

W.A.MOZART

REQUIEM

KV626

Vervollständigt von
Franz Xaver Süßmayr

Viola

(Viola I,II)

naar Bärenreiter

Viola

I. INTROITUS

Requiem

Requiem

KV626

W.A. Mozart
F.X. Süssmayr

Adagio

6

11

16

21

25

29

33

37

41

45

p *simile* *f* *p* *f* *p* *f* *p* *p*

2

II. KYRIE
Allegro

4

f

8

14

18

23

27

31

35

39

43

48

Adagio

4

8

14

18

23

27

31

35

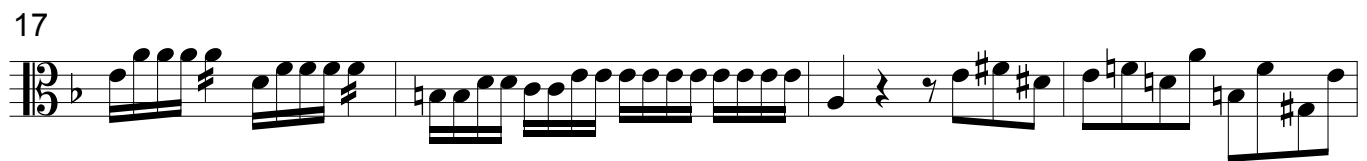
39

43

48

Adagio

III. SEQUENZ
Nº 1 *Dies irae*
Allegro assai



37



41



45



49



53



57



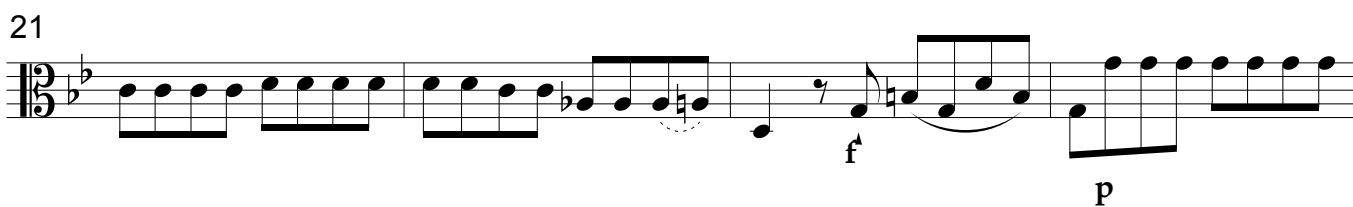
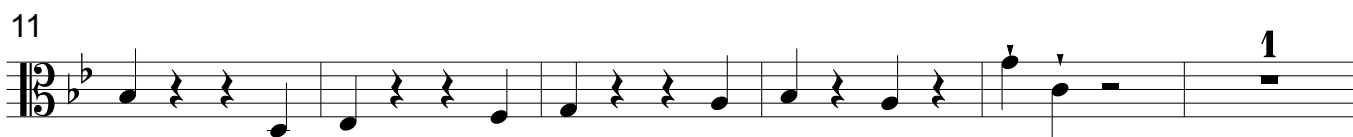
61



