

MISSA
PRO
DEFUNCTIS

EDITIONIS VATICANAЕ
ORGANO COMITANTE

1956

AUCTORE:

DOMNA

EUPHEMIA M. BANK,
O.S.B.

UITGAVE: ANNIE BANK, AMSTERDAM

MISSA PRO DEFUNCTIS

INTROITUS

DOMNA EUPHEMIA M. BANK, OSB.

Ré - qui-em*ae - té - ^ nam do - na e - is

Dómi - ne: et lux perpe - tu - a

lu - ce - at w e - is. Ps. Te de - cet hy -

mnus Deus in si - on, et ti - bi reddé - tur votum in je - ru - sa - lem: ex - áu -

di o - ra - ti - ó - nem me - am, ad te omnis ca - ro ve - ni - et.

KYRIE

Ky - ri - e *e - le - i - son. iii. Chri - ste

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

This section contains two staves of music. The top staff is in treble clef and the bottom is in bass clef. The music consists of eighth-note patterns. The lyrics "e. le-i-son. ij. Ky- ri-e e. le-i-son. ij." are written above the notes.

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

This section continues the musical score from the previous page. It features two staves of music in treble and bass clef. The lyrics "Ky-ri-e * e- le-i-son." are written below the notes.

GRADUALE

Ré- qui-em*ae-tér- nam do-

This section shows two staves of music in treble and bass clef. The lyrics "Ré- qui-em*ae-tér- nam do-" are written above the notes. A bracket underlines the word "ae-tér-", and a small "d." is placed below the bass clef staff near the end of the measure.

na e-is Dó- mi- ne:

This section continues the musical score. It features two staves of music in treble and bass clef. The lyrics "na e-is Dó- mi- ne:" are written above the notes. The music includes neume-like markings above the notes.

et lux perpé- tu-a

This section continues the musical score. It features two staves of music in treble and bass clef. The lyrics "et lux perpé- tu-a" are written above the notes. The music includes neume-like markings above the notes.

lu- ce-at e- is.

This section continues the musical score. It features two staves of music in treble and bass clef. The lyrics "lu- ce-at e- is." are written above the notes. The music includes neume-like markings above the notes.

w w

This section concludes the musical score. It features two staves of music in treble and bass clef. The lyrics "w w" are written above the notes. The music ends with a final cadence.

8. In memó - ri-a ae- té-

rit ju-
 e-
 stus: ab au-di-ti- ó-ne ma-
 la
 * non
 ti- me- bit

TRACTUS

Ab-sol- ve ^ *Dó- mi-ne á - ni -
 mas ómni-um fi- dé - li- um defunctorum
 ab o - mni vín - cu-lo de-li - ctó -
 rum v. et grá - ti - a tu - a il - lis succurré -
 te, me-re-án - tur e - vá - de -
 re ju-dí - ci - um ult - ó - nis.
 v. et lu - cis ae-tér - nae

be-a-ti-tú- di- ne *pé- frui

SEQUENTIA

1. Di-es i-rae, di-es il-la, solvet sae-clum in fa-vílla: Te-ste Da-
 7. Quid summis eruntunc dictúrus? Quem pa-tró-num ro-ga-tú-rus? Cum vix ju-
 13. Qui Maríam absol-vísti, et la-tró-nem ex-au-dí-sti, Mi-hi quo-

1.

1. vid cum si-byl-la. 2. Quantus tremor est futúrus, Quando ju-dex est ventúrus,
 7. stus sit se-cú-rus. 8. Rex tre-méndae maje-statis, Quis sal-ván-dos salvas gratis,
 13. que spem de-dí-sti. 14. Pre-ces me-ae non sunt dignae: sed tu bo-nus fac be-nigne,

2. Cuncta stric-te discus-súrus! 3. Tu-ba mi-rum spar-gens sonum
 8. Sal-va me, fons pi-e-tá-tis. 9. Re-cordá-re je-su pi-e,
 14. Ne per-én-ni cremer i-gne. 15. In-ter o-ves lo-cum praesta,

3. Per se-pulchra re-gi- ónum, Coget o- mnes ante thronum. 4. Mors stupé-
9. Quod sum causa tu-ae vi- ae: Ne me per- das il- la di- e. 10. Quaerens me
15. Et ab haedis me sequéstra, stá-tu- ens in parte dex- tra. 16. Con-fu-tá-

