

Adagio

Requiem

W. A. Mozart  
1792

Violini

Viola

2 Corni  
in Basso  
in f.

2 Fagotti

2 Clarini  
in D.

Timpany  
in D.

Canto

Alto

Tenore

Basso

Organo  
e Basso

Partello

pia solo

MUSIKSAMMLUNG  
ÖSTERR.  
NATIONALBIBLIOTHEK



W. A. MOZARTI  
MISSA PRO DEFUNCTIS

*Requiem*

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W. A. MOZARTS  
S E E L E N M E S S E

MIT

UNTERLEGTEM DEUTSCHEM TEXTE.

*ausw./st von Fr. Minder, cond.  
theol. in Gumbinnen*

---

IM VERLAGE DER BREITKOPF & HÄRTELSCHEN MUSIKHANDLUNG

IN LEIPZIG.

1800.  
edit.

*Falschlicher Ansg. find in  
A. S. W. B. d. ang. u. b. d.  
in Leipzig*









Count Franz von Walsegg (1763-1827)





Maria Constanze Cäcilia Josepha Johanna Aloysia Mozart (née Weber) (1762-1842)



*crescendo. for*  
ex fante la iudicandus homo reus *hinc ergo par te Deus*

*crescendo. for*  
ex fante la iudicandus homo reus

*crescendo. for*  
ex fante la iudicandus homo reus  
*cresc. for*

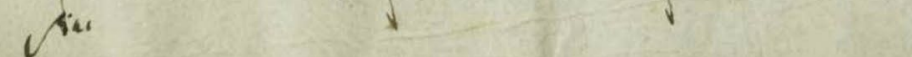
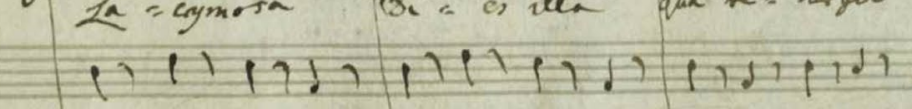
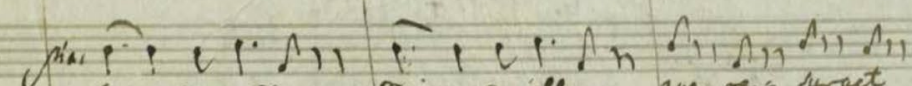
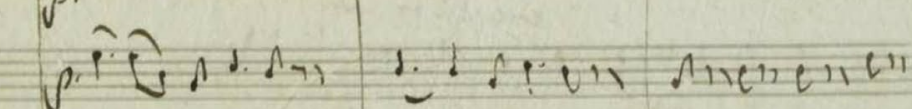
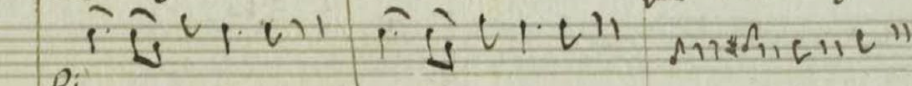
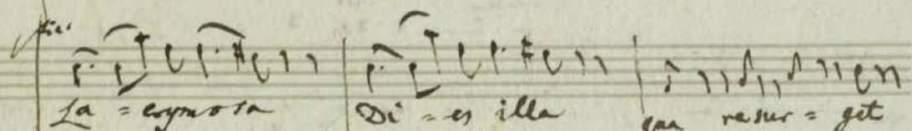
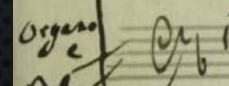
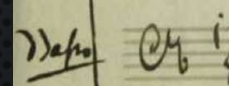
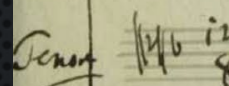
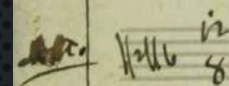
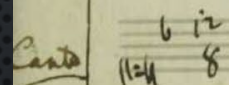
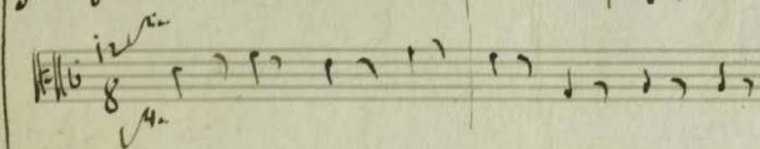
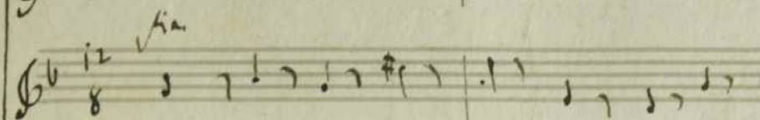


Lacrymosa

Entzogen Mozarts Manuscript.  
Kurfürst. univ. von Bonn. Bib. Hofbibliothek Bonn  
vom J. 1803

87.

23





*crescendo. for*

ex fante la iudicandus homo reus hinc ergo par te Deus

*crescendo. for*

ex fante la iudicandus homo reus

*crescendo. for*

ex fante la iudicandus homo reus

*cresc. for*





Franz Xavier Süssmayer (1766-1803)



*crescendo. for*

ex fante la iudicandus homo reus hinc ergo par te Deus

*crescendo. for*

ex fante la iudicandus homo reus

*crescendo. for*

ex fante la iudicandus homo reus cresc. for



Handwritten musical score for the hymn "Adeste fideles" in G major. The score is written on multiple staves, with the lyrics "Adeste fideles" repeated throughout. The notation includes various musical symbols such as notes, rests, and clefs, and the lyrics are written in Latin.

[illegible]



Handwritten musical score for "The Song of the Lark" by J. S. G. The score is written on ten staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody is written in a cursive, handwritten style. The lyrics are written below the notes, often with hyphens indicating syllables spanning across notes. The lyrics include: "The song of the lark, the song of the lark, the song of the lark, the song of the lark, the song of the lark, the song of the lark, the song of the lark, the song of the lark, the song of the lark, the song of the lark." The score ends with a double bar line and a repeat sign.

100



Handwritten musical score on the left page, featuring multiple staves with notes and lyrics. The lyrics include "alleluia" and "Gloria". A red circle is drawn around a section of the score, specifically around the lyrics "Gloria" and "alleluia".

Handwritten musical score on the right page, featuring multiple staves with notes and lyrics. The lyrics include "Gloria", "alleluia", and "Hear my prayer". The page is numbered "8" in the top right corner.



