

GYÖRGY LIGETI

REQUIEM

FÜR SOPRAN, MEZZOSOPRAN,
ZWEI GEMISCHTE CHÖRE UND ORCHESTER

FOR SOPRANO AND MEZZO SOPRANO SOLO,
TWO MIXED CHORUSES AND ORCHESTRA

KLAVIERAUSZUG VON
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ZSIGMOND SZATHMÁRY

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*for
Szathmáry
Ligeti*

Ausführende

Solisten

Sopran-Solo: Stimmumfang $h - d'''$

Mezzosopran-Solo: Stimmumfang: $g - a''$

Chor I: 20-stimmig (S, M, A, T, B, in je vierfachem divisi)

Chor II: 5-stimmig (S, M, A, T, B), an einigen Stellen
10-stimmig (S, M, A, T, B in je zweifachem divisi)

Verteilung der Soli und Chöre in den einzelnen Sätzen:

1. Introitus: Soli, Chor I

2. Kyrie: Chor I

3. De Dei Judicii Sequentia: Soli, Chor I, Chor II

4. Lacrimosa: Soli

NB. Chor I hat die Hauptaufgabe im Stück; an ihn werden die größeren technischen Ansprüche gestellt, und er singt in allen Sätzen, außer Satz 4. Besetzung von Chor I: mindestens 60, doch möglichst 80-100 Sänger. Chor II singt nur in Satz 3 und dient als Verstärkung für Chor I an bestimmten Stellen. Besetzung von Chor II: möglichst 120 oder mehr Sänger.

Wegen des 5-stimmigen, bzw. 5 x 4-stimmigen Chorsatzes ist es vorteilhaft, wenn in beiden Chören die Anzahl der Frauenstimmen etwas überwiegt.

Orchester

3 Flöten (Flöte II und III spielen auch Piccolo I und II)

2 Oboen

Englisch Horn (spielt auch Oboe III)

3 Klarinetten (Klarinette II spielt auch Baßklarinette, Klarinette III spielt auch Kontrabaßklarinette, einer der Klarinetten – beliebig welcher – spielt auch Kleine Klarinette in Es)

2 Fagotte

Kontrafagott

4 Hörner

3 Trompeten

Baßtrompete

3 Posaunen (I Tenor-, II Tenor-Baß-, III Kontrabaßposaune)
Kontrabaßtuba

Schlagzeug (3 Spieler):

große und kleine Trommel, Tamtam (sehr großes Instrument mit sehr tiefem Klang) Tamb. basco, Frusta, Piatto sospeso, Xylophon, Glockenspiel (braucht im Notfall keinen extra Spieler, sondern kann vom Spieler des Xylophons oder Glockenspiels bedient werden)

Celesta

Cembalo

Harfe

Streicher

Anweisungen für die Einstudierung des Chores

1. Gesamtes Werk

Taktierung

Die Taktstriche sind in diesem Werk nur Mittel zur Synchronisation der einzelnen Stimmen und Hilfsmittel zur zeitlichen Gliederung. Daher wird der Taktanfang bzw. die Taktmitte keineswegs besonders betont. Dies gilt auch für die „Agitato Molto“-Abschnitte im 3. Satz; hier wird jeder Ton stark akzentuiert, die Akzente werden aber gleichmäßig verteilt und weder Taktanfang noch Synkopen werden besonders hervorgehoben.

„Senza Tempo“-Abschnitte im 3. Satz

Die angegebenen Dauern in Sekunden sind nur Richtlinien, von denen geringe Abweichungen möglich sind (ein völliges „ad libitum“ ist aber zu vermeiden). Die „Senza Tempo“- und „A Tempo“-Abschnitte sind so miteinander zu verbinden, daß der ganze 3. Satz trotz der alternierenden Tempi einen einzigen großen Bogen bildet.

Zäsuren

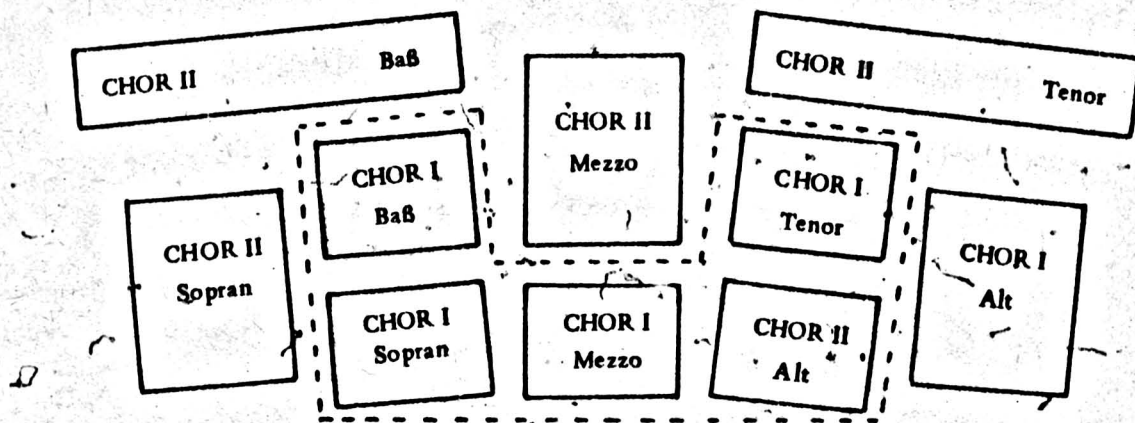
sind nur dort auszuführen, wo es in der Partitur ausdrücklich verlangt wird (durch Generalpausen, etc.), sonst soll alles lückenlos miteinander verbunden sein. Die Solisten dürfen bei den „Senza-Tempo“-Stellen, auch inmitten des Wortes (zwischen zwei benachbarten Takten mit Fermaten), kurz Atem schöpfen, doch müssen die dadurch entstehenden Lücken durch die begleitenden Instrumente ausgefüllt werden durch ein „Quasi legato“ der alternierenden Instrumente bzw. Instrumentengruppen.

2. Chöre

(NB. Die Textstellen, die mit § bezeichnet sind, beziehen sich gleichermaßen auf Chor I und II. Alle anderen Textstellen beziehen sich hauptsächlich auf Chor I.)

Aufstellung der Chöre

Wenn räumlich möglich, empfiehlt sich folgende Choraufstellung:



Chor II soll, da er nur Verstärkung von Chor I ist, *nicht* getrennt von Chor I aufgestellt werden.

Intonation

Die mit einer durchgehenden schwarzen Linie bezeichneten Stellen des Chores verlangen für die jeweils darunter liegende Stimme (auch divisi) nicht unbedingt genaue Intonation. Soweit wie möglich soll aber auch an diesen Stellen versucht werden, die Tonhöhe einzuhalten. Bei diesen nicht unbedingt exakt intonierten Stellen handelt es sich aber auch stets um echte *Singstimme*, keinesfalls um Sprechgesang!

Die durchgehende schwarze Linie steht auch über den „sotto-voce“-Abschnitten im 3. Satz. Hier wird Flüsterstimme angewendet und die in der Partitur stehenden Tonhöhen sind nur als allgemeine Richtlinie zu verstehen: die Intonation (die sich nur auf die schwache Tonhöhenfärbung der gehauchten Vokale bezieht) kann erheblich schwanken und wird ganz dem musikalischen und textlichen Ausdruck untergeordnet.

Dynamik

„Molto espressivo“ im 2. Satz heißt, daß außer den jeweils vorgeschriebenen *crescendi* und *diminuendi* – die sich auf größere Strecken beziehen – innerhalb der einzelnen Stimmen, dem natürlichen Ausdruck entsprechend, *ad libitum* kleine *crescendi* und *diminuendi* gemacht werden können, je nach dem Duktus und der rhythmischen Artikulation der Einzelstimmen und den Gegebenheiten der Stimmlage.

(NB. „espressivo“ bedeutet niemals *portamento*!)

Zur Dynamik Chor I, Satz 2, Takt 51-52, Sopran: das hohe „b“ verlöscht allmählich und sehr weich, indem die einzelnen Sänger nacheinander mit „morendo“ aussetzen.

Atmen

Es gibt – mit wenigen Ausnahmen – keine Bezeichnung der Atemstellen; durchweg wird individuelles, alternierendes Atmen der einzelnen Sänger verlangt.

Zum Atmen Chor I, Satz 2, Baß: Ab Takt 115 nicht mehr nachatmen, hier wird individuelles *morendo* verlangt.

Artikulation des Textes

Die „sotto voce“-Abschnitte im 3. Satz sollen besonders deutlich artikuliert werden: trotz der Stimmlosigkeit (gehaucht = viel Luft, wenig Ton) soll der Text gut zu verstehen sein. Es ist dabei zu beachten, daß die einzelnen Silben, die beim Vortrag von selbst zum *staccato* neigen, nicht *staccato*, sondern eher etwas *tenuto* artikuliert werden sollen. Das *tenuto* betrifft besonders die einsilbigen Wörter – wie „Mors“ (Takt 35) – und noch mehr die mit „voce ordinario“ gesungene „Rex tremendae“-Stelle, die allmählich in „sotto voce“ übergeht.

Ebenfalls *tenuto* bleibt der Vortrag beim Übergang von „sotto voce“ zu „voce ordinario“ (Takt 44-45). Dabei geschieht die Rückkehr zur Singstimme allmählich: Die letzte Silbe „-ra“ verlangt volle Singstimme (jedoch mit unexakter Intonation) und soll trotz des *ffff* kein Schreien sein.

Musikalische Artikulation

Glissandi bzw. *portamenti* sind im ganzen Werk unerwünscht.

Wesentlich ist im 2. Satz das Vermeiden jeglichen *portamentos* auch bei den größeren Sprüngen in den „Christe“-Einsätzen. Je größer die Sprünge werden, um so mehr soll die Ausführung *non legato* erfolgen. Bei den großen Sprüngen erhält – auch bei *pppp* – jeder einzelne Ton eine gesonderte Attacke (so nach Studierbuchstabe J); der Übergang zur Akzentuierung jedes einzelnen Tones soll im Laufe der *crescendi* allmählich erfolgen, indem die gesonderten Attacken immer mehr betont werden.

Die „Agitato Molto“-Stellen (Chor I + II) im 3. Satz werden mit größter Kraft, quasi *martellato* gesungen: die einzelnen Stimmen zerhackt, jede einzelne Silbe sehr stark akzentuiert; der Unterschied zwischen > (akzentuiert, jedoch nicht kurz) und > (akzentuiert, kurz), ist wichtig.

Performers

Soloists

Sopran solo: range b - d'''

Mezzo soprano solo: range g - a''

Chorus I: 20 parts (S, M, A, T, B, each divisi a 4)

Chorus II: 5 parts (S, M, A, T, B), at some points
10 parts (S, M, A, T, B, each divisi a 2)

Disposition of soloists and choruses in the four movements:

1. Introitus: Soloists, Chorus I
2. Kyrie: Chorus I
3. De Die Judicii Sequentia: Soloists, Chorus I, Chorus II
4. Lacrimosa: Soloists

NB. Chorus I has the principal task throughout the work; the greater technical demands are made of it and it sings in all movement except the 4th. Complement of Chorus I: at least 60, but if possible 80-100 singers. Chorus II sings only in the 3rd movement and serves to augment Chorus I at certain points. Complement of Chorus II: if possible, at least 120 singers (preferably more).

In view of the 5-part, resp. 5 x 4-part choral setting, it is advantageous if there is a slight preponderance of women's voices both choruses.

Orchestra

3 flutes (2nd and 3rd also piccolo 1 and 2)

2 oboes

english horn (also 3rd oboe)

3 clarinets (2nd also bass clarinet, 3rd also contrabass clarinet; one clarinetist - either 1st, 2nd or 3rd - also plays clarinet in e flat)

2 bassoons

contrabassoon

4 horns

3 trumpets

bass trumpet

3 trombones (1st: tenor; 2nd: tenor-bass; 3rd: contrabass)
contrabass tuba

percussion (3 players):

bass drum, side drum, tamtam (very large, with very deep tone), tambour de basque, whip, suspended cymbal, xylophone, glockenspiel

celesta (a player exclusively for the celesta is not absolutely essential; it can be played, if need be, by the xylophone or glockenspiel player)

harpsichord

harp

strings

Instructions for Study by the Chorus

1. The Work as a Whole

Barring

In this work the bar lines are purely a means of synchronizing the individual parts and an aid to temporal disposition. Therefore, the beginning or middle of a bar is on no account to be especially stressed. This is also true of the "Agitato Molto" sections of the 3rd movement; here every tone is strongly accentuated, but the accents are distributed evenly, and neither the beginning of the bar nor the syncopations are especially emphasized.

