

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)

I. INTROÏT et KYRIE

Gabriel Fauré
(1845–1924)

Largo (♩ = 40)

2 Bassons

I, II

4 Cors en Fa

III, IV

2 Trompettes
chrom. en Fa

Timbales

Sopranos
Altos

Ténors

Basses

Orgue

Largo (♩ = 40)

I

Altos

II

I

Violoncelles

II

Contrebasses

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 Vlls *ff* *molto sostenuto* *dim.* *p*

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

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

[illegible]

18 **Andante moderato** (♩ = 72)
TENORS *dolce*

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

Org. *p*

Andante moderato (♩ = 72)

I *p*

Altos II *p*

I *p*

Vlles II *p*

Cb. *p*

23

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

Org.

I *cresc.* *f* *p*

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

I *cresc.* *f* *p*

Vlles II *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 Altos *p espress.*

I Vlls *p*

II Vlls *p*

Cb. *p*

33

Bns

Cors
(Fa)

Tr.
(Fa)

Timb.

T.
8

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

Org.

f

I
Altos

f *sempre f*

II

f *sempre f*

I
Vlles

f *sempre f*

II

f *sempre f*

Cb.

f *sempre f*

42

Bns

Cors (Fa)

Tr. (Fa)

Timb.

S. SOPRANOS
dolce

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

Org.

I Altos

II Altos

I Villes

II Villes

Cb.

[illegible]

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

f *p* *f*

I

Vlles

f *p* *f*

II

f *p* *f*

Cb.

f *p* *f*

57

Bns

p *p dolce*

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

II

I

Vlles

II

Cb.

dim. *p* *pp* *p*

dim. *p* *pp* *p*

dim. *p* *pp* *p*

dim. *p* *pp* *p*

dim. *p* *pp* *p*

62

Bns

1.

Cors (Fa)

à 2

Tr. (Fa)

à 2

Timb.

S. A.

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

T.

8

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

B.

Org.

I

Altos

II

I

Vlles

II

Cb.

1.

à 2

à 2

8

I

II

I

II

[illegible]

72

Bns

p

Cors (Fa)

pp

Tr. (Fa)

pp

Timb.

pp

f

pp

S. A.

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

T.

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

B.

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 Vlls

p

ff

p

p sempre

II Vlls

p

ff

p

p sempre

Cb.

p

ff

p

p sempre

[illegible]

[illegible]

II. OFFERTOIRE

Adagio molto (♩ = 48)

Baryton solo

Sopranos

Contraltos

Ténors

Basses

Orgue

p *poco a poco cresc.*

Adagio molto (♩ = 48)

I
Altos

II

I
Violoncelles

II

Contrebasses

p *poco a poco cresc.*

p *poco a poco cresc.*

p *poco a poco cresc.*

p *poco a poco cresc.*

4

Bar. solo

S.

C.

T.

B.

Org.

I
Altos

II

I
Vlles

II

Cb.

p dolce
O Do - mi-

f sempre

f

p

f sempre

ff

p

f sempre

ff

p

f sempre

ff

p

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 *pp*

II *pp*

I *pp* *< > p*

II *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.
8
o - re le - o - nis ne ab - sor - be-at Tar - ta -

B.

Org.

I
Altos
pp

II
pp

I
Vlles
pp < >

II
pp < >

Cb.
pp < >

Bar.
solo

S.

C.

T.

B.

Org.

I
Altos

II

I
Vlles

II

Cb.

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

Dynamics: *p* (piano), *f* (forte).
 Organ: *f* (forte).
 Strings: *p* (piano), *f* (forte).

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

Bar. solo *p dolce* Ho - sti

S.

C. -scu- rum.

T. -scu- rum.

B. -scu- rum.

Org. *f* *f* *p*

I Altos *espress.* *f* *p* *ff* *p*

II *espress.* *f* *p* *ff* *p*

I Vlls *f* *p cresc.* *ff* *p*

II *f* *p cresc.* *ff* *p*

Cb. *div.* *pizz.*

35 Andante moderato (♩ = 63)

Bar. solo

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

Org.

