379
N81
No. 4128

# ALTO REQUIEM

THESIS

Presented to the Graduate Council of the
North Texas State University in Partial
Fulfillment of the Requirements

For the Degree of

MASTER OF MUSIC

By

Samuel Harper Bailey, B. M.
Denton, Texas

August, 1970

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# CHAPTER I

## DISCUSSION AND ANALYSIS

Alto Requiem is a requiem mass for contralto, chorus, and organ. It is divided into nine movements: (1) "Miserere," organ, (2) "Requiem Aeternam," contralto solo, (3) "Kyrie," chorus, (4) "Dies Irae," chorus, (5) "Lacrimosa," contralto solo, (6) "Sanctus," chorus, (7) "Agnus Dei," contralto solo and chorus, (8) "Libera Me," contralto solo and chorus, and (9) "In Paradisum," contralto solo and chorus.

Several unifying elements have been used throughout the composition. Most of the homophonic texture is limited to quartal and secundal structures. The melodic material is also predominantly quartal and secundal. Key relationships between and within movements are limited to related major and minor modes, modes a major or minor second apart, and modes a fourth apart.

Further unity is achieved by employing motives from the chants of the Roman Missa pro defunctis. These chants are used in the vocal lines as well as in the organ accompaniment.

Contralto voice was chosen for the solo because of the deep, mellow, and rich texture of the low tessitura and the solid, rich texture of the high tessitura. These two qualities enhance the intense emotions inherent in the text of the Missa pro defunctis.

The text of the mass has a variety of moods. There are petitions for assistance, eternal rest, mercy, and deliverance from everlasting death found in movements one, two, three, seven, eight, and nine. The "Sanctus," movement six, is an open declaration of praise to God. For the "Dies Irae" and "Lacrimosa," movements four and five, a mood of fear and dread is stated in the text.

## I. Miserere

The "Miserere" is a petition for the departed soul to be met by saints and angels of the Lord. By using an ostinato bass rhythm with the chords above leading toward the chant statement in measure 12, a mood of unrest is presented. This unrest is further achieved in the development of the chant motive in measures 13-34.

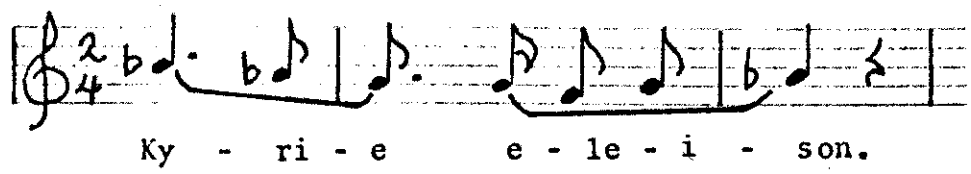
## II. Requiem Aeternam

In the "Requiem Aeternam," a petition for eternal rest is set forth. The contralto line with the thin accompaniment reveals this plea. As the words take on

a new feeling of promise, the character of the vocal line changes from stepwise motion to larger interval leaps. The dynamics gradually increase and a higher tessitura is utilized. The repetition of the A section returns the mood of the movement to one of desperation.

## III. Kyrie

Again the text states a petition for mercy. The intense emotional state found at the end of this movement is achieved by use of dynamics, complexity of melodic line, tempo, and accompaniment patterns. The dynamic build-up is as follows: ppp - mp - mf - mp - mf - f - ff - fff. The melodic line for the first "Kyrie" is legato with stepwise movement, and the text is spread over two measures.



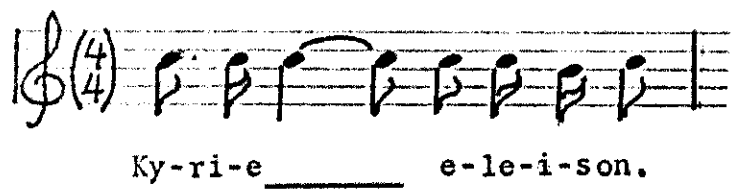

Ex. 1--First "Kyrie" theme

The "Christe" theme is still legato, but the melodic contour expands to include larger interval leaps.

Accents on the syllables differ from the accents in the preceding "Kyrie."

Ex. 2--"Christe" theme

The melodic contour of the second "Kyrie" has very little shape since the repeated pattern is interrupted only once with a lower neighbor tone. The words are stated in one measure rather than in two as in the first "Kyrie" and the "Christe" themes.




Ex. 3--Second "Kyrie" theme

The tempo marking at the beginning of the movement is ♩ =100. The next tempo change occurs in measure 101 at the entrance of the second "Kyrie." The arpeggiated quartal organ accompaniment and the organ registration aid in changing the tempo before this second entrance.

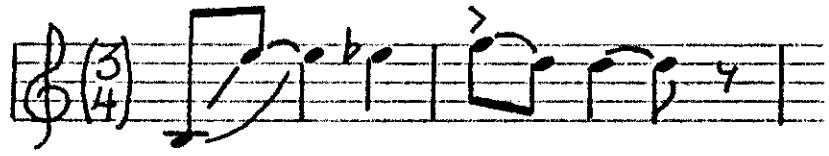
## IV. Dies Irae

This movement is through-composed with the "Dies Irae" motive used repeatedly. The text for this movement reflects a mood of fear and dread. This is accomplished in the music by the melodic contour of the accompaniment and vocal line. The vocal parts enter sotto voce, enhancing the mysterious feeling prevalent in this movement.

A restful contrast to the "Dies Irae" motive occurs in measure 8 with the soprano entrance. Another restful section occurs in the vocal parts, measures 36-38. The use of half notes establishes this mood, only to have this mood interrupted by the feeling of unrest in the organ accompaniment that follows.

## V. Lacrimosa

The quartal chords and ostinato bass rhythm of the organ accompaniment create a mood of sorrow. The contralto solo colors the mournful words by a leap of an eleventh at the beginning of each motive.



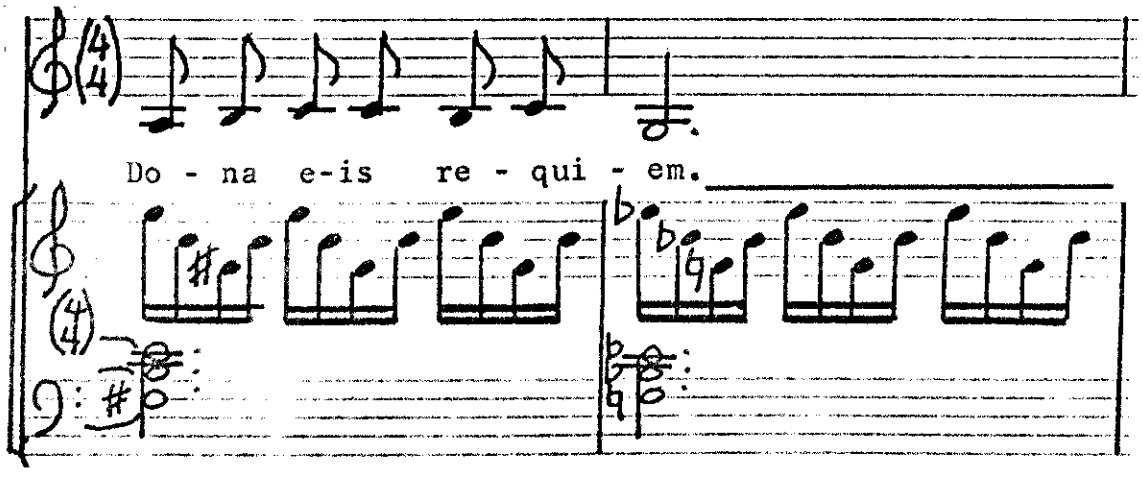

Ex. 4--Contralto motive

## VI. Sanctus

In accordance with the text's praise of God, the "Sanctus" establishes a completely new emotion. A mood of praise is achieved by the fast tempo and the rather static melody.

## VII. Agnus Dei

The text is a threefold petition for eternal rest. The use of harmony moving by the interval of a second, and the contour of the solo line release this restful mood.

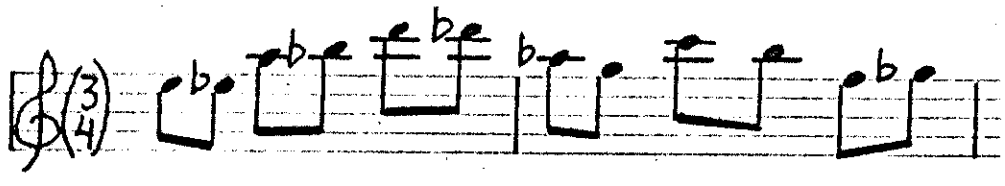



Ex. 5--The use of harmony moving by the interval of a second in the organ accompaniment and solo line.