"Senza Tempo" sections in the 3rd movement

The durations in seconds stated in the score are merely general indications, from which small divergencies are possible (a complete "ad libitum" is to be avoided, however). The "Senza Tempo" and "A Tempo" sections are to be so combined with one another that the entire 3rd movement, despite the alternating tempos, forms a single large arch.

Caesuras

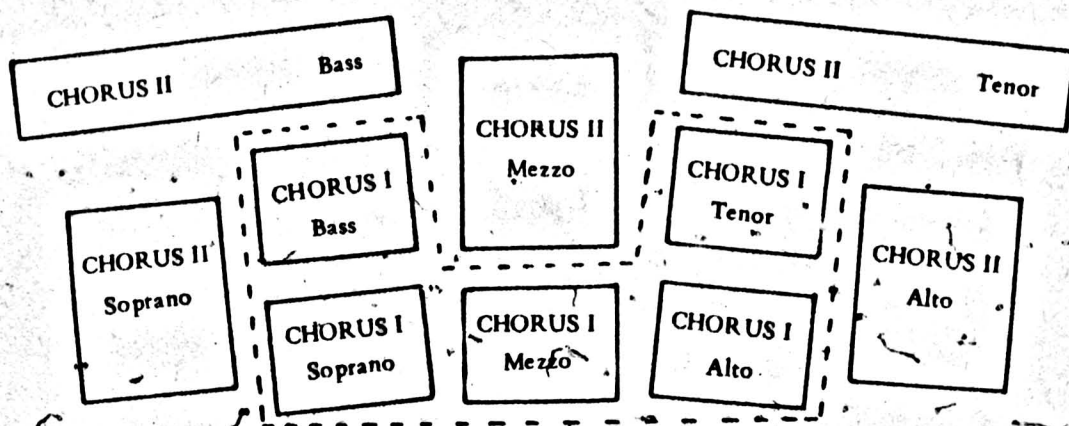
are only to be made when they are expressly prescribed in the score (G. P., etc.). Otherwise, everything is to be connected without a break. In the "Senza Tempo" sections, the soloists may take a quick breath where necessary, even in the middle of a word (between two neighbouring bars with fermates), but the resulting gaps must be filled in by the accompanying instruments, by a "quasi legato" of the alternating instruments or groups of instruments.

2. Choruses

(NB. The portions of the following text marked § apply in equal measure to chorus I and II. All other portions apply principally to chorus I.)

Placing of the choruses

If the shape of the concert platform permits, the following order is recommended:



Since chorus II serves only to strengthen chorus I, it must *not* be placed apart from chorus I.

Intonation

Choral passages marked by a continuous black line (which refers in each instance to the part – or divisi parts – directly below), need not be sung in exact intonation. As far as possible, however, effort should be made to keep to the correct pitches. These passages of not absolutely exact intonation are in all cases to be *sung*, not performed as “Sprechgesang”.

The continuous black line also appears above the “sotto voce” sections in the 3rd movement. Here a “stage whisper” is to be used, and the pitches in the score are to be understood as a general indication only; the intonation (which applies only to the weak pitch coloration of the whispered vowels) can fluctuate greatly, and is entirely subordinate to the expression of music and text.

Dynamics

“Molto espressivo” in the 2nd movement means that apart from the prescribed crescendos and diminuendos – which apply to larger segments – little crescendos and diminuendos corresponding to the natural expression may be made *ad libitum* within the individual parts, in accordance with the ductus and the rhythmic articulation of the individual part and the conditions of the register.

(NB. “espressivo” never means portamento)

As regards the dynamics in chorus I, 2nd movement, bars 51-52, soprano: the high b flat fades out gradually and very gently, in that the singers drop out one after another with an individual “morendo”.

Breathing

With very few exceptions, breaths are not marked; each singer takes breath individually, so that breath-taking is staggered throughout.

As regards breathing in chorus I, 2nd movement, bass: do not take breath again after bar 115, since an individual morendo is required here.

Articulation of the text

The “sotto voce” sections of the 3rd movement must be especially distinctly articulated; despite the stage whisper (= intensive breath, little tone), the text must be clearly understood. Care should be taken that the individual syllables, which tend of themselves towards staccato when performed, be articulated somewhat “tenuto” and not staccato. The tenuto applies especially to one-syllable words such as “Mors” (bar 35), and even more to the “Rex tremendae” passage which begins “voce ordinario” and gradually changes to “sotto voce”.

The execution of the transition from “sotto voce” to “voce ordinario” (bars 44-45) also remains tenuto. The return to singing voice comes about gradually: the final syllable “-ra” is sung full voice (but with inexact intonation) and should not be shouted, despite the *ffff*.

Musical articulation

Glissandos and portamentos are not desired at any point in the work.

In the 2nd movement, it is important to avoid portamento even in the larger intervals of the “Christe” entrances. The larger the leaps become, the more the execution must be *non legato*. In the largest leaps – even when *pppp* – each individual note receives a separate attack (for example after letter J); the transition to an accentuation of each individual note comes about gradually during the crescendos, by stressing more and more the separate attacks.

The “Agitato Molto” sections of the 3rd movement (choruses I and II) are sung with the greatest possible strength and quasi martellato, the individual parts chopped, each syllable very strongly accentuated. The distinction between > (accentuated but not short) and > (accentuated, short) is important.

2(4) 1-60
4(8) 1-60

2(4) 1-60
4(8) 1-60

Der Klavierpart dieser Ausgabe enthält nur zu Studienzwecken Stütznoten des Orchesters. Um einen Eindruck vom vollen Orchestersatz zu vermitteln, sind hier, stark verkleinert, zwei Seiten der Studienpartitur EP 4841 wiedergegeben (Format 27 x 54 cm). Die Seiten entsprechen dem Klavierauszug Seite 57/58 Takt 1-8 und Seite 75/76 Takt 143-149.

The piano part of this edition contains only orchestral supporting points to act as a guide for study purposes. To convey some idea of the full orchestral score, two pages (reduced to micro-photographic proportions) are reproduced above from the study score EP 4841 (size approx. 10½" x 21¼"). The pages correspond to the piano reduction pp. 57/58 bars 1-8 and pp. 75/76 bars 143-149.

Auftragswerk des Schwedischen Rundfunks zum zehnjährigen Jubiläum der „Nutida-Musik“-Konzerte

Work commissioned for the Swedish Broadcasting Company to mark the 10th anniversary of the "Nutida Music" Concerts

REQUIEM

für Sopran, Mezzosopran, zwei gemischte Chöre und Orchester

1. Introitus

György Ligeti (1963-65)

CORO I

SOSTENUTO

$\text{♩} = \text{ca. } 30$ ($\text{♩} = \text{ca. } 60$)

wie aus der
"sounding as if"

Baß

Klavier

4

Ferne

"far distant" *dolcissimo, legatissimo*

niente

7

B 1

ter- nam

2

nam

3

ter- nam

4

ter- nam

Cor. + CBTb. con sord.

ppp dolcissimo, tenuto

10

B 1

do- na e- is

2

do- na e-

3

do- na e- is

4

do- na e-

sempre ppp

morendo - - - niente

B 1

2

3

4

is

5

2 Soli, *molto tenero e tranquillo*

is

Do -

mi

ne;

CFg. + Cb.

8va bassa

pp *dolcissimo*

* 2 Soli aus der 4. Baß-Stimme. Ist Baß 4 nur mit einem Sänger besetzt, wird die obere Solostimme von einem Sänger aus Baß 3 übernommen.

Solo to be performed by two singers from Bass 4 section. If this section is occupied by one singer only, the upper solo line should be taken by a singer from the Bass 3 section.



B 1

2

3

4

p

sempre p

et lux

et lux

et lux

(Tutti)

et lux

per - pe - tu -

per - pe - tu -

per - pe - tu -

per - pe - tu -

per - pe - tu -

B Cl. + CbCl.

CBTbn.

niente

CBTb.

CFg.

8va bassa

ppp *pp*

tenuto simile

ppp *pp*

21

B 1

2

3

4

+ Cb. Cb Cl. + CBTb. CBTbn.

gva bassa - - - - -

gva bassa - - - - -

ppp < pp

ppp < pp

ppp < pp

ppp < pp

lu - ce - at

lu - ce - at

lu - ce - at

lu - ce - at

23

B 1

2

3

4

+ CBTb. Vc. + Cb. + Flag.

gva bassa - - - - -

gva bassa - - - - -

ppp < pp

ppp dolcissimo, tenuto

at e - is.

e - is.

e - is.

e - is.

pp dolcissimo, legatissimo

A 1

Te de- cet hym -

2

Te de- cet hym -

3

Te de- cet hym -

4

Te de- cet hym -

pp dolcissimo, legatissimo

T 1

Te de- cet hym -

2

Te de- cet hym -

3

Te de- cet hym -

4

Te de- cet hym -

pp

B 1

Te - de- cet

2

Te de- cet hym -

3

Te de- cet hym -

4

Te de- cet hym -

Cor. tenuto

mp

Cor. tenuto

*ppp**ppp*

*) Das f wird nur von jenen Altistinnen gesungen, die es haben. Die anderen treten unmerklich bei ges [fis] bzw. g ein.
 The F is to be sung by only those contraltos able to pitch the note. The remaining contraltos enter imperceptibly at G^b (F[#]) or at G.

A 1

2

3

4

nus De- us in Si- on

nus De- us in Si- on

nus De- us in Si- on

nus De- us in Si- on

T 1

2

3

4

nus

nus

nus

nus

B 1

2

3

4

hym- nus

nus

nus

nus

5

6

A 1

et ti - bi red -

et ti - bi red -

et ti - bi red -

et ti - bi red -

T 1

sempre pp

et ti - bi red -

et ti bi red -

et ti - bi red - de -

et ti bi red - de -

B 1

sempre pp

et ti - bi red -

et ti - bi red -

et ti - bi red -

et ti - bi red -

Tr. con sord.
tenuto

ppp

Tr. con sord.
tenuto

p *ppp*

A 1

de- tur

de- tur

red- de- tur

de- tur

Detailed description: This block contains the first system of a musical score for section A, part 1. It consists of four staves. Staves 1 and 2 are in treble clef with a key signature of one flat (B-flat). Staves 3 and 4 are in bass clef with a key signature of one flat (B-flat). The music features various rhythmic patterns, including triplets and quintuplets, indicated by bracketed numbers 3 and 5 above the notes. The lyrics 'de-' and 'tur' are written below the notes on staves 1, 2, 3, and 4. A vertical dashed line separates the first two measures from the last two measures.

T 1

de - tur vo- tum in Je-

de- tur vo tum in

de- tur vo- tum in Je-

de- tur vo- tum in

Detailed description: This block contains the second system of a musical score for section T, part 1. It consists of four staves. Staves 1 and 2 are in treble clef with a key signature of one flat (B-flat). Staves 3 and 4 are in bass clef with a key signature of one flat (B-flat). The music features various rhythmic patterns, including triplets and quintuplets, indicated by bracketed numbers 3 and 5 above the notes. The lyrics 'de -', 'tur', 'vo-', 'tum', 'in', and 'Je-' are written below the notes on staves 1, 2, 3, and 4. A vertical dashed line separates the first two measures from the last two measures.

B 1

de- tur

de- tur

de- tur

de- tur

Detailed description: This block contains the third system of a musical score for section B, part 1. It consists of four staves. Staves 1 and 2 are in bass clef with a key signature of one flat (B-flat). Staves 3 and 4 are in bass clef with a key signature of one flat (B-flat). The music features various rhythmic patterns, including triplets and quintuplets, indicated by bracketed numbers 3 and 5 above the notes. The lyrics 'de-' and 'tur' are written below the notes on staves 1, 2, 3, and 4. A vertical dashed line separates the first two measures from the last two measures.

Detailed description: This block contains the fourth system of a musical score for section B, part 1. It consists of two staves in bass clef with a key signature of one flat (B-flat). The music features various rhythmic patterns, including triplets and quintuplets, indicated by bracketed numbers 3 and 5 above the notes. The lyrics 'de-' and 'tur' are written below the notes on staves 5 and 6. A vertical dashed line separates the first two measures from the last two measures.

T 1
 2
 3
 4
 B
 2 Soli

ru - sa - lem;
 Je - ru - sa - lem;
 ru - sa - lem;
 Je - ru - sa - lem;
 Solo *) pp
 ex - au - di o -
 Solo *) pp
 ex - au - di o -
 BCI-FCbCl.
 ppp pppp

*) 2 Soli aus der 4. Baß-Stimme. Ist Baß 4 nur mit einem Sänger besetzt, wird die obere Solostimme von einem Sänger aus Baß 3 übernommen. Den Text so deutlich artikulieren, wie in dieser Lage nur möglich. In Takt 47 schließen sich die beiden Solisten wieder den Chorstimmen (Baß 4 oder Baß 3 und 4) an. Dieser Einsatz soll unmerklich erfolgen.

