

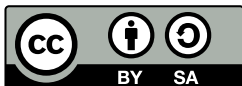
Reutter. Requiem.

Georg
Reutter
der Jüngere

Requiem
HofR 48/6

2 S, 2 A, 2 T, 2 B (coro), 2 trb, 2 vl, vla, b, org

Bassi



Edition Esser-Skala, 2022

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 [edition-esser-skala/reutter-requiem-HofR-48-6](https://github.com/edition-esser-skala/reutter-requiem-HofR-48-6)
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1 Introitus

Adagio

Bassi

p Solo
senza Org.

f

5

p *tasto solo*

f

10

Tutti
col'Org.

14

f

f

tasto solo

18

p senza Org.

tasto solo

f

p

23

f

p

f

p

f

27

f

f

31

tasto solo

p senza Org.

35

f

Te decet hymnus

Andante un poco



Requiem æternam



2 Kyrie

Andante

f Tutti
tasto solo

tr

7

13

19

25

31

37

42

48

This musical score is for a piece titled "2 Kyrie". It is written in a single system with a key signature of one flat (B-flat) and a common time signature (C). The tempo is marked "Andante". The score begins with a treble clef and a key signature change to one flat. The first measure is marked with a forte dynamic (f) and the instruction "Tutti" and "tasto solo". The score consists of nine staves of music, each containing measures 1 through 48. The music features a variety of note values, including eighth, quarter, and half notes, as well as rests. There are several trills (tr) and slurs throughout the piece. The score ends with a double bar line and a repeat sign.

3 Sequentia

Adagio

b 

4

7 *p senza Org.* *f col'Org.*

10

13

16 *p senza Org.*

Tuba mirum

Andante



Liber scriptus

Andante

51 *f* Tutti Solo

55 Tutti Solo Tutti

59

63 Solo Tutti

67

70 Solo Tutti

73

76

79 Solo

Recordare

Adagio



Iuste Iudex

Andante

f *Tutti*

106

116

123

132

139

150

157

164

The musical score is written in bass clef with a key signature of one flat (B-flat) and a 3/4 time signature. It begins with the tempo marking 'Andante' and the dynamics 'f' (forte) and 'Tutti'. The score is divided into nine staves, each starting with a measure number: 106, 116, 123, 132, 139, 150, 157, and 164. The music consists of eighth and sixteenth notes, often beamed together, and includes various rests. There are triplets in measures 116, 123, and 139, and a quintuplet in measure 139. The score concludes with a double bar line and a fermata over the final note.

Confutatis

Adagio



Lacrymosa

Adagio



196



Huic ergo

Andante un poco



4 Offertorium

Adagio

5

9

13

17

21

25

29

33

f Tutti **p** senza Org.

f col'Org. **p** senza Org. **f** col'Org.

p senza Org. **f** col'Org.

f col'Org. **p** senza Org. **f** col'Org.

p senza Org.

f col'Org. **p** senza Org. **f** col'Org.

p senza Org.

Quam olim Abrahæ

[Tempo deest]

f *Tutti*
tasto solo

44

50

56

tasto solo

65

The musical score is written for a single melodic line on a bass staff. It begins with a key signature of one flat (B-flat) and a common time signature (C). The tempo is marked '[Tempo deest]'. The first system (measures 1-8) includes the dynamic marking '*f* *Tutti*' and the instruction 'tasto solo'. The second system (measures 9-16) starts at measure 44. The third system (measures 17-24) starts at measure 50 and includes a repeat sign at the end. The fourth system (measures 25-32) starts at measure 56 and includes the instruction 'tasto solo'. The fifth system (measures 33-40) starts at measure 65 and ends with a double bar line.

Versus

Andante



5 Sanctus

Adagio

f *Tutti*

6 **Andante**

10

14 *tasto solo*

18

The musical score is written for a single melodic line, likely for a harpsichord. It begins with a bass clef, a key signature of one flat (B-flat), and a common time signature (C). The first measure is marked with a forte dynamic (*f*) and the instruction *Tutti*. The tempo is marked **Adagio**. The notation includes various note values, including eighth and sixteenth notes, and rests. A repeat sign is present at the end of the first system. The second system begins at measure 6, marked **Andante**. The third system begins at measure 10. The fourth system begins at measure 14, marked *tasto solo*. The fifth system begins at measure 18. The score concludes with a double bar line at the end of measure 18.

6 Benedictus

Un poco andante

f Solo

5 Tutti

9 Solo

13 Tutti

17 Solo

20

23 [a tempo] Tutti

27 *tasto solo*

31

The musical score for the Benedictus is written in bass clef with a key signature of two flats (B-flat and E-flat) and a common time signature (C). The tempo is 'Un poco andante'. The score is divided into measures 1 through 31. Measure 1 starts with a forte (f) dynamic and a solo marking. Measures 5, 9, 13, 17, and 20 are marked with 'Tutti'. Measure 23 is marked '[a tempo]'. Measure 27 is marked 'tasto solo'. The piece ends with a fermata on the final note in measure 31.

7 Agnus Dei

Adagio

b *f* *Tutti*

5 *Solo* *Tutti*

9 *Solo* *Tutti*

13

17 *Solo* *Andante* *Tutti*

22 *Andante*

28

36

42 *Adagio* *p*

Requiem æternam

Adagio

f Tutti

Cum Sanctis da capo

The musical score is written on a single staff in bass clef with a key signature of one flat (B-flat) and a common time signature (C). The tempo is marked 'Adagio'. The piece begins with a forte ('f') and tutti instruction. The first measure contains a half note G2 and a half note B-flat2. The second measure contains a quarter note G2, a quarter note A2, a quarter note B-flat2, and a quarter note G2. The third measure contains a quarter rest, a quarter note G2, a quarter note A2, and a quarter note B-flat2. The fourth measure contains a quarter note G2, a quarter note A2, a quarter note B-flat2, and a quarter note G2. The fifth measure contains a quarter note G2, a quarter note A2, a quarter note B-flat2, and a quarter note G2. The sixth measure contains a quarter note G2, a quarter note A2, a quarter note B-flat2, and a quarter note G2. The seventh measure contains a quarter note G2, a quarter note A2, a quarter note B-flat2, and a quarter note G2. The eighth measure contains a quarter note G2, a quarter note A2, a quarter note B-flat2, and a quarter note G2. The piece ends with a double bar line.