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355

KALMUS VOCAL SCORES

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FAURE

REQUIEM

For Chorus of Mixed Voices
with Soli and Orchestra

Op. 48

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REQUIEM

Réduction pour Piano et Chant
par ROGER DUCASSE.

GABRIEL FAURÉ Op.48.

I-INTROÏT ET KYRIE

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

SOPRANOS. Re - qui - em æ - ter - nam,
Grant them rest e - ter - nal,

ALTOS. Re - qui - em æ - ter - nam,
sostenuto.

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

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

PIANO. *Molto largo*
ff *pp*

Ad.

sempre pp *Acresc.*

sempre pp do - na e - is Do - mi - ne et lux per -
Grant them, grant them, Lord Thy rest, and light per -

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

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

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

do - na e - is Do - mi - ne et lux per -
grant them, grant them, Lord Thy rest, and light per -

ff *pp*

Ad. *vs1*

f *sempre f* *dim.*

- pe - tu - a lu - ce - at lu
 pe - tu - al shine on them shine
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
 pe - tu - al shine on them shine

A

sostenuto

sempre f

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

ce at lu
 on them shine ce at
dim. *p* *pp* up -

- ce - at lu - ce - at
dim. *p* *pp*

- ce - at lu - ce - at
dim. *p* *pp*

- ce - at lu - ce at
 on them shine up -

ff

ppp

e - is, lu - ce - at e - is
 on them, shine up - on them.

ppp

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

ppp

e is, lu - ce - at e - is

ppp

e is, lu - ce at e - is
 on them, shine up - on them.

p *pp*

Andante mod^{to} ♩ = 72

TENORS.

p dolce e espressivo.

dolcè.

p espressivo.

Re - qui - em or -
 Grant them rest e -

legato e sostenuto.

- ter - nan - do - na e - is Do - mi - ne,
 ter - nal, grant them, grant them, Lord, Thy rest,

cresc. *f*

et lux per - pe - tu - a lu - ce - at
 and light per - pe - tu - al shine down up

on - them.

dolce espress.

p

dolce *cresc.*

Re - qui - em æ - ter - nam Do - na
 Grant them rest e - ter - nal, grant them,

pp

f *sempre f*

do - na e - is Do - mi - ne et lux per -
 grant them, grant them Lord, Thy rest, and light per -

f *sempre f*

p

- pe - tu - a lu - ce - at e - is
 pe - tu - al shine down up - on - them.

E

dim.

p dolce

SOPRANOS.
dolce

Te - de - cet hym - nus, Je - sus in Si -
 A - hymn be - com - eth Thee, O God, in Zi -

- on et ti - bi red - de - tur vo -
 on and a vow shall be - paid to

F ff

tum in Je-ru - sa - lem ex - au - di to,
Thee in Je - ru - sa - lem *ff* give ear to,
ex - au - di
ff ex - au - di
ff ex - au - di

E ex - au - di
give ear to,

ff

p ex - au - di o - ra - ti - o - nem me - am
give ear to *ff* my hum - ble sup - pli - ca - tion,
p ex - au - di o - ra - ti - o - nem me - am
p ex - au - di o - ra - ti - o - nem me - am
p ex - au - di o - ra - ti - o - nem me - am

ex - au - di o - ra - ti - o - nem me - am
give ear to my hum - ble sup - pli - ca - tion,

p *ff* *p*

ff sempre.

ad un - to te om - nis ca - ro
ff sempre. Thee shall all flesh

ff sempre.

ad un - to te om - nis ca - ro
ff sempre.

ad un - to te om - nis ca - ro

ff sempre.

sempre

ve - ni - et at last om - nis ca - ro
dim. shall all flesh

sempre

ve - ni - et om - nis ca - ro
dim.

sempre

ve - ni - et om - nis ca - ro
dim.

ve - ni - et at last om - nis ca - ro
F shall all flesh

sempre

dim.

pp G

ve - come - ni - et
come at last

ve - ni - et

ve - ni - et

ve - come - ni - et
come at last

p

très soutenu.

dolce. espress.

Ky - ri - e, Lord, have mer - cy

Ky - ri - e, Lord, have mer - cy

Ky - ri - e e -

Ky - ri - e, Lord, have mer - cy

Ky - ri - e, Lord, have mer - cy

Ky - ri - e e -

Ky - ri - e, Lord, have mer - cy

Ky - ri - e, Lord, have mer - cy

Ky - ri - e e -

H *cresc.* *f*

- le - i - son Ky - ri - e e - le - i - son e -
 on - us Lord have mer - cy on us, mer -

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

- le - i - son E - le - i - son e -
 on - us Lord have mer - cy, mer -

cresc. *f*

Ky - ri - e e - le - i - son e -
 Lord have mer - cy on us, mer -

H *cresc.* *f*

p *ff*

- le - i - son, e - le - i - son Chris - te
 cy on us, mer - cy on us, Christ have

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

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

p *ff*

- le - i - son, e - le - i - son Chris - te
 cy on us, mer - cy on us, Christ have

p *ff*

p Chris - te, *ff* Chris - te e - le - i - son *p*
p mer - cy, *ff* Christ have mer - cy on us

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 mer - cy, *ff* Christ have mer - cy on us

J *sempre p* Chris - te Chris - te, e - le - i - son
Christ *Christ* *have* *mer - cy on*

sempre p Chris - te Chris - te, e - le - i - son
sempre p Chris - te Chris - te, e - le - i - son
sempre p Chris - te Chris - te, e - le - i - son
J *sempre p* Chris - te Chris - te, e - le - i - son
Christ *Christ* *have* *mer - cy on*