## VIII. Libera Me

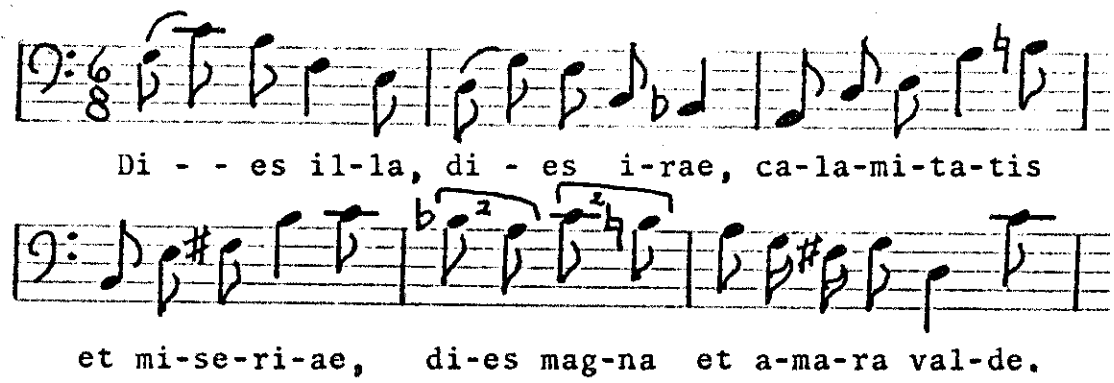
"Libera Me" is a petition for deliverance from everlasting death. Word painting is used with key words as movendi ("quake"), ignem ("fire"), timeo ("fear"), and ira ("wrath"). The feelings of fear and fright are taken from the text and employed in the introductory organ theme which has a disjunct melodic line built on

resolving seconds. Both the contralto solo melody and the chorus melody that follows are derived from this introductory organ theme.



Ex. 6--Introductory organ theme

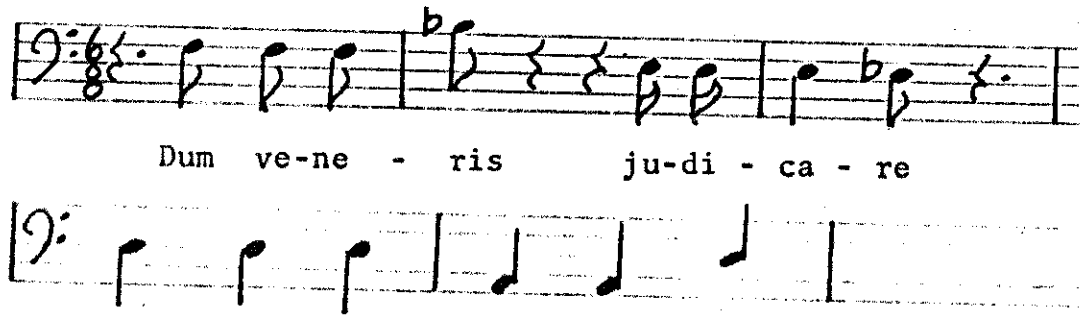
The subject and counter-subject of the fugato are based on the introductory organ theme. The initial statement of the fugato subject is in the bass.




Ex. 7--Fugato subject

The second entrance is in the soprano, measure 58, at the interval of a fourth above the original. Also, at

this point in the fugato, the counter-subject is stated in the bass.



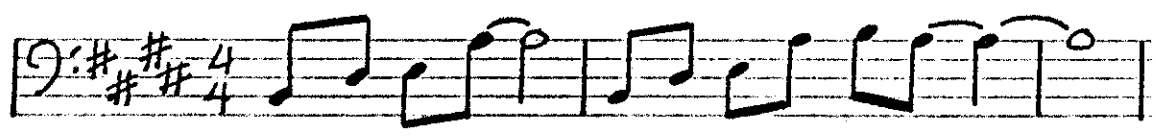

Ex. 8--Fugato counter-subject

The statement in the tenor, measure 64, is an inversion of the original subject. In measure 66, the alto statement is a repetition of the original subject. Following this is a stretto using various motives from the subject and the counter-subject.

## IX. In Paradisum

The text for this movement suggests a final rest or resolution from the fear and dread decried in the text of the previous movement. In order to achieve this peaceful effect, certain compositional techniques are used. The key of E major suggests a hopeful outcome. The expression marking of tranquillo also suggests this outcome. Unison singing in measures 38-46 reflects finality.

The ascending melodic and accompanimental lines at the beginning of this movement signify the body ascending into Paradise.



Ex. 9--Opening organ theme

In measures 29-37 the alto, tenor, and bass chorus parts sing a slow homophonic section with the sopranos soaring above. This homophony implies that the ultimate goal of peace has been achieved.

The chant from the Missa pro defunctis is sung in unison, measures 38-41, followed by a contralto solo, measure 42, chanting the "anima ejus." The organ accompaniment, measure 45, returns to the parallel fourths used at the beginning of the "Miserere." Further indication of final rest is implied with the cadence of an open fifth tonic chord in E major.

# CHAPTER II

## THE TEXT

The text of Alto Requiem is taken from the Roman Kyriale.[1]

### REQUIEM AETERNAM

Requiem aeternam dona eis Domine:
et lux perpetua luceat eis.
Te decet hymnus Deus in Sion,
et tibi reddetur votum in Jerusalem.
Exaudi orationem meam,
ad te omnis caro veniet.
Requiem aeternam dona eis Domine:
et lux perpetua luceat eis.

### KYRIE

Kyrie eleison.
Christe eleison.
Kyrie eleison.

### DIES IRAE

Dies irae, dies illa,
Solvet saeclum in favilla:
Teste David cum Sibylla.

Mors stupebit et natura,
Cum resurget creatura,
Judicanti responsura.

### LACRIMOSA

Lacrimosa dies illa,
Qua resurget ex favilla.

---

[1]"Mass for the Dead," Kyriale (McLaughlin & Reilly Co., Boston, Mass., n.d.), pp. 159-201.

SANCTUS

Sanctus, Sanctus, Sanctus Dominus Deus Sabaoth.
Pleni sunt caeli et terra gloria tua.
Hosanna in excelsis.
Benedictus qui venit in nomine Domini.
Hosanna in excelsis.

AGNUS DEI

Agnus Dei, qui tollis peccata mundi:
dona eis requiem.
Agnus Dei, qui tollis peccata mundi:
dona eis requiem.
Agnus Dei, qui tollis peccata mundi:
dona eis requiem sempiternam.

LIBERA ME

Libera me, Domine, de morte aeterna,
in die illa tremenda:
Quando caeli movendi sunt et terra:

Dum veneris judicare
saeculum per ignem.

Dies illa, dies irae,
calamitatis et miseriae,
dies magna et amara valde.

Dum veneris judicare
saeculum per ignem.

IN PARADISUM

In paradisum deducant te Angeli:
in tuo adventu suscipiant te Martyres,
et perducant te in civitatem sanctam Jerusalem.
Chorus Angelorum te suscipiat,
et cum Lazaro quondam paupere
aeternam habeas requiem.

Requiescant in pace.
Amen.

Anima ejus et animae omnium fidelium defunctorum
per misericordiam Dei requiescant in pace.
Amen.

# CHAPTER III

## ORGAN REGISTRATION

The organ registration for Alto Requiem was selected from the specifications on the organ at First Presbyterian Church, Denton, Texas. This instrument was originally a Pilcher organ but was renovated in 1965 by Bob Sipe with a Möller console which was added in 1950.

GREAT

Salicional 8'
Rohr Flute 8'
Principal 4'
Octave 2'
Mixture IV
Great 16'
Great 4'
Great Unison off
Swell to Great 16'
Swell to Great 8'
Swell to Great 4'

SWELL

Gedeckt 8'
Salicional 8'
Vox Celeste 8'
Flute 4'
Principal 2'
Mixture IV
Swell 16'
Swell 4'
Swell Unison off

PEDAL

Bourdon 16'
Lieblich 16'
Bourdon 8'
Great to Pedal 8'
Great to Pedal 4'
Swell to Pedal 8'
Swell to Pedal 4'

Since few organs have the same specifications, liberties can be taken with the notated registration. Solo stops and accompaniment registration should be changed to fit the organ used but should not exceed the dynamic markings in the composition. At no time should the organ registration overpower the contralto solo.

