

J. van de CAUTER

Organiste au Séminaire de FLOREFFE

LIBER II

ORGANUM

pulsantis ad

Missam pro

Defunctis

MAISON LEBRUN
19, rue de la Brasserie
BRUXELLES IV

*à Hy. LAURENT
et au souvenir de son maître V. Neuville*

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P. BLAIMONT, vic. gén.

AVANT - PROPOS

Pour la lecture mélodique et l'exécution harmonique, l'organiste voudra bien tenir compte des remarques émises en tête de notre ORGANUM I Kyriale. Vesperale abrégés).

Les petites notes peuvent être omises. Le doigté est prévu pour une exécution aux mains seules. La pédale est conseillée mais son emploi continu, surtout avec des 16', serait contraire à l'esprit de ces réalisations. Son emploi modéré permettrait de résoudre élégamment quelques difficultés inhérentes à l'antagonisme de la mobilité vocale et de la stagnation harmonique. L'accompagnement unisonique est toujours défendable, esthétiquement, comme plus rigoureusement grégorien, ou pratiquement, comme soutien du chœur et comme refuge honorable aux difficultés manuelles.

DOIGTÉ - PONCTUATION

1) Deux chiffres relatifs à une même portée ;

 3 partie supérieure
 2 partie inférieure de la portée.

2) 1 — tenir le 1

 2 3

3) 4 — 5 — 5 substitution

4) 4  glissement

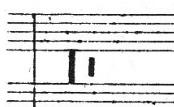
5) lever (échange de voix entre les mains)

6) M. G. M. D.

7)  liaison devant ||

si le morceau n'est pas fini, l'accord peut être enchaîné au suivant (anticipé ou non cfr 8)

8)  liaison avant accord commençant la phrase ; l'accord peut être anticipé d'autant.

9)  Ponctuation grégorienne ; n'affecte pas directement l'harmonie. L'organiste peut lever les mains aux ||

10) virgules ; lever des mains possible déconseillé.

Missa pro defunctis

SUBVENITE

Sub ve ni te^{*} Sancti De i,
oc cur ri te An ge -

Resp. 4.

li Dó mi ni: * Sus ci pi é ntes á ni mam é jus:
,

† Of fe ré ntes e am in con spé otu Al tis si mi

X. Sus ci pi at te Chri stus, qui vo cá vit te:

et in si num A bra hæ An ge li de dū cant te. * Sus ci pi é ntes

1 3 2 3-1 1 2 4

V. Ré - qui - em æ - té - r - nam do - na e - i Dó - mi - ne.

3-1

et lux per-pé-tu-a lú - - ce-at e - - i. † Of - fe - rén-tes....

INTROITUS

Ré - qui - em æ - té - r - nam do - na e - is Dó -

6.

mi - - ne: et lux per-pé-tu-a lú - ce-at e - - is.

Ps. Te de - cet hymnus Deus in Si - on, et ti - bi reddétur votum in Je - rú - sa - lem:*

e xáudi oratióne m e a m ad te omnis ca - ro vé - ni - et. Ré - qui - em

doigter à 3 voix {
 (a) m. s. 1
 (b) m. d. 1

KYRIE

9

2. 3. Ky - ri-e* e - - lé-i-son
 5. 6. Chri - ste e - - lé-i-son (Variante)
 7. 8. Ky - ri-e e - - lé-i-son

6.

9. Ky - ri - e lé i - son.

GRADUALE

2.

Ré - qui - em* æ - té - - - nam do - - na e - is Dó - - -

mi - ne: et lux per-pé - - -

tua lú - - ceat e - - is:

V. In me - mó - ri - a æ - - -

tér - - - - na

e - - rit ju - - - - stus:

ab audi.ti.ó.ne má la *

non ti - mé - bit.

TRACTUS

Ab.sól - ve, * Dó - mi.ne, á - nimas ómnium fi.

dé - li . um dé - fun - ctó - rum

ab óm . ni vín - cu.lo de.li - ctó - rum.