- son
us

- son

- son

p sempre

pp

e - le - i - son
mer - cy on - us

pp

e - le - i - son

pp

e - le - i - son

pp

e - le - i - son
mer - cy on - us

K pp

pp

pp

pp

e - le - i - son
mer - cy on us

e - le - i - son

e - le - i - son

e - le - i - son
mer - cy on us

K

pp

This system contains four vocal staves and a piano accompaniment. The vocal parts enter with the lyrics 'e - le - i - son' and 'mer - cy on us'. The piano accompaniment features a melodic line in the right hand and a harmonic accompaniment in the left hand. The key signature is one flat (B-flat major or D minor).

ppp

ppp

ppp

ppp

ppp

e - le - i - son
mer - cy on us.

e - le - i - son

e - le - i - son

e - le - i - son
mer - cy on us.

ppp

This system continues the vocal and piano parts. The vocal parts are marked *ppp* and continue with the lyrics. The piano accompaniment includes a melodic line in the right hand and a harmonic accompaniment in the left hand. The key signature remains one flat.

II-OFFERTOIRE

Adagio molto. ♩ = 48

ALTOS.

TÉNORS.

BASSES.

BARITONE SOLO

PIANO.

Adagio molto.

espressivo.

p sostenuto.

crpsc.

molto

f

dim.

f

ALTOS. *pp*

TÉN.

pp

O Do-mi-ne Je-su Chris-te rex glo-riæ — li-be-ra
 O Lord — God, Je-sus Christ, King of glo - ry — de-liv-er

O Do-mi-ne Je-su Chris - te rex glo - riæ —
 O Lord — God, Je - sus Christ, King of glo - ry —

p

A *dolce*

a_ni_mas de - func_to - rum, de pœ - nis in - fer -
 Thou the souls, of the dead from pains ev - er - last -

li - be - ra, a_ni_mas de - func_to - rum, de pœ - nis in - fer -
 A - de - liv - er Thou the souls of - the dead - from pains ev - er - last -

pp

- ni et de pro - fun do la -
 ing and the a - byss un - fath

- ni et de pro - fun do la -
 ing and the a - byss un - fath

pp

pp sempre. B

- cu O Do.mi ne Je.su Chris te rex glo.riæ li. be.ra
 om'd O Lord God Jesus Christ King of glory de - liv - er

- cu O Do.mi ne Je.su Chris te rex glo.riæ
 om'd O Lord God Jes - us Christ King of glory

B

dolce.

a_ni_mas de - func - to - rum de o - re le - o -
 Thou the souls of the dead , from pains ev - er - last

— li - be - ra a_ni_mas de - func - to - rum de o - re le - o -
 — de - liver Thou the souls of — the dead — from pains ev - er - last

dolce.

pp

C

- nis ne ab - sor - be - at Tar - ta -
 ing Let not Tar - ta - rus swal - low

- nis ne ab - sor - be - at Tar - ta -
 ing Let not Tar - ta - rus swal - low

C

pp

p

- rus O Do - mi - ne Je - su Chris - te rex glo - rie, O Do - mi
 them O Lord - God Je - sus Christ King of glo - ry O Lord

- rus Je - su Chris - te rex glo - rie, O Do - mi
 them BASSES Je - sus Christ King of glo - ry O Lord

O Do - mi - ne, Je - su Chris - te rex glo - rie
 O Lord - God Je - sus Christ King of glo - ry

p legato.

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

ne Je - su Chris - te Ne ca
mf God - Jesus Christ *p* nor let them

ne Je - su Chris - te Ne ca -
mf Je - su Chris - te *p* Nor let them

Je - su Chris - te
 Jes - us Christ

p

dant in obs cu ro
fall *p* in ut - ter dark - ness

dant in obs - cu - ro

dant in obs - cu - ro
fall in ut - ter dark - ness

BARITONE SOLO

dolce.

Hos - ti -
 Sac - ri -

cresc. *p* *sfz* *p*

And^{to} mod^{to} ♩ = 63

- as et pre - ces Ti - bi
 - fice and pra - yer un - to

Do - mi - ne Lau - dis of
 Thee oh Lord, of - fer we with

- fe - ri - mus tu sus - ci - pe
 - prais - es oh Lord, ac - cept - Thou - these

— pro a - ni - ma - bus il - lis qua - rum
 now for the souls of them, Lord, for whose

ho - di - e - me - mo - ri - am
sake we do in mem - o - ry

The first system of the musical score consists of a vocal line in the upper staff and a piano accompaniment in the lower staves. The key signature is one sharp (F#), indicating G major. The vocal line begins with a half note G4, followed by quarter notes A4, B4, and C5, then a quarter rest, followed by quarter notes D5, E5, and F#5. The piano accompaniment features a steady eighth-note pattern in the right hand and a similar pattern in the left hand, with some chords and rests.

fa - ci - mus
hold this day;

f *dimin.* *p*

F

The second system continues the musical score. The vocal line has a half note G4, followed by quarter notes A4, B4, and C5, then a quarter rest, followed by quarter notes D5, E5, and F#5. The piano accompaniment includes dynamic markings: *f* (forte) at the beginning, *dimin.* (diminuendo) in the middle, and *p* (piano) towards the end. A fermata is placed over the final note of the vocal line. The piano accompaniment also features a fermata over the final chord.

fac - e -
make them to

p

The third system shows the vocal line starting with a quarter rest, followed by quarter notes G4, A4, and B4, then a quarter rest, followed by quarter notes C5, D5, and E5. The piano accompaniment continues with a steady eighth-note pattern. A dynamic marking of *p* (piano) is present. The system concludes with a fermata over the final note of the vocal line.

as fac e - as Do - mi - ne de mor - te tran - si - re
pass, oh Lord from death un - to life

p *pp*

The fourth system continues the musical score. The vocal line has a half note G4, followed by quarter notes A4, B4, and C5, then a quarter rest, followed by quarter notes D5, E5, and F#5. The piano accompaniment includes dynamic markings: *p* (piano) and *pp* (pianissimo). The system concludes with a fermata over the final note of the vocal line.

