

Requiem in C

Requiem

Dreyer

Hörner ergänzt: M. Höbl

Andante

Horn in F 1

Horn in F 2

Violine I

Violine II

Kontrabass

Sopran

Alt

Bass

The musical score is arranged in a system with ten staves. The top two staves are for Horn in F 1 and Horn in F 2. The next three staves are for Violine I, Violine II, and Kontrabass. The vocal parts consist of Soprano, Alto, and Bass, each with a staff and lyrics. The bottom two staves are for the piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). The tempo is marked 'Andante'. The lyrics for the vocal parts are: 'Re - qui - em ae - ter - nam, do - na e - is'.

F. Hrn. 1

F. Hrn. 2

VI. I

VI. II

Kb.

S.

A.

B.

Do-mi-ne et lux per-pe-tu-a lu-ce-at

Do-mi-ne et lux per-pe-tu-a lu-ce-at

Do-mi-ne et lux per-pe-tu-a lu-ce-at

F. Hrn. 1

F. Hrn. 2

VI. I

VI. II

Kb.

S.
e - is, re - qui - em ae - ter - nam,

A.
e - is, re - qui - em ae - ter - nam,

B.
e - is, re - qui - em ae - ter - nam,

Piano

ff

F. Hrn. 1

F. Hrn. 2

ff

VI. I

VI. II

Kb.

ff

S.

do - na e - is Do - mi - ne, do - na e - is

A.

do - na e - is Do - mi - ne, do - na e - is

B.

do - na e - is Do - mi - ne, do - na e - is

ff

Piano

15

F. Hrn. 1

F. Hrn. 2

VI. I

VI. II

Kb.

S.

A.

B.

15

Do - mi - ne, et lux per - pe - tu - a lu - ce - at

Do - mi - ne et lux per - pe - tu - a lu - ce - at

Do - mi - ne et lux per - pe - tu - a lu - ce - at

F. Hrn. 1

F. Hrn. 2

VI. I

VI. II

Kb.

S.

A.

B.

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

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

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

19

Dies irae

Andante

23

F. Hrn. 1

F. Hrn. 2

VI. I

VI. II

Kb.

S.

A.

B.

23

Di - es

Di - es

Di - es

23

F. Hrn. 1

F. Hrn. 2

Musical notation for Flute Horns 1 and 2, measures 27-30. Both parts play a rhythmic pattern of quarter notes with slurs and accents.

VI. I

VI. II

Kb.

Musical notation for Violins I, Violins II, and Cello, measures 27-30. The strings play a complex rhythmic pattern with slurs and accents.

S.

A.

B.

i - - - rae, di - es

i - - - rae, di - es

i - - - rae, di - es

Vocal staves for Soprano (S.), Alto (A.), and Bass (B.), measures 27-30. The lyrics are "i - - - rae, di - es".

Piano accompaniment, measures 27-30. The piano part features a complex rhythmic pattern with slurs and accents.

31

F. Hrn. 1

F. Hrn. 2

31

VI. I

VI. II

Kb.

31

S.

il - - - la sol - vet saec - - - -

A.

il - - - la sol - vet saec - - - -

B.

il - - - la sol - vet saec - - - -

31

Piano

34

F. Hrn. 1

F. Hrn. 2

34

VI. I

VI. II

Kb.

34

S.

lum in fa - vil - - - la, tes - te Da - vid cum Sy -

A.

lum in fa - vil - - - la, tes - te Da - vid cum Sy -

B.

lum in fa - vil - - - la, tes - te Da - vid cum Sy -

34

Piano

38

F. Hrn. 1

F. Hrn. 2

VI. I

VI. II

Kb.

S.

A.

B.

38

38

bil - la, cum Sy - bil - - - - la. Hu - ic

bil - la, cum Sy - bil - - - - la. Hu - ic

bil - la, cum Sy - bil - - - - la. Hu - ic

42

F. Hrn. 1

F. Hrn. 2

42

VI. I

VI. II

Kb.

42

S.

er - go par - ce De - us,

A.

er - go par - ce De - us,

B.

er - go par - ce De - us,

42

46

F. Hrn. 1

F. Hrn. 2

46

VI. I

VI. II

Kb.

