

REQUIEM

For Three part Women's Voices, S.S.A.

English text
from Approved Sources

I INTROIT and KYRIE Grant them Rest Eternal

GABRIEL FAURÉ, Op. 48
Transcribed by
T. Frederick H. Candlyn

Molto largo ♩ = 40

*pp*sostenuto *sempre pp*

Soprano I
Ré - qui - em aé - ter - nam dó - na

*pp*sostenuto *sempre pp*

Soprano II
Ré - qui - em aé - ter - nam dó - na

*pp*sostenuto *sempre pp*

Alto
Ré - qui - em aé - ter - nam dó - na

Molto largo ♩ = 40

Organ
ff \rightarrow *pp* *f* \rightarrow *pp*

Ⓐ

cresc. *f*

e - is Dó - mi - ne: et lux per - pé - tu - a

cresc. *f*

e - is Dó - mi - ne: et lux per - pé - tu - a

cresc. *f*

e - is Dó - mi - ne: et lux per - pé - tu - a

Ⓐ

cresc. *f*

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This system contains the first four staves of the musical score. The top three staves are for voices, and the bottom two are for piano accompaniment. The key signature has one flat (B-flat), and the time signature is 4/4. The lyrics for all three voices are "lú - ce - at, — lú - ce - at, —". The piano part features a melodic line in the right hand and a more rhythmic line in the left hand. Dynamics include *p* (piano) and *f* (forte).

This system contains the next four staves of the musical score, marked with a circled 'B'. The lyrics for all three voices are "lú - ce - at e - is, lú - ce - at e - is.". The piano part continues with the same melodic and rhythmic patterns. Dynamics include *pp* (pianissimo) and *ppp* (pianississimo).

Andante moderato ($\text{♩} = 72$)

Soprano Solo (or a few voices)

p dolce espressivo

Ré - qui - em ae - tér - nam do - na e - is

p dolce espressivo

© ————— *f* ,
Dó - mi - ne: et — lux per - pé - tu - a lú - ce - at — e - is.

Pedals

dolce
Ré - qui - em ae - tér - nam do - na, —

p espress.

© ————— *f* *sempre f*
do - na e - is — Dó - mi - ne, et lux per - pé - tu - a lú -

f *sempre f*

(E)

ce - at e - is.

p *f* *dim.* *p legato*

2nd Soprano Solo (or a small group)

dolce

dolce

Te - dé - cet hým - nus, Dé - us in Sí - on, et ti - bi red -

dolce

Man. Ped. Man.

(F)

Soprano I *ff* *p*

ex - aú - di, ex - aú - di

Soprano II *ff* *p*

dé - tur vó - tum in Je - rú - sa - lem: ex - aú - di, ex - aú - di

Alto *ff* *p*

ex - aú - di, ex - aú - di

(F)

ff *p*

ff *p*

ff *p*

Ped.

o - ra - ti - ó - nem mé - am ad te óm - nis

o - ra - ti - ó - nem mé - am ad te óm - nis

o - ra - ti - ó - nem mé - am ad te óm - nis

o - ra - ti - ó - nem mé - am ad te óm - nis

cá - ro vé - ni - et óm - nis cá - ro vé - ni -

cá - ro vé - ni - et óm - nis cá - ro vé - ni -

cá - ro vé - ni - et óm - nis cá - ro vé - ni -

cá - ro vé - ni - et óm - nis cá - ro vé - ni -

G *p dolce espressivo*

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

p dolce espressivo

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

p dolce espressivo

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



H *f*

lé - i - son, Ky - ri - e e - lé - i - son, e - lé - i - son, e -

f

lé - i - son, Ky - ri - e e - lé - i - son, e - lé - i - son, e -

f

lé - i - son, Ky - ri - e e - lé - i - son, e - lé - i - son, e -

H



p *ff* *p* *ff* *p*
lé - i - son, Chris - te, Chris - te, Chris - te e - lé - i - son,
p *ff* *p* *ff* *p*
lé - i - son, Chris - te, Chris - te, Chris - te e - lé - i - son,
p *ff* *p* *ff* *p*
lé - i - son, Chris - te, Chris - te, Chris - te e - lé - i - son,

p *ff* *p* *f* *p*

J *sempre p*
Chris - te, Chris - te e - lé - i - son,
sempre p
Chris - te, Chris - te e - lé - i - son,
sempre p
Chris - te, Chris - te e - lé - i - son,

J *sempre p*

reduce Ped.

pp e - lé - i - son, Ⓚ *pp*
e - lé - i - son, *pp* e - lé - i -
e - lé - i - son, *pp* e - lé - i -
mf *p* *mf* *p* Ⓚ

ppp son, e - lé - i - son.
ppp son, e - lé - i - son.
ppp son, e - lé - i - son.
ppp al fine *ppp*

32'

II OFFERTORY O Lord, our God

Adagio molto ♩ = 48

Soprano

Alto

Organ

Adagio molto ♩ = 48

Man. II

Man. I

f sempre

Man. I

ff

Ped.