4. bit et na-tú-ra, Cum re-surget crea-túra, Ju-di- cán -
10. se - dí - sti las-sus: Red- e - místi crucem passus: Tantus la -
16. tis ma - le- dí-ctis, Flammis ácri - bus addí-ctis: Vo-ca me

4. ti responsúra. 5. Li-ber scriptus pro- fe-ré - tur, In quo to-tum con-
10. bor non sit cassus. 11. Juste ju-dex ul - ti - ó - nis, Do - num fac re-mís-
16. cum be - ne-dí-ctis. 17. O-ro supplex et ac-clí - nis, Cor contrí-tum qua -

5. ti-nétur, Unde mundus ju-di-cé-tur. 6. Judex ergo cum se -
11. si - ó-nis, Ante di-em ra-ti - ó-nis. 12. Inge - míscō, tamquam
17. si ci-nis: Ge-re cu-ram me-i fi-nis. (pag. 8)

6. dé - bit, Quid-quid la - tet appa - ré-bit: Nil in - úl-tum rema - né-bit.
12. re - us: Cul - pa rubet vultus meus: Suppli - cán - ti par - ce De - us.

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

19. Ju-di-cándus ho - more-us: Hu-ic er-go par - ce Deus.

20. pi-e Je-su Dó-mi-ne, do-na e-is ré-quiem. A - men.

OFFERTORIUM

Dómi-ne Je-su Christe

ri- ae, li-be- rá- ni-mas ó- mni-um fi-

dé - li - umde- fun-ctó- rum depoe-nis in-fér- ni,

et de pro-fundo la- cu: li-be-ra e-as de o-re le-ó- nis,



ne absór-be-at e-as tár- ta - rus, ne cadant in ob- scú - rum:



sed sí- gni- fer san-ctus Mi- cha- el re-prae-



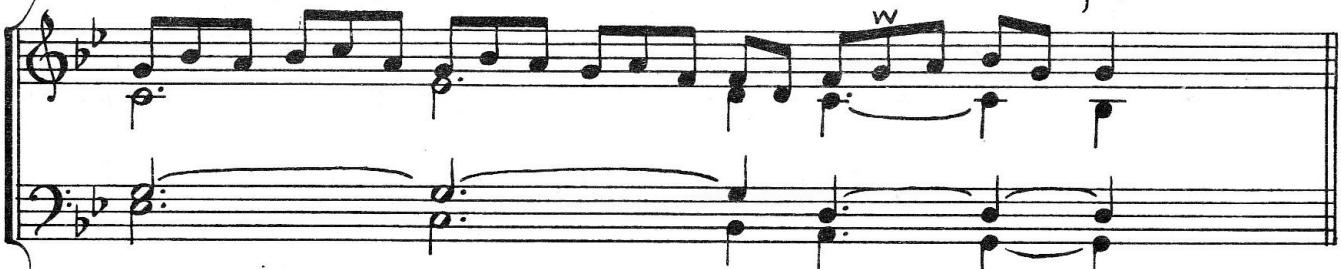
sén- tet e- as in lu- cem san- ctam: *



Quamolim Abra- hae promi - si - sti, et sé-



mi - ni e- jus.



XV. Hosti - as et pre- ces tibi Dómi- ne lau - dis
 of - fé-ri- mus: tu sú- sci - pe pro ani-má-bus il - lis,
 qua- rum hódi- e memó- ri-am fá- ci- mus: fac e-as, Dó-
 mi - ne, de mor - te trans - í - re ad vi - tam. *Quamo-lim.

SANCTUS

sanctus, *sanctus, sanctus Dómi-nus De-us sa-ba-oth.
 ple-ni sunt coe-li et terra gló-ri-a tu-a. Hosán-na in ex-cél-sis.

Be-ne-dí-ctus qui ve-nit in nó-mi-ne Dómi-ni. Hosán-na in excél-sis.

AGNUS DEI

Agnus De - i, *qui tol - lis pec - cá - ta mundi: dona e - is réqui - em.

Musical notation for the first part of the Agnus Dei setting, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature is G major (one sharp). The music consists of eighth-note patterns with various rests and dynamic markings like 'p' (piano).

