

H A W K E S P O C K E T S C O R E S

IGOR STRAVINSKY

REQUIEM CANTICLES

for Contralto and Bass Soli,
Chorus and Orchestra

B O O S E Y & H A W K E S
M U S I C P U B L I S H E R S L I M I T E D

L O N D O N P A R I S B O N N J O H A N N E S B U R G S Y D N E Y T O R O N T O N E W Y O R K

M A D E I N E N G L A N D

N E T P R I C E

First performance: Princeton University, October 8th, 1966.
Conductor: Robert Craft.

PRELUDE

EXAUDI orationem meam, ad te omnis caro veniet.

DIES IRAE, dies illa,
Solvat saeculum in favilla,
Teste David cum Sibylla.

Quantus tremor est futurus,
Quando Judex est venturus,
Cuncta stricte discussurus!

TUBA MIRUM spargens sonum
Per sepulchra regionum
Coget omnes ante thronum.

INTERLUDE

REX TREMENDAE majestatis,
Qui salvandos salvas gratis,
Salva me, fons pietatis.

LACRIMOSA dies illa,
Qua resurget ex favilla,
Judicandus homo reus,
Huic ergo parce Deus:

Pie Jesu Domine,
Dona eis requiem. Amen.

LIBERA ME, Domine, de morte aeterna, in die illa tremenda:
Quando coeli movendi sunt et terra:
Dum veneris judicare saeculum per ignem.
Tremens factus sum ego, et timeo, dum discussio venerit,
atque ventura ira.
Quando coeli movendi sunt et terra.
Dies illa, dies irae, calamitatis et miseriae,
dies magna et amara valde.
Libera me.

POSTLUDE

Orchestra

3 Flauti grandi
(3° anche Fl. Picc.)

Flauto alto

2 Fagotti

4 Corni

2 Trombe

3 Tromboni

Timpani (2 esecutori)

Xilofono

Vibrafono

Campane

Arpa

Pianoforte

Celesta

} 2 esecutori

Archi

Duration 15 minutes

*All instruments are written at actual pitch
except Flauto piccolo, which sounds one octave
higher than written.*

To the memory of Helen Buchanan Seeger

REQUIEM CANTICLES

IGOR STRAVINSKY
1965-68

PRELUDE

Tutte semicrome eguale, ♩ = 250

VI. Solo $\frac{2-5}{8-16}$
più f che gli altri Vlni.

VI. I $\frac{5}{16}$ V
non f ma ben marc.

VI. II $\frac{7}{16}$ V
non f ma ben marc.

Vle. V
non f ma ben marc.

Violoncelli $\frac{5}{16}$ V
non f ma ben marc.

VI. Solo [5] $\frac{3}{8}$

I $\frac{6}{16}$ V

VI. V

II V

Vc. $\frac{5}{16}$ $\frac{8}{16}$ *come sopra* V $\frac{10}{16}$ V

1

2 VI. Soli

2

VI. I

VI. II

Vla.

Vc.

più forte che gli altri Violini

come sopra

2-5
8-16

15

1

2 VI. Soli

2

I

VI.

II

Vla.

Vc.

20

7
16

5
16

2-5
8=16

1

2 VI. Soli

2

Via. Sola

come sopra

più f che le altre Vle.

25

VI. I

VI. II

Vle.

Vc.

sim.

sim.

sim.

sim.

sim.

1

2 VI. Soli

2

Via. Sola

3

3

3

3

30

I

VI.

II

Vle.

Vc.

1
2 VI. Sola
2
Vla. Sola

35

7/16 V *sim.* 5/16

I
VI.
II
Vla.
Vc.



2/8 - 5/16

1
2 VI. Sola
2
Vla. Sola
Vc. Solo
Cb. Solo

come sopra
come sopra
ben marc. ma non troppo f

40

5/16

I
VI.
II
Vla.

1
2 Vl. Soli
Vla. Sola
Vc. Solo
Cb. Solo

45

I
VI.
II
Vla.

Vc.
Cb.

50

Vla.
Vc.
Cb.

EXAUDI
♩ = 104 (♩ = 52)

F1. gr. I

accent in *p*

I

Fag. $\frac{4}{4}$ { accent in *p*

II

#

Arpa

55

$\frac{5}{8}$ accent in *p*

sempre marc.

