

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* *ppp*

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

p

I
Vlles

p

II

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

cresc. *f* *p*

I
Vlles

cresc. *f* *p*

II

cresc. *f* *p*

Cb.

cresc. *f* *p* div.

28

Bns

Cors (Fa) *p* *à 2*

Tr. (Fa) *p* *à 2*

Timb.

T. *p* *espress.*

Org. *p* *espress.*

I Altos *p* *espress.*

II Altos *p* *espress.*

I Vlles *p*

II Vlles *p*

Cb. *p*

Re - qui-em æ - ter - nam do - na, —

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 Vlles
f *sempre f*

II Vlles
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.* *à 2*

p *f* *dim.* *p*

p *ff sostenuto* *dim.*

p *ff sostenuto* *dim.*

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

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

p *ff sostenuto* *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 Vllles

II

Cb.

Detailed description of the musical score: The score is for page 10, measures 42-45. It features a variety of instruments and voices. 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 Alto II parts have melodic lines starting in measure 44 with dynamics *p*. The Violles I and Violles II parts have melodic lines starting in measure 42 with dynamics *p dolce sempre*. The Cb. part is silent.

57

Bns *p* *p dolce* 1.

Cors (Fa) *mf* *mf* *p dolce* à 2

Tr. (Fa) *mf* *mf* *p dolce* à 2

Timb. *ppp*

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

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

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

Org.

I Altos *dim.* *p* *p*

II Altos *dim.* *p* *p*

I Vlles *dim.* *p* *pp* *p*

II Vlles *dim.* *p* *pp* *p*

Cb. *dim.* *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,

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 Vllles *p* *ff* *p* *p sempre*

II Vllles *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 -

p

e - le - i - son.

Ky - ri -

p

e - le - i - son.

Ky - ri -

p

p

mf \rightarrow *p*

p

mf \rightarrow *p*

mf \rightarrow *p*

mf \rightarrow *p*

mf \rightarrow *p*

mf \rightarrow *p*

87

Bns
 Cors (Fa)
 Tr. (Fa)
 Timb.
 S. A.
 T.
 B.
 Org.
 I Altos
 II Altos
 I Vlles
 II Vlles
 Cb.

Musical score for page 87, featuring various instruments and vocal parts. The score includes parts for Bsn, Cors (Fa), Tr. (Fa), Timb., S. A., T., B., Org., I Altos, II Altos, I Vlles, II Vlles, and Cb. The vocal parts (S. A., T., B.) have the lyrics "e - le - i - son." written below them. The score includes dynamic markings such as *pp*, *ppp*, and *pp*. The Timpani part features a trill marked with *(tr)*. The Organ part has a complex rhythmic accompaniment. The string parts (I Altos, II Altos, I Vlles, II Vlles, Cb.) provide harmonic support with various melodic and rhythmic patterns.

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 for page 20 of 'II. OFFERTOIRE' features a choir and an orchestra. The choir parts (Baryton solo, Sopranos, Contraltos, Ténors, Basses) are mostly silent. The organ part begins with a piano (p) dynamic and a 'poco a poco cresc.' instruction. The string parts (I and II for both Altos and Violoncelles) also begin with a piano (p) dynamic and a 'poco a poco cresc.' instruction. The Contrebasses part is silent. The tempo is Adagio molto (♩ = 48).

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.

T.

B.

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 cresc.

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.

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.

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

75 *p* I° Tempo Adagio molto (♩=48)

Bar. solo
- jus.

S.
O Do - mi - ne Je - su

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

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

B.
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.
pizz.
pp

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

Baritone solo staff with a whole rest for the duration of the page.

S.

Soprano vocal staff with lyrics: *ni, de poe - nis in - fer - ni et de pro - fun - do la - cu, — ne ca -*. Performance markings include *dim.*, *pp*, and *dolce sempre*.

C.

Contralto vocal staff with lyrics: *- ni, de poe - nis in - fer - ni et de pro - fun - do la - cu, — ne ca -*. Performance markings include *dim.*, *pp*, and *dolce sempre*.

T.

Tenor vocal staff with lyrics: *- ni, de poe - nis in - fer - ni et de pro - fun - do la - cu, — ne ca -*. Performance markings include *dim.*, *pp*, and *dolce sempre*.

B.

Bass vocal staff with lyrics: *nis in - fer - ni et de pro - fun - do la - cu, — ne ca -*. Performance markings include *dim.*, *pp*, and *dolce sempre*.