# CHAPTER IV

## SOLO PARTS

Solo voice - Contralto

Chorus - Soprano
Alto
Tenor
Bass

Accompaniment - Organ

# CHAPTER V

## THE REQUIEM


| Movement | | Page |
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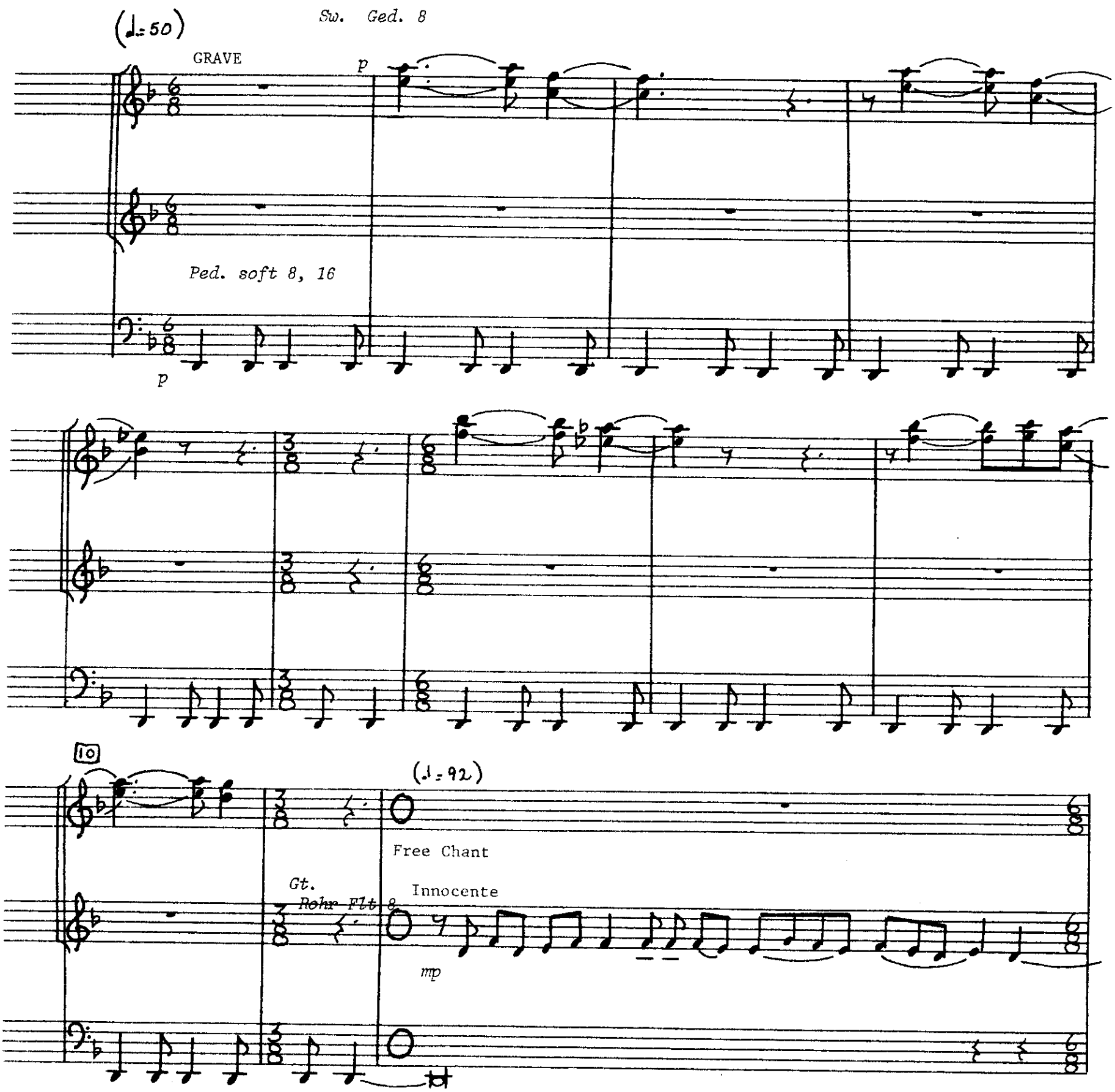
| VIII. | Libera Me | 57 |
| IX. | In Paradisum | 70 |

# ALTO REQUIEM

## I. MISERERE



(♩.= 66) Lento Rubato

sw.

*p*

*mf*

16

sw.

(♩= 80)

(♩.= 66)

20

*gt.*

*mp*

30

sw.

*ATTACCA*

## II. REQUIEM AETERNAM

*pp*

sw.

*+ g/p 4'*

Alto Solo

*mp*

40

Re - qui - em ae - - ter - - - - nam dp - na e - - is

*mp*

*- g/p 4'*

Do - mi-ne:

*mf*

*mp*

et lux per -

pe- tu - a lu -ce-at

e - - - is.

*p*

50

*mf*

Te de-cet hy -mnus De-us in Si - - - on,

*mp*

*gt.*

*mp*

et ti-bi red-de-tur vo-tem in Je - ru - sa - lem.

*f*

Ex - - - au - - di o-ra-ti - o-nem me - - am, ad-te o -mnis ca - ro

sw.

60 *mp*

ve-ni-et,

*gt.*

Re - qui - em ae - - - ter-nam do - na e - - - - is do-mi-ne:

pp

mp

et lux per pe-tu-a lu-ce-at e - - i s

p

p

pp

ATTACCA

# III. KYRIE

70

Alto Solo

Bass Chorus

ppp

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

70

gt.

+ Sal. on Gt.
+ G/P 8

(♩= 100)

S: *mp* Ky - - - - - ri - e e-le - i - - son.

A: *mp* Ky - - - - - ri - e e - le - i

T: *mp* Ky - - - - - ri - e e - le - i

B: *p* Ky - ri - e e-le - i - son.

*p*

son. Ky - - - - - ri - - e e - le - i

son. Ky - - - - - ri - - e e - le - i

Ky - ri - e e-le - i - - son.

80

Ky - - - - - ri - - e e - le - i - son.

80

*mf*

Ky - - ri - e e - - le - i - son.

son.

*mf*

Ky - ri - e e - le - i -

son.

*mf*

Ky - ri - e e - le - i -

*mp*

Ky-ri - e e - le - i - son.

*p*

*mp*

Chri - - - - - - ste e - le-i - son.

son.

*mp*

Chri - - - - ste e-le-i -

son.

*mp*

Chri - - - - ste e - le - i - son.

*p*

Chri - - - - ste e - le - i - son.

*Gt.*

*+ Gt. 4'*

90

Chri - - - - - ste _____ e - le - i - son.

son. Chri - ste e - le - i - son.

Chri - - - - - ste e - le-i - son. _____

Chri - - - ste e - le-i - son.

90

*mf*

Chri - ste e - le - i - son. _____

*mf*

Chri - ste e - le - i - son. _____

*mf*

Chri - ste e - le - i - son. _____

*mf*

Chri - ste e - le - i - son. _____

*+ Gt. 2'*

+ mixture Gt.

100

(♩=136)

f

Ky - ri - e _____ e-le-i-son.

Ky - ri - e _____ e-le-i-son.

Ky - ri - e _____ e-le-i-son.

Ky - ri - e _____ e-le-i-son.

100

(♩=136)

f

div.

Ky - ri - e ____ e-le - i-son.

ff

Ky - ri - e _____ e -

Ky - ri - e ____ e-le - i-son.

ff

Ky - ri - e _____ e -

Ky - ri - e ____ e-le - i-son.

div.

Ky - ri - e ____ e-le - i-son.

ff

Ky - ri - e _____ e -

full organ ff

fff

le - - - - - i - - - - - son.

fff

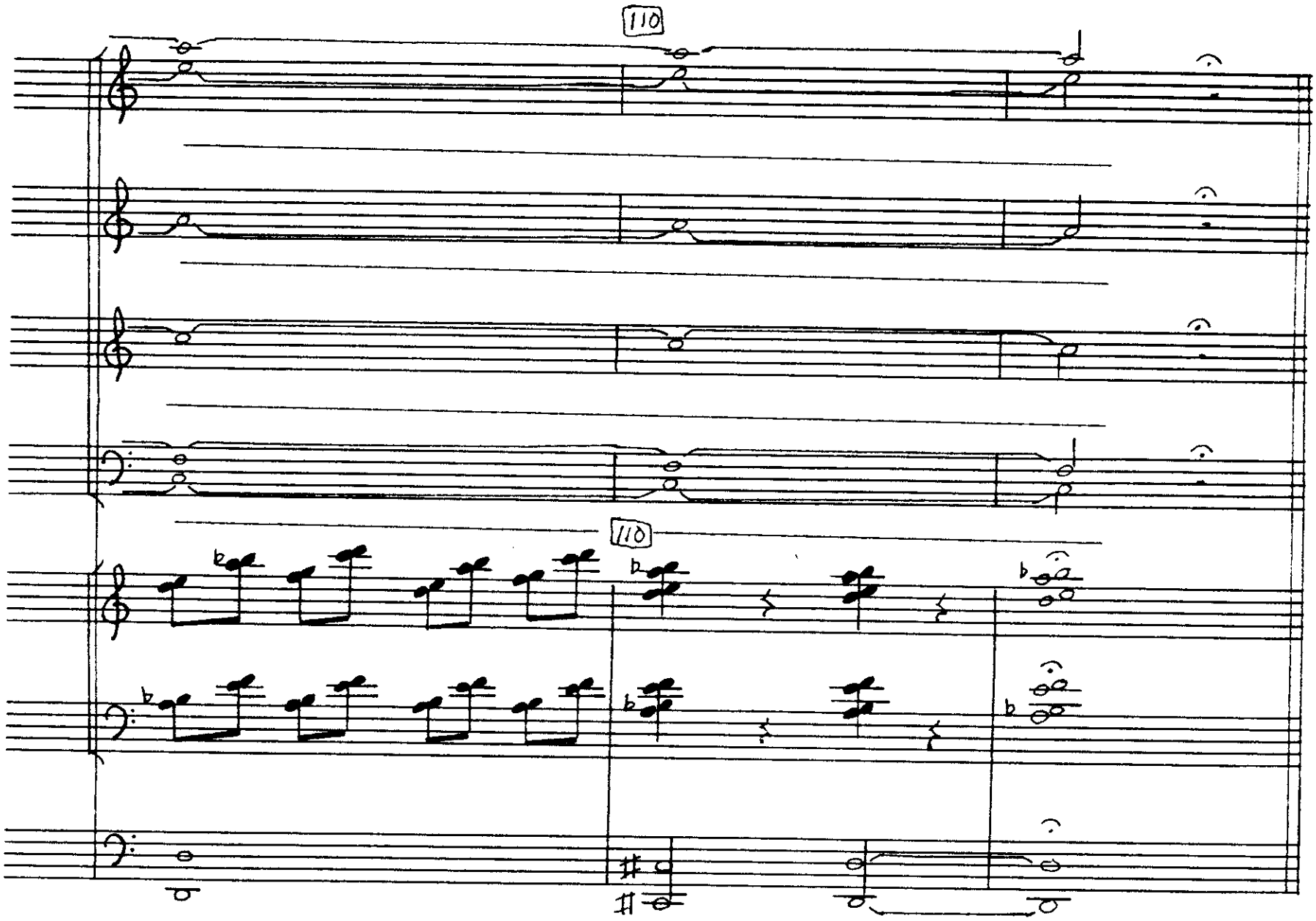
le - - - - - i - - - - - son.

fff

le - - - - - i - - - - - son.

fff

le - - - - - i - - - - - son.


