

# DURUFLÉ

## Requiem



*Requiem Op. 9* by Maurice Duruflé  
Stage 5 & 6 Teaching Resource

Sydney Symphony Orchestra

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**“Your life can be changed and enriched through all sorts of music; music from now, music from the past, music from the very distant past and music from as recently as yesterday.**

**Through intensive listening students become involved in one of the highest orders of thinking.**

**As a teacher, by bringing students to a concert and studying music in the classroom, you are providing your students with a special pathway to musical knowledge through direct experience of and contact with live music.”**

Richard Gill AO  
(1941 – 2018)

*Conductor, notable educator, and advocate. Richard was the founding Artistic Director of Education at Sydney Symphony. He has inspired generations of musicians through his work and continues to inspire new generations through his legacy.*

# Syllabus link

## NSW Curriculum

*Requiem Op. 9* by Maurice Duruflé covers a range of topics from the NSW syllabuses:

### Years 7-10 Elective

Art Music of the 20th and 21st centuries

Music for Large Ensembles

### Music 1 Preliminary and HSC

Music of the 20th and 21st centuries

Music for Large Ensembles

### Music 2 Preliminary

Additional Topic: Music 1945 – 25 years ago

### Music 2 HSC

Additional Topic: Music 1945 – 25 years ago

## Syllabus Outcomes

The activities included in this kit cover a range of outcomes across the NSW Music Syllabus stages, as mapped below:

### Stage 4 and Stage 5 Elective Music

Activities	Syllabus Outcomes	Ideas for assessment
Activity 1: Aural and Musicology	4.7, 4.8 5.7, 5.8	Short written responses Presentation of research in various ways
Activity 2: Listening and Composition	4.4, 4.5, 4.6, 4.7, 4.8, 4.9 5.4., 5.5, 5.6, 5.7, 5.8, 5.9	Presentation of research Notated or non-notated composition
Activity 3: Aural and Musicology	4.7, 4.8 5.7, 5.8	Short written responses
Activity 4: Performance	4.1, 4.2, 4.3 5.1, 5.2, 5.3	Discussion Group performance
Activity 5: Listening and Composition	4.4, 4.5, 4.6, 4.7, 4.8, 4.9 5.4., 5.5, 5.6, 5.7, 5.8, 5.9	Composition Portfolio entry Short written responses

### Stage 6 Music 1

Activities	Syllabus Outcomes	Ideas for assessment
Activity 1: Aural and Musicology	P3, P4, P5, P6 H3, H4, H5, H6	Short written responses Presentation of research in various ways
Activity 2: Listening and Composition	P3, P4, P5, P6, P7, P8 H3, H4, H5, H6, H7, H8	Presentation of research Notated or non-notated composition
Activity 3: Aural and Musicology	P3, P4, P5, P6 H3, H4, H5, H6	Short written responses
Activity 4: Performance	P1, P2, P9 H1, H2, H9	Discussion Group performance

Activity 5: Listening and Composition	P3, P4, P5, P6, P7, P8 H3, H4, H5, H6, H7, H8	Composition Portfolio entry Short written responses
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## Stage 6 Music 2

Activities	Syllabus Outcomes	Ideas for assessment
Activity 1: Aural and Musicology	P6, P7 H6, H7	Short written responses Presentation of research in various ways
Activity 2: Listening and Composition	P2, P3, P4, P5, P6, P7 H2, H3, H4, H5, H6, H7	Presentation of research Notated or non-notated composition
Activity 3: Aural and Musicology	P6, P7 H6, H7	Short written responses
Activity 4: Performance	P1, P8 H1, H8	Discussion Group performance
Activity 5: Listening and Composition	P2, P3, P4, P5, P6, P7 H2, H3, H4, H5, H6, H7	Composition Portfolio entry Short written responses

## Work: *Requiem Op. 9* by Maurice Duruflé

### Composer background

#### **Maurice Duruflé (1902-1986)**

Maurice Duruflé was a prominent French composer and organist of the 20th century, renowned for his contributions to sacred music. Born on January 11, 1902, in Louviers, France, Duruflé showed musical promise from an early age, studying piano, organ, and harmony at the Rouen Conservatoire. His talent flourished under the guidance of Charles Tournemire and Louis Vierne, two influential figures in French organ music. Duruflé's compositions are characterised by their profound spirituality and precise technique, drawing inspiration from Gregorian chant and modal harmonies. His most celebrated work, the *Requiem*, composed in 1947, is a masterpiece that reflects his unique blend of traditional and modern musical elements, earning him a place among the foremost composers of sacred choral music.

