

1. L. 27 cent. Bois

LE MÊME.  
ANIMAUX.

*J. G. K.*

# REQUIEM

in Es

für

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

von

## JOH. CASP. AUBLINGER

*K. b. Hofkapellmeister.*

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

*Gr. N. 3. —  
Thl. 2. 19 gr.*

München bey Falter & Sohn.

*K. b. Hof-Musikalien u. Musik-Instrumenten-Handlung*

*N: 470.*

*18  
7 70*

*19  
2501a*

4 Mus. pr. 67755

16 Einh.

# Tromba 1 in C.

Moderato. Requiem tacet.

von Aiblinger N. 1.

## Dies irae.

First system of musical notation for Dies irae, featuring a treble clef and common time signature. The notation includes dynamic markings such as *p*, *ff*, *f*, and *p*. Measure numbers 1, 21, and 2 are indicated below the staff. A red handwritten mark '13' is present above measure 37.

Second system of musical notation for Dies irae, continuing the piece with dynamic markings *f* and *f*. Measure numbers 1 and 10 are indicated below the staff.

## Largo in B.

First system of musical notation for Largo in B, featuring a treble clef and common time signature. The notation includes dynamic markings *f* and *ff*. Measure number 12 is indicated below the staff.

Second system of musical notation for Largo in B, ending with the instruction *tacet.*

## Sanctus.

in Es.

Adagio.

Offertorium tacet.

First system of musical notation for Sanctus, featuring a treble clef and common time signature. The notation includes dynamic markings *f* and *f*. Measure numbers 6 and 2 are indicated below the staff.

Second system of musical notation for Sanctus, featuring a treble clef and common time signature. The notation includes dynamic marking *f*. Measure number 8 is indicated below the staff.

Third system of musical notation for Sanctus, ending with the instruction *tacet.* Measure number 13 is indicated below the staff.

## Benedictus.

Andante maestoso. Moderato.

First system of musical notation for Benedictus, featuring a treble clef and common time signature. The notation includes dynamic marking *f*. Measure number 38 is indicated below the staff.

Second system of musical notation for Benedictus, featuring a treble clef and common time signature. Measure number 8 is indicated below the staff.

Third system of musical notation for Benedictus, ending with the instruction *tacet.* Measure number 13 is indicated below the staff.

## Agnus tacet.

Bayerische Staatsbibliothek München

F. 65. N. 470.

4 Mus. pa. 67955

# Soprano.

1.

Lento.

№1 von Aiblinger.

## Requiem.

6  
 Re-qui-em ae-ter-nam do-na

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

1. sotto voce.

Te de-cet hymnus De-us in Si-on et ti-bi re-de-tur

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

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

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

Moderato.

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

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

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

i-son Chris-te e le-i-son e-

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

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

77g  
2501a 7

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München

# Soprano

Moderato.

*Dies irae*

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

Soprano.

*Largo*  
 nil in ul-tum re-ma-ne . . . . . bit. *p* Quid sum  
 mi-ser tunc dic-tu-rus *p* cum vi-x ju-stus sit se-cu-  
 rus *f* rex tre-men-dæ ma-je-sta-tis rex tre-men-dæ ma-je-  
 sta-tis, rex tre-men-dæ ma-je-sta-tis. *p* qui sal-van-dos  
 qui sal-van-dos sal-vas gra-tis sal-va me sal-va  
 me *f* sal-va me *p* sal-va me fons pi-e-ta-tis  
 sal-va me sal-va *f* salva me fons pi-e-ta-  
 tis *pp* sal-va me fons pi-e-ta-tis. *p* La-cry-mo-sa  
*cresc.*  
 di-es il-la la-cry-mo-sa di-es il-la quare-sur-get  
 ex fa-vil-la ju-di-candus homo re-us *p* hu-ic er-go  
 parce De-us *pp* pi-e Je-su Je-su Do-mi-ne do-na e-is  
 dona e-is re-qui-em, amen a-men a-men a-men.

Soprano.

*Andante sostenuto dol.*  
*Offertorium.* *p* Do-mi-ne Je-su Je-su Christe  
*f* rex-glo-ri-ae rex-glo-ri-ae *p* li-be-ra a-ni-mas  
*f* omni-um fi-de-li-um de-fun-cto-rum *p* li-be-ra a-ni-mas  
*f* omni-um fi-de-li-um de-fun-cto-rum *f* de poenis in-fer-ni de  
*pp* poe-nis in-fer-ni et de pro-fun-do la-cu-li  
*cresc.* *f* be-rai-e-as de o-re le-o-nis *p* ne ab-sor-be-at  
*f* ne ab-sor-be-at e-as tar-ta-rus *pp* ne ca-dant in ob-scu-  
*f* rum ne ca-dant in ob-scu-rum sed sig-ni-fer Sanc-tus  
*Moderato.* *p* Sanctus Mi-cha-el re-prae-sen-tet e-as in lu-cem sanc-  
*f* tam. Et se-mi-ni e-jus pro-  
*f* mi-si-sti quam o-lim A-bra-  
*f* hae pro-mi-si-sti et se-mi-ni e-

Soprano

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

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

# Soprano.

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

## Benedictus.

Be - ne - 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 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 in no - mi - ne Do - mi - ni in no - mi - ne Do - mi - ni  
*Moderato*

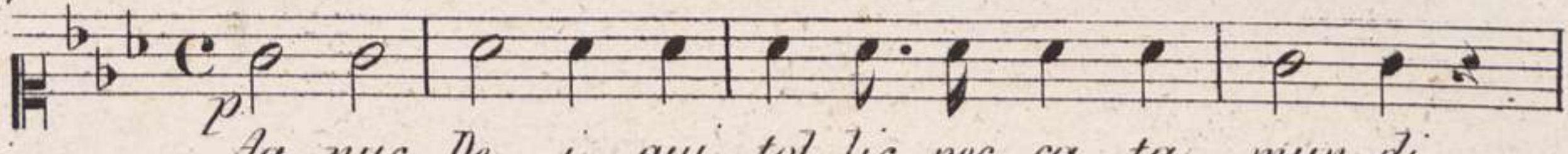
o san - na o san - na o  
 san - na o san - na o san - na o san - na  
 in ex - cel - sis o san - na in ex - cel - sis in ex - cel - sis  
 sis in ex - cel - sis o sanna in ex - cel - sis



# Soprano.

7.

*Larghetto.*

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

*p* dona e-is do-na e-is re-qui-em. *p* Ag-nus De-i qui

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

em. *p* Ag-nus De-i qui tol-lis pec-ca-ta mundi do-na e-is

do-na e-is re-qui-em *pp* semp-ter-nam lux æ-terna luce-at e-is

*Moderato.* *f* Do-mi-ne. *f* Cum sanctis tu-is in æ-ter-

num in æ-ter- num in æ-

ter- num in æ-ter- num Cum sanctis

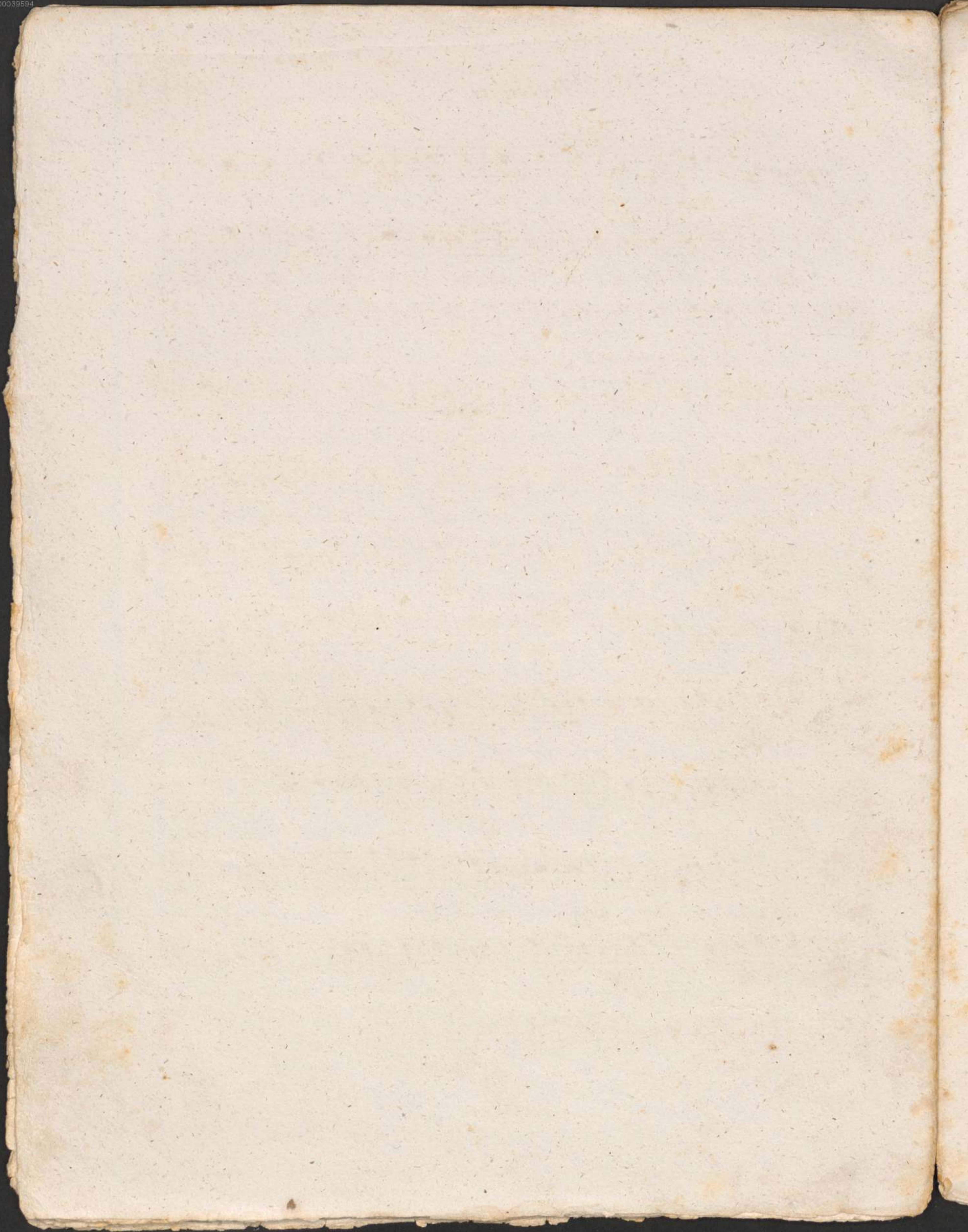
tu-is in æ-ter- num cum sanctis

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

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Lento.

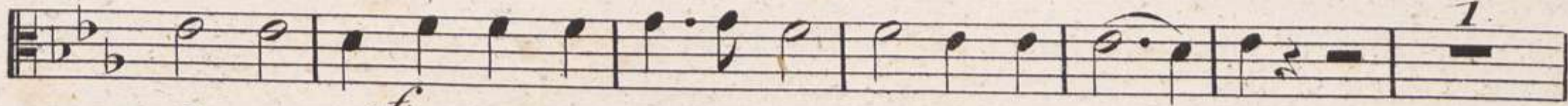
6.

Nº 1. von Adlinger

Requiem.



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



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

sotto voce



pp

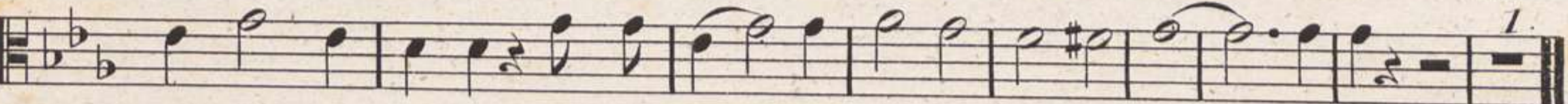
Te-de-cet hym-nus De-us in Si-on et ti-bi re-de-tur vo-tum



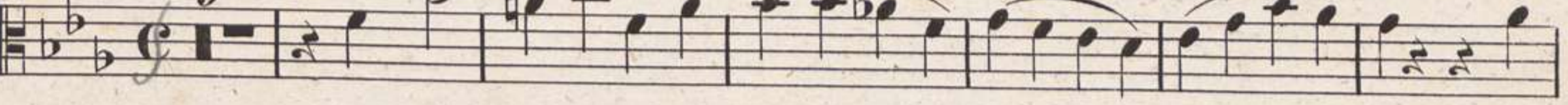
in Je-ru-sa-lem, ex-au-di ex-au-di o-ra-ti-o-nem me-



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



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



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



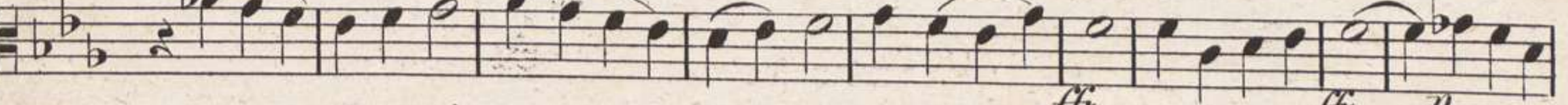
le - - i-son Ky-ri-e e le - - - i-son e - - - le -



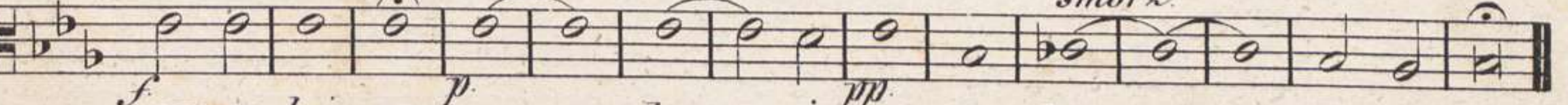
- - - i-son e le - - - i-son e - - -



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



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



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

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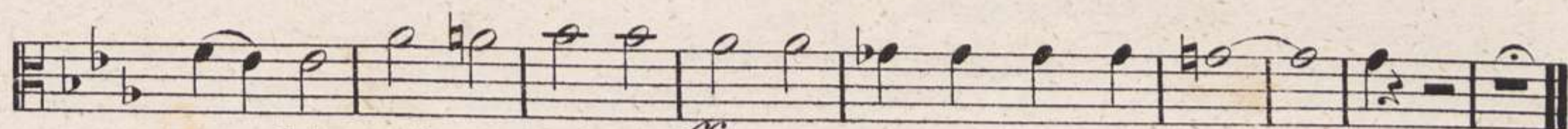
## Alto.