Soprani

5/8

Ex - au - di,

CORO

Alti

p

Ex - au - di,

Tenori

p

Ex - au - di,

I

VI.

II

Vle.

Vc. div.

Cb.

p harm.

$\frac{4}{4}$ harm.

p

p harm.
(loco)

I $\frac{4}{4}$, $\frac{3}{8}$ $\frac{5}{8}$ $\frac{3}{4}$ $\frac{3}{4}$ #2. ,

Fl. gr. *p*

II $\frac{4}{4}$, #2. ,

Fl. gr. *p*

III $\frac{4}{4}$ *p*

Fl. alto *p*

Cor. I *con sord.* *mp*

Arpa *come sopra*

$\frac{5}{8}$ $\frac{7}{8}$ $\frac{4}{4}$ $\frac{3}{8}$ $\frac{5}{8}$ $\frac{3}{4}$ $\frac{3}{4}$

Vc. $\frac{3}{4}$ $\frac{3}{4}$

Cb. $\frac{3}{4}$ $\frac{3}{4}$

5/4 2/4 3/8 4/4 3/4

I
Fl. gr.

II
Fl. gr.

III
Fl. gr.

Fl. alto

70

Cor. I
mp

5/4 2/4 3/8 4/4 3/4

Arpa

p 5/4 2/4 3/8

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

p

A.
ex - au - di o - ra - ti - o - nem me - am,

CORO

p

T.
ex - au - di o - ra - ti - o - nem me - am,

Cor. I

Arpa

S.

A.

CORO

T.

B.

75

3/4 4/4 3/4 4/4

ad te, ad te om - nis ca - ro ve - ni - et, ve - ni -
 ad te, ad te om - nis ca - ro ve - ni - et, ve - ni
 ad te, ad te om - nis ca - ro ve - ni - et, ve - ni -
 ad te, ad te om - nis ca - ro ve - ni - et, ve - ni -

Arpa

S.

A.

CORO

T.

B.

I

VI.

II

Vle.

Vc.

Cb.

4/4

5/4 4/4

80

- et.
 - et.
 - et.
 - et.

mp

(harm.)

DIES IRAE

$\text{♩} = 136 (\text{♩} = 68)$

Tr. I. II

Trbn. I. II ten.

II

Cor. con sord.

III. IV

S. A.

CORO

T. B.

oco

fp

pp

pp

f

oco

pp

f

come eco

3/16

Timpani

Piano

I Violini

II

Viola

Violoncelli

Contrabassi

oco

fp

pp

oco

3/16

Tr. I. II

Trbn. I. II ten.

4/8

S. A.

CORO

di es il - la.

T. B.

85

Timp.

Piano

I

VI.

II

Vle.

Vc.

Cb.

I
Fl. gr.

II
Fl. gr.

III
Fl. alto

parlando sotto voce 90

CORO
Tutti

Sol - vet sae - clum in fa - vil - la, Tes - te Da - vid cum Si - byl - la.

Xylo.

Piano

CORO

Quan - tus tre - mor est fu - tu - rus, Quan - do Ju - dex est ven -

I
Trbn.
ten.

II

CORO

- tu - rus, Cunc - ta stric - te dis - cus - su - rus!

I

Trbn.
ten.

II

Timp.

Piano

95

I

VI.

II

Vle.

Vc.

Cb.

Tr. I. II *ff*

Trbn. I ten. $\frac{3}{8}$

I. III *pp*

Cor. con sord. *pp*

II. IV

S. A. *f* *pp, come eco*

CORO Di - es i - rae, di

T. B. *f* *pp, come eco*

Timp. *f*

Piano *ff*

I. VI. *ff*

Vle. $\frac{3}{16}$ *ff* $\frac{3}{8}$

Vc. *ff*

Cb.

100

I. III
Cer.
con sord.

II. IV

S. A.
CORO

T. B.

attacca

TUBA MIRUM

$\text{♩} = 136$

105

Tr. I

mf marc.

Tr. II

mf marc.

Basso Solo

Tu - ba mi - rum spar - gens so - num Per -

110

I

Tr.