Throughout his career, Duruflé held prestigious positions as an organist, including at the church of Saint-Étienne-du-Mont in Paris and the Notre-Dame Cathedral. He also served as a professor of harmony at the Paris Conservatoire, influencing a generation of composers with his teaching.

[written with the help of ChatGPT]

### Work Background: *Requiem Op. 9* (1947)

Maurice Duruflé's *Requiem*, Op. 9 is a work for solo singers, choir, orchestra and organ. It is a setting of the Latin text taken from the Catholic religious ceremony in memory of the dead. This text dates back over 1000 years. During the Middle Ages, along with many other religious texts in Latin, it was set to music. This unmeasured, unaccompanied music is known as Gregorian chant. In Duruflé's *Requiem*, the motivic material for each movement is based closely on the Gregorian chant which is associated with that particular text. Although the music is measured, there is sometimes a sense of the free time that is associated with Gregorian chant. Duruflé accompanies the singing in his *Requiem* and uses a harmonic language which owes something to impressionist composers such as Debussy. His careful musical technique reflects the French academic tradition. Duruflé's *Requiem* was composed in 1947 and is in nine movements. He does not set the full text of the *Requiem* and omits some of the more dramatic passages which are concerned with the final judgement at the end of time such as the *Dies Irae*. Duruflé's music in the *Requiem Op. 9* tends more towards the reflective and contemplative. The entire work takes about 25 minutes to perform.



## Instrumentation of work

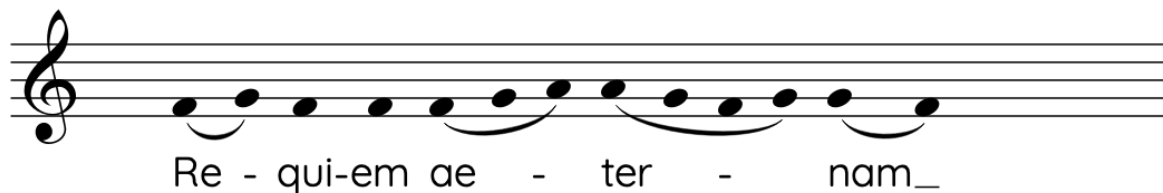
Woodwind	Brass	Percussion	Strings
3 Flutes (Piccolo)	4 Horns in D	Timpani	Violin I
2 Oboes	3 Trumpets	Bass Drum	Violin II
Cor Anglais	3 Trombones	Cymbals	Viola
2 Clarinets in B flat	Tuba	Tam Tam	Cello
Bass Clarinet		Celesta	Double Bass
2 Bassoons			Harp
Organ			

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# Listening guide

## 1. Introit

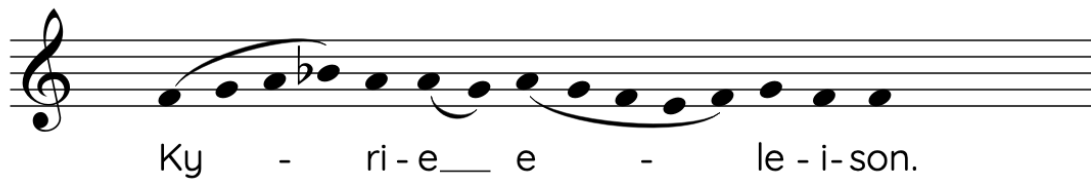
The text for this movement is the opening prayer which translates as “Eternal rest grant to them, O Lord”. The melody from the Gregorian chant is closely followed in the opening of this movement, sung by tenors and basses in unison.



