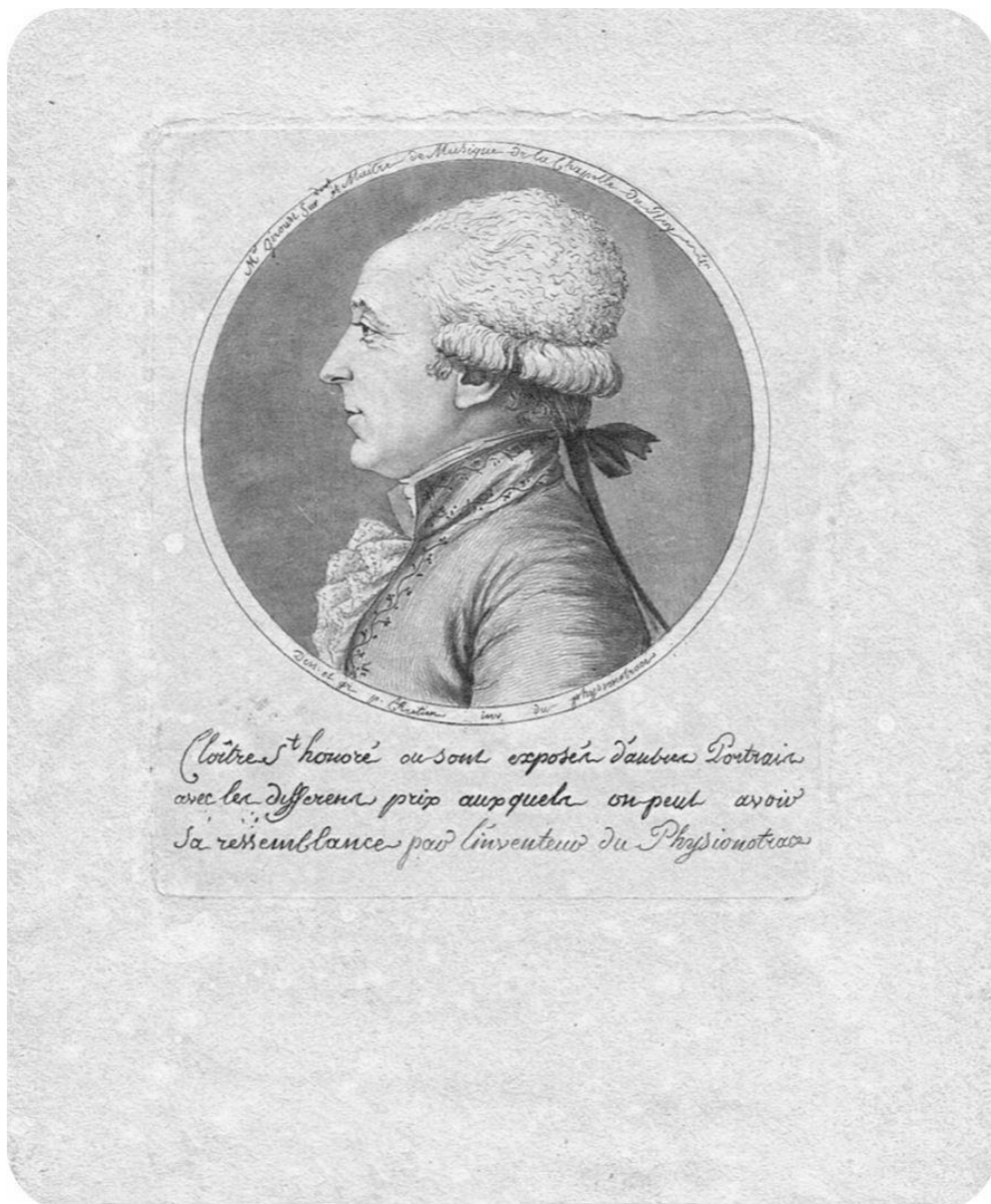


# Messa pro defunctis

François Giroust

1775



**François Giroust** (10 april 1737 – 28 april 1799) was een Frans componist. Hij werd geboren in Parijs, waar hij de laatste maître van de Chapelle royale was voor de aanvang van de Franse Revolutie. Hij stierf op 62-jarige leeftijd te Versailles.

Op 17 februari 1775, tijdens het koningschap van Lodewijk XV, werd Giroust sous maître de chapelle aan de Chapelle royale te Versailles. Vanuit deze positie componeerde Giroust de Kroningsmis voor Lodewijk XVI en de Missa pro defunctis voor Lodewijk XV.

Giroust is gekend voor zijn vele revolutieliederen, waarvan de Hymne des Versaillais de bekendste is. Hij sloot zich bij de revolutionairen aan na de val van de monarchie in 1792. Het merendeel van zijn vrijmetselaarswerken is helaas verloren gegaan.

Zijn grootste productie betreft de grand motets die hij componeerde voor de Chapelle royale. Hier gebruikte hij dezelfde stijl als in de Missa pro defunctis: een combinatie van de wat ouderwetse vorm met een vijfstemmige koor, begeleid door continuo en twee violen, maar wel met eigentijdse samenklanken. De vijfstemmigheid wordt maar zeer ten dele volgehouden, want de vierde stem (basse taille) volgt doorgaans de bas, en soms de tenor. Typerend zijn ook de passages waar de alt en de tenor unisono zijn, kennelijk om een prominenter geluid te verkrijgen.

De huidige uitgave volgt het manuscript nauwgezet; alle articulaties zijn origineel. De aanwijzingen in de partituur wijzen op een vrij grote bezetting van het koor en het orkest. Het werk kan echter ook in een minimale bezetting worden uitgevoerd. De continuo partij is niet becijferd, en is bedoeld voor diverse bas instrumenten. Het is onduidelijk of een toetsinstrument werd gebruikt. De stemtoon van de Chapelle was nog  $a = 392$ ; dit is comfortabel voor alle stemmen behalve voor de alt; maar die partij werd toen ook door een tenor gezongen.

**François Giroust** (April 10, 1737 - April 28, 1799) was a French composer. He was born in Paris, where he was the last maître of the Chapelle royale before the start of the French Revolution. He died in Versailles at the age of 62.

On February 17, 1775, during the reign of Louis XV, Giroust became sous maître de chapelle at the Chapelle royale in Versailles. From this position Giroust composed the Coronation Mass for Louis XVI and the Missa pro defunctis for Louis XV.

Giroust is known for his many revolutionary songs, of which the Hymne des Versaillais is the most famous. He joined the revolutionaries after the fall of the monarchy in 1792. Most of his Masonic works have unfortunately been lost.

His greatest production lays in the grand motets he composed for the Chapelle royale. Here he used the same style as in the Missa pro defunctis: a combination of the somewhat old-fashioned form with a five-part choir, accompanied by continuo and two violins, be it with contemporary harmonies. The five-part chorus is only partially maintained, because the fourth voice (basse taille) usually follows the bass, and sometimes the tenor. Also typical are the passages where the alto and tenor voices are in unison, apparently to obtain a more prominent sound.

The current edition closely follows the manuscript; all articulations are original. The indications in the score indicate a fairly large choir and orchestra. However, the work can also be performed by a minimal cast. The continuo part is not figured and is intended for various bass instruments. It is unclear whether a keyboard instrument was used. The tuning pitch of the Chapelle was still  $a = 392$ ; this is comfortable for all voices except for the alto; but at the time this part was sung by a tenor.

Wim Looyestijn, Woerden; 2020

Chorus: Soprano, Alto, Tenor, Baritone, Bass (soprano division in a few parts)

Orchestra: Violin 1 & 2, Bass (Cello, Bassoon, Double bass); hobo *colla parte* with sopranos.

### References

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# MISSA PRO DEFUNCTIS

1775

## Missa pro defunctis.

Violino I *p* *Largo.*  
*a cordes.*  
Violino II *f.* *col Primo.*  
a demi voix  
Re = qui = em æ = ter = nam do = na dona eis  
a demi voix.  
Re = qui = em æ = ter = nam dona eis  
a demi voix.  
Re = qui = em æ = ter = nam dona eis  
a demi voix.  
Re = qui = em æ = ter = nam dona eis  
Re quiem *Largo.*  
Basso C. *p*

François Giroust  
1737 - 1799

## Introit

**Largo**  
Violin-1  
Violin-2 *p*  
Dessus *a demi voix*  
Re - qui - em æ - ter - nam  
Haute contre  
Re - qui -  
Taille haute  
Re - qui - em æ - ter - nam  
Basse taile  
Re - qui - em æ -  
Basse contre  
Re - qui - em Re - qui - em æ -  
Basso continuo *p*

Source: Autograph, Paris 1775.  
Bibliothèque nationale de France

Missa pro defunctis

4

V1  
V2  
D  
HC  
TH  
BT  
B  
BC

do - na, do - na e - is Do - mi - ne, et lux per -  
em æ - ter - nam do - na e - is Do - mi - ne, et lux per -  
do - na, do - na e - is Do - mi - ne, et lux per -  
ter - nam do - na e - is Do - mi - ne,  
ter - nam do - na e - is Do - mi - ne,

9

V1  
V2  
D  
HC  
TH  
BT  
B  
BC

pe - tu-a lu - ce - at, lu - ce - at e - is.  
pe - tu-a lu - ce - at, lu - ce - at e - is.  
pe - tu-a lu - ce - at, lu - ce - at e - is.  
et lux per - pe - tu-a lu - ce - at, lu - ce - at e - is.  
et lux per - pe - tu-a lu - ce - at, lu - ce - at e - is.

