *p.* marking. The sixth staff includes a *crase.* marking and a *ff.* dynamic. The seventh staff has a *p.* marking. The eighth staff has a *pp.* marking. The ninth staff has a *p.* marking and a *fz.* marking. The tenth staff concludes the system with a *fz.* marking and a double bar line.

Larghetto.
Offertorium

The second system of the Violino II score consists of four staves. The first staff begins with a treble clef, a key signature of one flat, and a common time signature (C). It starts with a *p. leggiero.* dynamic marking. The music is characterized by rhythmic patterns of eighth and sixteenth notes. The second staff has a *sp.* marking. The third staff has a *pp.* marking and a *perdend.* marking. The fourth staff concludes the system with a *fz.* marking and a double bar line.

Violino II

The musical score is written for Violino II and consists of 12 staves. The key signature is one flat (F major), and the time signature is 4/4. The dynamics range from *f* (forte) to *pp* (pianissimo). The score includes various musical notations such as slurs, accents, and first endings. A section marked *Andante sostenuto* begins on the 7th staff, where the time signature changes to 3/2. The piece concludes with a double bar line on the 12th staff.

Violino II.

Larghetto.

Sanctus.

Allo non troppo.

Andante.

Benedictus.

F. & S. 1775.

Violino II.

Musical score for Violino II, measures 1 through 10. The music is in G major and 2/4 time. It consists of ten staves of music, primarily featuring sixteenth-note patterns. A dynamic marking of *p* (piano) is present in the third measure of the third staff. The piece concludes with a double bar line in the tenth measure.

Larghetto.
Agnus.

Musical score for Violino II, measures 11 through 15. The music is in G major and 2/4 time. It consists of five staves of music. The first staff begins with a dynamic marking of *p* (piano) and includes the instruction *Con Sordini.* (with mutes). The second staff contains a dynamic marking of *pp.* (pianissimo) and the instruction *arco.* (arco). The piece concludes with a double bar line in the fifth measure of the fifth staff.

Violino II.

Handwritten musical score for Violino II, page 8. The score consists of 13 staves of music in G major, 2/4 time. It includes various dynamics (pp, p, sf, f), performance instructions (senza sordini, Alla Capella), and a final section marked '3 Adagio' with 'rallent.' and 'p. dol.'

F. & S. N. 475.

Viola

Adagio.

von Aiblinger.

Requiem.

The musical score is written for Viola and consists of 11 staves. The key signature has one flat (B-flat) and the time signature is common time (C). The tempo is marked *Adagio*. The piece is titled *Requiem* and is by *von Aiblinger*. The score includes various dynamic markings: *p* (piano), *f* (forte), and *sf* (sforzando). There are also accents and slurs throughout the piece. The notation includes eighth and sixteenth notes, rests, and some complex rhythmic patterns.

Viola

Allo giusto.

Dies irae

The musical score consists of 13 staves. The first staff begins with a treble clef, a common time signature (C), and a key signature of one flat (B-flat). The music is marked with dynamics such as *p* (piano), *f* (forte), and *sfz* (sforzando). There are also accents and slurs throughout. The second staff has a *p* dynamic. The third staff has *sfz* dynamics. The fourth staff has a *sfz* dynamic. The fifth staff has a *f* dynamic. The sixth staff has a *p* dynamic. The seventh staff has a *p* dynamic. The eighth staff has a *cresc.* (crescendo) marking. The ninth staff has a *f* dynamic. The tenth staff has a *p* dynamic. The eleventh staff has a *p* dynamic. The twelfth staff has a *p* dynamic. The thirteenth staff has a *p* dynamic.

Viola.

Handwritten musical score for Viola, page 3. The score consists of 12 staves of music. The first 11 staves are in a common time signature (C) and feature various dynamics including forte (f), piano (p), and sforzando (sf). The 12th staff is marked 'Andante' and is in 3/4 time, with a second ending bracketed. The notation includes a variety of note values, rests, and articulation marks.

Viola

A.

The musical score consists of 12 staves of handwritten notation. The first staff begins with a forte (*ff*) dynamic and includes trills (*tr.*). The second staff starts with a piano (*p*) dynamic. The third staff features a piano (*p*) dynamic, a crescendo (*cresc.*) marking, and a forte (*f*) dynamic. The fourth staff begins with a forte (*f*) dynamic and ends with a piano (*p*) dynamic. The fifth staff is marked *Larghetto* and includes a time signature change to 12/8. The sixth staff starts with a piano (*p*) dynamic and ends with a forte (*f*) dynamic. The seventh staff continues with a piano (*p*) dynamic. The eighth staff begins with a forte (*ff*) dynamic. The ninth staff features a piano (*p*) dynamic and a crescendo (*cresc.*) marking. The tenth staff starts with a forte (*f*) dynamic and ends with a piano (*p*) dynamic. The eleventh staff begins with a piano (*pp*) dynamic and ends with a piano (*p*) dynamic.

Viola

f *p* *pp.* *perdend.*
Larghetto.

Offertorium *p.* *sp.*

Musical staff with notes and rests.

f. *fz.* *p.*

p.

f.

p. *p.*

p. *cresc.*

Musical staff with notes and rests.

Musical staff with notes and rests.

p. *pp.*

Viola.

Andante sostenuto.