The tenors and basses continue to present the opening text based on the Gregorian melody while the higher voices sing a counter melody without words. This opening section is based in F major. There follows a second section based around A minor presented by the sopranos. The third section makes a harmonic transition back to the home key of F major and, for the first time, full harmony is used in the choir. The movement ends as quietly as it began and is followed by the 2nd movement without a break.

## 2. Kyrie

The text of this movement, uniquely, is in Greek and translates as “Lord have mercy”. Again, the resemblance between Gregorian chant and Duruflé's opening is clear.



Any setting of the Kyrie text will lead to music in a ternary structure because of the nature of the text. Duruflé's first section is a fugue. This has a very short period, that is to say the four voices enter quickly one after another. The second section, *Christe Eleison*, is set for just the upper voices at first and in a contrasting key. The third section, *Kyrie Eleison* again, is very loud and thickly textured.

### 3. Domine Jesu Christe

It is remarkable that this text forms the third movement. This means Duruflé has entirely omitted a large portion of text called the Sequence. This is a dramatic poem in Latin about the final judgement at the end of all time. Instead, Duruflé moves on to *Domnie Jesu Christe Rex Glorise*. This translates as Lord Jesus Christ, King of glory. It too is based on the Gregorian chant melody. After a lengthy instrumental introduction, the altos present the plainchant-derived melody. The full choir then sing the text of 'libera me', a plea to be freed from death, in loud homophonic chords. There is then a lengthy passage sung by the upper voices, followed by a solo for the baritone singer. The upper voices finish this movement in the tonal centre of F#, which Duruflé uses to symbolise finality.

### 4. Sanctus

This is another movement with a ternary structure determined by the nature of the text. The opening features the higher voices in parallel chords, accompanied by triplet arpeggios. As the text moves to the word "hosanna", the texture becomes thicker as more voices are added. The music builds to a crescendo to the word "excelsis" meaning the highest. At this point the choir sing an E flat major chord very loudly. From this point the music recedes in terms of dynamics and texture and concludes in a similar nuance and tonal area as the beginning of the movement.

## 5. Pie Jesu

Traditionally this is the movement in a requiem where composers express their most intimate ideas about life, death and salvation. This is no exception as Duruflé has written a quiet and reflective solo for the mezzo soprano with the cello obligato over sustained chords in a very slow tempo. This movement is very closely related to the Gregorian chant (or plainchant) for this text, although the altered tonality changes the sound considerably.



## 6. Agnus Dei

This movement, in slow tempo, features a good deal of unison singing by individual sections of the choir. Like much of the rest of this Requiem, the melodic lines are straightforward and based on Gregorian chants, but the harmony is more advanced, colouristic and often dependent on additive chords: that is to say chords of the major and minor to which additional notes have been added. There are times, however, when Duruflé uses more conventional harmonic language. The end of this movement is one such example where there is a repeated cadence from C minor to G major, a modified plagal cadence.

## 7. Lux Aeterna

The first section of this is in complex and changing metres, but the composer makes it clear that the quaver remains constant as a metrical unit. However, given the fluid and legato nature of this music, the effect is not strongly rhythmic and it retains its clear origin in

Gregorian chant. After an instrumental introduction, the sopranos introduce the text (May eternal light shine upon them).



Which is clearly based on the Gregorian chant.



However, one of the major features of Gregorian chant is that it is unaccompanied. In Durufié's version, the lower voices accompany the sopranos with wordless harmony. There is then another instrumental interlude before the Lux Aeterna music is reintroduced with the addition of a flute obligato. The second half of the movement features sections of the choir chanting 'Requiem Aeternam' on a single note over a moving chordal accompaniment in the orchestra and organ.

## 8. Libera Me

This starts with some rare loud music – a single note in the brass. This becomes quieter and evolves into a figure accompanying the bass singers. The second figure ('Dum veneris') features the whole choir singing in canon before the music builds to a climax on the word 'ignem' (fire). After a brief solo from the baritone singing, the music moves to a passage starting with the words 'Dies illa' (that day – referring to the Day of Judgement). This starts with the basses and soon has the full choir singing fortissimo. The music retreats to a heartfelt plea sung by the entire choir in unison (libera me – 'free me, O Lord, from eternal death') based around the tonal centre of F sharp.

