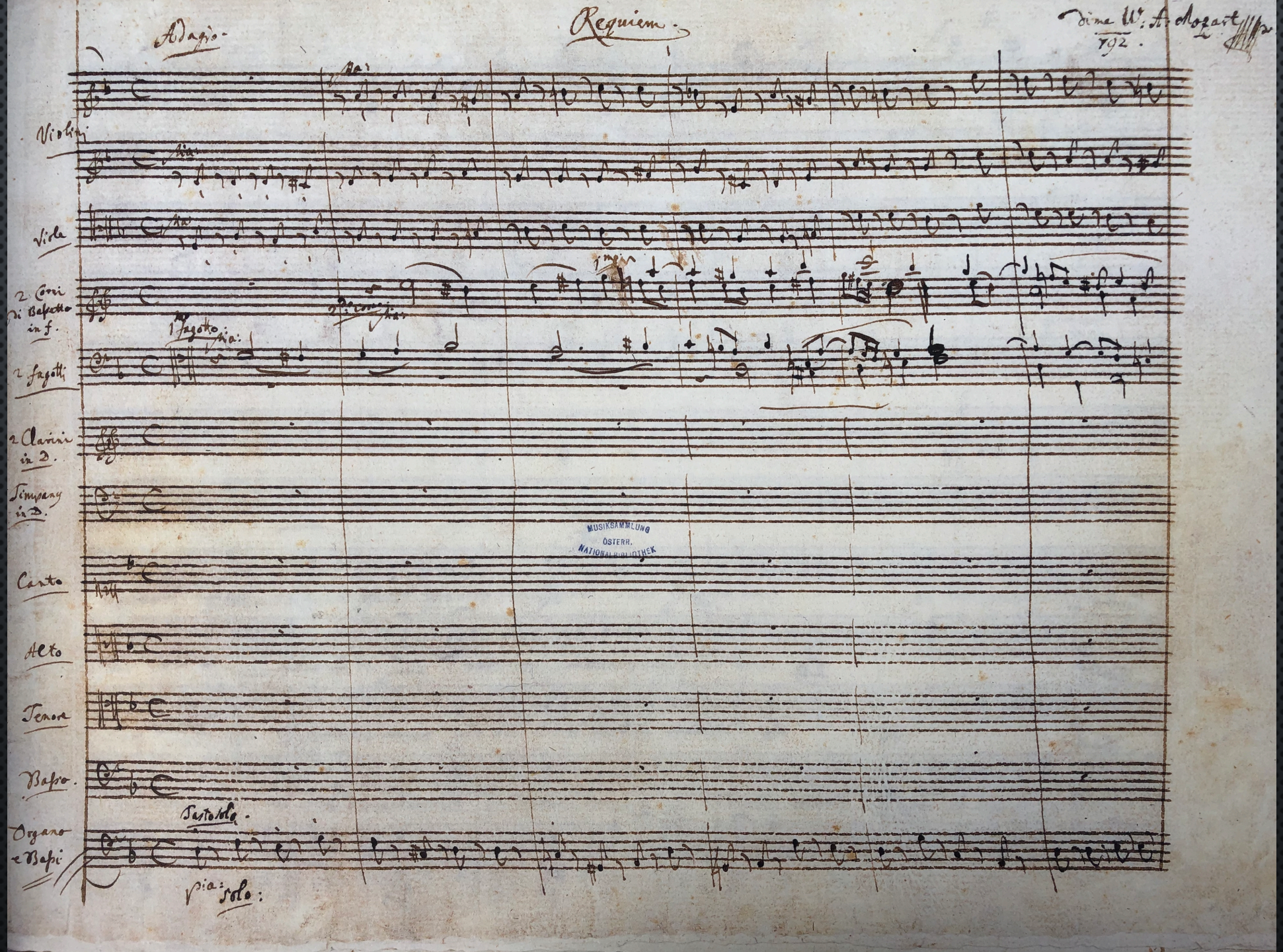


Adagio

Requiem

dime W: A: Mozart
792.

Violini

Viole

2 Corni di Bassetto in F.

2 Fagotti

1mo Fagotto

2do Corno

2 Clarini in D.

Timpany in D.

Canto

Alto

Tenore

Basso.

Tasto solo.

Organo e Bassi

pia: solo:

MUSIKSAMMLUNG
ÖSTERR.
NATIONALBIBLIOTHEK

W. A. MOZARTI

MISSA PRO DEFUNCTIS

Requiem

W. A. MOZARTS

SEELENMESSE

MIT

UNTERLEGTEM DEUTSCHEM TEXTE.

verfaßt von Hr. Minder, cand. theol. in Hamburg.

M. Henkel

IM VERLAGE DER BREITKOPF & HÄRTELSCHEN MUSIKHANDLUNG

IN LEIPZIG.

1800.

edirt.

Im Freythof A: Matzleinsdorf

Gratis.

Den 6ten Xbris.

Mozart
3te Class
Pfarr
St: Steph.

Dem Wohl Edlen Herrn Wolfgang Amadeus
Mozart, k: k: Kapellmeister und
Kammer Compositeur, in der Rauhen=
steingassen im kl: Kaiserhaus No
970. an hitzigem Frieselfieber be=
schaut, alt 36. J.

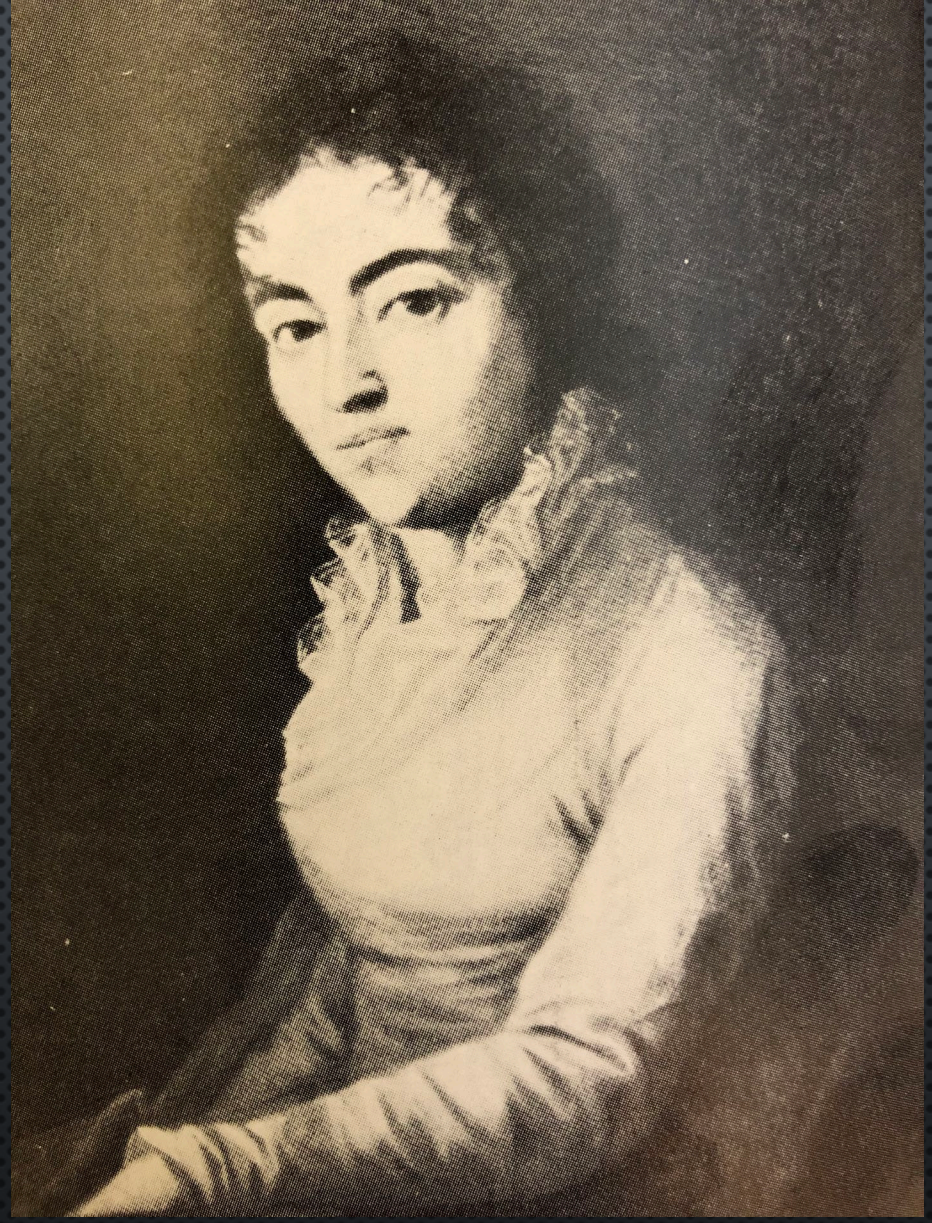
Im Freythof A: St. Marx

f:8. 56 kr. Leichen . . . . ö 4.36.4.20.

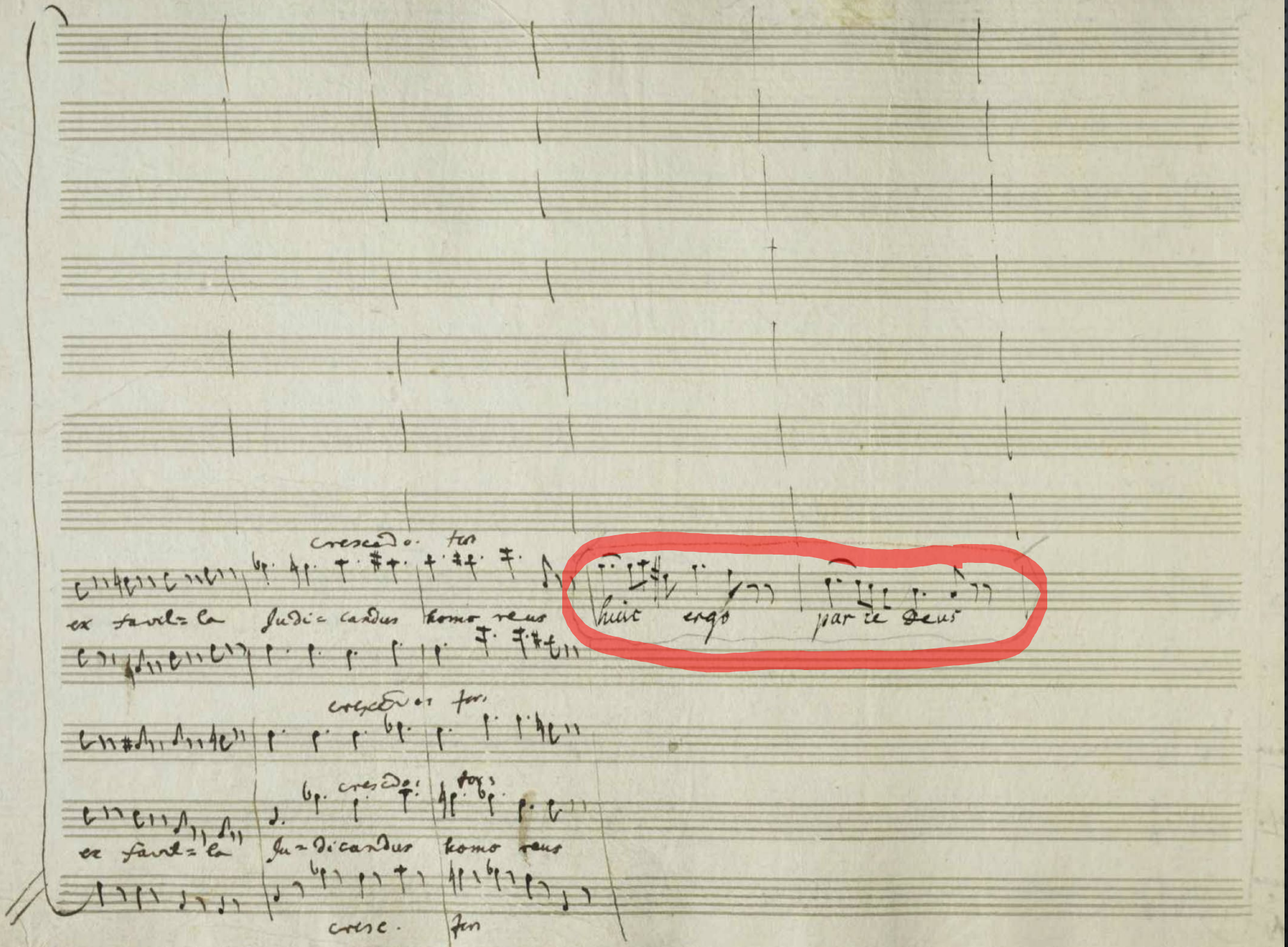
Wagen f 3—

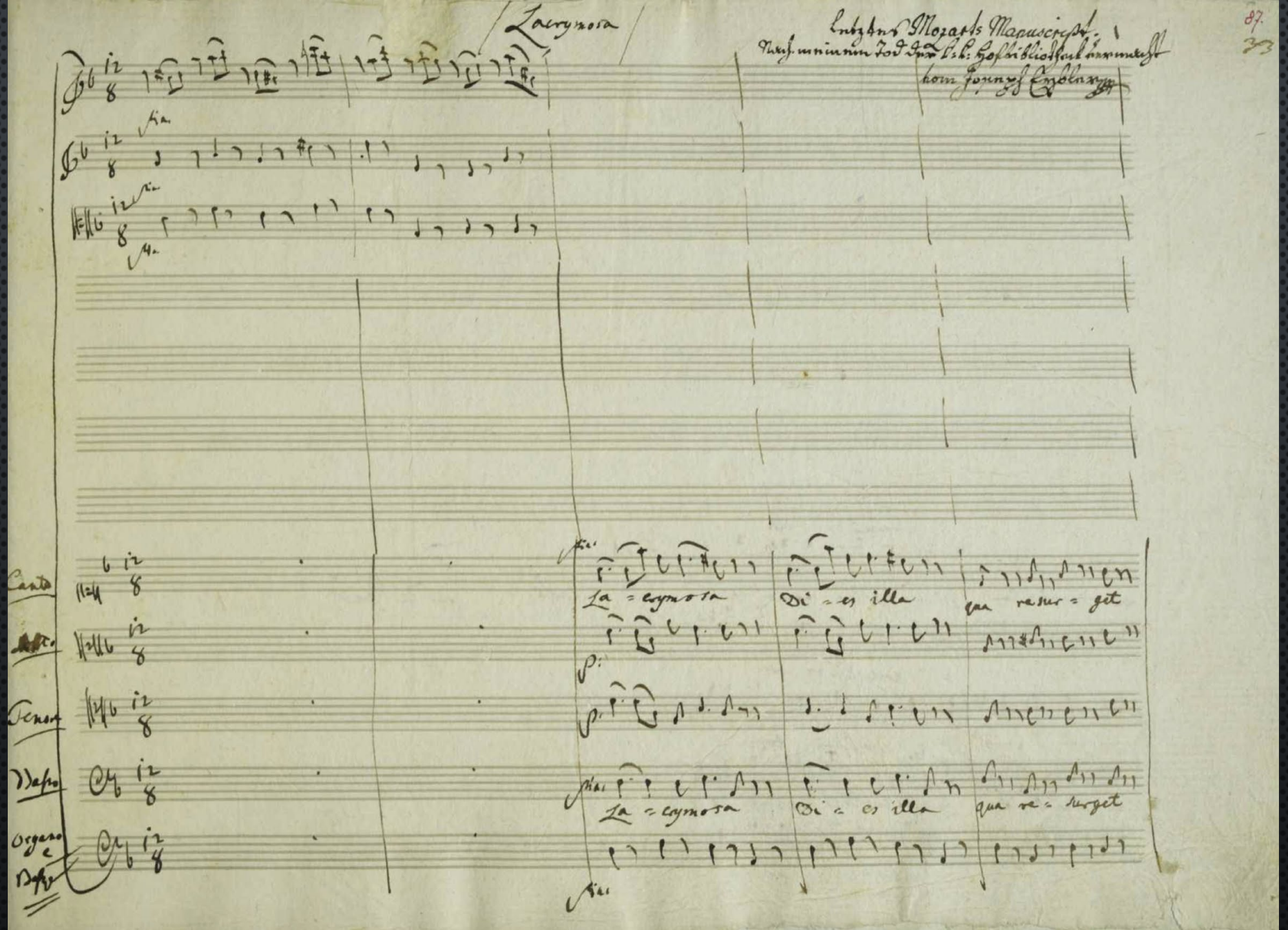
f:

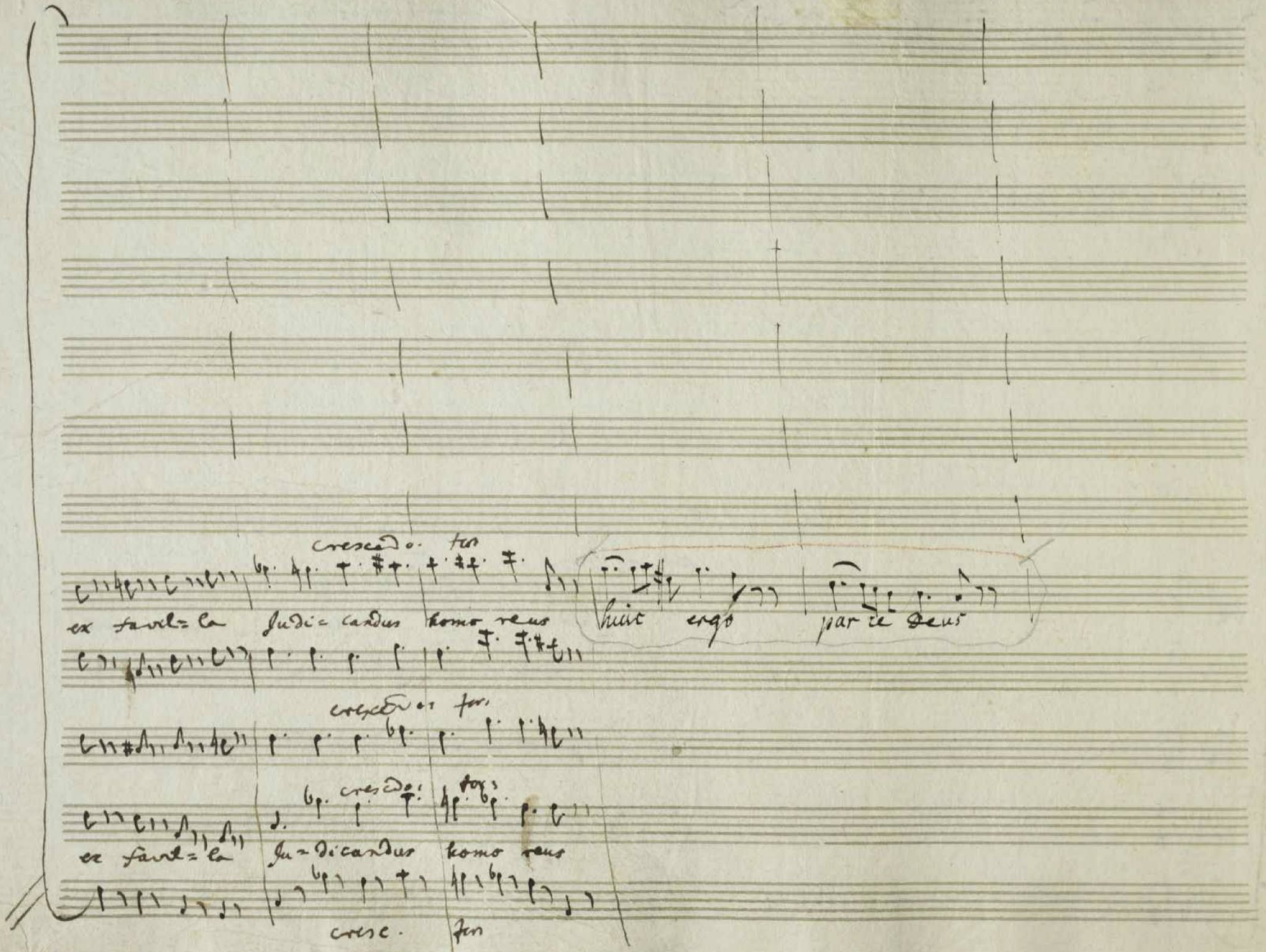
Count Franz von Walsegg (1763-1827)



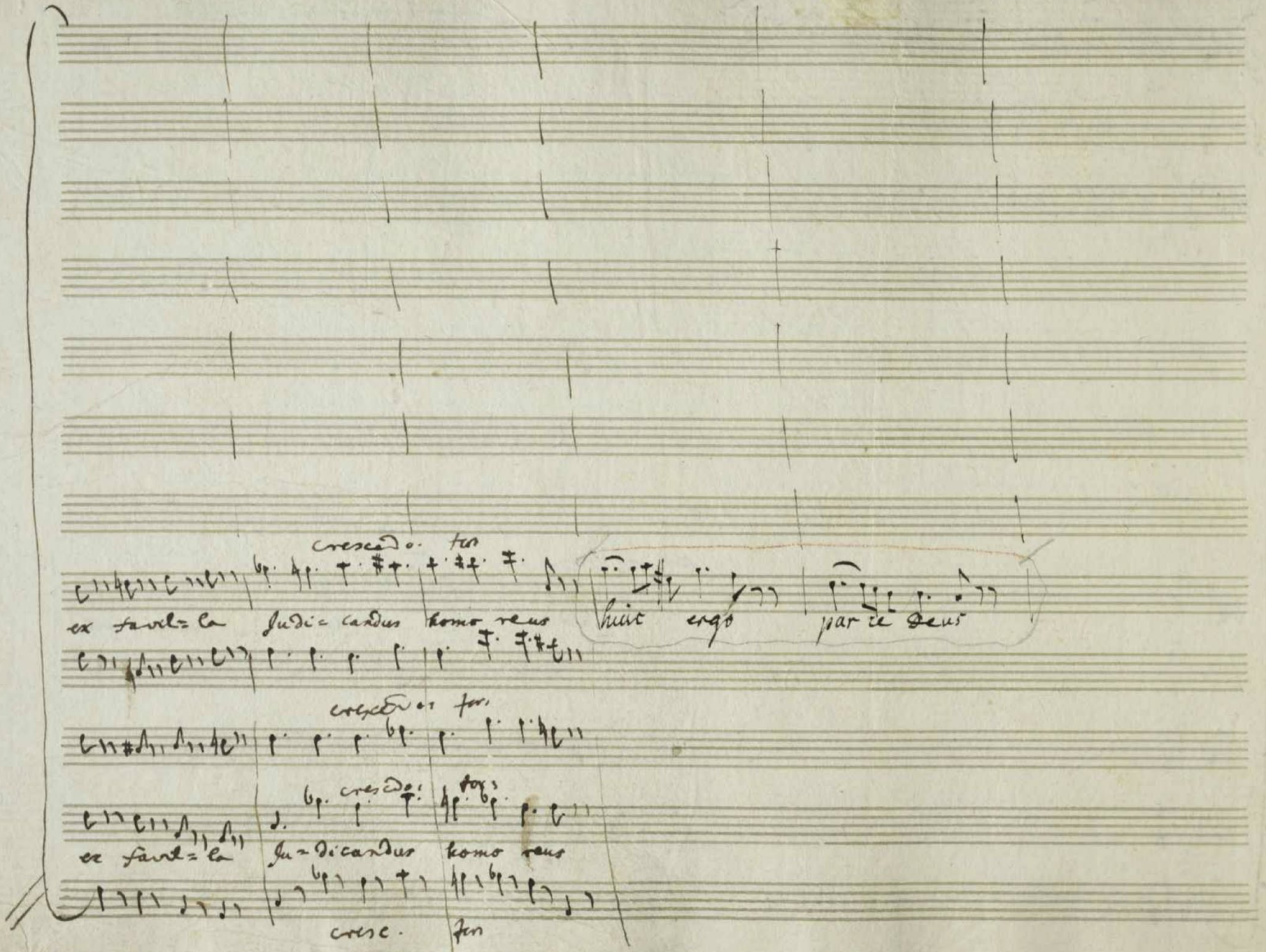
Maria Constanze Cäcilia Josepha Johanna Aloysia Mozart (née Weber) (1762-1842)

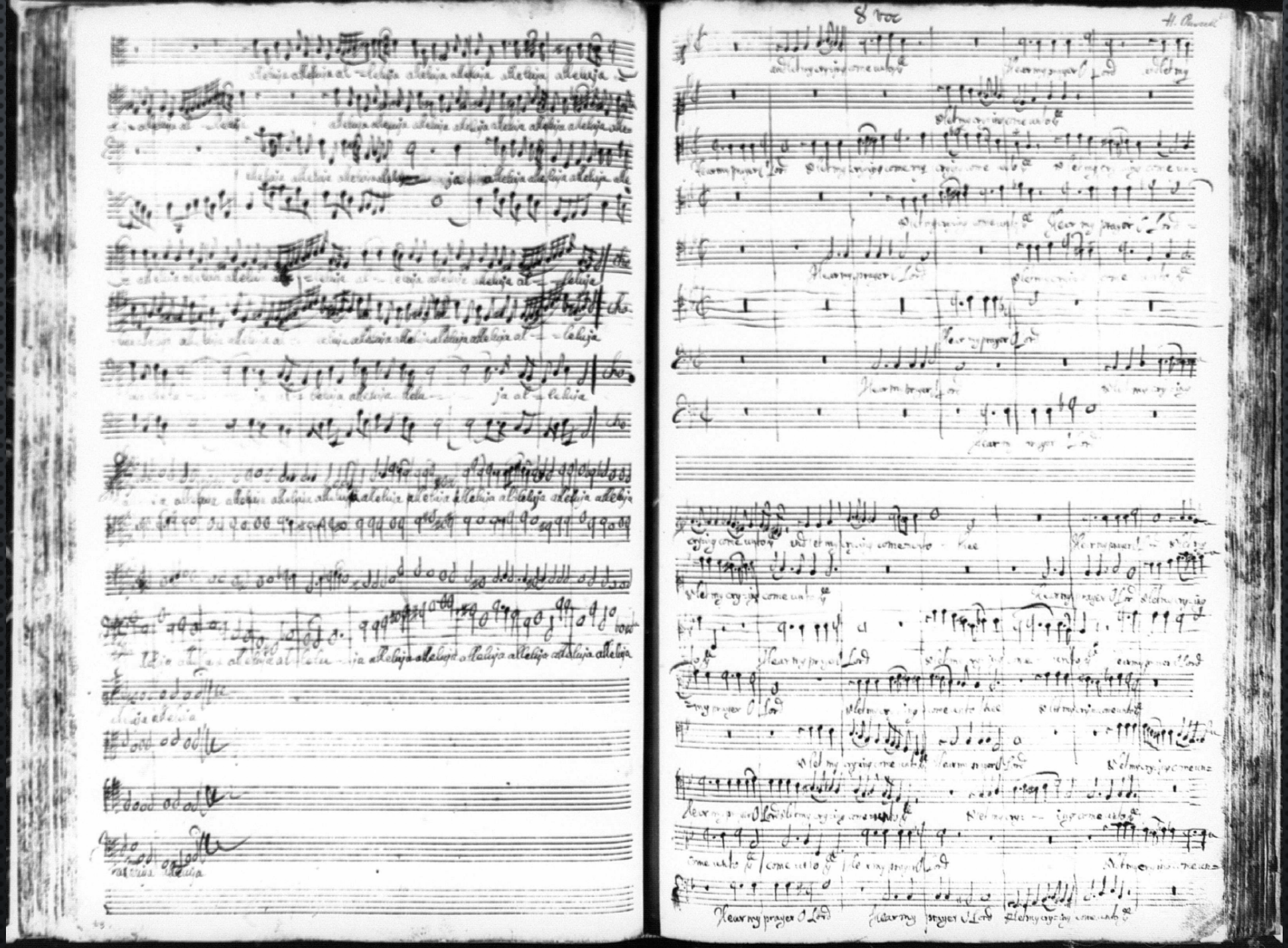

crescendo. for
ex favil=la Judi=candus homo reus huic ergo parce Deus
crescendo for
crescendo: for
ex favil=la Ju=dicandus homo reus
cresc. for

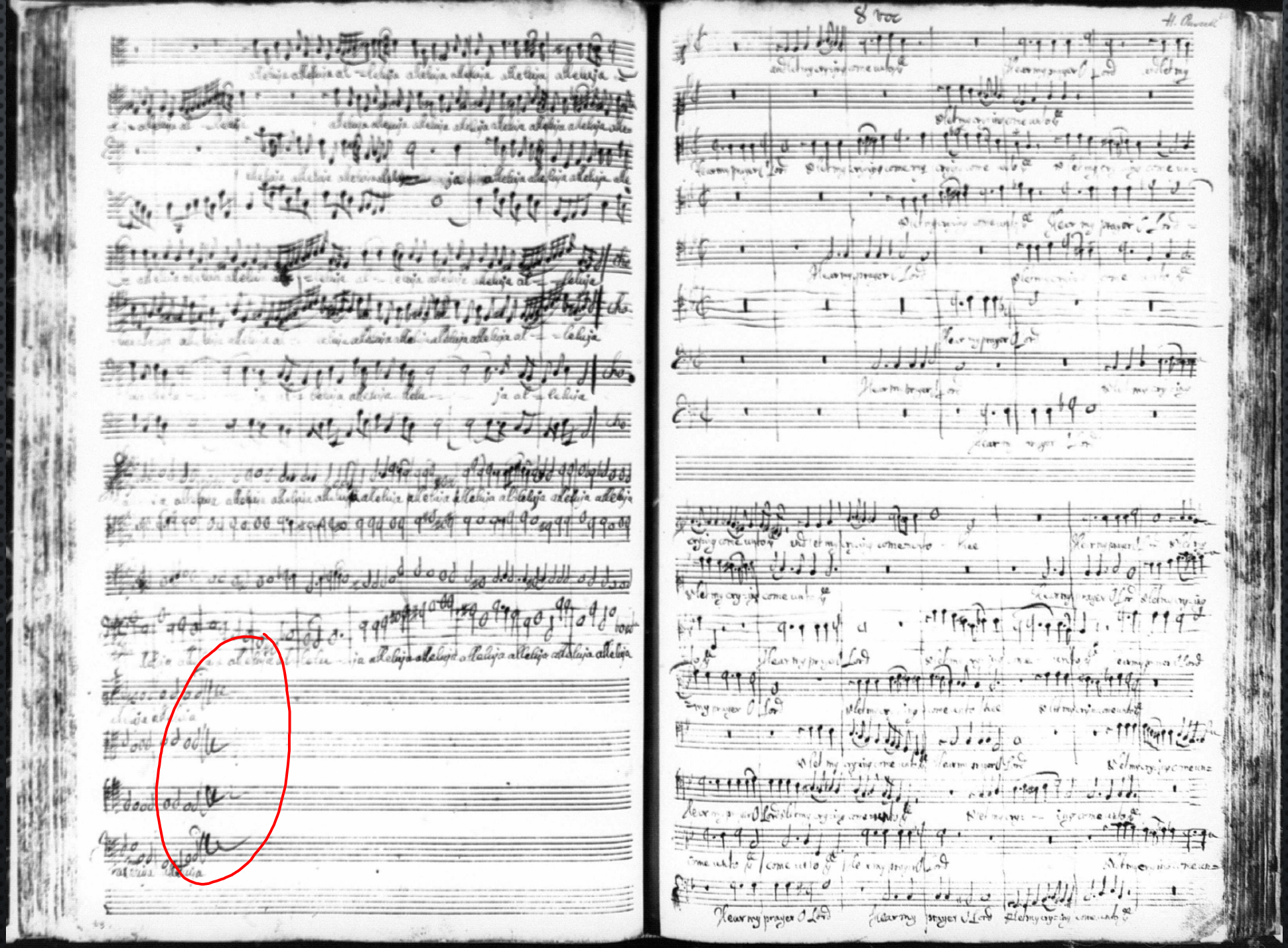

Lacrymosa
Canto
Alto
Tenore
Basso
Organo e Basso
La = crymosa
Di = es illa
qua resur = get
La = crymosa
Di = es illa
qua re = surget

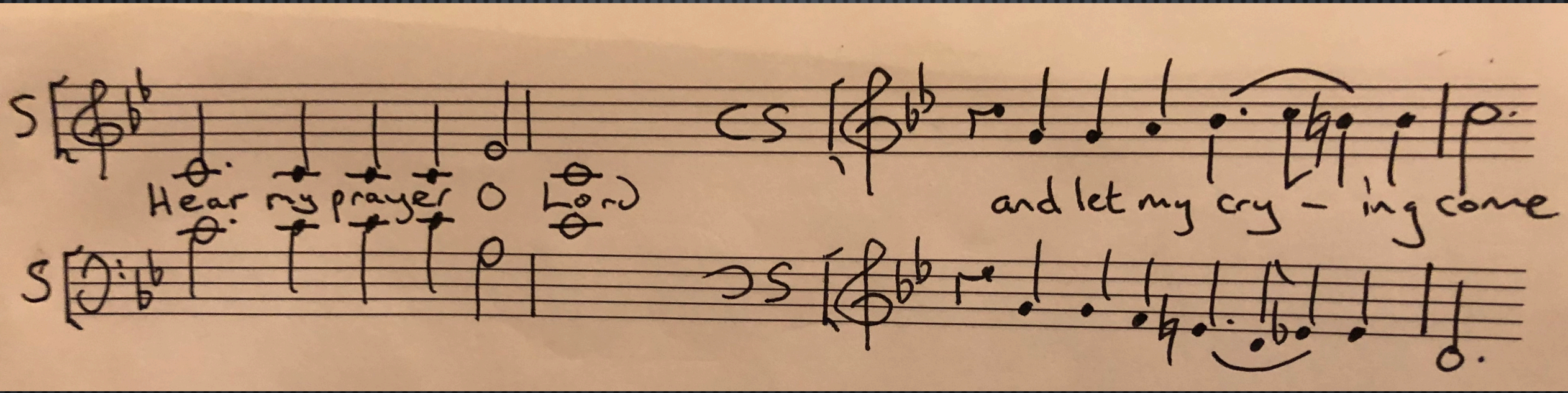

crescendo. for
ex favil=la Judi=candus homo reus
huic ergo parce Deus
crescendo. for
crescendo. for
ex favil=la Ju=dicandus homo reus
cresc. for

