

Sebastien Walfard  
ALTO I

# REQUIEM

Réduction pour Piano et Chant  
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GABRIEL FAURÉ Op.48.

## I-INTROÏT ET KYRIE

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

SOPRANOS  
ALTOS.  
TÉNORS.  
BASSES.

Re - qui - em æ - ter - nam,

Re - qui - em æ - ter - nam,

Re - qui - em æ - ter - nam,

Re - qui - em æ - ter - nam.

PIANO.

Molto largo

*ff* *pp*

*sempre pp* *Acresc.*

do - na e -  $\text{is}$  Do - mi - ne et lux per -

do - na e -  $\text{is}$  Do - mi - ne et lux per -

do - na e -  $\text{is}$  Do - mi - ne et lux per -

do - na e -  $\text{is}$  Do - mi - ne et lux per -

do - na e -  $\text{is}$  Do - mi - ne et lux per -

*ff* *pp*

*f* *sempre f* *dim.*

- pe - tu - a lu - ce - at t' lu -

*f* *sempre f* *dim.*

- pe - tu - a lu - ce - at t' lu -

*f* *sempre f* *dim.*

- pe - tu - a lu - ce - at t' lu -

*f* *sempre f* *dim.*

- pe - tu - a lu - ce - at t' lu -

*sempre f*

*sostenuto*

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

- ce - at t' lu - ce - at

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

- ce - at t' lu - ce - at

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

- ce - at t' lu - ce - at

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

- ce - at t' lu - ce - at

*ff*



1

*cresc.* *f* *ai: sombre*

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

e is **S**

*dolce espress.*

*p*

*dolce* *cresc.*

Re - qui - em æ - ter - na - na Do - na

*pp*

**D** *f* *sempre f* *ai: sombre*

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

**D** *f* *sempre f*

V

*p*

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

E

*dim.*

*p dolce*

E

SOPRANOS.

*dolce*

V

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

V

V

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

tum in Je - ru - sa - lem m' ex - au - di

ex - au - di

ex - au - di

ex - au - di

ex - au - di

*ff*

*ff*

*ff*

*ff*

*ff*

ne pas couper

ne pas couper

ne pas couper

ne pas couper

ex - au - di

ex - au - di o - ra - ti - o - nem me - am m'

ex - au - di o - ra - ti - o - nem me - am m'

ex - au - di o - ra - ti - o - nem me - am m'

ex - au - di o - ra - ti - o - nem me - am m'

*p*

*ff*

*ff*

*p*

*ff*

*ff*

*p*

*p*

*p*

*p*

ne pas couper

*m*

*m*

*m*

*m*

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

*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

nis ca - ro  
enharmonie

nis ca - ro  
enharmonie

*ff sempre.*

son de couleur  
sombre

*sempre*

*dim.*

*sempre*

*dim.*

*sempre*

*dim.*

*sempre*

*dim.*

ve - ni - et om - nis ca - ro

ve - ni - et om - nis ca - ro

ve - ni - et om - nis ca - ro

ve - ni - et om - nis ca - ro

*sempre*

*dim.*

**F**

son de couleur  
sombre

pp  
ve - ni -

**p**  
ve - ni -

p  
ve - ni -

p  
ve - ni -

*p*

*p*

*très soutenu.*

*dolce. espress.* É

*dolce. espress.* Ky - ri - e, Ky - ri - e, Ky - ri - e e -

*dolce. espress.* Ky - ri - e, Ky - ri - e, Ky - ri - e e -

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

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

*cresc.*

~~FA~~ LA

FA LA

- le - i - son e - le - i - son n' Chris - te

- le - i - son e - le - i - son n' Chris - te

- le - i - son e - le - i - son n' Chris - te

- le - i - son e - le - i - son n' Chris - te

*ne pas couper*

*ne pas couper*

*ne pas couper*

*p*

*ff*

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

*p* *ff* *p* *ff* *p* *ff* *p*

*p* *f* *p*

*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 -

*sempre p*

*tes piano*

- son n'

- son n'

- son n'

- son n'

*p sempre*

*tes piano*

*pp* e - le - i - son n'

*pp* e - le - i - son

*pp* e - le - i - son n'

*pp* e - le - i - son n'

*très piano*

K *pp*

e - le - i - son

e - le - i - son

e - le - i - son

e - le - i - son

K

*pp*

*très piano*

*ppp*

*ppp*

*ppp*

*ppp*

e - le - i - son

e - le - i - son

e - le - i - son

e - le - i - son

*ppp*

*ppp*

# II-OFFERTOIRE

Adagio molto. ♩ = 48

ALTOS.

TENORS.