Missa pro defunctis

Andantino

16

V1 *p*

V2 *p*

D Et ti - bi red - de - tur, red -

HC Et ti - bi red - de - tur, red -

TH Et ti - bi red - de - tur, red -

BT

B Te de - cet hym - nus De - us in Si - on,

BC *p*

Sans contra Basse

20

V1

V2

D de - tur vo - tum in Je - ru - sa - lem, et ti - bi red - de - tur,

HC de - tur vo - tum in Je - ru - sa - lem, et ti - bi red -

TH de - tur vo - tum in Je - ru - sa - lem, et ti - bi red -

BT

B

BC

Missa pro defunctis

25

V1

V2

D

HC

TH

BT

B

BC

red - de - tur vo - tum, red - de - tur vo - tum in Je - ru - sa -  
de - tur, red - de - tur vo - tum, red - de - tur in Je - ru - sa -  
de - tur, red - de - tur vo - tum, red - de - tur in Je - ru - sa -

29

V1

V2

D

HC

TH

BT

B

BC

lem, et ti - bi red - de - tur, red - de - tur vo - tum in Je -  
lem, et ti - bi red - de - tur, red - de - tur vo - tum in Je -  
lem, et ti - bi red - de - tur, red - de - tur vo - tum in Je -

Missa pro defunctis

34

V1

V2

D

ru - sa - lem, ex - au - di De - us,

HC

ru - sa - lem, ex - au - di

TH

8 ru - sa - lem, ex -

BT

ex -

B

ex - au - di De -

BC

*f* Avec contra Basse

39

V1

V2

D

ex - au - di o - ra - ti - o - nem me -

HC

De - us o - ra - ti - o - nem me -

TH

8 au - di De - us o - ra - ti - o - nem me -

BT

au - di De - us o - ra - ti - o - nem me -

B

- us, ex - au - di o - ra - ti - o - nem me -

BC

*f*

Missa pro defunctis

45

V1  
V2  
D  
HC  
TH  
BT  
B  
BC

am, ex - au - di - ad te om - nis ca - ro  
am, ad te om - nis ca - ro  
am, ad te om - nis ca - ro  
am, ad te om - nis ca - ro  
am, ad te om - nis ca - ro

50

V1  
V2  
D  
HC  
TH  
BT  
B  
BC

ca - ro ve - ni - et.  
ve - ni - et.  
ve - ni - et.  
ve - ni - et.  
ve - ni - et.

*On répète  
le Requiem  
m. 1 - 15  
et continue avec  
Et lux perpetua*



Missa pro defunctis

Allegro

53

Et lux per - pe - tu - a lu - ce - at, lu -

Et lux per - pe - tu - a lu - ce - at, lu - ce -

Et lux per - pe - tu - a lu - ce - at, lu - ce -

Et lux per - pe - tu - a lu - ce - at, lu - ce -

Et lux per - pe - tu - a lu - ce - at, lu - ce -

61

- ce - at, lu - ce - at e - is, lux per - pe - tu - a lu-ce-at

at, lu - ce - at e - is,

at, lu - ce - at e - is, lux per - pe - tu -

Missa pro defunctis

69

V1

V2

D

HC

TH

BT

B

BC

e - is, lux per - pe - tu - a lu - ce - at, lu -  
 lux per - pe - tu - a lu - ce - at e - is,  
 et lux per - pe - tu - a lu - ce - at, lu -  
 et lux per - pe - tu - a lu - ce - at, lu -  
 a lu - ce - at e - is, lux per - pe - tu -

77

V1

V2

D

HC

TH

BT

B

BC

- ce - at, lu - ce - at e - is,  
 lux per - pe - tu - a lu - ce - at e -  
 ce - at, lu - ce - at e - is, lux per - pe - tu - a lu - ce - at  
 - ce - at, lu - ce - at e - is, lux per - pe - tu - a lu - ce - at  
 a lu - ce - at e - is, lux per - pe - tu -

Missa pro defunctis

85

V1

V2

D

et lux per - pe - tu - a lu - ce - at e - is, lu - ce - at, lu - ce - at

HC

is, et lux per - pe - tu - a lu - ce - at, lu - ce -

TH

8 e - is, et lux per - pe - tu - a lu - ce -

BT

e - is, et lux per - pe - tu - a lu - ce -

B

et lux per - pe - tu - a lu - ce - at e - - - is, lu - ce -

BC

93

V1

V2

D

e - is, lux per - pe - tu - a lu - ce - at e - is, lu - - -

HC

at e - is, lux per - pe - tu - a lu - ce - at, lu - - -

TH

8 at e - is, lux per - pe - tu - a lu - ce - at e - is,

BT

at e - is, lux per - pe - tu - a lu - ce - at e - is,

B

at e - is, lux per - pe - tu - a lu - ce - at e - is,

BC

Missa pro defunctis

100

V1

V2

D  
ce - at e - is, lux per -

HC  
ce - at e - is, et lux per -

TH  
8 lu - ce - at e - is, et lux per -

BT  
lu - ce - at e - is,

B  
lu - ce - at e - is,

BC

107

V1

V2

D  
pe - tu - a lu - ce - at, lu - ce - at, lu - ce - at

HC  
pe - tu - a lu - ce - at, lu - ce - at, lu - ce - at e -

TH  
8 pe - tu - a lu - ce - at, lu - ce - at, lu - ce -

BT  
lux per - pe - tu - a lu - ce - at e -

B

BC

Missa pro defunctis

114

V1

V2

D

is, et lux per - pe - tu - a lu-ce-at e - is,

HC

is, et lux per - pe - tu - a lu-ce-at e - is,

TH

is,

BT

is, et

B

et lux per - pe - tu - a lu-ce-at e - - - is, et

BC

123

V1

V2

D

lux per - pe - tu - a lu - ce - at, lu -

HC

et lux per - pe - tu - a lu - ce -

TH

et lux per - pe - tu - a lu - ce -

BT

lux per - pe - tu - a lu - ce - at, lu -

B

lux per - pe - tu - a lu - ce - at, lu -

BC

Missa pro defunctis

129

V1  
V2  
D  
HC  
TH  
BT  
B  
BC

- - ce - at e - is, lux per - pe - tu - a  
at, lu - ce - at e - is, lux  
8 at, lu - ce - at e - is, lux per -  
- - ce - at e - is, lux per - pe - tu - a lu - -  
- - ce - at e - is, lux per - pe - tu - a lu - -

136

V1  
V2  
D  
HC  
TH  
BT  
B  
BC

lu - ce - at e - is, et lux per - pe - tu - a  
per - pe - tu - a lu - ce - at e - is, et lux per - pe - tu - a lu -  
8 - pe - tu - a lu - ce - at e - is, et lux per - pe - tu - a lu -  
- ce - at e - is, et lux per - pe - tu - a lu -  
- ce - at e - is, et lux per - pe - tu - a lu -

Missa pro defunctis

144

lu - - - ce-at, lu - - - ce-at, ce-at, lu - - - ce-at, ce-at, ce-at, ce-at, ce-at

Lent

150

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

Missa pro defunctis

# Kyrie

Moderato

Violin-1

Violin-2

Dessus

Haute contre

Taile haute

Basse taile

Basse contre

Basso continuo

Ky - ri - e e - le - y - son, e - le - y - son, e -

Ky - ri - e e - le - y - son, e - le - y - son,

Ky - ri - e e - le - y - son, Ky - ri - e e -

Ky - ri - e e - le - y - son, Ky - ri - e e -

Ky - ri - e e - le - y - son, e - le - y - son, e -

Ky - ri - e e - le - y - son, e - le - y - son, e -

7

V1

V2

D

HC

TH

BT

B

BC

le - y - son, Ky - ri - e e - le - y - son, Ky - ri - e e - le - y -

e - le - y - e - le - y - son, e - le - y - son, Ky - ri - e e - le - y -

8 le - y - son, e - le - y - son, e - le - y - son, Ky - ri - e e - le - y -

le - y - son, e - le - y - son, e - le - y - son, Ky - ri - e e - le - y -

le - y - son, e - le - y - son, e - le - y - son, Ky - ri - e e - le - y -



Missa pro defunctis

13

V1

V2

D

son, Ky - ri - e e - le - y - son, Ky - ri - e e - le - y - son,

HC

son, e - le - y - son, e - le - y - son, Ky - ri - e e - le - y - son,

TH

son, Ky - ri - e e - le - y - son, Ky - ri - e e - le - y -

BT

son, Ky - ri - e e - le - y - son, e - le - y - son, Ky - ri - e e - le - y -

B

son, e - le - y - son, Ky - ri - e e - le - y - son, Ky - ri -

BC

19

V1

V2

D

Ky - ri - e e - le - y - son, e - le - y - son, e - le - y - son.

