

Sebastien Walfard
ALTO I

REQUIEM

Réduction pour Piano et Chant
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GABRIEL FAURÉ Op.48.

I-INTROÏT ET KYRIE

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

SOPRANOS
ALTOS.
TÉNORS.
BASSES.

Re - qui - em æ - ter - nam,

Re - qui - em æ - ter - nam,

Re - qui - em æ - ter - nam,

Re - qui - em æ - ter - nam.

PIANO.

Molto largo

ff *pp*

sempre pp *Acresc.*

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

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

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

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

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

ff *pp*

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

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

p *f* *p*

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

J

tes piano

- son n'

- son n'

- son n'

- son n'

p sempre

tes piano

pp e - le - i - son n'

pp e - le - i - son

pp e - le - i - son n'

pp e - le - i - son n'

très piano

K *pp*

e - le - i - son

e - le - i - son

e - le - i - son

e - le - i - son

1 2 3 4

K

pp

ppp

très piano

e - le - i - son

e - le - i - son

e - le - i - son

e - le - i - son

1 2 3 n

n

n

n

ppp

f *sempre f* *dim.*

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

f *sempre f* *dim.*

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

f *sempre f* *dim.*

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

f *sempre f* *dim.*

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

sempre f

sostenuto

dim. *p* *pp* *B*

- ce - at t' lu - ce - at

dim. *p* *pp* *pp*

- ce - at t' lu - ce - at

dim. *p* *pp* *pp*

- ce - at t' lu - ce - at

dim. *p* *pp* *pp*

- ce - at t' lu - ce - at

ff

mp
ppp **PPP**
ppp
ppp

e - i - su - ce - at e - i - su
 e - i - su - lu - ce - at e - i - su
 e - i - su - lu - ce - at e - i - su

p *pp*

Andante mod^o ♩ = 72
 TÉNORS. *p dolce e espressivo.*

dolce.
p espressivo.
legato e sostenuto.

Re - qui - em

V

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

1

cresc. *f* *ai: sombre*

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

e is **S**

dolce espress.

p

dolce *cresc.*

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

pp

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

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

D *f* *sempre f*

V

p

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

E

dim.

p dolce

E

SOPRANOS.

dolce

V

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

V

V

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

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

ex - au - di

ex - au - di

ex - au - di

ex - au - di

ff

ff

ff

ff

ff

ne pas couper

ne pas couper

ne pas couper

ne pas couper

ex - au - di

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

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

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

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

p

ff

ff

p

ff

ff

p

p

p

p

ne pas couper

m

m

m

m

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

ff sempre.

ad *ff sempre.*

ff sempre.

ad *ff sempre.*

ad te om - nis ca - ro

te om - nis ca - ro

te om - nis ca - ro

ad te om - nis ca - ro

ad te om - nis ca - ro

nis ca - ro

nis ca - ro

nis ca - ro

ad te om - nis ca - ro

ff sempre.

son de couleur
sombre

sempre

dim.

sempre

dim.

sempre

dim.

sempre

dim.

ve - ni - et om - nis ca - ro

ve - ni - et om - nis ca - ro

ve - ni - et om - nis ca - ro

ve - ni - et om - nis ca - ro

sempre

dim.

F

son de couleur
sombre

pp

ve - ni -

p

ve - ni -

p

ve - ni -

p

ve - ni -

p

très soutenu.

dolce. espress. É

dolce. espress. É

dolce. espress. É

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

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

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

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

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

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

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

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

~~FA~~ LA

FA LA

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

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

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

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

ne pas couper

~~ne pas couper~~

ne pas couper

ne pas couper

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

II-OFFERTOIRE

Adagio molto. ♩ = 48

ALTOS.

TENORS.

BASSES.

BARYTON SOLO.

PIANO.

Adagio molto.

espressivo.

p sostenuto.

cresc.

molto

pp

pp

ff

ALTOS.

TEN.