BASSES.

BARYTON SOLO.

PIANO.

Adagio molto.

*espressivo.*

*p sostenuto.*

*cresc.*

*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 —

ai : sombre

**A**

*ad lib*

*Volce.*

*pp*

a\_ni\_mas de - func\_to - rum, — de pœ - nis in - fer -

li - be - ra, a\_ni\_mas de - func\_to - rum, de pœ - nis in - fer -

**1 2 V**

ni et de pro - fun - do la -

ni et de pro - fun - do la -

*pp*

*pp sempre. B*

*pp sempre*

**B**

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

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

*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 -

*dolce.*

*pp*

1 2 3 V C

- nis ne ab - sor - be\_at Tar - ta -

- nis ne ab - sor - be\_at Tar - ta -

C

1 2 V *pp*

- rus O Do.mi.ne Je\_su Chris.te rex glo - riae, O Do.mi

- rus Je\_su Chris.te rex glo - riae, O Do.mi

BASSES *p*

O Do.mi.ne, Je\_su Chris - te rex glo - riae

*p legato.*

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

*mf* *p* *p*

D

*mf* *p* *f*

D

- dant) in obs - cu - rum  
 - dant) in obs - cu - rum  
 - dant) in obs - cu - rum

*p* *p* *p*

*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

*cresc.* **E**

*mf* *cresc.*

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

*dimin.* *p dolce.*

*dim.* *p*

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

This system contains the first two staves of music. The top staff is a vocal line in bass clef with a key signature of one sharp (F#) and a common time signature. The lyrics "ho - di - e me - mo - ri - am" are written below the notes. The bottom two staves are a piano accompaniment in grand staff (treble and bass clefs), featuring a rhythmic pattern of eighth and sixteenth notes.

fa - ci - mus

*f* *dimin.* *p*

This system contains the next two staves of music. The vocal line continues with the lyrics "fa - ci - mus". 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 letter "F" appears above the vocal staff at the end of the system.

fac - e -

*p*

This system contains the next two staves of music. The vocal line continues with the lyrics "fac - e -". The piano accompaniment features a *p* (piano) dynamic marking. The system concludes with a fermata over the final note of the vocal line.

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

*p* *pp*

This system contains the final two staves of music. The vocal line continues with the lyrics "- as, fac e-as Do-mi-ne de mor - te trar-si - re". 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 —

o - lim A - bra - hœ — 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 O Do - mi - ne li - be -

glo - - ri - æ - rex - glo - ri - æ

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

*cresc.* *J*

*baillement*

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* *ai: sombre*

*ai: sombre*

22 ai: sombre

rebond

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 -

*pp*

*dolce sempre.* **K**

1 *pp* baïllement et couleur sombre sur "A" *ppp*

rum - men  
 rum - men  
 rum - men  
 rum - men

*pp* *ppp*

baïllement et couleur sombre sur "A"

men A men  
 men A men  
 men A men  
 men A men

*p*

# 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*

*Ped.*

*pp*

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

*\* Ped. \* Ped. \* Ped. \* Ped. \**

First system of musical notation. It includes a vocal line with the lyrics "- tus", a vocal line with lyrics "Sanc tus" and "Sanc", and a first bass line with lyrics "Sanc tus" and "Sanc". The piano accompaniment is marked *dolce sempre.* and features a flowing sixteenth-note pattern. Dynamics include *pp* and *pp* with hairpins.

Second system of musical notation. It continues the vocal lines with lyrics "Sanc tus Do mi" and "- tus", and the piano accompaniment. Dynamics include *pp* and *pp* with hairpins.

First system of musical notation. It includes a vocal line with the lyrics "- nus" and another vocal line with the lyrics "San - tus Do - mi". The piano accompaniment is marked with a piano (*p*) dynamic. The key signature has two flats (B-flat and E-flat).

Second system of musical notation. It includes a vocal line with the lyrics "Do - mi - nus De" and another vocal line with the lyrics "- nus". The piano accompaniment is marked with an *A* dynamic. The key signature has two flats (B-flat and E-flat).

First system of musical notation. It includes a vocal line with lyrics: *-us*, *Do - mi - nus*, and *De*. There are two piano accompaniment staves below the vocal lines. A large 'V' is written above the first vocal staff. A circled 'b' is present in the vocal line for 'nus' and the piano accompaniment.

Second system of musical notation. It includes a vocal line with lyrics: *De - us* and *Sa - ba*. There are two piano accompaniment staves below the vocal lines. A large 'V' is written above the first vocal staff. The piano accompaniment includes dynamic markings *pp* in both the treble and bass staves.

oth t'

De - us Sa - ba

De - us Sa - ba

The first system of the musical score consists of four staves. The top two staves are vocal lines, and the bottom two are piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The vocal lines begin with the syllable 'oth' followed by a fermata. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. The lyrics 'De - us Sa - ba' are written below the vocal lines.

