Сергей СЛОНИМСКИЙ

РЕКВИЕМ

для солистов, смешанного хора
и симфонического оркестра

Клавир

Sergei SLONIMSKY

REQUIEM

for soloists, mixed choir
and symphony orchestra

Piano score

Композитор • Санкт-Петербург
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2017

УДК 784.22
ББК 85.941
С48

Слонимский, Сергей Михайлович

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ISMN 979-0-66000-044-1

Сергей Михайлович Слонимский (р. 1932) — один из интереснейших отечественных композиторов настоящего времени, автор произведений во всех жанрах: от опер и симфоний до мелодий для кинематографа. Реквием создан композитором в 2003 году. От большинства произведений в этом жанре он отличается измененным — по сравнению с каноническим — порядком следования текстов. Реквием Слонимского изначально не предназначается для совершения обряда. Этот жанр для композитора служит носителем общей идеи покаяния, мольбы об отпущении грехов. Произвольно чередуя тексты, автор акцентирует те смысловые и эмоциональные моменты, которые важны для него в выражении этой идеи.

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Реквием прошел долгий исторический путь от атрибута церковной службы до самостоятельного музыкального жанра. Реквием Слонимского изначально не предназначается для совершения обряда. Этот жанр для композитора служит носителем общей идеи покаяния, мольбы об отпущении грехов. Произвольно чередуя тексты, автор акцентирует те смысловые и эмоциональные моменты, которые наиболее важны для него в выражении этой идеи.

Sergei Mikhailovich Slonimsky (born in 1932) is one of the leading composers belonging to the modern Russian music, the author of works in different genres, from operas and symphonies to cinema sound-tracks.

The Requiem dates 2003. This grand canvas is distinct from the numerous similar compositions of this genre. It happens because of the text order, which is changed in comparison with the canonic ecclesiastic one. The music history witnessed the cases of this genre's (established in the 14th century) free interpretation. Remember the requiems by Ockeghem, Orlando Lasso and their contemporaries. Not all the Roman canon's movements are present in those works. Gabriel Faurå omitted «Dies irae» in the 19th century, while Benjamin Britten amalgamated canonic Latin texts with the English verses in his «Military Requiem» dating the 20th century. The Requiem's German tradition allows to resort to the Lutheran Bible's verses instead of the Latin ones.

It took rather a long time to make the Requiem independent of the church service. Now it's affirmed as the mere musical genre.

Slonimsky's Requiem is not initially implied as the part of some ritual. Lofty thoughts, repentance, the prayer of sins' redemption. The composer sets himself free of the canonic textual disposition, marking the most vital shades of meaning, which emotional kernel looks extremely burning for his mind.

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Гос. № 4715

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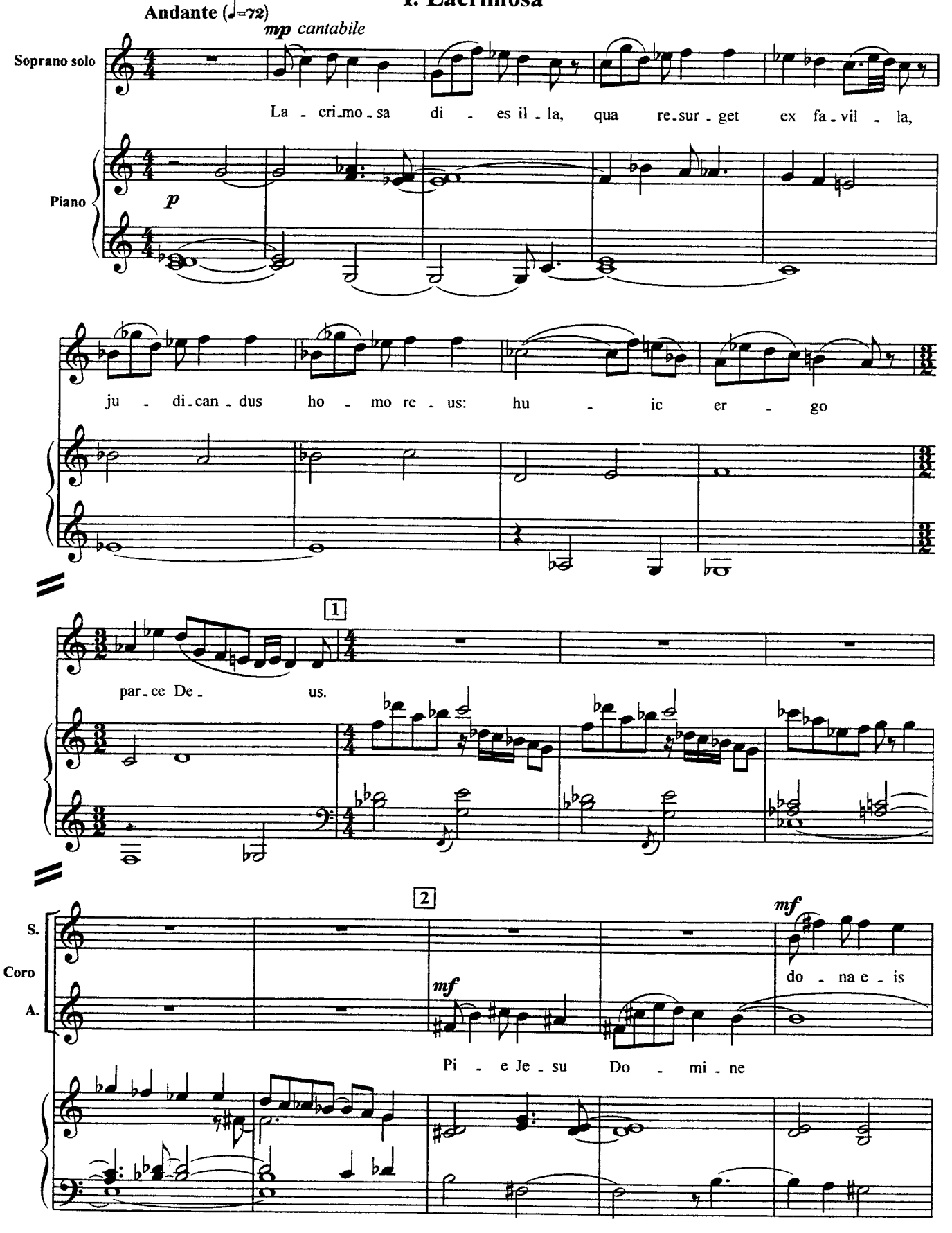
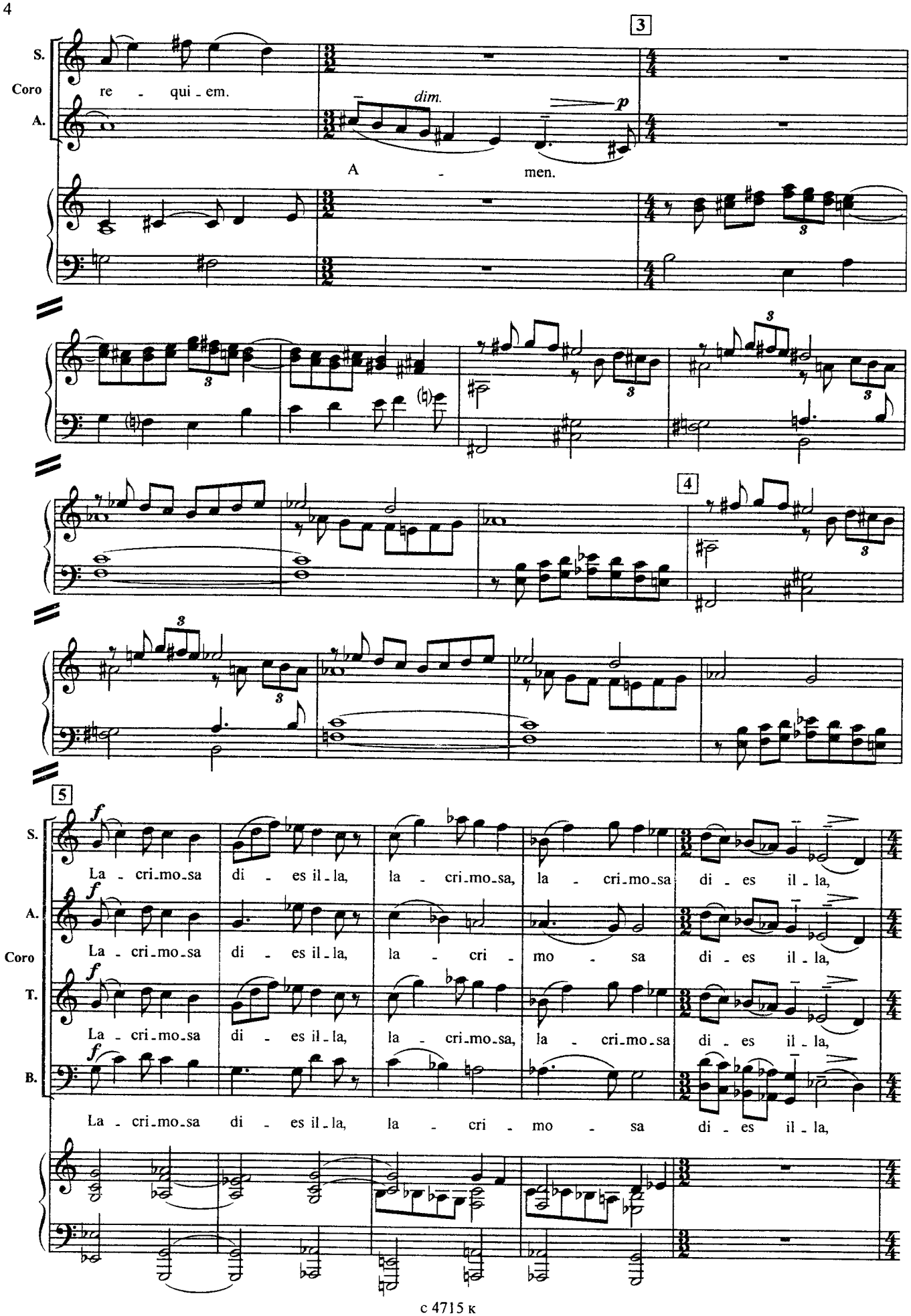
REQUIEM

С. СЛОНИМСКИЙ
S. SLONIMSKY

I. Lacrimosa




3
S.
Coro
A.
re - qui - em.
dim.
p
A - men.
4
5
f
La - cri-mo-sa di - es il-la, la - cri-mo-sa, la - cri-mo-sa di - es il - la,
A.
Coro
La - cri-mo-sa di - es il-la, la - cri - mo - sa di - es il - la,
T.
La - cri-mo-sa di - es il-la, la - cri-mo-sa, la - cri-mo-sa di - es il - la,
B.
La - cri-mo-sa di - es il-la, la - cri - mo - sa di - es il - la,

6

mf cantabile

A. solo

qua re-sur-get ex fa-vil-la, ju-di-can-dus

ho-mo re-us hu-ic er-go par-ce De-us. Pi-e Je-su

Do-mi-ne do-na e-is re-

S. solo

pp

La-cri-mo-sa.

A. solo

mp

-qui-em. A-men. A-men.

S.

A. Coro

B.

pp

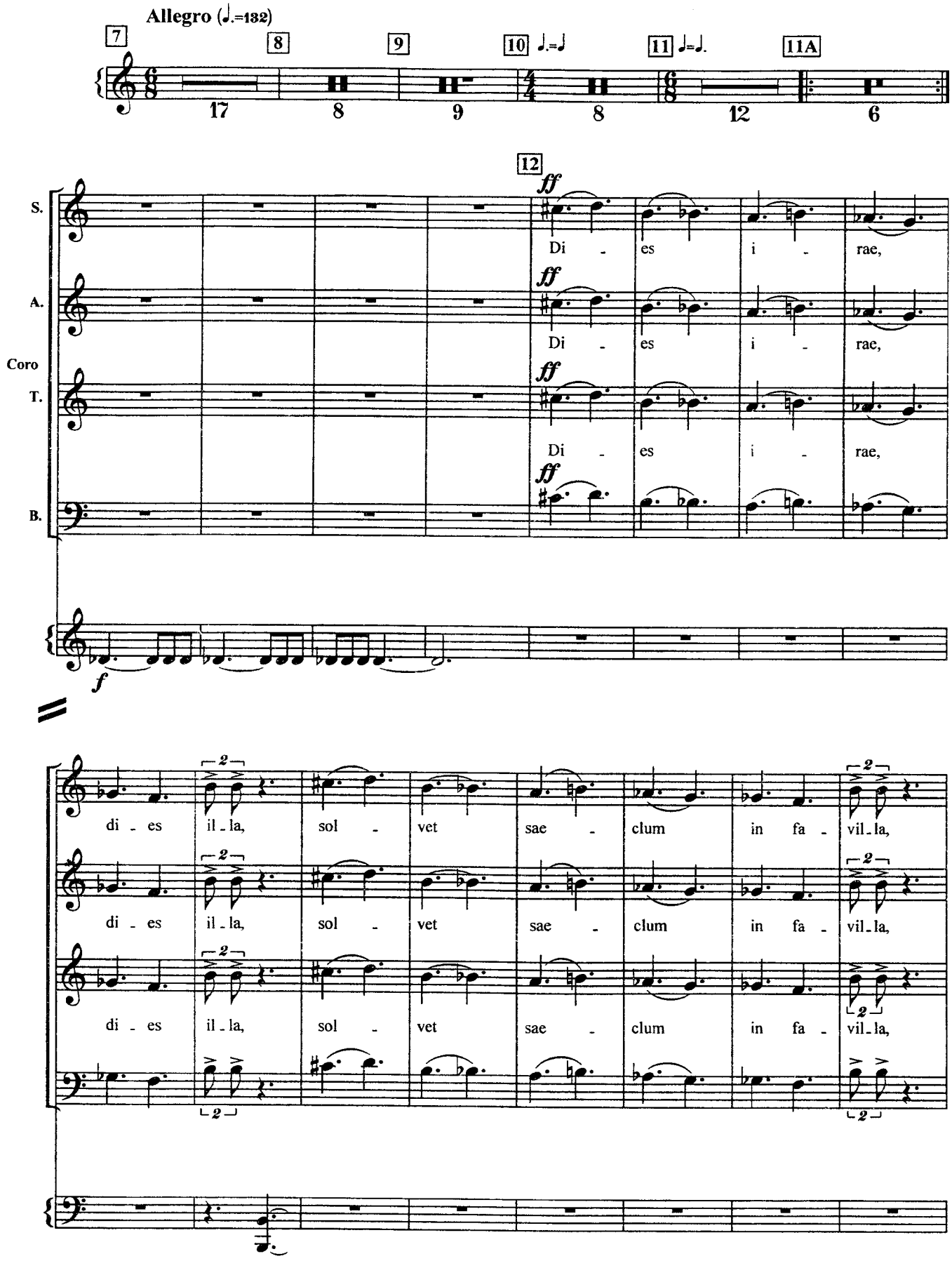
La-cri-mo-sa.

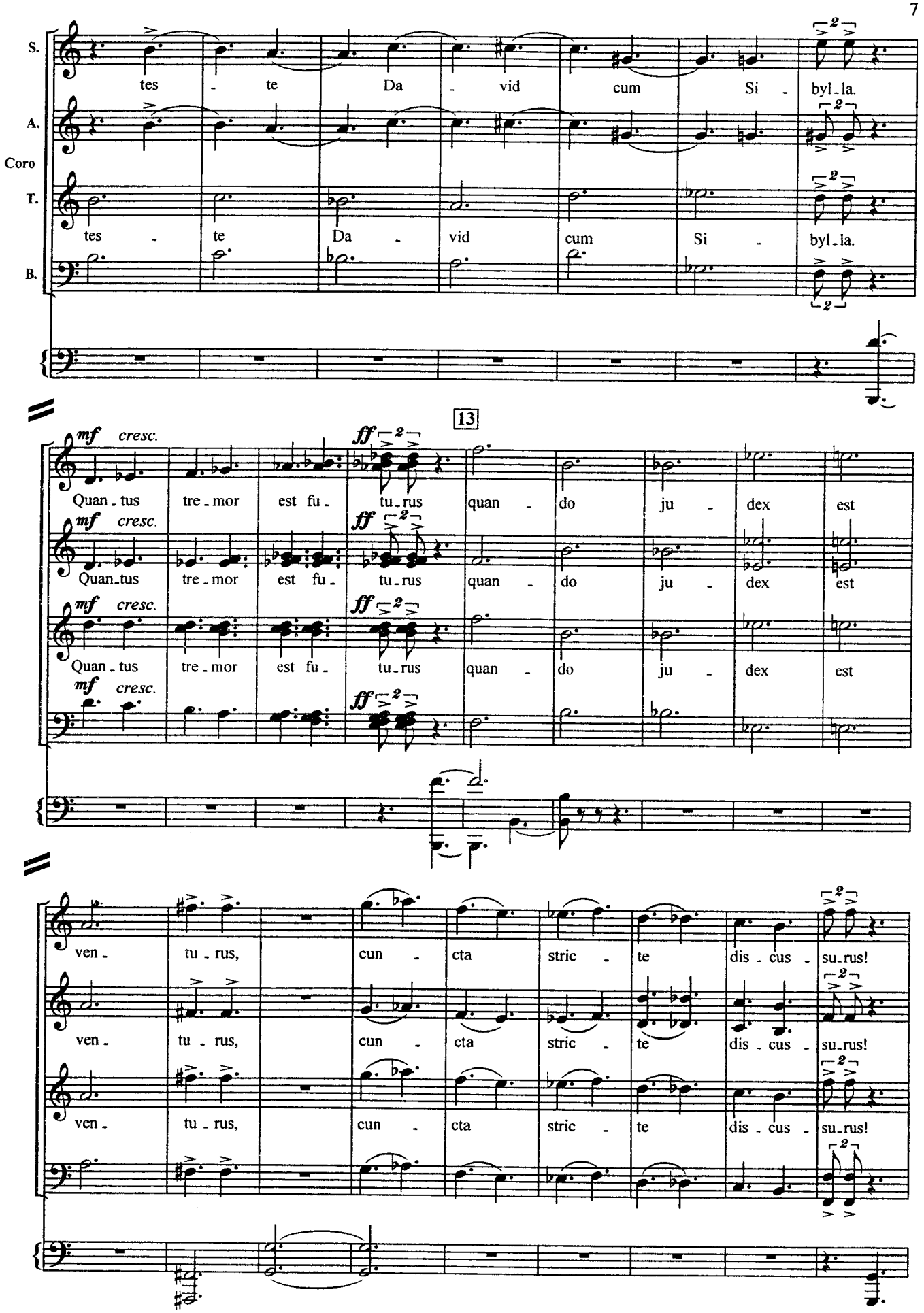
La-cri-mo-sa.

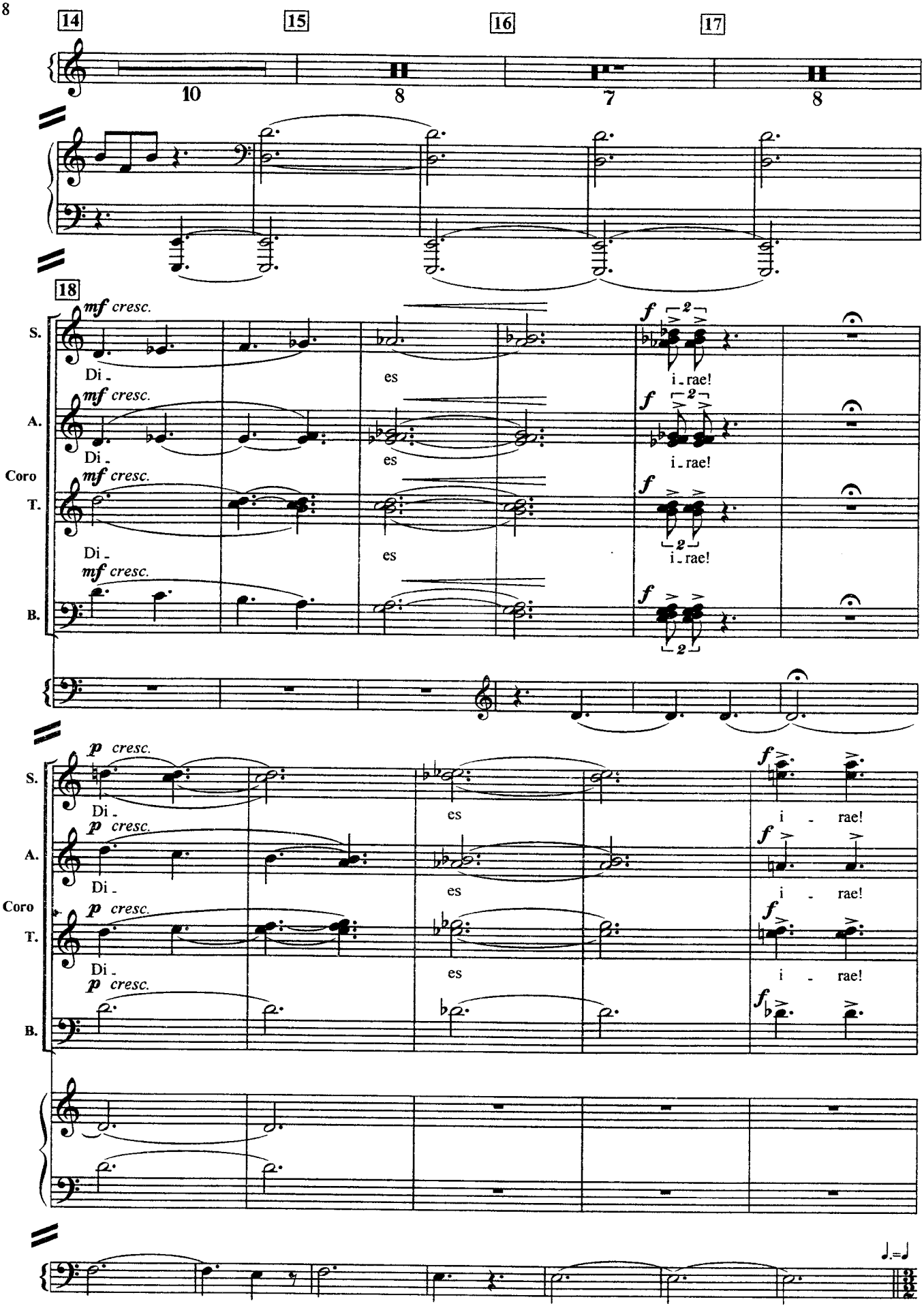
La-cri-mo-sa.

attacca

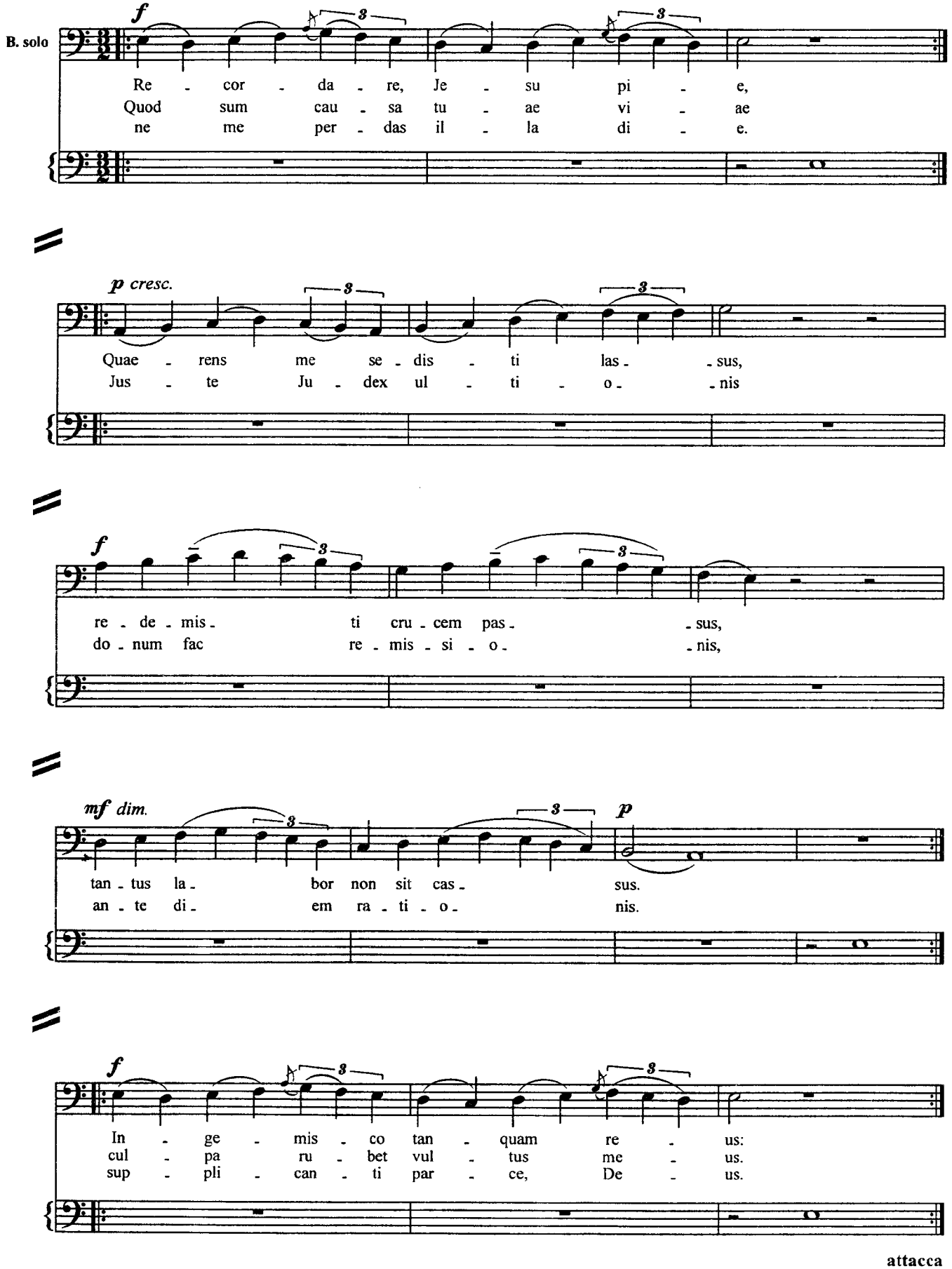
II. Dies irae


Allegro (♩.=132)
7
8
9
10 ♩.=♩
11 ♩=♩.
11A
17
8
9
8
12
6
12
S.
A.
Coro
T.
B.
ff
Di - es i - rae,
f
di - es il - la, sol - vet sae - clum in fa - vil - la,


S.
A.
Coro
T.
B.
tes - te Da - vid cum Si - byl - la.
13
mf cresc.
ff
Quan - tus tre - mor est fu - tu - rus quan - do ju - dex est
ven - tu - rus, cun - cta stric - te dis - cus - su - rus!

