

Dem Gedächtnis

1

meines lieben Sohneswidues

Requiem

mit

Libera

für vierstimmigen gemischten Chor

und

Orgel

von

Ernst Fuchs-Schönbach

Op. 53

# Requiem

Requiem mit Kyrie

Ernst Fuchs-Schönbach, p. 53

Ruhig getragen (♩ = 58)

Sopran  
ALT

Tenor

Bass

Re - qui - em ae - ter - nam do - na

Re - qui - em ae - ter - nam do - na

Re - qui - em ae - ter - nam

Ruhig getragen (♩ = 58)

Orgel

Ped.

e - is, <sup>15</sup> Do - mine: et lux, et lux per - pe - tua luceat e - is.

- na eis, Domine: et lux, et lux per - pe - tua lu - ceat e - is.

e - is, Domine: et lux, et lux per - pe - tua lu - ceat e - is.

do - na eis, Do - mine: et lux, et lux per - pe - tua lu - ceat e - is.

25

*piu mosso (!:??)*

*mf*

Te decet hymnus Deus in Sion,

Te decet hymnus Deus in Sion,

et tibi red-

*piu mosso (!:??)*

*mf*

*mp*

ex-an

di-o-ra-ti-o-nem

ex-an di-o-ra-ti-o-nem

ex-an di-o-ra-ti-o-nem

de-tur votum in Je-rusa-lem: ex-an di-o-ra-ti-o-nem

*mf*

me-am <sup>30</sup> ad te omnis ca-ro veni-et. *Tempo I*

me-am, ad te omnis ca-ro ve-ni-et. Re-qui-em ae-

me-am, ad te omnis ca-ro veni-et. Re-qui-

me-am, ad te omnis ca-ro veni-et.

*Tempo I*

*mp*

*p*

Re-qui-em <sup>40</sup> ae-ternam do-na e-is, Domine: et lux, et

ter-nam, ae-ter-nam do-na-eis Domine: et lux,

em ae-ter-nam do-na-e-is Domine: et lux,

Re-qui-em ae-ter-nam dona-eis Domine: et lux,

*mp*

*mf*

50 Mäßig bewegt (♩: 78)

lux per-pe-tua lu-ceat e-is.

et lux per-pe-tua lu-ceat e-is.

et lux per-pe-tua lu-ceat e-is.

et lux per-pe-tua lu-ceat e-is. Kyrie e-lei

et lux per-pe-tua lu-ceat e-is. Kyrie e-lei

Mäßig bewegt (♩: 78)

Man.

Kyrie e-lei son,

Kyrie e-lei son,

son, e-lei son,

son, Kyrie e-lei-

son, Kyrie e-lei-

mf

mp

• Ped.

60

*mf* Ky - rie Ky - rie e - lei - son, e - lei - son. *rit.* *etwas bewegter (♩ = 80)*

*mf* Ky - rie e - lei - son, e - lei - son.

*f* son, e - lei - son, e - lei - son.

*mf* son, e - lei - son, e - lei - son. *mf* Chri - ste e

*f* *rit.* *etwas bewegter (♩ = 80)*

*mp*

Mam.

70

*mf* Chri - ste e - lei -

*mf* Chri - ste e - lei - son, e - lei - son,

*mf* Chri - ste e - lei - son,

*mf* lei - son, e - lei - son,

*f*

son, *Chri - ste e lei - son.* *String. rit. [80] a tempo*

*f* *Chri - ste e - lei - son.* *mp Kyrie*

*f* *Chri - ste e - lei - son.* *mp Kyrie e - lei -*

*f* *Chri - ste e - lei - son.*

*String. rit. a tempo*

*f* *Mau.*

*Kyrie, Kyrie, Kyrie, Kyrie e - leison, e - lei - son, e - lei - son.* *dim. e rit. [90]*

*f* *e - lei - son, e - lei - son, Kyrie, Kyrie e - leison, e - leison, e - lei - son.*

*mf* *- son, Kyrie e leison, Kyrie, Kyrie e - leison, e - leison, e - lei - son.*

*Kyrie e - lei - son, Kyrie, Kyrie e - leison, e - leison, e - lei - son.* *dim. e rit.*

# Graduale

Moderato (♩ = 60)

*mp*

Requiem ae-ternam dona eis Domine: et lux per-petua luceat e-is.