*poco cresc.* B

Sanc - tus Do - mi - nus

oth t'

oth t'

The second system of the musical score consists of four staves. The top two staves are vocal lines, and the bottom two are piano accompaniment. The key signature remains two flats, and the time signature is 4/4. The vocal lines begin with the syllable 'Sanc' followed by a fermata, then 'tus' with a circled note, and finally 'Do - mi - nus'. The piano accompaniment continues with a similar rhythmic pattern. The lyrics 'Sanc - tus Do - mi - nus' are written below the vocal lines. The word 'oth t'' appears again below the piano accompaniment staves. A dynamic marking 'poco cresc.' and a section marker 'B' are present above the first vocal staff.

langue bien placée et sourie

SOPR.

De - - - - - us

The first system of the score features a Soprano line and a Piano accompaniment. The Soprano part consists of a single melodic line with a long note on 'De' followed by a series of eighth notes on 'us'. The Piano accompaniment is a complex texture with multiple voices in both hands, including sixteenth and eighth notes. A circled '7' is present at the end of the Soprano line.

TEN. *pp*

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

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

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

The second system includes parts for Tenor and Bass. The Tenor part has a melodic line with a long note on 'De' and eighth notes on 'us'. The Bass part has a similar melodic line. The Piano accompaniment continues with intricate textures. Dynamic markings *pp* are present for both vocal parts.

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

Sa - - - - - ba - oth t'

Sa - - - - - ba - oth t'

The third system features the Soprano and Bass parts. The Soprano part has a melodic line with a long note on 'Sa' and eighth notes on 'ba - oth t''. The Bass part has a similar melodic line. The Piano accompaniment continues with intricate textures.

The Piano accompaniment for the third system, showing the right and left hand parts with complex rhythmic patterns and melodic lines.

*C* *sempre dolce.*  
SOPR.

Pleni sunt caeli et

*ai : sombre* *bien ouvert*

ter - ra

*dolce.*

*ne pas lâcher l'assise*

TEN.

Gloria gloria

*1<sup>res</sup> BASS. *sempre dolce.**

Gloria gloria

bien ouvert

tu - - - - a

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 a steady bass line in the left hand.

**D**  
SOPR.  
*p*

Ho - san - na in - ex

langue bien placée et sourire

**D**

The second system continues the vocal and piano parts. The Soprano part is marked with a dynamic of *p* (piano). The piano accompaniment maintains its rhythmic pattern. A handwritten annotation "langue bien placée et sourire" points to the vocal line.

- cel - - - - -

ai: sombre

langue bien placée et sourire

The third system concludes the page. The vocal line ends with a long horizontal line. The piano accompaniment continues with its characteristic rhythmic pattern. A handwritten annotation "langue bien placée et sourire" points to the vocal line.

*langue bien placée et sourire*

*poco a poco cresc.*

Ho - san - na in - ex -

*poco a poco cresc.*

The first system of the score features a vocal line in a soprano clef and a piano accompaniment in grand staff. The vocal line begins with a fermata over the first measure, followed by a melodic line with a crescendo hairpin. The piano accompaniment consists of a flowing eighth-note pattern in the right hand and a steady bass line in the left hand. There are two asterisks (\*) in the bass line, one under the first and one under the fourth measure.

*langue bien placée et sourire*

- cel - sis

*ai: sombre*

**F**

**ff**

The second system continues the vocal line and piano accompaniment. The vocal line has a fermata over the first measure, then a melodic line. The piano accompaniment continues with the eighth-note pattern. A dynamic marking of **F** is placed above the vocal line, and **ff** is placed below the piano accompaniment. A circled fermata is present at the end of the vocal line.

TEN.

**ff**

**ff**

Ho - san - na in - ex

1<sup>re</sup> et 2<sup>es</sup> BASS.

Ho - san - na in - ex

The third system introduces tenor and bass vocal parts. The tenor line is in a soprano clef and the bass line is in a bass clef. Both vocal lines have a fermata over the first measure and then a melodic line. The piano accompaniment continues. Dynamic markings of **ff** are placed above the tenor and bass lines.

The fourth system shows the piano accompaniment for the final part of the page. It continues the eighth-note pattern in the right hand and the bass line in the left hand. Dynamic markings of **f** are placed below the piano accompaniment.