## 9. In Paradisium

The brief, quiet, final movement starts with the sopranos intoning in unison before the full choir gradual bloom into full harmony with additive chords that are so characteristic of French music of this period. The work finishes pianissimo on a chord of F sharp major with added notes.

## Additional Media Resources

Below is a curated selection of additional third-party media resources teachers might choose to use in supporting their students to engage in concert preparation.

Maurice Duruflé

[Maurice Duruflé | Musical Moments with Philip Brunelle](#)

Requiem

[Requiem Survey](#)

Dies Irae

[Dies Irae \(Mass for the Dead, Sequence, Male Voices\)](#)

[Why this creepy melody is in so many movies](#)

[Dies Irae in the Movies](#)

## Audio Excerpts

Access the Spotify playlist by [clicking this link](#).

Excerpt No.	Bar No.	Time	Activity	Page
1	Movement I. Introit, opening – figure 4	0:00-1:17	Activity 1 task 1	15
2	Movement III. Domine Jesu Christe - figure 21	1'00"-1'16"	Activity 2 task 1	17
3	Movement III. Domine Jesu Christe - figure 25	1'40"-3'08"	Activity 2 task 2	17
4	Movement IX. In Paradesium - opening	0'00"-1'27"	Activity 5 task 1	22
5	Movement IX. In Paradesium - figure 100	0'59"-1'22"	Activity 5 task 2	22

## Score Excerpts

Excerpt	Section	Bars	Activity	Page
1	Movement I. Introit	Movement 1, opening – figure 4	Activity 1 task 1	15
2	Movement III. Domine Jesu Christe	Movement III, figure 24 - 32	Activity 3, Task 2	18

# Learning Activities

## Activity 1: Listening and Musicology

At the end of this activity, you will understand how Duruflé adapts Gregorian chant for his compositional purposes and some important background on chant and liturgy.

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### Task 1

[Click this link](#) to listen to the Gregorian Chant of the opening of a Requiem and look at the score.

Now, listen to the same text set to music by Duruflé and read the **Score Excerpt 1** and **Audio Excerpt 1**. Score Excerpt 1 in Appendix A of this resource.

1. What are the differences in notation?
2. What are the musical differences? Refer to texture, performing media, harmony.
3. What are the musical similarities? Refer to melody and dynamics.

### Task 2

Research the following terms:

- Neumes
- Gregorian Chant
- Requiem
- Liber Usualis

Here are some useful resources to get you started:

[From Neumes To Notes: A Brief History Of Western Music Notation \(12tone\)](#)

[Chant Tutorial: Simple Neumes \(Gregorian Chant Academy\)](#)

[Gregorian Chant Notation](#)

Present your findings as follows:

1. Explain to your class how neume notation works; what the clefs mean, how the four line staff works, notations like a *clivis* and a *pes*. Write a well-known melody on the board using neumes and ask your classmates to sing it and identify it.



2. Investigate how Duruflé and other composers have used Gregorian Chant as the basis for compositions, find out which are the most famous chant melodies. You could also investigate some of the techniques the Mediaeval composers used with chant melodies (such as parallel organum and cantus firmus) and compose or arrange short melodies using these techniques.
3. Many composers have written Requiems, some using the canonical text only (Mozart, Verdi, Faure, Rebecca Dale), others adding text from other sources or memorial poetry and ritual from outside the Catholic tradition (Benjamin Britten, Nigel Westlake, Brahms). Investigate how composers' personal beliefs and experiences influenced their Requiem compositions and write a comparative essay.
4. [Optional] Stage a panel discussion or debate about the place of the Latin language in contemporary liturgy as part of a wider discussion about the Tridentine Mass and the Novus Ordo.

## Activity 2: Musicology and Composition

At the end of this activity, you will have an overview of the place of the *Dies Irae* in musical history and will have made a contribution to that repertoire as a composer.

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A notable part of the Requiem text is called the Sequence. This begins with the words “Dies Irae” (day of wrath) and is a dramatic poem concerned with the Final Judgment, intended to inspire awe and terror. Composers have been drawn to the famous Gregorian chant melody which sets these words. Composers’ use of this melody has not always been religiously motivated: it has been associated with scenes of horror, of macabre dances and has even been used satirically and sarcastically. The *Dies Irae* melody has also been employed by composers of film and rock music for similar purposes.