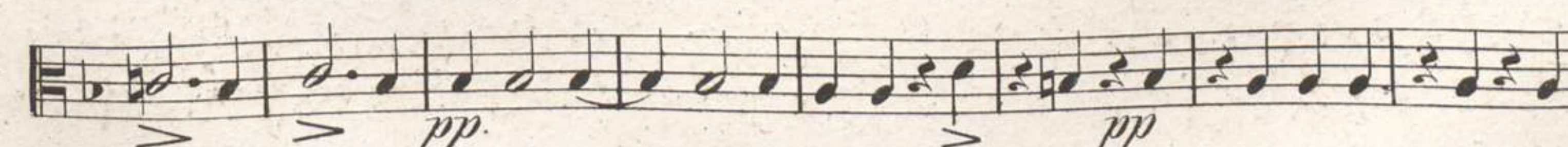
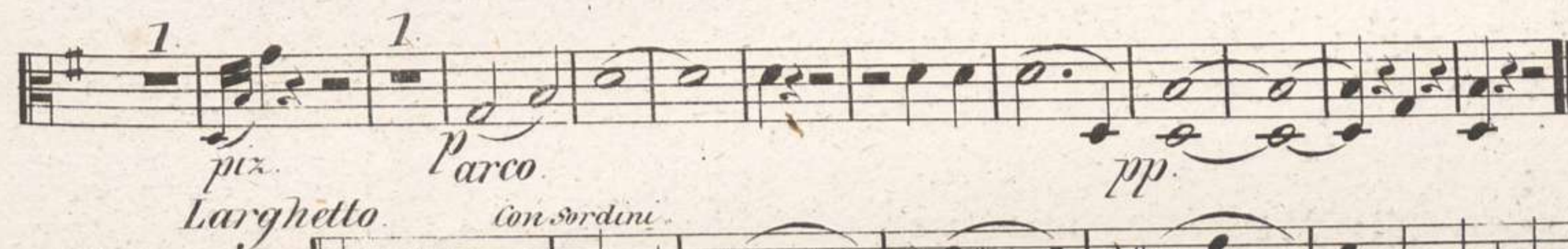
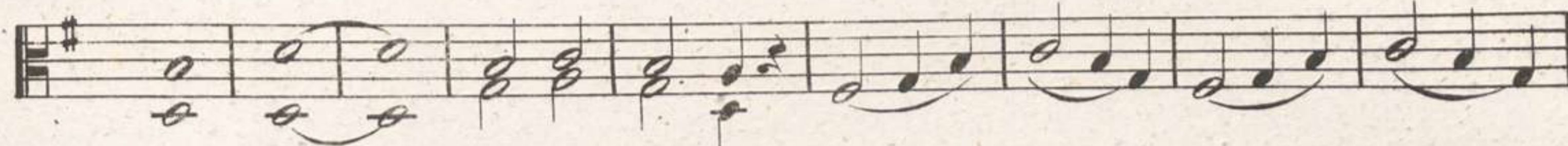
Larghetto.

Glorius.

Andante.

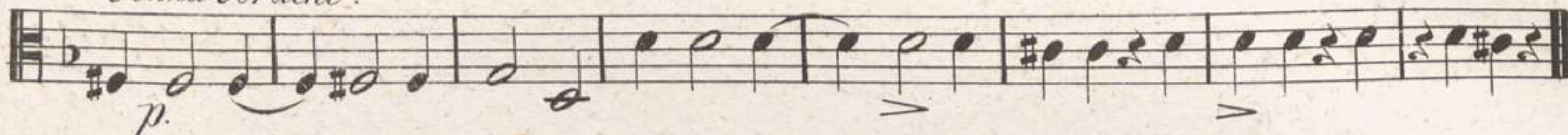
Benedictus.

Viola.



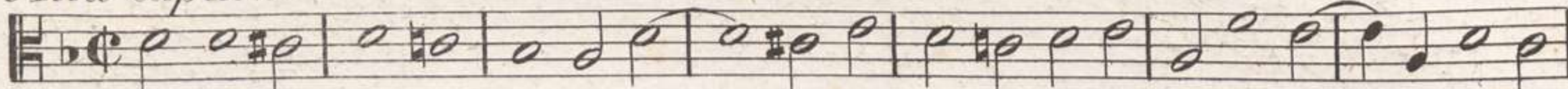
Viola.

senza sordini.

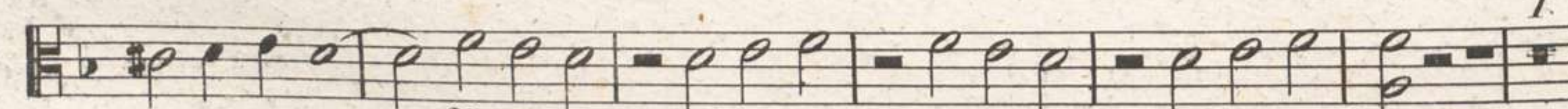
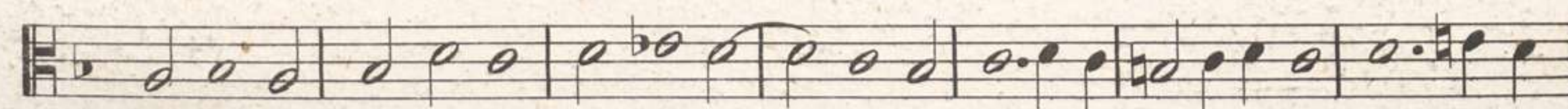
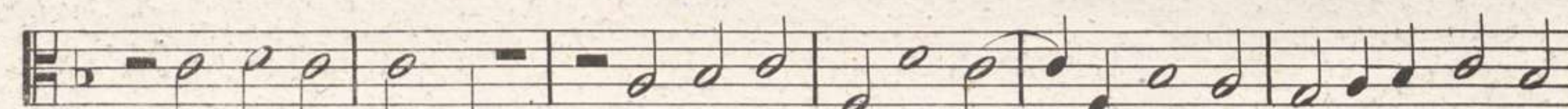
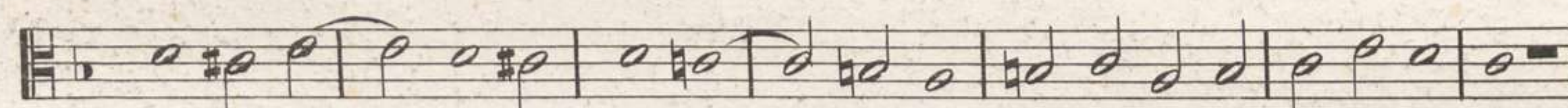
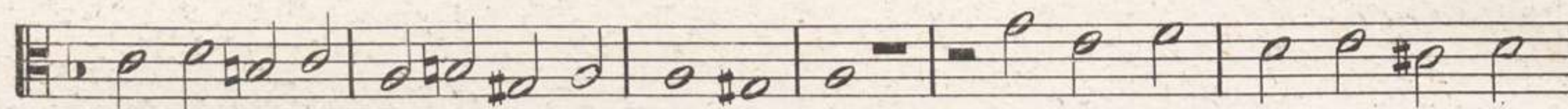
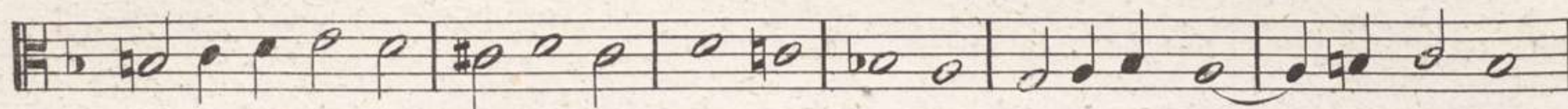