65



Nº 2 Tuba mirum



53



58



Nº 3 *Rex tremendae*



4



7



9



12



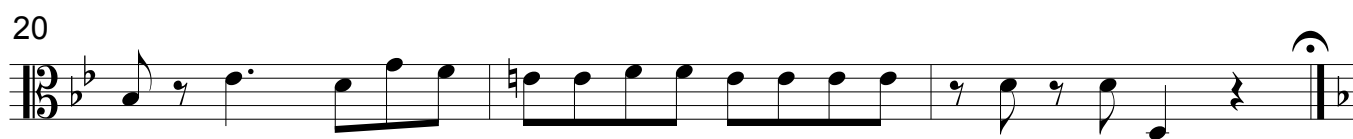
14



17



20



Nº 4 Recordare

6

tr

tr

tr

tr

p

12

p

19

24

30

1

36

mf

p

42

48

mf

54

p

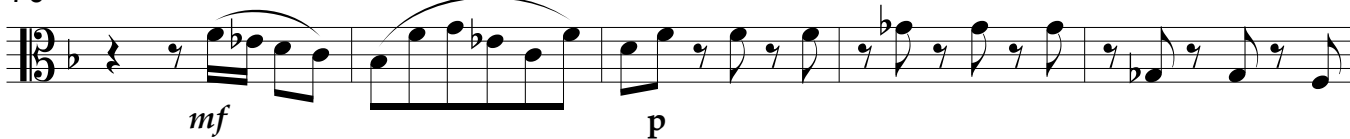
59

Detailed description: This is a musical score for a piece titled 'Nº 4 Recordare'. The score is written for a single melodic line in 3/4 time, with a key signature of one flat (B-flat). The notation includes various musical symbols such as eighth notes, sixteenth notes, and rests, often grouped with slurs. Trills (tr) are indicated above several notes. Dynamic markings include piano (p), mezzo-forte (mf), and a first ending bracket labeled '1'. The score is divided into measures, with measure numbers 6, 12, 19, 24, 30, 36, 42, 48, 54, and 59 marked at the beginning of their respective lines.

64



70



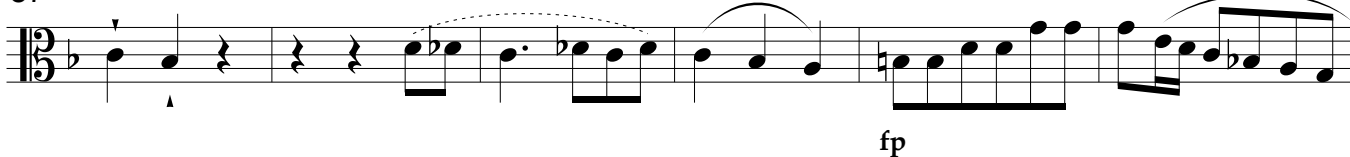
75



80



87



93



104



111



118



125



Nº 5 Confutatis
Andante

3

5

10

12

14

16

26

29

32

f

p

2

7

35



38



Nº 6 Lacrimosa



p

5



cresc.

f

9



p

f

13



p

17



21



f

25



28



III. OFFERTORIUM

Nº 1 Domine Jesu

Andante con moto

The musical score is written for a single melodic line in 2/6 time, featuring a key signature of one flat (B-flat). The tempo is marked 'Andante con moto'. The score consists of ten staves, each beginning with a measure number (5, 9, 13, 17, 21, 24, 27, 30, 35). Dynamics are indicated by 'p' (piano) and 'f' (forte). Articulation is shown with accents (^) and slurs. The melody is characterized by flowing eighth and sixteenth notes, with occasional rests and ties.

