

CHRISTI  
GRABLEGUNG

ORATORIUM

*aus*

Klopstocks Messias

*entnommen*

und in Musik gesetzt

*von*

SIEGMUND NEUKOMM

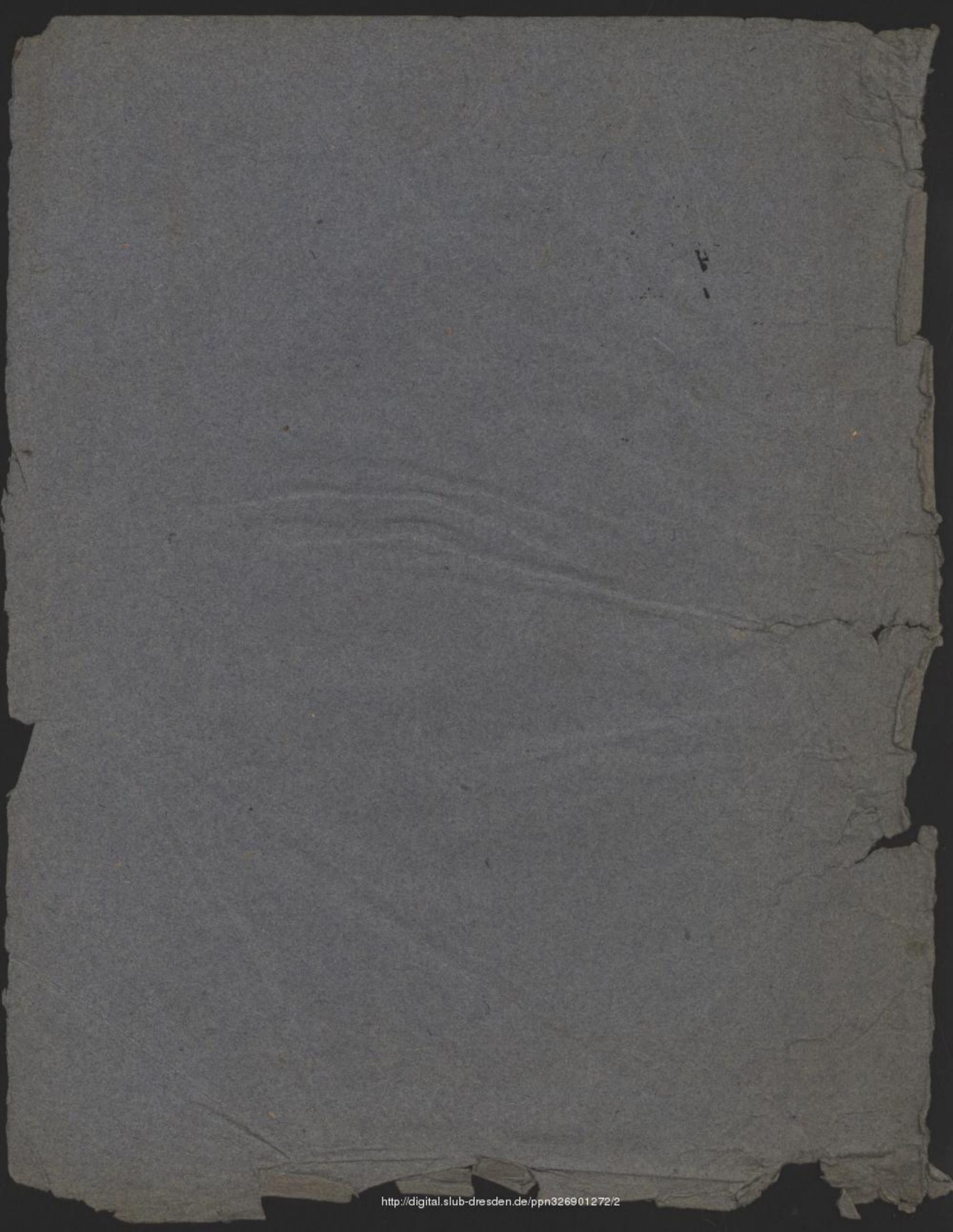
*Vollständige Gesang- und Instrumental-Stimmen.*

*49<sup>tes</sup> Werk*

Leipzig

*Pr. 6 Thlr.*

*Bei Breitkopf und Härtel.*



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[ 1827 ]

Mus. 4521-D-502



(Mus. Q. 3245)

SOPRANO 1<sup>mo</sup>

CHRISTI GRABLEGUNG von S. NEUKOMM.

N<sup>o</sup> 1. Jntroduziona.

Andante

N<sup>o</sup> 2. SOLO

Fl. 11 12

Violino

Recit.

Aber Eva, un-sichtbar dem mensch-lichen

Auge, entschwebte den himmlischen Schaaren, die Golgatha's heiligen Hügel um-gaben,

und neigt ihr Antlitz über das Antlitz des todten Messias. Ihr golde-nes

Andante

Haar floss sanft auf seine Wunden, und eine Thräne des Himmels auf die ruhende Brust.

Adagio non troppo

12

Wie schön sind deine Wun - den! wie schön sind dei - ne Wun - den! noch

ungebohrner Er - lö - ster, gan - zer Ae - o - nen Seligkeit strömt aus je - der her -

un - ter, strömt aus jeder, aus je - der her - unter. Sohn mein Mittler! wie deckt dein

Antlitz die Blässe des Todes! dein ge - schlosse - ner schwei - gender Mund,

dein stummes Au - ge re - den dennoch e - - - wi - ges Le - - - ben.

4 6

SOPRANO 1<sup>mo</sup>

Sohn mein Mitt-ler! wie schön sind dei-ne Wun-den! wie schön sind dei - ne  
 Wun-den! ein blü-hen - der Seraph, stürb er, also läg er im To - de.  
 Noch lä - chelst du Lie - be, noch lä - chelst du Lie-be, und in deinem Gesicht redt:  
 je - - de Ge - behr-de noch Gna - de, noch Gna - - - de, noch lächelst du  
 Lie - be, noch lächelst du Lie - be und in deinem Gesicht redt je - - de Ge-  
 behrde noch Gna - de. 1 Sohn! mein Mittler wie schön sind deine Wun - den! 1

**No 3.** 16 Andante Vivace Chor der himmlischen Heerschaaren

RECITATIVO

12 18 Wer ist der, der von Golga-tha  
 kömmt im röthlichen Kleide? wer ist der? wer mit Blut gewande ge - schmückt her - unter vom  
 Altar? 3 2<sup>ter</sup> Chor wer, dess göttliche Macht ver-borgen und ewi - ges Heil ist? Jeh bins,  
 ich bins, ich bins, der Ge-rechtigkeit lehrt, ein Meister zu helfen, ein Meister zu hel -  
 fen. 9 1<sup>ter</sup> Chor Wa - rum ist dein Ge - wand röthlich gefärbt, und wie eines, der die Kelter ge -  
 treten dein Kleid? 4 Der Ra - che Tag ist, es ist das Jahr der grossen Er - lö -  
 sung ge - kommen. 4 Sie - he! der Schlange zer - trat ich den Kopf, 1 sie stach in die

SOPRANO. 1<sup>mo</sup>

Fer-se, All' Em-pö - rer all' Em - pö - rer, al - le hab' ich in mei - nem Zor -  
 ne zer - tre - - ten, habe sie trunken ge - macht in meinem Grimme, in meinem  
 Grim-me; al - so hab' ich all' ihr Ver-mö - gen zu Bo - den ge - stos - sen. N<sup>o</sup> 4. Recit.  
et Aria.

N<sup>o</sup> 5.  
CHOR

Maestoso moderato assai

II *f* Aber weh' dir Je - rusa - lem! weh' dir Je - rusa - lem, weh' dir!  
 weh' dir! weh' dir Je - rusa - lem, ach wehe deinen Söhnen, wehe dei - nen Söh - nen! weh' dir Je -  
 rusalem! weh' dir Je - ru - sa - lem! Je - ne schreckliche Stim - me, je - ne schrek - liche  
 Stimme ach! dein Ru - fen, dein Ru - fen ums Blut des Mittlers, ums Blut des Mittlers, wie  
 hat es der Feldherrn Ru - fen, du Stadt des Todes er - hört, ach dein Rufen ums Blut des  
 Mittlers wie hat es der Feldherrn Rufen er - hört! ach dein Rufen ums Blut des Mittlers, wie  
 hat es der Feldherrn Rufen er - hört. Weh' dir, weh' dir Je - rusalem weh' dir, weh' dir, Je - rusalem  
 weh' dir, weh' dir! weh' dir! weh' dir, weh' dir, Je - rusa - lem! weh' dir, we - he dei - nen  
 Müttern! wehe dei - nen Müttern! wehe! wehe der noch ungebohrnen Frucht weh' dir!  
 weh' dir! weh' dir Je - ru - salem! weh' dir! weh' dir! weh' dir Je - ru - sa - lem!

N<sup>o</sup> 6. Recit Aria.

SOPRANO 1<sup>mo</sup>

N<sup>o</sup> 7.  
FINALE  
SOLO

Andante

Viol. I.

Fl.

Viol

Fl. #

Recit.

Doch jetzt entsank die Posaune selber E-loa,

auch schwieg der Ge-

Viol

Andante a Tempo

sang des ersten Pro - pheten.

Und sie sahen dem Leichname nach, ihn trugen die

Recit

Frommen nieder zum Grabe, das gegen den hohen Golgatha über, ein - sam unter alternden

poco piu mosso

Bäumen, in Felsen gehau lag.

Und sie entwälzten den deckenden

Stein der Oeffnung des Grabes.

Joseph's Aug' er - koch in seiner

Tiefe die Stätte für den Ent - schlafnen: und also zer - floss des Trauernden Seele: Ach

Adagio non troppo

endlich hat des Lebens, ach endlich des Todes Dul - der wo er sein Haupt hin -

Adagio Viol I.

Recit.

P

le - ge.

Und sie senkten ihn sauft in die Tiefe des Grabes,



und wandten oft von dem liegenden Todtenweg ihr weinendes Auge, bis sie zuletzt den Felsen mit  
 müdem Arm aufhüben, seine dumpfe Last in des Grabes Oeffnung sinken liessen,  
 und Nacht ausbreiteten über den Leich - nam des Mitt - - - lers. N<sup>o</sup> 8. Rec. et Aria.

*a Tempo* **Largo** 10

**N<sup>o</sup> 9.**  
**VIVACE**  
 con fuoco

Basso Solo Chor

13 40 Tö - net Po - sau - nen der er - sten der  
 - En - gel, tönet Po - saunen der Him - mel - ru - fer, tö - net Po - sau - nen tö - net Po -  
 saunen, tö - net Po - sau - nen der er - sten der En - gel, der Aerndter, der Aerndter am  
 Tage seines Lohns, der Him - mel ru - fer. Wenn nun an des Thro - nes  
 Strome die Na - men der Sie - ger me - lo - disch her - auf wehn, tö - net Po -  
 saunen tö - net Po - saunen der ersten der Engel, tönet der na - henden Aufer -  
 stehung des Sohnes ent - ge - - gen, tö - net Po - sau - nen tö - net!

1 4 1 13

SOPRANO 1<sup>mo</sup>

N<sup>o</sup> 10. SOLO u CHOR

Andante 4 Solo

12/8

Lis - pelt Har - fen der schön - sten der Mor - gen - rö - then,

lis - pelt Har - fen dem Schimmer sei - nes Er - wa - chens, dem Schimmer seines Erwa - chens, dem

strahlenden Schwebendes Siegers entgegen, lispelt Harfen dem strahlenden Schwebendes Siegers entgegen,

lis - pelt Har - fen ach! uns schlummert er nicht in der Nacht des Schreckens, er schlummert uns in

Palmenschatten, er schlummert uns in Palmenschatten, er, er der Ueber - win - der des To -

des. *1 helle Solo* Lis - pelt Har - fen der schön - sten der Mor - gen - rö - then, dem

Schimmer sei - nes Erwa - chens, dem Schimmer seines Erwa - chens, lis - pelt Har - fen,

lis - pelt, lis - pelt dem strahlen - den Schweben des Sie - gers ent - ge - gen,

*pp* lis - pelt Har - fen lis - pelt Har - fen, ach uns schlummert er nicht in der

Nacht des Schreckens, er schlum - mert uns in Pal - men - schatten, er der Ueber - win - der des

To - des. Lis - pelt Har - fen der schönsten der Morgenröthen, lis - pelt Har - fen dem

Schimmer sei - nes Erwachens, dem Schimmer sei - nes Er - wa - chens. *Solo* Lis - pelt

Har - fen, lis - - pelt, lis - pelt Har - - fen lispelt, lis - - pelt Harfen lis - pelt. **5**

SOPRANO I<sup>mo</sup>

N<sup>o</sup> 11  
TERZETTO

Adagio Solo

1 Klaget! klaget! klaget ihm nach, ihr seine Ge-lieb-ten, die  
sterb-lich noch im Staube wandeln; ihr wei-net bald an - - de-re Thränen:  
Thränen, wie wir nicht wei-nen kön-nen, die eu-er E-lend nicht em-  
pfan-den, wie ihr nicht wein-ten aus bluten-den Her - - - zen.  
Kla-get kla-get kla-get ihm nach, ihr sei-ne Ge-lieb - - ten  
kla-get klaget ihm nach, ihr sei-ne Ge-lieb-ten, kla - - - get  
kla - get ihm nach, ihr sei-ne Ge-lieb - - ten, kla-get ihm  
nach, *f* kla-get! *f* kla-get, *f* kla-get ihm nach.

N<sup>o</sup> 12.  
SCHLUSS-CHOR

Maestoso

1 Tö-net Po-saunen der er-sten der En-gel, der Aerndter, der  
Aerndten am Tage seines Lohns, tö-net Po - sau-nen der ersten der En-gel,  
tö - net, tö - net, tö-net Po - sau-nen der er-sten der En - gel, tö-net der  
nahenden Aufer- stehung des Sohnes des Sohnes ent - ge - - gen.

SOPRANO I<sup>mo</sup>

Moderato

10 Preis dem, der von Golgatha kömmt, sein Name werde ge - hei - ligt, sein Name, sein Na - me wer - de ge - heiligt, wer - de ge - heiligt, sein Name wer - de ge - heiligt, sein Name werde ge - heiligt, werde ge - hei - - - - ligt. 5

Preis dem, der von Golgatha kömmt, sein Name wer - de ge - heiligt; sein Name wer - de ge - heiligt, Preis ihm. 2 Preis dem, der von Golgatha kömmt, sein Name wer - de ge - heiligt, wer - de ge - hei - ligt, ge - heiligt. 1 Preis dem, der von Golgatha kömmt, sein Name wer - de ge - heiligt, wer - de ge - heiligt, sein Name wer - de ge - hei - - - - - ligt, sein Na - me wer - de ge - hei - ligt. poco più mosso Tönet Po - saunen, tönet Po - saunen, tö - - - net, tönet Po - saunen, tö - net, tö - - - net, tönet Po - saunen der nahenden Auf - er - ste - hung des Soh - nes ent - ge - gen, 1

tö - net Po - sau - nen der na - hen - den Auf - - er - ste - hung des Soh - nes ent - ge - - - gen, 2 sein Name wer - de ge - heiligt, sein Name werde ge - heiligt, wer - de ge - hei - - - ligt. 7

(Mus Q 3245)

SOPRANO 1<sup>mo</sup> RIP.

CHRISTI GRABLEGUNG von S. NEUKOMM.

