

# PROGRAM FOR THE CHOIR AT REQUIEM MASS

## THE GREGORIAN REQUIEM MASS

*Note:* According to the Ceremonial of Bishops, I. c. xxviii. n. 13 S. R. C. 4156, the use of musical instruments is not permitted in the Office of the dead; At the Mass and at the Absolution after Mass, the organ may be used to accompany the voices but *shall be silent when the chant ceases.* (S. R. C. 3827, and 4265). From this it will be understood that Funeral Marches before and after the Mass are not permitted. For this reason it is suggested that the Responary "*Subvenite*" be sung as the Procession enters the Church. In some places it is customary for the Choir to lead the Funeral procession from the door of the Church to the Altar, singing the "*Subvenite*" as given in the proper Chant or in other approved forms.

### "MISSA CANTATA" or SOLEMN HIGH MASS.

1. PROCESSION: "*Subvenite*" (Page 425 or 428)
2. INTROIT: "*Requiem aeternam*" (Begun when the Celebrant goes toward the foot of the Altar for the first prayers.) To be sung as given-in full. (270)\*
3. KYRIE: Follows the Introit without pause. (270 - A)
4. PRAYERS AND EPISTLE: After the first prayer, if it be a Solemn High Mass, the Choir will wait until the Epistle is sung before beginning the Graduale; If a High Mass, the Choir will begin the Graduale etc. while the Priest recites the Epistle.
5. GRADUALE: "*Requiem Aeternam*" (270 - B) bb - or b, b, b.
6. TRACTUS: "*Absolve Domine*" (270 - C) cc - or c, c, c.
7. SEQUENCE: "*Dies Irae*" (270 - D)

The Graduale and Tractus may either be sung as indicated in the Graduale or may be recited "*Recto Tono*" or in "*Falso Bordone*" style. (270 - bb - cc -)

The "*Dies Irae*" may not be omitted in a High Mass of Requiem because everything that appertains to the *Precatio Suffragii*, the supplication of the Suffrage, must be sung (S. R. C. 2959 ad 2), and the words "*Precatio Suffragii*" include also the Sequence "*Dies Irae*" (S. R. C. 3051 ad 1).

(Another Decree S. R. C. 4054 ad V. declares that the "*Dies Irae*" must be sung entire.)

8. RESPONSES, GOSPEL: (Note; The Choir does not sing the "Laus tibi Christi" after the Gospel or the "Deo Grati-  
as" after the "Epistle," these responses are for the  
Acolytes only)
9. RESPONSE: To "Dominus Vobiscum;" "Et Cum Spiritu Tuo;"  
Celebrant sings "Oremus" and the Choir proceeds with  
the "Domine Jesu Christe" which is sung in its entirety.
10. OFFERTORY: The interpolation of solos, "Ave Maria;" or other  
songs is entirely uncalled for in Requiem Masses at  
this point. (270 - E) or ee
11. RESPONSES: Preface responses are to be sung in Ferial tone  
as indicated.
12. SANCTUS—is begun immediately after the last word of the Pre-  
face "*dicentes*" and the singers continue until the "*Bene-  
dictus*" (exclusive). (270 - F)
13. ELEVATION: (Complete silence during the Elevation.)
14. BENEDICTUS: Choir begins immediately after the Elevation  
of the Chalice (after the last bell). (270 - G)  
(A Decree of the Sacred Congregation of Rites dated  
Jan. 14, 1921, clearly states that the "*Benedictus*" must  
always be sung *after* the Elevation).  
(If time permits, a motet may be sung after the *Bene-  
dictus* but according to a decree (3827) of the S.R.C.  
the words must be taken from the Liturgy and must  
have reference to the Blessed Sacrament.)
15. RESPONSES: "Amen" and after the "Pater Noster" which clos-  
es with "et ne nos inducas in tentationem" the Choir  
answers "Sed libera nos a malo" after which there  
is complete silence until the Priest again sings "Per  
omnia" etc. to which the Choir responds with "Amen"  
and after the Celebrant's "Pax Domini sit semper vo-  
biscum" the Choir responds; "Et cum spiritu tuo"  
as indicated.
16. AGNUS DEI—is sung as indicated. (270 - H)
17. COMMUNION: "Lux Aeterna" is sung immediately after the Ab-  
lutions. (270 - I)
18. RESPONSES: "Et cum spiritu tuo" and the proper "Amen."