G *meno p*

ad vi - tam quam
 ever last - ing As

o - lim A - bra - hae pro - mi - sis - ti
 un - to A - bra - ham Thou didst pro - mise

espress.

H dimin.

pro - mi - sis - ti et
 Thou didst prom - ise and

piu f *f* *dimin.*

mf *p*

se mi - ni o - jus
 to his seed for ev - er.

SOP. 1^o tempo Adagio molto. (♩=48)

ALT. *pp*

TEN. *pp*

BAS. *pp*

O Do - mi - ne Je - su
O Lord - - - God Jes - us

O Do - mi - ne Je - su Chris - te rex
O Lord - - - God Jes - us Christ King of

1^o tempo Adagio molto.

pp

O Do - mi - ne Je - su Chris - te rex glo - ri -
O Lord - - - God Jes - us Christ King of glo - ry

Chris - - - te Je - su Chris - - - te rex glo - ri -
Christ - - - - - Jes - us Christ King of glo - ry

Chris - - - te O Do - mi - ne li - be -
Christ - - - - - O Lord - - - God de - liv -

glo - - ri - ce - rex glo - ri a
glo - - ry - - - King - of glo - ry

J *cresc.*

- a li - be - ra a - ni - mas de - func - to - rum de
 de - liv - er Thou the souls of the dead from the

a li - be - ra a - ni - mas de - func - to - rum de
 de - liv - er Thou the souls of the dead from the

- ra a - ni - mas de - func - to - rum de
 er Thou the souls of the dead from the

li - be - ra de - liv - er Thou de - func - to - rum de
 the souls of the

cresc.

f

pae - nis in - fer - ni de po - nis in -
 pains of Hell from the pains of

pae - nis in - fer - ni de po - nis in -
 pains of Hell from the pains of

pae - nis in - fer - ni de po - nis in -
 pains of Hell from the pains of

- to - rum de pae - nis in - fer -
 dead from the pains of Hell

f

pp

- fer - ni et de pro - fun - do la -
 Hell - and - from the deep - lake

- fer - ni et de pro - fun - do la -
 Hell - and - from the deep - lake

- fer - ni et de pro - fun - do la -
 Hell - and - from the deep - lake

- ni et de pro - fun - do la -
 and - from the deep - lake

pp

dolce sempre. **K**

- cu, Ne ca dant in obs - cu -
 nor let them fall in - to dark

dolce

- cu, Ne ca dant in obs - cu -
 nor let them fall in - to dark

dolce

- cu, Ne ca dant in obs - cu -
 nor let them fall in - to dark

dolce

cu. Ne ca dant in obs - cu -
 nor let them fall in - to dark

K

pp

ro - - - - - A - - - - - men A - - - - -
ness. - - - - - pp - - - - - ppp

ro - - - - - A - - - - - men A - - - - -
ness. - - - - - pp - - - - - ppp

ro - - - - - A - - - - - men A - - - - -
ness. - - - - - pp - - - - - ppp

ro - - - - - A - - - - - men A - - - - -
ness. - - - - - pp - - - - - ppp

pp ppp

- - - - - men A - - - - - men - - - - -
- - - - - men A - - - - - men - - - - -
- - - - - men A - - - - - men - - - - -
- - - - - men A - - - - - men - - - - -

men A - - - - - men

III_SANCTUS

And^{te} Moderato. ♩ = 60

SOPRANOS

CONTRALTOS

1^{re} et 2^e TÉNORS

1^{re} et 2^e BASSES

PIANO

The musical score for the first system includes staves for Soprano, Contralto, Tenors, and Basses, all of which are currently empty. Below these is the piano accompaniment, consisting of a grand staff with treble and bass clefs. The piano part begins with a *dolce.* marking and a dynamic of *p*. The melody in the right hand features a series of eighth-note patterns, while the left hand provides a steady accompaniment.

Ad.

The second system features vocal staves and piano accompaniment. The vocal staves are marked with *pp*. The lyrics are: "Sanctus Holy Sanctus Holy". The piano accompaniment continues with the same melodic and harmonic patterns as in the first system.

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

- tus
ly

pp
Sanc tus Sanc

pp
1^{es} BASS.
Sanc tus Sanc
Ho ly Ho

dolce sempre.

Detailed description: This system contains the first two measures of the score. It features a vocal line with lyrics '- tus' and 'ly' on a long note, and a piano accompaniment. The piano part includes a first bass line with lyrics 'Sanc tus Sanc' and 'Ho ly Ho' on a long note, and a grand staff with the instruction '*dolce sempre.*'

Sanc tus Do mi
Ho ly is mi the

- tus
ly

Detailed description: This system contains the next two measures. The vocal line continues with lyrics 'Sanc tus Do mi' and 'Ho ly is mi the'. The piano accompaniment continues with the grand staff.

- nus
Lord

Sanc - - - tus Do - mi -
Ho - - - ly is the

Sanc - - - tus Do - mi -

p

Detailed description: This system contains the first two systems of a musical score. The top system features a vocal line with lyrics '- nus' and 'Lord' on a long note, and a piano accompaniment. The second system continues the vocal line with lyrics 'Sanc - - - tus Do - mi -' and 'Ho - - - ly is the' on a long note, with the piano accompaniment continuing. The piano part is marked with a piano (*p*) dynamic.

