

GYÖRGY LIGETI

REQUIEM

INTRODUCTORY REMARKS

A) ORCHESTRA

Flutes: In the 1st movement the 2nd flutist needs an instrument on which the low b can be played. If no such instrument is available, play the passage in question on alto flute in the corresponding transposition (changing back immediately afterwards). If necessary, the b may be played by one of the clarinets.

Bassoons and contrabassoon: Mutes (pocket handkerchief) are needed in the 2nd movement.

Trumpets and trombones: Two kinds of mutes are required: cardboard and metal. The material itself is not important, but rather the tone: "cartone" denotes a mute with soft tone, "metallo" a mute with harder tone.

Bass trumpet: It is best to use an instrument in e flat or in c (if possible with four valves); both transpositions are given in the part. The bass trumpet absolutely needs a mute ("metallo" = with hard tone). If a mute is not available, it will be necessary to construct a special mute to fit the bell of the bass trumpet.

Harpsichord: Electric amplification of the harpsichord tone will be needed in the 3rd movement, due to the large size of the orchestra. If amplification is not possible, the harpsichord must be placed at the very front of the platform. (In the 4th movement the amplifier is turned off.)

Strings: The minimum number of desks are: 6 - 6 - 5 - 4 - 3. It is preferred, however, that a larger string group be used. In the 3rd movement, the following manner of playing is prescribed: "col legno, battuto" ganz ohne Haare, i. e., using only the wood of the bow; the execution must be very intensive. In order not to damage expensive bows, it is suggested that the players equip themselves with a second (old or cheap) bow especially to be used at such "col legno" passages. (Rub the wood of the bow with resin.)

Contrabasses: Three of them must have five strings (5th = B).

In the abbreviations of instruments, the letters "B" and "CB" always mean "Bass-" and "Contrabass-", and in no instance refer to the key of the instrument.

Transposition, notation: The score is notated in C throughout. Piccolo, glockenspiel and celesta sound one octave higher than written; contrabassoon and contrabasses sound one octave lower. The xylophone is not transposed; contrabass harmonics are also notated as they sound ("suoni reali"). On the other hand, the harp harmonics are notated in the usual way.

B) INSTRUCTIONS FOR STUDY BY ORCHESTRA AND 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.

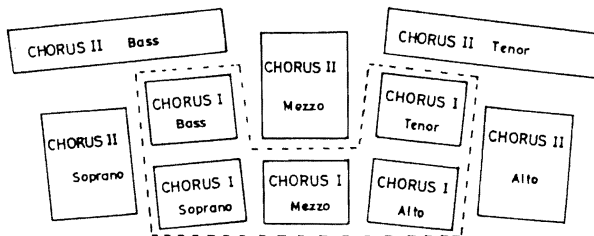
"Senza Tempo" sections in the 3rd movement: The durations in seconds stated in the score are merely general indications, from which small divergencies are possible (a complete "ad libitum" is to be avoided, however). The "Senza Tempo" and "A Tempo" sections are to be so combined with one another that 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 fermatas), 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 next treble 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.

1, INTROITUS

[CORO 1]

2 (4) $\text{♩} = \text{ca. } 30$ **SOSTENUTO**
 2 (4) $\text{♩} = \text{ca. } 40$

B 1 2 3 4

Tbn 1 2

con sord. (cartone)
 del. (delicissimo, tenuto)
 del. (delicissimo, tenuto)
 del. (delicissimo, tenuto)

ppp wie aus der Ferne, delicissimo, leggissimo
 niente niente niente

B 1 2 3 4

Cor 2 4

CBTb

sempre ppp
 do do do do
 do do do do

con sord. delicissimo, tenuto
 con sord. ppp delicissimo, niente
 con sord. ppp delicissimo, niente

via sord. niente via sord.
 niente niente niente

B 1 2 3 4

BC1 CB1 CFg CBTbn CB 1 2 3

2 dolce molto tenero e tranquillo
 Do mi na;