S

Hear my prayer O Lord

S

CS

and let my cry - ing come

CS



Handwritten musical score for 8 voices. The score consists of eight staves, each with a vocal line and corresponding lyrics. The lyrics are in English and include phrases such as "Hear my prayer, Lord", "Come unto me", and "I will sing thy praises". The notation is in a traditional style with various note values and rests.

Continuation of the handwritten musical score for 8 voices. The score consists of eight staves, each with a vocal line and corresponding lyrics. The lyrics are in English and include phrases such as "Hear my prayer, Lord", "Come unto me", and "I will sing thy praises". The notation is in a traditional style with various note values and rests.

Handwritten musical score for 8 voices. The score consists of eight staves, each with a vocal line and corresponding lyrics. The lyrics are in English and include phrases such as "Hear my prayer, Lord", "Come unto me", and "I will sing thy praises". The notation is in a traditional style with various note values and rests.

Continuation of the handwritten musical score for 8 voices. The score consists of eight staves, each with a vocal line and corresponding lyrics. The lyrics are in English and include phrases such as "Hear my prayer, Lord", "Come unto me", and "I will sing thy praises". The notation is in a traditional style with various note values and rests.

Empty musical staves on the right page of the manuscript.





Hear my prayer, O Lord : and let my crying come unto thee.

2 Hide not thy face from me in the time of my trouble : incline thine ears unto me when I call ; O hear me, and that right soon.

3 For my dayes are consumed away like smoke : and my bones are burnt up as it were a fire-brand.

4 My heart is smitten down, and withered like grass : so that I forget to eat my bread.

5 For the voice of my groaning : my bones will scarce cleave to my flesh.

6 I am become like a pelican in the wilderness : and like an owl that is in the desert.

7 I have watched, and am even as it were a sparrow : that sitteth alone upon the house-top.

8 Mine enemies revile me all the day long : and they, that are mad upon me, are sworn together against me.

9 For I have eaten ashes as it were bread : and mingled my drink with weeping ;

10 And that because of thine indignation and wrath : for thou hast taken me up, and cast me down.

11 My dayes are gone like a shadow : and I am withered like grass.

12 But thou, O Lord, shalt endure for ever : and thy remembrance throughout all generations.

13 Thou shalt arise, and have mercy upon Sion : for it is time that thou have mercy upon her, yea, the time is come.

14 And why : thy servants think upon her stones : and it pitieth them to see her in the dust.

15 The heathen shall fear thy Name, O Lord : and all the kings of the earth thy Majesty ;

16 When the Lord shall build up Sion : and when his glory shall appear ;

17 When he turneth him unto the prayer of the poor destitute : and despiseth not their desire.

18 This shall be written for those that come after : and the people which shall be born shall praise the Lord.

19 For he hath looked down from his Sanctuary : out of the heaven did the Lord behold the earth ;

20 That he might hear the mournings of such as are in captivity : and deliver the children appointed unto death ;

21 That they may declare the Name of the Lord in Sion : and his worship at Jerusalem ;

22 When the people are gathered together : and the kingdoms also to serve the Lord.

23 He brought down my strength in my journey : and shortened my dayes.

24 But I said, O my God, take me not away in the midst of mine age : as for thy years they endure throughout all generations.

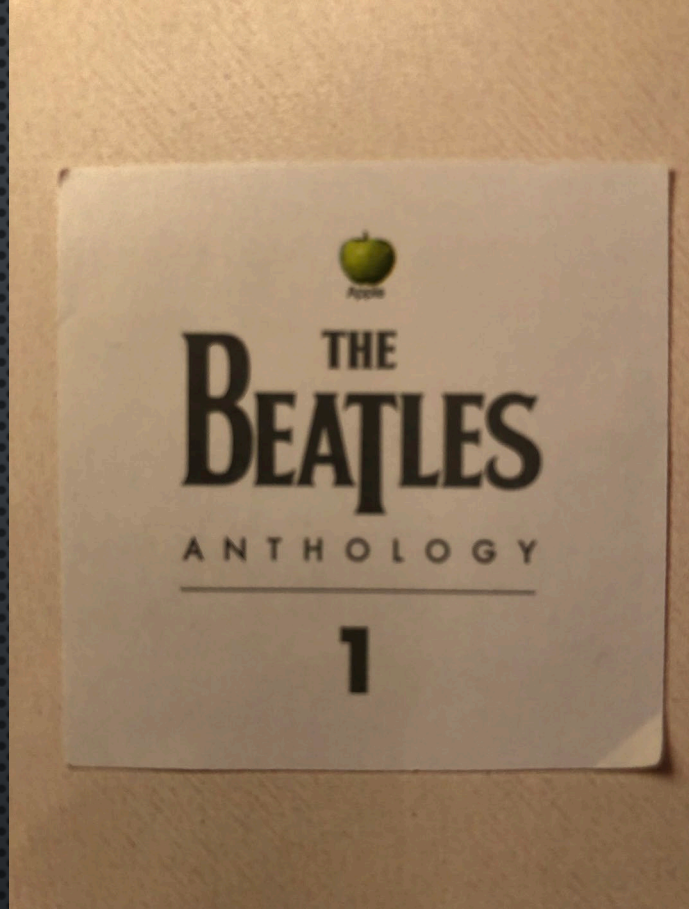
25 Thou, Lord, in the beginning hast laid the foundation of the earth : and the heavens are the work of thy hands.

26 They shall perish, but thou shalt endure : they all shall wax old as doth a garment,

27 And as a vesture shalt thou change them, and they shall be changed : but thou art the same, and thy years shall not fail.

28 The children of thy servants shall continue : and their seed shall stand fast in thy sight.





- JL Free as a bird, it's the next best thing to be: free as a bird.  
Home, home and dry; like a homing bird I'll fly, as a bird on wings.
- PMcC *Whatever happened to the life that we once knew?  
Can we really live without each other?  
Where did we lose the touch that seemed to mean so much?  
It always made me feel so...*
- JL Free as a bird, like the next best thing to be: free as a bird.  
Home, home and dry...



SYM: III.