A

Do - mi - nus De -
Ho - ly is the Lord

- nus
Lord

- nus

A

Detailed description: This system contains the next two systems of the musical score. The third system features a vocal line with lyrics 'Do - mi - nus De -' and 'Ho - ly is the Lord' on a long note, with a piano accompaniment. The fourth system continues the vocal line with lyrics '- nus' and 'Lord' on a long note, with the piano accompaniment continuing. The piano part is marked with a piano (*p*) dynamic.

- us

Do - mi - nus De -

Do - mi - nus De
Ho - ly is the Lord

The first system of the musical score consists of four staves. The top staff is a vocal line with a treble clef and a key signature of two flats (B-flat and E-flat). It begins with a long note on the word '- us' followed by a quarter rest. The second staff is another vocal line, mostly silent. The third and fourth staves are piano accompaniment, with the right hand in a treble clef and the left hand in a bass clef. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. The lyrics 'Do - mi - nus De -' are written under the vocal staves, and 'Do - mi - nus De' and 'Ho - ly is the Lord' are written under the piano accompaniment staves.

De - us Sa - ba -
God of Hosts

pp
- us

pp
- us

The second system of the musical score continues with four staves. The top staff is a vocal line with a treble clef and a key signature of two flats. It contains the lyrics 'De - us Sa - ba -' and 'God of Hosts'. The second staff is another vocal line, mostly silent. The third and fourth staves are piano accompaniment, with the right hand in a treble clef and the left hand in a bass clef. The piano part continues with the eighth-note accompaniment. The lyrics '- us' are written under the vocal staves, and '- us' is written under the piano accompaniment staves. The dynamic marking *pp* (pianissimo) is placed above the piano staves. The system concludes with a fermata over the final notes.

oth

De - - - us Sa - - ba
God of Hosts!

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". The second staff is a vocal line with the lyrics "De - - - us Sa - - ba" and "God of Hosts!". The third staff is a vocal line with the lyrics "De - - - us Sa - - ba". The fourth staff is a piano accompaniment consisting of two staves (treble and bass clef) with a complex, rhythmic pattern.

poco cresc. B

Sanc - - tus Do - - mi - nus
Ho - - ly is the Lord

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 "Ho - - ly is the Lord". The second staff is a vocal line with the lyrics "oth". The third staff is a vocal line with the lyrics "oth". The fourth staff is a piano accompaniment consisting of two staves (treble and bass clef) with a complex, rhythmic pattern. The system is marked with "poco cresc." and "B" above the first two staves, and "B" above the piano accompaniment.

SOPR.

De God us

TEN. *pp*

De Lord us De us
 1^{es} BASS. *pp*
 De us De us

Sa ba oth
 Hosts
 Sa ba oth

C sempre dolce.
SOPR.

Ple - ni sunt cœ - li et
Heav - en and earth - - - are

ter - - - - - ra
full

dolce.

TEN.

Glo - - ri - a glo - ri - a
of Thy glo - - -

1res BASS. *sempre dolce.*

Glo - - ri - a glo - - ri - a

tu - - - - - a
 ry. - - - - -

tu - - - - - a

The first system consists of two vocal staves (Soprano and Bass) and a piano accompaniment. The vocal lines are simple, with long horizontal lines indicating sustained notes. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand, with some chords.

D
 SOPR.
p

Ho - san - na in - - - - - ex -
 Ho - san - na in - - - - - the

D

ped. *ped.*

The second system begins with a dynamic marking of *p* and a tempo marking of **D** (Allegretto). It features a Soprano vocal line with lyrics and a piano accompaniment. The piano accompaniment has a similar rhythmic pattern to the first system. Pedal markings (*ped.*) are present under the piano accompaniment.

- cel - - - - - sis
 high - - - - - est!

ped. *ped.* *ped.* *ped.* *ped.*

The third system continues the vocal and piano parts. The vocal line has lyrics and a piano accompaniment. Pedal markings (*ped.*) are present under the piano accompaniment.

poco a poco cresc.

Ho - san - na in ex - -
Ho - san - na in the

poco a poco cresc.

Red. * Red. *

- cel sis
high est!

F f

F ff

TEN. *ff*

Ho - san - - na in ex
Ho - san - - na in the

1^{re} et 2^{es} BASS. *ff*

Ho - san - - na in ex

ff

Ho - san - - na
Ho - san - - na

sempre ff

- cel - - sis in - - ex - cel - -
sempre ff

- cel - - sis in - - ex - cel - -
high - - *est* in - - *the* *high* - -

dim.

dim.

in - - ex - cel - - sis in - - ex -
in - - *the* *high* - - *est* *in* - - *the*

- sis

- sis
est!

p

p *pp*

cel - sis
high - est!

Div. *pp*
Sanc

Div. *pp*
Sanc
Ho

sempre pp

Detailed description: This system contains four vocal staves and a piano accompaniment. The vocal parts are in a key with two flats. The first two staves have lyrics: 'cel - sis high - est!'. The third and fourth staves have lyrics: 'Sanc' and 'Sanc Ho'. The piano accompaniment features a melodic line with eighth-note patterns and a bass line with sustained chords. Dynamics include *p* and *pp*, with 'Div.' markings for the vocal parts.

pp

Sanc tus
pp Ho ly

Sanc tus

tus

tus
ly

pp

Detailed description: This system continues the vocal and piano parts. The vocal parts have lyrics: 'Sanc tus', '*pp* Ho ly', 'Sanc tus', 'tus', and 'tus ly'. The piano accompaniment continues with similar melodic and harmonic patterns. Dynamics include *pp* and *pp*.

Four vocal staves in a grand staff format, each with a treble clef and a key signature of two flats. The first staff contains the lyrics "— — — — —". The second staff contains the lyrics "— — — — —". The third staff contains the lyrics "— — — — —". The fourth staff contains the lyrics "— — — — —".