Soprano II

pp

O Dó - mi - ne. Jé - su Chri - ste, rex gló - ri - ae — lí - be - ra

Alto

pp

O Dó - mi - ne Jé - su Chri - ste rex gló - ri - ae, —

p

(A)

á - ni - mas de - fun - ctó - rum, de poé - nis in - fér - -

— lí - be - ra á - ni - mas de - fun - ctó - rum, de poé - nis in - fér - -

Man. I

pp

Man. II

Ped. *pp*

ni, et de pro - fún - - - do lá - - -

ni, et de pro - fun - - - do lá - - -

p

pp sempre (B)

cu: O Dó - mi - ne Ié - su Chri - ste rex

pp sempre

cu: O Dó - mi - ne Ié - su

(B)

p

gló - ri - ae lí - be - ra á - ni - mas de - fun -

Chri - ste rex gló - ri - ae lí - be - ra án - i mas

The first system consists of three staves. The top staff is a vocal line with lyrics 'gló - ri - ae lí - be - ra á - ni - mas de - fun -'. The middle staff is another vocal line with lyrics 'Chri - ste rex gló - ri - ae lí - be - ra án - i mas'. The bottom staff is a grand staff (treble and bass clefs) for piano accompaniment, which is mostly empty in this system.

ctó - rum de ó - re le - ó -

de - fun - ctó - rum de ó - re le - ó -

The second system consists of three staves. The top staff is a vocal line with lyrics 'ctó - rum de ó - re le - ó -'. The middle staff is another vocal line with lyrics 'de - fun - ctó - rum de ó - re le - ó -'. The bottom staff is a grand staff for piano accompaniment, featuring a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. Dynamics markings include *pp* and *pp*.

nis, ne ab - sór - be - at tar - tá -

nis, ne ab - sór - be - at tar - tá -

The third system consists of three staves. The top staff is a vocal line with lyrics 'nis, ne ab - sór - be - at tar - tá -'. The middle staff is another vocal line with lyrics 'nis, ne ab - sór - be - at tar - tá -'. The bottom staff is a grand staff for piano accompaniment, featuring a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. Dynamics markings include *p* and *pp*. There are circled 'C' symbols above the first and second measures of the piano part.

Soprano I

p

Jé - su — Chri - ste, —

Soprano II

p

rus, O Dó - mi - ne Jé - su Chri - ste, rex

Alto

p

rus, O Do - mí - ne Jé - su

Man. I

p *legato*

senza Ped.

— rex gló - ri - ae, O Dó - mi - ne Jé - su — Chri - ste.

gló - ri - ae, — O Dó - mi - ne — Jé - su Chri - ste.

Chri - ste, rex gló - ri - ae, — Jé - su — Chri - ste.

mf

Man. II

p (D)

Ne cá - dant in ob - scú - rum.

p

Ne cá - dant in ob - scú - rum.

p

Ne cá - dant in ob - scú - rum.

f *p* (D)

Ped.

Alto Solo

pp

Hós - ti -

mf

Solo

sfz Sw. *p*

Andante moderato ♩ = 63

legato

as et pré - ces ti - bi Dó - mi - ne

pp legato

senza Ped.

cresc.

Láu - dis of - fé - ri - mus: tu

(E)

sú - sci - pe — pro a - ni - má - bus il - lis,

Ped.

pp

quá - rum hó - di - e — me -

mó - ri - am fá - ci - mus:

mf *pp*

(F)

fac - é -

p

Man. Ped.

as, fac - é - as, Dó - mi - ne de mór - te trans -

(G)

mp

i - re — ad ví - tam, — quam —

o - lím A - bra - hae — pro - mi - si - sti, —

(H) *dim.*

pro - mi - si - - - si, et

sé - mi - ni e - jus.

Soprano I
Tempo I (♩ = 48)

Soprano II

Alto (tutti)

Tempo I (♩ = 48)

pp dolce

p Man. Ped.