O Do-mi-ne Je-su Chris-te rex glo-riæ — li-be-ra

O Do-mi-ne Je-su Chris-te rex glo-riæ —

22 ai: sombre

rebond

fer - ni et de pro fun - do la -
 - fer - ni et de pro fun - do la -
 - fer - ni et de pro fun - do la -
 - ni et de pro fun - do la -

pp

- cu, Ne ca - dant in obs - cu -
 - cu, Ne ca - dant in obs - cu -
 - cu, Ne ca - dant in obs - cu -
 - cu, Ne ca - dant in obs - cu -

pp

dolce sempre. **K**

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

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

A - - - men A

pp *ppp*

baïllement et couleur sombre sur "A"

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

men A - men

ppp

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

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

pp *ppp*

baïllement et couleur sombre sur "A"

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

p

ai : sombre

A

ad lib

Volce.

pp

a_ni_mas de - func_to - rum, — de pœ - nis in - fer -

li - be - ra, a_ni_mas de - func_to - rum, de pœ - nis in - fer -

1 2 V

ni et de pro - fun - do la -

ni et de pro - fun - do la -

pp

pp sempre. B

pp sempre

B

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

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

dolce.

a_ni_ma) de - func-to - rum — de o - re le - o -

— li-be-ra a_ni_ma) de - func-to - rum de o - re le - o -

dolce.

pp

1 2 3 V C

- nis — ne ab - sor - be_at) Tar - ta -

- nis — ne ab - sor - be_at) Tar - ta -

C

1 2 V *pp*

- rus — O Do.mi.ne Je-su Chris.te rex glo-riæ, — O Do.mi

- rus — Je-su Chris-te rex glo-riæ, O Do.mi

BASSES *p*

O Do-mine, Je-su Chris-te rex glo-riæ

p legato.

ne Je-su Chris-te
ne Je-su Chris-te
Je-su Chris-te

Ne ca
Ne ca
Ne ca

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

BARYTON SOLO.

dolce.

Hos-ti-

And^{te} mod^{to} ♩ = 63

as et preces Ti - bi

pp

Do - mi - ne Lau - dis of -

fe - ri - mus tu sus - ci - pe

cresc. **E**

mf *cresc.*

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

dimin. *p dolce.*

dim. *p*

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

fa - ci - mus

f *dimin.* *p*

fac e -

p

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

pp

G *meno p*

ad vi - tam — quam —

o - lim A - bra - hœ — pro - mi - sis - ti —

espress.

H dimin.

pro - mi - sis - ti et

H

piu f *f* *dimin.*

mf *p*

se - mi - ni - e - jus —

SOP. 1^o tempo Adagio molto. (♩=48)

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

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

BAS. *pp* O Do - mi - ne Je - su Chris - te rex

1^o tempo Adagio molto. *pp*

O Do - mi - ne Je - su Chris - te rex glo - ri -

Chris - - - te Je - su Chris - - - te rex glo - ri -

Chris - - - te O Do - mi - ne li - be -

glo - - ri - æ - rex - glo - ri - æ

III_SANCTUS

And^{te} Moderato. ♩ = 60

SOPRANOS

CONTRALTOS

1^{er} 2^e TÉNORS

1^{er} 2^e BASSES

PIANO

dolce.

p

Ped.

pp

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

** Ped. * Ped. * Ped. * Ped. **

ff

Ho san - - - ra

ai: sombre

sempre ff

ai: sombre

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

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

dim.

dim.

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

- sis

- sis

p

p ai : sombre

pp langue bien placée et sourie

cel - - - - - sis

Div. *pp*

Sanc *pp*

Div. *pp*

Sanc

sempre pp

pp

Sanc

2 3 1 2 3 1

Sanc

tus

tus

tus

tus

pp

pp

This musical score is for page 35 and consists of several systems of music. The top system features four staves: three vocal staves and one piano accompaniment staff. The vocal staves are in treble clef with a key signature of two flats (B-flat and E-flat). The piano accompaniment is in bass clef. The first measure of the vocal parts contains a whole note chord, with the letter 'S' written below the notes. The piano accompaniment begins with a dotted quarter note followed by an eighth note, then continues with a series of eighth notes. The second system is a grand staff for piano, showing the right and left hands. It features a complex rhythmic pattern with many beamed eighth notes and slurs. The third system is another grand staff for piano, continuing the intricate piano accompaniment. The final system shows the vocal line with trills (tr.) and piano dynamics (p.) over the piano accompaniment. The piano part concludes with a final chord and a fermata.