110
110

# IV. DIES IRAE

(♩.= 84)

Sotto voce

pp

Di - es i- rae ,

Sotto voce

pp

Di - es i- r ae,

Sotto voce

pp

Di - es i- rae ,

Sotto voce

pp

Di - es i- r ae ,

Gt. Sal. 8

(♩.84)

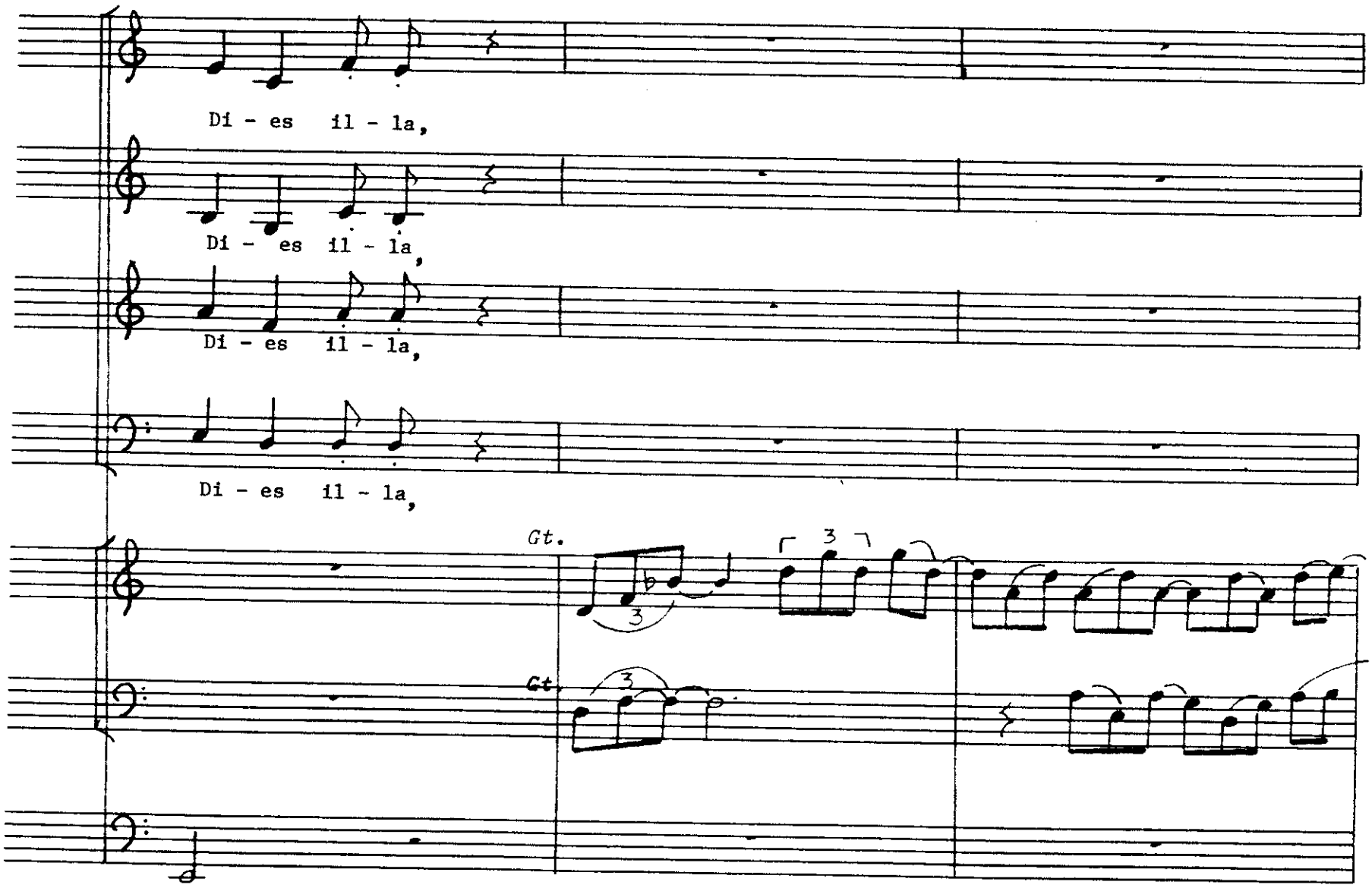
p

Sw. Vox Celest

mp

Ped. G/p

pp


Di - es il - la,
Di - es il - la,
Di - es il - la,
Di - es il - la,
Gt.
Gt.

Pure tone

10

Sol - vet sae - clum in fa - vil - la:

pp

Di - es i - rae,

pp

Di - es i - rae,

10

mf

Te - ste Da - vid

pp

Di-es i - rae,

Di - es il - la ,

Di - es il - la ,

Di - es il - la,

Gt.

p

cum Si - byl - la.

*mf*

Mors stu-pe-bit et na-tu-ra

*Sw.*

20

*mp*

Ju-di-can-ti re-spon-su-

*pp*

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

*pp*

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

*mf*

Cum re-sur-get cre-a-tu-ra,

20

*+Ged. 8*

*Sw.*

*Gt.*

f

YA.

f

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

f

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

f

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

mf

mf p

Sw.

30

Pure tone

mp

Di - es

Pure tone

mp

Di - es

30

pp p

Gt.

- Ged.
Sw.

il - la,

il - la,

Pure tone

mp

Di - es i - rae.

Pure tone

mp

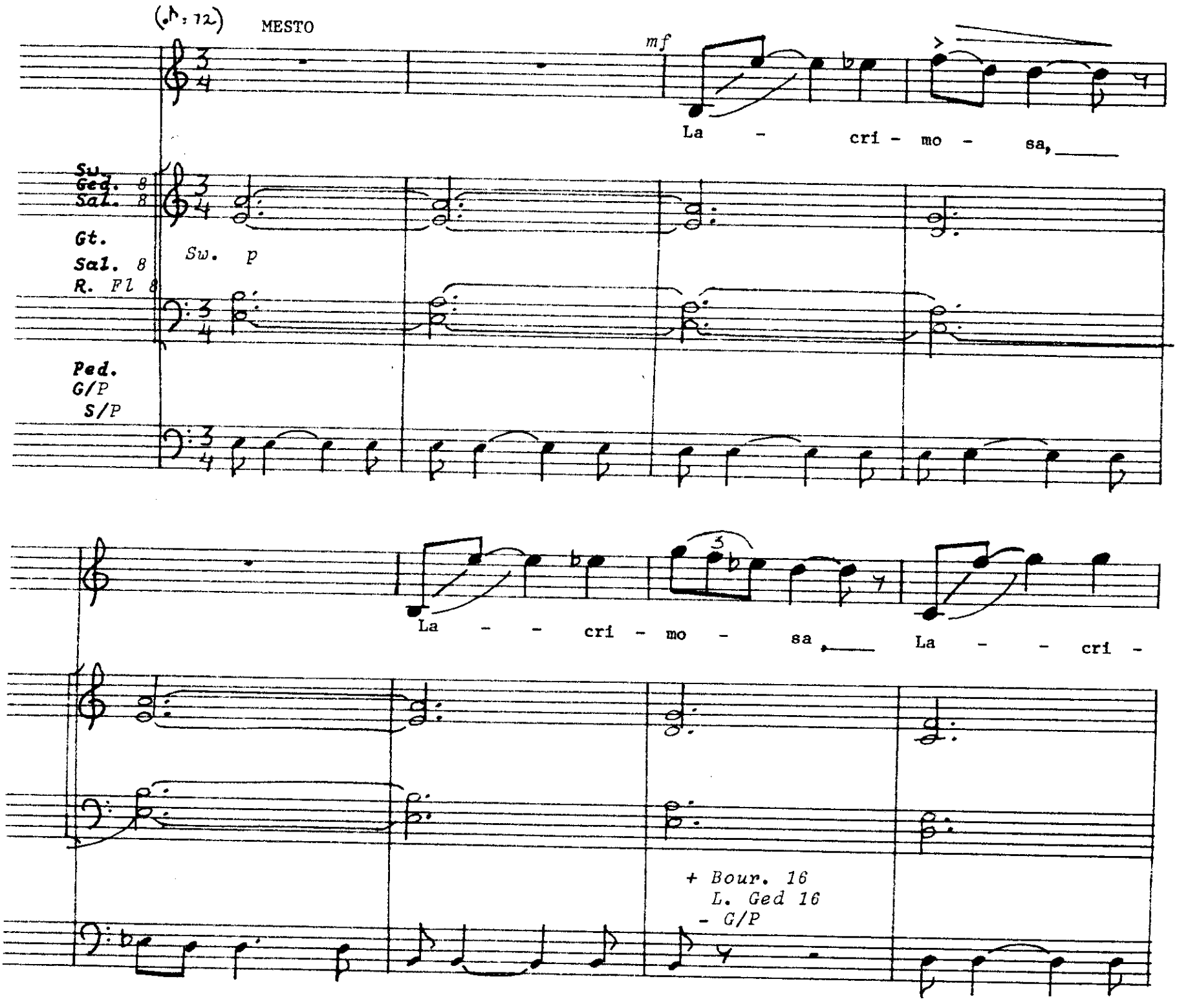
Di - es i - rae.

Sw. p

Gt.

p

# V. LACRIMOSA


MESTO
mf
La - cri - mo - sa,
Su.
Ged. 8
Sal. 8
Gt.
Sal. 8
R. Fl 8
Sw. p
Ped.
G/P
S/P
La - - cri - mo - sa La - - cri -
+ Bour. 16
L. Ged 16
- G/P

10

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

La - - cri - mo - sa, _____

La - - cri - mo - sa _____

Gt.