*mp*

Requiem ae-ternam dona eis Domine: et lux per-petua luceat e-is.

*mp*

*p dolce sem.*

*Red. Solo* 15

*mp*

In me-moria ae-ter-na e-rit ju-ctus: ab auditi-o-ne

*mp Solo*

In me-moria ae-ter-na e-rit ju-ctus: ab auditi-

*mp*



25

Chor non ti-mel-bit.

ma-la non ti-me-bit, non ti-me-bit.

o-ne ma-la non ti-me-bit, non ti-me-bit.

non ti-me-bit.

Ruhig getragen (♩ = 76)

Tractus

Solo

mf

Ab-sol-ve, Domine, animas omnium fi-de-lium de — fua-

Ruhig getragen (♩ = 76)

mp

10

Piu mosso (♩. 92)

Et - - - rum ab omni vinculo de - licto - rum.

*mf*

*mf*

Piu mosso (♩. 92)

gratia tua illis inuenit. ren - te,

*mf*

more - antur e - va - dere ju - dicium ul - ti o - nis. Et

*mf*

Chor

*mf*

Red.

lu-cis ae-ter-nae bea-ti-tu-dine per-fru-i.

lu-cis ae-ter-nae bea-ti-tu-dine per-fru-i.

Sequenz

Mit kräftigem, ernstem Ausdruck (!.69)

Dies irae, dies illa, Solvet saeculum in fa-villa:

Dies irae, dies illa, Solvet saeculum in fa-villa: Teste Davidem Sibylla.

Mit kräftigem, ernstem Ausdruck (!.69)

*f non legato*

Ped

*Breit*

Quantus tremor est futurus, quando iudex est venturus, Cuncta stricte discussurus!

quantus tremor est futurus, quando iudex est venturus, Cuncta stricte discussurus!

*Breit*

*marcato*

10

*f Solo*

*mf*

Tuba mirum spargens sonum per se. pulchra regi- onum, coeget omnes ante thronum.

*mp*

String. e cresc. rit. Fließend 20

*liber scriptus profectus*

*Mors stupor-bit et natura, Cum resurget creatura, iudicanti responura.*

*p Chor*

String. e cresc. rit. Fließend

*p legato*

rit. Tempo I

*in quo totum continetur, Unde mundus iudicetur.*

*iudex ergo cum sedebit,*

*iudex ergo cum se-de-bit,*

rit. Tempo I

*rit.* *in largo*

quidquid latet appa- rebit: Nil in- ultum remane- bit. quid sum mi- ser tunc dic

quidquid latet appa- rebit: Nil in- ultum remane- bit. quid sum miser

*rit.* *in largo*

30

tu- rus? Quom pa- tro- num roga- tu- rus? Cum vir justus sit se-

tunc dicitur rus? Quom pa- tro- num roga- tu- rus? Cum vir justus

*rit.* *Brait* *ff* 40 *mf* *espressivo*

cur-nus? Rex tre-mendae maje-statis, qui sal-van-dos sal-vas

rit recur-nus? Rex tre-mendae maje-statis, qui sal-van-dos sal-vas

*rit.* *Brait* *ff* *mp* *espressivo*

*mp* *Eliepsand* 50

gratis, Sal-va me, fons pi-e-ta-tis. Recordare Je-su pie, quod sum, causa

gra-tis, Sal-va me, fons pi-e-ta-tis. Recordare Je-su pie, quod sum, causa

*Eliepsand* *mf* *Man.*

*mp*

Quasius me, se disti lassus: Redornisti, cruceamparano  
 tuas vias: Ne me perdas il-la die.

*f* *mp*

Tantus labor non sit casus.  
 iuste iudex ulti-ouis, Donum fax remissionis, Ante diem rati-

*mf*



60 Moderato, dolente

*p Solo* *mp* *mf*

Ingenireo, tamquam reus: Culpa rubet vultus meus: Supplicanti parce De-

nis.