First system of musical notation. It includes a vocal line with the lyrics "- tus" and a piano accompaniment. The piano part is marked *pp* and *dolce sempre.* The lyrics "Sanc tus" and "Sanc" are repeated across the staves.

Second system of musical notation. It continues the vocal and piano parts from the first system. The vocal line includes the lyrics "Sanc tus Do mi" and "- tus". The piano accompaniment continues with the *dolce sempre.* marking.

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

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

First system of musical notation. It includes a vocal line with lyrics: *-us*, *Do - mi - nus*, and *De*. There are two piano accompaniment staves below the vocal lines. A large 'V' is written above the piano staves. The piano part features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand.

Second system of musical notation. It continues the vocal lines with lyrics: *De - us* and *Sa - ba*. The piano accompaniment continues with the same rhythmic pattern. A large 'V' is written above the piano staves. The piano part features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. The lyrics *- us* and *- us* are also present in the vocal lines.

oth t'

De - us Sa - ba

De - us Sa - ba

The first system of the musical score consists of four staves. The top two staves are vocal lines, and the bottom two are piano accompaniment. The vocal lines begin with the syllable "oth" followed by a fermata. The piano accompaniment features a complex rhythmic pattern with many beamed sixteenth notes. The lyrics "De - us Sa - ba" are written below the vocal lines.

poco cresc. B

Sanc - tus Do - mi - nus

oth t'

oth t'

B

The second system of the musical score consists of four staves. The top two staves are vocal lines, and the bottom two are piano accompaniment. The vocal lines begin with the syllable "Sanc - tus" followed by a fermata, then "Do - mi - nus". The piano accompaniment continues with a similar rhythmic pattern. The lyrics "Sanc - tus Do - mi - nus" are written below the vocal lines. The instruction "poco cresc." is written above the first vocal staff, and the letter "B" is placed above the second vocal staff. The syllable "oth t'" appears again in the vocal lines.

langue bien placée et sourie

SOPR.

De - - - - - us

The first system of the score features a Soprano line and a Piano accompaniment. The Soprano part consists of a single note, 'De', followed by a long rest, and then another single note, 'us', which is circled. The Piano accompaniment is a complex, flowing piece of music with many sixteenth and thirty-second notes, spanning both the right and left hands.

TEN. *pp*

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

1^{es} BASS *pp*

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

The second system includes parts for Tenor and Bass. The Tenor part has two phrases: 'De - - - - - us' and 'De - - - - - us', with a dynamic marking of *pp*. The Bass part also has two phrases: 'De - - - - - us' and 'De - - - - - us', also with a dynamic marking of *pp*. The Piano accompaniment continues with its intricate, rhythmic pattern.

The third system shows the Piano accompaniment continuing. It features a dense texture of sixteenth and thirty-second notes in both the right and left hands, maintaining the same complex rhythmic structure as the previous systems.

Sa - - - - - ba - oth t'

Sa - - - - - ba - oth t'

The fourth system features the Soprano and Bass parts. The Soprano part has the lyrics 'Sa - - - - - ba - oth t'' and the Bass part has 'Sa - - - - - ba - oth t''. The Soprano part ends with a fermata over the final note. The Piano accompaniment continues with its characteristic complex rhythm.

The fifth system shows the Piano accompaniment continuing. It features a dense texture of sixteenth and thirty-second notes in both the right and left hands, maintaining the same complex rhythmic structure as the previous systems.

C *sempre dolce.*
SOPR.

Pleni sunt caeli et

ai : sombre *bien ouvert*

terra

dolce.

ne pas lâcher l'assise

TEN.

Gloria gloria

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

Gloria gloria

bien ouvert

tu - - - - a

tu - - - - a

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

D
SOPR.
p

Ho - san - na in - ex

D

Red.

Red.