II

Trbn. I ten.

mf p

B. Solo

— se - pul - chra, per se - pul - chra re - gi - o - num Co - get om - nes

115

Tr. *come sopra*

II

B. Solo

an - te thro - num. Tu -

120

I

Tr. $\frac{3}{8}$ $\frac{4}{16}$

II

B. Solo

- ba mi - rum, tu - ba mi - ru (u)m.

125

I

Fag. $\frac{3}{8}$

II

B. Solo

130

I

Fag. $\frac{3}{8}$

II

135

INTERLUDE

♩ = 104

140

I
Flauti grandi

II
Flauti grandi

III
Flauto alto

I
Fag.

II

I. II
Corni
senza sord.

III. IV

Timpani

3/8 {mf} 3/16 {mf} 4/16

3/8 {mf} 3/16 {mf} 4/16

3/8 {mf} 3/16 {mf} 4/16

3/8 {p} 3/16 {p} 4/16

3/8 (in p) 7 non arpeg. 7 7 7 7 7

I
Fl. gr. $\frac{4}{16}$ $\frac{3}{16}$ $\frac{4}{16}$ $\frac{3}{8}$ *mf* $\frac{5}{16}$

II
Fl. gr.

III

Fl. alto $\frac{4}{16}$ $\frac{3}{16}$ $\frac{4}{16}$ $\frac{3}{8}$ *mf* $\frac{5}{16}$

Fag. I *p*

145

I. II
Cor. $\frac{3}{8}$ *p* $\frac{5}{16}$

III. IV

Timp. $\frac{3}{8}$ (come sopra) 7 7 7 7 7 7 $\frac{5}{16}$



Fag. I

Fag. II *p*

150

Timp. *secco*
poco sf

Fl. alto

mf *espress.*

155

Fag. $\frac{3}{8}$ *mf* *espress.* $\frac{3}{16}$ $\frac{7}{16}$ $\frac{8}{16}$ $\frac{9}{16}$

II

mf *espress.*

I

F1. gr. $\frac{3}{8}$ *mf* $\frac{3}{16}$

II

F1. gr.

III

F1. gr. $\frac{3}{8}$ *mf* $\frac{3}{16}$

Fl. alto

I

Fag. $\frac{9}{16}$

II

fp *sf*

160

I. II

Cor. $\frac{3}{8}$ *p*

III. IV

Timp.

165

I
Fl. gr.
II
Fl. gr.
III
Fl. gr.
Fl. alto

170

I
Fl. gr.
II
Fl. gr.
III
Fl. gr.
Fl. alto

175

I
Fl. gr.
II
Fl. gr.
III
Fl. gr.
Fl. alto

180

Fl. gr. I
Fl. gr. II
Fl. gr. III
Fl. alto

2/16, 3/16, 2/16, 3/16

Detailed description: This system of music covers measures 180 to 183. It features four staves: Flute Grand (I, II, III) and Flute Alto. The music is in 16th-note time. Measure 180 has a 2/16 time signature. Measure 181 has a 3/16 time signature. Measure 182 has a 2/16 time signature. Measure 183 has a 3/16 time signature. The flute parts are highly melodic with many slurs and ties. The flute alto part provides a harmonic accompaniment.

185

Fl. gr. I
Fl. gr. II
Fl. gr. III
Fl. alto

3/16

Detailed description: This system of music covers measures 185 to 188. It features four staves: Flute Grand (I, II, III) and Flute Alto. The music is in 16th-note time. Measure 185 has a 3/16 time signature. The flute parts continue with melodic lines, and the flute alto part provides accompaniment. There are slurs and ties throughout the system.

190

Fl. gr. I
Fl. gr. II
Fl. gr. III
Fl. alto

2/16, 2/16

Detailed description: This system of music covers measures 190 to 193. It features four staves: Flute Grand (I, II, III) and Flute Alto. The music is in 16th-note time. Measure 190 has a 2/16 time signature. Measure 191 has a 2/16 time signature. The flute parts are melodic with slurs and ties. The flute alto part provides accompaniment with some triplet markings.

I
Fl. gr. $\frac{3}{16}$ $\frac{3}{8} mf$ $\frac{3}{16}$

II
Fl. gr.

