



Cantata
In Memoriam
Mass
Oratorio
Passion
Requiem
Stabat Mater
Te Deum

Universal Edition

CONTENT

Cantata	p. 2
In Memoriam	p. 9
Mass	p. 12
Oratorio	p. 15
Passion	p. 18
Requiem	p. 19
Stabat Mater	p. 23
Te Deum	p. 24

CANTATA

Béla Bartók (1881–1945)

***Cantata profana* (1930)**

The Giant Stags | 24'

for tenor, baritone, mixed choir and orchestra

text source: old Romanian folk songs

3 3 3 3 - 4 2 3 1 - timp, perc(3), hp, str

SATB

Harrison Birtwistle (*1934)

***Cantata* (1969)**

for soprano and instruments | 11'

fl(+picc), Kl, glock, pno(+cel), vln(+vla), vc

***The Mark of the Goat* (1966)**

dramatic cantata | 30'

text author: Alan Crang

for actors, singer, 2 choirs, 3 instruments, piano (3 players), percussion ensemble (large and small)

Willy Burkhard (1900–1955)

***Genug ist nicht genug!* (1938, 1939)**

cantata | 20'

for mixed choir and orchestra

text author: Conrad Ferdinand Meyer

2 tpt, timp, str

SATB

Francis Burt (1926–2012)

***The Skull* (1955)**

cantata | 10'

for tenor and orchestra

text author: Cyril Tourneur

1 1 1 1 - 1 1 1 0 - str(12 12 10 8 5)

Friedrich Cerha (*1926)

1. Keintate (1980, 1982)

for medium voice (chansonnier) and instruments | 50'

text author: Ernst Kein

0 0 2 0 - 2 0 0 0 - perc, acc, str(1 1 1 1 1)

2. Keintate (1983-1985)

for medium voice (chansonnier) and instruments | 57'

text author: Ernst Kein

0 0 2 0 - 2 0 0 0 - perc, acc, str(1 1 1 1 1)

Edison Denisow (1929–1996)

Die Sonne der Inkas (1964)

cantata | 18'

for soprano, 3 speaker and 11 instruments

text author: Gabriele Mistral

1 1 1 0 - 1 1 0 0 - timp, perc, 2 pno - vln, vc

Hanns Eisler (1898–1962)

Die römische Kantate (1935)

for voice, 2 clarinets, viola and violoncello | 7'

text author: Ignazio Silone

dedicated to Bertolt Brecht

Kantate auf den Tod eines Genossen (1937)

for female voice, flute, 2 clarinets, viola and violoncello | 4'

text author: Ignazio Silone

Kantate im Exil (1937)

"Man lebt vom einen Tag zu dem anderen" | 4'

for female voice, 2 clarinets, viola and violoncello

text author: Ignazio Silone

4 Kantaten (1935)

for voice and piano | 19'

Kriegskantate (1937)

for female voice 2 clarinets, viola and violoncello | 4'

Tagebuch des Hanns Eisler (1926)

a small cantata | 17'

for soprano, mezzo-soprano, alto, tenor, violin and piano

Cantata

Tempo der Zeit (1929)

cantata | 20'

for alto, bass, speaker, mixed choir, wind instruments and percussion

text author: David Weber

3 0 3 1 - 0 2 1 1 - perc(2), t.sax

Cristóbal Halffter (*1930)

In expectatione resurrectionis Domini (1965)

cantata | 18'

for baritone, mixed choir or male choir and orchestra

2 3 3 2 - 4 2 3 1 - perc(4), hp, cel, str

SATB or TTBarB

Yes Speak Out Yes (1968)

UNO-cantata | 30'

for soprano, baritone, 6 speakers, 2 mixed choirs and orchestra (2 conductors)

text author: Norman Corwin

3 3 3 3 - 6 4 4 1 - timp, perc(4), pno(2), e.org, str

SATB

This work was commissioned by the UN for the Human Rights Day Concert in 1968. It was hoped that this work could convey some of the emotion and aspiration which led the General Assembly in 1948 to adopt and proclaim the Universal Declaration of Human Rights.