Partitura musicale per orchestra sinfonica, Symphonie III. Le parti sono:

- Piccolo
- I. Flauto
- II. Flauto
- Oboi I. II.
- Corno Inglese
- I. Clarinetto in Bb
- II. Clarinetto in Bb
- Clarinetto Bass in Bb
- Fagotti I. II.
- Contrabbasso
- I. II. Corni in F
- III. IV. Corni in F
- I. Trombe in C
- II. III. Trombe in C
- I. II. Tromboni
- III. e Tuba
- Timpani

Partitura musicale per orchestra sinfonica, Symphonie III. Le parti sono:

- Arpa
- Violini I.
- Violini II.
- Viola
- Violoncelli
- C. Bassi

SYM: III

Partitura musicale per orchestra sinfonica, Symphonie III. Le parti sono:

- Piccolo
- I. Flauto
- II. Flauto
- Oboi I. II.
- Corno Inglese
- I. Clarinetto in Bb
- II. Clarinetto in Bb
- Clarinetto Bass in Bb
- Fagotti I. II.
- Contrabbasso
- I. II. Corni in F
- III. IV. Corni in F
- I. Trombe in C
- II. III. Trombe in C
- I. II. Tromboni
- III. e Tuba
- Timpani

Partitura musicale per orchestra sinfonica, Symphonie III. Le parti sono:

- Arpa
- Violini I.
- Violini II.
- Viola
- Violoncelli
- C. Bassi



'Don't let anyone tinker with it...  
no one could understand...  
no one must tinker with it.'

20 November 1933



Carice Elgar

Billy Reed





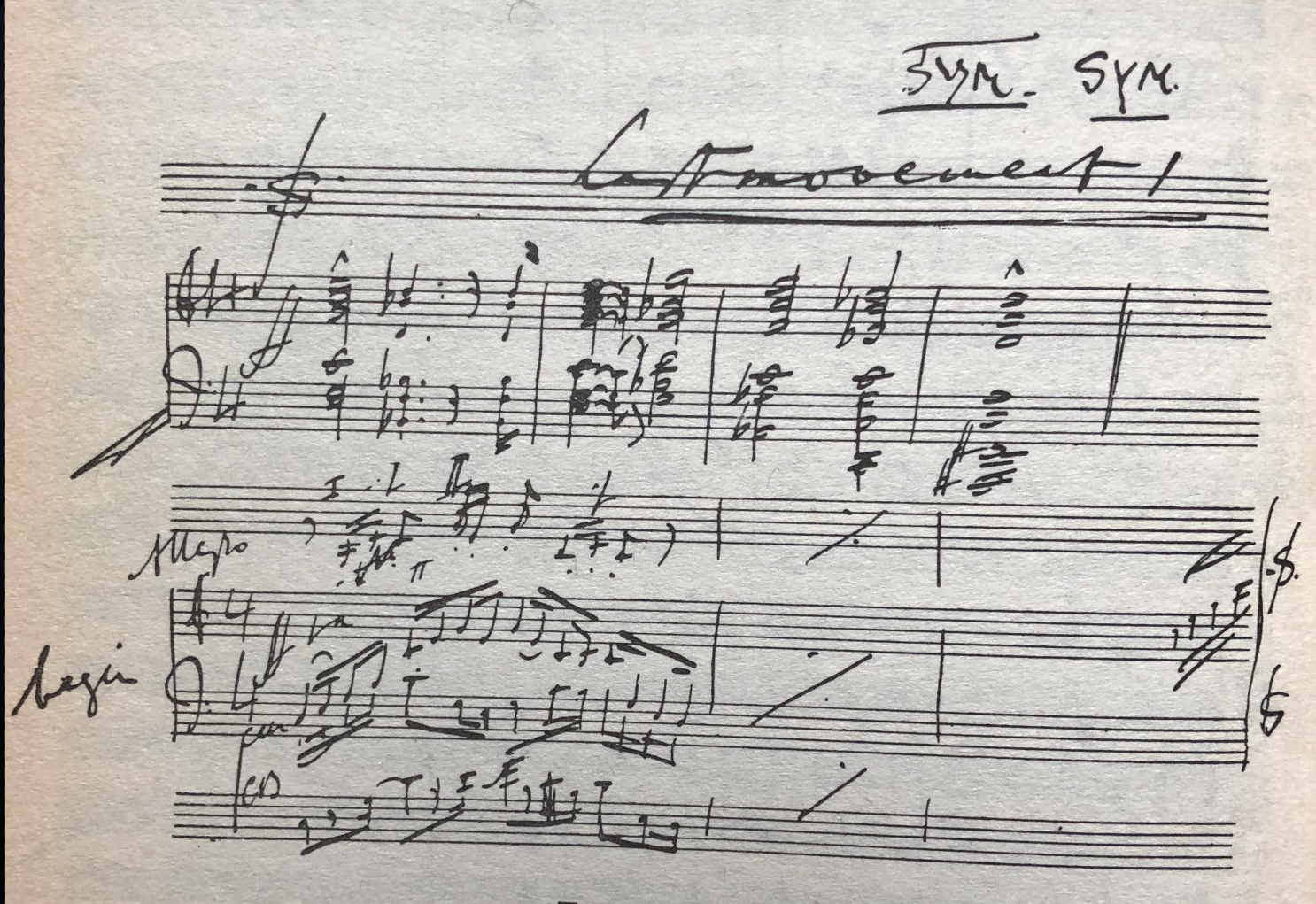
‘Though Elgar left some sketches of a third symphony and was actually at work on it when he died, no completion or reconstruction is possible: the symphony, like Beethoven’s tenth, died with the composer.’  
GBS August 1934

‘All the attempts to complete the Venus of Milo with a pair of arms have failed. In Elgar’s case, we have the arms without the statue: a much more insoluble problem.’  
W. H. Reed (*Elgar as I knew him*, 1936)





Elgar 3



Venus de Milo



‘The material for a third symphony had been in Elgar’s mind for years. Some of the themes and ideas are written down in his scrap-books, in various guises—frequently the same phrase is repeated in different keys’. Billy Reed *op. cit.*



*? Lig. Adagio*  
*espr*  
*8xM*

*Clar*  
*cresc.*  
*cb*  
*dim*

*Adagio*  
*Ve espr*

*Clar*  
*Ve*  
*cresc.*  
*dim*



I. *Andante*  
 II. *Adagio* (solenne)  
 III. *Adagio*  
 IV. *Fine*

III *Adagio*

Handwritten musical notation on two staves. The notation includes various notes, rests, and accidentals. Above the first staff, the word "foll" is written. Above the second staff, the word "rit" is written. Above the third staff, the words "Violoncello" and "espe" are written. The notation is heavily scribbled over with ink.