(tutti) p
 niente niente niente

delicissimo, tenuto
 delicissimo, tenuto
 delicissimo, tenuto

con sord. delicissimo tenuto (Bogenwechsel unauflällig)
 con sord. ppp delicissimo, tenuto (Bogenwechsel unauflällig)
 con sord. ppp delicissimo, tenuto (Bogenwechsel unauflällig)

* 2 Soli aus der 4. Bass-Stimme, die Bass + nur mit einem Sänger besetzt, wird die obere Soli-Stimme von einem Sänger aus Bass 3 übernommen. ** Kontrabass-Posaune: nur ein Atemzug, falls die Luft nicht ausreicht, lieber etwas früher aufhören.

B 1 2 3 4

BC1 CB1 CFg CBTbn CBTb CB 1 2 3

sempre p

delicissimo
 niente niente niente

delicissimo
 niente niente niente

delicissimo
 niente niente niente

delicissimo
 niente niente niente

con sord. ppp delicissimo, tenuto (Bogenwechsel unauflällig)
 con sord. ppp delicissimo, tenuto (Bogenwechsel unauflällig)
 con sord. ppp delicissimo, tenuto (Bogenwechsel unauflällig)

wenn die Luft nicht ausreicht, lieber etwas früher aufhören — höchstens noch einmal anblasen.

** 2 Solo, wie in Takt 14. 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.

** 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).

*** 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.

49 50 51 52 53 54

Solo *immerlich einsetzen. ppp delissimo, tenuto, molto legato*

M Solo *immerlich einsetzen. ppp delissimo, tenuto, molto legato*

A 1 2 3 4

T 1 2 3 4

B 1 2 3 4

Th 1 2

VI 1 *con ped. sul tasto delissimo*

VI 2 *con ped. sul tasto delissimo*

VI 3 *con ped. sul tasto delissimo*

VI 4 *con ped. sul tasto delissimo*

VI 5 *con ped. sul tasto delissimo*

VI 6 *con ped. sul tasto delissimo*

VI 7 *con ped. sul tasto delissimo*

VI 8 *con ped. sul tasto delissimo*

VI 9 *con ped. sul tasto delissimo*

immerlich einsetzen. Bogenschwebel unanfällig.

55 56 57 58 59 60

S Solo *ppp delissimo, tenuto, molto legato*

M Solo *ppp delissimo, tenuto, molto legato*

H 1 2 3 4

A 1 2 3 4

F 1 *immerlich einsetzen. delissimo*

F 2 *immerlich einsetzen. delissimo, tenuto*

Tr 1 *con ped. delissimo, tenuto*

73 74 75 76 77 78

S 1
2
3
4

M 1
2
3
4

A 1
2
3
4

F1 1
2
3

C1 1
2
3

VI 1
2
3
4
5
6
7
8
9
10

Vc 1
2
3
4
5
6
7
8

Cb 1
2
3
4
5
6

***: Siehe die entsprechenden Fingernoten auf Seite 6.
 ***: g. Unmerklich einsetzen. Leichtes Bogenwechsel unauffällig. Sehr gleichmäßiger Ton.

79 80 81 82 GP 83 GP [5'40" - 6']

C1 1

VI 1
2
3
4
5
6
7
8

Vc 1
2
3
4
5
6
7
8

Cb 1
2
3
4
5
6

VI, Vc, Cb, Flg: TENUTO, SENA DIMINUENDO

attacca

Handwritten musical score for orchestra and choir. The score is divided into systems for strings (S), woodwinds (M, A, T, B), brass (F1, C1, Cb1, Fg, Cfg, Cor), and woodwinds (V1, Vc, Cb). The page includes measures 25 through 30, with a key signature change from E major to F major between measures 28 and 29. Performance instructions include *morendo*, *pp espressivo*, *decrescendo poco a poco*, and *pppp non capr. in Hintergrund*. The choir part (Cor 2) includes lyrics: "Ceci nota in clarinetto 3", "Fg. 2 unis tenuto", and "p tenuto".

