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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,
Grant them rest e - ter - nal,

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. *vs.*

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
Thee in Je - ru - sa - lem

ex - au - di
ff give ear to,

ex - au - di
ff

ex - au - di
ff

E ex - au - di
give ear to,

ff

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

ff

p ex - au - di o - ra - ti - o - nem me - am
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.

sempre

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

F

pp **G**

ve - ni - et
come - at - last

p

ve - ni - et

p

ve - ni - et

p

ve - ni - et
come - at - last

p

très soutenu.

dolce. espress.

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

dolce. espress.

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

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, mer - cy, *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*

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

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

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

- son
us

- son

- son

- son
us

This system contains four vocal staves. The first three staves are in treble clef, and the fourth is in bass clef. Each staff begins with a whole rest, indicating that the vocalists are silent for this measure.

p sempre

This system shows the piano accompaniment. The right hand (treble clef) plays a melodic line with eighth and sixteenth notes, while the left hand (bass clef) provides a harmonic accompaniment with chords and moving lines. The dynamic marking *p sempre* is placed below the first measure.

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

This system contains four vocal staves. Each staff begins with a *pp* dynamic marking. The lyrics are written below the notes. The first staff has two lines of lyrics: "e - le - i - son" and "mer - cy on us". The second and third staves have "e - le - i - son". The fourth staff has two lines: "e - le - i - son" and "mer - cy on us".

This system shows the piano accompaniment for the second system. The right hand (treble clef) continues the melodic line, and the left hand (bass clef) continues the harmonic accompaniment. The music concludes with a final chord in the right hand.

K 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

ppp

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

ppp

e - le - i - son

ppp

e - le - i - son.

ppp

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

ppp

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 Je_sus Christ King of glory — de - liv - er

- cu — O Do_mine Je_su Chris te rex glo_riæ —
 om'd — O Lord God Je_sus 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* *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

fa - ci - mus
hold this day;

f *dimin.* *p*

fac - e
make them to

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

pp

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

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

fa - ci - mus
hold this day;

f *dimin.* *p*

F F

fac - e -
make them to

p

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

p *pp*

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 *p* dynamic. 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 arranged in four parts: Soprano, Contralto, Tenors, and Basses. The lyrics are: "Sanctus Holy Sanctus Holy". The vocal lines are mostly rests, with some notes in the Soprano part. 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

1^{es} BASS.
pp
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. Below it is a bass line for the first bass voice, marked *pp*, with lyrics 'Sanc tus Sanc' and 'Ho ly Ho'. The piano accompaniment is marked *dolce sempre.* and consists of a flowing sixteenth-note pattern in the right hand and a supporting bass line in the left hand.

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 bass line has lyrics '- tus' and 'ly'. The piano accompaniment continues with the same *dolce sempre.* texture, featuring a melodic line in the right hand and a bass line in the left hand.

- 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 piano accompaniment. The third system continues the vocal line with lyrics 'Sanc - - - tus Do - mi -' and piano accompaniment. The piano accompaniment consists of a treble and bass clef with a piano (*p*) dynamic marking.

A

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

- nus
Lord

- nus

A

Detailed description: This system contains the third and fourth 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, and a piano accompaniment. The fourth system continues the vocal line with lyrics '- nus' and 'Lord' on a long note, and piano accompaniment. The fifth system continues the vocal line with lyrics '- nus' on a long note, and piano accompaniment. The piano accompaniment consists of a treble and bass clef with an *A* dynamic marking.

- us

Do - mi - nus De -

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

The first system of the musical score features a vocal line and piano accompaniment. The vocal line begins with a long note on the syllable '- us'. The piano accompaniment consists of a flowing eighth-note pattern in the right hand and a steady eighth-note bass line in the left hand. The lyrics 'Do - mi - nus De -' are written under the vocal line. A second vocal line continues the lyrics 'Do - mi - nus De' and 'Ho - ly is the Lord'.

De - us Sa - ba -
God of Hosts

pp
- us

pp
- us

The second system continues the musical score. The vocal line has two parts: the first part sings 'De - us Sa - ba -' and 'God of Hosts'; the second part sings '- us'. The piano accompaniment continues with the same eighth-note pattern. The dynamic marking *pp* (pianissimo) is placed above the vocal line and below the piano accompaniment. The system concludes with a fermata over the final note.

oth

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

De - - - us Sa - - ba

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line begins with the word "oth" and continues with "De - - - us Sa - - ba" and "God of Hosts!". The piano accompaniment consists of a treble and bass clef with a complex rhythmic pattern of eighth and sixteenth notes.

poco cresc. **B**

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

oth

oth

B

The second system of the musical score begins with the instruction "poco cresc." and a section marker "B". The vocal line continues with "Sanc - - - tus Do - - mi - nus" and "Ho - - ly is the Lord". The piano accompaniment continues with a similar rhythmic pattern, and a second section marker "B" is placed above the piano part.

SOPR.

De - - - - - us

God

The first system of the score features a Soprano line and a Piano accompaniment. The Soprano part begins with a long note on 'De' followed by a melodic line for 'us'. The Piano accompaniment consists of a flowing sixteenth-note melody in the right hand and a supporting bass line in the left hand. The key signature has two flats, and the time signature is 4/4.

