

CHRISTI
GRABLEGUNG

ORATORIUM

aus

Klopstocks Messias

entnommen

und in Musik gesetzt

von

SIEGMUND NEUKOMM

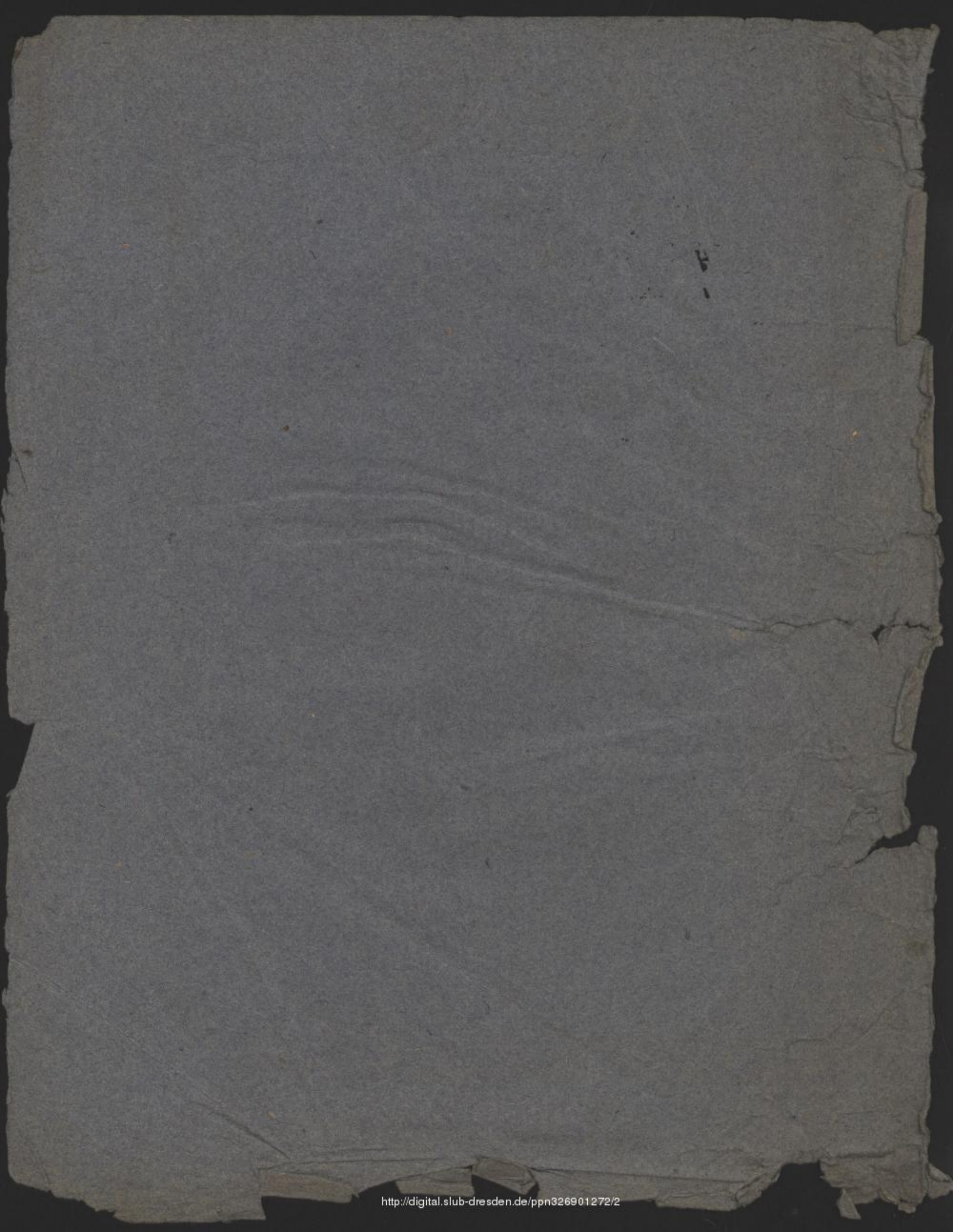
Vollständige Gesang- und Instrumental-Stimmen.

49^{tes} Werk

Leipzig

Pr. 6 Thlr.

Bei Breitkopf und Härtel.



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[1827]

Mus. 4521-D-502



(Mus. Q. 3245)

SOPRANO 1^{mo}

CHRISTI GRABLEGUNG von S. NEUKOMM.

N^o 1. Jntroduziona.

Andante

N^o 2. SOLO

Fl. 11

Violino

Recit.

10

Aber Eva, un-sichtbar dem mensch-lichen

Auge, entschwebte den himmlischen Schaaren, die Golgatha's heiligen Hügel um-gaben,

und neigt ihr Antlitz über das Antlitz des todten Messias. Ihr golde-nes

Andante

Haar floss sanft auf seine Wunden, und eine Thräne des Himmels auf die ruhende Brust.

Adagio non troppo

12

Wie schön sind deine Wun - den! wie schön sind dei - ne Wun - den! noch

ungebohrner Er - lö - ster, gan - zer Ae - o - nen Seligkeit strömt aus je - der her -

un - ter, strömt aus jeder, aus je - der her - unter. Sohn mein Mittler! wie deckt dein

4

Antlitz die Blässe des Todes! dein ge - schlosse - ner schwei - gender Mund,

dein stummes Au - ge re - den dennoch e - - - wi - ges Le - - - ben.

6

SOPRANO 1^{mo}

Sohn mein Mitt-ler! wie schön sind dei-ne Wun-den! wie schön sind dei-ne
 Wun-den! ein blü-hen-der Seraph, stürb er, also läg er im To-de.
 Noch lä-chelst du Lie-be, noch lä-chelst du Lie-be, und in deinem Gesicht redt:
 je--de Ge-behr-de noch Gna--de, noch Gna--de, noch lächelst du
 Lie-be, noch lächelst du Lie-be und in deinem Gesicht redt je--de Ge-
 behrde noch Gna--de. 1 Sohn! mein Mittler wie schön sind deine Wun-den! 1

No 3. 16 Andante Vivace Chor der himmlischen Heerschaaren
 RECITATIVO 12 18 Wer ist der, der von Golga-tha
 kömmt im röthlichen Kleide? wer ist der? wer mit Blut gewande ge-schmückt her-unter vom
 Altar? 3 2^{ter} Chor wer, dess göttliche Macht ver-borgen und ewi-ges Heil ist? Jch bins,
 ich bins, ich bins, der Ge-rechtigkeit lehrt, ein Meister zu helfen, ein Meister zu hel-
 fen. 9 1^{ter} Chor Wa-rum ist dein Ge-wand röthlich gefärbt, und wie eines, der die Kelter ge-
 treten dein Kleid? 4 Der Ra-che Tag ist, es ist das Jahr der grossen Er-lö-
 sung ge-kommen. 4 Sie-he! der Schlange zer-trat ich den Kopf, 1 sie stach in die

SOPRANO. 1^{mo}

Fer-se, All' Em-pö-rer all' Em-pö-rer, al-le hab' ich in mei-nem Zor-
 ne zer-tre-ten, habe sie trunken ge-macht in meinem Grimme, in meinem
 Grim-me; al-so hab' ich all' ihr Ver-mö-gen zu Bo-den ge-stos-sen. N^o 4. Recit.
et Aria.

N^o 5.
CHOR

Maestoso moderato assai

II *f* Aber weh' dir Je-rusa-lem! weh' dir Je-rusa-lem, weh' dir!
 weh' dir! weh' dir Je-rusa-lem, ach wehe deinen Söhnen, wehe dei-nen Söh-nen! weh' dir Je-
 rusalem! weh' dir Je-ru - sa - lem! Je-ne schreckliche Stim-me, je-ne schrek-liche
 Stimme ach! dein Ru-fen, dein Ru-fen ums Blut des Mittlers, ums Blut des Mittlers, wie
 hat es der Feldherrn Ru-fen, du Stadt des Todes er-hört, ach dein Rufen ums Blut des
 Mittlers wie hat es der Feldherrn Rufen er-hört! ach dein Rufen ums Blut des Mittlers, wie
 hat es der Feldherrn Rufen er-hört. Weh' dir, weh' dir Je-rusalem weh' dir, weh' dir, Je-rusalem
 weh' dir, weh' dir! weh' dir! weh' dir, weh' dir, Je-rusa-lem! weh' dir, we-he dei-nen
 Müttern! wehe dei-nen Müttern! wehe! wehe der noch ungebohrnen Frucht weh' dir!
 weh' dir! weh' dir Je-ru-salem! weh' dir! weh' dir! weh' dir Je-ru - sa - lem!

N^o 6. Recit Aria.

SOPRANO 1^{mo}

N^o 7.
FINALE
SOLO

Andante
Viol. I. Fl. Recit.
Doch jetzt entsank die Posaune selber E-loa, auch schwieg der Ge-

Viol
Andante a Tempo
sang des ersten Pro - pheten. Und sie sahen dem Leichname nach, ihn trugen die

Recit
Frommen nieder zum Grabe, das gegen den hohen Golgatha über, ein - sam unter alternden

f P poco piu mosso f f
Bäumen, in Felsen gehau lag. Und sie entwälzten den deckenden

P
Stein der Oeffnung des Grabes. Joseph's Aug' er - koch in seiner

Tiefe die Stätte für den Ent - schlafnen: und also zer - floss des Trauernden Seele: Ach

Adagio non troppo
endlich hat des Lebens, ach endlich des Todes Dul - der wo er sein Haupt hin -

Adagio Viol I.
2
Recit. P
le - ge. Und sie senkten ihn saft in die Tiefe des Grabes,

und wandten oft von dem liegenden Todtenweg ihr weinendes Auge, bis sie zuletzt den Felsen mit
 müdem Arm aufhüben, seine dumpfe Last in des Grabes Oeffnung sinken liessen,
 und Nacht ausbreiteten über den Leich - nam des Mitt - - - lers. N^o 8. Rec. et Aria.

a Tempo **Largo** 10

N^o 9.
VIVACE
 con fuoco

Basso Solo Chor

13 40 Tö - net Po - sau - nen der er - sten der
 - En - gel, tönet Po - saunen der Him - mel - ru - fer, tö - net Po - sau - nen tö - net Po -
 saunen, tö - net Po - sau - nen der er - sten der En - gel, der Aerndter, der Aerndter am
 Tage seines Lohns, der Him - mel ru - fer. Wenn nun an des Thro - nes
 Strome die Na - men der Sie - ger me - lo - disch her - auf wehn, tö - net Po -
 saunen tö - net Po - saunen der ersten der Engel, tönet der na - henden Aufer -
 stehung des Sohnes ent - ge - - gen, tö - net Po - sau - nen tö - net!

1 4 13

SOPRANO 1^{mo}

N^o 10.
SOLO u CHOR

Andante 4 Solo

12/8

Lis - pelt Har - fen der schön - sten der Mor - gen - rö - then,

lis - pelt Har - fen dem Schimmer sei - nes Er - wa - chens, dem Schimmer sei - nes Er - wa - chens, dem

strahlenden Schwebendes Siegers entgegen, lis pelt Harfen dem strahlenden Schwebendes Siegers entgegen,

lis - pelt Har - fen ach! uns schlummert er nicht in der Nacht des Schreckens, er schlummert uns in

Palmenschatten, er schlummert uns in Palmenschatten, er, er der Ueber - win - der des To -

des . Lis - pelt Har - fen der schön - sten der Mor - gen - rö - then, dem

Schimmer sei - nes Er - wa - chens, dem Schimmer sei - nes Er - wa - chens, lis - pelt Har - fen,

lis - pelt, lis - pelt dem strahlen - den Schweben des Sie - gers ent - ge - gen,

lis - pelt Har - fen lis - pelt Har - fen, ach uns schlummert er nicht in der

Nacht des Schreckens, er schlum - mert uns in Pal - men - schatten, er der Ueber - win - der des

To - des . Lis - pelt Har - fen der schönsten der Morgenröthen, lis - pelt Har - fen dem

Schimmer sei - nes Erwachens, dem Schimmer sei - nes Er - wa - chens. Lis - pelt

Har - fen, lis - - pelt, lis - pelt Har - - fen lispelt, lis - - pelt Harfen lis - pelt.

SOPRANO I^{mo}

N^o 11
TERZETTO

Adagio Solo

1 Klaget! klaget! klaget ihm nach, ihr seine Ge-lieb-ten, die
sterb-lich noch im Staube wandeln; ihr wei-net bald an - - de-re Thränen:
Thränen, wie wir nicht wei-nen kön-nen, die eu-er E-lend nicht em-
pfan-den, wie ihr nicht wein-ten aus bluten-den Her - - - zen.
Kla-get kla-get kla - get ihm nach, ihr sei-ne Ge - lieb - - ten
kla - get klaget ihm nach, ihr sei-ne Ge - lieb - ten, kla - - - - get
kla - get ihm nach, ihr sei - ne Ge - lieb - - ten, kla-get ihm
nach, *f* kla-get! *f* kla-get, *f* kla-get ihm nach.

N^o 12.
SCHLUSS-CHOR

Maestoso

1 Tö-net Po-saunen der er-sten der En-gel, der Aerndter, der
Aerndten am Tage seines Lohns, tö-net Po - sau-nen der ersten der En-gel,
tö - net, tö - net, tö-net Po - sau-nen der er - sten der En - gel, tö-net der
nahenden Auler- stehung des Sohnes des Sohnes ent - ge - - gen.