p.

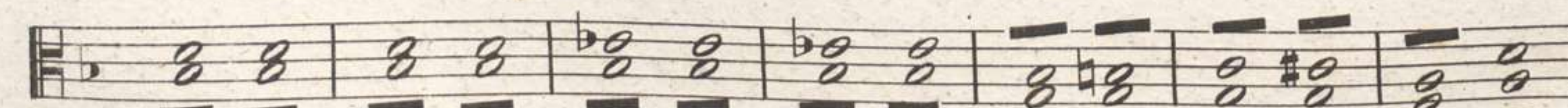
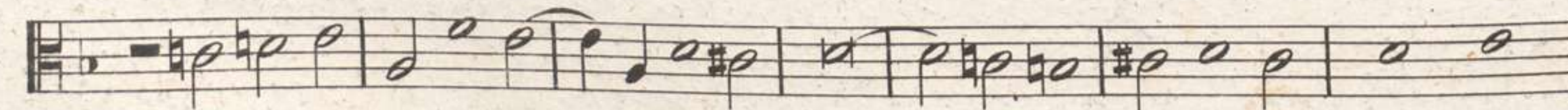
Alla Capella.



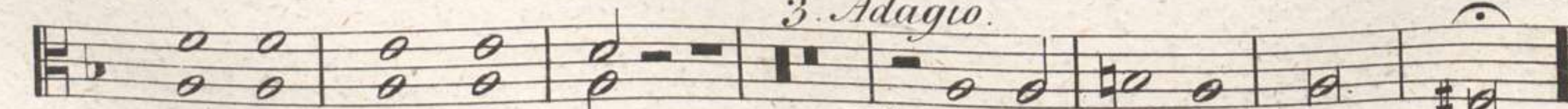
f.



f.



f.



3. Adagio.

pp. dol.

4 Mus. pr. 64731

Basso e Cello.

1

Adagio.

von Aiblinger.

Requiem.

The musical score is written for Bass and Cello. It begins with a treble clef staff containing the title 'Requiem' and the tempo 'Adagio'. The music is in bass clef with a key signature of one flat and a common time signature. The score consists of 12 staves of music. The first staff has a treble clef and contains the title and tempo. The second staff has a bass clef and contains the first line of music. The third staff has a bass clef and contains the second line of music. The fourth staff has a bass clef and contains the third line of music. The fifth staff has a bass clef and contains the fourth line of music. The sixth staff has a bass clef and contains the fifth line of music. The seventh staff has a bass clef and contains the sixth line of music. The eighth staff has a bass clef and contains the seventh line of music. The ninth staff has a bass clef and contains the eighth line of music. The tenth staff has a bass clef and contains the ninth line of music. The eleventh staff has a bass clef and contains the tenth line of music. The twelfth staff has a bass clef and contains the eleventh line of music. The score includes various musical notations such as notes, rests, slurs, and dynamic markings like p, f, and accents.

F. & S. N. 2475

Basso et Cello.

Allo giusto.

Dies irae

The musical score is written for Bass and Cello. It begins with a treble clef and a common time signature, which is then changed to 2/4. The key signature has one flat (B-flat). The piece is marked 'Allo giusto'. The title 'Dies irae' is written in a decorative script. The score contains 12 staves of music. Dynamics include piano (p), forte (f), sforzando (sf), fortissimo (ff), and crescendo (cresc.). There are also accents (>) and slurs throughout the piece.

Basso et Cello.

p. pizz. *f.* *arco.* *ff.* *p.* *f.* *f.* *f.* *p.* *Andante.* *p.* *tr.* *ff.* *tr.* *Cello.* *p.* *f.*

A

Basso et Cello.