N<sup>o</sup> 10.  
SOLO u CHOR

Andante

Solo

Tutti

22

Lis - pelt Har - fen der schön - sten der Morgenrö - then,

lis - pelt Har - fen dem Schimmer seines Erwa - chens, dem Schimmer seines Erwa - chens,

lis - pelt Har - - fen, lis - pelt, lis - pelt dem strah - len - den Schwe - ben des

Sie - gers ent ge - gen, lis - pelt Har - fen, lis - pelt Har - fen; ach

uns schlummert er nicht in der Nacht des Schreckens, er schlummert uns in

Pal - men schatten, er, der Ueberwin - der des To - des. Lis - pelt Har - fender

schön - sten der Morgenröthen, lis - pelt Har - fen dem Schimmer seines Erwachens, dem

Schimmer seines Erwa - chens. Lis - pelt Har - fen, lis - pelt, lis - pelt

Har - fen, lis - pelt, lis - pelt Har - fen, lis - pelt!



(Mus. Q 3245)

SOPRANO 2<sup>da</sup>

CHRISTI GRABLEGUNG von S. NEUKOMM.

N<sup>o</sup> 1. Introduzione N<sup>o</sup> 2. Rec. et Aria.

N<sup>o</sup> 3.  
RECITATIVO

16 Andante

Vivace Chor der himmlischen Heerscharen

12 18 *f* 1<sup>ter</sup> Chor  
 Wer ist der, der von  
 Golgatha kömmt in röthlichen Kleide? wer ist der? wer mit Blutgewande ge-  
 schmückt her-unter vom Altar? wer, dess göttliche Macht verborgen und ewiges  
 3 2<sup>ter</sup> Chor  
 Heil ist? Ich bin's, ich bin's, ich bin's, der Ge-rechtigkeit lehrt, ein  
 9 1<sup>ter</sup> Chor  
 aMeister zu helfen, ein Meister zu hel - fen. Wa-rum ist dein Ge-wand  
 4  
 röthlich gefärbt, und wie eines, der die Kelter ge-treten dein Kleid? Der Ra-  
 5  
 che Tag ist, es ist das Jahr der grossen Er - lö - sung ge - kommen.  
 1  
*f* der Schlange zertrat ich den Kopf, sie stach in die Ferse! All' Em - pö -  
 1  
 rer, all' Em - pö - rer, al - le hab' ich in mei - nem Zor-ne zer - tre -  
 1  
 ten, habe sie trunken gemacht, in meinem Grimme, in meinem Grimme,  
 10  
 al - so hab' ich all' ihr Ver-mö - gen zu Bo - den ge - stos - - sen.

Mus. 4521-D-502



N<sup>o</sup> 5.  
CHOR

Maestoso moderato assai

11 *f* Aber weh dir Je-ru-salem! weh dir Je-ru-salem!

weh dir! weh dir! weh dir Je-ru-salem! *p* ach wehe deinen Söhnen, wehe deinen

Söhnen, *ff* weh dir Je-ru-salem, weh dir Je-ru-salem! *f* Jene schreckliche

Stimme, jene schreckliche Stimme, dein Rufen, dein Rufen ums Blut des

Mittlers, ums Blut des Mittlers, *f* wie hat es der Feldherrn Ru-fen, du Stadt des

*piu mosso* Todes er-hört, ach dein Rufen ums Blut des Mittlers, wie hat es der Feldherrn

Rufen er-hört, ach dein Rufen ums Blut des Mittlers, wie hat es der

Feldherrn Rufen er-hört. *2* Weh dir, weh dir, Je-ru-salem, Je-ru-salem, weh

dir, weh dir, Je-ru-salem! weh dir! weh dir! weh dir! weh dir! weh dir! weh dir Je-

ru-salem! weh dir! wehe deinen Müttern! wehe deinen Müttern!

*1* wehe der noch ungebohrnen Frucht! weh dir! weh dir! weh dir Je-

ru-salem! *5* weh dir! weh dir! weh dir, Je-ru-salem!

N<sup>o</sup> 6. Recit et Aria. N<sup>o</sup> 7. Finale. N<sup>o</sup> 8. Recit et Aria.



SOPRANO 2<sup>do</sup>

N<sup>o</sup> 9.

VIVACE  
con fuoco

13

Basso Solo Chor

40 Tö - net Po - sau - nen der er - sten der  
 En - gel, tö - net Po - saunen der Himmel - ru - fer, tö - net Po - saunen, tö - net Po -  
 saunen, tö - net Po - sau - nen der er - sten der En - gel, der Aerndter, der Aerndter am  
 Tage seines Lohns, der Him - mel - ru - fer. Wen nun an des Thro - nes  
 Stro - me die Na - men der Sieger me - lo - disch her - auf - wehn, tönet Po - saunen,  
 tö - net Po - saunen, der ersten der Engel, tönet der na - hen - den Aufer - stehung des  
 Sohnes ent - ge - gen, tö - net Po - sau - nen, tö - - net

N<sup>o</sup> 10.

SOLO u CHOR.

Andante

Solo

Tutti

12 8 22 Lis - pelt Har - fen der schönsten der Morgen - röthen,  
 lis - pelt Har - fen dem Schimmer seines Erwa - chens, dem Schimmer seines Erwa - chens,  
 lis - pelt Har - fen lis - pelt, lis - pelt dem strah - len - den Schwe - ben des  
 Sie - gers ent - ge - gen, lis - pelt Har - fen, lis - pelt Har - fen; ach!  
 uns schlummert er nicht in der Nacht des Schreckens, er schlum - mert uns in  
 Palmen - schatten, er, der Ueber - win - der des To - des. Lis - pelt Har - fen der

SOPRANO 2<sup>do</sup>



schön-stender Morgenröthen, lis-pelt Har-fen dem Schimmer seines Erwachens, dem Schimmer seines Erwa-chens. *pp* Lis-pelt Har-fen, lis-pelt, lis-pelt Har-fen, lis-pelt, lis-pelt, Har-fen lis-pelt!

N<sup>o</sup> 11. Terzetto.

N<sup>o</sup> 12.

Maestoso

SCHLUSS CHOR



1 Tö-net Po-sau-nen der er-sten der En-gel, der Aerndter der Aerndter am Tage seines Lohns, *f* tö-net Po-saunen der er-sten der En-gel tö-net, tö-net, tö-net Po-sau-nen der er-sten der En-gel tö-net der nahen-den Auf-er-stehung des Sohnes, des Sohnes ent-ge-gen.

Moderato



7 Preis dem, der von Golgatha kömmt, sein Name wer-de ge-hei-ligt, sein Name wer-de ge-heiligt, Preis ihm, sein Name wer-de ge-hei-ligt, sein Name wer-de ge-heiligt, sein Name wer-de ge-heiligt, sein Name ge-

hei - ligt, wer - de, sein Na - me, sein Name wer - de ge - hei - ligt, sein  
 Name wer - de ge - hei - ligt, sein Na - me, sein Name, sein Name wer - de ge -  
 heiligt, wer - de ge - heiligt, sein Name wer - de ge - heiligt. Preis - dem, der von  
 Gol - gatha kömmt. Preis dem, der von Golgatha kömmt, sein Name wer - de ge -  
 heiligt, wer - de ge - hei - ligt; sein Name wer - de ge - hei - - - - - ligt, sein  
 Na - me werde ge - hei - ligt. Tönet Po - saunen, tönet Po - saunen, tö - -  
 - net Po - saunen, Po - saunen, tö - net, tö - - - net, tö - net Po - sau -  
 nen der nahen - den Auf - er - ste - hung des Soh - nes ent - ge - gen,  
 tö - net Po - sau - nen der na - henden Auf - - er - - ste - hung des  
 Soh - nes ent - ge - - - gen. Sein Name werde ge - heiligt, sein  
 Name werde ge - hei - ligt, werde ge - hei - - - ligt. Fine

(Mus. Q. 3245)

TENORE

CHRISTI GRABLEGUNG von S. NEUKOMM.

Adagio non troppo

N<sup>o</sup> 1.

INTRODUZIONE

Am Fus-se des

Kreuzes stand die Mutter im stummen aus-geweinten Schmerz, neben ihr der geliebteste Jünger des

Sohnes und die kleine Zahl der getreuen Verwaisten.

Recit

Da trat

Joseph von Arimathäa herbey und Niko-demus, und legten, der das Sterbe-gewand, und

der die Gerüche der Myrrhe in den Staub.

Recit.

Dann

nahmen sie von dem Kreuz den Leichnam, und sie liessen ihn sanft auf Golgatha's Hügel herunter

sin - - ken.

Nun ruht er am Kreuz: sie eilten und gaben der Stätte Lebendem Leichengewand

TENORE

und wollten, der einst mit Po-saamen Auferstehung gebeut, so vor der Verwesung schützen.

N<sup>o</sup> 3.

16 Andante

Vivace

Chor der himmlischen Heerschaaren

N<sup>o</sup> 2. Rec et Aria.

RECITATIVO

Wer ist der, dervon Golgatha kömmt in

röthlichen Kleide? wer ist der? wer mit Blut-gewande ge-schmückt herun-ter vom

Altar? wer, dess göttliche Macht ver-borgen und ewiges Heil ist? Jch bin's,

ich bin's, ich bin's, der Ge-rechtigkeit lehrt, ein Meister zu helfen, ein Meister zu

hel - fen. Warum ist dein Ge-wand röthlich ge-färbt, und wie ei-nes, der die

Kelter ge - treten dein Kleid. Der Ra-che Tag ist, es ist das Jahr der

grossen Er-lö - sung gekommen Sie - he! der Schlange zertrat ich den Kopf, sie

stach in die Ferse! All' Em-pö - rer, all' Em-pö - rer, al - le hab ich in mei - nem

Zor-ne zer-tre - ten, habe sie trunkengemacht in meinem Grimme, in meinem Grimme,

al - so hab ich all' ihr Ver-mö - gen zu Bo-den ge-stos - - sen.

## TENORE

3

N<sup>o</sup> 4. *Largo* Violino I<sup>o</sup>

SOLO

5 Recit.

Und Joseph nahm die bluti-ge Krone vom Haupte des

5

pp a Tempo

Todten, gab sie seinem Ge-fähr-ten, und hüllte das göttliche Haupt ein.

Recit. a Tempo

Nun erhuben sie von der Er-de den hei-li-gen Leichnam, und tru-gen

11

längsam ihn von Golgatha's Höhn, der Last von Gott ge-wür-digt. 11 Ge-

storben ist Er! Er ist ge-storben ihr Engel! Er er-nie-der-te bis zum

1

To-de sich, bis zum Tod am Kreuz! Und Knechte sün-di-ger Götzen, sün-diger

Götzen warfen um sei-ne Ge-wan-de das Loos, ach Es-sig und Gal-le gaben sie

ihn in seinem ent-flamnten Durste zu trinken, und vom bit-tern Kel-che des

Spot-tes der See-le des Dul-ders, der See-le des Dul-ders; und ge-stor-ben, ge-

3

stor-ben ist er! ihr En-gel! er ist ge-storben, er ist ge-stor-ben, ihr En-gel!

TENORE

Nº 5. Maestoso moderato assai

CHOR

*f* A-ber weh dir Je - ru - sa - lem! weh dir Je - ru - sa - lem! weh dir,  
 weh dir! weh dir Je - ru - sa - lem, *p* wehe! weh dir Je - ru - sa - lem,  
 weh dir Je - ru - sa - lem! Jene schreckliche Stimme, je - ne schreckliche Stimme,  
 ach! dein Rufen, dein Ru - fen ums Blut des Mittlers, ums Blut des Mittlers wie hat es der  
 Feldherrn Ru - fen, du Stadt des Todes er - hört, ach dein Rufen ums Blut des Mittlers wie  
 hat es der Feldherrn Rufen er - hört, ach dein Ru - fen ums Blut des Mittlers, wie  
 hat es der Feldherrn Rufen er - hört. Weh dir, weh dir Je - ru - sa - lem, weh dir, weh dir Je -  
 ru - sa - lem weh dir, weh dir Je - ru - sa - lem! weh dir! weh dir! weh dir! weh dir!  
 weh dir Je - ru - sa - lem! weh dir! *p* wehe, *f* wehe! wehe der noch unge - bornen  
 Frucht! weh dir! weh dir weh dir Je - ru - sa - lem! weh dir! weh dir weh dir Je - ru - sa - lem!

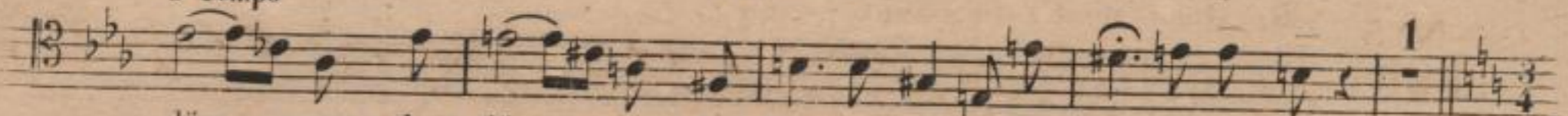
Nº 6. Recit et Aria. Nº 7. Finale.

Nº 8. SOLO

Als die Nacht den Tod - ten um - gab, er - tön - ten die Chö - re  
 seiner himmlischen Leichenge - fährt en. Sie sah in des Grabes Nachtschon

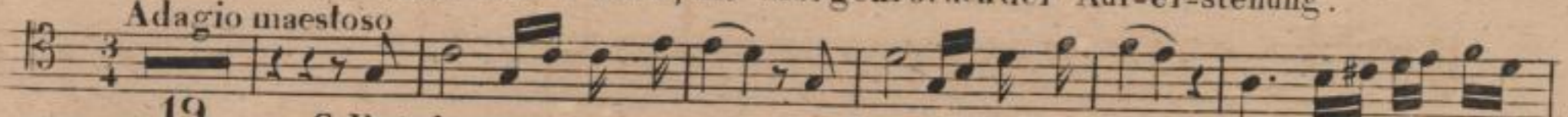


a Tempo



däm - mern schon däm - mern, die Morgenröthender Auf-er-stehung.

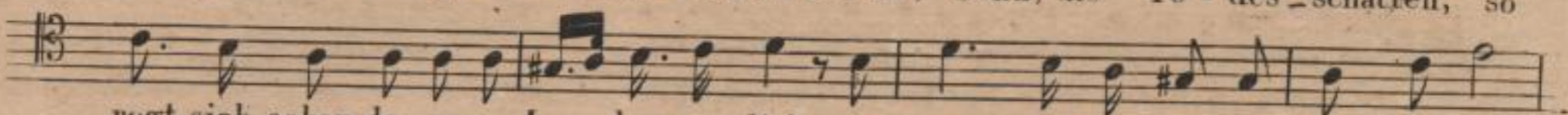
Adagio maestoso



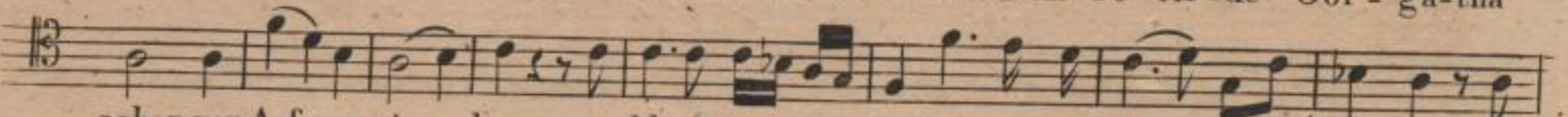
19 Selbst du wur-dest ge-sät, selbst du wurdest ge-sät, doch entsprossest



du der Ver-we - sung nicht. Kaum schat - ten dir, Sohn, die To - des - schatten, so



regt sich schon das neue Le - ben um dich, so rauscht's im Ge - fil - de Gol - ga - tha



schon von Auf-er - ste - hung, am bluti-gen Al - tar laut von der Auf - er - stehung des

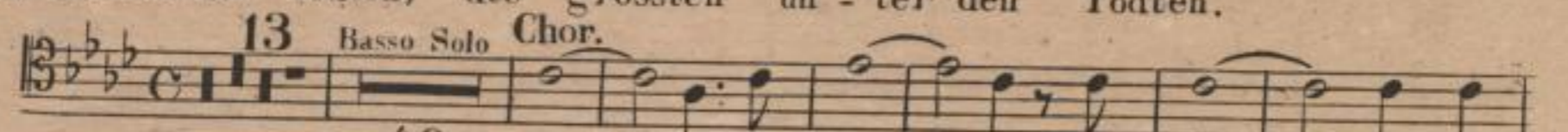


grössten un - ter den Todten, des grössten un - ter den Todten.