Sw.

20

*mp*

Di - - es il - la, Qua _____ re -

*Sw.*

*f*

*Gt.*

*+G/P*

sur - get _____ ex _____ fa-vil - la.

*Sw.*

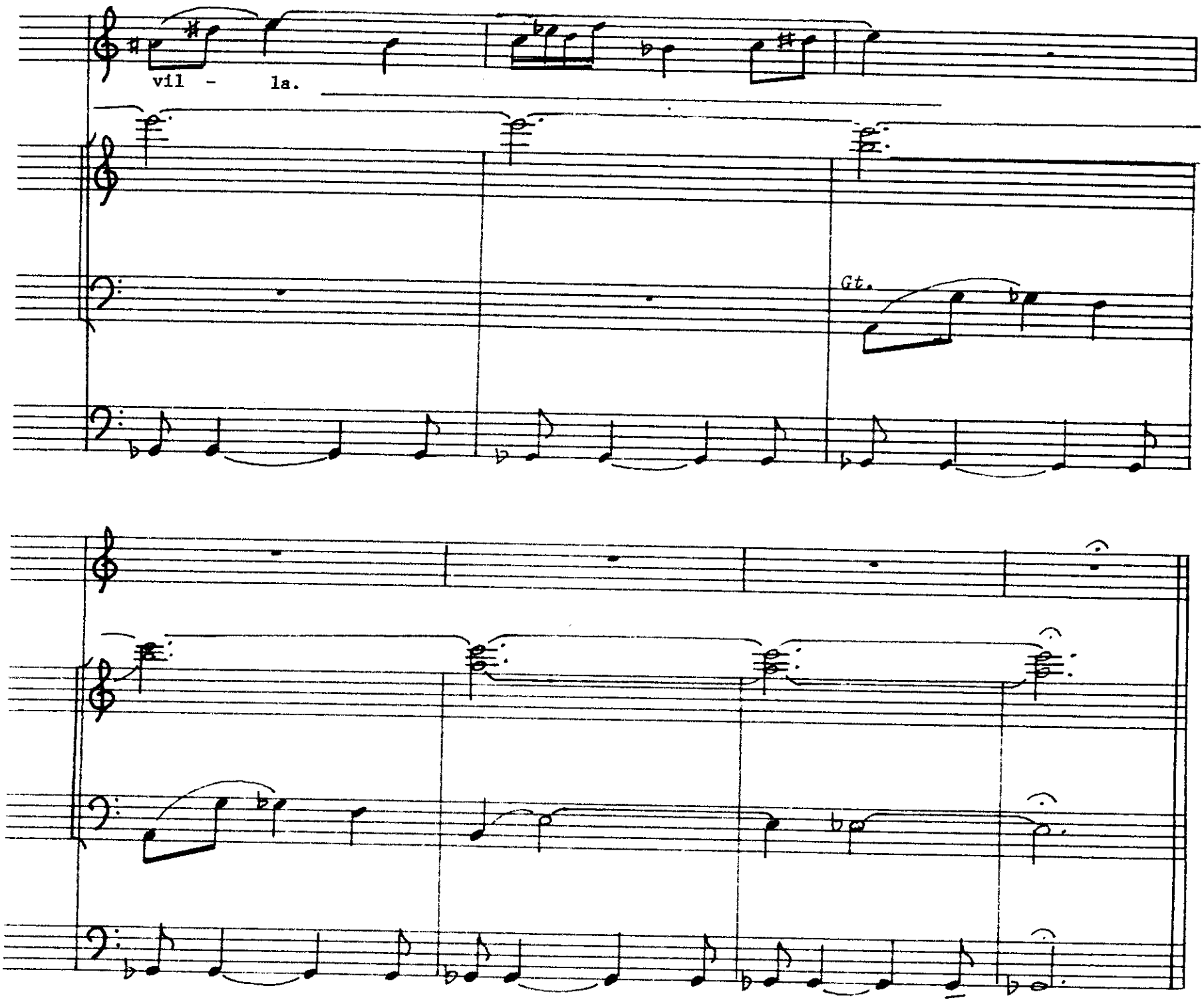
30

Qua _____ re - sur - get _____ ex -- - - fa -

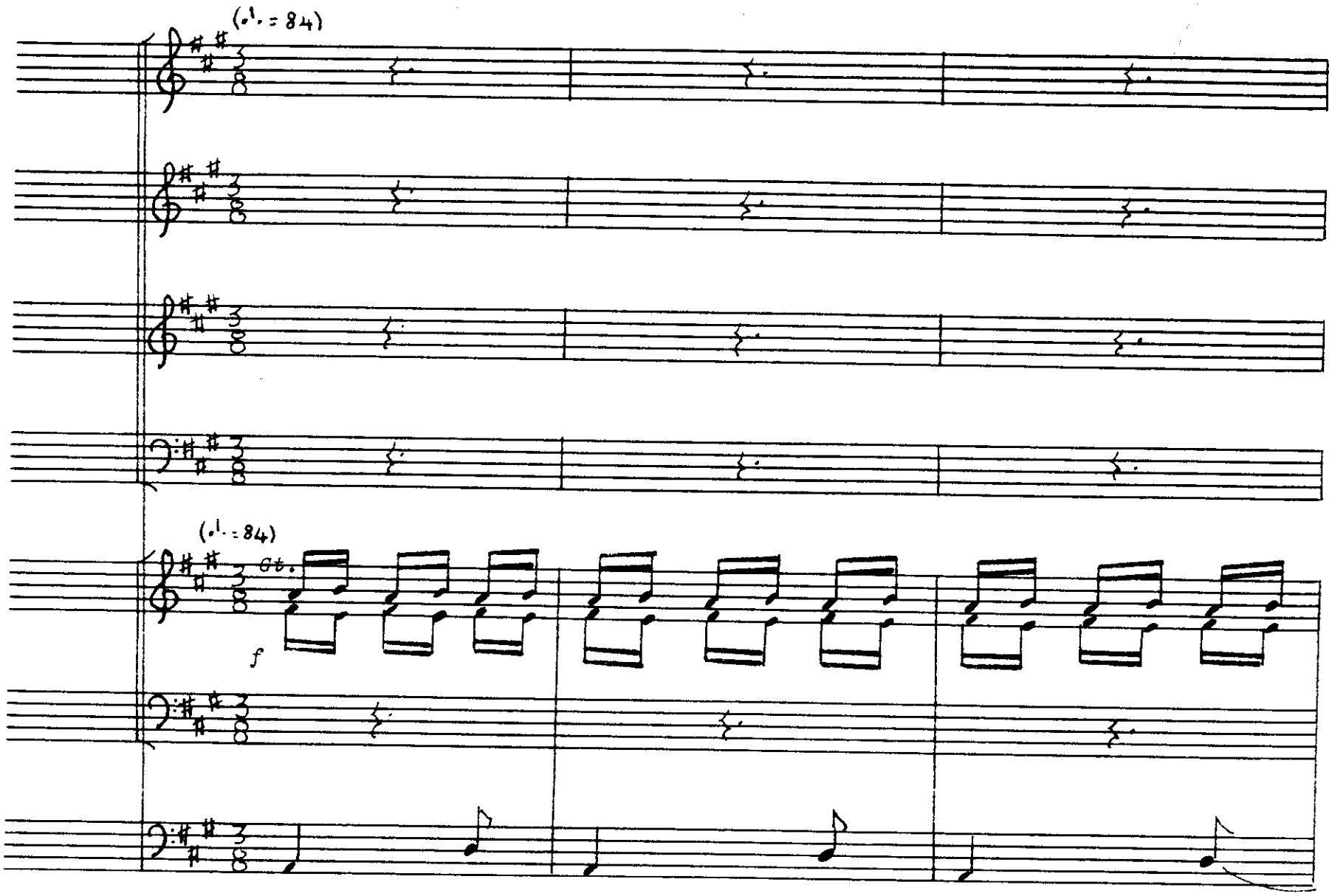
*-S/P*

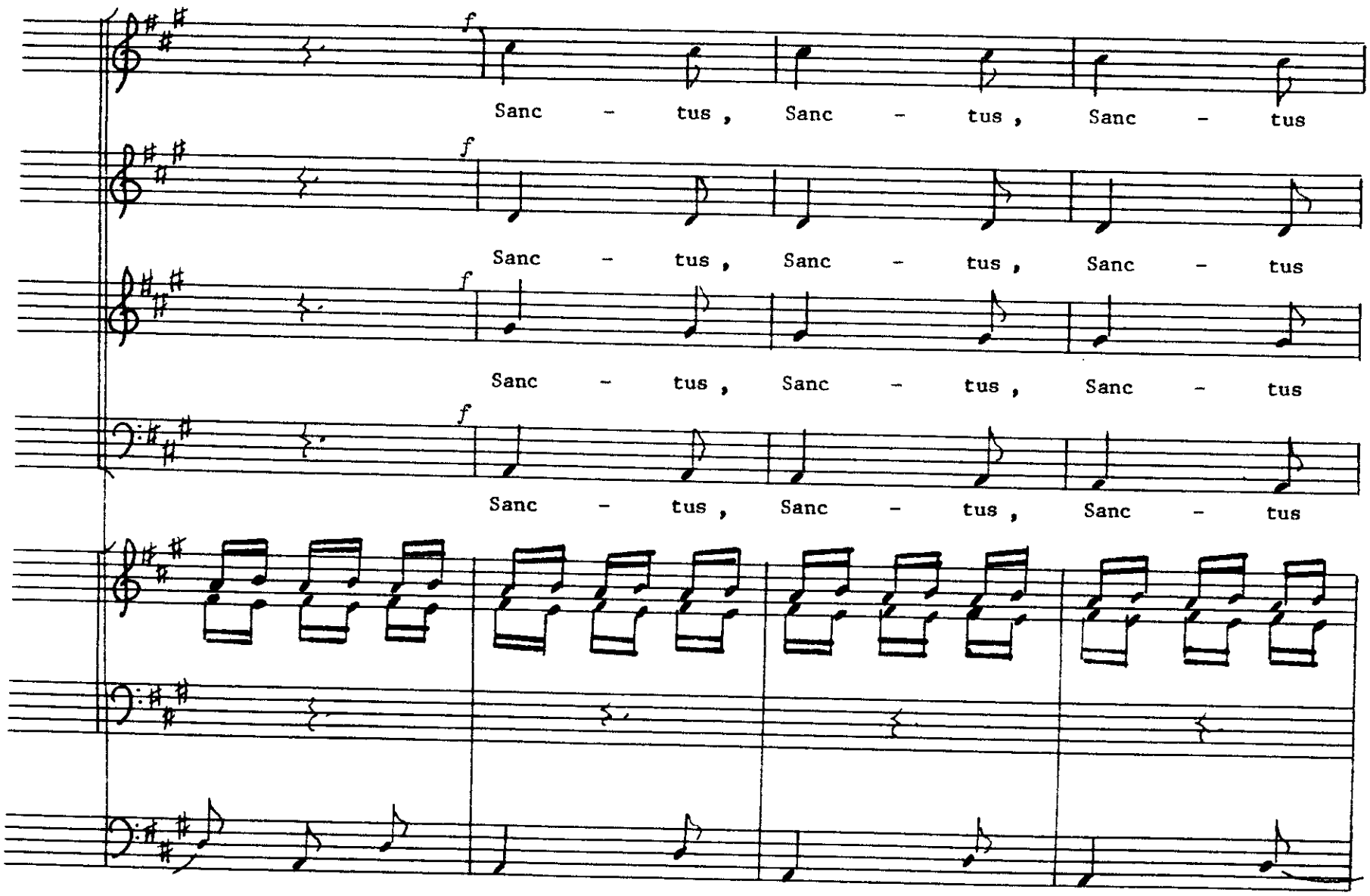
*-G/P*

*- Hour. 16*


vil - la.
Gt.

# VI. SANCTUS




f
Sanc - tus , Sanc - tus , Sanc - tus
f
Sanc - tus , Sanc - tus , Sanc - tus
f
Sanc - tus , Sanc - tus , Sanc - tus
f
Sanc - tus , Sanc - tus , Sanc - tus

10

Do - mi-nus De - us, De - us, De - us

Do - mi-nus De - us, De - us, De - us

Do - mi-nus De - us, De - us, De - us

Do - mi-nus De - us, De - us, De - us

10

Sa-ba-oth. Ple - ni sunt cae - li et _____

Sa-ba-oth. Ple - ni sunt cae - li et _____

Sa-ba-oth. Ple - ni sunt cae - li et _____

Sa-ba-oth. Ple - ni sunt cae - li et _____

ter - ra Glo - ri - a tu - a. Sanc - tus,

ter - ra Glo - ri - a tu - a. Sanc - tus,

ter - ra Glo - ri - a tu - a. Sanc - tus,

ter - ra Glo - ri - a tu - a. Sanc - tus,

20

Sanc - tus, Sanc-tus De - us, De - us, De -

Sanc - tus Do-mi-nus De - us, De - us, De -

Sanc - tus, Sanc-tus De - us, De - us, De -

20 Sanc - tus Do-mi-nus De - us, De - us, De -

(♩=84)

us Sa-ba-oth. Ho - san - na, Ho - san - na,

us Sa-ba-oth. Ho - san - na, Ho - san - na,

us Sa-ba-oth. Ho - san - na, Ho - san - na,

us Sa-ba-oth. Ho - san - na, Ho - san - na,

(♩=84)

30

Ho - san - - na, Ho - san - - na

Ho - san - - na, Ho - san - - na

Ho - san - - na, Ho - san - - na