SOPRANO I^{mo}

Moderato

10 Preis dem, der von Golgatha kömmt, sein Name werde ge - hei - ligt, sein Name, sein Na - me wer - de ge - heiligt, wer - de ge - heiligt, sein Name wer - de ge - heiligt, sein Name werde ge - heiligt, werde ge - hei - - - - ligt. 5

Preis dem, der von Golgatha kömmt, sein Name wer - de ge - heiligt; sein Name wer - de ge - heiligt, Preis ihm. 2 Preis dem, der von Golgatha kömmt, sein Name wer - de ge - heiligt, wer - de ge - hei - ligt, ge - heiligt. 1 Preis dem, der von Golgatha kömmt, sein Name wer - de ge - heiligt, wer - de ge - heiligt, sein Name wer - de ge - hei - - - - - ligt, sein Na - me wer - de ge - hei - ligt. poco più mosso Tönet Po - saunen, tönet Po - saunen, tö - - - net, tönet Po - saunen, tö - net, tö - - - net, tönet Po - saunen der nahenden Auf - er - ste - hung des Soh - nes ent - ge - gen, 1

tö - net Po - sau - nen der na - hen - den Auf - - er - ste - hung des Soh - nes ent - ge - - - gen, 2 sein Name wer - de ge - heiligt, sein Name werde ge - heiligt, wer - de ge - hei - - - ligt. 7

(Mus Q 3245)

SOPRANO 1^{mo} RIP.

CHRISTI GRABLEGUNG von S. NEUKOMM.

N^o 10.
SOLO u CHOR

Andante

Solo

Tutti

22 Lis - pelt Har - fen der schön - sten der Morgenrö - then,

lis - pelt Har - fen dem Schimmer seines Erwa - chens, dem Schimmer seines Erwa - chens,

lis - pelt Har - - fen, lis - pelt, lis - pelt dem strah - len - den Schwe - ben des

Sie - gers ent ge - gen, lis - pelt Har - fen, lis - pelt Har - fen; ach

uns schlummert er nicht in der Nacht des Schreckens, er schlummert uns in

Pal - men schatten, er, der Ueber - win - der des To - des. Lis - pelt Har - fender

schön - sten der Morgenröthen, lis - pelt Har - fen dem Schimmer seines Erwachens, dem

Schimmer seines Erwa - chens. Lis - pelt Har - fen, lis - pelt, lis - pelt

Har - fen, lis - pelt, lis - pelt Har - fen, lis - pelt!



(Mus. Q 3245)

SOPRANO 2^{da}

CHRISTI GRABLEGUNG von S. NEUKOMM.

N^o 1. Introduzione N^o 2. Rec. et Aria.N^o 3.
RECITATIVO

16 Andante

Vivace Chor der himmlischen Heerscharen

12 18 *f* 1^{ter} Chor
 Wer ist der, der von
 Golgatha kömmt in röthlichen Kleide? wer ist der? wer mit Blutgewande ge-
 schmückt her-unter vom Altar? wer, dess göttliche Macht verborgen und ewiges
 3 2^{ter} Chor
 Heil ist? Ich bin's, ich bin's, ich bin's, der Ge-rechtigkeit lehrt, ein
 9 1^{ter} Chor
 aMeister zu helfen, ein Meister zu hel - fen. Wa-rum ist dein Ge-wand
 4
 röthlich gefärbt, und wie eines, der die Kelter ge-treten dein Kleid? Der Ra-
 5
 che Tag ist, es ist das Jahr der grossen Er - lö - sung ge - kommen.
 1
f der Schlange zertrat ich den Kopf, sie stach in die Ferse! All' Em - pö -
 rer, all' Em - pö - rer, al - le hab' ich in mei - nem Zor-ne zer - tre -
 1
 ten, habe sie trunken gemacht, in meinem Grimme, in meinem Grimme,
 10
 al - so hab' ich all' ihr Ver-mö - gen zu Bo - den ge - stos - - sen.

N^o 5.
CHOR

Maestoso moderato assai

11 *f* Aber weh dir Je-ru-salem! weh dir Je-ru-salem!

weh dir! weh dir! weh dir Je-ru-salem! *p* ach wehe deinen Söhnen, wehe deinen

ff Söhnen, weh dir Je-ru-salem, weh dir Je-ru-salem! *f* Jene schreckliche

Stimme, jene schreckliche Stimme, dein Rufen, dein Rufen ums Blut des

Mittlers, ums Blut des Mittlers, *f* wie hat es der Feldherrn Ru-fen, du Stadt des

piu mosso Todes er-hört, ach dein Rufen ums Blut des Mittlers, wie hat es der Feldherrn

Rufen er-hört, ach dein Rufen ums Blut des Mittlers, wie hat es der

Feldherrn Rufen er-hört. *2* Weh dir, weh dir, Je-ru-salem, Je-ru-salem, weh

dir, weh dir, Je-ru-salem! weh dir! weh dir! weh dir! weh dir! weh dir! weh dir Je-

ru-salem! weh dir! wehe deinen Müttern! wehe deinen Müttern!

1 wehe der noch ungebohrnen Frucht! weh dir! weh dir! weh dir Je-

ru-salem! weh dir! weh dir! weh dir, Je-ru-salem! *5*

N^o 6. Recit et Aria. N^o 7. Finale. N^o 8. Recit et Aria.

SOPRANO 2^{do}

N^o 9.

VIVACE
con fuoco

13

Basso Solo Chor

40 Tö - net Po - sau - nen der er - sten der
 En - gel, tö - net Po - saunen der Himmel - ru - fer, tö - net Po - saunen, tö - net Po -
 saunen, tö - net Po - sau - nen der er - sten der En - gel, der Aerndter, der Aerndter am
 Tage seines Lohns, der Him - mel - ru - fer. Wen nun an des Thro - nes
 Stro - me die Na - men der Sieger me - lo - disch her - auf - wehn, tönet Po - saunen,
 tö - net Po - saunen, der ersten der Engel, tönet der na - hen - den Aufer - stehung des
 Sohnes ent - ge - gen, tö - net Po - sau - nen, tö - - net

N^o 10.

SOLO u CHOR.

Andante

Solo

Tutti

22

Lis - pelt Har - fen der schönsten der Morgen - röthen,
 lis - pelt Har - fen dem Schimmer seines Erwa - chens, dem Schimmer seines Erwa - chens,
 lis - pelt Har - fen lis - pelt, lis - pelt dem strah - len - den Schwe - ben des
 Sie - gers ent - ge - gen, lis - pelt Har - fen, lis - pelt Har - fen; ach!
 uns schlummert er nicht in der Nacht des Schreckens, er schlum - mert uns in
 Palmen - schatten, er, der Ueber - win - der des To - des. Lis - pelt Har - fen der

SOPRANO 2^{do}



schön-stender Morgenröthen, lis-pelt Har-fen dem Schimmer seines Erwachens, dem Schimmer seines Erwa-chens. *pp* Lis-pelt Har-fen, lis-pelt, lis-pelt Har-fen, lis-pelt, lis-pelt, Har-fen lis-pelt!

Nº 11. Terzetto.

Nº 12.

Maestoso

SCHLUSS CHOR



1 Tö-net Po-sau-nen der er-sten der En-gel, der Aerndter der Aerndter am Tage seines Lohns, *f* tö-net Po-saunen der er-sten der En-gel tö-net, tö-net, tö-net Po-sau-nen der er-sten der En-gel tö-net der nahen-den Auf-er-stehung des Sohnes, des Sohnes ent-ge-gen.

Moderato



7 Preis dem, der von Golgatha kömmt, sein Name wer-de ge-hei-ligt, sein Name wer-de ge-heiligt, Preis ihm, sein Name wer-de ge-hei-ligt, sein Name wer-de ge-heiligt, sein Name wer-de ge-heiligt, sein Name ge-

hei - ligt, wer - de, sein Na - me, sein Name wer - de ge - hei - ligt, sein
 Name wer - de ge - hei - ligt, sein Na - me, sein Name, sein Name wer - de ge -
 heiligt, wer - de ge - heiligt, sein Name wer - de ge - heiligt. Preis - dem, der von
 Gol - gatha kömmt. Preis dem, der von Golgatha kömmt, sein Name wer - de ge -
 heiligt, wer - de ge - hei - ligt; sein Name wer - de ge - hei - - - - - ligt, sein
 Na - me werde ge - hei - ligt. Tönet Po - saunen, tönet Po - saunen, tö - -
 - net Po - saunen, Po - saunen, tö - net, tö - - - net, tö - net Po - sau -
 nen der nahen - den Auf - er - ste - hung des Soh - nes ent - ge - gen,
 tö - net Po - sau - nen der na - henden Auf - - er - - ste - hung des
 Soh - nes ent - ge - - - gen. Sein Name werde ge - heiligt, sein
 Name werde ge - hei - ligt, werde ge - hei - - - ligt. Fine

(Mus. Q. 3245)

TENORE

CHRISTI GRABLEGUNG von S. NEUKOMM.

Adagio non troppo

N^o 1.

INTRODUZIONE

Am Fus-se des

Kreuzes stand die Mutter im stummen aus-geweinten Schmerz, neben ihr der geliebteste Jünger des

Sohnes und die kleine Zahl der getreuen Verwaisten. Da trat

Joseph von Arimathäa herbey und Niko-demus, und legten, der das Sterbe-gewand, und

der die Gerüche der Myrrhe in den Staub. Dann

nahmen sie von dem Kreuz den Leichnam, und sie liessen ihn sanft auf Golgatha's Hügel herunter

sin - - ken. Nun ruht er am Kreuz: sie eilten und gaben der Stätte Lebendem Leichengewand

Mus. 4521 - D - 502



TENORE

und wollten, der einst mit Po-saamen Auferstehung gebeut, so vor der Verwesung schützen.

N^o 3.

16 Andante

Vivace

Chor der himmlischen Heerschaaren

N^o 2. Rec et Aria.

RECITATIVO

Wer ist der, dervon Golgatha kömmt in

röthlichen Kleide? wer ist der? wer mit Blut-gewande ge-schmückt herun-ter vom

Altar? wer, dess göttliche Macht ver-borgen und ewiges Heil ist? Ich bin's,

ich bin's, ich bin's, der Ge-rechtigkeit lehrt, ein Meister zu helfen, ein Meister zu

hel - fen. Warum ist dein Ge-wand röthlich ge-färbt, und wie ei-nes, der die

Kelter ge - treten dein Kleid. Der Ra-che Tag ist, es ist das Jahr der

grossen Er-lö - sung gekommen Sie - he! der Schlange zertrat ich den Kopf, sie

stach in die Ferse! All' Em-pö - rer, all' Em-pö - rer, al - le hab ich in mei - nem

Zor-ne zer-tre, - ten, habe sie trunkengemacht in meinem Grimme, in meinem Grimme,

al - so hab ich all' ihr Ver-mö - gen zu Bo-den ge-stos - - sen.

TENORE

3

N^o 4. *Largo* Violino I^o

SOLO

5 Recit.

Und Joseph nahm die bluti-ge Krone vom Haupte des

5 *pp* *a Tempo*

Todten, gab sie seinem Ge-fähr-ten, und hüllte das göttliche Haupt ein.

Recit. *a Tempo*

Nun erhuben sie von der Er-de den hei-li-gen Leichnam, und tru-gen

Listesso moto

langsam ihn von Golgatha's Höhn, der Last von Gott ge-wür-digt. 11 Ge-

storben ist Er! Er ist ge-storben ihr Engel! Er er-nie-der-te bis zum

To-de sich, bis zum Tod am Kreuz! Und Knechte sün-di-ger Götzen, sün-diger

Götzen warfen um sei-ne Ge-wan-de das Loos, ach Es-sig und Gal-le gaben sie

ihn in seinem ent-flamnten Durste zu trinken, und vom bit-tern Kel-che des

Spot-tes der See-le des Dul-ders, der See-le des Dul-ders; und ge-stor-ben, ge-

stor-ben ist er! ihr En-gel! er ist ge-storben, er ist ge-stor-ben, ihr En-gel!

3

TENORE

Nº 5. Maestoso moderato assai

CHOR

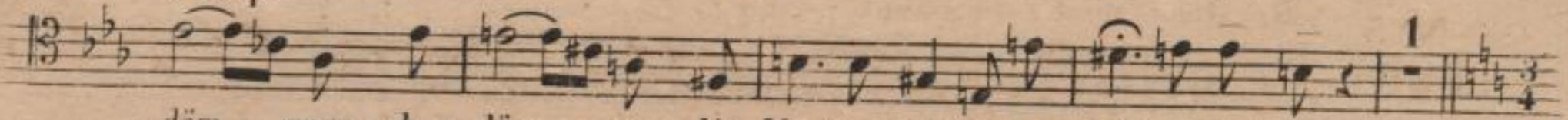
A-ber weh dir Je - ru - sa - lem! weh dir Je - ru - sa - lem! weh dir,
 weh dir! weh dir Je - ru - sa - lem, wehe! weh dir Je - ru - sa - lem,
 weh dir Je - ru - sa - lem! Jene schreckliche Stimme, je - ne schreckliche Stimme,
 ach! dein Rufen, dein Ru - fen ums Blut des Mittlers, ums Blut des Mittlers wie hat es der
 Feldherrn Ru - fen, du Stadt des Todes er - hört, ach dein Rufen ums Blut des Mittlers wie
 hat es der Feldherrn Rufen er - hört, ach dein Ru - fen ums Blut des Mittlers, wie
 hat es der Feldherrn Rufen er - hört. Weh dir, weh dir Je - ru - sa - lem, weh dir, weh dir Je -
 rusa - lem weh dir, weh dir Je - ru - sa - lem! weh dir! weh dir! weh dir! weh dir!
 weh dir Je - ru - sa - lem! weh dir! wehe, wehe! wehe der noch unge - bornen
 Frucht! weh dir! weh dir weh dir Je - ru - sa - lem! weh dir! weh dir weh dir Je - ru - sa - lem!

Nº 6. Recit et Aria. Nº 7. Finale.

