



*Gabriel Fauré*

(1845-1924)

*Requiem*

*in D-Minor, Opus 48*

**Organ Accompaniment**

An Instrumental Reduction  
from the Full Score



*Fruhau Music Publications*

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# Gabriel Fauré

## Requiem in D-Minor, Opus 48

### Organ Accompaniment

An Instrumental Reduction  
from the Full Score

### Notes

**Gabriel Fauré** was born in Pamiers, France in 1845, the youngest of six children. In 1854 he won a scholarship in Paris to study at l'École Niedermeyer, newly established to train organists and choirmasters; his early teachers included Niedermeyer, and subsequently Camille Saint-Saëns for piano. In 1871 he became Widor's assistant at St. Sulpice, and then starting in 1874 he served as substitute organist for Saint-Saëns at La Madeleine, where he became choirmaster in 1877. Fauré married in 1883 and fathered two children. He began work on the Requiem in 1887; the first version received its premiere performance the following year. In 1896, he succeeded Massenet as professor of composition at the Paris Conservatoire, where his students included Ravel, Roger-Ducasse and Nadia Boulanger, among others. That same year he assumed the post of organist at La Madeleine. In 1901 he joined the faculty of l'École Niedermeyer as a composition teacher, and in 1905 he was appointed as director of the Paris Conservatoire.

Travels throughout his extensive and illustrious career took him to Germany, Switzerland, London, Venice, and Russia, among other destinations, offering exposure to international influences. In 1920, deafness and increasing physical infirmities forced him to resign his post at the Conservatoire, although he continued to compose in spite of his growing ailments. He passed away in Paris in 1924.

The Requiem underwent three revisions: the first one, dating from 1888, consisted of only five movements; it was written for voices and a reduced string orchestra, with harp, tympani and organ. In 1889, he composed and added the Offertoire, while drawing the 'Libera me' from one of his earlier compositions. This revised version included the introduction of brass instruments to the orchestral ensemble and was first performed in 1893. It was not until 1900 that a third version was published, initially with a piano accompaniment, and then in a full orchestral score, featuring the addition of woodwinds and an augmented string ensemble. The latter version, bearing traits and compromises that suggest intervention by one of his students, was premiered at the Palais du Trocadéro.

This transcription of the complete work is a reduction derived from the full score; it blends the organ part and orchestral ensemble, harp included. While adaptations have been made in order to recapture the varied timbres and textures, the score is conservatively assembled and rendered in an idiomatic format that will facilitate performance by a solo organist. It will be noted that the fourth movement, "Pie Jesu", includes the soprano solo and text for convenient access.





# Requiem (Op. 48)

## I. Introit and Kyrie

Gabriel Fauré  
(1845-1924)

Organ Accompaniment  
Arr. Ennis Fruhauf

Molto largo (♩)

Organ

*f* *mf* *p* *mf* *p* *mf* *f*

*fz* *p* *mp* *f* *mp* *mf*

*f* *mp* *mf* *mp* *mf*

A

9

*mf* *mp* *mf* *p* *pp*

*sim.* *p* *pp*

*sim.*

B

[ Reduce ]

Andante moderato (♩)

18

*dolce espressivo*

*mp*

*mp*

## Fauré : Requiem, Op. 48 ◊ I. Introit and Kyrie

24 C

*cresc.* *f* *mp* *espressivo*

29 D

*mp* *f*

34 *sempre f* *mp*

38 E

[Add reeds] *ff* *f* *dim.* *poco f* *legato* *dim.* *p* *dolce*

[Reduce]



Fauré : Requiem, Op. 48 ◊ I. Introit and Kyrie

44

*p*

49

[Add reeds] *poco f* [F] *mp* *f* *mp* *f*

*cresc.* [Add Man. 16']

