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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.

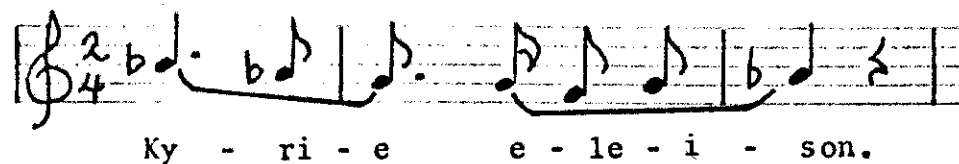
#### II. Requiem Aeternam

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

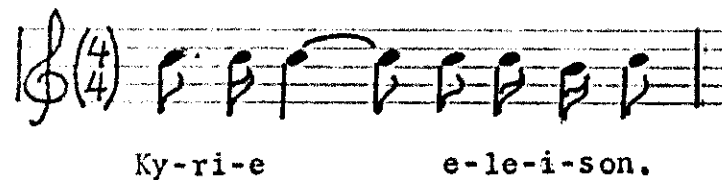
The "Christe" theme is still legato, but the melodic contour expands to include larger interval leaps.

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.

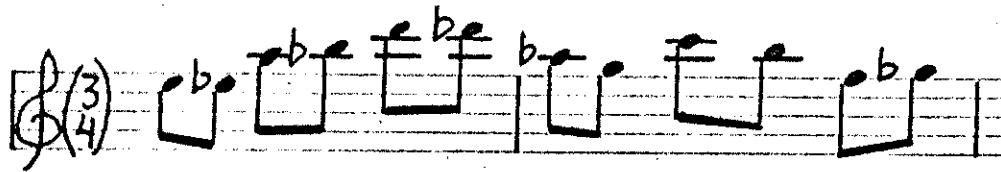
Do - na e - is re - qui - em.

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.

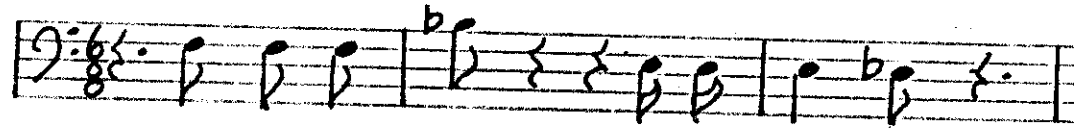
Di - - es il-la, di - es i-rae, ca-la-mi-ta-tis

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

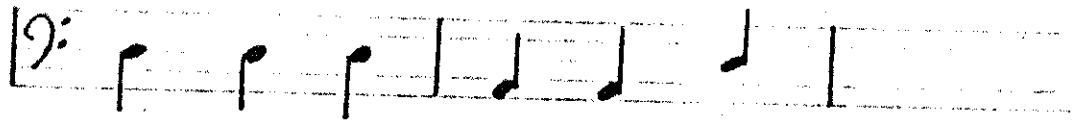
Ex. 7--Fugato subject

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.



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



sae - cu - lum per i - gnem.

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.<sup>1</sup>

## 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 saeculum in favilla:  
 Teste David cum Sibylla.

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

## LACRIMOSA

Lacrimosa dies illa,  
 Qua resurget ex favilla.

---

<sup>1</sup>"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

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# ALTO REQUIEM

## I. MISERERE

(♩ = 50) Sw. Ged. 8

GRAVE *p*

Ped. soft 8, 16

10 (♩ = 92)

Free Chant

Gt. Rohr Flt 8 Innocente

*mp*

(♩ = 66) Lento Rubato

First system of musical notation. It consists of three staves: Treble, Bass, and a lower Bass staff. The Treble staff begins with a dynamic marking of *p* and a tempo marking of *sw.*. The music features a series of eighth notes in the Treble staff and a more sparse bass line in the Bass staff. A measure number '16' is written above the final measure of the system. The lower Bass staff contains a few notes, including a half note and a quarter note.

Second system of musical notation. It consists of three staves. The Treble staff starts with a tempo marking of *(♩ = 80)*, followed by *(♩ = 66)*. A measure number '20' is enclosed in a box above the third measure. The Treble staff contains a melodic line of eighth notes. The Bass staff has a bass line with some chords and rests. The lower Bass staff has a few notes.