Josef Matthias Hauer (1883–1959)

Der Menschen Weg (1952)

cantata in 5 parts | 22'

for solos, mixed choir and orchestra

text author: Friedrich Hölderlin

2 2 2 2 - 1 1 1 1 - timp, perc, hp, str

SATB

Mauricio Kagel (1931–2008)

Kantrimusik (1973, 1975)

pastorale | 48'

for voices and instruments

cl(Bb), tpt(C), bass tuba in F/C, vln, pno (ad lib.: also "western piano"), 2 guitar players (instruments are free to choose: octave guitar, spanish guit, ukulele, mand, tenorbjo, and others). all players also play different per. instruments. (ad lib.). 3 singers: high soprano, mezzo-soprano and tenor (this ensemble can be adapted ad lib.), they even can be part of the piece as a pre-recorded tapet. obligatory: Playback of 4 tape parts with recordings of sounds from the countryside - on hire by the publisher.

Hans Krása (1899–1944)

***Die Erde ist des Herrn* (1931)**

cantata | 20'

for soli, mixed choir and orchestra

3 3 3 3 - 4 3 2 1 - timp, perc(3), hp, str

SATB

Alexander Krein (1883–1951)

***Kaddisch* (1921–1922)**

symphonic cantata

for tenor, mixed choir and large orchestra

text author: A. Orschanin

3 3 3 3 - 4 3 3 1 - timp, perc, hp(2), S, A, T, B, str

SATB

Ernst Krenek (1900–1991)

***Cantata for Wartime* (1944)**

Mitternacht und Tag | 12'

for female choir and orchestra

text author: Hermann Melville

2 2 2 2 - 4 2 2 0 - timp, perc(2), str

SA

***Die Zwingburg* (1922)**

scenic cantata in 1 act | 55'

libretto: Franz Werfel

3 2 4 3 - 4 3 3 1 - timp., perc. - str. - on stage: 2 tpt., 2 tbn.

Leiermann, baritone / Ausrufer, tenor / Der Mann, tenor / Die Frau, soprano / Der

Ausgezehrte, tenor / Der Bergarbeiter, tenor / Der Trinker, bass

SATB

***Feiertagskantate* (1974–1975)**

for mezzo-soprano, baritone, speaker, mixed chamber choir and small orchestra | 25'

1 1 1 0 - 0 1 1 0 - perc(3), hp, pno, str

***Kantate von der Vergänglichkeit des Irdischen* (1932)**

for soprano, mixed choir and piano | 20'

SATB

Rolf Liebermann (1910–1999)

Une des fins du monde (1944)

cantata | 17'

for baritone and orchestra

text author: Jean Giraudoux

2 2 3 2 - 4 2 2 1 - timp, perc(2) - str

Frank Martin (1890–1974)

Pilate (1964)

cantata | 30'

for 4 vocal soloists, mixed choir and orchestra

text author: Arnoul Gréban

2 2 2 2 - 4 2 3 1 - timp, perc(4), cel, pno - str

SATB

Darius Milhaud (1892–1974)

Le retour de l'enfant prodigue (1917)

cantata | 42'

text author: André Gide

2 2 2 1 – 1 1 1 0 - timp. - hp. - doubled string quartet:cb

Der verlorene Sohn, baritone; Der Vater, baritone; Der ältere Bruder, baritone; Die

Mutter, alto; Der jüngere Bruder, tenor;

Friedrich Neumann (*1957)

Kanonische Kantate zur Weihnacht

for solo voice, 1-, 2- or 3 voice descant choir (choir),

male choir ad lib. and instruments | 10'

There should be 2-3 violins and 1 violoncello (also in ensemble). It is also possible to play the piece with a keyboard instrument only (pno, organ, harmonium). Additional instruments if possible: ad libitum guitar(s) and bars (xylophones, metalophones), and recorders

Nigel Osborne (*1948)

Cantata piccola (1982)

for soprano and string quartet | 10'

text author: Craig Raine

7 Words (1971)

cantata | 24'

for 2 tenors, bass, mixed choir and orchestra

text author: Heinrich Schütz

4 3 4 2 - 3 3 3 0 - perc, ondes martenot, hp, sax(3), str(4 4 4 4 2)

SATB

Arvo Pärt (*1935)

Cecilia, vergine romana (2000, 2002)

for mixed choir and orchestra | 18'

2 2 2 2 - 4 2 2 1 - perc(2), hp, str

SATB

Dopo la vittoria (1996, 1998)

piccola cantata | 11'

for mixed choir a cappella

SATB

Our Garden (1959, 2003)

cantata | 10-15'

for children's choir and orchestra

text author: Eno Raud

2 0 3 2 - 4 2 3 1 - timp, perc(3), hp(2), str

children's choir (SSA)