Agnus De - i, *qui tol - lis peccá - ta mundi: dona e - is ré - qui - em.

Musical notation for the second part of the Agnus Dei setting, continuing from the previous section. The staves and key signature remain the same. The music consists of eighth-note patterns with various rests and dynamic markings like 'p' (piano).

Agnus De - i, *qui tollis peccátamundi: dona e - is réqui - em sempitér - nam.

Musical notation for the third part of the Agnus Dei setting, continuing from the previous section. The staves and key signature remain the same. The music consists of eighth-note patterns with various rests and dynamic markings like 'p' (piano).

COMMUNIO

Lux ae - té - na *lú - ce - at e - is, Dómi - ne: Cum Sanctis tu -

Musical notation for the start of the Communio setting, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature changes to F major (no sharps or flats). The music consists of eighth-note patterns with various rests and dynamic markings like 'p' (piano).

is in aeténum, quia pi - us es. ¶ Réquiem aeténum dona e - is, Dómi - ne,

Musical notation for the middle section of the Communio setting, continuing from the previous section. The staves and key signature remain the same. The music consists of eighth-note patterns with various rests and dynamic markings like 'p' (piano).

et lux perpétua lú - ce - at e - is. *Cum Sanctis tu - is in aeténum, qui - a pi - us es.

Musical notation for the end of the Communio setting, continuing from the previous section. The staves and key signature remain the same. The music consists of eighth-note patterns with various rests and dynamic markings like 'p' (piano).

LIBERA ME

Lí-be-ra-me, *Dó-

mi-ne, de mor-te aetér-

1.



na, in di-e il-la tre-mén-da:



*Quan-do cae-li mo-véndi sunt et ter-ra:



+ Dum vē-

ne-ris judi-cá-re



sacé-cu-lum per i-

w gnem.



X. Tremens factus sum e-go et tí- me-o, dum discüssi-o véne-



rit at- que ven-tú-ra i-ra. *Quando cae-li mo-



- véndi sunt et ter^wra. **X.** Di-es il-la, di-es i-

rae, calami-tatis et mi-sé-ri-ae, di-es magna et a-mára
 val-de. + Dum vé- ne-ris judi-cá-
 re saé. cu-lum per i-
 gnem. **X.** Réquiem aetérnam dona e-is Dó-mi-ne: et lux perpé-
 tu-a lú-ce-at e-is. **Kýri-e e-lé-i-son.**
 Repetitetur
 "Libera me"
 usque ad
X. Tremens.
 Christe e-lé-i-son. **Kýri-e e-lé-i-son.**

SUBVENITE

Subve - ní - te *Sancti De - i, oc-

cúr - ri-te Ange - li Dómi - ni :

*suscipi - éntes áni-mame - jus: + offe - réntes e - am

in con - spé - ctu Al - tís-si - mi.

v. Suscí-pi - at te Christus qui vo - cá -

vit te: et in si - num A - brahae Ange - li dedú -

cant te. v. Réqui - em

*Repetitur:
"Suscipientes"
"usque ad"
"Altissimi"

The musical score consists of eight staves of music for voices and organ. The top staff has a soprano vocal line and an organ basso continuo line. The second staff has a soprano vocal line. The third staff has a soprano vocal line. The fourth staff has a soprano vocal line. The fifth staff has a soprano vocal line. The sixth staff has a soprano vocal line. The seventh staff has a soprano vocal line. The eighth staff has a soprano vocal line. The lyrics are written in a mix of Latin and French. The score includes various dynamics such as forte (f), piano (p), and sforzando (sf). The key signature is mostly F major (one sharp) with some changes. The time signature varies between common time and 6/8. The score is numbered 4 at the beginning.

ae-tér-nam dona e- i Dómi-ne: et lux per-

 pé-tu-a lú-w ce-at e-i.
 + Repetitum
 „Offerentes“
 usque ad
 „Altissimi“

IN PARADISUM

In para-dísum * dedúcantte Ange-li: in tu-o advén-tu sus-

 cí-pi-antte Márti-res, et perdu-cantte in ci-vi-tátem san-ctam

 je-rú-salem. Cho-rus An-ge-ló-rum te sus-cípi-at, et cum

Lá-zaro quondam paupere aetér-nam

 hábe-as réquiem.