30 Ho - san - na, Ho - san - na

(♩= 84)

in ex - cel - sis .

in ex - cel - sis .

in ex - cel - sis.

in ex - cel - - - sis .

(♩. 84)

*Sw. mf*

40

p

Be-ne-dic-tus qui ve-nit in no- - mi - ne

40

p

Be-ne-dic-tus,

Be-ne - dic-tus qui

Do - mi - ni.

p

Be-ne- dic - tus qui ve-nit in no - mi-ne Do-mi-ni.

p

Be-ne-dic-tus qui ve-nit in no - mi - ne

3

ve-nit in no - - mi-ne Do - mi - ni.

Be-ne-dic-tus ,

Be-ne-dic-tus,

50

(♩ = 84) A Tempo

50

(♩ = 84)

Sw. p

Sw. mf

f

Sanc - tus,

f

Sanc - tus,

f

Sanc - tus,

f

Sanc - tus,

Gt. f

60

Sanc - tus, Sanc - tus Do-mi-nus De - us,

Sanc - tus, Sanc - tus Do-mi-nus De - us,

Sanc - tus, Sanc - tus Do-mi-nus De - us,

Sanc - tus, Sanc - tus Do-mi-nus 60 De- - us,

De - us, De - us Sa-ba-oth. Ple - ni sunt

De - us, De - us Sa-ba-oth. Ple - ni sunt

De - us, De - us Sa-ba-oth. Ple - ni sunt

De - us, De - us Sa-ba-oth. Ple - ni sunt

Sw. *mf*

cae - li et ter - ra glo - ri - a tu - a.

cae - li et ter - ra glo - ri - a tu - a.

cae - li et ter - ra glo - ri - a tu - a.

cae - li et ter - ra glo - ri - a tu - a.

70

ff

Sanc - tus, Sanc - tus, Sanc - tus Do - mi - nus

ff

Sanc - tus, Sanc - tus, Sanc - tus Do - mi - nus

ff

Sanc - tus, Sanc - tus, Sanc - tus Do - mi - nus

ff

Sanc - tus, Sanc - tus, Sanc - tus Do - mi - nus

70

*full organ - mixture*

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

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

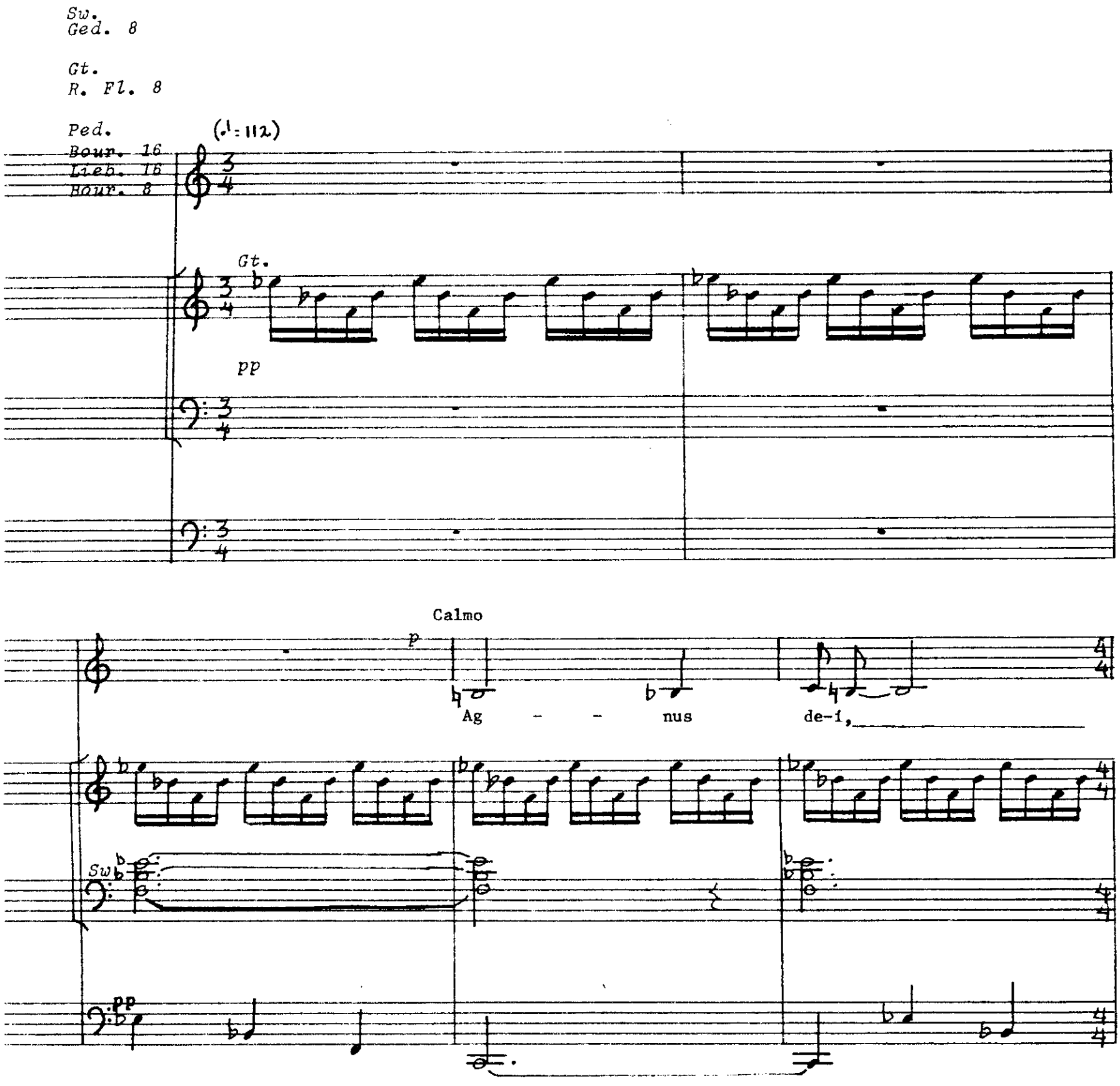
De - us, De - us, De - us Sa - ba - oth.