Here are resources to help you explore the *Dies Irae*:

[Dies Irae \(Mass for the Dead, Sequence, Male Voices\)](#)

[Why this creepy melody is in so many movies](#)

[Dies Irae in the Movies](#)

### Task 1

Curate a playlist of music which uses the *Dies Irae* melody. Write a brief sentence for each piece indicating how the composer has used this melody and why you think they have done so. Be sure to include as wide a variety of musical styles as possible and as wide a variety of reasons for using the *Dies Irae* melody as you can find.

### Task 2

Use the *Dies Irae* melody as the basis for a composition of your own. This may be notated, semi-improvised or electronic. Consider the mood and meaning of your piece and the sort of treatment you wish to give the melody: Instrumental or vocal? Fast or slow? Rhythmic or chant-like? Loud or quiet?



## Activity 4: Performance

At the end of this activity, you will be able sing and play part of Duruflé's Requiem and part of the Gregorian chant on which it is based.

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### Task 1

Sing the following Gregorian chant:



### Task 2

Perform this arrangement of the start of *Pie Jesu* from Duruflé's *Requiem*. [Click this link](#) to access the parts and the score for printing.

# V. Pie Jesu

**Andante espressivo**  
♩ = 60

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

Obbligato  
*p espress.*

Obbligato B  
*p espress.*

Obbligato E  
*p espress.*

Obbligato  
*p espress.*

Keyboard  
*poco cresc.*

11

Voice  
Je - su Do - mi - ne Do - na e - is re - qui - em

*mf*

*mf*

*mf*

*mf*

19

do - na e - is re - qui - em

*p* *pp* *p* *pp* *p* *pp* *pp*

## Activity 5: Listening and Composition

At the end of this activity, you will be able to observe how music can reflect a text, compose using additive chords and investigate different uses of music for funeral rituals.

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### Task 1

Listen to **Audio Excerpt 4** *In Paradesium* (Movement 9 0'00"-1'27") referring to the text and translation below:

*"In paradisum deducant te Angeli:  
in tuo adventu suscipiant te Martyres,  
et perducant te in civitatem sanctam Jerusalem."*

Translation:

*"May the angels lead you into paradise; may the martyrs receive you at your arrival and lead you to the holy city Jerusalem."*

These are the words spoken in a Catholic Requiem when the body is taken from the Church.

How does the composer use music to reflect the text?

### Task 2

Consider the following chord progression Duruflé uses (figure 100 – transposed up a semitone) while listening to the music **Audio Excerpt 5** *In Paradesium* (Movement 9 0'59"-1'22")

E7    Am?    C(add2)    Gm?    D(add2)    Am7?    G<sup>9</sup>

*sempre pp*  
*legato*

One could argue that this moves towards a perfect cadence (G major in the transposed version) through the circle of fifths. However, every chord has added notes for colour and interest. In spite of the apparent dissonance in all these chords, the music is calm and peaceful. This is characteristic of French composers of this period and style following the harmonic innovations of Satie, Debussy and other composers.

Experiment with additive chords like these on a keyboard or guitar. Think of them as colouristic rather than functional – they need not be part of a progression leading to a cadence. Record and notate chords that particularly appeal to you and keep a selection of

them for use in future compositions. This can form part of your composition portfolio and process diary.

### Task 3 (Optional)

The text of *In Paradesium* is the basis for the text of *When the Saints Go Marching In*. In fact, this song shares its first four notes with the chant of *In Paradesium*. This might not be a coincidence. Investigate the connections between these two pieces of music and how a song like *When the Saints go Marching In* reflects a very different funeral style.

As a group, find and choose from one of the many arrangements of *When the Saints Go Marching In*. Rehearse it as a group and then perform it for the class.