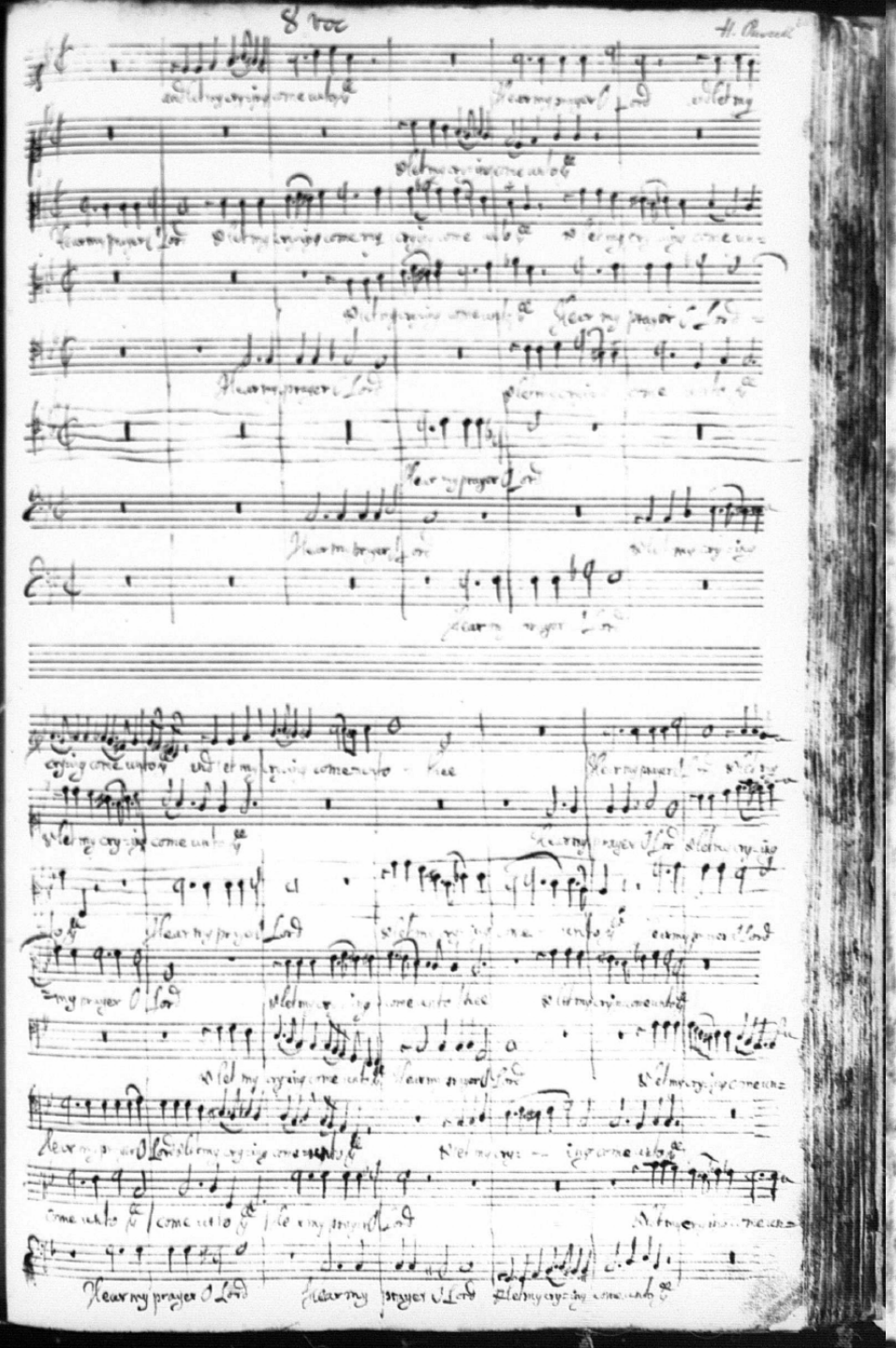
Franz Xavier Süssmayer (1766-1803)


crescendo. for
ex favil=la Judi=candus homo reus
huic ergo parce Deus
crescendo. for
crescendo. for
ex favil=la Ju=dicandus homo reus
cresc. for


8 voc
Hear my prayer O Lord
Hear my prayer O Lord
Hear my prayer O Lord


8 voc
Hear my prayer O Lord


S
Hear my prayer O Lord
S
and let my cry - ing come


8 voc
H. Purcell

The cii. Psalm. Domine, exaudi.

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 wildernes: 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 shortned my dayes.

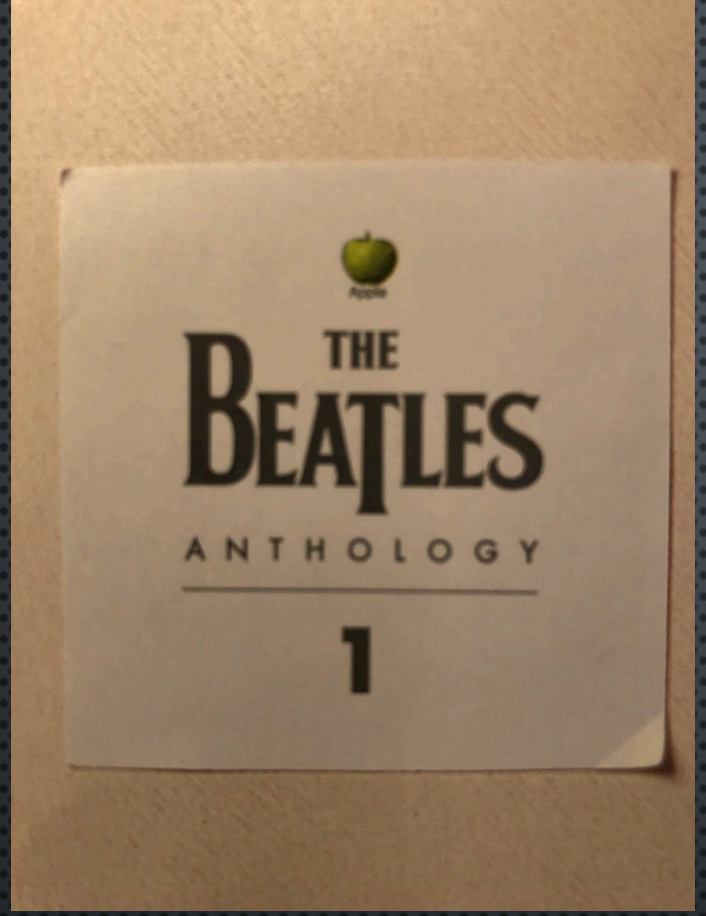
24 But I said, O my God, take me not away in the midst of mine age: as for thy years they endure throughout all generations.

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.

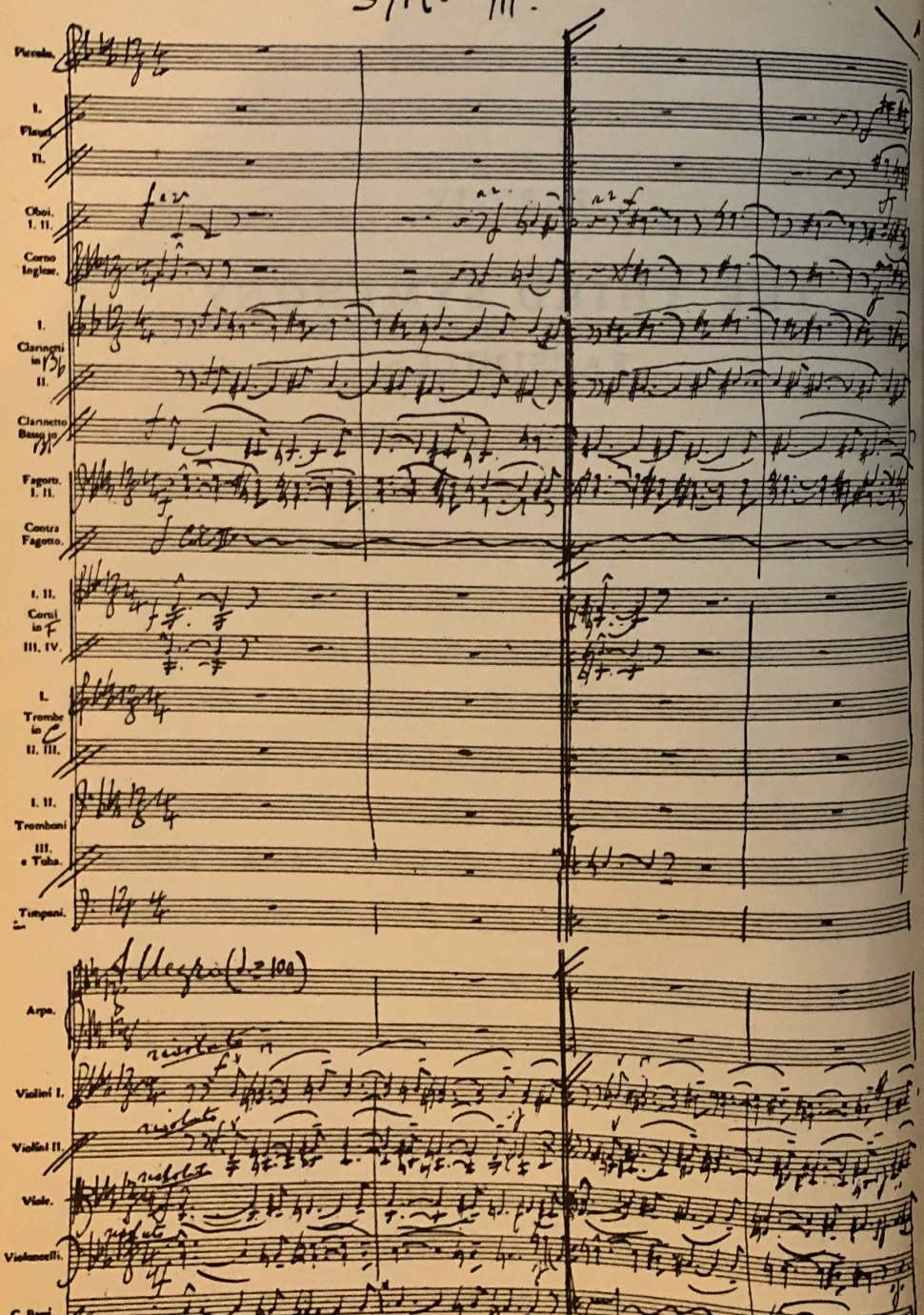
28 The children of thy servants shall continue: and their seed shall stand fast in thy sight.



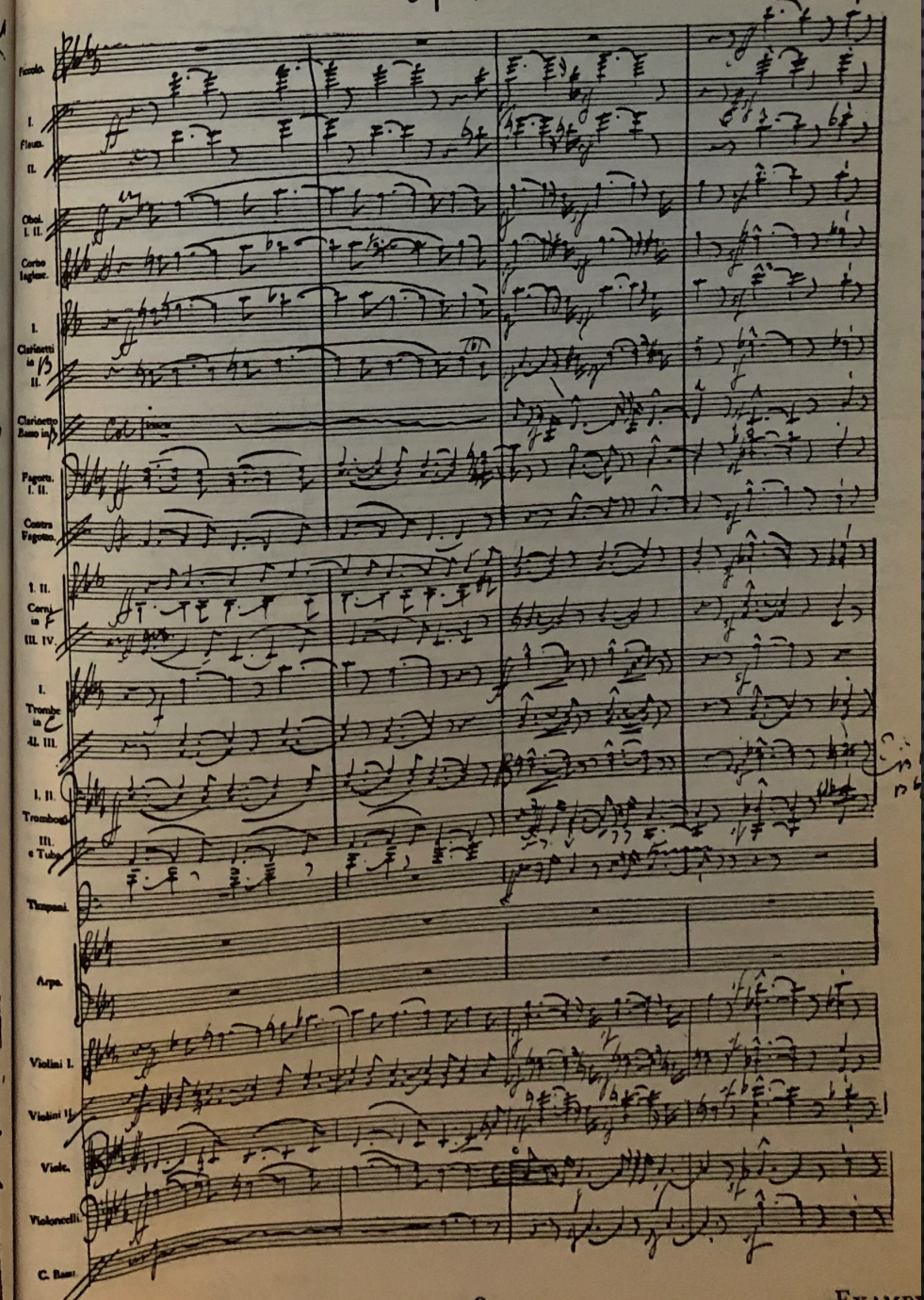
JL Free as a bird, it's the next best thing to be: free as a bird.
Home, home and dry; like a homing bird I'll fly, as a bird on wings.

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…


Piccolo.
I.
Flauti.
II.
Oboi.
I. II.
Corno
Inglese.
I.
Clarinetti
in B♭
II.
Clarinetto
Basso in B♭
Fagotti.
I. II.
Contra
Fagotto.
I. II.
Corni
in F
III. IV.
I.
Trombe
in C
II. III.
I. II.
Tromboni
III.
e Tuba.
Timpani.
Allegro (♩=100)
Arpa.
Violini I.
Violini II.
Viole.
Violoncelli.
C. Bassi

SYM: III.


Piccolo.
I.
Flauti.
II.
Oboi.
I. II.
Corno
Inglese.
I.
Clarinetti
in B♭
II.
Clarinetto
Basso in B♭
Fagotti.
I. II.
Contra
Fagotto.
I. II.
Corni
in F
III. IV.
I.
Trombe
in C
II. III.
I. II.
Tromboni
III.
e Tuba.
Timpani.
Arpa.
Violini I.
Violini II.
Viole.
Violoncelli.
C. Bassi

‘Don’t let anyone tinker with it…
no one could understand…
no one must tinker with it.’