O Dó - mi - ne Jé - su

O Dó - mi - ne Jé - su Chri - ste, Jé - su

O Dó - mi - ne Jé - su Chri - ste rex gló - ri - ae

Chri - ste, rex gló - ri - ae lí - be - ra á -

Chri - ste, rex gló - ri - ae — lí - be - ra á - ni - mas

O Dó - mi - ne, lí - be - ra á - ni - mas

J *cresc.* ni - mas de - fun - ctó - rum de poé - nis in - fér - *f*

cresc. de - fun - ctó - rum de poé - nis in - fér - *f*

cresc. de - fun - ctó - rum de poé - nis in - fér - *f*

J *cresc.* *f*

ni, de poé - nis in - fér - ni et de pro -

ni de poé - nis in - fér - ni et de pro -

ni de poé - nis in - fér - ni et de pro -

pp fún - do lá - cu. Ne cá -

pp fún - do lá - cu. Ne cá -

pp fún - do lá - cu. Ne cá -

Man. I

pp Man. II

(K)

dant in ob - scú - rum. — A - -

dant in ob - scú - rum. — A - -

dant in ob - scú - rum. — A - -

(K)

ppp

men, a - - - men, a - men. —

men, a - - - men, a - men. —

men, a - - - men, a - men. —

pp ppp

III SANCTUS Holy, Holy, Holy

GABRIEL FAURÉ
Transcribed by
T. Frederick H. Candlyn

English text
from Approved Sources

Allegro moderato (♩ = 60)

Soprano I

Soprano II

Alto

Organ

Man. I

Man. II

p

Senza Ped.

pp

San - ctus, San - ctus.

pp

San - ctus.

pp

San - ctus,

Solo stop

Con Ped. 8'

Published separately—W3571

San - ctus, Do - mi -

San - ctus.

San - ctus,

r. h.

Detailed description: This system contains the first three staves of music. The top staff is a vocal line with lyrics 'San - ctus, Do - mi -'. The second staff is another vocal line with lyrics 'San - ctus.'. The third staff is a vocal line with lyrics 'San - ctus,'. The bottom two staves are piano accompaniment, with the right hand marked 'r. h.'.

nus. Do - mi - nus.

San - ctus Do - mi - nus.

San - ctus Do - mi - nus.

A

Detailed description: This system contains the next three staves. The top staff continues the vocal line with lyrics 'nus. Do - mi - nus.'. The second staff has lyrics 'San - ctus Do - mi - nus.'. The third staff has lyrics 'San - ctus Do - mi - nus.'. The piano accompaniment continues, with a circled 'A' marking the start of a new section.

De - us

Do - mi - nus De

Do - mi - nus De

Detailed description: This system contains the final three staves. The top staff has lyrics 'De - us'. The second staff has lyrics 'Do - mi - nus De'. The third staff has lyrics 'Do - mi - nus De'. The piano accompaniment continues.

De - us Sa - ba - oth.

us De - us

us De - us

pp

Add 16'

Detailed description: This system contains the first three systems of music. It features three vocal staves (Soprano, Alto, and Tenor) and a piano accompaniment. The lyrics are 'De - us Sa - ba - oth.' for the Soprano, 'us De - us' for the Alto, and 'us De - us' for the Tenor. The piano accompaniment consists of a flowing sixteenth-note melody in the right hand and a steady bass line in the left hand. A dynamic marking of *pp* is present. A rehearsal mark 'B' is located at the end of the system. The instruction 'Add 16'' is written below the piano part.

San - ctus Do - mi - nus

Sa - ba - oth.

Sa - ba - oth.

Sa - ba - oth.

Detailed description: This system contains the next three systems of music. The lyrics are 'San - ctus Do - mi - nus' for the Soprano, 'Sa - ba - oth.' for the Alto, and 'Sa - ba - oth.' for the Tenor. The piano accompaniment continues with the same sixteenth-note texture. A dynamic marking of *pp* is present. A rehearsal mark 'B' is located at the end of the system.

De - us,

De - us,

De - us.

Detailed description: This system contains the final three systems of music on the page. The lyrics are 'De - us,' for the Soprano, 'De - us,' for the Alto, and 'De - us.' for the Tenor. The piano accompaniment features a more complex texture with some chromaticism in the right hand. A dynamic marking of *pp* is present.

De - us Sa - ba - oth.
De - us Sa - ba - oth.

The first system consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The piano part features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand.