Third system of musical notation. It consists of three staves. The Treble staff continues the melodic line with eighth notes. The Bass staff has a corresponding bass line with eighth notes. The lower Bass staff has a few notes.

Fourth system of musical notation. It consists of three staves. The Treble staff continues the melodic line. The Bass staff has a bass line. The lower Bass staff has a few notes. The system concludes with a measure in the Treble staff marked with *at.* and *mp*.

Musical score for three staves. The top staff is for flute, the middle for violin, and the bottom for bass. The music consists of several measures with notes, rests, and dynamic markings.

ATTACCA

## II. REQUIEM AETERNAM

Musical score for three staves. The top staff is for flute, the middle for violin, and the bottom for bass. The music consists of several measures with notes, rests, and dynamic markings.

Alto Solo

mp

40

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

mp

- g/p 4'

Musical score for Alto Solo. The top staff contains the vocal line with lyrics: "Re - qui - em ae - - ter - - - nam do - na e - - - is". The bottom two staves are for piano accompaniment. The music includes notes, rests, and dynamic markings.

>

Do - mi-ne: \_\_\_\_\_ et lux per -

*mp*

*mf*

pe - tu - a lu - ce - at e - - - is .

*p*

[50]

*mf* > *mp*

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

*gt.*

*mp*

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

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

ve-ni-et,

ve-ni-et,

60 mp

ve-ni-et,

ve-ni-et,

ve-ni-et,

ve-ni-et,

ve-ni-et,

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

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

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

ATTACCA

### III. KYRIE

70

Alto Solo

Bass Chorus

70

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

*ppp* *gt.*

+ Sal. on Gt.  
+ G/P 8



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

A *mp*

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

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

*p*

80  
 Ky - - - - ri - - e e - le - i - son.

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

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

B 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'

Measures 1-3 of the musical score. The guitar part includes a melodic line with a *+ mixture Gt.* instruction. The bass part provides a simple harmonic accompaniment.

100 *(♩=136)* *f*

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

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

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

*f*

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

Measures 4-6 of the musical score. It includes lyrics for three voices and a guitar/bass accompaniment. The tempo is marked *(♩=136)* and dynamics include *f*.

100 *(♩=136)* *f*

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

Measures 7-9 of the musical score. The guitar part features a melodic line with a *+ mixture Gt.* instruction. The bass part provides a simple harmonic accompaniment.

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 -

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

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 -

*full organ ff*

The musical score consists of five systems of staves. The first system has two vocal staves (Soprano and Alto) and one organ staff. The second system has two vocal staves and one organ staff. The third system has two vocal staves and one organ staff. The fourth system has two vocal staves and one organ staff. The fifth system has two vocal staves and one organ staff. The organ part is marked 'full organ ff' and features a complex rhythmic pattern. The vocal parts are marked 'div.' and 'ff'.

le - - - - i - - - - son. *fff*

le - - - - i - - - - son. *fff*

le - - - - i - - - - son. *fff*

le - - - - i - - - - son. *fff*

*b*

*b*

*b*

This image shows a handwritten musical score on page 27. The score is organized into two systems of staves. The first system consists of four staves, all using treble clefs. The second system consists of five staves: the top two use treble clefs, the third uses a bass clef, and the bottom two use bass clefs. A box containing the number '110' is placed above the first staff of the first system and above the third staff of the second system. The notation includes various note values, rests, and dynamic markings such as 'p' (piano) and 'b' (basso). The bottom-most staff in the second system contains a key signature change from one sharp to two sharps, indicated by the symbols '# d' and '## d'. The handwriting is clear and legible.

# IV. DIES IRAE

(♩ = 84)

Sotto voce *pp*  
Di - es i - rae ,  
Sotto voce

*pp*  
Di - es i - rae ,

Sotto voce *pp*  
Di - es i - rae ,

Sotto voce *pp*  
Di - es i - rae ,

*Gt. Sal. 8*  
(♩ = 84)

*p*

*mp*  
Su. Vor Celest.

*Ped. G/p*

*pp*



Di - es il - la,  
Di - es il - la,  
Di - es il - la,  
Di - es il - la,

Gt.

Gt.