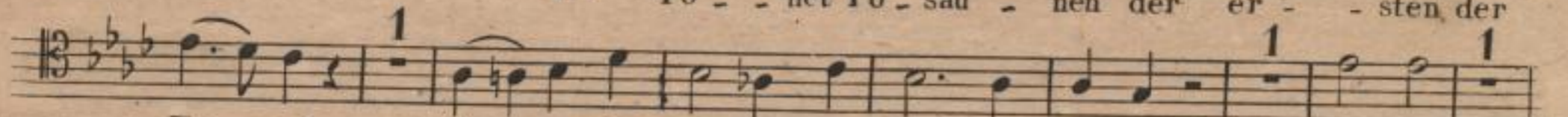
N<sup>o</sup> 9

VIVACE

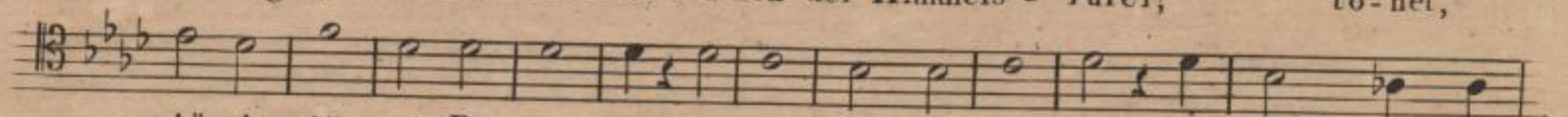
con fuoco



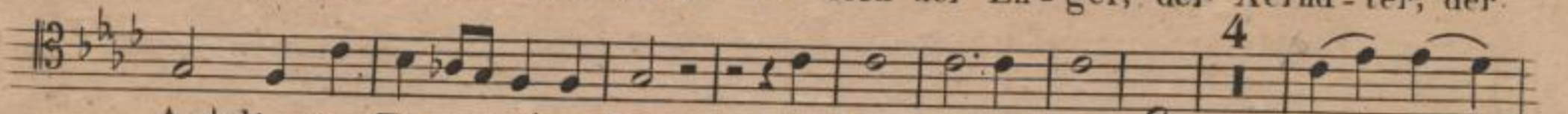
40 Tö - - net Po - sau - nen der er - - sten der



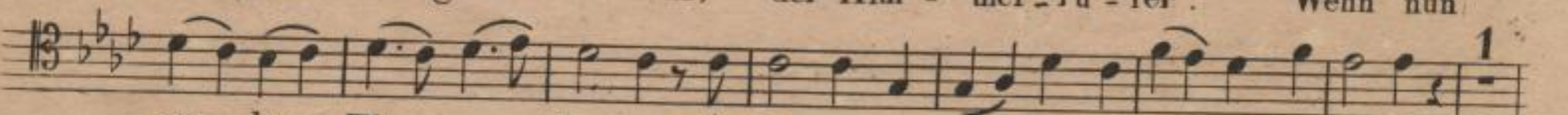
En - gel, tö - net Po - sau - nen der Himmels - rufer, tö - net,



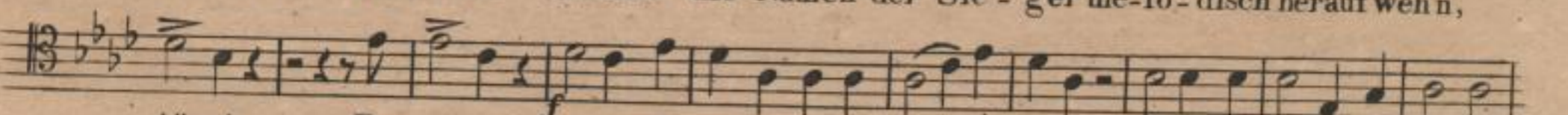
tönet, tö - net Po - sau - nen der er - sten der En - gel, der Aernd - ter, der



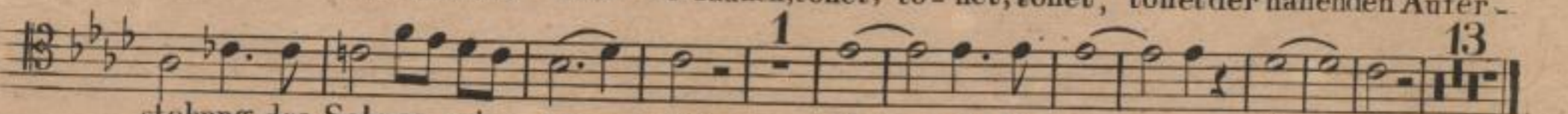
Aerndter am Ta - ge seines Lohns, der Him - mel - ru - fer. Wenn nun



an des Thro - nes Strome die Namen der Sie - ger me - lo - disch berauf wehn,



tönet Po - saunen, tönet Po - saunen, tönet, tö - net, tönet, tönet der nahenden Aufer -



stehung des Sohnes ent - ge - gen, tö - net Po - sau - nen, tö - net.

N<sup>o</sup> 11.  
TERZETTO

*Adagio*

Klaget! Klaget! Klaget ihr sei - ne Ge - lieb - ten, die  
sterb - lich noch im Stau - be wandeln, ihr weinet Thränen,  
Thrä - nen, wie wir, wie wir nicht wei - nen kön - nen, die euer E - lend  
nicht em - pfanden, wie ihr nicht wein - ten aus bluten - den Her - zen.  
Klaget! klaget! kla - get ihm nach, ihr seine Ge - lieb - ten, Kla - get klaget ihm nach, ihr  
seine Ge - lieb - ten, kla - get, kla - get ihm nach, ihr sei - ne Ge - lieb - ten,  
klaget ihm nach, klaget, kla - get, *p* kla - get ihm nach.

N<sup>o</sup> 12.  
SCHLUSS-CHOR

*Maestoso*

1 Tö - net Po - san - nen der er - sten der En - gel der  
Aerndter, der Aerndter am Tage seines Lohns, tö - net Po - sau - nen der er - sten der  
Engel, tö - net, tö - net, tönet Po - sau - nen der er - sten der En - gel,  
tö - net der na - hen - den Au - fer - stehung des Sohnes, des Sohnes ent - ge - -  
gen. 5 *Maestoso*  
3 Preis dem, der von Golgatha kömmt, sein Na - me wer - de ge -  
heiligt, sein Name, sein Na - me wer - de ge - heiligt, sein Name wer - de ge - hei - -

- ligt, Preis dem, der von Golgatha kömmt, sein Name werde geheiligt, sein Name werde ge-  
 heiligt, sein Name, sein Name werde geheiligt, Preis dem, der von Golgatha kömmt, sein  
 Name wer-de ge - heiligt, wer-de ge-heiligt, wer-de ge - heiligt, wer - de ge - hei - ligt,  
 Preis dem, der von Gol - ga - tha kömmt, sein Name wer-de ge-heiligt, Preis dem, der von  
 Golgatha kömmt, sein Name wer-de ge - hei - ligt, Preis dem, der von Golgatha kömmt, sein  
 Name wer - de ge-heiligt, ge-heiligt, Preis dem, der von Golgatha kömmt, sein Name werde ge-  
 heiligt, wer-de ge-heiligt, sein Name wer-de ge - heiligt, wer-de ge - hei - - - ligt, sein  
 Na - me wer-de ge - hei - ligt. *poco più mosso* Tö-net Po - sau - nen tö - net Po - sau - nen!  
 Preis dem, der von Golgatha kömmt, Po - saunen, Po - saunen tö - net, tö -  
 - net, tö - net Po - sau - nen *pü mosso* der näh - den Auf - er - ste - hung des Soh -  
 nes ent - ge - gen, tö - net Po - sau - nen der na - hen - den Auf - - er - ste -  
 hung des Soh - nes ent - ge - - gen, *pü mosso* sein Name wer - de ge - heiligt,  
 sein Name wer-de ge - heiligt, werde ge - hei - - - ligt. **7** Fine

(Mus. Q 3245)

BASSO

CHRISTI GRABLEGUNG von S. NEUKOMM.

N<sup>o</sup> 1. Introduzione. N<sup>o</sup> 2. Recit et Aria. *Viol I<sup>o</sup>*  
 Sohn mein Mittler! wie schön sind deine Wunden!

N<sup>o</sup> 3. *Violino I<sup>o</sup>*  
 RECITATIVO *Recit*  
 Also sagte die glückliche Mutter zum liegenden Todten. Aber die andre stand ver-

*f* *P*  
 hüllt, und konnte zum Leichnam nicht hinblicken. Joseph und Nikodemus umwanden jetzt den

*Viola* *Violino*  
 Todten. Allein, als unter den bebenden Händen nun das Sterbegewand zu Blute ward

*a Tempo*  
*Andante*  
 da hieltens länger nicht aus die vollendeten Erömmen, die Väter des Mittlers, und es be-

gann ihr Todten-gesang, die Klage des Himmels, und Thränen der Se - - li - gen  
 Chor der himmlischen Heerschaaren  
 flos - sen.. 18 Wer ist der, der von Golgatha kömmt in röthlichem

Kleide? wer ist der? wer mit Blut-gewande ge-schmückt her-unter vom Al-tar?

1 3  
 wer, dess göttliche Macht ver-bor-gen und ewi-ges Heil ist?

Mus. 4521-D-502

2<sup>ter</sup> Chor

Ich bin's, ich bin's, ich bin's, der Ge-rechtigkeit lehrt, ein Meister zu helfen, ein Meister zu hel fen. Warum ist dein Ge-wand röthlich gefärbt, und wie eines, der die Kelter ge-treten dein Kleid? Der Ra-che Tag ist, es ist das Jahr der grossen Er-lö-sung ge-kommen. Der Schlange zer-trat ich den Kopf, sie stach in die Ferse!

All' Em-pö-rer, all' Em-pö-rer, al-le hab ich in mei-nem Zor-ne zer-tre-ten, habe sie trun-ken ge-macht in mei-nem Grimme, in mei-nem Grimme, al-so hab ich all' ihr Ver-mö- gen zu Bo-denge-stos-sen. N<sup>o</sup> 4. Recet Aria.

N<sup>o</sup> 5. *Mäestoso moderato assai*

CHOR

13 Weh dir! weh dir! weh dir! weh dir weh dir Je-ru-sa-lem!

wehe weh dir Je-ru-sa-lem, weh dir Jeru-sa-lem! Jene schreckliche Stim-me, jene schreckliche Stimme, ach dein Ru-fen, dein Ru-fen ums Blut des Mittlers ums Blut des Mittlers, wie hat es der Feldherrn Ru-fen, du Stadt des To-des er-hört, ach dein Rufen ums Blut des Mittlers, wie hat es der Feldherrn Rufen er-hört,

ach dein Rufen ums Blut des Mittlers, wie hat es der Feldherrn Ru-fen er-

hört! weh dir, weh dir Je-rusalem, weh dir, weh dir Je-rusa-lem, weh dir, weh dir Je-  
 rusa - lem, weh dir! weh dir! weh dir! weh dir! weh dir Je - ru - sa - lem! weh  
 dir! wehe! wehe der noch un-gebor-nen Frucht! weh dir! weh dir!  
 weh dir Je - ru - sa - lem! weh dir! weh dir, weh dir Je - ru - sa - lem!

No 6. *Andante* *Viol. I.*  
 RECIT et ARIA *3* *1* *2* *3* *5*  
 Die Harfen entsanken den Vätern,  
 auch den Händen des Mannes der Aarons Gott war, entsanken seine Saiten; allein, da E-

loas Donnerposaune Weh ausrief, ent-schwebt er der Heiligen weinenden  
 Chören; trat dann dicht bey den Engeln heran zu dem blutigen Leichnam.

Also sang er, und also erscholl die Po-sau-ne des Seraphs:

BASSO

Adagio non troppo

Lan - ge wird er mit euch, die diesen A - bel er - würg - ten, siehe, der Eine, der  
 e - wig ist, rechten. Schrie ge - gen euch nicht zu mir in den Himmel eures Bru - ders  
 Blut, eures Bru - - ders Blut? Nicht um Ra - che, nicht um  
 Rache rief mir's, es rief mir bis in des Aller - heiligsten innerste Nacht um  
 Gna - de, um Gna - de rief mir's, nicht um Ra - - che, nicht um Ra - che rief mir's: es  
 rief mir um Gna - - de, um Gna - de! Aber ihr wolltet nicht  
 Gnade. So wird die Stimme des Rä - chers von dem hohen Golgatha bis in die  
 unterste Hölle viele Ae - o - nen er - tönen, so wird die Stimme des Rä -  
 - chers, des Rä - chers von dem hohen Golgatha bis in die unterste Höl - le  
 vie - le Ae - o - - nen er - tö - - nen. Nun wählet, nun wählet ihr  
 Mörder des Mittlers, ihr Mörder des Mittlers, nun wählet eure Wahl denn, nun wählet eure  
 Wahl denn, und sterbt, und sterbt, und sterbt! nun wählet eure Wahl denn, nun  
 wählet eure Wahl denn, nun wählet eure Wahl denn, ihr Mörder des Mittlers, ihr



Mörder des Mittlers, nun wählet eu-re Wahl denn, nun wählet eu-re Wahl denn ihr

Mörder des Mittlers, wählet eu-re Wahl denn, und sterbt, sterbt, sterbt!

N<sup>o</sup> 7. Finale  
N<sup>o</sup> 8. Recet Aria.

N<sup>o</sup> 9.  
VIVACE  
con fuoco

Tö - net Po-sau - nen der er - sten der En - gel, der

Aerndter, der Aerndter am Ta-ge seines Lohns, tö-net Po-sau-nen der Him - mel.

rufer, wenn nun an des Thro - nes Strome die Namen der Sie - germelodisch her -

auf - wehn, tö - net, tö-net, tö - net Po.-sau - nen der na - - - hen-den

Auf-er- stehung des Sohnes ent - ge-gen. Tö - net Po-sau - nen der er -

- sten der En-gel, tö-net Po-sau-nen der Himmel ru fer, tönet,

tö-net, tö - net Po - sau - nen der er - sten der En - gel, der Aerndter, der

Aerndter am Ta-ge seines Lohns, der Him - - mel - ru - fer! Wenn nun

an des, Thrones Strome die Namen der Sieger me-lo-disch her-aufwehn, tönet Po-

saunen, tö-net Po-saunen der er - sten der Engel, tönet, tö-net der na-henden Auf-er-

stehung des Sohnes ent-ge-gen tö - net Po-sau - nen, tö - net!

N<sup>o</sup> 10. Solou Chor.

No 11.  
TERZETTO

Adagio Solo

Kla- get: kla- get: kla- get ihr seine Ge- liebten, die  
sterblich noch im Staube, im Stau- be wan- deln; ihr weinet ande- re Thränen:  
Thränen, wie wir nicht weinen können, die eu- er E- lend nicht em- pfa- den, wie  
ihr, wie ihr, nicht weinten aus bluten- den Her- zen. Kla- get! kla- get! kla- get ihm  
nach, ihr seine Ge- lieb- ten, kla- get, kla- get, kla- get ihr sei- ne Ge-  
lieb- ten, <sup>2</sup> kla- get ihm nach, klaget, klaget, klaget ihm nach,  
kla- get, klaget, <sup>1</sup> kla- get ihm nach.