Solo to be performed by two singers from Bass 4 section. If this section is occupied by one singer only, the upper solo line should be taken by a singer from the Bass 3 section. Articulate the passage as distinctly as this level of pitch will allow. At bar 47 the two solo voices are to rejoin their respective choruses (i. e. Bass 4, or Bass 3 and 4). This process of "re-entry" should be effected inconspicuously.

sempre pp

A 1
ad te om - nis

2
ad te om - nis

3
ad te om - nis

4
ad te om - nis

T 1
ad te om - nis ca -

2
ad te om -

3
ad te om - nis

4
ad te om - nis

B 1
ad te om -

2
ad te om - nis

3
ad te om -

4
ad te om -

2 Soli
ra - ti - o nem me - am, ad

ra - ti - o nem me - am, ad

Tbn. con sord.
tenuto.

ppp Tbn. con sord.
tenuto

p *ppp*

*) Wenn Baß 3 nur mit dem einen Sänger besetzt ist, der vorher auch als Solist fungierte, fällt dieser Eintritt des Baß 3 weg – der Sänger setzt später ein [siehe Partituranlage].

If the Bass 3 section is occupied by one singer only, who has previously acted as soloist, omit the Bass 3 entry. The singer will then enter at a later point as indicated in the score.

**) Wenn Baß 4 nur mit den beiden Sängern besetzt ist, die vorher auch als Solisten fungierten, fällt dieser Eintritt des Baß 4 weg – die Sänger setzen später ein [siehe Partituranlage]. Diese Anmerkung gilt auch, wenn Baß 4 nur mit einem Sänger (dem Solisten der unteren Stimme) besetzt ist.

If the Bass 4 section is occupied by only the two singers who have previously acted as soloists, this Bass 4 entry is to be omitted,

49

unmerklich einsetzen
enter imperceptibly *ppp*

Violino I (Violino I solo) and Violino II (Violino II solo) parts are at the top, both marked *ppp* and *unmerklich einsetzen*. The Violino II part includes the instruction *dolcissimo, tenuto, molto legato*.

The main body of the score consists of four systems of staves, each with four staves (1-4). The parts are labeled with notes: *ca-*, *ro*, *ve-*, and *ni-*. The first system includes the instruction *ppp* and *dolcissimo, tenuto, molto legato*. The second system includes the instruction *ppp* and *dolcissimo, tenuto, molto legato*. The third system includes the instruction *ppp* and *dolcissimo, tenuto, molto legato*. The fourth system includes the instruction *ppp* and *dolcissimo, tenuto, molto legato*.

The bottom section of the score includes a *morendo* section and a *niente* section. The *morendo* section is marked *ppp* and *morendo*. The *niente* section is marked *ppp* and *niente*. The bottom right section includes the instruction *con sord. sul tasto* and *ppp*.