Org.

Organ accompaniment staff with performance markings *p* and *pp*.

I Altos

Alto I staff with performance markings *p* and *pp*.

II

Alto II staff with performance markings *p* and *pp*.

I Vllles

Violin I staff with performance marking *p*.

II

Violin II staff with performance marking *p*.

Cb.

Cello staff with performance markings *pizz.* and *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

II

I
Vlles

II

Cb.

91

Bar. solo

S.
men, a men.

C.
men, a men.

T.
men, a men.

B.
men, a men.

Org.

I Altos

II Altos

I Vlls

II Vlls

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*
Sanc - tus,

Ténors

Basses

Orgue *pp*

Andante moderato (♩ = 60)

Violin solo *sourdine*

I
Altos *pp*

II *pp*

I
Violoncelles

II

Contrebasses

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
8^{va}

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
Altos

II

I
Vlles

II

Cb.

17

Hpe

S.
oth, Sanctus

T.
Deus Sabaoth,

B.
Deus Sabaoth,

Org.

Vl. solo
8va

I
Altos

II

I
Vlles
pp p

II
pp p

Cb.

20

Hpe

Two staves for the harp (Hpe). The upper staff is in treble clef and the lower staff is in bass clef. Both are in a key signature of three flats (B-flat, E-flat, A-flat). The music consists of a continuous eighth-note accompaniment pattern.

S.

Soprano vocal line (S.) in treble clef, three flats key signature. The lyrics are "Do - mi - nus De - us,". The melody is simple, with a long note on "De" and a shorter note on "us,".

T.

Tenor vocal line (T.) in treble clef, three flats key signature. The line contains rests, indicating the tenor is silent during this passage.

B.

Bass vocal line (B.) in bass clef, three flats key signature. The line contains rests, indicating the bass is silent during this passage.

Org.

Organ part (Org.) with treble and bass staves. The treble staff has a few notes in the first measure, followed by rests. The bass staff has a few notes in the first measure, followed by rests. The second measure has a few notes in both staves. The third measure has long, sustained notes in both staves.

Vl. solo

Violin solo part (Vl. solo) in treble clef, three flats key signature. The line contains rests, indicating the violin soloist is silent during this passage.

Altos

Two staves for the Alto section (Altos I and II). Both are in alto clef (C-clef on the second line) and three flats key signature. They play a similar eighth-note accompaniment pattern with some phrasing slurs.

Vlles

Two staves for the Violin section (Vlles I and II). Both are in treble clef and three flats key signature. The lines contain rests, indicating the violins are silent during this passage.

Cb.

Cello part (Cb.) in bass clef, three flats key signature. The line contains rests, indicating the cello is silent during this passage.

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 *pp*

Cors (Fa) *pp*

Tr. (Fa)

Hpe

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

T. oth,

B. oth,

Org.

Vl. solo (8)

I

Altos II

I

Vlles II

[div. only if one double bass plays]
div.

Cb. *pp pizz.*

29

Bns

Cors (Fa)

Tr. (Fa)

Hpe

S.

T.

B.

Org.

8^{va}

Vl. solo

I

Altos

II

I

Vlles

II

Cb.

pp

pp

pp

pp

3.

ter - - - ra,

sempre dolce

glo - ri - a,

sempre dolce

glo - ri - a,

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

pp

glo - ri - a tu - a, a,

glo - ri - a tu - a, a,

gva

35

Bns

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

Cb.

div.

51

Bns
pp

Cors (Fa)
pp

Tr. (Fa)
pp
tacet

Hpe
p sempre

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

T.
Sanc
pp

B.
Sanc
pp

Org.
pp sempre

Vl. solo
arco

I Altos
pp *arco*

II Altos
pp *arco*

I Vlls
pp *arco*

II Vlls
pp *arco*

Cb.
pp

55

Bns

Cors (Fa)

Tr. (Fa)

Hpe

S. A.

T.

B.

Org.

Vl. solo

Altos I

Altos II

Vlls I

Vlls II

Cb.

tus.

- tus.

- tus.

p dolce

8va

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)

tr.

tr.

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.

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 *p dolce espress.*

T. 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 *poco cresc.*

T. 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.*

poco cresc.

16 à 2

Bns

Cors (Fa)

S. A.

T.

B.

Org.