*ff*

Ho san - - - - - ra

*ai: sombre*

*sempre ff*

*ai: sombre*

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

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

*dim.*

*dim.*

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

- sis

- sis

*p*

*p* ai : sombre

*pp* langue bien placée et sourie

cel - - - - - sis

Div. *pp*

Sanc *pp*

Div. *pp*

Sanc

*sempre pp*

*pp*

Sanc

2 3 1 2 3 1

Sanc

tus

tus

tus

tus

*pp*

*pp*

This musical score is for page 35 and consists of three systems. The first system features four staves: three vocal staves (Soprano, Alto, and Tenor) and one piano accompaniment staff. The vocal parts are marked with 'S' and the piano part with 'p'. The second system is a piano accompaniment section with two staves (treble and bass clef), marked with an '8' and a dotted line above the first staff. The third system is also a piano accompaniment section with two staves, featuring trills in the right hand and chords in the left hand, marked with 'tr.' and 'p.' above the first staff.

# IV - PIE JESU

Soprano Solo

*Adagio* ♩ = 44 *dolce.*

Pi - e Je - su Do - mi - ne

PIANO. *pp*

*Red.* \*

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

re - qui - em

*pp le plus lié possible.*

langue bien placée  
et soumise 37

*un poco più.*

Pi - e Je - su

*rit. meno p*

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

*mf*

do - na e - is re - qui - em

*dim. p pp et très*

Do -

*lié. sempre.*

assise et  
baillement

langue bien placée  
et sourire

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

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

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

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

*mf* D  
Pi - e Pi - e Je - - su Pi - e Je - su

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

*très lie.*

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

Andante.

PIANO

*dolce espressivo*

*poco a poco cresc.*

Tous les Ténors *dolce espressivo.*

Ag - nus

De - i

qui

tol - lis

per - -

0

- ca - ta mun - di Do

A *poco cresc.*

- na e - do - na e -

dim.

re qui - em (ai: sombre)

**f** B

Ag - nus

Ag - nus

Ag - nus

Ag - nus

dim.

*p*

B

De - i Ag - - nus De - - i qui  
De - i Ag - - nus De - - i qui  
De - i Ag - - nus De - - i qui  
De - i Ag - - nus De - - i qui

*p* *cresc.* *f*

Detailed description: This system contains four vocal staves and a piano accompaniment. The vocal parts are in G major and D minor. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. Dynamics include piano (*p*), crescendo (*cresc.*), and forte (*f*). There are handwritten annotations: a large 'V' above the first vocal staff, a circled 'cresc.' above the second vocal staff, and a large 'f' above the piano staff.

*cresc.*

Detailed description: This block shows the piano accompaniment for the first system. It consists of two staves (treble and bass clef). The music is in G major and D minor. Dynamics include piano (*p*) and forte (*f*). A crescendo (*cresc.*) is marked above the first staff.

tol - lis pec - ca - ta mun  
tol - lis pec - ca - ta mun  
tol - lis pec - ca - ta mun  
tol - lis pec - ca - ta mun

*p* *cresc.*

Detailed description: This system contains four vocal staves and a piano accompaniment. The vocal parts are in G major and D minor. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. Dynamics include piano (*p*) and crescendo (*cresc.*). There are handwritten annotations: a large 'V' above the first vocal staff, a circled 'cresc.' above the piano staff, and a large 'f' above the piano staff.

*cresc.*

Detailed description: This block shows the piano accompaniment for the second system. It consists of two staves (treble and bass clef). The music is in G major and D minor. Dynamics include piano (*p*) and crescendo (*cresc.*).

ne pas refermer  
les lèvres

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

ai: sombre

*dim.* *p*  
- is re - qui - em  
*dim.* *p*  
- is re - qui - em  
*dim.* *p*  
- is re - qui - em  
*dim.* *p*  
- is re - qui - em

TENORS. *expressivo.*

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

The first system features a vocal line with a long note on 'Ag' and a melodic line for 'nus De - i qui tol - lis pec -'. The piano accompaniment consists of a flowing sixteenth-note pattern in the right hand and a more rhythmic bass line in the left hand.

-ca ta mun di do - na - do -

*rebound* *cresc.* *D*

The second system continues the vocal line with '-ca ta mun di do - na - do -'. It includes performance markings: a 'rebound' symbol above the first measure, a 'cresc.' marking above the 'do - na' section, and a 'D' marking above the final 'do -'. The piano accompaniment features a similar sixteenth-note texture.