F1.1 — **dolcissimo**

Solo

Solo

A1

2

3

4

T 1

2

3

4

B 1

2

3

4

Fl. 1

Fl. 2

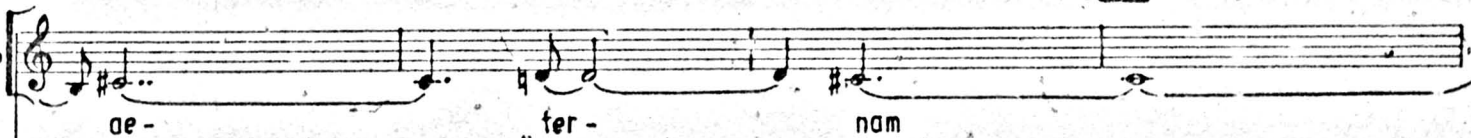
Fl. 3

Fl. 4

ppp

dolcissimo

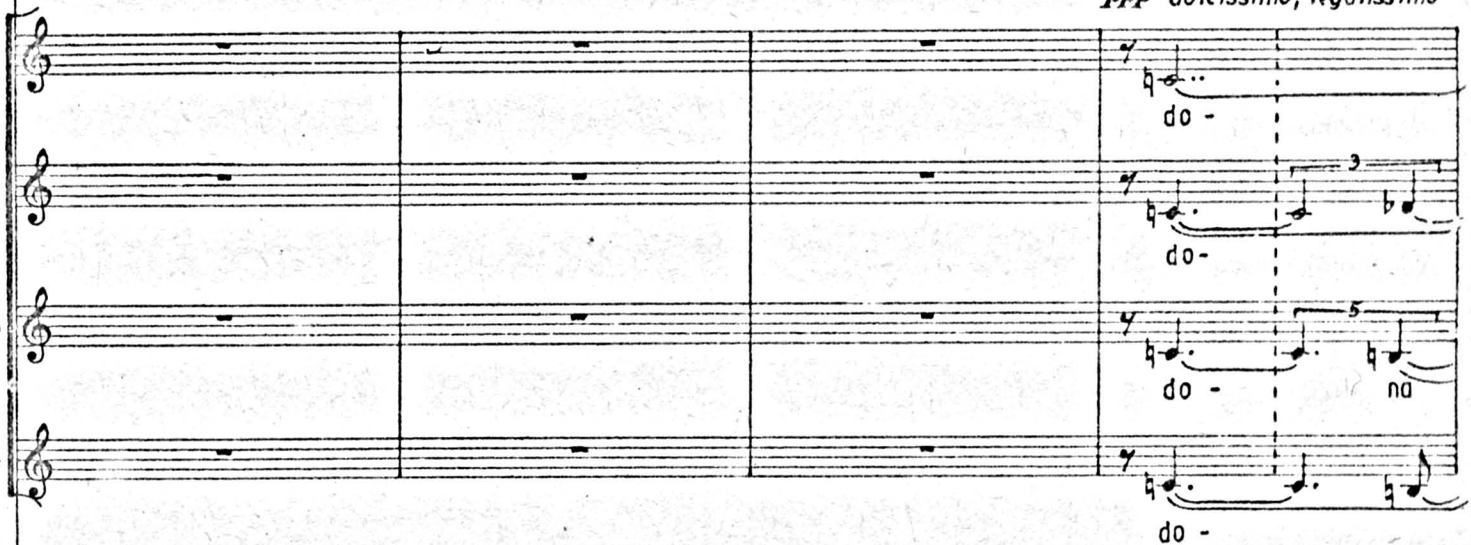
S Solo



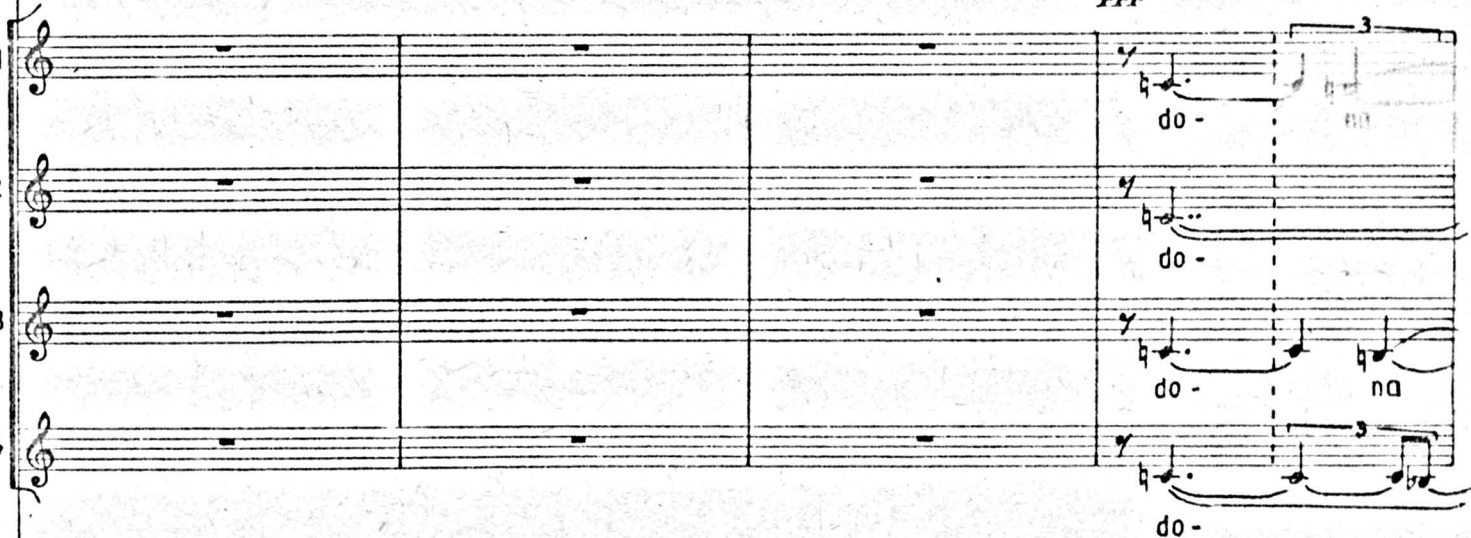
M Solo



M 1

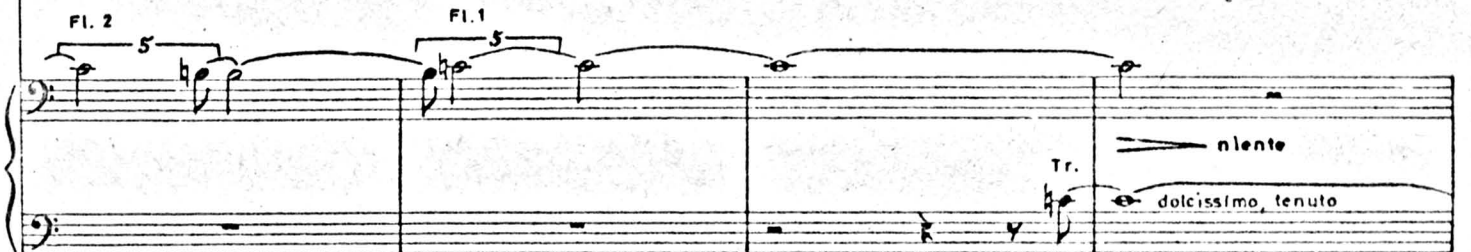
*ppp dolcissimo, legatissimo*

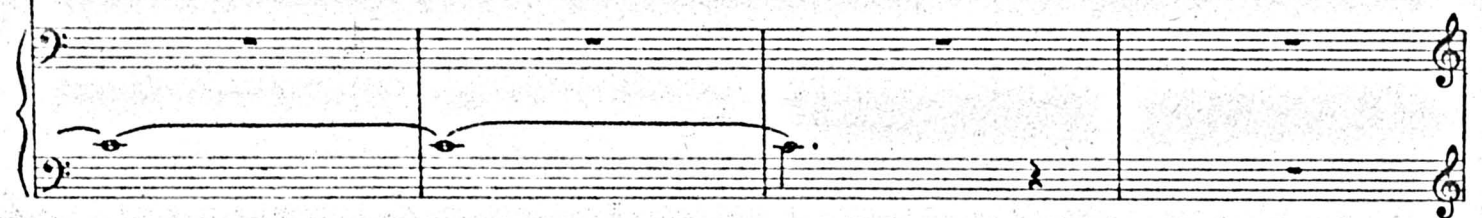
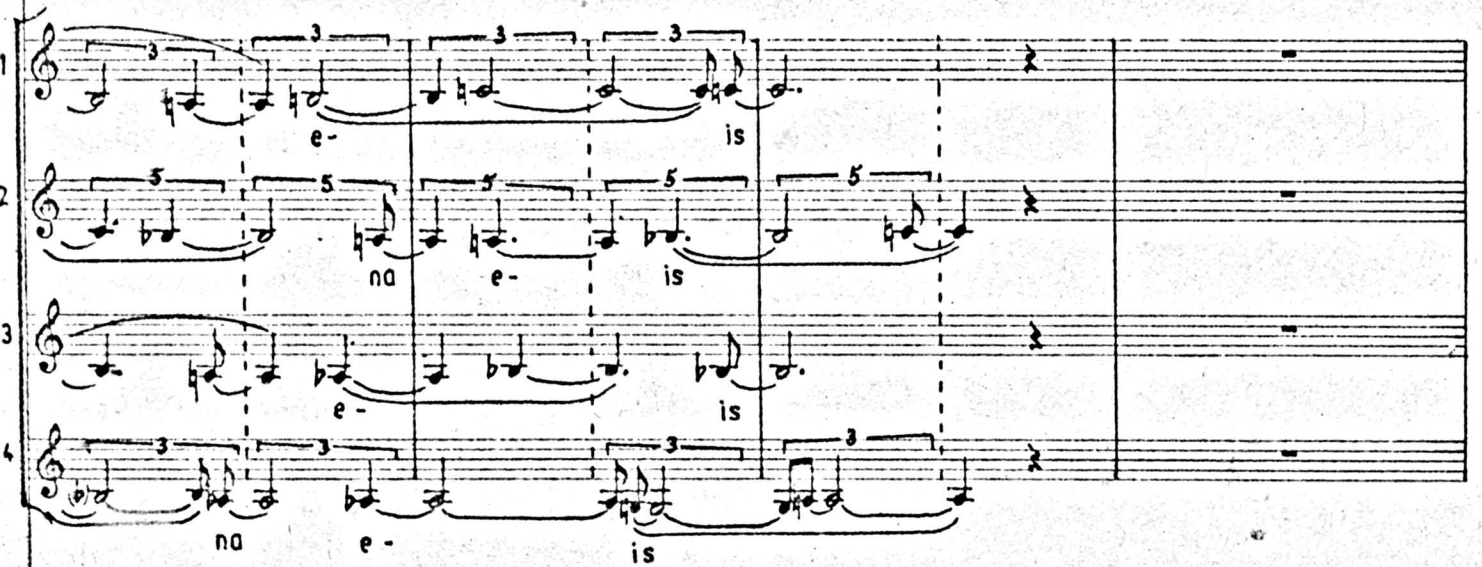
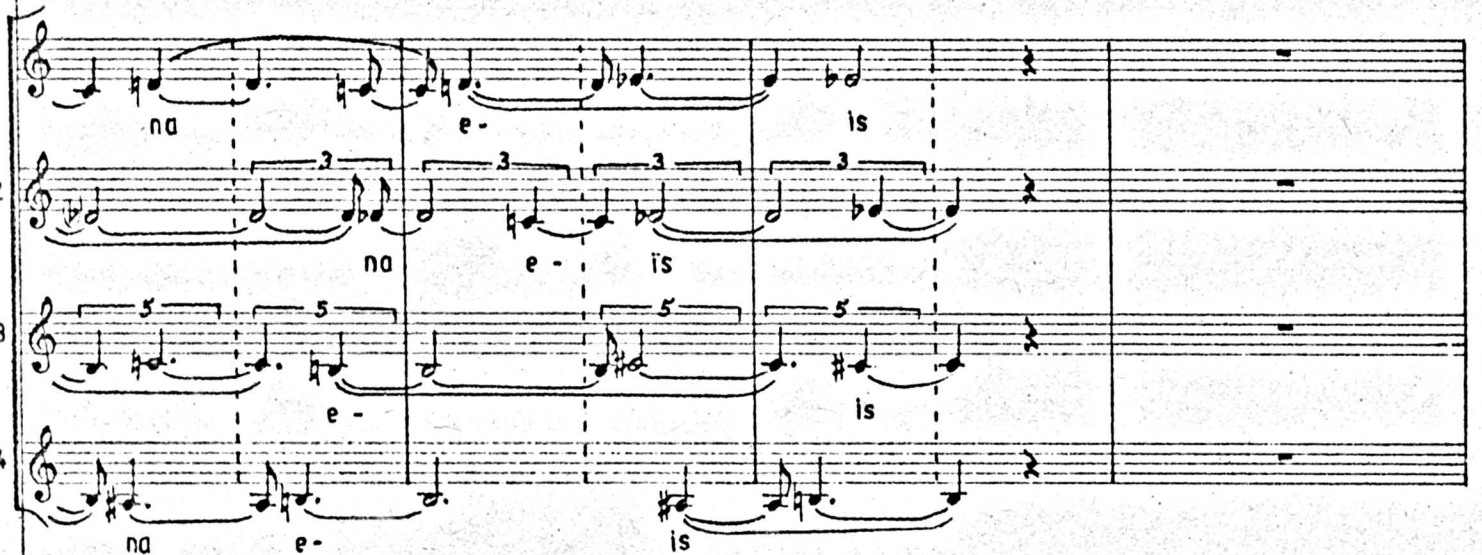
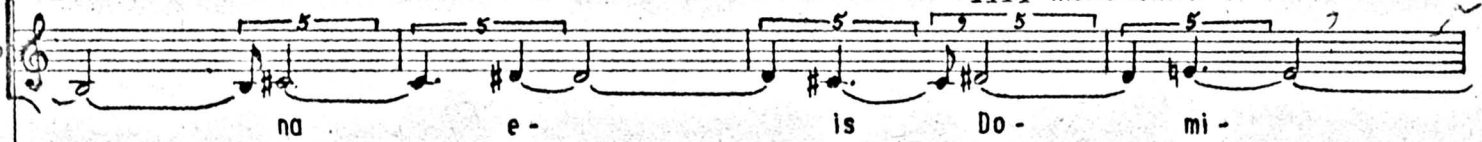
A 1

*ppp*

Fl. 2

Fl. 1

*ppp* *pp* *ppp**Tr. dolce, tenuto*

pppp molto tenero*pppp molto tenero*

morendo - - - niente

S Solo
ne;

M Solo
ne;

pp dolcissimo, legatissimo

S 1
et lux per - pe -

2
et lux per - pe -

3
et lux per - pe - tu -

4
et lux per - pe - tu -

pp

M 1
et lux per - pe -

2
et lux per - pe - tu -

3
et lux per - pe - tu -

4
et - lux per - pe -

pp

A 1
et lux per - pe - tu - a

2
et lux per - pe - tu -

3
et lux per - pe - tu -

4
et lux per - pe - tu -

dolcissimo, tenuto

cl. *ppp* *p* *ppp*

ppp

S

sempre pp

1 tu - a lu -

2 tu - a lu -

3 a lu - ce -

4 a lu - ce -

M

sempre pp

1 tu - a lu - ce -

2 a lu - ce -

3 a lu - ce -

4 tu - a lu - ce -

A

sempre pp

1 lu - ce -

2 a lu -

3 a lu - ce

4 a lu - ce -

mp *ppp*
+ Cor. con sord.

sempre ppp dolcissimo, tenuto

Fl. 1 Fl. 2 Fl. 3

1
ce - at e -

2
ce - at e - is

3
at e - is

4
at e - is.

1
at e is.

2
at e - is

3
at e - is.

4
at e - is.

A 1
at e -

2
ce - at e - is

3
at e -

4
at e - is.

Via. Flag. 5

ppp sempre
+ Vc. + Cb. Vc. Flag.
Flag. 3 5 Vc. Flag.

74

S 1

2

3

4

is.

M 1

2

3

4

A 1

2

3

4

is.

is.

Fl. + Cl.: poco a poco morendo - - - - -

Flag.-Töne der Streicher bleiben, tenuto, senza diminuendo
 harmonics played by strings to continue, tenuto, senza diminuendo

niente

78

G.P.

G.P.

Dauer des Satzes:
 Duration of the movement:
 (5'40" - 6')

attacca

2. Kyrie

CORO I

MOLTO ESPRESSIVO

$\text{♩} = \text{ca. } 40 \text{ (♩} = \text{ca. } 80)$

pp espressivo

Alt 1

Ky - ri -

2

Ky - ri -

3

Ky - ri -

4

Ky - ri -

im Hintergrund

pppp non espr., keep in background

Tenor 1

Chri -

2

Chri -

3

Chri -

4

Chri -

Klavier

2/4

2/4

cb. con sord.

p

A 1

2

3

4

e -

e -

T 1

ste

ste

ste

ste

e -

e -

e -

e -

A

7

crescendo poco a poco

A musical score for the song "The Rose Tree". The score is written for four voices: Soprano (S), Alto (A), Tenor (T), and Bass (B). The key signature is one flat (B-flat), and the time signature is 4/4. The music is in a simple, folk-like style with a melody that is repeated in each voice part. The lyrics are written below the notes, and the melody is written above the notes. The score is divided into four measures by vertical bar lines. The first measure contains the lyrics "The Rose Tree", the second measure contains "The Rose Tree", the third measure contains "The Rose Tree", and the fourth measure contains "The Rose Tree". The melody is written in a simple, folk-like style with a melody that is repeated in each voice part. The lyrics are written below the notes, and the melody is written above the notes. The score is divided into four measures by vertical bar lines. The first measure contains the lyrics "The Rose Tree", the second measure contains "The Rose Tree", the third measure contains "The Rose Tree", and the fourth measure contains "The Rose Tree".

A handwritten musical score for the song "The Rose Tree". The score is written on four staves, each with a treble clef. The key signature is one flat (B-flat), and the time signature is 3/4. The music is divided into four measures by vertical dashed lines. The first staff contains a melody with a half note, a quarter note, and a half note. The second staff features a triplet of eighth notes. The third staff has a triplet of eighth notes and a half note. The fourth staff contains a half note and a quarter note. The score is written in ink on aged paper.

***pp* espressivo**

The musical score is for a piece titled "Kyrie" by Maurice Strakosky. It is marked "pp espressivo" and "Moderato". The score consists of four staves, each with a bass clef and a key signature of one flat (B-flat). The lyrics are "Ky - ri - e" and "e - lei - se". The first staff has a vocal line with lyrics "Ky - ri - e". The second staff has a vocal line with lyrics "Ky - ri - e". The third staff has a vocal line with lyrics "Ky - ri - e". The fourth staff has a vocal line with lyrics "e - lei - se". The music is written in a style that suggests a vocal performance, with long notes and slurs. The score is divided into measures by vertical dashed lines. The first staff has a measure rest in the first measure. The second staff has a measure rest in the first measure. The third staff has a measure rest in the first measure. The fourth staff has a measure rest in the first measure. The score is written in a style that suggests a vocal performance, with long notes and slurs. The score is divided into measures by vertical dashed lines. The first staff has a measure rest in the first measure. The second staff has a measure rest in the first measure. The third staff has a measure rest in the first measure. The fourth staff has a measure rest in the first measure.

Handwritten musical score for 'The Rose Tree'. The score is written on a grand staff with a treble and bass clef. The key signature is one flat (B-flat). The melody is in the bass clef, and the accompaniment is in the treble clef. The melody consists of a series of eighth and sixteenth notes, with a trill (Tr.) marked above a note. The accompaniment consists of a simple harmonic line. The score is divided into three measures by vertical bar lines.

pp diminuendo
pp morendo

סיפור

A 1

2

3

4

T 1

2

3

4

B 1

2

3

4

crescendo poco

merendo - - - niente

13

B

pppp non espr. im Hintergrund
keep in background

M 1 Chri - ste e -
2 Chri - ste
3 Chri -
4 Chri -

A 1 *mp* *diminuendo poco a poco*
2
3
4

T 1
2
3
4

B 1 *a poco*
2
3
4

Ob. *b* *dolcissimo* *tenuito*
Fag. *pppp* *tenuito*
mp *pppp*

16

C

pp espressivo

[illegible]

[illegible]

B 1

2

3

4

ppp

niente

morendo

D

cresc. poco

S 1 2 3 4

M 1 2 3 4

A 1 2 3 4

im Hintergrund
pppp non espr. keep in background

T 1 2 3 4

B 1 2 3 4

diminuendo poco a poco

Fl. Cl. Cbcl. + Cb.

E

25

a poco

S 1 2 3 4

M 1 2 3 4

morendo

son

A 1 2 3 4

ste e- ste e- ste

mp espressivo

T 1 2 3 4

Ky- ri- e- e- e-

crescendo *poco*

B 1 2 3 4

le- son son son

Cor. *)

fff *ppp*

*) Streicher unsono mit Tenor 1-4

S 1 2 3 4

M 1 2 3 4

A 1 2 3 4

ste e -

T 1 2 3 4

a poco

B 1 2 3 4

Chri-
Chri-
Chri-
Chri-

morendo - - - niente

(Streicher bleiben strings continue
crescendo poco a poco - - -)

fg, cff. f p tenuto

5 - mf - 6 - 7 - *diminuendo poco a poco*

S 1

2

3

4

M 1

2

3

4

mp espressivo

Ky -

Ky -

Ky -

Ky -

A 1

2

3

4

T 1

2

3

4

B 1

2

3

4

mf espressivo (mf)

ste

ste

ste

Streicher
Flg. + Fl.

pp

tenuto

Cor.

pppp

Cing. Cl.

C.B.

pppp

pp

S. 1
2
3
4

M. 1
2
3
4

A. 1
2
3
4

T. 1
2
3
4

B. 1
2
3
4

diminuendo *poco a poco*

ste e- son

Holzbl. und Cb. unisono mit Mezzo 1-4
bis Sopran-Einsatz im Takt 40

Woodwd. and Db. proceed in unison with mezz.