Handwritten musical notation on two staves. The notation includes various notes, rests, and accidentals. Above the first staff, the words "Violoncello" and "espe" are written. Above the second staff, the word "rit" is written. The notation is heavily scribbled over with ink. The word "end" is written to the left of the first staff, and the word "fine" is written to the right of the second staff.







Alban Berg *Lulu* Act III  
(completed by Friedrich Cerha)

*Ich werde doch nicht hier bleiben!  
Wer halt es den jetzt hier noch aus!  
Lieber hinunter auf die Strasse!*

*I simply can't go on with it!  
No one could stand it in this place!  
Even the streets are better!*

Handwritten musical score for Act III of *Lulu* by Alban Berg, completed by Friedrich Cerha. The score is written on four staves. The first staff contains the vocal line with German lyrics: "Ich werde doch nicht hier bleiben! Wer halt es den jetzt hier noch aus! Lieber hinunter auf die Strasse!". The second staff contains the piano accompaniment. The third and fourth staves contain further musical notation. The score is marked with "1080" and "F 21 Berg 29/III". There is a small logo in the bottom left corner that reads "No. 3 4 linig."



# I am the resurrection and the life

British Library Additional MSS 29366-8

Orlando Gibbons (1583-1625)

Cantus

I am the re - sur - rec - ti - on and the\_\_\_\_\_

Quintus

Bassus

I

5

life, saith the\_\_\_\_\_ Lord, saith the\_\_\_\_\_ Lord, the\_\_\_\_\_

I am the re - sur - rec - ti - on and the life

am the re - sur - rec - ti-on and the life, I am the re - sur -



# I am the resurrection and the life

British Library, Additional MSS 29366-8

Orlando Gibbons (1583-1625)

Cantus

[Altus]

Quintus

[Tenor]

Bassus

I am the re - sur - rec - ti - on and the

I am the re - sur - rec - ti - on and the life, the life,

I am the re - sur - rec - ti -

I

5

life, saith the Lord, saith the Lord, the

and the life, saith the Lord, saith the

I am the re - sur - rec - ti - on and the life

on and the life, saith the Lord, saith

am the re - sur - rec - ti - on and the life, I am the re - sur -



Schubert  
Symphony 0  
In D major  
(1811) 14yo

44

*Conforte.*

*in D. Major*

*Contra*

*Cl. B.*  
*Corru*

*Fagotti*

*Oboe II*

*Clarinet*

*Flauto*

*Viola*

*Violoncello*

*Viol.*

1 2 3 4 5 6 7 8 9 10



Schubert  
Symphony in D  
sketched  
May 1818

Handwritten musical score for Schubert's Symphony in D, May 1818. The score is written on ten staves, showing various musical notations including notes, rests, and dynamic markings such as *mp*, *pp*, *ff*, *pp*, *pp*, *pp*, *pp*, *pp*, *pp*, and *pp*. The title "Symphonie." is written at the top center, and "May 1818" is written at the top right. The word "Dag." is written at the top left. The score is signed "Franz Schubert" at the bottom right.

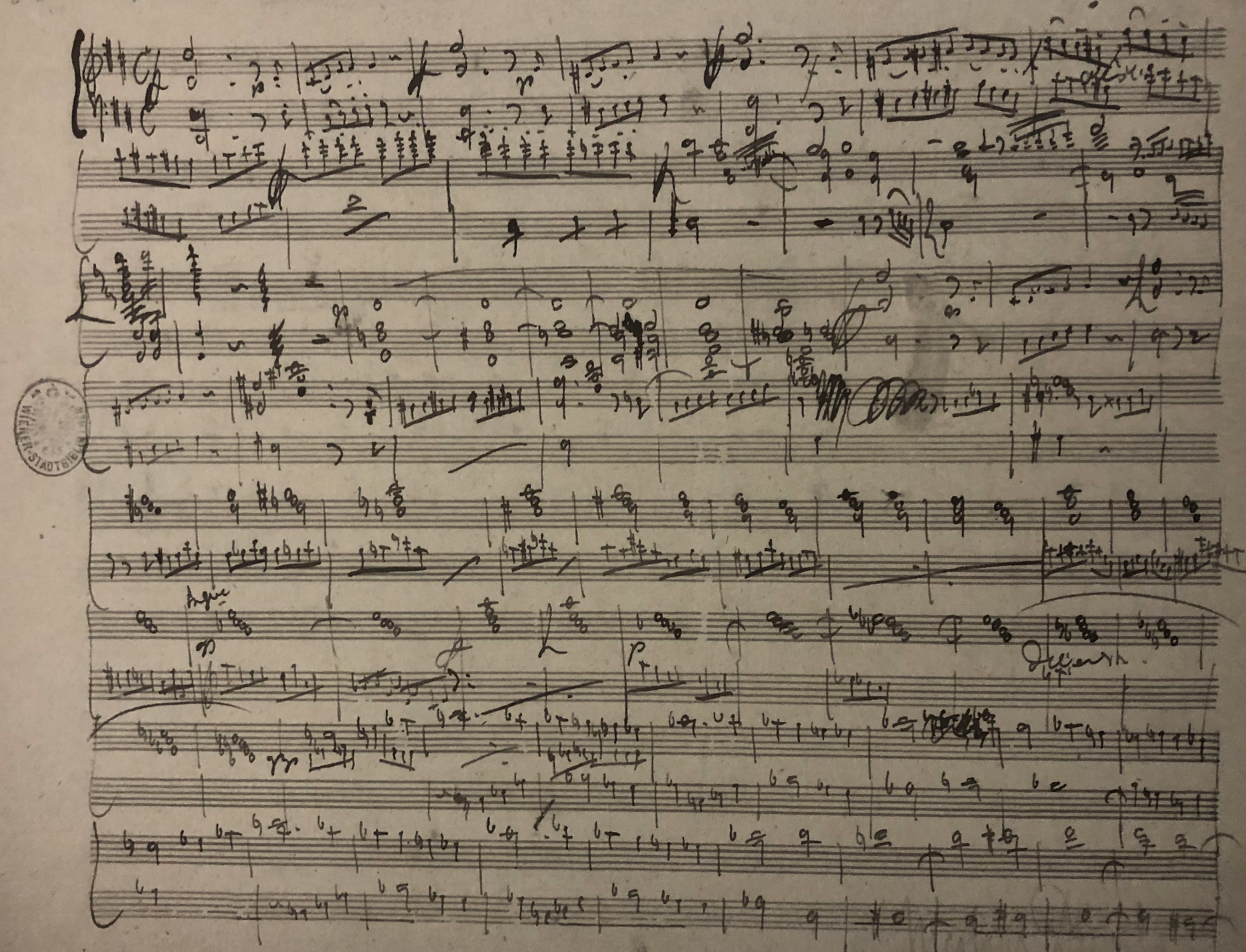


Schubert  
Symphony in D  
sketched  
May 1818

Handwritten musical score for Schubert's Symphony in D, dated May 1818. The score is written on ten staves, featuring various musical notations including notes, rests, and dynamic markings such as *pp* (pianissimo) and *le. molto* (less molto). The title "Symphonie." is written at the top center, and the date "May 1818" is written at the top right. A red mark is visible on the right side of the score, near the middle staves. The manuscript is signed "Franz Schubert" in the bottom right corner.