* S. Flauto 2, Saxo 3.

67 68 69 70 71 72

S 1
2
3
4

M 1
2
3
4

A 1
2
3
4

VI div.
a
4

VI div.
a
4

VI div.
a
4

85 86 87 88 89 90

pass a poco cresc. poco a poco cresc. in rit. avo

S 1
2
3
4

M 1
2
3
4

ppp espressivo

A 1
2
3
4

diminuendo, ritardando, molto, cresc. molto, cresc. molto, cresc. molto

T 1
2
3
4

ppp cresc. molto, cresc. molto, cresc. molto, cresc. molto, cresc. molto

B 1
2
3
4

Tr 1
2
3

(con sord.) a. 2. unit. ppp

Tbn 1

(con sord.) ppp

Arp

Sol # ppp

VI
[Violini]

senza sord., unit. in grosser Tim

VII
[Violini]

senza sord., unit. in grosser Tim

V
[Viola]

senza sord., unit. in grosser Tim

Vc
[Violoncello]

unit. in grosser Tim

Cb
[Contrabasso]

unit. in grosser Tim

diminuendo

S 1, 2, 3, 4

M 1, 2, 3, 4

pp, espr **A** 1, 2, 3, 4

pp **T** 1, 2, 3, 4

ppp non espr **B** 1, 2, 3, 4

F1 1, 2, 3

Ob 1, 2

Cl 1, 2, 3

Fg 1, 2

CFg *con sord. (Trombones)*

Cor 1, 2, 3, 4 *con sord.*

Tbn 1, 2 *con sord.*

CATb 1, 2 *con sord.*

VI

VI

VI

Vc *sol. part. legatiss.*

Vc *sol. part. legatiss.*

Vc *sol. part. legatiss.*

Vc *sol. part. legatiss.*

Cb *sol. part. legatiss.*

Cb *sol. part. legatiss.*

Cb *sol. part. legatiss.*

Cb *sol. part. legatiss.*

Handwritten musical score for orchestra and vocal soloists. The score is organized into systems for different instrument groups and vocal parts. The systems are labeled as follows:

- S** (Soloists): Soprano, Mezzo, Alto, Tenor, Bass. Includes lyrics and performance instructions like *sehr weich einsetzen* and *ppp < f*.
- M** (Mandolin): Four parts.
- A** (Acoustic guitar): Four parts.
- T** (Trumpet): Four parts.
- B** (Bassoon): Four parts.
- Fl** (Flute): Four parts.
- Ob** (Oboe): One part.
- Cl** (Clarinet): Three parts.
- Fg** (Fagott): Two parts. Includes the instruction *con sord. (Craschenhutz) dolciss.*
- CFg** (Cello/Fagott): One part. Includes the instruction *con sord. (Craschenhutz) pp*.
- Cor** (Cornet): Four parts.
- Tr** (Trombone): Three parts. Includes the instruction *con sord. (Craschenhutz) pp*.
- Tbn** (Tuba): One part. Includes the instruction *con sord. (Craschenhutz) pp*.
- CBTbn** (Cymbal/Tuba): One part.
- CBTb** (Cymbal/Tuba): One part.
- VI** (Violin I): [12 Sols.] div. a. 2.
- VII** (Violin II): [12 Sols.] div. a. 2.
- VI** (Viola): [10 Sols.] div. a. 2.
- Vc** (Violoncello): div. a. 4.
- Cb** (Cello): [3 Sols.]
- gtr.** (Guitar): [3 Sols.]

The score includes various musical notations such as notes, rests, dynamics (ppp, f, sfz), and articulation marks. There are also some handwritten annotations and corrections throughout the manuscript.