The musical score consists of seven staves. The first four staves are vocal parts, each with the lyrics "Di - es il - la,". The fifth and sixth staves are guitar parts, with the label "Gt." above the first staff and below the second. The guitar parts feature a triplet of eighth notes in the first measure of the second system, followed by a series of eighth notes with slurs. The seventh staff is a bass line with a single note in the first measure of the first system.

Pure tone

10

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

Di - es i - rae,

Di - es i - rae,

10

Te - ste Da - vid

Di - es i - rae,

Di - es il - la ,

Di - es il - la ,

Di - es il - la,

Gt.

cum Si - byl - la.

*mf* >

*Sw.* 6 6 3 4 3# 4

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

20

*mp*

Ju-di-can-ti re-son-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

*Gt.* *Sw.* +Ged. 8

3

*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* 3 3 3 3 3 3 3 3 3 3

*mf* *p*

*Sw.*

30 Pure tone

*mp* Di - es

Pure tone

*mp* Di - es

30 - *Ged.* *Sw.*

*pp* *p* *Gl.*

7 3 6



il - la,  
il - la,  
Pure tone *mp* Di - es i - rae.  
Pure tone *mp* Di - es i - rae.



*Sw. p*  
*Gt.*  
*p*

## V. LACRIMOSA

(♩: 12) MESTO

*mf*

La - cri - mo - sa,

Su.  
Ged. 8  
Sal. 8

Gt.  
Sal. 8 Sw. p  
R. Fl 8

Ped.  
G/P  
S/P

La - - cri - mo - sa, La - - cri -

+ Bour. 16  
L. Ged 16  
- G/P



20

Di - - es il - la, Qua re -

sur - get ex fa-vil - la.

30

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

-S/P  
-G/P  
- Bour. 16





Musical score system 1, featuring a vocal line and guitar accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics "vil - la." are written below the first two notes. The guitar part includes a treble clef staff with chord diagrams and a bass clef staff with a melodic line. A "Gt." label is present above the bass staff.



Musical score system 2, continuing the vocal and guitar parts. The vocal line continues with a melodic phrase. The guitar part features a treble clef staff with chord diagrams and a bass clef staff with a melodic line. The system concludes with a double bar line.

## VI. SANCTUS

(♩. = 84)

(♩. = 84)

*f*

6♭.

The musical score is written for a choir and piano. It consists of seven staves. The top three staves are vocal parts, and the bottom four are piano accompaniment. The key signature is D major (two sharps) and the time signature is 4/4. The vocal parts enter with a forte (*f*) dynamic and sing the words "Sanc - tus , Sanc - tus , Sanc - tus" across three measures. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and rests in the left hand, with a melodic line in the bass line.

Sanc - tus , Sanc - tus , Sanc - tus

Sanc - tus , Sanc - tus , Sanc - tus

Sanc - tus , Sanc - tus , Sanc - tus

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,

The first system consists of four vocal staves (Soprano, Alto, Tenor, Bass) and two piano accompaniment staves (Right and Left Hand). The key signature is D major (two sharps). The vocal parts sing the lyrics "ter - ra Glo - ri - a tu - a. Sanc - tus,". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

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 -

The second system consists of four vocal staves and two piano accompaniment staves. The key signature changes to B minor (two flats). The vocal parts sing the lyrics "Sanc - tus, Sanc-tus De - us, De - us, De -" and "Sanc - tus Do-mi-nus De - us, De - us, De -". The piano accompaniment continues with a similar rhythmic pattern. A box containing the number "20" is placed above the first vocal staff and below the first piano staff.

(♩=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)

This system contains the first four staves of the musical score. The top four staves are vocal parts, each with the lyrics "us Sa-ba-oth. Ho - san - na, Ho - san - na,". The fifth staff is the piano accompaniment, featuring a treble and bass clef with chords and a melodic line. A tempo marking "(♩=84)" is placed above the piano staff.

This system contains the next four staves of the musical score. The top four staves are vocal parts, which are mostly empty, indicating that the vocalists are silent during this section. The fifth staff is the piano accompaniment, featuring a treble and bass clef with chords and a melodic line. The piano accompaniment continues with a rhythmic pattern of eighth notes.

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

The first system consists of six staves. The top four staves are vocal parts (Soprano, Alto, Tenor, Bass) with lyrics. The bottom two staves are piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are "Ho - san - - - na, Ho - san - - - na".

in ex - cel - - - sis .

in ex - cel - - - sis .

in ex - cel - - - sis .

in ex - cel - - - sis .

