

# Weiss. Requiem.

Johann Baptist  
**Weiss**

**Requiem in Es**  
(A-Wn MS84811-4°)

*S, A, T, B (solo), S, A, T, B (coro), 2 cl (B), 2 cor (Es), 2 clno (C), 2 vl, b, org*

*Organo (realized)*





Wolfgang Esser-Skala, 2021

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## **1 INTROITUS – KYRIE**

1

*Adagio*

*Organo*

1      7      13      19      23      29

Ped.      6      5      6      4      6      5

f

Ped.      6      5      6      5

1      1      1      1

6      6      5      6      4      5

6      5

8      6

pp

Ped.      5      3      6      5      7      8

2 SEQUENTIA

Musical score for organ, page 10, measures 11-12. The score consists of two staves. The top staff is for the organ, starting with a dynamic of *ff*. The bottom staff is also for the organ, with a pedal marking (*Ped.*) and a bass clef. Measure 11 starts with a forte dynamic (*ff*). Measure 12 begins with a dynamic of *tr*.

Musical score for piano and solo instrument, page 7, measures 6-7. The piano part consists of two staves: treble and bass. The solo part has one staff. Measure 6 starts with a forte dynamic (f) in the piano's treble staff. Measure 7 begins with a piano dynamic (p) in the piano's bass staff. The solo part has dynamics p, f, and p.

Musical score for piano, page 13, measures 8-13. The score consists of two staves: treble and bass. Measure 8 starts with a whole note in common time. Measures 9 through 13 show various harmonic changes indicated by Roman numerals below the staff:  $\frac{9}{4}$ ,  $\frac{8}{3}$ ,  $b\frac{7}{4}$ ,  $-$ ,  $b\frac{5}{4}$ ,  $\frac{6}{4}\frac{5}{3}$ ,  $\frac{6}{4}$ ,  $\frac{7}{4}$ ,  $\frac{6}{4}$ , and  $b\frac{7}{4}$ . The music includes eighth-note patterns, sustained notes, and dynamic markings like  $p$ .

Musical score for piano, page 19, measures 19-25. The score consists of two staves: treble and bass. Measure 19 starts with a forte dynamic (f) in 6/4 time. Measure 20 begins with a forte dynamic (f). Measure 21 shows a change in key signature to 6. Measures 22-23 show a change in key signature to 7. Measures 24-25 show a change in key signature to 6.

Musical score for piano, page 10, measures 25-30. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in common time. The key signature changes from B-flat major (two flats) to A major (no sharps or flats) at measure 27. Measure 25 starts with a forte dynamic. Measure 26 begins with a piano dynamic. Measure 27 features a melodic line in the treble staff. Measures 28-30 show a continuation of the melodic line with various dynamics and harmonic changes indicated by Roman numerals.

Musical score for piano, page 10, measures 30-31. The score consists of two staves. The top staff is for the treble clef part, and the bottom staff is for the bass clef part. Measure 30 begins with a forte dynamic (ff). The treble staff has a sixteenth-note pattern starting with a dotted half note. The bass staff has eighth-note patterns. Measure 31 continues the rhythmic patterns from measure 30, maintaining the forte dynamic ff.

36

$\frac{8}{3}$

$\frac{7}{3}$

$\frac{16}{5}$

$\frac{6}{5}$

$\frac{6}{5} \quad \frac{4}{2} \quad 6$

42

$1 \quad 1 \quad 1 \quad 1 \quad 1$

$tr$

$ff \quad tr$

$p$

48

$7 \quad 6 \quad 7 \quad 6 \quad 7 \quad 6$

$7 \quad 6 \quad 7 \quad 6 \quad 7 \quad 6$

$7 \quad 6 \quad 7 \quad 6 \quad 7 \quad 6$

$5 \quad 3$

54

$6 \quad - \quad 6 \quad 6 \quad 6 \quad 6$

60

$\frac{6}{4} \quad \frac{5}{3} \quad \frac{5}{3} \quad \frac{6}{4} \quad 7 \quad -$

$6 \quad 6 \quad 6 \quad 6 \quad 2 \quad 6$

$f$

65

$6 \quad 5$

$4 \quad 3$

$3$

$senza Ped.$

## 3 OFFERTORIUM

*Adagio*

*org*

**1** *f*  $\begin{matrix} 6 \\ - \end{matrix}$   $\begin{matrix} 6 \\ - \end{matrix}$   $\begin{matrix} 7 \\ 7 \end{matrix}$   $\begin{matrix} 7 \\ 6 \end{matrix}$   $\begin{matrix} 6 \\ 5 \end{matrix}$   $\begin{matrix} 2 \\ - \end{matrix}$   $\begin{matrix} 6 \\ - \end{matrix}$   $\begin{matrix} 6 \\ 6 \end{matrix}$   $\begin{matrix} 8 \\ 6 \end{matrix}$   $\begin{matrix} 7 \\ 5 \end{matrix}$   $\begin{matrix} 6 \\ 4 \end{matrix}$