First system of piano accompaniment. The right hand features a melodic line with eighth notes and a slur over the first two measures. The left hand provides a bass line with eighth notes. A dotted line with the number '8' is positioned above the first measure.

Second system of piano accompaniment, continuing the melodic and bass lines from the first system. A dotted line with the number '8' is positioned above the first measure.

Third system of piano accompaniment. The right hand features a melodic line with a trill (tr.) over the first two measures. The left hand provides a bass line with eighth notes. A dotted line with the number '8' is positioned above the first measure.

IV—PIE JESU

Adagio $\text{♩} = 44$ *dolce.*

Soprano Solo

Pi - e Je - su Do - mi - ne
Bless-ed Jes - us, Lord,

dolce.
PIANO. *pp*

Ad. *

Do - na e - is re - qui - em Do - na e - is
grant them rest; grant them

re - qui - em
rest

pp le plus lié possible.

A
un poco piu.

Pi - e Je - su
Bless - ed Jes - us,

Ped. *meno p*

Do - mi - ne do - na e - is re - qui - em
Lord, grant them rest,

mf

do - na e - is re - qui - em
grant them rest

dim. *pp et très*

B

dolce.

Do - grant

Ped. *sempre.*

na do na Do mi ne do na e is
them grant them, Lord, grant them

pp

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

re quiem sem pi ter nam re qui em
rest e ter nal rest

poco cresc.

Ad. *Ad.*

sem pi ter nam re qui em
grant them e ter nal rest

Cp

sem pi ter nam re qui em
e ter nal rest

pp

pp

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

mf D

Pi - e Pi - e Je - su Pi - e Je - su
 Bless - ed, bless - ed Jes - us, bless - ed Jes - us,

do - mi - ne do - na e - is do - na e - is
 Lord, grant them, grant them

très lié.

E

sem - pi - ter - nam re - qui - em
 e - ter - nal rest

pp

poco ritenuto.

sem - pi - ter - nam re - qui - em.
 e - ter - nal rest.

poco ritenuto.

V-AGNUS DEI

Andante. (♩ = 72)

SOPRANOS

ALTOS

TENORS

BASSES

Andante.

PIANO

dolce espressivo

poco a poco cresc.

f

dim.

Tous les Ténors *dolce espressivo.*

Ag - nus De - i qui tol - lis pec - -
Lamb of God, Who tak - est a -

p

- ca way - ta ta mun di Do - grant -
sins, - world's - world's - sins, - grant -

A poco cresc.

- na e - is do - na e - is them, grant na e - is them

dim.

re qui em - - - - - Ag - nus fLamb of Ag - nus. f Ag - nus fLamb of

dim.

Ag - nus B Lamb of

p *cresc.* *f*

De - i Ag - nus De - i qui
p God, Lamb of God *f* Who

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

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

De - i Ag - nus of De - i qui
 God, Lamb of God Who

p *cresc.* *f*

tol - lis
 tak - est

pec - ca - ta
p a - way the

mun
 world's

p *cresc.*

tol - lis
 tak - est

pec - ca - ta
p a - way the

mun
 world's

tol - lis
 tak - est

pec - ca - ta
p a - way the

mun
cresc. world's

p *cresc.*

tol - lis
 tak - est

pec - ca - ta
p a - way the

mun
 world's

f sempre. **C**

- di do na do na e
f sempre. sins, grant them grant them
f sempre. do na do na e
f sempre. do DIV. do na e

- di do na do na e
 sins, grant them grant them

f sempre.

dim. *p*

- is re - qui - em. _____

dim. rest *p*

- is re - qui - em. _____

dim. *p*

- is re - qui - em. _____

dim. *p*

- is re - qui - em. _____

dim. *p*

- is re - qui - em. _____

rest

dim. *p*

TENORS. *expressivo.*

Ag - nus De - i qui tol - lis pec -
Lamb of God, who tak - est a -

ca - ta mun - di do - na - do -
way the world's sins, grant them, grant

cresc. D

na e - is re - qui - em
them is rest

p

sem pi - ter - nam re - qui -
grant them eter - nal

dolce.

dolce sempre. E

Lux æ - ter - - na
 Let e - ter - - nal
 pp
 DIV. Lux æ -
 pp Let e -
 DIV. Lux æ -
 pp Let e -

E
 pp
 Led. *

lu - ce - at e - - is lu - ce - at
 light shine on them, Lord shine on
 - ter - - - na lu - ce - at e - - is
 ter - - - nal light shine on them - - is
 - ter - - na lu - ce - at e - - is
 ter - - - na lu - ce - at e - - is

Led. * Led. * Led. *

them is Do mi ne
O Lord on them

lu ce at e lu is Do mi ne
Lord, shine on them, on them, O Lord,

lu ce at e lu is Do mi ne

lu ce at e lu is Do mi ne
Lord, shine on them, on them, O Lord,

dolce sempre.

cum sanc tis tu is in
with Thy saints through out e ter

cum sanc tis tu is in e ter

cum sanc tis tu is in e ter

cum sanc tis tu is in e ter

p

dolce sempre.

cum sanc tis tu is in
with Thy saints through out e ter

cum sanc tis tu is in e ter

cum sanc tis tu is in e ter

cum sanc tis tu is in e ter

p

- ter - - - nam qui a pi - - us
 ni - - - ty for Thou art good, - - us
 - ter - - nam qui a pi - - us
 - ter - - nam qui a pi - - us
 - ter - - nam ty qui for Thou art pi good, - - us

The first system consists of five staves. The top four staves are vocal parts (Soprano, Alto, Tenor, Bass) with lyrics. The fifth staff is the piano accompaniment. The music is in a minor key with a common time signature. The lyrics are: "ter - - - nam qui a pi - - us ni - - - ty for Thou art good, - - us".