No 12.  
SCHLUSS-CHOR

Maestoso

Tö- net Po- sau- nen der er- sten der En- gel, der  
Aerndter, der Aerndter am Ta- ge seines (Lohns, tö- net Po- sau- nen der  
ersten der En- gel, tö- net, tö- net, tö- net Po- sau- nen der er- sten der  
En- gel: <sup>f</sup> tö- net der na- hen- den Auf- er- stehung des Sohnes, des Sohnes ent-  
ge- - - gen. <sup>5</sup> Preis dem, der von Golgatha kömmt, sein Name wer- de ge-  
heiligt, sein Name wer- de ge- heiligt, Preis ihm! sein Na- me wer- de ge-

3  
 heiligt. Preis dem, der von Golgatha kömmt, sein Name werde ge-hei-licht, sein  
 Name werde ge-heiligt, sein Name wer-de ge-hei-licht, sein Name, sein Na-me  
 werde ge-heiligt, wer-de ge-heiligt, sein Name wer-de geheiligt, sein Name wer-de ge-  
 heiligt, ge-hei - ligt, sein Name wer-de ge-heiligt, sein Name wer - de ge -  
 heiligt. Preis dem, der von Golgatha kömmt, sein Na - me wer - de geheiligt, werde ge-  
 hei - - - ligt, geheiligt. Preis dem, der von Golgatha kömmt, der von Golgatha  
 kömmt, sein Name wer-de ge-heiligt, wer - de ge-hei - - - - - ligt, sein  
 Na - me werde ge-hei - ligt. *poco* *piu* *mosso* Tönet Po-sau-nen, tönnet Po-saunen. Preis dem, der von  
 Golgatha kömmt, sein Name wer-de ge-heiligt, tönnet Po - sau - nen, tö-net, tö -  
 - net, tönnet Po - sau - nen der na-hen-den Auf - er - ste - hung des Sohnes ent -  
 ge - gen, tö - - net Po - sau - nen der na-hen-den Auf - - er - ste -  
 hung des Soh - nes ent - ge - - *piu* *mosso* gen, sein Name wer,-de ge-heiligt,  
 sein Name werde ge-heiligt, wer-de ge-hei - - - ligt. Fine

(Mus. Q 3245)

Violino I.



Introduzione

VIOLINO 1<sup>o</sup>

Christi Grablegung von S. Neukomm

Adagio non troppo

N<sup>o</sup> 1.

Viola

The musical score consists of several systems. The top system is for Viola, starting with a treble clef, a key signature of two flats, and a common time signature. It begins with a dynamic marking of *p*. The second system is for Violino 1, also in treble clef, with dynamics ranging from *f* to *p*, and includes markings for *cres* and *dimin*. The third system continues the Violino 1 part with dynamics *p*, *f*, *f*, and *p*. The fourth system is for the Piano accompaniment, starting with a grand staff (treble and bass clefs), a 3/4 time signature, and a dynamic marking of *p*. It includes a section labeled "Recit" and dynamics *f*, *p*, and *pp*. The fifth system continues the piano part with a tempo marking of "a Tempo" and dynamics *p*, *f*, and *sp f*. The sixth system also features "a Tempo" and dynamics *p* and *pp*, with a sub-marking of "a Tempo legato assai". The seventh system continues with dynamics *p* and *f*. The eighth system concludes with dynamics *f* and *f*.

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VIOLINO 1º

Andante

Nº 2.

10 Fl. 11 12

Recit

pp f f

Andante

p

p f

Adagio non troppo

13 p

f p mf p

pp

sf

p

p f p f p fp

cres

f p pp

Fl  
 Solo  
 Cori  
 Fag  
 Corni



VIOLINO 1<sup>o</sup>

The musical score is written for Violino 1 and consists of several systems of staves. The first system contains three staves of music in G major, featuring intricate melodic lines with slurs and dynamics such as *pp* and *p*. The second system is marked "N<sup>o</sup> 3" and includes a "Recit" section in the bass clef and an "Adagio" section in the treble clef, with dynamics ranging from *p* to *f*. The third system features a grand staff with piano accompaniment, including a "trem" (trémolo) effect and dynamics like *f* and *p*. The fourth system includes an "Andante" section in the bass clef and an "a Tempo" section in the treble clef, with dynamics like *ff* and *p*. The fifth system is marked "Vivace" and contains two staves of music with dynamics like *f* and *pp*. The sixth system continues the "Vivace" section with two staves, including a *ff* dynamic marking.

Handwritten notes in the right margin, including "Fe", "oboi", "7", "Cor", "Fag", "Com", and "G".

VIOLINO 1º

Handwritten musical score for Violino 1º, page 6. The score consists of 15 staves of music in a single system. The notation includes treble clefs, a key signature of one flat (B-flat), and a time signature of 7/8. The music is highly rhythmic, featuring many sixteenth and thirty-second notes, often beamed together. Dynamic markings such as *sf* (sforzando), *f* (forte), and *ff* (fortissimo) are placed throughout the score. The word *marcato* is written above the 11th staff. The manuscript shows signs of age, with some ink bleed-through and wear at the edges.

VIOLINO I<sup>o</sup>

8va loco

Largo Recit.

No 4

pp

a Tempo

Listesso moto

pp

poco a poco cres

f

tr

tr

fp

fp

fp

fp

fp

f

p

p

pp

pp

VIOLINO 1º

Maestoso moderato assai

Nº 5.

First measure of the Violino 1º part, starting with a forte (*f*) dynamic and a triplet of eighth notes.

Second measure of the Violino 1º part, featuring trills (*tr*) and a dynamic of *f*.

Third measure of the Violino 1º part, including a triplet and trills (*tr*).

Fourth measure of the Violino 1º part, featuring a trill (*tr*) and a piano (*p*) dynamic.

Fifth measure of the Violino 1º part, featuring a trill (*tr*) and a piano (*p*) dynamic.

Sixth measure of the Violino 1º part, featuring a forte (*f*) dynamic.

Seventh measure of the Violino 1º part, featuring a piano (*p*) dynamic.

Eighth measure of the Violino 1º part, featuring a forte (*f*) dynamic.

Ninth measure of the Violino 1º part, featuring *sf sf* dynamics and a *piu mosso* marking.

Tenth measure of the Violino 1º part, featuring *sf sf* dynamics.

Eleventh measure of the Violino 1º part, featuring *sf sf* dynamics.

Twelfth measure of the Violino 1º part, featuring *sf sf* dynamics.

Thirteenth measure of the Violino 1º part, featuring *sf sf ff pp* dynamics.

Fl  
Ob  
Clar B  
Fag  
Corn  
Clarini  
Tympani  
Trompe

VIOLINO 1º

Violino 1st staff with dynamic markings *f* and *gva loco*.

Andante

Nº 6.

Piano accompaniment staff with dynamic markings *p* and *Recit*.

Piano accompaniment staff with dynamic markings *p* and *f*.

*f* poco piu mosso

Andante

Piano accompaniment staff with dynamic markings *p* and *f*.

Adagio non troppo

4

Piano accompaniment staff with dynamic markings *f* and *p*.

*p*

Violino 1st staff with dynamic marking *p*.

*f*

*ff* *tr*

Violino 1st staff with dynamic markings *f* and *ff tr*.

Violino 1st staff with dynamic markings *f* and *p*.

*cres* *f* *p* *f* *p*

4

Violino 1st staff with dynamic markings *cres*, *f*, *p*, *f*, *p*.

7e  
ob  
Cor B  
Fag  
Corn  
Tromp

VIOLINO 1º

Vivace

The musical score consists of 12 staves of music. The first staff begins with a dynamic marking of *f* and includes a triplet of eighth notes. The second staff features *fp* markings and another triplet. The third staff ends with a *f* dynamic. The fourth staff includes a *p* dynamic and a trill (*tr*). The fifth staff has *fp* markings. The sixth staff includes *fp* and *f* markings. The seventh staff features trills (*tr*) and *fp* markings. The eighth staff includes *f* and *p* markings. The ninth staff has *fp* markings. The tenth staff includes *f* and *p* markings. The eleventh staff features *f* and *p* markings. The twelfth staff concludes with *f*, *p*, and *pp* markings.

VIOLINO 1º

Finale Andante

Andante

Nº 7.

Musical score for Violino 1º, Op. 7, No. 7. The score is written for violin and piano. It begins with a "Finale Andante" section in 3/4 time, marked "Andante". The violin part features a melodic line with dynamic markings of *f* and *p*. The piano accompaniment consists of a steady eighth-note pattern. The score transitions through several sections: "poco più mosso" (faster), "Adagio non troppo" (slower), "Adagio" (even slower), and "Recit" (recitativo). The final section is marked "a Tempo" and "Largo", ending with "pizz" (pizzicato) and "all'acca" (all'accia) markings. Dynamic markings include "pp" (pianissimo) and "f" (forte).

Fe  
 ob  
 Carb  
 Fay  
 Cor  
 Tympan  
 Tromp

VIOLINO Iº

Recit.

Nº 8.

Adagio

Adagio maestoso

Vivace con fuoco

Nº 9.

Fl  
ob  
Clar B  
Fag  
Clar.  
Tymp  
Tomp

Fl  
ob  
Clar B  
Fag  
Clar.  
Tymp  
Tomp



VIOLINO I<sup>o</sup>

This musical score page for Violino I contains 13 staves of music. The notation includes various dynamics such as *f* (forte), *p* (piano), *pp* (pianissimo), and *ff* (fortissimo). Performance markings include accents (>), trills (*tr*), and first finger indications (*1*). The piece concludes with a double bar line, a measure of *pp* (pianissimo), and the instruction *11 pizz* (pizzicato), followed by a final *pp* marking.

VIOLINO 1°

Nº 10

Andante

12/8

pp sempre pianissimo e legato assai

Nº 12

Maestoso

f

pp Nº 11, tacet

VIOLINO 1<sup>o</sup>

*f*

Moderato

10*f*

5

2

1

poco più mosso

*sf sf sf sf*

1

più mosso *ff*

*sf sf sf sf sf sf sf ff*

più mosso

1

*ff*

3

Fine

(Mus. Q 3245)

Introduzione  
Adagio non troppo

VIOLINO 2<sup>o</sup>

Christi Grablegung von S. Neukomm.

N<sup>o</sup> 1.

1 p cres f  
f p cres f dim p f  
sf sf p  
Recit. f p f p pp  
a Tempo p  
sf f a Tempo p  
legato assai pp  
Andante Recit f f

N<sup>o</sup> 2.

pp f f  
Andante  
Recit. p p f p



VIOLINO 2º

Adagio non troppo

13 p p f p

pp f p f p f p f

pizz pp arco

pp pp pp

Recit

No 3.

p f p f pp

1 trem

ff p f

Andante

pa Tempo p

f f p pp f

Vivace f

VIOLINO 2<sup>o</sup>

3

Handwritten musical score for Violino 2<sup>o</sup>, page 3. The score consists of 15 staves of music in a single system. The notation includes treble clefs, a key signature of one flat (B-flat), and a time signature of 3/4. The music is highly rhythmic, featuring many sixteenth and thirty-second notes, often beamed together. Dynamic markings such as 'ff' (fortissimo), 'sf' (sforzando), and 'f' (forte) are used throughout. The score concludes with a double bar line and a final cadence. A small number '4495' is visible at the bottom center of the page.

VIOLINO 2°

N<sup>o</sup> 4. *Largo Recit.* *Recit.*

*a Tempo* *pp* *Listesso moto* *p*

*poco a poco cres* *p*

*f sf p sf p sf p fp fp fp fp*

*fp fp fp fp fp fp fp fp fp*

*f p f p f pf p p*

*p pp pp pp*

N<sup>o</sup> 5. *Maestoso moderato* *f*



VIOLINO 2º

5.

tr

p

f

p

p

f

sf sf sf sf *piu mosso.*

sf

sf

ff

pp

f

Nº 6. *Andante*

1 *Recit*

*f* *f* *poco più mosso* *Andante*

*Adagio non troppo*

*f p f p f p* *ff* *tr* *tr* *tr* *tr* *ff*

*4 Vivace*

*f* *sp* *sp* *sp* *sp* *f* *sp* *sp* *f*

*sp* *sp f*

VIOLINO 2º

Violino 2º musical notation, measures 1-12. The score is in G major, 2/4 time. It features a complex melodic line with various dynamics including *p*, *fp*, *ff*, and *f*. The notation includes slurs, accents, and phrasing marks.

Finale Andante

Violino 2º musical notation, measures 13-24. This section is marked "Finale Andante" and includes a "Recit" (recitative) section. Dynamics range from *f* to *pp*. The tempo is marked "Andante".

Piano accompaniment, measures 1-12. The left hand plays a steady eighth-note accompaniment, while the right hand provides harmonic support with chords and single notes.

Piano accompaniment, measures 13-24. The accompaniment continues with a consistent rhythmic pattern, supporting the vocal line.

Piano accompaniment, measures 25-36. This section is marked "poco più mosso" (a little more motion). Dynamics include *p*, *fp*, and *f*.

Piano accompaniment, measures 37-48. The final section of the piano part, ending with a *p* dynamic. The tempo remains "poco più mosso".

VIOLINO 2°

Adagio non troppo

Nº 9. *Vivace con fuoco*

1

attacca

sf sf

f

lr

p

pizz

arco

pp

f

sf

sf sf sf sf sf

1

f

f

f

1

ff

p

pp

pp

II pizz

pp

VIOLINO 2º

Andante

Nº 10

sempre pp e legato assai

pp

f

pp

pp

pp

pp

pp

pp

pp

pp

pp

pp

pp Nº 11. tacet.

Maestoso

Nº 12

f

pp

*sf sf sf >>>*

*Moderato*

7 *sf*

2

*poco piu mosso*  
*ff*

*sf sf sf sf*

*piu mosso*  
1 *ff* 1 *ff* *ff*

*sf sf sf f sf sf sf sf ff*

*piu mosso*

*sf ff*

3

(Mus. Q. 3245)



*Viole.*

VIOLE

Christi Grablegung von S. Neukomm.

Adagio non troppo

N° 1

INTRODUZIONE.

1º  
2º  
cres  
f p  
f p  
dimin p  
f p

Recit  
a Tempo  
sf pp f p

a Tempo  
f fp p

a Tempo  
pp p

f sf



Mus. 4521-D-502

VIOLE

N° 2. **Andante**

12 **Recit**

*pp* *f* *f*

**Andante**

*p* *p* *f* *p*

**Adagio non troppo**

13

*p* *p*

*f* *p* *mf* *p* *p*

*pp*

*f*

*p* *f* *p* *fp* *fp*

*f* *p pizz* *arco*

*pp*

*pp* *pp*

VIOLE

Recit

N° 3.

*p sf p f p p*

*f sf p trem.*

a Tempo  
Andante

*f sf p p*

*f sf p pp*

Vivace

*f sf*

*ff*

*sf*

VIOLE

The musical score consists of 13 staves of music. The first staff begins with a series of chords and a melodic line, marked with *sf* (sforzando) dynamics. The second staff features a melodic line with accents (>) and *sf* markings. The third staff continues with a melodic line and *sf* markings. The fourth staff has a melodic line with *sf* markings. The fifth staff is a melodic line with *sf* markings. The sixth staff is a melodic line with *sf* markings. The seventh staff is a melodic line with *sf* markings. The eighth staff is a melodic line with *ff* (fortissimo) and *marcato* markings. The ninth staff is a melodic line with *sf* markings. The tenth staff is a melodic line with *sf* markings. The eleventh staff is a melodic line with *ff* markings. The twelfth staff is a melodic line with *ff* markings. The thirteenth staff is a melodic line with *ff* markings.