III
Fl. gr. $\frac{3}{16}$ $\frac{3}{8} mf$ $\frac{3}{16}$

Fl. alto

195

I. II
Cor. $\frac{3}{8} p$ $\frac{3}{16}$

III. IV

Timp. $\frac{3}{8}$ come sopra $\frac{3}{16}$

Fl. alto p

Fag. I p $\frac{2}{16}$ $\frac{3}{16}$ $\frac{2}{16} ppp$ $\frac{3}{16} ten.$ p

Fag. II p $\frac{2}{16}$ $\frac{3}{16}$ ppp p

200

REX TREMENDAE

♩ = 104-108

CORO

SOPRANI *f*
 Rex, rex tre - men - dae

ALTI *f*
 Rex, rex tre - men - dae

TENORI *f*
 Rex tre - men - dae

BASSI *f*
 Rex tre - men - dae

Tr. I
non. f

Trombone I ten.
non. f

I Fl. gr. *marc. mf*

II Fl. gr. *marc. mf*

III Fl. gr.

Vle. *marc. mf*

Vc. *marc. mf*

Cb.

2/2 3/2 2/2

205

S. ma - jes - ta - tis, Qui

A. ma - jes - ta - tis, Qui sal - van -

CORO

T. ma - jes - ta - tis, Rex tre - men - dae

B. ma - jes - ta - tis, Qui sal

Tr. I. 210 *sim.*

Trbn. I. *sim.*

I. Fl. gr.

II. Fl. gr.

III. Fl. gr.

Vio.

Vc.

Cb.

— sal - van - dos sal - vas gra - tis,

A.

CORO - dos sal - vas gra - tis,

T. ma - jes - ta - tis, Qui sal - van - dos sal - vas gra - tis,

B. - van - dos sal - vas gra - tis,

Tr. I

Trbn. I ten.

I

Fl. gr. *marc. mf*

II

Fl. gr. *{ marc. mf*

III

215

3/4

Vle. *marc. mf*

Vc. *marc. mf*

Cb.

S. Sal - va, sal va me, sal - va me, fons pi - e -

CORO $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

A. Sal - va, sal va me, sal - va me, fons pi - e -

Tr. I *marc. ma non f*

220

S. - ta - tis... Sal - va, sal - va me, fons pi - e - ta - tis...

A. - ta - tis... Sal - va, sal - va me, fons pi - e - ta - tis...

CORO 4/4 Sal - va, sal - va me, fons pi - e - ta - tis... 3/8(9/8) 5/4 4/4 5/4

T. Sal - va, sal - va me, fons pi - e - ta - tis...

B. Sal - va me, fons pi - e - ta - tis...

Tr. I Trbn. I ten. 3/8(9/8) 5/4 come sopra 4/4 5/4
marc. ma non f

S. - ta tis...

A. - tis...

CORO 5/4 - ta tis... 4/4

T. - tis...

B.

Tr. I 225 5/4

Trbn. I ten. 5/4

I come sopra poco meno

Fl. gr. II come sopra poco meno Fl. gr. 3 muta in Fl. picc.

Fl. alto 4/4

Vie. come sopra poco meno

Vc. come sopra poco meno

Cb. come sopra poco meno

LACRIMOSA

$\text{♩} = 132$

accel.

a tempo

Contralto Solo

La cri mo-sa,

Flauto piccolo
(*sva alta*)

mp

Flauti grandi I, II

mp

Flauto alto

mp

230

Contrabasso Solo I

mf

Arpa

sf I.v.

VI. I. II *poco sf*

Vla. *pizz.* *arco* *poco sf*

Vc. *pizz.* *arco* *sf* *poco sf*

Ca. Solo

la - cri-mo-sa di-es il - la,

Fl. picc.

Fl. gr. I II

Fl. alto

235

Cb. Soli I II

Arpa

Trba. I II ten.

Trba. bas.

VI. I II

Vle. div.

Vc.

Ca. Solo

Qua re sur - get, re - sur - get ex fa - vil - la,

Fl. picc.

Fl. gr. I II

Fl. alto

240

Cb. Solo I

Arpa

1.v.

VI. I II

poco sf

unis. arco $\frac{2}{8}$

pizz. sf *poco sf* arco $\frac{2}{8}$

Vc.