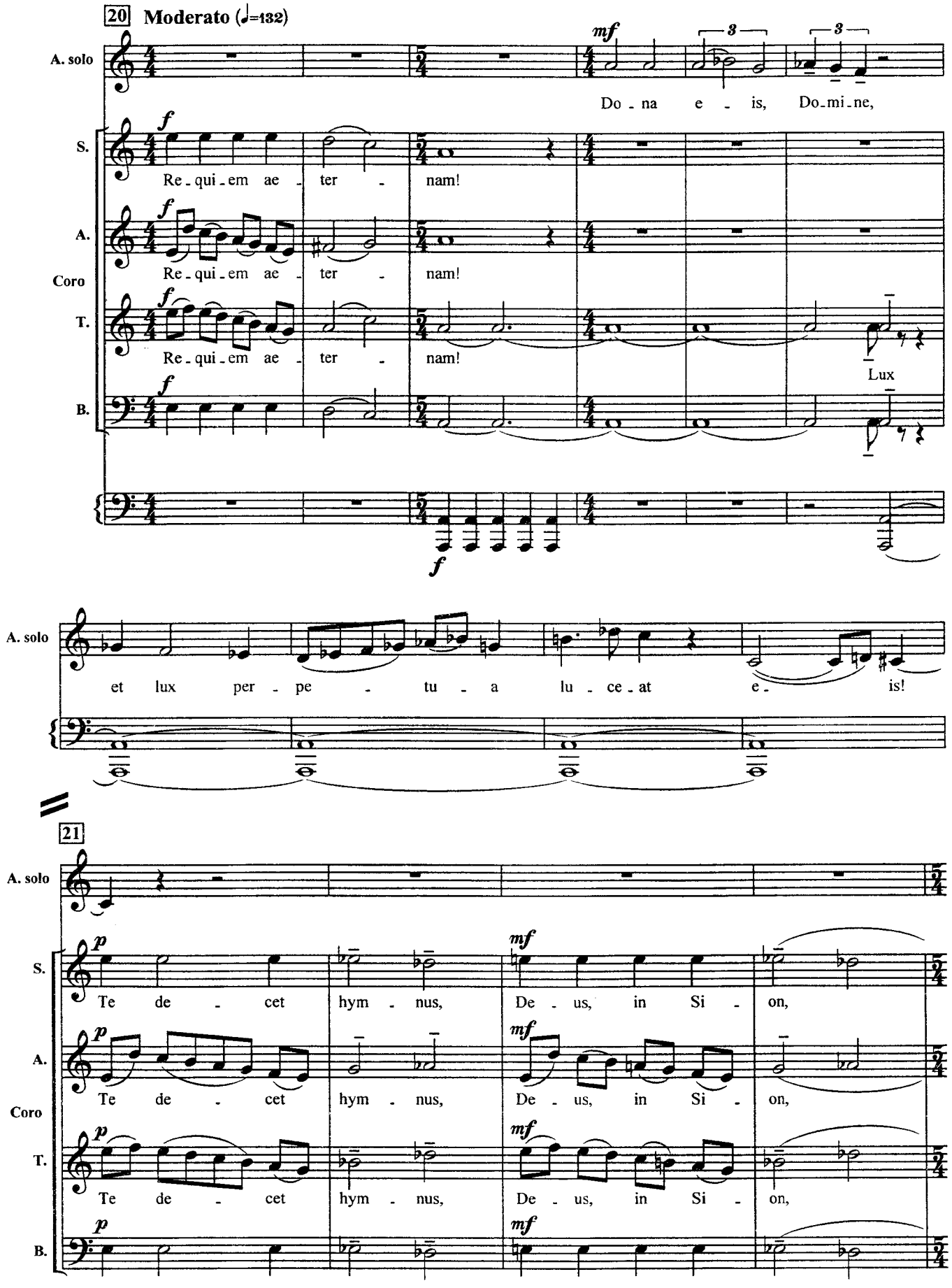

14
15
16
17
10
8
7
8
18
S.
A.
Coro
T.
B.
mf cresc.
Di -
es
f
i - rae!
p cresc.

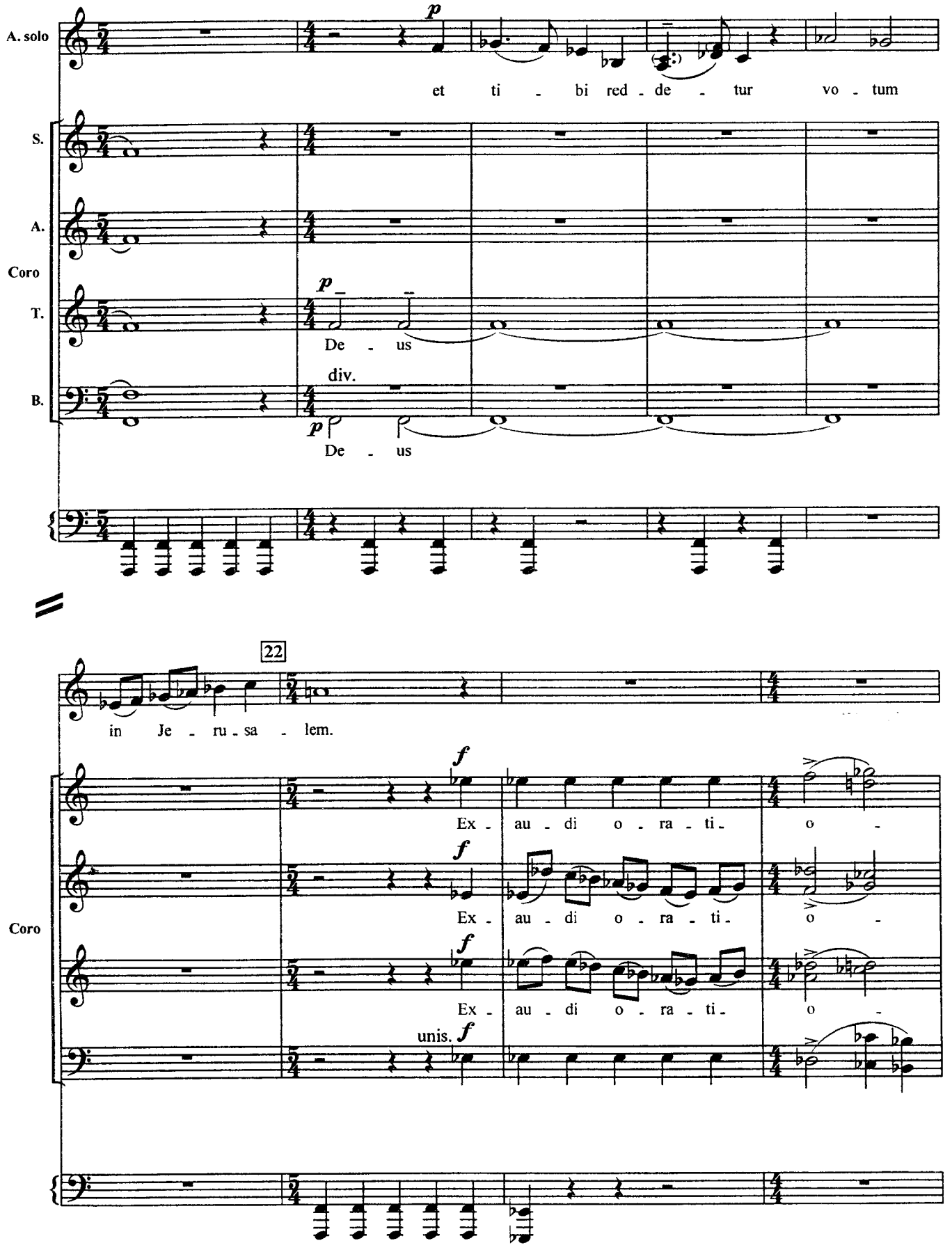
19 **Moderato** (♩=132) (𝅗𝅥=66)

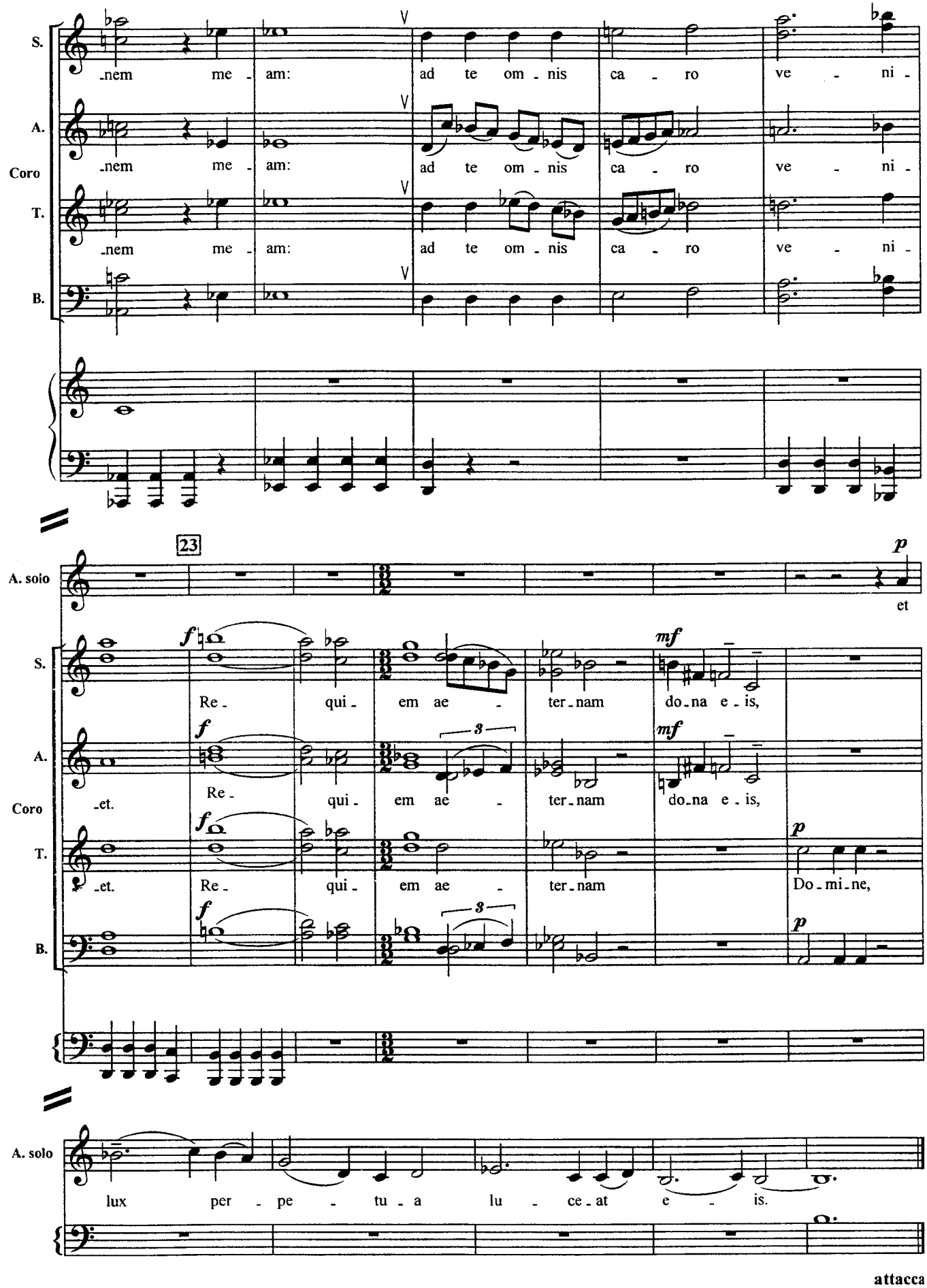


attacca

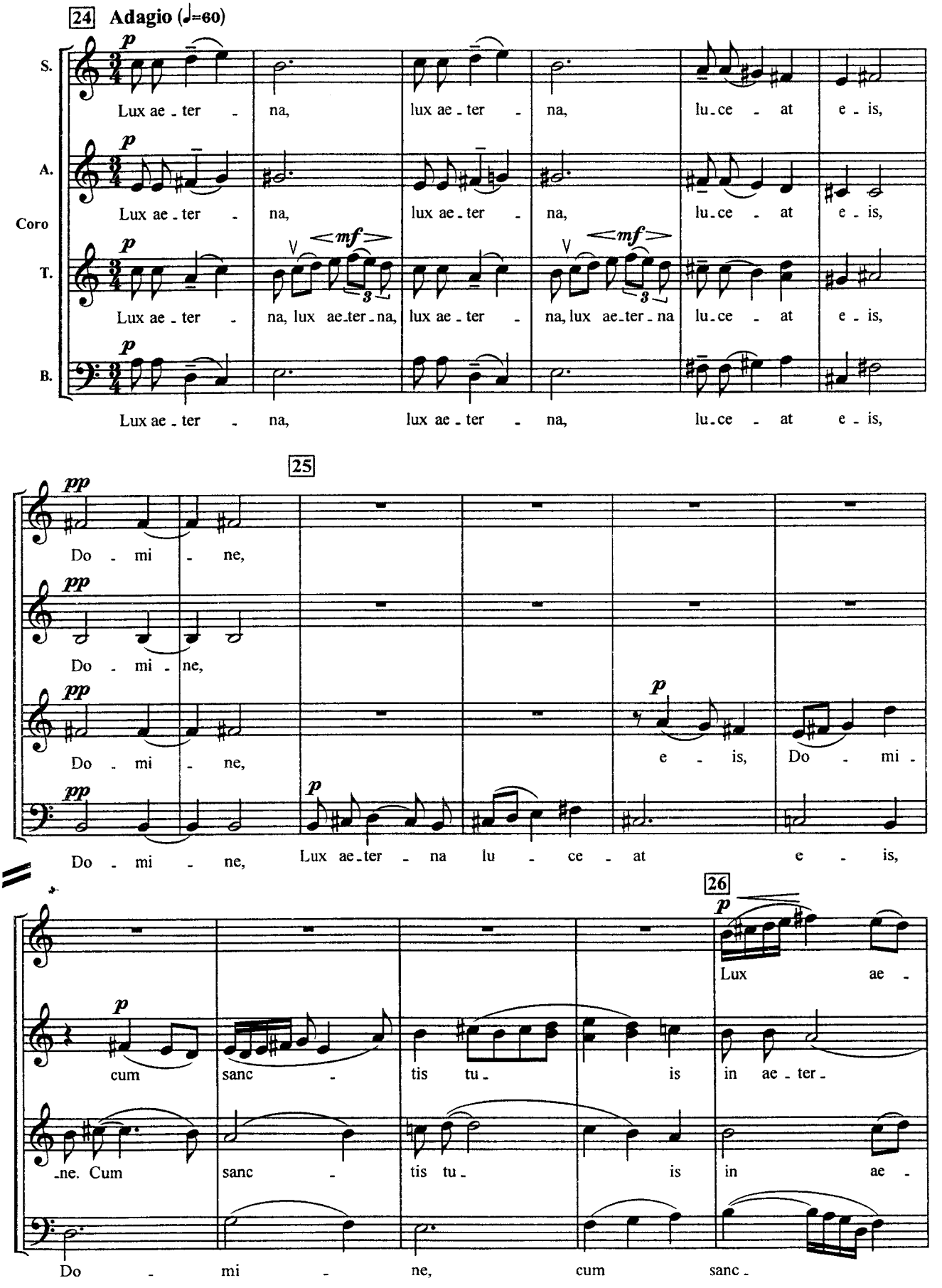
III. Requiem aeternam

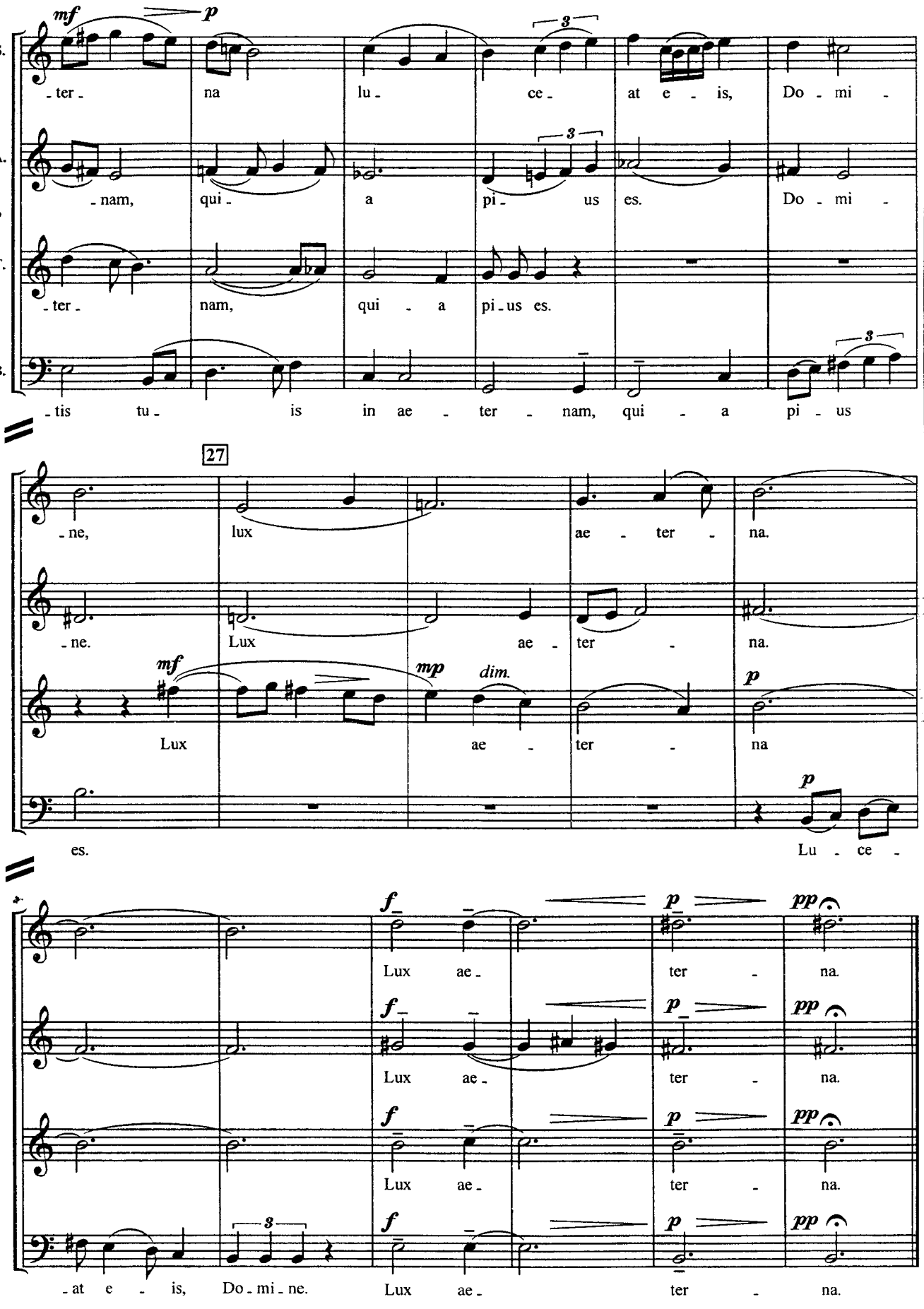



A. solo
et ti - bi red - de - tur vo - tum
S.
A.
Coro
T.
De - us
div.
B.
De - us
22
in Je - ru - sa - lem.
Coro
Ex - au - di o - ra - ti - o -
Ex - au - di o - ra - ti - o -
Ex - au - di o - ra - ti - o -
unis.

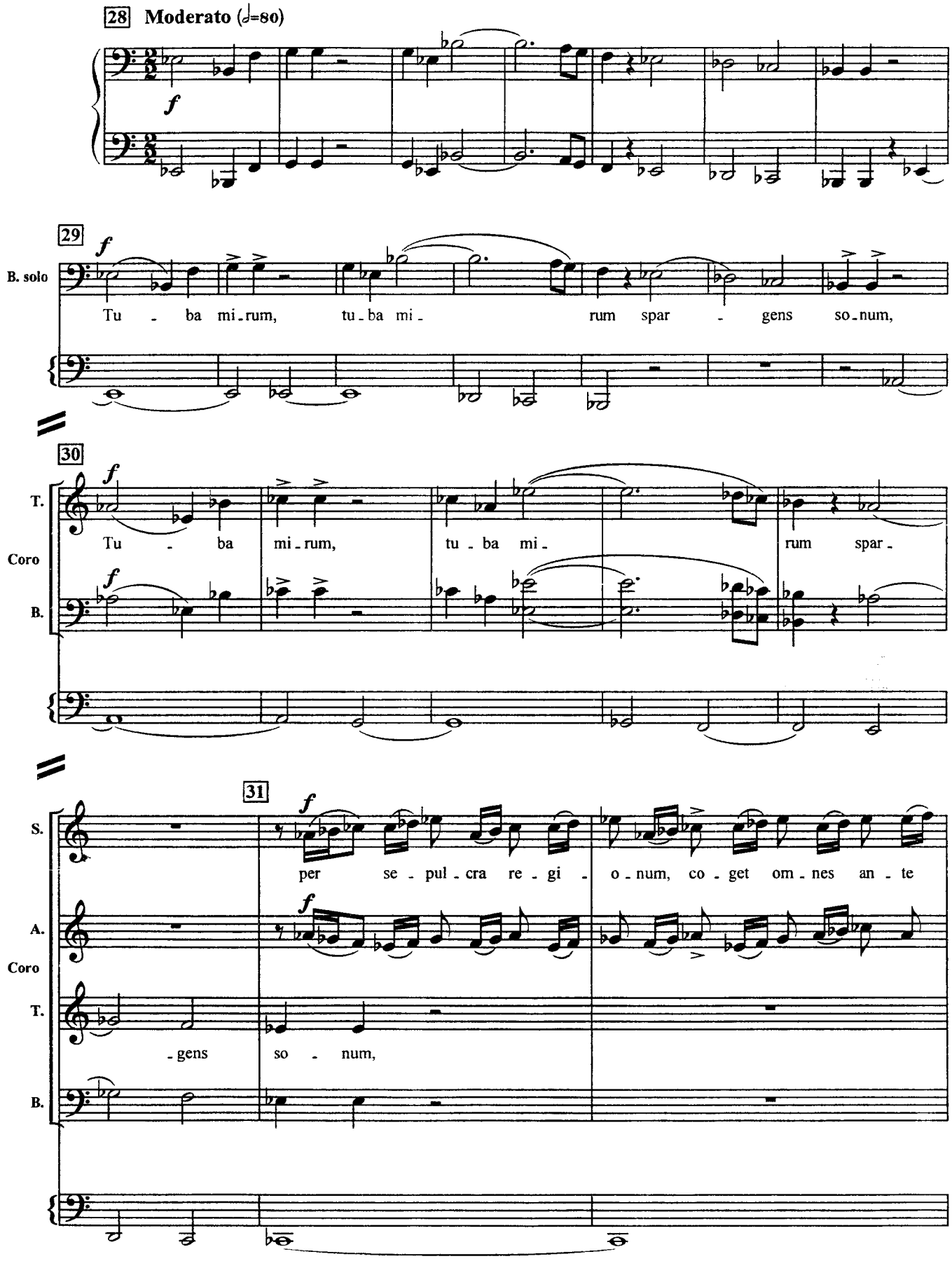

S.
A.
Coro
T.
B.
-nem me - am: ad te om - nis ca - ro ve - ni -
23
A. solo
et
Re - qui - em ae - ter - nam do - na e - is,
-et. Re - qui - em ae - ter - nam do - na e - is,
-et. Re - qui - em ae - ter - nam
Do - mi - ne,
lux per - pe - tu - a lu - ce - at e - is.
attacca