bas.
p. *cresc.* *f.*

p. *Larghetto.* *p.*

p. *f.*

f. *p.*

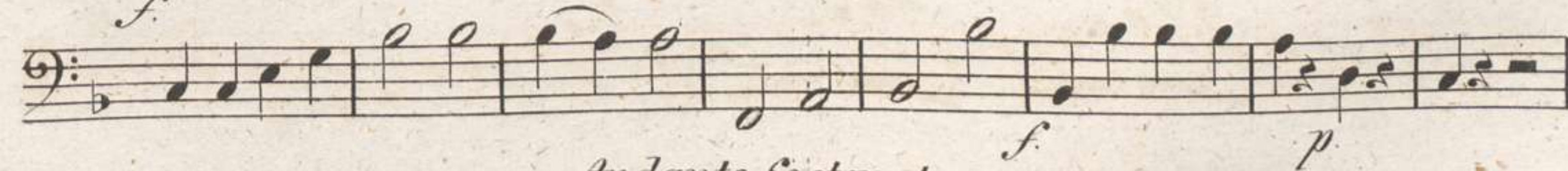
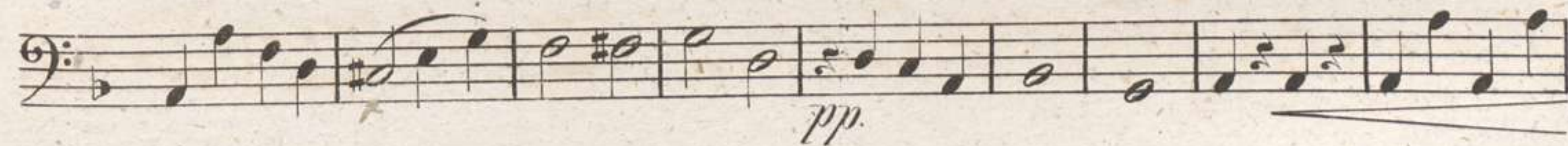
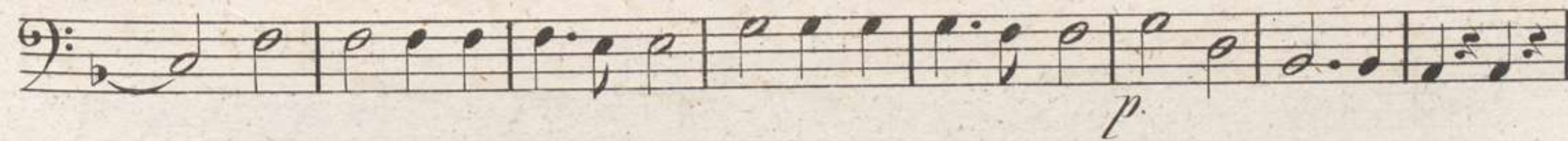
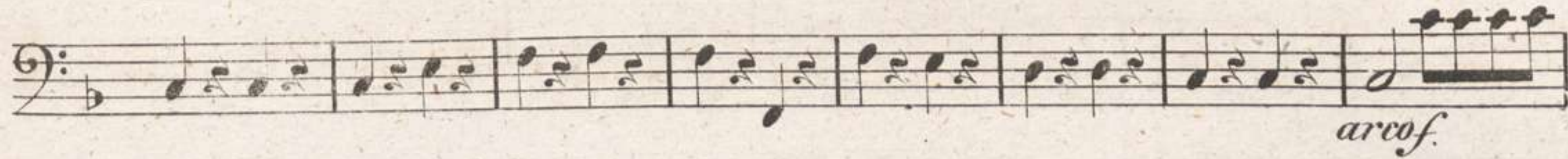
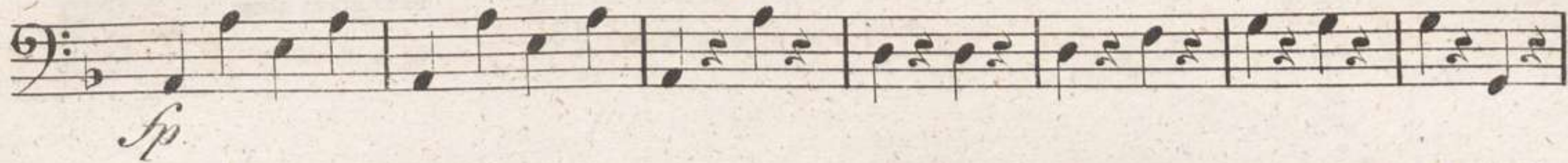
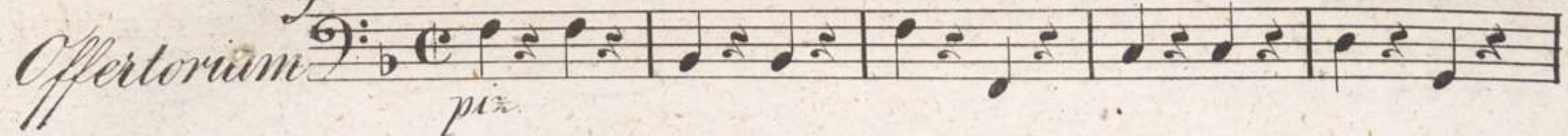
f. *pp.*

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

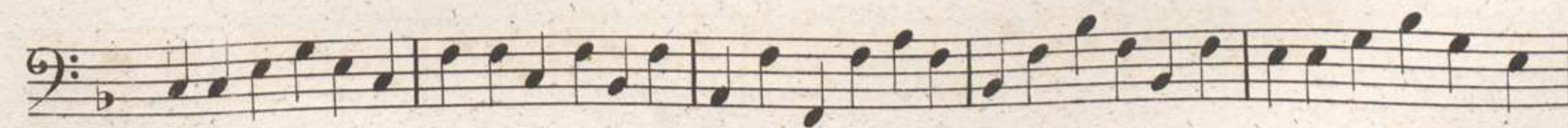
Basso et Cello.

Larghetto.

Offertorium



Andante Sostenuto.



Basso et Cello.

Larghetto.

Sandus. *p.*

ff. *Allo non troppo.*

Andante.

Benedidus. *p.* *rit.*

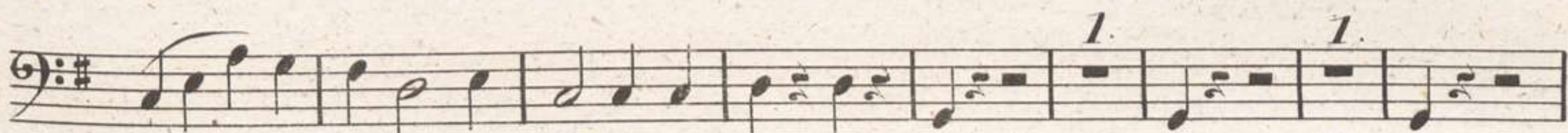
Basso e Cello.



arco.

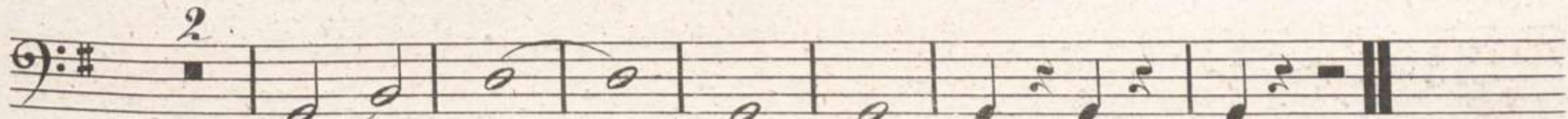


pizz.

