



Gabriel Fauré

REQUIEM

Chant et Piano

*Edition originale*

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# REQUIEM

pour

Soli, Chœurs et Orchestre

Partition  
Chant et Piano



ASESORES MUSICALES

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J. 4531. H.

# REQUIEM

Ouvrage protégé - PHOTOCOPIE INTERDITE même partielle  
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Réduction pour Piano et Chant  
par ROGER DUCASSE.

GABRIEL FAURÉ Op.48.

## I-INTROÏT ET KYRIE

Molto largo  $\text{♩} = 40$  *pp sostenuto.*

SOPRANOS. Re - qui - em æ - ter - nam,

ALTOS. Re - qui - em æ - ter - nam,

TÉNORS. *pp sostenuto. Dir.* Re - qui - em æ - ter - nam,

BASSES. *pp sostenuto. Dir.* Re - qui - em æ - ter - nam,

PIANO. *Molto largo ff pp*

*sempre pp* do - na e - is Do - mi - ne et lux per - *Acresc.*

*sempre pp* do - na e - is Do - mi - ne et lux per - *cresc.*

*sempre pp* do - na e - is Do - mi - ne et lux per - *cresc.*

*sempre pp* do - na e - is Do - mi - ne et lux per - *cresc.*

*sempre pp* do - na e - is Do - mi - ne et lux per - *cresc.*

*ff pp*

*f* *sempre f* *dim.*

- pe - tu - a lu - ce - at lu -

*f* *sempre f* *dim.*

- pe - tu - a lu - ce - at lu -

*f* *sempre f* *dim.*

- pe - tu - a lu - ce - at lu -

*f* *sempre f* *dim.*

- pe - tu - a • lu - ce - at lu -

*sostenuto*

*sempre f*

A

*dim.* *p* *B* *pp*

- ce - at lu - ce - at

*dim.* *p* *pp*

- ce - at lu - ce - at

*dim.* *p* *pp*

- ce - at lu - ce - at

*dim.* *p* *pp*

- ce - at lu - ce - at

*ff*

*ppp*  
e - is, lu - ce - at e - is

*ppp*  
e - is, lu - ce - at e - is

*ppp*  
e - is, lu - ce - at e - is

*ppp*  
e - is, lu - ce - at e - is

*p* *pp*

Andante mod<sup>to</sup> ♩ = 72

TENORS. *dolce e espressivo.*

*dolce.*  
*p* *espressivo.*  
*legato e sostenuto.*

Re - qui - em æ -

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

*C cresc. f*

et lux per - pe - tu - a lu - ce - at

*C cresc. f*

e is

*dolce espress. p*

*dolce cresc.*

Re - qui - em æ - ter - nam Do - na

*pp*

*D f sempre f*

do - na e - is - Do - mi - ne et lux per -

*D f sempre f*

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

E

*dim.*

*p dolce*

SOPRANOS.

*dolce*

Te - de - cet hym - nus, De - us in Si -

- on et ti - bi red - de - tur vo -



*Fff*

EX - AU - di  
EX - AU - di

*f*

di o - mi - ni - bus  
di o - mi - ni - bus

*p*

*ff sempre.*

ad te om - nis ca - ro

*ff sempre.*

ad te om - nis ca - ro

*ff sempre.*

ad te om - nis ca - ro

*ff sempre.*

ad te om - nis ca - ro

*ff sempre.*

*sempre*

*dim.*

ve - ni - et om - nis ca - ro

*sempre*

*dim.*

ve - ni - et om - nis ca - ro

*sempre*

*dim.*

ve - ni - et om - nis ca - ro

*sempre*

*dim.*

ve - ni - et om - nis ca - ro

*sempre*

*dim.*

**F**

*pp* G

ve - ni - et

*p*

ve - ni - et

*p*

ve - ni - et

*p*

ve - ni - et

*p*

*très sauteu.*

*dolce. espress.*

Ky - ri - e, Ky - ri - e, Ky - ri - e e -

*dolce. espress.*

Ky - ri - e, Ky - ri - e, Ky - ri - e e -

*dolce. espress.*

Ky - ri - e, Ky - ri - e, Ky - ri - e e -

H

- le - i - son Ky - ri - e e - le - i - son e -  
 - le - i - son Ky - ri - e e - le - i - son e -  
 - le - i - son E - - le i son e -  
 Ky - ri - e e - le - i - son e -

*cresc.* *f*

H

*cresc.* *f*

- le - i - son, e - le - i - son Chris - te  
 - le - i - son, e - le - i - son Chris - te  
 - le - i - son, e - le - i - son Chris - te  
 - le - i - son, e - le - i - son Chris - te

*p* *ff*

*p* *ff*

*p* Chris - te, *ff* Chris - te e - le - i - son *p*  
*p* Chris - te, *ff* Chris - te e - le - i - son *p*  
*p* Chris - te, *ff* Chris - te e - le - i - son *p*  
*p* Chris - te, *ff* Chris - te e - le - i - son *p*

*p* *f* *p*

J

*sempre p* Chris - te Chris - te, e - le - i -  
*sempre p* Chris - te Chris - te, e - le - i -  
*sempre p* Chris - te Chris - te, e - le - i -  
*sempre p* Chris - te Chris - te e - le - i -

J

- son  
- son  
- son  
- son

*p sempre*

*pp*  
e - le - i - son  
*pp*  
e - le - i - son  
*pp*  
e - le - i - son  
*pp*  
e - le - i - son

K *pp*

e - le - i - son

e - le - i - son

e - le - i - son

e - le - i - son

K

*pp*

*ppp*

e - le - i - son

*ppp*

e - le - i - son

*ppp*

e - le - i - son

*ppp*

e - le - i - son

*ppp*

*ppp*

## II-OFFERTOIRE

Adagio molto. ♩ = 48

ALTOS.

TÉNORS.

BASSES.

BARYTON SOLO.

Adagio molto.

PIANO.

