

Requiem

in D minor, Opus 48

(1888/1893 version)

Gabriel Fauré

(1845–1924)

Edited by Philip Legge

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Orchestra

1888 version

Essential:

Organ

Violin solo (3)

Viola solo (7)

Violas I, II

Violoncellos I, II

Double basses

Dispensable:

Timpani (1)

Harp (3, 4, 7)

1893 additions

Essential:

Horns I, II (1, 3, 5-7)

Dispensable:

Horns III, IV (3, 5-7)

2 Bassoons (3-5, 7)

2 Trumpets (1, 3)

3 Trombones (6)

Timpani (6)

REQUIEM

I. INTROÏT et KYRIE

Largo (♩ = 40)

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2 Bassons
ff *p*

I, II
4 Cors en Fa
ff *p*

III, IV
ff *p*

2 Trompettes chrom. en Fa

Timbales
ff *ppp* *pp*

Sopranos Altos
Re - qui-em æ - ter - nam do - na e - is Do - mi - ne:
pp *pp*

Ténors
Re - qui-em æ - ter - nam do na e - is Do - mi - ne:
pp *pp*

Basses
Re - qui-em æ - ter - nam do - na e - is Do - mi - ne:
pp *pp*

Orgue
ff *p* *ff*

Largo (♩ = 40)

I Altos
ff *p* *ff* *p*

II Altos
ff *p* *ff* *p*

I Violoncelles
ff *p* *ff* *p*

II Violoncelles
ff *p* *ff* *p*

Contrebasses
ff *p* *ff* *p*

7

Bns *ff* *pp* *à 2*

Cors (Fa) *ff* *p*

Tr. (Fa) *ff*

Timb.

S. A. *cresc.* *f* *dim.* *p*
et lux per - pe - tu - a lu - ce - at, lu - ce - at,

T. *cresc.* *f* *dim.* *p*
et lux per - pe - tu - a lu - ce - at, lu - ce - at,

B. *cresc.* *f* *dim.* *p*
et lux per - pe - tu - a lu - ce - at, lu - ce - at,

Org. *ff* *p* *f* [dim.] *p*

I Altos *ff* *molto sostenuto* *dim.* *p*

II Altos *ff* *molto sostenuto* *dim.* *p*

I Vllles *ff* *molto sostenuto* *dim.* *p*

II Vllles *ff* *molto sostenuto* *dim.* *p*

Cb. *ff* *molto sostenuto* *dim.* *p*

12

Bns

Cors (Fa)

Tr. (Fa)

Timb.

S. A.

T.

B.

Org.

I Altos

II Altos

I Vllles

II Vllles

Cb.

ff *pp*

ff *pp*

ppp

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

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

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

sfz *p* *pp*

sfz *p* *pp*

sfz *p* *pp*

sfz *p* *pp*

sfz *p* *pp*

sfz *p* *pp*

Andante moderato (♩ = 72)

TENORS

dolce

T.

Re- qui-em æ - ter - nam do - na e - is

Org.

p

Andante moderato (♩ = 72)

I
Altos

p

II
Altos

p

I
Vlles

p

II
Vlles

p

Cb.

p

23

T.

Do - mi - ne: et lux per - pe - tu - a lu - ce - at e - is.

Org.

I
Altos

cresc. *f* *p*

II
Altos

cresc. *f* *p*

I
Vlles

cresc. *f* *p*

II
Vlles

cresc. *f* *p*

Cb.

cresc. *f* *p* div.

28

Bns

Cors
(Fa)

à 2
p

Tr.
(Fa)

à 2
p

Timb.

T.

Re - qui-em æ - ter - nam do - na, —

Org.

p *espress.*

I
Altos

p *espress.*

II

p *espress.*

I
Vlles

p

II

p

Cb.

p

Bns

Cors (Fa)

Tr. (Fa)

Timb.

T.
do - na e - is — Do - mi - ne: et lux per - pe - tu - a lu -

Org.
f

I Altos
f *sempre f*

II Altos
f *sempre f*

I Vllles
f *sempre f*

II Vllles
f *sempre f*

Cb.
f *sempre f*

37

Bns

Cors (Fa)

Tr. (Fa)

Timb.

T.

Org.

I Altos

II Altos

I Vlles

II Vlles

Cb.

ce - at e - is.

f *dim.*

f *dim.* 3.

f *dim.*

f *dim.*

p *f* *dim.* *p*

p *ff* *sostenuto* *dim.*

p *ff* *sostenuto* *dim.*

p *ff* *sostenuto* *dim.*

p *ff* *sostenuto* *dim.*

p *ff* *sostenuto* *div.* *dim.*

42

Bns

Cors (Fa)

Tr. (Fa)

Timb.

SOPRANOS
dolce

S.

Te de - cet hym - nus, De - us in Si - on: et ti - bi red -

Org.

I Altos

II

I Vlls

II

Cb.

Detailed description of the musical score: The score is for page 10, measures 42-45. It features a variety of instruments and vocal parts. The Bsn part has a melodic line starting in measure 44 with dynamics *p* and *p*. The Cors (Fa) part has a melodic line starting in measure 44 with dynamics *pp*. The Tr. (Fa) part is silent. The Timb. part is silent. The Soprano part has lyrics: 'Te de - cet hym - nus, De - us in Si - on: et ti - bi red -'. The Organ part provides harmonic support. The Alto I and II parts have melodic lines starting in measure 44 with dynamics *p*. The Violin I and II parts have melodic lines starting in measure 42 with dynamics *p dolce sempre*. The Cb. part is silent.

47

Bns

Cors (Fa)

Tr. (Fa)

Timb.

S. A.

T.

B.

Org.

I Altos

II Altos

I Vlles

II Vlles

Cb.

1.

p

pp

pp

pp

S.

Tutti S. A.

f

p

de - tur vo - tum in Je - ru - sa - lem.

Ex - au - di, ex - au - di

f

p

Ex - au - di, ex - au - di

f

p

Ex - au - di, ex - au - di

f

p

p

f

p

p

f

p

p

f

p

p

f

p

52
1.

Bns
p *f* *f* à 2

Cors (Fa)
pp *mf* *f*

Tr. (Fa)
pp *mf*

Timb.

S. A.
f *p* *f*
o - ra - ti - o - nem me - am, ad te om - nis ca - ro

T.
f *p* *f*
o - ra - ti - o - nem me - am, ad te om - nis ca - ro

B.
f *p* *f*
o - ra - ti - o - nem me - am, ad te om - nis ca - ro

Org.
f *p* *f*

I Altos
f *p* *f*

II Altos
f *p* *f*

I Vllles
f *p* *f*

II Vllles
f *p* *f*

Cb.
f *p* *f*

57

Bns

Cors (Fa)

Tr. (Fa)

Timb.

S. A.

T.

B.

Org.

I Altos

II Altos

I Vlles

II Vlles

Cb.

p

mf

mf

mf

ppp

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

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

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

dim.

p

pp

p

pp

p

pp

p

pp

p

1.

p dolce

à 2

à 2

à 2

ppp

dim.

p

pp

p

pp

p

pp

p

62

Bns

1.

Cors (Fa)

à 2

Tr. (Fa)

à 2

Timb.

S. A.

T.

B.

Org.

I Altos

II

I Vlls

II

Cb.

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

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

67

Bns

Cors (Fa)

Tr. (Fa)

Timb.

S. A.

T.

B.

Org.

I Altos

II Altos

I Vlles

II Vlles

Cb.

Ky-ri - e e - le - i - son, e - le - i - son, e - le - i - son. Chri - ste,

e - le - i - son, e - le - i - son, e - le - i - son. Chri - ste,

Ky - ri - e e - le - i - son, e - le - i - son, e - le - i - son. Chri - ste,

f *f* *f* *tr*

f *f* *f* *ff*

cresc. *f* *p* *ff*

cresc. *f* *p* *ff*

cresc. *f* *p* *ff*

cresc. *f* *p* *ff*

cresc. *f* *p* *ff*

72

Bsn *p* *p*

Cors (Fa) *pp* *pp*

Tr. (Fa) *pp* *pp*

Timb. *pp* *f* *pp*

S. A. *p* *f* *p* *p*
Chri - ste, Chri - ste e - le - i - son, Chri - ste, Chri - ste

T. *p* *f* *p* *p*
Chri - ste, Chri - ste e - le - i - son, Chri - ste, Chri - ste

B. *p* *f* *p* *p*
Chri - ste, Chri - ste e - le - i - son, Chri - ste, Chri - ste,

Org. *p* *ff* *p*

I Altos *p* *ff* *p* *p sempre*

II Altos *p* *ff* *p* *p sempre*

I Vlles *p* *ff* *p* *p sempre*

II Vlles *p* *ff* *p* *p sempre*

Cb. *p* *ff* *p* *p sempre*

77

Bns

Cors (Fa)

Tr. (Fa)

Timb.