[37]

morendo

S 1 le - son

2 son

3

4

crescendo poco a poco

M 1

2

3

4

A 1

2

3

4

f *diminuendo poco a poco*

T 1

2

3

4

pp *crescendo poco a poco* *mf*

B 1 le - son

2 le -

3 le -

4 le -

60 *ppp* *mf* *crescendo* *poco a poco* - - - - -
espressivo

S 1 *Chri -*
 2 *ste*
 3 *ste*
 4 *ste*
Chri -

M 1
 2
 3
 4

A 1
 2
 3
 4

T 1 *le -*
 2 *son*
 3 *le -*
 4 *le -*

crescendo molto - - - - - *ff* *plötzlich abbrechen (ohne Akzent)*
break off abruptly (no accent)

B 1
 2
 3
 4
son
son
son
son

Cor. molto cresc. *ff* *plötzlich abbrechen/break off abruptly*
simc

mf Vla. (4 Soli), Vc. (8 Soli), Tr. u. Holzbl. unisono mit Sopran bis Takt 52.
 Vla. (4 soli), Vcl. (8 soli), Tpt. + woodwd. proceed in unison with soprano up to bar 52.

(Bläser mit ständigen dynamischen Änderungen.)
 (Wind instruments effect continuous dynamic change.)

S 1

2

3

4

ste

e -

M 1

2

3

4

A 1

2

3

4

T 1

2

3

4

le -

son

son

son

son

morendo

pp

Ky -

Ky -

Ky -

Ky -

B 1

2

3

4

pp espressivo

Ky -

Ky -

Ky -

Ky -

ri -

ri -

ri -

ri -

Tbn.+Tb.

mf

dim.

pp

cor

morendo - - - - - niente.

diminuendo - - - - -

son

poco

le - i - son

crescendo *poco a poco*

diminuendo

*) Das diminuendo des Soprans ist so auszuführen, daß am Ende des Taktes 52 das hohe b allmählich und sehr weich verschwindet. Betr. Ausführung siehe Einleitung.

The soprano diminuendo is to be effected in such a manner as to cause the high B^b to fade out with pronounced smoothness at the end of bar 52. For notes on interpretation see the introductory remarks.

S 1 2 3 4

M 1 2 3 4

A 1 2 3 4

T 1 2 3 4

B 1 2 3 4

Musical score for a piano piece, page 55. The score is divided into two systems, each with four staves (1-4).

System 1 (Measures 1-4):

- Musical Staff 1 (M1):** Treble clef, key signature of one sharp (F#). Measures 1-4 show a melodic line with various accidentals.
- Musical Staff 2 (M2):** Treble clef, key signature of one sharp (F#). Measures 1-4 show a melodic line with various accidentals.
- Musical Staff 3 (M3):** Treble clef, key signature of one sharp (F#). Measures 1-4 show a melodic line with various accidentals.
- Musical Staff 4 (M4):** Treble clef, key signature of one sharp (F#). Measures 1-4 show a melodic line with various accidentals.

System 2 (Measures 5-8):

- Musical Staff 1 (T1):** Treble clef, key signature of one sharp (F#). Measures 5-8 show a melodic line with various accidentals. Above the staff, the instruction *diminuendo poco a poco* is written.
- Musical Staff 2 (T2):** Treble clef, key signature of one sharp (F#). Measures 5-8 show a melodic line with various accidentals.
- Musical Staff 3 (T3):** Treble clef, key signature of one sharp (F#). Measures 5-8 show a melodic line with various accidentals.
- Musical Staff 4 (T4):** Treble clef, key signature of one sharp (F#). Measures 5-8 show a melodic line with various accidentals.

System 3 (Measures 9-12):

- Musical Staff 1 (B1):** Bass clef, key signature of one sharp (F#). Measures 9-12 show a melodic line with various accidentals. Above the staff, the instruction *f* is written.
- Musical Staff 2 (B2):** Bass clef, key signature of one sharp (F#). Measures 9-12 show a melodic line with various accidentals.
- Musical Staff 3 (B3):** Bass clef, key signature of one sharp (F#). Measures 9-12 show a melodic line with various accidentals.
- Musical Staff 4 (B4):** Bass clef, key signature of one sharp (F#). Measures 9-12 show a melodic line with various accidentals.

System 4 (Measures 13-16):

- Musical Staff 1 (B1):** Bass clef, key signature of one sharp (F#). Measures 13-16 show a melodic line with various accidentals. Above the staff, the instruction *ff* is written.
- Musical Staff 2 (B2):** Bass clef, key signature of one sharp (F#). Measures 13-16 show a melodic line with various accidentals.
- Musical Staff 3 (B3):** Bass clef, key signature of one sharp (F#). Measures 13-16 show a melodic line with various accidentals.
- Musical Staff 4 (B4):** Bass clef, key signature of one sharp (F#). Measures 13-16 show a melodic line with various accidentals.

System 5 (Measures 17-20):

- Musical Staff 1 (B1):** Bass clef, key signature of one sharp (F#). Measures 17-20 show a melodic line with various accidentals. Above the staff, the instruction *morendo* is written.
- Musical Staff 2 (B2):** Bass clef, key signature of one sharp (F#). Measures 17-20 show a melodic line with various accidentals.
- Musical Staff 3 (B3):** Bass clef, key signature of one sharp (F#). Measures 17-20 show a melodic line with various accidentals.
- Musical Staff 4 (B4):** Bass clef, key signature of one sharp (F#). Measures 17-20 show a melodic line with various accidentals.

pppp, non espr.

M 1

2

3

4

Chri -

Chri -

Chri -

Chri -

T 1

2

3

4

B 1

2

3

4

diminuendo poco a poco - - - - -

le -

i -

le -

Vln. II unisono mit Mezzo 1-4, flautando
 Vln. II in unison with mez.-sopr. 1-4, flautando

Vc. (Flag.)

ppp

mf

ppp

pppp, non espr.

S 1 Chri - ste e -

2 Chri - ste e -

3 Chri - ste e -

4 Chri - ste e -

poco a poco espressivo, pochiss.

M 1 ste e -

2 ste e -

3 ste e -

4 ste e -

pppp, non espr.

A 1 Chri - ste e -

2 Chri - ste e -

3 Chri - ste e -

4 Chri - ste e -

ppp

T 1 le - i - son

2 le - i - son

3 le - i - son

4 le - i - son

ppp

morendo -

B 1 son

2 son

3 son

4 son

Viol. I unisono mit Sopran 1-4,
Vln. I in unison with sopr. 1-4 (Liegende Töne: Fl., Vcl., Cb.)
ppp flautando - - - (sustained notes: Fl., Vcl., Db.)

Fl. Cb. *ppp*

Vle. unisono mit Alt 1-4 flautando
Vle. in unison with contraltos 1-4, flautando

S 1

2

3

4

cresc. (al pp)

M 1

2

3

4

poco a poco espr., pochiss. cresc. (al pp)

A 1

2

3

4

le- son

T 1

2

3

4

morendo

B 1

2

3

4

Streider

S 1

M 1

A 1

(Streicher unisono mit Chor bis inkl. Takt 77)
(strings proceed in unison with chorus up to and including bar 77)

S 1

2

3

4

5

M 1

2

3

4

5

A 1

2

3

4

5

S 1 *crescendo*

2

3

4

M 1 *crescendo*

2

3

4

A 1 *crescendo*

2

3

4

Holzbl. u. Vci.
unisono mit Chor
woodw. & vcl. in
unison with chorus

crescendo molto, estatico

mf plötzlich aufhören, wie abgerissen
break off abruptly

S 1

2

3

4

crescendo molto, estatico

(ppp)

M 1

2

3

4

cresc. molto,
estatico

(ppp)

A 1

2

3

4

*) Blechbl. und Cb. unisono mit Chor
brass and db. in unison with chorus

Orchester: tacet
Orchestra: tacet

im Hintergrund
ppp, non espr., keep in background

S 1 Ky - ri - e -

2 Ky - ri -

3 Ky - ri -

4 Ky - ri -

M 1 *crescendo - - - molto - - -*

2

3

4

A 1 *crescendo - - - molto - - -*

2

3

4

Holz- und Blechbl. unisono mit Mezzo 1-4 und Alt 1-4

Trbn. *Woodwd. & brass in unison with mezzo sopr. 1-4 and contralt. 1-4*

mp *diminuendo - - -* *morendo* Bläser: *crescendo poco*
winds: *crescendo poco*

poco a poco espr. poco a poco

S 1

2

3

4

e-

pp, espressivo

M 1

2

3

4

Ky-

Ky-

Ky-

Ky-

Ky-

ri-

ri-

diminuendo im Hintergrund

A 1

2

3

4

*espr., cresc.**molto, estatico*

T 1

2

3

4

e-

e-

*espr., crescendo**molto, estatico*

B 1

2

3

4

e-

e-

*Tr. + Tbn. con sord.**fpp**moren-*

S 1 2 3 4

Musical score for Soprano section (S 1-4) in 4 parts. The music is in G major and 4/4 time. It features various melodic lines with trills, triplets, and sixteenth notes. Fingerings are indicated by numbers 1-5.

M 1 2 3 4

Musical score for Mezzo section (M 1-4) in 4 parts. The music continues the melodic themes from the Soprano section, with some parts featuring trills and slurs. Fingerings are indicated by numbers 1-5.

A 1 2 3 4

Musical score for Alto section (A 1-4) in 4 parts. The music features a descending melodic line with trills and slurs. The word "morendo" is written above the staff. Lyrics "le-i-son" are present under the notes.

T 1 2 3 4

Musical score for Tenor section (T 1-4) in 4 parts. The music starts with a forte (**fff**) dynamic and includes the instruction "plötzlich aufhören, wie abgerissen" (break off abruptly). It then transitions to a piano (**pp**) dynamic with the instruction "espressivo". The lyrics "Ky-ri-e" are written under the notes.

B 1 2 3 4

Musical score for Bass section (B 1-4) in 4 parts. The music features a descending melodic line with trills and slurs. The instruction "diminuendo" is written above the staff.

de - - -

Musical score for strings and tenors. It shows a unison line for strings and tenors 1-4. The instruction "Streicher unisono mit Tenor 1-4" (strings in unison with tenors 1-4) is written above the staff. The dynamic is **fff**.

91

S 1 2 3 4

M 1 2 3 4

A 1 2 3 4

T 1 2 3 4

B 1 2 3 4

Holzbl. woodwds.

Holzbl. unisono mit Alt 1-4 woodwds. in unison with contrlt. 1-4

94

diminuendo

S 1

2

3

4

le-

le-

crescendo

M 1

2

3

4

A 1

2

3

4

e-

e-

e-

e-

poco a poco cresc. in rilievo

T 1

2

3

4

e-

pp, non espr.

B 1

2

3

4

Ky-

Ky-

Ky-

Ky-

Ky-

ri-

ri-

ri-

ri-

Blechbl., Cfg. + Vc., Cb. unisono mit Baß 1-4 bis Takt 102
brass, d. bsn & vc., d. b. in unison with bass 1-4 up to bar 102

S 1 *son*

2 *son*

3 *le-* *son*

4 *le-* *son*

M 1

2

3

4

A 1 *poco a poco crescendo*

2

3

4

T 1

2

3

4

B 1 *ri-*

2

3

4

Cor. + Fg., Tbn. unisono mit Baß 1-4
cor. + bsn., tbn. in unison with bass 1-4



ppp $\leftarrow$ *f*
espr.

ff

S 1

2

3

4

sehr weich einsetzen
enter very smoothly

Chri- ste
Chri- ste
Chri- ste
Chri- ste

Chri-

M 1

2

3

4

poco a poco *diminuendo*

A 1

2

3

4

T 1

2

3

4

fff

B 1

2

3

4

e-

Holzbl., Tr., Streicher
woodw., tpt., strings

pp $\leftarrow$ *ff*

p $\leftarrow$ *f*

S 1 *ste* *e-* *le-*

M 1 *le-* *i-* *son* *le-* *i-* *son*

A 1 *diminuendo* *le-*

T 1 *diminuendo* *le-*

B 1

pp *diminuendo* - - -

Streicher, Tr. + Holzbl. unisono mit
Sopran 1-4 bis inkl. Takt 108

strings, tpt. & woodw. in unison with
sopr. 1-4 up to and including bar 108

Score for Soprano (S), Mezzo (M), Alto (A), Tenor (T), Bass (B), and Strings & Woodwinds (pp).

Soprano (S): *pp* *morendo*. Lyrics: le- son i- son.

Mezzo (M): *pp* *morendo*. Lyrics: son.

Alto (A): *pp*. Lyrics: le- son.

Tenor (T): *pp*. Lyrics: le- son.

Bass (B): *poch. ss. In rilievo, espr. (ma p)*. Lyrics: le- son.