Moderato, dolente

*mp* *p* *mp*

nonis hinc usque

crescendo

*mp*

Qui Mariam absolviisti, Et latronum exaudiisti, Mibi quoque responde-

nis.

crescendo

*p*

*mf* (70)

*sti.*  
*Preces meae non sunt dignae: Sed tu bonus fac benigne, Ne per-erui cremer i -*

*mf*  
*Preces meae non sunt dignae: Sed tu bonus fac benigne, Ne per-erui cremer i*

*mf*  
*Pod.*

*Tempo I f*

*que.*  
*Inter oves locum praesta, Et ab hostis me se- questra,*

*f* *mf*

*Inter oves locum praesta, Et ab hostis me se- questra, Sta- tu-*

*que.* *mf*

*Tempo I*

*f*

*rit.*

*ff*

Confu-tatis maledictis, Flam-mis ac-ri-bus ad-dictis: Voca me cum benedi-

*ff*

ens in parte dextra. Confu-tatis male-dictis, Flam-mis ac-ri-bus ad-dictis: Voca me cum benedi-

*rit.*

*mf*

*ff*

*lento, flolend*

*p*

*crescendo*

ctis. Ero sup-plex et ac-clis, Cor con-tri-tum quasi ci-nis:

*p*

ctis. Ero sup-plex et ac-clis, Cor con-tri-tum quasi ci-

*crescendo*

*p*

*dim.* 95 *mf Solo molto espressivo*

Gete curam mei fi-nis. lacrimosa di-es il-la,

nis. Gete curam mei finis. lacrimosa

*dim.* *molto espressivo*

*mp*

*Man.*

*mf Solo* *molto espressivo* *Man.* *Ju- di-candus*

qua re-surgat ex favilla, Judicandus

dies illa, qua resurgat ex favilla, Judicandus

*Solo* *Ju- di-candus*

*mf Solo* *molto espressivo* *Man.* *Ju- di-candus*



Offertorium

*Ritardante* (♩ = 76)

*mf*  
Do-minus Je-su Chri-ste, Rex glori-ae, libera a-nimas

*mf*  
Do-minus Je-su Chri-ste, Rex glori-ae, libera a-nimas

*mf*  
Do-minus Je-su Chri-ste, Rex glori-ae, libera a-nimas

*mf*

*Man.*

*f Ped.*

*mf* <sup>10</sup> de poe-nis in-fer-ni, et de pro-fundo lacu:

*mf* om-nium fi-delium defunctorum de poe-nis in-fer-ni, et de pro-fundo lacu:

*mf* om-nium fi-de-lium defunctorum de poe-nis in-fer-ni, et de pro-fundo lacu:

*mf* om-nium fi-delium defunctorum de poe-nis in-fer-ni, et de pro-fundo lacu:

*mf*

*crescendo*

*mf*

ne ab-sor-beat e-as tar-ta-rus, ne ca-dant in ob-

*mf*

li-be-ra e-as de-ro-re-le-onis, eas tar-ta-rus, ne cadant in ob-

*mf*

li-be-ra e-as de-ro-re-le-onis, ne ab-sor-beat eas tar-ta-rus, ne cadant in ob-

*crescendo*

*mf*

*f* **Breit** *mf* *cresc.*

scutum: sed signifer sanctus Micha-el reprae-sen-tet eas in lu-cem sanctam.

*mf*

scutum: sed signifer sanctus Micha-el reprae-sen-tet eas in lu-cem sanctam.

*mf*

scutum: sed signifer sanctus Micha-el reprae-sen-tet eas in lu-cem sanctam.

*f* **Breit** *mf* *cresc.*

\* etwas bewegter

30

rit.

Fine

et semini e - jus.

mp

mf

mf

quam olim Abrahamae promissisti, et semini e - jus.

mf

etwas bewegter

et semini e - jus.

rit.

mp

mf

Fine

Eliopend

mf

mf

mf

Hostias et preces tibi Domine, laudis of- fer-ri-mus; tu susci-pe

mf

mf

Hostias et preces ti- bi Domine, tu suscipe

Eliopend

mf



40

*mp* *p rit.*

pro ani- ma- bus illis, quarum ho- di- e me- mo- ri- am

pro ani- ma- bus illis, quarum ho- di- a me- mo- ri- am

*mp* *p* *rit.*

50

*mf a tempo cresc.* *p*

facimus: fac e- as, fac e- as, Do - - mi- ne, de morte trans

facimus: fac e- as, fac e- as, Do - - mi- ne, de morte trans

*mf* *cresc.*

*f* *rit.*  
*f* *f*  
*f*

i-re ad vi. *fam.*  
i-re ad vi. *fam.*

Vom Zeichen bis FINE

*rit.*  
*f*

Sanctus

*Fürstlich getragen* ( $\text{♩} = 66$ ) *crescendo* *mp* *mf* *San*

*mp* *mf* *San* *San* *San*

*p* *mp* *San* *San* *San*

*San* *San* *San*

*Fürstlich getragen* ( $\text{♩} = 66$ ) *crescendo*

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

10

*mf* Sanctus Dominus Deus Sabaoth. Pleni sunt caeli et terra gloria tua. Hosanna in excelsis.