S. A.

T.

B.

Org.

I Altos

II Altos

I Vlles

II Vlles

Cb.

pp

cresc.

dim.

p

e - le - i - son.

Ky - ri -

e - le - i - son.

Ky - ri -

e - le - i - son.

Ky - ri -

pp

p

mf \rightarrow *p*

p

mf \rightarrow *p*

mf \rightarrow *p*

mf \rightarrow *p*

mf \rightarrow *p*

mf \rightarrow *p*

82

Bns

Cors (Fa)

Tr. (Fa)

Timb.

S. A.

T.

B.

Org.

I Altos

II Altos

I Vlles

II Vlles

Cb.

1. *p*

pp *mf* *pp*

pp *cresc.* *dim.* *pp*

pp *pp* *pp*

e e e e - le - i - son,

pp *pp* *pp*

e e e e - le - i - son,

e e e e - le - i - son,

pp *mf* *p* *pp*

pp *mf* *p* *pp*

pp *mf* *p* *pp*

mf *p* *pp*

mf *p* *pp*

mf *p* *pp*

87

Bns

Cors (Fa)

Tr. (Fa)

Timb.

S. A.

T.

B.

Org.

I Altos

II Altos

I Vlles

II Vlles

Cb.

ppp
pp
pp
pp

(tr)

e - le - i - son.

e - le - i - son.

e - le - i - son.

II. OFFERTOIRE

Adagio molto (♩ = 48)

Baryton solo

Sopranos

Contraltos

Ténors

Basses

Orgue

Adagio molto (♩ = 48)

I Altos

II Altos

I Violoncelles

II Violoncelles

Contrebasses

The musical score is arranged in a standard orchestral format. The vocal parts (Baryton solo, Sopranos, Contraltos, Ténors, Basses) are at the top, followed by the Organ. Below the Organ are the string parts: I and II for both Altos and Violoncelles, and Contrebasses. The tempo is marked 'Adagio molto' with a quarter note equal to 48 beats. The organ and string parts include dynamic markings such as *p* and *poco a poco cresc.*. The vocal parts are currently silent, indicated by rests.

4

Bar. solo

S.

C. *p dolce*
O Do - mi-

T.

B.

Org.

I Altos *f sempre* *ff* *p*

II *f sempre* *ff* *p*

I Vllles *f sempre* *ff* *p*

II *f sempre* *ff* *p*

Cb.

7

C. ne Je-su Chris te, rex glo-ri-æ, li-be-ra a-ni-mas de-func-to-rum de

T. *p dolce* O Do-mi-ne Je-su Chris-te, rex glo-ri-æ, li-be-ra a-ni-mas de-func-to-rum de

11

C. *p sempre* pœ-nis in-fer-ni et de pro-fun-do la-cu, O Do-mi

T. pœ-nis in-fer-ni et de pro-fun-do la-cu,

Org. *p*

I Altos *pp*

II Altos *pp*

I Vllles *pp* < > *p*

II Vllles *pp* < > *p*

Cb. *pp* < > *p*

15

C. ne Je-su Chris-te, rex glo-ri-æ, li-be-ra a-ni-mas de-func-to-rum de

T. *p sempre* O Do-mi-ne Je-su Chris-te, rex glo-ri-æ, li-be-ra a-ni-mas de-func-to-rum de

19

Bar. solo

S.

C.
o - re le - o - nis ne ab - sor - be-at Tar - ta -

T.
o - re le - o - nis ne ab - sor - be-at Tar - ta -

B.

Org.

I
Altos
II

I
Vlles
II

Cb.

Bar. solo

S.

C.

T.

B.

Org.

I

Altos

II

I

Vlles

II

Cb.

Bar. solo

S.

C.
- te, — ne ca - dant in ob -

T.
te, — ne ca - dant in ob -

B.
- te, — ne ca - dant in ob -

Org.
p *f* *p* *f* *p*

I
Altos
p *f* *p* *f* *p*

II
p *f* *p* *f* *p*

I
Vlles
p *f* *p* *f* *p*

II
p *f* *p* *f* *p*

Cb.
p

p dolce

Bar.
solo

Ho - sti

S.

C.

-scu-rum.

T.

-scu-rum.

B.

-scu-rum.

Org.

I
Altos

II

I
Vlles

II

Cb.

35 Andante moderato (♩ = 63)

Bar. solo

as et pre - ces ti - bi Do - mi - ne, lau -
dolce

Org.

I Altos

II Altos

I Vllles

II Vllles

Cb.

40

Bar. solo

-dis of - fe - ri - mus; tu sus - ci - pe pro a - ni - ma - bus

Org.

I Altos

II Altos

I Vllles

II Vllles

Cb.

mf

cresc.

pizz.

45

p dolce

mf

Bar. solo

il - lis, qua - rum ho - di - e me - mo - ri am fa - ci -

Org.

Altos

Vlles

Cb.



51

p

p

Bar. solo

mus, Solo fac - e

Org.

Altos

Vlles

Cb.

58

Bar. solo

as, fac e-as Do - mi-ne, de mor - te trans - i - re ad

Org.

I

Altos

II

I

Vlles

II

Cb.

dim. *p*

pp

pp

pp

pp

pp *pizz.* *div.*

pp

63

Bar. solo

vi - tam, — quam — o-lim A-bra - hæ — pro-mi - sis - ti, —

Org.

I

Altos

II

I

Vlles

II

Cb.

meno p

pp

pp

pp

pp

pp *arco* *pizz.*

dolce espressivo

dolce espressivo

p

69

Bar. solo

pro-mi - sis - ti et se - mi ni e -

S.

C.

T.

B.

Org.

I Altos

II Altos

I Vllles

II Vllles

Cb.

dim.

mf

mf

pp

mf

espress.

cresc.

f

p

pp

mf

arco

f

mf

75 *p* I° Tempo Adagio molto (♩=48)

Bar. solo
- jus.

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

C. *pp*
O Do - mi - ne Je - su Chris - te, Je - su

T. *pp*
O Do - mi - ne Je - su Chris - te,

B. *pp*
O Do - mi - ne Je - su Chris - te, rex glo - ri - æ, rex

Org. *pp* dolce

I° Tempo Adagio molto (♩=48)

I Altos *pp*

II Altos *pp*

I Vllles *pp*

II Vllles *pp*

Cb. *pp* pizz.

Bar. solo

S.

Chris - te, rex glo - ri - æ, li - be - ra a - ni - mas de - func - to - rum de pœ - nis in - fer -

C.

Chris - te, rex glo - ri - æ, li - be - ra a - ni - mas de - func - to - rum de pœ - nis in - fer -

T.

o Do - mi - ne, li - be - ra a - ni - mas de - func - to - rum de pœ - nis in - fer -

B.

glo - ri - æ, li - be - ra de func - to - rum de pœ -

Org.

I Altos

pp *cresc.* *f*

II

pp *cresc.* *f*

I Vllles

pp *cresc.* *f*

II

pp *cresc.* *f*

Cb.

f

Bar. solo

S.

dim. *pp* *dolce sempre*

- ni, de poe - nis in - fer - ni et de pro - fun - do la - cu, — ne ca -

C.

dim. *pp* *dolce sempre*

- ni, de poe - nis in - fer - ni et de pro - fun - do la - cu, — ne ca -

T.

dim. *pp* *dolce sempre*

- ni, de poe - nis in - fer - ni et de pro - fun - do la - cu, — ne ca -

B.

dim. *pp* *dolce sempre*

nis in - fer - ni et de pro - fun - do la - cu, — ne ca -

Org.

p *p*

I Altos

p *pp*

II

p *pp*

I Vllles

p

II

p

Cb.

pizz. *arco*

Bar.
solo

S.

dant in ob- scu - rum. A - men, a

C.

dant in ob- scu - rum. A - men, a

T.

dant in ob- scu - rum. A - men, a

B.

dant in ob- scu - rum. A - men, a

Org.

I
Altos

I
Vlles

Cb.

91

Bar. solo

S. men, a men.

C. men, a men.

T. men, a men.

B. men, a men.

Org.

I Altos

II

I Vlls

II

Cb.