The second system continues the vocal and piano parts. The Soprano part is marked with a dynamic of *p* and includes the instruction "D". The piano accompaniment continues with the same rhythmic pattern. There are two "Red." markings under the piano part.

langue bien placée
et sourire

cel - sis

ai: sombre

Red.

Red.

Red.

Red.

Red.

The third system concludes the vocal and piano parts. The vocal lines end with long horizontal lines. The piano accompaniment features five "Red." markings under the bass line.

langue bien placée et sourire

langue bien placée et sourire

poco a poco cresc.

Ho - san - na in - ex -

poco a poco cresc.

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

langue bien placée et sourire

- cel - sis

ai: sombre

F *f*

ff

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

TEN.

ff

ff

Ho - san - na in - ex

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

Ho - san - na in - ex

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

The fourth system shows the piano accompaniment for the final part of the page. It features a complex rhythmic pattern with sixteenth and thirty-second notes in both hands, maintaining the overall texture of the piece.

IV - PIE JESU

Soprano Solo

Adagio ♩ = 44 dolce.

Pi - e Je - su Do - mi - ne

PIANO. *pp*

Red. *

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

re - qui - em

pp le plus lié possible.

langue bien placée
et souvire 37

un poco più.

Pi - e Je - su

red. meno p

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

mf

do - na e - is re - qui - em m'

dim. p

dim. PP et très

Do -

B

dolce.

lié. sempre.

red.

assise et
baillement

langue bien placée
et sourire

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

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

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

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

mf D

Pi - e Pi - e Je - - su Pi - e Je - su

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

très lie.

E

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

pp

poco ritenuto.

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

poco ritenuto.

V--AGNUS DEI

Andante. (♩ = 72)

SOPRANOS

ALTOS

TÉNORS

BASSES

Andante.

PIANO

dolce espressivo

poco a poco cresc.

Tous les Ténors *dolce espressivo.*

Ag - nus

De - i

qui

tol - lis

per - -

ai: sombre

es S
es S
es S
es S

G

Molto Largo. (♩ = 40)
pp Re - qui - em æ -
pp Re - qui - em æ -
pp Re - qui - em æ -
pp Re - qui - em æ -

Molto Largo.
ff
pp
ff

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

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

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

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

langue bien placée et sourie
1^o Tempo.

pp

pp

pp

pp

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

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

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

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

1^o Tempo.

pp

p
molto espressivo.

cresc.

f

sempre.

p

0

- ca - ta mun - di Do

A *poco cresc.*

- na e - do - na e -

dim.

re qui - em (ai: sombre)

f B Ag - nus

Ag - nus

Ag - nus

Ag - nus

dim.

p

B

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

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

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

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

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

p *cresc.* *f*

Detailed description: This system contains five vocal staves and a piano accompaniment. The vocal parts are in G major and 4/4 time. The lyrics are 'De - i Ag - - nus De - - i qui'. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. Dynamics include piano (*p*), crescendo (*cresc.*), and forte (*f*). There are handwritten annotations: a large 'V' with a downward arrow above the first vocal staff, and a circled 'cresc.' above the second vocal staff.

cresc.

Detailed description: This block shows the piano accompaniment for the first system. It consists of two staves (treble and bass clef). The music is in G major and 4/4 time. The right hand plays chords and moving lines, while the left hand plays a consistent eighth-note bass line. A crescendo (*cresc.*) is marked above the first measure.

tol - lis pec - ca - ta mun

tol - lis pec - ca - ta mun

tol - lis pec - ca - ta mun

tol - lis pec - ca - ta mun

tol - lis pec - ca - ta mun

p *cresc.*

Detailed description: This system contains five vocal staves and a piano accompaniment. The lyrics are 'tol - lis pec - ca - ta mun'. The vocal parts are in G major and 4/4 time. The piano accompaniment continues with the eighth-note bass line and chords. Dynamics include piano (*p*) and crescendo (*cresc.*). There are handwritten annotations: a large 'V' with a downward arrow above the first vocal staff, and a circled 'cresc.' above the second vocal staff.

cresc.