*mf* Sanctus Dominus Deus Sabaoth. Pleni sunt caeli et terra gloria tua. Hosanna in excelsis.

*mf* Sanctus Dominus Deus Sabaoth. Pleni sunt caeli et terra gloria tua. Hosanna in excelsis.

20

*mf* terra, et terra gloria tua. Hosanna in excelsis.

*mf* terra, et terra gloria tua. Hosanna in excelsis.

*mf* terra, et terra gloria tua. Hosanna in excelsis.

san - na in excelsis, ho - san - na in ex - cel -  
 in - ex - cel - sis, ho - san - na in ex - cel -  
 cel - sis, ho - san - na, ho - san - na  
 sis, ho - san - na, ho - san - na

Breit rit.  
 sis, in excel sis, in excelsis.  
 in excelsis, in ex - celsis, in excelsis, in excelsis.  
 in excelsis, in ex - celsis, in excelsis, in excelsis.  
 in excelsis, in ex - celsis, in excelsis, in excelsis.

Breit rit.

Benedictus

Innis boreas (♩ = 100)

Handwritten musical score for the first system of the Benedictus. It consists of three staves: a vocal line (top), a piano accompaniment line (middle), and a lower vocal line (bottom). The key signature is B-flat major (two flats) and the time signature is 4/4. The tempo is marked 'Innis boreas (♩ = 100)'. The vocal line begins with the lyrics 'Be-ne-di ctus, qui ve-nit in no-mi-ne Do-mi-ni, qui ve-nit in no-mi-ne Do-mi-ni, qui ve-nit in no-mi-ne Do-mi-ni'. The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand.

Be-ne-di ctus, qui ve-nit in no-mi-ne Do-mi-ni, qui ve-nit in no-mi-ne Do-mi-ni, qui ve-nit in no-mi-ne Do-mi-ni

Handwritten musical score for the piano accompaniment of the second system. It consists of two staves (treble and bass clef). The key signature remains B-flat major and the time signature is 4/4. The tempo is marked 'Innis boreas (♩ = 100)'. The piano accompaniment continues with the same eighth-note pattern in the right hand and active bass line in the left hand.

Man. crescendo

Handwritten musical score for the vocal lines of the second system. It consists of three staves: a vocal line (top), a piano accompaniment line (middle), and a lower vocal line (bottom). The key signature is B-flat major and the time signature is 4/4. The tempo is marked 'Man. crescendo'. The vocal line begins with the lyrics 'Be-ne-di ctus, qui ve-nit in no-mi-ne Do-mi-ni, qui ve-nit in no-mi-ne Do-mi-ni, qui ve-nit in no-mi-ne Do-mi-ni'. The piano accompaniment continues with the same eighth-note pattern in the right hand and active bass line in the left hand.

15

dim. e rit.

crescendo

dim. e rit.

Handwritten musical score for the piano accompaniment of the third system. It consists of two staves (treble and bass clef). The key signature remains B-flat major and the time signature is 4/4. The tempo is marked 'crescendo'. The piano accompaniment continues with the same eighth-note pattern in the right hand and active bass line in the left hand.

*Piu mosso*

ni. *mf* Ho-san-na in ex-cel-sis, Ho-san-

ni. Ho-san-  
*mf*

ni. Ho-san-na in ex-cel-sis, ho-  
*mf*

ni. Ho-

*Piu mosso*

*mf*

*pp* *pp* *pp* *pp*

*pp* *pp*

*string. e cresc.*

20

na, ho-san-na in ex-cel

na, ho-san-na in ex-cel-sis, ho-

san-na, ho-san-na in ex-cel

san-na, ho-san-na in ex-cel

*string. e cresc.*

*f* *ff*

*dim. rit.*

— sis, ex-cel — sis.

sanna in ex-cel — sis.