*espressivo.*

*cresc.*

*p sostenuto.*

*molto*

*ff*

ALTOS. *pp*

TEN. *pp*

O Do-mi-ne Je-su Chris-te rex glo-riæ — li-be-ra

O Do-mi-ne Je-su Chris-te rex glo-riæ —



A *dolce*

a\_ni-mas de - func-to - rum, de pœ - nis in - fer -

*dolce.*

li - be-ra, a' ni-mas de - func-to - rum, de pœ - nis in - fer -

A

*pp*

- ni et de pro - fun - do la - -

ni et de pro - fun - do la - -

*pp*

*pp sempre. B*

- cu O Do.mi-ne Je-su Christe rex glo-riæ li - be-ra

*pp sempre*

- cu O Do.mine Je-su Chris-te rex glo-riæ

B

*dolce.*

a - ni - mas de - func - to - rum de o - re le - o - -

— li - be - ra a - ni - mas de - func - to - rum de o - re le - o - -

*pp*

**C**

- nis ne ab - sor - be - at Tar - ta -

- nis ne ab - sor - be - at Tar - ta -

**C**

*pp*

*p*

- rus O Do - mi - ne Je - su Chris - te rex glo - ri - æ, O Do - mi -

- rus Je - su Chris - te rex glo - ri - æ, O Do - mi -

**BASSES**

*p*

O Do - mi - ne, Je - su Chris - te rex glo - ri - æ

*p legato.*

*mf* *p* *D* *p*

*mf* *p* *p*

*mf* *p* *p*

- ne Je - su Chris - te - Ne ca -  
- ne Je - su Chris - te - Ne ca -  
- Je - su Chris - te - Ne ca -

*mf* *p* *f* *D*

*p* *p* *p*

- dant in obs - eu - rum  
- dant in obs - eu - rum  
- dant in obs - eu - rum

*p* *f* *p*

## BARYTON SOLO.

*dolce.*

Hos - ti -

*cresc.* *f* *p* *sf* *p*

And<sup>te</sup> mod<sup>to</sup> ♩ = 63

as et preces Ti - bi

*pp*

Do - mi - ne Lau - dis of -

fe - ri - mus tu sus - ci - pe

*mf* *cresc.* **E**

pro a - ni - ma - bus il - lis qua - rum

*dimin.* *p dolce.*

*dim.* *p*

ho - di - e me - mo - ri - am

The first system consists of a vocal line in bass clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has two sharps (F# and C#). The vocal line begins with a half note 'ho', followed by quarter notes 'di' and 'e', a half rest, quarter notes 'me' and 'mo', and a half note 'ri' with a fermata. The piano accompaniment features a steady eighth-note bass line and a treble line with chords and moving lines.

fa - ci - mus

*mf* **F**

*f* *dimin.* *p*

The second system continues the vocal line with a half note 'fa', quarter notes 'ci' and 'mus', and a half rest. The piano accompaniment includes dynamic markings: *mf* at the start, **F** (forte) above the vocal line, *f* (forte) at the beginning of the piano part, *dimin.* (diminuendo) in the middle, and *p* (piano) towards the end.

fac - e -

*p*

The third system shows the vocal line with a half rest, followed by quarter notes 'fac' and 'e', and a half rest. The piano accompaniment features a *p* (piano) dynamic marking above the vocal line.

- as, fac e - as Do - mi - ne de mor - te trar - si - re

*p* *pp*

The fourth system continues the vocal line with a half note '- as', quarter notes 'fac' and 'e', a half note 'as', quarter notes 'Do' and 'mi', a half note 'ne', quarter notes 'de' and 'mor', a half note 'te', quarter notes 'trar' and 'si', and a half note 're'. The piano accompaniment includes dynamic markings: *p* (piano) above the vocal line and *pp* (pianissimo) in the piano part.

*meno p*

ad vi - tam — quam —

o - lim A - bra - hæ — pro - mi - sis - ti —

*espress.*

*H dimin.*

pro - mi - sis - - - ti et

*H*

*piu f* *f* *dimin.*

*mf* *p*

se mi - ni — e - jus —

SOP. 1<sup>o</sup> tempo Adagio molto. (♩=48)

ALT. *pp*  
O Do - mi - ne Je - su

TEN. *pp*  
O Do - mi - ne Je - su

BAS. *pp*  
O Do - mi - ne Je - su Chris - te rex

1<sup>o</sup> tempo Adagio molto.

*pp*

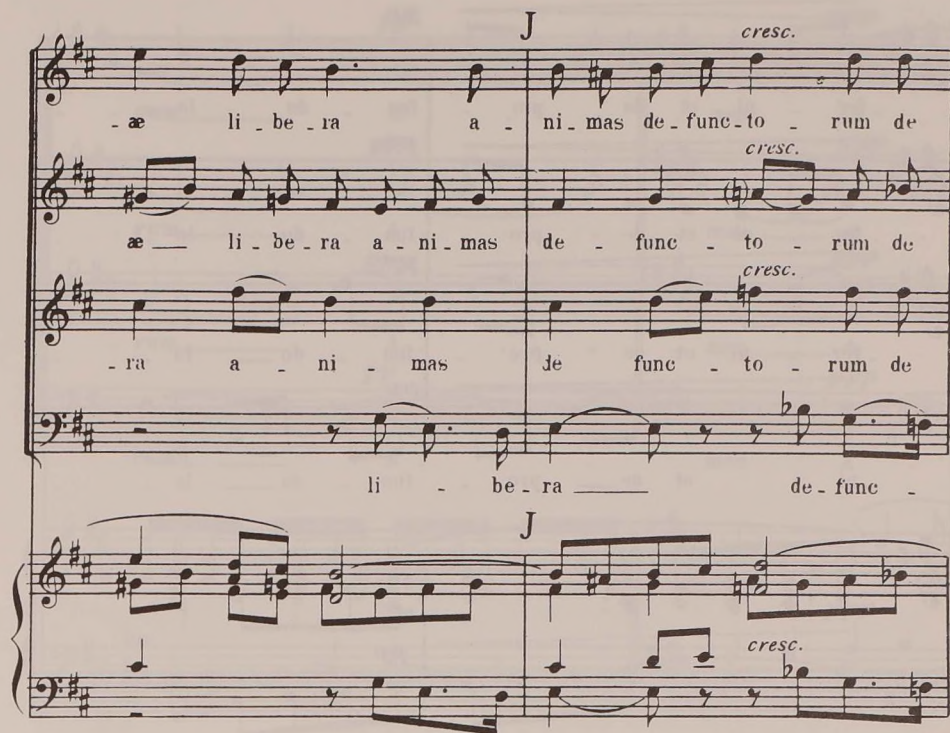
*pp*  
O Do - mi - ne Je - su Chris - te rex glo - ri -