*f* *mf* *f* *mf* *f*

*mf*

55

[Reduce] *mp* *p*

*dim.*

*mf* *mp*

*mp*

[G] 61 [espressivo] *mp*

## Fauré : Requiem, Op. 48 ◊ I. Introit and Kyrie

67 H *f* *cresc.* *p* *f* *mp* [Add reeds]

73 *f* *mp* [Reduce] J *poco f* *mp* *mp* [Reduce] *mp*

79 *p* *sempre mp* *mf* *sempre mp*

85 K *pp* *poco f* *p* *pp*

# Requiem (Op. 48)

## II. Offertoire

(Organ score for accompaniment)

Gabriel Fauré  
(1845-1924)

Organ Accompaniment  
Arr. Ennis Fruhauf

Adagio molto (♩)

*poco a poco cresc.*

Organ

*p*

[Voices] *pp*

*mf* *f* *p*

*pp* *p*

*pp* [Voices] *pp* *p*

Fauré : Requiem, Op. 48 ◊ II. Offertoire

17 *mp*

*p*

*sempre p*

21 **C**

*mp*

*p*

24 **D**

*mf*

*f*

29

*f*

*p*

*poco f*

*f*

*p*

*f*

*cresc.*

Fauré : Requiem, Op. 48 ◇ II. Offertoire

Andante moderato

34

*p* [Solo Voice]  
*pp dolce*

[pizz.]

39

*mf*

[pizz.] [arco]

44

*p*

[pizz.]

49

[Organ] *p*  
*mf* *pp*

[arco]

[pizz.]

Fauré : Requiem, Op. 48 ◇ II. Offertoire

55 [ Organ and Strings ]

*pp* [ *pizz.* ]

62 G

*pp* *mp* [ *legato* ] [ *pizz.* ]

[ Organ Pedal with 16' ]

67 H

*mp* *f* *p* *pp*

Tempo adagio molto (♩)

73

*mf* *p* *p dolce* [ *pizz.* ]

Fauré : Requiem, Op. 48 ◇ II. Offertoire

79 J *cresc.*

83 *mf* *mp* *pizz.*

87 *p* K [ *ritardando* ] *mp* [ *arco* ]

90 [ *quasi a tempo* ] *p* *pp* *pizz.* *pp*

# Requiem (Op. 48)

## III. Sanctus

Gabriel Fauré  
(1845-1924)

Organ Accompaniment  
Arr. Ennis Fruhauf

Andante moderato (♩)

Organ

*p* [ Ped. 8' Pitch ]

8<sup>va</sup>-----  
[ 8<sup>va</sup> sop. ad lib. ]

4

*mp*

*sim.*

\* [ *quasi sostenuto* ]

8<sup>va</sup>-----  
[ sempre ad lib. ]

7

*p*

*mp*

8<sup>va</sup> [ *sempre ad lib.* ]



Fauré : Requiem, Op. 48 ◇ III. Sanctus

(8<sup>va</sup>)-----

10 *p*

A

8<sup>va</sup>-----

13 *mp* *p*

8<sup>va</sup>-----

16 *mp*

B

19 (8<sup>va</sup>)-----

*p*

## Fauré : Requiem, Op. 48 ◊ III. Sanctus

8<sup>va</sup>-----

22 , *mp*

(8<sup>va</sup>)-----

25 *p* [C]

8<sup>va</sup>-----

28 , *mp*

(8<sup>va</sup>)-----

31 *p* , *mp*

(8<sup>va</sup>)

34

D

*p*

[Add Ped. 16'] *mp*

37

*poco a poco*

*crescendo*

40

E

*f marcato*

[Add]

*ff* [Solo Trumpets 8', 4']

*pizz.* *f*

[Add to Ped.]

45

*mf*

[Reduce] *mp*

*diminuendo*

*poco f*

*sempre pizz.* *mp*

Fauré : Requiem, Op. 48 ◊ III. Sanctus

F

[ Opening registration ]

52 *p*

*mp*

*p*

[ Ped. with 16' ]

8<sup>va</sup>-----

55 *mp dolce*

*mp*

*p*

(8<sup>va</sup>)-----

58 *diminuendo*

*diminuendo*

*p*

(8<sup>va</sup>)-----

61 *ritardando*

*ritardando*

*pp*

# Requiem (Op. 48) IV. Pie Jesu

Gabriel Fauré  
(1845-1924)

Organ Accompaniment  
Arr. Ennis Fruhauf

Adagio (♩)

*p dolce e tranquillo*

Soprano (Solo)

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

[Organ 8']

*p dolce*

do - na\_\_ e - is re - qui - em.