Wolfgang Rihm (*1952)

QUID EST DEUS (2007)

cantata hermetica | 33'

for choir and orchestra

4 4 0 4 - 0 3 3 0 - perc(2), hp, pno, vla(8), vc(6), cb(4) / SATB

Alfred Schnittke (1934–1998)

"Seid nüchtern und wachet ..." (1982)

cantata | 35'

for counter tenor, contralto, tenor, bass, mixed choir, organ and orchestra

3 3 3 3 - 4 4 4 1 - timp, perc(6), e.guit und bass guit, cel, pno, hpsd - str

SATB

Anton Webern (1883–1945)

1. *Kantate* (1939)

for soprano, mixed choir and orchestra | 8'

text author: Hildegard Jone

1 1 2 0 - 1 1 1 0 - timp, perc, hp, cel, mand, str without cb

SATB

2. *Kantate* (1941–1943)

for soprano, bass, mixed choir and orchestra | 13'

text author: Hildegard Jone

2 2 2 1 - 1 1 1 1 - alto sax, bells, glock, cel, hp, str

SATB

Kurt Weill (1900–1950)

Der neue Orpheus (1925)

cantata | 18'

for soprano, solo violin and orchestra

text author: Ivan Goll

2 2 2 2 - 0 2 2 0 - timp, perc(2), hp, vla(12), vc(12), cb(8)

Egon Wellesz (1885–1974)

Mitte des Lebens (1931, 1932)

cantata on spiritual texts | 51'

for soprano, mixed choir and orchestra

2 2 2 2 - 4 2 3 1 - timp, org, str

SATB

IN MEMORIAM

William Albright (*1944)

In memoriam

for organ | 6'30''

David Bedford (1937–2011)

In Memoriam

for piano | 10'

Harrison Birtwistle (*1934)

Tombeau in memoriam Igor Stravinsky (1971)

for flute, clarinet, harp and string quartet | 3'

Pierre Boulez (*1925)

Mémoriale (1985, 1993)

(... explosante-fixe ... Original) | 7'

for flute and 8 instruments

hn(2), vln(3), vla(2), vc(1)

Rituel in memoriam Bruno Maderna (1974–1975, 1987)

for orchestra in 8 groups | 27'

4 4 5 4 - 6 4 4 0 - perc(9), alto sax, vln(6), vla(2), vc(2)

Tombeau (1959–1962)

No. 5 from "Pli selon pli" (Portrait de Mallarmé) | 15'

for soprano and orchestra

2 1 3 1 - 1 2 3 0 - perc(7), hp(2), cel, pno, guit, vln(4), va(4), vc(2), cb(2)

Friedrich Cerha (*1926)

In memoriam Ernst Kein (1985)

after Viennese Sayings by Ernst Kein | 16'

for medium voice (chansonnier) and instruments

0 0 2 0 - 2 0 0 0 - perc, acc, str(1 1 1 1 1)

Cristóbal Halffter (*1930)

Canción callada in memoriam Federico Mompou (1988)

for violin, violoncello and piano | 7'

In Memoriam

In memoriam Anaïck (1967)

for narrator, choir and instruments | 5'

0 0 0 0 - 2 2 3 1 - perc(6)

Knaben- (S, A) und Männerstimmen (T, Bar, B)

boy's (S,A) and male voices (T, Bar, B)

Mauricio Kagel (1931–2008)

Kammermusik für Renaissance-Instrumente (1965, 1966)

in memoriam Claudio Monteverdi | 26'

for 2–22 players

Ernst Krenek (1900–1991)

Symphonic Elegy (1946)

in Memoriam Anton Webern

for string orchestra | 9'

violin I; violin II; viola; violoncello; double bass

Arvo Pärt (*1935)

Cantus in Memory of Benjamin Britten (1977, 1980)

for string orchestra and bell | 6'

violin I; violin II; viola; violoncello; double bass; bells

Für Lennart in memoriam (2006)

for string orchestra | 8'

violin I(16); violin II(14); viola(10); violoncello(8); contrabass(6)

Mozart-Adagio (1992, 2005)

in memoriam Oleg Kagan

for violin, violoncello and piano | 6'