-na e is re - qui - em

*rebound* *ai: sombre*

The third system contains the vocal line '-na e is re - qui - em'. It includes a 'rebound' marking above the first measure and the handwritten instruction 'ai: sombre' above the final measure. The piano accompaniment includes a dynamic marking of 'p' (piano) in the left hand.

sem - pi - ter - nam re - qui -

*dolce.* *ai: sombre*

The fourth system concludes the vocal line with 'sem - pi - ter - nam re - qui -'. It features a 'dolce.' marking above the first measure and the handwritten instruction 'ai: sombre' above the final measure. The piano accompaniment continues with a melodic line in the right hand and a supporting bass line in the left hand.

*dolce sempre.*

Lux æ - ter - - na  
 Lux æ -  
 DIV *pp* Lux æ -  
 DIV *pp* Lux æ -  
 Lux æ -

*pp*  
 Led \*

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

*enharmonie*

Led \* Led \* Led \* Led \*

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

*en harmonie*

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

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 of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass voice. The lyrics are: "ter - - num qui a pi - - us". The piano accompaniment is in the right and left hands, with a treble and bass clef respectively. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The system is marked with a large 'V' at the beginning and end of the phrase.

pi - - us cum sanc - - tis

pi - - us cum sanc - - tis

pi - - us cum sanc - - tis

pi - - us cum sanc - - tis

The second system of the musical score continues with the vocal parts and piano accompaniment. The lyrics are: "pi - - us cum sanc - - tis". The piano accompaniment includes a forte (F) dynamic marking and a crescendo (cresc.) marking. The system is marked with a large 'V' at the beginning and end of the phrase.

ai: sombre

*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



ai: sombre

Four vocal staves (Soprano, Alto, Tenor, Bass) with lyrics 'es S' and a 'G' chord marking above the first staff.

Piano accompaniment for the first system, featuring a 'ff' dynamic marking and a 'G' chord marking.

Four vocal staves with lyrics 'Re - qui - em æ -' and a 'Molto Largo. (♩ = 40)' tempo marking. The first staff has a circled 'pp' dynamic marking.

Piano accompaniment for the second system, featuring a 'Molto Largo.' tempo marking, a 'ff' dynamic marking, and a 'pp' dynamic marking.

Four vocal staves (Soprano, Alto, Tenor, Bass) with lyrics: - ter - nam m do - na e - is Do - mi ne

Piano accompaniment for the first system, including dynamic markings *dim.* and *val.*

Four vocal staves with lyrics: Et lux pe - tu - a lu - ce - at lu -  
Et lux pe - tu - a lu - ce - at lu -  
Et lux pe - tu - a lu - ce - at lu -  
Et lux pe - tu - a lu - ce - at lu -

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

Piano accompaniment for the second system, including dynamic markings *H*, *cresc.*, *ff*, *va*, *f*, and *dim.*

*langue bien placée et sourie*  
1<sup>o</sup> Tempo.

*pp*

*pp*

*pp*

*pp*

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

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

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

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

1<sup>o</sup> Tempo.

*pp*

*p*  
*molto espressivo.*

*cresc.*

*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

- men - da in di - e il -

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

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

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

*sempre f* Poco Rall.

ca - re sae - cu - lum per ig -

Poco Rall.

A tempo.

- nem

A tempo.

C SOP. *pp*

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

~~MT.~~

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

TEN. *pp* **NE PAS COPPER**

BAS. *pp*

Tre - mens) fac - tus sum e - - -

Tre - - - - mens) e - - -

C

*p*

First system of musical notation. It consists of four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass voice. The lyrics are: - go Et ti - me o et ti - me. The piano accompaniment is in the right and left hands. There are dynamic markings like *f* and *ff*, and a circled 'E' in the lyrics. A 'D' is written above the piano part.

Second system of musical notation. It consists of four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass voice. The lyrics are: - o Dum dis - cus - si o ve - ne - rit at - . The piano accompaniment is in the right and left hands. There are dynamic markings like *f* and *ff*, and a circled 'Dum' in the lyrics. A 'D' is written above the piano part.

Toutes voix:  
bien ouvert mais *p*

Four vocal staves (Soprano, Alto, Tenor, Bass) with lyrics: - que ven - tu - ra i - ra. The music is in 6/4 time and includes dynamic markings *p* and hairpins.

Piano accompaniment for the first system, featuring chords and melodic lines in both hands.

*Piu mosso.* (♩ = 72) *ff*

Four vocal staves with lyrics: Di - es il - la. The music is in 6/4 time and includes dynamic markings *ff* and hairpins.

*Piu mosso.* *ff*

Piano accompaniment for the second system, featuring chords and melodic lines in both hands.