Detailed description: This block shows the piano accompaniment for the second system. It consists of two staves (treble and bass clef). The music is in G major and 4/4 time. The right hand plays chords and moving lines, while the left hand plays a consistent eighth-note bass line. A crescendo (*cresc.*) is marked above the first measure.

ne pas refermer
les lèvres

f sempre. *f sempre.* *f sempre.* *f sempre.*

- di do - na - do - na e -
- di do - na do - na e -
- di do - na do - na e -
- di do - na do - na e -

f sempre.

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are marked with *f sempre.* and feature dynamic accents. The piano accompaniment is marked with *f sempre.* and includes a *C* time signature. The lyrics are: - di do - na - do - na e -

ai: sombre

dim. *p* *dim.* *p* *dim.* *p* *dim.* *p*

- is re - qui - em -
- is re - qui - em -
- is re - qui - em -
- is re - qui - em -
- is re - qui - em -

dim. *p*

The second system consists of four vocal staves and a piano accompaniment. The vocal parts are marked with *dim.* and *p*. The piano accompaniment is marked with *dim.* and *p*. The lyrics are: - is re - qui - em -

TENORS. *expressivo.*

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

The first system features a vocal line in tenor clef with a melodic line and piano accompaniment in grand staff. The lyrics are 'Ag - nus De - i qui tol - lis pec -'. There are dynamic markings 'V' above the vocal line and a fermata over the piano accompaniment.

-ca ta mun di do - na - do -

The second system continues the vocal line and piano accompaniment. The lyrics are '-ca ta mun di do - na - do -'. It includes dynamic markings 'rebound', 'cresc.', and 'D'.

-na e is re - qui - em

The third system continues the vocal line and piano accompaniment. The lyrics are '-na e is re - qui - em'. It includes dynamic markings 'rebound' and 'p'.

sem - pi - ter - nam re - qui -

The fourth system concludes the vocal line and piano accompaniment. The lyrics are 'sem - pi - ter - nam re - qui -'. It includes dynamic markings 'dolce.' and 'ai: sombre'.

dolce sempre.

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

pp
 Led *

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

enharmonie

Led * Led * Led * Led *

Handwritten musical score for the first system. It consists of four vocal staves and a piano accompaniment. The lyrics are: "e - - is Do - - mi ne lu - ce - at e - - is Do - mi - ne lu - ce - at e - - is Do - mi - ne lu - ce - at e - - is Do - mi - ne". A circled "is" appears in the first two vocal staves. A box labeled "enharmonie" is drawn around the second measure of the second and third vocal staves. A long arrow points from the first measure to the second. The piano accompaniment is written in a grand staff with treble and bass clefs.

Handwritten musical score for the second system. It consists of four vocal staves and a piano accompaniment. The lyrics are: "cum sanc - tis tu - - is in æ - dulce sempre. cum sanc - tis tu - - is in æ - dulce sempre. cum sanc - tis tu - - is in æ - dulce sempre. cum sanc - tis tu - - is in æ -". The instruction "dolce sempre." is written above the first three vocal staves. A circled "is" appears in the first three vocal staves. The piano accompaniment is written in a grand staff with treble and bass clefs, starting with a piano dynamic marking "p".

ter - - num qui a pi - - us

ter - - num qui a pi - - us

ter - - num qui a pi - - us

ter - - num qui a pi - - us

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are in a four-part setting (Soprano, Alto, Tenor, Bass). The lyrics are: "ter - - num qui a pi - - us". The piano accompaniment is in the right and left hands, providing harmonic support. There are dynamic markings like *mf* and *f* and phrasing slurs throughout the system.

pi - - us cum sanc - - tis

pi - - us cum sanc - - tis

pi - - us cum sanc - - tis

pi - - us cum sanc - - tis

The second system of the musical score continues with the same four vocal parts and piano accompaniment. The lyrics are: "pi - - us cum sanc - - tis". The piano accompaniment features a prominent F major chord in the first measure of the system. There are dynamic markings like *f* and *cresc.* throughout the system.

ai: sombre

molto.
tu - - is in æ - ter - - num

molto.
tu - - is in æ - ter - - num

molto.
tu - - is in æ - ter - - num

molto.
tu - - is in æ - ter - - num



ff sempre.
qui - - a pi - - us

ff sempre.
qui - - a pi - - us

ff sempre.
qui - - a pi - - us

ff sempre.
qui - - a pi - - us



VI-LIBERA ME

Molto mod^{to} $\text{♩} = 60$

SOPRANOS.