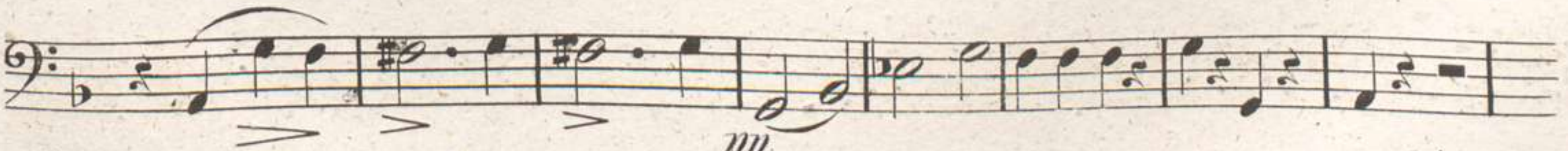
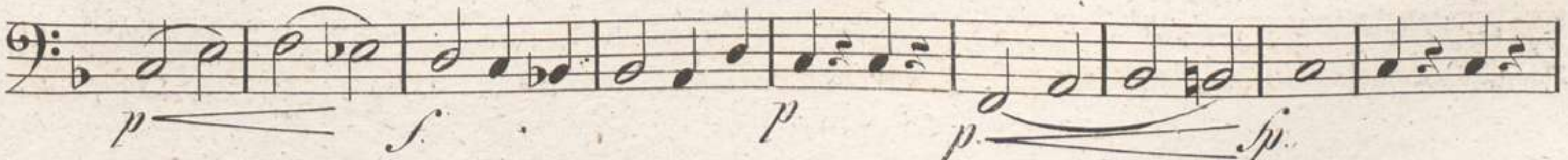
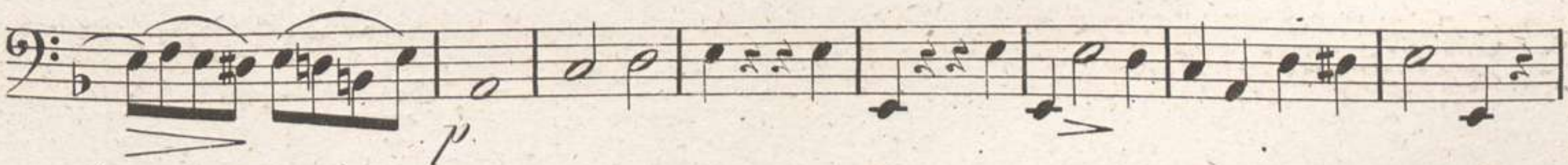
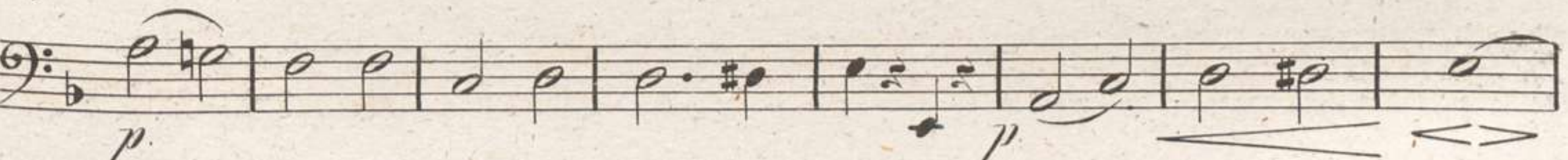
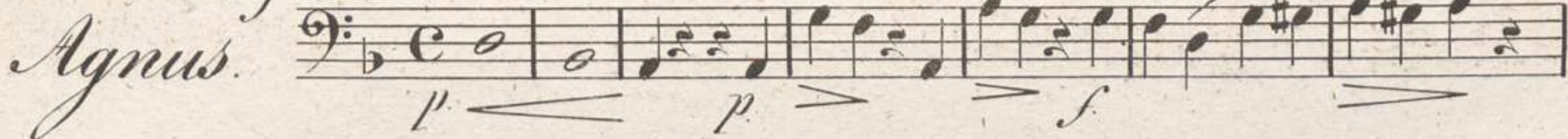


arco. >

pizz.



Larghetto.



Basso et Cello.

p *Alla capella.*

f. *Cello.*

bas.

Cello.

bas. *Cello.* *bas.*

Cello. *bas.*

f.

f. *f.* *f.* *f.*

3. Adagio.

rallent. pp.

F. & S. N. 475.

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Cornu I. in F.

Adagio.

von Aiblinger.

Requiem.

Dies irae.

Allo giusto.

Cornu I in F.

1. 1. *fz fz*

3. 2. *f fz*

fz fz fz

1. 2. *Andante.*

29.

Larghetto.

1. 3. *p p f*

dol.

f. p. p. ten. ten.

1. 2. *p pp.*

Larghetto.

ff. fz fz.

ff. p.

Cantabile.

f.

Cornu in F.

Musical score for Cornu in F, measures 1-10. The score consists of six staves. The first staff begins with a dynamic marking of *ff* and a triplet of eighth notes. The second staff has a dynamic marking of *p* and a second ending bracket. The third staff has a dynamic marking of *f* and a seventh ending bracket. The fourth staff is marked *Andante Sostenuto* and contains a time signature change to 3/2, with dynamic markings of *p*, *pp*, and *f*. The fifth staff has a dynamic marking of *ff* and a fifth ending bracket. The sixth staff concludes the section.

Musical score for Sanctus, measures 1-4. The section is marked *Larghetto in D*. The first staff begins with a dynamic marking of *p* and a second ending bracket. The second staff has a dynamic marking of *ff*. The third staff has a dynamic marking of *ff*. The fourth staff concludes the section with a dynamic marking of *f* and a second ending bracket. The tempo marking *Allo non troppo* is placed below the second staff.