VIOLE

N° 4. *Recit*  
*Largo*  
*p*

*pp* *a Tempo*  
*pp*

*Lo stesso moto*

*poco a poco cres* *p*

*f* *sf*

*sf* *f* *fp* *sf* *fp* *fp* *fp* *fp* *fp* *fp*

*fp* *fp* *fp* *fp* *fp* *fp* *fp* *fp*

*f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p*

*p* *pp* *pp*

N° 5. *Maestoso moderato assai*  
*f*

VIOLE

The musical score consists of 13 staves of music. The first staff begins with a dynamic marking of *f*. The second staff includes markings for *p* and *f*. The third staff has a first ending bracket labeled '1'. The fourth staff continues with melodic lines. The fifth staff features a *p* marking followed by a *f* marking. The sixth staff includes the instruction *sf sf sf sf più mosso...*. The seventh staff continues the melodic development. The eighth staff features a *sf* marking. The ninth staff continues with melodic lines. The tenth staff includes markings for *ff* and *p*. The eleventh staff begins with a *f* marking. The twelfth and thirteenth staves conclude the piece with complex rhythmic patterns and chords.

VIOLE

Andante

N° 6.

Adagio non tanto

4 Vivace



VIOLE

Violin score for measures 1-10. The music is in 3/4 time with a key signature of two flats. It features a variety of dynamics including *p*, *fp*, *f*, and *pp*. The notation includes eighth and sixteenth notes, often beamed together, and some slurs. The first staff has a *p* dynamic, the second has *fp* and *f*, the third has *fp*, *f*, and *p*, the fourth has *fp* and *f*, the fifth has *f* and *p*, the sixth has *f*, and the seventh has *f* and *p*.

N° 7.  
Andante Recit

FINALE.

Piano score for measures 11-14. The music is in 3/4 time with a key signature of two flats. It features dynamics such as *f* and *fp*. The notation includes chords and melodic lines in both hands. The first staff has *f* and *fp*, and the second has *f* and *fp*.

Piano score for measures 15-18. The music is in 3/4 time with a key signature of two flats. It features dynamics such as *fp* and *fp*. The notation includes chords and melodic lines in both hands. The first staff has *fp* and *fp*, and the second has *fp* and *fp*.

poco più mosso

Piano score for measures 19-22. The music is in 3/4 time with a key signature of two flats. It features dynamics such as *f*, *p*, and *sf*. The notation includes chords and melodic lines in both hands. The first staff has *f*, *p*, and *sf*, and the second has *f* and *f*.

VIOLE

First system of the Violin part, featuring a piano introduction with dynamic markings *f*, *p*, and *p*.

Adagio non troppo

Second system of the Violin part, starting with a piano dynamic marking *p*.

Third system of the Violin part, including markings for *Adagio* and *Recit*.

Fourth system of the Violin part, including markings for *f*, *ff*, *p*, and *a Tempo*.

Largo

Fifth system of the Violin part, including markings for *pizz* and *attacca*.

Sixth system of the Violin part, labeled *N° 8.*, including markings for *Recit arco* and *Adagio*.

Seventh system of the Violin part, including markings for *Adagio* and *a Tempo*.

VIOLE

Adagio maestoso

Musical score for Violin, Adagio maestoso, measures 1-18. The score is written in 3/4 time and features a variety of dynamics including *f*, *p*, *fp*, and *tr* (trills). The piece concludes with a first ending bracket and the instruction *allacca*.

Vivace con fuoco

N° 9.

Musical score for Violin, Vivace con fuoco, measures 19-36. The score is written in 3/4 time and includes dynamics such as *f*, *sf*, *p*, *pizz* (pizzicato), *arco* (arco), and *pp*. It features a first ending bracket and concludes with a first ending mark.

VIOLE

1 f f

ff p

pp

f

11 pizz pp

Andante

N° 10.  $\frac{12}{8}$  sempre *pp* e legato assai

p f

VIOLE

pp f pp pp pp N.º II. Tacet.

Maestoso

N.º 12. f

f sf f

VIOLE

Moderato

3

sf

poco più mosso

ff

sf sf sf

1

più mosso ff

sf sf sf sf sf sf sf sf

più mosso

ff

(Mus. Q 3245)

Introduzione

VIOLONCELLO

Christi Grablegung von S. Neukomm.

Adagio non troppo

Nº 1.

Andante

Nº 2.

Ms. 4521-D-502



VIOLONCELLO

Adagio non troppo

Violoncello musical score for Adagio non troppo, measures 1-10. The score is written in bass clef with a key signature of two sharps (F# and C#) and a 3/4 time signature. It features various dynamic markings including *fp*, *f*, *p*, *mf*, and *pp*. Performance instructions such as *arco* and *ppizz* are present. The notation includes slurs, accents, and fingering numbers (e.g., 1, 2, 3, 4).

Recit.  
 No 3.

Recitativo No. 3. Musical score for measures 1-4, featuring a recitativo section with a bass clef and common time signature. Dynamics include *p* and *f*.

Andante section of the musical score, measures 1-4. The tempo is marked *Andante* and *a Tempo*. Dynamics include *f*, *sf*, *p*, and *pp*. Performance instructions include *trem* (trémolo) and *ppizz* (pizzicato). The notation includes slurs and accents.



VIOLONCELLO

Vivace

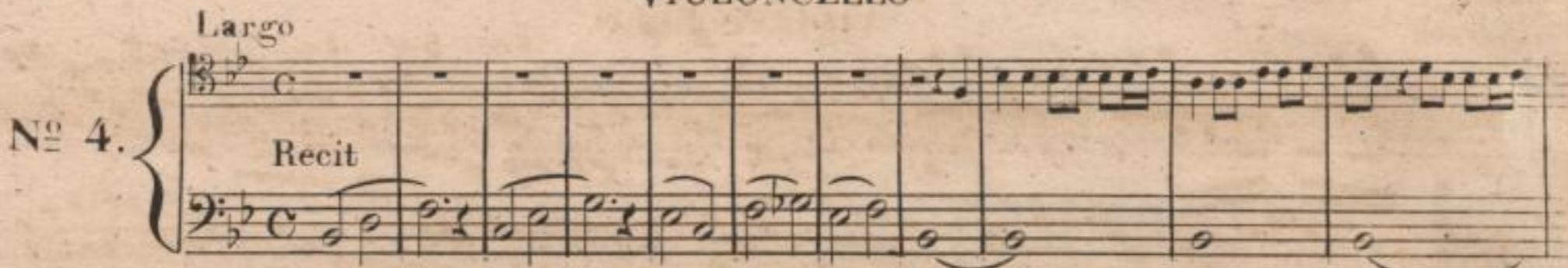
The musical score consists of 14 staves of music. The first staff begins with a *f* dynamic marking. The second staff has a *ff* marking. The third staff has a *ff* marking. The fourth staff has a *ff* marking. The fifth staff has a *sf* marking. The sixth staff has a *sf* marking. The seventh staff has a *sf* marking. The eighth staff has a *sf* marking. The ninth staff has a *sf* marking. The tenth staff has a *sf* marking. The eleventh staff has a *sf* marking. The twelfth staff has a *sf* marking. The thirteenth staff has a *sf* marking. The fourteenth staff has a *sf* marking. The score includes various musical notations such as slurs, accents, and dynamic markings. The key signature is one flat (B-flat) and the time signature is 3/4. The piece concludes with a double bar line and a *ff* marking.

VIOLONCELLO

4

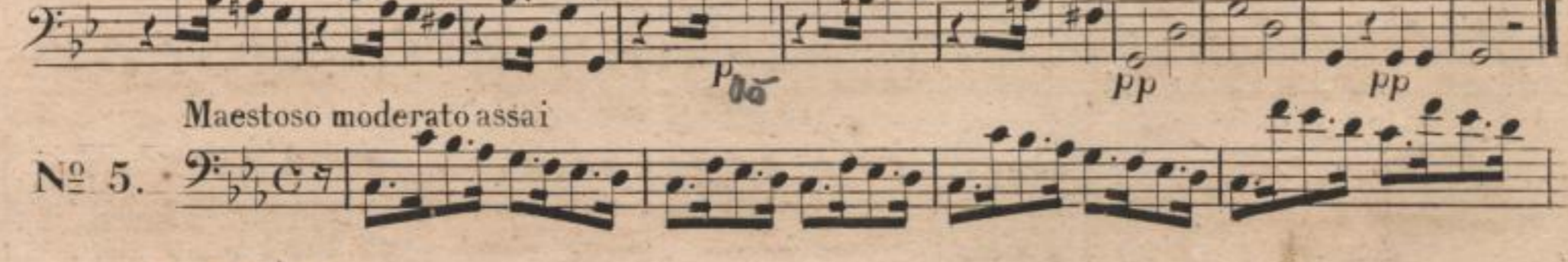
Nº 4. *Largo*

Recit



*a Tempo*

*Listesso moto*



*Maestoso moderato assai*

Nº 5.



VIOLONCELLO

The musical score for Violoncello on page 5 consists of 13 staves. The key signature is two flats (B-flat and E-flat), and the time signature is 4/4. The score begins with a dynamic marking of *f* (forte) and includes various rhythmic patterns, including sixteenth and thirty-second notes. A dynamic marking of *p* (piano) appears in the second staff. The instruction *più mosso* (faster) is written above the sixth staff. Dynamic markings include *sf* (sforzando), *sf sf sf sf*, and *ff* (fortissimo). The score concludes with a final cadence on the thirteenth staff.

VIOLONCELLO

Andante

Nº 6.

1

Recit

p

p

p

f

tr

poco piu mosso

Andante

f

f

Adagio non troppo

4

f

f

f

p

f

p

f

f

ff

p

p

4 Vivace

f

p

f

p

fp

fp

fp

fp

fp

fp

fp

fp

fp

cres

p

f

p

f

p

f

p

f

p

f

p

VOLONCELLO

Violoncello musical notation, first system. It consists of three staves of music in bass clef with a key signature of two flats. The first staff begins with a dynamic marking of *fp*. The second staff has dynamics of *p*, *f*, and *p*. The third staff has dynamics of *f*, *p*, *f*, *p*, and *pp*.

Finale Andante

Violoncello musical notation, second system. It consists of two staves of music in bass clef. The first staff is marked *Recit.* and the second staff is marked *Andante*. The first staff has a dynamic marking of *f*. The second staff has dynamics of *p*, *f*, and *pp*.

Violoncello musical notation, third system. It consists of two staves of music in bass clef. The first staff has a dynamic marking of *fp*. The second staff has a dynamic marking of *f*.

Violoncello musical notation, fourth system. It consists of two staves of music in bass clef. The first staff is marked *poco più mosso*. The first staff has dynamics of *p*, *sf*, *p*, *sf*, and *f*. The second staff has dynamics of *f*, *p*, and *f*.

Violoncello musical notation, fifth system. It consists of two staves of music in bass clef. The first staff has a dynamic marking of *p*. The second staff is marked *Adagio non troppo*.

Violoncello musical notation, sixth system. It consists of two staves of music in bass clef. The first staff is marked *Adagio*. The second staff is marked *Recit*. The first staff has a dynamic marking of *p*. The second staff has a dynamic marking of *p*.

Violoncello musical notation, seventh system. It consists of two staves of music in bass clef. The first staff has dynamics of *f* and *f*. The second staff has dynamics of *f* and *p*.

# VIOLONCELLO

**Largo**  
a Tempo  
Recit  
Adagio  
pizz.  
attacca

**No 8**  
arco  
pp  
f  
p  
Adagio maestoso  
pp  
f  
f  
f  
f  
p  
tr  
tr  
f  
f  
p  
fp  
f  
fp  
p  
p  
1  
attacca

**No 9.**  
Vivace con fuoco  
f  
f  
f  
p  
fp  
fp

VIOLONCELLO

Measures 1-11 of the cello part. Dynamics include *f*, *sf*, *pp*, and *ff*. Includes first fingerings (1) and a *pizz* section starting at measure 11.

Andante

Nº 10.

Measures 12-13, key signature changes to two sharps, time signature 12/8. Dynamics include *f* and *pp*.

Measures 14-25. Dynamics include *f*, *pp*, and *sf*.

VIOLONCELLO

Maestoso

Nº 12.

The musical score consists of 15 staves of music. The first staff begins with a bass clef, a common time signature, and a forte (*f*) dynamic. The tempo is marked *Maestoso*. The music features a series of eighth and sixteenth notes, with some rests. The second staff continues the melodic line, with a *sf* dynamic marking. The third staff shows a change in texture with sixteenth-note patterns and a *sf* dynamic. The fourth staff marks the beginning of a *Moderato* section, indicated by a change in tempo and a *3f* dynamic. The fifth staff continues the *Moderato* section with a *f* dynamic. The sixth staff features a *sf* dynamic and a change in rhythm. The seventh staff has a *f* dynamic and a *sf* dynamic. The eighth staff has a *f* dynamic and a *sf* dynamic. The ninth staff has a *f* dynamic and a *sf* dynamic. The tenth staff has a *f* dynamic and a *sf* dynamic. The eleventh staff has a *f* dynamic and a *sf* dynamic. The twelfth staff has a *f* dynamic and a *sf* dynamic. The thirteenth staff has a *f* dynamic and a *sf* dynamic. The fourteenth staff has a *f* dynamic and a *sf* dynamic. The fifteenth staff has a *f* dynamic and a *sf* dynamic.

(Mus. Q 3245)



Introduzione  
Adagio non troppo

CONTRA BASSO

Christi Grablegung von S. Neukomm. I

N<sup>o</sup>. 1.

Musical score for Contrabass, titled "Introduzione" (Adagio non troppo), No. 1, from "Christi Grablegung" by S. Neukomm. The score consists of eight systems, each with a single bass line. The key signature is two flats (B-flat major/D-flat minor) and the time signature is common time (C). The score includes various dynamic markings such as *p*, *f*, *cres*, *dim*, *fp*, *pp*, and *a Tempo*. The piece begins with a *p* dynamic, followed by a *f* dynamic, and includes a crescendo and decrescendo. The tempo changes to *a Tempo* in the fourth system. The score concludes with a *f* dynamic. The page number 4405 is visible at the bottom center.

CONTRA BASSO

**N<sup>o</sup> 2.**

Andante Recit.

12

pp f f

Andante Adagio nontropo

14

p p f p

1 p mf p

p p p p

f pizz

arco p f fp p

p

1 pp

**N<sup>o</sup> 3.**

Recit

p sf p f

a Tempo

Andante

f sf f f p

p f p pp

Vivace

CONTRA BASSO

The musical score is written for Contrabass in a 3/4 time signature with a key signature of one flat (B-flat). The tempo is marked 'Vivace'. The score consists of 14 staves of music. The dynamics range from *f* (forte) to *ff* (fortissimo), with many passages marked *sf* (sforzando). There are several accents and a *marcato* marking in the 11th staff. The piece ends with a double bar line.

CONTRA BASSO

Recit-Largo

N<sup>o</sup> 4.

*p*

*pp* a Tempo *pp*

Listesso moto

poco a poco cres *p*

cres *f* *f*

*sp* *sp* *sp* *sp* *sp* *sp* *sp*

*sp* *sp* *sp* *sp* *sp* *sp* *sp* *sp* *sp* *sp*

*f* *p* *f* *p* *f* *p* *f* *p*

*pp* *pp*

Maestoso moderato assai

N<sup>o</sup> 5.

*f*

CONTRA\_BASSO

The musical score for Contrabasso on page 5 consists of 12 staves of music. The key signature is two flats (B-flat and E-flat), and the time signature is 4/4. The score includes various dynamics and performance instructions:

- Staff 1: *sf sf*
- Staff 2: *f*
- Staff 3: *p*
- Staff 4: *f* (with first ending bracket), *p*
- Staff 5: *p*
- Staff 6: *più mosso*
- Staff 7: *f sf sf sf*
- Staff 8: *sf sf sf sf*
- Staff 9: *sf sf ff*
- Staff 10: *f*
- Staff 11: *f*

CONTRA BASSO

Nº 6. Andante Recit

1 2

*p* *p* *p* *f*

*f* *tr* *f* *f* *Andante* *p*

*f* *tr* *f* *f*

Adagio non troppo

4 *f* *p* *f* *p* *f* *p* *f* *p*

*f* *ff* *ff*

4 Vivace

*f* *p* *f* *p* *f*

*sp* *sp* *sp* *sp* *sp* *sp* *sp* *sp*

*cres* *f* *p*

CONTRA BASSO

The first section consists of five staves of musical notation. The first staff begins with a forte (*f*) dynamic and features a series of sixteenth-note patterns. The second staff continues with similar rhythmic figures, alternating between *f* and *fp* dynamics. The third staff shows a transition to *fp* and *f* dynamics. The fourth staff includes *f* and *p* dynamics. The fifth staff concludes with a *p* dynamic and a first ending bracket labeled '1'.