*leggiere*

[Harp]

[Strings]

*quasi legato*

**A**

*mp*

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

[Organ 8']

*p*

*mp*

## Fauré: Requiem, Op. 48 ◊ IV. Pie Jesu

15 *p* B *p dolce*

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

15 *p* *leggiere* [Harp]

[Strings] *quasi legato*

*mp*

19 *p*

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

19 *pp* [Organ and Strings]

*p*

23 *poco cresc.* C *p*

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

23 *pp*

*mp*

Fauré : Requiem, Op. 48 ◊ IV. Pie Jesu

27 *mf* D

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

*p* [Strings] *mf* [*mp* reeds] *mf*

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

*mp* [*dolce* Flues] *mf* [*mp* Reeds]

E [Remove reeds] *poco rit.*

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

*p* [Organ and strings] *p* [Organ 8'] *poco rit.*

*mp* [*Ped.* Add strings]

Requiem (Op. 48)  
v. **Agnus Dei**

**Gabriel Fauré**  
(1845-1924)

Organ Accompaniment  
Arr. **Ennis Fruhauf**

**Larghetto** (♩)

Organ

*mp*

[ Ped . *non legato* ]

*p*

**A**

*p*



16 B

*mf* *mp*

*mf*

21

*mf* *mp*

26 C

*mf* *mp* *p*

31

[ pizz. ]

*p*

## Fauré : Requiem, Op. 48 ◊ V. Agnus Dei

36 D

*poco f*

41 *mp* E *mp*

[ ritardando ]

[ Sop. ]

*p*

*mp*

48

53 *mp* *mp*

*poco f* *p*

58 *poco f* F

63 *mf*

69 *[Add] f*

**Adagio** (♩)

75 *f* *pp*

## Fauré : Requiem, Op. 48 ◊ V. Agnus Dei

**H** *[ ritardando poco a poco ]*

81 *mp* *f* *mf* *mp*

*mp*

**Tempo I**

*[ Reduce ]*

86 *p* *mp* *mp* *pizz.*

*mp*

*mp* *[ pizz. ]*

*[ ritardando al fine ]*

91 *mf* *mp* *[ arco ]* *p*

*mp*

*[ arco ]* *p*

# Requiem (Op. 48) VI. Libera Me

Gabriel Fauré  
(1845-1924)

Organ Accompaniment  
Arr. Ennis Fruhauf

Moderato (♩)

Organ

*p* [ Organ ]

*pizz.* [ *sempre pizz.* ]

A

7

14

*mp* [ Organ and Strings ]

[ Organ ]

*p*

[ *sempre pizz.* ]

20

B

[ Organ and Violas ]

*mf*

Fauré : Requiem, Op. 48 ◊ VI. Libera Me

26 *poco rall.*

*sempre mf*

32 *poco rall.* *a tempo*

[ Organ and Strings ]

*p*

C

39

*cresc.*

D

46 *sempre mf*

[ Fr. Horns: add reeds ]

*mf* *p* *mf*

[ arco ] *p*

Più mosso (♩)

53

*f*

58

*mf* [ Organ ]

*mf* [ Horns ]

**E**

*f* [ Organ and Brass ]

*f* [ arco ]

63

*mf* [ Organ ]

[ Organ and Brass ]

*f*

*f*

68

**F** *mp* [ Strings ]

*mf* [ Horns ]

*p* [ Organ ]

*mp*

Fauré : Requiem, Op. 48 ◊ VI. Libera Me

*c r e s c e n d o      s e m p r e*

73

*cresc.*

77

*mf*      *mp*

**H** Moderato (♩)

81

**G**

*p* [ Organ and Strings ]

[ Organ ] *pizz.*

*p*

?