# THE ABSOLUTION

1. **LIBERA:** When the Celebrant reaches the bier and recites or sings the "*Non Intres*" (to which the Choir responds "Amen" if sung)\* the Choir sings the "Libera me" at the end of which the Chanter sings "Kyrie Eleison" which is followed by the remainder of the Choir singing "Christe eleison" and all joining in the final "Kyrie" after which the Celebrant sings "Pater Noster" and continues the prayer in a low voice. (270 - J)
2. **RESPONSES:** As indicated on (p. 457)  
*Note:-* If the body is present (a) either the body is accompanied to the grave in procession or (b) it is taken away without procession or other ceremony.
3. . . . . In the first case the Choir will sing "*In Paradisum*" (270-L) as they leave the Church. If the distance to the grave is considerable, the *Miserere* may be added. (252)
4. . . . . On arrival at the gate of the burial ground the Celebrant intones the words "Ego Sum" (270 - k)
5. . . . . Choir starts "Benedictus" at once.
6. . . . . On conclusion of "Benedictus" Choir sings the whole antiphon (*Ego sum - - in aeternum*). (p. 458)
7. . . . . Priest... Kyrie eleison.  
Choir... Christe eleison  
Choir... Kyrie eleison
8. . . . . Choir sings responses to "Pater Noster" and versicles which follow. Page 460
9. . . . . Choir returns to Church in procession.
10. . . . . In case (b) everything (except the "*Miserere*" which would have been sung at the place of burial) is sung here or round the catafalque or round the coffin at the door of the Church.  
*Note:-* In this case "*In Paradisum*" can be sung in its usual place, if such is the custom.

\* *Non Intres* is said only when the body is present.

# The Gregorian Requiem Mass

270

Missa Pro Defunctis

## Introit

From the  
Vatican Graduale  
Transcribed and Harmonized  
by N. A. Montani

Sixth Mode

Chanters

Chorus

Man. Ped.

dó - na é - is ————— Dó - mi - ne:

et lux per - pé - tu - a lú - ce - at ————— é - is. *rit.* *Fine*

Man. Ped.

Faster  
Chanters

Ps. Te dé-cet hýmnus De-us in Si-on, et ti-bi red-dé-tur vó-tum in Je-rú-sa-lem:\*

Ch.

Man

All *rall*

ex - áu-di o - ra-ti - ó - nem mé - am, ad te ó - mnis cá - ro vé - ni - et.

Gt.

Ped.

*Repeat from beginning to Psalm (Te-décet) then to "Kyrie"*

270 a

Kyrie

Sixth Mode

(\*) Chanters I (all)

I II

Ký - ri - e\* e - lé - i - son. Ký - ri - e

Sw. Man. Ch. Ped.

*Tutti*

Gt.

e - lé - i - son. Ký - ri - e e - lé - i - son.

Man. Ped.

(\*) Numerals I - II indicate divided sections of the Choir.

I II Softest Stops

Chri - ste e - lé-i - son. Sw. l.h. Chri - ste

Sw.

e - lé-i - son. Chri - ste e - lé-i - son.

Sw. pp Tutti Ch.

Man.

I II Sw. rall

Ch. Ký - ri - e e - lé-i - son. Ký - ri - e

Ped. Sw.

Tutti rall

e - lé-i - son Ký-ri - e e - lé-i - son.

Chanters Sw. Ped. Man. Ped.

Responses:- V. Dominus Vobiscum: R. Et cum Spíritu tuo.  
 V. Per omnia saecula saeculorum. R. Amen.