HC

Ky - ri - e e - le - y - son, Ky - ri - e e - le - y - son.

TH

son, Ky - ri - e e - le - y - son, Ky - ri - e e - le - y - son.

BT

son, e - le - y - son, Ky - ri - e e - le - y - son.

B

e e - le - y - son, e - le - y - son, e - le - y - son, e - le - y - son.

BC

Missa pro defunctis

26

V1

V2

D

HC

TH

BT

B

BC

Chri - ste, Chri - ste e - le - y - son, e - le - y - son, e - le - y - son, Chri -

Chri - ste, Chri - ste e - le - y - son, Chri - ste e - le - y - son, Chri - ste e - le - y -

8 Basses Tailles avec les Tailles Chri - ste e - le - y - son, e - le - y - son, Chri -

Sans contra Basse

32

V1

V2

D

HC

TH

BT

B

BC

ste, e - le - y - son, e - le - y - son, e - le - y - son, e - le - y -

son, e - le - y - son, e - le - y - son, e - le - y - son, e - le - y -

8 ste e - le - y - son, Chri - ste e - le - y - son, Chri - ste e - le - y -

Missa pro defunctis

39

V1

V2

D

son, e - le - y - son, e - le - y - son, e - le - y - son, Chri -

HC

- son, e - le - y - son, e - le - y - son, e - le - y - son, Chri -

TH

8 son, e - le - y - son, Chri - ste e - le - y - son, Chri -

BT

B

BC

45

V1

V2

D

- ste e - le - y - son, e - le - y - son, e - le - y - son, Chri - ste e - le - y -

HC

- ste e - le - y - son, e - le - y - son, e - le - y - son, Chri - ste e - le - y -

TH

8 ste e - le - y - son, e - le - y - son, e - le - y - son, e - le - y -

BT

B

BC

Missa pro defunctis

52

V1

V2

D

HC

TH

BT

B

BC

son. Ky - ri - e e - le - y - son, e - le - y - son, e - le - y - son, Ky - ri -

son. Ky - ri - e, Ky - ri - e e - le - y - son, e - le - y - son, Ky - ri -

son. Ky - ri - e, Ky - ri - e e - le - y - son, e - le - y - son, Ky - ri -

Ky - ri -

Ky - ri -

*Tutti*

57

V1

V2

D

HC

TH

BT

B

BC

- e e - le - y - son, e - le - y - son, e - le - y - son, Ky - ri -

- e e - le - y - son, e - le - y - son, e - le - y - son, Ky - ri - e e - le - y -

e e - le - y - son, e - le - y - son, e - le - y - Ky - ri - e e - le - y -

- e, Ky - ri - e e - le - y - son, e - le - y - son,

- e, Ky - ri - e e - le - y - son, e - le - y - son,

*Bassons*

Missa pro defunctis

62

V1

V2

D e - le - y - son, Ky - ri - e e - le - y - son, e - le - y - son, e - le - y -

HC son, e - le - y - son, e - le - y - son, Ky - ri - e e - le - y -

TH son, e - le - y - son, e - le - y - son, Ky - ri - e e - le - y -

BT e - le - y - son, Ky - ri - e e - le - y -

B e - le - y - son, Ky - ri - e e - le - y -

BC

Tutti

67

V1

V2

D son, Ky - ri - e e - le - y - son, e - le - y - son, e - le - y - son, Ky - ri -

HC son, Ky - ri - e, Ky - ri - e e - le - y - son, e - le - y - son, Ky - ri -

TH son, Ky - ri - e, Ky - ri - e e - le - y - son, e - le - y - son, Ky - ri -

BT son, Ky - ri -

B son, Ky - ri -

BC

Sans contra Basse

Tutti

Missa pro defunctis

72

V1

V2

D

HC

TH

BT

B

BC

- e e - le - y - son, e - le - y - son, e - le - y - son.

- e e - le - y - son, e - le - y - son, e - le - y - son.

e e - le - y - son, e - le - y - son, e - le - y - son.

- e, Ky - ri - e e - le - y - son, e - le - y - son.

- e, Ky - ri - e e - le - y - son, e - le - y - son.

Missa pro defunctis

# Graduel

Grave

Violin-1 *f*

Violin-2 *f*

Dessus *Sans forcer la voix*

Haute contre

Taile haute

Basse taile

Basse contre

Basso continuo *f*

Si am - bu - lem in me - di - o um - bra mor - tis

Si am - bu - lem in me - di - o um - bra mor - tis

Si am - bu - lem in me - di - o um - bra mor - tis

Si am - bu - lem in me - di - o um - bra mor - tis

Si am - bu - lem in me - di - o um - bra mor - tis

Si am - bu - lem in me - di - o um - bra mor - tis

Si am - bu - lem in me - di - o um - bra mor - tis

Si am - bu - lem in me - di - o um - bra mor - tis

Si am - bu - lem in me - di - o um - bra mor - tis

Si am - bu - lem in me - di - o um - bra mor - tis

Si am - bu - lem in me - di - o um - bra mor - tis

5

V1

V2

D

HC

TH

BT

B

BC

non ti - me - bo ma - la, non ti - me - bo ma - la,

non ti - me - bo ma - la, non ti - me - bo ma - la,

non ti - me - bo ma - la, non ti - me - bo ma - la,

non ti - me - bo ma - la, non ti - me - bo ma - la,

non ti - me - bo ma - la, non ti - me - bo ma - la,

non ti - me - bo ma - la, non ti - me - bo ma - la,

non ti - me - bo ma - la, non ti - me - bo ma - la,

Missa pro defunctis

9

V1

V2

D

HC

TH

BT

B

BC

quo - ni-am tu me - cum es, tu me - cum es Do - mi - ne.

quo - ni-am tu me - cum es Do - mi - ne.

quo - ni-am tu me - cum es, tu me - cum es Do - mi - ne.

quo - ni-am tu me - cum es, tu me - cum es Do - mi - ne.

quo - ni-am tu me - cum es Do - mi - ne.

14

V1

V2

Oboe col soprano

D

HC

TH

BT

B

BC

Vir - ga tu - a et ba - cu - lus tu - us ip - sa

Vir - ga tu - a et ba - cu - lus tu - us ip - sa

Vir - ga tu - a et ba - cu - lus tu - us ip - sa

Vir - ga tu - a et ba - cu - lus tu - us ip - sa

Vir - ga tu - a et ba - cu - lus tu - us ip - sa

Leger & Gracieux



Missa pro defunctis

19

V1

V2

D

HC

TH

BT

B

BC

me con - so - la - ta sum, vir - ga tu - a et ba - cu - lus

me con - so - la - ta sum, vir - ga tu - a et ba - cu - lus

me con - so - la - ta sum,

me con - so - la - ta sum,

me con - so - la - ta sum,

*Bassons*

25

V1

V2

D

HC

TH

BT

B

BC

tu - us ip - sa me con - so - la - - -

tu - us ip - sa me con - so - la - - -

ip - sa me con - so - la - - -

ip - sa me con - so - la - - -

ip - sa me con - so - la - - -

*Tutti Sans contra Basse*

Missa pro defunctis

30

V1

V2

D

HC

TH

BT

B

BC

ta sum, ip - sa me con - so -

*Tutti*

35

V1

V2

D

HC

TH

BT

B

BC

la - ta sum, vir - ga tu - a et ba - cu - lus

Missa pro defunctis

40

V1

V2

D

tu - us ip - sa me con - so - la - ta sum,

HC

tu - us ip - sa me con - so - la - ta sum,

TH

tu - us ip - sa me con - so - la - ta sum,

BT

tu - us ip - sa me con - so - la - ta sum,

B

tu - us ip - sa me con - so - la - ta sum,

BC

45

V1

V2

D

ip - sa me con - so - la - - - - -

HC

ip - sa me con - so - la - - - - -

TH

ip - sa me con - so - la - - - - -

BT

ip - sa me con - so - la - - - - -

B

ip - sa me con - so - la - - - - -

BC

Sans contra Basse

Missa pro defunctis

49

V1

V2

D

HC

TH

BT

B

BC

ta sum, ip - sa me con - so - la

ta sum, ip - sa me con - so - la

ip - sa me con - so - la

*Tutti*

54

V1

V2

D

HC

TH

BT

B

BC

ta sum, ip - sa me, ip - sa me con - so -

ta sum, ip - sa me, ip - sa me con - so -

ta sum, ip - sa me, ip - sa me con - so -

ta sum, ip - sa me, ip - sa me con - so -

ta sum, ip - sa me, ip - sa me con - so -

Missa pro defunctis

59

V1

V2

D

HC

TH

BT

B

BC

*ff*

*tr*

la - ta sum, ip - sa me con - so - la -

64

V1

V2

D

HC

TH

BT

B

BC

ta sum, con - so - la - ta sum.