Sw. mf

The second system consists of six staves. The top four staves are vocal parts with lyrics. The bottom two staves are piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are "in ex - cel - - - sis .". There are tempo markings "(♩ = 84)" and dynamics "Sw. mf".

40

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

This system contains the first vocal line and piano accompaniment. The vocal line begins with a whole rest, followed by the lyrics "Be-ne-dic-tus qui ve-nit in no - - mi - ne". The piano accompaniment features a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It includes a 3/4 measure rest and a 3/4 measure rest, followed by a melodic line with eighth and sixteenth notes.

40

This system continues the piano accompaniment. The vocal line is mostly empty. The piano accompaniment features a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It includes a 3/4 measure rest, a 3/4 measure rest, and a 3/4 measure rest, followed by a melodic line with eighth and sixteenth notes, including a triplet of eighth notes.

Be-ne-dic-tus, Be-ne - dic-tus qui

Do - mi - ni.

This system contains the second vocal line and piano accompaniment. The vocal line begins with a whole rest, followed by the lyrics "Be-ne-dic-tus, Be-ne - dic-tus qui Do - mi - ni.". The piano accompaniment features a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It includes a 3/4 measure rest, a 3/4 measure rest, and a 3/4 measure rest, followed by a melodic line with eighth and sixteenth notes.

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

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

This system contains the third vocal line and piano accompaniment. The vocal line begins with a whole rest, followed by the lyrics "Be-ne- dic - tus qui ve-nit in no - mi-ne Do-mi-ni.". The piano accompaniment features a bass clef with a key signature of one sharp (F#) and a 4/4 time signature. It includes a 3/4 measure rest, a 3/4 measure rest, and a 3/4 measure rest, followed by a melodic line with eighth and sixteenth notes, including a triplet of eighth notes.

This system contains the fourth vocal line and piano accompaniment. The vocal line is mostly empty. The piano accompaniment features a bass clef with a key signature of one sharp (F#) and a 4/4 time signature. It includes a 3/4 measure rest, a 3/4 measure rest, and a 3/4 measure rest, followed by a melodic line with eighth and sixteenth notes.



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 mf

Musical score for the first system. It consists of seven staves. The top four staves are vocal parts (Soprano, Alto, Tenor, Bass) with lyrics "Sanc - tus,". The fifth staff is guitar accompaniment with the instruction "Gt. f". The bottom two staves are bass and tenor parts. The key signature is D major (two sharps) and the time signature is 4/4.

Musical score for the second system. It consists of seven staves. The top four staves are vocal parts with lyrics "Sanc - tus, Sanc - tus Do-mi-nus De - us,". The fifth staff is guitar accompaniment. The bottom two staves are bass and tenor parts. A circled number "60" is present above the first staff and below the fifth staff. The key signature is D major (two sharps) and the time signature is 4/4.

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

*mf* *7 Sv.*

Detailed description: This system contains the first four vocal staves and the beginning of the piano accompaniment. The vocal parts are in treble clef with a key signature of two sharps (F# and C#). The piano accompaniment includes a right-hand part with eighth-note chords and a left-hand part with a simple bass line. The lyrics are 'De - us, De - us Sa-ba-oth, Ple - ni sunt'.

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.

Detailed description: This system continues the vocal and piano parts. The vocal parts continue with the lyrics 'cae - li et ter - ra glo - ri - a tu - a.'. The piano accompaniment continues with similar rhythmic patterns. The system concludes with a final chord in the piano part.

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. \_\_\_\_\_

Musical score for measures 75-80. The score consists of seven staves. The first four staves (treble and bass clefs) contain melodic lines with slurs and ties. The fifth and sixth staves (treble clefs) contain a complex rhythmic accompaniment of eighth notes. The seventh staff (bass clef) contains a simple bass line. The key signature is two sharps (F# and C#).

Musical score for measures 81-84. The score consists of seven staves. Measures 81 and 82 are mostly rests in the upper staves, with a few notes in the bass line. Measures 83 and 84 feature a complex chordal texture in the upper staves, with a bass line. The key signature is two sharps (F# and C#). Measure numbers 80, 80, and 80 are written in boxes above the first, fifth, and sixth staves respectively.