# Graduale (2)

270 bb

Optional Setting of the Graduale and Tractus

The following Chords can be used to accompany the recitation of the Graduale and Tractus, should a shorter version be preferred.

N. A. Montani

*pp* *rit.* *a tempo* *rit.*

Réquiem ætérnam, dona eis Dómine: Et lux perpétua líceat eis.

Sw.

*a tempo* *rit.* *a tempo* *rit.*

V. In memória ætérna erit jústus: Ab auditióne mala non ti-mé-bit.

270 cc

# Tractus (2)

Absólve, Dómine, ánimas ómnium fidélium defun-ctó-rum

Ab ómni vínculo delictórum. V. Et grátia tua illis succurrénte,

*rit. molto*

mereántur evádere júdiciúm ultiónis. V. Et lucis ætérnæ beatitúdine pérfrui

## Dies Iræ

First Mode

*mf*  
Sw. 7

1. Di - es i - ræ, di - es il - la, Sol - vet sæ -  
2. Quan - tus tre - mor est fu - tú - rus, Quan - do ju -

(Ped)

7. Quid sum mi - ser tunc di - ctú - rus? Quem pa - tró -  
8. Rex tre - mén - dæ ma - je - stá - tis, Qui sal - ván -

1. clum in fa - vil - la: Tes - te Dá - vid cum Si - býl - la.  
2. dex est ven - tú - rus, Cun - cta stri - cte dis - cus - sú - rus!

(Man.)

7. nem ro - ga - tú - rus? Cum vix ju - stus sit se - cú - rus.  
8. dos sal - vās gra - tis, Sal - va me, fons pi - e - tá - tis.

Gt.

3. Tu - ba mi - rum spár - gens só - num, Per se - púl - cra re -  
4. Mors stu - pé - bit et na - tú - ra, Cum re - súr - get cre -

9. Re - cor - dá - re Je - su pi - e, Quod sum cau - sa tu -  
10. Quæ - rens me, se - dí - sti las - sus: Red - e - mí - sti cru -

*rall*

3. gi - ó - num, Có - get ó - mnes an - te thro - num.  
4. a - tú - ra, Ju - dí - cán - ti ré - spon - sú - ra.

9. æ vi - æ: Ne me per - das il - la di - e.  
10. cem pas - sus: Tan - tus la - bor non sit cas - sus.

\* Verses should be sung alternately by different sections of the choir.



*p*

Sw.  
5. Li-ber scri- ptus pro- fe- re- tur, In quo to- tum  
6. Ju- dex er- go cum se- dé- bit, Quid- quid la- tet

11. Ju- ste ju- dex ul- ti- ó- nis, Do- num fac re-  
12. In- ge- mí- sco, tam- quam re- us: Cul- pa ru- bet

D.C. to 7, 8.  
9, 10

5. con- ti- né- tur, — Un- de mun- dus ju- di- ce- tur.  
6. ap- pa- ré- bit: — Nil in- úl- tum re- ma- né- bit.

11. mis- si- ó- nis — An- te di- em ra- ti- ó- nis.  
12. vul- tus me- us: — Sup- pli- cán- ti par- ce De- us.

*a tempo*

Gt.  
13. Qui Ma- ri- am ab- sol- ví- sti, Et la- tró -

Gt.  
Man.  
14. Pre- ces me- æ non sunt dignæ: Sed tu bo -

13. nem ex- au- dí- sti, Mi- hi quo- que spem de- dí- sti.  
14. nus fac be- ni- gne, Ne per- én- ni cre- mer i- gne

*a tempo*

15. In - ter o - ves lo - - - cum præ - sta,

Gt.

16. Con - fu - tá - tis ma - - le - dí - ctis,  
Man.

15. Et ab hœ-dis me se-quê-stra, Stâ-tu - ens in par-te dex-tra.

Ped.

16. Flam-mis a - cri-bus ad-dí - ctis: Vo-ca me cum be-ne-dí-ctis.

*a tempo*

*p*  
Sw.  
17. O - ro sup-plex et ac-clí - nis, Cor con-tri-tum

Man.