Als die Nacht den Tod - ten um - gab, er - tön - ten die Chö - re
 seiner himmlischen Leichenge - fährt en. Sie sahn des Grabes Nachtschon

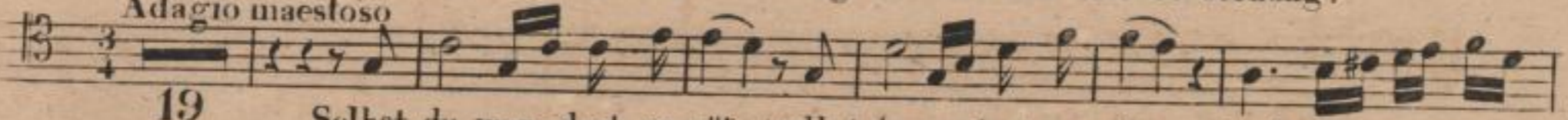
TENORE

a Tempo

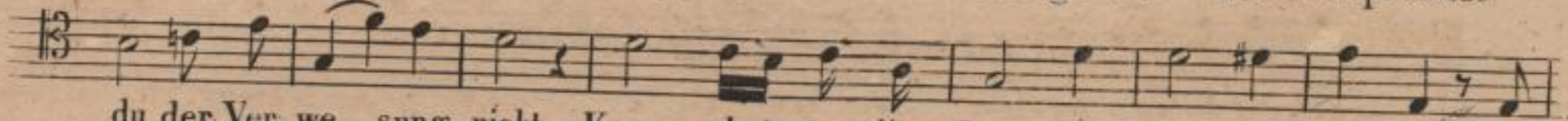


däm - mern schon däm - mern, die Morgenröthender Auf-er-stehung.

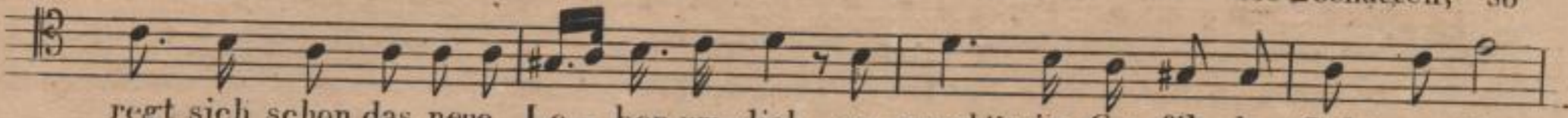
Adagio maestoso



19 Selbst du wur-dest ge-sät, selbst du wurdest ge-sät, doch entsprossest



du der Ver-we - sung nicht. Kaum schat - ten dir, Sohn, die To - des - schatten, so



regt sich schon das neue Le - ben um dich, so rauscht's im Ge - fil - de Gol - ga - tha

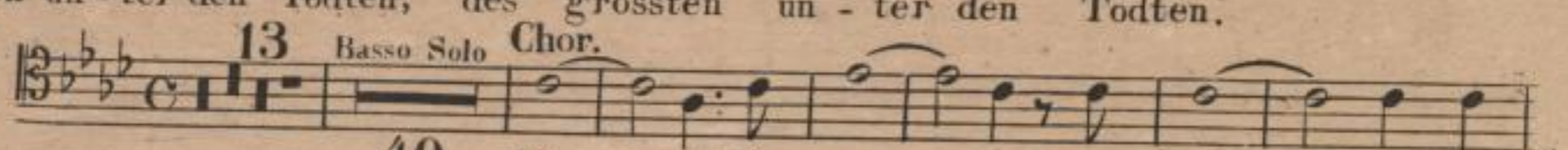


schon von Auf-er - ste - hung, am bluti-gen Al - tar laut von der Auf - er - stehung des

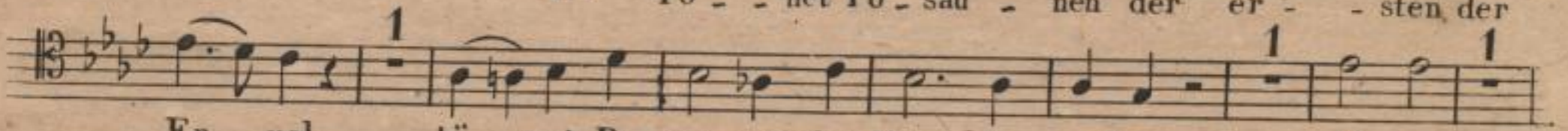


grössten un - ter den Todten, des grössten un - ter den Todten.

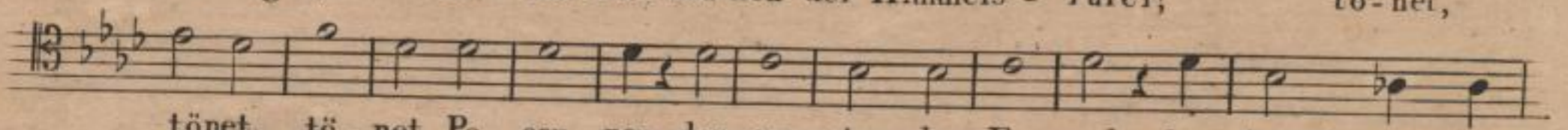
N^o 9
VIVACE
con fuoco



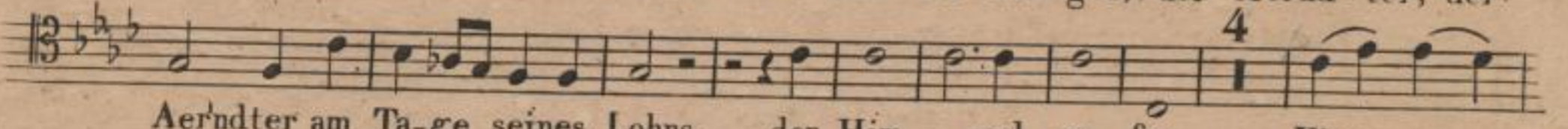
40 Tö - - net Po - sau - nen der er - - sten der



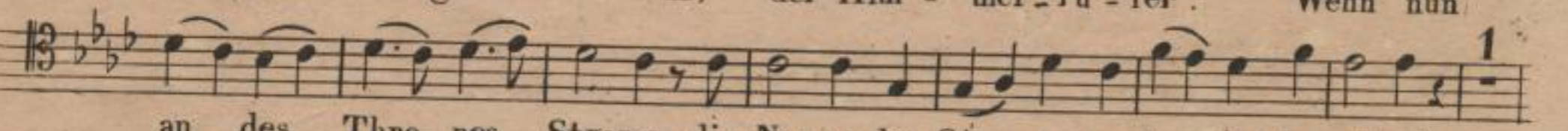
En - gel, tö - net Po - sau - nen der Himmels - rufer, tö - net,



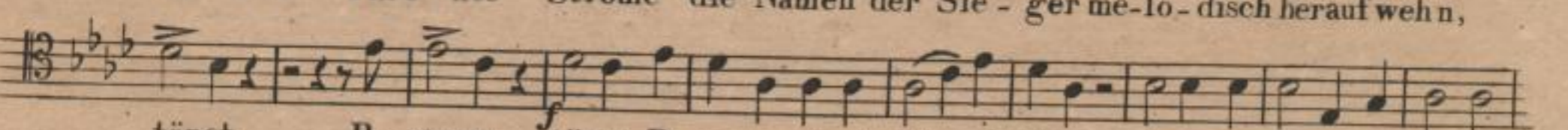
tönet, tö - net Po - sau - nen der er - sten der En - gel, der Aernd - ter, der



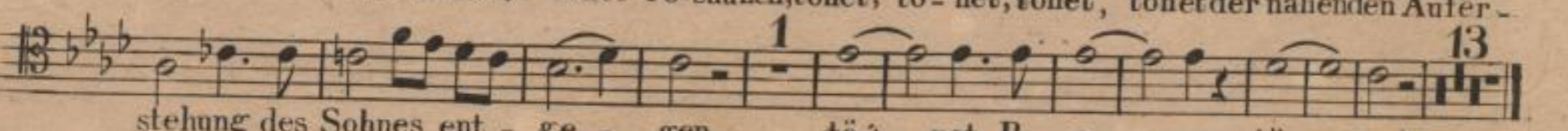
Aerndter am Ta - ge seines Lohns, der Him - mel - ru - fer. Wenn nun



an des Thro - nes Strome die Namen der Sie - ger me - lo - disch berauf wehn,



tönet Po - saunen, tönet Po - saunen, tönet, tö - net, tönet, tönet der nahenden Aufer -



stehung des Sohnes ent - ge - gen, tö - net Po - sau - nen, tö - net.

N^o 11.
TERZETTO

Adagio

1 Klaget! Klaget! Klaget ihr sei - ne Ge - lieb - ten, die
sterb - lich noch im Stau - be wandeln, ihr weinet Thränen,
Thrä - nen, wie wir, wie wir nicht wei - nen kön - nen, die euer E - lend
nicht em - pfanden, wie ihr nicht wein - ten aus bluten - den Her - zen.
Klaget! klaget! kla - get ihm nach, ihr seine Ge - lieb - ten, Kla - get klaget ihm nach, ihr
seine Ge - lieb - ten, kla - get, kla - get ihm nach, ihr sei - ne Ge - lieb - ten,
klaget ihm nach, klaget, klaget, *p* klaget ihm nach.

N^o 12.
SCHLUSS-CHOR

Maestoso

1 Tö - net Po - san - nen der er - sten der En - gel der
Aerndter, der Aerndter am Tage seines Lohns, tö - net Po - sau - nen der er - sten der
Engel, tö - net, tö - net, tönet Po - sau - nen der er - sten der En - gel,
tö - net der na - hen - den Au - fer - stehung des Sohnes, des Sohnes ent - ge -
gen. 5 Preis dem, der von Golgatha kömmt, sein Na - me wer - de ge -
heiligt, sein Name, sein Na - me wer - de ge - heiligt, sein Name wer - de ge - heiligt

TENORE

7

- ligt, Preis dem, der von Golgatha kömmt, sein Name werde geheiligt, sein Name werde ge-
 heiligt, sein Name, sein Name werde geheiligt, Preis dem, der von Golgatha kömmt, sein
 Name wer-de ge - heiligt, wer-de ge-heiligt, wer-de ge - heiligt, wer - de ge - hei - ligt,
 Preis dem, der von Gol - ga - tha kömmt, sein Name wer-de ge-heiligt, Preis dem, der von
 Golgatha kömmt, sein Name wer-de ge - hei - ligt, Preis dem, der von Golgatha kömmt, sein
 Name wer - de ge-heiligt, ge-heiligt, Preis dem, der von Golgatha kömmt, sein Name werde ge-
 heiligt, wer-de ge-heiligt, sein Name wer-de ge - heiligt, wer-de ge - hei - - - ligt, sein
 Na - me wer-de ge - hei - ligt. *poco più mosso* Tö-net Po-sau-nen tö-net Po - sau - nen!
 Preis dem, der von Golgatha kömmt, Po - saunen, Po - saunen tö-net, tö -
 - net, tö-net Po - sau - nen *più mosso* der näh-den Auf - er - ste - hung des Soh-
 nes ent - ge - gen, tö - net Po - sau - nen der na - hen - den Auf - - er - ste -
 hung des Soh - nes ent - ge - - gen, *più mosso* sein Name wer - de ge - heiligt,
 sein Name wer-de ge - heiligt, werde ge - hei - - - ligt. *f* Fine

(Mus. Q 3245)

BASSO

CHRISTI GRABLEGUNG von S. NEUKOMM.

N^o 1. Introduzione. N^o 2. Recit et Aria. *Viol I^o*
 Sohn mein Mittler! wie schön sind deine Wunden!

N^o 3. *Violino I^o*
 RECITATIVO *Recit*
 Also sagte die glückliche Mutter zum liegenden Todten. Aber die andre stand ver-

f *P*
 hüllt, und konnte zum Leichnam nicht hinblicken. Joseph und Nikodemus umwanden jetzt den

Viola *Violino*
 Todten. Allein, als unter den bebenden Händen nun das Sterbegewand zu Blute ward

a Tempo
Andante
 da hieltens länger nicht aus die vollendeten Erömmen, die Väter des Mittlers, und es be-

gann ihr Todten-gesang, die Klage des Himmels, und Thränen der Se - - li - gen
 Chor der himmlischen Heerschaaren
 flos - sen.. 18 Wer ist der, der von Golgatha kömmt in röthlichem

Kleide? wer ist der? wer mit Blut-gewande ge-schmückt her-unter vom Al-tar?

1 3
 wer, dess göttliche Macht ver-bor-gen und ewi-ges Heil ist?

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2^{ter} Chor

Ich bin's, ich bin's, ich bin's, der Ge-rechtigkeit lehrt, ein Meister zu helfen, ein Meister zu hel fen. Warum ist dein Ge-wand röthlich gefärbt, und wie eines, der die Kelter ge-treten dein Kleid? Der Ra-che Tag ist, es ist das Jahr der grossen Er-lö-sung ge-kommen. Der Schlange zer-trat ich den Kopf, sie stach in die Ferse!

All' Em-pö-rer, all' Em-pö-rer, al-le hab ich in mei-nem Zor-ne zer-tre-ten, habe sie trunken ge-macht in meinem Grimme, in meinem Grimme, al-so hab ich all' ihr Ver-mö- gen zu Bo-denge-stos-sen. N^o 4. Rec. et Aria.

N^o 5. *Mäestoso moderato assai*

CHOR

13 Weh dir! weh dir! weh dir! weh dir weh dir Je-ru-sa-lem!

wehe weh dir Je-ru-sa-lem, weh dir Jeru-sa-lem! Jene schreckliche Stim-me, jene schreckliche Stimme, ach dein Ru-fen, dein Ru-fen ums Blut des Mittlers ums Blut des Mittlers, wie hat es der Feldherrn Ru-fen, du Stadt des To-des er-hört, ach dein Rufen ums Blut des Mittlers, wie hat es der Feldherrn Rufen er-hört,

ach dein Rufen ums Blut des Mittlers, wie hat es der Feldherrn Ru-fen er-

hört! weh dir, weh dir Je-rusalem, weh dir, weh dir Je-rusa-lem, weh dir, weh dir Je-rusa-lem, weh dir! weh dir! weh dir! weh dir! weh dir Je-ru-sa-lem! weh dir! wehe! wehe der noch un-gebor-nen Frucht! weh dir! weh dir! weh dir Je-ru-sa-lem! weh dir! weh dir, weh dir Je-ru-sa-lem!