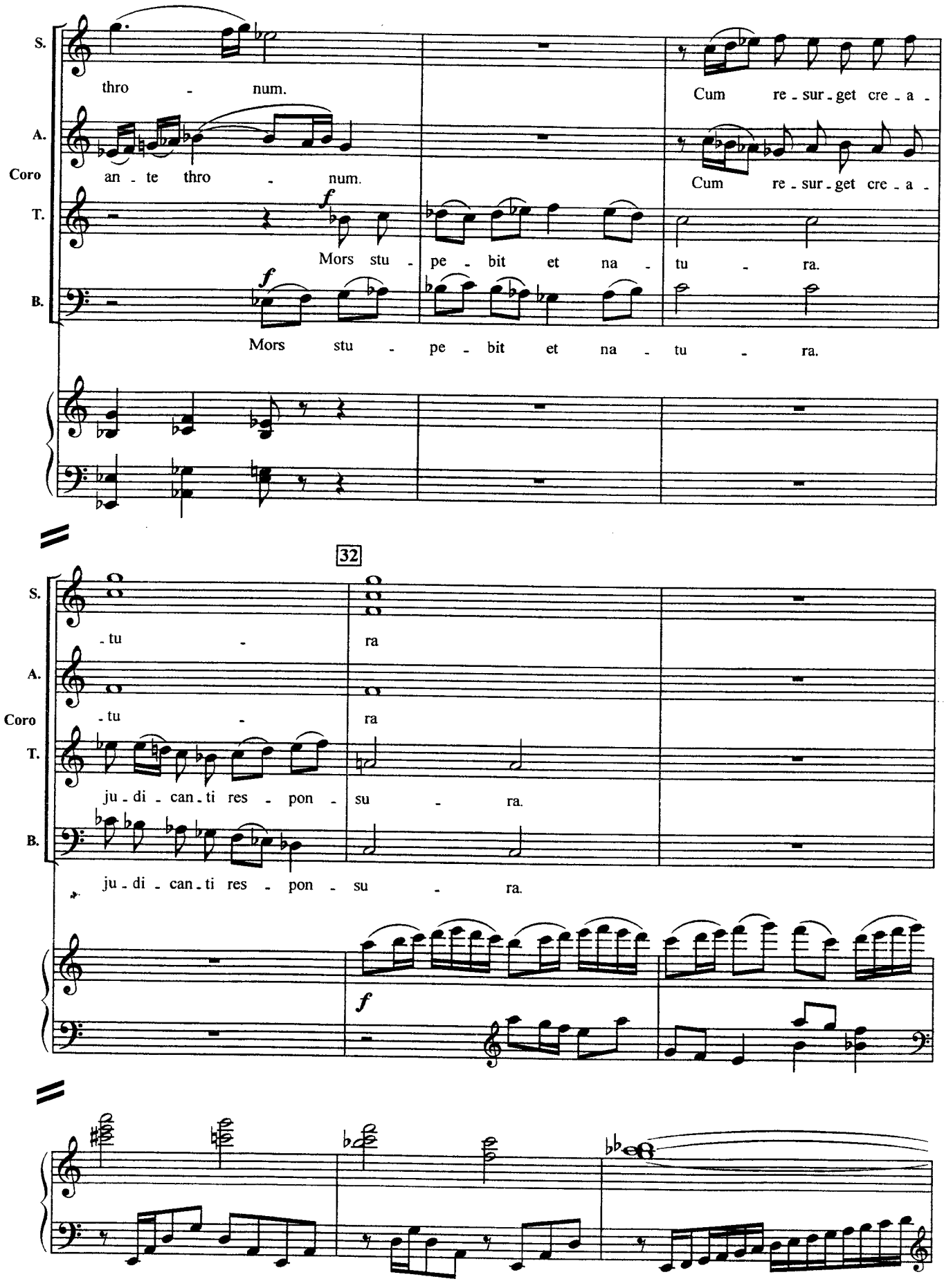
IV. Lux aeterna

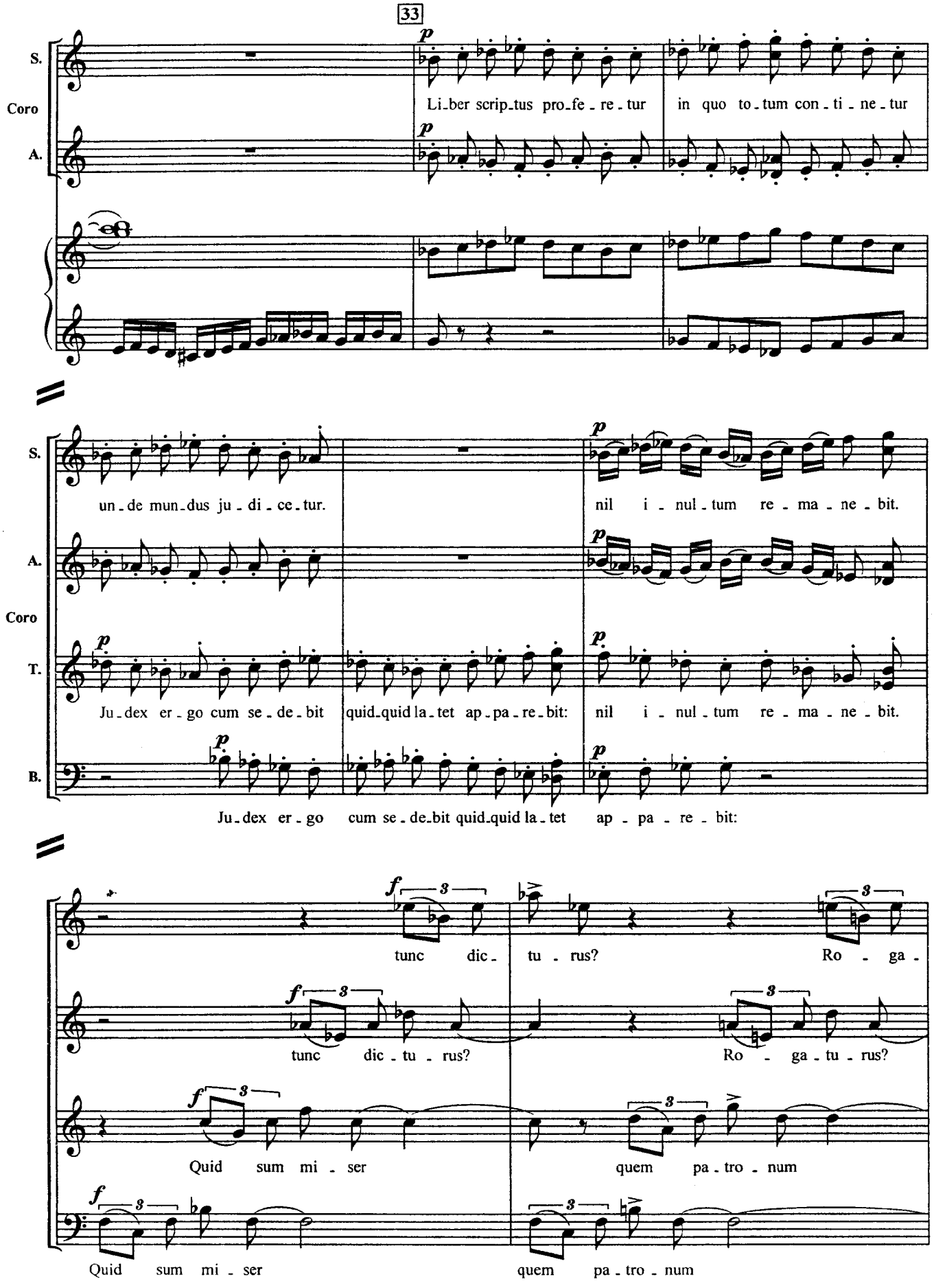


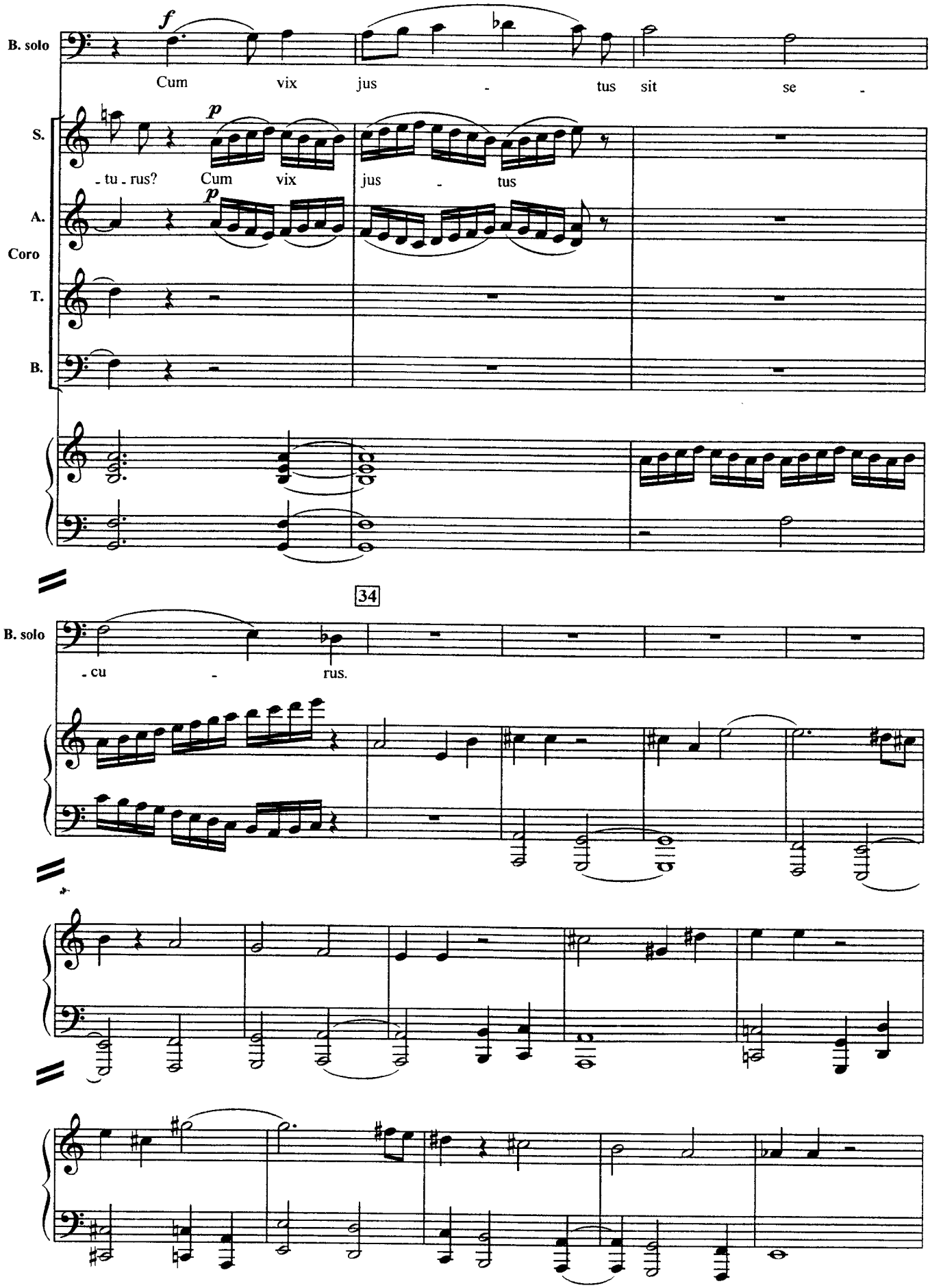

S.
A.
Coro
T.
B.
mf
p
3
-ter- na lu- ce- at e - is, Do - mi -
-nam, qui- a pi- us es. Do - mi -
-ter- nam, qui - a pi-us es.
-tis tu- is in ae - ter - nam, qui - a pi - us
27
-ne, lux ae - ter - na.
-ne. Lux ae - ter - na.
mf
mp
dim.
p
Lux ae - ter - na
es. Lu - ce -
f
p
pp
Lux ae- ter - na.
-at e - is, Do-mi-ne. Lux ae- ter - na.

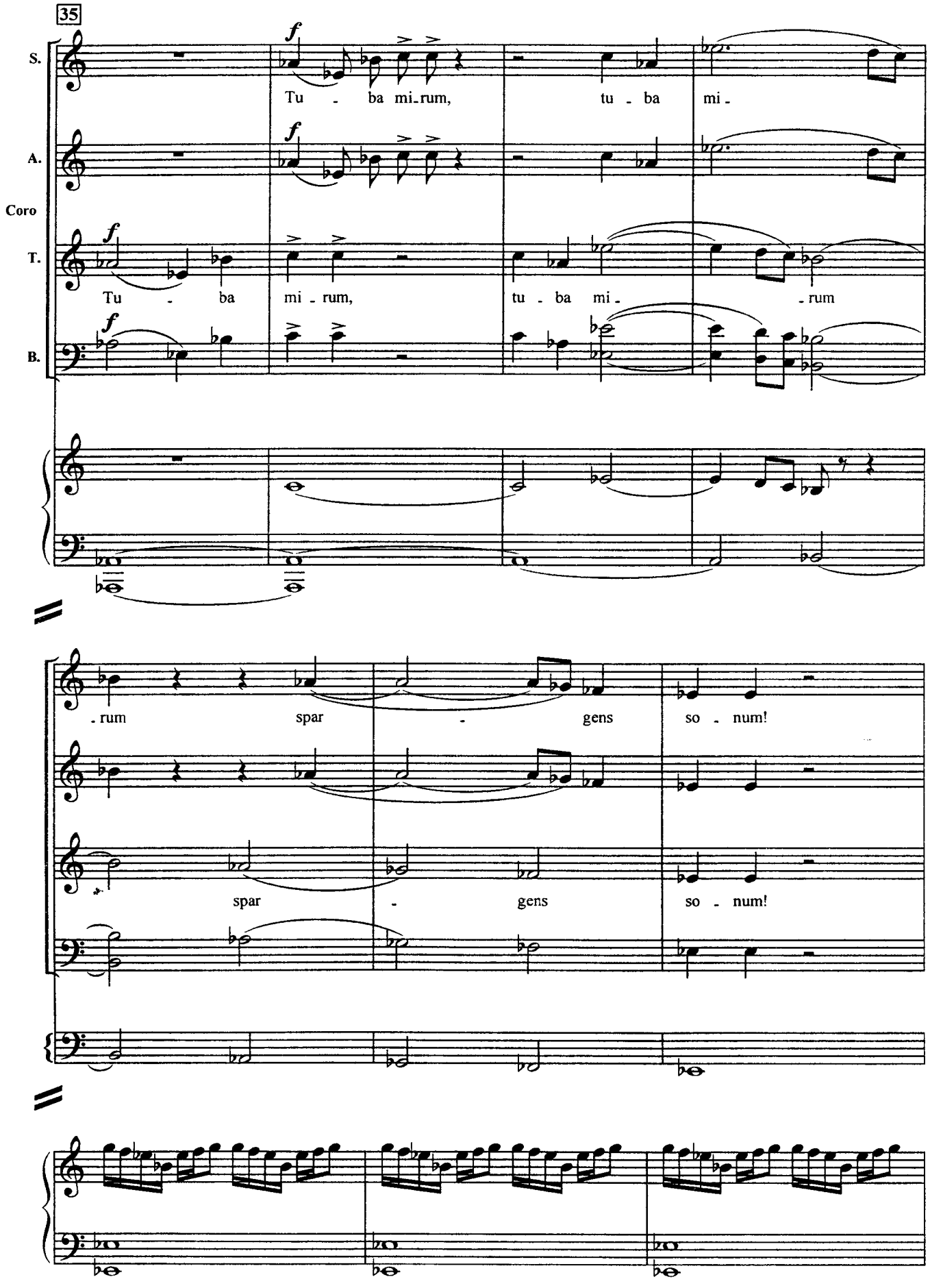
V. Tuba mirum

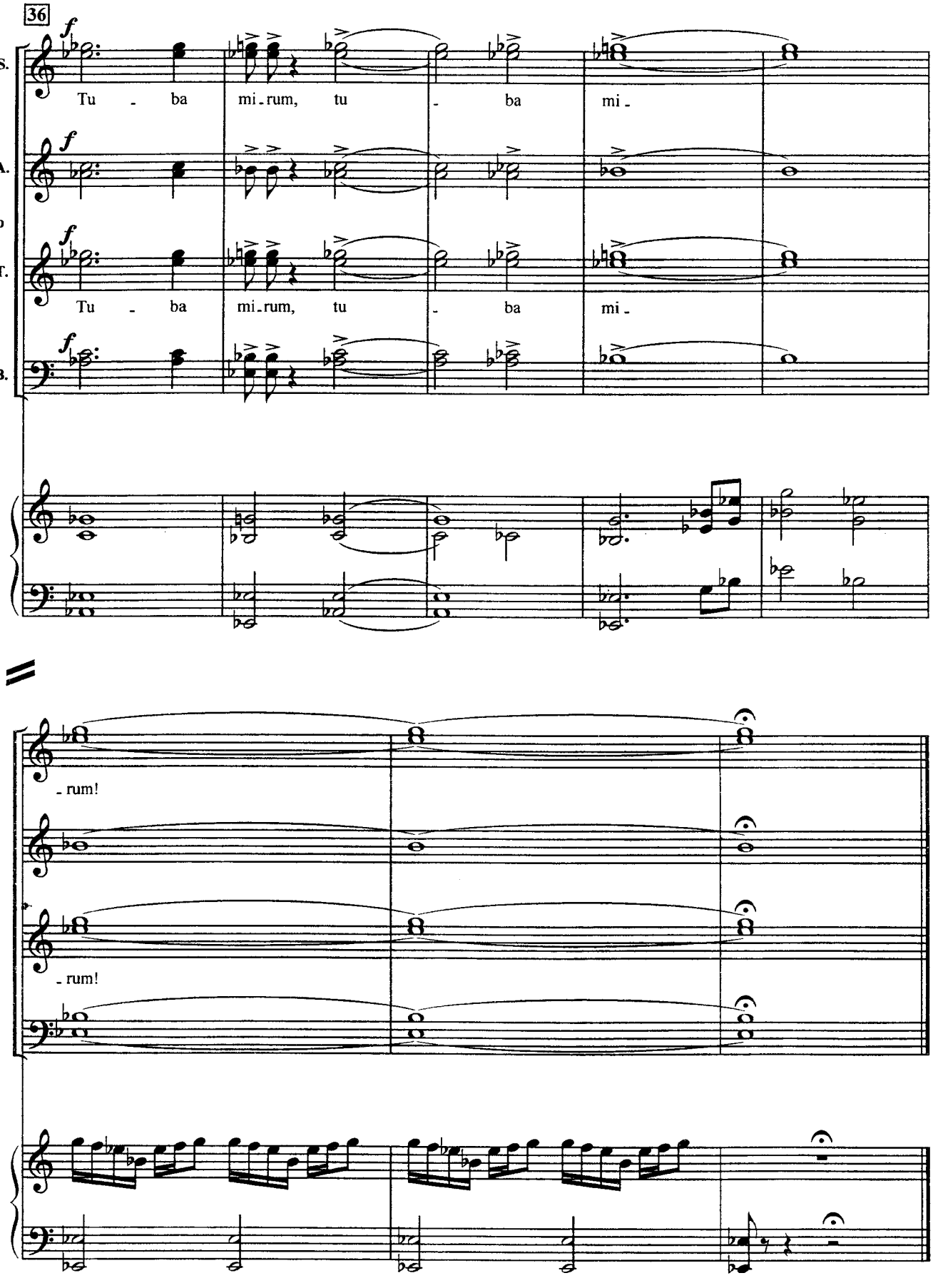

28 Moderato (♩=80)
f
29
B. solo
Tu - ba mi-rum, tu-ba mi- rum spar - gens so-num,
30
T.
Coro
B.
Tu - ba mi-rum, tu - ba mi- rum spar-
31
S.
A.
Coro
T.
B.
per se - pul - cra re - gi - o-num, co - get om-nes an - te
-gens so - num,


S.
thro - num.
Cum re - sur - get cre - a -
A.
Coro
an - te thro - num.
Cum re - sur - get cre - a -
T.
f
Mors stu - pe - bit et na - tu - ra.
B.
f
Mors stu - pe - bit et na - tu - ra.
32
S.
- tu - ra
A.
- tu - ra
Coro
T.
ju - di - can - ti res - pon - su - ra.
B.
ju - di - can - ti res - pon - su - ra.
f

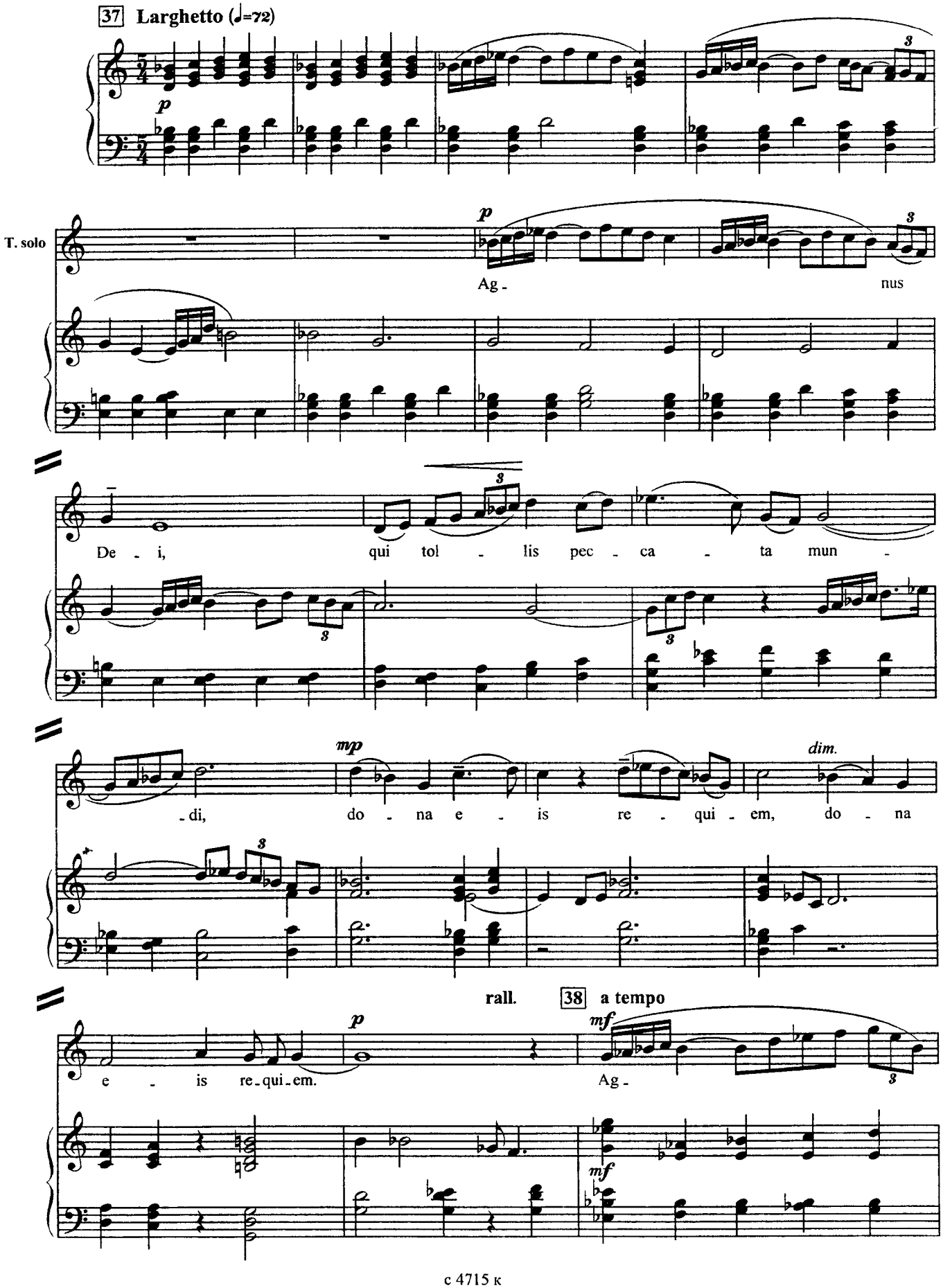

33
S.
Coro
A.
Li-ber scrip-tus pro-fe-re-tur
in quo to-tum con-ti-ne-tur
un-de mun-dus ju-di-ce-tur.
nil i-nul-lum re-ma-ne-bit.
T.
B.
Ju-dex er-go cum se-de-bit
quid-quid la-tet ap-pa-re-bit:
nil i-nul-lum re-ma-ne-bit.
Ju-dex er-go cum se-de-bit quid-quid la-tet ap-pa-re-bit:
tunc dic-
tu-rus?
Ro-ga-
tunc dic-tu-rus?
Ro-ga-tu-rus?
Quid sum mi-ser
quem pa-tro-num
Quid sum mi-ser
quem pa-tro-num