— sis, in excel — sis.

sis in ex-cel — sis.

*dim. rit.*

Agnus Dei

Grave (♩ = 52)

A-gnus De - i,

A-gnus De - i,

A-gnus De - i,

*mf*

qui

*mf*

qui tol-lis pec-ca-ta mun-di.

Grave (♩ = 52)

*mp*

Ped.

*tol- lis pec- cata mun- di:* *do- na e- is requi- em.*

*mf* *mf* *p* *p* *p* *p*

*qui tol- lis pec- cata mundi: dona e- is requi- em.*

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

*do- na e- is re- qui- em.*

*crescendo*

*mf* *mp* *f* *f*

*A — gnus De i, qui tol- lis*

*A — gnus De i, qui tol- lis pec- ca- ta*

*A — gnus De i, qui tol- lis pec- ca- ta*

*mp* *crescendo* *f*



*diminuendo*

*ff* *pecca* — — — — — *ta mun - di:* *do - na*

*ff* *lis, qui tol - lis* *pec - ca - - ta, pec - ca - ta mundi:* *do - na e - is*

*ff* *mun - di, pec - ca - ta, pec - ca - ta mundi:* *do - na e - is*

*ff* *mun - di, pec - ca - ta, pec - ca - ta mundi:* *do - na e - is*

*diminuendo*

*ff*

*ff*

30

*e - - is requiem.*

*mf* *re - qui - em.*

*mf* *re - qui - em.*

*mf* *re - qui - em.*

*mf* *A - - gnus De - i,*

*mf* *A - gnus De - i,*

*mf* *A - gnus De - i, qui tol - - lis pec -*

*mf*

*mf*

*molto diminuendo*

A - gus De - i, qui tol - lis, qui tol - lis pec - ca - ta mun - di:

A - gus De - i, qui tol - lis pec - ca - ta mun - di:

A - gus De - i, qui tol - lis pec - ca - ta mun - di:

ca - ta mun - di, pec - ca - ta mun - di: do - na,

*molto diminuendo*

do - na e - is re - qui - em sempi - ter - nam.

do - na e - is re - qui - em sempi - ter - nam.

do - na, do - na e - is re - qui - em sempi - ter - nam.

dona, dona eis re - qui - em sempi - ter - nam.

# Communio

*Ritardante* (♩ = 80)

Handwritten musical score for the first system of the Communion. It consists of three vocal staves (Soprano, Alto, and Tenor/Bass) in a common time signature. The tempo is marked *Ritardante* (♩ = 80). The lyrics are: "Lux aeterna luceat eis Do-mine: Cum". The music is written in a simple, melodic style with some slurs and dynamic markings like *mf*.

*Ritardante* (♩ = 80)

Handwritten piano accompaniment for the first system. It features a right-hand part with chords and a left-hand part with a simple bass line. The tempo is *Ritardante* (♩ = 80). The right hand has a *mf* dynamic marking. The left hand has a *ped.* (pedal) marking.

Handwritten musical score for the second system of the Communion. It consists of three vocal staves. The lyrics are: "sanctus An-nis in ae-ter-num: quia pi-us". The tempo is marked *meno mosso*. There is a boxed number "10" above the first measure of the second system. Dynamic markings include *mp* and *mf*.

Handwritten piano accompaniment for the second system. It features a right-hand part with chords and a left-hand part with a simple bass line. The tempo is *meno mosso*. The right hand has a *mp* dynamic marking. The left hand has a *ped.* (pedal) marking.

Rubric (!: 58)

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es, quia pi-us es. Re-qui-em ae-ternam, ac-

es, quia pi-us es. Re-qui-em ae-ter-

Re-qui-em ae-

Rubric (!: 58)

em ae-ternam do-na e-is Domine: et lux, et lux per-

ter-nam do-na eis Domine: et lux, et lux per-

ter-nam do-na e-is Domine: et lux, et lux per-

30

*Piu mosso*

pe - tra lu - ceat e - is. *mf* Cum san - ctis su - is in ae -

pe - tra lu - ceat e - is. *mf* Cum san - ctis

pe - tra lu - ceat e - is. *Piu mosso*

*Piu mosso*

*sublig ausklingen*

ter - *mp* sum: quia pi - no *p* es, quia *mp* pi - no *mp* es.

su - is in ae - ter - *mp* sum: quia pi - no *p* es, quia *mp* pi - no *mp* es.