pi - - us es cum sanc - - tis
 with Thy saints through -
 pi - - us es cum sanc - - tis
 pi - - us es cum sanc - - tis
 pi - - us es cum with Thy sanc - - tis through -

The second system consists of five staves. The top four staves are vocal parts (Soprano, Alto, Tenor, Bass) with lyrics. The fifth staff is the piano accompaniment. The music is in a minor key with a common time signature. The lyrics are: "pi - - us es cum sanc - - tis with Thy saints through -". There are dynamic markings "F" and "cresc." above the vocal lines. The piano accompaniment includes a "cresc." marking.

molto.

tu out is e in ter æ ni ty, num for

molto.

tu is in æ ter num

molto.

tu is in æ ter num

molto.

tu out is e in ter æ ni ty, num for

molto.

ff sempre.

qui Thou a art pi good, us

ff sempre.

qui a pi us

ff sempre.

qui a pi us

ff sempre.

qui Thou a art pi good, us

ff sempre.

G

es

es

es

G

ff

Molto Largo. (♩ = 40)

pp

Re - qui - em æ -
Grant them rest e -

pp

Re - qui - em æ -

pp

Re - qui - em æ -

pp

Re - qui - em æ -
Grant them rest e -

Molto Largo.

ff

pp

ter - nam
ter - nal,

do - na
grant them,

e - is Do - mi
grant them rest, O

ne
Lord,

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

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

ter - nam
ter - nal,

do - na
grant them,

e - is Do - mi
grant them rest, O

ne
Lord,

ff *p*

H *cresc.* *f.* *dim.*

Et lux per pe - tu - a lu - ce - at lu -
and let e - ter - nal light shine on them, shine

cresc. *f.* *dim.*

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

cresc. *f.* *dim.*

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

H *ff* *f.* *dim.*

Et lux per pe - tu - a lu - ce - at lu -
and let e - ter - nal light shine on them, shine

vallo

pp 1^o Tempo.

- ce - at lu - ce - at e - - - is
 on them, shine _____ on _____ them.

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

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

- ce - at lu - ce - at e - - - is
 on them, shine _____ on _____ them.

1^o Tempo.

pp *p*
molto espressivo.

cresc. *f*

sempre. *p*

VI-LIBERA ME

Molto mod^{to} $\text{♩} = 60$

SOPRANOS.

ALTOS.

TENORS.

BASSES.

BARITONE SOLO

Li - be - ra me,
De - - liv - er

Molto mod^{to}

PIANO

p

Do - mi - ne De - mor - te æ - ter -
me, O Lord, from e - ter - nal

na death In di - e il - la tre -
in A that aw - ful

- men - da in di - e il - aw - ful
day in that

- la day Quan - do cœ - li mo - ven di
day when heav - en and earth shall be
poco a poco B

sunt, quan - do cœ - li mo - ven - di sunt, et be
moved, when heav - en and earth shall be moved, be
crescendo.

ter - ra Dum ve - ne - ris ja - di -
moved when Thou shalt come to
sempre

sempre f

Poco Rall.

- ca - re se - cu - lum per ig -
judge to judge the world by fire.

A tempo.

- nem

C SOP.
pp

Tre - mens tre - mens fac - tus sum e -
ALT. Full of ter - ror full of ter - ror am

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

TEN.
pp

BAS. Tre of mens fac - tus sum e -
pp Full of ter - ror am I and I fear the

C Tre Full of ter - ror am - mens e -
Full of ter - ror am I and I

p

D

- go I and I fear the trial and the wrath to

- go Et ti - me -

- go trial and the wrath to

- go fear the trial and the wrath to

D

f

- o come Full of discussion I and I fear at the

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

- o come Full of discussion I and I fear at the

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

- o come Full of discussion I and I fear at the

f

p

- que ven - tu - ra i - ra
 trial and the wrath to come.

- que ven - tu - ra i - ra
 trial and the wrath to come.

- que ven - tu - ra i - ra
 trial and the wrath to come.

- que ven - tu - ra i - ra
 trial and the wrath to come.

p

f

Più mosso. (♩ = 72) *ff*

Di - es il - la
ff That day shall

Di - es il - la

Di - es il - la

Più mosso. *f*

Di - es il - la
 That day shall

ff sempre.

Di - - - es i - - - roe Ca - - - la - mi -
 be - - - a day of *ff* wrath, - - - la - mi -
ff sempre.

Di - - - es i - - - roe Ca - - - la - mi -
ff sempre.

Di - - - es i - - - roe Ca - - - la - mi
ff sempre.

Di - - - es i - - - roe Ca - - - la - mi -
 be - - - a day of wrath, - - - of

ff sempre.

- ta - - tis, Et mi se - ri - œ
 ca - lam - i - ty and mis - er - y;

- ta - - tis, Et mi se - ri - œ

- ta - - tis, Et mi se - ri - œ

- ta - - tis, Et mi se - ri - œ
 ca - lam - i - ty and mis - er - y;

