

**A**

# Requiem für K.B

Hugo Read

(transponierte Fassung)

1  $\text{♩} = 73$

Altsaxophon *mf*

Ten.saxophon

Posaune

Klavier *arco ?*

A. Bass *mf*

6

Pos. *mf*

12

Pos. *mp*

rit. - - - - -

17

Pos.

rit.

**B**

1 ♩=130

Posaune

Klavier

A. Bass

Dsus<sup>4</sup>

5

Pos.

Klavier

A. Bass

Em<sup>7</sup> Bm<sup>7</sup> Cm<sup>7</sup>(#4)

11

3

Pos.

Musical score for measures 11-16. The score is written for voice and piano. The vocal line is in the upper system, and the piano accompaniment is in the lower system. The piano part includes chord symbols: Em7, Bm7, Cma7(#4), D9/F#, Bm7, Em7, D9/F#, Bm7, and Cma7(#4).

17

Pos.

Musical score for measures 17-22. The score is written for voice and piano. The vocal line is in the upper system, and the piano accompaniment is in the lower system. The piano part includes chord symbols: Em7, Bm7, Cma7(#4), Em7, Bm7, Cma7(#4), D9/F#, Bm7, Em7/F#, and Gma7.

C

23

Pos.

Chord symbols: Cma7, Em7, D<sup>9</sup>/F#, Bm<sup>7</sup>, Gm<sup>7</sup>, D7(b<sup>9</sup>)

27

Pos.

Chord symbols: Fma<sup>7</sup>, E7(b<sup>9</sup>), Ama<sup>7</sup>, Bma<sup>7</sup>

Pos.

D#7(b9)/G    G#m7    /F#    Bma7/D#    G#/A

Bma7    D#7(b9)/G    G#m7    /F#    Bma7/D#    G#/A

Pos.

Fm7(b5)    Bb7(b9)    Ebma7    A#bma7(#4)    Dm7(b5)    G7    Cm7    /Bb

Fm7(b5)    Bb7(b9)    Ebma7    A#bma7(#4)    Dm7(b5)    G7    Cm7    /Bb

6

37

Pos.

A $\emptyset$  D<sup>7</sup> Gm<sup>7</sup> A<sup>7</sup>(b<sup>9</sup>) Dm<sup>7</sup> Dm<sup>7</sup>(b<sup>5</sup>) G<sup>7</sup>(b<sup>9</sup>)

A $\emptyset$  D<sup>7</sup> Gm<sup>7</sup> A<sup>7</sup>(b<sup>9</sup>) Dm<sup>7</sup> Dm<sup>7</sup>(b<sup>5</sup>) G<sup>7</sup>(b<sup>9</sup>)

41

Pos.

Cm<sup>7</sup> /B<sup>b</sup> E<sup>b</sup>ma<sup>7</sup> F<sup>7</sup>

Cm<sup>7</sup> E<sup>b</sup>ma<sup>7</sup> F<sup>7</sup> Gm<sup>7</sup> Dm<sup>7</sup> E<sup>b</sup>ma<sup>7</sup>(#4) Gm<sup>7</sup> Dm<sup>7</sup> E<sup>b</sup>ma<sup>7</sup>(#4)

47

Pos.

F/A Dm<sup>7</sup> Gm F/A Dm<sup>7</sup> Ebma<sup>7</sup>(#4) Gm<sup>7</sup> Dm<sup>7</sup>

52

Pos.

Ebma<sup>7</sup>(#4) Gm<sup>7</sup> Dm<sup>7</sup> Ebma<sup>7</sup>(#4) F/A Dm<sup>7</sup> Gm<sup>7</sup> /A B<sup>b</sup>ma<sup>7</sup>

Open for Solo

57

Pos.

Gm<sup>7</sup> D7(b<sup>9</sup>) Fma<sup>7</sup>

Gm<sup>7</sup> D7(b<sup>9</sup>) Fma<sup>7</sup>

Gm<sup>7</sup> D7(b<sup>9</sup>) Fma<sup>7</sup>

E<sup>b</sup>ma<sup>7</sup>(#4) Gm<sup>7</sup> F/A Dm<sup>7</sup> Gm<sup>7</sup> D7(b<sup>9</sup>) Fma<sup>7</sup>

62

Pos.