III. SANCTUS

Andante moderato (♩ = 60)

2 Bassons

I, II
4 Cors en Fa

III, IV

2 Trompettes
chrom. en Fa

Harpe *pp*

Sopranos
Altos *pp*

Ténors

Basses

Orgue *pp*

Andante moderato (♩ = 60)

sourdine

Violin solo

I
Altos *pp*

II *pp*

I

Violoncelles

II

Contrebasses

SOPRANOS *pp*

Sanc - tus,

4

Bns

Cors (Fa)

Tr. (Fa)

Hpe

S.
sanc tus, — sanc tus, —

T.
8
Sanc tus, — sanc tus, —

B.
1. BASSES *pp*
Sanc tus, — sanc tus, —

Org.

VI. solo
pp

Altos
I
II

Vlles
I
II
pp

Cb.
pp

8

Hpe

S.
Do - mi - nus,

T.
pp
sanc - tus, Do - mi

B.
pp
sanc - tus, Do - mi

Org.

Vl. solo
8va

I
Altos

II

I
Vlles
pp

II
pp

Cb.

11

Hpe

S. *p*
Do - mi - nus De - us,

T. nus, *p* Do - mi - nus

B. nus, *p* Do - mi - nus

Org.

Vl. solo (8) *8va*

I Altos

II Altos

I Vllles *pp*

II Vllles *pp*

Cb.

14

Hpe

S. *p*
De - us Sa - ba

T.
De us,

B.
De us,

Org.

Vl. solo (8)

I
II
Altos

I
II
Vlles

Cb.

17

Hpe

S. *p* oth, _____ *p* Sanc - tus

T. *p* De - us _____ Sa - ba - oth, _____

B. *p* De - us _____ Sa - ba - oth, _____

Org.

Vl. solo *8va*

I Altos

II Altos

I Vllles *pp* _____ *p*

II Vllles *pp* _____ *p*

Cb.

20

Hpe

S.
Do - mi - nus De - us,

T.

B.

Org.

Vl. solo

I
Altos

II

I
Vlles

II

Cb.

23

Hpe

S.

T. *pp*
De - us, De - us Sa - ba -

B. *pp*
De - us, De - us Sa - ba -

Org.

Vl. solo *8va*

I

Altos II

I *pp*

II *pp*

Cb.

26

Bns

Cors (Fa)

Tr. (Fa)

Hpe

S. *sempre dolce*
Ple - ni sunt cæ - li et

T. oth,

B. oth,

Org.

Vl. solo

I

Altos II

I

Vlles II

Cb. *pp pizz.*
[div. only if one double bass plays]
div.

29

Bns

Cors (Fa)

Tr. (Fa)

Hpe

S.

T.

B.

Org.

8^{va}

Vl. solo

I

Altos II

I

Vlles II

Cb.

pp

pp

3.

pp

ter - ra,

sempre dolce

glo - ri - a,

sempre dolce

glo - ri - a,

unis.

arco

pp

32

Bns

Cors (Fa)

Tr. (Fa)

Hpe

S.

T.
8

B.

Org.

VI. solo

I
Altos

II

I
Vlles

II

Cb.

sempre p

p
3.

p

pp

pp

pp

glo - ri - a tu - - - a,
glo - ri - a tu - - - a,

gva

pp

pp

pp

35

Bsn

Cors (Fa)

Tr. (Fa)

Hpe

S.
O - san - na in - ex - cel -

T.

B.

Org.
(8)-----7

Vl. solo

I

Altos II

I

Vlles II
div.

Cb.
div.

38

Bns

Cors (Fa)

Tr. (Fa)

Hpe

S.

T.

B.

Org.

Vl. solo

I

II

I

II

Cb.

poco a poco cresc.

poco a poco cresc.

p

poco a poco cresc.

poco a poco cresc.

poco a poco cresc.

- sis,

o - san - na in ex -

poco a poco cresc.

poco a poco cresc.

poco a poco cresc.

poco a poco cresc.

poco a poco cresc.

poco a poco cresc.

41

Bns

Cors (Fa)

Tr. (Fa)

Hpe

S.

T.

B.

Org.

I Altos

II Altos

I Vlles

II Vlles

Cb.

cel - sis,

1. et 2. BASSES

O - san - na in ex -

O - san - na in ex -

f *ff* *p* *pp* *dim.* *à 2* *sempre* *unis.*

51

Bns
pp

Cors (Fa)
pp

Tr. (Fa)
pp *tacet*

Hpe
p *sempre*

S. A.
p *pp* **SOPRANOS** *pp*
in ex - cel - sis. **ALTOS** Sanc

T.
pp Sanc

B.
pp Sanc

Org.
pp *sempre* Sanc

Vl. solo
arco

Altos
pp *arco*

Vlles
pp *arco*

Cb.
pp

Detailed description: This page of a musical score, numbered 51, features a variety of instruments and vocal parts. The woodwinds (Bassoon, Cor Anglais, Trumpet) and strings (Harp, Violins, Violas, Cellos) are marked *pp* (pianissimo). The harp plays a continuous accompaniment marked *p* *sempre*. The vocal parts (Soprano and Alto) sing the words "in ex - cel - sis. Sanc" with dynamic markings *p* and *pp*. The organ provides accompaniment marked *pp* *sempre*. The string sections (Violins I and II, Violas, Cellos) are marked *pp* *arco*. The trumpet part has a *tacet* instruction. The score is written in a key signature of two flats and a 3/8 time signature.

55

Bns

Cors (Fa)

Tr. (Fa)

Hpe

S. A.

T.

B.

Org.

8va

Vl. solo

p dolce

Altos I

Altos II

Vlls I

Vlls II

Cb.

The musical score for measures 55-58 includes the following parts and details:

- Bns:** Bass drum, rests.
- Cors (Fa):** Horns in F major, rests.
- Tr. (Fa):** Trumpets in F major, rests.
- Hpe:** Harp, arpeggiated accompaniment.
- S. A.:** Soprano Alto, half notes with lyrics "tus.".
- T.:** Tenor, half notes with lyrics "- tus.".
- B.:** Bass, half notes with lyrics "- tus.".
- Org.:** Organ, sustained chords with a *8va* (octave) line.
- Vl. solo:** Violin solo, *p dolce* (piano dolce).
- Altos I & II:** Alto I and II, arpeggiated accompaniment.
- Vlls I & II:** Violin I and II, sustained chords.
- Cb.:** Cello, sustained chords.

59

Bns

Cors (Fa)

Tr. (Fa)

Hpe

S. A.

T.

B.

Org.

VI. solo

I

Altos II

I

Vlles II

Cb.

dim. pp

dim. pp

dim. pp

(8)

IV. PIE JESU

Adagio (♩ = 44)

p dolce e tranquille

Soprano solo

Orgue

p dolce

Pi - e Je - su Do - mi - ne, do - na - e - is re - qui - em, do - na - e - is

2 Bassons

Harpe

Soprano solo

Orgue

I Altos

II Altos

I Violoncelles

II Violoncelles

Contrebasses

1.

pp

pp

re - qui - em. —

sourdines

pp div.

pp div.

pp

pp

pp

11 *un poco più* *mf* *dim.*

S. solo
Pi - e Je - su Do - mi - ne, do - na - e - is re - qui - em, do - na - e - is

Org.
meno p *dim.*



16 2.

Bns

Hpe
p

S. solo
p dolce
re - qui - em. Do - na - e - is Do - mi - ne,

Org.
p *pp* *sempre legato*

I
Altos
p *pp*

II
p *pp*

I
Vlles
p *pp*

II
p *pp*

Cb.
p *pp* *un.*

21

S. solo

do - na e - is re - qui-em, sem - pi - ter - nam re - qui-em,

Org.

I

Altos

II

I

Vlles

II

Cb.

pp

poco cresc.

25

S. solo

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

Org.

I

Altos

II

I

Vlles

II

Cb.

pp

ppp

Bns *p* dolce

Hpe

S. solo *mf*

Pi - e Je - su, Je - su, pi - e Je - su Do - mi - ne, do - na - e - is, do - na - e - is

Org. *mf*

I Altos *mf* espressivo

II Altos *mf* espressivo

I Vlles *mf* espressivo

II Vlles *mf* espressivo

Cb.

35

poco rit.

Bns

Hpe

S. solo

Org.

I

Altos

II

I

Vlles

II

Cb.