Di - es i - rae Ca - la - mi -  
Di - es i - rae Ca - la - mi -  
Di - es i - rae Ca - la - mi -  
Di - es i - rae Ca - la - mi -

*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.*

*E* *ff*  
Di - - - es il - - - la Di - - - es  
Di - - - es il - - - la Di - - - es  
Di - - - es il - - - la Di - - - es  
Di - - - es il - - - la Di - - - es

*E* *ff*

*sempre*  
mag) - na *E* a - ma - ra a -  
mag) - na *sempre* *E* a - ma - ra a -  
mag) - na *sempre* *E* a - ma - ra a -  
mag) - na *sempre* *E* a - ma - ra a -

*sempre*

- ma - ra val - de Re - - - qui

- ma - ra val - de Re - - - qui

- ma - ra val - de Re - - - qui

- ma - ra val - de Re - - - qui

*dim.* *p* *F*

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 "- ma - ra val - de Re - - - qui". The piano accompaniment features a melodic line in the right hand and a harmonic accompaniment in the left hand. Dynamic markings include *dim.* (diminuendo) and *p* (piano), with a forte (*F*) marking at the end of the system.

- em) æ - ter - - - nam m'

- em) æ - ter - - - nam m)

- em) æ - ter - - - nam m'

- em) æ - ter - - - nam m'

The second system of the musical score continues with the same four vocal staves and piano accompaniment. The lyrics are "- em) æ - ter - - - nam m'". The piano accompaniment continues with the same melodic and harmonic structure. Dynamic markings include *p* (piano) and *F* (forte). A circled *m* is present in the alto vocal staff, and a circled *m* is present in the piano accompaniment.

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

Do - - - na e - - - *is* Do - - - mi -

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

Do - - - na e - - - *is* Do - - - mi -

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

Do - - - na e - - - *is* Do - - - mi -

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

Do - - - na e - - - *is* Do - - - mi -

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

*f* *p* - ne Et lux per pe - tu -

*f* *p* - ne Et lux per pe - tu -

*f* *p* - ne Et lux per pe - tu -

*f* *p* - ne Et lux per pe - tu -

*f* *p* - ne Et lux per pe - tu -

*f* *p* - ne Et lux per pe - tu -

*f* *p* - ne Et lux per pe - tu -

*f* *p* - ne Et lux per pe - tu -

*f* *p*

*sempre dolce.* **V** **G**

- a lu - ce - at e - - -

*sempre dolce.* **V**

- a lu - ce - at e - - -

*sempre dolce.* **V**

- a lu - ce - at e - - -

*sempre dolce.* **V**

- a lu - ce - at e - - -

H Moderato. (♩ = 60) *pp*

- - - is - - - **V** **S'**

*pp*

- - - is Lu - ce - at e - - -

- - - is Lu - ce - at e - - -

H Moderato.

*pp*

62 langue bien placée et sourie

The first system of the musical score consists of four staves. The top two staves are vocal lines, and the bottom two are piano accompaniment. The vocal lines begin with a long note on the letter 'is'. The piano accompaniment starts with a mezzo-forte (*mf*) dynamic and features a crescendo hairpin. A large diagonal line is drawn across the first two staves, extending from the top left towards the middle of the system.

The second system shows the piano accompaniment. It begins with a forte (*f*) dynamic and includes a *cresc.* (crescendo) hairpin. The music is written in a grand staff with treble and bass clefs.

The second system features four vocal staves with lyrics. Each staff begins with a *p dolce* dynamic marking. The lyrics are: "Li - be - ra - me Do - mi - ne". The notes are connected by slurs, and there are some blacked-out areas at the end of the lines.

The third system shows the piano accompaniment. It starts with a *dim.* (diminuendo) hairpin, followed by a *p* (piano) dynamic marking. The music is written in a grand staff with treble and bass clefs.

de mor - te æ - ter - - - na  
de mor - te æ - ter - - - na  
de mor - te æ - ter - - - na  
de mor - te æ - ter - - - na

This system contains four vocal staves. Each staff begins with a fermata over a whole note, followed by a 'V' marking. The lyrics 'de mor - te æ - ter - - - na' are written below the notes. The first three staves have a 'de' at the start of the line. The bottom staff has a 'de' at the start of the line. The notes are connected by a long slur.

The piano accompaniment for the first system, consisting of a grand staff with treble and bass clefs. It features a series of chords and single notes, primarily in the bass clef, with some chords in the treble clef. The music is in a minor key.

surtout pas de portamento

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

This system contains four vocal staves. Each staff begins with a fermata over a whole note, followed by a 'V' marking. The lyrics 'In di - e il - la tre - men - da' are written below the notes. The first three staves have an 'In' at the start of the line. The bottom staff has an 'In' at the start of the line. The notes are connected by a long slur. A handwritten note 'surtout pas de portamento' is written above the staves, with a vertical line and a downward-pointing arrow indicating the specific measure.