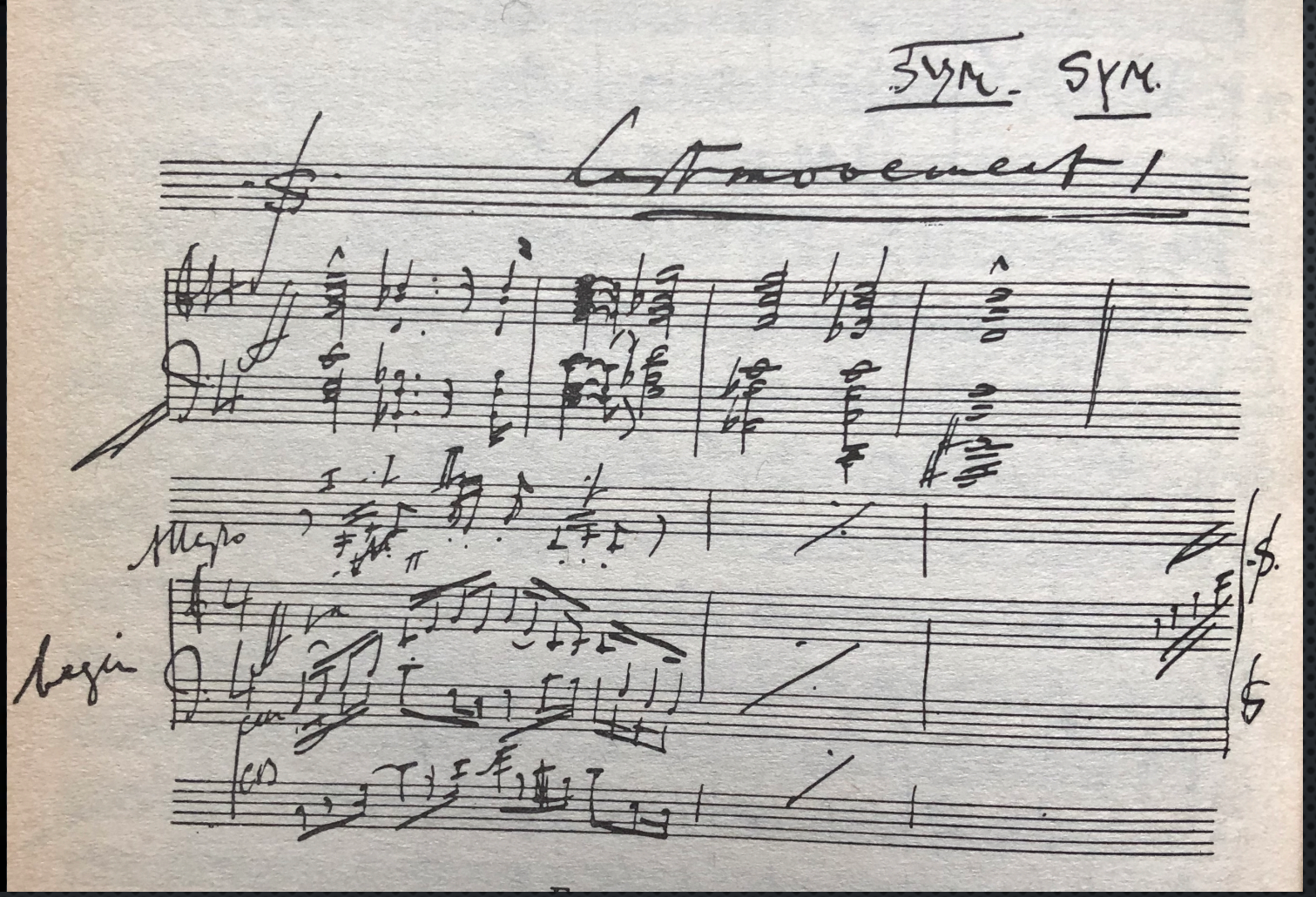
20 November 1933

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

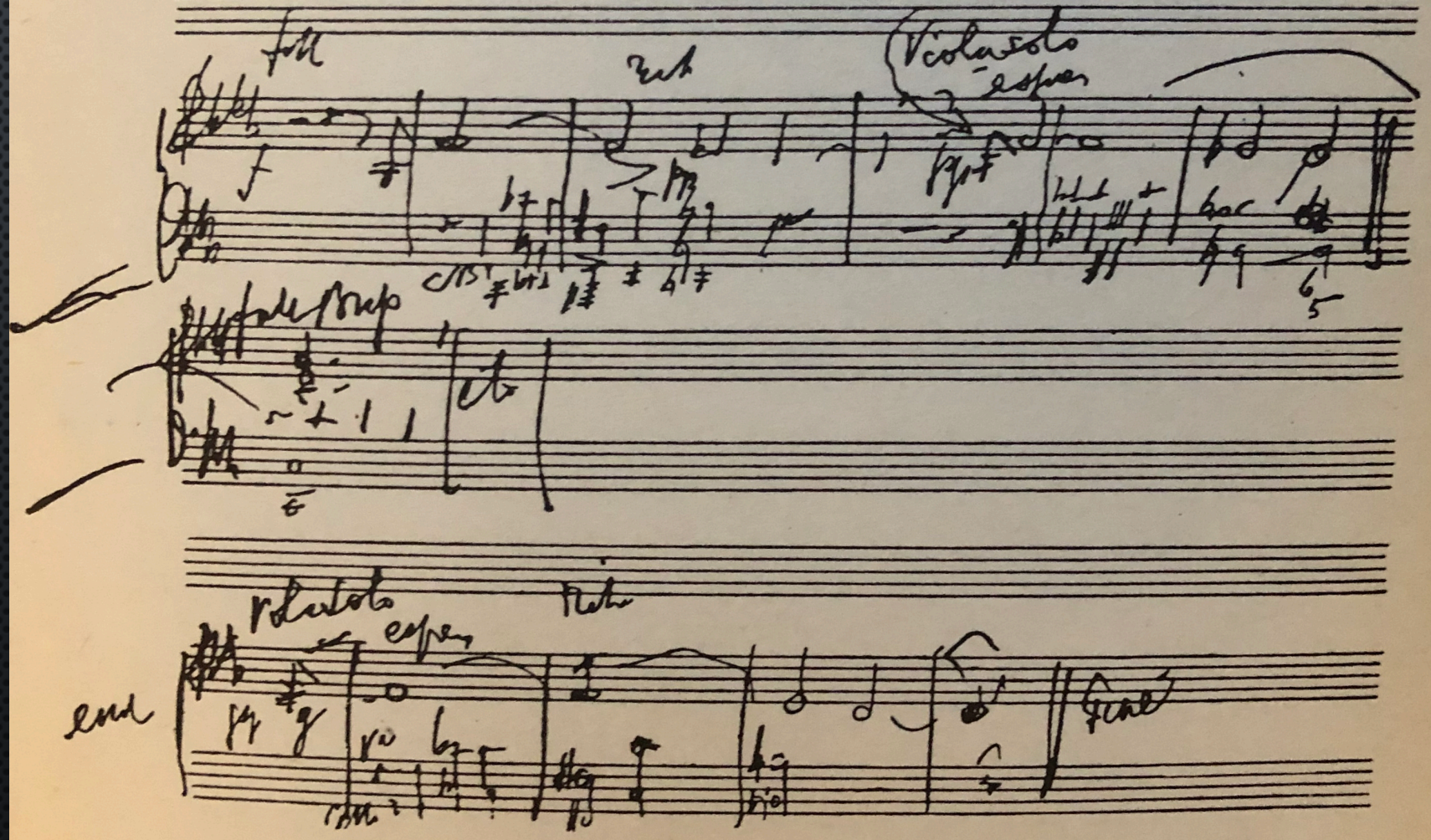
‘The material for a third symphony had been in Elgar’s mind for years. Some of the themes and ideas are written down in his scrap-books, in various guises—frequently the same phrase is repeated in different keys’. Billy Reed *op. cit*.

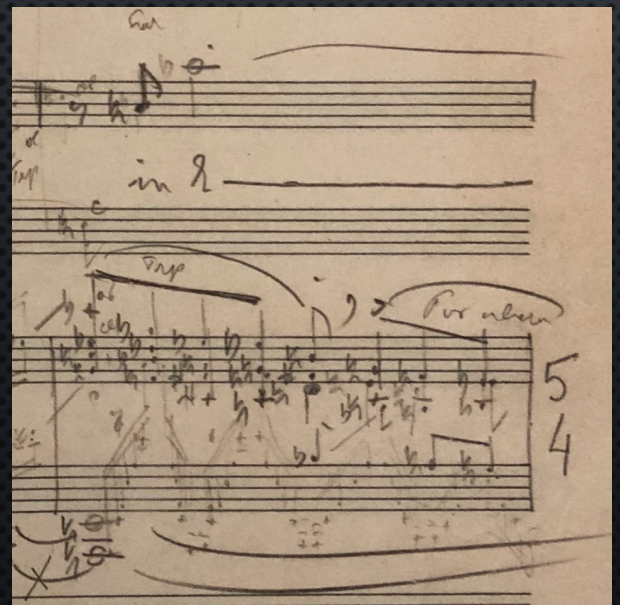
Adagio
SYM
Cl.
cresc.
dolce
dim

Adagio
Cl.

Sym. I Allo
II Allegretto (scherzo)
III Adagio
IV Finale

III Adagio



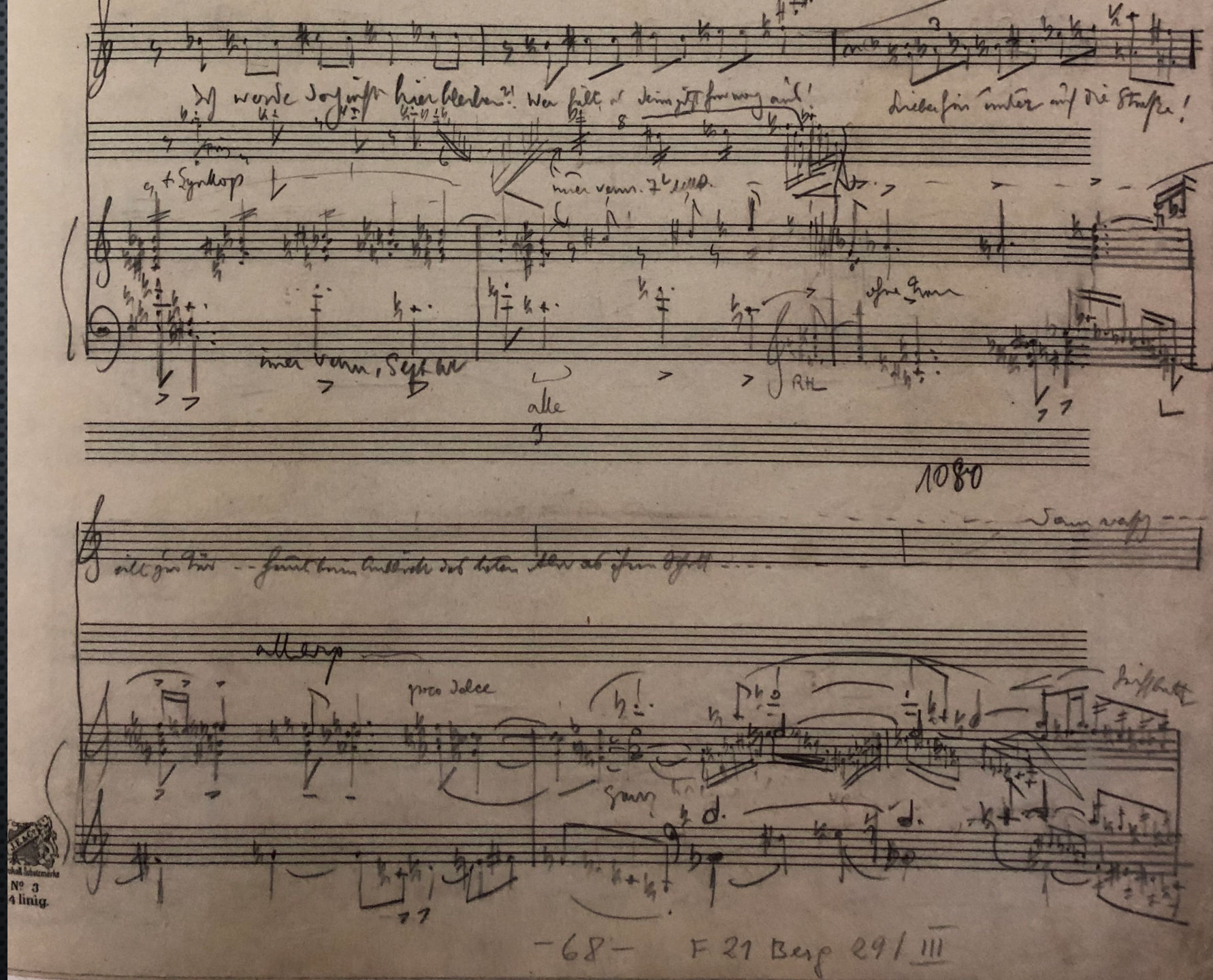


1. 2. Ob.
Englh.
1. 2. 3. Kl. (B)
Alt Sax. (Es)
1. 2. Fg
Kfg.
(m. Ges.)
a 2
nehmen Dpf.
1. 2. Hr. (F) o. D. 3. 4.
1. 2. Trp. (C) o. D. 3.
1. Pos. o. D. 2. Pos. o. D. 3.
Hfe
Klav.
m. Ped.
Geschw.
in
E
1. Vl.
2. Vl.
Vla
Vlc.
Kb.
get.
arco
dim.
poco f
mf
mp
ff
f

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!

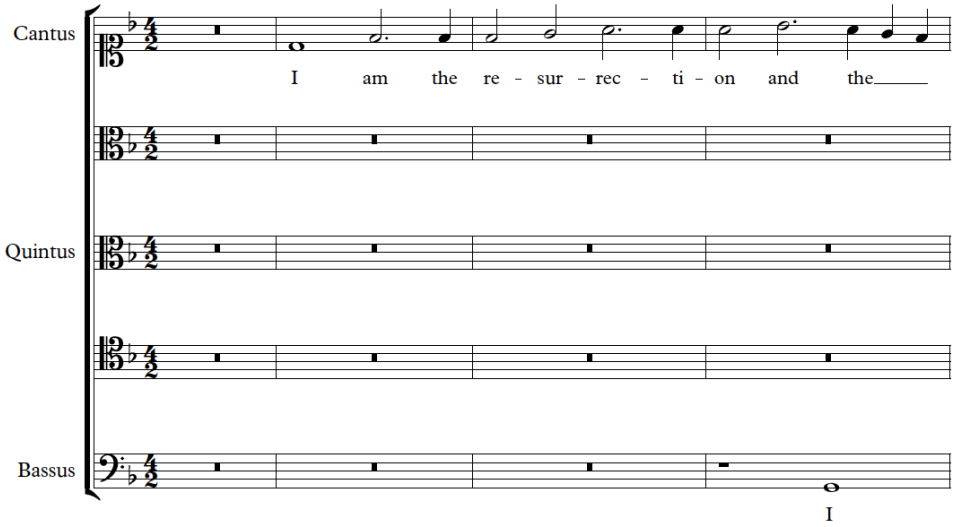
I simply can't go on with it!
No one could stand it in this place!
Even the streets are better!

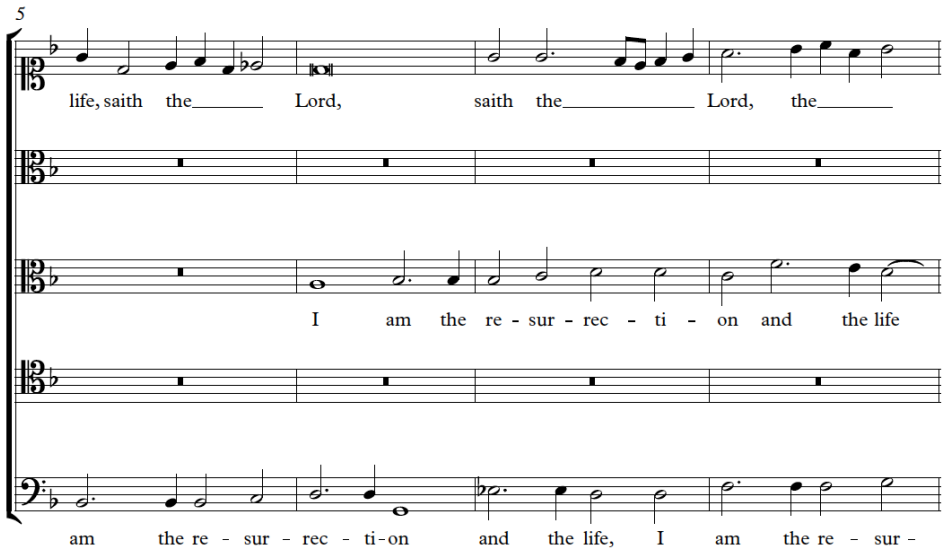


I am the resurrection and the life

British Library Additional MSS 29366-8

Orlando Gibbons (1583-1625)