Andante moderato (♩ = 63)

I

Altos

II

I

Vlles

II

Cb.

pp

pp

pp

pp

pp

40

Bar. solo

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

Org.

I

Altos

II

I

Vlles

II

Cb.

mf

mf

mf

mf

mf

pizz.

cresc.

45 *p dolce* *mf*

Bar. solo

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

Org.

p *mf*

I

Altos

II

pp *mf*

I

Vlles

II

pp *mf*

Cb.

pp *mf* arco

51 *p* *p*

Bar. solo

mus, Solo fac - e

Org.

pp *p*

I

Altos

II

pp

I

Vlles

II

pp *pp*

Cb.

pp pizz. div.

69

Bar. solo

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

S.

C.

T.

B.

Org.

I

Altos

II

I

Vlles

II

Cb.

dim.

mf

mf

pp

espress.

cresc.

f

p

pp

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)

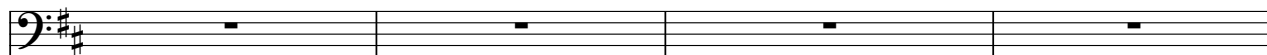
I Altos *pp*

II Altos *pp*

I Vllles *pp*

II Vllles *pp*

Cb. *pp* pizz.

Bar.
solo

S.



C.



T.



B.



Org.

I
Altos

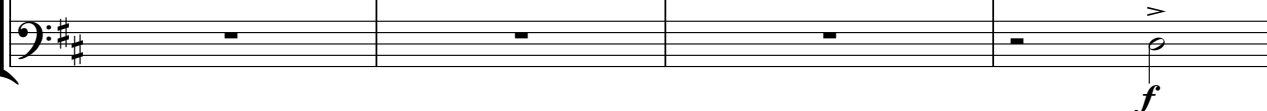
II

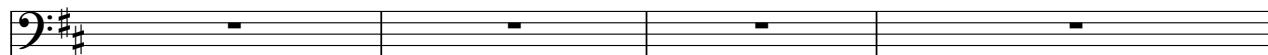
I
Vlles

II



Cb.



Bar.
solo

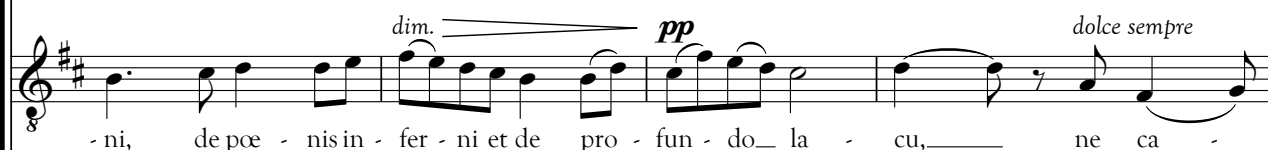
S.



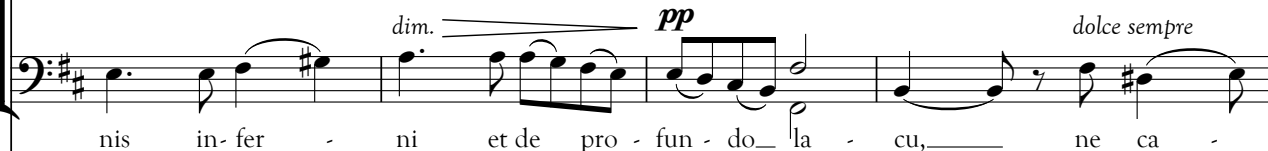
C.