© sempre dolce

Ple - ni sunt coe - li et ter - -

The second system consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The key signature and time signature remain the same as in the first system. The piano part continues with the same rhythmic pattern.

©

ra
glo - ri - a, glo - ri - a
glo - ri - a, glo - ri - a

The third system consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The key signature and time signature remain the same. The piano part continues with the same rhythmic pattern.

D
p

Ho - san - na

tu - - a.

tu - - a.

D
Man. II

in ——— ex - cel - - - sis.

poco a poco cresc.

Ho - san - na in ——— ex - cel - -

poco a poco cresc.

(E) *f*

sis.

ff Ho - san - na in ex -

ff Ho - san - na in ex -

(E) *ff*

ff Ho - san - na in ex -

cel - sis, in ex - cel - sis,

cel - sis, in ex - cel - sis,

dim.

dim. **(F)** *p*

cel - sis, in ex - cel - - -

p **(F)** Man. I

pp Man. II

pp
sis. San - - ctus.

pp
San - ctus.

pp
San - ctus.

Solo stop

8va

8va *loco*

Requiem, Op. 48, No. 4

Version originale en si bémol pour soprano.
Arrangement pour orgue de P. Gouin.

Pie Jesu

Gabriel Fauré
(1845-1924)

Adagio (♩ = 44) *p dolce e tranquillo*

Soprano

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

Orgue

p

do - na — e - is re - qui-em.

pp

(8' + 16')

pp

p *mf*

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

p *mf*

15 *p*

do - na — e - is re - qui-em, *p* do -

19

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

pp

23 *p*

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

pp

27 *mf*

sem - pi - ter - nam re - qui-em. *mf* Pi - e Je - su, Je - su,

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

35 *p* *poco rit.*

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

pp *poco rit.*

English text
from Approved Sources

V
AGNUS DEI
Lamb of God

GABRIEL FAURÉ
Transcribed by
T. Frederick H. Candlyn

Andante (♩=72)

Organ *dolce espressivo* *poco a poco cresc.*

Sopranos *Tutti* *dolce espressivo*
p

Ag - nus

f *dim.* *p*

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

Ⓐ *poco cresc.*

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

mf

Published separately—W3573

re - qui - em.

dim. *p* *f*

B

Sop. I *f* *p* *f*
 Ag - nus De - i, Ag - nus De - i, — qui

Sop. II *f* *p* *f*
 Ag - nus De - i, Ag - nus De - i, — qui

Alto *f* *p* *f*
 Ag - nus De - i, Ag - nus De - i, — qui

B

p *f*

p *f*
 tol - lis pec - ca - ta mun - - di, do -

p *f*
 tol - lis pec - ca - ta mun - - di. — do -

p *f*
 tol - lis pec - ca - ta mun - - di, — do -

p *f*

na, do - na e - is re - qui - em. *p*

na, do - na e - is re - qui - em. *p*

na, do - na e - is re - qui - em. *p*

na, do - na e - is re - qui - em. *p*

1st Sopranos
espressivo

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

ca - ta mun - di, do - na, do -

ca - ta mun - di, do - na, do -

dolce

na e - is re - qui - em, sem - pi -

ter - nam re - qui - em. Lux ae -

E *pp*

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

pp

Lux ae - ter - na lu - ce - at

pp

Lux ae - ter - na lu - ce - at

E *pp*

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

ne, cum san - ctis tu - is in - ae -
 Do - mi - ne, cum san - ctis tu - is in - ae -
 Do - mi - ne, cum san - ctis tu - is in - ae -

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

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

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

F *cresc.* *molto*

es; cum san - ctis tu - is in ae -

cresc. *molto*

es; cum san - ctis tu - is in ae -

cresc. *molto*

es; cum san - ctis tu - is in ae -

F *cresc.* *molto*

ff

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

ff

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

ff

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

ⓐ

ff

Molto largo (♩ = 40)

pp

Re - qui - em ae - ter - nam do - na e - is, Do - mi -

pp

Re - qui - em ae - ter - nam do - na e - is, Do - mi -

pp

Re - qui - em ae - ter - nam do - na e - is, Do - mi -

Molto largo (♩ = 40)

ff *pp* *f* *p*

H *cresc.* *f* *dim.*

ne, et lux per - pe - tu - a — lu - ce - at, — lu -

cresc. *f*

ne, et lux per - pe - tu - a — lu - ce - at, — lu -

cresc. *f* *dim.*

ne, et lux per - pe - tu - a — lu - ce - at, — lu -

H *f* *cresc.* *dim.*

pp **Tempo I**

ce - at, lu - ce - at e - is. —

pp

ce - at, lu - ce - at e - is. —

pp

ce - at, lu - ce - at e - is. —

Tempo I

pp *p* *molto espressivo* *cresc.*

f *sempre* *p*

VI LIBERA ME, DOMINE

Save me, O Lord

Molto moderato $\text{♩} = 60$

Alto Solo (or a few voices)