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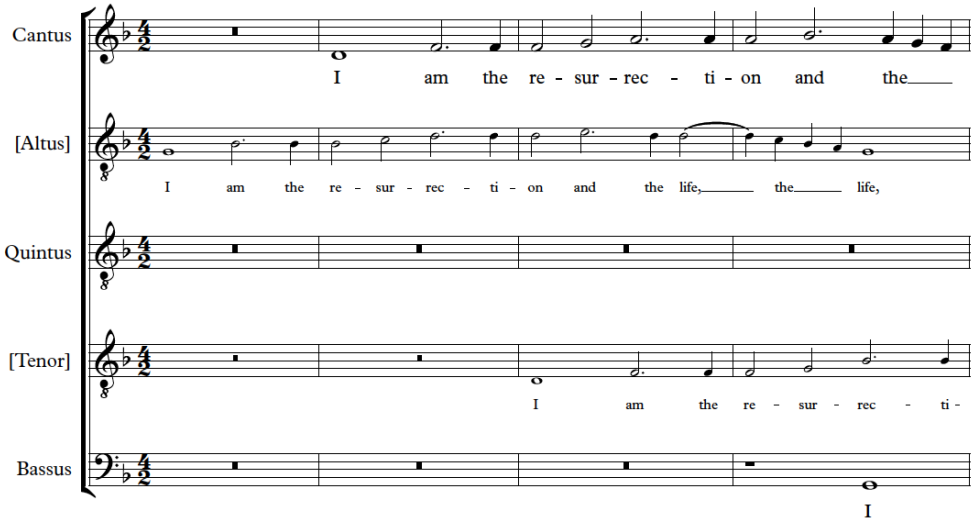
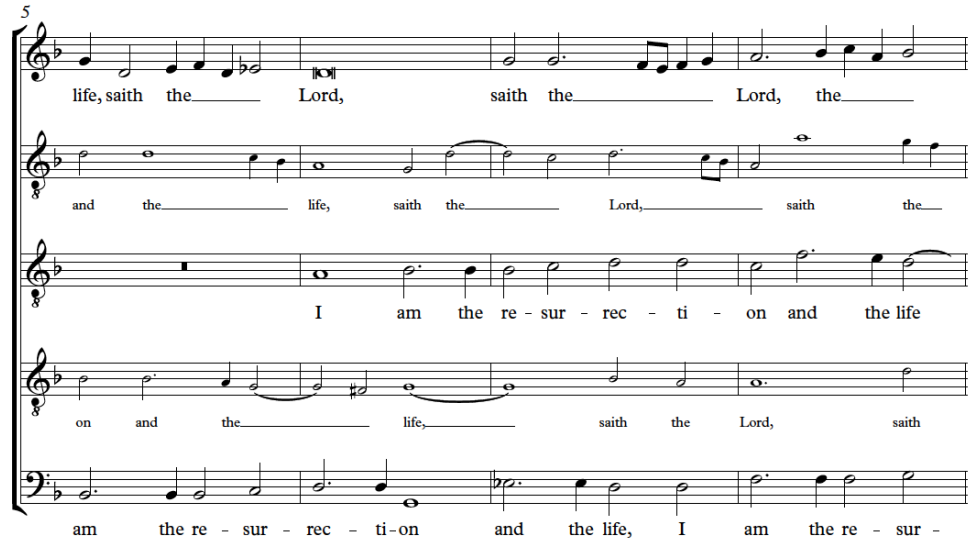
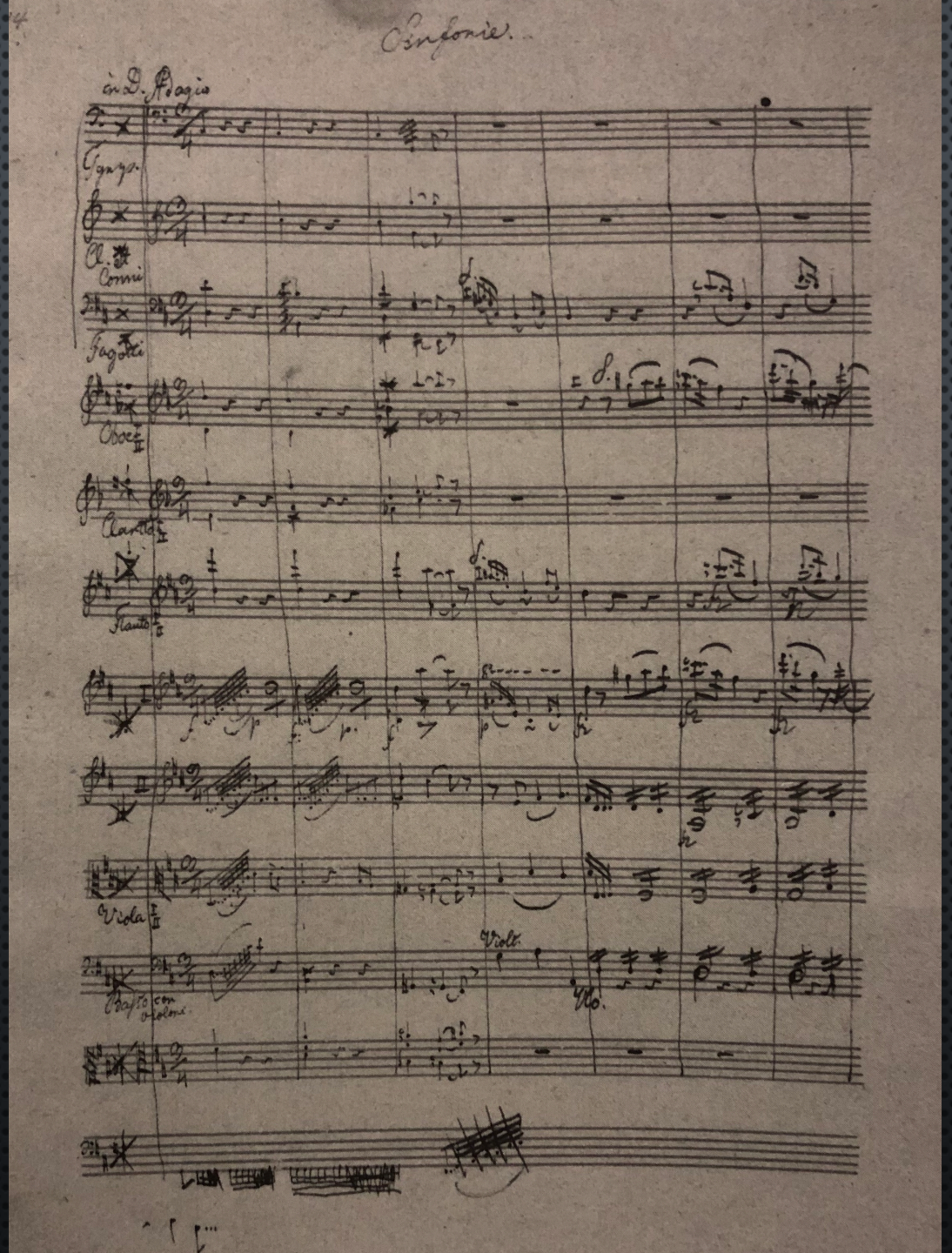
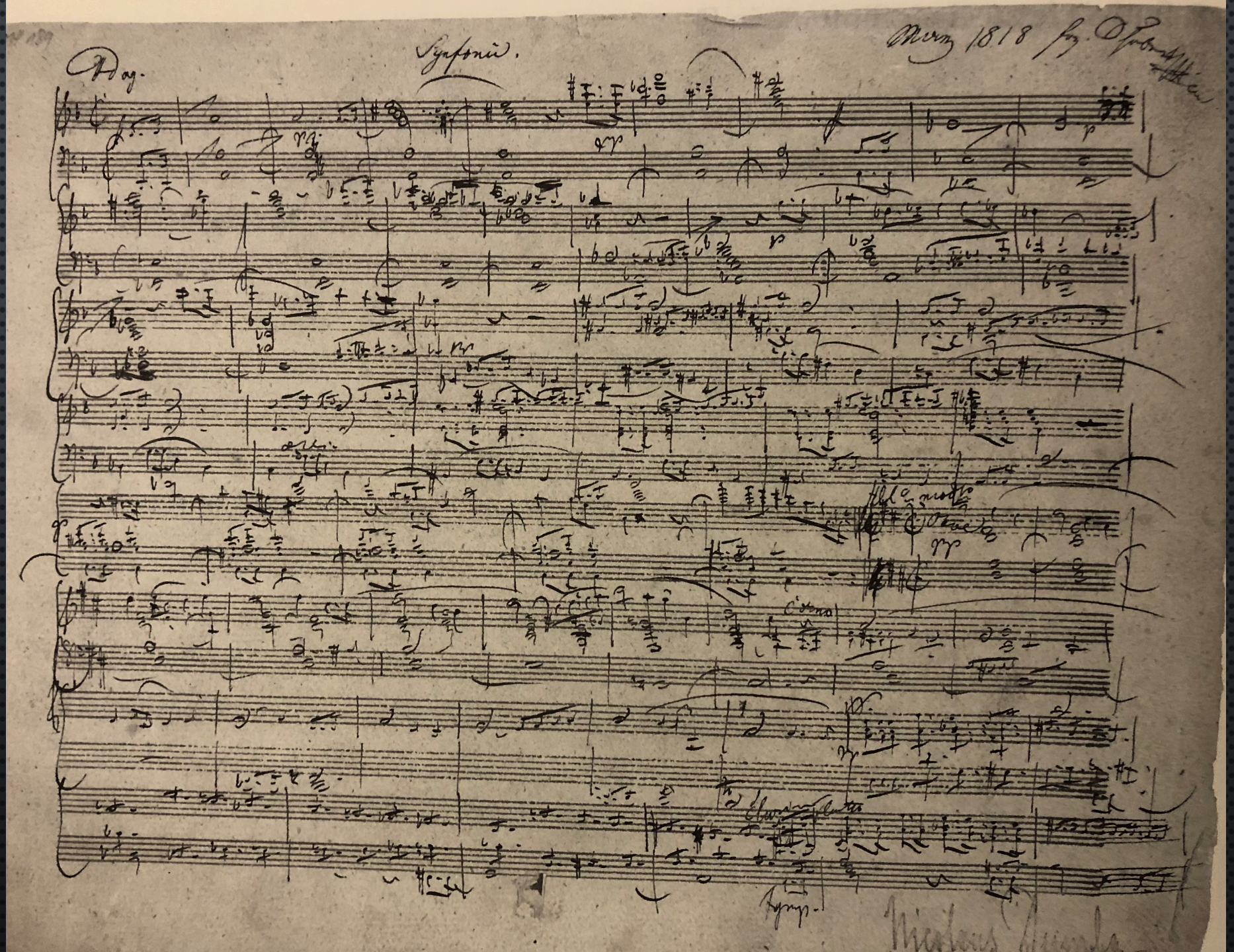




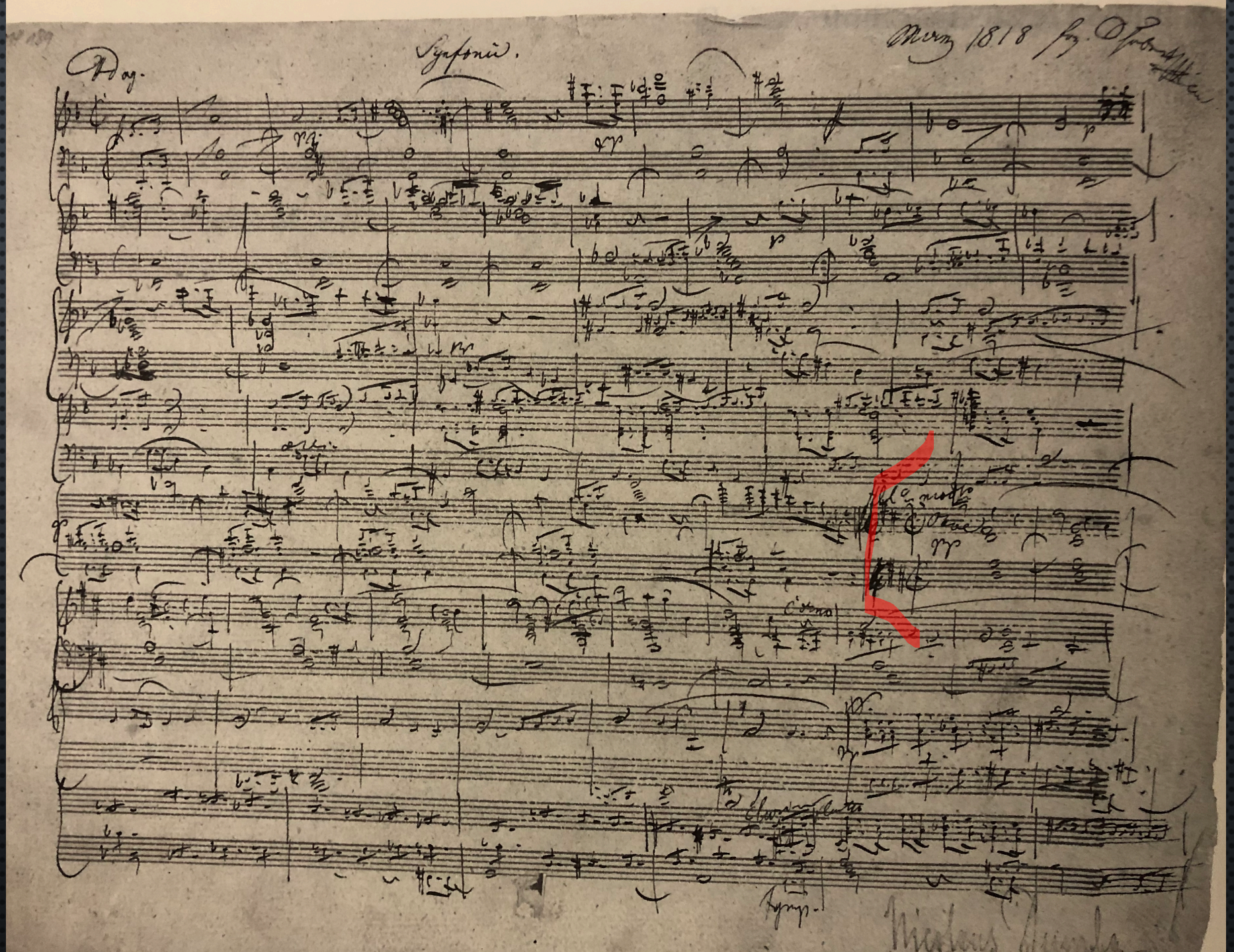
Schubert
Symphony 0
In D major
(1811) 14yo



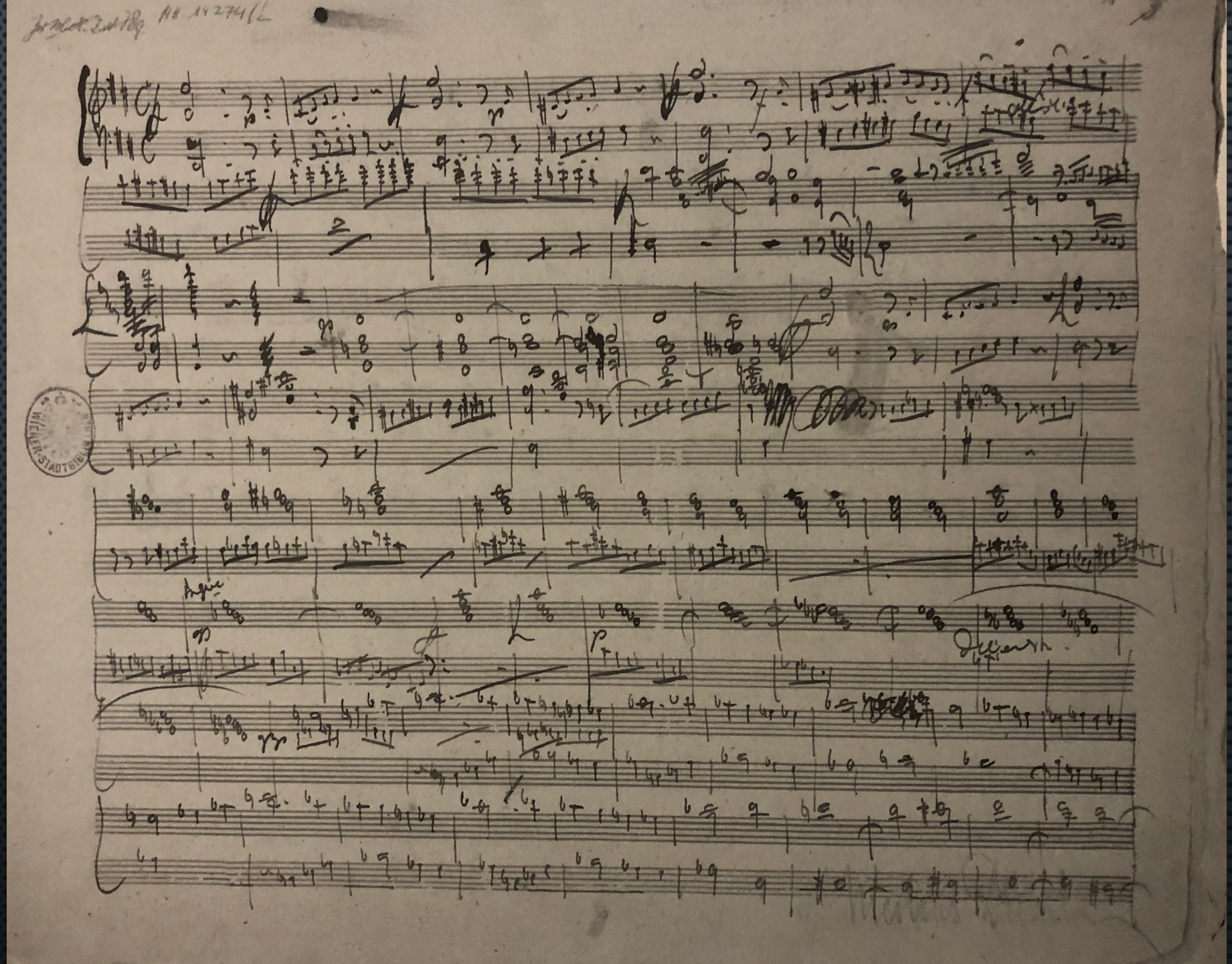
Schubert
Symphony in D
sketched
May 1818