# Offertoire

Missa pro defunctis

Maestoso

Violin-1  
Violin-2  
Dessus  
Haute contre  
Taille haute  
Basse taile  
Basse contre  
Basso continuo

Rex glo - ri - æ,  
Rex glo - ri - æ,  
Rex glo - ri - æ,  
Rex glo - ri - æ,  
Do - mi - ne Je - su Chri - ste Rex glo - ri - æ,

V1  
V2  
D  
HC  
TH  
BT  
B  
BC

*Largo*  
*p*  
*Doux*  
*p*

Rex glo - ri - æ, li - be - ra a - ni - mas om - ni -  
Rex glo - ri - æ, li - be - ra a - ni - mas om - ni -  
Rex glo - ri - æ, li - be - ra a - ni - mas om - ni -  
Rex glo - ri - æ, li - be - ra a - ni - mas om - ni -  
Rex glo - ri - æ, li - be - ra a - ni - mas om - ni -

Missa pro defunctis

8

V1

V2

D  
um fi - de - li - um de - fun - cto - rum de

HC  
um fi - de - li - um de - fun - cto - rum de

TH  
um fi - de - li - um de - fun - cto - rum de

BT  
um fi - de - li - um de - fun - cto - rum, li - be - ra,

B  
um fi - de - li - um de - fun - cto - rum de

BC  
*Bassons*

13

V1

V2

D  
pœ - nis in - fer - ni et de pro - fun - do la - cu,

HC  
pœ - nis in - fer - ni et de pro - fun - do la - cu,

TH  
pœ - nis in - fer - ni et de pro - fun - do la - cu,

BT  
li - be - ra, li - be -

B  
pœ - nis in - fer - ni et de pro - fun - do la - cu,

BC

Missa pro defunctis

18

V1

V2

D

HC

TH

BT

B

BC

de pœ - nis in - fer - ni et

de pœ - nis in - fer - ni et

de pœ - nis in - fer - ni et

- ra, li - be-ra

de pœ - nis in - fer - ni et de pro - fun - do, de pro - fun - do

*f Tutti*

23

V1

V2

D

HC

TH

BT

B

BC

de pro - fun - do, de pro - fun - do la - cu, ne ab - sor-be-at e-as

de pro - fun - do, de pro - fun - do la - cu, ne ab - sor-be-at e-as

de pro - fun - do, de pro - fun - do la - cu, ne ab - sor-be-at e-as

e - as de o - re le - o - nis, ne ab - sor-be-at e-as

la - - - - - cu, ne ab - sor-be-at e-as



Missa pro defunctis

28

V1

V2

D  
tar - ta-rus, ne ca - dant

HC  
tar - ta-rus, ne ca -

TH  
tar - ta-rus, ne ca - dant

BT  
tar - ta-rus, ne ca - dant in ob - scu - ra, in ob - scu - ra

B  
tar - ta-rus, ne ca - dant in ob - scu - ra, in ob - scu - ra

BC

33

V1

V2

D  
in ob - scu - ra te - ne - bra - rum lo - - - - cas.

HC  
dant in ob - scu - ra te - ne - bra - rum lo - cas.

TH  
in ob - scu - ra te - ne - bra - rum lo - cas.

BT  
te - ne - bra - rum lo - - - - cas.

B  
te - ne - bra - rum lo - - - - cas.

BC

Missa pro defunctis

Andantino

39

V1

V2

D *dolce*

HC

TH

BT

B

BC

Sed sig - ni - fer san - ctus Mi - cha - el re - pre - sen - tet e - as in

Sed sig - ni - fer san - ctus Mi - cha - el re - pre - sen - tet e - as in

Sed sig - ni - fer san - ctus Mi - cha - el re - pre - sen - tet e - as in

Sed sig - ni - fer san - ctus Mi - cha - el re - pre - sen - tet e - as in

Sed sig - ni - fer san - ctus Mi - cha - el re - pre - sen - tet e - as in

Sed sig - ni - fer san - ctus Mi - cha - el re - pre - sen - tet e - as in

*cresc.*

45

V1

V2

D *f*

HC

TH

BT

B

BC

lu - cem san - ctam, quam o - lim A - bra - hae pro - mi - sis - ti et

lu - cem san - ctam, quam o - lim A - bra - hae pro - mi - sis - ti et

lu - cem san - ctam, quam o - lim A - bra - hae pro - mi - sis - ti et

lu - cem san - ctam, quam o - lim A - bra - hae pro - mi - sis - ti et

lu - cem san - ctam, quam o - lim A - bra - hae pro - mi - sis - ti et

lu - cem san - ctam, quam o - lim A - bra - hae pro - mi - sis - ti et

Missa pro defunctis

51

V1

V2

D

HC

TH

BT

B

BC

se - mi-ni e - - - jus, quam o - lim A - bra-hæ pro - mi-

se - mi-ni e - - - jus, quam o - lim A - bra-hæ pro - mi -

se - mi-ni e - - - jus, quam o - lim A - bra-hæ pro - mi - sis - ti

se - mi-ni e - - - jus, quam o - lim A - bra-hæ pro - mi - sis - ti

58

V1

V2

D

HC

TH

BT

B

BC

- sis - ti et se - mi - ni, se - mi-ni e - - - jus.

sis - ti et se - mi - ni e - - - jus.

- sis - ti et se - mi - ni e - - - jus.

et se - mi - ni, se - mi - ni e - - - jus.

et se - mi - ni, se - mi - ni e - - - jus.

Missa pro defunctis

Andantino

64

V1

V2

D

HC

TH

BT

B

BC

Tu su - sci-

Tu su - sci-

Tu su - sci-

Tu su - sci-

Hos - ti - as et pre - ces ti - bi Do - mi - ne of - fe - ri - mus. Tu su - sci-

67

V1

V2

D

HC

TH

BT

B

BC

pe pro a - ni - ma - bus il - lis, qua - rum ho - di -

pe pro a - ni - ma - bus il - lis, qua - rum ho - di -

pe pro a - ni - ma - bus il - lis, qua - rum ho - di -

pe pro a - ni - ma - bus il - lis, qua - rum ho - di -

pe pro a - ni - ma - bus il - lis, qua - rum ho - di -

Missa pro defunctis

71

V1

V2

D

HC

TH

BT

B

BC

e me - mo - ri - am fa - ci - mus;

e me - mo - ri - am fa - ci - mus;

e me - mo - ri - am fa - ci - mus;

e me - mo - ri - am fa - ci - mus;

e me - mo - ri - am fa - ci - mus;

e me - mo - ri - am fa - ci - mus;

75

V1

V2

D

HC

TH

BT

B

BC

*Oboe col soprano*

fac e - as Do - mi - ne de mor - te trans - i - re ad vi - tam

fac e - as Do - mi - ne de mor - te trans - i - re ad vi - tam

fac e - as Do - mi - ne de mor - te trans - i - re ad vi - tam

fac e - as Do - mi - ne de mor - te trans - i - re ad vi - tam

fac e - as Do - mi - ne de mor - te trans - i - re ad vi - tam

fac e - as Do - mi - ne de mor - te trans - i - re ad vi - tam

Missa pro defunctis

80

V1

V2

D

HC

TH

BT

B

BC

san - ctam, quam o - lim A - bra-hæ pro - mi - si - sti

san - ctam, quam o - lim A - bra-hæ pro - mi - si - sti

san - ctam, quam o - lim A - bra-hæ pro - mi - si - sti

quam o - lim A - bra-hæ pro - mi - sis - ti et se - mi-

quam o - lim A - bra-hæ pro - mi - sis - ti et se - mi-

85

V1

V2

D

HC

TH

BT

B

BC

et se - mi - ni, se - mi - ni e - - - jus.

et se - mi - ni e - - - jus.

et se - mi - ni e - - - jus.

ni, se - mi - ni e - - - jus.

ni, se - mi - ni e - - - jus.

# Sanctus

Missa pro defunctis

Andante

Violin-1  
Violin-2  
Dessus  
Haute contre  
Taille haute  
Basse taille  
Basse contre  
Basso continuo

San - ctus, San - ctus,

San - ctus

5  
V1  
V2  
D  
HC  
TH  
BT  
B  
BC

San - ctus, Do - mi - nus De -  
San - ctus, Do - mi - nus De -  
san - ctus Do - mi - nus De -  
san - ctus Do - mi - nus De -

Missa pro defunctis

11

V1

V2

D  
us Sa - ba - oth. Ple - ni sunt cœ - li et

HC  
us Sa - ba - oth. Ple - ni sunt cœ - li et

TH  
8 - us Sa - ba - oth. Ple - ni sunt cœ - li et

BT  
us Sa - ba - oth. Ple - ni sunt cœ - li et

B  
us Sa - ba - oth. Ple - ni sunt cœ - li et

BC

18

V1

V2

D  
ter - ra glo - ri - a tu - a.