I Altos

II Altos

I Vllles

II Vllles

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*

T. *cresc. f p*

B. *cresc. f p*

Org. *f p*

I Altos *cresc. f p cresc.*

II Altos *cresc. f p cresc.*

I Vllles *cresc. f p cresc.*

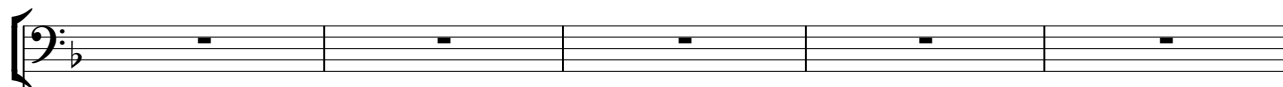
II Vllles *cresc. f p cresc.*

Cb. *cresc. f p cresc.*

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

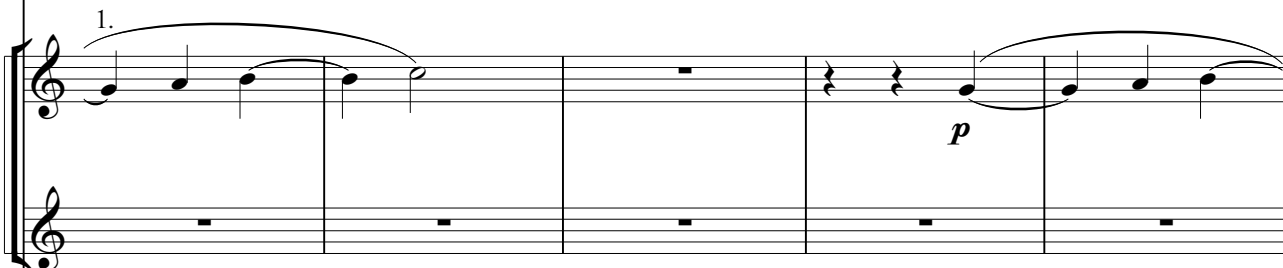
31

Bns



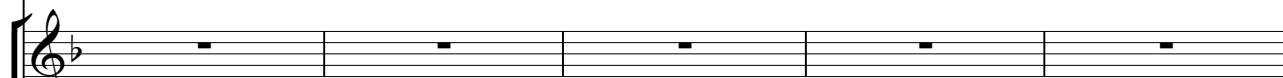
Staff for Bassoons (Bns) containing five measures of whole rests.

Cors
(Fa)



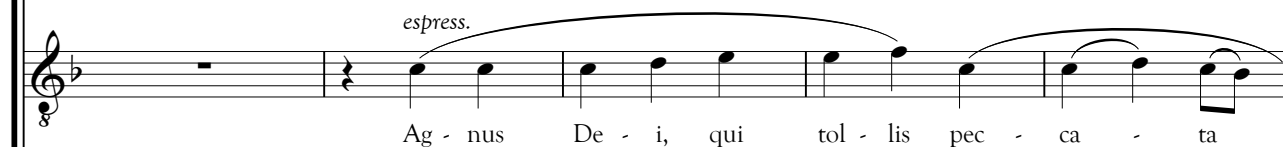
Staff for Cornet (Fa) containing five measures. The first measure has a first ending bracket labeled '1.'. The second measure has a dynamic marking *p*. The staff contains a melodic line with slurs and ties.

S. A.



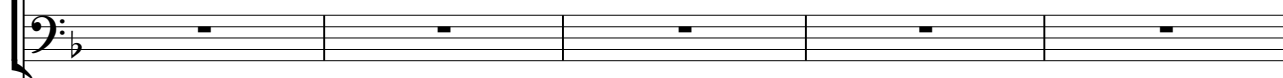
Staff for Soprano (S. A.) containing five measures of whole rests.

T.



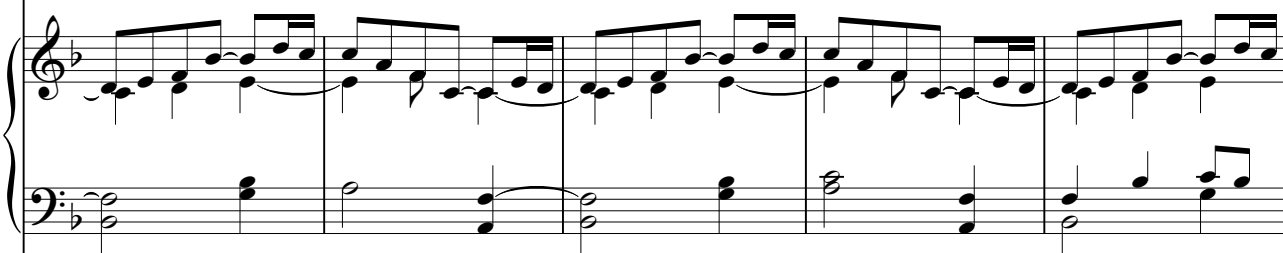
Staff for Tenor (T.) containing five measures. The first measure has a dynamic marking *espress.*. The lyrics are: "Ag - nus De - i, qui tol - lis pec - ca - ta". The staff contains a melodic line with slurs and ties.