V. AGNUS DEI

Andante (♩ = 69)

2 Bassons

I, II
4 Cors en Fa
III, IV

Timbales

Sopranos
Altos

Ténors

Basses

Orgue

Andante (♩ = 69)

I
Altos

II

I
Violoncelles

II

Contrebasses

p dolce espress. *poco a poco cresc.* *f*

p dolce espress. *poco a poco cresc.* *f*

p *pizz.* *poco a poco cresc.* *f*

p *poco a poco cresc.* *f*

6

T. *p dolce espress.*

Ag - nus De - i, qui tol - lis pec - ca - ta

Org. *p*

I Altos *dimin. p sempre*

II Altos *dimin. p sempre*

I Vllles *dimin. p sempre*

II Vllles *dimin. p sempre*

Cb. *dimin. p sempre*

11

T. *poco cresc.*

mun - di, do - na e - is, do - na e - is

Org.

I Altos *poco cresc.*

II Altos *poco cresc.*

I Vllles *poco cresc.*

II Vllles *poco cresc.*

Cb. *poco cresc.*

16 à 2

Bns

Cors (Fa)

S. A.

T.

B.

Org.

I Altos

II Altos

I Vlles

II Vlles

Cb.

dim. *p* *f* *p*

re - qui - em. — Ag - nus De - i, Ag -

Ag - nus De - i, Ag -

Ag - nus De - i, Ag -

dim. *p* *f* *p*

dim. *p* *f* *p*

dim. *p* *f* *p*

dim. *p* *f* *p*

dim. *p* *f* *p*

arco *f* *p*

21 *à 2*

Bns
cresc. *f* *p* *cresc.*

Cors (Fa)
p *f* *f* *p* *p*

S. A.
cresc. *f* *p*
nus De - i, qui tol - lis pec - ca - ta mun -

T.
cresc. *f* *p*
nus De - i, qui tol - lis pec - ca - ta mun -

B.
cresc. *f* *p*
nus De - i, qui tol - lis pec - ca - ta mun -

Org.
f *p*

I Altos
cresc. *f* *p* *cresc.*

II Altos
cresc. *f* *p* *cresc.*

I Vlles
cresc. *f* *p* *cresc.*

II Vlles
cresc. *f* *p* *cresc.*

Cb.
cresc. *f* *p* *cresc.*

26

Bsn
f

Cors (Fa)
f sempre *p* 1.

S. A.
f sempre
di, do - na, do - na e - is re - qui - em.

T.
f sempre
di, do - na, do - na e - is re - qui - em.

B.
f sempre
di, do - na, do - na e - is re - qui - em.

Org.
f sempre *p* Solo *p espressivo*

Alts I
f sempre *p*

Alts II
f sempre *p*

Vlls I
f sempre *p* div. unis.

Vlls II
f sempre *p*

Cb.
f sempre *p pizz.*

31

Bns

Cors
(Fa)

1.

p

S. A.

T.

espress.

Ag - nus De - i, qui tol - lis pec - ca - ta

B.

Org.

I

Altos

p

II

p espress.

I

Vlles

p

arco

II

pizz.

p

Cb.

36

Bns

Cors (Fa)

S. A.

T. *cresc.*
mun - di, do - na, do - na e - is re - qui - em

B.

Org.

I Altos

II Altos

I Vlles

II Vlles

Cb.

p

p

p

p

p

41

Bns

Cors
(Fa)

S.

C.

T.

B.

Org.

I
Altos

II

I
Vlles

II

Cb.

p dolce sempre

Lux æ -

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

p

p

p

p

arco

p

47

Bns

Cors (Fa)

S.
ter - na lu - ce - at e - is, lu - ce - at e - is,

C.
Lux æ - ter - na lu - ce - at e - is, lu - ce - at

T.
Lux æ - ter - na lu - ce - at e - is, lu - ce - at

B.
Lux æ - ter - na lu - ce - at e - is, lu - ce - at

Org.
p

I
Altos
p dolce

II
p dolce

I
Vlles
p dolce

II
p

Cb.
p

Detailed description of the musical score: The score is for page 47 of a larger work. It features a variety of instruments and voices. The vocal parts (Soprano, Alto I & II, Tenor, Bass) sing the Latin text 'ter - na lu - ce - at e - is, lu - ce - at e - is'. The organ provides accompaniment with a *p* dynamic. The woodwinds (Bassoon and Cor Anglais) have rests. The strings (Violins I & II, Viola, Cello) play a melodic line with *p dolce* dynamics. The Alto II part has a *p dolce* dynamic. The Bassoon and Cello parts have a *p* dynamic. The score is in a key with two flats and a common time signature.

52

Bns

Cors (Fa)

S.
Do - mi - ne, cum sanc - tis tu - is in æ -

C.
e - is, Do - mi - ne, cum sanc - tis tu - is in æ -

T.
e - is, Do - mi - ne, cum sanc - tis tu - is in æ -

B.
e - is, Do - mi - ne, cum sanc - tis tu - is in æ -

Org.

I
Altos
II

I
Vlles
II

Cb.

pp dolce

pp dolce

dolce

dolce

dolce

dolce

p

p sempre dolce

div.

p sempre dolce

p

p

57

Bns

Cors (Fa)

S. A.

T.

B.

Org.

I Altos

II

I Vllles

II

Cb.

ter - num qui - a pi - us, pi - us es, cum

ter - num qui - a pi - us, pi - us es, cum

ter - num qui - a pi - us, pi - us es, cum

unis.

pp

62

Bns
cresc.
mf *f*

Cors (Fa)
mf *f*

S. A.
cresc. *molto* *f*
 sanc - tis tu - is in æ - ter - num, qui - a

T.
cresc. *molto* *f*
 sanc - tis tu - is in æ - ter - num, qui - a

B.
cresc. *molto* *f*
 sanc - tis tu - is in æ - ter - num, qui - a

Org.
cresc. *f sempre*

I Altos
cresc. *molto* *f sempre*

II Altos
cresc. *molto* *f sempre*

I Vllles
cresc. *molto* *f sempre*

II Vllles
cresc. *molto* *f sempre*

Cb.
cresc. *molto* *f sempre*

67

Bsn

Cors (Fa)

S. A.

T.

B.

Org.

I

Altos

II

I

Vlles

II

Cb.

pi - us es.

pi - us es.

pi - us es.

ff sempre

ff sempre

ff sempre

f sempre

ff sempre

ff sempre

ff sempre

ff sempre

ff sempre

ff sempre

Adagio (♩ = 40)

73

Bns

Cors (Fa)

S. A.

T.

B.

Org.

I

Altos II

I

Vlles II

Cb.

ff > *p*

ff > *p*

pp

Re - qui - em æ - ter - nam do - na

pp

Re - qui - em æ - ter - nam do na

pp

Re - qui - em æ - ter - nam do - na

ff > *p*

ff > *p*

ff > *p*

ff > *p*

ff > *p*

ff > *p*

ff > *p*

ff > *p*

ff > *p*

Adagio (♩ = 40)

79

Bns

Cors (Fa)

S. A.

T.

B.

Org.

I Altos

II Altos

I Vlles

II Vlles

Cb.

sempre *ff* *dim.*

ff *f* *dim.* *unis.*

cresc. *f* *dim.*

cresc. *f* *dim.*

cresc. *f* *dim.*

cresc. *f* *dim.*

ff *sempre ff* *dim.*

ff *sempre ff* *dim.*

ff *sempre ff* *dim.*

ff *sempre ff* *dim.*


ff *sempre ff* *dim.*

85

1.