Handwritten musical score for a symphony, featuring multiple staves for various instruments and sections. The score includes dynamic markings such as *diminuendo*, *morendo*, *pp*, *ppp*, and *ppp (ma p)*. The notation is dense and includes various musical symbols, clefs, and articulation marks. The score is organized into sections labeled S (Symphony), M (Mandolin), A (Alto), T (Tenor), B (Bass), Fl (Flute), Ob (Oboe), Cl (Clarinet), Fg (Fagott), Cor (Corni), Tr (Trombe), VI (Violini), VII (Violini), and Vc (Violoncelli). The score is written in a traditional musical notation style with a focus on dynamics and phrasing.

109 110 111 112 113 114

morendo

A 1
2
3
4

T 1
2
3
4

B 1
2
3
4

Cor 2
4

diminuendo poco a poco (quasi luttuoso) - ppp

(con luct.) (quasi cor)

pppp dolciss. canuto

(con luct.) (quasi cor) unmerklich abklingen pppp

115 116 117 118 119 120 [ca. 6']

morendo niente

B 1
2
3
4

Cor 2
4

dolciss. canuto

morendo niente

*attacca***

* Falls die Luft nicht ausreicht, kann der Ton etwas früher verschwinden (Nicht wieder anblasen!)

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

Flauto 3 mit ein Flauto 4, 2, C. Bass mit ein Ober 3, ein Clarinette mit ein Cl. piccolo (picc). Das Cornale wird im ganzen Satz gleichmässig verstärkt.

2(4) SUBITO: AGITATO MOLTO, mit grösster Kraft und Aufregung
♩ = 60
4(8) (♩ = 120)

CORO I+II

The image shows a page of a musical score, likely for a symphony. The score is written in a complex, dense notation with many markings and dynamics. The instruments listed on the left side of the page include:

- Soprano (S)
- Middle (M)
- Alto (A)
- Tenore (T)
- Basso (B)
- Flauto I (Fl I)
- Picc 1
- Ob 1
- Ob 2
- Ob 3
- Cl 1
- Cl. picc
- Fg 1
- Fg 2
- Cor 1
- Cor 2
- Cor 3
- Cor 4
- Tr 1
- Tr 2
- Tr 3
- BTr
- Tbn 1
- Tbn 2
- CBTbn
- Perc
- Xyl
- Gisp
- Arp
- VI div a 2
- VI div a 2
- VI div a 2
- Vc div a 2
- Cb div a 2

The score is divided into measures, with some measures marked with "breve" or "cresc". The notation includes various musical symbols, such as notes, rests, and dynamic markings like "ff" and "cresc".

3. Die Flauto 3 mit ein Flauto 4, 2, C. Bass mit ein Ober 3, ein Clarinette mit ein Cl. piccolo (picc). Das Cornale wird im ganzen Satz gleichmässig verstärkt.

9 10 11 12 13 14 15

(Mezzo-soprano
ohne Horn Zähler)

4 4 3 4

SENZA TEMPO, ca. 12" ca. 7" A TEMPO: ♩=40 SENZA TEMPO

M Solo

S

M

A

T

B

F1

Picc 1

2

Ob 1

2

3

Cl 1

2

Cl picc

Fg 1

2

CFg

Cor 1

2

3

4

Tr 1

2

3

BTr

Tbn 1

2

CBTbn

CBTb

Perc

GRAN CASSA

tutta la forza **ffff**

Arp

VI div. a 2

VII div. a 2

VI div. a 2

Vc div. a 2

Cb div. a 2

Handwritten musical notation and lyrics for various instruments and voices, including dynamic markings like **ffff** and **pppp**.

*** tiefe Bläser, Atem so wie es nötig, doch möglichst unmerklich und alternativ. Die Windinstrumente nicht besonders abheben, die tiefen Bläser sind eher gleichmäßig zu spielen, gerade um abzuheben; es, dass aus der Horngruppe ein sehr tiefer, ganz abgemessener Klang resultiert.