V. Et grá . tia tua illis succur . rén - te,

me . re . án . tur e . vá . de . re ju . dí . ci . um ul . ti - - ó -

nis. V. Et lu . cis æ . té r - - næ

be . a . ti . tú - - di - ne * pér - - fru . i.

5-4 2-3 4 2 3 5 4 2 1

SEQUENTIA

Dies i - ræ, di - es i1 - la, Sol - vet sæ - clum in fa - vil - la:

1. { 

Tes-te Da-vid cum Si-bý-la. Quan-tus tre-mor est fu-tú-rus,

{ 

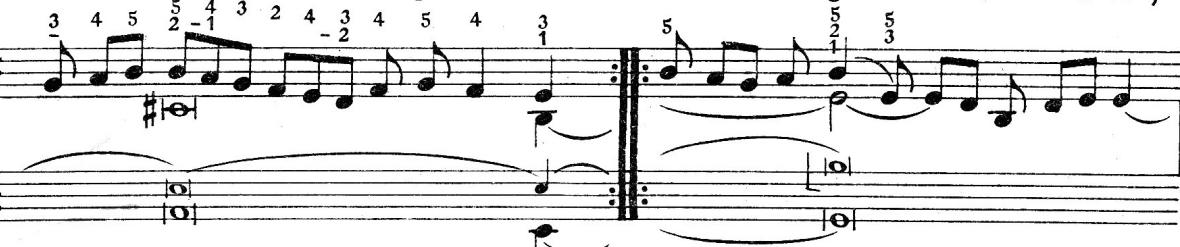
Quan-do ju - dex est ven-tú-rus, Cun - cta stri - cte dis - cus - sú - rus!

{ 

1 Tu - ba mi - rum spar - gens so - num Per se - púl - cra re - gi - ó - num,
2 Mors stu - pé - bit et na - tū - ra, Cum re - súr - get cre - a - tú - ra

{ 

Co - get om - nes ante thronum. 1 Li - ber scri - ptus pro - fe - ré - tur,
Ju - di - cán - ti respon - sú - ra. 2 Ju - dex er - go cum se - dé - bit,

{ 

In quo to - tum con - ti - né - tur, Un - de mun - dus ju - di - cé - tur.
Quid - quid la - tet ap - pa - ré - bit: Nil in - ul - tum re - ma - né - bit.

{ 

1 Quid sum mi - ser tunc di - ctú - rus ? Quem pa - tró - num ro - ga - tú - rus ?

2 Rex tre_mén_dæ ma - jes - tátis, Qui sal - ván - dos sal - vas grá - tis,

A musical score for two voices in G major. The top voice (soprano) starts with a dotted half note followed by eighth notes. The bottom voice (bass) enters with a quarter note. The music consists of two measures separated by a vertical bar line.

Cum vix ju - stus sit se _ cù _ rus. 1 Re - cor - dár - e Je - su pi - e
Sal - va me, fons pi - e - tátis. 2 Quæ - ren - s me, se - dí - sti las - sus:

A musical score for two voices in G major. The top voice begins with a eighth note followed by sixteenth notes. The bottom voice enters with a quarter note. The music consists of two measures separated by a vertical bar line.

Quod sum cau - sa tu - æ vi - æ: Ne me per - das il - la di - e.
Re - de - mí - sti cru - cem pas - sus: Tan - tus la - bor non sit cas - sus.

A musical score for two voices in G major. The top voice begins with a eighth note followed by sixteenth notes. The bottom voice enters with a quarter note. The music consists of two measures separated by a vertical bar line.

1 Ju - ste ju - dex ul - ti - o - nis, Do - num fac re - mis - si - ó - nis,
2 In - ge - mí - sco, tam - quam re - us: Cul - pa ru - bet vul - tus me - us:

A musical score for two voices in G major. The top voice begins with a eighth note followed by sixteenth notes. The bottom voice enters with a quarter note. The music consists of two measures separated by a vertical bar line.