Chris - - - te Je - su Chris - - - te rex glo - ri -

Chris - - - te *pp*  
O Do - mi - ne li - be -

glo - - ri - æ - rex - glo - ri - æ

J *cresc.*



- æ li - be - ra a - ni - mas de - func - to - rum de  
æ - li - be - ra a - ni - mas de - func - to - rum de  
- ra a - ni - mas Je func - to - rum de  
li - be - ra de - func -

J *cresc.*

*f*



pœ - nis in - fer - - - ni de pœ - nis in -  
pœ - nis in - fer - - - ni de pœ - nis in -  
pœ - nis in - fer - - - ni de pœ - nis in -  
- to - rum de pœ - - - nis in - fer - - -

*f*



- fer - ni et de pro - fun - do la -  
 - fer - ni et de pro - fun - do la -  
 - fer - ni et de pro - fun - do la -  
 - ni et de pro - fun - do la -

*pp*

- cu, Ne ca - dant in obs - cu -  
 - cu, Ne ca - dant in obs - cu -  
 - cu, Ne ca - dant in obs - cu -  
 - cu, Ne ca - dant in obs - cu -

*dolce sempre.* **K**

*dolce*

*dolce*

*dolce*

*pp*

**K**

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass arrangement. The lyrics are: "rum A - - - men A - -". The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand. Dynamic markings include *pp* and *ppp*. The key signature has two sharps (F# and C#), and the time signature is 4/4.

The second system continues the musical score with four vocal staves and piano accompaniment. The lyrics are: "men A - men", "men A - men", "men A - men", and "men A - men". The piano accompaniment continues with similar rhythmic patterns. Dynamic markings include *pp* and *ppp*. The key signature and time signature remain the same as in the first system.

# III\_SANCTUS

And<sup>te</sup> Moderato. ♩ = 60

SOPRANOS

CONTRALTOS

1<sup>et</sup> 2<sup>e</sup> TÉNORS

1<sup>et</sup> 2<sup>e</sup> BASSES

PIANO

*dolce.*

*p*

*Ad.*

*pp*

Sanc - - - tus - - - Sanc - - -

*\* Ad. \* Ad. \* Ad. \* Ad. \**

- tus \_\_\_\_\_  
 \_\_\_\_\_  
*pp*  
 Sanc - - - - - tus Sanc - - - - -  
 1<sup>re</sup> BASS.  
*pp*  
 Sanc - - - - - tus Sanc - - - - -  
*dolce sempre.*

Detailed description: This system contains four staves. The top staff is a vocal line with a long note on 'tus' followed by a rest. The second staff is empty. The third and fourth staves are for the piano, with the vocal line above and the piano accompaniment below. The piano part features a melodic line with slurs and a bass line with chords. The lyrics 'Sanc tus Sanc' are written below the vocal line.

Sanc - - - - - tus Do - mi - - -  
 \_\_\_\_\_  
 - tus \_\_\_\_\_  
 \_\_\_\_\_  
 - tus \_\_\_\_\_

Detailed description: This system continues the musical score. The top staff has a vocal line with notes for 'Sanc tus Do mi'. The second staff is empty. The third and fourth staves are for the piano, with the vocal line above and the piano accompaniment below. The piano part continues with similar melodic and harmonic patterns. The lyrics 'Sanc tus Do mi' and '- tus' are written below the vocal line.

First system of musical notation. It includes a vocal line with lyrics: ". nus", "Sanc - - - tus", and "Do - mi". Below it is a piano accompaniment starting with a *p* dynamic marking. The piano part features a complex, flowing melodic line with many sixteenth notes.

Second system of musical notation. The vocal line continues with lyrics: "Do - mi - nus" and "De". The piano accompaniment continues with a similar melodic texture. A section marked with a large 'A' above the staff is indicated.

First system of a musical score. It consists of four staves: two vocal staves (Soprano and Bass) and two piano staves (Right and Left Hand). The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The vocal lines are in a homophonic setting. The lyrics are:   
Soprano: -us  
Bass: Do - mi - nus De  
Piano: Accompaniment with flowing sixteenth-note patterns in both hands.

Second system of the musical score. It consists of four staves: two vocal staves (Soprano and Bass) and two piano staves (Right and Left Hand). The key signature and time signature remain the same. The vocal lines continue with the lyrics:   
Soprano: De - - - us Sa - ba -  
Bass: - us  
Piano: Accompaniment continues with similar patterns. The word "pp" (pianissimo) is written above the piano staves in the second measure.

Third system of the musical score, consisting of two piano staves (Right and Left Hand). The piano accompaniment continues with the same flowing sixteenth-note patterns as in the previous systems.

oth

De - - - us Sa - - ba

De - - - us Sa - - ba

The first system of the musical score consists of four staves. The top staff is a vocal line with the lyrics "oth" and a long horizontal line underneath. The second staff is empty. The third and fourth staves are vocal lines with the lyrics "De - - - us Sa - - ba" and "De - - - us Sa - - ba" respectively, with long horizontal lines underneath. The bottom two staves are piano accompaniment, showing a rhythmic pattern of eighth notes in both hands.

*poco cresc.* **B**

Sanc - - - tus Do - - mi - nus

oth

oth

**B**

The second system of the musical score consists of four staves. The top staff is a vocal line with the lyrics "Sanc - - - tus Do - - mi - nus" and a long horizontal line underneath. The second staff is empty. The third and fourth staves are vocal lines with the lyrics "oth" and "oth" respectively, with long horizontal lines underneath. The bottom two staves are piano accompaniment, showing a rhythmic pattern of eighth notes in both hands. Above the system, the text "*poco cresc.*" and a dynamic marking "**B**" are present.