*Moderato.*

*Dies irae*

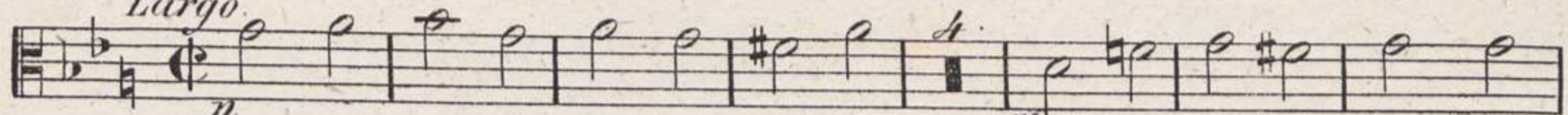
*Di-es i-re di-es i-*  
*la sol-vet se-cum in fa-vil-la tes-te Da-vid cum Si-*  
*bil-la* *pp* *quantus tre-mor est fu-tu-rus quan-do*  
*ju-dex est ven-tu-rus cun-cta stric-te dis-cus-su-rus cun-cta*  
*stric-te discus su-rus.* *p* *Tu-ba mi-rum spargens so-*  
*num per se-pul-chra re-gi-um co-get om-nes co-get*  
*om-nes an-te thro-num mors stu-pe-bit mors stu-*  
*pe-bit et na-tu-ra cum re-sur-get cre-a-tu-ra*  
*ju-di-can-ti re-spon-su-ra* *p* *li-ber scriptus pro-fe-*  
*re-tur* *f* *in quo to-lum con-ti-ne-tur un-de mundus ju-di-ce-*  
*tur.* *f* *Ju-dex er-go cum se-de-bit* *f* *ju-dex er-go*  
*cum se-de-bit quid quid la-tet, quid quid la-tet ap-pa-*

Alto.

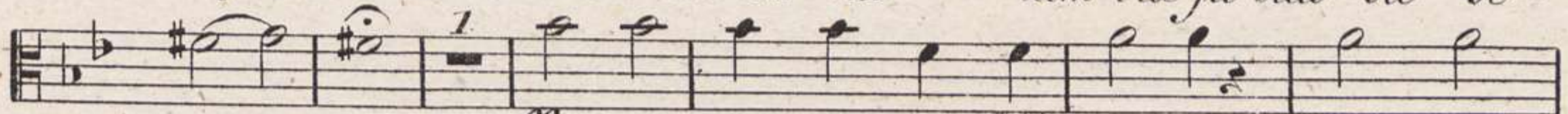


re-bit nil in-ultum nil in-ultum re-ma-ne-bit.

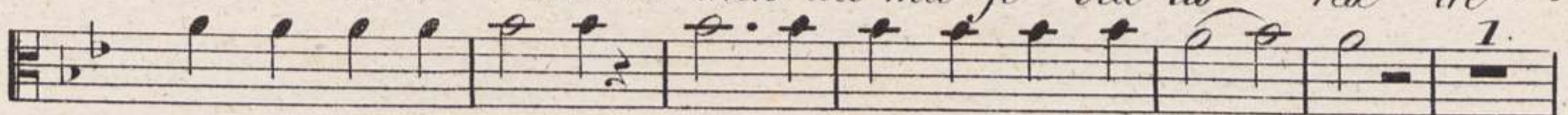
Largo.



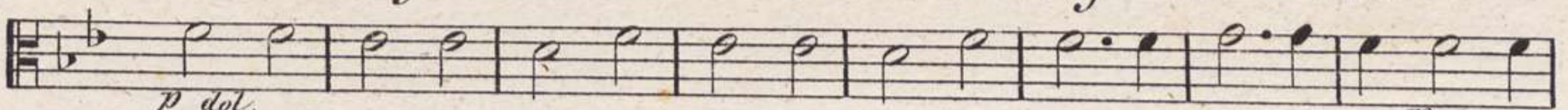
Quid sum mi-ser tunc dic-tu-rus cum via ju-stus sit se-



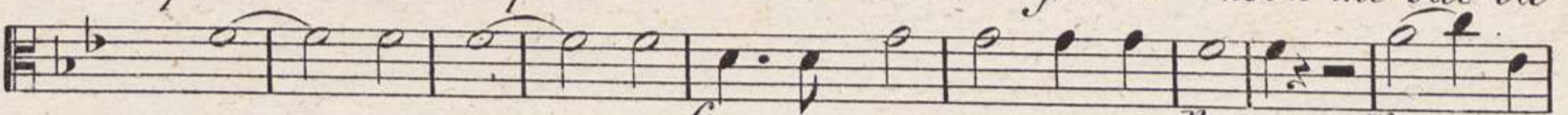
cu-rus rex tre-men-dae ma-je-sta-tis rex tre-



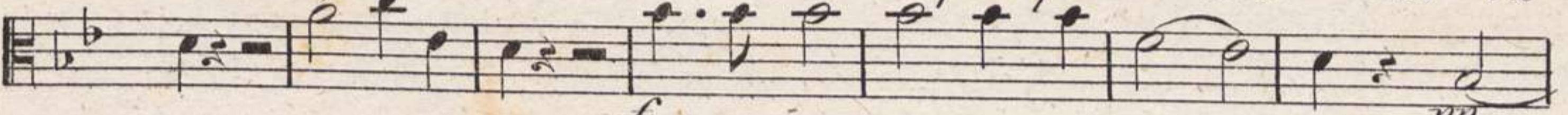
mendae ma-je-sta-tis rex tre-mendae ma-je-sta-tis



qui sal-vandos qui sal-vandos sal-vas gra-tis salva me sal-va



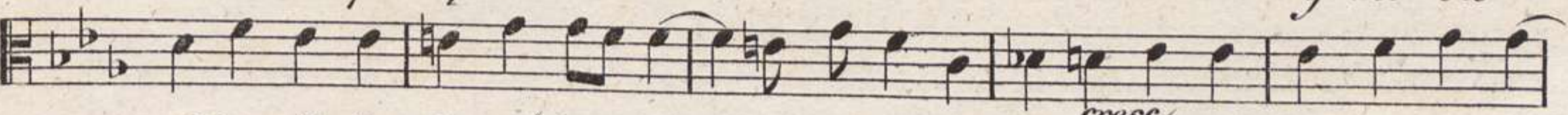
sal-va sal-va sal-va me fons pi-e-tatis sal-va



me sal-va me sal-va me fons pi-e-ta-tis sal-



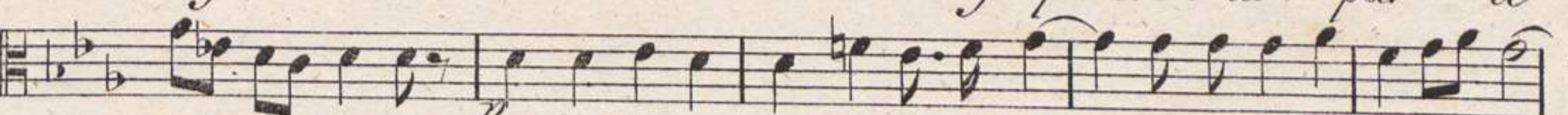
va me fons pi-e-ta-tis La-cry-mo-sa



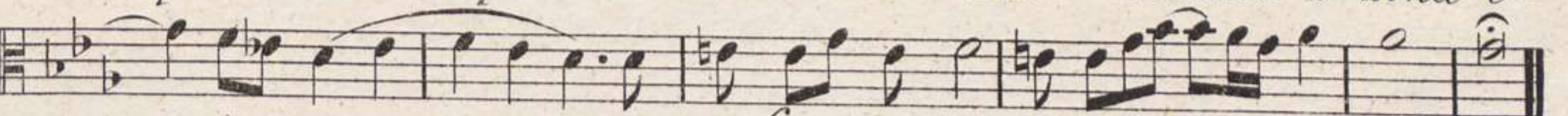
dies il-la lacry-mo-sa di-es il-la quaresurget ex fa-vil-la



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



parce De-us pi-e Je-su Je-su Do-mine do-nae-is dona e-



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

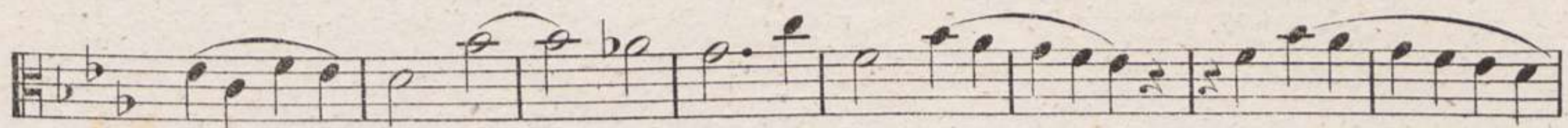
Alto.

Andante sostenuto.

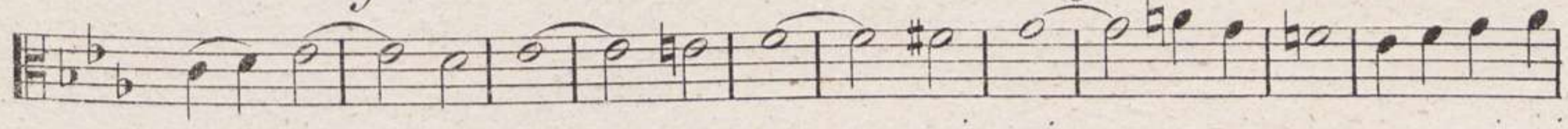
Offertorium.

*dol.*  
*p* Do-mi-ne Je-su Je-su Christe  
*f* rex glo-ri-ae rex glo-ri-ae *p* li-be-ra li-be-ra a-ni-mas  
 omni-um fi-de-li-um de-func-to-rum *p* li-be-ra li-be-ra  
 a-ni-mas omni-um fi-de-li-um de-func-to-rum de poe-nis in-  
 fer-ni de poe-nis in fer-ni *pp* et de pro-fun-do la-cu li-  
*cresc.* *f* be-ra e-as de o-re le-o-nis ne ab-sor-beat ne ab-sor-be-at  
*fz* e-as tar-ta-rus *pp* ne ca-dant in obs-cu-rum ne ca-dant in obs-  
 cu-rum *f* sed sig-ni-fer sanctus sanctus Mi-cha-el *p* re-  
*cresc.* *f* prae-sen-tet e-as in lu-cem sanc-tam *Moderato*  
*f* et se-mi-ni e-jus quam o-lim A-bra-hae  
 pro-mi-si-sti quam o-lim A-bra-hae  
 promi-si-sti et se-mi-ni se-mi-ni

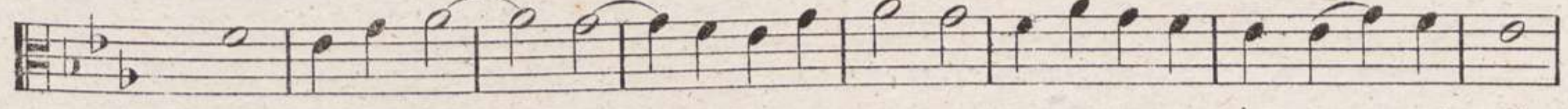
Alto.



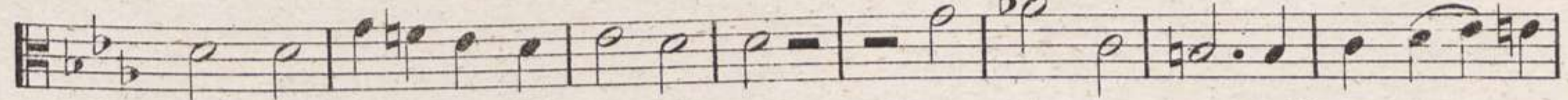
e - - - jus et - - se - - mi - ni e - - - jus et se



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



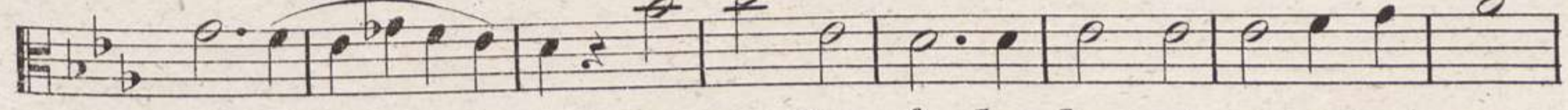
e - - - - - jus pro - mi - si -



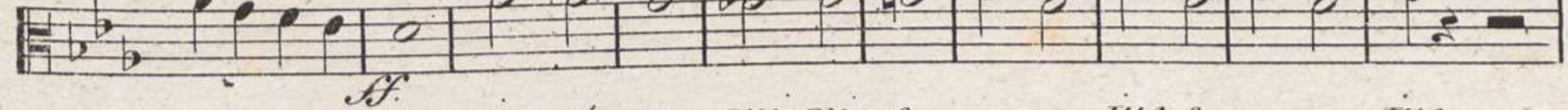
sti et se - mi - ni e - - - jus quam o - lim A - bra - hae pro - mi -



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



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

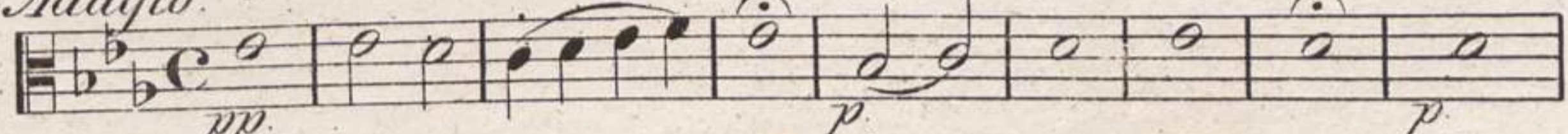


*f* jus et se - mi - ni e - - - - - jus e - - - - - jus

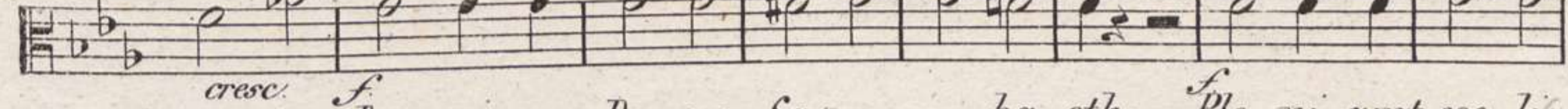


*f* quam promi - si - - sti *f* quam promi - si - - - - sti.