Strings & Woodwinds: *pp* *morendo*. *strings & woodw.*

- morendo -

A 1

le - i - son

2

i - son

3

son

4

- morendo -

T 1

2

3

4

B 1

le - i -

2

3

4

112

diminuendo poco a poco a poco, (quasi lontano) pp - - -

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

Cor. con sord.
dacciss. tenuta
pp $\rightarrow$ *pppp*

116

- - *morendo* - - - *niente*

[Dauer des Satzes • Duration of the movement: ca. 6']

morendo - -

attacca^{*)}

*) Um das „attacca“ zu sichern, läßt der Dirigent den CORO II bereits während des letzten Horntons aufstehen. (Sehr leise!)

In order to ensure a precise "Attacca", the conductor is to summon CORO II to stand up (very quietly!) while the last note of the horn is being played.

SUBITO: AGITATO MOLTO, mit größter Kraft und Aufregung
with extreme vigor and excitement
 ♩ = 60 (♩ = 120)

Sopran-Solo

Mezzo-Solo

CORO I+II ♩ = 60
 (♩ = 120)

Sopran

Mezzo

Alt

Tenor

Baß

Klavier

Di-

Orchester parallel
 mit Chor

Blechbl. / brass

Orchester unisono mit dem Chor
orch. in unison with chorus

Tutti

orch. parallel with chorus

ff Tbn.

4

S
M
A
T
B

vet sae-clum in fa-vil-la: te-ste David cum Sy-bil-la. Quan-tus tremor
 sae-clum in fa-vil-la: te-ste David cum Sy-bil-la. Quan-tus tremor est
 clum in fa-vil-la: te-ste Da-vid cum Sy-bil-la. Quan-tus tremor est
 in fa-vil-la: te-ste Da-vid cum Sy-bil-la. Quan-tus tremor est
 clum in fa-vil-la: te-ste David cum Sy-bil-la. Quan-tus

(breve)

Orchester unisono
 (breve) mit dem Chor
orch. in unison with chorus

16 **A TEMPO** $\text{♩} = 126-130$: PRECIPITOSO, FEROCO

G.P.

SENZA TEMPO pp lugubre

ca. 4" - - - - -

M Solo

num per se - Fl., Fag. + Cel.

Tr., Tbn. + Tb.

Blechbl. Kadenz woodw. cadenza

G.P.

pp

23 ca. 6" - - - - -

ca. 8" - - - - -

A TEMPO $\text{♩} = 56$

SOSTENUTO

morendo - - - niente

M Solo

pul - cra re -

S

sehr weich einsetzen
enter very smoothly
(nur die Mezzosoprane, die es können)
(only those mezz. sopr. able to pitch G)

CORO I + II

M

sehr weich einsetzen
enter very smoothly

A

sehr weich einsetzen
enter very smoothly

T

sehr weich einsetzen
enter very smoothly

B

sehr weich einsetzen
enter very smoothly

tenuto

tenuto

tenuto

tenuto

Tr. con sord.

ppp

Bass-Tr. pp

27

E SENZA TEMPO, ca. 7" - - - - -

M Solo

gi -

CORO I + II

pppp, quasi eco

tenuto

morendo - -

(abwechselnd unmerklich atmen)
(singers to breathe alternately and imperceptibly)

C

sehr weich einsetzen
enter very smoothly

pppp, quasi eco

tenuto

(abwechselnd unmerklich atmen)
(singers to breathe alternately and imperceptibly)

M

sehr weich einsetzen
enter very smoothly

pppp, quasi eco

tenuto

(abwechselnd unmerklich atmen)
(singers to breathe alternately and imperceptibly)

A

sehr weich einsetzen
enter very smoothly

0 -

T

B

pppp Cor., Tb. + Hr.

*) "sotto voce" soll in diesem Satz stets stimmlos vorgetragen werden [intensiver Flüsterston, doch mit Andeutung der jeweiligen Tonhöhe]. Takt 35, erstes Viertel: *sff* bezieht sich nur auf den Atemstrom, nicht auf den Gesangston; das Wort „Mors“ soll mit großer Kraft vorgetragen werden, wie ein stark gehauchtes, heiseres Aufschreien. Ab „stupebit“ erfolgt das tatsächliche *sotto voce*; jedoch soll auch im *pp* das Flüstern sehr intensiv bleiben. Es soll stets auf den plötzlichen Wechsel *sotto voce* – *voce ord.* geachtet werden, wobei die simultan laufenden zwei Text-Schichten [„Mors stupebit“ gehaucht, „COGET OMNES“ mit voller Stimme] sich voneinander abheben und jede für sich selbst eine in sich verständliche Einheit bildet. Die Melodie „COGET OMNES ANTE THRONUM“ soll dabei, trotz der Aufsplitterung auf verschiedene Stimmen, zusammenhängen: die einzelnen Stimmen übergeben einander die Töne so, daß der Eindruck eines *Legato* entsteht (siehe die punktierte Linie).

„sotto voce“ where occurring in this movement is to be rendered at all times unvoiced, i. e. in a strong whisper, but nevertheless indicating the pitch of the various notes. Bar 35, 1st quarter note: *sff* refers to the current of breath and not to the note that is being uttered. The word „Mors“ should be rendered with extreme vigor, imitating a loudly whispered, hoarse shriek. In actual effect, „sotto voce“ commences with the word „stupebit“; however, even at *pp* the process of whispering is to remain extremely intense. The sudden change from *sotto voce* to *voce ord.* must at all times be adhered to in order to provide the requisite contrast between the two statements („Mors stupebit“ whispered, and „COGET OMNES“ using normal singing voice), each forming a separately intelligible unit. „COGET OMNES ANTE THRONUM“ should, despite its disassembly and apportionment to all sections of the chorus, be coherent throughout: the various fragments allocated to the individual voice parts should be carefully knitted together so as to bring about a continuous, *legato* rendering of the statement, (see perforated guide lines).

*) Die untere Hälfte der Baßstimme teilt sich hier weiter: diejenigen Bassisten, die tiefe Es singen können, pausieren zunächst und treten dann mit diesem Ton ein; die übrigen schließen sich der oberen Hälfte des Basses an und singen das „des“ mit.

39 *quasi lontano*
tenuta

G

S Solo
M Solo

CORO I + II

tutta la forza, tenuto, non dim.
uniso., VOCE ORD.: fff

THRO -

tutta la forza, tenuto, non dim.
uniso., VOCE ORD.: fff

THRO -

tutta la forza, tenuto, non dim.
uniso., VOCE ORD.: fff

THRO -

tutta la forza, tenuto, non dim.
uniso., VOCE ORD.: fff

THRO -

voce, falsetto (unisono)
dolcissimo

TE

plötzlich aufhören, wie abgerissen (ohne Akzent)
break off abruptly (without accent)

ppp dolcissimo,

Bläser, Hrf. + Schlzgz.
winds, hp. + perc.

^{*)} Das hohe as (falsetto) wird nur von einigen tiefen Bassisten gesungen, die es besonders schön hervorbringen können. Sonst genügt auch ein einziger tiefer Bassist, als Solist für diese Stelle.

The high A^b (falsetto) is to be sung by only a few deep basses who can manage to pitch it well. Otherwise it will suffice if one deep bass acts as soloist at this point.

^{**)} Mezzosopran-Solo: unmerklich einsetzen (die Solo-Stimme wird erst hörbar, nachdem der Chor verstummt ist).
Mezzo soprano solo: enter imperceptibly (solo voice not to be audible until chorus has ceased singing).

falls nötig, unauffällig atmen (verdeckt vom Chor)
if necessary, breathe imperceptibly (i. e. coinciding with
chord sung by chorus so as to be inconspicuous)

43 *quasi lontano* (sehr gleichmäßig, bis Takt 47)
tenuto (very evenly up to bar 47)

CORO I

divisi, sotto voce, come sopra *pp* *crescendo* *molto* VOCE ORD. *fff*

re- sur- get cre- a- tu- ra

divisi, sotto voce, come sopra *pp* *crescendo* *molto* VOCE ORD. *fff*

re- sur- get cre- a- tu- ra

divisi, sotto voce, come sopra *pp* *crescendo* *molto* VOCE ORD. *fff*

re- sur- get cre- a- tu- ra

divisi, sotto voce, come sopra *pp* *crescendo* *molto* VOCE ORD. *fff*

re- sur- get cre- a- tu- ra

divisi, sotto voce, come sopra *pp* *crescendo* *molto* VOCE ORD. *fff*

re- sur- get cre- a- tu- ra

*) Allmählich mehr Ton, doch (mit Ausnahme der letzten Silbe, die mit vollem Gesangston ausgeführt wird) stets gehaucht. Der Hauch vermindert sich, während der Ton in den Vordergrund tritt. Ausdruck des crescendo: übertrieben, außer sich, mit großer Furcht.

Effect gradual crescendo but without resorting to vocal sound, that is with exception of the final syllable which is to be rendered in the normal singing voice. Interpretate crescendo with pronounced exaggeration as if distraught.

**) d und des simultan.

D⁴ and D^b sung simultaneously.

H

46 SENZA TEMPO, ca. 6" ----- ca. 5" ----- SUBITO:
A TEMPO ♩ = 60

M Solo

quasi lontano

TUTTI I BASSI (CORO I + II)

unis., VOCE ORD.: *ppp quasi lontano, tenuto* *dolcissimo, misterioso*

NUM.

Bläser + Cb.
winds + db.

fff (Tbn.) *ffff (Tbn.)* *pppp (Cb. tremolo)*

Cb., Cemb. + Bläser
db. harpsichord + winds

SENZA TEMPO... 1 A TEMPO $\text{♩} = 60$

cb. Triller

SENZA TEMPO... (lunga)

51

pppp (caci.) morendo

cb. 7bn.

57 A TEMPO $\text{♩} = 40$ SENZA TEMPO, ca. 6" A TEMPO $\text{♩} = 40$

molto minaccioso

SENZA TEMPO, ca. 3" Presto

M Solo

ju- di- can- ti resposu-

tenute non dim.!

subito molto frenetico

Bass-Tr.

Tbn.

Tba. + Cor.

pppp

*) Sprünge so schnell wie möglich (ohne die Lautstärke zu vermindern)
Leaps to be executed as quickly as possible without diminishing tone power.

(TEMPO PRIMO: AGITATO MOLTO)

61 K A TEMPO $\text{♩} = 60$ ($\text{♩} = 120$)

M Solo

ra l

CORO I + II

S

M

A

T

B

Li- ber scrip-tus pro-fe- re-tur, inquo totum con- ti- ne- tur, unde mun- dus ju- di- ce-

Li- ber scrip- tus profe- re-tur, in quo to-tum conti- ne- tur, un- de mundus ju- di- ce-

Li- ber scrip- tus profe- re- tur, inquo totum conti- ne- tur, un- de mundus ju-di-ce-

Li- ber scriptus pro- fe- re- tur, in quo to- tum conti- netur, unde mun- dus ju-di- ce-

Li- ber scrip- tus profe- re- tur, inquo to- tum conti- ne- tur, un- de mun- dus judice-

Orchester unisono mit dem Chor
Orchestra to proceed in unison with chorus

Cor.

fff

Hr.

65

S Solo

CORO I

sub. pp, *dolcissimo*

tur. Ju-

sub. pp, *dolcissimo*

tur. Ju-

sub. pp, *dolcissimo*

tur. Ju-

sub. pp, *falsetto, dolcissimo*

tur. Ju-

sub. pp, *falsetto, dolcissimo*

tur. Ju-

pp, *dolce, tenuto*

dex

Orch. tacet

Fl. pp

dolcissimo, tenuto

er -

*) Einige Bassisten, oder ein Baß-Solo, wie in Takt 40.

Several bass singers or bass soloist, similar to bar 40.

**) Einige andere Bassisten.

Some other basses.

***) Punktierte Linien: quasi legato.

perforated line denotes quasi legato.

69

S Solo

SENZA TEMPO

ca. 3" - - - ca. 3" - - - ca. 3½" - - -

pp, *dolcissimo*

quasi *lento*

tenuto

ppp

go

cum

se -

Streicher Tremolo

tremolo (strings)

pp

ppp

cor. pp

Tr.