# Suggested Answers and Teaching Notes

## Activity 1

### Teaching Notes

- The comparative listening activity is relatively straightforward and aims to give a very clear insight into how important Gregorian melody is in this work.
- Score-reading activities here can be quite advanced or more elementary. The French text on the score may be difficult and it is worth spending some time translating the instrument names.
- The research activities are mostly more suitable for stage 6 students. They are designed to encourage creative thinking and to avoid the students simply using Generative AI to churn out an essay. The one possible writing task (question 3), invites critical comparison which encourages individual thought.

### Task 1

1. Four lines on the staff for the chant, five for the modern score. No rhythms nor dynamics notated in the chant, different clefs, different shape noteheads etc.
2. The chant is monophonic, men's voices in unison. Duruflé's music has harmony, accompaniment layers and instruments as well as mixed voices.
3. The melody is the same shape in both cases. The dynamics are very moderate in both cases. Duruflé notate them, but in the chant they are not notated but determined by the shape of the phrase. In both instances, these subtle dynamics form the same sorts of shapes.

### Task 2

There are no answers as such to give here. However, I would like to repeat that in investigative activities of this kind, it is always better to seek a creative and active outcome rather than a piece of written work or a speech, particularly given the ever-increasing capacity of Generative AI.

## Activity 2

### Teaching Notes

- With the listening and research activities, wider is better. Clearly most will start with composers like Liszt and Berlioz, but look to things like prog rock and video games.
- The composition activity is very open-ended. It could be a fairly brief and informal collective task in groups in a class, or it would make the basis of an assessable task for Year 11 music 2 students.

## Activity 3

### Teaching Notes

- These are largely Music 2 focussed activities (although Music 1 is a notation optional, not a non notational course).
- If your class is preparing for an examination, you could do these tasks in exam conditions (timed, no conferring etc.).

### Task 1

Alto

Do-mi - ne Je-su Chris-te Rex glo-ri-ae, li-be - ra a - ni-mae

### Task 2

1. Explain the following notations

<i>f subito</i>	Figure 24	Suddenly loud
▭	Figure 24, violins	Down bow
<i>marcato</i>	Figure 26	Marked or accented
Pizz.	Figure 26	Pluck the strings
Div	Double basses, after figure 26	Section divide, half take the upper notes, half the lower
<i>sempre f</i>	Figure 27	Always loud
8-----	Figure 27, flutes	Octave higher than written
a2	Figure 27, bassoons	Both play in unison
<i>poco</i>	After Figure 27	Slight diminuendo

2. Account for the composer's use of harmony from figure 24 -26.

Answers may include:

Starts with a striking C major chord and a reiterated perfect cadence, although with a modal sound because the functioning dominant is G minor. At 25, the F# in the bass disrupts this consonance and the music becomes increasingly chromatic and dissonant towards figure 26. Even though there is a major chord and a sort of perfect cadence, the harmony is more colouristic than functional.

3. Describe the musical texture from figure 26-28

Answers may include:

The voices start in unison, although the tenors and basses are an octave lower than the sopranos and altos. Towards the end of this passage, the voices are split into harmony which tends to move in parallel. The accompaniment consists of a triplet figuration in two parts, often with a third or fourth between the parts. Additionally, there are more sustained elements in the accompaniment texture, reflecting a very sustained and legato approach to orchestral writing, perhaps a reflection of the composer's background as an organist.

## Activity 4

### Teaching Notes

- Perform first, discuss later. This is an experiential way to demonstrate the link between Gregorian chant and Duruflé's work.

## Activity 5

### Teaching Notes

The first task is a Music 1 style listening task.

Task 2 is a stimulus to composition and, as such, is very open-ended. Some students can productively spend hours experimenting with chords.

The possibility of performing 'The Saints' is thrown in as some relief from this very solemn, although unmistakably beautiful, music. Don't forget to encourage improvisation.