Handwritten text at the top of the page, possibly a title or reference number.



Schubert  
Symphony in D  
sketches  
after 1820



Schubert  
Symphony no. 7 in E  
sketched  
August 1821

No. 8. *Adagio* *graz.* *Sinfonia.* August 1821 *Aug. 1821*

199909/157403  
Rma 10716

*Viol.* *coll' arco* *graz.*

*Flauti*

*Oboe*

*Clarinet in A*

*Clarinet in Bb*

*Corn in E*

*Tromboni*

*Baritone in E*

*Tympani*

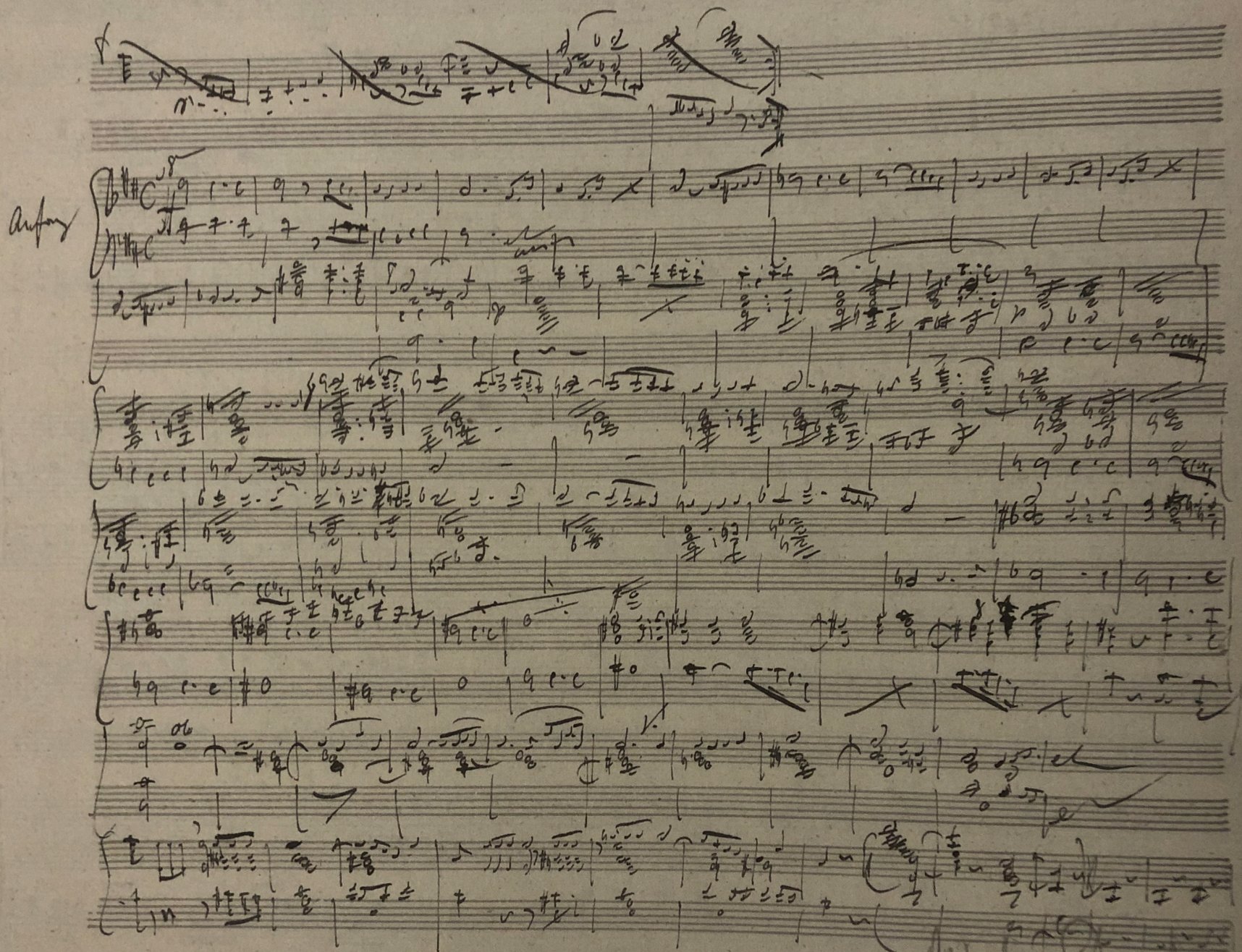
*Violoncelli* *graz.* *col Basso*

*Basso* *mp* *coll' arco*

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SOUTH KENSINGTON  
LONDON



Schubert  
Symphony 10  
sketched  
Autumn 1828





Schubert  
Unfinished Symphony  
1st movement

The image displays two pages of a musical score for the first movement of Schubert's Unfinished Symphony. The score is written for a full orchestra, including strings, woodwinds, and brass. The notation is in G major and 3/4 time. The first page shows the initial measures, with a red vertical line indicating a specific point in the music. The second page continues the score, featuring various musical notations such as dynamics (pp, f, p), articulation (pizz., arco), and phrasing. The score is presented in a clear, legible format, with the notes and rests clearly visible on the staves.



Schubert  
Unfinished Symphony  
2nd movement

Andante con moto.

Flauti.  
Oboi.  
Clarineti in A.  
Fagotti.  
Corni in E.  
Trombe in E.  
Alto.  
Tenore.  
Tromboni.  
Basso.  
Timpani in E.H.  
Violino I.  
Violino II.  
Viola.  
Violoncello.  
Basso.

pizz.  
arco



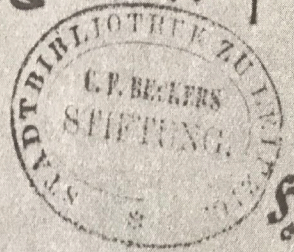




Die  
Kunst der Fuga  
v. Sigl. Joh. Seb. Bach.  
(in eigenhändiger Partitur)

Die Kunst der Fuga - manuscript

Die  
Kunst der Fuge  
durch  
H E N N  
Johann Sebastian Bach  
ehemahligen Capellmeister und Musikdirector  
zu Leipzig.