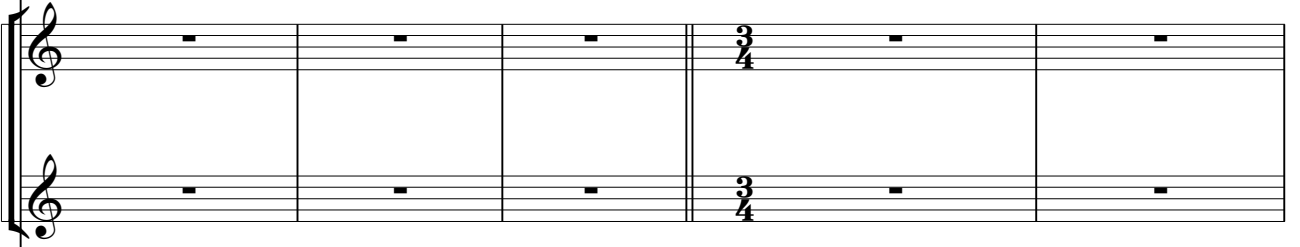
I° Tempo (♩ = 72)

Bns




p *pp*

Cors (Fa)



S. A.



pp

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

T.



pp

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

B.



pp

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

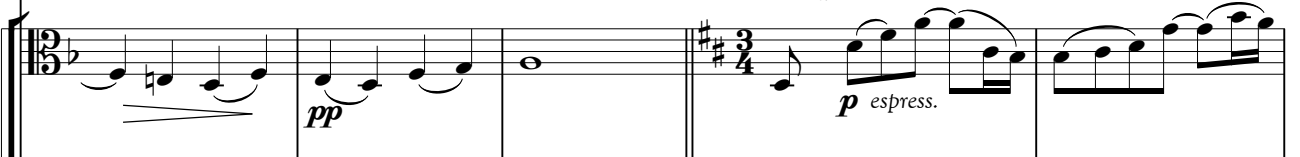
Org.



pp *p* *espress.*

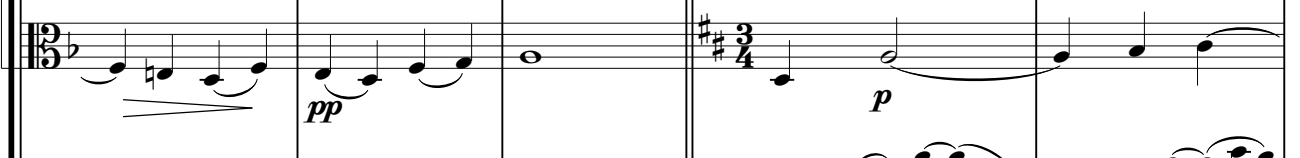
I° Tempo (♩ = 72)

I Altos



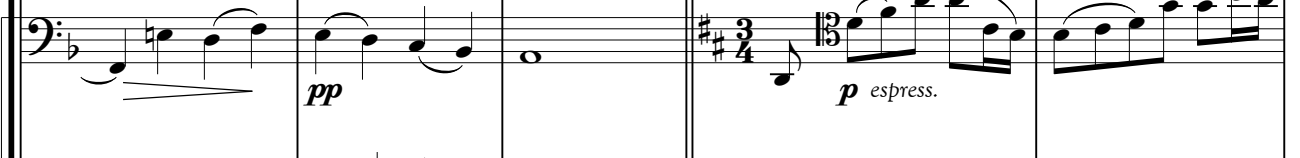
pp *p* *espress.*

II Altos




pp *p*

I Vllles



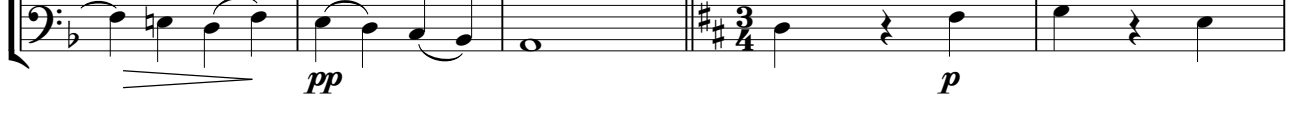
pp *p* *espress.*

II Vllles



pp *p* *pizz.*

Cb.



pp *p*

90

Bns

cresc. *f* *dim.* *p*

Cors (Fa)

p 3. *pp*

S. A.

T.

B.

Org.

mf *dim.* *p*

I Altos

f *dim.* *p*

II Altos

f *dim.* *p*

I Vlles

f *dim.* *p*

II Vlles

f *dim.* *p*

Cb.

f *dim.* *p* arco

VI. LIBERA ME

Moderato (♩ = 60)

I, II
 4 Cors en Fa
 III, IV
 3 Trombones
 Timbales
 Baryton solo
 Sopranos
 Altos
 Ténors
 Basses
 Orgue
 I
 Altos
 II
 I
 Violoncelles
 II
 I
 Contrebasses
 II

Li - be - ra me, Do - mi ne, — de

p
stacc.
 Moderato (♩ = 60)
pizz.
p
pizz.
p
pizz.
p

7

Cors (Fa)

Trb.

Timb.

Bar. solo
mor - te æ - ter - na. In di - e il - la tre -

S. A.

T.

B.

Org.

I Altos
p

II Altos
p

I Vlls

II Vlls

Cb.

Detailed description of the musical score: The score is for page 77 and begins with a rehearsal mark '7'. It features a variety of instruments and a vocal soloist. The vocal soloist (Bar. solo) has the lyrics 'mor - te æ - ter - na. In di - e il - la tre -'. The organ part has a complex texture with chords and moving lines. The string parts (I Altos, II Altos, I Vlls, II Vlls, Cb.) provide a rhythmic and harmonic foundation, with dynamic markings like 'p' (piano) in the Alto parts. The woodwind and brass parts (Cors, Trb., T., B.) are mostly silent in this section, indicated by rests.

13

Bar. solo

Org.

I Altos

II Altos

I Vlls

II Vlls

Cb.

p

men - da, in di - e il - la, quan - do

p



19

Bar. solo

Org.

I Altos

II Altos

I Vlls

II Vlls

Cb.

cresc.

coe - li mo - ven - di sunt, quan - do coe - li mo - ven - di sunt et

cresc.

cresc.

cresc.

cresc.

25 *f* *sempre*

Bar. solo

ter - ra, dum ve - ne - ris ju - di - ca - re sæ - cu -

Org. *f* *sempre*

I *f* *sempre*

Altos

II *f* *sempre*

I *f* *sempre*

Vlles

II *f* *sempre*

Cb. *f* *sempre*



31 *poco rall.* *Tempo*

Bar. solo

lum per ig - nem.

Org. *p*

poco rall. *Tempo*

I *pp*

Altos

II *pp*

I

Vlles

II

Cb.

37

Cors (Fa)

Trb.

Timb.

Bar. solo

S. A. *pp* et ti - me - o, et
Tre - mens, tre - mens fac - tus sum e - go et ti -

T. *pp* Tre - mens fac - tus sum e - go et ti -

B. *pp* Tre - mens e - go et ti -

Org. *p*

I Altos

II

I *arco*

Vlles *arco pp*

II *pp*

Cb.

44

Cors (Fa)

Trb.

Timb.

Bar. solo

S. A.

T.

B.

Org.

I Altos

II Altos

I Vlls

II Vlls

Cb.

ti - me - o, dum dis - cus - si - o ve - ne - rit at - que ven - tu - ra

me - o, dum dis - cus - si - o ve - ne - rit at - que ven - tu - ra

me - o, dum dis - cus - si - o ve - ne - rit at - que ven - tu - ra

me - o, dum dis - cus - si - o ve - ne - rit at - que ven - tu - ra

cresc. *f* *sempre*

cresc. *f* *sempre*

cresc. *f* *sempre*

cresc. *f* *sempre*

cresc. *f* *sempre*

51 Più mosso (♩. = 72)

Cors (Fa) *attacca ff*

Trb.

Timb.

Bar. solo

S. A. *p* *ff*
i - ra. Di - es il - la,

T. *ff*
i - ra. Di - es il - la,

B. *ff*
i - ra. Di - es il - la,

Org. *p* *f*

Più mosso (♩. = 72)

I Altos *p* *ff*

II Altos *p* *ff*

I Vlls *p* *ff*

II Vlls *p* *ff*

Cb. *ff*

60

Cors (Fa)

ff

Trb.

Timb.

Bar. solo

S. A.

et mi - se - ri - æ, — di - - es il - la,

ff

T.

et mi - se - ri - æ, — di - - es il - la,

ff

B.

et mi - se - ri - æ, — di - - es il - la,

Org.

I

Altos

II

ff sempre

ff sempre

I

Vlles

II

ff sempre

ff sempre

Cb.

ff sempre

68 *dolce*

Cors (Fa)
mf *dolce* p

Trb.
p

Timb.

Bar. solo

S. A.
dim. p
ma - ra val - de. Re - qui - em æ -

T.
dim. p
ma - ra val - de. Re - qui - em æ -

B.
dim. p
ma - ra val - de. Re - qui - em æ -

Org.
p

I Altos
p

II Altos
p

I Vlles
p

II Vlles
p

Cb.
p

72

Cors (Fa)

Trb.

Timb.

Bar. solo

S. A.

ter - nam do - na e - is cen -

T.

ter - nam do - na e - is cen -

B.

ter - nam do - na e - is

Org.

cresc.

I Altos

II Altos

I Vlles

II Vlles

Cb.

cresc.

poco cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

76

Cors (Fa)
mf *pp*

Trb.

Timb.