HC  
ter - ra glo - ri - a tu - a.

TH  
8 ter - ra glo - ri - a tu - a.

BT  
ter - ra glo - ri - a tu - a. O-

B  
ter - ra glo - ri - a tu - a. O-

BC



Missa pro defunctis

26 **Allegro**

O - san - na, o - san - na,

O - san-na in ex - cel-sis, in ex - cel - sis, o - san-na in ex - cel-sis, in ex - cel - sis,

O - san-na in ex - cel-sis, in ex - cel - sis, o - san-na in ex - cel - sis,

san-na in ex - cel-sis, in ex - cel - sis, o - san-na in ex - cel-sis, in ex - cel - sis, o -

san-na in ex - cel-sis, in ex - cel - sis, o - san-na in ex - cel-sis, in ex - cel - sis, o -

34 **Adagio**

o - san - na in ex - cel - sis, in ex - cel - sis.

o - san - na in ex - cel - sis, in ex - cel - sis.

o - san - na in ex - cel - sis, in ex - cel - sis.

san-na in ex - cel-sis, in ex - cel - sis, in ex - cel - sis.

san-na in ex - cel-sis, in ex - cel - sis, in ex - cel - sis.

# Elevation

Missa pro defunctis

42 *Andante*

V1  
V2  
D  
HC  
TH  
BT  
B  
BC

Pi - e Je - su Do - mi-

*Bassons*

47

V1  
V2  
D  
HC  
TH  
BT  
B  
BC

- ne, mi - se - re - re, Je - su bo - ne,  
mi - se - re - re, Je - su bo - ne,  
mi - se - re - re, Je - su bo - ne,  
mi - se - re - re, Je - su bo - ne,

*Tutti*

Missa pro defunctis

52

V1

V2

D  
a - ni - ma - bus de - func - to - rum.

HC  
a - ni - ma - bus de - func - to - rum.

TH  
8  
a - ni - ma - bus de - func - to - rum.

BT  
a - ni - ma - bus de - func - to - rum.

B  
a - ni - ma - bus de - func - to - rum.

BC

57

V1

V2

D  
Pi - e Je - su Do - mi - ne,

HC

TH  
8

BT

B

BC  
Bassons

Missa pro defunctis

63

V1

V2

D  
do - na e - is re - qui - em

HC  
do - na e - is re - qui - em

TH  
do - na e - is re - qui - em

BT  
do - na e - is re - qui - em

B  
do - na e - is re - qui - em

BC

*Tutti*

69

V1

V2

D  
sem - pi - ter - - - nam.

HC  
sem - pi - ter - - - nam.

TH  
sem - pi - ter - - - nam.

BT  
sem - pi - ter - - - nam.

B  
sem - pi - ter - - - nam.

BC

# Benedictus

Missa pro defunctis

76 **Andante**

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

83 **Allegro**

ni, in no - mi - ne, in no - mi - ne Do - mi - ni. O - san -  
ni, in no - mi - ne, in no - mi - ne Do - mi - ni. O - san - na in ex -  
ni, in no - mi - ne, in no - mi - ne Do - mi - ni. O - san - na in ex -  
O - san - na in ex - cel - sis, in ex -  
O - san - na in ex - cel - sis, in ex -

Missa pro defunctis

90

V1  
V2  
D  
HC  
TH  
BT  
B  
BC

na, o - san - na,  
cel - sis, in ex - cel - sis, o - san - na in ex - cel - sis, in ex - cel - sis,  
cel - sis, in ex - cel - sis, o - san - na in ex - cel - sis,  
cel - sis, o - san - na in ex - cel - sis, in ex - cel - sis, o - cel - sis, o -  
cel - sis, o - san - na in ex - cel - sis, in ex - cel - sis, o - cel - sis, o -

96

**Adagio**

V1  
V2  
D  
HC  
TH  
BT  
B  
BC

o - san - na in ex - cel - sis, in ex - cel - sis.  
o - san - na in ex - cel - sis, in ex - cel - sis.  
o - san - na in ex - cel - sis, in ex - cel - sis.  
san-na in ex - cel-sis, in ex - cel - sis, in ex - cel - sis.  
san-na in ex - cel-sis, in ex - cel - sis, in ex - cel - sis.

# Agnus Dei

Missa pro defunctis

Allegretto

Violin-1

Violin-2

Dessus

Haute contre

Taille haute

Basse taile

Basse contre

Basso continuo

Qui tol - lis pec - ca - ta

Qui tol - lis pec - ca - ta

Qui tol - lis pec - ca - ta

Qui tol - lis pec - ca - ta

Ag - nus De - i Qui tol - lis pec - ca - ta

5

V1

V2

D

HC

TH

BT

B

BC

mun - di, do - na e - is re - qui - em.

mun - di, do - na e - is re - qui - em.

ca - ta mun - di, do - na e - is re - qui - em.

ca - ta mun - di, do - na e - is re - qui - em.

mun - di, do - na e - is re - qui - em.

Missa pro defunctis

13

V1  
V2  
D  
HC  
TH  
BT  
B  
BC

Qui tol - lis pec - ca - ta  
Qui tol - lis pec - ca - ta  
Qui tol - lis pec - ca - ta  
Ag - nus De - i Qui tol - lis pec - ca - ta

18

V1  
V2  
D  
HC  
TH  
BT  
B  
BC

ca - ta mun - di, do - na e - is, do - na re - qui - em.  
mun - di, do - na e - is, do - na re - qui - em.  
mun - di, do - na e - is, do - na re - qui - em.  
mun - di, do - na e - is, do - na re - qui - em.



Missa pro defunctis

25

V1  
V2  
D  
HC  
TH  
BT  
B  
BC

Qui tol - lis pec - ca - ta  
Qui tol - lis pec - ca - ta  
Qui tol - lis pec - ca - ta  
Qui tol - lis pec - ca - ta  
Ag - nus De - i Qui tol - lis pec - ca - ta

31

Lent

V1  
V2  
D  
HC  
TH  
BT  
B  
BC

mun - di, do - na e - is re - qui - em sem - pi - ter - nam.  
mun - di, do - na e - is re - qui - em sem - pi - ter - nam.  
mun - di, do - na e - is re - qui - em sem - pi - ter - nam.  
mun - di, do - na e - is re - qui - em sem - pi - ter - nam.  
mun - di, do - na e - is re - qui - em sem - pi - ter - nam.

# Post Communion

Missa pro defunctis

Allegro assai

Musical score for measures 1-5. The score includes staves for Violin 1 (V1), Violin 2 (V2), Trumpet (D), Horns (HC), Trombone (TH), Bass Trombone (BT), Bassoon (B), and Bassoon/Contrabassoon (BC). The time signature is 2/4. The lyrics are: Lux æ - ter - na lu - cum san - ctis tu -

Musical score for measures 6-10. The score includes staves for Violin 1 (V1), Violin 2 (V2), Trumpet (D), Horns (HC), Trombone (TH), Bass Trombone (BT), Bassoon (B), and Bassoon/Contrabassoon (BC). The time signature is 2/4. The lyrics are: is in æ - ter - num, cum san - ctis tu -