Die Kunst der Fuge – printed edition



Handwritten musical score on page 49, featuring six systems of staves. The notation is complex, with many beamed notes and accidentals. The first system includes a red sharp symbol. The paper is aged and shows some staining.

Handwritten musical score on page 50, featuring five systems of staves. The notation is complex, with many beamed notes and accidentals. The fifth system ends with a decorative flourish of a flower and a bird. The paper is aged and shows some staining.



Handwritten musical score on page 49, featuring six systems of staves. The notation is complex, with many beamed notes and accidentals. A red circle highlights a specific measure in the fifth system, which contains a whole note and a half note.

Handwritten musical score on page 50, featuring five systems of staves. The notation is complex, with many beamed notes and accidentals. The score concludes with a decorative flourish on the bottom staff, consisting of a stylized flower and a leaf.



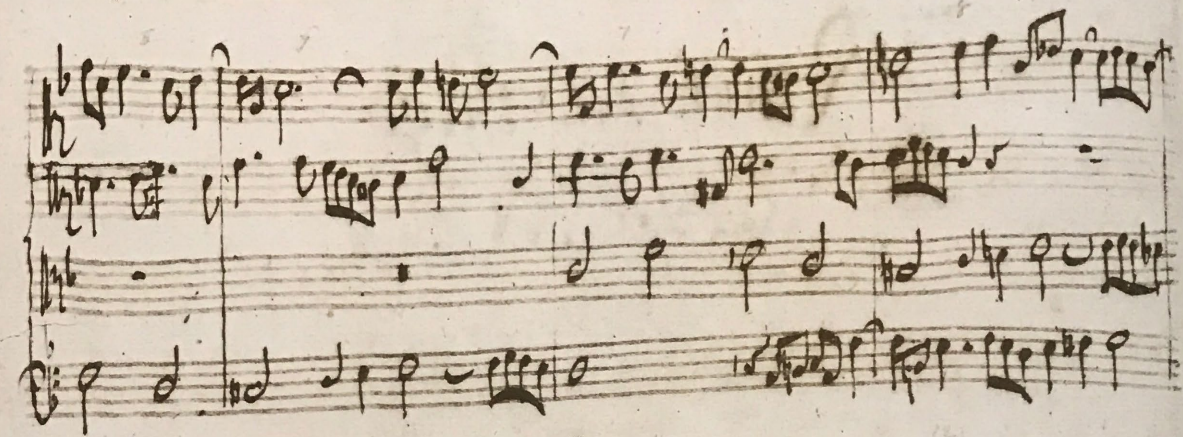
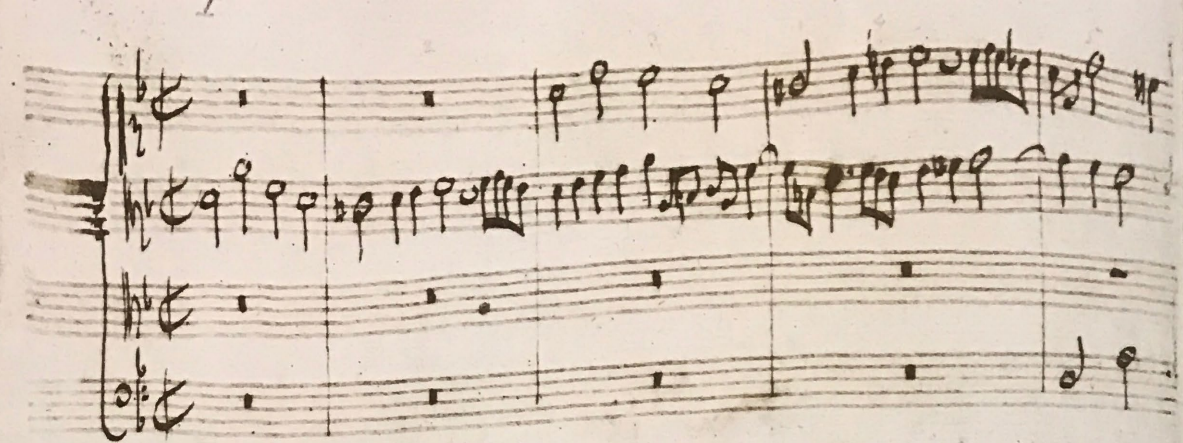
Planned contents of  
*The Art of Fugue*