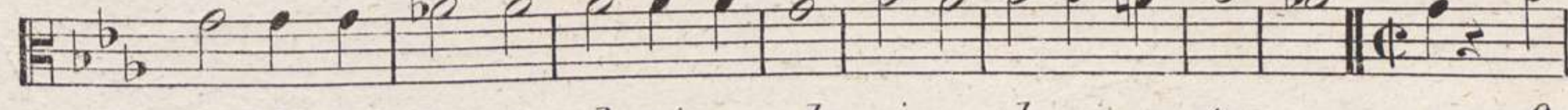
Sanctus.



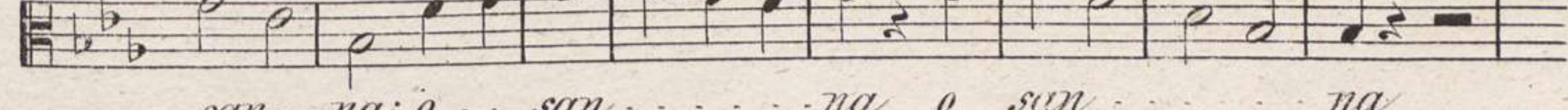
*pp* Sanc - - - - - tus *p* Sanc - - - - - tus *p* Sanc -



*cresc. f* tus Do - mi - nus De - us Sa - - - - - ba - oth. *f* Ple - ni sunt coe - li *Alti*



coe - li et ter - ra glo - ri - a glo - ri - a glo - ri - a tu - - - - a. 0



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

Alto

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

*Andante maest<sup>o</sup>*

**Benedictus.** *p* Be-ne dic-tus be-ne-dic-tus qui ve-nit qui  
 ve-nit in no-mi-ne Do-mi-ni be-ne-dictus be-ne-dictus qui  
 ve-nit in no-mi-ne Do . . mi-ni be - ne dic - tus be - ne dic . . .  
 tus 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 in no . . . mi-ne Do . . mini *p* in no-  
 mine Do . . . . mini. *Moderato* *(Alto)* 1. *f* o san - na o . . san . . .

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

*smorz.*

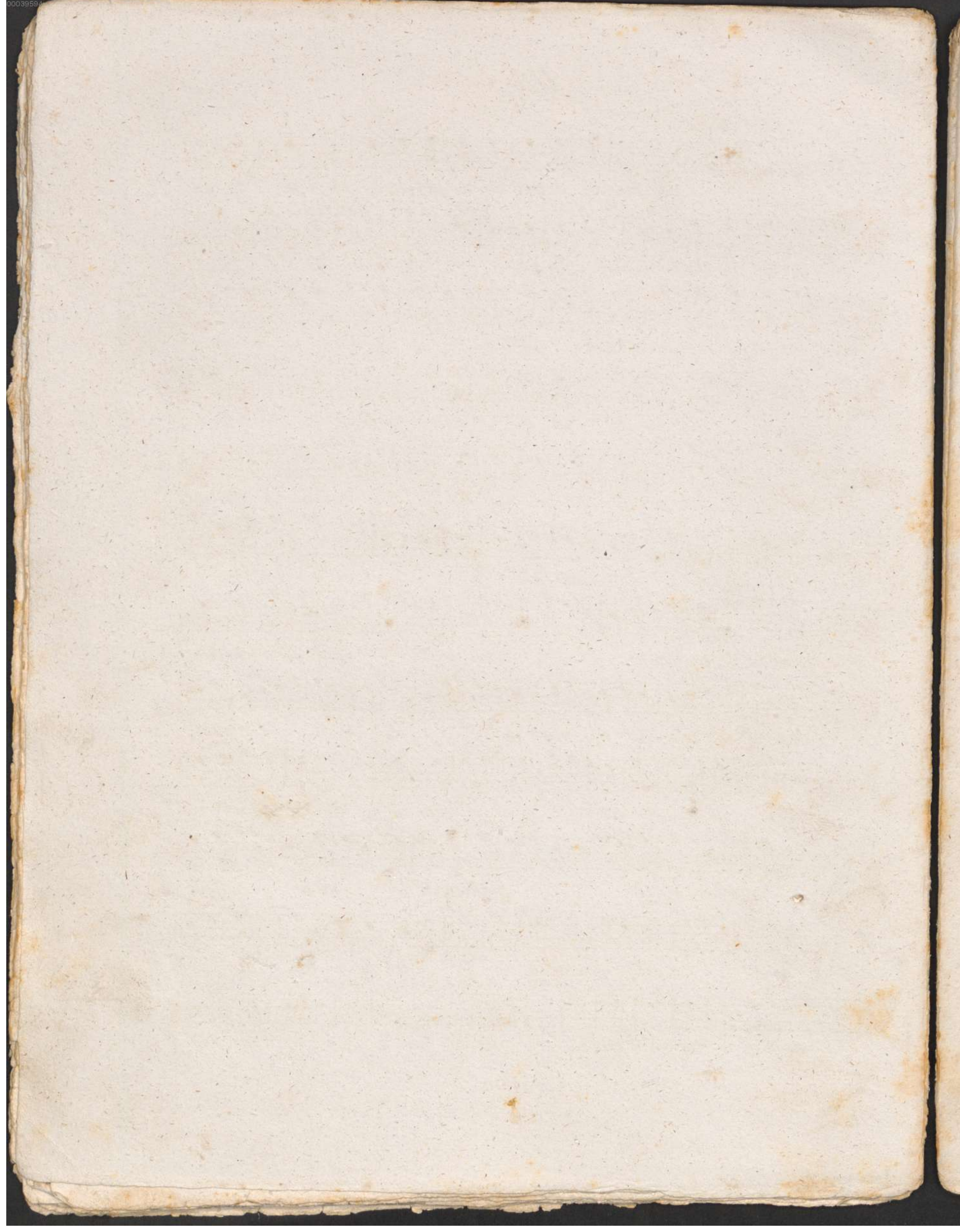


Alto.

Larghetto.

Agnus.

Ag-nus De-i qui tol-lis pe-ca-ta mun-di do-na  
 e-is do-na e-is re-qui-em Ag-nus De-i 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 mun-di do-na  
 e-is do-na e-is re-qui-em sem-pi-ter-nam lux et ter-na  
 lu-ce-at e-is do-mi-ne in ae-ter-  
 num in-ae-ter-num ce-ter-num cum sanctis  
 tu-is in ae-ter-num in-ae-ter-num  
 num in ae-ter-num in-ae-ter-num in-ae-ter-  
 num in ae-ter-num in-ae-ter-num in-ae-ter-  
 num in ae-ter-num qui-a pi-us es qui-a pi-us es.



# Tenore

## Requiem

Lento

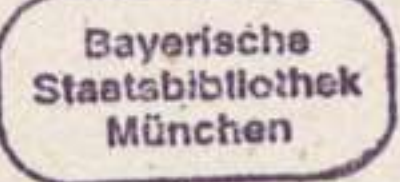
Nº 1. von Aiblinger.

6. *p* Re-qui-em aeternam dona eis  
 1. sotto voce.  
*f* Do-mi-ne et lux per-pe-tu-a lu-ce-at eis  
*pp* Te de-cet  
 huj-mnus De-us in Si-on et ti-bi red-de-tur vo-tum in Je-  
*p* ru-sa-lem ex-au-di o-ra-ti-o-nem me-am ex-au-  
 1.  
*f* di ex-au-di o-ra-ti-o-nem me-am ad te ad te  
 Moderato  
 1. om-nis ca-ro ve-ni-et e le-  
 3.  
 1. i-son Ky-ri e e le i-  
 son e lei-son e le i-son e le-  
 i-son e le i-son e le  
 i-son Chris-te e le i-son e lei-son e le i-  
 son e le i-son e lei-son e le i-son e le i-  
 son e le i-son e le i-son e le i-  
*smorz.*  
*p* son e le i-son e le i-son.

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## Tenore.

*Moderato.*

*Dies irae.*

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

# Tenore

3

*Largo*  
nil in ul-tim re-ma-ne . . . . . bit . . . . . Quem pa-  
tronum ro-ga-tu-rus cum vi-x ju-stus sit se-cu-rus  
*ff*  
rex tre-men-dae ma-je-sta-tis rex tre-men-dae ma-je-sta-tis  
rex tre-men-dae ma-je-sta-tis *p dol.* qui sal-vandos qui sal-  
van-dos sal-vas gra-tis sal-va-me sal-va-me sal-va-  
me *f* sal-va-me fons pi-e-ta-tis *p* sal-va-me  
sal-va-me *f* sal-va-me fons pi-e-ta-tis *pp* sal-  
*Adagio*  
va-me fons pi-e-ta-tis . . . . . *p* La-cry-mo-su  
di-es il-la la-cry-mo-su di-es il-la qua re-sur-get *cresc.*  
ex fa-vil-la *f* ju-di-candus ho-mo re-us *p* hu-ic er-go  
parce De-us *p* pi-e Je-su Je-su Do-mi-ne do-na e-is  
do-na e-is re . . . . . quem a . . . . . men a-men a . . . . . men.

# Tenore.

## Offertorium.

*Andante sostenuto.*

Do-mi-ne Je-su Je-su Christe  
 rex-glo-ri-æ rex-glo-ri-æ li-be-ra li-be-ra a-ni-mas  
 om-ni-um fi-de-li-um de-func-to-rum li-be-ra li-be-ra  
 a-ni-mas om-ni-um fi-de-li-um de-func-to-rum de poe-nis in  
 ferni de poe-nis in ferni et de pro-fun-do la-cu li-  
 be-ra e-as de o-re le-o-nis ne ab-sor-be-at ne ab-sor-be-at  
 e-as tar-ta-rus ne ca-dant in obs-cu-rum ne ca-dant in obs-  
 cu-rum sed sig-ni-fer sanctus sanctus Micha-el re-præ-sen-tet  
 e-as in lu-cem sanc-tam. *Moderato* *cresc.* *f* Quam o-lim A-bra-  
 hæ pro-mi-si-sti pro-mi-si-sti quam o-lim A-  
 brahæ promi-si-sti et se-mi-ni et se-  
 mi-ni e-jus et se-mi-ni e-jus.

Tenore.

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

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

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

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

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

- - - jus et se - - - mi-ni e - - - *ff* jus et se - - -

mi-ni e - - - jus e - - - *Largo* *ff* quam pro-mi-

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

Sanctus.

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

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

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

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

# Tenore

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

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

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



Tenore

Larghetto

Agnus

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

e-is do-na e-is re-quiem *p* Ag-nus De-i qui tol-lis pec-ca-ta

mundi do-na e-is dona e-is re-quiem *p* Ag-nus De-i qui

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

ter-nam lux et ter-na lu-ce-at e-is Do-mi-ne.