Musical score for Benedictus, measures 1-4. The section is marked *Andante in G*. The first staff begins with a dynamic marking of *p* and a first ending bracket. The second staff has a dynamic marking of *p* and a first ending bracket. The third staff has a dynamic marking of *p* and a triplet of eighth notes. The fourth staff concludes the section with a dynamic marking of *p* and a triplet of eighth notes.

A.

Cornu I.

Larghetto. 6 in F

Agnus.

Alta Capella.

F. & S. N^o 475.

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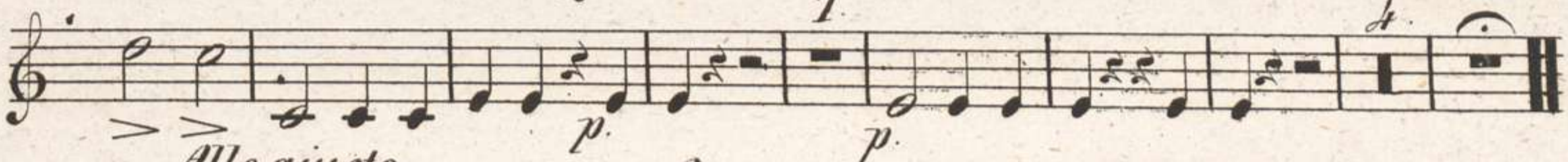
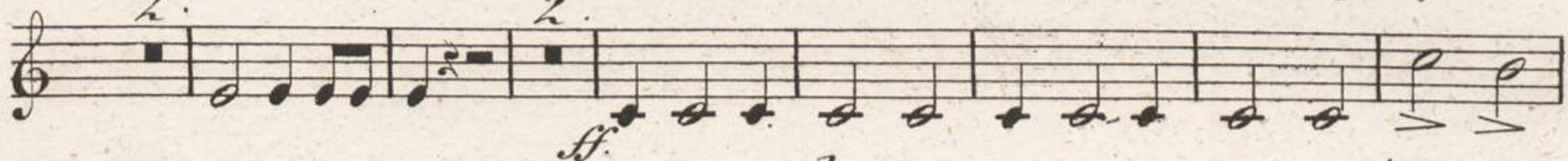
Cornu II in F.

1.

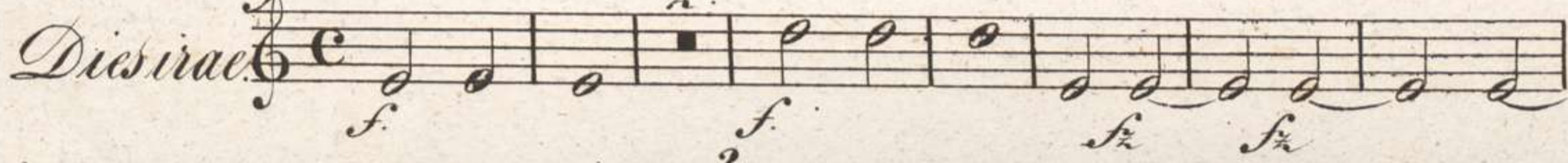
Adagio.

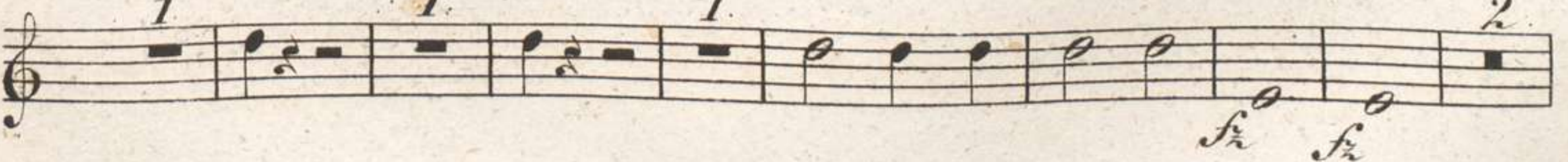
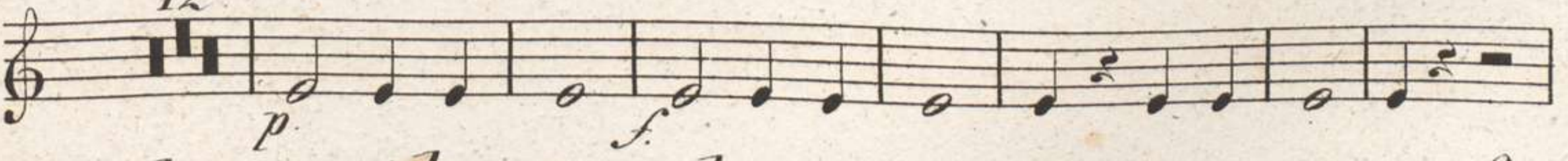
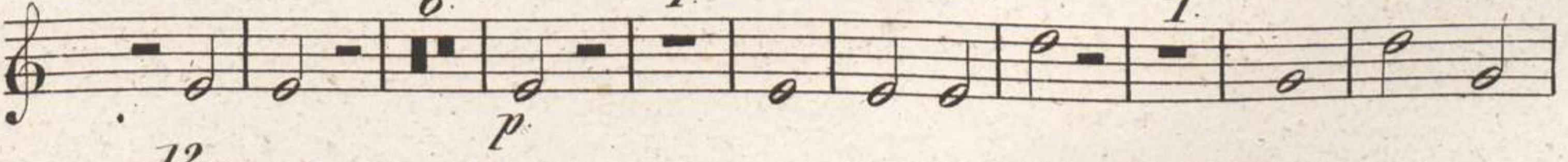
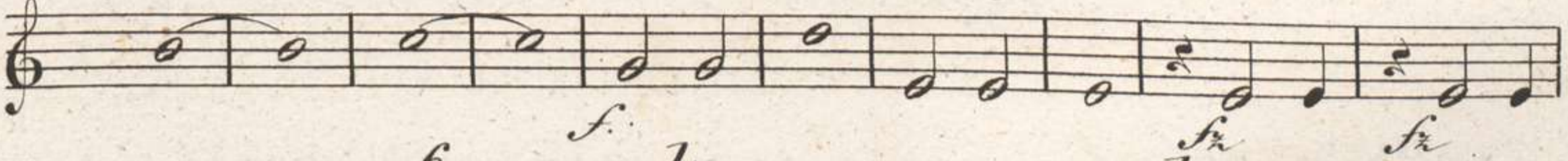
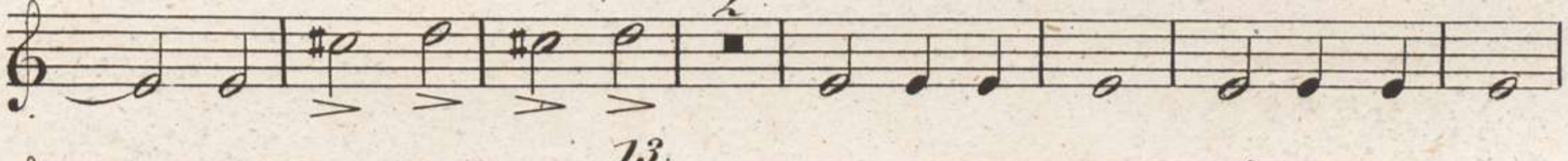
von Aiblinger.