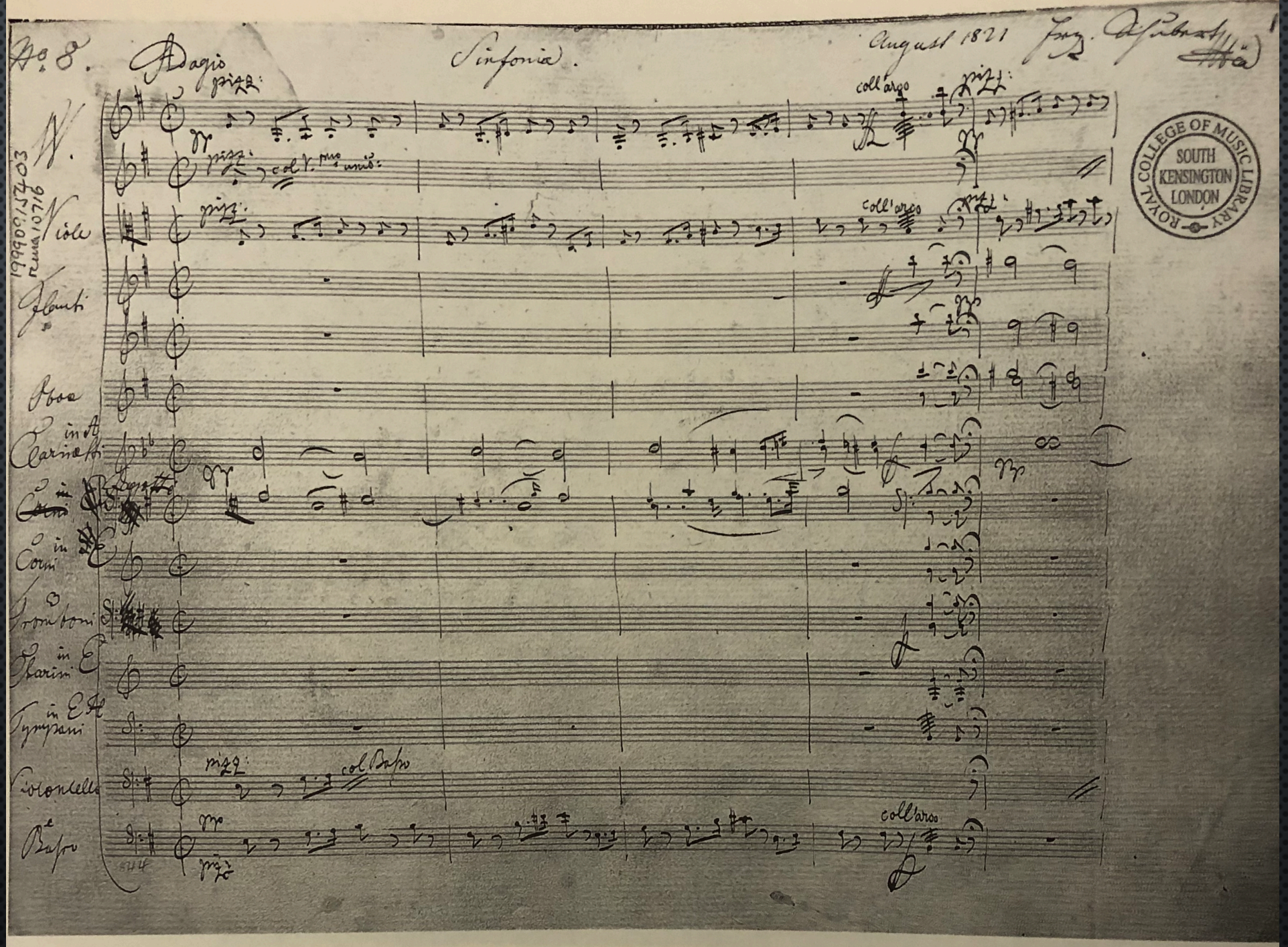


Schubert
Symphony in D
sketched
May 1818



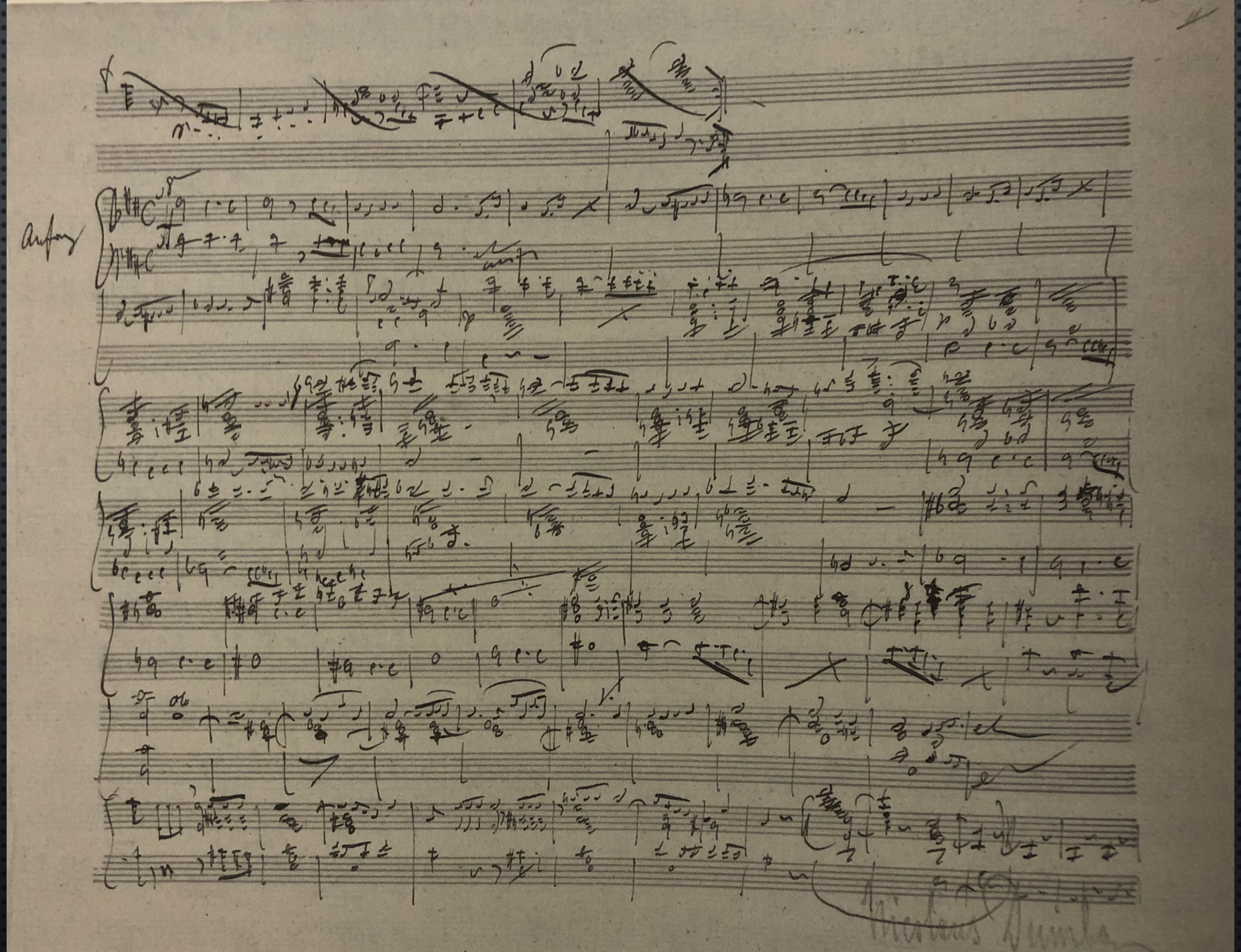
Schubert
Symphony in D
sketches
after 1820



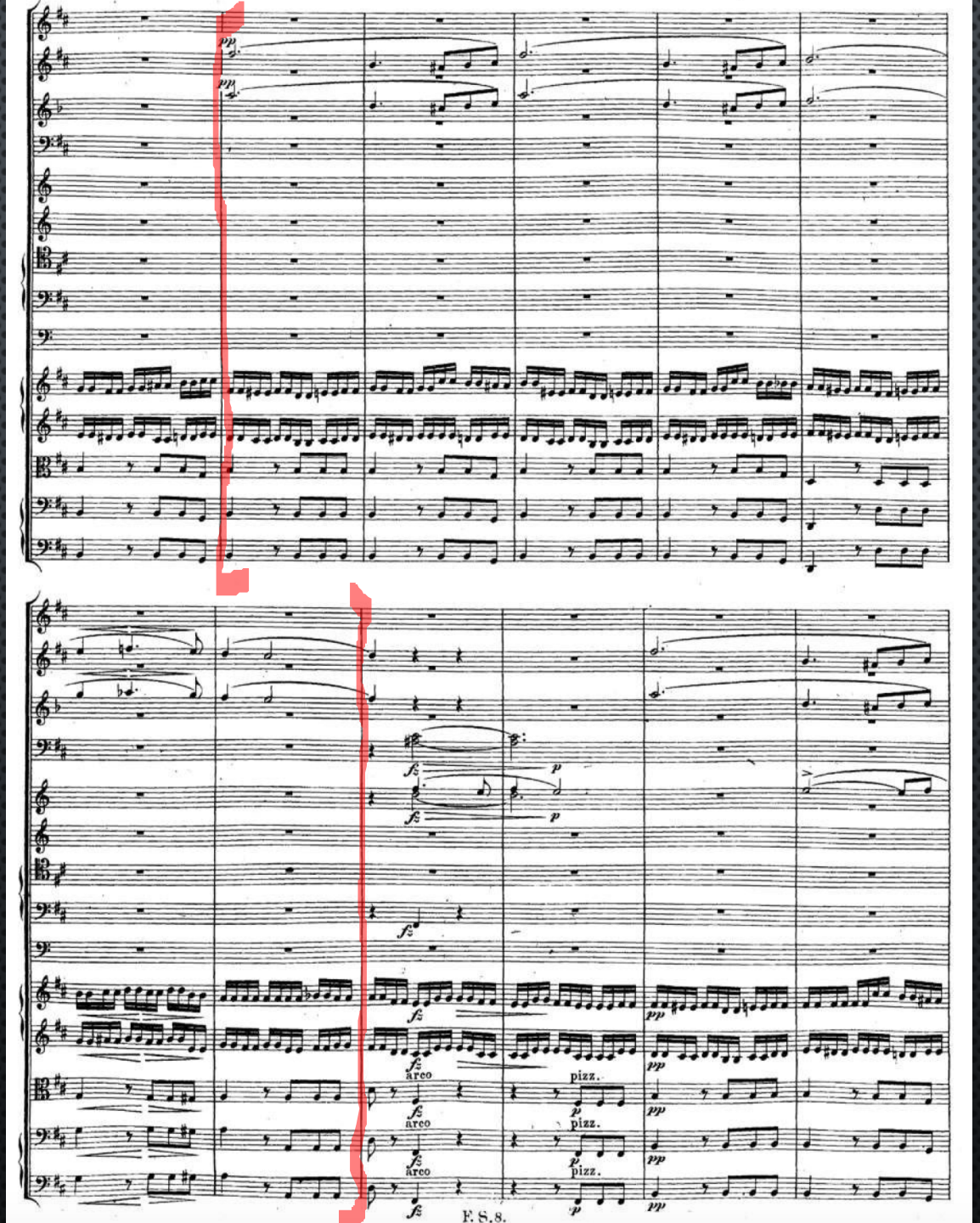


Schubert
Symphony no. 7 in E
sketched
August 1821

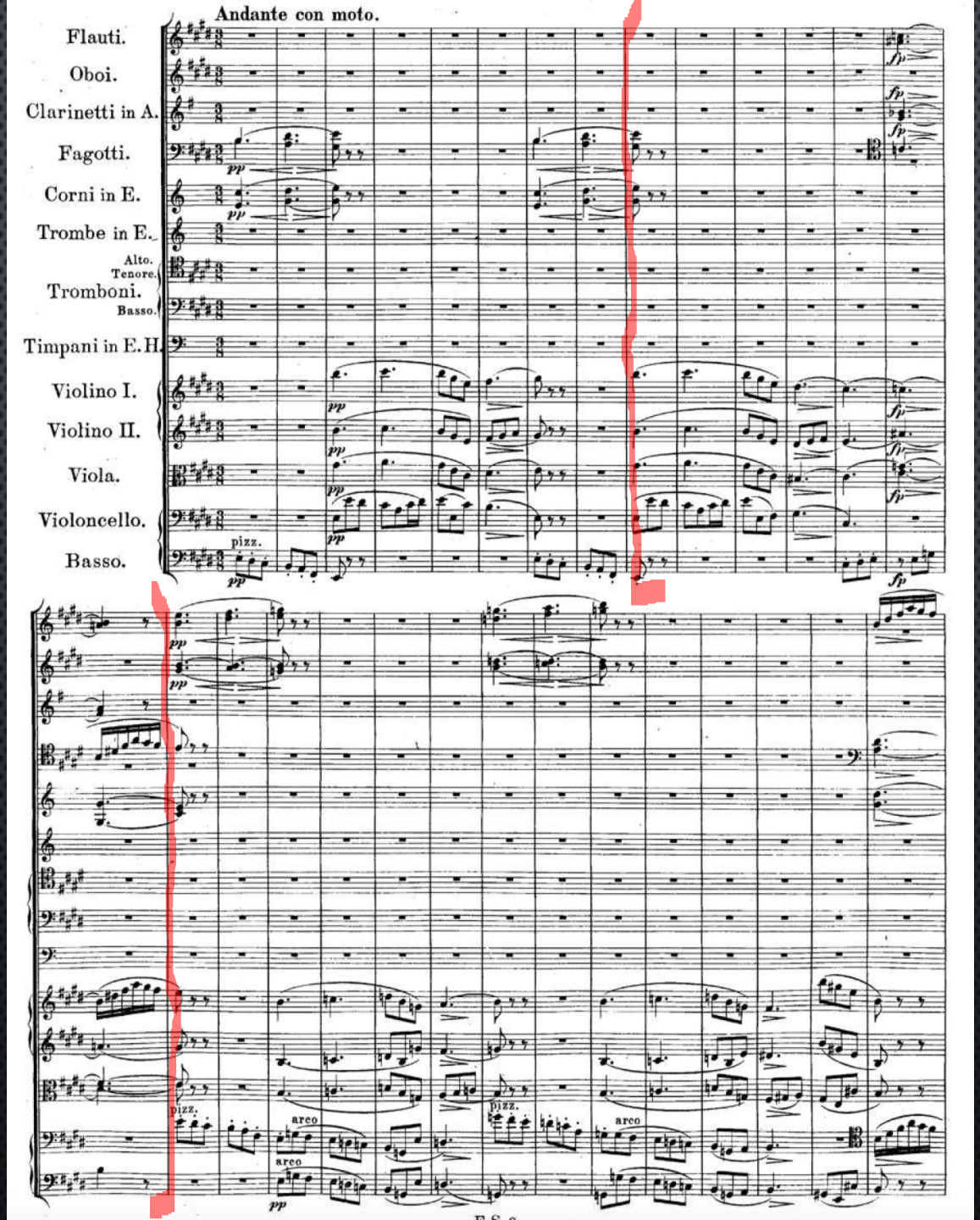
Schubert
Symphony 10
sketched
Autumn 1828

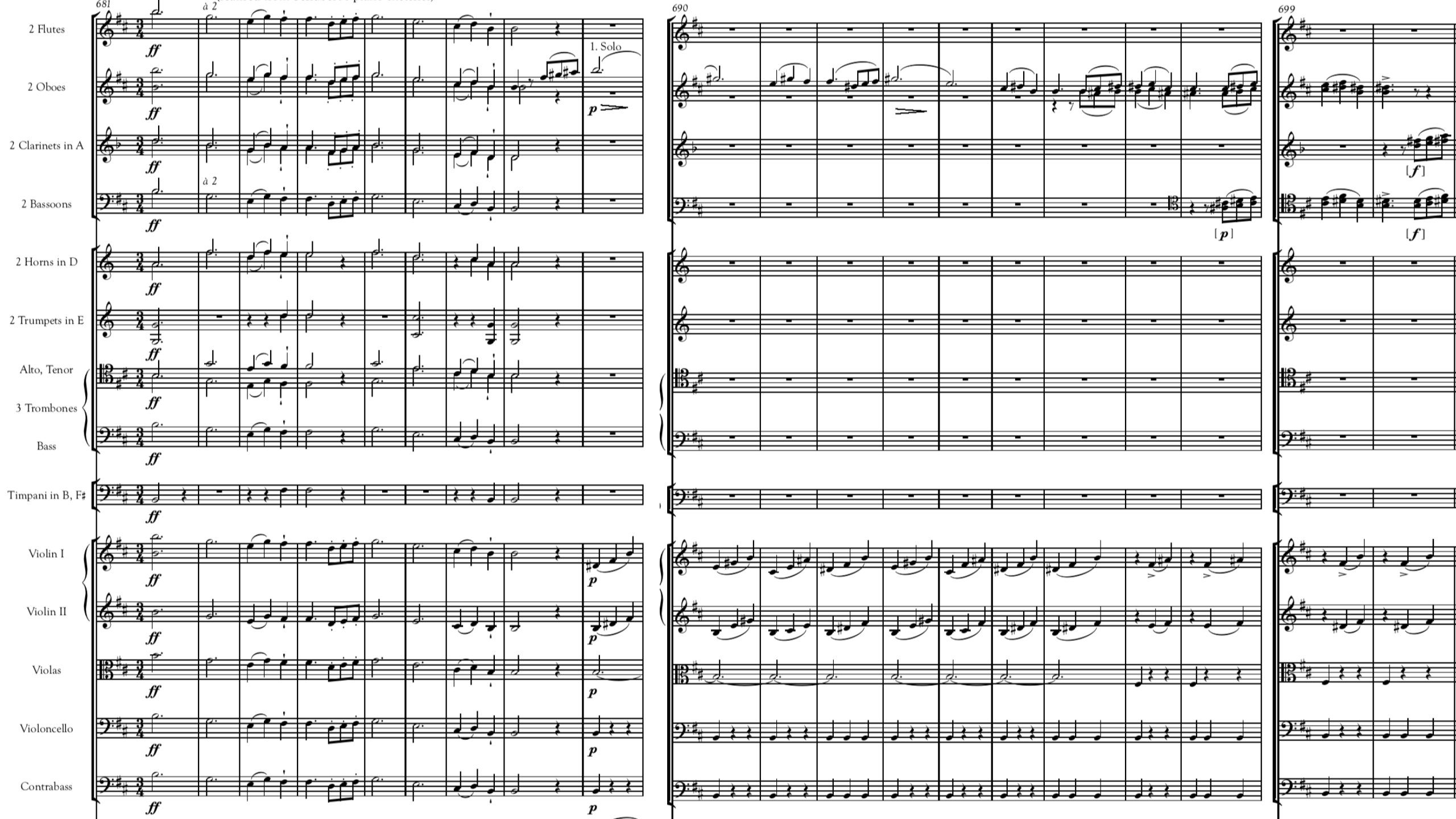


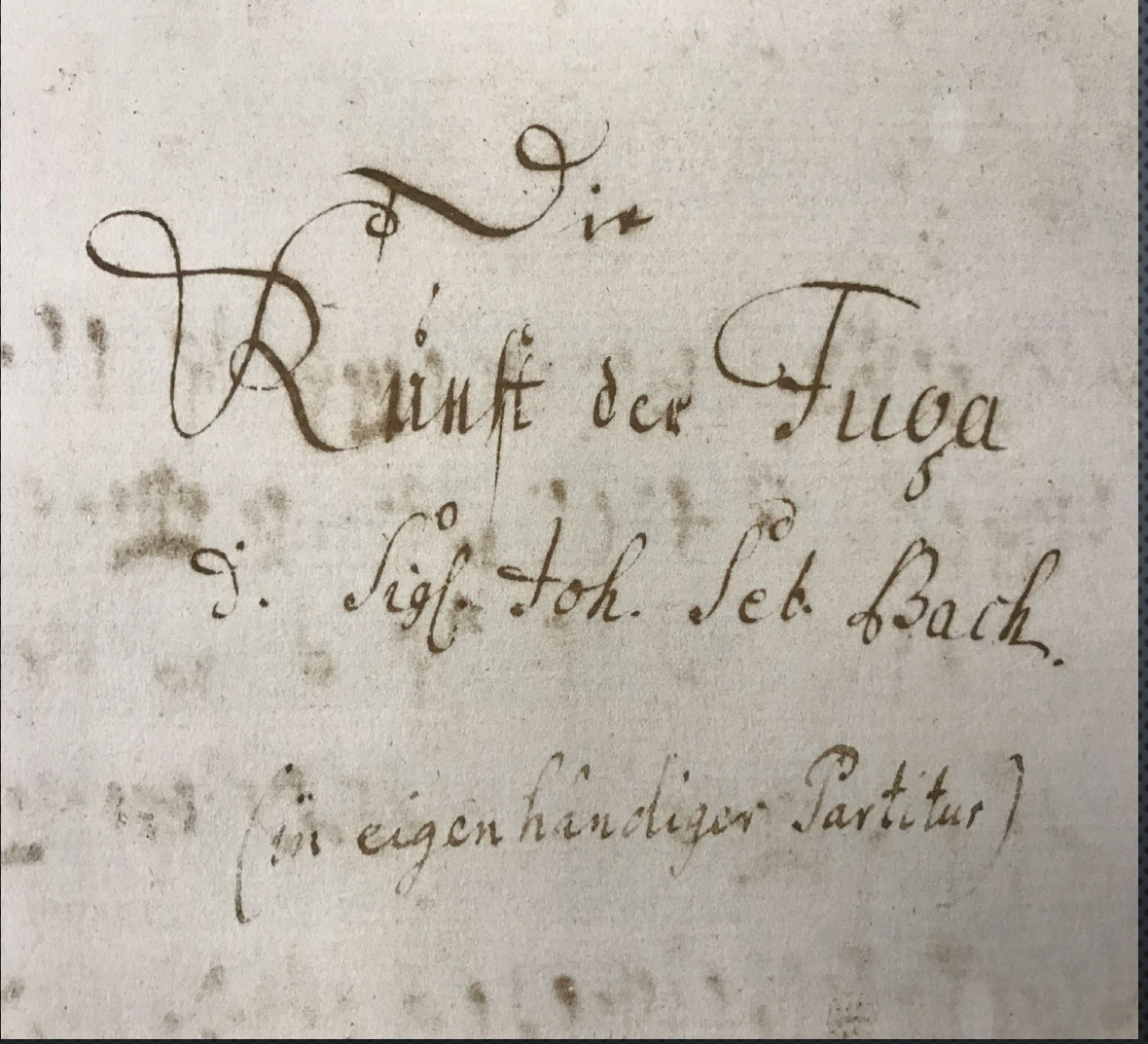
Schubert
Unfinished Symphony
1st movement