B.



Staff for Bass (B.) containing five measures of whole rests.

Org.



Staff for Organ (Org.) containing five measures. The staff contains a complex accompaniment with multiple voices and slurs.

I
Altos



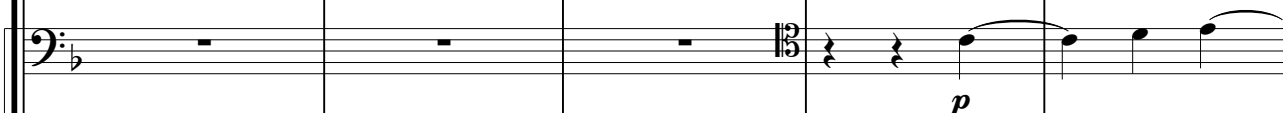
Staff for Alto I (I Altos) containing five measures. The first measure has a dynamic marking *p*. The staff contains a melodic line with slurs and ties.

II



Staff for Alto II (II Altos) containing five measures. The first measure has a dynamic marking *p* and the instruction *espress.*. The staff contains a melodic line with slurs and ties.

I
Vlles



Staff for Violin I (I Vlles) containing five measures. The first measure has a dynamic marking *p*. The second measure has the instruction *pizz.*. The third measure has a dynamic marking *p* and the instruction *arco*. The staff contains a melodic line with slurs and ties.

II



Staff for Violin II (II Vlles) containing five measures. The first measure has a dynamic marking *p*. The staff contains a melodic line with slurs and ties.

Cb.



Staff for Cello (Cb.) containing five measures. The staff contains a melodic line with slurs and ties.

36

Bns

Cors (Fa)

S. A.

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

B.

Org.

I Altos *p*

II Altos *p*

I Vlles *p*

II Vlles *p*

Cb. *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,

pp

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

pp

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

pp

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

pp

Org.
p

I
Altos
p dolce

II
p dolce

I
Vlles
p dolce

II
p

Cb.
p

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

Bns

Cors (Fa)

S. A.

T.

B.

Org.

I Altos

II Altos

I Vlles

II Vlles

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 *pp*

Re - qui - em æ - ter - nam do - na

Re - qui - em æ - ter - nam do na

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* *ff* > *p*


Adagio (♩ = 40)

85

1.

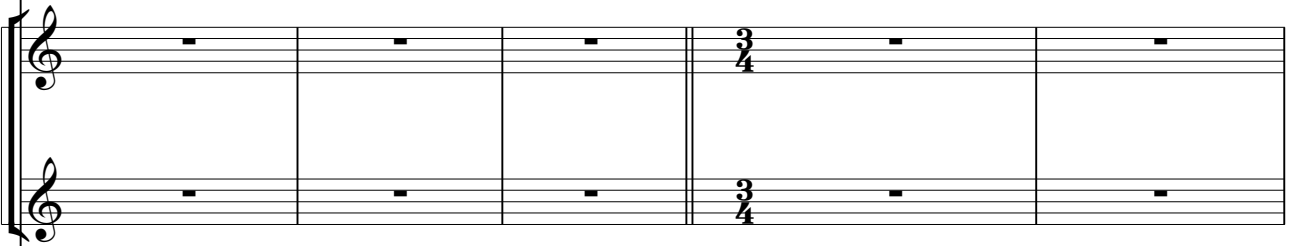
I° Tempo (♩ = 72)

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.

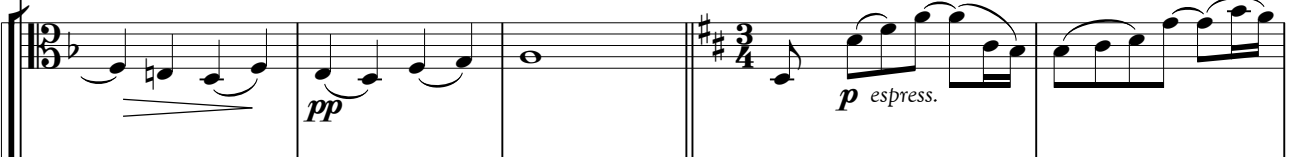
Org.