No 6. *Andante* *Viol. I.*

RECIT et ARIA

Die Harfen entsanken den Vätern,

auch den Händen des Mannes der Aarons Gott war, entsanken seine Saiten; allein, da E-

loas Donnerposaune Weh ausrief, ent-schwebt er der Heiligen weinenden

Chören; trat dann dicht bey den Engeln heran zu dem blutigen Leichnam.

Also sang er, und also erscholl die Po-sau-ne des Seraphs:

BASSO

Adagio non troppo

Lan - ge wird er mit euch, die diesen A - bel er - würg - ten, siehe, der Eine, der
 e - wig ist, rechten. Schrie ge - gen euch nicht zu mir in den Himmel eures Bru - ders
 Blut, eures Bru - - ders Blut? Nicht um Ra - che, nicht um
 Rache rief mir's, es rief mir bis in des Aller - heiligsten innerste Nacht um
 Gna - de, um Gna - de rief mir's, nicht um Ra - - che, nicht um Ra - che rief mir's: es
 rief mir um Gna - - de, um Gna - de! Aber ihr wolltet nicht
 Gnade. So wird die Stimme des Rä - chers von dem hohen Golgatha bis in die
 unterste Hölle viele Ae - o - nen er - tönen, so wird die Stimme des Rä -
 - chers, des Rä - chers von dem hohen Golgatha bis in die unterste Höl - le
 vie - le Ae - o - - nen er - tö - - nen. Nun wählet, nun wählet ihr
 Mörder des Mittlers, ihr Mörder des Mittlers, nun wählet eure Wahl denn, nun wählet eure
 Wahl denn, und sterbt, und sterbt, und sterbt! nun wählet eure Wahl denn, nun
 wählet eure Wahl denn, nun wählet eure Wahl denn, ihr Mörder des Mittlers, ihr

N^o 11.
TERZETTO

Adagio Solo

Kla- get: kla- get: kla- get ihr seine Ge- liebten, die
sterblich noch im Staube, im Stau- be wan- deln; ihr weinet ande- re Thränen:
Thränen, wie wir nicht weinen können, die eu- er E- lend nicht em- pfa- den, wie
ihr, wie ihr, nicht weinten aus bluten- den Her- zen. Kla- get! kla- get! kla- get ihm
nach, ihr seine Ge- lieb- ten, kla- get, kla- get, kla- get ihr sei- ne Ge-
lieb- ten, ² kla- get ihm nach, klaget, klaget, klaget ihm nach,
kla- get, klaget, ¹ kla- get ihm nach.

N^o 12.
SCHLUSS-CHOR

Maestoso

Tö- net Po- sau- nen der er- sten der En- gel, der
Aerndter, der Aerndter am Ta- ge seines (Lohns, tö- net Po- sau- nen der
ersten der En- gel, tö- net, tö- net, tö- net Po- sau- nen der er- sten der
En- gel: ^f tö- net der na- hen- den Auf- er- stehung des Sohnes, des Sohnes ent-
ge- - - gen. ⁵ Preis dem, der von Golgatha kömmt, sein Name wer- de ge-
heiligt, sein Name wer- de ge- heiligt, Preis ihm! sein Na- me wer- de ge-

3
 heiligt. Preis dem, der von Golgatha kömmt, sein Name werde ge-hei-ligt, sein
 Name werde ge-heiligt, sein Name wer-de ge-hei-ligt, sein Name, sein Na-me
 werde ge-heiligt, wer-de ge-heiligt, sein Name wer-de geheiligt, sein Name wer-de ge-
 heiligt, ge-hei - ligt, sein Name wer-de ge-heiligt, sein Name wer - de ge -
 heiligt. Preis dem, der von Golgatha kömmt, sein Na - me wer - de geheiligt, werde ge-
 hei - - - ligt, geheiligt. Preis dem, der von Golgatha kömmt, der von Golgatha
 kömmt, sein Name wer-de ge-heiligt, wer - de ge-hei - - - - ligt, sein
 Na - me werde ge-hei - ligt. *poco* Tönet Po-sau-nen, *piu* tönnet Po-saunen. Preis dem, der von
 Golgatha kömmt, sein Name wer-de ge-heiligt, *piu mosso* tönnet Po - sau - nen, tö-net, tö -
 - net, tönnet Po - sau - nen der na-hen-den Auf - er - ste - hung des Sohnes ent -
 ge - gen, *1* tö - - net Po - sau - nen der na-hen-den Auf - - er - ste -
 hung des Soh - nes ent - ge - *piu* gen, *mosso* sein Name wer,-de ge-heiligt,
 sein Name werde ge-heiligt, wer-de ge-hei - - - ligt. *7* Fine

(Mus. Q 3245)

Violino I.

Introduzione

VIOLINO 1^o

Christi Grablegung von S. Neukomm

Adagio non troppo

N^o 1.

Viola

The musical score consists of several systems. The top system is for Viola, marked 'Viola' and 'p'. The second system is for Violino 1, marked '1', with dynamics 'f', 'p', 'cres', 'f', and 'dimin'. The third system is for Viola, marked 'p', 'f', 'f', and 'p'. The fourth system is for Violino 1, marked 'p', 'f', and 'p'. The fifth system is for piano accompaniment, marked 'Recit', 'f', 'p', and 'pp'. The sixth system is for piano accompaniment, marked 'a Tempo', 'p', 'f', and 'sp f'. The seventh system is for piano accompaniment, marked 'a Tempo', 'p', and 'a Tempo legato assai', 'pp'. The eighth system is for piano accompaniment, marked 'p', 'f', and 'f'. The ninth system is for piano accompaniment, marked 'f', 'f', and 'f'. The score includes various musical notations such as notes, rests, slurs, and dynamic markings.

VIOLINO 1º

Andante

Nº 2.

10

Fl. 11

12

Recit

pp

f

f

Andante

p

p

f

Adagio non troppo

13

p

f

p

mf

p

pp

sf

f

p

p

f

p

f

p

fp

cres

f

p

pp

Fl

Je l'olè

Carri

Fag

Comi

VIOLINO 1^o

The musical score is written for Violino 1 and consists of several systems of staves. The first system contains three staves of music in treble clef with a key signature of two sharps (F# and C#). The second system is a grand staff (bass and treble clefs) with a key signature change to one flat (Bb) and includes tempo markings: "Recit" (Recitativo), "Adagio", "Andante", and "a Tempo". The third system continues the grand staff with a key signature change to two flats (Bb and Eb) and includes a "Vivace" marking. The score includes various musical notations such as slurs, ties, and ornaments, and dynamic markings including *pp*, *p*, *f*, *sf*, and *ff*. A "trem" (trémolo) marking is also present. The piece concludes with a final cadence in 3/4 time.

Te
oboi
7
Coro
Fag
Com
G
H

VIOLINO 1º

Handwritten musical score for Violino 1º, page 6. The score consists of 15 staves of music in a single system. The notation includes various rhythmic values, accidentals, and dynamic markings such as *sf*, *f*, and *ff*. A *marcato* instruction is present on the 11th staff. The music is written in a key with one flat and a 2/4 time signature.

VIOLINO I^o

8va *loco*
ff

Largo Recit.

N^o 4

a Tempo

Listesso moto

poco a poco cres

VIOLINO 1º

Maestoso moderato assai

Nº 5.

First measure of the Violino 1º part, starting with a forte (f) dynamic and a triplet of eighth notes.

Second measure of the Violino 1º part, featuring trills (tr) and a dynamic marking of p.

Third measure of the Violino 1º part, including a triplet and a forte (f) dynamic marking.

Fourth measure of the Violino 1º part, featuring a trill (tr) and a piano (p) dynamic marking.

Fifth measure of the Violino 1º part, including a trill (tr) and a forte (f) dynamic marking.

Sixth measure of the Violino 1º part, featuring a trill (tr) and a forte (f) dynamic marking.

Seventh measure of the Violino 1º part, including a trill (tr) and a piano (p) dynamic marking.

Eighth measure of the Violino 1º part, featuring a forte (f) dynamic and sf sf markings.

Ninth measure of the Violino 1º part, including sf sf markings and the tempo change 'piu mosso'.

Tenth measure of the Violino 1º part, featuring sf sf dynamic markings.

Eleventh measure of the Violino 1º part, including sf sf dynamic markings.

Twelfth measure of the Violino 1º part, featuring sf sf dynamic markings.

Thirteenth measure of the Violino 1º part, including sf, ff, and pp dynamic markings.

Fl
Ob
Clar B
Fag
Corn
Clarini
Tympani
Tromp

VIOLINO 1º

Andante

Nº 6.

Recit

Andante

f poco piu mosso

Adagio non troppo

4

4

cres f p f p

7e
ob
Cor B
Fag
Cora
Tromp

VIOLINO 1º

Vivace

The musical score consists of 12 staves of music. The first staff begins with a dynamic marking of *f* and includes a triplet of eighth notes. The second staff features *fp* markings and another triplet. The third staff ends with a *f* dynamic. The fourth staff includes a *p* dynamic and a trill (*tr*). The fifth staff has *fp* markings. The sixth staff includes *fp* and *f* markings. The seventh staff features trills (*tr*) and *fp* markings. The eighth staff includes *f* and *p* markings. The ninth staff has *fp* markings. The tenth staff includes *f* and *p* markings. The eleventh staff features *f* and *p* markings. The twelfth staff concludes with *f*, *p*, and *pp* markings.

VIOLINO 1º

Finale Andante

Andante

Nº 7.

Musical score for Violino 1º, No. 7, Finale Andante. The score consists of eight systems of music. The first system shows the beginning in C major, 3/4 time, with dynamics *f* and *p*. The second system continues with a dense texture and *sf* dynamics. The third system is marked "poco più mosso" and features dynamic markings *p*, *sf*, and *f*. The fourth system is marked "Adagio non troppo" and "Adagio", with dynamics *p* and *sf*. The fifth system is marked "Recit" and "Adagio", with dynamics *p* and *sf*. The sixth system continues with dynamics *p* and *sf*. The seventh system is marked "a Tempo" and "Largo", with dynamics *pp* and *p*. The eighth system concludes with dynamics *pp*, *pizz*, and *all'acca*.

7c
 ob
 Clarin
 Fay
 Cor
 Tympan
 Tromp

VIOLINO 1º

Recit.

Nº 8.

Adagio

Adagio

Adagio maestoso

Vivace con fuoco

Nº 9.

Fl
ob
Clar B
Fag
Clarinet
Tymp
Tomp

Fl
ob
Clar B
Fag
Clarinet
Tymp
Tomp

VIOLINO 1º

Handwritten musical score for Violino 1º, page 13. The score consists of 12 staves of music in a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. The music features various dynamics including fortissimo (ff), forte (f), piano (p), and pianissimo (pp), as well as articulation marks like accents (>) and trills (tr). The piece concludes with a double bar line and the number 11, followed by a pizzicato (pizz) section.

VIOLINO 1°

Nº 10

Andante

12/8

pp sempre pianissimo e legato assai

Nº 12

Maestoso

f

10/11
70
06
Fag
Bot

VIOLINO 1^o

f

Moderato

10*f*

5

2

1

poco più mosso

sf sf sf sf

1 *più mosso ff*

sf sf sf sf sf sf sf ff

più mosso

3

ff

Fine

(Mus. Q 3245)

Introduzione
Adagio non troppo

VIOLINO 2^o

Christi Grablegung von S. Neukomm.

N^o 1.

1 p cres f
f p cres f dim p f
sf sf p
pp
Recit.
a Tempo
a Tempo
legato assai
pp
Andante Recit f f

N^o 2.

pp f f
Andante
Recit.
p p f p

VIOLINO 2º

Adagio non troppo

Violin 2 part score for Adagio non troppo. The score consists of ten staves of music. It begins with a treble clef, a key signature of two sharps (D major), and a 3/4 time signature. The first staff starts with a measure rest of 13 measures, followed by a piano (p) dynamic. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics range from piano (p) to forte (f). The piece concludes with a piano (pp) dynamic.

Recit

No 3.

Piano accompaniment for the Adagio non troppo section. It consists of two staves: a bass clef staff and a treble clef staff. The music is primarily in the bass register, featuring a steady eighth-note accompaniment. Dynamics include piano (p), forte (f), and piano (pp). A first ending bracket is present in the bass staff. The section ends with a forte (f) dynamic.

Andante

Violin 2 part score for the Andante section. It consists of three staves. The first staff is in 3/4 time with a piano (p) dynamic. The second staff begins with a forte (f) dynamic and a tempo change to Vivace in 3/4 time. The third staff continues the music. Dynamics include piano (p), piano-piano (pp), and forte (f).

VIOLINO 2^o

3

Handwritten musical score for Violino 2^o, page 3. The score consists of 15 staves of music in G major, 2/4 time. It features various dynamics including *ff*, *sf*, and *sfz*, and includes articulation marks like accents and slurs. The notation includes treble clefs, a key signature of one sharp (F#), and a time signature of 2/4. The music is characterized by rapid sixteenth-note passages and dynamic contrasts.