*** Sollte kein Trompete die Luft für das "secondo" nicht ausreichen, kann er vor dem Beginn des ersten "secondo" Atem schöpfen (um den gesamten Bläserkörper nicht zu überlasten) (für Bläser, die nicht gleichmäßig ein) Atem der Trompete erst nachdem die anderen Trompeten und die Posaunen verschluckt haben; dann setzen sie selber anmercklich, pppp ein und halt das einzuhalten der anderen Bläser auf.

SENZA TEMPO, ca. 7" - ca. 4" ca. 6" ad lib. **ppp** ca. 4" **pp** A TEMPO = 80

M. Solo

S

M

A

T

B

BC1

CB1

Cor 1

2

3

4

Tbn 1

2

CBTbn

C.BTb

Cemb

Arp

*** Posauern: nur einmal anblasen. Die Dauer der Fermate richtet sich nach dem Atemvermögen der Posannisten.

*** 1. und 2. Posanne *con sord.*, falls der Ansatz es erlaubt. Sonst *senza sord.*, doch besonders leise blasen! Kontrabassposanne jedenfalls *con sord.* (Sardini: Metall oder Karton nach Wahl)

37 38 39 40 41 42 43

S Solo
M Solo
CORO I
CORO I + II
CORO II

S
M
A
T
B

F1 1
2
3

Ob 1
2
3

Cl 1
BC1
CBC1
Fg1
2

Cor 1
2
3
4

Tr 1
2
3

BTr
Tbn 1
2

CBTbn

Perc
Xyl
Gisp
Ccl
Cemb
Arp

V I unis.
V II unis.
V I div. a 2
VC unis.
Cb unis.

Handwritten musical notation and lyrics for each instrument part, including dynamic markings and performance instructions.

1 52 53 54 55 56 57

SENZA TEMPO... ** A TEMPO J=60 SENZA TEMPO... *** A TEMPO J=40

M. Sol. (M. Solo)

CBC1

CFg

Tr 1
2
3

CBTbn

Perc

Cemb

Cb 35.6
mit I. (N. Saute)

Cb 36.6
div. a 3

FLÖTZ-
LICH
AUF-
HO-
HEN,
WE-
NIGER-
RUM

PROFESSOR
ADRECHEN

* Bogenwechsel unmerklich und alternierend.

** Kontrabaßb, Kontrabassposaune: den Ton so lange halten bis die Luft ausgeht. Nicht wieder anblasen. Beide Bläser halten den Ton zusammen. Die Dauer der Permut. richtet sich nach dem Atemvermögen desjenigen Bläusers, der den Ton am längsten halten kann.

*** Dauer der Permut.: 2-3-mal so lang als in Takt 53. Sopran, Trompeten [D]: ohne Zügel einsetzen.

4/4

2(4)
4(8) (TEMPO PRIMO)
AGITATO MOLTO

SENZA TEMPO, ca. 6" A TEMPO J=40 SENZA TEMPO, ca. 3" A TEMPO J=60 (♩=120)

M Solo (b) *br* *ca-*

S *Coro I+II*

M *Coro I+II*

A *Coro I+II*

T *Coro I+II*

B *Coro I+II*

F1 1 *Coro I+II*

2 *Coro I+II*

3 *Coro I+II*

Ob 1 *Coro I+II*

2 *Coro I+II*

C Jng *Coro I+II*

Cl 1 *Coro I+II*

2 *Coro I+II*

CBCl *Coro I+II*

Fg 1 *Coro I+II*

2 *Coro I+II*

CFg *Coro I+II*

Cor 1 *Coro I+II*

2 *Coro I+II*

3 *Coro I+II*

4 *Coro I+II*

Tr 1 *Coro I+II*

2 *Coro I+II*

3 *Coro I+II*

BTr *Coro I+II*

Tbn 1 *Coro I+II*

2 *Coro I+II*

CBTbn *Coro I+II*

CBTb *Coro I+II*

Arp *Coro I+II*

VI div 3 *Coro I+II*

VII div 3 *Coro I+II*

VI unis. *Coro I+II*

Vc unis. *Coro I+II*

Cb Tutti unis. *Coro I+II*

** * * col legno a gambe ohne Haare*

2/4
4/8

(TEMPO PRIMO)
AGITATO MOLTO

SUBITO: A TEMPO ♩ = 60 (♩ = 120)