No 7. *Andante* *Recit*

The piece 'No 7' begins with a piano introduction. The first staff is marked *Andante* and the second *Recit*. The music starts with a forte (*f*) dynamic in the bass line, with a piano (*p*) dynamic in the right hand. The piece concludes with a *fp* dynamic.

The first system of 'No 7' features a piano introduction with a forte (*f*) dynamic in the bass line. It includes a triplet of eighth notes in the bass line, marked with a *fp* dynamic.

The second system of 'No 7' begins with a forte (*f*) dynamic and includes the instruction 'poco più mosso'. The dynamics fluctuate between *f*, *p*, and *sf*.

The third system of 'No 7' continues with a forte (*f*) dynamic and concludes with a first ending bracket.

CONTRA-BASSO

Adagio non troppo

Musical staff with bass clef, 3/4 time signature, and dynamic marking *p*.

Adagio

Musical staff with treble and bass clefs, dynamic markings *p* and *Recit*.

Musical staff with treble and bass clefs, dynamic markings *f*, *ff*, and *p*.

Largo

Musical staff with treble and bass clefs, dynamic markings *pp*, *pizz*, and *attacca*.

Recit

Adagio

N<sup>o</sup> 8.

Musical staff with treble and bass clefs, dynamic markings *pp*, *arco*, and *p*.

a Tempo  
Adagio

Musical staff with treble and bass clefs, dynamic markings *pp*, *f*, and *f*.

Adagio maestoso

Musical staff with bass clef, 3/4 time signature, and dynamic markings *f*, *p*, and *f*.

Musical staff with bass clef, dynamic markings *f*, *f*, and *p*.

Musical staff with bass clef, dynamic markings *p*, *f*, *f*, *p*, *f*, *p*, *fp*, and *f*.



CONTRA BASSO

Musical notation (bass clef) with dynamics: *p*, *sp*, *f*, *sp*, *f*, *p*. Includes a first ending bracket labeled '1'.

Vivace con fuoco

attacca

N<sup>o</sup> 9. Musical notation (bass clef) with dynamics: *f*.

Musical notation (bass clef) with dynamics: *f*, *p*.

Musical notation (bass clef) with dynamics: *f*, *p*, *st.*, *sp*.

Musical notation (bass clef) with dynamics: *sp*, *sp*.

Musical notation (bass clef) with dynamics: *f*.

Musical notation (bass clef) with dynamics: *f*, *f*, *f*, *f*, *f*, *f*. Includes a first ending bracket labeled '1'.

Musical notation (bass clef) with dynamics: *f*, *f*. Includes first ending brackets labeled '1'.

Musical notation (bass clef) with dynamics: *f*.

Musical notation (bass clef) with dynamics: *ff*, *p*.

Musical notation (bass clef) with dynamics: *pp*.

Musical notation (bass clef) with dynamics: *f*.

Musical notation (bass clef) with dynamics: *p*, *11*, *pizz*.

PP N<sup>o</sup> 10. 11. tacet

*No. 10 und 11  
No. 11 tacet*

CONTRA BASSO

Maestoso

Nº 12.

*f*

*f*

Moderato

*f*

*sf*

1 2 3 4 5 6 7 8

poco più mosso

*sf*

3

*sf*

più mosso

*ff*

1

*ff*

*sf*

più mosso

*sf sf sf sf sf sf sf sf sf*

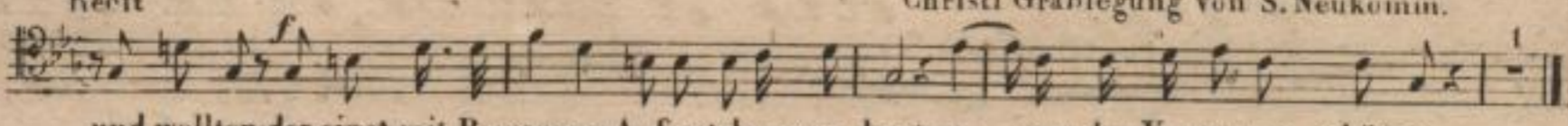
*ff*

(Mus. Q 3245)

FLAUTO I

Christi Grablegung von S. Neukomm.

N° 1. *Tacet* *Recit*



und wollten, der einst mit Po-saunen Auferstehung ge-beut so von der Verwesung schützen.

N° 2. *Andante* *Solo* *f*



*Recit* 9 *Adagio non troppo*



N° 3. *Recit* *Basso* *Vivace*




Mus. 4521-D-502

FLAUTO I<sup>o</sup>

The musical score for Flauto I consists of several systems of staves. The first system includes a treble clef, a key signature of one flat, and a series of eighth-note passages. The second system features a 7-measure rest followed by a series of chords and a 3-measure rest. The third system includes a 4-measure rest and a 3-measure rest. The fourth system is marked *marcato* and includes a 4-measure rest. The fifth system is marked *sf* and includes a 1-measure rest. The sixth system includes a 3-measure rest. The seventh system includes a 3-measure rest and a *ff* dynamic marking. The eighth system is marked *Maestoso molto assai* and includes a 9-measure rest. The ninth system includes a 1-measure rest and a *dolce* marking. The tenth system includes a 1-measure rest and a *più mosso* marking. The eleventh system includes an 8-measure rest and a *ff* marking. The twelfth system includes an 8-measure rest. The score concludes with a double bar line and the instruction *N.º 4. Tacet*.

FLAUTO I<sup>o</sup>

N<sup>o</sup> 6. *Andante* 3 3 15 *Basso*  
 Recit

*Adagio non tanto* 3 8 *f p f* *tr*

1 *p* 5 *Solo* *f*

3 *Solo* *p* 1 *f*

*Vivace* *Viol<sup>o</sup>* *Solo* 20

2 5 *fp* *f*

1 17 7 9 *ten* *f*

N<sup>o</sup> 7. *Violino* *Recit* *Viol<sup>o</sup>* *Viol<sup>o</sup>*  
**FINALE** *Andante* *Andante*

3 1 4 *poco più mosso* *Viol<sup>o</sup>* *Recit* *p sf*

*Viol<sup>o</sup>* *Recit* *Viol<sup>o</sup>* 3 3

4 Adagio  
non troppo

FLAUTO I<sup>o</sup>

Adagio Largo 1 legato assai 1 3  
Viol<sup>o</sup> *pp* *attacca*

N<sup>o</sup> 8.

Recit Solo Viol<sup>o</sup>

Adagio a Tempo *p* Solo *p* *f*

Adagio maestoso Viol<sup>o</sup> 3 15 Solo 22 *f* *attacca*

N<sup>o</sup> 9. Vivace con fuoco: 1 1 20 25 *f*

11 1 3 *f*

*f* *f* *p* 2 N<sup>o</sup> 10 Tacet

FLAUTO I<sup>o</sup>

Adagio

N<sup>o</sup> 11

First system of music for No. 11, Flauto I<sup>o</sup>, Adagio. It consists of five staves of music. The first staff begins with a treble clef and a 3/4 time signature. Dynamics include *f*, *p*, *f*, and *p*. The second staff contains a first ending bracket labeled "II". The third staff features a triplet of eighth notes. The fourth staff includes a five-measure rest. The fifth staff concludes with *pp* and *morendo* markings.

N<sup>o</sup> 12

Maestoso

Moderato

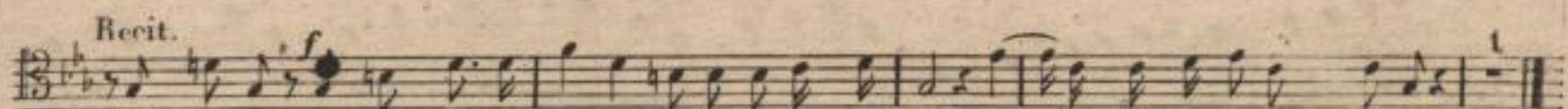
Second system of music for No. 12, Flauto I<sup>o</sup>, starting with *Maestoso* and moving to *Moderato*. It consists of seven staves of music. The first staff is marked *f* and includes a 22-measure rest. The second staff has a 39-measure rest. The third staff includes a 10-measure rest and a 6-measure rest. The fourth staff is marked *più mosso* and *f*. The fifth staff is marked *più mosso f*. The sixth staff includes a 3-measure rest and a 5-measure rest, also marked *più mosso*. The seventh staff concludes with *ff*.

(Mus. Q 3245)

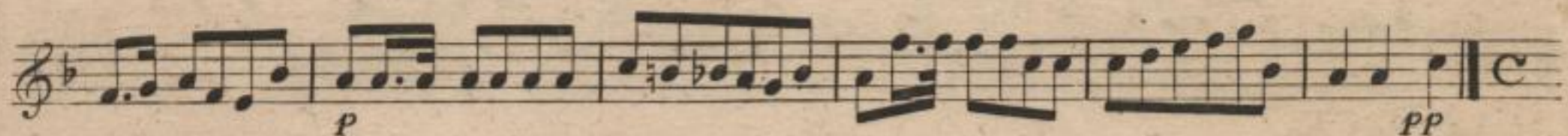


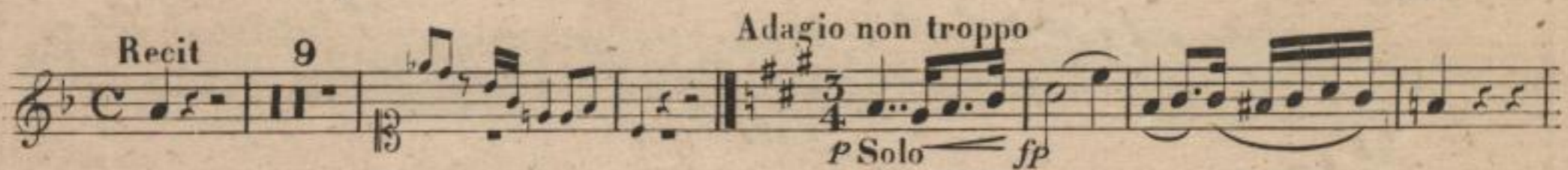
FLAUTO 2°

Christi Grablegung von S. Neukomm.

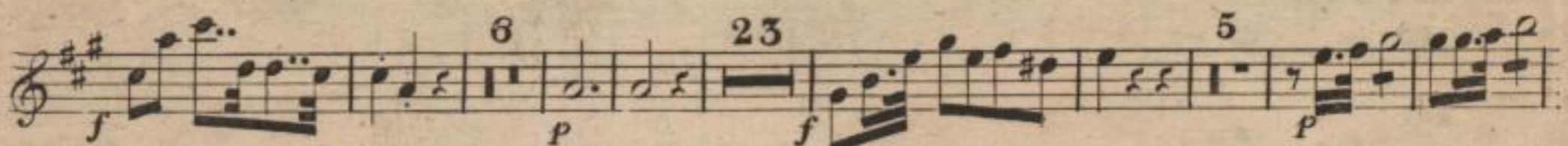
N° 1. Tacet. *Recit.*   
 und wollten, der einst mit Po-saunen Auferstehung ge-beut so vor der Verwesung schützen.

N° 2. *Andante* 

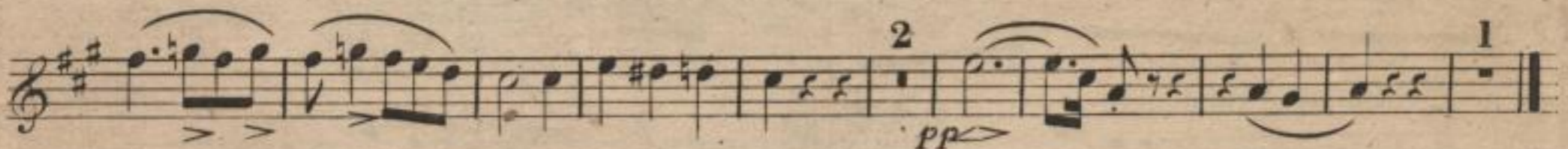


*Recit* 9 *Adagio non troppo* 

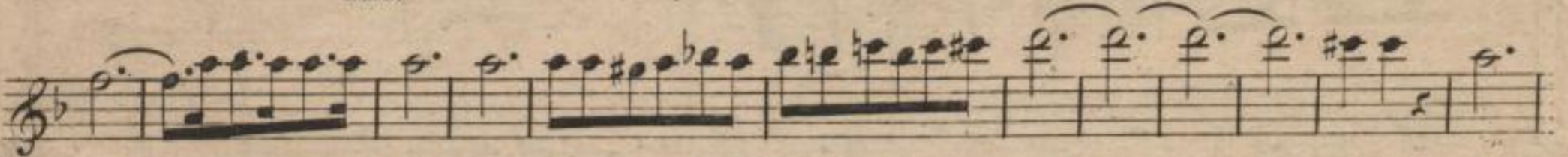








N° 3. *Recit* *Vivace* 









FLAUTO 2°

Maestoso moderato assai

N° 5.

FLAUTO 2º

Musical staff for Flauto 2º, featuring a melodic line with various ornaments and dynamics.

Nº 6. *Andante* 3 3 *Recit* *Basso*

Musical staff for Flauto 2º, N° 6, starting with a 3/4 time signature and a key signature of two flats. It includes markings for *Andante*, *Recit*, and *Basso*, with measure numbers 3, 3, and 15.

*Adagio non tanto*

Musical staff for Flauto 2º, *Adagio non tanto*, featuring a melodic line with dynamics *f* and *p*, and measure numbers 3 and 8.

1 15 1

Musical staff for Flauto 2º, *Adagio non tanto*, featuring a melodic line with dynamics *p* and *f*, and measure numbers 1, 15, and 1.

*Vivace* 1º Solo 20

Musical staff for Flauto 2º, *Vivace*, featuring a melodic line with dynamics *f* and *p*, and measure number 20.

*fp* *f* 5

Musical staff for Flauto 2º, *Vivace*, featuring a melodic line with dynamics *fp* and *f*, and measure number 5.

1 17 7 ten 9

Musical staff for Flauto 2º, *Vivace*, featuring a melodic line with dynamics *f* and *ten*, and measure numbers 1, 17, 7, and 9.

Nº 7. *Violino* *Recit* *Violº*  
 FINALE. *Andante*

Musical staff for Flauto 2º, N° 7, featuring a melodic line with dynamics *f* and *p*, and markings for *Violino*, *Recit*, and *Violº*. The section is labeled *FINALE.* and *Andante*.

*Violº* *Recit* *Violº*  
*Andante* 12 *poco più mosso*

Musical staff for Flauto 2º, N° 7, featuring a melodic line with dynamics *p*, *f*, and *p*, and markings for *Violº*, *Recit*, and *Violº*. The section is labeled *Andante* and *poco più mosso*, with measure number 12.

3 3 *Adagio non troppo* *Adagio*  
 13 17

Musical staff for Flauto 2º, N° 7, featuring a melodic line with dynamics *f* and *Adagio non troppo*, and markings for *Adagio*. Measure numbers 3, 3, 13, and 17 are indicated.