Wolfgang Rihm (*1952)

abgewandt 2 (1990)

music in memoriam Luigi Nono (3rd attempt) | 16'

for 14 instrumentalists

0 0 1 1 - 1 1 1 0 - perc(2), pno, vln(1), vla(1), vc(2), cb(1)

Cantus firmus (1990)

music in memoriam Luigi Nono (1st attempt) | 4'

for 14 instrumentalists

0 0 1 1 - 1 1 1 0 - perc(2), pno, vln(2), vla, vc(2), cb

Grave (2005)

musik in memoriam Thomas Kakuska | 15'

for string quartet

1st violin; 2nd violin; viola; violoncello

La lugubre gondola / Das Eismeer (1990–1992)

musik in memoriam Luigi Nono (5. Versuch) | 17'

for 2 orchestral groups and 2 pianos

group 1: 0 0 1 1 - 1 1 1 0 - perc(2), vln(2), vla(1), vc(2), cb(1); group 2: 3 3 2 1 - 3 3 3 1

- timp, perc(2), hp

Lichtzwang (1975–1976)

musik in memoriam Paul Celan | 18'

for violin and orchestra

4 0 4 4 - 4 3 2 1 - timp(2), perc(5), hp, e.org, vla(10), vc(8), cb(6)

Ricercare (1990)

musik in memoriam Luigi Nono (2nd attempt) | 9'

for 14 players

0 0 1 1 - 1 1 1 0 - perc(2), pno, vln(2), vla(1), vc(2), cb(1)

Umfassung (1990)

musik in memoriam Luigi Nono (4. Versuch) | 16'

for orchestra in 2 groups

group 1: 0 0 1 1 - 1 1 1 0 - perc(2), vln(2), vla(1), vc(2), cb(1); group 2: 3 3 2 1 - 3 3 3 1

- perc(2), hp

MASS

Paul Angerer (*1927)

Missa pro coro a cappella (1946)

for choir a cappella | 20'

SATB

Julius Bittner (1874–1939)

Große Messe und Te Deum (1926)

for solo quartet, mixed choir and orchestra | 85'

3 3 4 3 - 4 8(4 on higher ground) 4 1 - perc, 2 hp, org, str

SATB

Anton Bruckner (1824–1896)

2. Messe (1866, 1876/1882)

for 8 voice mixed choir and wind orchestra | 30'

0 2 2 2 - 4 2 3 0

SSAATTBB

Walter Braunfels (1882–1954)

Große Messe (1923–1926)

for soprano, alto, tenor, bass, boys' choir, mixed choir, organ, orchestra | 105'

3 3 4 4 - 4 3 3 1 - timp, perc, hp, org, str

SATB

Kleine Messe (1923–1926)

for soprano, alto, tenor, bass, boys' choir, mixed choir, organ and orchestra | 50'

3 3 4 4 - 4 3 3 1 - timp, perc, hp, str

SATB

Alfredo Casella (1883–1947)

Missa solemnis "pro pace" (1944)

for soprano, baritone, mixed choir, organ and orchestra | 59'

3 3 3 3 - 4 3 3 1 - timp, perc, pno, str

SATB

Carl Greith (1828–1887)

Missa in honorem St. Galli (1872)

for mixed choir, string quintet, 2 horns and organ (2 oboes or 2 clarinets ad lib.)

SATB

Michael Haydn (1737–1806)***Missa hispanica* (1786)**

for solos, 2 choirs and orchestra | 100'

0 2 0 2 - 2 0 0 0 - timp, org, 2 clarini in C, str

SATB

***Missa pro defunctis* (1771)**

for solos, mixed choir and small orchestra | 45'

0 0 0 2 - 0 2 3 0 - timp, org, 2 clarini in C, vln.I, II (12-15), vc(2-3), cb(3-4)

SATB

***Missa Sancti Hieronymi* (1777)**

for solos, mixed choir and wind orchestra | 45'

2 ob solos, 2 ob in ripieno, 2 bs - 3 tbn - org with cb.