# VII. AGNUS DEI

*Sw.*  
*Ged.* 8

*Gt.*  
*R. Fl.* 8

*Ped.* (♩ = 112)  
*Bour.* 16  
*Lieb.* 16  
*Bour.* 8

Musical score for guitar and piano, measures 1-4. The guitar part is in treble clef, 3/4 time, with a key signature of one flat (B-flat). The piano accompaniment is in bass clef, 3/4 time. The guitar part features a melodic line with eighth notes and a bass line with quarter notes. The piano part provides harmonic support with sustained chords and a simple bass line. The tempo is marked as *pp* (pianissimo).

Musical score for voice, guitar, and piano, measures 5-8. The tempo is marked *Calmo* (Calm) and the dynamics are *p* (piano). The voice part is in treble clef, 3/4 time, with lyrics: "Ag - - nus de-i,". The guitar part is in treble clef, 3/4 time, with a key signature of one flat. The piano accompaniment is in bass clef, 3/4 time, with a key signature of one flat. The piano part features a melodic line with eighth notes and a bass line with quarter notes. The voice part is accompanied by the guitar and piano.

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

This system contains the first three measures of the piece. The vocal line is in 4/4 time, featuring a triplet of eighth notes in the first measure and a triplet of quarter notes in the second. The piano accompaniment consists of a right hand with eighth-note patterns and a left hand with chords and single notes. The key signature has one flat (B-flat).

Do - na e - is re - qui -

This system contains measures 4 through 6. Measure 4 is marked with a circled '10'. The vocal line continues with quarter notes. The piano accompaniment features a right hand with eighth-note patterns and a left hand with chords and single notes. The key signature has one flat (B-flat).

em.

This system contains measures 7 through 9. The vocal line is mostly rests, with a few notes in measure 9. The piano accompaniment features a right hand with eighth-note patterns and a left hand with chords and single notes. The key signature has one flat (B-flat).

Gt.

(♩ = 72) mp

20

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

(♩ = 72) mp

Sw.

20

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



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*

*A Tempo*

re - qui-em . \_\_\_\_\_

re - qui-em . \_\_\_\_\_

re - qui-em . \_\_\_\_\_

re - qui-em . \_\_\_\_\_

*Gt.* *A Tempo*

30

Alto Solo

Ag - nus

*Sw.*  $\sharp$   $\text{C}$  :

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

mun - - di:

40

Do - na e - is re -

qui - em sem - pi - ter - nam.

Detailed description: This is a musical score for voice and piano. It consists of six systems of staves. The first system includes a vocal line and a piano accompaniment. The lyrics 'Do - na e - is re -' are written below the vocal line. The second system continues the vocal line with the lyrics 'qui - em sem - pi - ter - nam.' and includes a piano accompaniment. The third system shows the piano accompaniment for the first part of the second system. The fourth system shows the piano accompaniment for the second part of the second system. The fifth system shows the piano accompaniment for the first part of the third system. The sixth system shows the piano accompaniment for the second part of the third system. The score is written in a key signature of one flat (B-flat) and a 4/4 time signature. The piano part features a variety of textures, including arpeggiated chords and block chords.

Musical score for measures 47-49. The score consists of four staves. The top staff is a grand staff with a treble clef. The second staff is a grand staff with a treble clef, containing a melodic line with eighth notes and some accidentals. The third staff is a grand staff with a bass clef, containing a bass line with eighth notes and some accidentals. The fourth staff is a grand staff with a bass clef, containing a bass line with eighth notes and some accidentals. The key signature changes from one sharp to one flat between measures 48 and 49.

Musical score for measures 50-53. The score consists of four staves. The top staff is a grand staff with a treble clef. The second staff is a grand staff with a treble clef, containing a melodic line with eighth notes and some accidentals. The third staff is a grand staff with a bass clef, containing a bass line with eighth notes and some accidentals. The fourth staff is a grand staff with a bass clef, containing a bass line with eighth notes and some accidentals. The key signature changes from one flat to one sharp between measures 51 and 52. The score includes dynamic markings such as *pp* and *Sw.* (Sforzando).