An - te di - em ra - ti - ó - nis.
Sup - pli - cán - ti par - ce De - us.

Qui Ma - ri - am ab - sol - ví - sti,
Pre - ces me - æ non sunt di - gnæ:

A musical score for two voices in G major. The top voice begins with a eighth note followed by sixteenth notes. The bottom voice enters with a quarter note. The music consists of two measures separated by a vertical bar line.

Et la - tró - nem ex - au - di - sti, Mi - hi quo - que spem de - dí - sti.
Sed tu bo - nus fac be - ní - gne, Ne per - én - ni cre - mer i - gne.

A musical score for two voices in G major. The top voice begins with a eighth note followed by sixteenth notes. The bottom voice enters with a quarter note. The music consists of two measures separated by a vertical bar line.

1 In - ter o - ves lo - cum præsta
 2 Con-fu-tá - tis ma - le - dí - ctis,

Et ab hœ-dis me se - qué - stra,
 Flam-mis á - cri - bus ad - di - ctis:

Musical score for the first section of the Requiem Mass. The music is in common time, key signature of two sharps. The vocal part consists of two staves: soprano (treble clef) and bass (bass clef). The piano accompaniment is in the bass clef. The vocal parts sing in Latin. The piano part features eighth-note patterns and sustained notes.

Stá - tu - ens in par-te dex - tra,
 Vo - ca me cum be-ne-dí - ctis. O - ro sup - plex et ac - clí - nis,

Continuation of the musical score. The vocal parts continue their Latin text. The piano part provides harmonic support with sustained notes and eighth-note chords.

Cor con-trí - tum qua - si ci - nis: Ge - re cu - ram me - i fi - nis.

Continuation of the musical score. The vocal parts continue their Latin text. The piano part provides harmonic support with sustained notes and eighth-note chords.

La - cri - mó - sa di - es il - la Qua re - súr - get ex fa - vil - la,

Continuation of the musical score. The vocal parts continue their Latin text. The piano part provides harmonic support with sustained notes and eighth-note chords.

Ju - di - cán - dus ho - mo re - us: Hu - ic er - go par - ce De - us.

Continuation of the musical score. The vocal parts continue their Latin text. The piano part provides harmonic support with sustained notes and eighth-note chords.

Pi - e Je - su Dó - mi - ne, do - na e - is ré - qui - em. A - men.

Final section of the musical score. The vocal parts sing the final Amen. The piano part provides harmonic support with sustained notes and eighth-note chords.

⊕ ad lib. ♯ ou ♭

OFFERTOIRE

Dó-mi-ne Je-su Chri-ste * Rex gló - ri - æ,

2. { 8

lí-be-ra á-ni-mas óm-ni-um fi-dé-li-um de-fun-ctó-rum

de pœ-nis in-fér-ni et de pro-fún-do la-cu: lí-be-ra e-as de o-re

le-ó-nis, ne ab-sór-be-at e-as tár-ta-rus ne ca-dant in obs-
4 3 1 5 2 4 2 3 4 5
3

cú-rum: sed sí-gni-fer san-ctus Mi-chael re-præ-sén-tet e-
5-2 4 5 1
1 3 2 4 2 1

as in lu-cem san-ctam: * Quam o-lim A-brá-hæ pro-mi-sí-sti
5 2 1 3 5 5 3
2 5 1 5-4 2 1

et sé-mi-ni-e-jus.

(9) (9)

3 4 5-4 5 4 5 4

Hó-stí-as et pre-ces ti-bi Dó-mi-ne lau-dis of-fé-ri-mus:

tu súscí-pe pro a-ni-má-bus il-lis, qua-rum hó-di-e me-mó-ri-am

fá-ci-mus: fac e-as, Dó-mi-ne, de mór-te trans-i-re ad vi-tam.* Quam olim.