Requiem. 



Allo giusto.

Dies irae. 



F. & S. N. 475.

Cornu II in F.

3. 2. *f* *f* *sfz*

fz *Andante* *fz* *ff* 29.

Larghetto

p *p* *f* *dol.* *f* *ff* *fz* *sp.* *fz* *p* *pp*

Larghetto. in F.

Offertorium

p *p dol.* *f* *fz* *f*

Cornu II. in E.

2. 1.

f *f* *p*

f *Andante sostenuto*

p *pp* *f*

f *f*

Larghetto in D.

Sanctus.

2.

p *f*

Allo non troppo.

p *f*

1.

Andante. in G.

Benedictus.

6. *p* *p*

1.

Cornu II.

The musical score for Cornu II consists of ten staves of music. The notation includes various note values, rests, and articulation marks. Dynamics such as *p*, *pp*, and *f* are used throughout. Performance instructions include *Larghetto* and *Alla capella*. The score is marked with measure numbers 1 through 10. The piece concludes with a double bar line and a repeat sign.

Tromba I in D.

Adagio 12. *von Aiblinger.*

Requiem *f* *2* 27

f *2* *p* *8*

Allo giusto 4. *2*

Dies ira. *p* *f*

1. 27.

27. *f*

1. *fx* *fx* *3.* *f*

2. *f* 4.

f >

1. 2. *Andante in Es.* 3/4 11.

Tromba I in D.

29.

Larghetto in D.

13.

5. 1. 2.

Larghetto. Offertorium tacet.

Sanctus.

p. p. cresc.

f.

Allo non troppo

1

1

Larghetto. 57. Alla Capella. Benedictus tacet.

19. f. 15.

7.

3. 6.

Tromba II in D

Adagio 12.

von Aiblinger 27

Requiem.

Allo giusto.

Dies irae.

Andante. in Es.

Tromba II. in D.

Larghetto in D.

14.

p *Larghetto* *Offertorium tacet.*

Sanctus. *p.* *2. p.* *cresc.*

Allo non troppo. *f.* *1.* *1.*

Larghetto. *Alla capella.* *Benedictus tacet.*

Agnus. *57.* *f.* *15.* *19.* *f.* *fz.* *fz.* *fz.*

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Organo.

1.

Adagio.

von Aiblinger.

Requiem. *tasto.* *p*

p *p cello.* *tasto.*

1. tato. *p.*

f. *p.*

p.

tasto. *p.*

tasto. *p.* *p.* *p.*

p.

14

Organo.

Allo giusto.

Dies irae.

The musical score is written for organ and consists of several systems of staves. The notation includes treble and bass clefs, a common time signature (C), and various rhythmic values. Dynamics such as *p* (piano), *f* (forte), and *cresc.* (crescendo) are used throughout. The word *tasto* is written above several staves, indicating specific playing techniques. Figured bass notation is present in the lower staves, showing chord structures like $\frac{6}{4}$, $\frac{3}{4}$, $\frac{8}{3}$, $\frac{5}{4}$, $\frac{3b}{4}$, $\frac{6}{3}$, and $\frac{5}{4}$. The score concludes with a double bar line and a fermata.

Organo.

4.

p. *cresc.* *f.*
7b *6/3* *7b* *6/4* *tasto*
Larghetto.
p.
p.
f.
f. *tasto.* *p.*
f. *tasto.* *p.*
f. *tasto.* *p.*
pp. *perdend.* *ppp.*

Organo.

Larghetto.

Offertorium.

The first section of the music is marked *Larghetto* and *Offertorium*. It consists of several staves. The first staff is marked *piz.* (pizzicato). The second staff is marked *sp.* (sforzando). The third staff is marked *arco f.* (arco forte). The fourth staff is marked *p.* (piano). The fifth staff is marked *f.* (forte). The sixth staff is marked *pp.* (pianissimo). The seventh staff is marked *f.* (forte). The eighth staff is marked *pp.* (pianissimo). The section concludes with a *tasto* marking.

Andante sostenuto.

The second section of the music is marked *Andante sostenuto*. It consists of two staves. The first staff is marked *f.* (forte). The second staff is marked *p.* (piano). The section concludes with a *pp.* (pianissimo) marking.

Organo.

7-8-7-7-6-6-8-6-8-6-7

Larghetto

Sanctus

p

f

Allo non troppo

Andante

Benedictus

p

pizz.

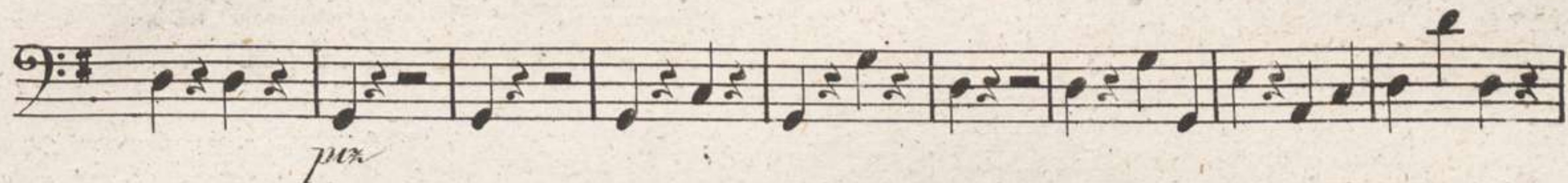
well

Organo.