VIOLINO 2°

N^o 4. *Largo Recit.* *Recit.*

a Tempo *pp* *Lo stesso moto* *p*

poco a poco cres *p*

f sf p sf p sf p fp fp fp fp

fp fp fp fp fp fp fp fp fp

f p f p pf p p

p pp pp pp

N^o 5. *Maestoso moderato* *f*

tr tr

VIOLINO 2º

5.

tr

p

f

p

p

f

sf sf sf sf *piu mosso.*

sf sf ff

pp

VIOLINO 2º

Violin part of the first movement, measures 1-16. The music is in G minor, 3/4 time. It features a complex rhythmic pattern with many sixteenth and thirty-second notes. Dynamic markings include *p*, *fp*, *ff*, and *f*. The key signature has two flats (Bb and Eb).

Finale Andante

Violin part of the second movement, measures 1-16. The music is in G minor, 3/4 time. It features a complex rhythmic pattern with many sixteenth and thirty-second notes. Dynamic markings include *f*, *p*, *pp*, and *f*. The key signature has two flats (Bb and Eb).

Nº 7.

Recit

Andante

Piano accompaniment for the first movement, measures 1-16. The music is in G minor, 3/4 time. It features a complex rhythmic pattern with many sixteenth and thirty-second notes. Dynamic markings include *f* and *p*. The key signature has two flats (Bb and Eb).

Piano accompaniment for the second movement, measures 1-16. The music is in G minor, 3/4 time. It features a complex rhythmic pattern with many sixteenth and thirty-second notes. Dynamic markings include *f*. The key signature has two flats (Bb and Eb).

poco più mosso

Piano accompaniment for the third movement, measures 1-16. The music is in G minor, 3/4 time. It features a complex rhythmic pattern with many sixteenth and thirty-second notes. Dynamic markings include *p*, *fp*, *f*, and *p*. The key signature has two flats (Bb and Eb).

Piano accompaniment for the fourth movement, measures 1-16. The music is in G minor, 3/4 time. It features a complex rhythmic pattern with many sixteenth and thirty-second notes. Dynamic markings include *f* and *p*. The key signature has two flats (Bb and Eb).

VIOLINO 2°

Adagio non troppo

No 8.

Recit

arco

Adagio 4

Adagio maestoso

Vivace con fuoco
Nº 9.

The musical score consists of 14 staves of music. The first staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 7/8 time signature. The tempo and mood are indicated as "Vivace con fuoco". The score includes various dynamic markings such as *f*, *sf*, *fp*, *p*, *pp*, and *ff*. Performance instructions include "attacca" at the end of the first staff, "pizz" (pizzicato) in the fourth staff, and "arco" (arco) in the fifth staff. There are also first ending brackets labeled "1" in the seventh and eighth staves, and a second ending bracket labeled "II" in the fourteenth staff. The piece concludes with a double bar line.

The musical score for Violino 2º on page 11 consists of 14 staves. The notation includes various dynamics such as *sf*, *f*, *ff*, and *sf*. Tempo markings include *Moderato* and *piu mosso*. The score features complex rhythmic patterns, slurs, and articulation marks. A *7* is written below the second staff, and a *2* above the sixth staff. A *1* is written above the eighth staff. A *3* is written below the fourteenth staff.

(Mus. Q. 3245)

Viola

VIOLE

Christi Grablegung von S. Neukomm.

N° 1
INTRODUZIONE.

Adagio non troppo

1^o
2^o
cres
f p
f p
dimin p
sf
p
sf
p
sf

Recit
a Tempo
sf
pp
f
p
p
fp

a Tempo
f
fp
f
p
fp

a Tempo
pp
p

f
f
f
f



Mus. 4521-D-502

VIOLE

N° 2. **Andante**

12 **Recit**

pp *f* *f*

Andante

p *p* *f* *p*

Adagio non troppo

13

p *p*

f *p* *mf* *p*

pp

f

p *f* *p* *fp* *fp*

f *p pizz* *arco*

pp

pp *pp*

VIOLE

Recit

N° 3.

p sf p f p p

f sf p trem.

a Tempo
Andante

f f p p

f sf p pp

Vivace

f sf

sf

ff

sf

VIOLE

The musical score consists of 12 staves of music. The first staff begins with a series of sixteenth-note patterns, marked with *sf* (sforzando) dynamics. The second staff features a melodic line with accents (>) and a *sf* dynamic. The third staff continues with melodic lines and *sf* dynamics. The fourth staff has a melodic line with *sf* dynamics. The fifth staff is a melodic line with *sf* dynamics. The sixth staff is a melodic line with *sf* dynamics. The seventh staff is a melodic line with *ff* (fortissimo) dynamics and a *marcato* articulation. The eighth staff is a melodic line with *sf* dynamics. The ninth staff is a melodic line with *sf* dynamics. The tenth staff is a melodic line with *ff* dynamics. The eleventh staff is a melodic line with *ff* dynamics. The twelfth staff is a melodic line with *ff* dynamics.

VIOLE

N° 4. *Recit*
Largo
p

pp *a Tempo*
pp

Lo stesso moto

poco a poco cres *p*

f *sf*

sf *f* *fp* *fp* *fp* *fp* *fp* *fp*

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

f *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p*

p *pp* *pp*

N° 5. *Maestoso moderato assai*
f

VIOLE

The musical score for Violin consists of 13 staves. The key signature is B-flat major (two flats). The score includes various dynamics such as *f*, *sf*, *p*, and *ff*. There are also articulation marks like accents and slurs. A first ending bracket is present in the third staff. The notation includes sixteenth and thirty-second notes, as well as rests and phrasing slurs. The piece concludes with a double bar line and repeat signs.

VIOLE

Andante

N° 6.

Adagio non tanto

Vivace

VIOLE

Violin part of a musical score, measures 1-10. The music is in 3/4 time with a key signature of one flat. It features a melodic line with various dynamics including *p*, *fp*, *f*, and *pp*.

N° 7.
Andante Recit

FINALE.

Piano introduction for No. 7, measures 1-4. The tempo is marked *Andante* and *Recit*. The piece begins with a *f* dynamic and concludes with a *p < fp* dynamic.

Piano accompaniment, measures 5-8. The music features arpeggiated chords and triplets, with dynamics ranging from *fp* to *fp sf*.

poco più mosso

Piano accompaniment, measures 9-12. The tempo is marked *poco più mosso*. The music includes a variety of dynamics such as *f*, *p*, *sf*, and *f*.

VIOLE

First system of piano accompaniment. The right hand features a complex rhythmic pattern with sixteenth and thirty-second notes. The left hand has a more melodic line with some slurs and dynamic markings including *f*, *p*, and *pp*.

Adagio non troppo

Violin part for the first system, starting with a *p* dynamic. The melody is characterized by slurs and a steady eighth-note rhythm.

Second system of piano accompaniment. It includes a section labeled "Adagio Recit" with a common time signature. Dynamics range from *p* to *ff*.

Third system of piano accompaniment. It includes a section labeled "a Tempo". Dynamics include *f*, *ff*, *p*, and *pp*.

Largo

Violin part for the second system, marked "Largo". It includes dynamics *pizz* and *attacca*.

N° 8.

Third system of piano accompaniment, labeled "N° 8.". It includes a section labeled "Recit arco" and "Adagio". Dynamics include *pp*, *f*, and *p*.

Fourth system of piano accompaniment. It includes a section labeled "Adagio a Tempo". Dynamics include *pp*, *f*, and *pp*.

VIOLE

Adagio maestoso

Musical score for Violin, Adagio maestoso section, measures 1-18. The score is written in 3/4 time and features a variety of dynamics including *f*, *p*, *fp*, and *tr* (trills). The piece concludes with a first ending bracket and the instruction *allacca*.

Vivace con fuoco

N° 9.

Musical score for Violin, Vivace con fuoco section, measures 19-36. The score is written in 3/4 time and includes dynamics such as *f*, *sf*, *p*, *pizz* (pizzicato), *arco* (arco), and *pp*. It features a first ending bracket and concludes with the instruction *allacca*.

VIOLE

1
f f

ff p

pp

f

11 pizz
p pp

Andante

N° 10. $\frac{12}{8}$
sempre pp e legato assai

p f

VIOLE

pp

f

pp

pp

Nº II. Tacet.

Maestoso

Nº 12.

f

f

sf

f

p

sf

C

VIOLE

Moderato

3

sf

sf

sf

sf

sf

poco più mosso

ff

sf *sf* *sf*

ff *sf* *sf*

sf *sf* *sf* *sf* *sf* *sf* *sf* *sf*

1

più mosso *ff*

più mosso

ff

(Mus. Q 3245)

Introduzione

VIOLONCELLO

Christi Grablegung von S. Neukomm.

Adagio non troppo

Nº 1.

Andante

Nº 2.

Ms. 4521-D-502



VIOLONCELLO

Adagio non troppo

Violoncello musical score for Adagio non troppo, measures 1-10. The score is written in bass clef with a key signature of two sharps (F# and C#) and a 3/4 time signature. It features various dynamics including *fp*, *f*, *p*, *mf*, and *pp*. Performance markings include *arco* and *ppizz*. The music consists of several lines of eighth and sixteenth notes, often beamed together, with some slurs and accents.

No. 3. *Recit.*

Musical score for No. 3, *Recitativo*. It is written in bass clef with a key signature of two sharps and a common time signature. The score is divided into two staves. Dynamics include *p* and *f*. The music features a mix of eighth and sixteenth notes.

Violoncello musical score for the *Andante* section, measures 11-15. The score is written in bass clef with a key signature of two sharps and a 3/4 time signature. It includes dynamics such as *f*, *sf*, *p*, and *pp*. Performance markings include *trem* and *a Tempo*. The music features a mix of eighth and sixteenth notes, with some slurs and accents.

VIOLONCELLO

Vivace

This page contains a musical score for the Violoncello part, starting at measure 4495. The tempo is marked 'Vivace'. The score consists of 14 staves of music. The first staff begins with a dynamic marking of *f*. The second staff has a *f* marking. The third staff starts with *ff*. The fourth staff has *sf* markings. The fifth staff has *sf* markings. The sixth staff has *sf* markings. The seventh staff has *sf* markings. The eighth staff has *sf* markings. The ninth staff has *sf* markings. The tenth staff has *sf* markings. The eleventh staff has *sf* markings. The twelfth staff has *sf* markings. The thirteenth staff has *sf* markings. The fourteenth staff has *sf* markings. The score includes various musical notations such as slurs, accents, and dynamic markings. The key signature is one flat (B-flat), and the time signature is 3/4. The page number 4495 is printed at the bottom center.

VIOLONCELLO

4

Nº 4. *Largo*

Recit

a Tempo

pp

Listesso moto

mf

p

cres *f* *sf* *fp* *fp*

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

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

Maestoso moderato assai

Nº 5.

pp *pp* *pp*

f *f*

VIOLONCELLO

The musical score for Violoncello on page 5 consists of 14 staves. The key signature is two flats (B-flat and E-flat), and the time signature is 4/4. The score begins with a dynamic marking of *f* (forte) and includes various rhythmic patterns, including sixteenth and thirty-second notes. A section of the score is marked *più mosso* (faster). Dynamics range from *f* (forte) to *ff* (fortissimo) and *p* (piano). The score concludes with a final cadence.

VIOLONCELLO

Andante

Nº 6.

1

Recit

p p p

tr

poco piu mosso

f

Andante

f

Adagio non troppo

f f f p f p f

p

ff

p

4 Vivace

f p f p

fpfpfpfpfp

fp fp fp

fp

cres

p

f

p

f p fp fp

f p f p

VOLONCELLO

Violoncello musical notation, first system. It consists of three staves of music in bass clef with a key signature of two flats. The first staff contains dynamic markings *fp*, *f*, *p*, *f*, and *f*. The second staff contains *p*, *f*, and *p*. The third staff contains *f*, *p*, *f*, *p*, and *pp*.

Finale Andante

Violoncello musical notation, second system. It consists of two staves of music. The first staff is marked *Recit.* and the second staff is marked *Andante*. Dynamic markings include *f*, *p*, *f*, and *pp*.

Violoncello musical notation, third system. It consists of two staves of music. Dynamic markings include *fp* and *f*.

Violoncello musical notation, fourth system. It consists of two staves of music. The first staff is marked *poco più mosso*. Dynamic markings include *p*, *sf*, *f*, *f*, *f*, *p*, and *f*.

Violoncello musical notation, fifth system. It consists of two staves of music. The first staff is marked *Adagio non troppo*. Dynamic markings include *p*.

Violoncello musical notation, sixth system. It consists of two staves of music. The first staff is marked *Adagio* and the second staff is marked *Recit*. Dynamic markings include *p* and *p*.

Violoncello musical notation, seventh system. It consists of two staves of music. Dynamic markings include *f*, *f*, and *p*.

VIOLONCELLO

Maestoso

Nº 12.

The musical score is written for a single instrument, the Violoncello, in bass clef with a common time signature (C). It begins with the tempo marking 'Maestoso' and a forte dynamic 'f'. The first staff contains the initial melodic line. The second and third staves show a more active accompaniment with sixteenth-note patterns. The tempo changes to 'Moderato' in the fourth staff, marked with a '3' and a '3f' dynamic. The score continues with various rhythmic patterns and dynamics, including 'poco più mosso' and 'più mosso' markings. The final section features a series of chords and a concluding cadence. The page number '4495' is printed at the bottom center of the score.

(Mus. Q 3245)

Introduzione
Adagio non troppo

CONTRA BASSO

Christi Grablegung von S. Neukomm. I

N^o. 1.

The musical score consists of several systems. The first system is a vocal line for Contrabass, marked 'No. 1', in a bass clef with a common time signature. It features dynamic markings such as *p*, *f*, *p*, *cres*, and *f*. The second system continues the vocal line with dynamics *f*, *p*, *f*, *p*, *f*, *f*, and *dim p*. The third system shows the vocal line with dynamics *f*, *f*, *p*, *f*, *p*, *f*, *p*, and *f*. The fourth system is a piano accompaniment system with dynamics *f*, *p*, *fp*, *fp*, and *pp*. The fifth system is a piano accompaniment system with dynamics *f*, *p*, *fp*, and *f*, and includes the tempo marking 'a Tempo'. The sixth system is a piano accompaniment system with dynamics *f*, *f*, and *p*, also marked 'a Tempo'. The seventh system is a piano accompaniment system with dynamics *pp* and *f*, marked 'a Tempo'. The eighth system is a piano accompaniment system with dynamics *f*, *f*, and *f*.