ATTACCA

# VIII. LIBERA ME

Gt.  
Ged. 8'  
Sw.  
R. Fl. 8'  
(♩.=69)

Appassionato

Ped. G/P 4'

10

The first system of music consists of three staves. The top staff is in treble clef and contains a melodic line with notes and accidentals (flats and naturals). The middle staff is in bass clef and contains a corresponding melodic line. The bottom staff is in bass clef and contains a bass line with some rhythmic markings (7, 7, 7, 7) and notes.

The second system of music consists of four staves. The top staff is in treble clef and contains a melodic line. The second staff is in treble clef and contains a melodic line with notes and accidentals. The third staff is in bass clef and contains a melodic line with notes and accidentals, including a measure with a circled '4' and a sharp sign. The bottom staff is in bass clef and contains a bass line with notes and accidentals. A measure in the third staff is marked with a circled '20'. A section in the bottom staff is labeled '+Ged. 16'. The system ends with a double bar line and a 2/4 time signature.

The third system of music consists of four staves. The top staff is in treble clef and contains a melodic line with lyrics: "Li - be - ra, me". The second staff is in treble clef and contains a melodic line with notes and accidentals. The third staff is in bass clef and contains a bass line with notes and accidentals. The bottom staff is in bass clef and contains a bass line with notes and accidentals. The system starts with a tempo marking "(♩ = 69)" and a dynamic marking "p". A section in the second staff is marked with a circled "3" and a dynamic marking "pp". The system ends with a double bar line and a 2/4 time signature.

(♩ = 69) *mp* (♩ = 104)

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

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written in a treble clef with a key signature of one flat (B-flat major). It begins with a whole rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The piano accompaniment is in 2/4 time, with the right hand playing a sequence of chords: G4, A4, B4, and then a triplet of G4, F4, and E4. The left hand plays a simple bass line. The tempo is marked as *mp* (mezzo-piano) with a quarter note equal to 69 beats per minute, and the tempo changes to a quarter note equal to 104 beats per minute for the second measure.

30

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

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line starts with a whole rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The piano accompaniment continues with the same chordal structure as the first system. The tempo remains at a quarter note equal to 104 beats per minute.

da:

The third system of the musical score continues the vocal line and piano accompaniment. The vocal line starts with a whole rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The piano accompaniment continues with the same chordal structure as the previous systems. The tempo remains at a quarter note equal to 104 beats per minute.

(♩. = 104)

40

Musical staff with treble clef, 6/8 time signature, and a whole rest.

(♩. = 104)

*p*

Musical staff with treble clef, 6/8 time signature, and a melodic line.

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

*p*

Musical staff with treble clef, 6/8 time signature, and a melodic line.

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

*p*

Musical staff with treble clef, 6/8 time signature, and a melodic line.

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

*p*

Musical staff with bass clef, 6/8 time signature, and a melodic line.

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

(♩. = 104)

40

Musical staff with treble clef, 6/8 time signature, and a whole rest.

Musical staff with bass clef, 6/8 time signature, and a whole rest.

Musical staff with bass clef, 6/8 time signature, and a whole rest.

\_\_\_\_\_



(♩ = 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.

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in treble clef, starting with a rest followed by a melodic phrase marked *mp*. The lyrics "Di - es il - la, di - es i - rae," are written below it. The bottom staff is a piano accompaniment in bass clef, featuring a bass line with slurs and fingerings (2, 4) and a chordal accompaniment with a sharp sign.

*mp*

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

Detailed description: This system contains the next two staves of music. The top staff is a vocal line in treble clef, continuing the melody with a *mp* dynamic. The lyrics "ca - la - mi - ta - tis et mi - se - ri - ae , di - es mag - na et a - ma - ra val - de." are written below. The bottom staff is a piano accompaniment in bass clef, with a bass line featuring slurs and fingerings (2) and a chordal accompaniment.

60

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

Detailed description: This system contains the next two staves of music. The top staff is a vocal line in treble clef, starting with a circled measure number "60" and continuing the melody. The lyrics "ca - la - mi - ta - tis et mi - se - ri - ae , di - es mag - na et a - ma - ra val - de." are written below. The bottom staff is a piano accompaniment in bass clef, with a bass line featuring slurs and fingerings (2, 4) and a chordal accompaniment.