Moderato

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

in ce-ter-num in ce-ter-

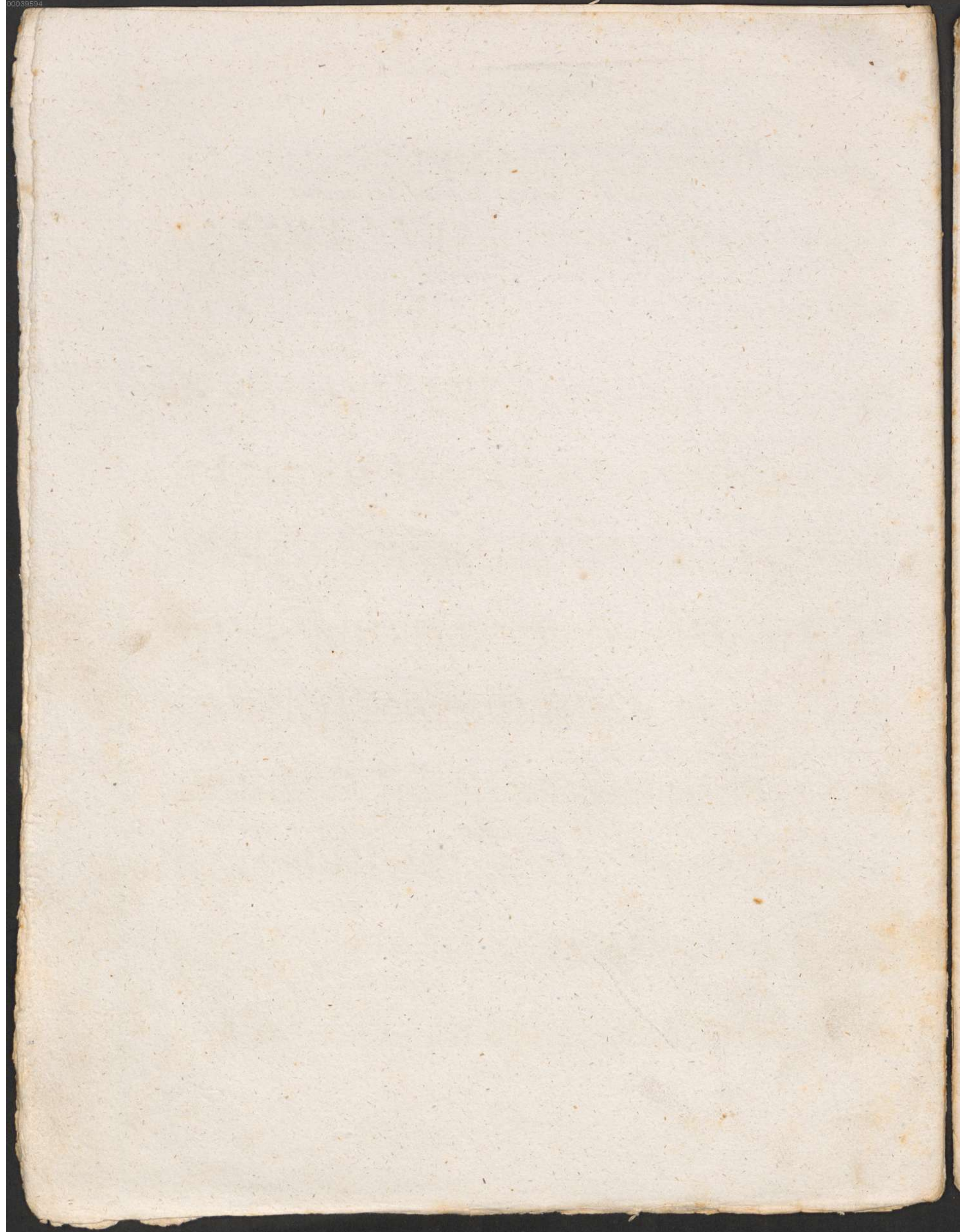
num in ce-ter-num in ce-

ter-num cum sanctis tu-is in ce-

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

num in ce-ter-num qui a-

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



Handwritten signature

4 Mus. pr. 67755 Basso

Lento

6.

Art von Adlinger

Requiem

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

Handwritten numbers: 4, 19, 25010

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A. B. *Handwritten notes*

# Basso.

*Moderato.* *cresc.* *cresc.*

*Dies irae.* *p.* Di - es *f.* i - - - - - rae *p.* di - es *f.* il - - - - -

lu sol - vet se - cundum in fa - - vil - - - la *f.* tes - te David cum Si -

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

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

stricte dis - cus - su - - - - rus *p.* Tu - - - - ba mi - rum spargens so - num *cresc.*

per se - pulchra re - gi - - o - - num *f.* co - get om - - nes co - - get

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

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

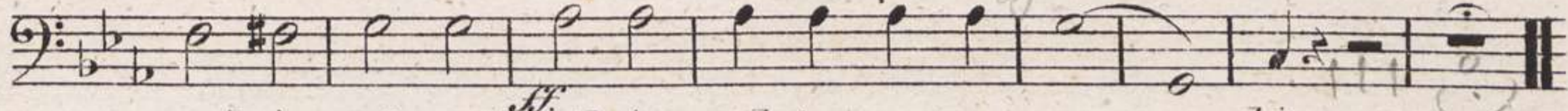
tu - ra ju - di - can - ti re - spon - su - ra *p.* li - ber scriptus profe - re - tur

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

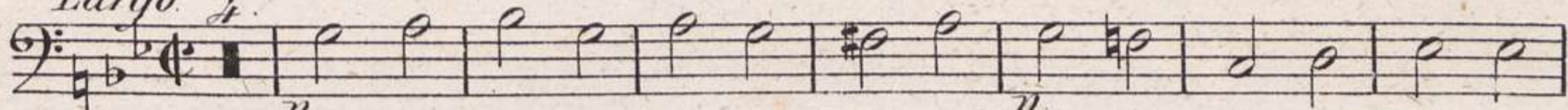
*f.* ju - dex er - go cum se - de - bit ju - dex er - go cum se -

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

Basso

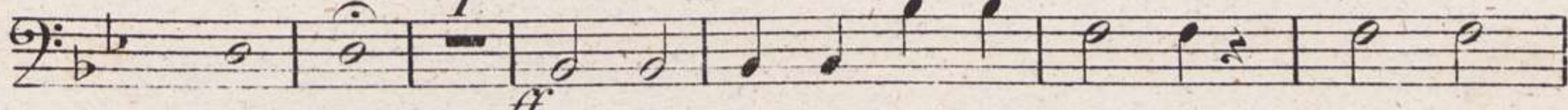


nil in ul-tum<sup>ff</sup> nil in ul-tum re-ma ne . . . bit

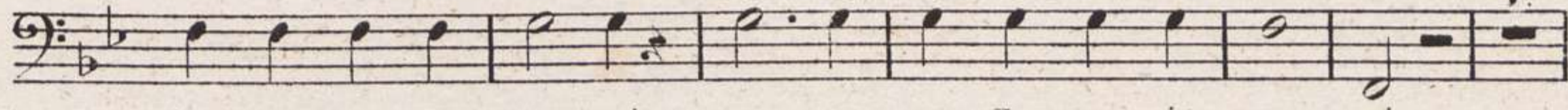


Largo

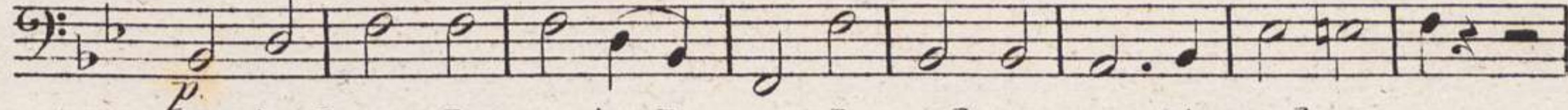
Quem pa-tro-num ro-gu-tu-rus cum vix ju-stus sit se-



cu-rus<sup>ff</sup> rex tre-men-dae ma-je-sta-tis rex tre-



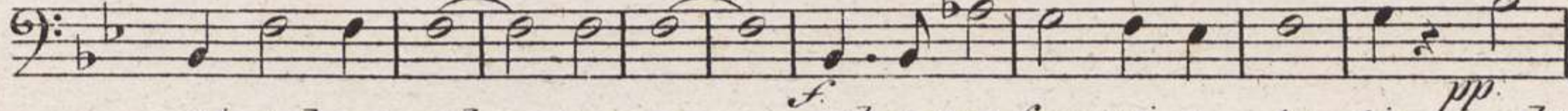
mendae maje-sta-tis rex tre-mendae ma-je-sta-tis



qui sal-vando qui sal-vandos sal-vas gratis sal-va me



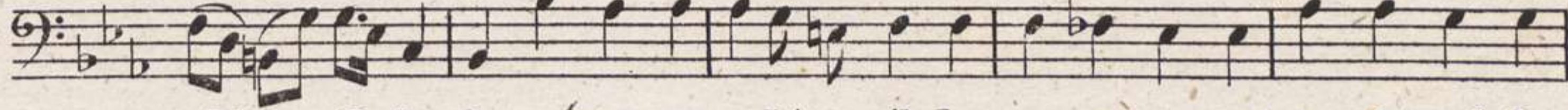
sal-va me sal-va sal-va me fons pi-e-ta-



tis sal-va sal-va me sal-va me fons pi-e-ta-tis<sup>pp</sup> sal-



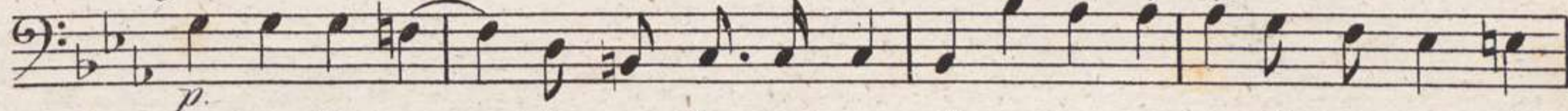
va me fons pi-e-ta-tis La-cry-mo-sa



di-es il-la lacry-mo-sa di-es il-la qua re-surget ex fa-vil-la



ju-di-candus ho-mo re-us hu-ic er-go parce De-us



pi-e Je-su Je-su Do-mi-ne dona e-is do-na e-is



re- quem a-men a-men a-men

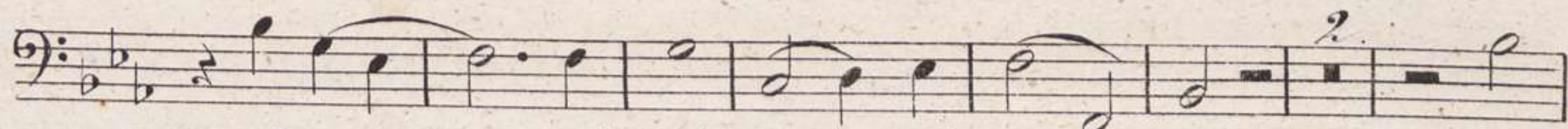
Basso.

Andante sostenuto.

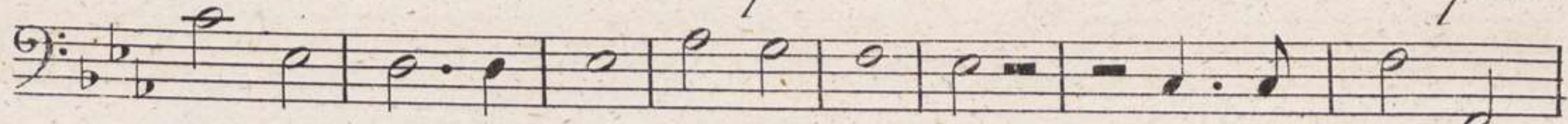
Offertorium.

Do-mi-ne Je-su Je-su Chris-te rex  
 glori-æ rex glo-ri-æ  
 de-li-um de-functo-rum  
 de-li-um de-functo-rum  
 fer-ni et de-profun-do la-cu  
 de-o-re le-o-nis  
 ne ab-sor-be-at e-as tar-ta-rus  
 ne ca-dant in obs-cu-rum ne ca-dant in obs-cu-  
 rum sed sig-ni-fer sanctus sanc-tus Mi-cha-el  
 sen-tel e-as in lu-cem sanc-  
 o-lim A-bra-hæ pro-mi-si-sti et se-  
 e-jus pro-mi-si-sti pro-mi-si-  
 sti et se-  
 mini e-jus

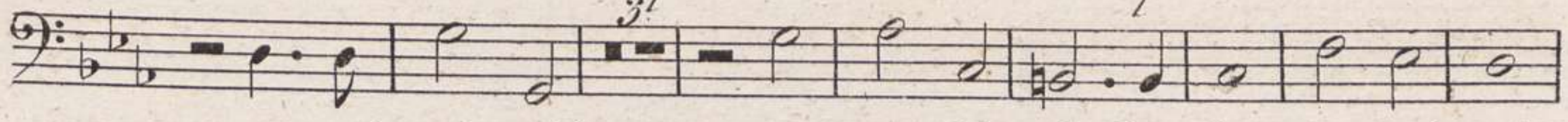
Basso



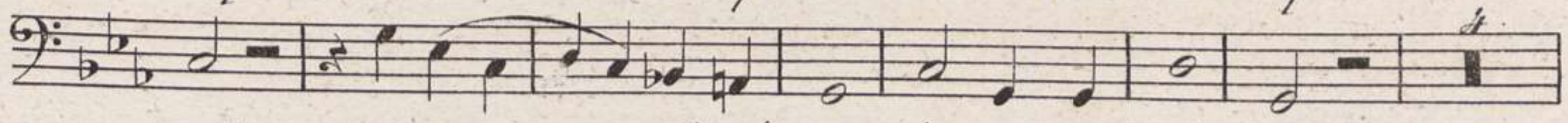
et se . . . . . mi - ni pro - mi - si - . . . . . sti quam



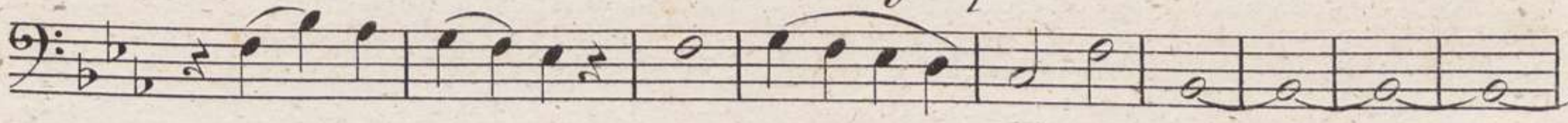
o - lim A - bra - hae pro - mi - si - sti pro - mi - . . . si - sti



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



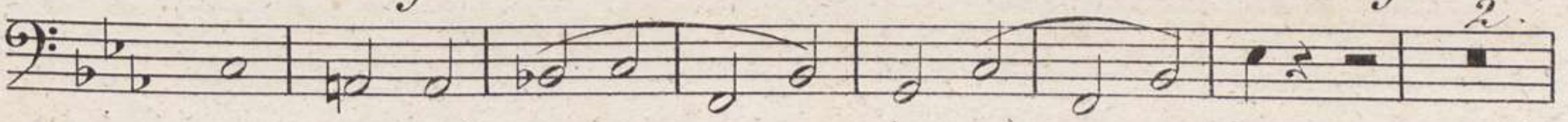
sti et se . . . . . mi - ni e - jus pro - mi - si - sti



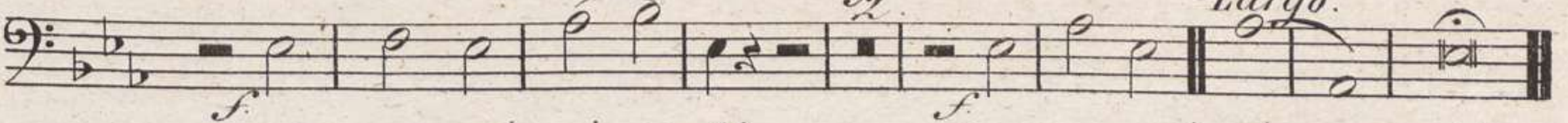
pro - mi - si - . . . sti et se . . . . . mi - ni e . . . . .