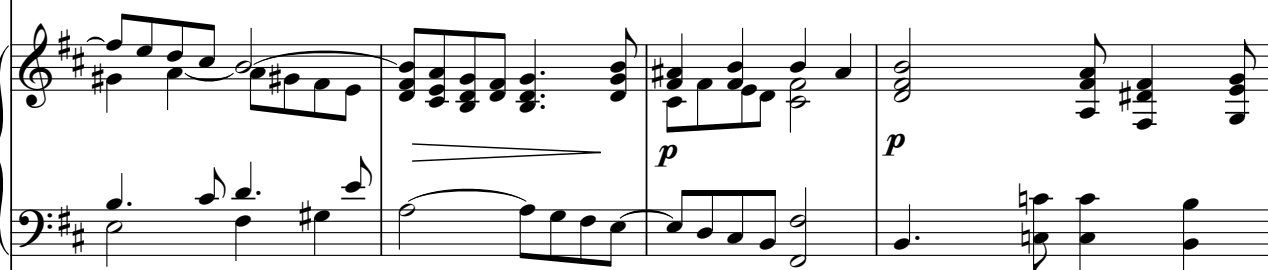
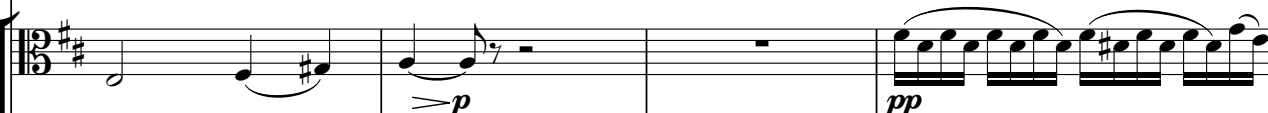
T.



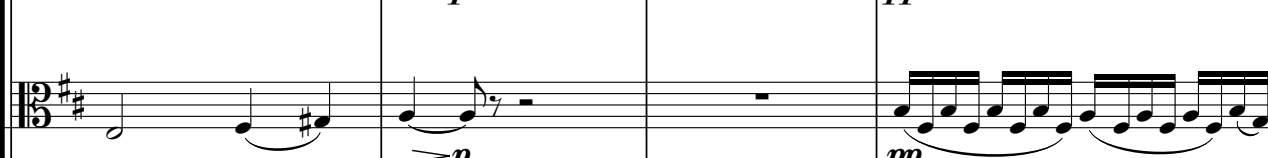
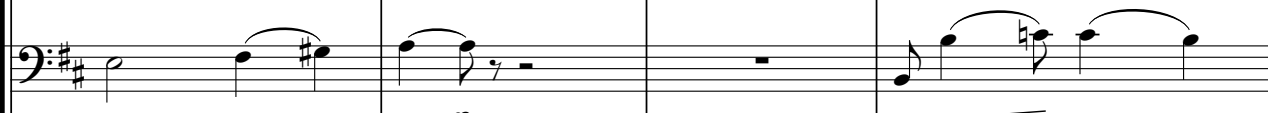
B.



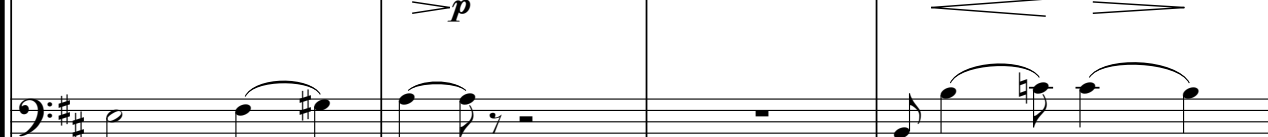
Org.

I
Altos

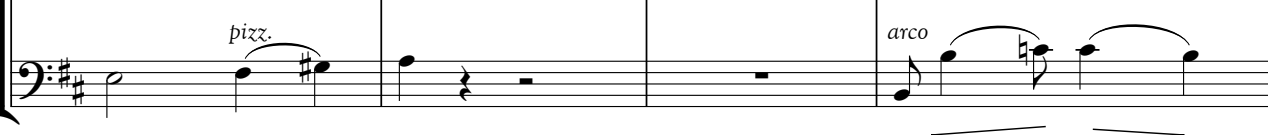
II

I
Vlles

II



Cb.



Bar. solo

S.

C.

T.

B.

Org.

I
Altos

II

I
Vlles

II

Cb.

dant in ob- scu rum. A men, a

pp

pp

pp

pp

pp

91

Bar.
solo

S.

C.

T.

B.

Org.