46

S.
pi - e Je - su, Je - su Do - mi - ne do - na

A.
pi - e Je - su, Je - su Do - mi - ne do - na

B.
pi - e Je - su, Je - su Do - mi - ne do - na

46

50

F. Hrn. 1

F. Hrn. 2

50

VI. I

VI. II

Kb.

50

S.

e - - - - - is,

A.

e - - - - - is,

B.

e - - - - - is,

50

Piano

51

F. Hrn. 1

F. Hrn. 2

51

VI. I

VI. II

Kb.

51

S.

e - is re - qui-em, do - na e - is,

A.

e - is re - qui-em, do - na e - is,

B.

e - is re - qui-em, do - na

51

55

F. Hrn. 1

F. Hrn. 2

55

VI. I

VI. II

Kb.

55

S.

do - na e - is re - qui - em ae - ter - nam,

A.

do - na e - is re - qui - em ae - ter - nam,

B.

e - is, do - na re - qui - em ae - ter - nam,

55

59

F. Hrn. 1

F. Hrn. 2

Detailed description: This block contains the musical notation for the first two Flute Horn parts. Both parts are in treble clef with a key signature of one sharp (F#). The music consists of three measures. In measure 59, both parts play a half note G4. In measure 60, both parts play a half note A4. In measure 61, both parts play a half note B4. The notation includes stems, beams, and note heads.

59

VI. I

VI. II

Kb.

Detailed description: This block contains the musical notation for Violin I, Violin II, and Cello. Violin I is in treble clef, Violin II is in treble clef, and Cello is in bass clef. All parts are in the key of C major. In measure 59, Violin I plays a half note G4, Violin II plays a half note G4, and Cello plays a half note G2. In measure 60, Violin I plays a half note A4, Violin II plays a half note A4, and Cello plays a half note A2. In measure 61, Violin I plays a half note B4, Violin II plays a half note B4, and Cello plays a half note B2. Dynamics include *p* (piano) in measures 60 and 61. The notation includes stems, beams, and note heads.

59

S.

A.

B.

a - - - - men, a - - - -

a - - - - men, a - - - -

a - - - - men, a - - - -

Detailed description: This block contains the vocal staves for Soprano (S.), Alto (A.), and Bass (B.). The Soprano staff is in treble clef, the Alto staff is in treble clef, and the Bass staff is in bass clef. All parts are in the key of C major. The lyrics are "a - - - - men, a - - - -" for Soprano, "a - - - - men, a - - - -" for Alto, and "a - - - - men, a - - - -" for Bass. The music consists of three measures. In measure 59, each part plays a half note G4. In measure 60, each part plays a half note A4. In measure 61, each part plays a half note B4. The notation includes stems, beams, and note heads.

59

Detailed description: This block contains the piano accompaniment. The right hand is in treble clef and the left hand is in bass clef. The music consists of three measures. In measure 59, the right hand plays a half note G4 and the left hand plays a half note G2. In measure 60, the right hand plays a half note A4 and the left hand plays a half note A2. In measure 61, the right hand plays a half note B4 and the left hand plays a half note B2. The notation includes stems, beams, and note heads.

62

F. Hrn. 1

F. Hrn. 2

62

VI. I

VI. II

Kb.

62

S.
men, a - - - - - men.

A.
men, a - - - - - men.

B.
men, a - - - - - men.

62

Piano

Domine Deus

66 *Andante*

F. Hrn. 1

F. Hrn. 2

VI. I

VI. II

Kb.

S.

A.

B.

66

Do - mi - ne De - us Je - su Chri - ste, Rex, Rex

Do - mi - ne De - us Je - su Chri - ste, Rex, Rex

Do - mi - ne De - us, Je - su Chri - ste, Rex, Rex

66

71

F. Hrn. 1

F. Hrn. 2

71

VI. I

VI. II

Kb.

71

S.

glo - ri - ae, Rex glo - ri - ae, li - be-ra a - ni - mas

A.

glo - ri - ae, Rex glo - ri - ae, li - be-ra a - ni - mas

B.

glo - ri - ae, Rex glo - ri - ae, li - be-ra a - ni - mas

71

76

F. Hrn. 1

F. Hrn. 2

Musical notation for Flute Horns 1 and 2, measures 76-79. Both parts are in treble clef with a key signature of one sharp (F#). The music consists of quarter and eighth notes with rests.