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



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

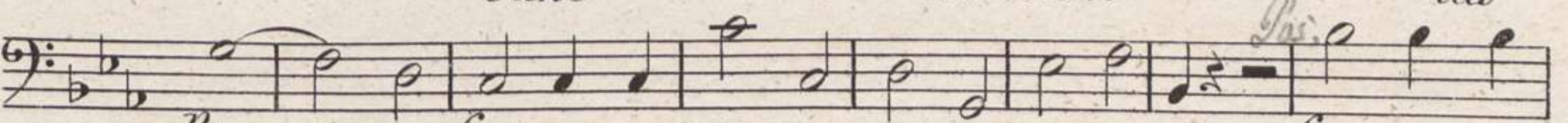


*f* quam pro - mi - si - . . . sti *f* quam pro - mi - si - . . . sti .

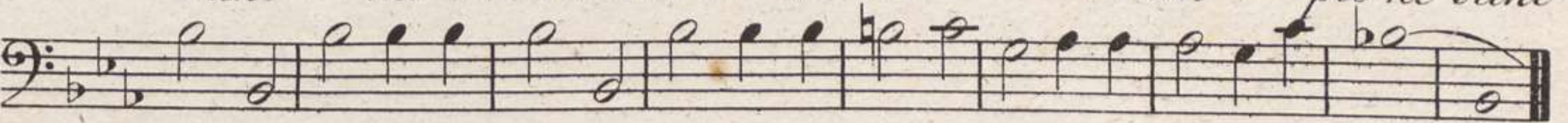


*Adagio*  
**Sanctus.**

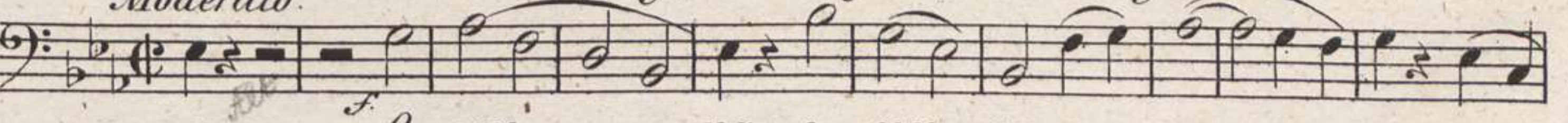
*pp* Sanc - . . . . . tus *p* Sanc - . . . . . tus



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



*Moderato*  
coe - li coe - li et ter - ra glo - ri - a glo - . . . ri - a glo - ri - a tu . . . . .



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

Basso

*pp* san-na o - - san-na o *Pis.* san - - - - - na o san-na in ex-  
*pp* cel-sis 'o - - san-na in ex-cel - - sis *pp* in - - ex-cel - - - - -  
*pp* sis in - - ex-cel - - - - - sis *pp* o sanna in ex-cel - - - - - sis.  
*Andante maestoso.*

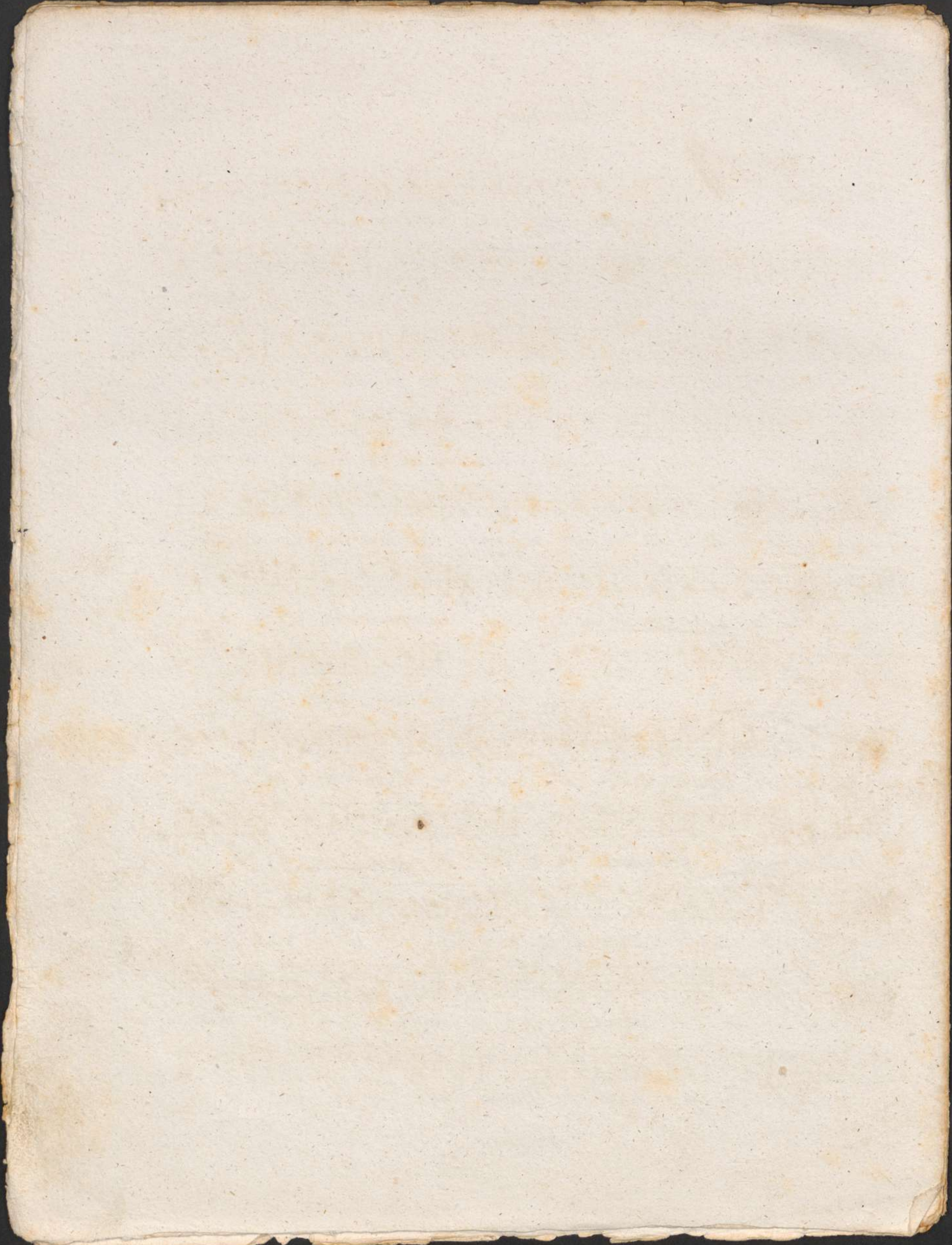
Benedictus.

*M*  
*V. Locdini*

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







Lento.

von Aiblinger

Requiem

Handwritten musical score for Violino I, Requiem, by Aiblinger. The score is written on ten staves in G major, 4/4 time. It begins with a 'Lento' tempo and includes dynamic markings such as p, dol., pp, f, and sf. The piece concludes with a 'Moderato' section. The manuscript shows signs of age, including some staining and ink bleed-through.

EGS. N. 470

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# Violino I.

The musical score consists of ten staves of music. The first staff begins with a dynamic marking of *p*, followed by *pp*, and ends with *smorz.* The tempo marking *Moderato.* is placed above the second staff. The second staff is titled *Dies irae* and starts with *p*, followed by *cresc.*, *f*, and *ff*. The third staff begins with *p* and *cresc.*, leading to *ff*. The fourth staff starts with *ff* and ends with *p*. The fifth staff begins with *p*. The sixth staff starts with *cresc.*. The seventh staff begins with *ff*. The eighth staff starts with *ff* and ends with *pp*. The ninth staff begins with *p*. The tenth staff starts with *p* and ends with *f*. There is a red letter 'A' written above the eighth staff.

Violino I.

*p* *cresc.* *f*

*f* *tr* *ff* *f*

*tr*

*ff*

*Largo.* *p.*

*piz* *ff* *arco.*

*f* *f*

*p.* *dol.*

*p.*

*p. dol.*

Violino I.

*f* *p* *Adagio.* *smorz.* *pp* *p*

*cresc.* *f*

*p* *p legato* *sp* *p*

*f* *f*

*Andante sostenuto.*

*Offertori* *p dol.* *f*

*p dol.* *f* *tr.*

*p* *f*

*pp* *p* *cresc.*

*f* *pp*

Violino I

Moderato

*p* Largo

Sanctus

Adagio

# Violino I.

*p cresc f ff*

*ff*

*Moderato*

*ff stacc.*

*ff ff ff ff ff*

*p*

*1. smorz pp pp*

*Benedictus*

*Andante maestoso. Con Sordini p leggiero.*



Violino I.

*1.*  
*p.*  
*p.* *f* *p.* *p.* *senza sord.*

*Moderato.*

*f.* *staccato.*  
*f.* *f.* *f.* *f.* *f.*  
*p.* *pp.*  
*1.* *pp.* *smorz.*

*Larghetto.*

*Agnus.* *con sord.* *p.* *dol.*  
*p.* *tr.* *p.*

# Violino I.

Handwritten musical score for Violino I, page 8. The score consists of 12 staves of music in G minor, 4/4 time. It features various dynamics (pp, mf, p, p dol, ff), articulation (accents, trills), and performance instructions (senza i sordini, Moderato, smorz). The notation includes complex rhythmic patterns, slurs, and fingerings.

*Requiem* *Lento.* *1.* *von Adliger.*

*p* *pp* *f* *ff* *Moderato 4* *f*

F. G. S. 39470.

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# Violino II

The musical score consists of 12 staves of music. The first staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature (C). The tempo is marked *Moderato*. Dynamics include *p*, *pp*, and *smorz.* (ritardando). The second staff is titled *Dies irae* and features a common time signature. Dynamics include *p*, *f*, and *ff*, with a *cresc.* (crescendo) marking. The third staff continues with dynamics *p*, *f*, and *ff*, and a *cresc.* marking. The fourth staff starts with *ff* and ends with *p* and *ff*. The fifth staff begins with *p*. The sixth staff has *p*. The seventh staff includes triplets (marked '3') and dynamics *p*. The eighth staff has *cresc.*. The ninth staff has a sextuplet (marked '6') and *ff*. The tenth staff has *ff*. The eleventh staff has *pp* and a red 'A' marking above it. The twelfth staff concludes the page.

Violino II.

*p.* *f.* *sf.* *p.*  
*cresc.* *f.* *f.*  
*f.* *sf.*  
*Largo.* *f.*  
*p.* *pp.* *arco*  
*sf.* *sf.* *p.*  
*p.* *f.*

# Violino II.

*Adagio*

*p. smorz. pp. p. cresc. f. p.*

*Andante sostenuto*

*Offertorium*

*p. dol. f. p. dol. p. f. pp. cresc. f. f. pp. f. p.*

Violino II

First staff of music, featuring a series of sixteenth-note runs. It includes the markings *cresc.* and *f*.

Second staff of music, starting with the tempo marking *Moderato* and a first ending bracket labeled *1*. It includes the marking *f*.

Third staff of music, featuring a triplet of eighth notes marked with a *3*.

Fourth staff of music, continuing the melodic line.

Fifth staff of music, continuing the melodic line.

Sixth staff of music, continuing the melodic line.

Seventh staff of music, continuing the melodic line.

Eighth staff of music, continuing the melodic line.

Ninth staff of music, featuring a *fz* marking.

Tenth staff of music, featuring a *p* marking.

Eleventh staff of music, featuring a *Largo* tempo marking and *f* and *p* dynamics.

Twelfth staff of music, featuring the tempo marking *Adagio* and the section title *Sandus*.

# Violino II.

*p* *cresc.* *f*

*ff*

*Moderato*

*f*

*p*

*1.* *smorz*

*pp* *Andante maestoso*

*Benedictus.*

*Con sordini.*

*3*

*3*

*3*

*3*

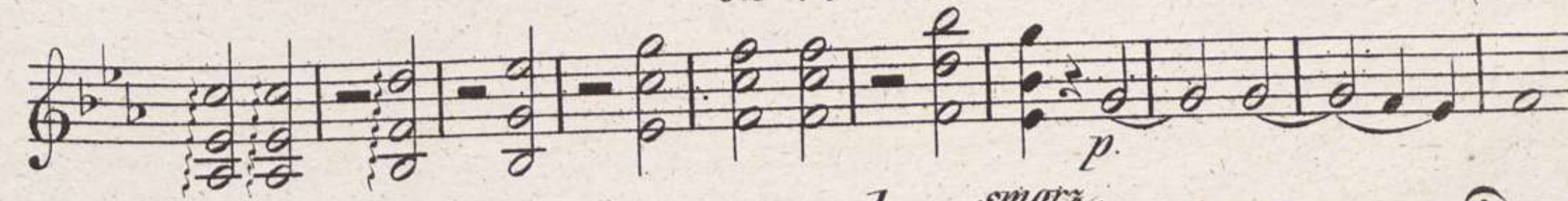
*3*

*3*

*p*



Violino II.