SOPR.

De - - - us

TEN. *pp*

De - - - us De - us

1<sup>es</sup> BASS. *pp*

De - - - us De - us

Sa - - - ba - oth

Sa - - - ba - oth



*C sempre dolce.*  
SOPR.

Ple - ni sunt cae - li et

*C*

ter - - - - - ra

*dolce.*

TEN.  
Glo - - ri - a glo - ri - a

*1res BASS. sempre dolce.*  
Glo - - ri - a glo - ri a

tu - - - a

tu - - - a

The first system consists of two vocal staves (treble and bass clef) and a piano accompaniment (grand staff). The vocal lines are simple, with the lyrics 'tu' and 'a' spread across two measures. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a steady bass line in the left hand.

D  
SOPR.  
*p*

Ho - san - na in - - - ex

D

ped.

ped.

The second system begins with a soprano vocal line marked 'D' and 'SOPR.' with a piano (*p*) dynamic. The lyrics are 'Ho - san - na in - - - ex'. Below the piano accompaniment, there are two 'ped.' (pedal) markings. The piano accompaniment continues with the same rhythmic pattern as the first system.

- cel - - - sis

ped.

ped.

ped.

ped.

The third system continues the vocal line with the lyrics '- cel - - - sis'. The piano accompaniment is consistent with the previous systems. There are four 'ped.' (pedal) markings under the piano accompaniment in this system.

*poco a poco cresc.*

Ho - san - na in ex -

*poco a poco cresc.*

Ped. \*

- cel - - - - sis

**F** *f*

**F** *ff*

TEN. *ff*

Ho - san - - na in ex

1<sup>es</sup> et 2<sup>es</sup> BASS. *ff*

Ho - san - - na in ex

*f*

*f*

*ff*

Ho san - - na

*sempre ff*

- cel - - sis in - - ex cel - -

*sempre ff*

- cel - - sis in - - ex - cel

*dim.*

*dim.*

in - - ex - cel - - sis in - - ex -

- sis

- sis

*p*

*p* *pp*

cel sis

Div. *pp*  
Sanc

Div. *pp*  
Sanc

*sempre pp*

*pp* *pp*

Sanc tus

Sanc tus

tus

tus

*pp* *pp*

The first system consists of four vocal staves in a grand staff format, all in the key of B-flat major. The top staff begins with a treble clef and a half note G4. The second staff begins with a treble clef and a half note G4. The third staff begins with a treble clef and a half note G4. The bottom staff begins with a bass clef and a half note G2. All staves are otherwise empty for the remainder of the system.

The first system of piano accompaniment features a grand staff with treble and bass clefs. The right hand plays a complex, rhythmic melody with many beamed eighth notes and sixteenth notes, often with slurs. The left hand provides a steady accompaniment with chords and moving lines.

The second system of piano accompaniment continues the piece with similar complex rhythmic patterns in the right hand and accompaniment in the left hand.

The third system of piano accompaniment concludes the piece. It features a trill in the right hand, indicated by a wavy line and the abbreviation 'tr.' above the staff. The left hand continues with its accompaniment until the final chord.

## IV—PIE JESU

Soprano Solo

*Adagio*  $\text{♩} = 44$  *dolce.*

Pi - e Je - su Do - mi - ne

PIANO.

*dolce.*

*pp*

*Ad.* \*

Do - na e - is re - qui - em Do - na e - is

re - - qui - em

*pp* *le plus lié possible.*

A  
un poco più.

Pi - e Je - su

*Red.* *meno p*

*mf*

Do - mi - ne do - na e - is re - qui - em

*mf*

*dim.* *p*

do - na e - is re - qui - em

*dim.* *pp et très*

B *dolce.*

Do -

*lie.* *sempre.*

*Red.*



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

*pp*

*Ad.* *Ad.* *Ad.* *Ad.*

re - quem sem - pi - ter - nam re - qui - em

*poco cresc.*

*Ad.* *Ad.*

sem - pi - ter - nam re - qui - em

*Cp*

sem - pi - ter - nam re - qui - em

*pp*

*pp*

*Ad.* \* *Ad.* \* *Ad.* \* *Ad.* \*

*mf* D

Pi - e Pi - e Je - - su Pi - e Je - su

do - mi - ne do - na e - is do - na e - is

*très lié.*

E

sem - - pi - ter - - nam re - - qui - em

*pp*

*poco ritenuto.*

sem - pi - ter - nam re - qui - em.

*poco ritenuto.*

## V--AGNUS DEI

Andante. (♩ = 72)

SOPRANOS

ALTOS

TÉNORS

BASSES

Four vocal staves (Soprano, Alto, Tenor, Bass) are shown, each with a treble clef and a key signature of one flat (B-flat). The time signature is 3/4. All four staves contain a whole rest, indicating that the vocalists are silent during this section.

Andante.

PIANO

Piano accompaniment for the first section. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. The tempo is marked 'Andante.' and the dynamics include 'dolce espressivo' and 'poco a poco cresc.'.

Piano accompaniment for the second section. The right hand continues the melodic line, and the left hand provides harmonic support. The dynamics include 'f' (forte) and 'dim.' (diminuendo).

Tous les Ténors *dolce espressivo.*

Vocal staves for Tenors and piano accompaniment for the third section. The top staff shows the vocal line for all tenors, with the lyrics 'Ag - nus De - i qui tol - lis pec - -'. The piano accompaniment is marked 'p' (piano) and continues with the same melodic and harmonic patterns as the previous sections.