76

VI. I

VI. II

Kb.

Musical notation for Violins I and II and Cello, measures 76-79. Violins I and II are in treble clef, and Cello is in bass clef. The key signature is one sharp (F#).

76

S.

A.

B.

om - ni - um fi - de - li - um de - - - func - - -

Vocal staves for Soprano (S.), Alto (A.), and Bass (B.), measures 76-79. The lyrics are: "om - ni - um fi - de - li - um de - - - func - - -".

76

Piano accompaniment, measures 76-79. The right hand is in treble clef and the left hand is in bass clef. The key signature is one sharp (F#).

F. Hrn. 1

F. Hrn. 2

Musical notation for Flute Horns 1 and 2, measures 80-85. Both parts play a rhythmic pattern of quarter notes and eighth notes, with some rests. The key signature is one sharp (F#).

VI. I

VI. II

Kb.

Musical notation for Violins I, Violins II, and Cello, measures 80-85. The Violin parts play a melodic line with a dynamic marking of *p*. The Cello part plays a rhythmic accompaniment of quarter notes and eighth notes, also marked *p*.

S.

A.

B.

to - - - rum de poe - nis in fer - ni, de poe - nis in - fer - ni et

to - - - rum de poe - nis in - fer - ni, de poe - nis in - fer - ni et

to - - - rum, et

Vocal staves for Soprano (S.), Alto (A.), and Bass (B.), measures 80-85. The lyrics are: "to - - - rum de poe - nis in fer - ni, de poe - nis in - fer - ni et". The Soprano and Alto parts have a melodic line, while the Bass part has a lower melodic line.

80

Piano accompaniment, measures 80-85. The right hand plays a melodic line with a dynamic marking of *p*. The left hand plays a rhythmic accompaniment of quarter notes and eighth notes.

91 *Adagio*

F. Hrn. 1

F. Hrn. 2

VI. I *p*

VI. II *p*

Kb. *p*

S.

A.

B. *Solo*

Li - be-ra e - as de o - ra le - o-nis, ne ab - sor - be-at

91 *p*

97

F. Hrn. 1

F. Hrn. 2

VI. I

VI. II

Kb.

S.

A.

B.

e - - as tar - ta-rus, ne ca - dant, ne ca - dant, ne

97

101

F. Hrn. 1

F. Hrn. 2

VI. I

VI. II

Kb.

S.

A.

B.

ca - dant in obs - cu - rum, li - be - ra e - as de

101

Detailed description of the musical score: The page contains a full orchestral score for measures 101-104. The instruments are arranged in a standard orchestral layout. The French Horns (F. Hrn. 1 and 2) play a sustained chord. The Violins (VI. I and VI. II) play a rhythmic pattern of eighth notes. The Cello (Kb.) plays a simple bass line. The Soprano (S.) and Alto (A.) parts are silent. The Bass (B.) part has the lyrics 'ca - dant in obs - cu - rum, li - be - ra e - as de'. The Piano part provides harmonic support with chords and a bass line.

105

F. Hrn. 1

F. Hrn. 2

VI. I

VI. II

Kb.

S.

A.

B.

o - re le - o - nis, ne ca - dant, ne ca - dant in obs - cu -

105

110

F. Hrn. 1

F. Hrn. 2

VI. I

VI. II

Kb.

S.

A.

B.

rum, e - as in lu - cem sanc - tam, in lu - - cem

110

114

F. Hrn. 1

F. Hrn. 2

VI. I

VI. II

Kb.

S.

A.

B.

sanc - tam, in lu - cem sanc - tam, in lu - cem

114

118

F. Hrn. 1

F. Hrn. 2

VI. I

VI. II

Kb.

S.

A.

B.

sanc - tam, in lu - cem sanc - tam, san - - - tam.

118

Sanctus

122 *Andante*

F. Hrn. 1

F. Hrn. 2

VI. I

VI. II

Kb.

S.

A.

B.

Piano

p

f

p

f

p

f

p

f

125

F. Hrn. 1

F. Hrn. 2

VI. I

VI. II

Kb.