Alto

Anne Ho

Li - be - ra me, Dó - mi - ne

de mór - te ae - tér - na, In

di - e il - la tre - mén - da, in di - e il -

(B)

la: *p* Quan - do caé - li mo - vén - di sunt, quan - do

caé - li mo - vén - di sunt *f* et tér - ra: *f sempre* Dum

vé - ne - ris ju - di - cá - re saé - cu - lum per *poco rall.*

i - gnem. *a tempo*

a tempo *pp* Man.

© Soprano I

pp



Tré - mens, tré - mens — fa - ctus sum e - go, et

Soprano II

pp



Tré - mens, tré - mens — fa - ctus sum e - go,

Alto

pp



Tré - mens, tré - mens — fa - ctus sum e - go

©

Piano accompaniment for the first system, showing two staves (treble and bass clef) with a key signature of one flat. The music consists of chords and single notes, with a prominent bass line. The notes in the bass line are: G3, F3, E3, D3, C3, B2, A2, G2.

Ped.

©

Musical staff for Soprano I, showing a melodic line with a treble clef and a key signature of one flat. The notes are: G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4.

tí - me - o, et tí - me - o, dum dis - cús - si -

Musical staff for Soprano II, showing a melodic line with a treble clef and a key signature of one flat. The notes are: G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4.

Et tí - me - o, dum dis - cús - si -

Musical staff for Alto, showing a melodic line with a treble clef and a key signature of one flat. The notes are: G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4.

Et tí - me - o, dum dis - cús - si -

©

Piano accompaniment for the second system, showing two staves (treble and bass clef) with a key signature of one flat. The music consists of chords and single notes, with a prominent bass line. The notes in the bass line are: G3, F3, E3, D3, C3, B2, A2, G2.

o vé-ne-rit, at-que ven-tú-ra i-ra.

o vé-ne-rit, at-que ven-tú-ra i-ra.

o vé-ne-rit, at-que ven-tú-ra i-ra.

Solo Reed

p

f

Più mosso $\text{♩} = 72$

ff

Di-es il-la Di-es i-rae,

ff

Di-es il-la Di-es i-rae,

ff

Di-es il-la Di-es i-rae,

Più mosso $\text{♩} = 72$

ff

Gt

ca - la - mi - tá - tis et mi - sé - ri - ae, — Di - es

ca - la - mi - tá - tis et mi - sé - ri - ae, — Di - es

ca - la - mi - tá - tis et mi - sé - ri - ae, — Di - es

Gt Solo (E) *ff* *ff sempre*

il - la, Di - es má - gna et — a - má - ra, a -

il - la, Di - es má - gna et — a - má - ra, a -

il - la, Di - es má - gna et — a - má - ra, a -

Gt

ma - rá val - de. Ré - qui - em — ae - tér -

ma - rá val - de. Ré - qui - em — ae - tér -

ma - rá val - de. Ré - qui - em — ae - tér -

(F) p

p

p

(F) p Sw.

nam do - na e - is Dó - mi-

nam do - na e - is Dó - mi-

nam do - na e - is Dó - mi-

Gt

f \rightrightarrows *p* *sempre dolce*

ne: et lux per - pé - tu - a

f \rightrightarrows *p* *sempre dolce*

ne: et lux per - pé - tu - a

f \rightrightarrows *p* *sempre dolce*

ne: et lux per - pé - tu - a

(G) *p* (H) Moderato $\text{♩} = 60$ *pp*

lú - ce - at e - - is.

p *pp*

lú - ce - at e - - is.

p *pp*

lú - ce - at e - - is, Lú - ce - at

(G) (H) Moderato $\text{♩} = 60$ Swell

p *pp*

Solo stop

This system contains five staves. The top three staves are vocal parts, and the bottom two are piano accompaniment. The vocal parts have rests in the first four measures. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. Dynamics include *mf* and *sf*.

e - - - is.

All voices in unison

This system contains two staves: a vocal line and piano accompaniment. The vocal line begins with a *p* dynamic. The piano accompaniment features a *Swell* marking and a *p* dynamic. A rehearsal mark **32'** is located below the piano part.