The piano accompaniment for the second system, consisting of a grand staff with treble and bass clefs. It features a series of chords and single notes, primarily in the bass clef, with some chords in the treble clef. The music is in a minor key.

in di - e il - la

in di - e il - la

in di - e il - la

in di - e il - la

in di - e il - la

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

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

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

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

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

K

*p*

*cresc.*

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

This system contains four vocal staves. Each staff has a melodic line with lyrics underneath. The lyrics are "cae - li mo - ven - di sunt et ter - ra". There are dynamic markings like *f* and *ff* and some handwritten annotations above the staves.

This system shows the piano accompaniment for the first system, consisting of a grand staff with treble and bass clefs. The music is in a minor key and features a steady accompaniment.

*ris serre'*

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

This system contains four vocal staves. Each staff has a melodic line with lyrics underneath. The lyrics are "Dum ve - ne - ris ju - di - ca -". There are dynamic markings like *ff* and *Dum* and some handwritten annotations above the staves.

*ff sempre*

*toutes voix: pas de portamento*

This system shows the piano accompaniment for the second system, consisting of a grand staff with treble and bass clefs. The music is in a minor key and features a steady accompaniment.

*sempre* **L**

- re sae-cu-lum per ig-nem

- re sae-cu-lum per ig-nem

- re sae-cu-lum per ig-nem

- re sae-cu-lum per ig-nem

*sempre f* **L**

**Baryton SOLO.**  
*p dolce*

Li-be-ra-me Do-mine

*p*

Li-be-ra  
Li-be-ra  
Li-be-ra  
Li-be-ra

Basses Div. et Bar. Solo

De mor - te æ - ter - na Li-be-ra

*langue bien placée et sourie*

me, Do - mi - ne  
me, Do - mi - ne  
me, Do - mi - ne  
me, Do - mi - ne

(1) (2)

# VII— IN PARADISUM

And<sup>te</sup> Moderato. (♩ = 58)

SOPRANOS

ALTOS

TENORS

BASSES

PIANO

*p dolce.*

*attention: note (et non croche)*

*p dolce.*

In pa - - - ra - - - di

The musical score is arranged in two systems. The first system shows the vocal parts (Soprano, Alto, Tenor, Bass) and the piano accompaniment. The piano part begins with a melodic line in the right hand and a bass line in the left hand. The tempo is marked 'And<sup>te</sup> Moderato. (♩ = 58)'. The key signature has one sharp (F#) and the time signature is 3/4. The piano part is marked 'p dolce.'. The second system shows the vocal entry with the lyrics 'In pa - - - ra - - - di'. The vocal line is marked 'p dolce.'. A handwritten note 'attention: note (et non croche)' points to a specific note in the vocal line.

- sum

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line begins with a long note on the syllable '- sum', which is underlined. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a steady bass line in the left hand.

De - du - cant an - ge -

The second system continues the musical score. The vocal line has a dynamic marking 'V' (fortissimo) above it. The lyrics 'De - du - cant an - ge -' are written below the notes. The piano accompaniment maintains the same rhythmic pattern as the first system.

*langue bini placet et sorriso*

- li in

*sempre.*

The third system features a dynamic marking 'p' (piano) and a performance instruction in italics: '*langue bini placet et sorriso*'. The vocal line has a circled 'r' above it and a dynamic marking 'p' above the note 'in'. The piano accompaniment continues with the established rhythmic pattern.

A tu - o ad - ven - tu sus -

The fourth system concludes the page. It features a dynamic marking 'A' (accanto) above the vocal line and a dynamic marking 'p' (piano) above the piano accompaniment. The vocal line has a dynamic marking 'V' (fortissimo) above it. The lyrics 'tu - o ad - ven - tu sus -' are written below the notes. The piano accompaniment continues with the established rhythmic pattern.

ci - piant te - mar - ty

The first system of music features a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics are "ci - piant te - mar - ty". The piano accompaniment consists of two staves: the right hand in treble clef and the left hand in bass clef. The piano part features a rhythmic pattern of eighth notes with beams, and the left hand provides a simple harmonic accompaniment with quarter notes.

ai : sombre

res

The second system continues the vocal line with the lyrics "res". The piano accompaniment continues with the same rhythmic pattern as the first system. There is a thick black barred-out section in the vocal line between "res" and "sh - id".