FLAUTO 2°

Largo *pp* legato assai **3**

Violino allacca

N° 8. **3** Adagio **4** **1** a Tempo **1**

Recit 1° Solo

Adagio maestoso **3** **42**

Viol. allacca

N° 9. **1** **1** **1** **20**

Vivace con fuoco

**25** **1** **1** **4**

*f* *sf*

**11**

*f*

**11** **2** **1** **3**

*f*

*f*

**2** N° 10. Tacet.

*p*

FLAUTO 2°

N° 11. *Adagio*  $\frac{3}{4}$  *f* *p* *1* *11* *p* *24. Obv.* *11* *f* *5* *p* *morendo* *pp* *pp*

N° 12. *Maestoso*  $\frac{2}{2}$  *f* *Moderato*  $\frac{2}{2}$  *39* *10* *6* *ff* *poco più mosso* *sf* *sf* *sf* *sf* *più mosso* *f* *3* *ff* *più mosso* *5* *3* *ff*

(Mus. Q 3245)

OBOE 1<sup>o</sup>

Christi Grablegung von S. Neukomm.

N<sup>o</sup> 1. 2. tacet.

N<sup>o</sup> 3. *Recit.* *Andante* *Vivace*

16 12 4 3 1 5 5 5 8 13 4

N<sup>o</sup> 4. tacet.

N<sup>o</sup> 5. *Maestoso moderato assai*

2 f 4 f f 1 2 1 17 3 2 6 4 3 1 4

Mus. 4527-D-502



OBOE 1º

Nº 6. *Andante* 3 3 *Recit* *Viol* *Adagio non troppo*

Nº 7. *Finale Andante* *Oboe* 1 2 1 *Andante* 2  
*Basso* *Recit* *Basso* *Oboe* *Basso* *p < sf*

Nº 8. *Recit* 4 *Fl.* *Adagio* *Recit.* 1 *Fl.* *Adagio* 1  
*Adagio maestoso* *1 a Tempo* *p f* *attacca*



OBOE 1°

Nº 9. *Vivace, con fuoco*

Nº 11. *Adagio*

Nº 12. *Maestoso*

*[Faint, illegible handwriting or bleed-through from the reverse side of the page]*

(Mus. Q 3245)

OBOE 2<sup>o</sup>

N<sup>o</sup> 1. 2. tacet.

Christi Grablegung von S. Neukomm.

N<sup>o</sup> 3. *Recit* *Andante* *Vivace* 3

N<sup>o</sup> 5. *Maestoso moderato assai* 5 2 1 N<sup>o</sup> 4. tacet.

Mus. 4521-D-502



OBOE 2<sup>o</sup>

N<sup>o</sup> 6. *Andante* 3 3 *Recit* *Basso* *Viol* *Adagio non troppo*

15 20

7 27

*f* *ff* *f* *f* *p*

*Vivace* 5

N<sup>o</sup> 7. *Finale Andante* 1 *Basso* *Oboe* 1 *Andante* 2 *1<sup>o</sup> Solo* 4

17 7 9

*f* *f* *f* *p fp*

*ten*

*1<sup>o</sup> Solo*

*attacca*

N<sup>o</sup> 8. *Recit* 4 *Adagio* 4 1 *a Tempo* 1

3 13 17 11

*f* *p* *attacca*

*Adagio non troppo* *Adagio* *Largo*

*attacca*

N<sup>o</sup> 9. *Vivace con fuoco* 1 1 1 8 1 1

*f* *f* *f* *f*

OBOE 2<sup>o</sup>

Musical notation for Oboe 2, measures 6-21. The score is in G major (one sharp) and 3/4 time. It features various dynamics including *f*, *p*, and *sf*. Fingerings are indicated by numbers 1, 2, 4, and 6. A double bar line is present at the end of measure 21.

N<sup>o</sup> 11. Adagio

Musical notation for Oboe 2, measures 22-47. The tempo is marked *Adagio*. The score is in G major and 3/4 time. Dynamics include *f*, *p*, and *sf*. A double bar line is present at the end of measure 47.

N<sup>o</sup> 12. Maestoso

Musical notation for Oboe 2, measures 48-32. The tempo is marked *Maestoso*. The score is in G major and 3/4 time. Dynamics include *f* and *sf*. A double bar line is present at the end of measure 32.

Moderato

Musical notation for Oboe 2, measures 33-6. The tempo is marked *Moderato*. The score is in G major and 3/4 time. Dynamics include *f*. A double bar line is present at the end of measure 6.

pù mosso

Musical notation for Oboe 2, measures 7-9. The tempo is marked *pù mosso*. The score is in G major and 3/4 time. Dynamics include *f* and *sf*. A double bar line is present at the end of measure 9.

pù mosso

Musical notation for Oboe 2, measures 10-2. The tempo is marked *pù mosso*. The score is in G major and 3/4 time. Dynamics include *sf* and *ff*. A double bar line is present at the end of measure 2.

(Mus. Q 3245)

CLARINETTO 1<sup>o</sup>

N<sup>o</sup> 1. tacet.

Christi Grablegung von S. Neukomm.

Andante 12 Recit Adagio non troppo

N<sup>o</sup> 2.

N<sup>o</sup> 3.

N<sup>o</sup> 4 tacet.



CLARINETTO 1<sup>o</sup>

Maestoso moderato assai

N<sup>o</sup> 5.

4  
in B  
sf

1 1 5 1 1

sf sf sf f f f f p p

6 piu mosso 3 2 6

f f f f

8 2 7

ff p

1 # e e e

f sf sf sf

N<sup>o</sup> 6. Recit 3 3 Recit 1 Adagio non troppo

in B 15 in B f

f

7 8

f ff p

6

f

Vivace 5 20

f p f

5 1 17

p sf f f

8 ten ten 1 ten 1 1

f p pp pp pp



CLARINETTO 1<sup>o</sup>

Finale

N<sup>o</sup> 7.

Viol 1 Viol 1 Viol 3

in B. *f*

*p* *fp* 3 1 4 poco piu mosso 2 Viol

3 Adagio non troppo Recit Adagio Largo legato assai 3 attacca

13 16 Viol 1

N<sup>o</sup> 8.

Recit 3 Fl. Adagio 1 a Tempo

in B. Solo Recit Basso

Solo 1 Adagio maestoso Fl. 11

Solo p

13 Solo 22 attacca

N<sup>o</sup> 9.

Vivace con fuoco 1 1 8 1

in B 1

1 6 27 1 1

*f*

*f*

13 Solo

9 1 1

*p* 2

N<sup>o</sup> 10. tacet

CLARINETTO 1°

Nº 11.

Adagio

8

Nº 12.

Maestoso

in C 22

CLARINETTO 2<sup>o</sup>  
N<sup>o</sup> 1. tacet

Christi Grablegung von S. Neukomm.

N<sup>o</sup> 2. Addante 12 Recit Adagio non troppo

Musical score for No. 2, measures 1-38. The score is in 3/4 time and A major. It begins with a 'Recit' section. Dynamics include *fp*, *p*, *P cres*, and *f*. Measure numbers 12, 38, and 17 are indicated.

N<sup>o</sup> 3. Recit Andante Vivace 4

Musical score for No. 3, measures 1-17. The score is in 3/4 time and C major. It begins with a 'Recit' section. Dynamics include *f*, *sf*, *ff*, and *marcato*. Measure numbers 16, 12, 3, 9, 3, 4, 17, and 4 are indicated.

N<sup>o</sup> 4. tacet.

Mus. 4521-D-502



CLARINETTO 2°

Maestoso moderato assai

Nº 5.

in B. 4 *sf*

1 *sf*

1 *f* 1 *f* 5 *f f f f* 1 *p*

1 6 *p* *f* 3 *f* 2 *f* 6 *f*

8 *ff* 2

7 *f* *f* *f* 1 *f*

Nº 6.

in B *Recit* 3 3 *Recit* 15 *Adagio non troppo* in B *f*

7 *f* *p*

8 *f* *tr* *ff* *p*

6 *f*

*Vivace* 5 *f* *p* *f* 20 *p* *fp*

5 1 17 *f* *f*

8 *f* *ten* *ten* 1 *ten* 1 *f* *pp*

CLARINETTO 2º

Nº 7. *Andante*  
*Viol* 1 *Viol* 1 *Viol* 1  
*in B* *f* *f* *p* *fp* *3*  
 3 6 *poco più mosso* *f* *Viol*  
 3 *Adagio non troppo Recit Adagio Largo* 11  
 13 17 *attacca*

Nº 8. *Recit* 3 *Adagio* 4 2 1 *Adagio maestoso*  
*in B* *Recit Clar 1* 11  
 Fl. *f* 40 *attacca*

Nº 9. *Vivace con fuoco* 1 1 8 1  
*in B* 1 *f* *f*  
 1 6 27 1 1  
*f* *f*  
 15 9 1 1  
 4 2  
*p* *Nº 10 tacet*

CLARINETTO 2°

**N<sup>o</sup> 11.** Adagio  
 in C.  $\frac{3}{4}$   
 f  $\underline{p}$  8 p 4  
 cresc. 3 4 pp pp

**N<sup>o</sup> 12.** Maestoso  
 in C 22 f

Moderato  
 30 f

8 f

4 poco più mosso f sf sf sf sf

1 più mosso f ff

1 più mosso sf sf sf sf ff

3 ff

(Mus. Q 3245)

FAGOTTO 1º

Nº1 tacet.

Christi Grablegung von S. Neukomm.

Nº 2. *Andante Flauto* 2 *Solo* *f* *sf* *sf dol* *Recit* || *Adagio non troppo*

*fp* *f* *f* *p* *p* *p* *cres*

6 7

6 *pp* *p* *f* *f*

5 *p* *p* *p* *f* *f*

*cres* *Solo* *f* *p* *p*

*Recit* *Andante* *Vivace* *pp*

Nº 3. 16 12 4 *f* *f* *f* *f*

*f* *sf* *sf dol*

3

1 *f* *sf* *sf*

3

Mus. 4521-D-502



2

FAGOTTO 1<sup>o</sup>

marcato

4

sf

7

3

f

N<sup>o</sup> 4 tacet.

Maestoso moderato assai

N<sup>o</sup> 5.

f

sf

ff

2

1

4

1

6

3

2

6

4

sf

ff

p

sf

ff

Andante

N<sup>o</sup> 6.

3

3

Recit

Basso

Vcello

Adagio nontropo

15

16

17

18

f

6

f

ff

p

6

f

Vivace

5

f

p

f

4495

f

p < sf

f



FAGOTTO 1°

3

17

*f*

8

*f* *ten* *ten* *f* *f*

Finale

N° 7.

*f* *P* *PP* *PP* *PP* *Andante* *p < fp*

3

4

poco piu mosso

*p < fp* *f* *f*

3

Adagio non troppo

Adagio

*P* *f* *Soprano*

13

2

Viol.

Largo

*p* *attacca*

N° 8.

3

Fl.

Adagio

Recit Tenore

*f* *attacca*

1

7

*f* *f*

10

12

6

*f* *attacca*

N° 9.

Vivace con fuoco

*f* *attacca*

25

1

*f* *sf* *f*

12

*f*

2

2

1

*f*

2

N° 10 tacet.

FAGOTTO 1°

Adagio

N° 11.

Maestoso

N° 12.


(Mus. Q 3245)

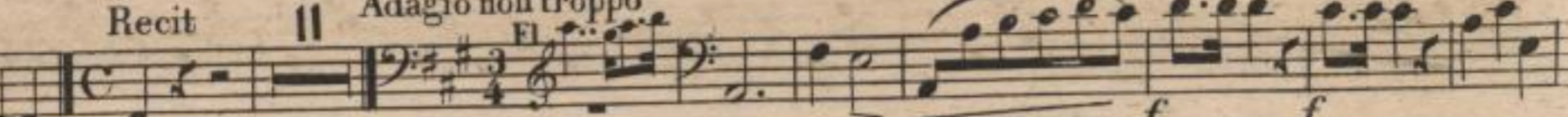
FAGOTTO 2º

Christi Grablegung von S. Neukomm.

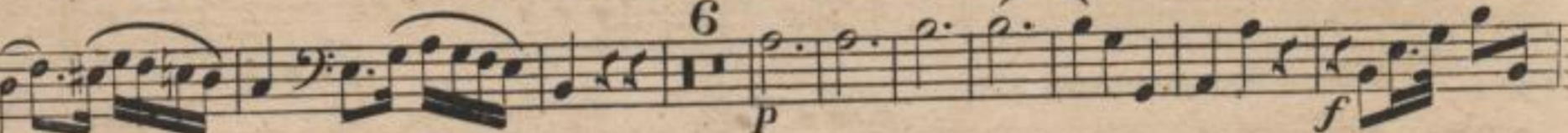
Nº1 tacet.

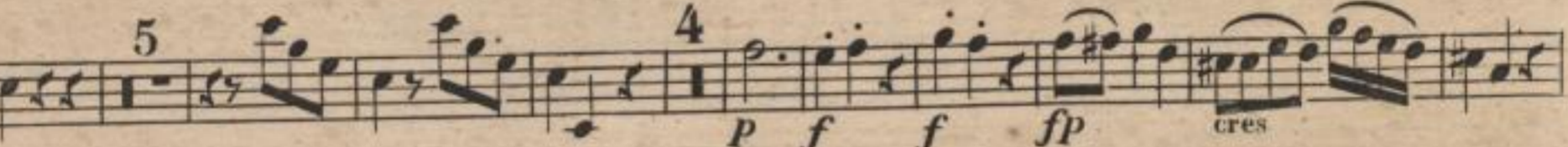
Andante

Nº 2. 

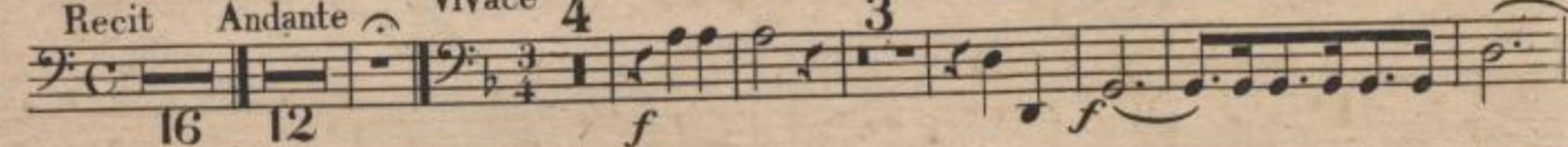
Recit 



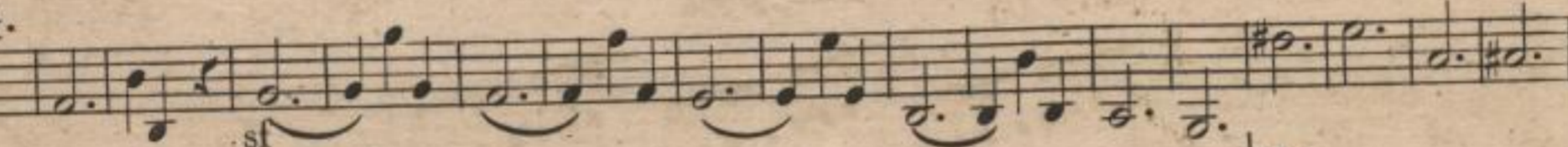




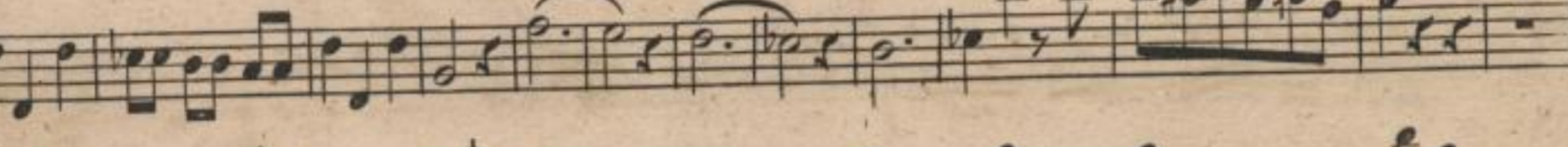


Nº 3. 