SATB

Joseph Haydn (1732–1809)***Missa brevis alla capella* (1778–1779)**

Rorate coeli desuper | 45'

for mixed choir, organ and strings

strings (without vla)

SATB

Leoš Janáček (1854–1928)***Glagolitic Messe* (1927)**

first version

for soloists, mixed choir, organ and orchestra | 45'

4 3 3 3 - 4 4 3 1 - timp(3), perc(2), hp(2), cel, org, str

SSAATTBB

***Glagolitic Messe* (1928)**

definitive edition

for soloists, mixed choir, organ and orchestra | 45'

4 3 3 3 - 4 4 3 1 - timp, perc(2), hp(2), cel, org, str

SSAATTBB

***Glagolitic Messe* (1926–1927)**

for organ

Rudolf von Weis-Ostborn (1876–1962)***Mass "Adorate Deum"* (1936)**

for 4 voice mixed choir and organ (2 trumpets and 2 trombones ad lib.)

SATB

Paul Patterson (*1947)

Mass of the Sea (1983)

for vocal quartet, mixed choir and orchestra | 43'

2 2 2 2 - 4 3 3 1 - timp, perc(2), str

SATB

Missa Brevis (1985)

for mixed choir a cappella

SATB

Arvo Pärt (*1935)

Berliner Messe (1990, 2002)

for mixed choir or soloists (SATB) and organ | 25'

SATB

Berliner Messe (1990–1991, 2002)

for mixed choir (SATB) and string orchestra | 25'

minimum number of players: 10 8 6 6 4 or 8 8 6 6 4

Missa brevis (2009)

for twelve violoncellos | 9'

Missa brevis (2009, 2010)

for eight violoncellos | 9'

Missa syllabica (1977, 1996)

for mixed choir a cappella / 16'

SATB

Missa syllabica (1977, 1996)

for mixed choir and organ | 16'

SATB

Missa syllabica (1977, 2009)

for vocal ensemble (SATB) and string quartet | 16'

Josef Venantius von Wöss (1863–1943)

Missa (1928)

in adorationem Ss. Trinitatis

for soli, mixed choir, wind instruments and timpani (or organ)

3 3 3 3 - 4 2 3 1 - timp

SATB

ORATORIO**Antonio Caldara (1671–1736)*****Santa Francesca Romana* (1710)**

oratorio in 2 parts

arranged by Claudio Gallico

for 2 soprano, alto, tenor, bass, 2 oboes, strings and basso continuo

soloists: Santa Francesca, soprano; Castità, soprano; Angelo, alto; Inganno, tenor;

Lucifero, bass;

Gian Giacomo Carissimi (1605–1674)***Jephte* (1650)**

oratorio | 26'

arranged by Gui Vittorio

for solo quartet, mixed choir and ensemble

2 hp, tr, hpsd, org, str

SATB

Frank Martin (1890–1974)***Golgotha* (1945, 1948)**

oratorio in 2 parts | 90'

for 5 vocal soloists, mixed choir, organ and orchestra

2 2 2 2 - 4 2 3 0 - timp, perc(2), pno, org, str

SATB

***In terra pax* (1944)**

oratorio breve | 43'

for 5 vocal soloists, 2 mixed choirs and orchestra

2 2 2 2 - 4 2 3 1 - timp, perc(5), cel, pno(2), str

SATB, girls choir ad lib.

***Le Mystère de la Nativité* (1957–1959)**

oratorio de Noël | 105'

3 4 3 3 - 4 3 3 1 - timp, perc(4), hp(2), str

Nine soloists: 1 soprano, 1 alto, 3 tenors, 2 baritones, 2 basses

SATB

***Le Vin herbé* (1938, 1941)**

oratorio profane | 90'

for 12 voices, 7 strings and piano

Die Mutter der Isot, alto; Isot die Blonde, soprano; Brangäne, mezzo soprano; Isot die Weißhändige, alto; Tristan, tenor; Kaherdin, tenor; Marke, baritone; 2 small parts, silent roles, chamber choir

Bohuslav Martinů (1890–1959)

The Epic of Gilgamesh (1955)

oratorio | 50'

for soli, mixed choir and orchestra

2 0 2 0 - 0 3 2 0 - timp, perc(4), hp, pno, str

SATB

Wolfgang Rihm (*1952)

DIES (1984)

oratorio | 35'

for soprano, alto, tenor, baritone, 2 speakers, children's choir, speaking choir, mixed choir, organ and orchestra

4 4 4 4 - 8 9 7 2 - timp(2), perc(8), org, str(considerably sized) - in the distance: tpt(3),

tbn(3)

SATB

Karl Schiske (1916–1969)