2/4
4/8

(TEMPO PRIMO)

SUB: A TEMPO ♩ = 60 (♩ = 120)

ca. 3/4" SENZA TEMPO, ca. 5"

S Solo
M Solo
S
M
A
T
B
Fl 1
2
3
Ob 1
2
Cng
Cl 1
2
CbCl
Fg 1
2
CFg
Cor 3
4
Tr 1
2
3
BTr
Tbn 1
2
CBTbn
Perc
Xyl
Gls

CORO I-II

plötzlich mitbrummen
wie elektrisch
(ohne Akzente)

ohne
Bass
fortsetzen

Car 3/4um.
Car 3/4um.
ab dolce, tenute

TAMB. & GRAN CASSA
BASSO
TAMBOURIN
MARACAS
BASSO
TAMBOURIN
MARACAS

alle Saiten abstimmen

Arp
VI div. a 3
VII div. a 3
VI
Vc
Cb

simile

col legno
battuto
sotto la corda

col legno
battuto
sotto la corda

simile

simile

simile

simile

simile

alle Saiten abstimmen

80 81 82 83 84 85

3 2 2 4
4 4 8 4

SENZA TEMPO, ad lib. A TEMPO ♩=80 SENZA TEMPO, ca. 4" A TEMPO ♩=60 SENZA TEMPO A TEMPO ♩=80

S Solo
S
M
A
T
B

F1 1
2
3

Ob 1
2

C Ing

C1 1
2

CBC1

Fg 1
2

Cor 1
2
3
4

Tr 1
2
3

BTr

Tbn 1
2

CBTbn

CBTb

Perc (FRAN CASPA 11-22)

Arp

V I unis.
V II unis.
VI
Vc
Cb

*Sp. Solo ist schnell wie möglich mit Vorzeichen (die Sinfonietöne müssen nicht gleich lang sein) & abwärtsgerichtet so schnell wie es bei dieser Größe möglich ist. Die Sinfonietöne sind möglichst gleichmäßig über die gesamte Anlage zu verteilen. Die Anstöße sind möglichst gleichmäßig über die Anlage zu verteilen. Die Sinfonietöne sind möglichst gleichmäßig über die Anlage zu verteilen.

*Soprano hat alle Kraft, die er zusammenzubringen kann (auch nach dem Halbschluss).

Die Tenor B ist sehr kurz zwischen dem "tra" und "men" des Chors nur gerade so viel Zeit lassen, dass das Sopran-Verhörbar wird. Den Chorgesang abbrechen und den Chor folgen lassen, was notwendig ist, um das Verhörbar nach der letzten Note des Sopran-Verhörbar, Chorherren, Tenor B ist sofort abgedämpft.

*Größe Trommel: sehr intensives crescendo ohne Rücksicht auf die Lautstärke des Solo-Soprans. Sofort nach dem Einsatz des Chores, unter dem Chorgesang crescendo bis zum Ende zu hören, als ob der Klang abgeschnitten wäre. (Eventuell nicht besonders akzentuieren! Das Fell sofort abdämpfen!)