Missa pro defunctis

14

V1

V2

D

HC

TH

BT

B

BC

ce - at e - is, cum san - ctis tu - is

is in æ - ter - num, lux æ - ter -

lux æ - ter - na lu - - -

lux æ - ter - na lu - - -

*Tutti*

22

V1

V2

D

HC

TH

BT

B

BC

in æ - ter - num, cum san - ctis tu - is

na lu - ce-at e - is, lux æ - ter -

na lu - ce-at e - is, lux æ - ter -

Missa pro defunctis

30

V1

V2

D  
in æ - ter - num, cum san -

HC  
na lu - ce - at e - is, cum

TH  
8 - na lu - ce - at e - is, cum san - ctis

BT  
- - - ce-at e - is, cum san - ctis

B  
- - - ce-at e - is,

BC

*Sans contra Basse*

38

V1

V2

D  
ctis tu - is in æ - ter - num,

HC  
san - ctis tu - is in æ - ter - num,

TH  
8 tu - is in æ - ter - num,

BT  
tu - is, lux æ - ter - na lu -

B  
lux æ - ter - na lu -

BC

*Tutti*

Missa pro defunctis

46

V1

V2

D

HC

TH

BT

B

BC

8

ce - at e - is, cum san - ctis tu - is

ce - at e - is, cum san - ctis tu - is in æ -

ce - at e - is, cum san - ctis tu - is, in æ -

Sans contra Basse

54

V1

V2

D

HC

TH

BT

B

BC

8

in æ - ter - num, lux æ -

in æ - ter - num,

ter - num,

lux æ - ter - na lu - ce - at e - is,

lux æ - ter - na lu - ce - at e - is, cum

Tutti

Missa pro defunctis

62

V1

V2

D  
ter - na lu -

HC  
lux æ - ter - na lu -

TH  
cum san - ctis tu - is in æ - ter -

BT  
cum san - ctis tu - is in æ - ter -

B  
san - ctis tu - is in æ - ter - num, cum

BC

70

V1

V2

D  
ce - at e -

HC  
ce - at e -

TH  
8 num, cum san - ctis tu - is in æ - ter -

BT  
num, cum san - ctis tu - is in æ - ter -

B  
san - ctis tu - is in æ - ter - num,

BC

Missa pro defunctis

78

V1

V2

D

HC

TH

BT

B

BC

is, cum san - ctis tu - is in æ - ter - - - - - num,

is, cum san - ctis tu - is in æ - ter - - - - -

num, cum san - ctis tu - is in æ - ter - - - - -

num, cum san - ctis tu - is in æ - ter - - - - -

qui - - - a pui -

87

V1

V2

D

HC

TH

BT

B

BC

qui - a pi - us es.

num, qui - a pi - us es.

num, qui - a pi - us es.

num, qui - a pi - us es.

us, qui - a pi - us es.

Missa pro defunctis

101

V1

V2

D

HC

TH

BT

B

BC

Et lux per - pe - tu - a

Et lux per - pe - tu - a lu -

Et lux per - pe - tu - a

Et lux per - pe - tu - a lu -

Re-qui-em æ-ter-na do-na e-is Do-mi-ne Et lux per - pe - tu - a lu -

108

V1

V2

D

HC

TH

BT

B

BC

lu - - - - - ce-at e - is,

lu - - - - - ce-at e - is,

lu - - - - - ce-at e - is,

lu - - - - - ce-at e - is,

lu - - - - - ce-at e - is,

lu - - - - - ce-at e - is,

lu - - - - - ce-at e - is,



Missa pro defunctis

118

V1

V2

D  
cum san - ctis tu - is in æ - ter - num,  
cum san - ctis tu - is in æ - ter - num,

HC  
cum san - ctis tu - is in æ - ter - num, lux

TH  
8 cum san - ctis tu - is in æ - ter - num, lux æ -

BT

B

BC  
Sans contra Basse Tutti

130

V1

V2

D  
cum san - ctis tu - is in æ - ter - num, cum san -

HC  
æ - ter - na lu -

TH  
8 - ter - na lu -

BT

B

BC

Missa pro defunctis

140

V1

V2

D  
ctis tu - is in æ - ter - num, lu -

HC

TH  
8

BT

B

BC

151

V1

V2

D  
ce-at e - is, cum san-ctis tu - is in æ - ter -

HC  
ce-at e - is, cum san-ctis tu - is in æ - ter -

TH  
8  
ce - at e - is, cum san-ctis tu - is in æ - ter -

BT  
ce - at e - is, cum san-ctis

B  
ce-at e - is, cum san-ctis

BC

*ff*

Missa pro defunctis

162

V1

V2

D

HC

TH

BT

B

BC

num, in æ - ter - num,

num, cum san - ctis tu - is in æ - ter - num,

num, in æ - ter - num,

tu - is in æ - ter - num,

tu - is in æ - ter - num,

tu - is in æ - ter - num,

172 **Lent**

V1

V2

D

HC

TH

BT

B

BC

qui - a pi - us es.

qui - a pi - us es.

qui - a pi - us es.

qui - a pi - us es.

qui - a pi - us es.

qui - a pi - us es.

*A. Paris.*  
Ce. 14. e. 1750. 1772.

**Violino  
Primo**

Violino  
Primo

# MISSA PRO DEFUNCTIS

1775

François Giroust  
1737 - 1799

## Introit

Largo

5

10

16

22

27

32

39

44

49

[Requiem]

*p*

*f*

Andantino

[Te decet...]

*p*

*f*

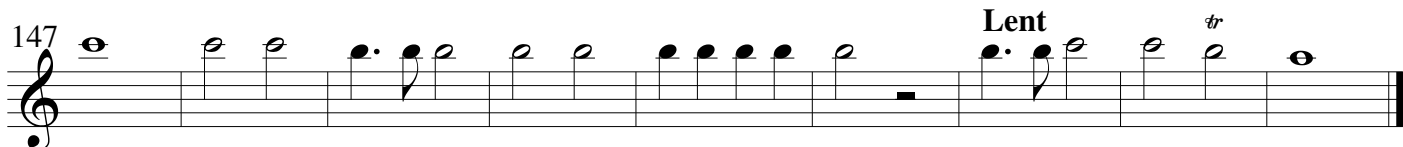
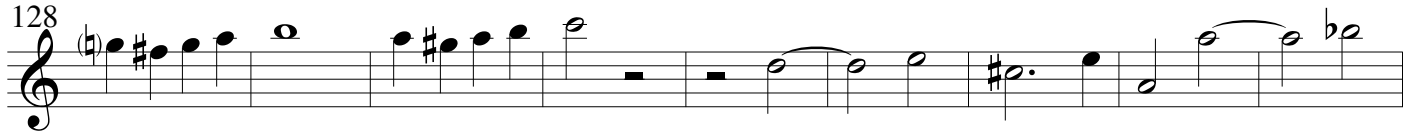
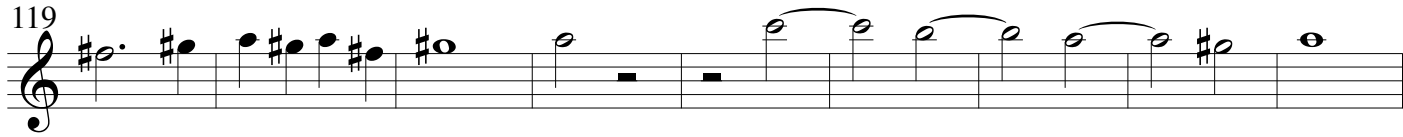
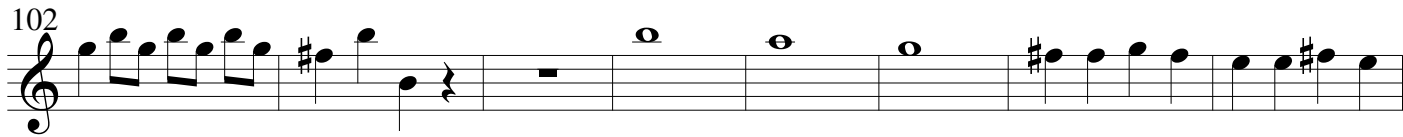
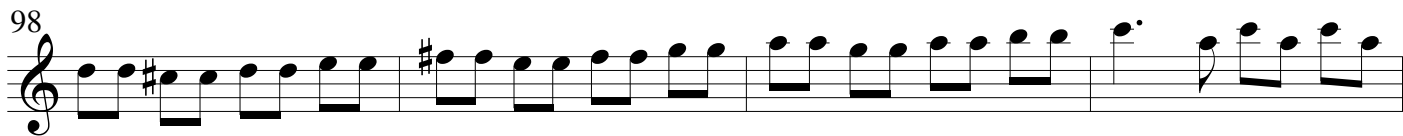
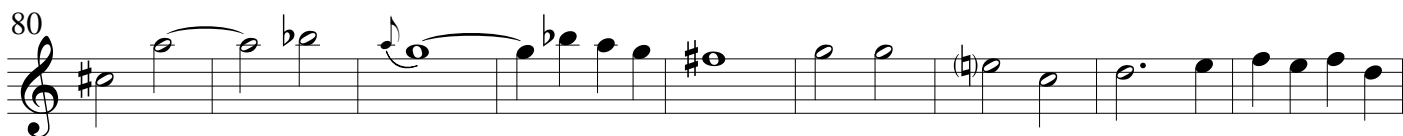
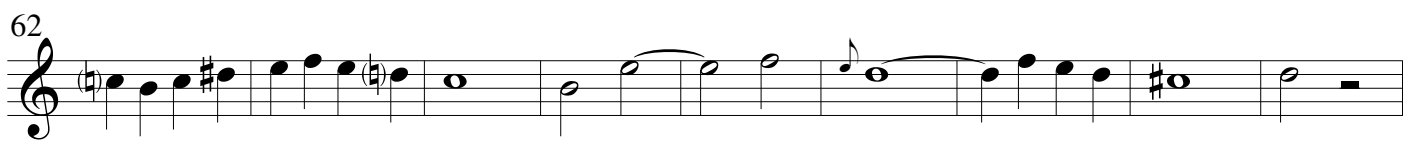
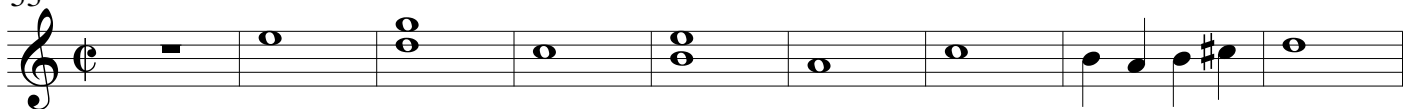
*tr*

*tr*

On répète  
le Requiem  
m. 1 - 15  
et continue avec  
Et lux perpetua

Missa pro defunctis

53 **Allegro**



Missa pro defunctis

**Kyrie** Moderato

Musical staff 1: Treble clef, key signature of three flats, common time. Starts with a whole note chord of G-flat, B-flat, and D-flat, followed by a melodic line starting on G-flat.