7/16

Ca. Solo

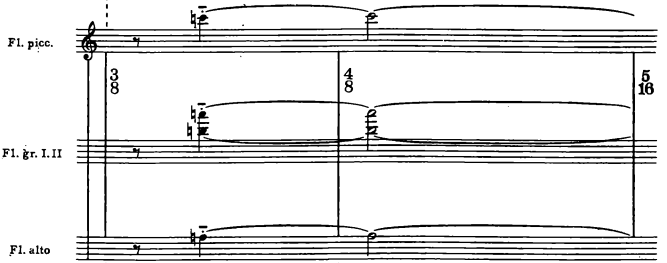


Ju - di - can dus, ju - di - can - dus, ju - di - can -

Fl. picc.

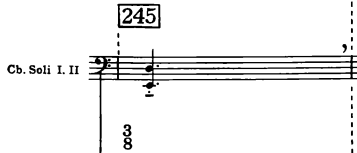
Fl. gr. I. II

Fl. alto



245

Cb. Soli I. II



Arpa

secco, marc.

I. v. (table)



I. II ten.

Trb. 7/16 { come sopra

bas.



Ca. Solo

- dus ho-mo re-us, — Hu-ic er-go

Fl. picc.

Fl. gr. I II

Fl. alto

250

Cb. Soli I II

Arpa

I. II
ten.

Trbn.

bas.

Vle.

Vc.

come sopra

1.v.

Detailed description of the musical score: The score is for a vocal soloist and a large instrumental ensemble. The vocal line is in G major, 4/4 time, with lyrics '- dus ho-mo re-us, — Hu-ic er-go'. The instrumental parts include Piccolo Flute (Fl. picc.), Flute I and II (Fl. gr. I II), Alto Flute (Fl. alto), Clarinet Soli I and II (Cb. Soli I II), Arpa (Arpa), Trumpets I and II (I. II ten.), Trombones (Trbn.), Basses (bas.), Violins (Vle.), and Violas (Vc.). The score is divided into two systems by a vertical dashed line. The second system begins with a rehearsal mark '250'. The Arpa part has a '1.v.' marking. The strings (Vle. and Vc.) have a 'come sopra' marking. The woodwinds and brass parts have various fingering and articulation markings.

Ca. Solo
par ce De - us... Pi - e Je - su Do - mi - ne,

Fl. picc.
2/8 3/16 9/16 7/8 2/4

Fl. gr. I. II

Fl. alto

Arpa
2/8 3/16

255

I. II
ten.

Trbn.
9/16 *come sopra*

bas.

Vie.
3/16 *come sopra*

Vc.
(sul D)

Ca. Solo

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

Fl. picc.

Fl. gr. I. II

Fl. alto

Arpa *marc.*
table
sempre poco sf

Vie.

Vc. *pizz.*
accompanando

2/8 { *sempre secco sf* arco } 3/16 7/16 3/16

260

Ca. Solo

A - men, a men.

Arpa *sf*

I. II ten.

Trbn.

bas.

Vie.

Vc.

3/16 3/8

265

poco rit.

{ *come sopra* }

LIBERA ME

♩ = 170 ca.

CORO
tutti parlando in *p* LIBERA ME, DOMINE, DE MORTE AETERNA, DOMINE, IN DIE ILLA TREMENDA; LIBERA ME, DOMINE, LIBERA ME, LIBERA ME, DOMINE.

mf sempre

SOPRANO
ALTO
CORO
4 Soli
TENORE
BASSO

mf sempre

I. III
Corni
con sord.

II. IV

CORO
parlando LIBERA ME, DOMINE, DE MORTE AETERNA, LIBERA ME, DOMINE, IN DIE ILLA TREMENDA; LIBERA ME, DOMINE, LIBERA ME, QUANDO COELI

S.
A.
CORO
4 Soli
T.
B.

in di - e il - la tre - men - da: Quan - do coe - li mo - ven - di sunt et

270

I. III
Cor.

II. IV

CORO
parlando MOVENDI SUNT ET TERRA, LIBERA ME; QUANDO COELI MOVENDI; SUNT ET TERRA, LIBERA ME; DOMINE, DUM VENERIS JUDICARE; SAECULUM PER IGNEM. REQUIEM AE-

S.
A.
CORO
4 Soli
T.
B.

ter - ra: Dum ve - ne - ris ju - di - ca - re sae - cu - lum per ig - nem.