2/4
4/8

(POCO MENO MOTO)

SENZA TEMPO, ca. 2" - ca. 2 1/2" - ca. 5" - ca. 4" - ca. 2" - A TEMPO J = 50 (J = 100)

S Solo

M Solo

T

B

F1

Fg 1

2

Cel

Cel

VI 1

2

Solo

VI Solo

Vc Solo

Cb 1

2

4

Solo

3

4

CORO I
 55-58 **SOLO** **ASSISTITO** **ppp** **molto dolce, dolcissimo**
 59-62 **ppp** **molto dolce, dolcissimo**
 63-66 **ppp** **molto dolce, dolcissimo**
 67-70 **ppp** **molto dolce, dolcissimo**
 71-74 **ppp** **molto dolce, dolcissimo**
 75-78 **ppp** **molto dolce, dolcissimo**
 79-82 **ppp** **molto dolce, dolcissimo**
 83-86 **ppp** **molto dolce, dolcissimo**
 87-90 **ppp** **molto dolce, dolcissimo**
 91-94 **ppp** **molto dolce, dolcissimo**
 95-98 **ppp** **molto dolce, dolcissimo**
 99-102 **ppp** **molto dolce, dolcissimo**
 103-106 **ppp** **molto dolce, dolcissimo**
 107-110 **ppp** **molto dolce, dolcissimo**
 111-114 **ppp** **molto dolce, dolcissimo**
 115-118 **ppp** **molto dolce, dolcissimo**
 119-122 **ppp** **molto dolce, dolcissimo**

etwas weiter
 folgende Instrumente
 der Klang verschwindet
 (nicht verschwinden, auch dann
 wenn der Klang nicht mehr
 der Sinfonie gehört)

CORO I
 103-106 **ppp** **molto dolce, dolcissimo**
 107-110 **ppp** **molto dolce, dolcissimo**
 111-114 **ppp** **molto dolce, dolcissimo**
 115-118 **ppp** **molto dolce, dolcissimo**
 119-122 **ppp** **molto dolce, dolcissimo**

Wenn ein oder mehrere Bassisten das hohe A-Falterio gut intonieren können, wie diese
 Bassisten zu besetzen sollten weitere Bassisten auch gut intonieren können die Teilung ab
 Fall von 4, auch von mehreren Bassisten geteilt werden. In diesem Fall können alle Bassisten
 von mehreren Bassisten geteilt werden.

*** Flautando: minimaler Bogendruck, maximale Geschwindigkeit des Bogenstriches; mit der ganzen Länge des Bogens
 sehr lebhaft über das ganze Streichen.

*** Cb.: molto secco, molto sul paliccio (quasi timpani).

122 123 124 125 126 127 128

2/4
4/8 (TEMPO PRIMO)

SENZA TEMPO, ca. 2^{na} CA. 2^{da} SUB. A TEMPO J=60(72-120) POCO MENO MOSSO J=50(75-100) TEMPO PRIMO J=60(72-120)

S Solo
M Solo
B
2
Fl 1
2
3
Ob 1
2
C Jng
C 1
2
3
Fg 1
2
Cor 1
2
Tr 1
2
Cemb
Arp
VI 1
2
Soli
VI Solo
Vc Solo
Cb
Soli 3
4

2 (4)
4 (8) (TEMPO PRIMO)

4

SUB: A TEMPO J=60 (J=120)

SENZA TEMPO, ca. 3/2 A TEMPO J=80

S Solo

T

B

F1 1

Picc 1

2

Ob 1

2

C2ng

Cl 1

2

3

Fg 1

2

CFg

Cor 1

2

3

4

Tr 1

BTr

Tbn 1

2

CBTbn

CBTb

Xyl

Arp

VI

div.

a 2

VI

div.

a 2

VI

div.

a 2

Vc

div.

a 2

Cb 1

35kl

mit 2

2(4)

Salle 3

Cb

gic

alter

div. a

3

POCO RALL.

S 1
2
3
4

M 1
2
3
4

A 1
2
3
4

V I
div.
a
4

V II
div.
a
4

VI
div.
a
4

Vc
div.
a
4

ca. 8'30"

(kurze Pause vor "Lacrimosa")

S 1
2
3
4

M 1
2
3
4

A 1
2
3
4