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

80

80

# VII. AGNUS DEI



Qui tol - lis pec - ca - ta mun - di:

10

Do - na e - is re - qui -

em.

Gt.

rit.

(♩= 72)

mp

20

Ag - nus Dei, Qui tol - lis pec - ca - ta

mp

Ag - nus Dei, Qui tol - lis pec - ca - ta

mp

Ag - nus Dei, Qui tol - lis pec - ca - ta

mp

Ag - nus 20 Dei, Qui tol - lis pec - ca - ta

(♩= 72)

Sw. mp

mun - di: _____ Do - na e - is _____

mun - di: _____ Do - na e - is _____

mun - di: _____ Do - na e - is _____

mun - di: _____ Do - na e - is _____

Gt.

Sw.

mp

re - qui-em. _____

re - qui-em. _____

re - qui-em. _____

re - qui-em. _____

A Tempo

A Tempo

Gt.

30

Alto Solo

Ag - nus

Sw.

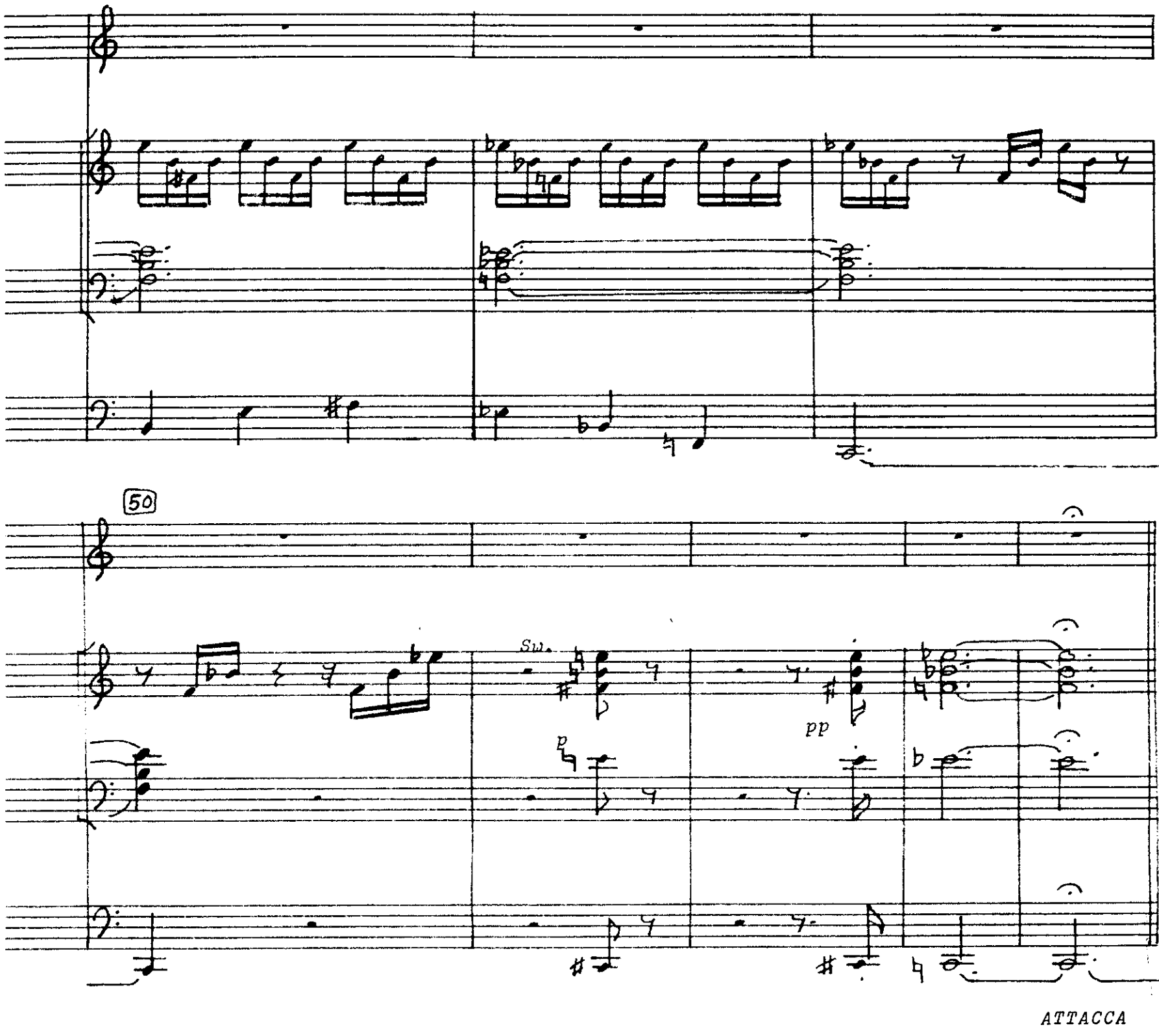
de - - - i, qui tol - lis pec - ca - ta

mun - - di:

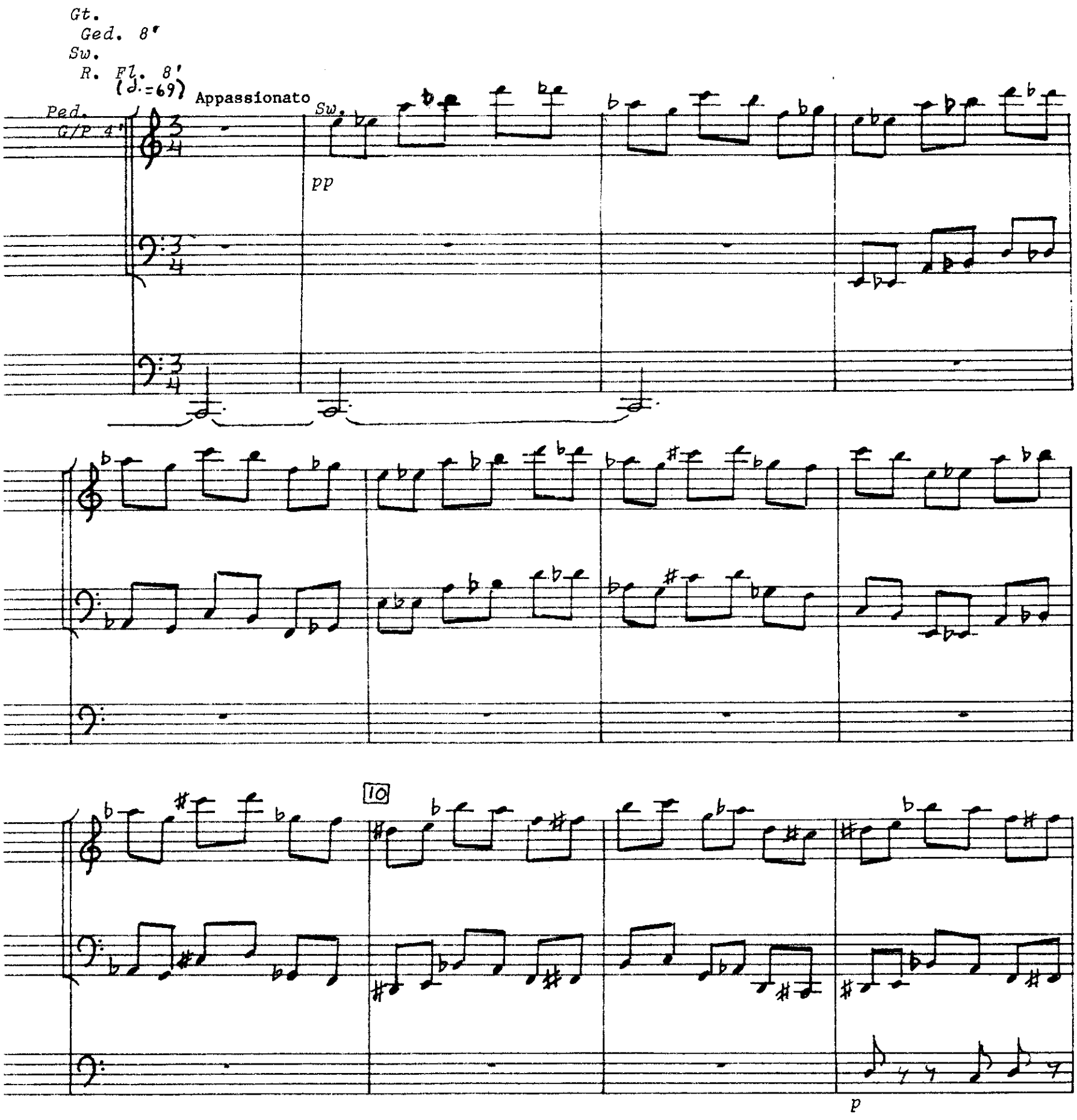
40

Do - na e - is re -

qui - em sem - pi - ter - nam.