I
Altos

II

I
Vlles

II

Cb.

men, a men.

men, a men.

men, a men.

men, a men.

men, a men.

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 SOPRANOS

Sanc tus, —

Ténors

Basses

Orgue

pp

Andante moderato (♩ = 60)

sourdine

Violin solo

I

Altos

II

pp

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.

8va

VI. solo

I

Altos II

I

Vlles II

Cb.

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,

p

T.

nus, Do - mi - nus

p

B.

nus, Do - mi - nus

Org.

Vl. solo

(8)

8va

I

Altos

II

I

Vlles

II

pp

pp

Cb.

Do - mi - nus De - us,

nus, Do - mi - nus

nus, Do - mi - nus

(8)

8va

I

Altos

II

I

Vlles

II

pp

pp

Cb.

14

Hpe

S.

T.

B.

Org.

Vl. solo

I

Altos

II

I

Vlles

II

Cb.

p

De us Sa ba

De us,

De us,

(8)

17

Hpe

S.

T.

B.

Org.

Vl. solo

I

II

I

II

Vlles

Cb.

oth, _____

p

Sanc - tus

De - us _____ Sa - ba - oth, _____

p

De - us _____ Sa - ba - oth, _____

8va

pp

p

pp

p

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
Vlles *pp*

II *pp*

Cb.

This musical score page contains measures 26 through 28 of a composition. The instrumentation includes:

- Bns**: Bassoon, playing a long note in measure 26.
- Cors (Fa)**: Cor Anglais (F major), playing a long note in measure 26.
- Tr. (Fa)**: Trumpet F major, resting.
- Hpe**: Harp, playing arpeggiated figures throughout.
- S.**: Soprano voice, singing "Ple - ni sunt cæ - li et".
- T.**: Tenor voice, singing "oth,".
- B.**: Bass voice, singing "oth,".
- Org.**: Organ, playing sustained chords and moving lines.
- VI. solo**: Violin I solo, playing a melodic line.
- I**, **II**: First and Second Violas, playing arpeggiated figures.
- Vlles I**, **II**: Violoncellos I and II, playing sustained notes.
- Cb.**: Double Bass, playing a long note.

The score features various musical markings such as *pp* (pianissimo), *pizz.* (pizzicato), and *sempre dolce*. The lyrics are in Latin: "Ple - ni sunt cæ - li et".

29

Bsn

Cors (Fa)

Tr. (Fa)

Hpe

S.

T.

B.

Org.

Vl. solo

I

II

Vlls I

Vlls II

Cb.

ter - ra,

sempre dolce

glo - ri - a,

sempre dolce

glo - ri - a,

8va

unis.

arco

pp

32

Bns

Cors (Fa)

Tr. (Fa)

Hpe

S.

T.

B.

Org.

8va

VI. solo

I

Altos

II

I

Vlles

II

Cb.

sempre p

p

3.

p

glo - ri - a tu - a,

glo - ri - a tu - a,

pp

pp

35

Bns

Cors (Fa)

Tr. (Fa)

Hpe

S.
O - san - na in ex - cel

T.
8

B.

Org.
(8)-----1

Vl. solo

I

Altos
II

I

Vlles
II

Cb.

div.

div.

[illegible]

[illegible]

[illegible]

51

Bns

Cors
(Fa)

Tr.
(Fa)

Hpe

S. A.

T.

B.

Org.

Vl.
solo

I

Altos
II

I

Vlls
II

Cb.

pp

pp

pp

p *sempre*

p

pp

SOPRANOS *pp*

ALTOS

Sanc

pp

Sanc

pp *arco*

pp *arco*

pp *arco*

pp *arco*

pp *arco*

pp

55

Bns

Cors (Fa)

Tr. (Fa)

Hpe

S. A.

T.

B.

Org.

8va

Vl. solo

p dolce

I

Altos

II

I

Vlles

II

Cb.