S. *f*

A. *f*

B. *f*

125

Sanc - tus, Sanc - tus, Sanc - tus, Sanc - - -

Sanc - tus, Sanc - tus, Sanc - tus, Sanc - - -

Sanc - tus, Sanc - tus, Sanc - tus, Sanc - - -

125

The musical score for page 32 of the Requiem in C, measures 125-128. The score is arranged in a system with ten staves. The top two staves are for the French Horns (F. Hrn. 1 and 2), both in G major. The next two staves are for the Violins (VI. I and VI. II), also in G major. The fifth staff is for the Contrabass (Kb.) in C major. The next three staves are for the vocal soloists: Soprano (S.), Alto (A.), and Bass (B.), all in G major. The final staff is for the Piano, with the right hand in G major and the left hand in C major. The music begins at measure 125. The vocal soloists enter with the lyrics "Sanc - tus, Sanc - tus, Sanc - tus, Sanc - - -". The piano accompaniment features a steady bass line and chords in the right hand. The dynamic marking *f* (forte) is used for the vocal parts, and *p* (piano) is used for the strings in measure 126.

129

F. Hrn. 1

F. Hrn. 2

VI. I

VI. II

Kb.

S.

A.

B.

129

129

tus, Sanc - tus Do - - - mi - nus

tus, Sanc - tus Do - - - mi - nus

tus, Sanc - tus Do - - - mi - nus

131

F. Hrn. 1

F. Hrn. 2

131

VI. I

VI. II

Kb.

131

S.

A.

B.

De - - - us Sa - ba - oth.

De - - - us Sa - ba - oth.

De - - - us Sa - ba - oth.

131

134 *Andante*

F. Hrn. 1

F. Hrn. 2

VI. I

VI. II

Kb.

S.

A.

B.

p

p

p

Ple - ni sunt coe - li, sunt coe - li et ter - ra

Ple - ni sunt coe - li, sunt coe - li et ter - ra

Detailed description of the musical score: The score is for measures 134-137. It features two French Horns (F. Hrn. 1 and 2) with rests in measures 134-136 and melodic entries in measure 137. Violins I and II (VI. I and VI. II) play a melodic line starting in measure 134 with a piano (*p*) dynamic. The Cello (Kb.) provides a rhythmic accompaniment of quarter notes with accents. The vocal parts (Soprano, Alto, Bass) sing the Latin text 'Pleni sunt coeli, sunt coeli et terra' in measure 134. The piano accompaniment consists of chords in the right hand and a rhythmic pattern in the left hand, marked with a piano (*p*) dynamic.

138

F. Hrn. 1

F. Hrn. 2

VI. I

VI. II

Kb.

S.

A.

B.

138

138

f

f

f

glo - ri - a Tu - a, Tu - - -

glo - ri - a Tu - a, Tu - - -

glo - ri - a Tu - a, Tu - - -

f

The musical score for page 36 of the Requiem in C, measures 138-141. The score is arranged in a system with ten staves. The top two staves are for the French Horns (F. Hrn. 1 and 2), both in G major (one sharp). The next three staves are for the string section: VI. I (Violin I), VI. II (Violin II), and Kb. (Cello/Double Bass). The VI. I and VI. II parts are marked *f* (forte). The Kb. part is also marked *f*. The vocal parts are for Soprano (S.), Alto (A.), and Bass (B.), with lyrics: "glo - ri - a Tu - a, Tu - - -". The piano part is at the bottom, also marked *f*. The key signature is G major (one sharp). The score includes various musical notations such as notes, rests, slurs, and dynamic markings.

141

F. Hrn. 1

F. Hrn. 2

VI. I

VI. II

Kb.

S.

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

A.

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

B.

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

141

Piano

Detailed description: This page of the musical score for the Requiem in C, page 37, covers measures 141 through 146. The score is arranged in a system with ten staves. The top two staves are for the French Horns (F. Hrn. 1 and 2), both in G major. The next three staves are for the string section: Violin I (VI. I), Violin II (VI. II), and Cello/Double Bass (Kb.). The vocal parts follow: Soprano (S.), Alto (A.), and Bass (B.), all with lyrics: "a. Ho - san - na in ex - cel - - - sis,". The bottom two staves are for the Piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The score includes various musical notations such as notes, rests, slurs, and dynamic markings.

146

F. Hrn. 1

F. Hrn. 2

VI. I

VI. II

Kb.

S.

A.

B.