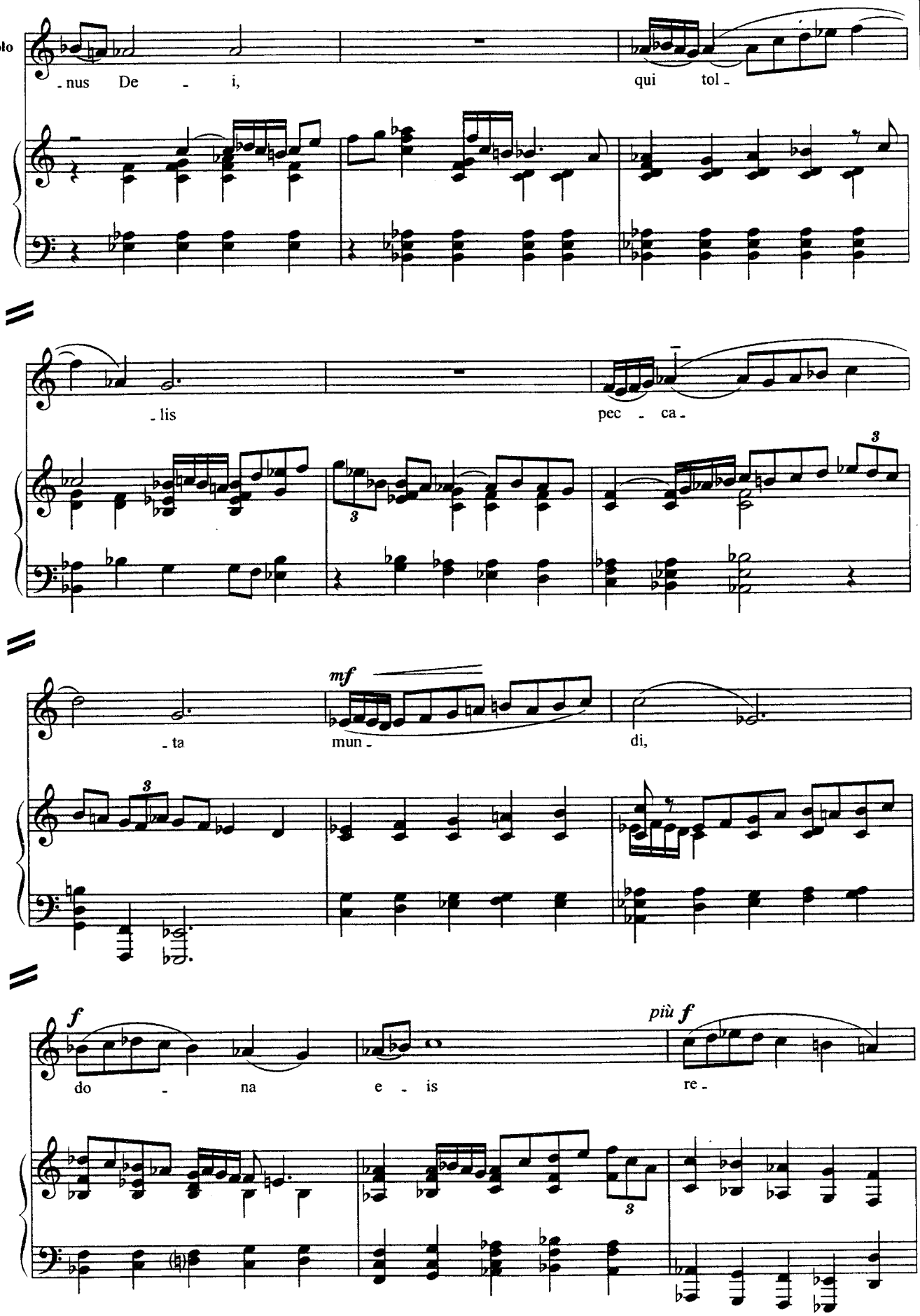

B. solo
Cum vix jus - tus sit se -
S.
- tu - rus? Cum vix jus - tus
A.
Coro
T.
B.
34
B. solo
- cu - rus.

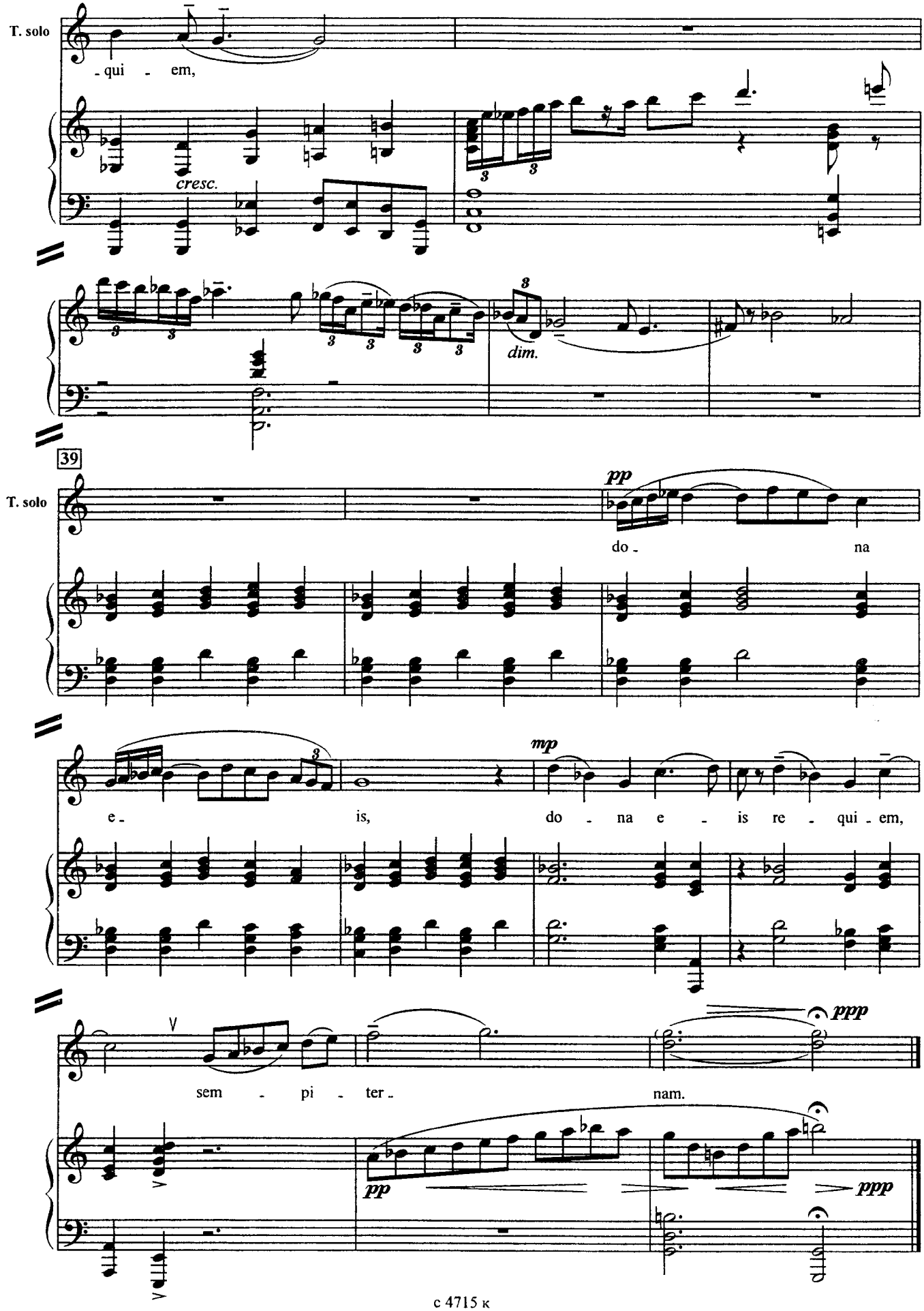

35
S.
A.
Coro
T.
B.
f
Tu - ba mi-rum, tu - ba mi-
Tu - ba mi-rum, tu - ba mi- -rum
-rum spar - gens so - num!
spar - gens so - num!


36
S.
A.
Coro
T.
B.
Tu - ba mi - rum, tu - ba mi -
Tu - ba mi - rum, tu - ba mi -
- rum!
- rum!

VI. Agnus Dei


37 Larghetto (♩=72)
p
T. solo
p
Ag - nus
De - i, qui tol - lis pec - ca - ta mun -
mp
- di, do - na e - is re - qui - em, do - na
dim.
rall.
38 a tempo
p
e - is re - qui - em.
mf
Ag -
mf


T. solo
-nus De - i,
qui tol -
-lis
pec - ca -
-ta
mf
mun -
di,
f
do - na
e - is
più f
re -


T. solo
-qui - em,
cresc.
dim.
39
T. solo
pp
do - na
e - is,
mp
do - na e - is re - qui - em,
sem - pi - ter -
nam.
pp
ppp
ppp

VII. Rex tremendae majestatis

40 **Allegro moderato** (♩=132)

f

41

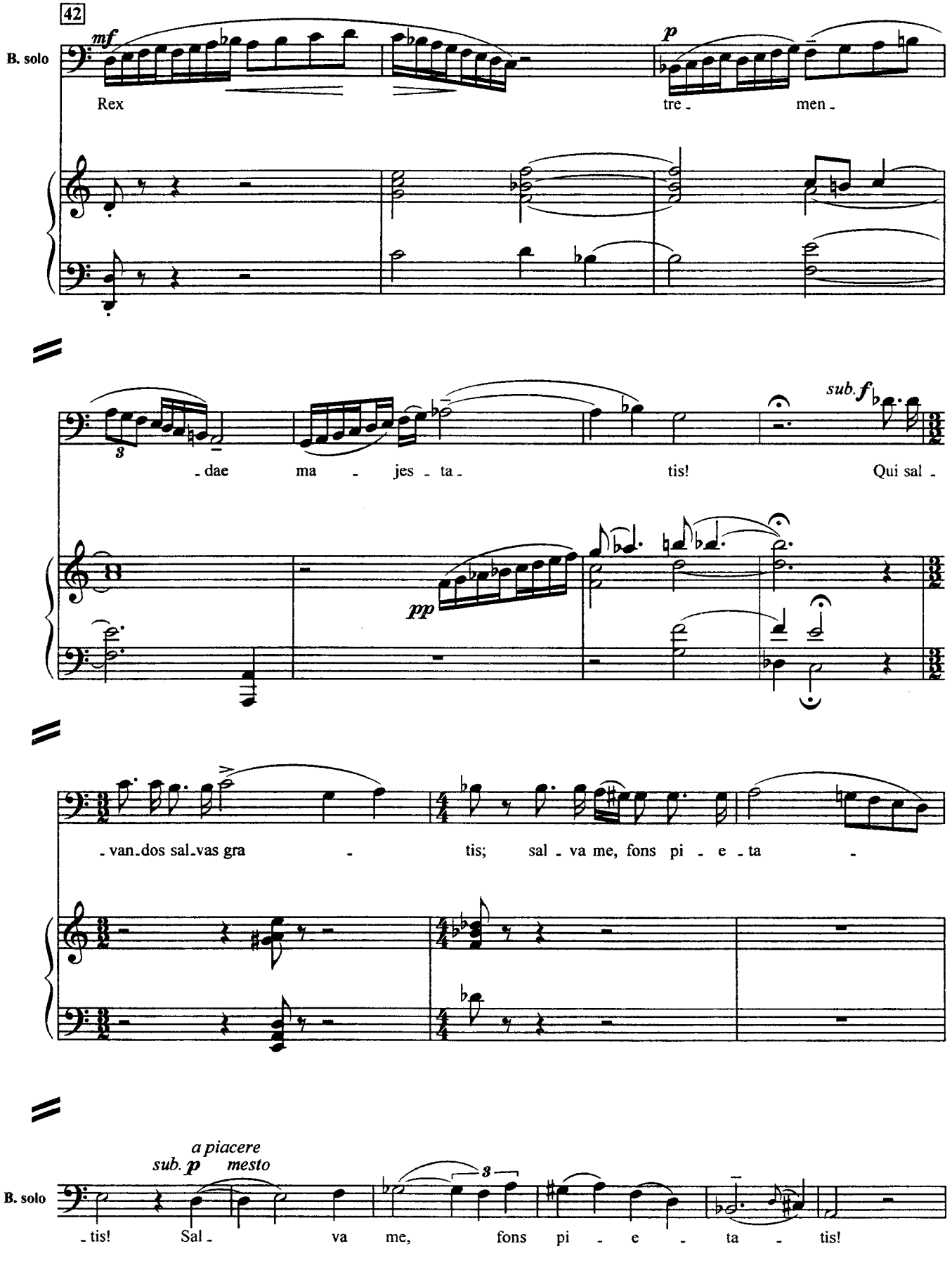
f

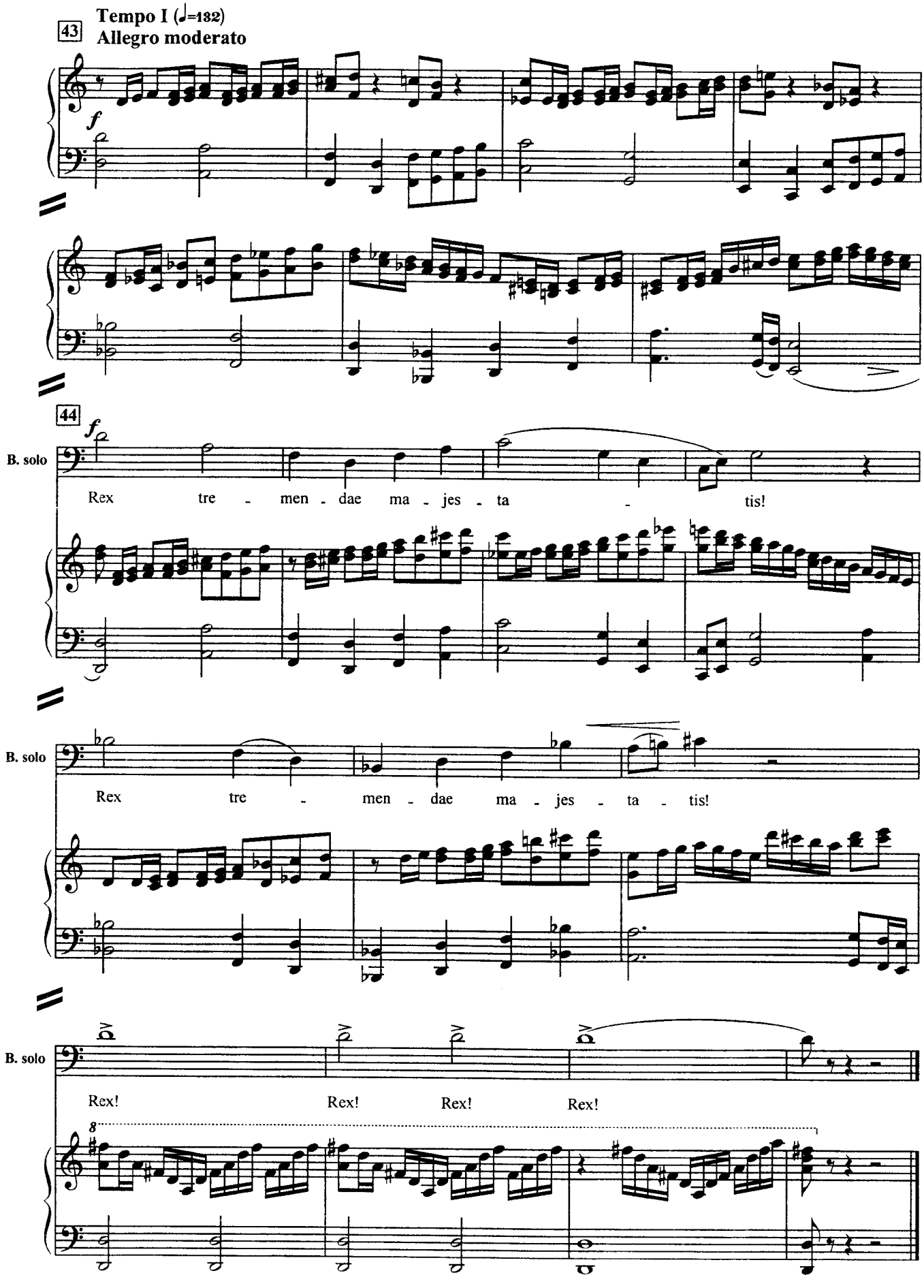
B. solo

Rex tre - men - dae ma - jes - ta -

- tis! Rex tre - men - dae ma - jes -

- ta - tis!


42
B. solo
mf
Rex
p
tre - men -
- dae ma - jes - ta -
sub. f
tis!
Qui sal -
pp
- van - dos sal - vas gra -
tis;
sal - va me, fons pi - e - ta -
B. solo
sub. p
a piacere
mesto
- tis!
Sal -
va
me,
fons pi - e - ta - tis!


Tempo I (♩=132)
43
Allegro moderato
f
44
f
B. solo
Rex tre - men - dae ma - jes - ta - tis!
B. solo
Rex tre - men - dae ma - jes - ta - tis!
B. solo
Rex! Rex! Rex! Rex!
8

VIII. Domine Jesu

45 **Andantino** (♩=80)

p

S. solo

p

Do - mi - ne Je - su Chri - ste,

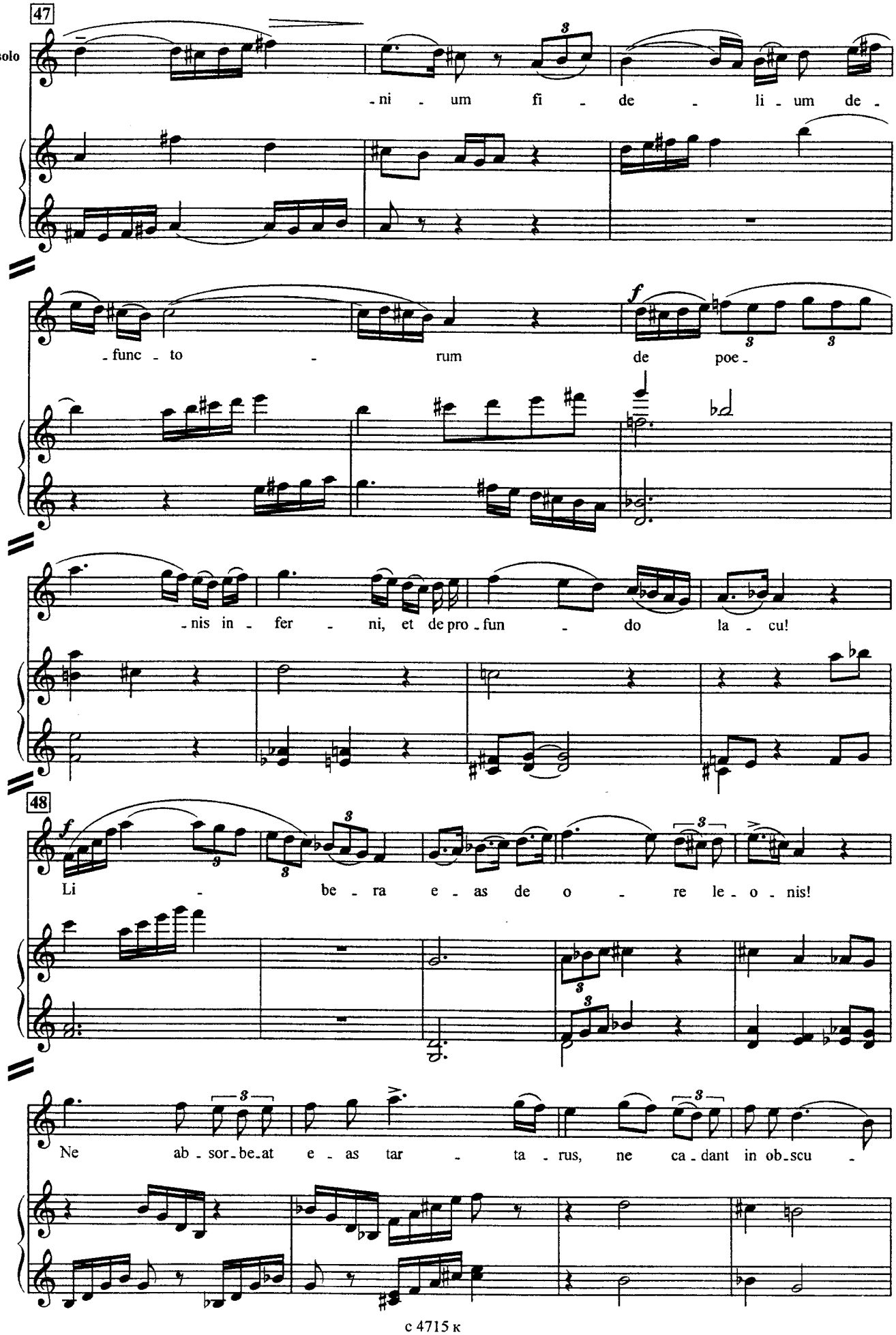
Rex glo - ri -

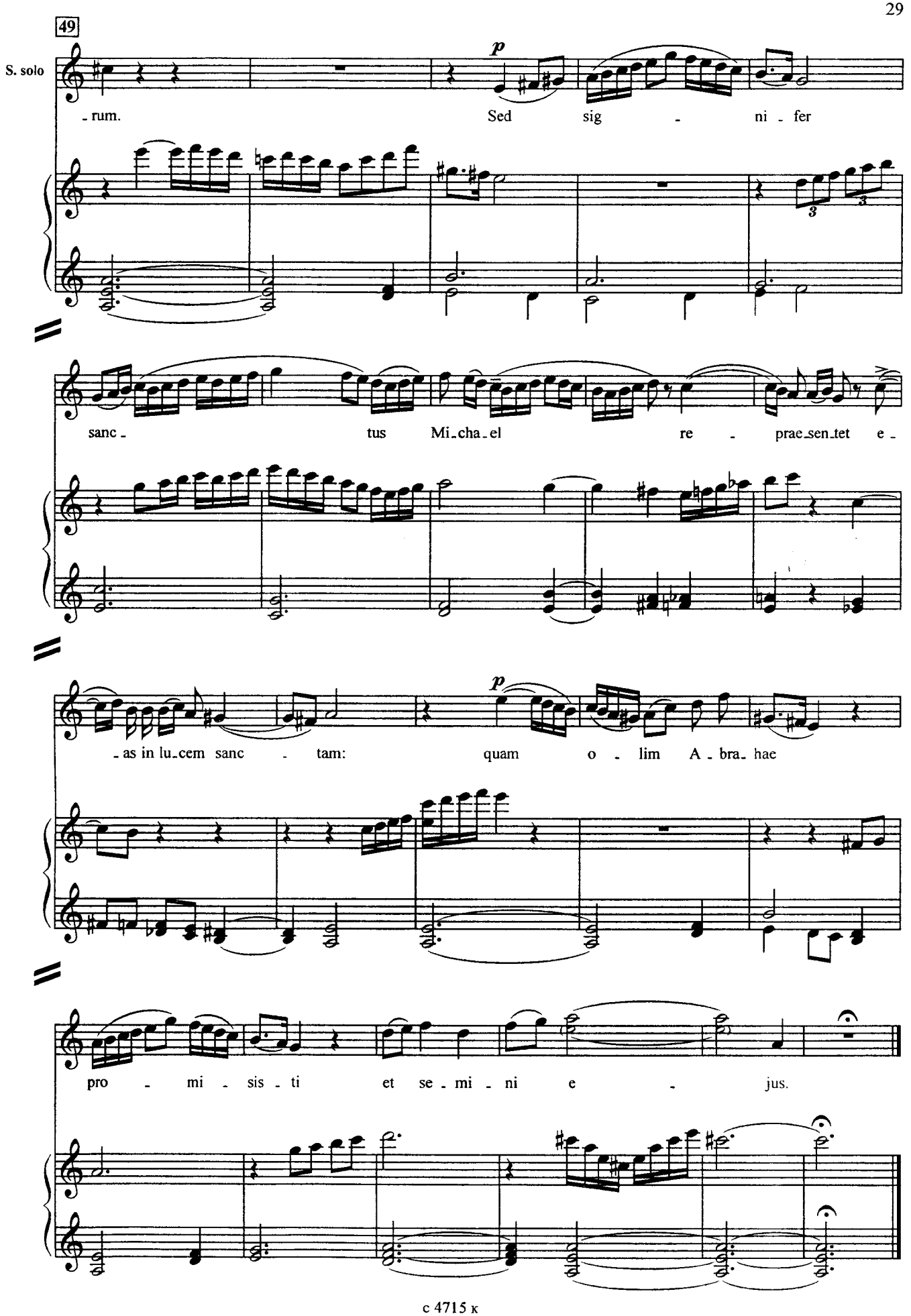
46

- ae!