[74] SUBITO: A TEMPO $\text{♩} = 60$ ($\text{♩} = 120$) **CORO I + II**

S *de-bit, quidquid la-tet appa-re-bit; nil in-* plötzlich aufhören, wie abgerissen (ohne Akzent) **SENZA TEMPO** ca. 5" - - -

M *de-bit, quidquid la-tet appa-re-bit; nil in-* break off abruptly (without accent)

A *de-bit, quidquid la-tet appa-re-bit; nil in-*

T *de-bit, quidquid la-tet appa-re-bit; nil in-*

B *de-bit, quidquid la-tet appa-re-bit; nil in-* tenuto

possibile, molto sonoro

Tutti + Xyl. *de-bit, quidquid la-tet appa-re-bit; nil in-* ohne Zäsur fortsetzen! continue without break

Orchester *unisono mit dem Chor - - - -* **Orchester: tacet**
orch. in unison with chorus **Orchestra: tacet**

*) Einige Bassisten aus CORO I
Sung by some basses from CORO I

(TEMPO PRIMO)
SUB.: A TEMPO $\text{♩} = 60$ ($\text{♩} = 120$) **SENZA TEMPO** *ad lib.* - - - - - *con paura*

[75] unmerklich einsetzen *ppp* *delicissima* *quant. cantando* *tenuto, molto tranquillo* *(lunga)* ****)** **PRESTO, LEGGERO** *pp* *(lunga)* ****)** **PRESTO, LEGG.** *pp* *con paura*

Solo *enter imperceptibly* *quid* *sum misertum dicturus, quem patro-* *num rogo turus, cum vi-*

CORO I + II

S *tum re-ma-ne-bit.*

M *tum re-ma-ne-bit.*

A *tum re-ma-ne-bit.*

T *tum re-ma-ne-bit.*

B *tum re-ma-ne-bit.*

Tutti + Schlgz. *tutti + perc.* *Glo.*

Gr. C. Tempo

**) Sprünge so schnell wie möglich, mit Virtuosität. (Die einzelnen Töne müssen nicht gleich lang sein.) Textausprache: so deutlich wie es bei dieser Geschwindigkeit und dem Registerwechsel möglich ist - deshalb übertrieben klar artikulieren. Ausdruck: mit großer Angst. Die Ausdruckscharaktere der gehaltenen Töne (ruhig) und der Presto-Stellen (erschrocken) stets plötzlich wechseln.

Leaps effected as quickly as possible, and with virtuosity. (The notes are not to be of uniform length.) Pronounce words as distinctly as the given tempo and change in register of the voice will allow - exaggerate articulation in order to preserve clarity of diction. Effect abrupt and constant changes of expression, viz. sustained notes (tranquil effect) contrasted by presto passages (as if terrified).

*) Chor: Mit aller Kraft, gleichsam schreiend (doch noch mit Gesangstimme).
Chorus: Maximum degree of loudness, as if shouting, but still employing the singing voice.

**) Takt 84 ist sehr kurz: zwischen den Silben „tre-“ und „men-“ des Chors nur gerade soviel Zeit lassen, daß das Sopran-Solo hörbar wird. Den Sopran-Eintritt sofort auf den Chor folgen lassen, den nächsten Chor-Eintritt sofort nach der letzten Silbe des Sopran-Solo. (Orchester, Takt 83, sofort abdämpfen!)
Bar 84 is of extremely brief duration: allow just sufficient space between the syllables "tre" and "men" (sung by the chorus) for the soprano solo to be audible. The soprano is to enter immediately after the chorus leaves off singing the syllable "tre", the same applying to the chorus immediately following the last syllable sung by the soprano. (Damp orchestral sfff chord in bar 83 immediately!)

Bläser > winds
Hrft. & bp.

89

S Solo

M Solo

S

M

A

T

B

da - re, Je -

quasi lontano

PPPP

quasi lontano

su

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

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

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

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

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

Cl. + Bass Cl.

PPPP

*) d und des simultan.
D¹ and D² sung simultaneously.

93

S Solo

M Solo

CORO I + II

unfs. VOCE ORD. pppp dolcissimo espr. poco cresc. - - - pp

unmerklich einsetzen enter imperceptibly sal- va

unfs. VOCE ORD. pppp dolcissimo espr. poco cresc. - - - pp

unmerklich einsetzen enter imperceptibly sal- va

unfs. VOCE ORD. pppp dolcissimo espr. poco cresc. - - - pp

unmerklich einsetzen enter imperceptibly sal- va me,

Streicher strings pppp poco cresc.

**) Das tiefe h soll trotz Chor gut hörbar sein.
The low B is to be clearly audible through the sound of the chorus.

**) diminuendo - - - - - pppp (verhauchend)
(aspirated)*

96

S. Solo

tu- ae vi- ae, ← OSSIA

CORO II TACET

CORO I: TENUTO
CORO II: MORENDO

CORO I *divisi a 4 legato, ma senza portamento* **CRESCENDO POCO A POCO, MOLTO ESPRESSIVO**

me, fons

me, fons

me, fons

me, fons

CORO I: TENUTO
CORO II: MORENDO

CORO I *divisi a 4 legato, ma senza portamento* **CRESCENDO POCO A POCO MOLTO ESPRESSIVO**

va me, fons pi-

va me, fons pi-

va me,

va me,

CORO I: TENUTO
CORO II: MORENDO

CORO I *divisi a 4 legato, ma senza portamento* **CRESCENDO POCO A POCO MOLTO ESPRESSIVO**

fons pi-

fons

fons pi-

fons

pp

**) Trotz diminuendo stets hörbar (mit Ausnahme des verhauchenden letzten Tones).
To be audible despite diminuendo (with exception of the final syllable which is aspirated).*

POCO ALLARG.

SENZA TEMPO, ca. 1 "

aufhören wie abgerissen
fff break off abruptly

99

cresc. molto

First system of musical notation (S1, 2, 3, 4). The system includes vocal parts with lyrics: "pi-e-tas! tis!". The notation features triplets and various musical markings. The system concludes with a "(breve)" marking.

POCO ALLARG.

cresc. molto

fff

Second system of musical notation (M1, 2, 3, 4). The system includes vocal parts with lyrics: "e-tas! tis!". The notation features triplets and various musical markings. The system concludes with a "(breve)" marking.

POCO ALLARG.

cresc. molto

fff

Third system of musical notation (A1, 2, 3, 4). The system includes vocal parts with lyrics: "e-tas! tis!". The notation features triplets and various musical markings. The system concludes with a "(breve)" marking.

(breve)

G.P.

unmerklich einsetzen
enter imperceptibly

SENZA TEMPO, ca. 7" ---
(lunga)

R (TEMPO PRIMO: AGITATO MOLTO)
SUB.: A TEMPO ♩ = 60 (♩ = 120)

102

S Solo

M Solo

ne

ppp

dolcissimo, molto tranquillo
quasi lontano, tenuto

pp dolciss., esstatico
quasi lontano

sal- va me!

CORO I + II

plötzlich aufhören, wie abgerissen (ohne Akzent)
break off abruptly (without accent)

S unis.

M unis.

A unis.

T unis.

B unis.

Ju- dex ul- ti-o- nis,

Ju- ste ju- dex ul- ti- o- nis,

-ste judex ul- ti- o- nis,

(VOCE ORD.) -ste ju- dex ul- ti- o- nis,

(VOCE ORD.) Ju- dex ul- ti- o- nis,

Tr. tacet beim Einsatz des Mezzo-Solo
End of trumpet tone to coincide with
commencement of mezz. sopr. solo.

Tr.

Tutti

Blech brass

Orchester: tacet (außer Tr.).
Orchestra: tacet (except for trumpet)

morendo

Orchester unisono mit dem Chor
Orchestra to proceed in unison with chorus

- *) Das hohe ais wird nur von jenen Mezzosopranen gesungen, die es gut können. Die übrigen treten auf das 4. Achtel mit dem h ein.
The high A[♯] is to be sung by only those mezzo sopranos able to manage it well. All other mezz. sopranos to resume singing at 4th eighth-note (B).
- **) Das hohe h wird nur von jenen Tenöre gesungen, die es können. Die übrigen treten im Takt 103 mit dem c ein.
The high B is to be sung by those tenors only who are able to pitch the note. All other tenors resume singing at C in bar 103.
- ***) Das g wird nur von jenen Altistinnen gesungen, die es können.
G to be sung by only those contraltos able to pitch the note.

(TEMPO PRIMO)

SUB.: A TEMPO ♩=120, SENZA TEMPO, ca. 3½"

(TEMPO PRIMO)

SUB.: A TEMPO ♩=60 (♩=120)

unauffällig atmen
breathe imperceptibly
cresc.

106 *cresc. molto - fff* *con paura* **PRESTO** *veemente* *sub. pp tenuto*

S Solo *me perdasilla di-*

M Solo *morendo...*

2/4 4/8

plötzlich aufhören, wie abgerissen
break off abruptly

plötzlich aufhören, wie abgerissen
break off abruptly

S *do-num fac remis-*
si-o-nis an- te di- em ra-ti-o-nis!

M *do-num fac re-*
missi-o-nis an- te di- em rati-o-nis!

A *do-num fac*
re-missi-o-nis an-te di- em ra-ti-o-nis!

T *do-num fac*
remis-si-o-nis an-te dlem ra-ti-o-nis!

B *donum fac re-*
mis-si-o-nis an-te dlem ra-ti-o-nis!

Tutti

ORCHESTER: tacet
ORCHESTRA: tacet

2/4 4/8

Hrf. + Xyl. + Glsp.

ORCH
tacet
ORCH
tacet

Orchester unisono mit dem Chor
Orchestra to proceed in unison with chorus

Orchester unisono mit dem Chor
Orchestra to proceed in unison with chorus

*) Sopran Solo: Sprünge so schnell wie möglich (ohne die Lautstärke zu vermindern). Mit Furcht, aufschreiend.
(sofort fortsetzen nach Aufhören des Chores!)

Soprano solo: Effect leaps as quickly as possible (without diminishing the tone-power). Interpret with apprehension, shrieking.
(resume immediately after choir stops singing!)

SENZA TEMPO, ca. 2½" - - - - - S A TEMPO ♩ = 60 (♩ = 120)

molto *fff* *estatico, con tutta la forza*

(sofort weiter:)
(resume at once!)

fff *estatico, con tutta la forza*

In- ge - mi - sco tamquam re-us,
ge - mis - sco tamquam re -

Orchester (Bläser + Cemb.) unisono mit
Orchestra (wind and harpsichord) to proceed

*) Den Text so deutlich wie möglich artikulieren.
Articulate as distinctly as possible.

SENZA TEMPO, ca. 2" - - - - - T

subito *pp*

cul - pa ru - bet vul - tus me - us: sup - plicanti par -
us, cul - pa ru - bet vul - tus me - us: sup - pli - can - ti

den Solisten
in unison with soloists

cel. *pp*

ca. 2½" - - - - - ca. 5" - - - - - ca. 4" - - - - - ca. 2" - - - - - G.P.

116

CORO I

1 Solo-Tenor (oder
Bariton [Baß])
1 solo tenor - (or
baritone [bass]) *ppp*

*) 3 Solo-Bassisten
3 solo bass voices

*) 2 Solo-Bassisten
2 solo bass voices

falsetto, dolcissimo

De -

ppp *falsetto, dolcissimo*

De -

ppp *dolcissimo*

legato

De -

us!

G.P.

*) Falls ein oder mehrere Bassisten das hohe h-Falsetto gut intonieren können, ist diese Lösung zu bevorzugen. Sollten weitere Bassisten auch gut falsettieren, können die Töne as, ges, es statt von 3, auch von mehr Bassisten gesungen werden. In diesem Fall kann die tiefe Partie ebenfalls von mehreren Bassisten gesungen werden. Should one or more basses be able to pitch a high falsetto B, this solution is to be resorted to. If several good bass falsettists are available the notes A♯, G♯, and E♯ may be sung by more than three soloists. This applies also to the low bass note which, depending on the vocal range of the singers, may be sung by several voices.

(POCO MENO MOSSO)

A TEMPO $\text{♩} = 50$ ($\text{♩} = 100$)

pp, espressivo, un poco legato, ma senza portamento

S Solo

Qui Ma-ri- am ab- sol- vi- sti et lat- ronem ex-au-di- sti, mi- hi quo-

M Solo

Qui Ma- ri- am ab- sol- vi- sti et la- tro- nem ex-au- di- sti, mi- hi quo-

[CORO I]

im Hintergrund, dennoch intensiv, stark gehaucht

Serving as background, but nevertheless to remain intense and strongly aspirated.

sotto voce ppp, non legato

B 1

Quae-rens me se-di- sti lassus, re- de- mi- sti crucem pas- sus:

im Hintergrund, dennoch intensiv, stark gehaucht

Serving as background, but nevertheless to remain intense and strongly aspirated.

sotto voce ppp, non legato

2

Quae-rens me se-di- sti lassus, re- de- mi- sti crucem pas- sus:

Streicher unisono mit den Solisten

pp Strings to proceed in unison with soloists

Cb. pizz. unisono mit dem Chor

Db. pizz. in unison with chorus

pp

Fl., Ob. + Hrf.

*) Bassisten aus CORO I divisi, eventuell einige Sänger, oder nur 2 Soli.

Basses from CORO I divide. May also be restricted to a few singers or even allocated to 2 soloists.