60

*f* *mp*

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

Detailed description: This system contains the final two staves of music. The top staff is a vocal line in treble clef, starting with a circled measure number "60" and continuing the melody. The lyrics "Dum ve - ne - ris ju - di - ca - re sa - cu - lum" are written below. The bottom staff is a piano accompaniment in bass clef, with a bass line featuring slurs and fingerings (2) and a chordal accompaniment. Dynamics *f* and *mp* are indicated above the piano part.

*f* Dum ve-ne - ris *mp* ju-di - ca - re

*mp* Di - es il - la, di - es

*mp* 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 *f* i - de.

70

*f* Dum ve-ne-ris

val - de.

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

*f*  
Di - es i - rae ,

*f* *pp*  
Di - es il - la, Dum ve-ne - ris ju - di-ca-re

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

*f* *mp*  
Di - es il - la, Di - es i - rae, 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

*pp*  
 il - la, di - es i - rae, 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 - aq, 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.

*mp* *f* *mp*  
Dum ve-ne - ris

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

*p* sae-cu-lum, sae-cu-lum per i - gnem. Dum ve - ne-ris  
*p* di - es mag - na et a-ma-ra val - de. *f* 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* ju-di - ca - re sae - cu - lum per i - gnem. *mf* *ff*  
*mp* ris ju-di - ca - re sae - cu - lum per i - gnem. *mf* *ff*  
*f* Dum ve - ne ris *mp* ju-di-ca - re *mf* sae - cu - lum per i - gnem. *ff*

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



(♩. = 69)

Musical score for the first system, measures 1-4. It consists of four staves. The top two staves are in treble clef with a 3/4 time signature. The bottom two staves are in bass clef with a 3/4 time signature. The music is mostly whole notes and rests.

(♩. = 69)

Musical score for the second system, measures 5-8. It consists of four staves. The top two staves are in treble clef with a 3/4 time signature. The bottom two staves are in bass clef with a 3/4 time signature. The music features eighth notes and quarter notes. Dynamic markings *f*, *mf*, and *p* are present. A fermata is placed over the final note of the system.

Musical score for the third system, measures 9-12. It consists of six staves. The top three staves are in treble clef with a 3/4 time signature. The bottom three staves are in bass clef with a 3/4 time signature. The music includes a *rit.* marking and a *pp* marking. A fermata is placed over the final note of the system. A bracket under the bottom staff indicates a 4-measure phrase.

# IX. IN PARADISUM

Sw.  
Sal. 8

Gt.  
Ged. 8

(♩ = 80) Tranquillo

Ped.  
Bour 16  
G/P

The musical score is arranged in three systems. The first system shows the beginning of the piece with a treble clef, a key signature of two sharps (F# and C#), and a 4/4 time signature. The tempo is marked 'Tranquillo' with a quarter note equal to 80 beats per minute. The second system continues the piece, featuring a guitar solo in the bass clef marked 'mf' and a swaying part in the treble clef marked 'Sw.'. The third system shows further development of the guitar solo and accompaniment. The score includes various musical notations such as notes, rests, and dynamic markings.

10

*mf*

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

*sw.* *p*

- Bour. 16  
+ Ged. 8

*mf*

*gt.*

*sw.*

- Bour. 16  
+ Ged. 8

*mf*

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-

This system contains the first two measures of the piece. The vocal line begins with a half rest followed by a melodic phrase. The piano accompaniment features chords in the right hand and a bass line in the left hand.

ru - sa - lem.

This system contains the next two measures. The vocal line continues with a melodic phrase. The piano accompaniment includes a guitar part labeled 'Gt.' in the right hand and a bass line in the left hand.

This system contains the final two measures of the piece. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand, with a section labeled 'Sw.' (Swell) in the right hand.

(♩ = 60)

30

Chorus angelorum

Chorus angelorum

Chorus angelorum

(♩ = 60)

30

te suscipiat,

et cum Lazaro

et cum Lazaro

et cum Lazaro

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

Chorus an - ge - lo - rum ah

Chorus an - ge - lo - rum ah

Chorus 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.

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

mp

40

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

A - men.

*ppp*

A - men.

*ppp*

A - men.

*ppp*

A - men.

*ppp*

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

Musical notation for the first system, including vocal line and piano accompaniment.

Musical notation for the second system, including piano accompaniment.

in Pa - ce. A - men.

A - men.

A - men.

A - men.

A - men.

Gt. mp

Musical notation for the guitar part and piano accompaniment in the final system.



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