Vom Tode (1946)

oratorio | 90'

for soprano, alto, tenor, bass, mixed choir, organ and orchestra

3 3 3 3 - 4 3 3 1 - timp, perc, xyl, hp, pno, str

SATB

Franz Schmidt (1874–1939)

The Book with Seven Seals (1935–1937)

oratorio | 110'

for soloists, mixed choir, organ and orchestra

5 5 6 5 - 4 3 3 1 - timp, perc, org, str

soloists: Johannes - Heldentenor, soprano, alto, tenor, bass

SATB (big cast)

Arnold Schönberg (1874–1951)

Jacob's Ladder (1917, 1922/1944)

oratorio (fragment) | 44'

for soli, mixed choir and orchestra

4 4 5 4 - 4 3 3 1 - timp, hp, cel, pno, str; 2 off-stage ens; 2 heightened orchestra

choir: SMezzoSATBarB (12 part)

Alexandre Tansman (1897–1986)

Isaïe, le prophète (1949, 1950)

symphonic oratorio | 43'

for mixed choir and orchestra

3 2 2 2 - 4 3 3 1 - timp, perc, xyl, hp, cel, pno, str

SATB

Kurt Weill (1900–1950)

The Road of Promise (1934–1936)

oratorio in 14 scenes

adapted from '*Der Weg der Verheißung*' ('The Eternal Road') | 105'

arranged by Edward Harsh (2013)

original German text by Franz Werfel

English lyrics by Ludwig Lewisohn, William A. Drake and Charles Alan

for soloists, large choir and orchestra

2 1 3 2 - 4 3 3 1 - timp, perc, hp, pno, e.org, guit, str

PASSION

Heinrich Kaminski (1886–1946)

Passion (1920)

mystery play | 30'

for soprano, tenor, mixed choir and orchestra

2 0 0 2 - 1 2 0 0 - Pedalharmonium, perc, hp, str

SATB

Bohuslav Martinů (1890–1959)

The Greek Passion (1957)

music drama in 4 acts | 130'

1st version (London version)

3 3 3 3 - 4 3 3 1 - timp(2), perc(3), hp, cemb, str - on the stage: rec, cl, acc, vln(1)

soloists: Manolios, tenor; Katerina, soprano; Panait, tenor; Grigoris, bass-baritone;

Fotis, bass-baritone; Yannakos, tenor; Kostandis, baritone; Lenio, soprano; Ladas,

spoken; The Patriacheas, bass-baritone; Michelis, tenor; Nikolios, soprano; Andonis,

spoken; An old woman, contralto; A voice in the crowd, baritone; Despinio, soprano;

An old man, bass;

SATB – boys choir

The Greek Passion (1957–1959)

opera in 4 acts | 107'

2nd version (Zurich version)

3 3 3 3 – 4 3 3 1 - timp, perc, hp, pno, accordion - str

SATB – boys choir

Arvo Pärt (*1935)

Passio (1982)

Passio Domini nostri Jesu Christi secundum Joannem | 75'

for solos, mixed choir, instrumental quartet and organ

ob, bs, vln(1), vc(1), org

soloists: Jesus, baritone; Pilate, tenor; evangelists: soprano, alto (countertenor), tenor,

bass

SATB

Wolfgang Rihm (*1952)

DEUS PASSUS (1999–2000)

Passions-Stücke nach Lukas | 100'

for soli, mixed choir and orchestra

2 4 0 2 - 0 0 4 0 - perc(2), hp, org, str(6 6 6 4 2)

SATB

REQUIEM

Hans Erich Apostel (1901–1972)

Requiem (1933)

for mixed choir and orchestra | 22'

3 3 3 3 - 4 3 3 1 - perc, hp, str

SATB (mind. 160 Stimmen)

David Bedford (1937–2011)

Requiem (1980)

for soprano, choir and orchestra | 2'

2 2 2 2 - 2 2 0 0, str.quart

SSAB

Luciano Berio (1925–2003)

Requies (1983–1984)

for chamber orchestra | 17'

2 2 3 2 - 2 2 1 0 - mar, hp, cel, str(8 8 4(6) 4(5) 3)

Friedrich Cerha (*1926)

Requiem (1994–2002)

for soli, choir and orchestra | 90'

3 3 3 3 - 6 3 4 1 - timp, perc, hp, str

Requiem für Hollensteiner (1983)

for narrator, baritone, mixed choir and orchestra | 33'