ALTOS.

TENORS.

BASSES.

Baryton SOLO.

Li - be - ra me,

PIANO.

Molto mod^{to}

p

Do - mi - ne De - mor - te æ - ter -

- na In di e il - la tre -

A

A

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

- a lu - ce - at e - - -

sempre dolce. **V**

- a lu - ce - at e - - -

sempre dolce. **V**

- a lu - ce - at e - - -

sempre dolce. **V**

- a lu - ce - at e - - -

H Moderato. (♩ = 60) pp

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

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

- - - is **V** **pp**

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

H Moderato.

pp

62 langue bien placée et sourie

The first system of the musical score consists of four staves. The top two staves are vocal lines, and the bottom two are piano accompaniment. The vocal lines begin with a long note on the letter 'is'. The piano accompaniment starts with a mezzo-forte (*mf*) dynamic and features a crescendo. A large diagonal line is drawn across the first two staves, possibly indicating a correction or a specific performance instruction.

The piano accompaniment for the second system is shown in two staves. It begins with a forte (*f*) dynamic and includes a *cresc.* (crescendo) marking. The music consists of chords and moving lines in both the treble and bass clefs.

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

The piano accompaniment for the third system is shown in two staves. It starts with a *dim.* (diminuendo) marking, followed by a *p* (piano) dynamic. The accompaniment consists of chords and moving lines in both the treble and bass clefs.

Four vocal staves (Soprano, Alto, Tenor, Bass) with lyrics: *de mor - te æ - ter - na*. Each staff has a 'V' marking above the first measure. The notes are: Soprano (G4, A4, B4, C5), Alto (F4, G4, A4, B4), Tenor (E4, F4, G4, A4), Bass (C4, D4, E4, F4).

Piano accompaniment for the first system, showing chords and arpeggios in both hands.

surtout pas de portamento

Four vocal staves with lyrics: *In di - e il - la tre - men - da*. Each staff has a 'V' marking above the first measure. The notes are: Soprano (G4, A4, B4, C5), Alto (F4, G4, A4, B4), Tenor (E4, F4, G4, A4), Bass (C4, D4, E4, F4). A box highlights the second measure (the word 'die') across all staves, with a curved arrow pointing to it from the instruction above.

Piano accompaniment for the second system, showing chords and arpeggios in both hands.

in di - e il - la

in di - e il - la

in di - e il - la

in di - e il - la

in di - e il - la

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

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

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

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

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

K

p

cresc.

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

This system contains four vocal staves. Each staff has a treble clef and a common time signature. The lyrics are written below each staff. There are dynamic markings of *f* and *ff* and a fermata over the word "sunt".

The piano accompaniment for the first system, consisting of a grand staff with treble and bass clefs. It features a series of chords and moving lines in both hands, with a dynamic marking of *f* at the end.

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

This system contains four vocal staves. Each staff has a treble clef and a common time signature. The lyrics are written below each staff. There are dynamic markings of *ff* and *Dum*. A handwritten annotation "ris serre'" is written above the first staff with arrows pointing to specific notes. There are also handwritten annotations "Dum" above each staff.

toutes voix: pas de portamento
ff sempre

The piano accompaniment for the second system, consisting of a grand staff with treble and bass clefs. It features a series of chords and moving lines in both hands. A handwritten annotation "toutes voix: pas de portamento" is written above the staff. A dynamic marking of *ff sempre* is written below the staff.

sempre **L**

- re sae-cu-lum per ig-nem

- re sae-cu-lum per ig-nem

- re sae-cu-lum per ig-nem

- re sae-cu-lum per ig-nem

sempre f **L**

sempre f **L**

Baryton SOLO.
p dolce

Li-be-ra-me Do-mine

p

p

Li - be - ra

Li - be - ra

Li - be - ra

Li - be - ra

p

De - mor - te æ - ter - na Li - be - ra

Basses Div. et Bar. Solo

langue bien placée et sourie

me, Do - mi - ne

me, Do - mi - ne (1) (2)

DIV. me, Do - mi - ne

me, Do - mi - ne

pp

- men - da in di - e il -

- la Quan - do cae - li mo - ven - di
poco a poco B

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

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

sempre f Poco Rall.

ca - re sae - cu - lum per ig -

Poco Rall.