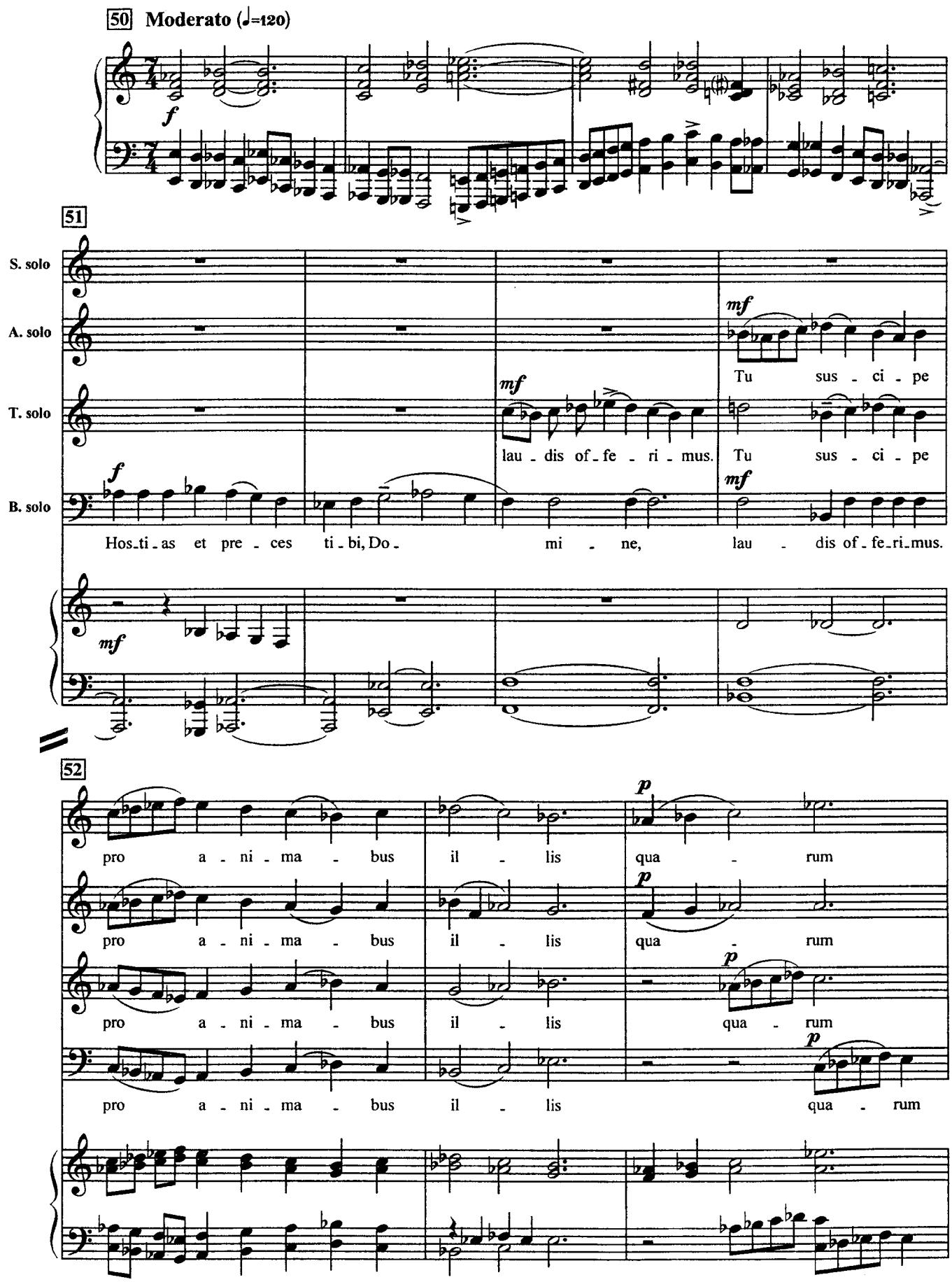
Li - be - ra a - ni - mas om -

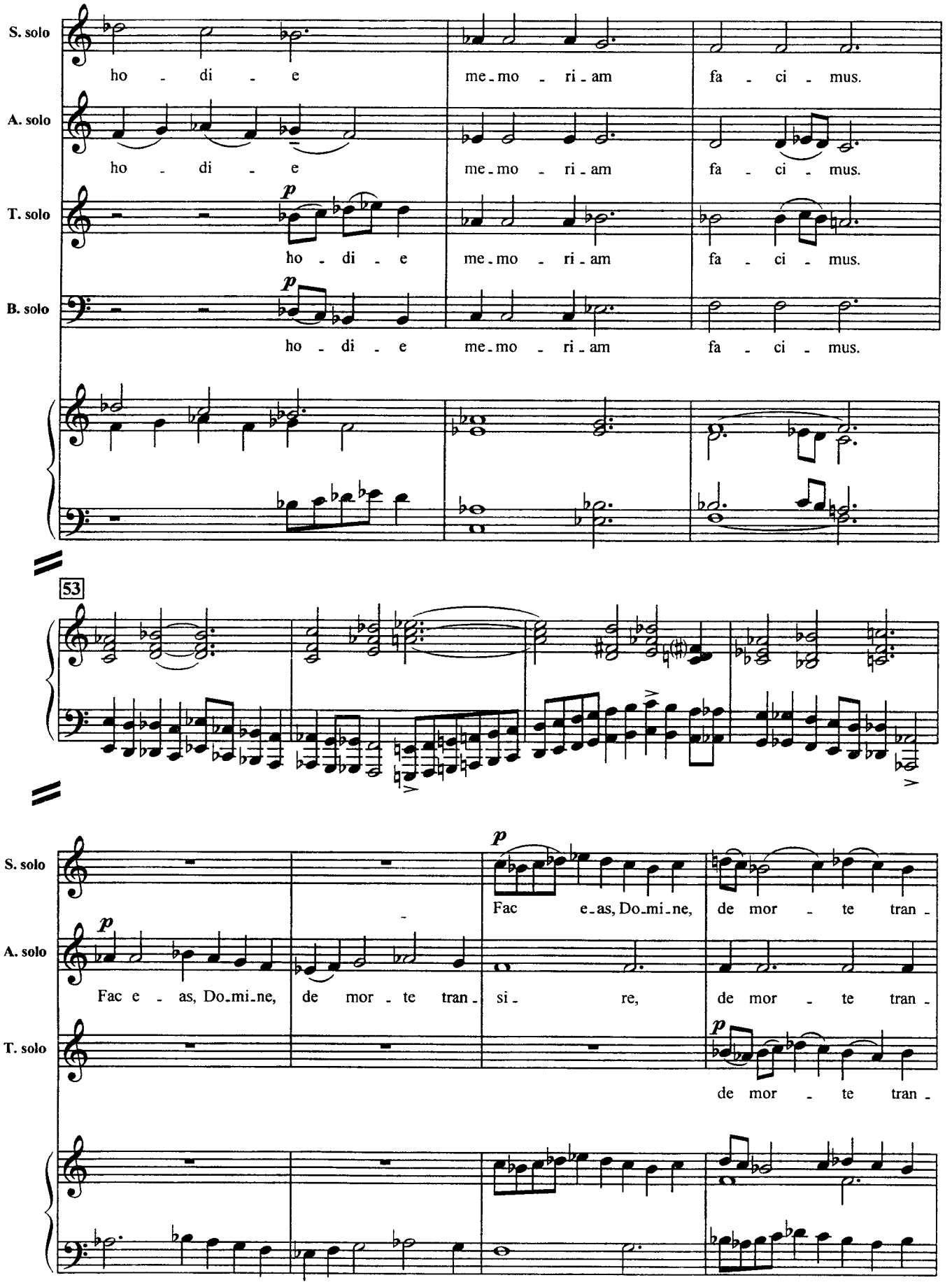
mf

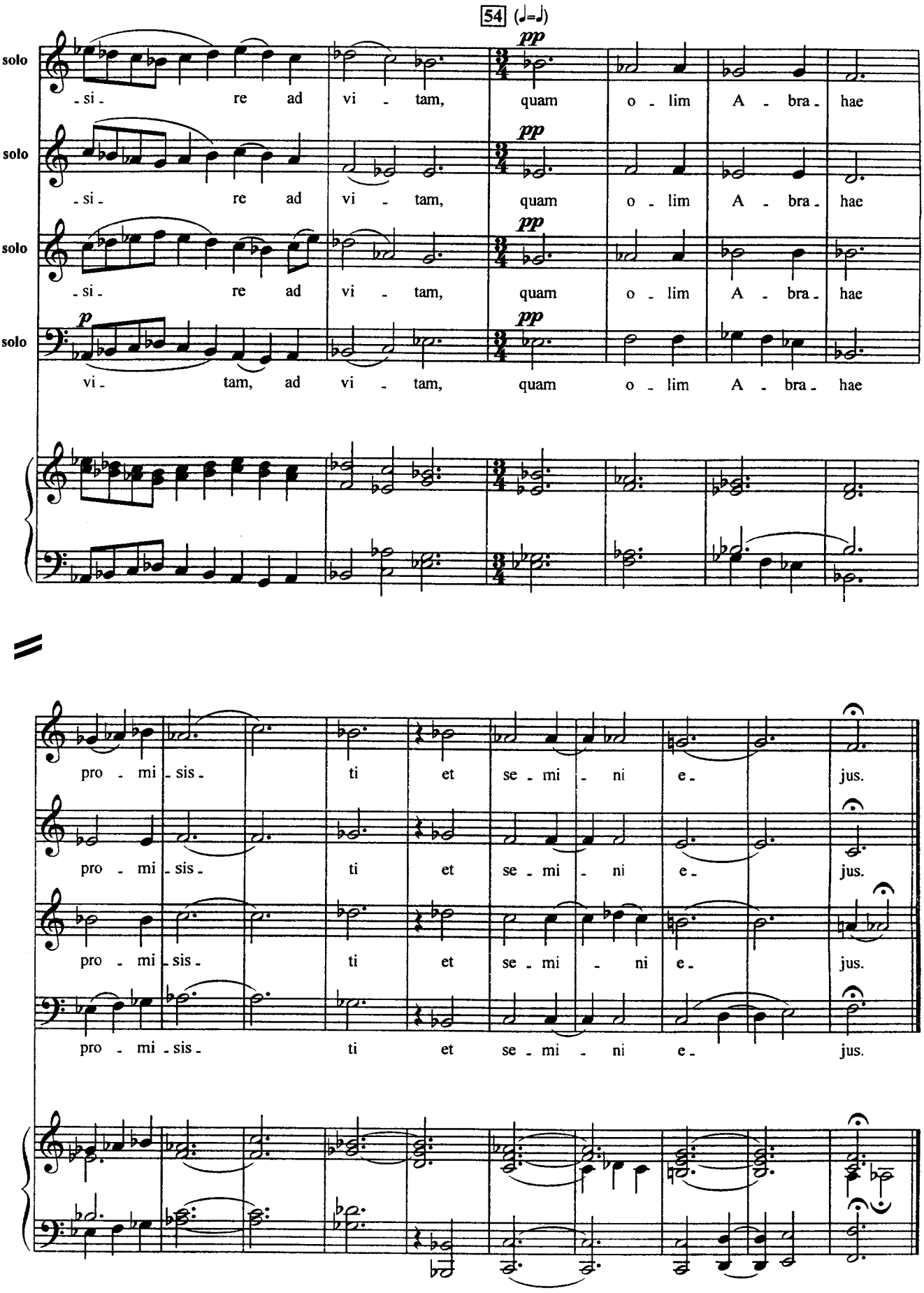

47
S. solo
-ni - um fi - de - li - um de -
-func - to - rum de poe -
-nis in - fer - ni, et de pro - fun - do la - cu!
48
Li - be - ra e - as de o - re le - o - nis!
Ne ab - sor - be - at e - as tar - ta - rus, ne ca - dant in ob - scu -


49
S. solo
p
- rum.
Sed sig - ni - fer
sanc - tus Mi - cha - el re - prae - sen - tet e -
p
- as in lu - cem sanc - tam:
quam o - lim A - bra - hae
pro - mi - sis - ti et se - mi - ni e - jus.

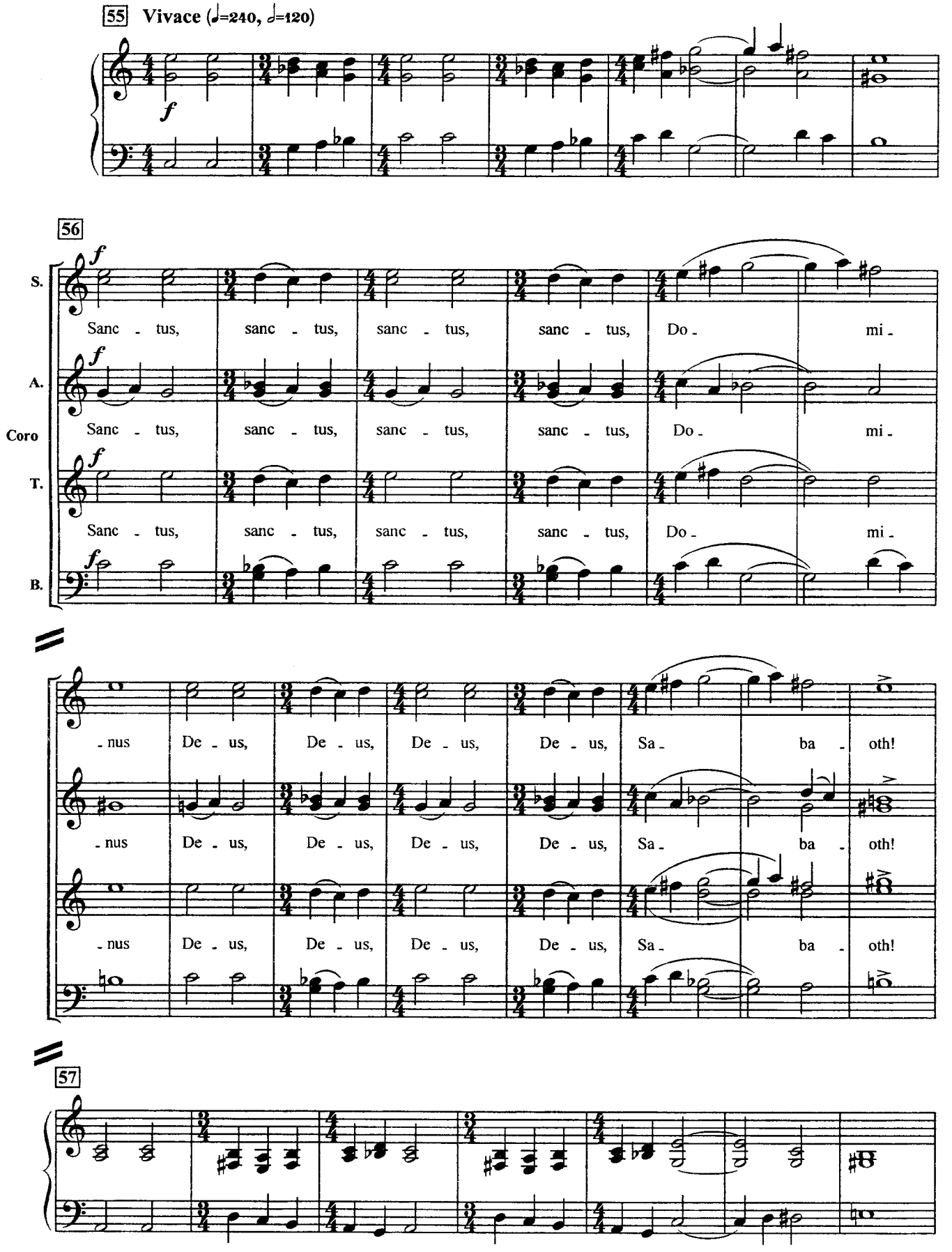
IX. Hostias

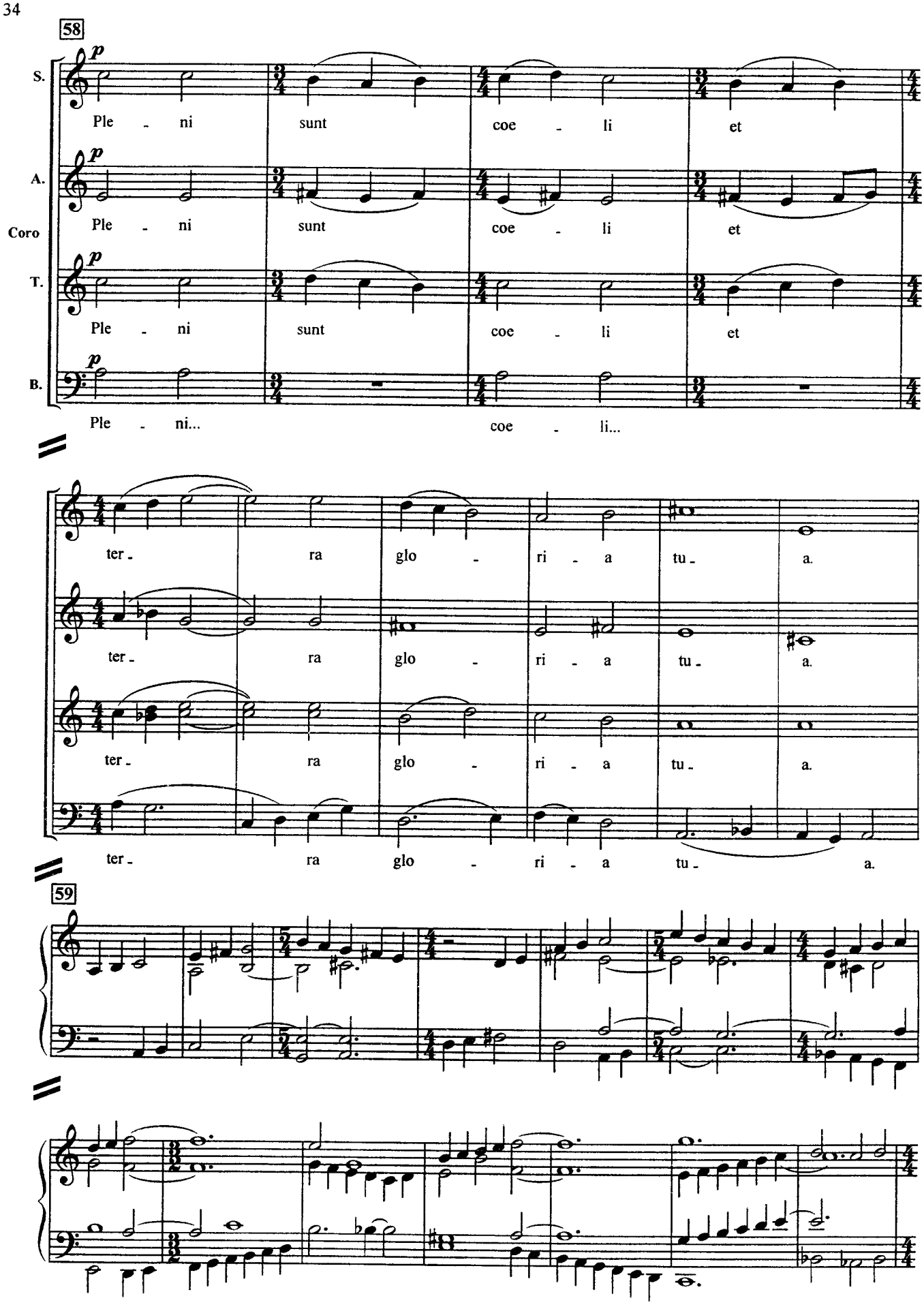

50 Moderato (♩=120)
f
51
S. solo
A. solo
T. solo
B. solo
mf
Tu sus - ci - pe
lau - dis of - fe - ri - mus.
Hos - ti - as et pre - ces ti - bi, Do - mi - ne,
52
p
pro a - ni - ma - bus il - lis qua - rum

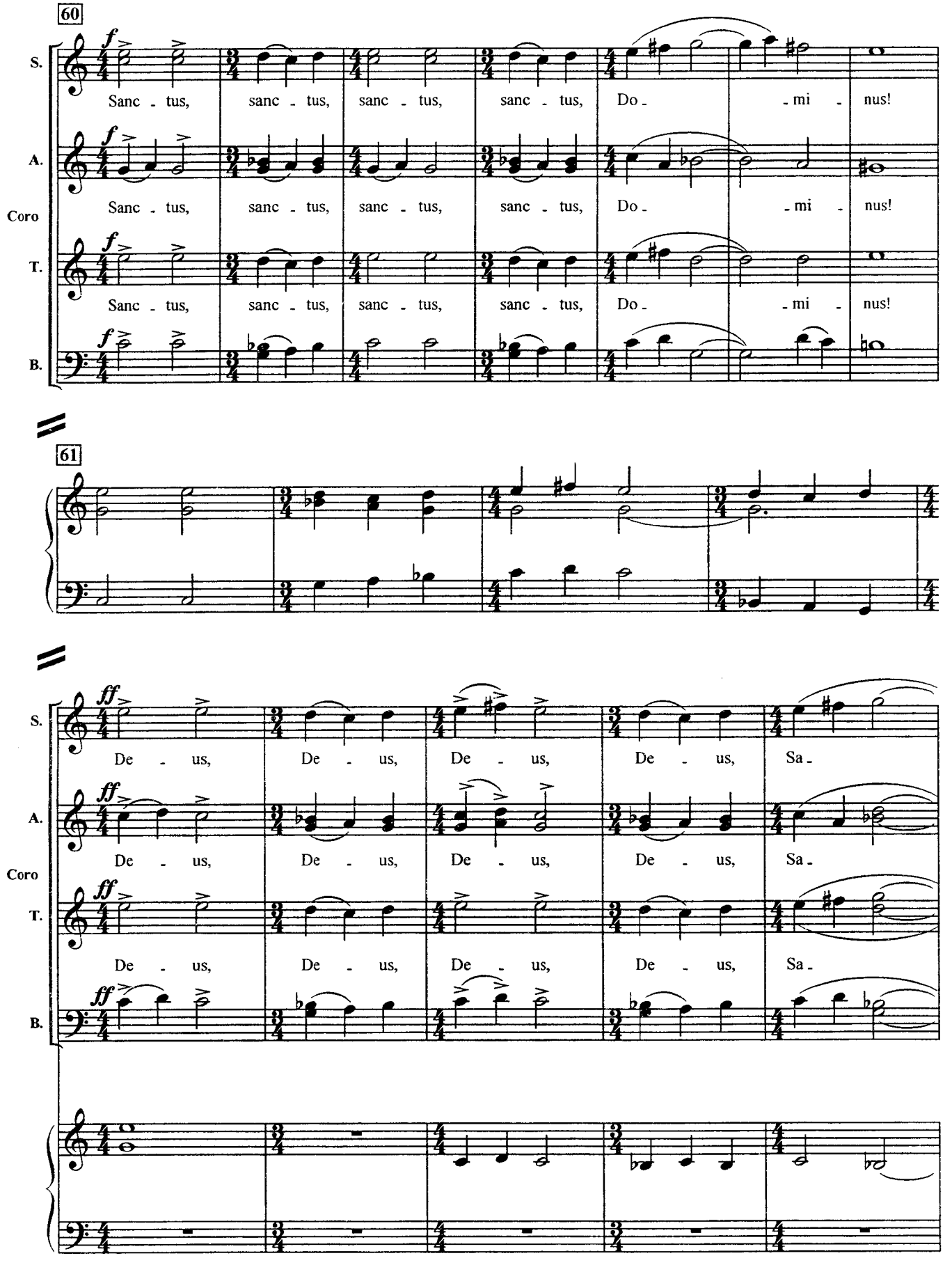

S. solo
ho - di - e me-mo - ri-am fa - ci - mus.
A. solo
ho - di - e me-mo - ri-am fa - ci - mus.
T. solo
p
ho - di - e me-mo - ri-am fa - ci - mus.
B. solo
p
ho - di - e me-mo - ri-am fa - ci - mus.
53
S. solo
p
Fac e-as, Do-mi-ne, de mor - te tran -
A. solo
p
Fac e - as, Do-mi-ne, de mor - te tran - si - re, de mor - te tran -
T. solo
p
de mor - te tran -

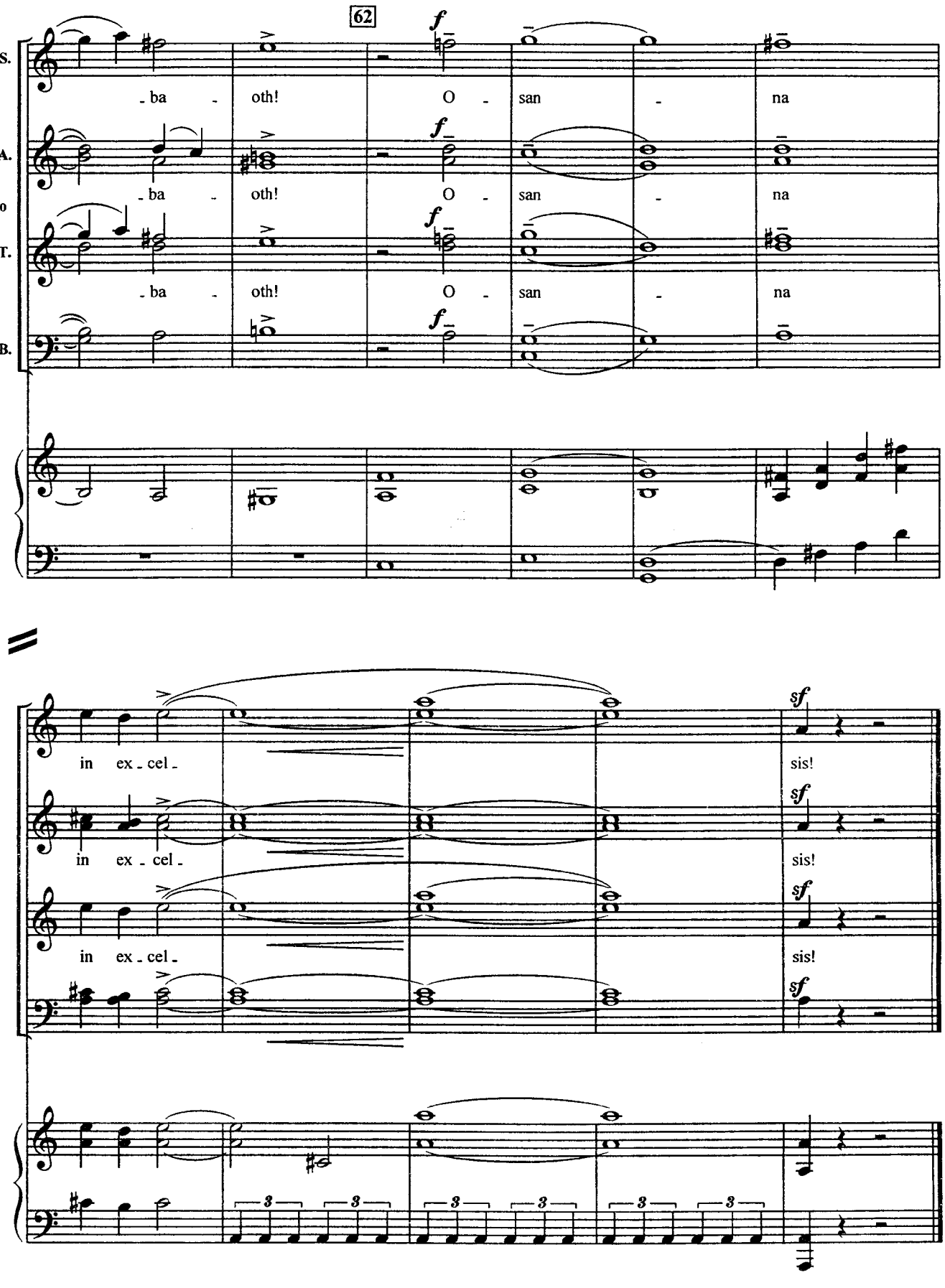

54 (𝅗𝅥=𝅗𝅥)
S. solo
A. solo
T. solo
B. solo
pp
p
-si- re ad vi - tam, quam o - lim A - bra - hae
vi - tam, ad vi - tam, quam o - lim A - bra - hae
pro - mi - sis - ti et se - mi - ni e - jus.