TEN. *pp*

De - - - - - us De - - - - - us

Lord God of

1^{es} BASS. *pp*

De - - - - - us De - - - - - us

The second system includes a Tenor line, a First Bass line, and a Piano accompaniment. The Tenor part has a melodic line for 'De us De us'. The First Bass part has a lower melodic line for 'De us De us'. The Piano accompaniment continues with a similar sixteenth-note texture. The dynamic marking *pp* is present for both the Tenor and First Bass parts.

Sa - - - - - ba - - - - - oth

Hosts

Sa - - - - - ba - - - - - oth

The third system features a Soprano line and a Piano accompaniment. The Soprano part has a melodic line for 'Sa ba oth' with the word 'Hosts' written below it. The Piano accompaniment maintains the sixteenth-note texture. The system concludes with a double bar line.

C sempre dolce.
SOPR.

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

ter - - - - - ra
full

dolce.

TEN.

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

1^{res} BASS. *sempre dolce.*

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

tu - - - - a
ry. - - - - -
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 long horizontal lines indicating sustained notes. 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 -
Ho - san - na in - - - - the

D

ped. *ped.*

The second system features a Soprano vocal line (treble clef) and piano accompaniment (grand staff). The vocal line is marked with a dynamic of *p* and includes the lyrics "Ho - san - na in - - - - ex -" and "Ho - san - na in - - - - the". The piano accompaniment continues with the same rhythmic pattern as the first system. Pedal markings (*ped.*) are present at the beginning and middle of the system.

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

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

The third system continues the vocal and piano parts. The vocal line includes the lyrics "- cel - - - - sis" and "high - - - - est!". The piano accompaniment maintains its rhythmic pattern. Multiple pedal markings (*ped.*) are used throughout the system to indicate sustained bass notes.

poco u poco cresc.

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

poco u poco cresc.

Ad. * *Ad.* *

- cel sis
 high est!

F f

F ff

TEN. *ff*

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

1^{us} & 2^{us} 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 staves. The top two staves are vocal lines in treble clef with lyrics. The third and fourth staves are piano accompaniment in treble and bass clefs, respectively, featuring long, sustained notes with a 'Div.' (divisi) marking. The piano part below has a 'sempre pp' marking and shows a melodic line with slurs and ties.

pp

Sanc tus
pp Ho ly

Sanc tus

tus

tus
ly

pp

pp

Detailed description: This system contains four staves. The top two staves are vocal lines in treble clef with lyrics. The third and fourth staves are piano accompaniment in treble and bass clefs, featuring long, sustained notes. The piano part below has a 'pp' marking and shows a melodic line with slurs and ties.

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.* *

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

A *poco cresc.*

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

dim.

re - qui - em

rest

B *f*

Ag - nus
f Lamb of

Ag - nus.
f

Ag - nus
f Lamb 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

cresc. *f*

p *cresc.*

tol - lis pec - ca - ta mun
 tak - est *p* a - way the world's

tol - lis pec - ca - ta mun
cresc.

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

tol - lis pec - ca - ta mun
 tak - est a - way the world's

cresc.

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

PIANO

Andante.

*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

f sempre. **C**

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

- di do na do na e
f sempre. DIV.

- 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. _____
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 - qui -

dolce.

dolce sempre. E

Lux æ - ter - na
 Let e - ter - nal
 DIV. Lux æ -
 DIV. Lux æ -
 - em
 rest

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 -

cum sanc - tis tu - is in e -

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 ni - - 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 and "cresc." below the piano accompaniment.

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

V

Molto Largo. (♩ = 40)

pp Re - qui - em
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 - ne
grant them rest, O 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 In di - e il - la tre -
death in A that aw - ful

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

p *mf*

la day
day

Quan do ce li mo ven di
when heav en and earth shall be

p *p* *B*

poco a poco *B*

sunt moved, when ce li mo ven di sunt, et be
moved, when heav en and earth shall be moved, be

crescendo. *crescendo.*

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

f *sempre* *f* *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 - mens fac - tus sum e -
pp Full of ter - ror am I and I fear the

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

p

D

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

- go Et ti - me -

- go trial and the Et wrath - me - to

D

- go fear the Et trial and the wrath - me - to

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

f

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

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

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.

Più mosso. (♩ = 72) *ff*

Di es il la
ff That day shall

Di es il la

Di es il la

Di es il la
That day shall

Più mosso.

ff sempre.

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

Di - - - es i - - - roe Ca - - - la - mi -
 be - - - a day of *ff* 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

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

dim. **F** *p*

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

- ma - ra val - de Re - qui

- ma - ra val - de Re - qui

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

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* - - - - *cen* - - - - *do.*
rest, - - - - *cres* - - - - *cen* - - - - *do.*
rest, - - - - *cres* - - - - *cen* - - - - *do.*

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

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

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

f *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, Et and lux per per - pe - tu -
- ne Lord, Et and lux per per - pe - tu -

f *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 -
light shine on them,

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

- 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 -
light shine on them.

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

H Moderato.