Schubert
Unfinished Symphony
2nd movement

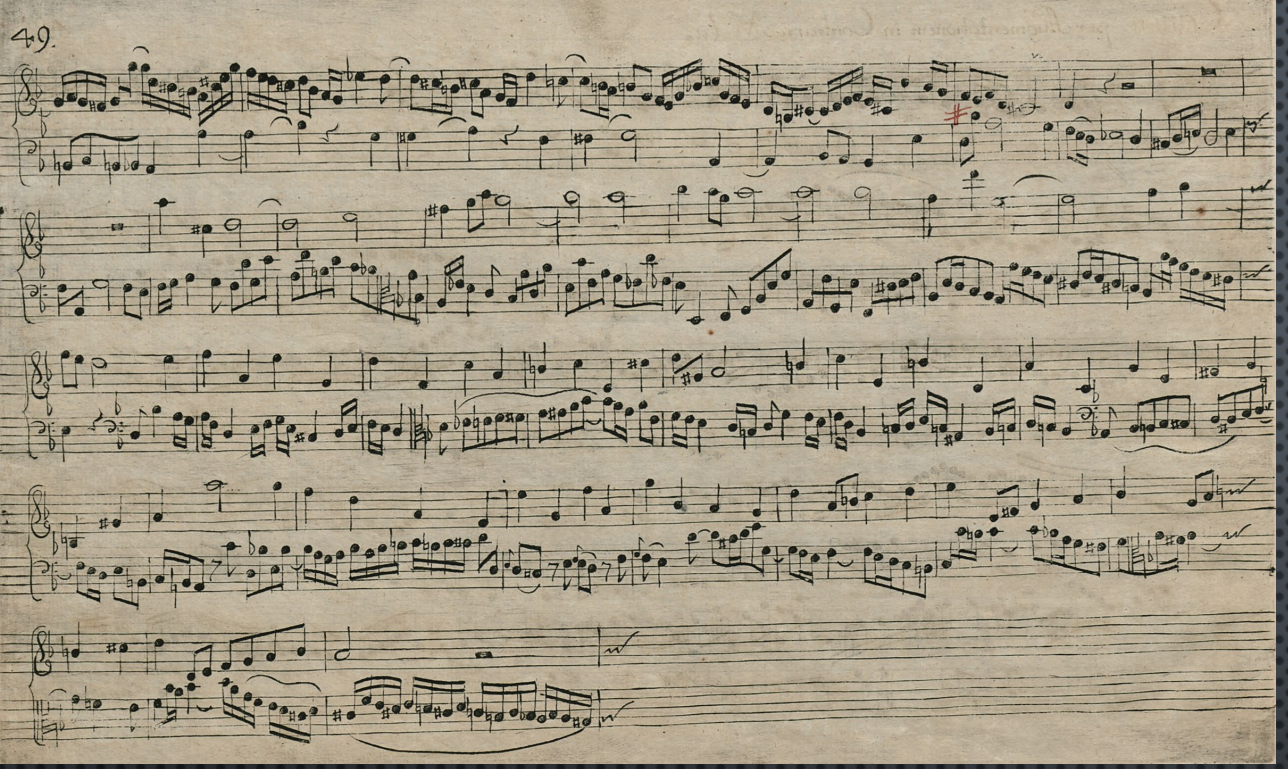


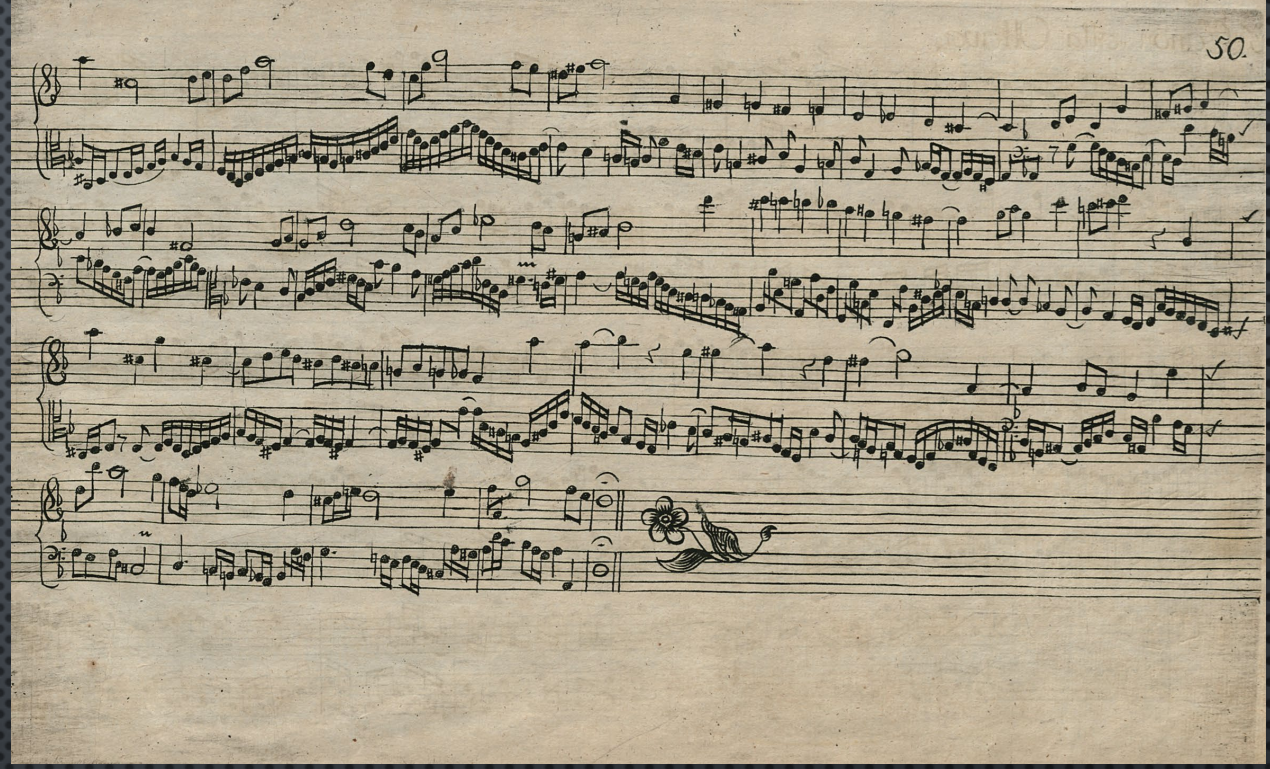

681
690
699
2 Flutes
2 Oboes
2 Clarinets in A
2 Bassoons
2 Horns in D
2 Trumpets in E
Alto, Tenor
3 Trombones
Bass
Timpani in B, F♯
Violin I
Violin II
Violas
Violoncello
Contrabass
à 2
1. Solo
ff
p
[p]
[f]

