

Zweites Requiem in C moll

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Andante sostenuto

Introitus

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Soprano
Alto

Tenore
(ad libitum)
Basso

Solo

p Re - qui - em ae -

Andante sostenuto

Violinen

Organo

p

pp

Man .

f et lux per-

-ter - - nam do - na e - - is, Do - mi - ne, do - na e - is, Do - mi - ne:

-pe - tu - a lu - ce - at, lu - ce - at e - is,

Tutti

et lux per - pe - tu - a lu - ce - at e - is, lu - ce - at e - is.

Ped.

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2nd Edition - 2018

Solo *p*

Te de - cet hym - nus, De - us, in Si - on: et ti - bi red - de - tur vo - tum in Je -

p

Tutti *f*

- ru - sa - lem, vo - tum in Je - ru - sa - lem: ex - au - di o - ra - ti - o - nem

f
Tutti

Ped .

dim.

p Solo

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

dim.

dim.
p

Man .

-ter - - nam do - na e - - is, Do - mi - ne, do - na e - is, Do - mi - ne: *f* et lux per-

f

-pe - tu - a lu - ce - at, lu - ce - at e - is, *pp*
f **Tutti** et lux per - pe - tu - a lu - ce - at e - - is, lu - ce - at e - - is.
f *pp* e - is.

f *pp*
 Ped .

Kyrie

f Ky - ri - e e - lei - - - - son, e - lei - - - - - son, e -

f Ky - ri - e

- lei - - son, Ky - - ri - e e - lei - son. *f* Ped. *f* Chri - - - ste e -

Solo p

- lei - son, Chri - - - ste e - lei - - - - son, *p* Man .

Solo p Chri - - ste e - lei - son, e - lei - - - - son, Chri - ste e - lei - - - -

Solo p

p Chri - - - ste e - lei - son, e - lei - - - -

Tutti *f* **Tutti**

-son. Ky - ri - e e - lei - son, Ky - ri - e e - lei - son,

mf **Org.** *mf* *f* **Tutti**

f **Tutti**

f **Tutti**

Ped.

f *p* *pp*

Ky - ri - e e - lei - son, e - lei - son, e - lei - son.

f *p* *pp*

p *pp*

6 **Larghetto**

Sanctus

p San - ctus, san - ctus, *f* san - ctus Do - mi-nus

p **Larghetto** De - us Sa - ba - oth. *f* Ple - ni sunt

f De - us Sa - ba - oth. Ple - ni sunt coe - li, sunt coe - li et ter - ra glo - ri - a, glo - ri - a

Schneller
Più mosso *f*

f De - us Sa - ba - oth. Ple - ni sunt coe - li, sunt coe - li et ter - ra glo - ri - a, glo - ri - a

Schneller
Più mosso

f tu - - - a. Ho - san - - - na in ex - cel - sis, ho - san - - -

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

f tu - - - a. Ho - san - - - na in ex - cel - sis, ho - san - - -

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

The first system of music features a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The vocal line begins with a half note 'na', followed by a quarter note 'ho', and then a long melisma 'san' with a slur and a fermata. The piano accompaniment consists of chords in the right hand and a bass line in the left hand, with a forte 'f' dynamic marking.

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

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

The second system continues the vocal and piano parts. The vocal line has a melisma 'san' with a slur and a fermata. The piano accompaniment continues with chords and a bass line, maintaining the forte 'f' dynamic. A 'Ped.' (pedal) instruction is placed below the piano part.

Ped .

-sis. Ho - san - na in ex - cel - - - - - sis. ex - cel - - - - - sis.

The third system shows the vocal line with a melisma 'san' with a slur and a fermata. The piano accompaniment features chords and a bass line, with a forte 'f' dynamic. The system concludes with a double bar line.

The fourth system is a piano accompaniment system. It features chords in the right hand and a bass line in the left hand, with a forte 'f' dynamic. The system concludes with a double bar line.

Benedictus

Andante

p

Be - ne - dic - - -

Andante

Violinen

p

-tus qui ve - nit, qui ve - nit in no-mi-ne Do-mi-ni, in no-mi-ne Do-mi-ni.

Man .

Be - ne - dic - tus qui ve - nit, qui ve - nit in no-mi-ne Do-mi-ni, in no-mi-ne Do-mi-

f Org .
Ped .

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

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

f

f

-san - - - - - na in ex - cel - - - - - Ped .

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

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

- sis. Ho - san - na in ex - cel - - - - sis.

ex - cel - - - - sis

Largo

Agnus Dei

Solo

First system of the musical score. It consists of a vocal line in the bass clef and a piano accompaniment in the grand staff (treble and bass clefs). The tempo is marked 'Largo'. The key signature has three flats (B-flat, E-flat, A-flat). The time signature is common time (C). The vocal line begins with a 'Solo' marking and the lyrics 'A - - gnus De - - -'. The piano accompaniment features a complex texture with many sixteenth and thirty-second notes.

Second system of the musical score. The vocal line continues with the lyrics '-i qui tol - lis pec - ca - ta mun - - - di:'. The piano accompaniment continues with its intricate texture. There are dynamic markings like 'p' (piano) and crescendo/decrescendo hairpins.

Third system of the musical score. It is marked 'mf Tutti'. The vocal line has the lyrics 'mi - se - re - re no - bis.'. The piano accompaniment features a more rhythmic and chordal texture. There are dynamic markings like 'mf' and 'f'.

Fourth system of the musical score. It includes parts for 'Org.' (Organ) and 'Viol.' (Violin). The organ part is marked 'mf Tutti' and 'f'. The violin part is marked 'f'. The piano accompaniment continues. There are dynamic markings like 'mf', 'f', and 'Ped.' (pedal).

Fifth system of the musical score. It is marked 'Solo'. The vocal line has the lyrics 'A - - gnus De - - - i, qui tol - lis pec - ca - ta mun - -'. The piano accompaniment continues with its characteristic texture. There are dynamic markings like 'p' (piano).

p **Tutti** - di: mi - se - re - re *sf* no - - - bis. *f* A - gnus

p *f*

p **Org.** *f*

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

p do - na no - bis pa - cem, no - bis pa - - - cem.

p

Communio

p Solo *f* Tutti

Lux ae-ter - - - na lu-ce-at e-is, Do-mi - ne: Cum san-ctis tu - is in ae-ter - num: qui-a pi - us es.

p Solo *f* Tutti

Solo *f* et lux per-pe - tu - a

p *f* Tutti *f*

Re - qui-em ae-ter - - nam do-na e - - is, Do-mi-ne, do-na e-is, Do-mi-ne: et lux per-

p *f* *f*

Man . Ped .

lu - ce-at, lu - ce - at e - is:

p *p*

-pe - tu - a lu-ce-at e - - is: Cum san-ctis tu - is in ae - ter - num: qui-a pi-us es.

p *p*