# Violino II

Handwritten musical score for Violino II, page 8. The score consists of 12 staves of music in G minor. It features various dynamics (p, mf, pp, f, sf), articulation (accents), and performance instructions like "Moderato" and "senza Sordini". The piece concludes with a double bar line.

*Handwritten signature or initials*

4 Mus. pr. 69755

# Viola

1

*Requiem* *Lento* *von Aiblinger.*

*p* *f* *p* *pp* *sf* *p* *sf* *f* *Moderato* *ff* *p* *f* *1* *3* *1* *sf* *sp* *f* *p* *f*

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# Viola

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

*Dies irae.* *Moderato.* *p.* *f.* *f.*

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

*ff.* *p.* *1.*

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

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

*f.*

*A* *pp.* *p.*

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

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

Viola

First musical staff with dynamic markings *f.* and *f.*

Third musical staff with dynamic markings *f.* and *f.*

Fourth musical staff with tempo marking *Largo.* and dynamic marking *p.*

Fifth musical staff with dynamic marking *f.*

Sixth musical staff with dynamic marking *p.*

Seventh musical staff with dynamic marking *p.*

Eighth musical staff with dynamic markings *f.* and *p.*

Ninth musical staff with dynamic markings *p.* and *pp.*

Tenth musical staff with tempo marking *Adagio.*, dynamic marking *p.*, and *cresc.*

Eleventh musical staff with dynamic markings *f.*, *p.*, and accents (>)

4

# Viola

*p* *f*

*Andante sostenuto*

*Offertorium*
  
*p* *dol.*

*f* *p*

*f* *p*

*f* *pp*

*p* *cresc.* *f* *fz*

*fz* *pp*

*f* *p*

*cresc.* *f* *ff*

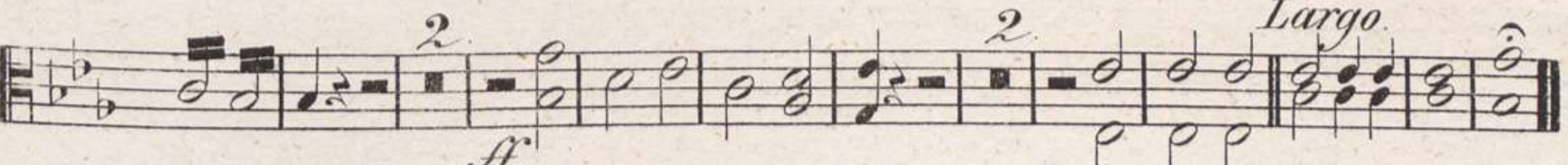
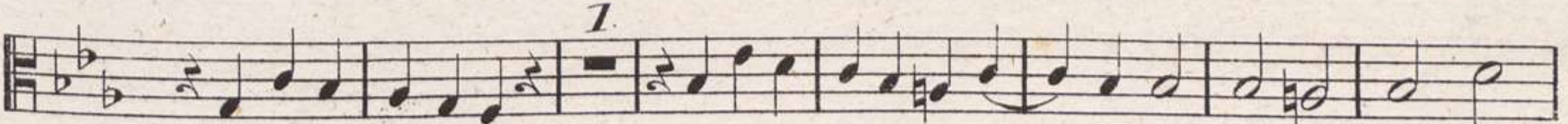
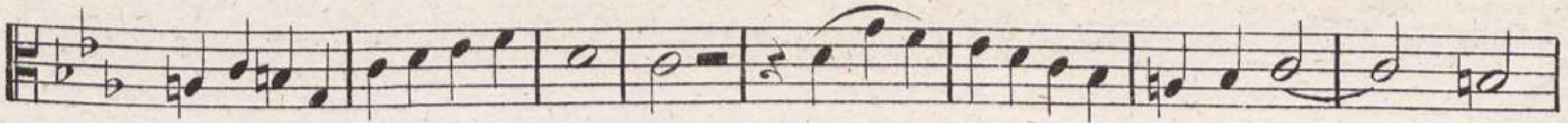
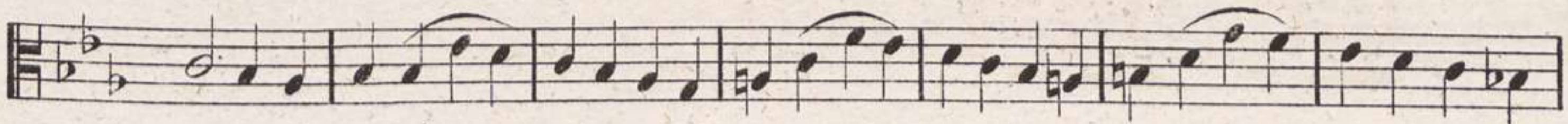
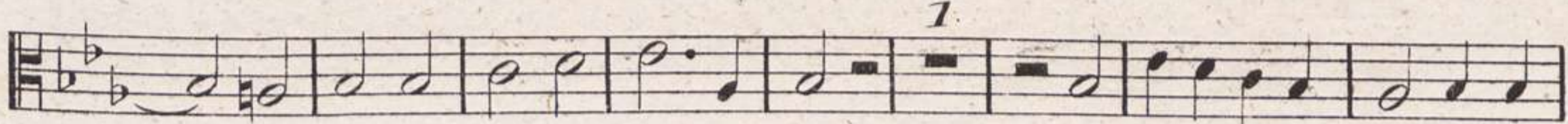
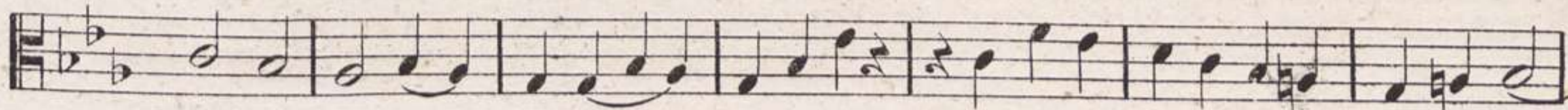
*Moderato*

*f*

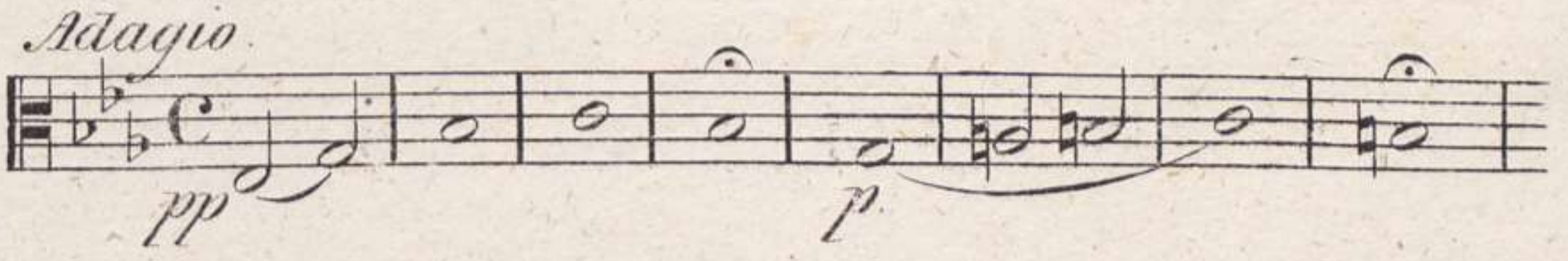
F. & S. N. 1710

Viola

5



Sanctus



# Viola

*p. cresc. f.*

*ff.*

*Moderato f.*

*ff.*

*p. pp.*

*1.*

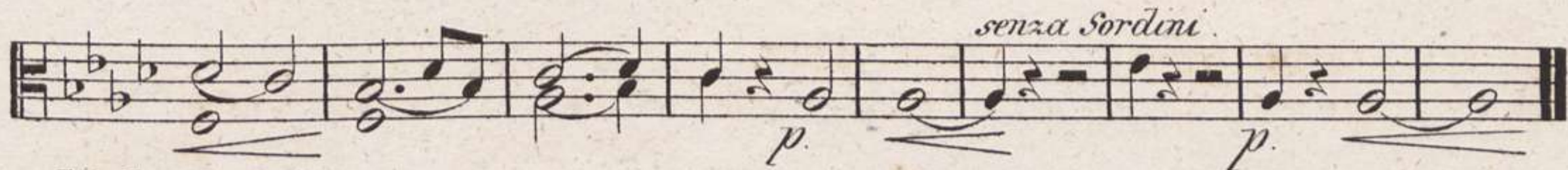
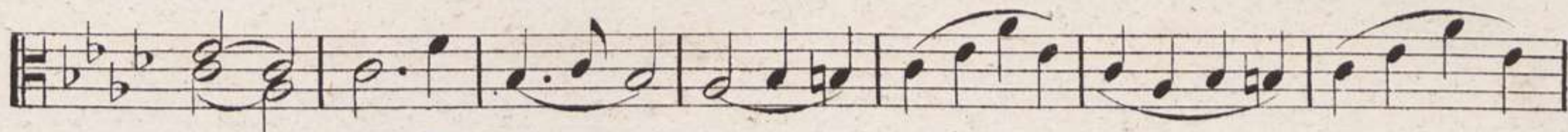
*Benedictus. Andante sostenuto. con sordini.*

*ff.*

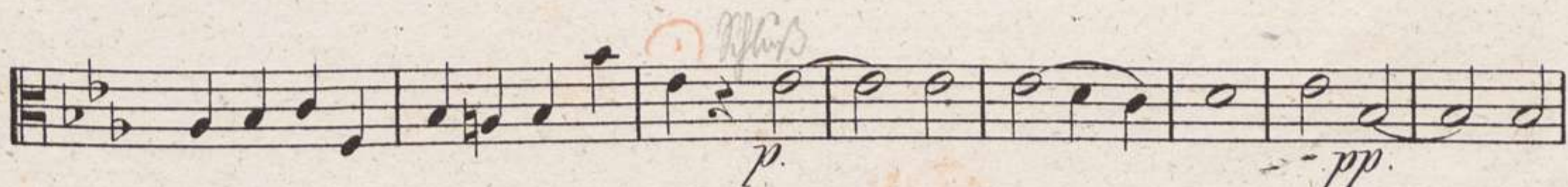
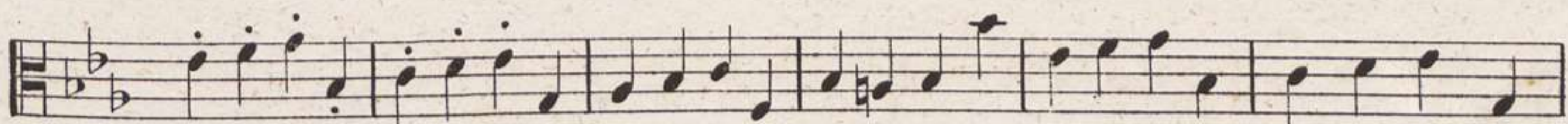
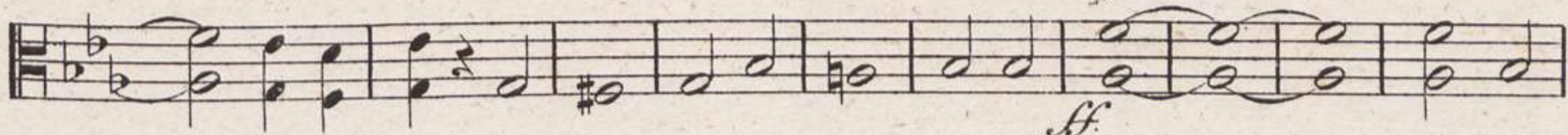
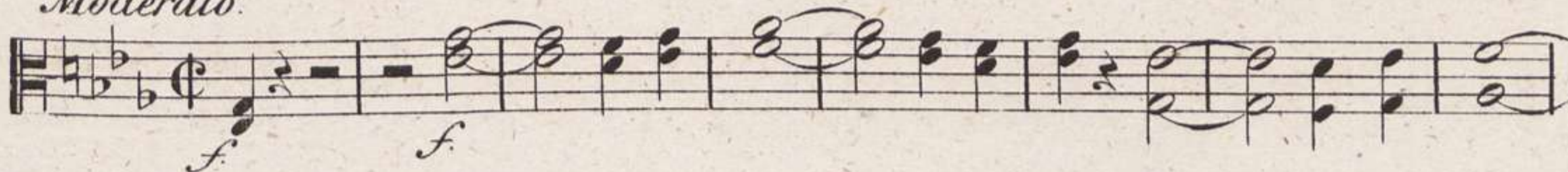
*p.*



Viola.



Moderato.



Larghetto.



# Viola

8.

*solo*  
*p.* *mf.*  
*pp.* *senza sordini*  
*Moderato*  
*f.* *sf.*  
*1.* *3.*  
*sf.* *sf.* *sf.* *p.* *f.* *p.*  
*smorz.*  
*pp.*

4 Mus. par. 67755

# Basso e Organo

1.

von Aiblinger. N. 1.

Largo.

Requiem

II 8  
25716

F. & S. N. 470.



# Basso e Organo.

6/3 = 6/4 5/3 = 6/4 = 6/4 = *tasto.* 8 = 6 6/4 = *tasto.*

*f* *sp* *sp* *f* *p*

*pp* *Moderato.* *smorz.*

*pp* *Moderato.* *smorz.*

## Desire

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

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

*f* *f* *sp* *sp* *sp* *sp* *sp* *sp*

*f* *f* *sp* *sp* *sp* *sp* *sp* *sp*

*sp* *tasto* *p*

*sp* *tasto* *p*

*f*

*f*

*f* *tasto.*

*f* *tasto.*

*f* *pp*

*f* *pp*

*p* *tasto.*

*p* *tasto.*

*p* *f* *p*

*p* *f* *p*

# Basso e Organo.

The musical score consists of ten staves of music. The notation includes various time signatures such as 6/8, 3/4, 2/4, 3/8, and 2/3. Dynamics include *tasto*, *cresc.*, *f*, *Largo*, *p*, *pp*, *ff*, *arco*, and *pizz.*. The score features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. A red handwritten mark is visible in the upper right area of the page.