E7(b<sup>9</sup>) Ama<sup>7</sup> Cbma<sup>7</sup> Eb7(b<sup>9</sup>)/G Abm<sup>7</sup> /Gb Cbma<sup>7</sup>/Eb Ab/Bbb

E7(b<sup>9</sup>) Ama<sup>7</sup> Bma<sup>7</sup> D#7(b<sup>9</sup>)/G G#m<sup>7</sup> /F# Bma<sup>7</sup>/D# G#/A

E7(b<sup>9</sup>) Ama<sup>7</sup> Bma<sup>7</sup> Eb7(b<sup>9</sup>)/G Abm<sup>7</sup> /Gb Bma<sup>7</sup>/D# Ab/A

E7(b<sup>9</sup>) Ama<sup>7</sup> Bma<sup>7</sup> D#7(b<sup>9</sup>)/G G#m<sup>7</sup> /F# Bma<sup>7</sup>/D# G#/A

E7(b<sup>9</sup>) Ama<sup>7</sup> Bma<sup>7</sup> D#7(b<sup>9</sup>)/G G#m<sup>7</sup> /F# Bma<sup>7</sup>/D# G#/A



67 Fm<sup>7(b5)</sup> B<sup>b7(b9)</sup> E<sup>b</sup>ma<sup>7</sup> A<sup>b</sup>ma<sup>7(#4)</sup> Dm<sup>7(b5)</sup> G<sup>7</sup> Cm<sup>7</sup> /B<sup>b</sup>

Pos.

71 A<sup>ø</sup> D<sup>7</sup> Gm<sup>7</sup> A<sup>7(b9)</sup> Dm<sup>7</sup> Dm<sup>7(b5)</sup> G<sup>7(b9)</sup>

Pos.

75 Cm<sup>7</sup> /B<sup>b</sup> E<sup>b</sup>ma<sup>7</sup> F<sup>7</sup> Gsus<sup>4</sup> Gsus<sup>4</sup> Gsus<sup>4</sup>

Pos.

Cm<sup>7</sup> /B<sup>b</sup> E<sup>b</sup>ma<sup>7</sup> F<sup>7</sup> Gsus<sup>4</sup> Gsus<sup>4</sup> Gsus<sup>4</sup>

Cm<sup>7</sup> /B<sup>b</sup> E<sup>b</sup>ma<sup>7</sup> F<sup>7</sup> Gsus<sup>4</sup> Gsus<sup>4</sup> Gsus<sup>4</sup>


80 Gsus<sup>4</sup> Gsus<sup>4</sup> Gsus<sup>4</sup> Gsus<sup>4</sup> D.S. al  $\phi$ - $\phi$  Gsus<sup>4</sup>

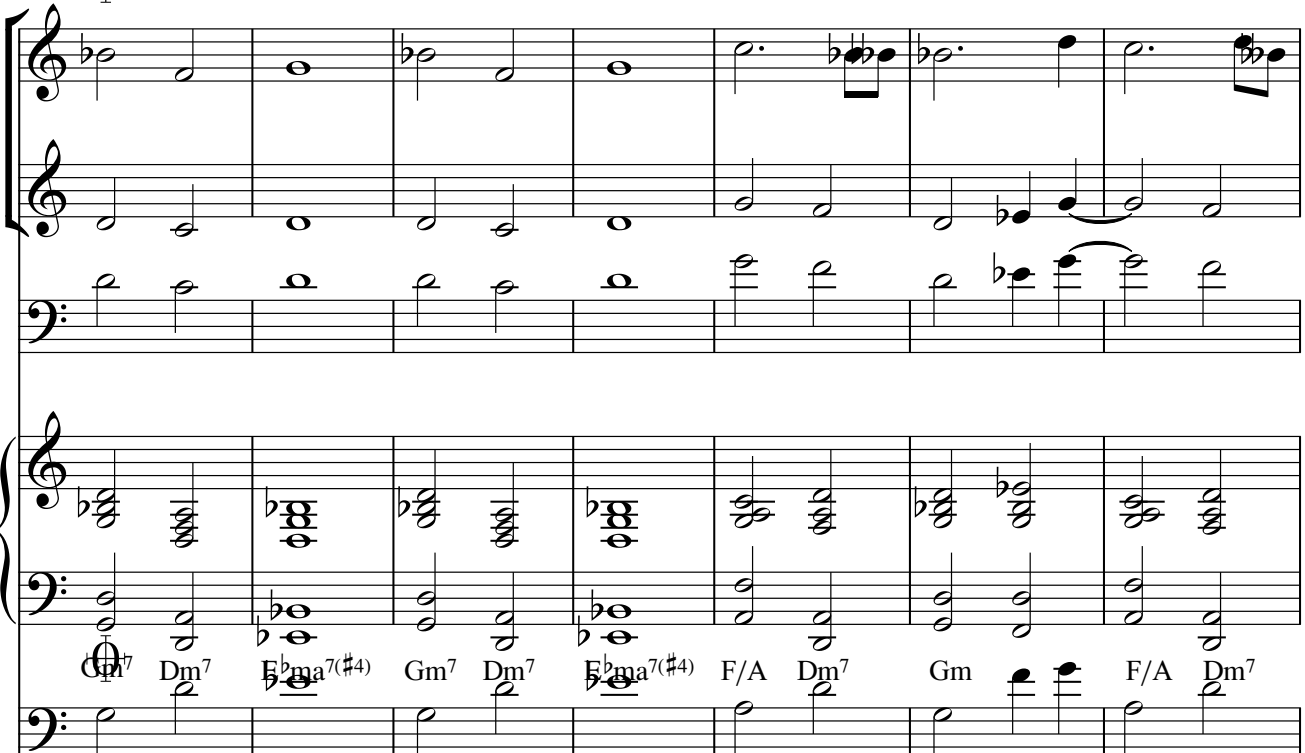
Pos.