50
Sw.
p
pp
ATTACCA

# VIII. LIBERA ME



20

+Ged. 16

(♩ = 69)

*p*

Li - - be - ra, me

(♩. = 69)

*pp*

(♩= 69) *mp* (♩.= 104)

Do - - mi - - ne, mor - te ae - ter -

30

- - na, in di - e il-la tre - men -

- da:

(♩. = 104)

40

(♩. = 104)

p

Quan-do cae-li mo-ven - di sunt et ter-ra: _____

p

Quan-do cae-li mo-ven - di sunt et ter-ra: _____

p

Quan-do cae - li mo-ven-di sunt et ter-ra: _____

p

Quan-do cae - li mo - ven-di sunt et ter - ra: _____

(♩. = 104)

40

(♩ = 104)

*p*

Dum ve - ne - ris ju - di - ca - re sae - cu - lum

(♩ = 104)

(♩ = 104)

50

*pp*

per i - - - gnem.

(♩. = 96)

(♩. = 96)

mp

Di - es il - la, di - es i - rae, ca - la - mi - ta - tis et mi - se - ri - ae,

(♩ = 96)

Gt. +4'

mp

*mp*

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

di - es mag - na et a - ma-ra val-de.

*mp*

60

ca - la - mi - ta - tis et mi - se - ri - ae, di - es mag - na et a-ma-ra val - de.

*f* *mp*

60

Dum ve-ne - ris ju-di - ca - re sa - cu - lum

*f* *mp* *mp* *mp*

Dum ve-ne - ris ju-di - ca - re

Di - es il - la, di - es

Di - es il - la, di - es i - rae, ca - la - mi - ta - tis et mi - se - ri - ae,

per i - gnem.

70

sae - cu - lum per i - gnem.

i - rae, ca - la - mi - ta - tis et mi-se - ri - ae, di - es mag - na et a-ma-ra

di - es mag - na et a-ma-ra val - de.

*f*

Dum ve-ne-ris

70

val - de.

*mp*

ju-di-ca - re sae - cu - lum per i - gnem.

*f*

Di - es i - rae,

*f*

Di - es il - la,

*pp*

Dum ve-ne - ris ju - di-ca-re

*pp*

Dum ve-ne - ris ju - di-ca-re

*f*

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

*mp*

Di - es

80

*mp*

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

*pp*

ju - di - ca -

*mp*

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

il - la, di - es i - rae,

*pp*

Dum ve-ne-ris

80

*p*

Sae - cu - lum per i - gnem.

re

il - la, di - es i - rae, ca - la-mi - ta - tis et mi-se - ri - ae, di - es

*f*

Dum ve-ne-ris

90

*f* *mp*

sae-cu-lum per-i-gnem.

*f* *mp*

sae-cu-lum per-i-gnem.

*mf* *f* *ff*

mag-na et a-ma-ra val - de, val - de, val - - -

ju-di-ca-re

90

*f* *mp*

Dum ve-ne-ris ju-di-ca - re

*mp*

Di - es il - la, di - i - rae, ca - la - mi ta - tis et mi - se - ri - ae,

de.

*f*

Dum ve-ne - ris

*mp*

Di - es il - la, di - es i - rae, ca-la-mi-

p p f

sae-cu-lum, sae-cu-lum per i - gnem. Dum ve - ne-ris

f

di - es mag - na et a-ma-ra val - de. Dum ve-ne-

mp

ju-di-ca - re sae - cu - lum per i - gnem.

ta-tis et mi - se - ri- ae, di - es mag - na et a - ma-ra val - de.

100

mp mf ff

ju-di - ca - re sae - cu - lum per i - gnem.

ris ju-di - ca - re sae - cu - lum per i - gnem.

f mp mf ff

Dum ve - ne ris ju-di-ca - re sae - cu - lum per i - gnem.

f mp mf ff

100

Dum ve - ne - ris ju-di-ca - re sae - cu - lum per i - gnem.

(♩. = 69)

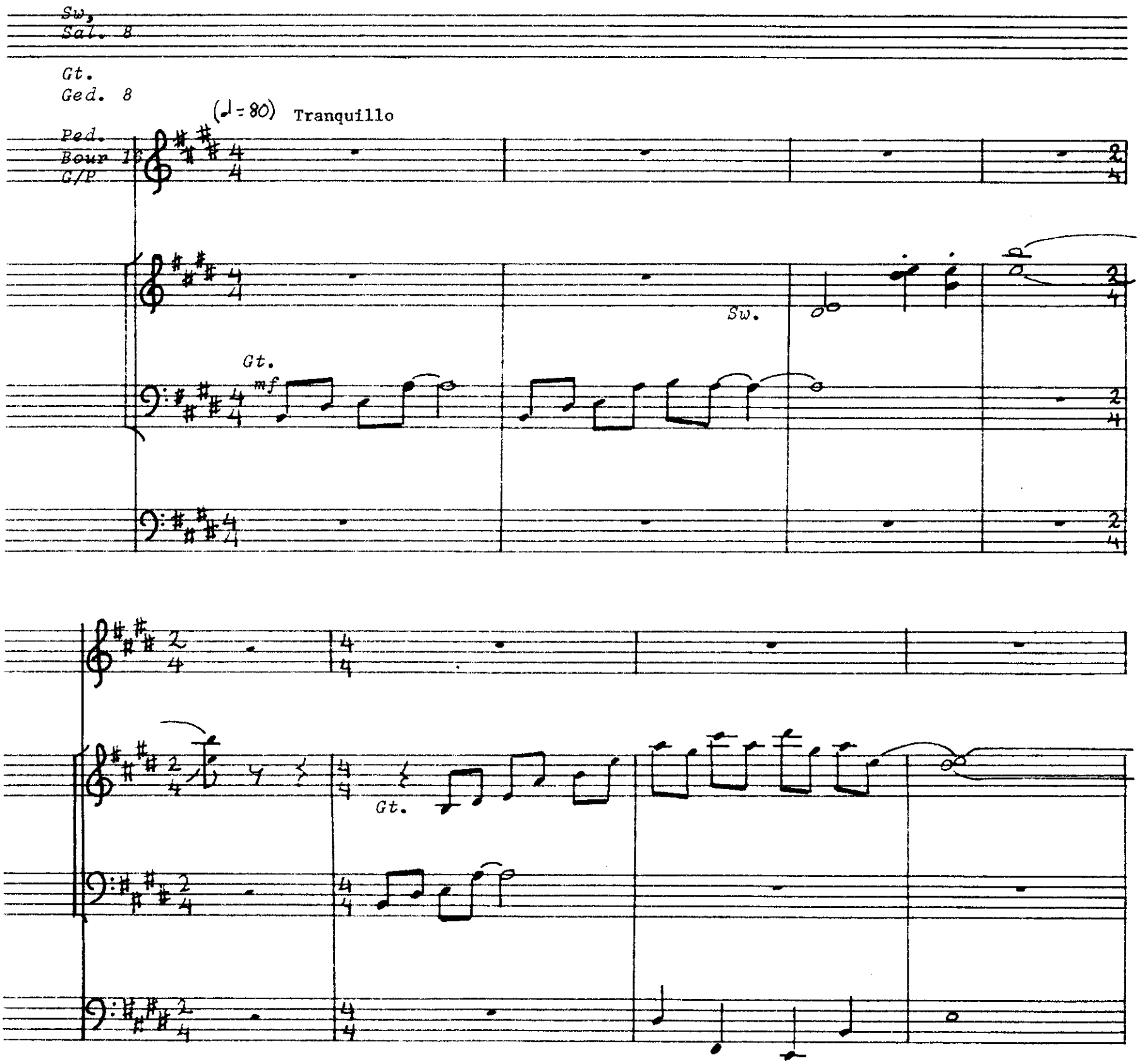
(♩. = 69)

*f* *mf* *p*

*rit.*

*pp*

# IX. IN PARADISUM



10

mf

In pa-ra - di-sum de-du-cant te An-ge - li:

sw.

p

Gt.

- Bour. 16
+ Ged. 8

mf

Sw.

In tu - o ad - ven - - tu su - sci - pi - ant te mar-ty - res,

Sw.

- Ged. 8
+ Bour. 16

20

et per-du-cant te in ci - vi - ta-tem sanc - tam Je -

ru - sa - lem.

Gt.

Gt.

Sw.

(♩= 60)

30

p

Cho - rus an - ge - lo - rum

p

Cho - rus an ge - lo - rum

p

Cho - rus an - ge -- lo - rum

p

(♩= 60)

30

Ct.

Sw.

mf

te su - sci-pi - at,

p

et cum La - za - ro

p

et cum La - za - ro

p

et cum La - za - ro

Sw.

quon - dam pau-pe-re ae - ter - nam Ha-be - as re - qui-em.

Cho-rus an - ge - lo - rum ah

Cho-rus an - ge - lo - rum ah

Cho-rus an - ge - lo - rum ah

Re - qui - e - scant in pa - ce.

Re - qui - e - scant in pa - ce.

Re - qui - e - scant in pa - ce.

40

*mf*

A - ni - ma e - jus et a - ni - mae

*ppp*

A - men.

*ppp*

A - men.

*ppp*

A - men.

*ppp*

A - men.

40

om - ni - um fi - de - li - um de - func - to - rum per

mi - se - ri - cor - di - am De - i re - qui - e - scant

in Pa - ce. A - men.

p

pp

A - men.

pp

A - men.

pp

A - men.

Gt.

mp

# BIBLIOGRAPHY

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