(TEMPO PRIMO)

SUB. A TEMPO $\text{♩} = 60$ ($\text{♩} = 120$)

[V] SENZA TEMPO, - - - ca. 21" - - - **[W]**

ca. 2"

S Solo

tenuto, non dim. fermo

que

M Solo

tenuto, non dim. fermo

que

sub. ppp dolcissimo, tenuto

sub. ppp dolcissimo, tenuto

sub. fff, estatico

sub. fff, estatico

spem dedl- sti. Pre-

spem dedl- sti. Pre-

ci.

ppp

Orch. unisono mit den Solisten

Orch. proceed in unison with soloists

♩ = 50 (♩ = 100) ♩ = 60 (♩ = 120)

POCO MENO MOSSO **TEMPO PRIMO**

sub. ppp dolciss. *tenuto* *ppp simile* *sub. fff estatico*

S Solo *ces me-* *ae* *non sunt*

M Solo *sub. ppp dolcissimo, tenuto* *ppp simile* *sub. fff estatico*

(e-) *ae* *non sunt*

B 1 *sotto voce (come sopra) ppp* *plötzlich aufhören, wie abgerissen*

tantus la- *bor non sit cassus* *break off abruptly*

B 2 *sotto voce (come sopra) ppp* *plötzlich aufhören, wie abgerissen*

tantus la- *bor non sit cassus* *break off abruptly*

Vcl.-Flag *ppp* *Viol. Vla.-Flag* *fff*

Cb. pizz. unis. mit dem Chor.
Db. pizz. in unison with chorus

Bläser, Hrf. + Cemb. unis.
mit den Solisten
wind, hp. + hpschord. proceed
in unison with soloists

129 Y

S Solo *morendo* *ppp molto tenuto, quasi lontano*

dignae, sed tu bo-nus fac be-ni-gne! *In-*

M Solo *morendo* *ppp molto tenuto, quasi lontano*

dignae, sed tu bo-nus fac be-ni-gne! *In-*

S **) sub. ffff* *plötzlich aufhören, wie abgerissen*

ne pe-ren-ni cremer i-gne! *break off abruptly*

M **) sub. ffff* *ne pe-ren-ni cremer i-gne!*

A **) sub. ffff* *ne pe-ren-ni cremer i-gne!*

T *ne pe-ren-ni cremer i-gne!*

B *cremer i-gne!*

(VOCE ORD., TUTTI) *+* *mer i-gne!*

-mer i-gne!

Fl. *ppp*

fff Tutti
Orchester unisono
mit dem Chor
Orchestra to proceed
in unison with chorus

*) Chor: mit größter Angst, aufschreiend.
Chorus: Render with extreme apprehension, shrieking.

SENZA TEMPO, - - - - - ca. 2½" - - - - - ca. 3" - - - - - ca. 2" - - - - -

132

S Solo

ter o - ves

M Solo

ter o - ves

Vcl. + Cb. - Flag.

Fl. + Cl.

ppp

trf. - Flag.

(TEMPO PRIMO)
SUB.: A TEMPO ♩ = 60 (♩ = 120)

136 AA BB

S Solo

lo-cum praesta, et ab haedis me se-que-stra, sta-tu-ens in par-te

M Solo

lo-cum prae-sta, et ab hae-dis me se-que-stra, sta-tu-ens in par-te

CORO I + II

pppp, dolcissimo

- te

pppp, dolcissimo

- te

(nur die Altisten, die es können) ppp, dolcissimo

(only those contraltos able to pitch the note) - te

ff Streicher unisono mit den Solisten
Strings proceed in unison with soloists

Picc. 8

Cel. 8

ppp

Fl., Tr., Cb. - Flag.

LO STESSO TEMPO SENZA TEMPO, ca. 3" CC **DD** (lunga) ca. 9" ad lib. *)

139 **Solo** **M** **S** **M** **A**

tenuto *morendo* *tra.*

CRESCENDO MOLTO **ffff tutta la forza** **(fff) (lunga) ad lib. Ossia**

CRESCENDO MOLTO **divisi ffff tutta la forza** **Ossia: (lunga) (tra.)**

CRESCENDO MOLTO **ffff tutta la forza** **Ossia: (lunga) (tra.)**

dex - **(tra.)**

Bläser, Hrf., Glsp. + V.-Flag.

Streicher Tremolo Trem. Strings **fff winds, hp., Glsp. + Vln.-harm.**

Tr. crescendo - - - molto - - - - ffff

*) Das hohe *es* ist ad libitum. Es kann von der Solistin gesungen werden, wenn sie es hat; zusätzlich von mehreren Sopranen aus dem Chor, die es ebenfalls haben. Nottfalls genügt es auch, wenn nur eine Sängerin es singt – egal ob die Solistin oder ein Chormitglied. Jedenfalls soll das hohe *esso* laut wie möglich gesungen werden. Die Dauer des Tones hängt von der Ausdauer der Sängerin(en) ab. Während das Orchester den Ton lange hält, muß er von den Sängerinnen nicht unbedingt den ganzen Takt gehalten werden. In diesem Fall soll der gesungene Ton nicht plötzlich abbrechen, sondern mit einem diminuendo im Orchester-Fortissimo aufgehen. (OSSIA: nur im Notfall, wenn kein Sopran das hohe *es* singen kann.)

High E^b ad lib. If desired this note can be sung by the soprano soloist provided that it is within her vocal range, in addition by several chorus sopranos able to pitch it. In case of need it will suffice if sung by one voice only, i. e. either the soloist or a member of the chorus. Whatever method of treatment is resorted to, the high E^b must, at all events, be sung as loudly as possible, the duration of the note depending on the sustaining powers of the individual singer(s). It does not necessarily apply that the note held by the orchestra is to be sustained by the singers throughout the entire bar. If the latter are unable to continue the E^b to the end of the bar, the note should not be broken off abruptly, but instead gradually faded out, dissolving, as it were, into the fortissimo of the orchestra. (OSSIA: Only in emergency case – if no soprano is able to pitch the high E^b.)

143 **EE** (TEMPO PRIMO) **SUB: A TEMPO** **♩ = 60 (♩ = 120)**

Solo **T** **B**

CORO I+II

mit allergrößter Gewalt with utmost force **Con - fu - ta - tis ma ledic-tis, flammis ac - ri - bus ad - dictis**

Con - fu - ta - tis ma ledic-tis, flammis ac - ri - bus addic-tis!

Bläser **Bläser + Hrf.**

Cb. Kadenz ffff Db. cadenza **Tutti, unisono mit dem Chor Tutti in unison with chorus**

Tutti, unisono mit dem Chor Tutti in unison with chorus

SENZA TEMPO, 31" A TEMPO $\text{♩} = 80$

Solo 147 **FF** *cres. agito* **PRESTO**
 sofort fortsetzen nach Eintritt des Chores
 resume immediately after chorus enters

CORO I
ppp sempre, quasi lontano „verhalten“ „sustained“

S 1 divisi
 0- ro sup- plex et ac- cli-

2
 0- ro sup- plex et ac- cli-

3
 0- ro sup- plex et ac- cli-

4
 0- ro sup- plex et ac- cli-

M 1 divisi
ppp sempre, quasi lontano „verhalten“ „sustained“
 0- ro sup- plex et ac- cli- nis

2
 0- ro sup- plex et ac- cli-

3
 0- ro sup- plex et ac- cli-

4
 0- ro sup- plex et ac- cli-

A 1 divisi
ppp sempre, quasi lontano „verhalten“ „sustained“
 0- ro sup- plex et ac- cli-

2
 0- ro sup- plex et ac- cli-

3
 0- ro sup- plex et ac- cli-

4
 0- ro sup- plex et ac- cli-

Fl. + Picc.
p

Streicher
strings ppp

*) Die Solistin wartet den Eintritt des Chors ab und fängt mit ihrer Kadenz sofort nachher an. Die Kadenz „PRESTO“ bleibt in „senza Tempo“, die Sprünge werden so schnell wie möglich, unabhängig vom Metrum ausgeführt. Charakter der Kadenz: Aufschrei, mit allerletzter Kraft, außer sich (doch stets mit Gesangstimme). OSSIA: Falls die Solistin das hohe f^3 hat, kann, dieses-statt d^3 -als letzter Ton gesungen werden.

The soprano soloist is to wait for the choir to enter before proceeding immediately with her cadenza. The cadenza, although marked „PRESTO“, is nevertheless to continue in „senza tempo“, the leaps being performed as rapidly as possible and independent of

diminuendo poco

S 1
 2
 3
 4

nis, ge- re cu- ram me- fi- re cu- ram ge- re

diminuendo poco

M 1
 2
 3
 4

cor con- tri- tum qua- si ei- nis, cor con- tri- tum qua- si ei- nis, cor con- tri- tum qua- si ei- nis, cor con- tri- tum qua- si ei-

diminuendo poco

A 1
 2
 3
 4

nis, cor con- tri- tum, qua si ei- nis. nis, cor con- tri- tum, qua si ei- nis. nis, cor con- tri- tum, qua si ei- nis. cli- nis, cor con- tri- tum qua- si ei- nis.

morendo

POCO RALL.

165 a poco

ppppp

S 1 ram me- ti- nis.

2 nis.

3 me- i ti- nis.

4 cu- ram me- ti- nis.

POCO RALL.

a poco

ppppp

M 1 nis.

2 nis.

3 si ci- nis.

4 nis.

POCO RALL.

a poco

ppppp

A 1

2 ci- nis.

3

4

[Dauer des Satzes · 'Duration of the movement ca. 8'30"]

(kurze Pause vor „LACRIMOSA”)
(brief pause before proceeding to “LACRIMOSA”)

4. Lacrimosa

Molto lento ♩ = 48

Klavier

Picc.

pp dolce, legato

pppp dolce, legato
Fl. 7

Cb. #
8 va bassa
p sempre

A

Streicher/strings
ppp

B

8va *dolciss. legato*

Picc.

pppp

(-Streicher -strings)
niente

C

pp dolciss. tenuto

Cor.

pppp dolciss. poco cresc. - pp

16

+ Cor. 1

Tbn.

[morendo]

pppp dolciss. poco cresc. - pp

20 **D**

SOPRAN-SOLO

*dolciss., sostenuto**pp*

La -

cri -

mo -

MEZZO-SOLO

*dolciss., sostenuto**pp*

La -

cri -

mo -

8va

ppppp
Streicher
strings*quasi
legato*Streicher in 4 Oktaven parallel mit Soli (bis einschl. Takt 27)
Strings proceed in 4 octaves, in parallel with soli (up to and including bar 27)

23

sa di -

es

il -

la, qua

sa

di -

es

il -

la,

8va

26

E*ppp molto calmo*

re -

sur -

get

ex

fa -

ppp molto calmo

qua re -

sur -

get

ex

fa -

8va

*pp dolciss., tenuto*Fl.
Cl.
Cor.

39

G

musical score for measures 39-41. The score consists of three staves. The top two staves are vocal lines with lyrics: hu - ic er - go par - us: hu - ic er - go par -. The bottom staff is a piano accompaniment. Performance markings include *ppp molto calmo e tenero* and *quasi legato ppp*. A section marked *Cl. + Arp. flag.* begins at the end of measure 41.

42

musical score for measures 42-45. The score consists of three staves. The top two staves are vocal lines with lyrics: ce De - us. ce De - us. The bottom staff is a piano accompaniment. Performance markings include *ppp*, *dim.*, *morendo-niente*, *ppp*, *pp*, *tenuto*, *Cor. C. Ingl. ppp*, *Arp.*, *quasi legato*, *Fl. dolciss, tenuto*, and *Cl. + Fg.*

46

H

musical score for measures 46-48. The score consists of three staves. The top two staves are vocal lines with lyrics: Pi - e Je -. The bottom staff is a piano accompaniment. Performance markings include *ppp molto calmo e tenero*, *Arp pp*, *(morendo)*, *Cb. + Vc. Flag. pppp*, and *ppp*.

49

I

sempre ppp

Je - su Do - mi - ne, do - na

su Do - mi - ne, do - na

pppp *dolciss.* *ten.* *pppp* *dolciss.* *ten.*

Holz, Arr. + Str. Flag. - Holz + Str. Flag. + Str. Flag.

Alle Streicher-Flageoletttöne werden bis Takt 60 einschl. gehalten.
 All string harmonics to be sustained up to and including bar 60.

53

J

diminuendo-

e - is re - qui - em.

e - is re - qui - em.

ppp *dolciss.* *ten.* *ppp* *dolciss.* *ten.* *ppp* *dolciss.* *ten.* *ppp* *dolciss.* *ten.*

+ Str. Flag. + Str. Flag. + Str. Flag. [Tutti]

57

Senza tempo

morendo -- niente [lunga]

morendo -- niente [lunga]

Senza tempo [lunga]

Streicher / strings: morendo -- niente

Q.P.

ppppp *dolciss.* *tenuto* *ppppp* *dolciss.* *tenuto*

[Dauer des Satzes • Duration of the movement ca. 6']