CONTRA BASSO

N^o 2.

Andante Recit.

12

Andante *pp* *f* *f* Adagio nontropo

14

p *p* *f* *p* *p* *mf* *p* *p* *p* *p* *p* *f* *pizz* *arco* *p* *f* *fp* *p* *p* *pp*

N^o 3.

Recit

p *sf* *p* *f* *a Tempo* *Andante*

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

The musical score is written for Contrabass. It consists of two pieces, No. 2 and No. 3. Piece No. 2 begins with a vocal line in a recitative style, marked 'Andante' and 'Recit.', with a measure number of 12. The piano accompaniment follows, marked 'Andante', with dynamics ranging from *pp* to *f*. The tempo changes to 'Adagio nontropo' at measure 14. The piano part features intricate textures with slurs, accents, and dynamic markings such as *p*, *mf*, *f*, and *pizz*. The vocal line includes first fingerings (marked '1') and dynamic markings like *p*, *mf*, and *p*. Piece No. 3 is also in a recitative style, marked 'Recit.', and begins with a vocal line. The piano accompaniment is marked 'a Tempo' and 'Andante'. Dynamics include *p*, *sf*, *f*, and *pp*. The score concludes with a 3/4 time signature.

Vivace

CONTRA BASSO

The musical score is written for Contrabass in a 3/4 time signature with a key signature of one flat (B-flat). The tempo is marked 'Vivace'. The score consists of 14 staves of music. The dynamics range from *f* (forte) to *ff* (fortissimo), with many passages marked *sf* (sforzando). A 'marcato' marking is present in the 11th staff. The piece concludes with a double bar line at the end of the 14th staff.

CONTRA BASSO

Recit-Largo

N^o 4.

p

pp a Tempo *pp*

Listesso moto

poco a poco cres *p*

cres *f*

fp

fp

f p f p f p f p

pp

Maestoso moderato assai

N^o 5.

f

CONTRA_BASSO

The musical score for Contrabasso on page 5 consists of 12 staves of music. The key signature is two flats (B-flat and E-flat), and the time signature is 4/4. The score includes various dynamics and performance instructions:

- Staff 1: *sf sf*
- Staff 2: *f*
- Staff 3: *p*
- Staff 4: *f* (with a first ending bracket labeled '1') and *p* at the end.
- Staff 5: *p*
- Staff 6: *più mosso*
- Staff 7: *sf sf sf sf*
- Staff 8: *sf sf sf sf*
- Staff 9: *sf sf ff*
- Staff 10: *f*
- Staff 11: *f*

CONTRA BASSO

Nº 6.

Andante **Recit**

1 2

p *p* *p* > *f*

f *f* *p* *f*

tr *poco più mosso* **Andante**

f *f* *f* *f*

Adagio non troppo

4 *f* *p* *f* *p* *f* *p* *f* *p*

f *ff* *ff*

4 Vivace

f *p* *f* *p* *f*

sp *sp* *sp* *sp* *sp* *sp* *sp* *sp*

cres *f* *p*

CONTRA BASSO

The first section consists of five staves of musical notation. The first staff begins with a forte (*f*) dynamic and features a series of sixteenth-note patterns. The second staff continues with similar rhythmic figures, alternating between *f* and piano (*p*) dynamics. The third staff shows a shift to fortissimo (*fp*) dynamics. The fourth staff returns to *f* and *p*. The fifth staff concludes with a crescendo leading to a first ending marked with a '1'.

No 7. *Andante* *Recit*

The piece 'No 7' begins with a piano (*p*) dynamic. The tempo is marked *Andante* and the style is *Recitativo*. The notation shows a melodic line in the upper voice and a supporting bass line.

The first system of 'No 7' features a piano (*p*) dynamic. The bass line contains several triplet figures, with dynamics ranging from *fp* to *f*.

The second system of 'No 7' is marked *poco più mosso*. The dynamics are varied, including *f*, *p*, *sf*, and *f*. The notation includes a variety of rhythmic patterns and rests.

The third system of 'No 7' begins with a forte (*f*) dynamic. The notation shows a continuation of the melodic and bass lines, ending with a final cadence in the key of B-flat major.

CONTRA-BASSO

Adagio non troppo

Musical staff for Contrabass, first system, starting with a piano (*p*) dynamic.

Adagio

Musical staff for Contrabass, second system, including a *Recit* section. Dynamics include *p*.

Musical staff for Contrabass, third system, featuring *f* and *ff* dynamics.

Largo

Musical staff for Contrabass, fourth system, including *pp* and *pizz* markings.

attacca

Recit

Adagio

No 8.

Musical staff for Contrabass, fifth system, marked "No 8", including *arco* and *p* dynamics.

a Tempo
Adagio

Musical staff for Contrabass, sixth system, including *pp* and *f* dynamics.

Adagio maestoso

Musical staff for Contrabass, seventh system, marked "Adagio maestoso", including *f* dynamics.

Musical staff for Contrabass, eighth system, including *f* dynamics.

Musical staff for Contrabass, ninth system, including *p* and *fp* dynamics.

CONTRA BASSO

Musical score for Contrabass, consisting of 15 staves. The score includes various dynamic markings such as *p*, *sp*, *f*, *ff*, and *pp*. It features articulation marks like accents and slurs, and performance instructions including "Vivace con fuoco" and "attacca". The piece concludes with a first ending bracket and the instruction "pizz" (pizzicato), followed by the text "Nº 10. 11. tacet".

No. 10 und 11
 No. 11 tacet

FLAUTO I

Christi Grablegung von S. Neukomm.

Nº 1. *Tacet* *Recit*  *1*
 und wollten, der einst mit Po-saunen Auferstehung ge-beut so von der Verwesung schützen.

Nº 2. *Andante* *Solo* *f* 


Recit 9 *Adagio non troppo* 






Nº 3. *Recit* 25 *Basso* *Vivace* 






Mus. 4521-D-502

FLAUTO I^o

The musical score for Flauto I consists of several systems of staves. The first system includes a treble clef staff with a melodic line and a bass clef staff with a supporting line. Dynamics include *f* and *sf*. The second system features a *marcato* marking and a *f* dynamic. The third system includes a *sf* dynamic and a *ff* dynamic. The fourth system is marked *Maestoso molto assai* and includes a *ff* dynamic. The fifth system is marked *dolce* and includes a *f* dynamic. The sixth system is marked *f più mosso* and includes a *f* dynamic. The seventh system includes a *ff* dynamic. The eighth system includes a *f* dynamic. The score concludes with a double bar line and the instruction *N.º 4. Tacet*.

FLAUTO I^o

N^o 6. *Andante* 3 3 15 *Basso*
Recit

Adagio non tanto 3 8 *f p f* *tr*

1 *p* 5 *Solo* *f*

3 *Solo* *p* 1 *f*

Vivace *Viol^o* *Solo* 20 7

1 17 7 9 *ten* *f*

N^o 7. *Violino* *Recit* *Viol^o* *Viol^o*
Andante *Andante*

FINALE *f* *f* *f*

3 1 4 *poco più mosso* *Viol^o* *Recit* *p sf*

p < fp *p < fp* *p < fp*

Viol^o *Recit* *Viol^o* 3 3 *f*

FLAUTO I^o

Adagio

N^o 11

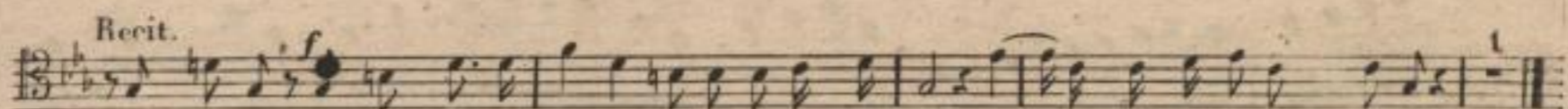
Maestoso

N^o 12

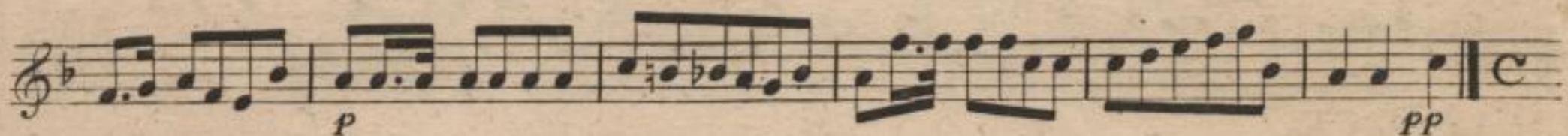
(Mus. Q 3245)

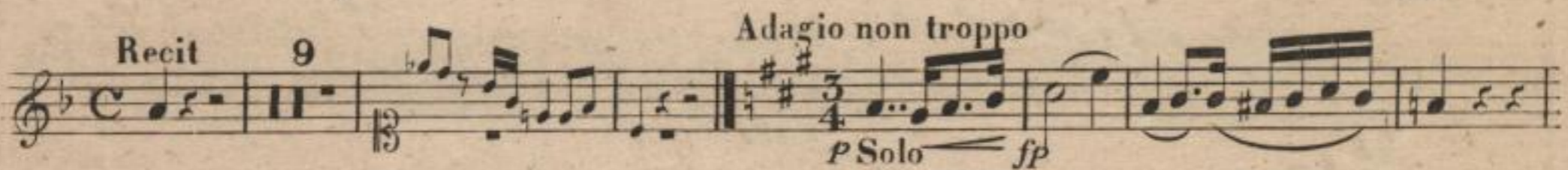
FLAUTO 2°

Christi Grablegung von S. Neukomm.


N° 1. *Tacet.* *Recit.* 
 und wollten, der einst mit Po-saunen Auferstehung ge-beut so vor der Verwesung schützen.

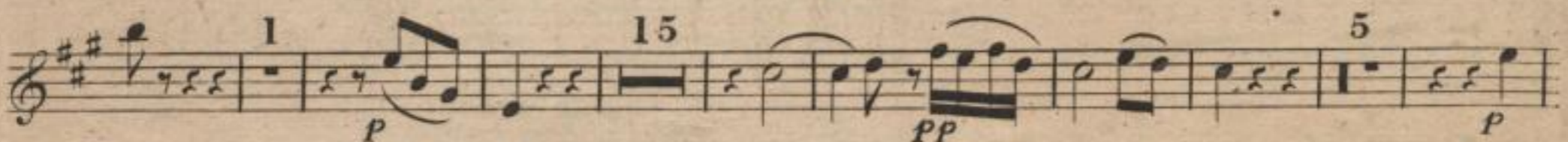
N° 2. *Andante* 

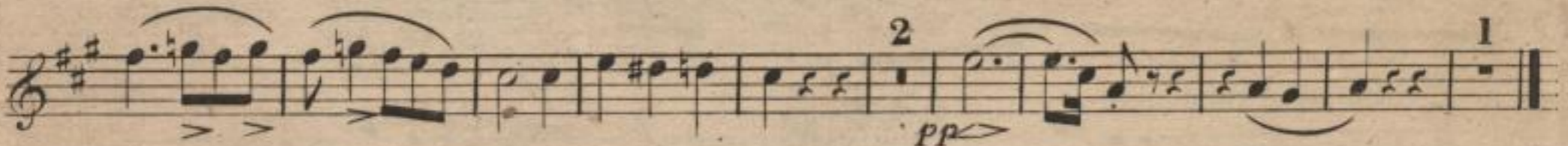
p  *pp*

Recit 9 *Adagio non troppo*  *p Solo* *fp*

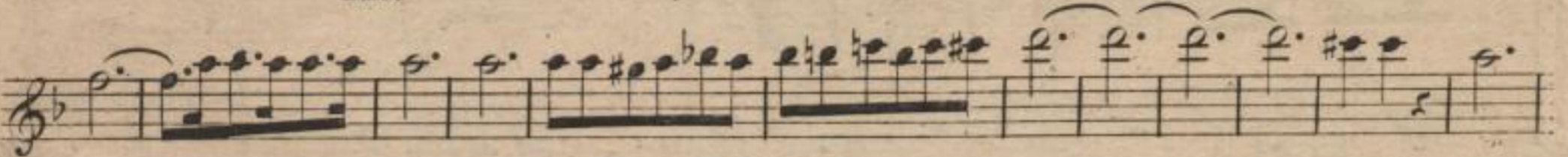
sf  *sf* *cres*

6 23 5  *p* *f* *p*

1 15 5  *p* *pp* *p*

2 1  *pp*

N° 3. *Recit* *Vivace*  *Basso* 25 4 3



4 

3 



FLAUTO 2º

Musical staff for Flauto 2º, starting with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature. The staff contains several measures of music, including a triplet of eighth notes and a series of sixteenth notes.

Nº 6. *Andante* 3 3 *Recit* *Basso*

Musical staff for Flauto 2º, N° 6. It begins with a treble clef, a key signature of two flats, and a 3/4 time signature. The tempo is marked *Andante*. The staff includes a triplet of eighth notes, a *Recitativo* section, and a *Basso* section. Measure numbers 15 and 1 are indicated.

Adagio non tanto

Musical staff for Flauto 2º, *Adagio non tanto*. It starts with a treble clef, a key signature of two flats, and a 3/4 time signature. The tempo is marked *Adagio non tanto*. The staff contains several measures of music with dynamic markings *f* and *p*. Measure numbers 8 and 15 are indicated.

Musical staff for Flauto 2º, *Adagio non tanto*. It continues with a treble clef, a key signature of two flats, and a 3/4 time signature. The staff includes a *p* dynamic marking and a *f* dynamic marking. Measure numbers 1 and 15 are indicated.