X. Sanctus


55 Vivace (♩=240, 𝅗𝅥=120)
f
56
S.
A.
Coro
T.
B.
Sanc - tus, sanc - tus, sanc - tus, sanc - tus, Do - mi -
- nus De - us, De - us, De - us, De - us, Sa - ba - oth!
57

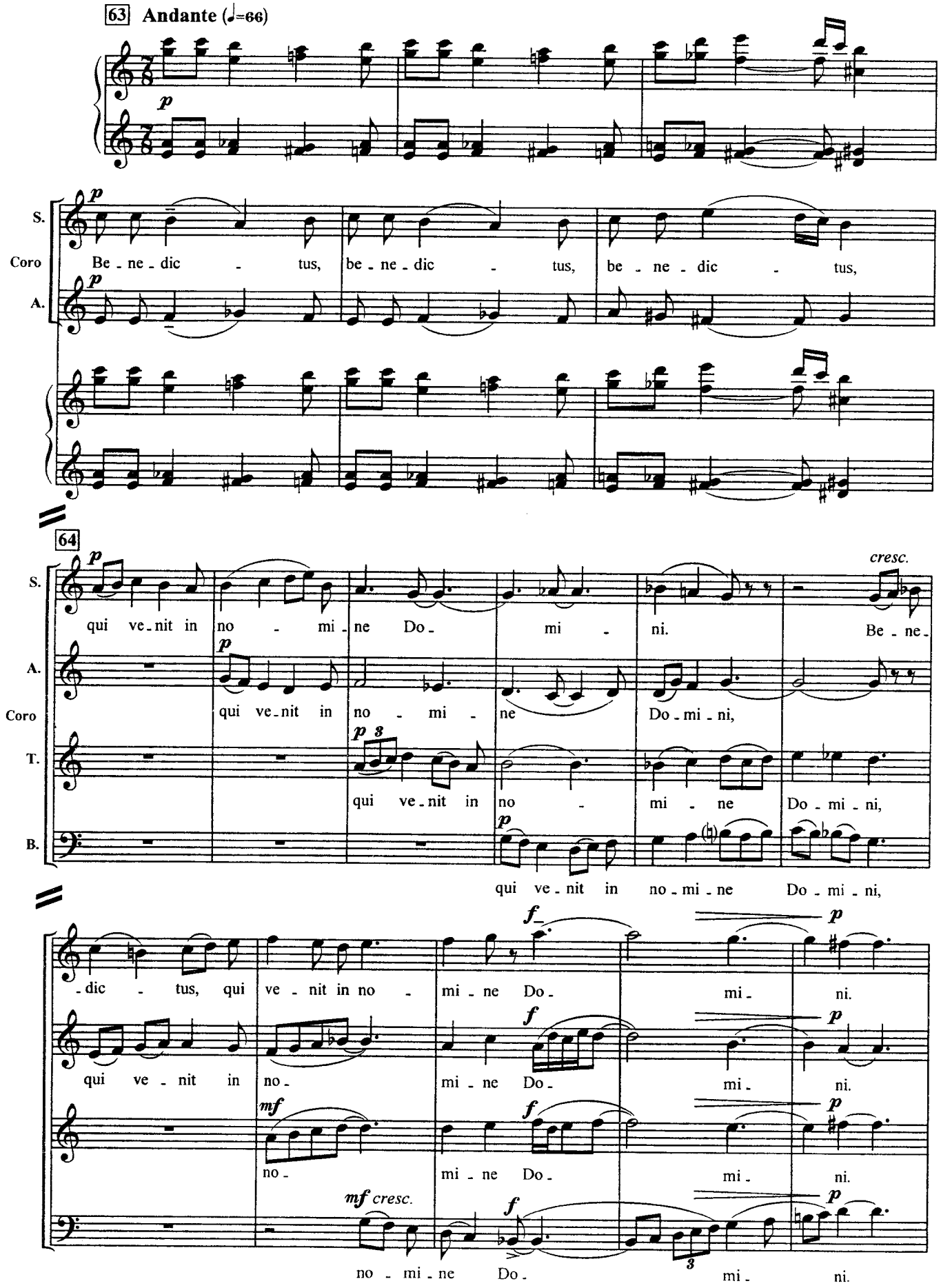

58
S.
A.
Coro
T.
B.
p
Ple - ni sunt coe - li et
Ple - ni...
coe - li...
ter - ra glo - ri - a tu - a.
59

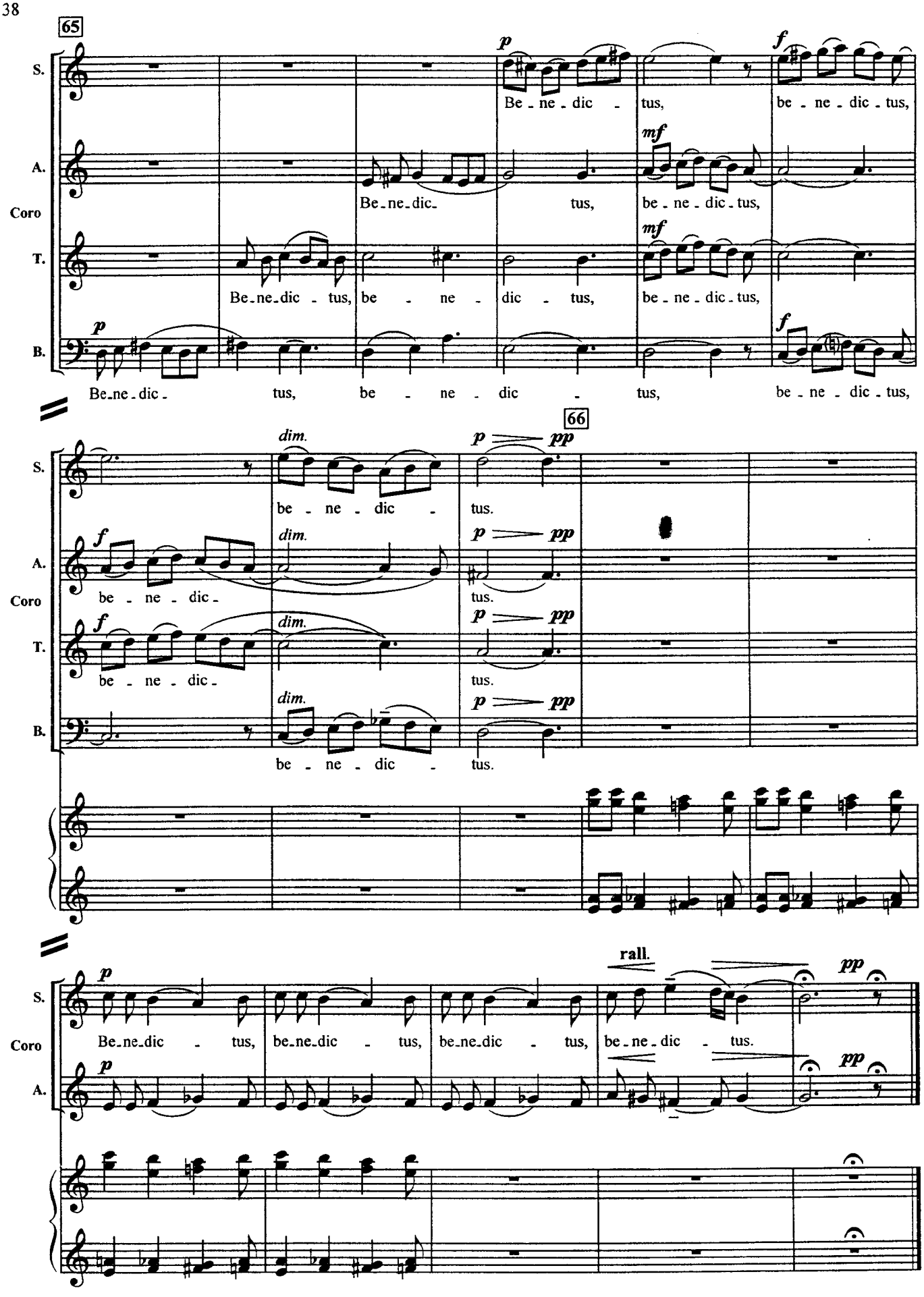

60
S.
A.
Coro
T.
B.
f
Sanc - tus, sanc - tus, sanc - tus, sanc - tus, Do - mi - nus!
61
ff
De - us, De - us, De - us, De - us, Sa -


62
S.
A.
Coro
T.
B.
- ba - oth! O - san - na
in ex - cel -
sis!
sf
3

XI. Benedictus

63 **Andante** (♩=66)




65
S.
A.
Coro
T.
B.
p
Be - ne - dic - tus,
f
be - ne - dic - tus,
mf
Be-ne-dic-
Be-ne-dic - tus,
be - ne - dic - tus,
66
dim.
pp
rall.

XII. Libera me

67 Lento (♩=60)

f

mf

Li - be - ra me, Do - mi - ne, de mor - te ae -

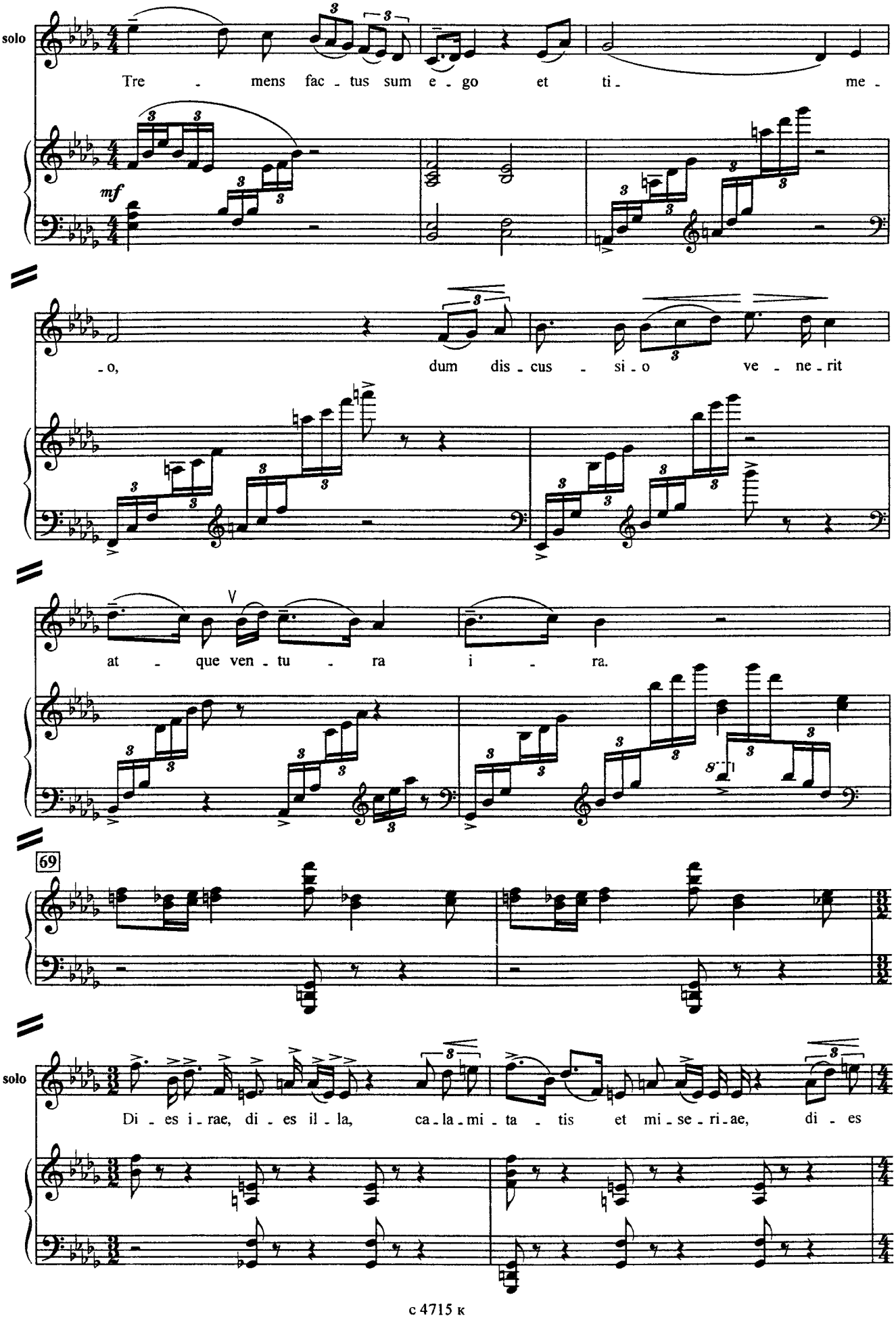
- ter - na, *p* in di - e il - la tre -

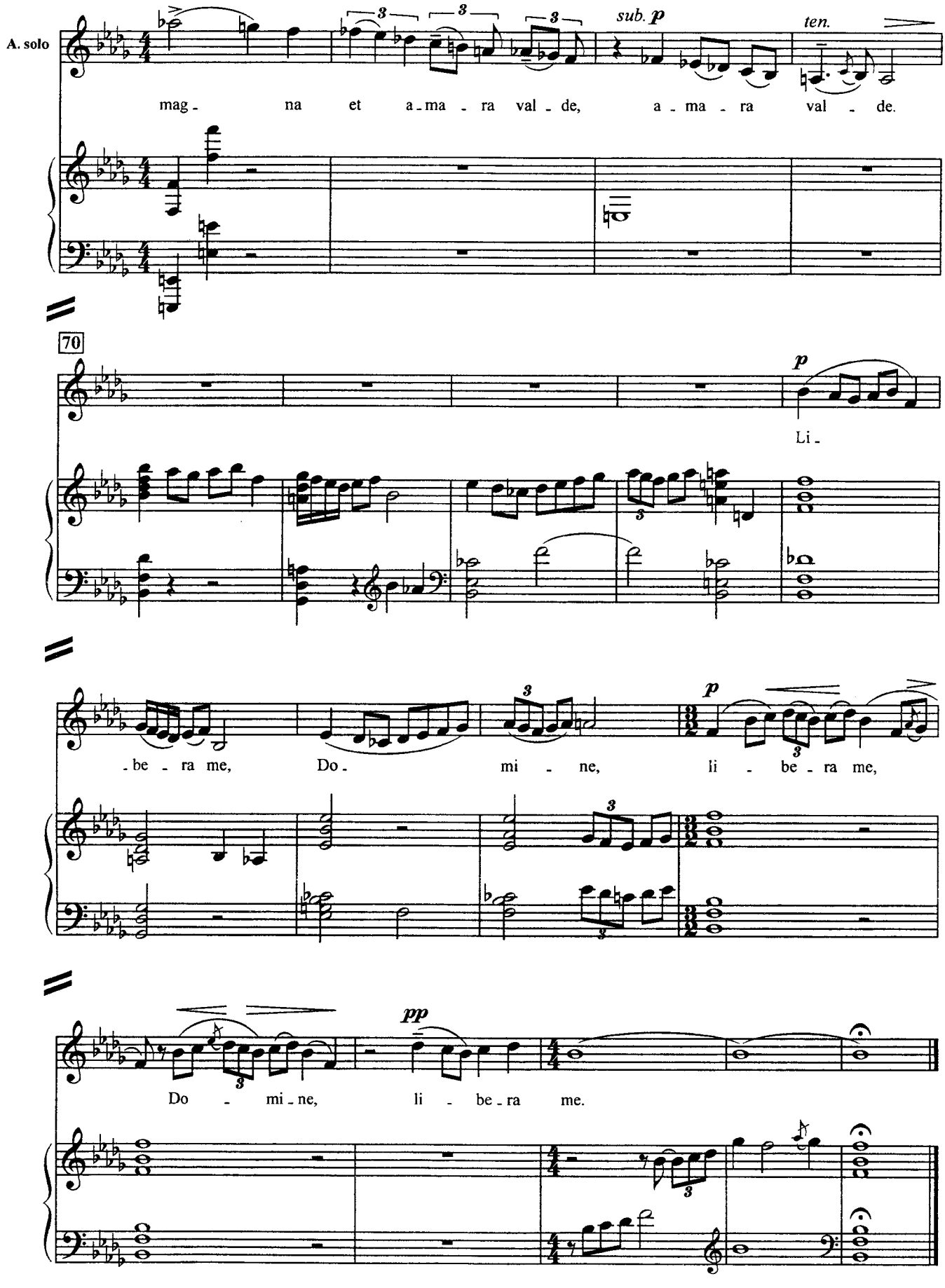
- men - da, *p* *cresc.* quan - do coe - li mo - ven - di sunt et ter - ra. *mf* Dum *f*

68

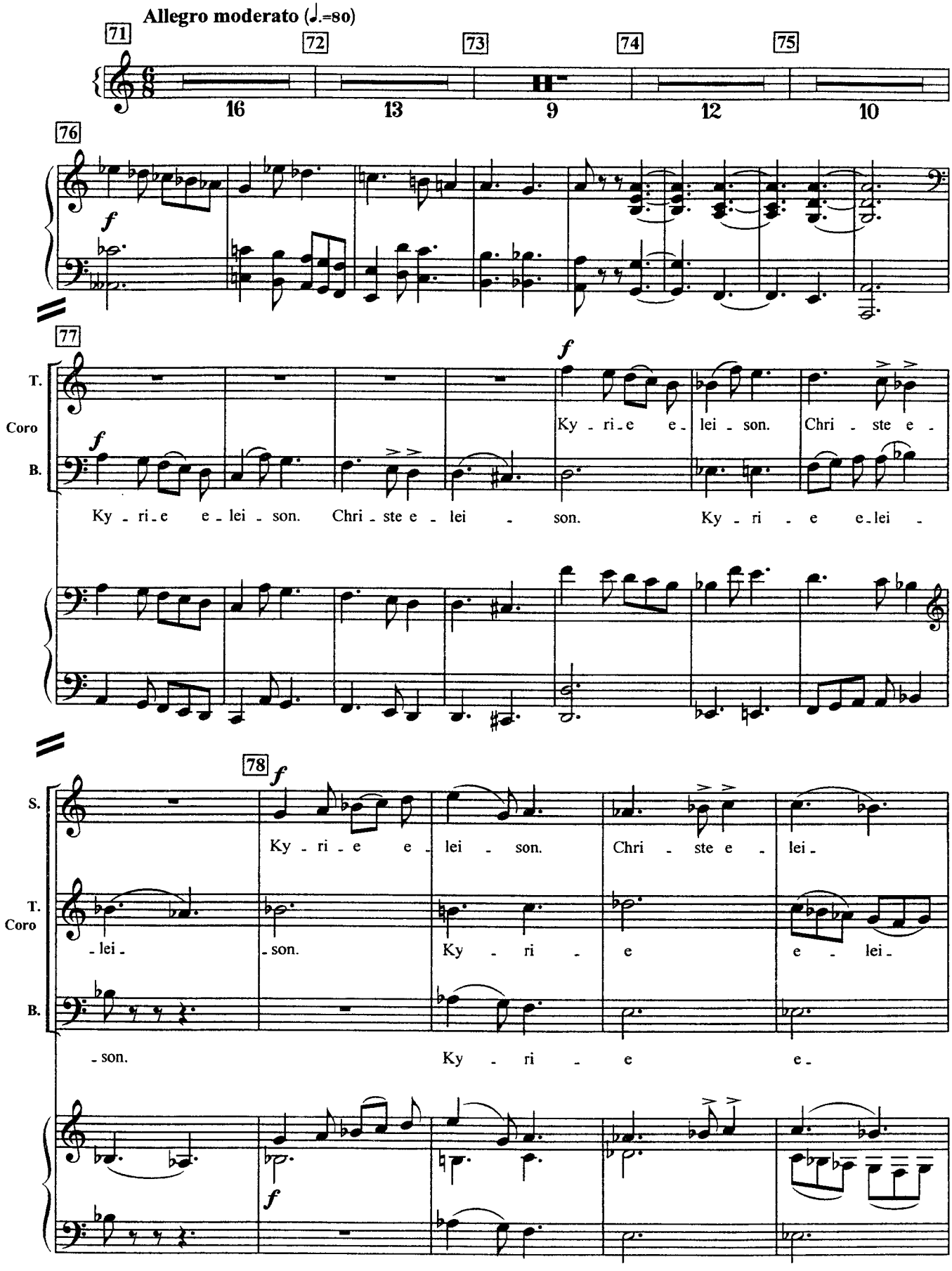
f

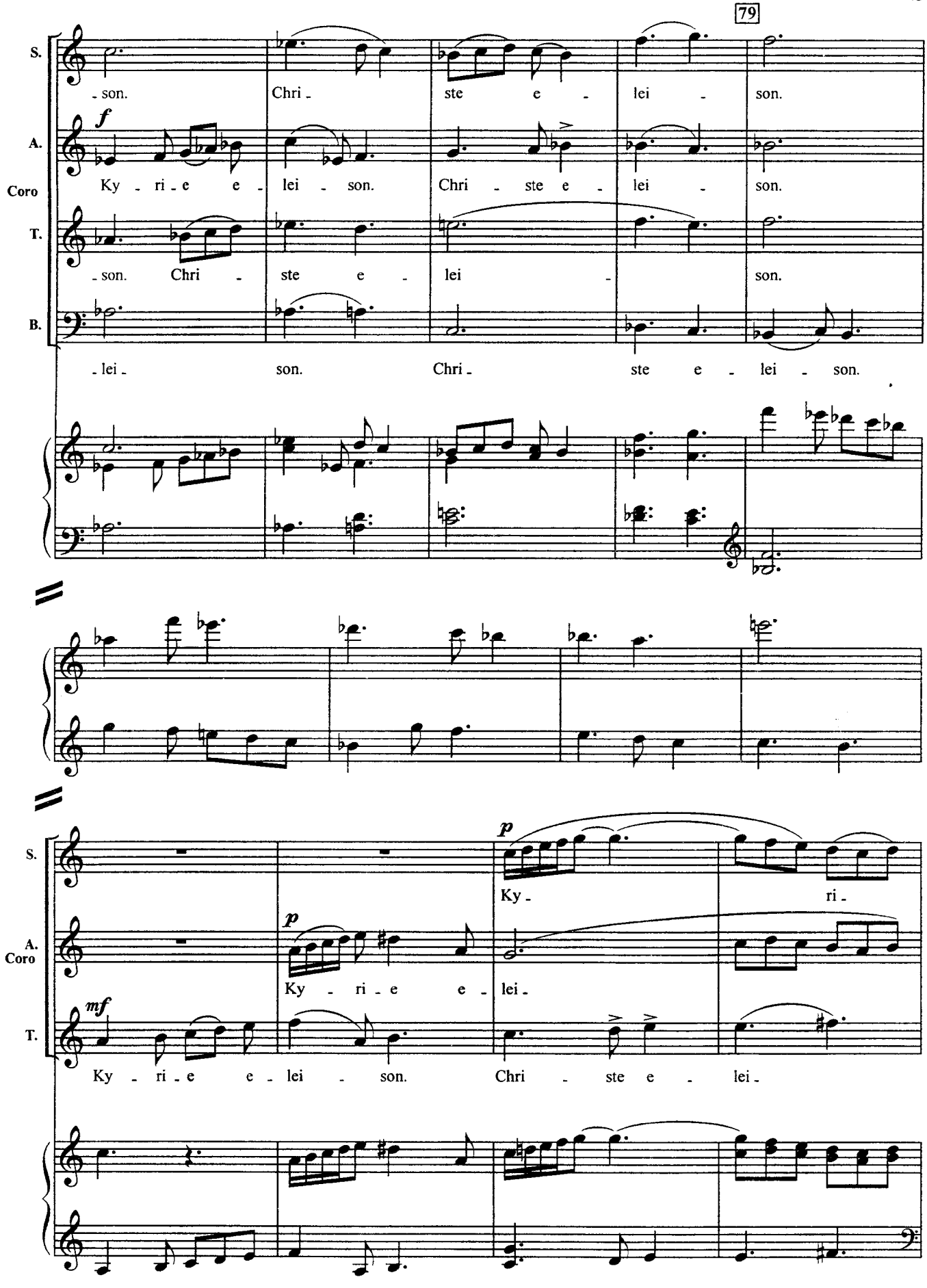
ve - ne - ris ju - di - ca - re sae - cu - lum per ig - nem.