Musical score for the first system. It consists of four staves: two vocal staves (Soprano and Alto) and two piano staves (Right and Left Hand). The vocal lines are marked *mf* and feature a crescendo. The lyrics are "on - - - is them." The piano accompaniment is marked *sf* and includes a *cresc.* marking.

Musical score for the second system. It consists of four staves: two vocal staves (Soprano and Alto) and two piano staves (Right and Left Hand). The vocal lines are marked *p dolce* and feature a crescendo. The lyrics are "Li - liv - be - ra me Do - mi - ne" and "De - liv - er me O Lord". The piano accompaniment is marked *dim.* and *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 voice. The lyrics are: 'de mor - te . œ - ter na' (from e - ter - nal death). The piano accompaniment is in the left hand, with a treble clef and a key signature of one flat (B-flat major or D minor). It features a steady accompaniment of chords and moving lines.

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 voice. The lyrics are: 'In di - e il - la tre - men - da' (in that aw - ful day). The piano accompaniment is in the left hand, with a treble clef and a key signature of one flat. It features a steady accompaniment of chords and moving lines.

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

in di - e il - - - la
 in di - e il - - - la

K

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

Quan - do cœ - li mo - ven - di sunt Quan - do

Quan - do cœ - li mo - ven - di sunt Quan - do

K

f
 cœ - li mo - ven - di sunt et ter - ra
 moved, - when heav - en and earth shall be moved ra -
 cœ - li mo - ven - di sunt et ter - ra
 cœ - li mo - ven - di sunt et ter - ra
ff
 cœ - 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
ff
 Dum ve - ne - ris ju - di - ca
ff
 Dum 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 per ig - - - - - nem
 sempre.

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

re se - cu - lum judge per ig - - - - - nem
 shalt come to judge by fire

L

BARITONE SOLO
p dolce

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

p

pp
Li - be - ra
De - liv - er
pp
Li - be - ra
pp
Li - be - ra
Basses Div. *pp*

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

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 its rhythmic pattern, providing harmonic support for the vocal melody.

li - in
thee at

p sempre.

The third system features the lyrics "li - in" and "thee at". The piano part includes the instruction *p sempre.* (piano, always). The vocal line continues with a melodic phrase that spans across the system.

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

p

The fourth system begins with a section marked *A* and contains the lyrics "tu - o ad - ven - tu sus -" and "thy com - ing may". The piano part includes the instruction *p* (piano). The system concludes with a melodic phrase in the vocal line.

ci - piant te mar - ty - res
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, both marked *DIV. pp*. The piano part 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 includes a *cresc.* marking. The piano part continues with the same rhythmic pattern as in the first system.

- ru - - - sa - lem
 ru - - - sa - lem

ppp
 Je -
 Je -

f
 - lem
f lem
 - lem
 lem

Je -
 Je -
 Je -
 Je -

mf

C ppp
 Je - ru - sa -
 Je - ru - sa -

- ru - sa -
ppp ru - sa -

- ru - sa -
ppp ru - sa -

- ru - sa -
 ru - sa -

C

- lem
lem

- lem
lem

- lem
lem

- lem
lem

frapper légèrement l'Octave

pp

SOPRANOS
P sempre.

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

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

D

- at
thee

et
and

cum
with

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

pau - pe - re
beg ger,

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

cresc.

quam - dam pau pe - re
once beg ger, re

f

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

pp

re rest, qui have
qui
qui
re rest, qui 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 melodic line with eighth notes and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single 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 followed by a rest, with the lyrics "æ - - - ter - - -" and "e - - - ter - - -" below it. The second staff has a vocal line with a note followed by a rest, with the lyrics "æ -" and "e -" below it. The third and fourth staves have vocal lines with notes followed by rests, with the lyrics "æ -" and "e -" below them. Dynamics include *pp* and **F**.

F

This system shows the piano accompaniment for the second system. The right hand features a melodic line with eighth notes and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes.

- nam
 nal

ha rest, - - - mayst thou

- ter - - - nam ha - - - be -

- ter - - - nam ha - - - be -

- ter - - - nam ha rest, - - - be -
 ter - - - nal mayst thou

Musical score for the first system, featuring vocal parts and piano accompaniment. The system includes four vocal staves (Soprano, Alto, Tenor, Bass) and a grand staff for piano accompaniment. The lyrics are: "ter - nam ha - be - ter - nam ha rest, - mayst thou".

- as
 have

- as

- as

- as
 have

Musical score for the second system, featuring vocal parts and piano accompaniment. The system includes four vocal staves (Soprano, Alto, Tenor, Bass) and a grand staff for piano accompaniment. The lyrics are: "as have as as as have".

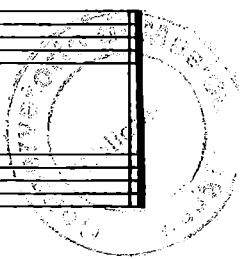
ppp
re - - - - - ter - - - - - qui
ppp
re - - - - - qui
ppp
re - - - - - qui
ppp
re
e - - - - - ter - - - - - qui
nal

- em
rest.

- em

- em

- em
rest.



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