A tempo.

- nem

A tempo.

C SOP. *pp*

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

MT. *pp*

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

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

BAS. *pp*

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

Tre - - - - mens) e - - -

C

p

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

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

Toutes voix:
bien ouvert mais *p*

- que ven - tu - ra i - ra

- que ven - tu - ra i - ra

- que ven - tu - ra i - ra

- que ven tu ra i - ra

Piu mosso. (♩ = 72) *ff*

Di - es il - la

Di - es il - la

Di - es il - la

Di - es il - la

Di - es il - la

Piu mosso. *ff*

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

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

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

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

ff sempre.

- ta - tis, Et mi se - ri - æ

- ta - tis, Et mi se - ri - æ

- ta - tis, Et mi se - ri - æ

- ta - tis, Et mi se - ri - æ

ff sempre.

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

E
ff

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

sempre

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

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

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

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

dim. *p* *F*

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass arrangement. The lyrics are '- ma - ra val - de Re - - - qui'. The piano accompaniment features a melodic line in the right hand and a harmonic line in the left hand. Handwritten annotations include 'dim.' (diminuendo) and 'p' (piano) above the vocal staves, and 'F' (forte) above the piano staff. A large handwritten 'V' is at the top of the page.

- em) æ - ter - - - nam m'

- em) æ - ter - - - nam m)

- em) æ - ter - - - nam m'

- em) æ - ter - - - nam m'

F *p*

The second system continues with four vocal staves and piano accompaniment. The lyrics are '- em) æ - ter - - - nam m'' for the soprano, '- em) æ - ter - - - nam m)' for the alto, '- em) æ - ter - - - nam m'' for the tenor, and '- em) æ - ter - - - nam m'' for the bass. The piano accompaniment continues with similar melodic and harmonic textures. Handwritten annotations include 'F' (forte) and 'p' (piano) above the piano staff. A large handwritten 'V' is on the right side of the page.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

f *p*

VII— IN PARADISUM

And^{te} Moderato. (♩ = 58)

SOPRANOS

ALTOS

TENORS

BASSES

PIANO

p dolce.

attention: note (et non croche)

p dolce.

In pa - - - ra - - - di

Detailed description of the musical score: The score is for a piece titled 'VII— IN PARADISUM'. It features four vocal parts: Soprano, Alto, Tenor, and Bass, and a piano accompaniment. The tempo is marked 'Andte Moderato' with a tempo indicator of a quarter note equal to 58 beats. The key signature has one sharp (F#) and the time signature is 3/4. The piano part begins with a dynamic marking of *p dolce.* and features a melodic line with eighth notes and quarter notes. A handwritten note in French, 'attention: note (et non croche)', with an arrow points to a specific note in the vocal line. The vocal line includes the lyrics 'In pa - - - ra - - - di' with long dashes indicating a sustained note. The piano accompaniment continues with a similar melodic pattern in the right hand and a bass line in the left hand.

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

toutes voix : ai : sombre

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

- sum

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

De - du - cant an - ge -

The second system continues the vocal line with the lyrics 'De - du - cant an - ge -'. The piano accompaniment maintains the same rhythmic pattern as the first system.

langue bien placée et sourie

- li in

sempre.

The third system features the lyrics '- li in'. Above the vocal line, there is a handwritten instruction: '*langue bien placée et sourie*'. A circled 'r' is placed above the vocal line. The piano accompaniment continues with the same rhythmic pattern.