# Libera

Marthaugenissen (1-84)

de mor-te ae-ter - - na in

*f*

Libera me, Domine, de mor-te ae-terna in

*f*

Libera me, Domine, de mor-te ae-ter - - na

*f*

de mor-te ae-terna

*f*

*p*

di - e il-la tre-menda: quando caeli mo- vendi sunt, mo-

di - e il-la tre-menda: quando cae - li mo- vendi sunt, mo-

*f*

in die il-la tre-menda: quando caeli mo- vendi sunt, mo-

*f*

in die il-la tre-menda: quando cae. li mo- vendi sunt, mo-

*f*

vendi sunt et terra:

vendi sunt et terra: Dum ve - - neris iudicare saeculum pe

vendi sunt et terra: Dum ve - - neris iudi - care saeculum pe

vendi sunt et terra:

*Fine* molto cresc.

*Fine* i - guem. Tre - mens fa - ctus sum ego, et ti - meo, et

i - guem Tre - mens fa - ctus sum ego, et ti - meo,

Tre - mens fa - ctus sum ego, et

20

*Fine*

*crescendo*

*rit.*

Si - meo, dum dis- cussio venerit, at- que ventura ira.

dum dis- cussio venerit, at- que ventura ira.

Si - meo, dum dis- cussio venerit, at- que ventura ira.

*Tempo I*

*rit.*

Quando caeli mo- vendi sunt, mo- vendi sunt et terra:

*Breite u. multipl.*

Quando cae- li mo- vendi sunt, mo- vendi sunt et terra:

Quando caeli mo- vendi sunt, mo- vendi sunt et terra:

Quando cae- li mo- vendi sunt, mo- vendi sunt et terra:

*Tempo I*

*rit.*

*Breite u. multipl.*

Quando cae- li mo- vendi sunt, mo- vendi sunt et terra:



Dies illa, dies irae, calamitatis et mi-seriae, dies  
 Dies illa, dies irae, calamitatis et mi-seriae, di-es

The first system consists of three vocal staves and a piano accompaniment. The vocal staves are in G major and 4/4 time. The piano accompaniment is in G major and 4/4 time. The lyrics are written below the vocal staves.

magna et amara valde. Dum ve: - - ueris judi-care saeculum per  
 magna et amara valde. Dum ve: - - ueris ju-di-care saeculum pa

The second system continues the musical score. It features three vocal staves and a piano accompaniment. The lyrics are written below the vocal staves. A *cresc.* marking is present above the piano accompaniment.

The third system continues the musical score. It features three vocal staves and a piano accompaniment. The lyrics are written below the vocal staves. A *cresc.* marking is present above the piano accompaniment.

Ruhig getragen (♩ = 58)

40

Re - qui - em ae - ternam

Handwritten musical score for the first system. It consists of three staves: two vocal staves (Soprano and Alto) and one piano accompaniment staff. The vocal lines are in G major and 4/4 time. The lyrics are: "i - guem. Re - qui - em ae - ternam, ae - ter - nam". The piano accompaniment provides harmonic support with chords and moving lines.

Re - qui - em ae - ter - nam

Ruhig getragen (♩ = 58)

Handwritten piano accompaniment for the second system, corresponding to the vocal lines above. It features a grand staff with treble and bass clefs. The music is in G major and 4/4 time, with a tempo of ♩ = 58. The accompaniment includes chords and melodic fragments that support the vocal parts.

do - na e - is Domine: et lux, et lux per - petua, lu -

Handwritten musical score for the second system. It consists of three staves: two vocal staves and one piano accompaniment staff. The lyrics are: "do - na e - is Domine: et lux, et lux per - petua, lu -". The vocal lines are in G major and 4/4 time. The piano accompaniment provides harmonic support with chords and moving lines.

do - na e - is Domine: et lux, et lux per - petua, -

Handwritten piano accompaniment for the third system, corresponding to the vocal lines above. It features a grand staff with treble and bass clefs. The music is in G major and 4/4 time, with a tempo of ♩ = 58. The accompaniment includes chords and melodic fragments that support the vocal parts.

50 *dim.*

- ce - at e - is.

lu - ceat e - is.

- ce - at e - is.

lu - ceat e - is.

*mp dim.*

Vom Anfang bis Fine