- ca - ta mun - - - di - - - Do -

A *poco cresc.*

- na e - is do - na e - - is

A

*mf*

*dim.*

re - qui - em -

B *f*

Ag - nus

*f*

Ag - nus

*f*

Ag - nus

Ag - nus

*dim.*

*p*

B

*p* *cresc.* *f*  
 De - i Ag - - nus De - - - i qui  
*p* *cresc.* *f*  
 De - i Ag - - nus De - - - i qui  
*p* *cresc.* *f*  
 De - i Ag - - nus De - - - i qui  
*p* *cresc.* *f*  
 De - i Ag - - nus De - - - i qui

*p* *cresc.* *f*

*p* *cresc.*  
 tol - lis pec - ca - ta mun - - -  
*p* *cresc.*  
 tol - lis pec - ca - ta mun - - -  
*p* *cresc.*  
 tol - lis pec - ca - ta mun - - -  
*p* *cresc.*  
 tol - lis pec - ca - ta mun - - -

*p* *cresc.*

*f sempre.* C

- di do - na - do - na e -

*f sempre.*

- di do - na do - na e -

*f sempre.*

- di do - na - do - na e -

*f sempre.* DIV.

- di do - na do - na e -

*f sempre.* C

*dim.* *p*

- is re - qui - em. —

*dim.* *p*

- is re - qui - em. —

*dim.* *p*

- is re - qui - em. —

*dim.* *p*

- is re - qui - em. —

*dim.* *p*

TENORS. *expressivo.*

Ag - nus De - i qui tol - lis pec -

- ca ta mun di do - na - do -

*cresc.* D

- na e is re - - qui - em

*p*

*dolce.*

sem - - pi - ter - - nam re - - qui -

*dolce sempre.*

*dolce sempre.*

Lux æ - ter - na

*pp*

Lux æ -

DIV *pp*

Lux æ -

DIV. *pp*

Lux æ -

Lux æ -

*pp*

*ad* \*

lu - ce - at e - is lu - ce - at

- ter - na lu - ce - at e - is

- ter - na lu - ce - at e - is

- ter - na lu - ce - at e - is

*ad* \*

*ad* \*

*ad* \*

*ad* \*



e - is Do - mi - ne  
 lu - ce - at e - is Do - mi - ne  
 lu - ce - at e - is Do - mi - ne  
 lu - ce - at e - is Do - mi - ne

Musical score for the first system, featuring vocal lines and piano accompaniment. The system consists of five staves. The top four staves are vocal parts (Soprano, Alto, Tenor, Bass) with lyrics. The bottom staff is the piano accompaniment. The key signature has one flat (B-flat), and the time signature is 4/4. The lyrics are: e - is Do - mi - ne, lu - ce - at e - is Do - mi - ne, lu - ce - at e - is Do - mi - ne, lu - ce - at e - is Do - mi - ne.

*dolce sempre.*

cum sanc - tis tu - is in - æ -  
*dolce sempre.*  
 cum sanc - tis tu - is in - æ -  
*dolce sempre.*  
 cum sanc - tis tu - is in - æ -  
*dolce sempre.*  
 cum sanc - tis tu - is in - æ -

Musical score for the second system, featuring vocal lines and piano accompaniment. The system consists of five staves. The top four staves are vocal parts (Soprano, Alto, Tenor, Bass) with lyrics. The bottom staff is the piano accompaniment. The key signature has one flat (B-flat), and the time signature is 4/4. The lyrics are: cum sanc - tis tu - is in - æ -, cum sanc - tis tu - is in - æ -, cum sanc - tis tu - is in - æ -, cum sanc - tis tu - is in - æ -. The piano part includes a dynamic marking *p* (piano).

- ter - - num qui a pi - - us

- ter - - num qui a pi - - us

- ter - - num qui a pi - - us

- ter - - num qui a pi - - us

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are in a four-part setting (Soprano, Alto, Tenor, Bass). The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. The lyrics are '- ter - - num qui a pi - - us'.

**F** *cresc.*  
pi - - us es cum sanc - - tis

*cresc.*  
pi - - us es cum sanc - - tis

*cresc.*  
pi - - us es cum sanc - - tis

*cresc.*  
pi - - us es cum sanc - - tis

**F** *cresc.*  
pi - - us es cum sanc - - tis

The second system continues the vocal and piano parts. It includes dynamic markings such as **F** (Fortissimo) and *cresc.* (crescendo). The piano accompaniment has a more active role, with some passages marked with *cresc.* and **F**. The lyrics are 'pi - - us es cum sanc - - tis'.

*molto.*

tu - - is in æ - ter - - num

*molto.*

tu - - is in æ - ter - - num

*molto.*

tu - - is in æ - ter - - num

*molto.*

tu - - is in æ - ter - - num

*ff sempre.*

qui - - a pi - - - us

*ff sempre.*

qui - - a pi - - - us

*ff sempre.*

qui - - a pi - - - us

*ff sempre.*

qui - - a pi - - - us

G

es

es

es

ez

G

*ff*

Molto Largo. (♩ = 40)

*pp* Re - qui - em æ -

*pp* Re - qui - em æ -

*pp* Re - qui - em æ -

*pp* Re - qui - em æ -

Molto Largo.

*ff*

*pp*

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

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

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

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

Detailed description: This system contains four staves. The top three are vocal staves with lyrics. The bottom is a piano accompaniment staff. The music is in a minor key and features a steady rhythmic accompaniment with some melodic lines in the vocal parts.

Detailed description: This system shows the piano accompaniment for the second system. It features a grand staff with treble and bass clefs. The music includes dynamic markings such as *ff* and *v* (ritardando), and includes some complex chordal textures and melodic lines.

Et lux per pe - tu - a lu - ce - at lu -

Et lux per pe - tu - a lu - ce - at lu -

Et lux per pe - tu - a lu - ce - at lu -

Et lux per pe - tu - a lu - ce - at lu -

Et lux per - pe - tu - a lu - ce - - at - lu -

Detailed description: This system contains four vocal staves and one piano accompaniment staff. The lyrics are "Et lux per pe - tu - a lu - ce - at lu -". The music includes dynamic markings such as *cresc.*, *f*, and *dim.*. The piano accompaniment features a grand staff with treble and bass clefs, including dynamic markings like *ff* and *v*.