## Task 1

Answers may include:

Quiet dynamics; Rhythmic flexibility without an emphatic beat; Unison singing in high voices – very clear and pure tone colour; Sustained, legato chords; The impression of consonant harmony; Bell-like sonorities in the harp and celesta

OUVRAGE PROTEGE  
PHOTOCOPIE INTERDITE  
Même partielle  
(Loi du 11 Mars 1957)  
Constituerait contrefaçon  
(Code Penal, Art. 425)

# REQUIEM

## Appendix A

Requiem Op. 9 by Durufle  
Movement I. Introit  
Figure 24 - 32

Maurice DURUFLÉ  
Op. 9

### I. Introit

Andante moderato (♩ = 56)

3 GRANDES FLÛTES

2 HAUTOIS

1 COR ANGLAIS

2 CLARINETTES  
en Si $\flat$

1 CLARINETTE BASSE  
en Si $\flat$

2 BASSONS

4 CORS en FA

3 TROMPETTES  
en UT

1 HARPE

SOPRANOS

ALTOS

TÉNORS

BASSES

Andante moderato (♩ = 56)

I  
VIOLONS

II

ALTOS

VIOLONCELLES  
(Div. en 4)

CONTREBASSES  
(Moitié)

REQUIEM

1

Fl.

Hautb.

Clar.

Clar. B.

Bons

Cors

S.

A.

T.

B.

ter - - - nam do - - -

ter - - - nam do - - -

Sourdines Div. V

Sourdines Div. V

I

II

Altos

Vclles

C.B.

1

(♩ = ♪)

Fl.

Hautb.

Clar.

Clar. B.

Bass

Cors

S.

A.

T.  
- na e - is Do - mi - - -

B.  
- na e - is Do - mi - - -

(♩ = ♪)

I

II

Altos

velles

C.B.

2

Fl.

Hautb.

Clar.

Clar. B.

Bons

Cors

S.

A.

T.

B.

- ne, et lux per.

- ne, et lux per.

2

I

II

Altos

velles

C.B.







Poco rit.

Fl.

Fautb.

Clar.

Clar. B.

Bons

Cors

S.

A.

Detailed description: This section of the score covers woodwinds and strings. The Flute (Fl.) and Oboe (Fautb.) parts are mostly rests. The Clarinet (Clar.) and Bass Clarinet (Clar. B.) parts have a few notes. The Bassoon (Bons) part has a few notes with a *p* dynamic. The Horns (Cors) part has a long note with a *p* dynamic, transitioning to *pp* later. The Saxophone (S.) and Alto (A.) parts have a few notes with a *p* dynamic.

Poco rit. Ôtez les Sourdines

Vons I

Vons II

Altos

Velles

C.B.

Detailed description: This section of the score covers strings. Violins I (Vons I) and Violins II (Vons II) have a long note with a *p* dynamic. The Viola (Altos) part has a rhythmic pattern with a *p* dynamic. The Cello (Velles) and Double Bass (C.B.) parts have a long note with a *p* dynamic, transitioning to *pp* later. The instruction "Ôtez les Sourdines" is written above the Violins and below the Cellos/Double Basses.

4 Tempo

Hautb. *pp*  
 Clar. *pp*  
 Tromp. *1<sup>o</sup> Sourdine p*  
*2<sup>o</sup> Sourdine p*  
 S. *p*  
 Te - de - cet - hym - nus De - us in Si -

4 Tempo

I  
 Vons  
 II  
 Altos *pp*  
 velles  
 C.B.

Poco ced.

Hautb.  
 Clar.  
 Bons *1<sup>o</sup> p*  
 Tromp.  
 S. *3*  
 - on, et ti - bi red - de - tur vo - tum in Je - ru - sa -

Poco ced.

I  
 Vons  
 II  
 Altos  
 velles  
 C.B.



25

Rall.

Clar. B.  
pans  
Cors  
Tromp.  
Tromb. 1  
2  
3<sup>e</sup> Tromb.  
et Tuba  
Timb.  
S.  
A.  
T.  
B.

ne ab sor be at e as tar ta rus, ne ca dant in obs cu

ne ab sor be at e as tar ta rus, ne ca dant in obs cu

ne ab sor be at e as tar ta rus, ne ca dant in obs cu

ne ab sor be at e as tar ta rus, ne ca dant in obs cu

25

Rall.

vons  
II  
Altos  
velles  
C.B.

Unis

Unis

26 Animato (♩ = 132)

Fl.

Hautb.

Clar.

Bons

Cors

Tromp.