2 3 3 3 - 6 3 4 1 - timp, perc(5), sop.sax, baritone, Str

SATB

Requiem für Rikke (1984, 1989)

from "Der Rattenfänger" | 11'

for tenor and orchestra

2 3 3 3 - 4 3 3 0 - perc(2), hp, sop.sax, baritone, guit, str

Robert Fanta (1901–1974)

Requiem in c – Missa brevis (1943)

for 3 voice choir (3 solo voices), organ and 2 horns ad lib. | 23'

Vittorio Giannini (1903–1966)

Requiem (1937)

for solos, choir and orchestra

3 3 3 3 - 6 4 4 1 - timp, perc(2), hp, pno, str

SATB, Knabenchor ad lib.

Georg Friedrich Haas (*1953)

7 Klangräume (2005)

accompanying the unfinished fragments of Mozart's Requiem | 28'

for choir and orchestra

text source: quotations from Mozart letters

0 0 0 2 - 0 2 3 0 - perc, org, basset hn(2), str(6 5 4 3 3)

SATB

- (1) Mozart: Introitus. Adagio
- (2) Mozart: Kyrie. Allegro
- (3) Mozart: Dies irae. Allegro assai (Fragment)
- (4) Haas: Klangraum I**
- (5) Mozart: Tuba mirum. Andante (Fragment)
- (6) Haas: Klangraum II**
- (7) Mozart: Rex tremendae (Fragment)
- (8) Haas: Klangraum III**
- (9) Mozart: Recordare (Fragment)
- (10) Haas: Klangraum IV**
- (11) Mozart: Confutatis. Andante (Fragment) – segue
- (12) Mozart: Lacrimosa. Larghetto (Fragment)
- (13) Haas: Klangraum V**
- (14) Mozart: Domine Jesu. Andante con moto (Fragment)
- (15) Haas: Klangraum VI**
- (16) Mozart: Hostias. Andante – Andante con moto (Fragment)
- (17) Haas: Klangraum VII „quam olim da capo“**

Cristóbal Halffter (*1930)

Requiem por la libertad imaginada (1971)

for orchestra | 17'

3 3 3 3 - 6 4 4 1 - timp, perc(4), harm, str

Martin Haselböck (*1954)

"will nicht mehr weiden" – Requiem für Ernst Jandl (2001)

5 pieces for strings | 30'

for string ensemble

Rafael Kubelik (1914–1996)

***Requiem "Pro memoria uxoris"* (1961)**

for baritone, boys' choir, mixed choir and orchestra | 34'

2 3 3 2 - 4 3 3 5 - timp, perc(5), 2 hp, cel, str

SATB

Antonio Lotti (1666–1740)

Requiem

for choir, organ and orchestra | 48'

1. ob, 2. ob, bs, tpt(C), org, vln.I, vln.II, vla, cb

SATB

Frank Martin (1890–1974)

***Requiem* (1971-1972)**

for 4 vocal soloists, mixed choir, orchestra and big organ | 45'

2 2 2 2 - 4 3 3 1 - timp, perc(5), hpsd, org, str

SATB

Leo Nadelmann (1913–1998)

Mein blaues Klavier. Ein Requiem für Else Lasker-Schüler

5 Lieder

for soprano and piano

Mein blaues Klavier. Ein Requiem für Else Lasker-Schüler

5 Lieder

for soprano and small orchestra

Wolfgang Rihm (*1952)

***Das Lesen der Schrift / Reading of the Scripts* (2001–2002)**

4 pieces for orchestra | 17'

2 1 2 2 - 4 2 3 1 - timp, hp(2), org, str

"The four pieces add up to a self-standing composition, of course. They don't necessarily have to remain bound to this rather daring one-off attempt to respond to – and simultaneously question – the great **Brahms Requiem** from the inside."