*sempre dolce.*

ai : sombre per - du - cant - te

The third system features a vocal line with the lyrics "ai : sombre per - du - cant - te". The piano accompaniment continues. There are dynamic markings 'V' (forte) above the vocal line at the beginning and end of the system. The piano part has a consistent eighth-note accompaniment.

*bien régulièrement*

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

The fourth system features a vocal line with the lyrics "in ci - vi - ta - tem sanc - tam Je -". The piano accompaniment continues. There is a dynamic marking 'B' (bravo) above the vocal line at the beginning and end of the system. The piano part maintains the eighth-note accompaniment.

ai : sombre

Je - ru - sa - lem m' Je -

DIV

Je - ru - sa -

Je - ru - sa -

ai : sombre

*cresc.* Je - ru - sa - lem m' Je -

*cresc.* Je - ru - sa -

Je - ru - sa -

Je - ru - sa -

ai : sombre

The first system of the musical score consists of four staves. The top two staves are vocal lines. The first vocal staff has lyrics: "- ru - - - sa - lem". The second vocal staff has lyrics: "Je -". The third and fourth staves are piano accompaniment. The third staff has lyrics: "- lem (ai : sombre) m' Je - - -". The fourth staff has lyrics: "- lem (ai : sombre) m' Je - - -". The piano part features a melody in the right hand and a bass line in the left hand. A dynamic marking of *ppp* is present in the piano part.

The second system of the musical score consists of four staves. The top two staves are vocal lines. The first vocal staff has lyrics: "Je - ru - - - sa". The second vocal staff has lyrics: "- ru - - - sa". The third and fourth staves are piano accompaniment. The third staff has lyrics: "- ru - - - sa". The fourth staff has lyrics: "- ru - - - sa". The piano part features a melody in the right hand and a bass line in the left hand. A dynamic marking of *ppp* is present in the piano part.

toutes voix : ai : Sombre

Four vocal staves (Soprano, Alto, Tenor, Bass) in G major. The lyrics are '- lem' followed by a rest, and then 'm'.

Piano accompaniment for the first system. The instruction *frapper légèrement l'Octave* is written above the right hand. The music features a rhythmic pattern of eighth notes in the right hand and sustained notes in the left hand.

Musical score for Sopranos. The instruction *SOPRANOS* and *sempre.* are written above the staff. The lyrics are 'Cho rus an ge'.

Musical score for Sopranos. The lyrics are 'lo rum te sus ci pi'.

- at t' et cum

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

*pp* toutes voix : langue bien placée et sourire

re - - - - - qui -

re - - - - - qui

re - - - - - qui

re - - - - - qui

*pp*

*pp*

76 toutes voix : ai : sombre

Four vocal staves (Soprano, Alto, Tenor, Bass) in G major. The lyrics are: - em m' - em m' - em m' - em m'. The first staff has a fermata over the first measure and a 3-measure rest. The second staff has a fermata over the first measure. The third and fourth staves have a fermata over the first measure. The music is in 4/4 time.

Piano accompaniment for the first system, featuring a rhythmic pattern of eighth notes in the right hand and a simple bass line in the left hand. The music is in G major and 4/4 time.

Four vocal staves (Soprano, Alto, Tenor, Bass) in G major. The lyrics are: æ - - - ter - - - . The first staff has a fermata over the first measure and a dynamic marking of *pp*. The second, third, and fourth staves have a dynamic marking of *pp* and a fermata over the first measure. The music is in 4/4 time.

Piano accompaniment for the second system, featuring a rhythmic pattern of eighth notes in the right hand and a simple bass line in the left hand. The music is in G major and 4/4 time.

The first system of the musical score consists of five vocal staves and a piano accompaniment. The vocal parts are in a four-part setting (Soprano, Alto, Tenor 1, Tenor 2, Bass). The lyrics are:   
Soprano: - nam ha - - - - be -   
Alto: - ter - - - - nam ha - - - - be -   
Tenor 1: - ter - - - - nam ha - - - - be -   
Tenor 2: - ter - - - - nam ha - - - - be -   
Bass: - ter - - - - nam ha - - - - be -   
The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand. There are large downward-pointing arrows above the vocal staves, indicating a specific performance instruction.

The second system of the musical score continues with the same vocal parts and piano accompaniment. The lyrics for the vocal parts are:   
Soprano: - as S'   
Alto: - as   
Tenor 1: - as S   
Tenor 2: - as   
Bass: - as S'   
The piano accompaniment continues with the same rhythmic pattern. Large downward-pointing arrows are present on the right side of the vocal staves, indicating a performance instruction.

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

toutes voix : ai : sombre

em (1) (2)  
 - em - - - - -  
 - em - - - - -  
 - em - - - - -  
 - em - - - - -