The musical score for measures 55-58 is written for a large ensemble. The key signature is B-flat major (two flats). The time signature is 12/8. The parts are as follows:

- Bns:** Sustained notes in the bass register.
- Cors (Fa):** Sustained notes in the treble register.
- Tr. (Fa):** Sustained notes in the treble register.
- Hpe:** Continuous eighth-note pattern in both hands.
- S. A.:** Sustained notes in the treble register.
- T.:** Sustained notes in the treble register.
- B.:** Sustained notes in the bass register.
- Org.:** Sustained notes in both hands, with a dashed line indicating an 8va (octave up) for the right hand.
- Vl. solo:** Melodic line in the treble register, marked *p dolce*.
- I:** Sustained notes in the treble register.
- Altos:** Sustained notes in the treble register.
- II:** Sustained notes in the treble register.
- I:** Sustained notes in the treble register.
- Vlles:** Sustained notes in the bass register.
- II:** Sustained notes in the bass register.
- Cb.:** Sustained notes in the bass register.

59

Bns

Cors (Fa)

Tr. (Fa)

Hpe

S. A.

T.

B.

Org.

VL solo

I

Altos

II

I

Vlles

II

Cb.

dim.

pp

(8)

tr.

The musical score is for page 53, starting at measure 59. It features a variety of instruments and voices. The Hpe (Harp) and Org. (Organ) parts have a melodic line with a 'dim.' (diminuendo) and 'pp' (pianissimo) dynamic marking. The VL solo (Violin solo) part has a 'dim.' marking and a 'tr.' (trill) marking. The I, Altos, II, I, Vlles, II, and Cb. parts have a 'tr.' marking. The score is in 3/4 time and ends with a double bar line.

IV. PIE JESU

Adagio (♩ = 44)

p dolce e tranquille

Soprano solo

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

Orgue

p dolce

2 Bassons

1.

pp

Harpe

pp

Soprano solo

re - qui - em. —

Orgue

sourdines

I

Altos

sourdines

II

pp div.div. *pp*

I

Violoncelles

*sourdines**pp*

II

*sourdines**pp*

Contrebasses

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.*

[illegible]

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.

poco cresc.

poco cresc.

poco cresc.

poco cresc.

poco cresc.

pp

25

S. solo

p

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

Org.

pp

I

Altos

II

I

Vlles

II

Cb.

pp

pp

pp

pp

ppp

29

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 Vllles *mf espressivo*

II Vllles *mf espressivo*

Cb.

[illegible]

V. AGNUS DEI

59

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 Vlls *dimin. p sempre*

II Vlls *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 Vlls *poco cresc.*

II Vlls *poco cresc.*

Cb. *poco cresc.*

16

Bns

Cors (Fa)

S. A.

T.

B.

Org.

I Altos

II Altos

I Vllles

II Vllles

Cb.

f *p* *à 2*

f *p* *3.* *f* *p*

f *p* *Ag - nus* *p* *De - i, Ag -*

dim. *f* *p* *re - qui - em.* *Ag - nus* *p* *De - i, Ag -*

f *p* *Ag - nus* *p* *De - i, Ag -*

f *p* *Ag - nus* *p* *De - i, Ag -*

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

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

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

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

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

21 à 2

Bns

cresc. *f* *p* cresc.

Cors (Fa)

p *f* *f* *p* *p*

S. A.

cresc. *f* *p*

T.

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 Vlls

cresc. *f* *p* cresc.

II Vlls

cresc. *f* *p* cresc.

Cb.

cresc. *f* *p* cresc.

26

Bns

f

Cors (Fa)

f sempre

p

S. A.

f

sempre

T.

f

sempre

B.

f

sempre

Org.

f sempre

p

p espressivo

I Altos

f sempre

p

II Altos

f sempre

p

I Vllles

f sempre

p

II Vllles

f sempre

p

Cb.

f sempre

p

pizz.

di, do - na, do - na e - is re - qui - em.

Solo

div.

unis.

31

Bns

Cors (Fa)

S. A.

T.

B.

Org.

I Altos

II

I Vlles

II

Cb.

1.

p

espress.

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

dolce espress.

p

p *espress.*

pizz.

p

p *arco*

36

Bns

Cors (Fa)

S. A.

T.
8
mun - di, do - na, do - na e - is re - qui - em

B.