**9** *f*  $\begin{matrix} 5 \\ - \end{matrix}$   $\begin{matrix} 6 \\ 4 \end{matrix}$   $\begin{matrix} 6 \\ - \end{matrix}$   $\begin{matrix} 6 \\ - \end{matrix}$   $\begin{matrix} 6 \\ 4 \end{matrix}$   $\begin{matrix} 5 \\ - \end{matrix}$   $\begin{matrix} 6 \\ 6 \end{matrix}$   $\begin{matrix} 6 \\ 4 \end{matrix}$   $\begin{matrix} 6 \\ 4 \end{matrix}$   $\begin{matrix} 5 \\ - \end{matrix}$

**17** *pp Solo*  $\begin{matrix} 6 \\ - \end{matrix}$   $\begin{matrix} 5 \\ 6 \end{matrix}$   $\begin{matrix} 6 \\ 4 \end{matrix}$   $\begin{matrix} 5 \\ - \end{matrix}$   $\begin{matrix} 6 \\ 6 \end{matrix}$   $\begin{matrix} 5 \\ 4 \end{matrix}$   $\begin{matrix} 5 \\ 2 \end{matrix}$   $\begin{matrix} 6 \\ 4 \end{matrix}$   $\begin{matrix} 6 \\ - \end{matrix}$

**26**  $\begin{matrix} 6 \\ 4 \end{matrix}$   $\begin{matrix} 5 \\ 3 \end{matrix}$   $\begin{matrix} 5 \\ 5 \end{matrix}$   $\begin{matrix} 5 \\ 5 \end{matrix}$   $\begin{matrix} 6 \\ 4 \end{matrix}$   $\begin{matrix} 7 \\ 3 \end{matrix}$   $\begin{matrix} 5 \\ 4 \end{matrix}$   $\begin{matrix} 7 \\ 6 \end{matrix}$   $\begin{matrix} 6 \\ 5 \end{matrix}$   $\begin{matrix} 6 \\ - \end{matrix}$   $\begin{matrix} 4 \\ 3 \end{matrix}$

**35**  $\begin{matrix} 6 \\ - \end{matrix}$   $\begin{matrix} 6 \\ 5 \end{matrix}$   $\begin{matrix} 6 \\ 6 \end{matrix}$   $\begin{matrix} 4 \\ 3 \end{matrix}$   $\begin{matrix} 7 \\ 6 \end{matrix}$   $\begin{matrix} 6 \\ 4 \end{matrix}$   $\begin{matrix} 5 \\ - \end{matrix}$   $\begin{matrix} 6 \\ 6 \end{matrix}$   $\begin{matrix} 6 \\ 5 \end{matrix}$   $\begin{matrix} 6 \\ 6 \end{matrix}$   $\begin{matrix} 7 \\ 6 \end{matrix}$   $\begin{matrix} 5 \\ 5 \end{matrix}$   $\begin{matrix} 6 \\ - \end{matrix}$

**44** *f*  $\begin{matrix} 6 \\ - \end{matrix}$   $\begin{matrix} 6 \\ 4 \end{matrix}$   $\begin{matrix} 3 \\ 6 \end{matrix}$   $\begin{matrix} 4 \\ 3 \end{matrix}$   $\begin{matrix} 6 \\ 5 \end{matrix}$   $\begin{matrix} 6 \\ 6 \end{matrix}$   $\begin{matrix} 7 \\ 6 \end{matrix}$   $\begin{matrix} 6 \\ 5 \end{matrix}$   $\begin{matrix} 6 \\ 5 \end{matrix}$   $\begin{matrix} 5 \\ 3 \end{matrix}$

## 4 S A N C T U S

5

**Adagio**

*org*

6    5    -    6    5    9/4    8    6    5

6    -    2    6/5    6    7

6/4    5    6    6/4

b6    b6/4    2    5/3    7/4    8/3    6    6/4    6

6/4    5/3    7/4    8/3    6/4    6    6/4    5/3

6    6    6/4    7/5    \*, \*

## 5 B E N E D I C T U S

*Andantino*

*org*

*p dolce*

*p Solo*

5 7 6 6 5 9 4 - 8 3 5 6 6 6 2

10 6 6 5 6 4 3 5 9 8 7 6 b7 7 7 6 6 4 5 3 5 6

19 6 6 7 5 b7 6 4 3 b6 5

28 6 5 3 6 5 3 6 3 4 7 4 5 2 6 5 6 6 5

37 6 4 7 5 3 tr 6 5 3 6 6 7

46 6 6 b5 6 5 6 4 7 5 3 pp p

## 6 AGNUS DEI

7

**Andante maestoso**

*org*

1    1    1    1    5    6    5  
3                  4    5

7    f    p    senza Ped.    Ped.    6    5    9    8    1    1    1  
3                  6    7    1    1    1    6    5    4    3    1    1    1