\* [ \* [ Editorial accidentals ] ]

*pizz. p* \* [ Ad lib. Ped. 8ve sop. to facilitate l.h. page removals ]

86

[ *sempre pizz.* ]

*mf*      *mf*

[ *sempre pizz.* ]



Fauré : Requiem, Op. 48 ◇ VI. Libera Me

92 [ *sempre pizz.* ]

*p*

[ *sempre pizz.* ]

98 *mp* [ Brass ] [ J ] [ Organ and Strings ]

*p*

[ *sempre pizz.* ]

[ *sempre pizz.* ]

104 [ Brass ] [ K ] [ Organ and Strings ]

[ *sempre pizz.* ]

[ *sempre pizz.* ]

110

[ *sempre pizz.* ]

*mf*

[ *sempre pizz.* ]

*sempre mf*

Fauré : Requiem, Op. 48 ◊ VI. Libera Me

116

Musical score for measures 116-121. The top system shows a treble clef staff with chords and a dashed line indicating a slur. The middle system shows a bass clef staff with chords and a slur. The bottom system shows a bass clef staff with a rhythmic pattern of eighth notes.

L

122

*mp* *p* [*sempre pizz.*]

Musical score for measures 122-127. The top system shows a treble clef staff with chords and a slur. The middle system shows a bass clef staff with chords and a slur. The bottom system shows a bass clef staff with a rhythmic pattern of eighth notes.

128

*pp* [*sempre pizz.*]

Musical score for measures 128-133. The top system shows a treble clef staff with chords and a slur. The middle system shows a bass clef staff with chords and a slur. The bottom system shows a bass clef staff with a rhythmic pattern of eighth notes.

134

*arco*

Musical score for measures 134-136. The top system shows a treble clef staff with chords and a slur. The middle system shows a bass clef staff with chords and a slur. The bottom system shows a bass clef staff with a rhythmic pattern of eighth notes.

# Requiem (Op. 48)

## VII. In Paradisum

Gabriel Fauré  
(1845-1924)

Organ Accompaniment  
Arr. Ennis Fruhauf

Andante moderato (♩)

Organ

[ *mp* ] [ *sempre staccato* ]

*dolce*

*p*

*mp*

[ Ped. 8' ] *dolce*

The first system of the organ accompaniment for 'In Paradisum' is in 3/4 time with a key signature of two sharps (D major). The right hand plays a series of eighth-note chords, marked with a mezzo-piano (*mp*) dynamic and a 'sempre staccato' articulation. The left hand provides a harmonic accompaniment with sustained chords, marked with a piano (*p*) dynamic and a 'dolce' (sweet) character. A pedal point is indicated at the bottom with '[ Ped. 8' ] dolce'.

5

The second system continues the organ accompaniment. The right hand maintains the eighth-note chordal pattern. The left hand accompaniment features a melodic line in the bass clef, with notes marked with a mezzo-piano (*mp*) dynamic. The overall texture remains consistent with the first system.

9

A

The third system continues the organ accompaniment. A section marker 'A' is placed above the first measure of the right hand. The musical notation and dynamics are consistent with the previous systems, maintaining the 'Andante moderato' tempo and 'dolce' character.

Fauré : Requiem, Op. 48 ◊ VII. In Paradisum

13

17

B

21

[ arco ]

[Add Ped. 16']

25

C *molto ritardando*

29 [Harp] *a tempo* [sempre staccato]

[mp]

[Ped. 8'] *dolce*

33

[D]

*p*

37

41

[Add Ped. 16']

45 E

Musical score for measures 45-48. The right hand features a continuous eighth-note pattern. The left hand has a sustained chord with a fermata. A dynamic hairpin is present below the bass line.

49 F

Musical score for measures 49-52. The right hand continues with eighth notes. The left hand has a sustained chord with a fermata. The bass line has a simple rhythmic pattern.

53

Musical score for measures 53-56. Similar to the previous system, with eighth notes in the right hand and sustained chords with fermatas in the left hand.

57 *p* , *pp* ,

Musical score for measures 57-60. The right hand continues with eighth notes. The left hand has a sustained chord with a fermata. The bass line has a simple rhythmic pattern. Dynamic markings *p* and *pp* are present.





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