Org.

I
Altos

II

I
Vlles

II

Cb.

41

Bns

Cors (Fa)

S. *p* dolce sempre
Lux æ -

C.

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

B.

Org.

I
Altos *p*

II *p*

I
Vlles *p*

II *p*

Cb. *p* arco

47

Bns

Cors (Fa)

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

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

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

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

Org.
p

I
p dolce

Altos
 II
p dolce

I
p dolce

Vlles
 II
p

Cb.
p

52

Bns

Cors (Fa)

S.

C.

T.

B.

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

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

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

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

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

p sempre dolce

div.

p sempre dolce

p

p

57

Bns

Cors (Fa)

S. A.

T.

B.

Org.

I

Altos

II

I

Vlles

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

un.

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

cresc. *molto* *f* *sempre*

I

Vlles

cresc. *molto* *f* *sempre*

II

cresc. *molto* *f* *sempre*

Cb.

cresc. *molto* *f* *sempre*

67

Bns

ff sempre

Cors (Fa)

ff sempre

ff sempre

S. A.

pi - us es.

T.

pi - us - es.

B.

pi - us es.

Org.

f sempre

I Altos

ff sempre

II Altos

ff sempre

I Vlls

ff sempre

II Vlls

ff sempre

Cb.

ff sempre

Adagio (♩ = 40)

[illegible]

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 *arco* *dim.* *p*

91 92 93 94

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
 Contrebasses

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

S. A.

T.

B.

Org.

I
Altos

II

I
Vlles

II

Cb.

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

p

p

13

Bar. solo

p

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

Org.

I

Altos

II

p

p

I

Vlles

II

Cb.



19

Bar. solo

cresc.

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

Org.

cresc.

I

Altos

II

I

Vlles

II

Cb.

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*

Vlles I *f* *sempre*

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*

Vlles I

II

Cb.

37

Cors (Fa)

Trb.

Timb.

Bar. solo

S. A.

T.

B.

Org.

I Altos

II Altos

I Vlls

II Vlls

Cb.

pp

pp

pp

p

arco

pp

pp

et ti - me - o, et

Tre - mens, tre - mens fac - tus sum e - go et ti -

Tre - mens fac - tus sum e - go et ti -

Tre mens e - go et ti -

arco

pp

pp

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

[illegible]

56

Cors (Fa)

Trb.

Timb.

Bar. solo

S. A.

T.

B.

Org.

I Altos

II Altos

I Vlls

II Vlls

Cb.

di - es i - ræ ca - la - mi - ta - tis

ff sempre

f

sf

ff sempre

ff sempre

ff sempre

ff sempre

ff sempre

sf

sf

sf

sf

ff sempre

sf

[illegible]

[illegible]

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

cresc.

II Altos

cresc.

I Vlls

cresc.

II Vlls

cresc.

Cb.

cresc.

[illegible]

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

p dolce

I

Vlles

p

II

p

Cb.

p

84 Moderato (♩ = 60)

Cors (Fa)
 Trb.
 Timb.
 Bar. solo
 S. A.
 T.
 B.
 Org.
 I Altos
 II Altos
 I Vlls
 II Vlls
 Cb.

is, lu - ce - at e is.
 - is, - is, lu - ce - at e is.
 stacc.
 Moderato (♩ = 60)
 pizz.
 pp pizz.
 pp pizz.
 pp pizz.
 pp pizz.
 pp

#8
 pp
 #8
 pp
 p
 pp
 mf
 pp
 pp
 mf
 pp
 f
 f
 f
 f
 pp
 f

90

Cors (Fa)

3.

pp

Trb.

pp

Timb.

Bar. solo

S. A.

[unis.] *p*

Li - be - ra me, Do - mi-ne, — de

T.

p

Li - be - ra me, Do - mi-ne, — de

B.

p

Li - be - ra me, Do - mi-ne, — de

Org.

f

I

Altos

f

p sempre

II

f

p sempre

I

Vlles

f

p sempre

II

f

p sempre

Cb.

f

p sempre

[illegible]

102

Cors (Fa)

Trb.