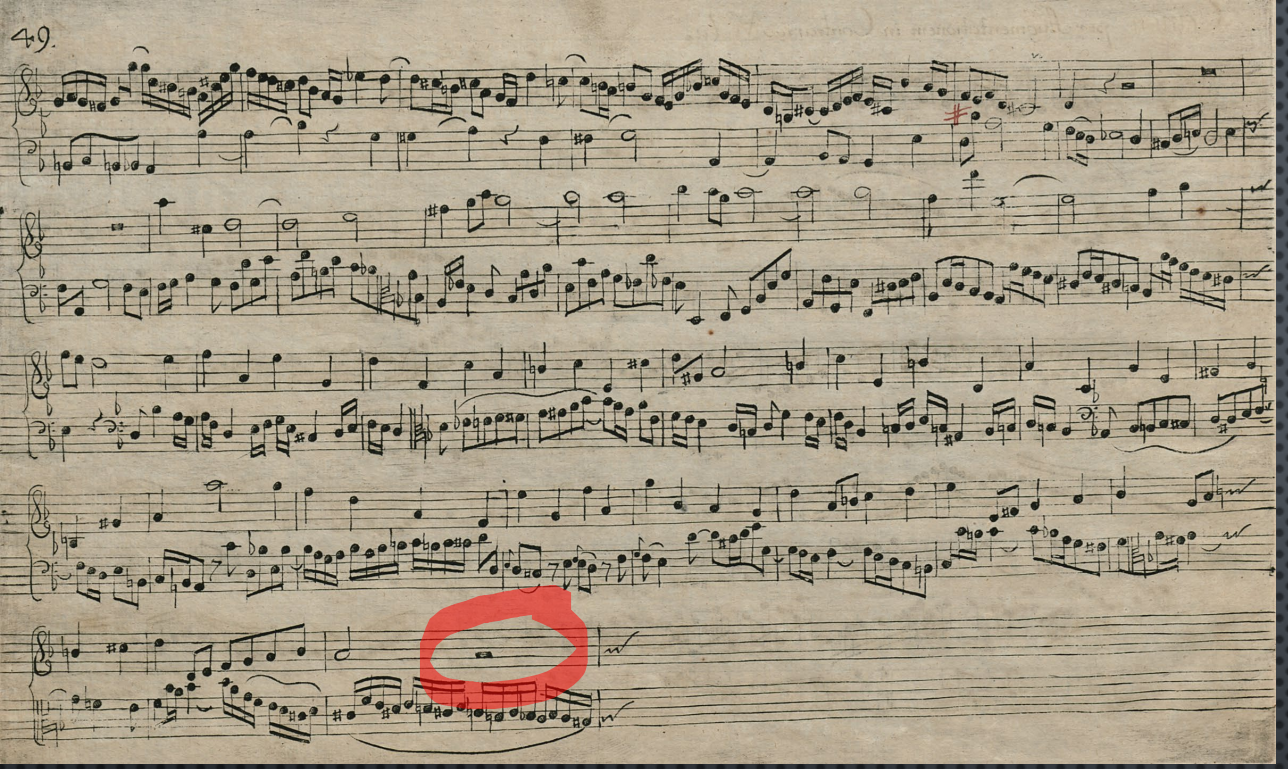


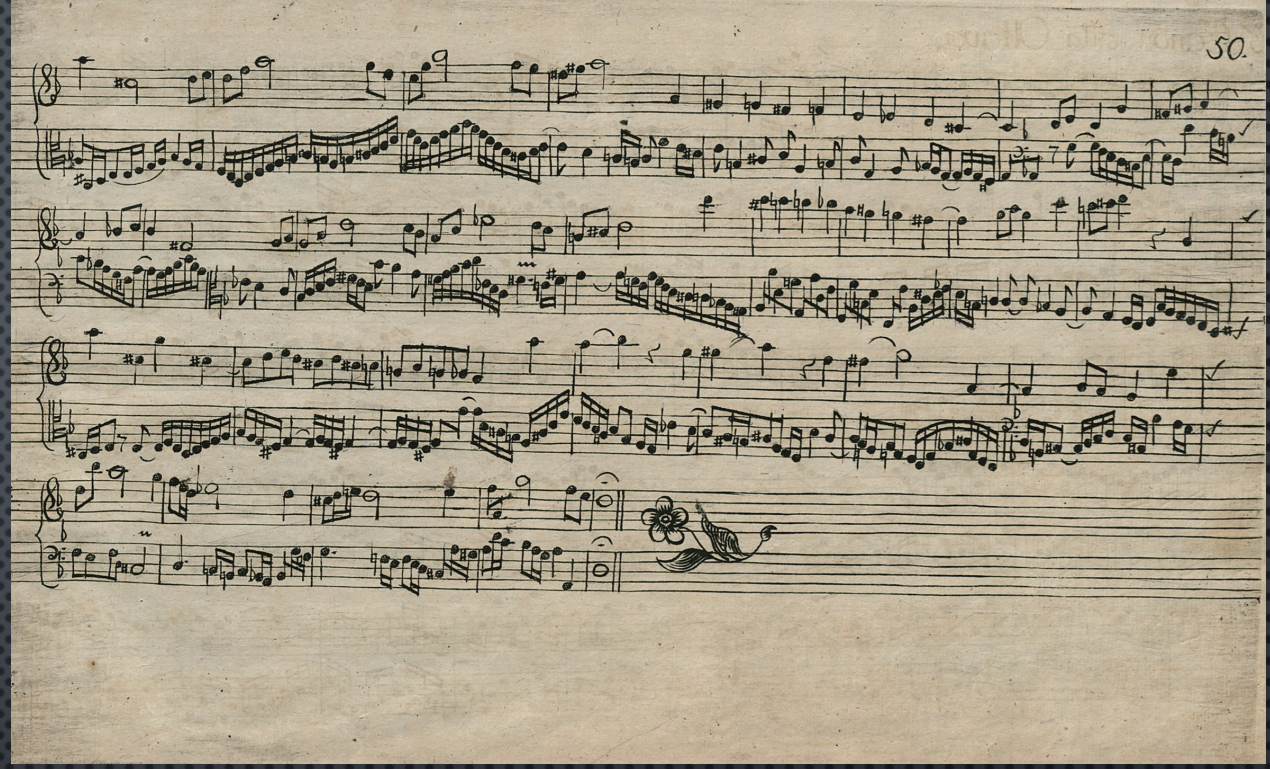
Die Kunst der Fuga - manuscript

Die Kunst der Fuge – printed edition







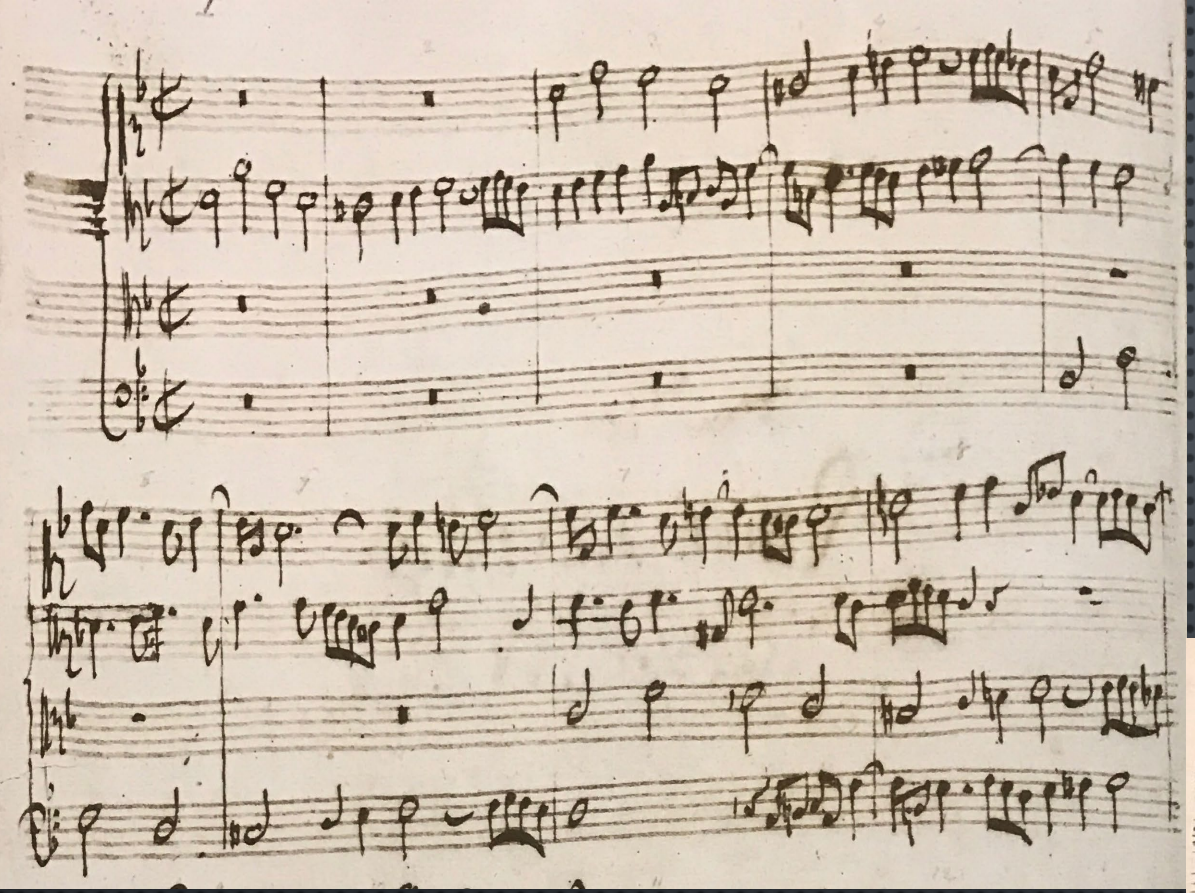


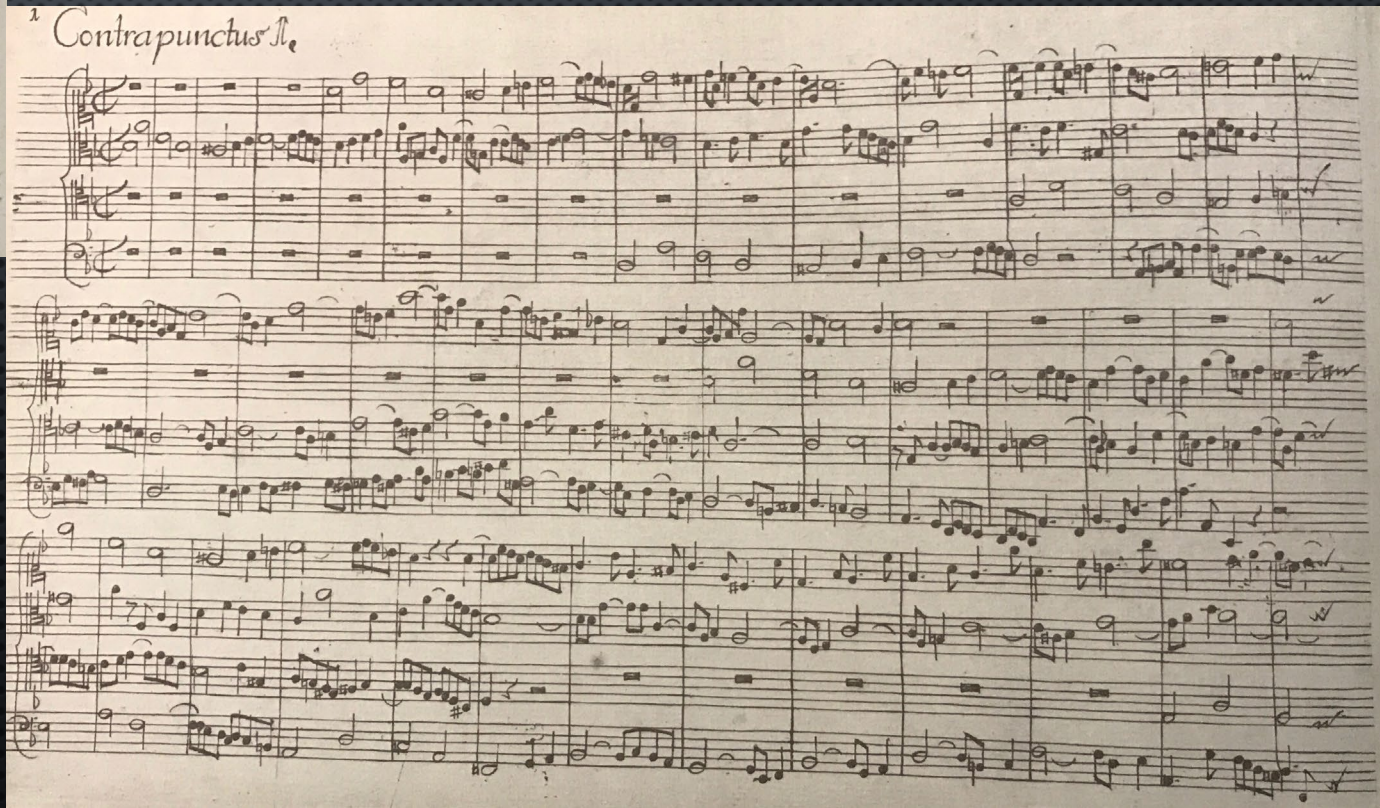
Planned contents of
The Art of Fugue

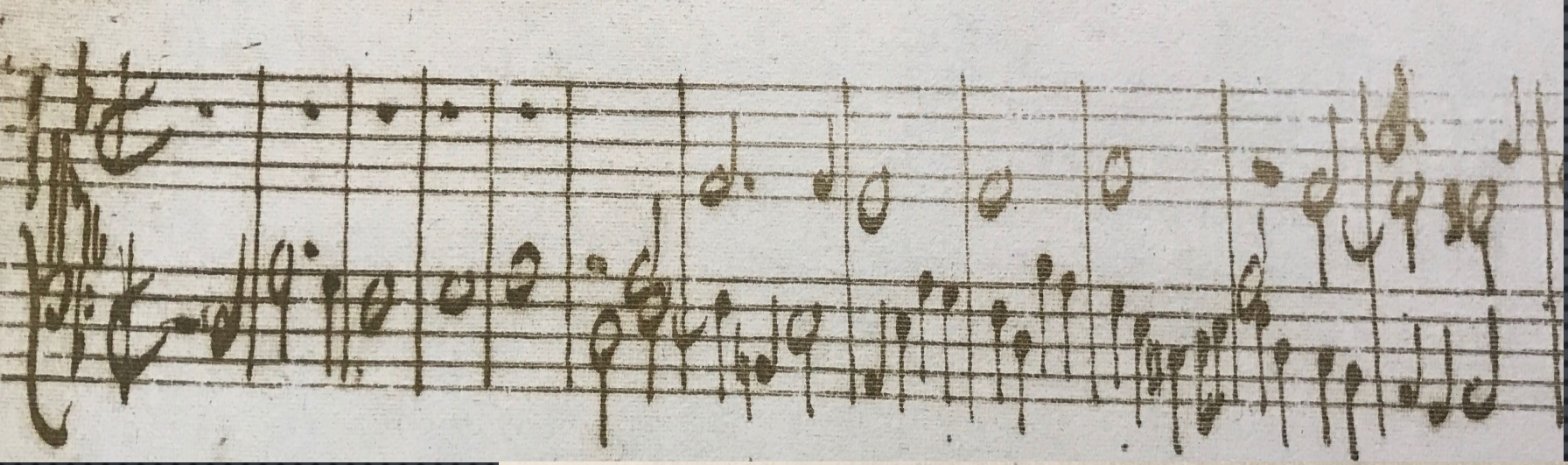
4 Simple Fugues
3 Counterfugues
4 Multiple Fugues
3 Mirror Fugues
4 Canons

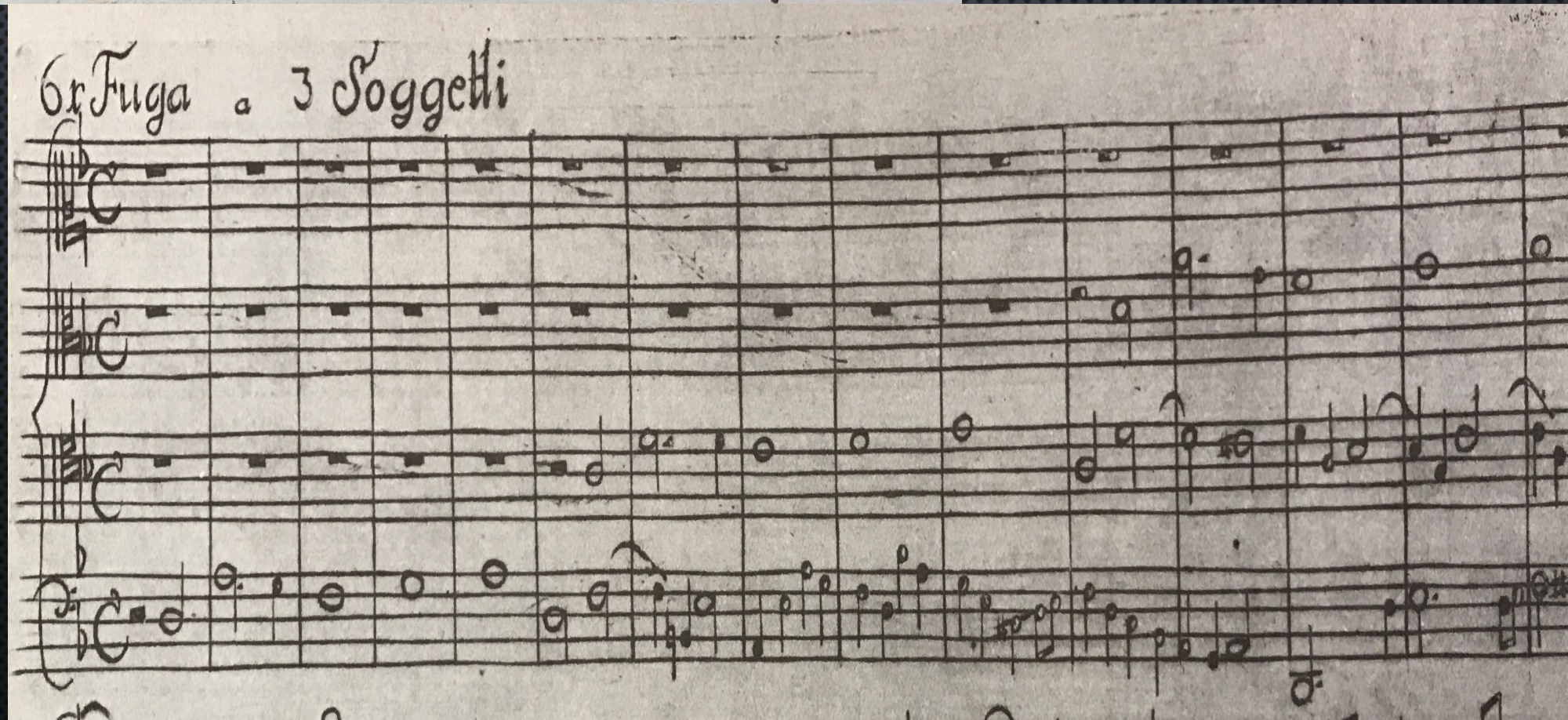
Die Kunst der Fuge
(1751, reissued 1752)

4 Simple Fugues
3 Counterfugues
4 Multiple Fugues
2 Mirror Fugues
4 Canons
Unfinshed fugue
Chorale ‘Wen[n] wir in hoechsten Noethen’




1 Contrapunctus 1.




6x Fuga a 3 Soggetti

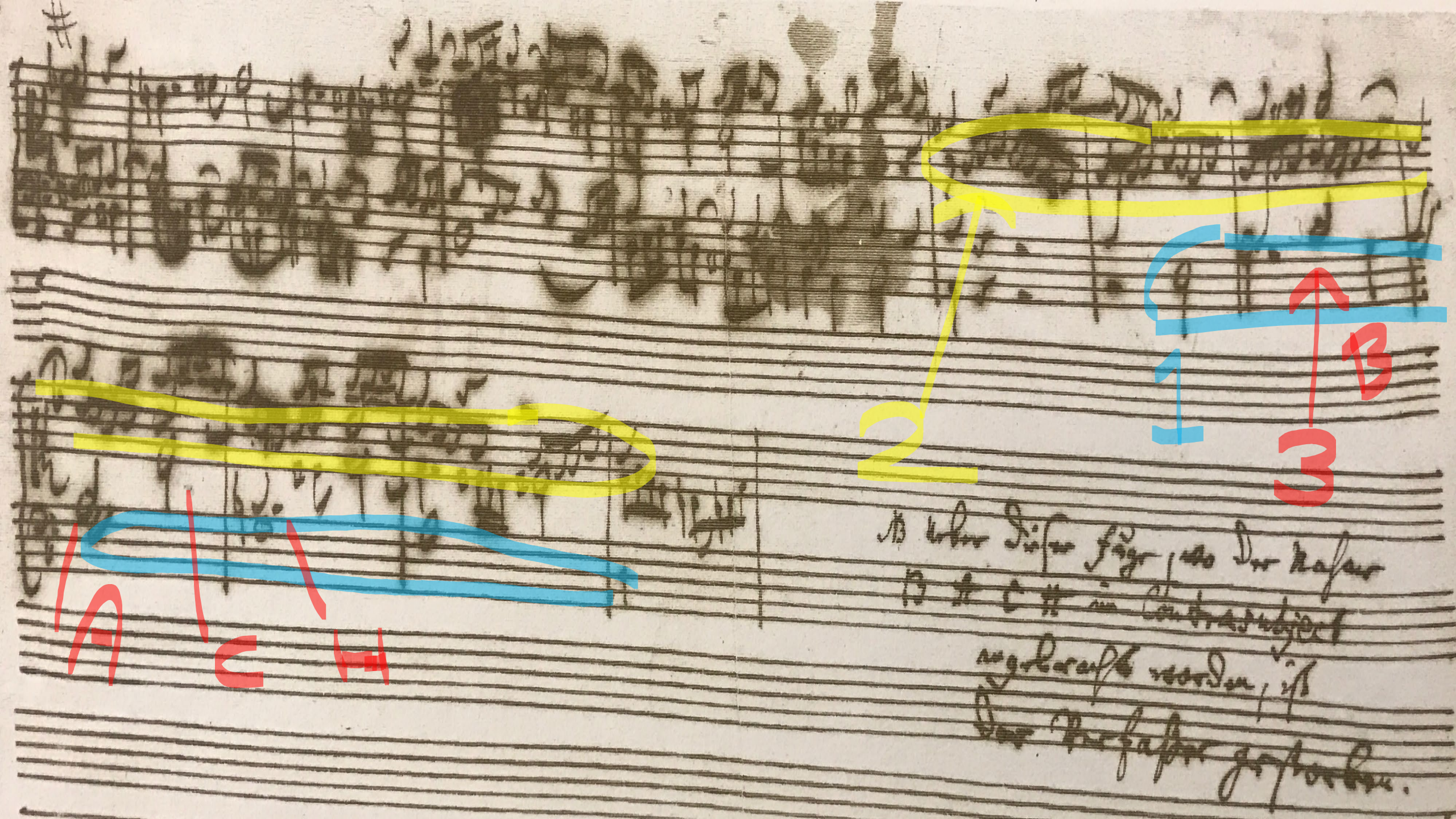
A	1
B	2
C	3

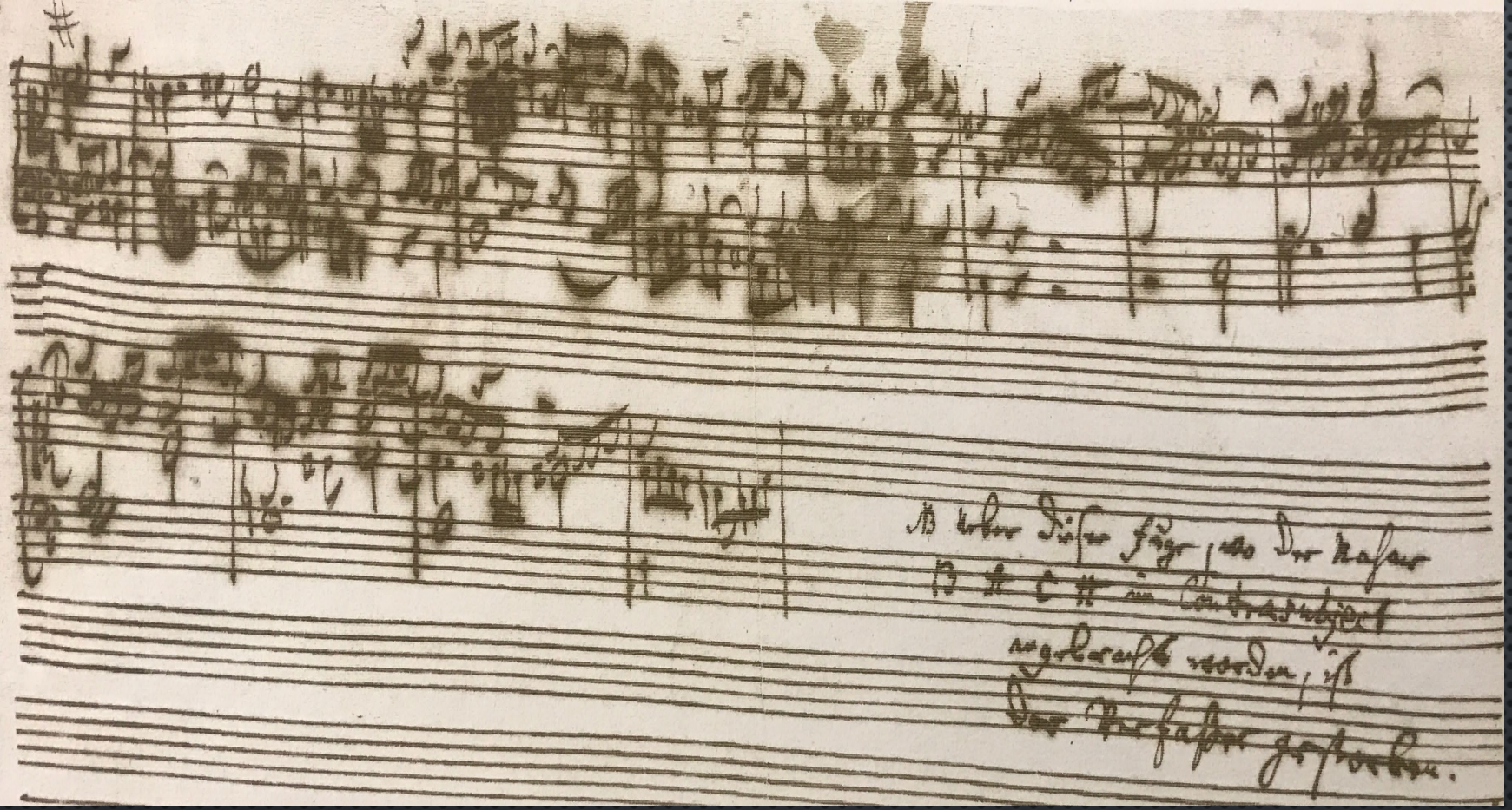
H	8
I/J	9

J S B A C H

9 + 18 + 2 + 1 + 3 + 8 = 41

S 18


1
2
3
B
D
E
H



NB Ueber dieser Fuge, wo der Nahme
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.