Bar. solo

S. A.
do f p
 Do mi ne: et lux per pe tu -

T.
do f p
 Do mi ne: et lux per pe tu -

B.
do f p
 Do mi ne: et lux per pe tu -

Org.
mf p

I Altos
f p

II Altos
f p

I Vlles
f p

II Vlles
f p

Cb.
f p

80

Cors (Fa)

Trb.

Timb.

Bar. solo

S. A. *sempre dolce* ***p***
a lu - ce - at e

T. *sempre dolce* ***p***
a lu - ce - at e

B. *sempre dolce* ***p***
a lu - ce - at e

Org.

I Altos ***p dolce***

II Altos ***p dolce***

I Vlles ***p***

II Vlles ***p***

Cb. ***p***

84 Moderato (♩ = 60)

Cors (Fa)

Trb.

Timb.

Bar. solo

S. A.

T.

B.

Org.

I Altos

II Altos

I Vlles

II Vlles

Cb.

is, lu - ce - at e is.

- is, lu - ce - at e is.

stacc.

Moderato (♩ = 60)
pizz.

pp *mf* *f*

90

Cors (Fa)

Trb.

Timb.

Bar. solo

S. A.

T.

B.

Org.

I Altos

II Altos

I Vllcs

II Vllcs

Cb.

3.

pp

pp

pp

pp

[unis.] *p*

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

p

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

p

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

f

p sempre

f

p sempre

f

p sempre

f

p sempre

f

p sempre

102

Cors
(Fa)

Trb.

Timb.

Bar.
solo

S. A.

T.

B.

Org.

I
Altos

II

I
Vlles

II

Cb.

3.

pp *p* *pp*

pp *p* *pp*

pp *p* *pp*

pp *tr* *tr* *p* *pp*

pp

p *mf* *p*

men - da, in di - e il la, quan - do

p *mf* *p*

men - da, in di - e il la, quan - do

p *mf* *p*

men - da, in di - e il la, quan - do

mf

f

f

f

f

f

f

114

Cors (Fa)

f *f sempre*

Trb.

f *f sempre*

Timb.

Bar. solo

S. A.

f *f sempre*

ter - ra, dum ve - ne - ris ju - di - ca - re sæ - cu -

T.

f *f sempre*

ter - ra, dum ve - ne - ris ju - di - ca - re sæ - cu -

B.

f *f sempre*

ter - ra, dum ve - ne - ris ju - di - ca - re sæ - cu -

Org.

f *f sempre*

I

Altos

f *f sempre*

II

f *f sempre*

I

Vlles

f *f sempre*

II

f *f sempre*

Cb.

f *f sempre*

120

Cors (Fa)

Trb.

Timb.

Bar. solo

S. A.

T.

B.

Org.

I Altos

II Altos

I Vllles

II Vllles

Cb.

p *pp*

p *pp*

p *pp*

p *pp*

p *pp*

p dolce

Li - be - ra me,

lum per ig - nem.

lum per ig - nem.

lum per ig - nem.

dim.

p

dim. *arco* *p*

dim. *p*

dim. *p*

dim. *p*

dim. *p*

dim. *p*

dim. *p*

126

Cors (Fa)

Trb.

Timb.

Bar. solo
Do - mi- ne, de mor - te æ - ter - na,

S. A.

T.

B.

Org.

I Altos

II Altos

I Vlls

II Vlls

Cb.

VII. IN PARADISUM

Andante moderato (♩ = 58)

2 Bassons

I, II
4 Cors en Fa
III, IV

Harpe

Sopranos
Altos

Ténors

Basses

Orgue

Alto solo

I
Altos

II

I
Violoncelles

II

Contrebasses

SOPRANOS *p dolce*

In pa - ra - di -

p dolce

Andante moderato (♩ = 58)

p *sourdines*

p *sourdines*

p *sourdines*

p *sourdines*

p

5

S. *sum de - du - cant an - ge -*

Org.

I

Altos II

I

Vlles II

Cb.



9

S. *li in tu - o ad - ven - tu sus -*

Org.

I

Altos II

I

Vlles II

Cb.

13

S. *ci - pi - ant te mar - ty - res*

Org.

I
Altos

II

I
Vlles

II

Cb.

17 *sempre dolce*

S. *et per - du - cant te in ci - vi - ta - tem sanc - tam Je -*

Org.

I
Altos

II

I
Vlles

II

Cb. *pizz.*

pp

21

Bns

Cors (Fa)

S.

T.

B.

Org.

I Altos

II Altos

I Vlles

II Vlles

Cb.

pp

cresc.

dolce

p

arco

pp

25

Bns

Cors (Fa)

S. A.

T.

B.

Org.

I

Altos

II

I

Vlles

II

Cb.

Musical score for page 103, measures 25-28. The score includes parts for Bns, Cors (Fa), S. A., T., B., Org., I Altos, II Altos, I Vlles, II Vlles, and Cb. It features vocal lines with lyrics and various dynamic markings such as *f*, *pp*, *ppp*, and *dim.*.

Lyrics for Soprano (S.): Je - ru - sa - lem, — ALTO: Je - ru - sa - lem, — T. I: Je - ru - sa - lem, — T. II: Je - ru - sa - lem, — B.: Je - ru - sa - lem, —

Dynamics: *f*, *pp*, *ppp*, *dim.*

29

Bns

Cors (Fa)

Hpe

S. A.

T.

B.

Org.

Alto solo

I

II

I

II

Vlles

Cb.

p

pp dolce sempre

pp dolce sempre

pp sempre

pp sempre unis.

pp sempre

dolce

Cho - rus an - ge -

lem.

-lem.

-lem.

33

Bns

Cors (Fa)

Hpe

S.
lo - rum te sus - ci - pi - at et cum

Org.

Alto solo

I
Altos

II

I
Vlles

II

Cb.

37

Bns

Cors (Fa)

Hpe

S.

Org.

Alto solo

I Altos

II

I Vlles

II

Cb.

p

La - za - ro quon - dam pau - pe - re,

41

Bns

Cors (Fa)

Hpe

S.

Org.

Alto solo

I Altos

II

I Vlles

II

Cb.

p e cresc.

44

Bns

Cors (Fa)

Hpe

S.

Org.

Alto solo

I Altos

II

I Vlls

II

Cb.

f

p

mf

f

pau - pe - re æ - ter - nam ha - be - as

col altri

Musical score for page 109, featuring various instruments and vocal parts. The score includes the following parts:

- Bsn** (Bassoon): Measures 47-49, dynamics *pp*.
- Cors (Fa)** (Trumpets): Measures 47-49, dynamics *pp*.
- Hpe** (Harp): Measures 47-49, dynamics *pp*.
- S. A.** (Soprano): Measures 47-49, lyrics "re qui em," dynamics *pp*.
- T.** (Tenor): Measures 47-49, lyrics "Re qui em," dynamics *pp*.
- B.** (Bass): Measures 47-49, lyrics "Re qui em," dynamics *pp*.
- Org.** (Organ): Measures 47-49.
- Altos** (I, II): Measures 47-49, dynamics *pp*.
- Vlles** (Violins I, II): Measures 47-49, dynamics *pp*.
- Cb.** (Cello): Measures 47-49, dynamics *pp*, includes *div.* and *pizz.* markings.

50

Bns

Cors (Fa)

Hpe

S. A.

T.

B.

Org.

I Altos

II Altos

I Vlles

II Vlles

Cb.

æ - ter - nam

æ - ter nam

æ - ter nam

æ - ter nam

ppp

pp

pp

54

Bns

Cors (Fa)

Hpe

S. A.

T.

B.

Org.

I Altos

II Altos

I Vlles

II Vlles

Cb.

ppp

ha - be - as,

ha - be - as,

ha - be - as,

unis.

pizz.

57

Bns
ppp

Cors (Fa)
ppp

Hpe
ppp

S. A.
ppp
re - - - - - qui - em.

T.
ppp
re - - - - - qui - em.

B.
ppp
re - - - - - qui - em.

Org.

I Altos
II Altos

I Vlles
II Vlles
arco

Cb.

Editorial notes

This edition is intended as a performance edition, and not as the last word in scholarly interpretation of Fauré's work. Although the *Requiem* is an acknowledged masterpiece, sadly it was treated in a fashion very unworthy of a master when it was finally published in 1900 by the firm of J. Hamelle, and thus the need for an "1888/1893" edition needs to be explained.