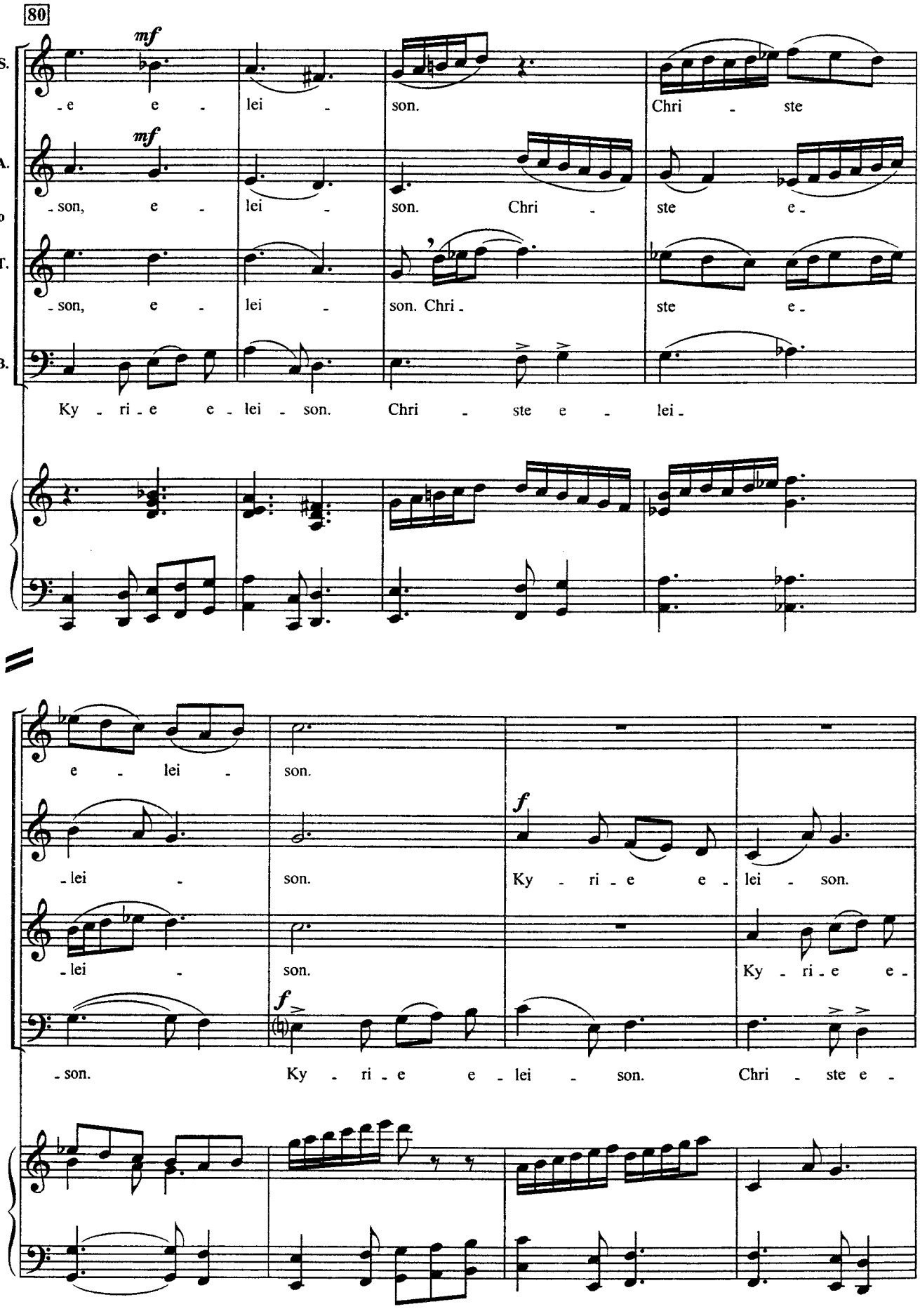

A. solo
Tre - mens fac - tus sum e - go et ti - me -
mf
- o, dum dis - cus - si - o ve - ne - rit
at - que ven - tu - ra i - ra.
69
A. solo
Di - es i - rae, di - es il - la, ca - la - mi - ta - tis et mi - se - ri - ae, di - es

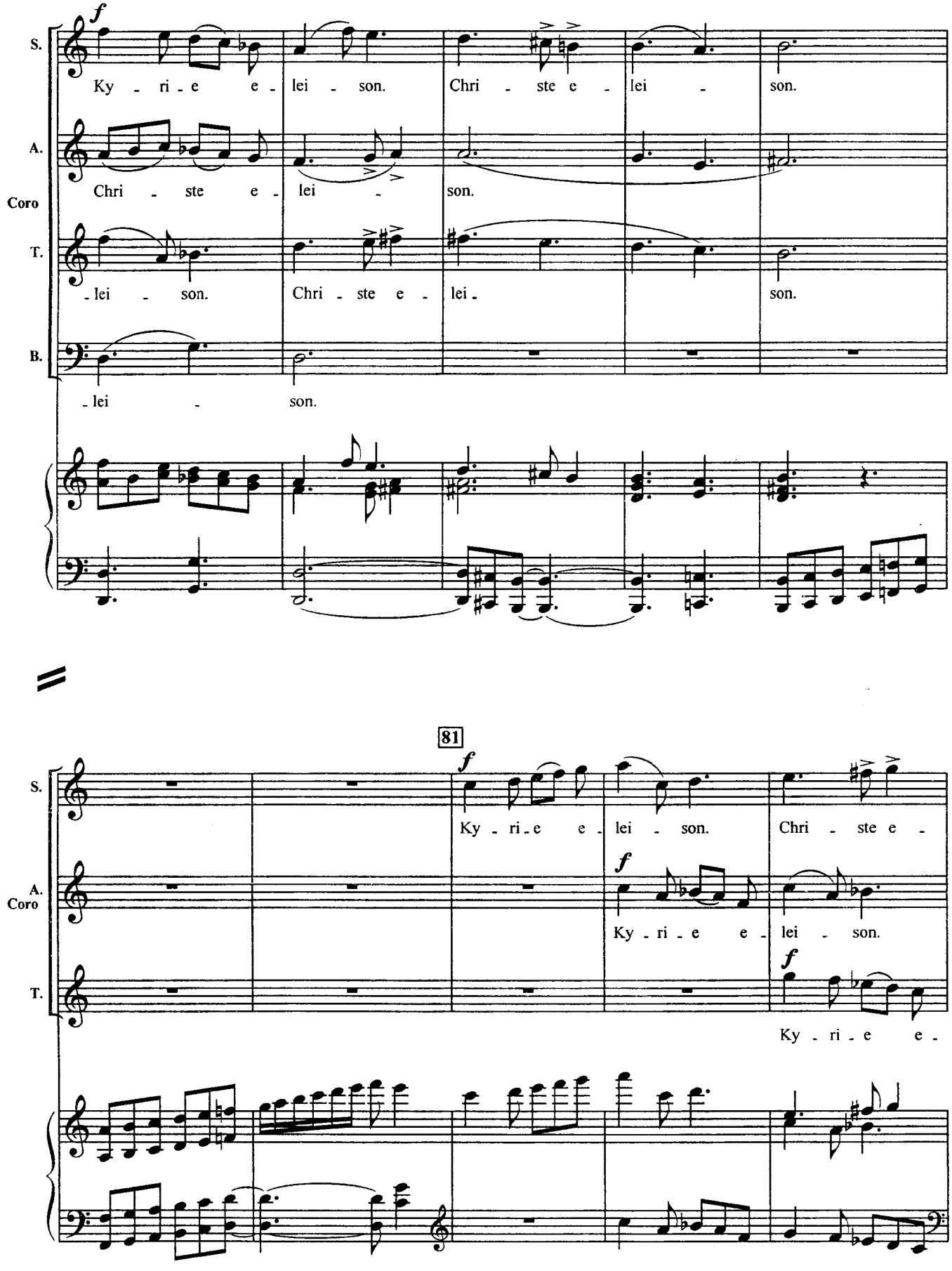

A. solo
sub. p
ten.
mag - na et a - ma - ra val - de, a - ma - ra val - de.
70
p
Li -
- be - ra me, Do - mi - ne, li - be - ra me,
pp
Do - mi - ne, li - be - ra me.

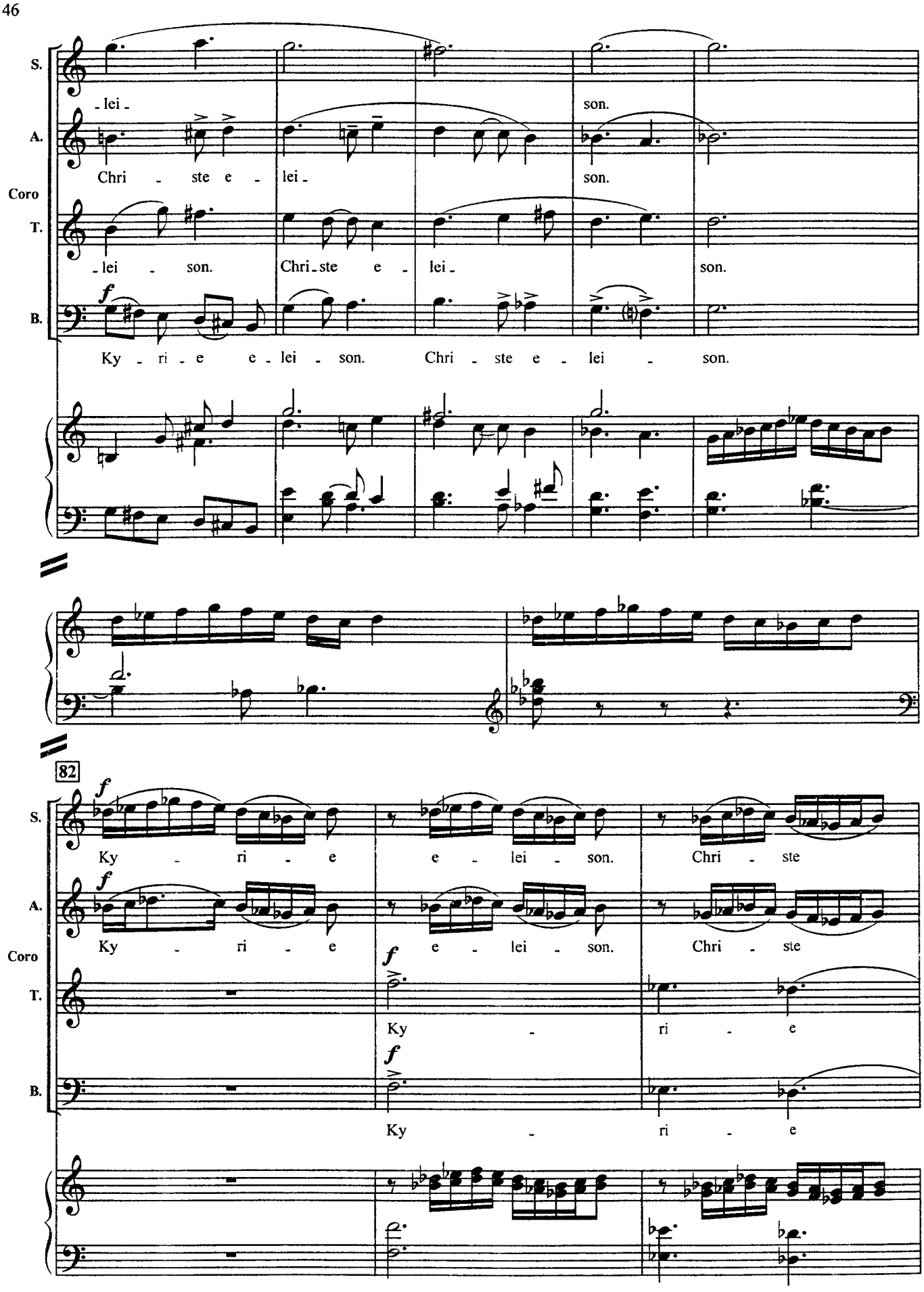
XIII. Kyrie eleison

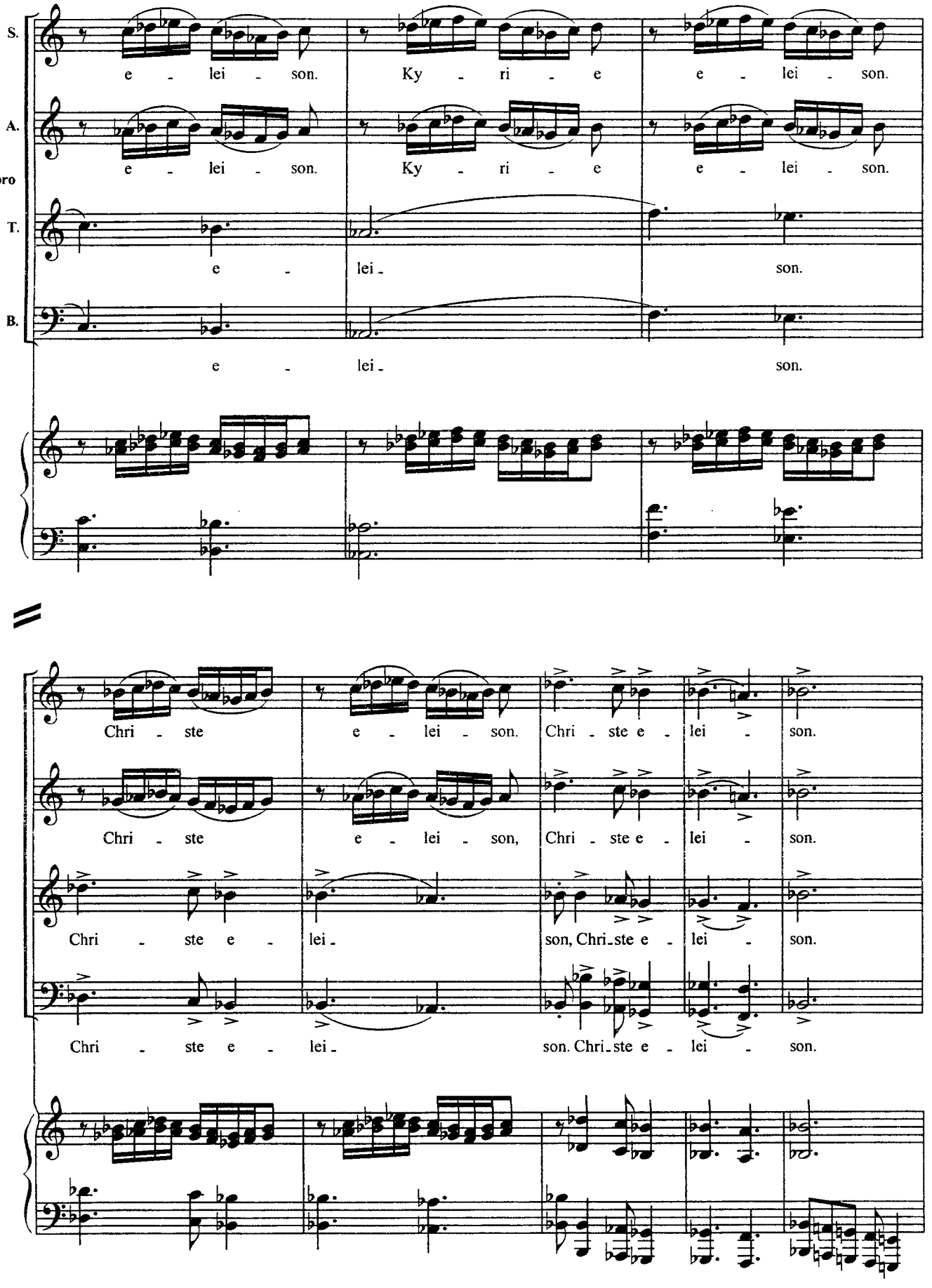


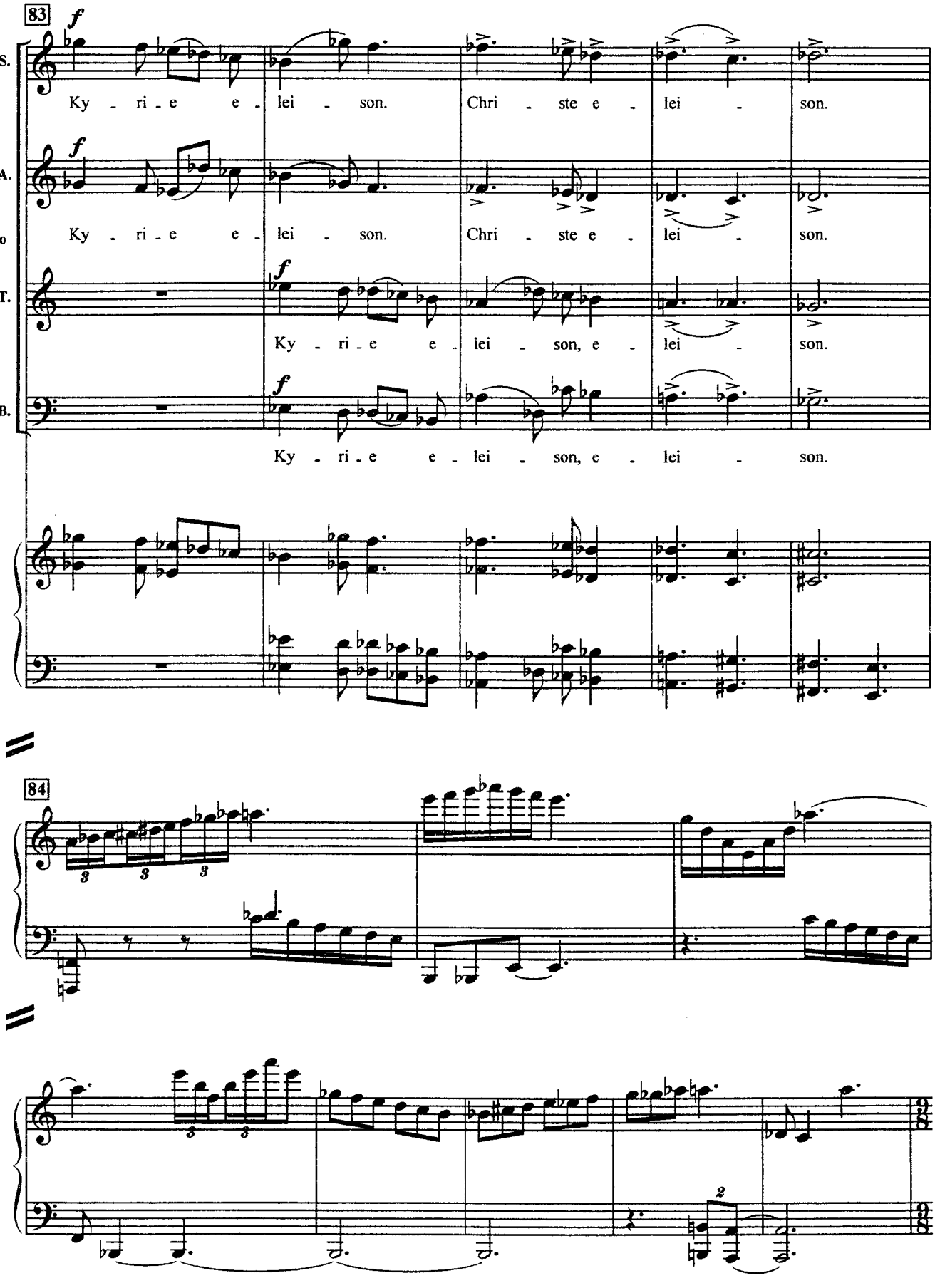

79
S.
A.
Coro
T.
B.
f
Ky - ri - e e - lei - son. Chri - ste e - lei - son.
- son. Chri - ste e - lei - son.
- lei - son. Chri - ste e - lei - son.
p
Ky - ri -
mf
Ky - ri - e e - lei - son. Chri - ste e - lei -

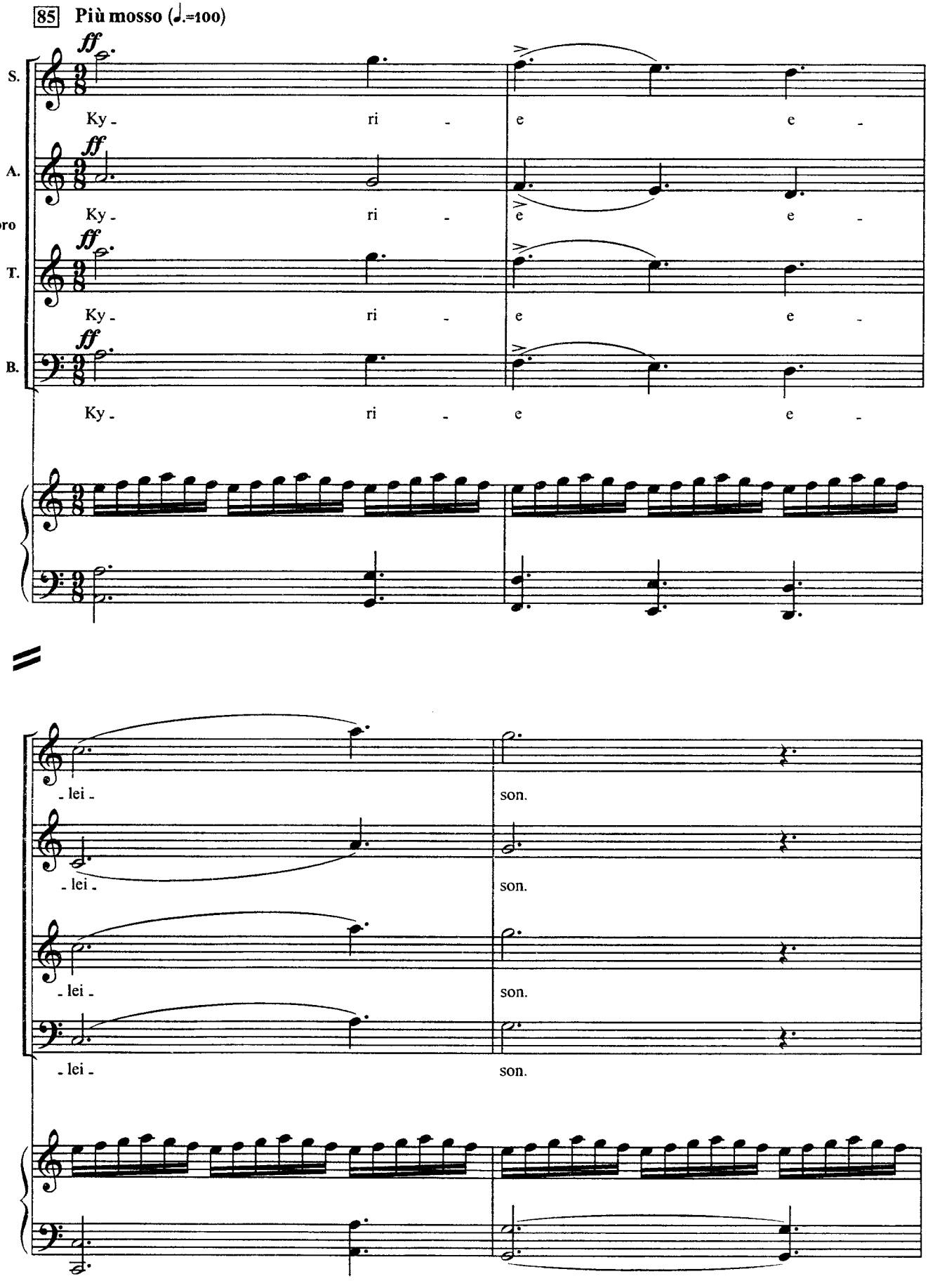

80
S.
A.
Coro
T.
B.
mf
-e e - lei - son. Chri - ste
mf
- son, e - lei - son. Chri - ste e -
- son, e - lei - son. Chri - ste e -
Ky - ri - e e - lei - son. Chri - ste e - lei -
e - lei - son.
- lei - son.
f
Ky - ri - e e - lei - son.
- lei - son.
Ky - ri - e e -
f
- son. Ky - ri - e e - lei - son. Chri - ste e -

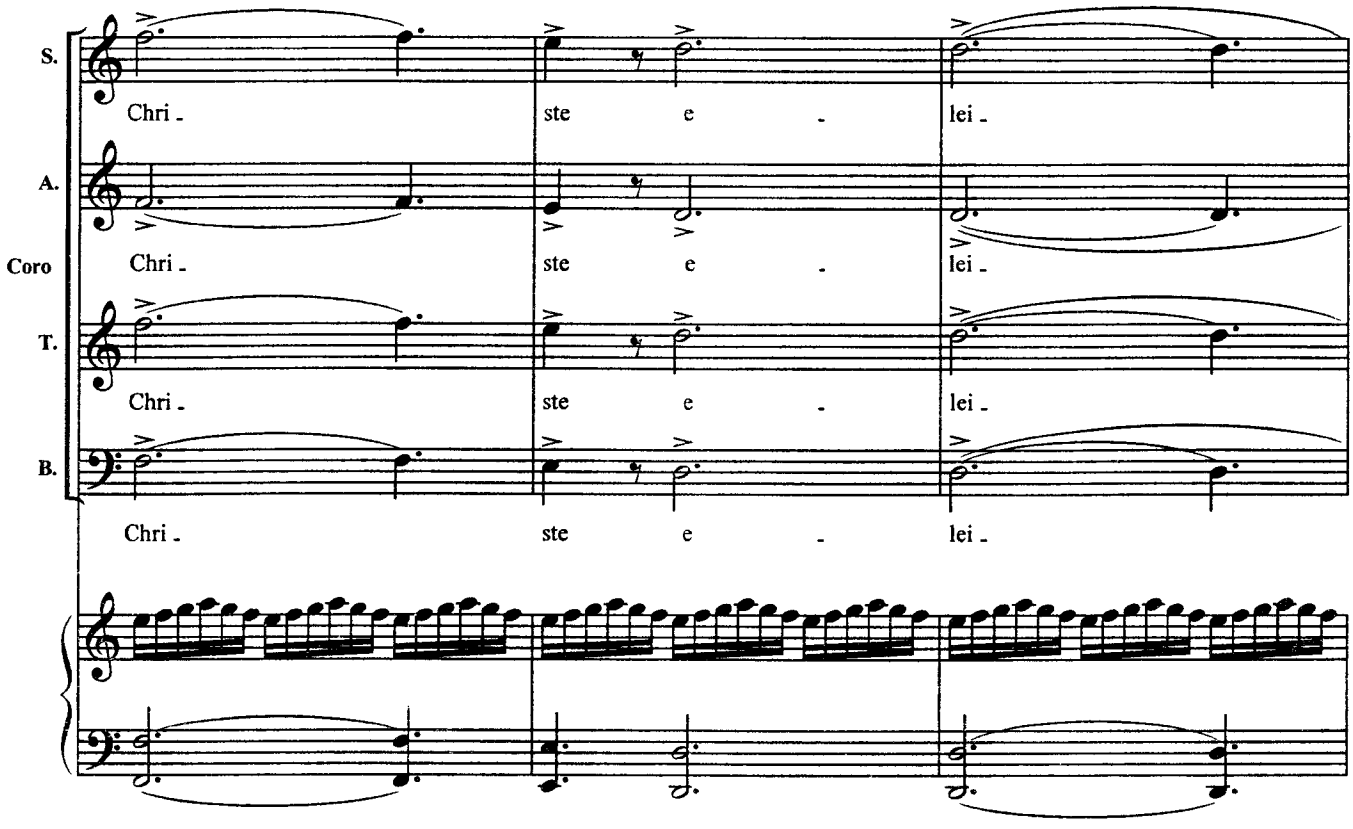

S.
A.
Coro
T.
B.
f
Ky - ri - e e - lei - son.
Chri - ste e - lei - son.
Chri - ste e - lei - son.
- lei - son.
Chri - ste e - lei - son.
- lei - son.
81
f
Ky - ri - e e - lei - son.
Chri - ste e -
f
Ky - ri - e e - lei - son.
f
Ky - ri - e e -