Vivace 1º Solo

Musical staff for Flauto 2º, *Vivace*. It starts with a treble clef, a key signature of two flats, and a common time signature. The tempo is marked *Vivace*. The staff includes a *1º Solo* section and a *p* dynamic marking. Measure number 20 is indicated.

Musical staff for Flauto 2º, *Vivace*. It continues with a treble clef, a key signature of two flats, and a common time signature. The staff includes *fp* and *f* dynamic markings. Measure number 5 is indicated.

Musical staff for Flauto 2º, *Vivace*. It continues with a treble clef, a key signature of two flats, and a common time signature. The staff includes *f* dynamic markings and a *ten* (tenth) measure. Measure numbers 1, 17, 7, and 9 are indicated.

Nº 7. *Violino* *Recit* *Violº*

FINALE. *Andante*

Musical staff for Flauto 2º, N° 7. It starts with a treble clef, a key signature of two flats, and a common time signature. The tempo is marked *Andante*. The staff includes *f* and *p* dynamic markings. Measure numbers 1 and 17 are indicated.

Violº *Recit* *Violº*

Andante 12 *poco più mosso*

Musical staff for Flauto 2º, N° 7. It starts with a treble clef, a key signature of two flats, and a common time signature. The tempo is marked *Andante*. The staff includes *p*, *f*, and *p* dynamic markings. Measure number 12 is indicated.

Adagio non troppo *Adagio*

Musical staff for Flauto 2º, N° 7. It starts with a treble clef, a key signature of two flats, and a 3/4 time signature. The tempo is marked *Adagio non troppo*. The staff includes a *f* dynamic marking. Measure numbers 13 and 17 are indicated.

FLAUTO 2°

Largo *pp* legato assai

Violino

N° 8. Adagio

Recit 1° Solo

Adagio maestoso

Viol.

N° 9. Vivace con fuoco

N° 10. Tacet.

FLAUTO 2°

N° 11. *Adagio* $\frac{3}{4}$ *f* *p* 1

11 *p*

24. *f* *p* 5

p *pp* *pp* *morendo*

N° 12. *Maestoso* $\frac{2}{2}$ *f*

Moderato $\frac{2}{2}$ 39

10 *f*

6 *ff* *poco più mosso* *sf* *sf* *sf* *sf*

1 1 2 3 *sf* *sf* *sf* *sf*

5 *ff* *più mosso*

3 *ff*

(Mus. Q 3245)

OBOE 1^o

Christi Grablegung von S. Neukomm.

N^o 1. 2. tacet.

N^o 3. *Recit.* *Andante* *Vivace*

N^o 4. tacet.

N^o 5. *Maestoso moderato assai* *piu mosso*

Mus. 4527-D-502



OBOE 1º

Nº 6. *Andante* 3 3 *Recit* *Viol* *Adagio non troppo*

Nº 7. *Finale Andante* *Oboe* 1 2 1 *Andante* 2
Basso *Recit* *Basso* *Oboe* *Basso* *p < sf*

Nº 8. *Recit* 4 *Fl.* *Adagio* *Recit.* 1 *Fl.* 1
Adagio maestoso *a Tempo* *p f*

OBOE 1°

N^o 9. *Vivace, con fuoco*

N^o 11. *Adagio*

N^o 12. *Maestoso*

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(Mus. Q 3245)

OBOE 2^o

N^o 1. 2. tacet.

Christi Grablegung von S. Neukomm.

N^o 3. Recit Andante Vivace

N^o 5. Maestoso moderato assai

Mus. 4521-D-502



OBOE 2^o

N^o 6. *Andante* 3 3 *Recit* *Basso* *Viol* *Adagio non troppo*

N^o 7. *Finale Andante* 1 *Basso* *Oboe* 1 *Andante* 2 *1^o Solo* 4

N^o 8. *Recit* 4 *Adagio* 4 *1 a Tempo* 1 *Clar* *p*

N^o 9. *Vivace con fuoco* 1 1 1 8 1 1

OBOE 2^o

Musical score for Oboe 2, measures 6-21. The music is in 3/4 time with a key signature of two flats. It features various dynamics including *f*, *p*, and *sf*. Fingerings are indicated by numbers 1, 2, 4, and 6. A double bar line is present at measure 21.

N^o 11. Adagio

Musical score for Oboe 2, measures 22-47. The tempo is marked *Adagio*. The music is in 3/4 time with a key signature of two flats. Dynamics include *f*, *p*, and *f > p*. A double bar line is present at measure 47.

N^o 12. Maestoso

Musical score for Oboe 2, measures 48-32. The tempo is marked *Maestoso*. The music is in common time with a key signature of two flats. Dynamics include *f* and *sf*. A double bar line is present at measure 32.

Musical score for Oboe 2, measures 33-6. The tempo is marked *Moderato*. The music is in common time with a key signature of two flats. Dynamics include *f*. A double bar line is present at measure 6.

Musical score for Oboe 2, measures 7-32. The tempo is marked *pù mosso*. The music is in common time with a key signature of two flats. Dynamics include *f*, *sf*, and *ff*. A double bar line is present at measure 32.

Musical score for Oboe 2, measures 33-2. The tempo is marked *pù mosso*. The music is in common time with a key signature of two flats. Dynamics include *f* and *ff*. A double bar line is present at measure 2.

(Mus. Q 3245)

CLARINETTO 1^o

N^o 1. tacet.

Christi Grablegung von S. Neukomm.

Andante 12 Recit Adagio non troppo

N^o 2.

N^o 3.

N^o 4 tacet.



CLARINETTO 1^o

Maestoso moderato assai

N^o 5.

in B

N^o 6.

Recit 3

3 Recit

Adagio non troppo

in B

CLARINETTO 1^o

Finale

N^o 7.

Viol 1 Viol 1 Viol 3

in B. *f*

p *fp* 3 1 4 poco piu mosso 2 Viol

3 Adagio non troppo Recit Adagio Largo legato assai 3 attacca

N^o 8.

Recit 3 Fl. Adagio 1 a Tempo

in B. Solo Recit Basso

Solo 1 Adagio maestoso Fl. 11

Solo p

13 Solo 22 attacca

N^o 9.

Vivace con fuoco 1 1 8 1

in B 1

1 6 27 1 1

f

f

13 Solo

9 1 1

p 2

N^o 10. tacet

CLARINETTO 2^o
N^o 1. tacet

Christi Grablegung von S. Neukomm.

N^o 2. Addante 12 Recit Adagio non troppo

Musical score for No. 2, measures 1-38. The score is in 3/4 time and A major. It begins with a 12-measure rest for the first clarinet. The music starts with a *fp* dynamic, followed by *f*. A first ending bracket covers measures 1-17. A *p* dynamic appears at measure 38, followed by *P cres* and *f*. The piece concludes with a 17-measure rest for the first clarinet.

N^o 3. Recit Andante Vivace 4

Musical score for No. 3, measures 1-17. The score is in 3/4 time and C major. It begins with a 16-measure rest for the first clarinet, followed by a 12-measure rest. The music starts with a *f* dynamic. A first ending bracket covers measures 1-3. A *pp* dynamic appears at measure 3. The score continues with *f*, *sf*, and *ff* dynamics. A *marcato* marking is present at measure 17. The piece concludes with a 4-measure rest for the first clarinet.

N^o 4. tacet.

Mus. 4521-D-502



CLARINETTO 2^o

Maestoso moderato assai

N^o 5.

in B. 4 *sf*

N^o 6.

in B *f* *Adagio non troppo*

Recit 3 3 Recit 15

f *p* *ff* *p*

Vivace 20 *p* *fp*

5 *f* *p* *f*

5 1 17

8 ten ten 1 ten 1 1

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

CLARINETTO 2º

Nº 7. *Andante*
Viol
 in B
 1. *Viol*
 1. *Viol*
 3 6 *poco più mosso*
 3 *Adagio non troppo* *Recit Adagio* *Largo* 11
 13 17 *attacca*

Nº 8. *Recit* 3 *Adagio* 4 2 1 *Adagio maestoso*
 in B
Recit Clar 1 11
 Fl. 40 *attacca*

Nº 9. *Vivace con fuoco*
 in B
 1 1 8 1
 1 6 27 1 1
 15 9 1 1
 4 2
 N°10 tacet

CLARINETTO 2°

N^o 11. *Adagio*
 in C. $\frac{3}{4}$
f *p* *p*
 8 4
cres 3 4 *pp* *pp*

N^o 12. *Maestoso*
 in C 22 *f*

Moderato
 30 *f*

8 *f*

4 *poco più mosso f*

1 *più mosso f* *ff*

più mosso 3 *ff*

(Mus. Q 3245)

FAGOTTO 1°

3

17

f

8

f *ten* *ten* *f* *f*

Finale

N° 7.

f *P* *PP* *PP* *PP* *Andante* *p < fp*

3

4

poco piu mosso

p < fp *f* *f*

3

Adagio non troppo

Adagio

P *f* *Soprano*

13

2

Viol.

Largo

p *attacca*

N° 8.

3

Fl.

Adagio

Recit Tenore

f *attacca*

1

7

f *f*

10

12

6

Vivace con fuoco

f *attacca*

N° 9.

8

8

f

25

1

f *sf*

12

f

2

2

1

f

2

N° 10 tacet.

FAGOTTO 1°

Adagio

N° 11.

Musical score for Fagotto 1°, N° 11, Adagio. The score consists of five staves of music in bass clef with a 3/4 time signature. It features various dynamics including *f*, *p*, and crescendos.

Maestoso

N° 12.

Musical score for Fagotto 1°, N° 12, starting with *Maestoso* and *Moderato*. The score consists of ten staves of music in bass clef with a common time signature. It includes markings for 22, 31, and 9 measures, and dynamics like *sf*, *f*, and *ff*.


(Mus. Q 3245)

FAGOTTO 2º

Christi Grablegung von S. Neukomm.

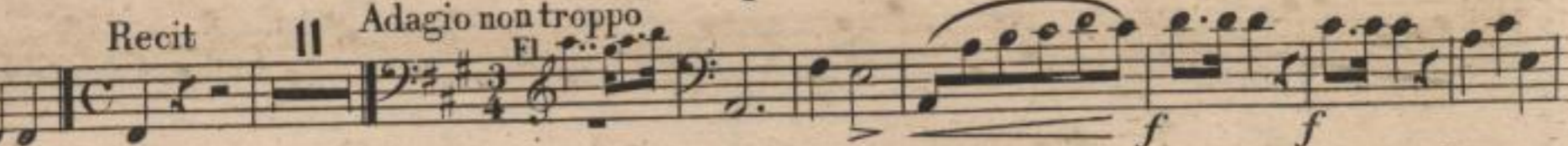
Nº1 tacet.

Andante

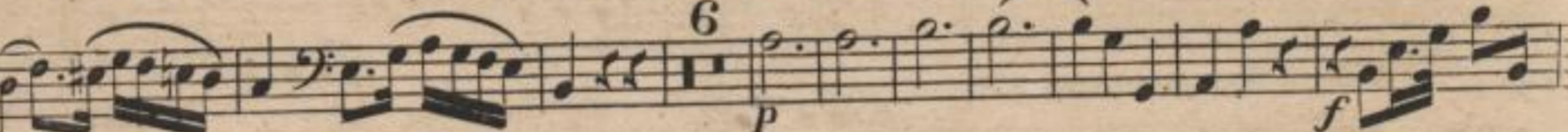
Nº 2. 

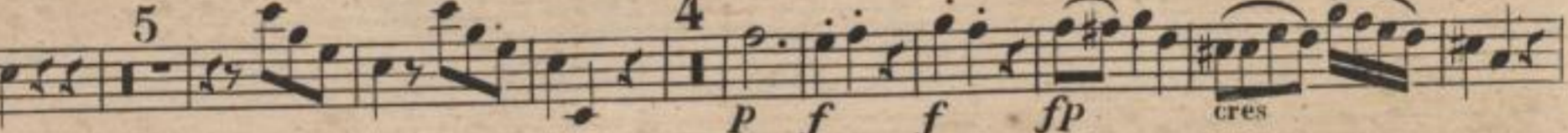
Recit

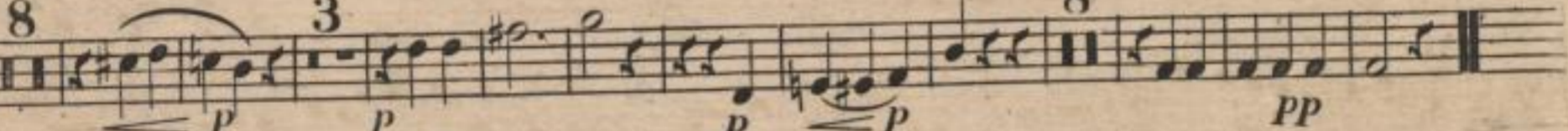
Adagio non troppo





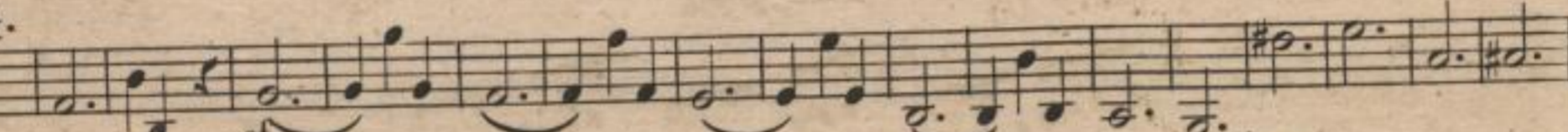




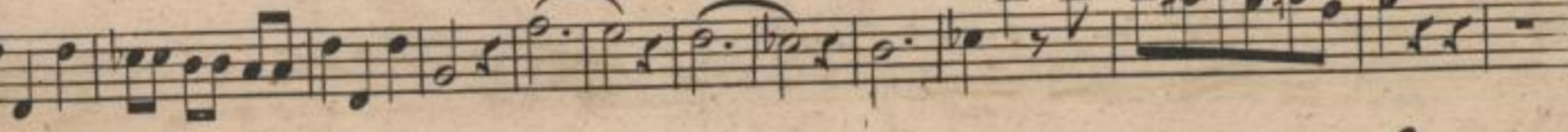


Nº 3. 