- Wolfgang Rihm

***Mein Tod. Requiem in memoriam Jane S.* (1988–1989)**

for soprano and large orchestra | 35'

3 3 3 3 - 4 3 3 1 - timp, perc(2), hp, str(16 14 12 10 8)

Requiem

Memoria (1994, 2004)

3 Requiem-Bruchstücke | 15'

for boys' voice, alto, choir and orchestra

2 1 1 1 - 2 3 3 1 - timp, perc(4), hp, vln(2), vla(3), vc(2), cb(7)

SATB

Requiem-Strophen (2015–2016)

for soli, mixed choir and orchestra | 80'

2 2 2 2 - 2 2 2 1 - timp, perc(2), hp, pno, str

SATB

Kurt Weill (1900–1950)

The Berlin Requiem (1928)

cantata | 21'

for tenor, baritone, male choir (or 3 male voices) and orchestra

0 0 2 2 - 2 2 2 0 - timp, perc, org, alto sax(2), guit, bjo

TBarB

The Berlin Requiem (1928)

cantata | 21'

Editor: David Drew

for tenor, baritone, male choir (or 3 male voices) and orchestra

0 0 2 2 - 2 2 2 0 - timp, org, alto sax(2), guit, bjo

TBarB

STABAT MATER

Josef Bohuslav Foerster (1859–1951)

Stabat Mater (1891, 1892)

for mixed choir and orchestra | 22'

2 3 3 2 - 4 2 3 1 - timp, perc, org, str

SATB

Arvo Pärt (*1935)

Stabat Mater (1985)

for soprano, countertenor (alto), tenor, violin, viola and violoncello | 24'

Stabat Mater (1985, 2008)

for mixed choir (SAT) and string orchestra | 24'

violin I; violin II; viola; violoncello; contrabass

SAT

Paul Patterson (*1947)

Stabat Mater (1986)

for mezzo-soprano, choir and orchestra | 40'

2 2 2 2 - 4 3 3 1 - timp, perc(2), str

SATB

Domenico Scarlatti (1685–1757)

Stabat mater

for 4 soprano, 2 alto, 2 tenor, 2 bass and basso continuo (organ with Vc and Kb) | 38'

Antonio Soler (1729–1783)

Stabat Mater (1775)

for 2 sopranos, bass, violoncellos, double basses and organ (harpsichord) | 12'

Karol Szymanowski (1882–1937)

Stabat Mater (1925–1926)

for soprano, alto, baritone, mixed choir and orchestra | 25'

2 2 2 2 - 4 2 0 0 - perc(4), hp, org, str(8 8 6 6 4)

SATB

TE DEUM

Julius Bittner (1874–1939)

***Große Messe und Te Deum* (1926)**

for solo quartet, mixed choir and orchestra | 85'

3 3 4 3 - 4 8(4 on higher ground) 4 1 - perc, 2 hp, org, str

SATB

Walter Braunfels (1882–1954)

***Te Deum* (1920-1921)**

for soprano, tenor, mixed choir, orchestra and organ | 60'

5(4) 3 5(3) 5(3) - 4 3 3 1 - timp, perc(2), hp(2), pno, org, str

SATB

Anton Heiller (1923–1979)

***Te Deum* (1953)**

for mixed choir and organ | 10'

***Te Deum* (1954)**

for mixed choir, wind ensemble, timpani and organ | 10'

4 ob(or 2), 3 c.a (or 1), 4 bs, cbsn - 4 tpt, 3 tbn, tuba - timp, org

SATB

Andreas Hofer (1629–1684)

Te Deum

for 2 mixed choirs and orchestra | 9'

0 0 2 0 - 0 2 3 0 - basstrumpet (or bassoon), clarinet in B (ad lib.), clarinet in B (ad lib.),
cornet (ad lib. oboe), cornet (ad lib. oboe), contrabassoon (ad. lib.), Violone e Fagotto,
timp, org, vln.I, vln.II, vla, vc

SATB

Zoltán Kodály (1882–1967)

***Te Deum* (1936)**

for soloists, mixed choir and orchestra | 20'

2 2 2 2 - 4 3 3 1 - timp, org, str

SATB

Arvo Pärt (*1935)

Te Deum (1984–1985, 1992)

for 3 choirs, prepared piano, string orchestra and tape | 30'

(the minimum number of players would be 10 8 6 6 4 or 8 8 6 6 4)

pno (prepared); violin I; violin II; viola; violoncello; contrabass;

tape (Windharp) SSAA/TTBB/SATB

Cantata, In Memoriam, Mass, Oratorio, Passion, Requiem, Stabat Mater, Te Deum;
published by Universal Edition

Editors: Michael Everett, Johannes Michael Feigl, Jana Gajdošíková, Eric Marinitsch,
Wolfgang Schauffler

© 2018 Universal Edition, Bösendorferstraße 12, 1010 Vienna, Austria.
promotion@universaledition.com, www.universaledition.com