The composition, revisions, and publishing of the *Requiem* stretches out over three decades of Fauré's life. The first movement to be composed was the *Libera me*, scored in 1877 for baritone solo and organ. The main bulk of composition occurred over the winter of 1887/88, when Fauré scored the *Introït et Kyrie, Sanctus, Pie Jesu, Agnus Dei*, and *In paradisum* (the original title page confirms the *Pie Jesu* as being composed at this point). The recent death of his mother, and also of his father two years earlier in 1885, must have given Fauré the desire to compose a consolatory "petit Requiem", as he described it in an 1888 letter to his friend Paul Poujard. Fauré consciously chose to refrain from setting the *Dies iræ*, which French tradition had usually incorporated; instead he detached and slightly modified the final couplet. Four of the manuscripts of the five-movement *Requiem* are extant today, preserved in the Bibliothèque Nationale, Paris:

- Ms. 410, *Introït et Kyrie*, undated; scoring: chœur, 2 altos, 2 violoncelles, contrebasse, timbales et orgue.
- Ms. 411, *Sanctus*, dated 8 January 1888; scoring: chœur, violon solo, 2 altos, 2 violoncelles, contrebasse, harpe et orgue.
- Ms. 412, *Agnus Dei*, dated 6 January 1888; scoring: chœur, 2 altos, 2 violoncelles, contrebasse et orgue.
- Ms. 413, *In paradisum*, undated; scoring: chœur, alto solo, 2 altos, 2 violoncelles, contrebasse, harpe et orgue.

The first performance of the five-movement *Requiem* occurred on 16 January 1888 for a funeral service held at the church of the Madeleine in Paris, where Fauré was choirmaster. The orchestral and choral forces probably conformed to those listed above, aside from a soprano soloist in the *Pie Jesu*. The solo violin and timpani play in only one movement, presumably as one of the singers or players were able to be redeployed to take on these parts. In 1889 Fauré composed the *Offertoire*, scored for the same choral-orchestral forces as the *Agnus Dei* above, and introducing a baritone soloist for the central *Hostias* verse.

The *Requiem* reached its enlarged seven-movement form when Fauré added his 1877 *Libera me*; the Fauré scholar Jean-Michel Nectoux believes this to have occurred in the early 1890s – I would guess late-1892 – and this orchestral revision enlarges the forces with a brass section minus trumpets and tuba, *i.e.* the typical horn quartet and trombone *æquali*. The *Libera me* with brass is therefore the only movement in which Fauré explicitly envisages larger orchestral forces, since at least two horns are necessary for the *Dies illa* passage; the other six movements more readily conform to his initial 1888 idea of a "petit Requiem".

The *Requiem* was first performed in seven-movement guise in January 1893, with an orchestra evidently employing the larger forces of the *Libera me*. This is confirmed by additions to the four manuscripts of 1888, which have a miscellany of extra instrumentation apparently notated in Fauré's hand, almost certainly corresponding to the 1893 performance, and which therefore date from late 1892 or January 1893. According to John Rutter these additions include 2 bassoons, 2 trumpets, variously 2 or 4 horns, and a section of violins (more on this below). The manuscripts of the *Offertoire*, *Pie Jesu*, and the revised *Libera me* do not survive, however the *Offertoire* conforms in scoring to the 1888 forces, and no brass are employed in the *Pie Jesu*, where they would be inimical to Fauré's treatment of the subject:

Introït et Kyrie: 2 horns, 2 trumpets.

Sanctus: 2 bassoons, 4 horns, 2 trumpets.

Agnus Dei: 2 bassoons, 4 horns.

In paradisum: 2 bassoons, 4 horns. Moreover, in addition to the viola solo, there is a part to be played by a section of violins.

It seems absurd for an entire section of violins to have sat around for the previous six movements just to play 18 or so bars in the final movement, yet according to Rutter and Nectoux, the manuscript clearly says *violons*. Perhaps the violin "section" was little more than one or two desks. We may also assume (owing to the loss of the manuscript for *Pie Jesu*) that the 1893 additions consisted solely of a pair of bassoons – unless Fauré had a certain number of choristers on hand who were able to play flute and clarinet in the one movement where they would not be required to sing. In any case, the woodwind parts add nothing to the music already contained in the harp, string, and organ parts.

The next developments occurred at the very end of the 1890s, when the publisher Hamelle expressed an interest in printing the work. It is assumed that Hamelle may have suggested that the orchestration be revised to something more resembling the "standard" orchestra, in the hope of securing more frequent performance as a work for the concert hall.

In 1898 we find Fauré agreeing to prepare the *Requiem* for publication and asking to be relieved of the necessary task of providing a piano reduction for the vocal scores. After this however, there seems to be no evidence that Fauré took any part in preparing the final version, which was printed shortly after its première in July 1900, conducted by Taffanel. The orchestration was certainly recast from the 1888 manuscript and its additions, and the task of creating the piano reduction had indeed been turned over to one of Fauré's students, Roger-Ducasse. A 1900 letter from Fauré to the conductor Ysaÿe laments the errors in the vocal score, so there seems to be every indication that the normally punctilious Fauré not only neglected to examine the proofs of the vocal score; in all likelihood, he did not prepare the orchestral version, nor did he proof-read the full score, which in all honesty resembles a first draft more than a finished piece of work.

Hamellet's full score is handily available as a 1992 reprint by Dover Publications, Inc, of Mineola, New York, ISBN 0-486-27155-2, and likewise a reprint of the original vocal score is published by United Music Publishers, 33 Lea Street, Waltham Abbey, Essex. Owing to the lack of autograph sources for the *Offertoire*, *Pie Jesu*, and *Libera me*, these scores are essentially the earliest primary sources for these movements until such time as the composer's manuscripts are rediscovered (if they ever come to light).

The full score is printed on 128 single-system pages of continuous 23-stave score (expanded to 24 staves for the *Libera me*); aside from the initial designation of instruments at the start of each movement, no attempt is made to indicate instruments on each new page, or to reduce the contents of a system to just those instruments playing. The number of misprints and obvious mistakes is astounding; there seems to be hardly a page where one cannot find multiple errors in the musical text, let alone infelicities of slipshod engraving! The instrumentation of each movement is as follows, but it is not at all accurate:

- I_ *Introït et Kyrie*, pp. 1-22: flûtes, clarinettes, 2 bassons, 4 cors, 2 trompettes, 3 trombones, timbales, harpes, chœur (i.e., sopranos, altos, tenors, basses), violons 1 & 2 (n.b. sharing a single stave), alto 1 & 2, violoncelle 1 & 2, contrebasse, orgue.
- II_ *Offertoire*, pp. 23-44: as above, plus baryton solo (initially replacing the soprano line, confining the choir to three staves rather than four).
- III_ *Sanctus*, pp. 45-60: as above for the *Introït*, however the reinstated soprano is incorrectly described as "Soprano Solo".
- IV_ *Pie Jesu*, pp. 61-69: as above for the *Sanctus*, though here the designation of a soprano solo is correct.
- V_ *Agnus Dei*, pp. 70-91: as above for the *Introït*.
- VI_ *Libera me*, pp. 92-113: the same as for the *Offertoire*, but here the baryton solo is engraved on an additional stave, not replacing the soprano part.
- VII_ *In paradisum*, pp. 114-128: as above for the *Introït*.

In fact, the enlarged full orchestra is used extremely half-heartedly. Flutes and clarinets play in 12 bars of the *Pie Jesu* at the very utmost – the second clarinet appears to be needed for just 4 bars! – bassoons play in just the *Introït*, *Pie Jesu*, and *Agnus Dei*. (If Rutter and Nectoux are correct in ascribing bassoon additions to the 1888 manuscripts of the *Sanctus* and *In paradisum*, then these parts have been excised from the 1900 full score!)

The full quartet of horns appear in the *Introït*, *Sanctus*, *Agnus Dei*, and *Libera me*, but again by examination of the 1893 additions, appear to have been excised from the *In paradisum*. The trumpets appear in only those movements known already from 1893, the *Introït* and *Sanctus*. The trombones appear in only the *Libera me*, where they are almost completely doubled by the horns, excepting the phrases from bar 58 to bar 69, which are doubled by organ. The timpani are retained in the *Libera me*, but are excised from the *Introït*.

The violins now feature in all movements except the *Introït*, *Offertoire*, and *Pie Jesu*, but apart from absorbing the solo parts in the *Sanctus* and *In paradisum*, they add virtually nothing to the existing music for the violas and cellos. It seems plausible that Fauré himself might have decided (back in 1893) which lines could be "stripped" from the viola and cello parts and adapted, where necessary, to be playable on violins. Like much of the other recasting of musical elements in the 1900 version, however, the music transferred to the violins appears to have been chosen completely arbitrarily, in addition to being rendered ineptly.