Ped.

quasi ci - nis: Ge-re cu - ram me - i fi - nis.

*a tempo (not slower)*

*pp*  
Sw.  
18. La - cri - mó - sa di - es il - la, Qua re - sur -

*pp* *rall* *a tempo*  
get ex - fa - vil - la. 19. Ju - di - cán - dus / hó - mo re - us:  
Gt.  
Man. Ped.

(\*) Softest Stops  
*ppp*  
Hu - ic er - go pár - - ce Dé - us. 20. Pi - e Je - su Dó - mi - ne  
Sw. *allarg.*  
Ch. or Gt.

Dó - na e - is ré - qui - em. A - - men.  
*rall* *a tempo* *rall.*  
Gt. Man.

\* (Note) The melody in left hand is to be brought out prominently (on Gt. or Ch.) the right hand accompaniment is to be played on the Swell; very softly.

## Domine Jesu Christe (2)

Optional Setting

(FALSO BORDONE)

Unison, 2, 3 or 4-part Chorus with Organ Acc.

N.A. Montani

*Recited in a smooth, flowing manner*

Organ

- 1) Dómine Jesu  
Christe,\* Rex gló-ri - ae, libera ánimas  
ómnium fidélium  
de-fun-ctó - rum
- 2) de poenis inférni et  
de profúndo la - cu: líbera éas de ore le-ó - nis,
- 3) ne absórbeat eas tár - ta - rus, ne cadant in ob - scú - rum:
- 4) sed signifer sanctus Mí - cha - el repraeséntet éas in  
lucem sán - etam:
- 5)\* Quam ólim Ábrahae prómi - sí - sti, et sémini e - jus.

- 6) V. Hóstias et préces tibi  
Dómine laudis of-fé - ri - mus: tu súscipe pro  
animábus il - lis,
- 7) quárum hódie memóriam fá - ci - mus: fac eas, Dómine,  
de morte transíre ad vi - tam.
- 8) Quam ólim Ábrahae  
promi - sí - sti, et sémini e - jus.

# Ferial Responses at the Preface

Unaccompanied

Cel. V. Per ó - mni - a sae - cu - la sae - cu - ló - rum.

Choir (acc. ad lib.)  
(Unison)  $\Rightarrow$  *pp*

R. A - men. V. Dó-mi-nus vo - bís-cum. R. Et cum Spí-ri - tu tu - o.

Cel.

Choir

*rall.*

V. Súr-sum cor - da. R. Ha-bé - mus ad Dó - mi - num.

Cel.

Choir

*rall.*

V. Grá-ti-as a-gá-mus Dó-mi-no De-o nó-stro. R. Dí-gnum et ju-stum est.

Preface follows (always unaccompanied). The "Sanctus" is begun immediately after the word "dicentes".

270 f

## Sanctus

Chanters

Tutti

Sán-ctus\*, Sw. Sán-ctus, Ch. Sán-ctus Dó-mi-nus De-us Sá-ba-oth.

Ped. Man.

Tutti

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

Gt.

## Benedictus

Ped.

270 g

Use Softest Stops

After the Elevation

Chanters

Sw. *pp*Softest  
Stops

Voice

*Sva* lower

Be - ne - dí - ctus qui ve - nit in nó - mi - ne

*pp*

Tutti

Gt.

*rall*

Dó - mi - ni Ho - sán - na in ex - cél - sis.

Gt.

Ped.

The section between the signs ⊕ — ⊕ may be played an octave lower in both hands.

450 See Program regarding the motet that may be sung after the "Benedictus"

# RESPONSES AT THE PATER NOSTER

*Optional Key*

Celebrant 1 Per ó - mni - a sǽ - cu - la sǽ - cu - ló - rum. Choir 1 A - men.

Celebrant 2 Oremus, etc., ending with:

Et ne nos in - dú - cas in ten - ta - ti - ó - nem.

Choir 2 Sed li - ber - a nos a ma - lo.

Ped.