Detailed description: This system shows the piano accompaniment for the fourth system. It features a grand staff with treble and bass clefs. The music includes dynamic markings such as *cresc.*, *f*, and *dim.*, and includes some complex chordal textures and melodic lines.

1<sup>o</sup> Tempo.

*pp*

- ce - at lu - ce - at e - - - is

*pp*

- ce - at lu - ce - at e - - - is

*pp*

- ce - at lu - ce - at e - - - is

*pp*

- ce - at lu - ce - at e - - - is

1<sup>o</sup> Tempo.

*pp*

*p*  
*molto espressivo.*

*cresc.*

*f*

*sempre.*

*p*

## VI-LIBERA ME

Molto mod<sup>to</sup>  $\text{♩} = 60$

SOPRANOS.

ALTOS.

TENORS.

BASSES.

Baryton SOLO.

Li - be - ra me,

PIANO.

Molto mod<sup>to</sup>

*p*

Do - mi - ne ——— De mor - te æ - ter - - -

- na In di e il - la tre -

A

A

men - da in di - e il -

la Quan - do cae - li mo - ven - di

*poco a poco* B

sunt quan - do cae - li mo - ven - di sunt et

*crescendo.*

ter - ra Dum ve - ne - ris ju - di -

*f* *sempre f*



*sempre f* Poco Rall.

- ca - - - re sæ - cu - lum per ig -

Poco Rall.

A tempo.

- nem

A tempo.

*p*

C SOP. *pp*

Tre - mens tre - mens fac - tus sum e - - -

ALT. *pp*

Tre - mens tre - mens fac - tus sum e - - -

TEN. *pp*

Tre - mens fac - tus sum e - - -

BAS. *pp*

Tre - - - mens e - - -

C

*p*

- go Et ti - me - o et ti - me -  
 - go Et ti - me -  
 - go Et ti - me -  
 - go Et ti - me -

D

- o Dum dis - cus - si - o ve - ne - rit at -  
 - o Dum dis - cus - si - o ve - ne - rit at -  
 - o Dum dis - cus - si - o ve - ne - rit at -  
 - o Dum dis - cus - si - o ve - ne - rit at -

*f*

- que ven - tu - ra i - ra  
 - que ven - tu - ra i - ra  
 - que ven - tu - ra i - ra  
 - que ven tu ra i - ra

*p*  
*p*  
*p*  
*p*

*f*

Più mosso. (♩ = 72) *ff*

Di - es il - la  
 Di - es il - la  
 Di - es il - la  
 Di - es il - la

*ff*  
*ff*  
*ff*  
*ff*

*ff*

Più mosso.

*ff*

*ff sempre.*

Di - es i - ræ Ca - la - mi -

Di - es i - ræ Ca - la - mi -

Di - es i - ræ Ca - la - mi -

Di - es i - ræ Ca - la - mi -

*ff sempre.*

*ff sempre.*

- ta - tis, Et mi se - ri - æ

- ta - tis, Et mi se - ri - æ

- ta - tis, Et mi se - ri - æ

- ta - tis, Et mi se - ri - æ

*ff sempre.*

*ff sempre.*

**E** *ff*

Di - - - es il - ' la Di - - - es

*ff*

Di - - - es il - la Di - - - es

*ff*

Di - - - es il - la Di - - - es

*ff*

Di - - - es il - la Di - - - es

**E** *ff*

*sempre*

mag - na Et \_\_\_\_\_ a - ma - ra a -

*sempre*

mag - na Et \_\_\_\_\_ a - ma - ra a -

*sempre*

mag - na Et \_\_\_\_\_ a - ma - ra a -

*sempre*

mag - na Et \_\_\_\_\_ a - ma - ra a -

*sempre*

Four vocal staves (Soprano, Alto, Tenor, Bass) with lyrics: - ma - ra val - de Re - - - qui. The music features a dynamic marking of *dim.* (diminuendo) leading to a fortissimo **F** section, followed by a piano *p* section.

Piano accompaniment for the first system, showing the right and left hand parts. It includes a fortissimo **F** section and a piano *p* section.

Four vocal staves with lyrics: - em - - - - - æ - ter - - - - - nam. The music is in a sustained, melodic style.

Piano accompaniment for the second system, showing the right and left hand parts. It includes a piano *p* section.

*cres* - - - - - *cen* - - - - - *do*.

Do - na e - is Do - mi - do.

Do - na e - is Do - mi - do.

Do - na e - is Do - mi - do.

Do - na e - is Do - mi - do.

*cres* - - - - - *cen* - - - - - *do*

*f* *p*

- ne Et lux per - I - tu -

- ne Et lux per - pe - tu -

- ne Et lux per - pe - tu -

- ne Et lux per - pe - tu -

*f* *p*

*sempre dolce.* G

*sempre dolce.* lu - ce - at e - - -

*sempre dolce.* lu - ce - at e - - -

*sempre dolce.* lu - ce - at e - - -

*sempre dolce.* lu - ce - at e - - -

G

H Moderato. (♩ = 60) *pp*

- is - - -

- is Lu - ce - at e - - -

- is *pp* Lu - ce - at e - - -

H Moderato. *pp*



Musical score for the first system. It consists of four staves: two vocal staves (Soprano and Alto) and two piano staves (Right and Left). The vocal lines are marked with *mf* and feature a crescendo hairpin. The lyrics "is" are written below the vocal lines. The piano accompaniment is marked with *f* and features a crescendo hairpin.

Musical score for the second system, featuring piano accompaniment. It consists of two staves (Right and Left). The piano accompaniment is marked with *f* and features a crescendo hairpin. The word *cresc.* is written above the right-hand staff.

Musical score for the third system. It consists of four staves: two vocal staves (Soprano and Alto) and two piano staves (Right and Left). The vocal lines are marked with *p dolce* and feature a crescendo hairpin. The lyrics "Li - be - ra me Do - mi - ne" are written below the vocal lines. The piano accompaniment is marked with *p* and features a crescendo hairpin.