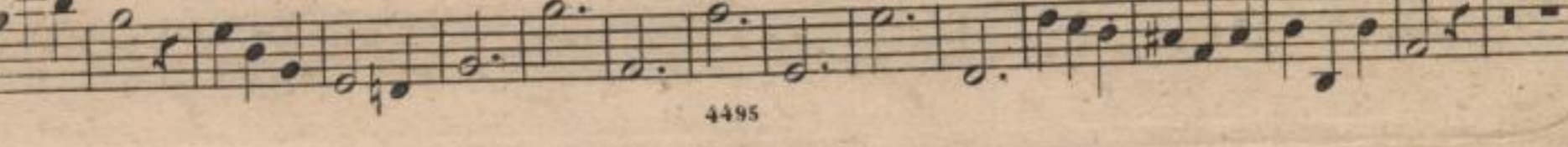














FAGOTTO 2º

marcato

4

sf

f

7

3

f

Nº 4 tacet

Maestoso moderato assai

Nº 5.

f

sf

sf

f

sf

sf

2

1

4

1

1

f

f

p

6 piu mosso

3

2

6

4

p

f

f

3

1

1

4

1

1

sf

sf

sf

sf

ff

p

1

1

sf

sf

Nº 6.

Andante

3

3

Recit

Basso

Vcello

15

16

17

18

Adagio non troppo

f

p

f

6

4

f

p

6

Vivace

f

5

f

p

FAGOTTO 2°

20 *p* < *fp*

*f* *f* *f* *f*

8 *ten* *ten* *ten* *ten*

*p* *pp* *pp* *pp*

Finale

N° 7. *f* *f* *f* *f*

*p* *pp* *pp* *pp*

Andante

*p* > *fp*

8 *poco piu mosso*

*f* *f* *f* *f*

Adagio non troppo Adagio

*f* *f* *f* *f*

3 *p* *p* *p* *p*

Adagio non troppo Adagio

6 *f* *f* *f* *f*

Soprano

2 *f* *f* *f* *f*

*p* *p* *p* *p*

Largo

Attacca

3 *f* *f* *f* *f*

Adagio Recit Tenore

N° 8. *f* *f* *f* *f*

*f* *f* *f* *f*

Adagio maestoso

N° 9. *f* *f* *f* *f*

*f* *f* *f* *f*

Vivace con fuoco

8 *f* *f* *f* *f*

*f* *f* *f* *f*

*sf* *f* *f* *f*

12 *f* *f* *f* *f*

*f* *f* *f* *f*

FAGOTTO 2<sup>o</sup>

1 2

2 N<sup>o</sup> 10 tacet.

Adagio

N<sup>o</sup> 11

f > p f > p p

cres f p

p f

pp

N<sup>o</sup> 12

Maestoso

22 f pp

Moderato

31 sf

poco piu mosso

3 3 3

sf f

piu mosso

sf f

sf sf sf sf ff sf sf sf sf

piu mosso

sf ff

CORNO 1<sup>o</sup>  
N<sup>o</sup> 1. tacet.

Christi Grablegung von S. Neukomm.

Andante in F

N<sup>o</sup> 2.

Fl. *f*

Recit *pp* 11 *f* Adagio non troppo *p* 4

1 12 14

1 1 2

6 6 16

*pp*

N<sup>o</sup> 3.

Recit 16 Andante Vivace in F

12 *f*

*sf* 2

1 *sf* 2 *sf*

1 1 1 8 1

*sf* *sf* *sf* *sf*

9 11

3 4 1 5

*ff* *f*

7 1

*f* *f*

2 1

*sf*

4

*f* *ff*

N<sup>o</sup> 4. tacet.



CORNO 1º

Nº 5. *Maestoso moderato assai* 1 2 8  
 in Es 13 *f*

12 *sf* 8 *f*

17 *sf* 1 *ff* 1

Nº 6. *Recit* 3 3 *Recit* *Basso* *Basso Adagio non troppo*  
 in F 15 *f*

11 *f* 21 *f*

*Vivace* 34 *f* 1 15

6 *pp* 9 *pp* 1 *pp* 1 *pp* 2

Nº 7. *Finale Andante Andante Recit* 13 *Adagio non troppo Adagio Viol*  
 in Es 6 8 4 13 16 *attacca*

*Largo* *p* *attacca*

Nº 8. *Recit* 3 *Adagio* 6 *Adagio maestoso*  
 4 54 *attacca*

Nº 9. *Vivace con fuoco in Es* 1 1 3  
 1 *f* *sf*

12 *f* 1



CORNO I?

3  
p  
5  
f  
1  
1  
1  
1  
1  
2  
17  
11  
p  
3  
1  
1  
14

Nº 10. II. tacet.

Nº 12. *Maestoso in C*  
f  
2  
f

4  
sf  
sf

*Moderato*  
44  
f  
1 2 3 4 5 6 7 8  
4  
poco più mosso  
ff  
sf  
più mosso  
1  
1 7 1  
f f  
6  
più mosso  
sf  
ff

(Mus. Q. 3245)

CORNO 2<sup>do</sup>  
Nº 1. facet.

Christi Grablegung von S. Neukomm.

Nº 2. *Andante*  
in F.

pp Recit 11 *Adagio non troppo*  
in A. 4

12 14 2 6 6 16

Nº 3. Recit 16 *Andante* *Vivace in F.* pp

12 f sf 2 sf 1 sf 1 sf 8 sf 1 sf 9 sf 11 sf 3 4 1 5 f 7 1 f 2 1 ff 4 f ff Nº 4. facet

Mus. 4521-D-502



CORNO 2°

N<sup>o</sup> 5. *Maestoso moderato assai* **1** **2** **8**

*in Es* **13** *f*

**6** *f*

*più mosso* **12** *sf* **8** *sf sf sf sf* **17**

**1** *sf* **1** *ff*

N<sup>o</sup> 6. *Recit* **3** *3* *Recit* *Basso* *Basso* *Adagio non troppo*

**15** *in F* *sf*

**11** *p* **21** *f*

*Vivace* **34** **1**

**15** **6** **9** **1** **1** **2**

*pp* *pp* *pp* **N<sup>o</sup> 7 8** *tacet* *attacca*

N<sup>o</sup> 9. *in Es* **1** **1** **3**

*f*

**12** **1**

**3** **5** *f*

CORNO 2º

Musical score for Corno 2º, measures 1-17. The score consists of four staves. The first two staves contain melodic lines with various dynamics including *f* and *p*. The third staff contains a sustained note with a dynamic of *p*. The fourth staff contains a melodic line with dynamics *f* and *p*. Fingerings are indicated by numbers 1, 2, and 3. Measure numbers 11, 13, 14, and 17 are marked.

Nº 10.11. tacet.

Maestoso in C

Musical score for Corno 2º, measures 18-25. The score consists of two staves. The first staff is labeled "Nº 12." and begins with a dynamic of *f*. It contains a melodic line with dynamics *f* and *sf*. The second staff continues the melodic line with dynamics *sf* and *f*. Fingerings 1 and 2 are indicated. Measure numbers 4 and 2 are marked.

Moderato

Musical score for Corno 2º, measures 26-33. The score consists of one staff. It begins with a dynamic of *f* and contains a melodic line with dynamics *f* and *sf*. Fingerings 1 through 8 are indicated. Measure number 44 is marked.

poco più mosso

Musical score for Corno 2º, measures 34-41. The score consists of one staff. It begins with a dynamic of *ff* and contains a melodic line with dynamics *ff* and *sf*. Fingerings 3 and 1 are indicated. Measure number 3 is marked.

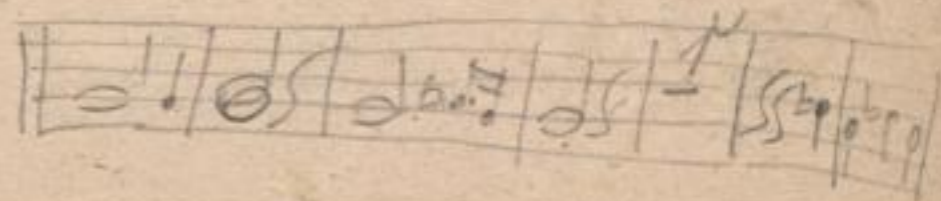
più mosso

Musical score for Corno 2º, measures 42-49. The score consists of one staff. It contains a melodic line with dynamics *f* and *sf*. Fingerings 1 and 1 are indicated. Measure number 7 is marked.

più mosso 6

Musical score for Corno 2º, measures 50-57. The score consists of one staff. It begins with a dynamic of *f* and contains a melodic line with dynamics *f* and *sf*. Fingerings 1 and 6 are indicated. Measure number 6 is marked.

Musical score for Corno 2º, measures 58-65. The score consists of one staff. It contains a melodic line with dynamics *ff* and *f*. Measure number 6 is marked.



(Mus. Q 3245)

TROMBA 1<sup>a</sup>

Nº 1. 2. tacet.

Nº 3. Recit 16 Andante Vivace in D.

12 2 1 1 2 2 1 1 2 2 33 4 2 8 9 2 4 N° 4. tacet

Nº 5. Maestoso moderato in C. 1

11 6 20 3 1 1 ff N° 6. tacet.



TROMBA 1<sup>a</sup>

N<sup>o</sup> 7 Recit Andante Adagio non troppo Recit Adagio Largo 11  
 31 13 17 attacca

N<sup>o</sup> 8 Recit 4 Adagio 3 1 Adagio maestoso  
 in C 4 Morgenröthe der Auf-er-standung f f  
 16 27 attacca

N<sup>o</sup> 9 Vivece con fuoco 1 1 48 1  
 1 21 28 1 1 14  
 N<sup>o</sup> 10.11. tacet

N<sup>o</sup> 12. Maestoso in C 2  
 3 3 sf  
 Moderato 8  
 44 f f  
 2 poco più mosso 1 1  
 ff  
 più mosso 1  
 3 2 1  
 più mosso sf

(Mus. Q 3245)



TROMBA 2<sup>da</sup>

Christi Grablegung von S. Neukomm.

Nº 1. 2. tacet.

Nº 3. *Recit* 16 *Andante* *Vivace in D*

*Maestoso moderato assai*

Nº 4. tacet.

Nº 5. *in C*

Nº 6. tacet



TROMBA 2<sup>da</sup>

Recit Andante Adagio non troppo Recit Adagio Largo 11

N<sup>o</sup> 7. 31 13 17 *attacca*

Recit 4 Adagio 1 Adagio maestoso

N<sup>o</sup> 8. in C 4 3 *Morgenröthe der Auferstehung* *f* *f* *attacca*

Vivace con fuoco *f* *f* *f* *f* *attacca*

N<sup>o</sup> 9. 16 27 48 1 *attacca*

1 21 *f*

N<sup>o</sup> 10. 1 21 *f*

28 1 1 14

N<sup>o</sup> 11. 28 1 1 14

N<sup>o</sup> 10. 11. tacet.

Maestoso in C

N<sup>o</sup> 12. 2 3 44 8 *f* *f*

Moderato

2 3 44 8 *f* *f*

2 poco più mosso 1 1 *f* *f*

2 poco più mosso 1 1 *f* *f*

più mosso 1 *f*

più mosso 1 *f*

3 più mosso 1 *f*

3 più mosso 1 *f*

2 1 *f*

(Mus. Q 3245)

TROMBONE ALTO

Christi Grablegung von S. Neukomm.

Nº 1. 2. tacet.

Nº 3. *Recit. Andante* *Vivace*

Nº 5. *Maestoso moderato assai*

Nº 6. *Andante* *Recit. Basso* *Cello*

und also erscholl die Po. saune des Seraphs

*Adagio non troppo* *Vivace*

Mus. 4521-D-502



TROMBONE ALTO

Finale Andante

Recit

Adagio non troppo Adagio

Recit

Nº 7.

31 13 p 1

Sop. seine dumpfe ff> 4 Viol I Largo p

Recit

3

Adagio Rec. Adagio maestoso

Nº 8.

4 6 51 f

Vivace con fuoco

Nº 9.

47 ff

7 1 2 2 4

21

1 14 f

Maestoso

Nº 12.

1 f 1

4 f

1 f

Moderato

6 2 sf sf sf

7 f piu mosso

11

Nº 10. 11. tacet.

TROMBONE TENORE

Christi Grablegung von S. Neukomm.

Nº 1. 2. tacet.

Nº 3. *Recit* *Andante* *Vivace*

Nº 5. *Maestoso moderato assai*

Nº 6. *Andante* *Recit.* *Basso* *Cello*

und also erscholl die Psalme des Seraphs

*Adagio non troppo* *Vivace*

Mus. 4521-D-502



TROMBONE TENORE

Finale Andante  
 Recit. Adagio non troppo Adagio Recit 6 Viol.  
 N° 7. 31 13 p  
 4 Viol. Largo  
 Sup. sine dumpfe ff > p

Recit 3 Adagio Rec Adagio maestoso attacca  
 N° 8. 4 6 51  
 Oboe 52 f

Vivace con fuoco  
 N° 9. 7 1 2 2 4  
 f  
 21  
 1 14

Maestoso  
 N° 12. 1 f 1  
 4 f  
 Moderato 44  
 13 6 2 più mosso.  
 poco più mosso. sf sf sf  
 più mosso 11

(Mus. O 3245)

TROMBONE BASSO

Christi Grablegung von S. Neukomm.

Nº 1. 2. tacet.

Nº 3. *Recit* *Vivace*

Nº 5. *Maestoso moderato assai*

Nº 6. *Andante* *Recit* *Cello*

15 .. und also erscholl die Po- saune des Seraphs

*Adagio non troppo* *Vivace*

Mus. 4521-D-502



TROMBONE BASSO

N<sup>o</sup> 7. **Finale Andante** **Adagio non troppo** **Adagio** 6

31 10 Viol. *p*

Viol. *seine duple* *ff* **Largo** *p*

7 8 4 Sop. *attacca*

N<sup>o</sup> 8. **Recit** 3 **Adagio Recit**

4 6 51 *f* Oboc. 52

N<sup>o</sup> 9. *Vivace con fuoco.*

40 7 1 2 *f*

2 4 18

1 14 *f* N<sup>o</sup> 10, 11, tacet

N<sup>o</sup> 12. **Maestoso** 1 *f*

1 *f*

**Moderato** 44

2 3 4 5 6 7 8 *poco più mosso.*

6 2 *più mosso.* 7 *f*

*più mosso* 11 *f*

**Fine**



TIMPANI  
Nº 1 2 tacet.

1  
Christi Grablegung von S. Neukomm.

Nº 3. *Recit* *Andante* *Vivace in D. A.*

16 12 10 f ff ff

3 3 32 5 10 1

ff ff ff ff ff ff

*p* *cres.* *f* *ff*

2 ff Nº 4 tacet.

Nº 5. *Maestoso moderato assai in C. G.*

13 *f* *tr.* *tr.* 1 ff Nº 4 tacet.

19 *f* *tr.* *piu mosso* 12

14 *pp* *f* *f* *f* 7

*f* *f* *tr.* ff Nº 6 tacet

Mus. 4521-D-502



TIMPANI

Nº 7. *Finale Andante* *Adagio nontropo* *Adagio Rec.* *Viol.* *Largo in C.G.*  
 31 13 15 16 17 *pp*

*pp* *attacca*

Nº 8. *Recit* *Adagio* *Recit* *Adagio* *Adagio maestoso in C.G.*  
 3 4 1 5 *Viol.* *f*

16 29 *attacca*

Nº 9. *Vivace con fuoco in C.G.*  
*f* 47 *f*

20 *f*

27 14 *Nº 10. Il. tacet.*

Nº 12. *Maestoso in C.G.*  
*f* 2 *f*

6 2 *f* *f* *f*

*Moderato* 44 1 2 3

4 5 6 7 8 9 2 *poco più mosso* *ff* 1

5 *più mosso* *ff* 1 1 2

3 4 5 1 1 *più mosso* *f* 3 3

*f* *ff*

(Mus. Q. 3245)