4 Simple Fugues  
3 Counterfugues  
4 Multiple Fugues  
3 Mirror Fugues  
4 Canons

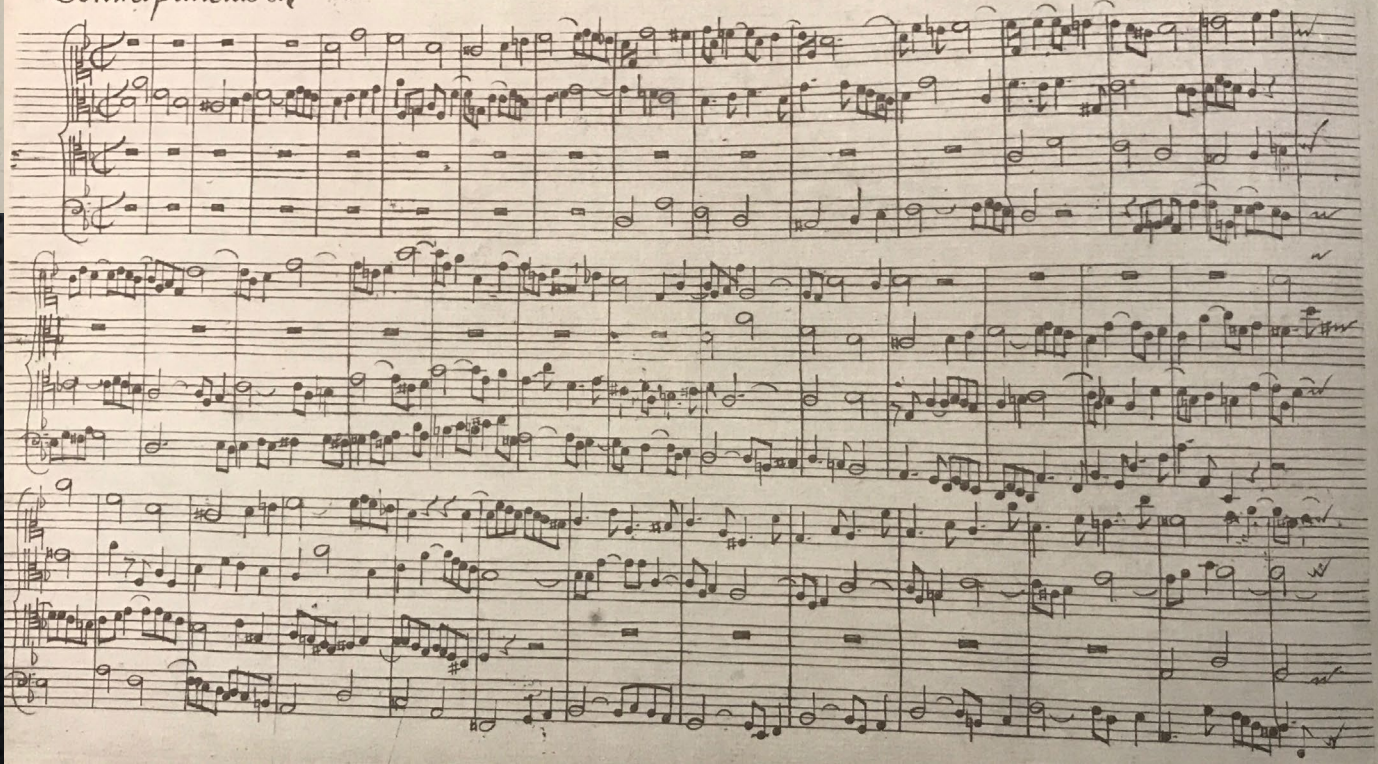
*Die Kunst der Fuge*  
(1751, reissued 1752)

4 Simple Fugues  
3 Counterfugues  
4 Multiple Fugues  
2 Mirror Fugues  
4 Canons  
Unfinished fugue  
Chorale 'Wen[n] wir in hoechsten Noethen'

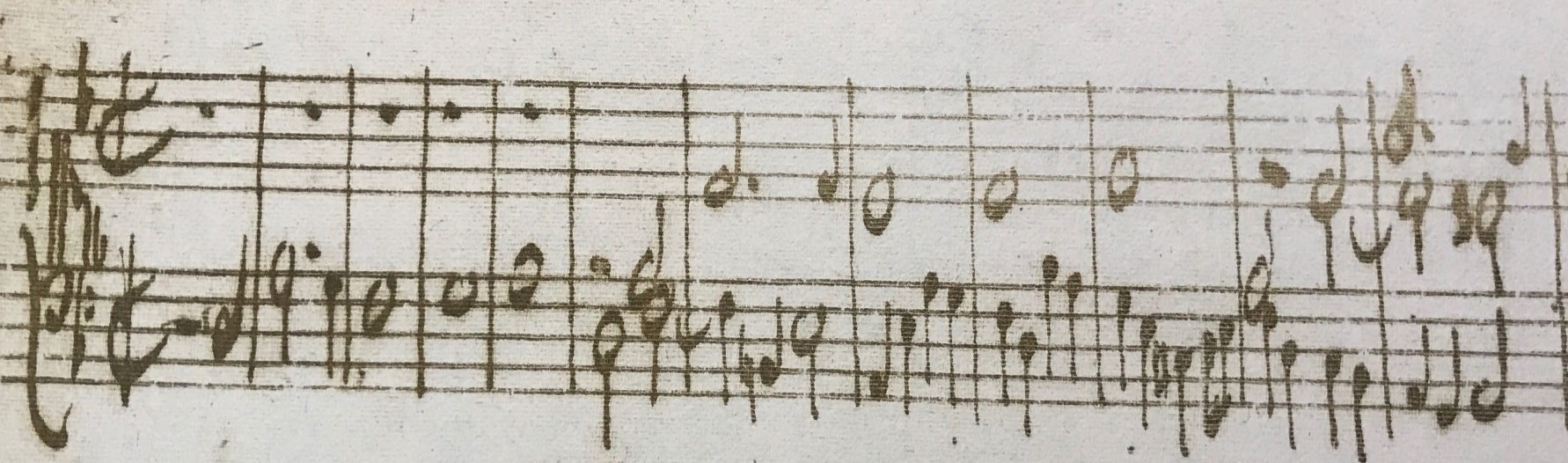




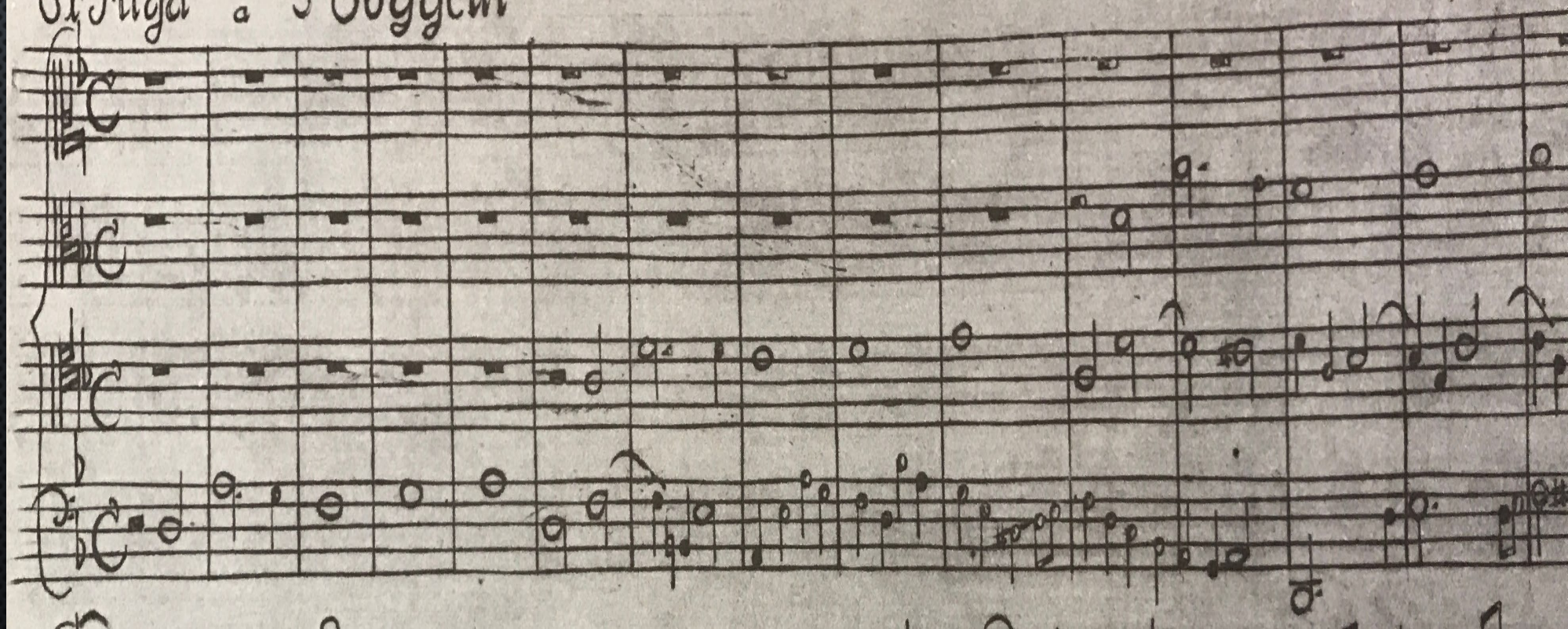
<sup>1</sup> Contrapunctus II.