SANCTUS

San-ctus, * San-ctus, San-ctus Dó-minus Deus Sá-ba-oth.

Ple-ni sunt cœli et ter-ra gló-ri-a tu-a. Ho-sán-na in ex-cél-sis.

Be-ne-díctus qui ve-nit in nô-mi-ne Dó-mi-ni. Ho-sán-na in ex-cél-sis.

AGNUS

Agnus De-i, * qui tol-lis pec-cá-ta mun-di: do-na e-is ré-qui-em.

Agnus De-i, * qui tol-lis pec-cá-ta mun-di: do-na e-is ré-qui-em** sem-pi-tér-nam.

COMMUNIO

Lux æ-tér-na * lú-ce-at e-is, Dó-mi-ne: * Cum san-ctis tu-is in æ-tér-

8.

num qui-a pi-us es. V Re-qui-em æ-térnam dona e-is, Dó-mi-ne

et lux perpé-tua lú-ce-at e-is. * Cum san-ctis tu-is in æ-tér-num

qui-a pi-us es.

Facilité

(1) de préférence, ne pas jouer la mélodie écrite en petites notes. (Si on la joue, lâcher d'autant la tenue supérieure.) Le principe d'harmonisation sans exécution de la mélodie peut être appliqué ailleurs, notamment au début du LIBERA etc. (registration douce.)

LIBERA

Li-be-ra me, Dó - - mi-ne, * de mor-te æ-tér - - na,
 1.

in di-e il-la tre-mén-da: * Quan-do cœ-li mo-vén-di sunt et ter-ra: † Dum vé-ne-ris ju-di-cá-re sá-cu-lum per i-gnem. Tremens factus sum e-go et tí-me-o dum dis-cus-si-o vé-ne-rit, at que ven-tú-ra i-ra.*

Quan-do.... terra Di-es il-la, di-es i-ræ, ca-la-mitá-tis et mi-sé-ri-æ,

(1) Ces deux notes sol et fa (au ténor) ne peuvent être strictement tenues que si la partie grave est jouée à la pédale. Le doigter pour mains seules, observe les deux silences entre ().

di.es magna et a.má.ra val.de. † Dum vé. ignem. V. Requi.em æ.tér.nam

A musical score for two voices (Soprano and Bass) and piano. The vocal parts are in G clef, and the piano part is in F clef. The music consists of two staves. The vocal parts enter at measure 5, with the soprano singing a descending eighth-note scale and the bass providing harmonic support. The piano part begins at measure 4.

dona e.is Dó.mi.ne et lux per.pé.tu.a lú.ce.at e.is. Lí.be.ra...

The vocal parts continue at measure 2, with the soprano singing a descending eighth-note scale and the bass providing harmonic support. The piano part continues at measure 1.

IN PARADISUM

In pa.ra.dí.sum * de.dú.cant te An.ge.li: in tu.o ad.vén.tu

7.

The vocal parts enter at measure 4, with the soprano singing a descending eighth-note scale and the bass providing harmonic support. The piano part begins at measure 1.

sus.cí.pi.ant te Márty.res, et per dúcant te in civi.tá.tem san -

The vocal parts continue at measure 1, with the soprano singing a descending eighth-note scale and the bass providing harmonic support. The piano part continues at measure 1.

ctam Je.rú.sa.lém. Cho.rus An.ge.ló.rum te sus.cí.pi.at, et cum Lá -

The vocal parts continue at measure 3, with the soprano singing a descending eighth-note scale and the bass providing harmonic support. The piano part continues at measure 1.

za.ro quon.dam páu.pe.re æ.tér.nam há.be.as ré qui.em.

The vocal parts continue at measure 2, with the soprano singing a descending eighth-note scale and the bass providing harmonic support. The piano part continues at measure 1.

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