# Basso e Organo.

First section of the musical score for Bass and Organ. It consists of six staves of music. The first two staves are in a common time signature and feature dynamic markings of *f* and *p*. The third staff is marked *Adagio* and includes a double bar line, with dynamic markings of *p* and *f*. The fourth staff contains a *cresc.* marking and a *f* dynamic. The fifth staff is marked *tasto* and includes a *p* dynamic. The sixth staff concludes the section with a *ff* dynamic.

## Andante sostenuto.

### Offertorium

Second section of the musical score, titled "Offertorium". It consists of four staves of music. The first staff is marked *p* *tasto* and *f*. The second staff features a *f* dynamic. The third staff is marked *pp* and *p*, with a *cresc.* marking. The fourth staff concludes with a *f* dynamic.

# Basso Organo.

The musical score consists of ten staves of handwritten notation. The first staff begins with a *pp* dynamic marking. The second staff includes a *f* dynamic marking and a *cresc.* instruction. The third staff features a *f* dynamic marking and a *ff* marking. The fourth staff is marked *Moderato* and *tasto*. The score is filled with various musical symbols, including notes, rests, and fingerings. Fingerings are indicated by numbers 1-5 above or below notes. Chordal structures are marked with numbers 6, 7, 8, 9, 10, and 11. The notation includes various rhythmic values and articulation marks.

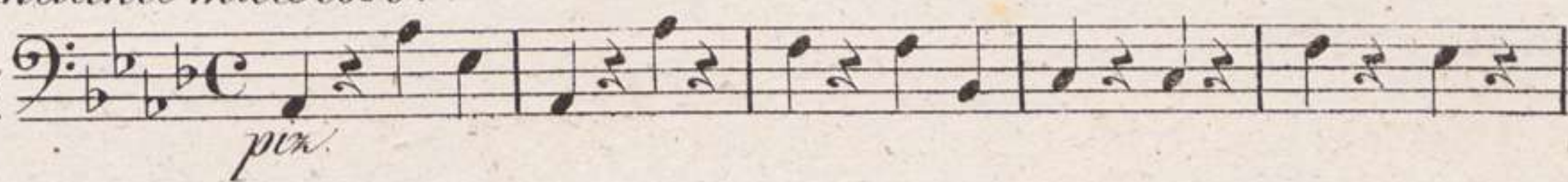


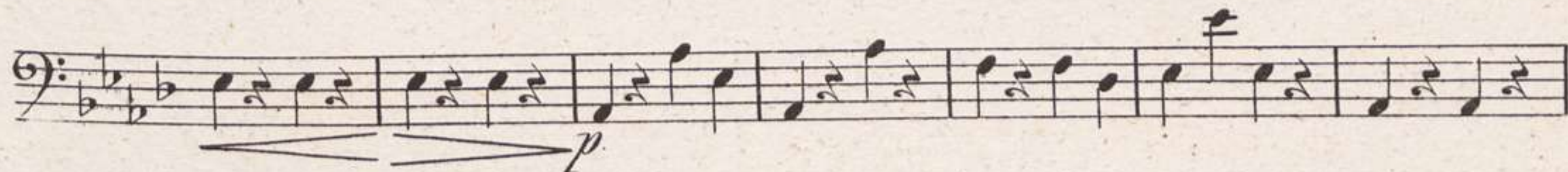
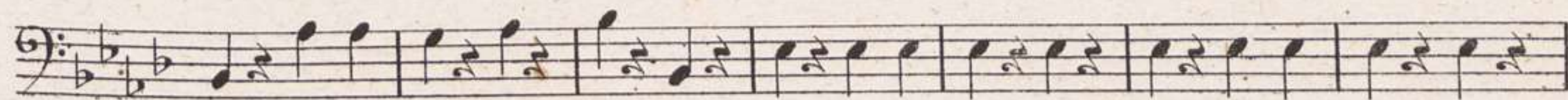
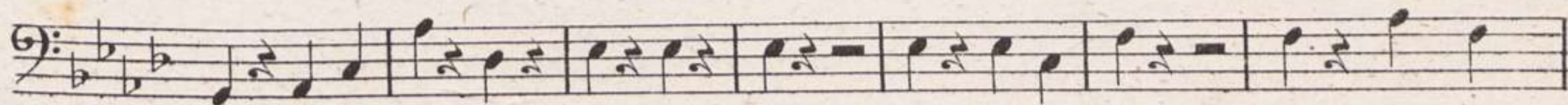


# Basso e Organo.

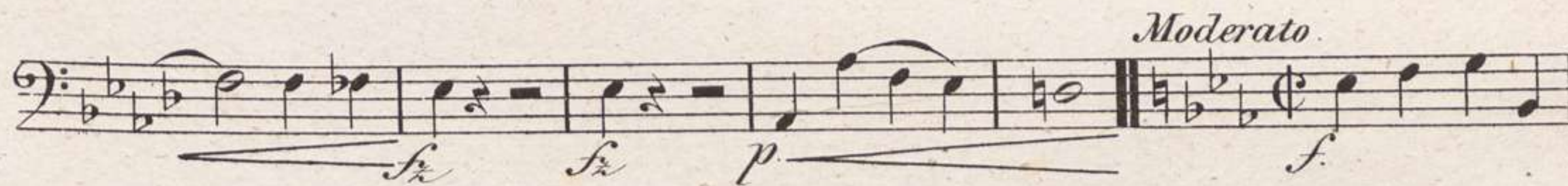
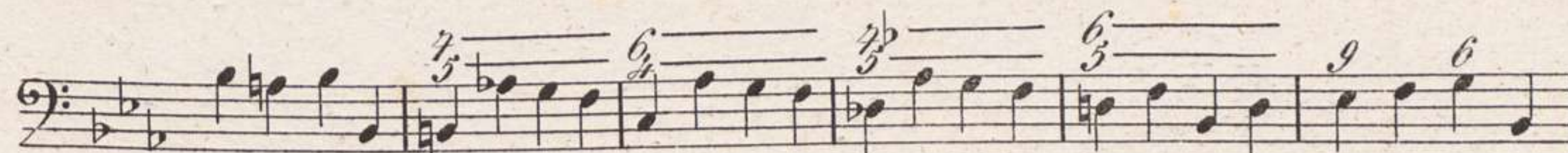
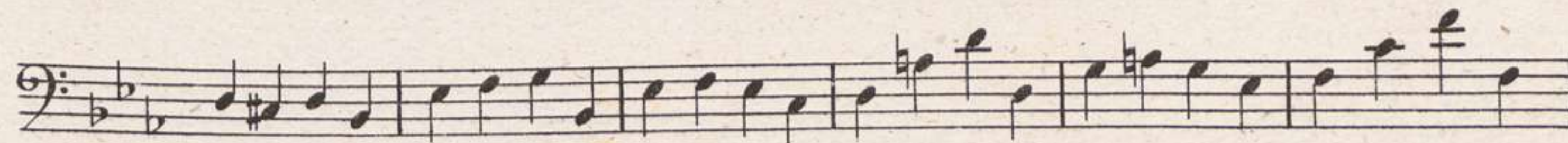
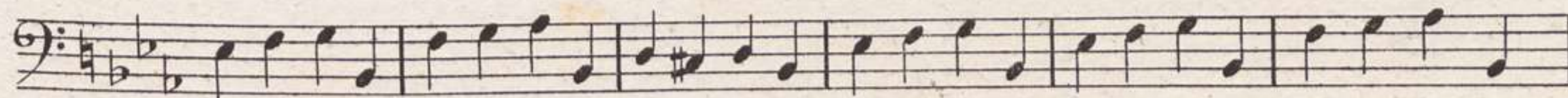
7.

*Andante maestoso.*

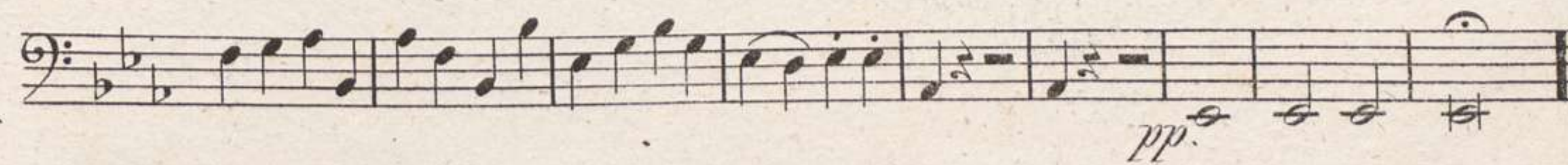
*Benedictus.*   
*ppx.*

  
*p*  
*p arco*

*Moderato.*

  
*fz fz p f*

*tasto.*

  
*p* *pp*  
*pp.*

# Basso e Organo.

Larghetto.

*Agnus*

Moderato.

4 Mus. pt. 67435

# Cornu in Es.

1.

*Lento* 6.

von Aiblinger

## Requiem.

Measures 1-12 of the Requiem section. Dynamics: *p* (measures 1-4), *f* (measures 5-12).

Measures 13-22 of the Requiem section. Measure 13 is marked with a double bar line and a repeat sign. Dynamics: *p* (measures 14-16), *f* (measures 17-22).

Measures 23-32 of the Requiem section. Dynamics: *p* (measures 23-24), *f* (measures 25-28), *sf* (measures 29-32).

*Moderato*

Measures 33-42 of the Requiem section. Dynamics: *f* (measures 33-36), *sf* (measures 37-42).

Measures 43-52 of the Requiem section. Dynamics: *sf* (measures 43-52).

Measures 53-62 of the Requiem section. Dynamics: *sf* (measures 53-56), *pp* (measures 57-60), *sf* (measures 61-62).

*Moderato*

## Dies irae

Measures 1-10 of the Dies irae section. Dynamics: *p* (measures 1-2), *sf* (measures 3-4), *sf* (measures 5-10).

Measures 11-20 of the Dies irae section. Dynamics: *sf* (measures 11-12), *p* (measures 13-16), *sf* (measures 17-20).

Measures 21-30 of the Dies irae section. Dynamics: *sf* (measures 21-22), *p* (measures 23-24), *sf* (measures 25-26), *sf* (measures 27-30).

Measures 31-40 of the Dies irae section. Dynamics: *sf* (measures 31-32), *sf* (measures 33-34), *sf* (measures 35-36), *sf* (measures 37-40).

Measures 41-50 of the Dies irae section. Dynamics: *f* (measures 41-42), *sf* (measures 43-44), *p* (measures 45-50).

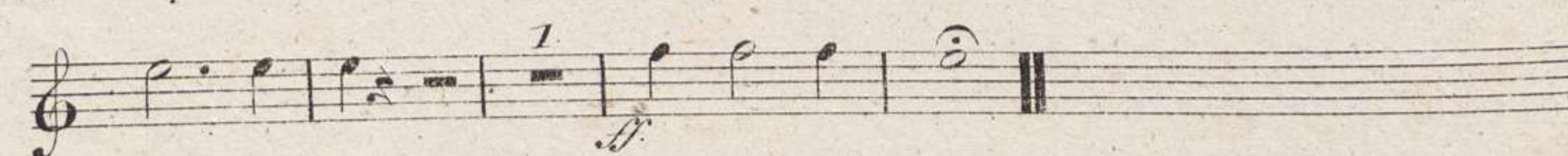
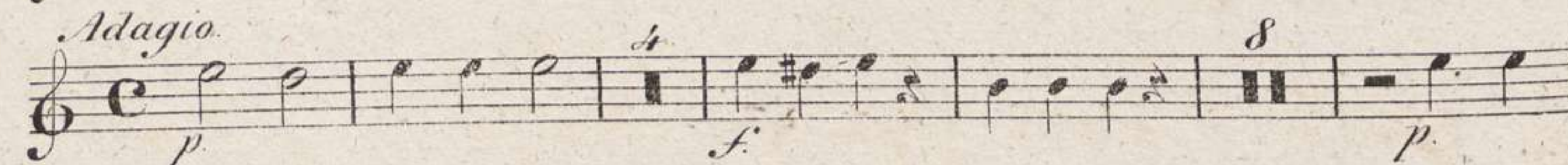
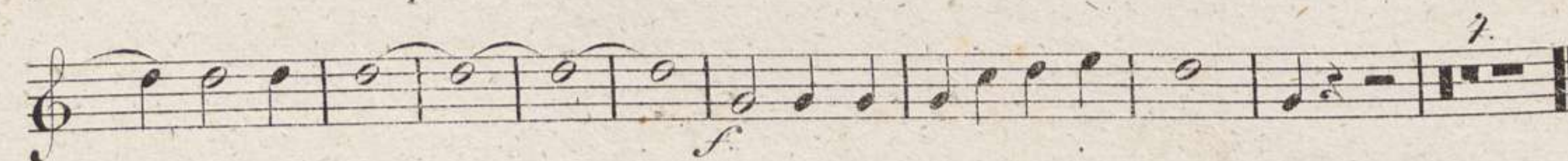
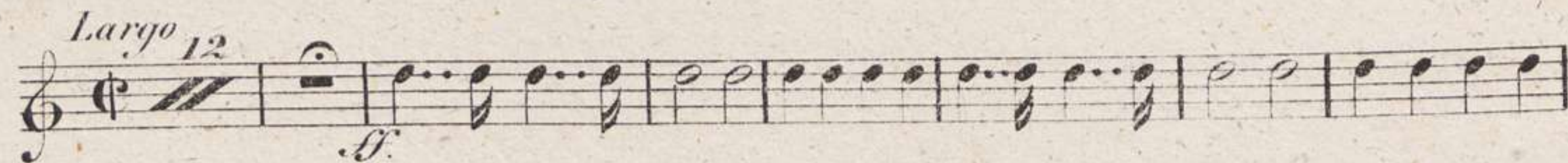
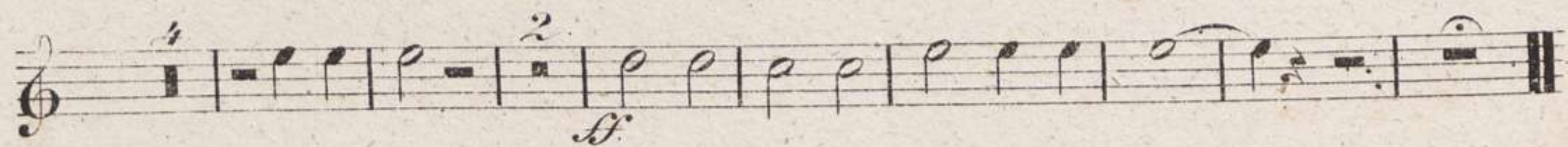
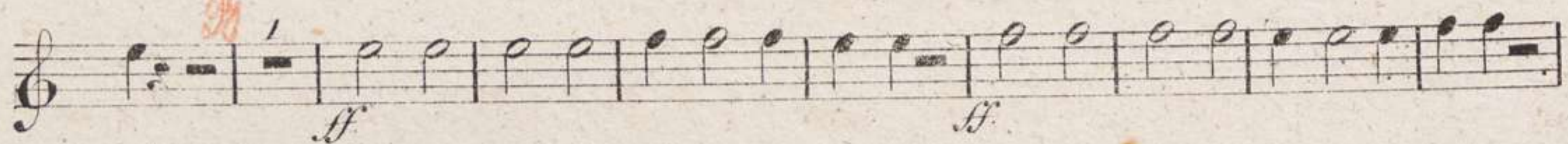
Measures 51-60 of the Dies irae section. Dynamics: *p* (measures 51-52), *p* (measures 53-54), *cresc.* (measures 55-60).