6r Fuga a 3 Soggetti





A 1  
B 2  
C 3

H 8  
I/J 9

$$\begin{array}{ccccccccc} J & S & B & A & C & H & & & \\ 9 + 18 & + & 2 & + & 1 & + & 3 & + & 8 = 41 \end{array}$$

S 18



A handwritten musical score on aged paper, featuring several staves of music. The notation is in brown ink. The score is annotated with thick yellow, blue, and red lines and numbers. A yellow line labeled '2' connects a note on the top staff to a note on the middle staff. A blue line labeled '1' connects a note on the middle staff to a note on the bottom staff. A red line labeled '3' connects a note on the bottom staff to a note on the middle staff. In the bottom left, there are red annotations: a large 'A', a 'C', and a 'H' with arrows pointing to specific notes. In the bottom right, there is a handwritten note in Dutch.

#

2

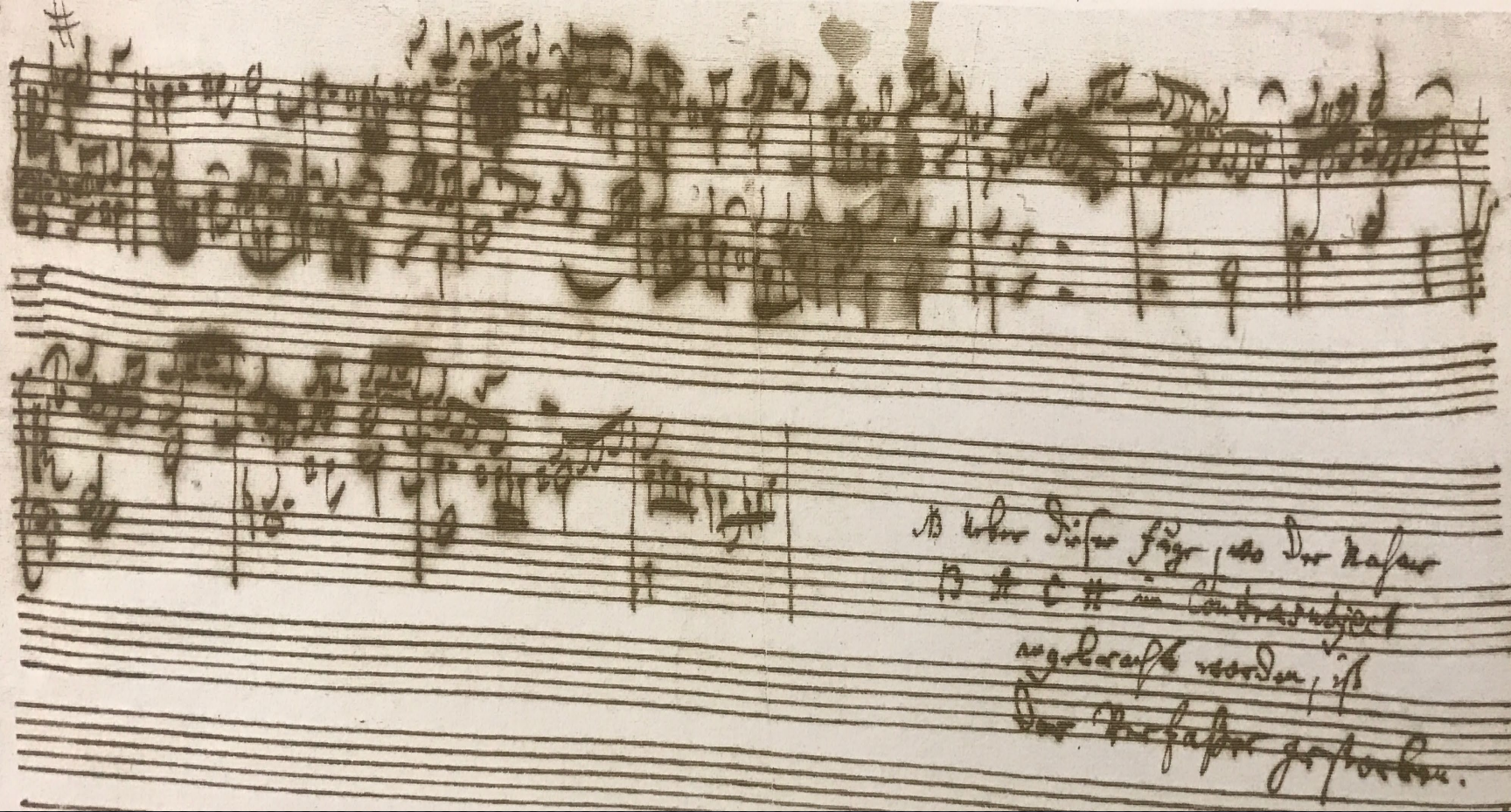
1

3

A C H

Als hier Diefes fage, so Der kaiser  
B # C # in Contrapunct  
angebracht worden, ist  
Der Verfasser gestorben.





NB Ueber dieser Fuge, wo der Name  
B A C H im Contrasubject  
angebracht worden, ist  
der Verfasser gestorben.

NB While working on this fugue, in which the name  
B A C H appears in the countersubject,  
the author died.