Lí - be - ra me Dó - mi - ne de

This system contains two staves: a vocal line and piano accompaniment. The vocal line includes a circled letter **J** above it and a *sempre p* dynamic marking. The piano accompaniment continues with chords and a bass line.

mor - te ae - tér na, in di - e

il - la tre - mén - da, ——— in di - e il -

The first system consists of a vocal line in G major with a key signature of one flat and a piano accompaniment. The vocal line has a long note on 'da' followed by a rest and then 'in di - e il -'. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line with occasional rests.

mf la: ——— Quán - do caé - li mo -

mf Solo stop

The second system continues the vocal line with a long note on 'la:' followed by a rest and then 'Quán - do caé - li mo -'. A circled 'K' is placed above the final note. The piano accompaniment continues with a similar pattern, ending with a 'Solo stop' instruction.

vén - di sunt, quan - do caé - li mo - ven - di sunt et

The third system features the vocal line with 'vén - di sunt, quan - do caé - li mo - ven - di sunt et'. The piano accompaniment continues with a steady eighth-note pattern in the right hand and a bass line.

f *ff* ter - ra ——— Dum vé - ne - ris ju - di - cá -

The fourth system features the vocal line with 'ter - ra ——— Dum vé - ne - ris ju - di - cá -'. The piano accompaniment continues with a steady eighth-note pattern in the right hand and a bass line, with dynamic markings *f* and *ff* indicated.

(L)

- re saé-cu - lum per i - gnem.

Sw

p. 32' off

Alto Solo (or a few voices)

p

Lí - be - ra me Dó - mi - ne de mor - te ae -

p

Solo stop

Soprano I

pp

Lí - be - ra me, Dó - mi - ne.

Soprano II

pp

Lí - be - ra me, Dó - mi - ne.

Alto

pp Tutti

tér - na, Lí - be - ra me, Dó - mi - ne.

pp

VII IN PARADISUM In Paradise, Rest

English text
from Approved Sources

GABRIEL FAURÉ
Transcribed by
T. Frederick H. Candlyn

Andante moderato (♩ = 58)

Organ

p dolce

Soprano I (Tutti)

p dolce

In pa - ra - di - sum

de - du - cant an - ge -

Published separately—W3574

P sempre (A)

li; in tu - o ad -

ven - tu sus - ci - pi - ant te mar - ty -

sempre dolce

res, et per - du -

(B)

can - te in ci - vi - ta - tem sanc - tam, Je -

Soprano I *pp* *cresc.*
 ru - sa - lem, Je - ru - sa -

Soprano II *pp* *cresc.*
 Je - ru - sa - lem,

Alto *pp* *cresc.*
 Je - ru - sa - lem,

lem, Je - ru - sa - lem, —

Je - ru - sa - lem, — Je -

Je - ru - sa - lem, — Je -

© *pp*

Je - ru - sa - lem.

pp

ru - - - sa - lem.

pp

ru - - - sa - lem.

©

1st Sopranos

p

Cho - rus an - ge -

lo - rum te su - ci - pi - at,

D

et cum La - za - ro quon - dam

pau - - - pe - re, et cum -

cresc.

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

cresc.

E

f ae - ter - nam ha - be - as
é -

dim.

f *dim.*

pp
re - - - qui - em,

pp
re - - - qui - - - em,

pp
re - - - qui - - - em,

pp

ae - ter - -

ae -

ae -

F

F

nam ha - be - as
ter - nam ha - be - as
ter - nam ha - be - as

The first system of the musical score consists of three vocal staves and a piano accompaniment. The key signature is two sharps (F# and C#), and the time signature is 4/4. The vocal parts are in treble clef, and the piano part is in grand staff (treble and bass clefs). The lyrics are: 'nam ha - be - as' on the first staff, 'ter - nam ha - be - as' on the second staff, and 'ter - nam ha - be - as' on the third staff. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a steady bass line in the left hand.

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

The second system of the musical score continues with three vocal staves and a piano accompaniment. The key signature remains two sharps (F# and C#), and the time signature is 4/4. The vocal parts are in treble clef, and the piano part is in grand staff. The lyrics are: 're - - qui - em.' on the first staff, 're - - qui - em.' on the second staff, and 're - - qui - em.' on the third staff. The piano accompaniment continues with the same rhythmic pattern as the first system, with a dynamic marking of *ppp* (pianissimo) indicated above the piano part.