A tu - o ad - ven - tu sus -

The fourth system concludes the vocal line with the lyrics 'tu - o ad - ven - tu sus -'. The piano accompaniment continues with the same rhythmic pattern. The system is marked with a dynamic 'p' and an accent 'A'.

ai : sombre

Je - ru - sa - lem m' Je -

Je - ru - sa -

Je - ru - sa -

DIV.

DIV.

ai : sombre

- ru - sa - lem m' Je -

- lem (ai : sombre) m' Je - ru - sa -

- lem (ai : sombre) m' Je - ru - sa -

cresc.

cresc.

ai : sombre

First system of musical notation. It includes four staves: two vocal staves (Soprano and Alto) and two piano staves. The vocal lines are in G major and 4/4 time. The lyrics are: - ru - - - sa - lem Je - - - lem (ai : sombre) m' Je - - - Je - - - . The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand. Dynamics include *f* and *ppp*. A fermata is placed over the first vocal staff.

Second system of musical notation, continuing from the first system. It includes four staves: two vocal staves and two piano staves. The lyrics are: Je - - - ru - - - sa - - - ru - - - sa - - - ru - - - sa - - - . The piano accompaniment continues with the same rhythmic pattern. Dynamics include *ppp* and *mp*. A fermata is placed over the first vocal staff.

toutes voix : ai : Sombre

Four vocal staves in G major. The lyrics are: - lem 1 2 3 m' (Soprano), - lem m' (Alto), - lem m' (Tenor), - lem m' (Bass). The notes are dotted half notes.

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

Musical score for Sopranos. The instruction is *sempre.*. The lyrics are: Cho - rus an - ge - . The vocal line is a long note with a fermata, and the piano accompaniment continues with the same rhythmic pattern.

Musical score for Sopranos. The lyrics are: - lo - rum te sus - ci - pi -. The vocal line is a long note with a fermata, and the piano accompaniment continues with the same rhythmic pattern.

- at t' et cum

La - za - ro quon - dam

pan - pe - re

Et cum La - za - ro

cresc.

quon - - - - - dam pau - - - - - pe - re

cresc.

f

æ - ter - nam ha - - - - - be - as

pp toutes voix : langue bien placée et sourire

re - - - - - qui -

re - - - - - qui

re - - - - - qui

re - - - - - qui

pp

pp

76 toutes voix : ai : sombre

The first system of the musical score consists of five staves. The top four staves are vocal parts, and the bottom two are piano accompaniment. The vocal staves show lyrics: the first staff has "- em" and "m'", the second and third have "- em" and "m", and the fourth has "- em" and "m'". The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. A dynamic marking of *pp* is present above the piano part.

The second system of the musical score consists of five staves. The top four staves are vocal parts, and the bottom two are piano accompaniment. The vocal staves show lyrics: the first staff has "æ" and "ter", and the second, third, and fourth staves have "æ". The piano accompaniment continues with the same rhythmic pattern as the first system. Dynamic markings include *pp* and *F* (forte) above the piano part.

First system of a musical score. It consists of five vocal staves and a piano accompaniment. The vocal parts are in a four-part setting (Soprano, Alto, Tenor 1, Tenor 2, Bass). The lyrics are:
Soprano: - nam ha - - - - be -
Alto: - ter - - - - nam ha - - - - be -
Tenor 1: - ter - - - - nam ha - - - - be -
Tenor 2: - ter - - - - nam ha - - - - be -
Bass: - ter - - - - nam ha - - - - be -
The piano accompaniment is in the lower register, featuring a rhythmic pattern of eighth and sixteenth notes. There are large downward-pointing arrows above the vocal staves, indicating a specific performance instruction.

Second system of a musical score. It consists of five vocal staves and a piano accompaniment. The vocal parts are in a four-part setting (Soprano, Alto, Tenor 1, Tenor 2, Bass). The lyrics are:
Soprano: - as S'
Alto: - as
Tenor 1: - as S
Tenor 2: - as
Bass: - as S'
The piano accompaniment continues with a similar rhythmic pattern. Large downward-pointing arrows are present on the right side of the vocal staves, indicating a performance instruction.