Gsus<sup>4</sup> Gsus<sup>4</sup> Gsus<sup>4</sup> Gsus<sup>4</sup> Gsus<sup>4</sup>

Gsus<sup>4</sup> Gsus<sup>4</sup> Gsus<sup>4</sup> Gsus<sup>4</sup> Gsus<sup>4</sup>

Gsus<sup>4</sup> Gsus<sup>4</sup> Gsus<sup>4</sup> Gsus<sup>4</sup> Gsus<sup>4</sup>

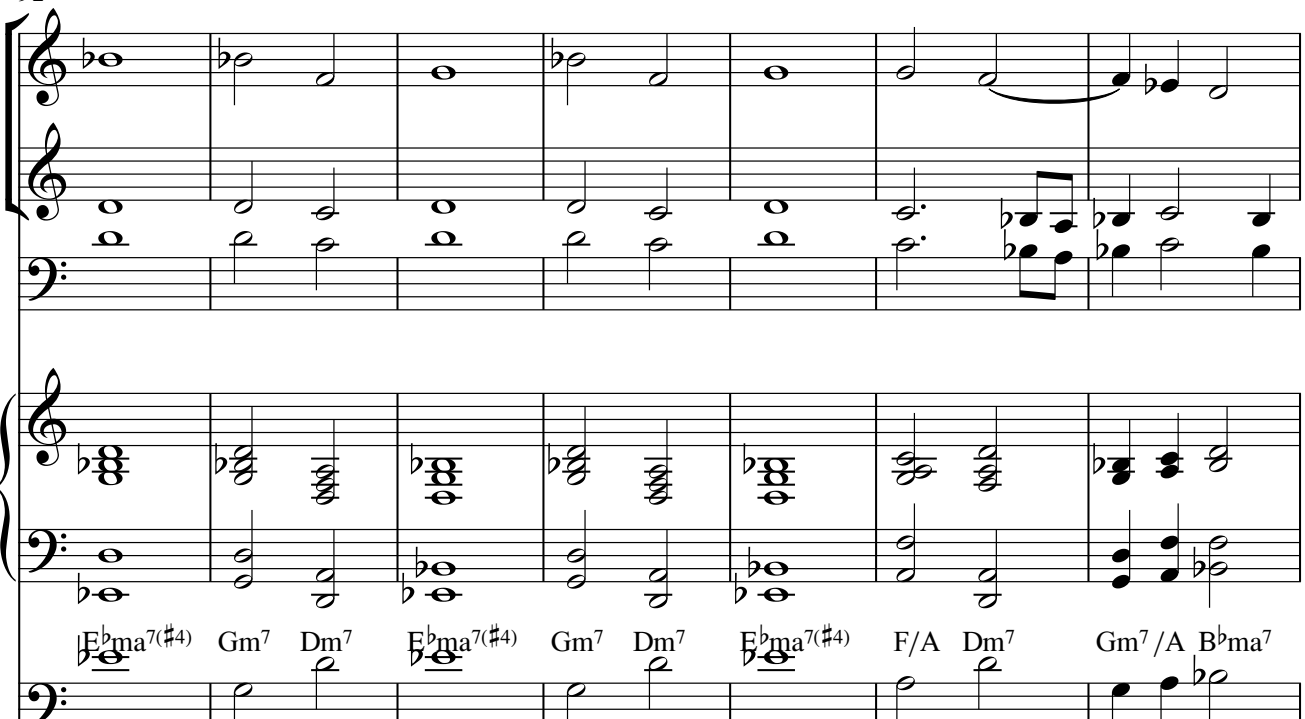
85 



Pos.

Gm7 Dm7 Ebma7(#4) Gm7 Dm7 Ebma7(#4) F/A Dm7 Gm F/A Dm7

92



Pos.

Ebma7(#4) Gm7 Dm7 Ebma7(#4) Gm7 Dm7 Ebma7(#4) F/A Dm7 Gm7/A Bbma7

99

Pos.

This musical score page contains three systems of music. The first system is for the Flute (labeled 'Pos.'), the second for the Piano, and the third for the Violoncello/Double Bass. The Flute part begins at measure 99 with a melodic line of quarter notes, followed by a long, sustained note in the final measure. The Piano part features a complex texture with multiple voices, including a treble and bass clef, with various chordal and melodic patterns. The Violoncello/Double Bass part provides a bass line with sustained notes and some melodic movement. The score is written in a key with one flat and a 2/4 time signature.