Musical staff 2: Treble clef, key signature of three flats, common time. Continuation of the melodic line from staff 1.

Musical staff 3: Treble clef, key signature of three flats, common time. Continuation of the melodic line, featuring a half note rest.

Musical staff 4: Treble clef, key signature of three flats, common time. Continuation of the melodic line with eighth notes and a trill.

Musical staff 5: Treble clef, key signature of three flats, common time. Continuation of the melodic line with eighth notes and a trill.

Musical staff 6: Treble clef, key signature of three flats, 3/4 time signature. Continuation of the melodic line with eighth notes and a trill.

Musical staff 7: Treble clef, key signature of three flats, 3/4 time signature. Continuation of the melodic line with eighth notes and a trill.

Musical staff 8: Treble clef, key signature of three flats, 3/4 time signature. Continuation of the melodic line with eighth notes and a trill.

Musical staff 9: Treble clef, key signature of three flats, 3/4 time signature. Continuation of the melodic line with eighth notes and a trill.

Musical staff 10: Treble clef, key signature of three flats, 3/2 time signature. Continuation of the melodic line with eighth notes and a trill.

Missa pro defunctis

56

Musical staff 56: Treble clef, key signature of one flat. Measures 56-60. Measure 56 has a fermata over the first note. Measures 57-60 contain eighth and sixteenth notes with various ornaments and slurs.

61

Musical staff 61: Treble clef, key signature of one flat. Measures 61-65. Measure 61 has a whole rest. Measures 62-65 contain eighth and sixteenth notes with slurs and ornaments.

66

Musical staff 66: Treble clef, key signature of one flat. Measures 66-70. Measure 66 has a trill over the first note. Measures 67-70 contain eighth and sixteenth notes with slurs and ornaments.

71

Musical staff 71: Treble clef, key signature of one flat. Measures 71-75. Measure 71 has a fermata over the first note. Measures 72-75 contain eighth and sixteenth notes with slurs, ornaments, and a trill at the end.



# Graduel

Grave 4

[Si ambulem]

8

14

17

21

26

34

39

43

Missa pro defunctis

47

3 3 3 3

54

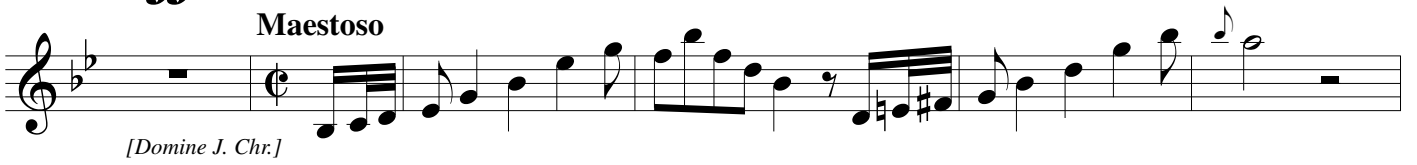
59

63

67

# Offertoire

Maestoso



58 [Domine J. Chr.]

Musical staff 1: Treble clef, key signature of two flats (B-flat and E-flat), common time signature. The staff begins with a whole rest, followed by a series of eighth and quarter notes, including a triplet of eighth notes. The piece concludes with a whole note.




5 **Largo**  
60 *p*

Musical staff 2: Treble clef, key signature of two flats. The staff begins with a whole rest, followed by a series of eighth notes, some beamed in pairs. The piece concludes with a whole note.



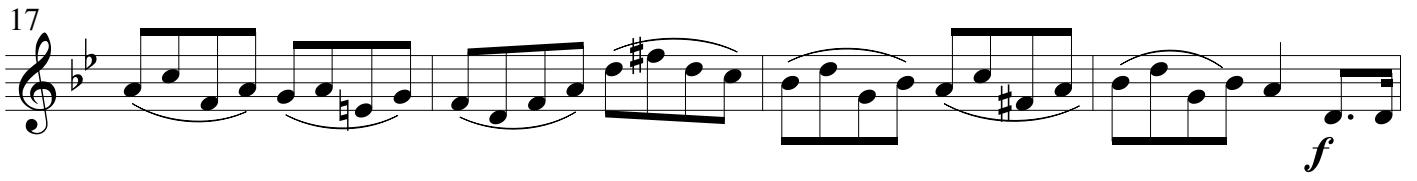
9

Musical staff 3: Treble clef, key signature of two flats. The staff begins with a whole rest, followed by a series of eighth notes, some beamed in pairs. The piece concludes with a whole note.



14

Musical staff 4: Treble clef, key signature of two flats. The staff begins with a whole rest, followed by a series of eighth notes, some beamed in pairs. The piece concludes with a whole note.



17

Musical staff 5: Treble clef, key signature of two flats. The staff begins with a whole rest, followed by a series of eighth notes, some beamed in pairs. The piece concludes with a whole note.



21

Musical staff 6: Treble clef, key signature of two flats. The staff begins with a whole rest, followed by a series of eighth notes, some beamed in pairs. The piece concludes with a whole note.



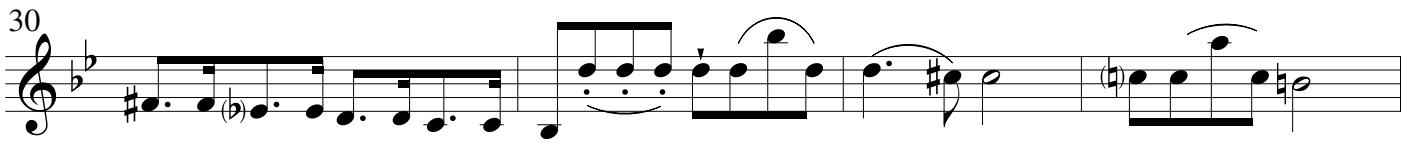
24

Musical staff 7: Treble clef, key signature of two flats. The staff begins with a whole rest, followed by a series of eighth notes, some beamed in pairs. The piece concludes with a whole note.



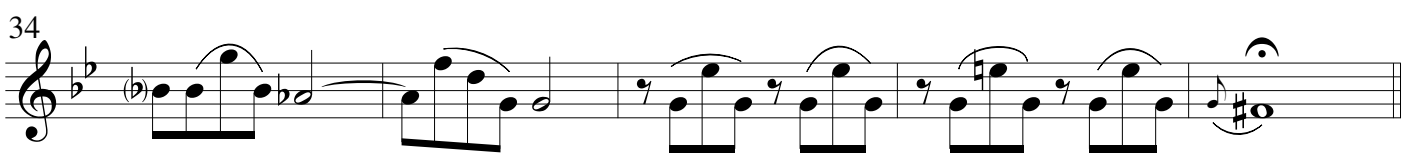
27

Musical staff 8: Treble clef, key signature of two flats. The staff begins with a whole rest, followed by a series of eighth notes, some beamed in pairs. The piece concludes with a whole note.



30

Musical staff 9: Treble clef, key signature of two flats. The staff begins with a whole rest, followed by a series of eighth notes, some beamed in pairs. The piece concludes with a whole note.