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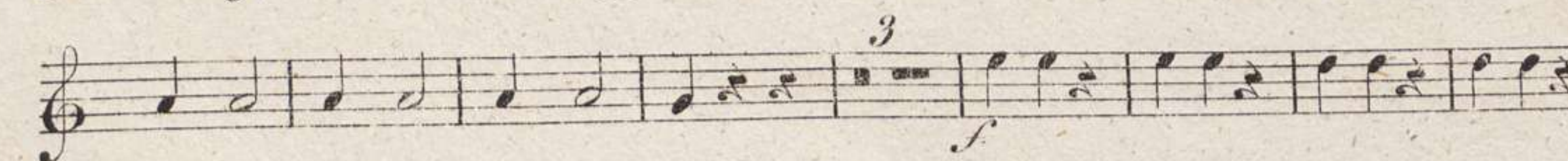
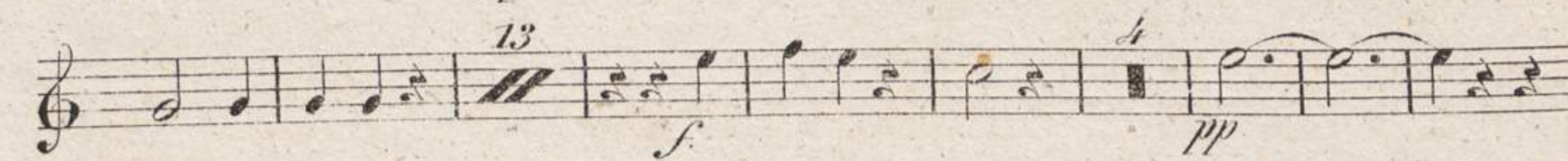
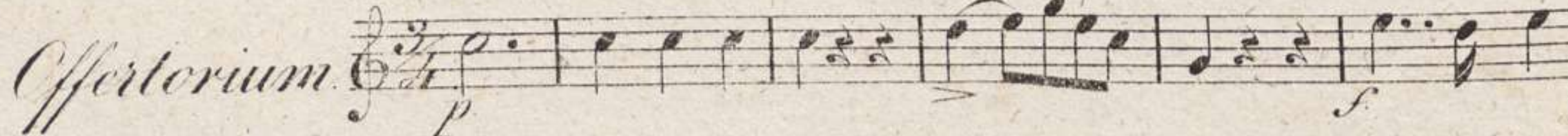
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Cornu 1 in Es.



Andante sostenuto



Cornu I in Es

*Moderato*  
*p cresc. f ff*

*f*

*ff*

*Largo*

*Adagio*

*Sanctus*

*p f*

*ff*

*Moderato*

*f*

*p pp*

Cornu in Es.

Andante maestoso. Moderato

Benedictus

38. 4. 1. 1.

f ff p

Agnus

Larghetto

1. 1. 3. 3. 2. 3. 5. 1.

p mf pp f smorz.

Moderato.

*Lento.*

von Ablinger.

*Requiem.*

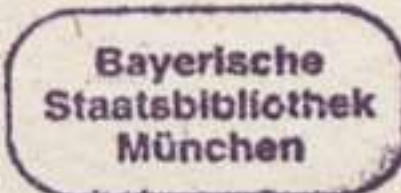
Musical score for the Requiem section, measures 1 through 13. The score is written for a single staff in G major (one sharp) and 6/8 time. It begins with a *Lento* tempo marking. The first measure is marked with a '6' and a *p* dynamic. The second measure has a *f* dynamic. The third measure is marked with a '13'. The fourth measure has a *p* dynamic. The fifth measure has a *f* dynamic. The sixth measure has a *p* dynamic. The seventh measure has a *f* dynamic. The eighth measure has a *p* dynamic. The ninth measure has a *f* dynamic. The tenth measure has a *p* dynamic. The eleventh measure has a *f* dynamic. The twelfth measure has a *p* dynamic. The thirteenth measure has a *f* dynamic. The score includes various articulations and dynamics throughout.

*Moderato.*

*Dies ira.*

Musical score for the Dies ira section, measures 14 through 21. The score is written for a single staff in G major (one sharp) and 6/8 time. It begins with a *Moderato* tempo marking. The first measure is marked with a '1' and a *p* dynamic. The second measure has a *f* dynamic. The third measure has a *ff* dynamic. The fourth measure has a *p* dynamic. The fifth measure has a *f* dynamic. The sixth measure has a *ff* dynamic. The seventh measure has a *p* dynamic. The eighth measure has a *f* dynamic. The ninth measure has a *ff* dynamic. The tenth measure has a *p* dynamic. The eleventh measure has a *f* dynamic. The twelfth measure has a *ff* dynamic. The thirteenth measure has a *p* dynamic. The fourteenth measure has a *f* dynamic. The fifteenth measure has a *ff* dynamic. The sixteenth measure has a *p* dynamic. The seventeenth measure has a *f* dynamic. The eighteenth measure has a *ff* dynamic. The nineteenth measure has a *p* dynamic. The twentieth measure has a *f* dynamic. The twenty-first measure has a *ff* dynamic. The score includes various articulations and dynamics throughout.

Ed. 1840.



II 2501a 10

Cornu II in Es.

2. *ff.*

*Largo.* 12. *ff.*

12. *f.* *p.* *f.* 4.

7. *Adagio.* *p.* 4.

8. *p.*

1. *f.*

*Andante sostenuto.*

*Offertorium.* *p.*

13. *f.* 4.

2. *pp.* *f.*

1. *pp.* *f.* 3.

*cresc.* *p.*



Cornu in Es.

Moderato.

Musical score for the Moderato section, consisting of six staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). It features a melodic line starting with a forte (f) dynamic. The second and third staves continue the melodic development with various ornaments and dynamics. The fourth and fifth staves show a more rhythmic and melodic progression. The sixth staff concludes the section with a forte (f) dynamic and a final cadence.

Largo.

*Sandus.* Musical score for the *Sandus* section, consisting of one staff. It begins with a treble clef, a common time signature (C), and a piano (p) dynamic. The melody is characterized by a slow, spacious feel, with a forte (f) dynamic marking later in the piece.

Adagio.

Musical score for the Adagio section, consisting of four staves. The first staff begins with a treble clef, a common time signature (C), and a forte (f) dynamic. The second staff continues the melodic line with a moderate tempo (Moderato). The third and fourth staves show a more rhythmic and melodic progression, ending with a piano (pp) dynamic.

Cornu II in Es.

Andante maestoso Moderato.

Benedictus.

38.

Agnus.

*p dol.*

4 Mus. pr. 67755

Trombone Alto.

Requiem tacet.

1

*Desirae.*

Moderato.

1. *von Aiblinger No 1.*

*f f f f f*

21

*f f*

24.

*f*

5.

*p cresc. f*

Largo. 12.

1.

*f*

*tacet.*

11

F. G. S. No 270



2

*Trombone Alto.  
Offertor<sup>m</sup> tacet.*

*Adagio.*

*Sanctus.*

Musical staff for Sanctus, measures 1-12. The staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature (C). It contains several triplet markings (3) and a dynamic marking 'f' (forte) under the eighth measure.

Musical staff for Sanctus, measures 13-26. It continues from the previous staff with a dynamic marking 'f' and a tempo change to 'Moderato' indicated above the staff. The staff ends with a double bar line and a repeat sign.

Musical staff for Sanctus, measures 27-40. It continues with dynamic markings 'f' and a measure number '13' above the staff. The staff ends with a double bar line and a repeat sign.

*Andante maestoso.*

38.

*Moderato.*

13.

*Benedictus.*

Musical staff for Benedictus, measures 1-12. It begins with a treble clef, a key signature of two flats, and a common time signature. It contains dynamic markings 'f' and a measure number '13' above the staff. The staff ends with a double bar line and a repeat sign.

Musical staff for Benedictus, measures 13-26. It continues with a dynamic marking 'f' and a measure number '13' above the staff. The staff ends with a double bar line and a repeat sign.

*Agnus tacet.*

*no. 10.*

4 Mus. pr. 67755

# Trombone Tenore

## Requiem tacet.

von Aiblinger N. 1.

Moderato.

### Dies irae

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12

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*Trombone Tenore.  
Offertor<sup>m</sup> Tacet.*

*Adagio.  
Sanctus.*

Musical staff for Sanctus, measures 1-12. The staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). It contains several triplet markings (3.) and a fermata over the final note of the first system.

*f.*

Musical staff for Sanctus, measures 13-26. It continues from the previous staff and includes a double bar line followed by a repeat sign at the end of the system.

*Moderato. 13.*

Musical staff for Sanctus, measures 27-40. It continues with a series of notes and rests, ending with a double bar line and a repeat sign.

*13.*

*f<sub>z</sub> f<sub>z</sub> f<sub>z</sub> f.  
And<sup>te</sup> maest<sup>o</sup>.*

*Benedictus.*

Musical staff for Benedictus, measures 1-13. It begins with a treble clef, a key signature of one flat, and a common time signature. It features a double bar line and a repeat sign at measure 13.

*38.*

*Moderato. 13.*

*f<sub>z</sub> f<sub>z</sub> f<sub>z</sub>*

Musical staff for Benedictus, measures 14-27. It continues with notes and rests, ending with a double bar line and a repeat sign.

*f.*

*13.*

*Agnus tacet.*

*no. 170.*

4 Mus. pr. 67755

Trombone Basso.  
Requiem tacet.

Moderato.

Dies irae.

von Aiblinger.

3.

1. 1. 2. 3.

21. 24. 5.

*f* *f* *f* *ff*

*p. cresc.* *f*

*Largo.* 1. 2. *f* *tacet.*

13

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4

# Trombone Basso.

*Adagio.* *Offertorium tacet.*

## Sanctus.

## Benedictus.

*Agnus tacet.*

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25012





4 Mus. pr. 67755

# Tympani in C. 6.

Offerto<sup>m</sup> tacet.

*in Es u B. Adagio.*

*Sandus.*

3. 3. f. 3. 1. 1. 1.

*Andante maestoso.*

*Benedictus.*

38. Moderato. 1. 1. 1. 1. 1. 1. 1. 1. 1. 1. 1.

*Agnus tacet*  
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4 Mus. pr. 6775 Tromba II in C.

3.

Moderato.

Requiem tacet.

von Aiblinger. N. 1.

Dies irae

Musical notation for the Dies irae section, consisting of three staves. The first staff begins with a treble clef and a common time signature. It features a series of notes with dynamic markings including *p*, *ff*, *fz*, *fz*, *p*, and *f*. Measure numbers 1, 2, 10, 13, and 37 are indicated. The second and third staves continue the melodic line with various dynamics and articulation marks.

Largo. in B.

Musical notation for the Largo section, consisting of two staves. The first staff begins with a treble clef and a common time signature. It features a series of notes with a dynamic marking of *ff*. Measure number 12 is indicated. The second staff continues the melodic line, ending with a double bar line and the word *tacet.*

in Es. Adagio

Offertorium tacet.

Sanctus

Musical notation for the Sanctus section, consisting of four staves. The first staff begins with a treble clef and a common time signature. It features a series of notes with dynamic markings including *f*. Measure numbers 3, 6, 8, and 13 are indicated. The second and third staves continue the melodic line, ending with a double bar line and the word *tacet.*

Andante maestoso.

Moderato.

Benedictus

Musical notation for the Benedictus section, consisting of three staves. The first staff begins with a treble clef and a common time signature. It features a series of notes with dynamic markings including *f*. Measure numbers 38, 8, and 13 are indicated. The second and third staves continue the melodic line, ending with a double bar line and the word *Agnus tacet.*

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