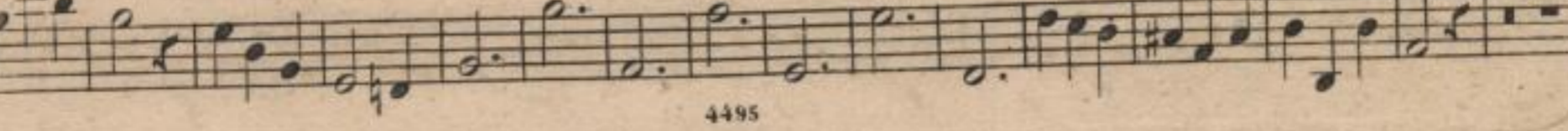














FAGOTTO 2º

marcato

4

sf

f

7

3

f

Nº 4 tacet

Maestoso moderato assai

Nº 5.

f

sf

sf

sf

f

sf

sf

2

1

4

1

1

f

f

p

6 piu mosso

3

2

6

4

p

f

f

3

1

1

4

1

1

sf

sf

sf

sf

ff

p

ff

1

1

sf

sf

Nº 6.

Andante

3

3

Recit

Basso

Vcello

15

16

17

18

Adagio non troppo

f

p

f

6

4

f

p

6

Vivace

f

5

f

p

FAGOTTO 2°

20 *p* < *fp*

f *f* *f* *f*

8 *ten* *ten* *ten*

Finale *p* *pp* *pp* *pp*

N° 7. *f* *f* *f* *f* *f* *f*

8 *poco piu mosso*

Andante *p* *pp*

3 *Adagio non troppo* *Adagio*

6 *f* *Soprano*

13

2 *Largo*

Attacca

N° 8. *Adagio maestoso*

3 *Adagio Recit* *Tenore*

7 14 22

f *f* *f*

N° 9. *Vivace con fuoco*

8 *f* *f* *f*

8 25

f *sf* *f*

12

FAGOTTO 2^o

1 *f* 2 2

1 1 *f* 2 N^o10 tacet.

Adagio

N^o11 *f* *p* *f* *p* *p* *cres* *f* *p*

p *f*

pp *pp*

Maestoso

N^o12 22 *f*

Moderato

31 *sf* 9

poco piu mosso

sf *f*

piu mosso

sf *f*

sf *sf* *sf* *sf* *ff* *sf* *sf* *sf* *sf* *piu mosso*

sf *ff*

CORNO 1^o
N^o 1. tacet.

Christi Grablegung von S. Neukomm.

Andante in F

N^o 2.

Fl. *f*

Recit *pp* 11 *f* Adagio non troppo *p* 4

1 12 14

1 1 2

6 6 16

pp

N^o 3.

Recit 16 Andante Vivace in F

12 *f*

sf 2

1 2 2

f *sf*

1 1 1 8 1

sf *sf* *sf* *sf*

9 11

3 4 1 5

ff *f*

7 1

f *f*

2 1

sf

4

f *ff*

N^o 4. tacet.

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CORNO 1º

Nº 5. *Maestoso moderato assai* 1 2 8
 in Es 13 *f*

6 8
 12 *più mosso sf*
 17 *sf ff*

Nº 6. *Recit* 3 3 *Recit* *Basso* *Basso Adagio non troppo*
 in F 15

11 21
p f f
Vivace 34 1 15
f
 6 9 1 1 2
pp pp pp

Nº 7. *Finale Andante Andante Recit* 13 *Adagio non troppo Adagio Viol*
 in Es 6 8 4 13 16

Largo *p* *attacca*

Nº 8. *Recit* 3 *Adagio* 6 *Adagio maestoso*
 4 54 *attacca*

Nº 9. *Vivace con fuoco in Es* 1 1 3
 1 *f sf*

12 1

CORNO I?

3
p
5
f
1
1
1
1
1
2
17
11
p
3
1
1
14

Nº 10. II. tacet.

Nº 12. *Maestoso in C*
f
2
f

4
sf
sf

Moderato
44
f
1 2 3 4 5 6 7 8
4
poco più mosso
ff
sf
più mosso
1
1 7 1
f f
6
più mosso
sf
ff

(Mus. Q. 3245)

CORNO 2^{do}
Nº 1. facet.

Christi Grablegung von S. Neukomm.

Nº 2. *Andante*
in F.

pp Recit 11 *Adagio non troppo*
in A. 4

12 14 2 6 6 16

Nº 3. *Recit* 16 *Andante* *Vivace in F.* pp

12 f sf 2 sf 1 sf 1 sf 8 sf 1 sf 9 sf 11 sf 3 4 1 5 f 7 1 f 2 1 ff 4 f ff

Nº 4. facet

The musical score is written for Horn 2nd part. It consists of two main sections. The first section, 'Christi Grablegung', is marked 'Andante' and 'in F.' It begins with a treble clef and a 3/4 time signature. The music is characterized by a slow, steady pace with various dynamics including pp, p, sf, and f. There are several measures of rests and some triplet markings. The second section, 'Vivace in F.', is marked 'Vivace in F.' and begins with a treble clef and a 3/4 time signature. This section is more rhythmic and features a variety of dynamics from sf to ff. It includes many slurs and articulation marks. The page is numbered 4495 at the bottom center.



Mus. 4521-D-502

CORNO 2°

N^o 5. *Maestoso moderato assai* **1** **2** **8**

in Es **13** *f*

6 *f*

più mosso **12** *sf* **8** *sf* *sf* *sf* **17**

1 *sf* **1** *ff*

N^o 6. *Recit* **3** *Recit* **3** *Basso* *Adagio non troppo* **15** *in F* *sf*

11 **21**

p *f* *f*

Vivace **34** **1**

15 **6** **9** **1** **1** **2**

f *f* *pp* *pp* *pp* *N^o 7 8 tacet*

N^o 9. *Vivace con fuoco* **1** **1** **3** *in Es* *f* *sf*

12 **1**

3 **5** *f*

CORNO 2°

Musical score for Corno 2°, measures 1-17. The score consists of four staves. The first two staves contain melodic lines with various dynamics including *f* and *p*. The third and fourth staves contain accompaniment with rests and notes. Fingerings (1, 2, 3) and breath marks (11, 14, 17) are indicated throughout the passage.

Nº 10.11. tacet.

Maestoso in C

Musical score for Corno 2°, measures 18-27. The score consists of two staves. The first staff begins with "Nº 12." and features a melodic line with dynamics *f* and *sf*. The second staff provides accompaniment. A breath mark "4" is present at the beginning of the second staff.

Moderato

Musical score for Corno 2°, measures 28-37. The score consists of two staves. The first staff begins with a measure rest of 44 measures, followed by a melodic line with dynamics *f* and *sf*. The second staff provides accompaniment. Fingerings 1 through 8 are indicated.

poco più mosso

Musical score for Corno 2°, measures 38-47. The score consists of two staves. The first staff begins with a measure rest of 44 measures, followed by a melodic line with dynamics *ff* and *sf*. The second staff provides accompaniment. A breath mark "3" is present.

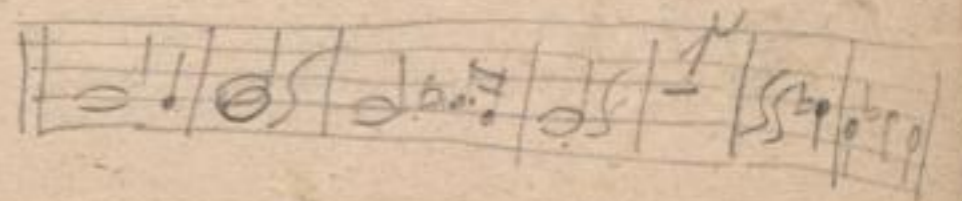
più mosso

Musical score for Corno 2°, measures 48-57. The score consists of two staves. The first staff begins with a measure rest of 44 measures, followed by a melodic line with dynamics *f* and *sf*. The second staff provides accompaniment. Fingerings 1 and 7 are indicated.

più mosso 6

Musical score for Corno 2°, measures 58-67. The score consists of two staves. The first staff begins with a measure rest of 44 measures, followed by a melodic line with dynamics *f* and *sf*. The second staff provides accompaniment. A breath mark "1" is present.

Musical score for Corno 2°, measures 68-77. The score consists of two staves. The first staff begins with a measure rest of 44 measures, followed by a melodic line with dynamics *ff* and *sf*. The second staff provides accompaniment.



(Mus. Q 3245)

TROMBA 1^a

Nº 1. 2. tacet.

Nº 3. Recit 16 Andante Vivace in D.

12 2 1 1 2 2 1 1 1 33 4 2 8 9 2 4 Nº 4. tacet

Nº 5. Maestoso moderato in C.

11 6 20 3 1 1 ff Nº 6. tacet.

TROMBA 1^a

N^o 7 Recit Andante Adagio non troppo Recit Adagio Largo 11
 31 13 17 attacca

N^o 8 Recit 4 Adagio 3 1 Adagio maestoso
 in C 4 Morgenröthe der Auf-er-standung f f

16 27
 f f f attacca

N^o 9 Vivece con fuoco 1 1 48 1

1 21
 f

28 1 1 14
 N^o 10, 11. tacet

N^o 12. Maestoso in C 2
 f

3 3 sf

Moderato 8
 44 f

2 poco più mosso ff

più mosso 1

3 2 1 sf

(Mus. Q 3245)

TROMBA 2^{da}

Christi Grablegung von S. Neukomm.

Nº 1. 2. tacet.

Nº 3. *Recit* 16 *Andante* *Vivace in D*

Maestoso moderato assai

Nº 4. tacet.

Nº 5. *in C*

Nº 6. tacet



Mus. 4521-D-502

TROMBONE ALTO

Christi Grablegung von S. Neukomm.

Nº 1. 2. tacet.

Nº 3. *Recit. Andante* *Vivace*

Nº 4. *Maestoso moderato assai*

Nº 6. *Andante* *Recit. Basso* *Cello*

und also erscholl die Po. saune des Seraphs

Adagio non troppo *Vivace*

Mus. 4521-D-502



TROMBONE ALTO

Finale Andante

Recit

Adagio non troppo Adagio

Recit

Nº 7.
 Musical notation for Trombone Alto No. 7, measures 31-47. The piece is in 3/4 time and features a variety of dynamics including piano (p) and fortissimo (ff). It includes markings for Soprano (Sop.) and Violin I (Viol I). The tempo is marked as Adagio non troppo and Adagio. The notation includes rests, notes, and slurs.

Nº 8.
 Musical notation for Trombone Alto No. 8, measures 3-51. The piece is in 3/4 time and features a variety of dynamics including fortissimo (f). It includes a marking for Oboe 52. The tempo is marked as Adagio and Adagio maestoso. The notation includes rests, notes, and slurs.

Nº 9.
 Musical notation for Trombone Alto No. 9, measures 7-21. The piece is in 3/4 time and features a variety of dynamics including fortissimo (ff). The tempo is marked as Vivace con fuoco. The notation includes rests, notes, and slurs.

Nº 10.
 Musical notation for Trombone Alto No. 10, measures 1-14. The piece is in 3/4 time and features a variety of dynamics including fortissimo (f). The tempo is marked as Maestoso. The notation includes rests, notes, and slurs.

Nº 11.
 Musical notation for Trombone Alto No. 11, measures 1-14. The piece is in 3/4 time and features a variety of dynamics including fortissimo (f). The tempo is marked as Maestoso. The notation includes rests, notes, and slurs.

Nº 12.
 Musical notation for Trombone Alto No. 12, measures 1-59. The piece is in 3/4 time and features a variety of dynamics including fortissimo (f) and sforzando (sf). The tempo is marked as Moderato and poco più mosso. The notation includes rests, notes, and slurs.

Nº 13.
 Musical notation for Trombone Alto No. 13, measures 1-11. The piece is in 3/4 time and features a variety of dynamics including fortissimo (f). The tempo is marked as più mosso. The notation includes rests, notes, and slurs.

Nº 10. 11. tacet.

59 poco più mosso

più mosso

(Mus. Q 3245)

TROMBONE TENORE

Christi Grablegung von S. Neukomm.

Nº 1. 2. tacet.

Nº 3. *Recit* *Andante* *Vivace*

Nº 5. *Maestoso moderato assai*

Nº 6. *Andante* *Recit.* *Basso* *Cello*

und also erscholl die Psalme des Seraphs

Mus. 4521-D-502



TROMBONE TENORE

Finale Andante
 Recit. Adagio non troppo Adagio Recit 6 Viol.
 N° 7. 31 13 p
 4 Viol. Largo p
 Sop. *sine dumpfe* *ff*

Recit 3 Adagio Rec Adagio maestoso attacca
 N° 8. 4 6 51
 Oboe 52 f

Vivace con fuoco
 N° 9. 7 1 2 2 4
 f
 21
 1 14

Maestoso N° 10. 11. tacet
 N° 12. 1 f 1
 4 f
 Moderato 44
 13 6 2 *piu mosso.*
piu piu mosso. sf sf sf
 7 *piu mosso* 11

(Mus. O 3245)

TROMBONE BASSO

Christi Grablegung von S. Neukomm.

Nº 1. 2. tacet.

Nº 3. *Recit* *Vivace*

Nº 5. *Maestoso moderato assai*

Nº 6. *Andante* *Recit* *Cello*

15 .. und also erscholl die Po- saune des Seraphs

Adagio non troppo *Vivace*



Mus. 4521-D-502