E *ff*

Di - - - es il - la shall Di - - - es
ff That - - - day shall be - - - a

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

ff

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

ff

Di - - - es il - la shall Di - - - es
 That - - - day shall be - - - a

E

ff

sempre

mag - na Et a ma - ra a -
 might - y one *sempre* and ex - ceed - ing -

mag - na Et a - ma - ra a -

sempre

mag - na Et a - ma - ra a -

sempre

mag - na Et a - ma - ra a -
 might - y one and ex - ceed - ing -

sempre

sempre

dim. **F** *p*

- ma - ra val - bit - ter. Re - qui
ly - Grant

- ma - ra val - de Re - qui

- ma - ra val - de Re - qui

- ma - ra val - de Re - qui
ly bit - ter. Grant

dim. **F** *p*

- em - æ - ter - nam
them e - ter - nal

- em - æ - ter - nam

- em - æ - ter - nam

- em - æ - ter - nam
them e - ter - nal

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

Do - - - na e - - - ter - - - is - - - Do - - - mi -
rest, - - - *cres* - - - e - - - ter - - - *cen* - - - nal - - - rest, - - - do -
cres - - - na e - - - is - - - Do - - - mi -
cres - - - na e - - - is - - - *cen* - - - do -
cres - - - na e - - - is - - - Do - - - mi -
cres - - - na e - - - is - - - *cen* - - - do -
Do - - - na e - - - ter - - - is - - - Do - - - mi -
rest, - - - e - - - ter - - - nal rest, - - - O

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

f \rightrightarrows *p*

ne Et lux per per - pe - - tu -
Lord, and let per pe - - tu -
- ne Et lux per pe - - tu -
ne Et lux per pe - - tu -
- ne Lord, and let per pe - - tu -
- tu -

f \rightrightarrows *p*

sempre dolce. **G**

sempre dolce. *sempre dolce.* *sempre dolce.* *sempre dolce.*

- a al *sempre dolce.* lu - ce - at e -
light shine on them,

- a lu - ce - at e -
e -

- a lu - ce - at e -

- a al lu - ce - at e -
light shine on them,

G

H Moderato. (♩ = 60) pp

on - - - is - - -
them.

on - - - is - - -
them, Lu - ce - at e -
light shine on them - - -

- - - is - - -
is

on - - - is - - -
them, Lu - ce - at e -
light shine on them - - -

H Moderato.

mf

on - - - is - - - them.

mf

on - - - is - - - them.

sf

cresc.

f

p dolce

Li - - liv - er - ra - me Do - mi - ne
De - - liv - er - ra - me O Lord

p dolce

Li - - be - ra - me Do - mi - ne

p dolce

Li - - be - ra - me Do - mi - ne

p dolce

Li - - liv - er - ra - me Do - mi - ne
De - - liv - er - ra - me O Lord

dim.

p

de mor - te . œ - ter na
from e - ter - nal death

de mor - te œ - ter - - - na

de mor - te œ - ter - - - na

de mor - te œ - ter - - - na
from e - ter - nal death

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass range. The lyrics are: 'de mor - te . œ - ter na' (from e - ter - nal death). The piano accompaniment features a steady bass line and chords in the right hand.

In di - e il - la tre - men - da
in that aw - ful day

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 that aw - ful day

The second system consists of four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass range. The lyrics are: 'In di - e il - la tre - men - da' (in that aw - ful day). The piano accompaniment features a steady bass line and chords in the right hand.

in di - e il - - - ful - la
 in that aw - - - day

p *mf*

in di - e il - - - ful la
 in that aw - - - day

mf

K

Quan - do cœ - li mo - ven - di sunt earth Quan - do
 when heav - - en and earth shall be

p *cresc.*

Quan - do cœ - li mo - ven - di sunt earth Quan - do
 when heav - - en and earth shall be

K

p *cresc.*

f

coe - li mo - ven - di sunt et ter - ra
 moved, - when heav - en and earth shall be moved ra -

coe - li mo - ven - di sunt et ter - ra

coe - li mo - ven - di sunt et ter - ra

coe - li mo - ven - di sunt et ter - ra
 moved, - when heav - en and earth shall be moved ra -

ff

Dum ve - ne - ris ju - di - ca
ff when Thou - shalt come to judge - - -

Dum ve - ne - ris ju - di - ca - - -

Dum ve - ne - ris ju - di - ca - - -

Dum ve - ne - ris ju - di - ca
 when Thou - shalt come to judge - - -

ff sempre

sempre. L

re se - cu - lum judge per ig - - - nem
 shalt come to sempre.

re se - cu - lum judge per ig - - - nem
 sempre.

re se - cu - lum judge per ig - - - nem
 sempre.

re se - cu - lum judge per ig - - - nem
 sempre.

re se - cu - lum judge per ig - - - nem

L

BARITONE SOLO
p dolce

Li - - be - ra - me Do - mine
 De - - liv - er me O Lord

p

Li - be - ra
De - liv - er
pp

Li - be - ra
pp

Li - be - ra

p De mor - te æ - ter - na Li be - ra
from e - ter - nal death de - liv - er

Basses Div. *pp*

me,
me,
Do - mi - ne
O Lord.

me,
DIV.
Do - mi - ne

me,
Do - mi - ne

me,
me,
Do - mi - ne
O Lord.

pp

VII— IN PARADISUM

And^{te} Moderato. (♩ = 85)

SOPRANOS

ALTOS

TENORS

BASSES

PIANO

p dolce.

p dolce.

In pa - - - ra di
In Par - - - a - - - dise

..sum

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line begins with a long note on the word "sum" followed by a melodic phrase. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a simple bass line in the left hand.

De - du - cant - an - gels re - ceive

The second system continues the vocal line with the lyrics "De - du - cant - an - gels re - ceive". The piano accompaniment maintains the same rhythmic pattern as the first system.

li - in
thee at

p sempre.

The third system continues the vocal line with the lyrics "li - in thee at". The piano accompaniment continues with the same rhythmic pattern. The instruction "*p sempre.*" is written above the vocal line.