To summarise the history of the composition so far: all three versions utilise 2 violas, 2 cellos, double bass, and organ throughout. The disposition of the remaining forces in each version is:

Movement	Additional instruments required:		Additions and excisions : 1900
	1888	1893	
1. <i>Introït et Kyrie</i>	timp	+ 2 hn, 2 tpt	+ 2 bsn, + 3° & 4° hn; – timp
2. <i>Offertoire</i>	–	–	–
3. <i>Sanctus</i>	harp, vln solo	+ 2 bsn, 4 hn, 2 tpt	+ vlms; – 2 bsn , – vln solo
4. <i>Pie Jesu</i>	harp	[+ 2 fl, 2 cl, 2 bsn ?]	
5. <i>Agnus Dei</i>		+ 2 bsn, 4 hn	+ vlms
6. <i>Libera me</i>	[at least 2 horns]	+ 4 hn, 3 trb, timp	+ vlms
7. <i>In paradisum</i>	harp, vla solo	+ 2 bsn, 4 hn, vlms	– 2 bsn . – 4 hn . – vla solo

This much only describes *when* the additional instruments play, *i.e.*, in which movements; the question of *what* music they are supposed to play has hardly been addressed. Fauré clearly intended his 1888 “petit Requiem” to be played by a chamber-sized orchestra: the organ plays throughout and contains the complete harmonisation, so that the five-part string ensemble is really accompanying the organ, not the other way around. The string group could actually consist of as few as three violas, two cellos and one double bass, if one of the violists can also play violin, for the solo in the *Sanctus*. The other instruments in the 1888 version, timpani and harp, *are* dispensable but every effort should be made to include them if such an attempt is practical for the concert-giving organisation. If the *Libera me* is performed using just the 1888 forces, then the organ *must* incorporate the horn calls of the *Dies illa* passage starting at bar 52, and likewise it is preferable for the organ to sound the trumpet and horn fanfares in the *Sanctus* rather than play in unison with the strings from bar 42 to bar 51.

If the *Requiem* is to be performed by anything approaching a normal-sized symphony orchestra, the second version of 1893 is very much to be preferred to the third version of 1900. As discussed, there is no evidence to suggest Fauré actually prepared the final version, in sharp contrast to the additions to the four surviving autograph manuscripts of the 1888 version. The only sources of the third version are the printed full score and vocal score; no manuscript of the 1900 version exists. Finally, the nature of the 1893 additions allows a greater deal of flexibility for smaller or amateur orchestras, if we consider each movement in turn:

1. *Introït et Kyrie*

The 1893 additions consist of just a pair each of horns and trumpets, so the 1900 parts are slightly rewritten to render the third and fourth horn parts dispensable (especially useful if only two horns and no other brass are available; two horns is the essential minimum for the *Libera me*). However, given a choice between having third and fourth horns available or having two trumpets, then in the context of the entire work a horn quartet is very much the preferred option. The bassoon parts, like the third and fourth horn, also hail from 1900 and merely double the previous existing string and organ parts; they are best omitted.

N.B. About four or so bars of the trumpet parts in this movement are fundamentally different from the horn parts (at bars 38 and 61; *cf* the note on the brass in *Sanctus*). Thus, if a horn quartet is used rather than two horns and two trumpets, then the third and fourth horn players should be instructed to play the optional parts provided in these bars (not indicated in this score).

The 1888 timpani part was excised from the 1900 version for no apparent reason and is fairly understated in any case; it is worth reinstating, and in the editor’s opinion is suitable for some slight elaboration, to give a slightly more palpable sense of presence and tension; Fauré’s admirable sense of reticence is underlined, rather than unduly emphasised by the additions.

2. *Offertoire*

There is no evidence to suggest that this movement was ever altered subsequent to its composition, so the 1900 version is taken fairly much as read, aside from correction of the inevitable mistakes.

3. *Sanctus*

The 4 horns and 2 trumpets added in 1893 presumably were unchanged in the 1900 version; the parts for 2 bassoons however were omitted, and there is a clue to their original nature in that the brass play in unison, but the piano reduction shows the same fanfare in octaves. Thus the bassoons are reinstated to double the brass fanfare an octave below.

N.B. The trumpets here sound at the same pitch and octave class as the horns (unlike the passages aforementioned in the *Introït*); thus making the trumpets dispensable in terms of notes if not for their distinct timbre. In point of fact the six specified instruments never depart from unison.

4. *Pie Jesu*

The 1900 version is the only source for this movement, so the provenance of the woodwind can only be regarded as a matter for speculation. The flutes and clarinets are of trivial importance in the context of the entire work, and can be added if absolutely desired; there is no need to include them here in an 1888/1893 version, as logic suggests that if flutes and clarinets had been available in 1893 Fauré would probably have written parts for them in some of the other movements, and the four surviving manuscripts do not substantiate this. The bassoons however *do* appear in three of these manuscripts; however, I am not convinced that the part here adds anything to Fauré’s scoring of the *Pie Jesu*, and personally would be inclined to omit them.

5. *Agnus Dei*

The 1893 additions comprise the full complement of bassoons and horns, and a slight rewriting has been made to render the third and fourth horns almost entirely dispensable, though as noted above four horns are to be preferred. The very opening of the *Requiem* is recalled at bar 75, and although this suggests the addition of a timpani part (to match the similar part there), the emphasis is not needed here, as the musical reprise is by no means exact.

This movement has had the most extensive violin part added in the 1900 version, which occasionally robs the first viola of the melodic limelight. The string texture however is usually in five parts, the exceptions being bars 29 and 30, where the violin part is shuffled to first cello divisi; and the passage from bar 54 to bar 60, where a six-part texture is transferred into the five string parts again by means of dividing the first cellos.

6. *Libera me*

The 1900 version is the only source for this movement, but the brass additions are a fairly safe assumption as they stand, especially as a pair of horns is indispensable for the *Dies illa* passage. The trombones are dispensable; a thrifty orchestra with two trombones could have the fourth horn swap back and forth to cover the third trombone part from bar 58 onward; beginning at bar 89, the trombones are mostly in unison with the first, second and third horns.

The timpani part seems to come to a premature conclusion at bar 124, when earlier we have seen it accompany the choir and strings in the transition beginning at bar 84. I have tentatively extended the part to the end of the movement, which may be modified or omitted at the discretion of the conductor.

The violin part may have been written in 1893 rather than being an addition in 1900. Until bar 70 it is either silent or in unison with the first viola; from here until the first note of bar 85 there is a three-part violin and double viola rhythmic figure repeating above the cellos and double bass, with violin and first viola mostly in unison, but from bar 78 onwards the three parts are unique. Consequently they are re-arranged for just two violas, with the majority of double-stopping work going into the first viola. The violin part also jumps in contrary motion to the violas – possibly owing to some notes being unplayable? – so the new parts here use the wider compass available to the viola. The last section of the movement with pizzicato strings presented almost no problems, as again violin mostly doubles first viola or occasionally the second, with the exception of notes that are unplayable on the violin; only bars 121 and 122 required anything other than a straight-forward transcription to again combine three unique parts into two.

7. *In paradisum*

All of the 1893 additions to this movement were excised in the 1900 version, and the nature of what the parts for horn quartet might be like exerted a considerable fascination for the editor, who has speculated that they reinforce the lower voices of the choir at the conclusion of each half of the movement. A minimal attempt has been made to reconstruct the bassoon parts to support the final chords, rather than having the second bass sing the dominant of the triad unsupported by a tonic. The rearrangement of the string parts was made obvious by the varying disposition of voicings at the outset of each half of the movement; again an apparent six-part string section was easily re-arranged into Fauré's five parts plus solo.

FINAL NOTES

This is currently a work in progress! The eventual aim is to consult a microfiche of the original manuscripts held in the French National Library to verify the nature of the 1888 string parts and the subsequent additions.

The organ part is partially incomplete, most notably in *Agnus Dei*, but also in the *Intoit*, and there may be some dynamic and expression marks missing elsewhere. The other orchestral and vocal parts however should be complete in all movements.

I would like to acknowledge an obvious debt to the work of John Rutter in studying aspects of the *Requiem*; however this edition is completely independent of it, aside from one or two hints on re-voicing the string parts, as I have preferred to work backwards from the 1900 version towards finding the elusive goal of an equally satisfying alternate solution.