Musical score for the fourth system, featuring piano accompaniment. It consists of two staves (Right and Left). The piano accompaniment is marked with *dim.* and *p*.

de mor - te æ - ter - - - na

de mor - te æ - ter - - - na

de mor - te æ - ter - - - na

de mor - te æ - ter - - - na

*J*

In di - e il - la tre - men - da

In di - e il - la tre - men - da

In di - e il - la tre - men - da

In di - e il - la tre - men - da

*J*

*p* *mf*  
 — in di - e il - la —  
*p* *mf*  
 — in di - e il - la —  
*p* *mf*  
 — in di - e il - la —  
*p* *mf*  
 — in di - e il - la —

*p* *mf*

*p* *cresc.*  
 — Quan-do cae - li mo - ven - di sunt Quan-do  
*p* *cresc.*  
 — Quan-do cae - li mo - ven - di sunt Quan-do  
*p* *cresc.*  
 — Quan-do cae - li mo - ven - di sunt Quan-do  
*p* *cresc.*  
 — Quan-do cae - li mo - ven - di sunt Quan-do

*p* *cresc.*

*f*

caeli movendi sunt et terra

caeli movendi sunt et terra

caeli movendi sunt et terra

caeli movendi sunt et terra

*f*

*ff*

Dum venis judica

*ff*

Dum venis judica

*ff*

Dum venis judica

*ff*

Dum venis judica

*ff sempre*

*sempre* L

re sae-cu-lum per ig-nem

*sempre.*

re sae-cu-lum per ig-nem

*sempre.*

re sae-cu-lum per ig-nem

*sempre.*

re sae-cu-lum per ig-nem

L

*sempre f*

Baryton SOLO.  
*p dolce*

Li-be-ra me Do-mine

*p*

*pp*  
Li - be - ra

*pp*  
Li - be - ra

*pp*  
Li - be - ra

*p*  
De - mor - te æ - ter - na

*pp*  
Basses, Div. et Bar. Solo  
Li - be - ra

me, Do - mi - ne

me, Do - mi - ne

DIV.  
me, Do - mi - ne

me, Do - mi - ne

*pp*

## VII— IN PARADISUM

And<sup>te</sup> Moderato. (♩ = 58)

SOPRANOS

ALTOS

TENORS

BASSES

PIANO

*p dolce.*

*p dolce.*

In pa - - - ra - di - - -

- sum

The first system consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a long note on 'sum' that spans across the first two measures. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand.

De - du - cant an - ge -

The second system continues the vocal line and piano accompaniment. The vocal line has a long note on 'an' that spans across the first two measures. The piano accompaniment maintains the same rhythmic pattern.

- li in

*P sempre.*

The third system continues the vocal line and piano accompaniment. The vocal line has a long note on 'li' that spans across the first two measures. The piano accompaniment maintains the same rhythmic pattern. The dynamic marking *P sempre.* is placed above the vocal line.

A tu - o ad - ven - tu sus -

*A*  
*p*

The fourth system continues the vocal line and piano accompaniment. The vocal line has a long note on 'tu' that spans across the first two measures. The piano accompaniment maintains the same rhythmic pattern. The dynamic marking *A* is placed above the vocal line, and *p* is placed below the piano accompaniment.



- ci - piant te mar - - - ty -

- res

*sempre dolce.*

et per - du - cant - te

**B**

in ci - vi - ta - tem sanc - tam Je -

**B**

First system of musical notation. It includes a vocal line with lyrics: - ru - - - sa - lem Je - . Below it are two piano staves. The upper piano staff is marked *DIV. pp* and has lyrics: Je - - - - - ru - - - sa - . The lower piano staff has lyrics: Je - - - - - ru - - - sa - .

Piano accompaniment for the first system, showing the right and left hand parts with rhythmic patterns.

Second system of musical notation. It includes a vocal line with lyrics: - ru - - - sa - lem Je - . Below it are two piano staves. The upper piano staff is marked *cresc.* and has lyrics: - lem Je - ru - sa - . The lower piano staff has lyrics: - lem Je - ru - sa - .

Piano accompaniment for the second system, showing the right and left hand parts with rhythmic patterns.

Musical score for the first system, featuring vocal lines and piano accompaniment. The system consists of five staves. The top staff is the vocal line with lyrics: "ru - sa - lem". The second staff is a vocal line with lyrics: "Je". The third staff is a vocal line with lyrics: "lem". The fourth staff is a vocal line with lyrics: "lem". The fifth staff is the piano accompaniment, marked *mf*. The key signature is one sharp (F#) and the time signature is common time (C).

Musical score for the second system, featuring vocal lines and piano accompaniment. The system consists of five staves. The top staff is the vocal line with lyrics: "Je - ru - sa". The second staff is a vocal line with lyrics: "ru - sa". The third staff is a vocal line with lyrics: "ru - sa". The fourth staff is a vocal line with lyrics: "ru - sa". The fifth staff is the piano accompaniment, marked *mf*. The key signature is one sharp (F#) and the time signature is common time (C).

Four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts are marked with a fermata and the syllable "- lem". The piano accompaniment features a rhythmic pattern of eighth notes with accents, marked *pp* and *frapper légèrement l'Octave*.

- lem

- lem

- lem

- lem

*pp*

*frapper légèrement l'Octave*

SOPRANOS  
*p* *sempre.*

Soprano vocal line and piano accompaniment. The vocal line includes the lyrics "Cho - rus an - ge -" and "- lo - rum te sus - ci - pi -". The piano accompaniment continues with the same rhythmic pattern as in the previous system.

Cho - rus an - ge -

- lo - rum te sus - ci - pi -

at et cum

D

La - za - ro quon - dam

pan - pe - re

Et cum La - za - ro

*cresc.*

quon - - - - - dam pau - - - - - pe - re

*cresc.*

*f*

æ - ter - nam ha - - - - - be - as

*f*

*pp*

re - - - - - qui -

*pp*

re - - - - - qui - - - - -

re - - - - - qui - - - - -

re - - - - - qui - - - - -

*pp*

*pp*

- em  
 - em  
 - em  
 - em

This system contains four staves. The top three staves are vocal parts, each with a dotted quarter note followed by a dash and the syllable "em". The bottom staff is a piano accompaniment consisting of a single dotted quarter note.