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*

p

S. A.

T.

B.

Org.

mf *dim.* *p*

I Altos

f *dim.* *p*

II Altos

f *dim.* *p*

I Vllles

f *dim.* *p*

II Vllles

f *dim.* *p*

Cb.

f *dim.* *p* arco

VI. LIBERA ME

Moderato (♩ = 60)

I, II
4 Cors en Fa

III, IV
4 Cors en Fa

3 Trombones

Timbales

Baryton solo

Sopranos
Altos

Ténors

Basses

Orgue

I
Altos

II
Altos

I
Violoncelles

II
Violoncelles

Contrebasses

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

p

pizz.

p

pizz.

p

pizz.

p

p

pizz.

p

Moderato (♩ = 60)

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.

13

Bar. solo

Org.

I Altos

II Altos

I Vllles

II Vllles

Cb.

p

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

p



19

Bar. solo

Org.

I Altos

II Altos

I Vllles

II Vllles

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*

I *poco rall.* *Tempo* *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*

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.

cresc.

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) *pp* #8

Trb. *pp* #8

Timb. *p pp mf*

Bar. solo

S. A. *pp*
is, lu - ce - at e - is.

T. *pp*
- is,

B. *pp*
- is, lu - ce - at e - is.

Org. *pp mf*
Moderato (♩ = 60)
pizz.

I Altos *pp pizz. f*

II Altos *pp pizz. f*

I Vlles *pp pizz. f*

II Vlles *pp pizz. f*

Cb. *pp 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 Altos

I Vlls

II Vlls

Cb.

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

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

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

pp *3.* *p* *pp*

pp *p* *pp*

pp *p* *pp*

pp *tr* *p* *pp*

pp

p *mf* *p*

p *mf* *p*

p *mf* *p*

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*

126

Cors (Fa)

Trb.

Timb.

Bar. solo

S. A.

T.

B.

Org.

I Altos

II Altos

I Vlles

II Vlles

Cb.

Do - mi- ne, de mor - te æ - ter - na,

VII. IN PARADISUM

Andante moderato (♩ = 58)

2 Bassons

I, II

4 Cors en Fa

III, IV

Harpe

Sopranos *p dolce*

Altos

Ténors

Basses

Orgue *p dolce*

Andante moderato (♩ = 58)

Alto solo

I *sourdines*

Altos

II *p sourdines*

I *p sourdines*

Violoncelles

II *p sourdines*

Contrebasses *p*

In pa - ra - di -

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

Bassoon part starting with a rest, followed by a half note G#4, a dotted half note G#4, and a half note G#4. Dynamics: *pp*.

Cors (Fa)

Cornet (F) part starting with a half note G#4, a dotted half note G#4, and a half note G#4. Dynamics: *f*, *p*, *ppp*.

Second Cornet (F) part starting with a half note G#4, a dotted half note G#4, and a half note G#4. Dynamics: *f*, *p*, *ppp*.

S. A.

Soprano and Alto vocal parts. Soprano: S: Je - ru - sa - lem, sa - lem, — ALTO: Je - ru - sa - lem, sa - lem. Dynamics: *f*, *ppp*.

T.

Tenor vocal part: T. I: Je - ru - sa - lem, Je - ru - sa - lem. Dynamics: *f*, *ppp*.

B.

Bass vocal part: B. I: Je - ru - sa - lem, Je - ru - sa - lem. Dynamics: *f*, *ppp*.

Org.

Organ part with a rhythmic accompaniment of eighth notes in the right hand and a bass line in the left hand. Dynamics: *f*.

I

Altos

First Alto part: I Altos. Dynamics: *f*, *dim.*, *pp*.

II

Second Alto part: II Altos. Dynamics: *f*, *dim.*, *pp*.

I

Vlles

First Violin part: I Vlles. Dynamics: *f*, *dim.*, *pp*.

II

Second Violin part: II Vlles. Dynamics: *f*, *dim.*, *pp*.

Cb.

Cello part: Cb. Dynamics: *f*, *dim.*, *pp*.

29

Bns

Cors (Fa)

Hpe

S. A.

T.

B.

Org.