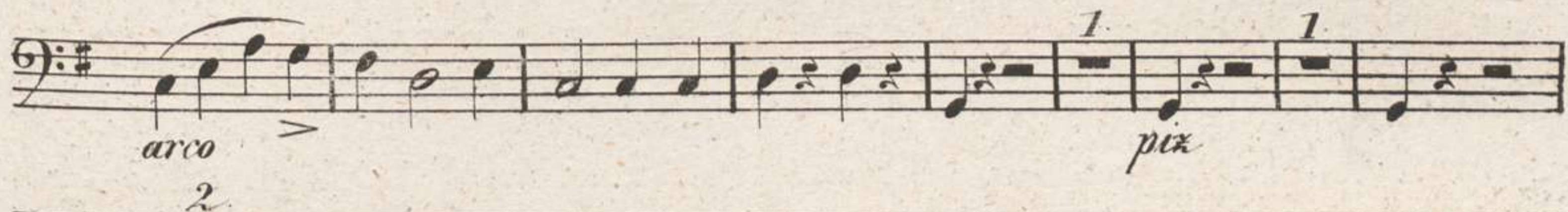
arco



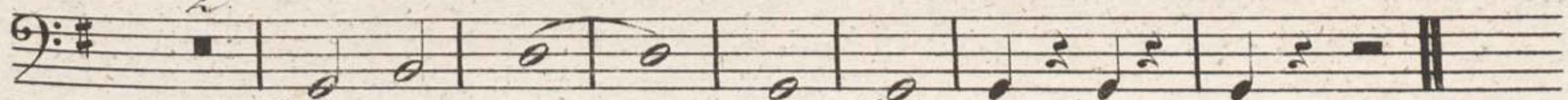
pizz



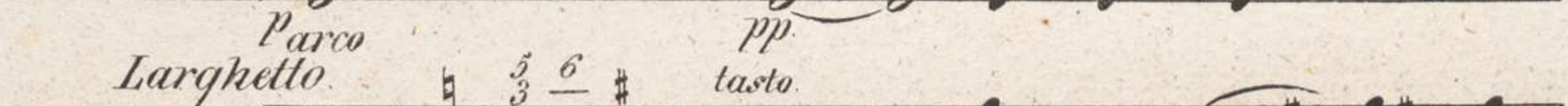
arco *pizz*



arco



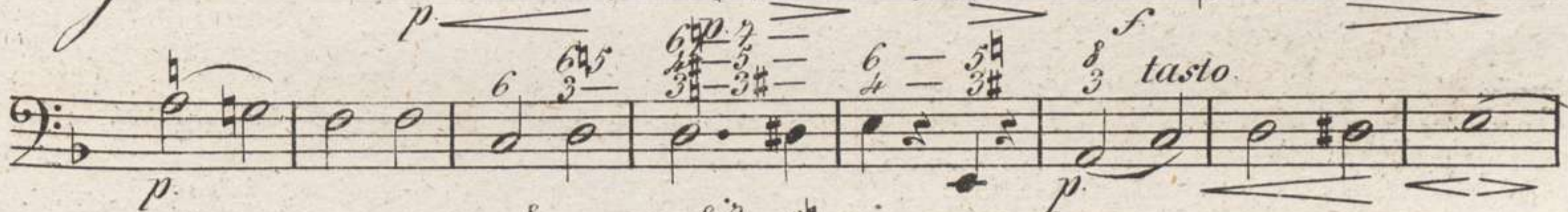
Parco *Larghetto* *pp.* *tasto.*



Agnus.



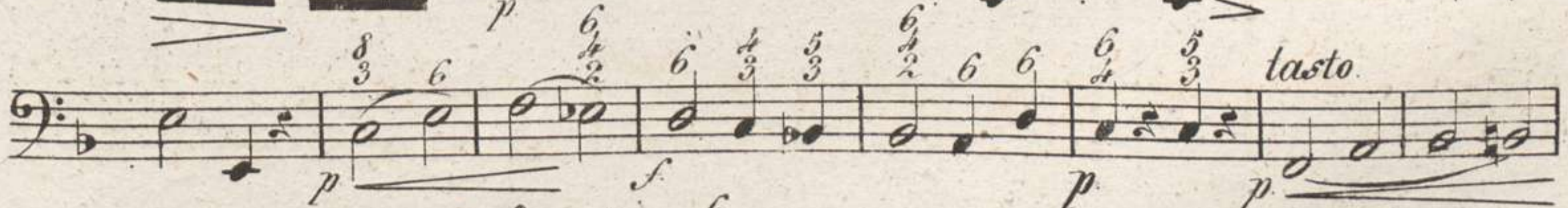
p. *f.* *tasto.*



p. *tasto.*




p. *f.* *p.* *p.* *tasto.*




sp. *p.* *tasto.*



pp.



p.



Organo.

Alla Capella.

The musical score consists of ten staves of handwritten notation. The first staff begins with a treble clef and a key signature of one flat (B-flat). The notation includes various rhythmic values and accidentals. Above the notes, there are numerous figured bass figures (e.g., 3 4 6, 3 6 7 6, 7 6 7, 2 6 3, 6, 3#). The second staff is marked with a forte *f* dynamic. The third staff contains a '10' above a group of notes. The fourth staff has a '6 10' above a note. The fifth staff has a '3' above a note. The sixth staff has a '6 4 2b' above a note. The seventh staff has a '4' above a note. The eighth staff has a '6 4 2b' above a note. The ninth staff has a '6 4 2b' above a note. The tenth staff is marked *Adagio* and *rallen. pp. tasto.* and includes a '3' above a note.