*pp*

This system shows a piano accompaniment for two staves. The right hand features a rhythmic pattern of eighth notes with beams, while the left hand plays a simple bass line. A piano dynamic marking *pp* is placed above the first measure.

*pp* F  
 æ - - - ter - - - - - *pp*  
 æ - - - *pp*  
 æ - - - *pp*  
 æ - - -

This system contains four staves. The top staff is a vocal line with a dotted quarter note followed by a dash and the syllable "æ", then a half note followed by a dash and "ter". A piano dynamic marking *pp* is above the first measure, and a forte marking **F** is above the second measure. The second staff has a dash followed by a dotted quarter note and a dash, with a piano dynamic marking *pp* above it. The third and fourth staves have dashes followed by dotted quarter notes and dashes, with piano dynamic markings *pp* above them.

F

This system shows a piano accompaniment for two staves. The right hand features a rhythmic pattern of eighth notes with beams, while the left hand plays a simple bass line. A forte marking **F** is placed above the first measure.

First system of a musical score. It consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The key signature has two sharps (F# and C#). The lyrics are: - nam ha - - - - be -  
- ter - - - - nam ha - - - - be -  
- ter - - - - nam ha - - - - be -  
- ter - - - - nam ha - - - - be -

Second system of a musical score. It consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The key signature has two sharps (F# and C#). The lyrics are: - as -  
- as -  
- as -  
- as -



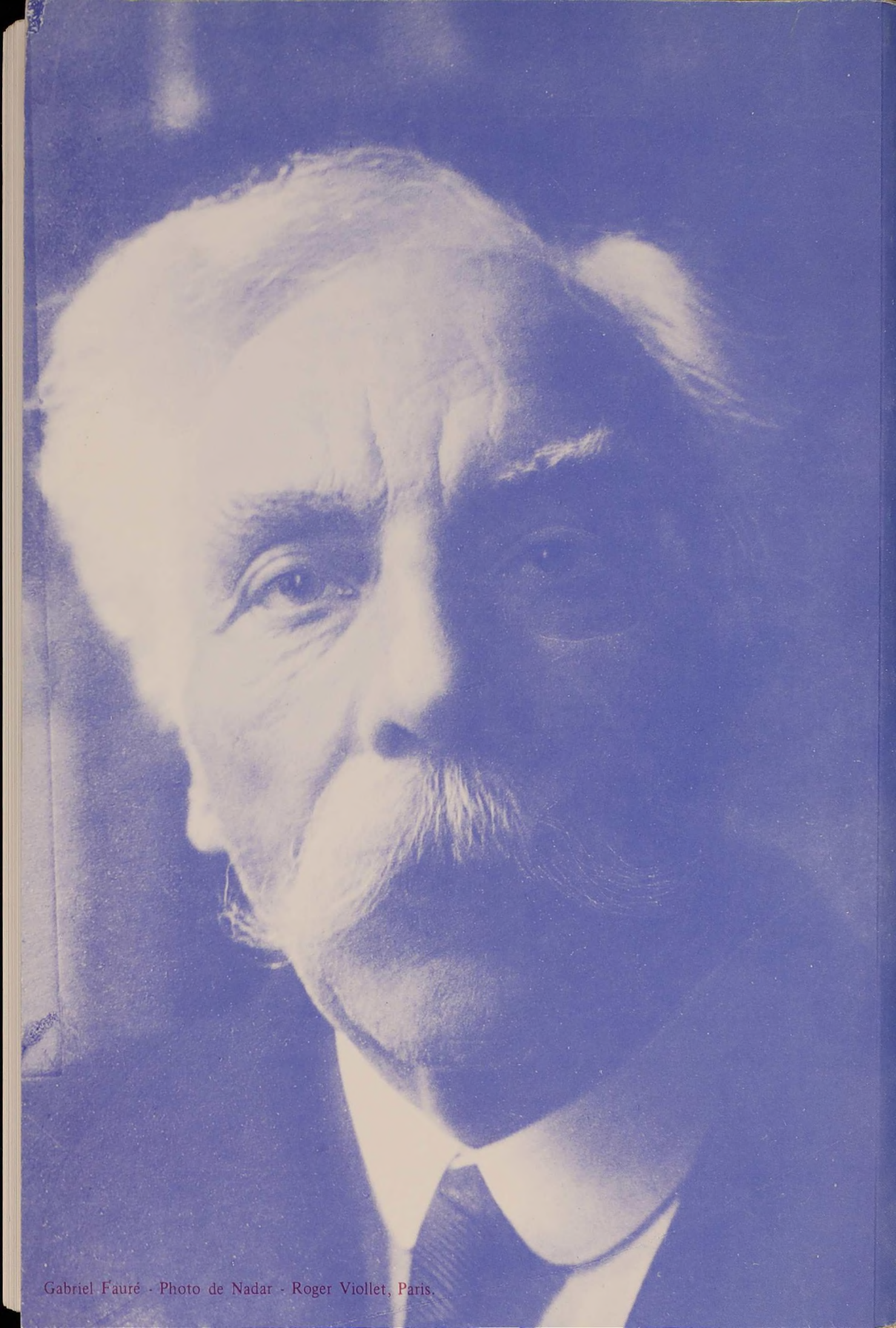
ppp  
re - - - - - qui -  
ppp  
re - - - - - qui -  
ppp  
re - - - - - qui -  
ppp  
re - - - - - qui -

ppp

Detailed description: This system contains four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass range, all marked *ppp*. They sing the syllables 're' and 'qui' with long, sustained notes. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

- em - - - - -  
- em - - - - -  
- em - - - - -  
- em - - - - -

Detailed description: This system continues the vocal and piano parts. The vocal parts continue with the syllable 'em' on long, sustained notes. The piano accompaniment continues with the same rhythmic pattern as in the first system.



Gabriel Fauré - Photo de Nadar - Roger Viollet, Paris.