I. III
Cor.

II. IV

CORO
parlando

- TERNAM DONA EIS DOMINE, REQUIEM AETERNAM DONA EIS DOMINE: ET LUX PERPETUA LUCEAT

S. A. Tre - mens fac - tus sum e go, et ti - me o,

CORO 4 Soli

T. B.

I. III $\frac{9}{4}$ (2+3+4) 275 $\frac{3}{2}$ 13 $\frac{4}{4}$

Cor.

II. IV

CORO
parlando

EIS. REQUIEM AETERNAM DONA EIS DOMINE, REQUIEM AE TERNAM DONA EIS DOMINE: ET LUX PERPETUA

S. A. dum dis - cus - si - o ve - ne - rit, at - que ven - tu - ra i ra.

CORO 4 Soli

T. B.

I. III $\frac{13}{4}$ (2+9+2) 3 9 $\frac{4}{4}$

Cor.

II. IV

CORO
parlando

LUCEAT EIS. LIBERA ME, DOMINE, DE MORTE AETERNAM, LIBERA ME, DOMINE, DE MORTE AETERNAM, LIBERA ME, DOMINE, MORTE DE AETERNAM.

S. A. Quan - do coe - li mo - ven - di sunt et ter ra. Di - es il la,

CORO 4 Soli

T. B.

I. III $\frac{9}{4}$ (2+3+4) 3 280 $\frac{3}{2}$

Cor.

II. IV

CORO
parlando

IN DIE ILLA TREMENDA: LIBERA ME, DOMINE, LIBERA ME, DOMINE, DE MORTE TERNA, IN DIE ILLA TRE

S. A.

CORO
4 Soli

T. B.

3/4 3/4 (4) 2/2

I. III

Cor.

II. IV

CORO
parlando

- MENDA: LIBERA ME, DOMINE, LIBERA ME, QUANDO COELI MOVENDI TERRA: VENERIS JUDI-

S. A.

CORO
4 Soli

T. B.

285

3/2 4/2

I. III

Cor.

II. IV

CORO
parlando

- CARE SAECU- PER IGNEM. VENERIS JU - DICARE SAECU - LUM PER LIBERA ME. LI - BE-RA ME.

S. A.

CORO
4 Soli

T. B.

4/2

I. III

Cor.

II. IV

POSTLUDE

♩ = 40

Flauto picc.
(*ovvia alta*)

Musical notation for Flauto picc. (ovvia alta) in 4/4 time, marked *mf*. The staff shows a series of chords and intervals.

F'auti grandi I, II

Musical notation for F'auti grandi I, II in 4/4 time, marked *mf*. The staff shows a series of chords and intervals.

Flauto alto

Musical notation for Flauto alto in 4/4 time, marked *mf*. The staff shows a series of chords and intervals.

Piano

Musical notation for Piano in 4/4 time, marked *mf*. The staff shows a series of chords and intervals.

Arpa

Musical notation for Arpa in 4/4 time, marked *non arpeg. f*. The staff shows a series of chords and intervals.

290

Musical notation for Celesta in 7/4, 3/4, 5/4, and 3/4 time signatures. The staff is marked *loco, non legato (sempre)*.

Musical notation for Campana in 7/4, 3/4, 5/4, and 3/4 time signatures. The staff is marked *loco*.

Musical notation for Vibraf. in 7/4, 3/4, 5/4, and 3/4 time signatures. The staff is marked *loco, non legato (sempre)*.

Corno I
senza sord.

Musical notation for Corno I senza sord. in 4/4 time, marked *p* and *mf-p*. The staff shows a series of chords and intervals.

Fl. picc. *mf*

Fl. gr. I, II *mf*

Fl. alto *mf*

Pianc. *mf*

Arpa *mf* *come sopra*

295

Celesta

Campane

Vibraf.

Cor. I *p* *mf-p*

Fl. picc. mf

Fl. gr. I, II mf

Fl. alto mf

Piano mf

Arpa mf *come sopra*

300

Celesta

Campane

Vibraf.

Cor. I p mf-p

Fl. picc. *mf*

Fl. gr. I, II *mf*

Fl. alto *mf*

Piano *mf*

Arpa *mf non arpeg.*

305

Celesta

Campane

Vibraf.

Cor. I

August 13, 1966