146

146

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

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

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

Benedictus

151 *Andante*

F. Hrn. 1

F. Hrn. 2

VI. I

VI. II

Kb.

S.

Solo

A.

B.

151

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

155

F. Hrn. 1

F. Hrn. 2

VI. I

VI. II

Kb.

S.

A.

B.

155

155

Do - mi - ni, be - - - ne - dic - tus, qui ve - nit in

158

F. Hrn. 1

F. Hrn. 2

VI. I

VI. II

Kb.

S.

A.

B.

158

158

no - mi - ne Do - mi - ni, in no - mi -

161

F. Hrn. 1

F. Hrn. 2

VI. I

VI. II

Kb.

S.

A.

B.

161

f *p* *f*

f *p* *f*

f *p* *f*

ne, in no - mi - ne Do - mi - ni,

f *p* *f*

164

F. Hrn. 1

F. Hrn. 2

VI. I

VI. II

Kb.

S.

A.

B.

164

p

f

p

f

p

f

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

168

F. Hrn. 1

F. Hrn. 2

VI. I

p

VI. II

p

Kb.

p

S.

A.

be - ne - dic - tus, qui ve - nit in no - mi - ne, in

B.

168

p

172

F. Hrn. 1

F. Hrn. 2

VI. I

VI. II

Kb.

S.

A.

B.

172

172

no - mi - ne, no - mi - ne Do - mi - ni, in no - mi - ne Do - mi -

175

F. Hrn. 1

F. Hrn. 2

VI. I

VI. II

Kb.

S.

A.

B.

175

175

ni. Ho-san-na in ex-ce - sin, in ex - ccel - sis.

Agnus Dei

180 *Adagio*

F. Hrn. 1

F. Hrn. 2

VI. I

VI. II

Kb.

180 *Solo*

S.

Ag - nus De - i, qui tol - lis pec - ca - ta, qui

A.

B.

180

p

p

p

p

p

184

F. Hrn. 1

F. Hrn. 2

VI. I

VI. II

Kb.

f

184

S.

tol - lis pec - ca - ta, pec - ca - ta mun. - di: Do - na

A.

Do - na

B.

Do - na

184

f

Tutti

Detailed description: This page of the musical score for the Requiem in C, measures 184-188. The score is arranged in systems. The first system contains the parts for the two French Horns (F. Hrn. 1 and 2), which play sustained notes. The second system contains the parts for the Violins (VI. I and VI. II) and the Cello/Double Bass (Kb.). The Violins play a melodic line, and the Cello/Double Bass provides a harmonic accompaniment. The third system contains the vocal parts: Soprano (S.), Alto (A.), and Bass (B.). The Soprano part has lyrics: "tol - lis pec - ca - ta, pec - ca - ta mun. - di: Do - na". The Alto and Bass parts have lyrics: "Do - na". The fourth system contains the Piano accompaniment, which features a rhythmic pattern in the right hand and a bass line in the left hand. The score includes dynamic markings such as *f* and *Tutti*, and a rehearsal mark *184* at the beginning of each system.

189

F. Hrn. 1

F. Hrn. 2

VI. I

VI. II

Kb.

S.

A.

B.

189

189

e - is, e - - - is re - qui - em, do - na

e - is, e - - - is re - qui - em, do - na

e - is, e - - - is re - qui - em, do - na

193

F. Hrn. 1

F. Hrn. 2

VI. I

VI. II

Kb.

S.

A.

B.

193

p

p

p

Solo

e - is Re - qui - em. Ag - nus

e - is re - qui - em.

e - is re - qui - em.

193

p

197

F. Hrn. 1

F. Hrn. 2

VI. I

VI. II

Kb.

S.

A.

B.

197

De - i, qui tol - lis pec - ca - ta, qui tol - lis pec - ca - ta, pec -

202

F. Hrn. 1

F. Hrn. 2

VI. I

VI. II

Kb.

202

S. *Tutti*
ca - ta mun - di: Do - na e - is, e - is

A.
Do - na e - is, e - is

B.
Do - na e - is, e - is

202

f

Requiem da capo

207

F. Hrn. 1

F. Hrn. 2

207

VI. I

VI. II

Kb.

207

S.

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

A.

re - qui - em, e - is re - qui - em.

B.

re - qui - em, e - is re - qui - em.

207