5

9

13

17

21

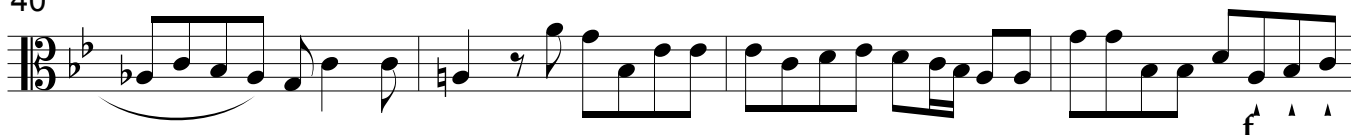
24

27

30

35

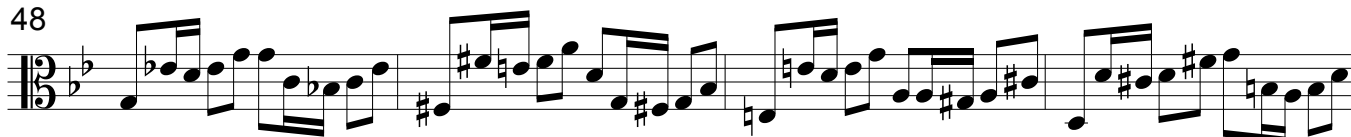
40



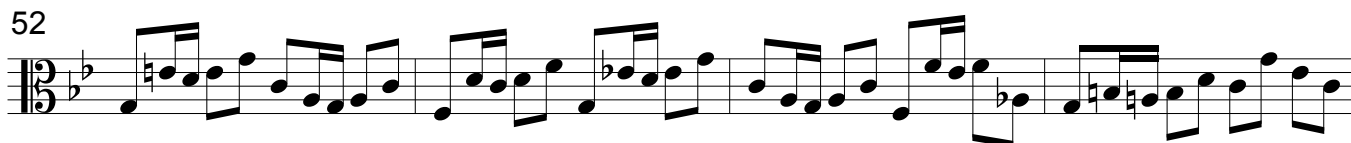
44



48



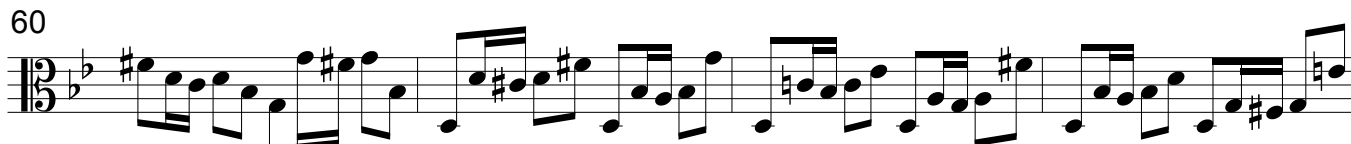
52



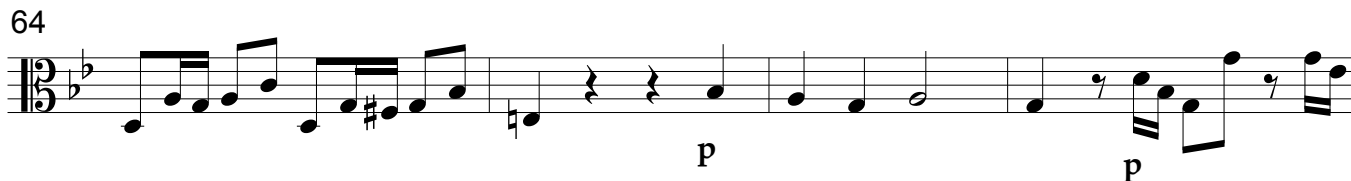
56



60



64



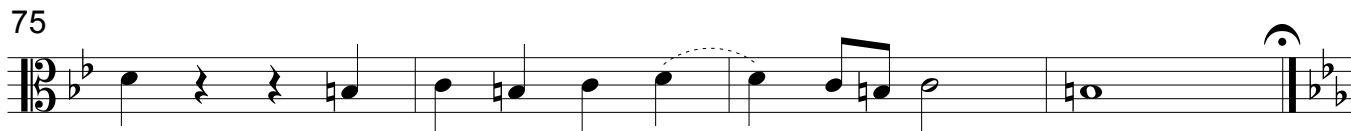
68



72



75



Andante

p

7

7

13

13

19

f

p

25

cresc.

f

p

cresc.

31

f

p

cresc.

f

p

37

f

43

p

49

attacca

Andante con moto

55



58



61



64



68



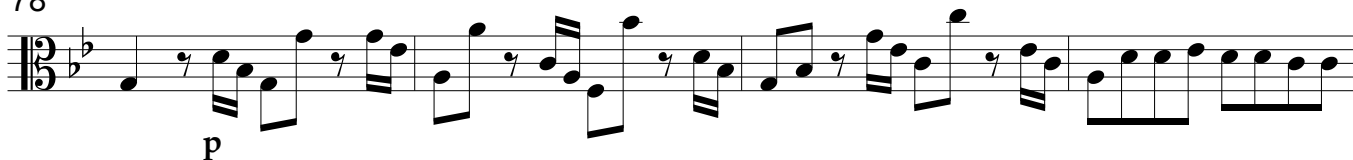
71



74



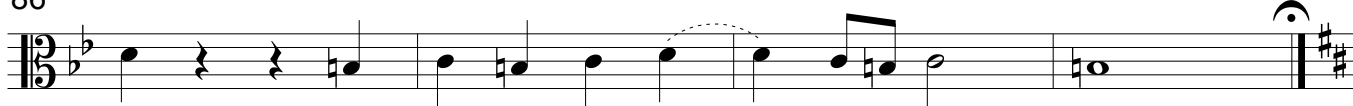
78



82



86



V. SANCTUS

Adagio

Measures 1-10 of the Adagio section. The music is in 3/4 time with a key signature of one sharp (F#). It begins with a forte (f) dynamic. The first staff contains measures 1-4, and the second staff contains measures 5-10. The melody is characterized by rapid sixteenth-note passages.