13    1    6    b2    6    6    2    b6    6    b5    6  
4                  2    b    6    b    5    4

19    5    3    b7    5    3    =    =    b7

25    b7    5    3    p    b2    6    5    4    3    6    -  
2

31    b7    -    b7    f    2    6    5    b5

37

$\begin{matrix} 9 \\ 5 \end{matrix}$     $\begin{matrix} 8 \\ 5 \end{matrix}$     $\begin{matrix} 6 \\ \flat \end{matrix}$     $\begin{matrix} 6 \\ \flat \end{matrix}$     $\begin{matrix} 7 \\ \flat \end{matrix}$     $\begin{matrix} 6 \\ \flat \end{matrix}$     $\begin{matrix} 9 \\ 4 \end{matrix}$     $\begin{matrix} 8 \\ 3 \end{matrix}$     $\begin{matrix} 6 \\ \flat \end{matrix}$     $\begin{matrix} 5 \\ \flat \end{matrix}$     $\begin{matrix} 9 \\ \flat \end{matrix}$     $\begin{matrix} 5 \\ 3 \end{matrix}$     $\begin{matrix} 7 \\ 3 \end{matrix}$

42

$\begin{matrix} \sharp \\ 6 \end{matrix}$     $\begin{matrix} \sharp \\ 6 \end{matrix}$     $\begin{matrix} 1 \\ 1 \end{matrix}$     $\begin{matrix} 1 \\ 1 \end{matrix}$     $\begin{matrix} 1 \\ 1 \end{matrix}$     $\begin{matrix} 5 \\ 3 \end{matrix}$

47

$\begin{matrix} 6 \\ 4 \end{matrix}$     $\begin{matrix} 5 \\ 3 \end{matrix}$     $8$     $\begin{matrix} (\flat) \\ 3 \end{matrix}$

53

$\begin{matrix} 6 \\ 4 \end{matrix}$     $\begin{matrix} 5 \\ 3 \end{matrix}$     $\begin{matrix} 6 \\ 5 \end{math>$     $\begin{matrix} 1 \\ 1 \end{matrix}$     $\begin{matrix} 1 \\ 1 \end{matrix}$     $\begin{matrix} 5 \\ 3 \end{matrix}$     $\begin{matrix} 7 \\ \flat \end{matrix}$

58

$\begin{matrix} 6 \\ 4 \end{matrix}$     $\begin{matrix} 5 \\ \flat \end{matrix}$     $\begin{matrix} 6 \\ 3 \end{matrix}$     $\begin{matrix} 6 \\ 5 \end{matrix}$     $\begin{matrix} 6 \\ 5 \end{matrix}$     $\begin{matrix} 6 \\ 5 \end{matrix}$     $\begin{matrix} 6 \\ 4 \end{matrix}$

64

$\begin{matrix} 6 \\ \flat \end{matrix}$     $\begin{matrix} 6 \\ 4 \end{matrix}$     $\begin{matrix} 7 \\ \flat \end{matrix}$     $\begin{matrix} 6 \\ \flat \end{matrix}$

Alla Capella

*org*

9

5 6 2 6 7 7 6

17

9 8 5 6 4 3 6 6 5 3 5 3 6 5 3

24

6 - 5 - 6 5 9 8 - 6 5 - 5 -

32

ff

7 6 5 8 3

41

6 14 6 5 4 3 p

Detailed description: The musical score consists of five staves of organ music. Staff 1 (treble clef) starts with a forte dynamic (f). Staff 2 (bass clef) has a bassoon-like sound at the beginning. Staff 3 (bass clef) features sustained notes and eighth-note patterns. Staff 4 (bass clef) includes harmonic markings like 5, 6, 2, 6, 7, 7, 6. Staff 5 (bass clef) includes harmonic markings like 9, 8, 5, 6, 4, 3, 6, 6, 5, 3, 5, 3. Measure 24 includes harmonic markings like 6, 5, 9, 8, 6, 5, 5. Measure 32 includes a forte dynamic (ff). Measure 41 includes harmonic markings like 6, 14, 6, 5, 4, 3, and a piano dynamic (p).