Timb.

Bar. solo

S. A.

T.

B.

Org.

I Altos

II Altos

I Vlls

II Vlls

Cb.

pp 3. *p* *pp*

pp *p* *pp*

pp *p* *pp*

pp *p* *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

[illegible]

114

Cors (Fa)

f *f* sempre

Trb.

f *f* sempre

Timb.

Bar. solo

S. A.

f *f* sempre

T.

f *f* sempre

B.

f *f* sempre

Org.

f *f* sempre

I Altos

f *f* sempre

II Altos

f *f* sempre

I Vlls

f *f* sempre

II Vlls

f *f* sempre

Cb.

f *f* sempre

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

[illegible]

126

Cors (Fa)

Trb.

Timb.

Bar. solo

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

S. A.

T.

B.

Org.

I Altos

II

I Vlls

II

Cb.

Detailed description of the musical score: The score is for a page numbered 97, starting at measure 126. It features a variety of instruments and voices. The Cors (Fa) and Trb. parts are mostly rests. The Timb. part has a steady eighth-note pattern. The Bar. solo part has a melodic line with lyrics. The S. A., T., and B. parts are mostly rests. The Org. part has a complex accompaniment with many rests. The I Altos part has a steady eighth-note pattern. The II Altos part has a long sustained note. The I Vlls part has a steady eighth-note pattern. The II Vlls part has a steady eighth-note pattern. The Cb. part has a steady eighth-note pattern.

131

Cors (Fa)

Trb.

Timb.

Bar. solo

S. A.

T.

B.

Org.

I Altos

II Altos

I Vlls

II Vlls

Cb.

ppp *dim.* *pp* *pppp* *tacet*

— li - be - ra me, Do - mi - ne.

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

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

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

pp *arco*

arco *arco* *arco* *arco*

VII. IN PARADISUM

99

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

sourdines

I

Altos

p *sourdines*

II

p *sourdines*

I

Violoncelles

p *sourdines*

II

p

Contrebasses

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 Vlls

II Vlls

Cb.

pp

cresc.

pp

cresc.

pp

cresc.

pp

cresc.

dolce

p

arco

pp

ru - sa - lem, Je - ru - sa - lem, Je -

Je - ru - sa - lem, Je - ru - sa -

Je - ru - sa - lem, Je - ru - sa -

dolce

p

arco

pp

29

Bns

Cors (Fa)

Hpe

S. A.

T.

B.

Org.

Alto solo

I

Altos II

I

Vlles II

Cb.

p

dolce

lem.

-lem.

-lem.

pp dolce sempre

pp dolce sempre

pp sempre

pp sempre unis.

pp sempre

Cho - rus an - ge -

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

cresc.

et cum La - za - ro quon - dam

cresc.

cresc.

p e cresc.

[illegible]

[illegible]

50

Bns

Cors (Fa)

Hpe

S. A.

T.

B.

Org.

I Altos

II

I Vlls

II

Cb.

ppp

pp

pp

æ - ter - - nam

æ - ter nam

æ - ter nam

æ - ter nam

æ - ter nam

54

Bns

Cors (Fa)

Hpe

S. A.

T.

B.

Org.

I Altos

II

I Vlles

II

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 Vlls

arco

II Vlls

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.

Hamel'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_ *Introit 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 *Introit*, 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 *Introit*.
- 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 *Introit*.

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 *Introit*, *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 *Introit*, *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 *Introit* 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 *Introit*.

The violins now feature in all movements except the *Introit*, *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 inexpertly.

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 <i>excisions</i> :
	1888	1893	
1. <i>Introit et Kyrie</i>	timp	+ 2 hn, 2 tpt	+ 2 bsn, + 3° & 4° hn; – <i>timp</i>
2. <i>Offertoire</i>	–	–	–
3. <i>Sanctus</i>	harp, vln solo	+ 2 bsn, 4 hn, 2 tpt	+ vlms; – 2 bsn, – <i>vln solo</i>
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, – <i>vla solo</i>

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 *Introit*, 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.