Alto solo

I

II

I

II

Vlles

II

Cb.

p

pp dolce sempre

pp dolce sempre

pp sempre

pp sempre unis.

pp sempre

dolce

Cho - rus an - ge -

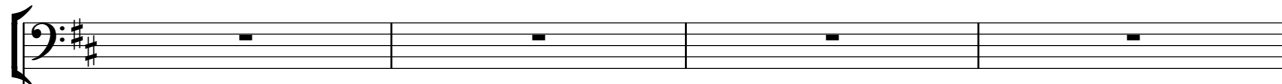
lem.

-lem.

-lem.

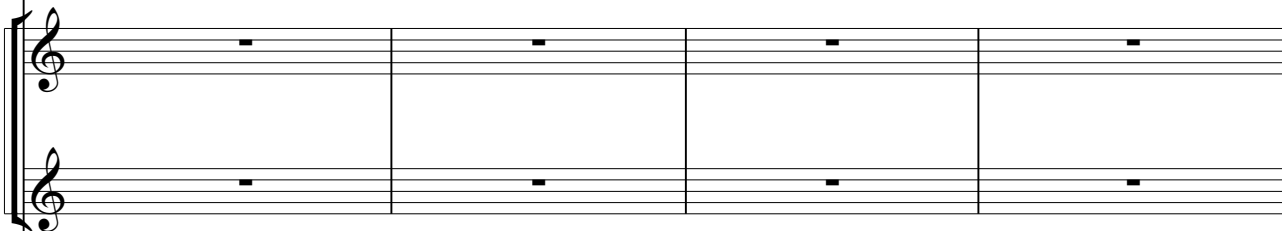
33

Bns



Staff for Bassoon (Bns) showing rests for the first four measures.

Cors
(Fa)



Two staves for Cornet (Fa) showing rests for the first four measures.

Hpe



Two staves for Harp (Hpe) showing accompaniment with eighth-note patterns in the right hand and quarter notes in the left hand.

S.



Soprano staff with lyrics: lo - rum te sus - ci - pi - at et cum

Org.



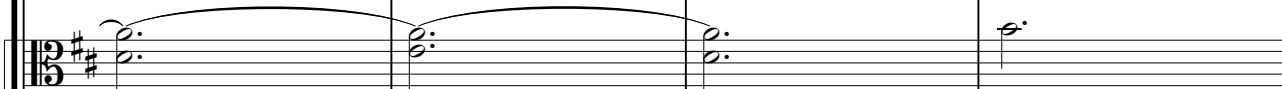
Two staves for Organ (Org.) showing accompaniment with sixteenth-note patterns in the right hand and sustained chords in the left hand.

Alto solo



Staff for Alto solo showing notes for the first four measures.

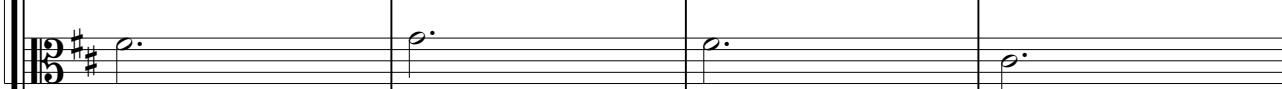
I



Staff for Alto I showing notes for the first four measures.

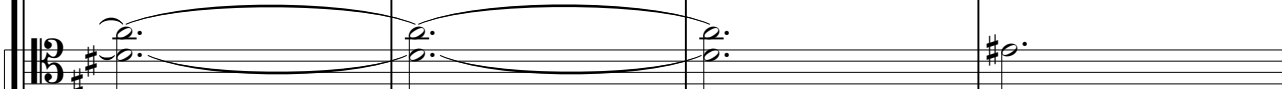
Altos

II



Staff for Alto II showing notes for the first four measures.

I



Staff for Violin I showing notes for the first four measures.

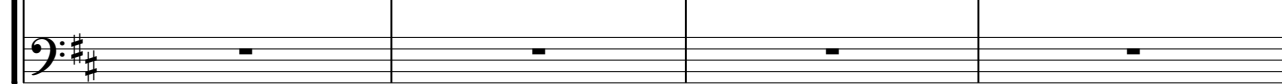
Vlles

II



Staff for Violin II showing notes for the first four measures.

Cb.



Staff for Cello (Cb.) showing rests for the first four measures.

37

Bns

Cors (Fa)

Hpe

S.

Org.

Alto solo

I Altos

II

I Vlls

II

Cb.

p

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

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