A tu - o ad - ven - tu sus -
thy com - ing may

p

The fourth system begins with a section marked "A". The vocal line continues with the lyrics "A tu - o ad - ven - tu sus - thy com - ing may". The piano accompaniment continues with the same rhythmic pattern. The instruction "*p*" is written below the piano part.

ci - piant te mar - ty -
the mar - tyrs re - ceive

- res
thee

sempre dolce.
et per - du - cant te
and bring thee

B
in ci - vi - ta - tem sanc - tam Je -
in - to the Ho - ly Ci - ty Je -

First system of musical notation. It includes a vocal line with lyrics: - ru - - - - sa - lem Je - / ru - - - - sa - lem Je -. Below the vocal line are two staves for piano accompaniment. The first piano staff is marked *DIV. pp* and contains the lyrics Je - - - - ru - - - - sa - - - - . The second piano staff is marked *DIV. pp* and contains the lyrics Je - - - - ru - - - - sa - - - - . The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a simple bass line in the left hand.

Second system of musical notation. It continues the vocal and piano parts from the first system. The vocal line lyrics are: - ru - - - - sa - lem Je - / ru - - - - sa - lem Je -. The piano accompaniment continues with the same rhythmic pattern. A *cresc.* marking is present above the piano staff in the second measure of this system. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a simple bass line in the left hand.

First system of a musical score. It consists of five staves. The top staff is a vocal line with lyrics: "ru - sa - lem" and "ru sa - lem". The second staff is a vocal line with lyrics: "Je - Je -". The third and fourth staves are vocal lines with lyrics: "lem" and "lem". The fifth staff is a piano accompaniment with a dynamic marking of *mf*. The key signature has one sharp (F#) and the time signature is common time (C). The first measure is marked with a first ending bracket.

Second system of a musical score. It consists of five staves. The top staff is a vocal line with lyrics: "Je - ru - sa -". The second staff is a vocal line with lyrics: "Je - 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 a piano accompaniment with a dynamic marking of *ppp*. The key signature has one sharp (F#) and the time signature is common time (C). The first measure is marked with a common time signature (C) and a dynamic marking of *ppp*.

- lem
lem

- lem
lem

- lem
lem

- lem
lem

This system contains four staves. The top two staves are vocal lines with lyrics '- lem' and 'lem' written below them. The bottom two staves are piano accompaniment. The music is in a key with two sharps (D major) and a 4/4 time signature.

frapper légèrement l'Octave

pp

This system features piano accompaniment for two staves. The right hand has a rhythmic pattern of eighth notes with slurs, and the left hand has a simple bass line. The instruction 'frapper légèrement l'Octave' is written above the right hand, and 'pp' (pianissimo) is written below the left hand.

SOPRANOS
P sempre.

Cho - rus an - ge - cho -
There - - - - - may the cho -

This system features a Soprano vocal line and piano accompaniment. The vocal line has lyrics 'Cho - rus an - ge - cho -' and 'There - - - - - may the cho -'. The piano accompaniment continues with the same rhythmic pattern as in the previous system.

- lo - rum te - sus - ci - pi -
ir of an - gels re - ceive

This system features a Soprano vocal line and piano accompaniment. The vocal line has lyrics '- lo - rum te - sus - ci - pi -' and 'ir of an - gels re - ceive'. The piano accompaniment continues with the same rhythmic pattern.

at thee et and cum with

La - za - ro quam - dam
La - za - rus, once a

pau - pe - re
beg - ger,

Et and cum with La - za - ro
and with La - za - rus,

cresc.

quam - dam pau - pe - re
once cresc. *beg* ger, - re

f

ce - ter nam ha - be - as
E *E* mayst - thou have e - ter - nal

pp

re - qui -
pp rest - have

re - qui -
 re - qui -
 re - qui -
 rest, have

- em!
rest

- em!

- em!

- em!
rest

This section contains four vocal staves. The first staff has a vocal line with a note followed by a rest, with the lyrics "- em!" and "rest" below it. The second staff has a vocal line with a note followed by a rest, with the lyrics "- em!" below it. The third and fourth staves have vocal lines with notes followed by rests, with the lyrics "- em!" below them.

pp

This system shows the piano accompaniment for the first system. The right hand features a rhythmic pattern of eighth notes with slurs and accents. The left hand provides a simple harmonic accompaniment with quarter notes.

pp F

æ - - - ter - - -
e - - - ter - - - *pp*

æ -
pp

æ -
pp

æ -
e -

This system contains four vocal staves. The first staff has a vocal line with a note, a dynamic marking of *pp*, and a fermata over the note, with the letter "F" above it. The second staff has lyrics "æ - - - ter - - -" and "e - - - ter - - -" with a dynamic marking of *pp* at the end. The third and fourth staves have lyrics "æ -" and "æ -" with dynamic markings of *pp*.

F

This system shows the piano accompaniment for the second system. The right hand continues the rhythmic pattern of eighth notes with slurs and accents. The left hand provides a simple harmonic accompaniment with quarter notes.

- nam
nal

ha rest, - - - mayst thou

- ter - - - nam

ha - - - be -

- ter - - - nam

ha - - - be -

- ter - - - nam
ter - - - nal

ha rest, - - - be -
mayst thou

The first system of the musical score consists of five staves. The top four staves are vocal parts, and the bottom two are piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: "- nam nal ha rest, - - - mayst thou - ter - - - nam ha - - - be - - ter - - - nam ha - - - be - - ter - - - nam ter - - - nal ha rest, - - - be - mayst thou". The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

- as
have

- as

- as

- as
have

The second system of the musical score consists of five staves. The top four staves are vocal parts, and the bottom two are piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: "- as have - as - as - as have". The piano accompaniment continues with the same rhythmic pattern as the first system.

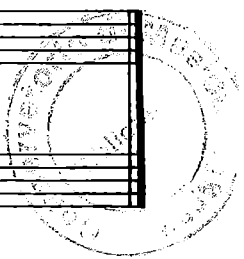
ppp
re - - - - - ter - - - - - qui -
ppp
re - - - - - qui -
ppp
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