Allegro

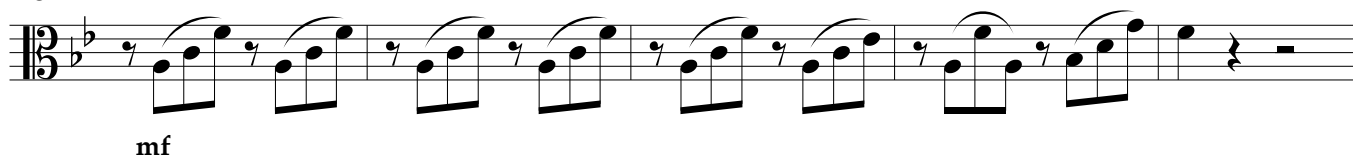
Measures 11-30 of the Allegro section. The music is in 3/4 time with a key signature of one sharp (F#). It begins with a triplet of eighth notes. The first staff contains measures 11-21, and the second staff contains measures 22-30. The tempo is faster than the Adagio section.

VI. BENEDICTUS

Andante

Measures 1-18 of the Andante section. The music is in 3/4 time with a key signature of two flats (Bb, Eb). It begins with a mezzo-forte (mf) dynamic. The first staff contains measures 1-9, and the second staff contains measures 10-18. The tempo is slower than the Allegro section.

23



28



33



38



42



46



50



Allegro

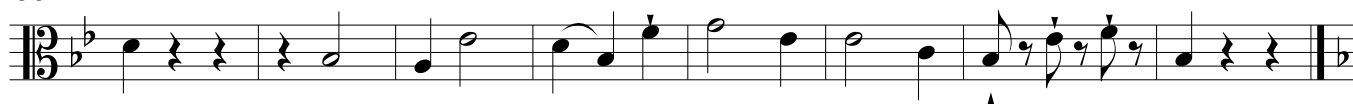
54



62



69



VII. AGNUS DEI

Vla. I,II

mf p mf p mf p mf p

6 mf p mf p ff 1 p assai

12 mf p mf p

19 mf p mf p mf p mf p

23 ff p assai

28

33 f

38 p assai

44 1 cresc. f attacca

VIII. COMMUNIO

Lux aeterna

p

5

8

f

11

14

p *f*

18

21

25

28

p

Allegro

3

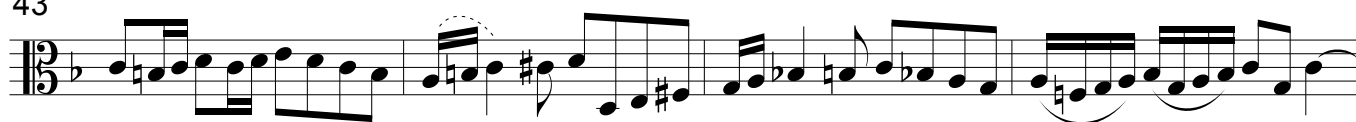
34



38



43



47



52



56



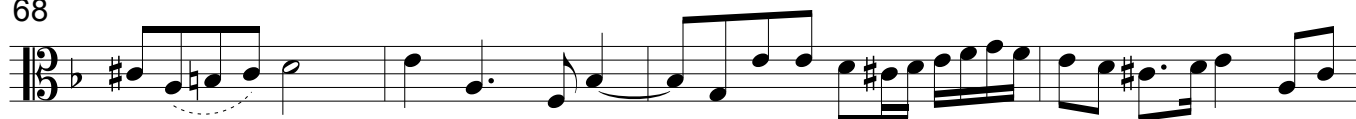
60



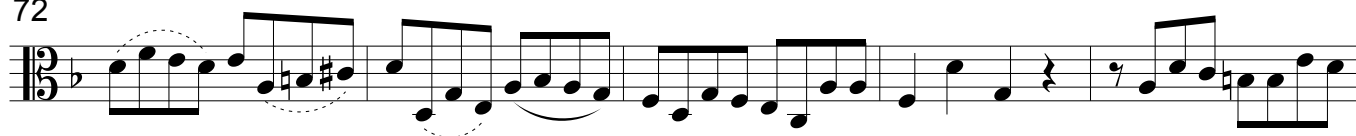
64



68



72



Adagio

77