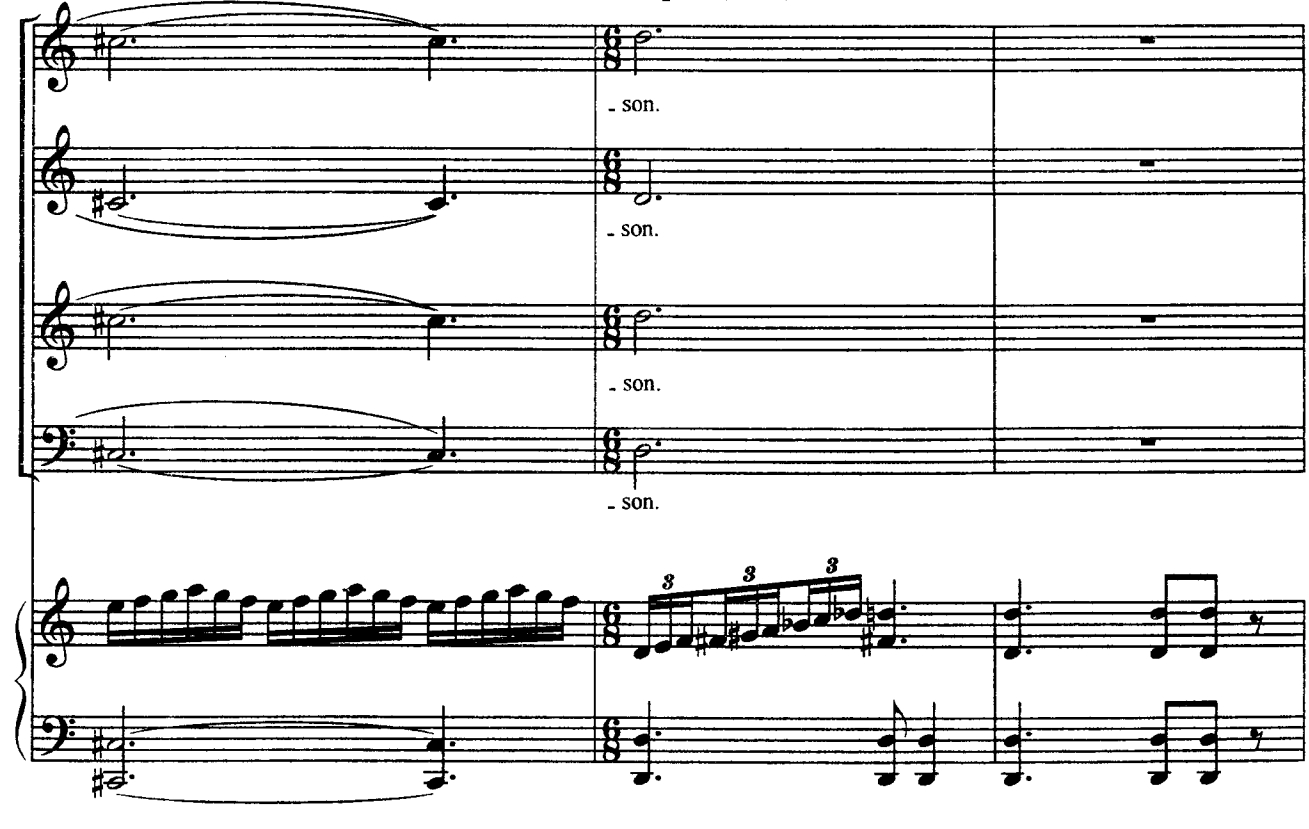

S.
A.
Coro
T.
B.
-lei-
son.
Chri - ste e - lei-
son.
-lei - son.
Chri-ste e - lei-
son.
f
Ky - ri - e e - lei - son.
Chri - ste e - lei - son.
82
f
Ky - ri - e
e - lei - son.
Chri - ste
Ky - ri - e
Ky - ri - e

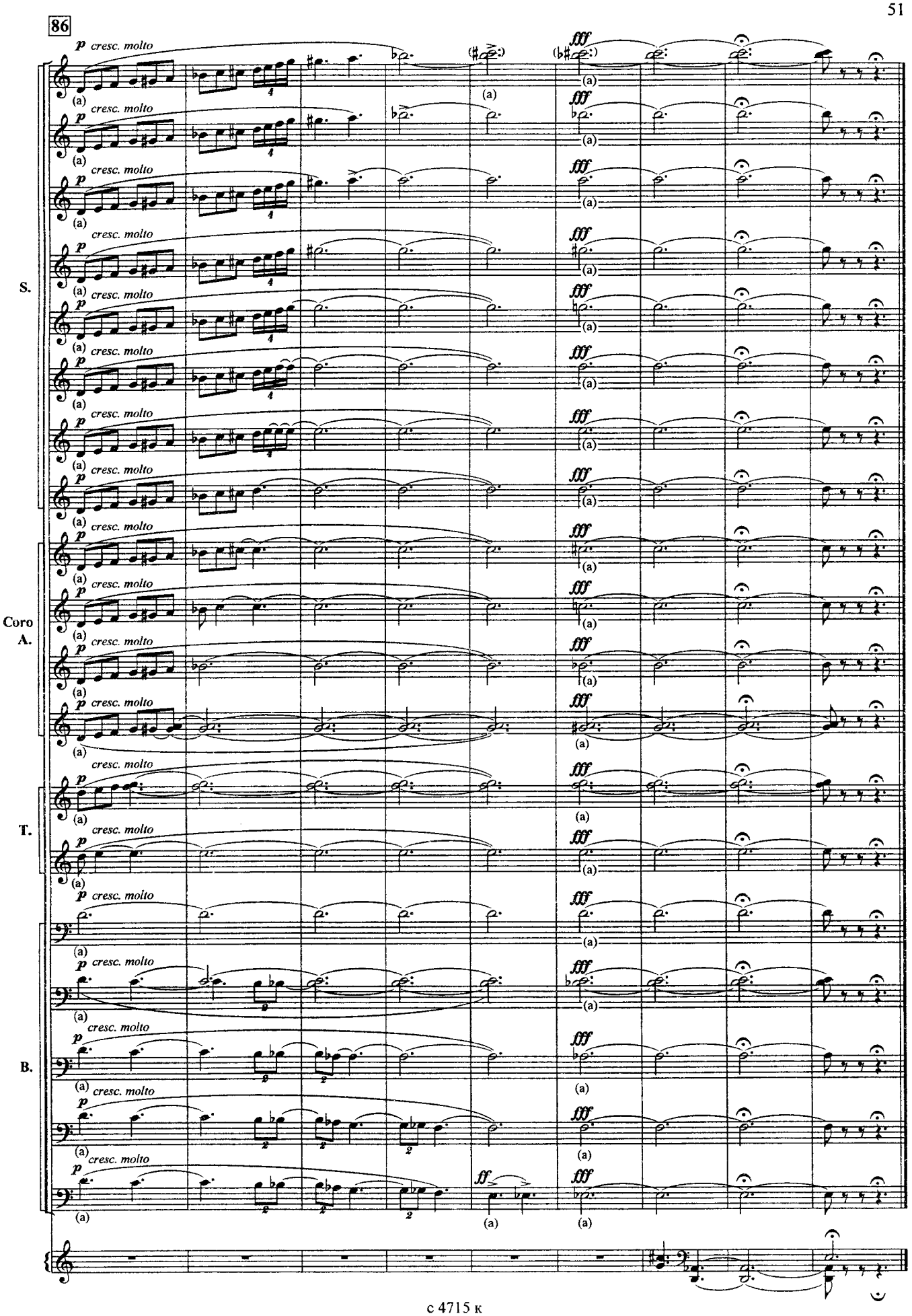

S.
e - lei - son. Ky - ri - e e - lei - son.
A.
Coro
e - lei - son. Ky - ri - e e - lei - son.
T.
e - lei - son.
B.
e - lei - son.
Chri - ste e - lei - son. Chri - ste e - lei - son.
Chri - ste e - lei - son, Chri - ste e - lei - son.
Chri - ste e - lei - son, Chri - ste e - lei - son.
Chri - ste e - lei - son. Chri - ste e - lei - son.


83
f
S.
Ky - ri - e e - lei - son. Chri - ste e - lei - son.
A.
Coro
Ky - ri - e e - lei - son. Chri - ste e - lei - son.
T.
Ky - ri - e e - lei - son, e - lei - son.
B.
Ky - ri - e e - lei - son, e - lei - son.
84

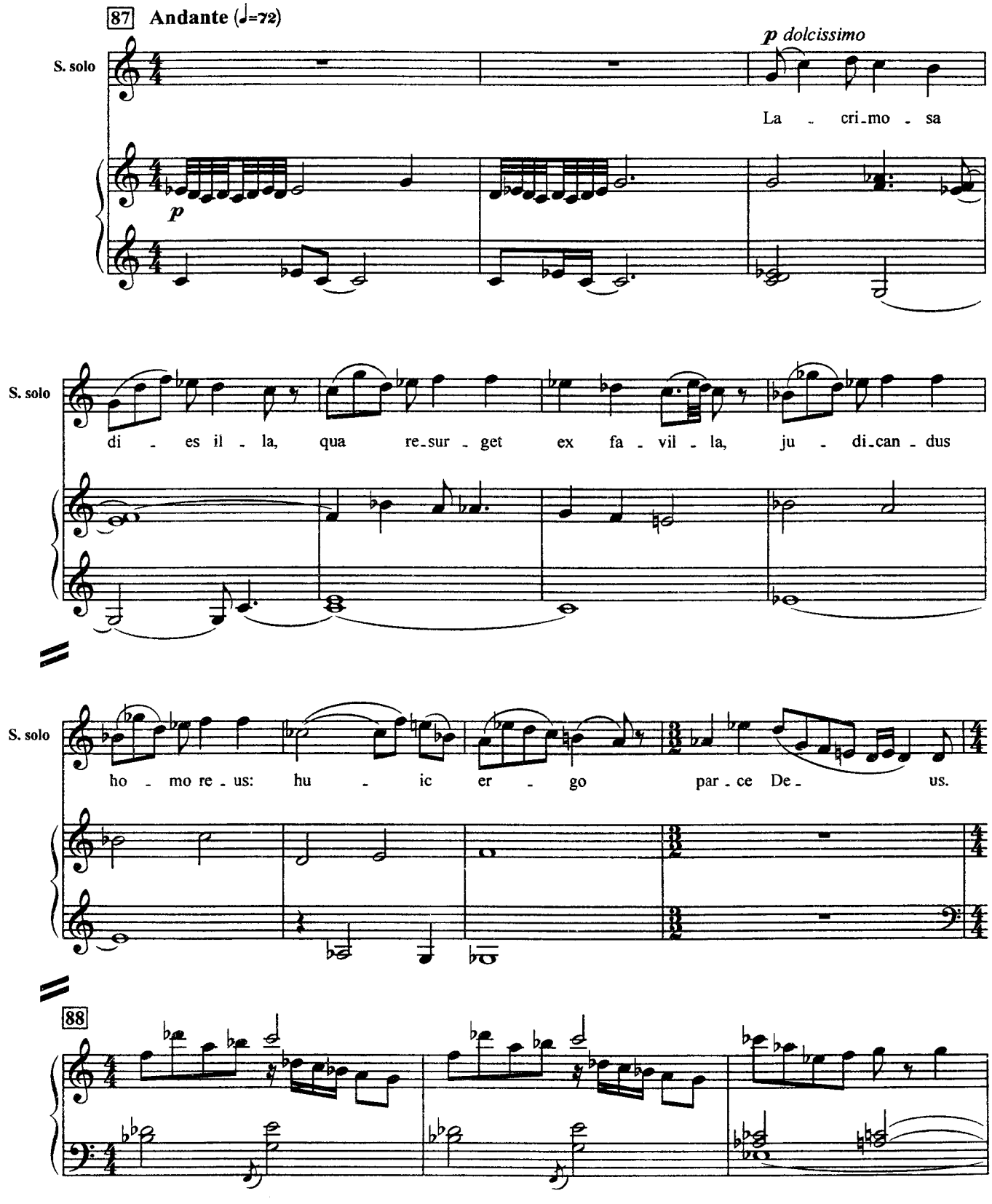

85 Più mosso (♩.=100)
S.
A.
Coro
T.
B.
ff
Ky - ri - e e -
- lei -
son.

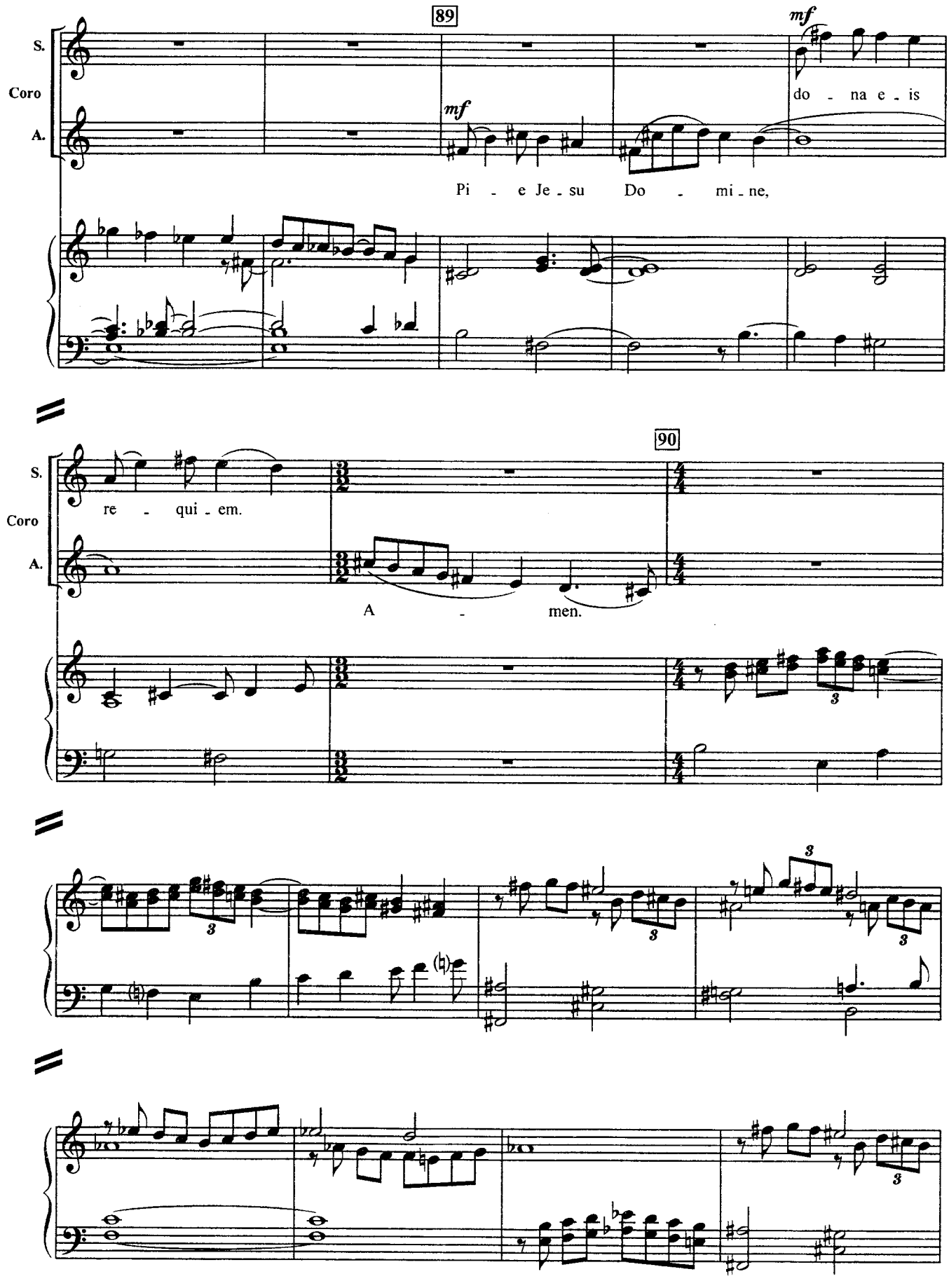

S.
A.
Coro
T.
B.
Chri - ste e - lei -

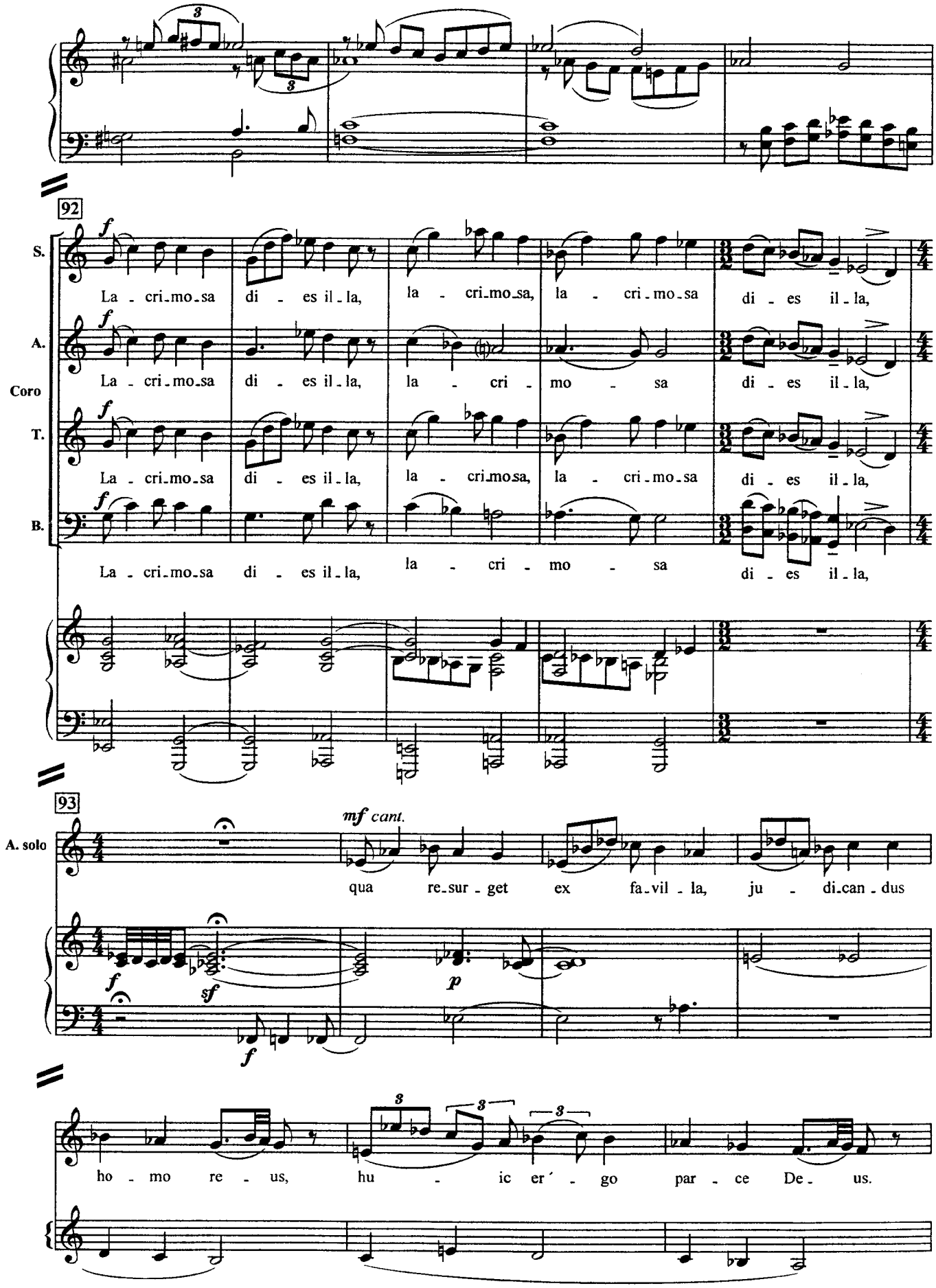

Tempo I (♩.=80)
- son.
- son.
- son.
- son.
3
3
3

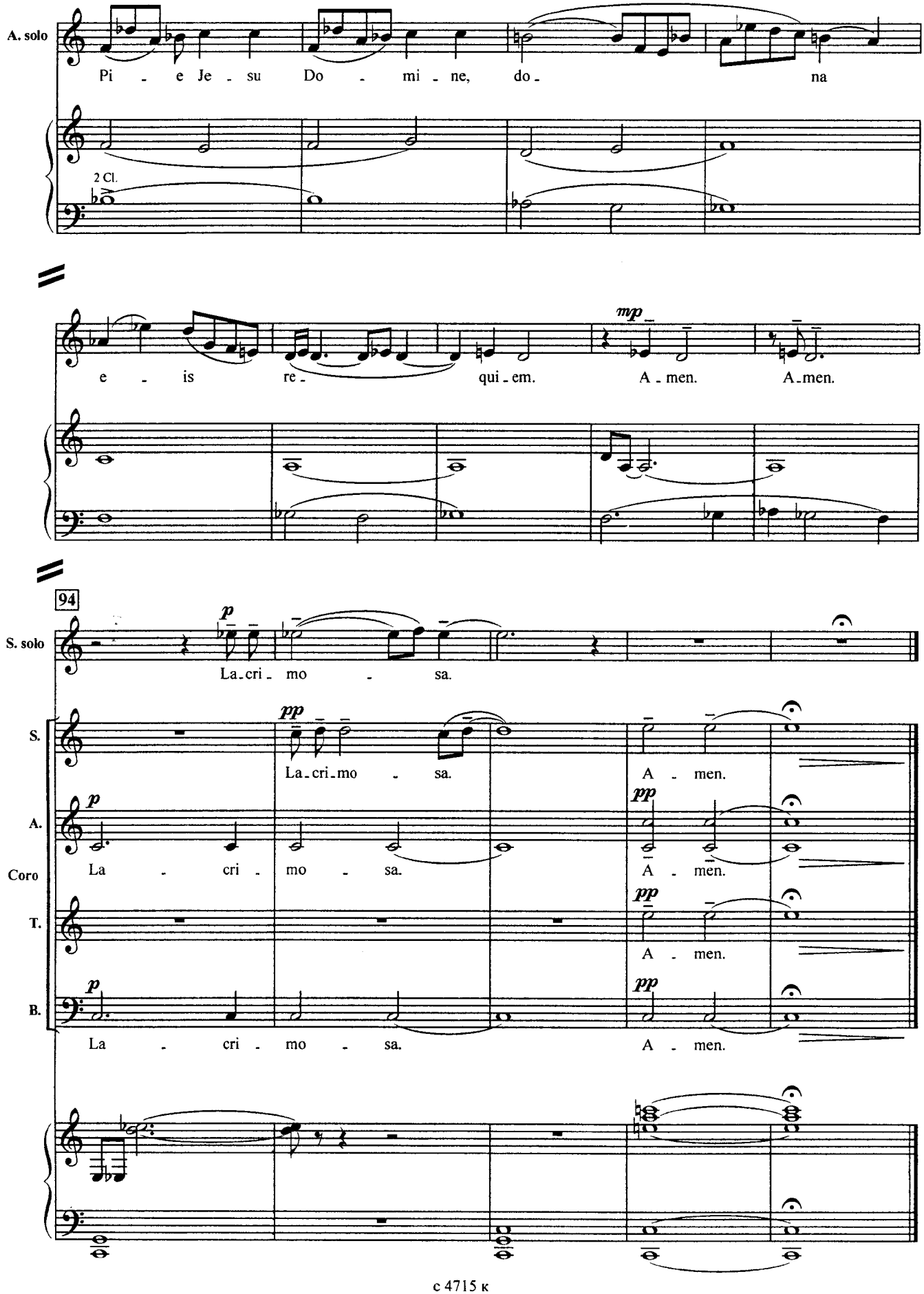

86
S.
Coro
A.
T.
B.
p cresc. molto
fff
ff
(a)

XIV. Lacrimosa




89
mf
S.
Coro
A.
mf
Pi - e Je - su
do - na e - is
Do - mi - ne,
90
re - qui - em.
A - men.


92
S.
La - cri-mo-sa di - es il-la, la - cri-mo-sa, la - cri-mo-sa di - es il-la,
A.
Coro
La - cri-mo-sa di - es il-la, la - cri - mo - sa di - es il-la,
T.
La - cri-mo-sa di - es il-la, la - cri-mo-sa, la - cri-mo-sa di - es il-la,
B.
La - cri-mo-sa di - es il-la, la - cri - mo - sa di - es il-la,
93
A. solo
mf cant.
qua re-sur-get ex fa-vil-la, ju - di-can-dus
ho - mo re - us, hu - ic er´ - go par - ce De- us.


A. solo
Pi - e Je - su Do - mi - ne, do - na
2 Cl.
e - is re - qui - em. A - men. A - men.
94
S. solo
La - cri - mo - sa.
S.
La - cri - mo - sa.
A - men.
A.
La - cri - mo - sa.
A - men.
Coro
T.
A - men.
B.
La - cri - mo - sa.
A - men.

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Сергей Михайлович Слонимский

РЕКВИЕМ

для солистов, смешанного хора
и симфонического оркестра

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