Here there is a slight pause. (*No playing necessary.*)

Celebrant 3 (as above No. 1) Choir 3 (as above No. 1)

Celebrant 4 Pax Dó - mi - ni sit sem - per vo - bís - cum.

Choir 4 Et cum Spí - ri - tu tú - o.

Ped.

"Agnus Dei" follows immediately.

# Agnus Dei

Choir I

Eighth Mode

*p*  
A - gnus De - i,\* qui tol - lis pec - cá - ta mun - di:  
Sw.  
Man.

do - na e - is ré - qui - em A - gnus De - i,\* qui tól - lis pec -  
Sw. *pp* (softest stops)  
*r. h.*  
Chanters  
Choir II  
Ped. Gt. Man.

Chanters  
*mf*  
cá - ta mun - di: do - na e - is ré - qui - em. A - gnus De - i,\*  
Gt.  
Ped.

Choir I  
Tutti I-II  
*rall*  
Sw. *pp*  
qui tol - lis pec - cá - ta mun - di: dó - na e - is ré - qui - em sem - pi - tér - nam.  
*pp*



# Communion

270 i

Eighth Mode

Chanters

Tutti

*p*  
Lux æ - tér - na\* lú - ce - at e - is,  
Sw.  
Man.

Do-mi - ne: Cum san-ctis tu - is in æ - tér - num,

*rall. (last time only)*

*p*

Fine Chanters

*mf*

*faster*

qui - a pi - us es.

V. Ré - qui - em æ - tér - nam do - na

e - is Do-mi - ne, et lux per - pé - tu - a lú - ce - at e - is

Deacon (or Celebrant).

V. Re - qui - es - cant in pá - ce.

Repeat from "Cum Sanctis" to *Fine*

Choir  
A - men

# Responses at the Absolution - after the "Libera"

Chanters - 1st Chorus

2nd Chorus

Ky-ri-e e-lé-i-son. Chri-ste e-lé-i-son.

1st & 2nd Chorus

(Tutti)

Cel. *Pater Noster*: ending with:

Ky-ri-e e-lé-i-son. Et ne nos in-dú-cas in ten-ta-ti-ó-nem.

For Visitation, see below:

Choir: R Sed libera nos a

má - lo.

(Celebrant unaccompanied at all times)

For Visitation: V In memòria aetérna erant

R Ab auditióne mala non tí-

jus - ti:

(a) Cel.: V A porta

mé - bunt.

(a) Choir: R Érué Dómine ánimam

in - fe - ri.

For Visitation: V Requiem aetérnam dona eis

R Et lux perpétua luceat:

é - jus.

(b) Cel.: V Requiescat in

rum?

(b) Choir: R Amen || (recto tono)

Bo - mi - ne.

(c) Cel.: V Dómine exaúdi orationem

e - is.

(c) Choir: R Et clamor meus ad te

pa - ce.

mé - am.

(e) Choir: R Et clamor meus ad te vé - ni - at.

(d) Cel.: V Dóminus Vo - - - - bis - cum.

(d) Choir: R Et cum Spiritu tu - o.

(e) Cel.: V Per Christum Dóminum No - - - - strum. ||

(e) Choir: R (fecto tono) A - men.

"In Paradisum" or "Ego sum" with "Benedictus" follow.

("See Program")

# In Paradisum

270-L

Ant. VII

Chanters

Tutti

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

(Very soft stops)

*pp*

*pp*

*Sw.*

*Ch.*

sus-ci-pi-ant te Már-ty-res, et per-dú-cant-te in ci-vi-tá-tem

*pp*

*mf*

*p*

*Gt.*

sán-ctam Je-rú-sa-lem. Chó-rus An-ge-ló-rum te sus-ci-pi-at,

*rall.*

*mf a tempo*

*rall!*

*mf a tempo*

et cum Lá-za-ro quon-dam páu-pe-re ae-tér-nam há-be-as ré-qui-em.

*rall. pp*

*rall. pp*

Man.

⊕ This section can be played an octave lower (in both hands) if preferred. 461