Tromb. 1 2

3<sup>e</sup> Tromb. et Tuba

Timb.

S.

A.

T.

B.

26 Animato (♩ = 132)

I

Vons

II

Altos

velles

C.B.

Fl.

Hautb.

Clar.

Clar. B.

Bons

Cors

Tromp.

Tromb. 1  
2

Tuba

Timb.

Gr. C.

S.  
A.  
T.  
B.

I  
Vons

II  
Altos

velles

C.B.

e \_ as de o - - re le \_ o - nis,

e \_ as de o - - re le \_ o - nis,

e \_ as de o - - re le \_ o - nis,

e \_ as de o - - re le \_ o - nis,

Div. Unis

pte Fl. 3  
 Gdes Fl. 1 2  
 Hautb.  
 Clar.  
 Clar. B.  
 Bons  
 Cors  
 Tromb. 1 2  
 3e Tromb. et Tuba

S.  
 A.  
 T.  
 B.

*sempre f*  
 li - be - ra e - as de pœ - nis in - fer - ni, et de profun - do  
*sempre f*  
 li - be - ra e - as de pœ - nis in - fer - ni, et de profun - do  
*sempre f*  
 li - be - ra e - as de pœ - nis in - fer - ni, et de profun - do  
*sempre f*  
 li - be - ra e - as de pœ - nis in - fer - ni, et de profun - do

*poco*  
*poco*  
*poco*  
*poco*

I  
 Vons  
 II  
 Altos  
 velles  
 C.B.

27





pte Fl. 1

Gdes Fl. 1/2

Hautb.

Cor A.

Clar.

Clar. B.

Bons

Cors

Tromp.

Tromb. 1/2

3e Tromb. et Tuba

Timb.

Cymb.

Gr. C.

Orgue

Péd. G. P. R.

La 2e Gde Flûte prend la 2e Pte Flûte

S.

A.

T.

B.

li - - - be - ra e - as de o -

28

vons I

vons II

Altos

velles

C.B.

ff

Div.

pizz

arco

Div.

ptes Fl. 3  
 Gde Fl. 1  
 Hautb.  
 Clar.  
 Clar. B.  
 Bons  
 Cors  
 Tromp.  
 Tromb. 1  
 3e Tromb. et Tuba  
 Timb.  
 Gr. C.  
 Orgue

S.  
 A.  
 T.  
 B.

- re le\_o - nis, li\_be-ra e - as de  
 - re le\_o - nis, li\_be-ra e - as de  
 - re le\_o - nis, li\_be-ra e - as de  
 - re le\_o - nis, li\_be-ra e - as de

I  
 II  
 Altos  
 velles  
 C. B.

Unis

sempre ff

sempre ff

sempre ff

Unis







ptes Fl. 2  
 Gde Fl. 1  
 Hautb.  
 Cor A.  
 Clar. B.  
 Bons  
 Cors  
 Tromp.  
 Tromb. 1/2  
 8e Tromb. et Tuba  
 Timb.  
 Cymb.  
 Orgue  
 S.  
 A.  
 T.  
 B.  
 I  
 vons II  
 Altos  
 velles  
 C. B.

e - as de o - re le - o - nis, ne ab - sor - be -  
 e - as de o - re le - o - nis, ne ab - sor - be -  
 e - as de o - re le - o - nis, ne ab - sor - be -  
 e - as de o - re le - o - nis, ne ab - sor - be -

Unis

Poco rall.

La 1<sup>ère</sup> P<sup>te</sup> Flûte reprend la 3<sup>e</sup> G<sup>de</sup> Flûte

La 2<sup>e</sup> P<sup>te</sup> Flûte reprend la 2<sup>e</sup> G<sup>de</sup> Flûte

ptes Fl. 3/2

G<sup>de</sup> Fl. 1

Hautb.

Cor A.

Clar.

Clar. B.

Bons

Cors

Tromp.

Tromb. 1/2

3<sup>e</sup> Tromb. et Tuba

Timb.

Cymb.

Orgue

S.

A.

T.

B.

- at e - as tar - ta - rus, ne ca - dant in obs. cur -

Poco rall.

I

II

Altos

velles

C. B.