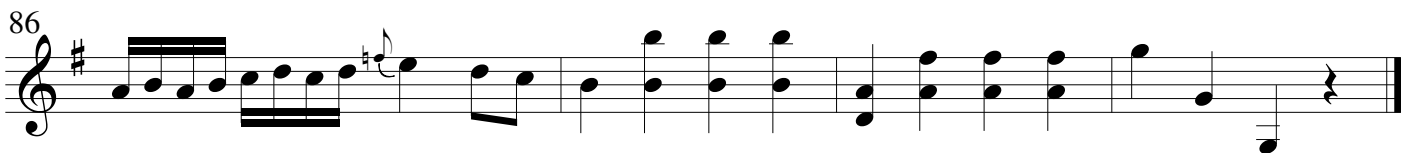
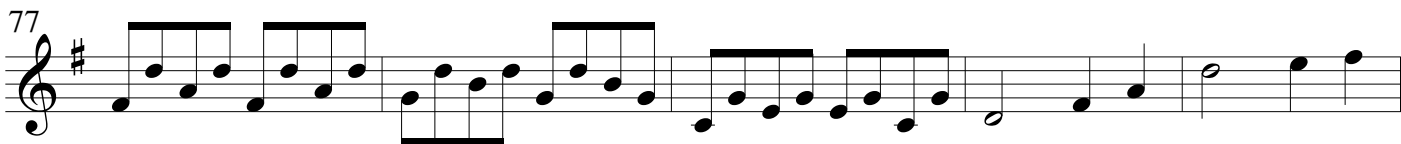
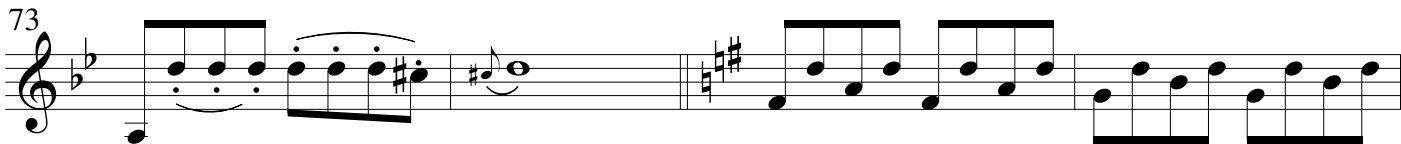
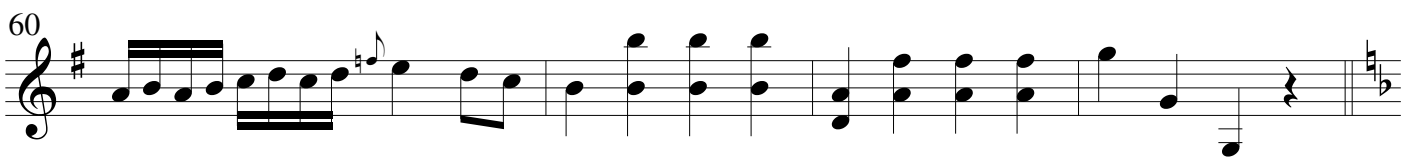
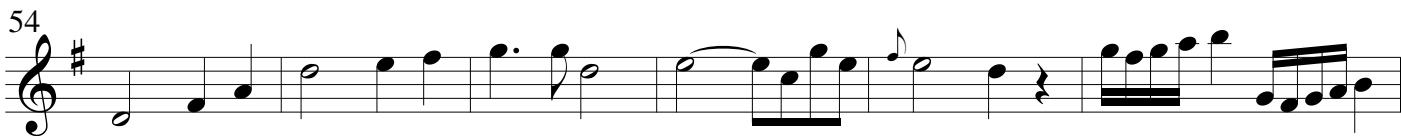


34

Musical staff 10: Treble clef, key signature of two flats. The staff begins with a whole rest, followed by a series of eighth notes, some beamed in pairs. The piece concludes with a whole note.

Missa pro defunctis

39 **Andantino**



# Sanctus

Andante

Musical staff 1: Treble clef, C major, 4/4 time. Measure 1-9. [Sanctus]

Musical staff 2: Treble clef, C major, 4/4 time. Measure 10-17. Includes a 7-measure rest.

Musical staff 3: Treble clef, C major, 4/4 time. Measure 18-25. Includes a 7-measure rest.

Musical staff 4: Treble clef, C major, 4/4 time. Measure 26-33. Allegro

Musical staff 5: Treble clef, C major, 4/4 time. Measure 34-41. Adagio

# Elevation

Andante

Musical staff 6: Treble clef, C major, 4/4 time. Measure 42-45.

Musical staff 7: Treble clef, C major, 4/4 time. Measure 46-51.

Musical staff 8: Treble clef, C major, 4/4 time. Measure 52-56.

Musical staff 9: Treble clef, C major, 4/4 time. Measure 57-60.

Musical staff 10: Treble clef, C major, 4/4 time. Measure 61-64.

Musical staff 11: Treble clef, C major, 4/4 time. Measure 65-69.

Musical staff 12: Treble clef, C major, 4/4 time. Measure 70-74.

# Benedictus

76 **Andante**

81

86 **Allegro**

92

98 **Adagio**

# Agnus Dei

**Allegretto**

[Agnus Dei]

7

13

[Agnus Dei]

21

25

[Agnus Dei]

34 **Lent**

# Post Communion

Allegro assai

9

[Lux aeternam]

9

19

28

38

49

61

72

82

92

Missa pro defunctis

101  
[Requiem]

108

117

129

143

153

162

172 **Lent**

*A Paris.*  
*Ce 14 etous 1775.*



**Violino  
Secondo**

Violino  
Secondo

# MISSA PRO DEFUNCTIS

1775

François Giroust  
1737 - 1799

## Introit

Largo

[Requiem] *p*

5

10

16 *Andantino* *p*  
[Te decet...]

22

27

32 *f*

39

44

49

On répète  
le Requiem  
m. 1 - 15  
et continue avec  
Et lux perpetua

Missa pro defunctis

53 **Allegro**

Musical staff 53-61: Treble clef, 2/4 time signature. Measures 53-61. The melody begins with a whole rest, followed by a series of quarter and eighth notes, including a sharp sign in measure 58.

Musical staff 62-70: Treble clef. Measures 62-70. The melody continues with quarter and eighth notes, featuring a key signature change to one flat in measure 67.

Musical staff 71-79: Treble clef. Measures 71-79. The melody consists of quarter and eighth notes, with a sharp sign in measure 75.

Musical staff 80-87: Treble clef. Measures 80-87. The melody features a mix of quarter and eighth notes, with a key signature change to one flat in measure 83.

Musical staff 88-96: Treble clef. Measures 88-96. The melody is primarily composed of quarter notes, with a sharp sign in measure 92.

Musical staff 97-101: Treble clef. Measures 97-101. The melody is characterized by a series of eighth notes, with a sharp sign in measure 99.

Musical staff 102-109: Treble clef. Measures 102-109. The melody includes quarter and eighth notes, with a sharp sign in measure 104.

Musical staff 110-118: Treble clef. Measures 110-118. The melody features quarter and eighth notes, with a sharp sign in measure 112.

Musical staff 119-129: Treble clef. Measures 119-129. The melody consists of quarter and eighth notes, with a sharp sign in measure 123.

Musical staff 130-138: Treble clef. Measures 130-138. The melody includes quarter and eighth notes, with a double bar line and a '2' above it in measure 132, indicating a second ending.

Musical staff 139-148: Treble clef. Measures 139-148. The melody features quarter and eighth notes, with a sharp sign in measure 143.

Musical staff 149-157: Treble clef. Measures 149-157. The melody includes quarter and eighth notes, with a sharp sign in measure 151. The tempo marking **Lent** appears above the staff in measure 151.

# Kyrie

Moderato

Musical staff 1: Treble clef, key signature of three flats, common time. Starts with a whole note chord, followed by a melodic line with eighth and sixteenth notes.

Musical staff 2: Treble clef, key signature of three flats, common time. Continues the melodic line with eighth and sixteenth notes.

Musical staff 3: Treble clef, key signature of three flats, common time. Continues the melodic line with eighth and sixteenth notes.

Musical staff 4: Treble clef, key signature of three flats, common time. Continues the melodic line with eighth and sixteenth notes, ending with a series of eighth notes.

Musical staff 5: Treble clef, key signature of three flats, common time. Continues the melodic line with eighth and sixteenth notes, ending with a whole note and a trill.

Musical staff 6: Treble clef, key signature of three flats, 3/4 time signature. Continues the melodic line with eighth and sixteenth notes.

Musical staff 7: Treble clef, key signature of three flats, 3/4 time signature. Continues the melodic line with eighth and sixteenth notes, ending with a trill.

Musical staff 8: Treble clef, key signature of three flats, 3/4 time signature. Continues the melodic line with eighth and sixteenth notes, ending with a trill.

Musical staff 9: Treble clef, key signature of three flats, 3/4 time signature. Continues the melodic line with eighth and sixteenth notes, ending with a trill.

Musical staff 10: Treble clef, key signature of three flats, 3/4 time signature. Continues the melodic line with eighth and sixteenth notes, ending with a trill.

Missa pro defunctis

57

62

67

72

# Graduel

Grave

4

[Si ambulem]

8

14

17

21

26

30

34

39

43

Missa pro defunctis

47

51

55

59

64

68

# Offertoire

Maestoso

[Domine J. Chr.]

5 **Largo**

*p*

9

16

22

27

31

36

Attaca



Missa pro defunctis

39 **Andantino**

43

47

51

55

59

64 **Andantino**  
[Hostias...]

69

73

78

83

87

# Sanctus

Andante

[Sanctus]

11

18

26 Allegro

34 Adagio

# Elevation

Andante

42

46

52

57

61

65

70



# Post Communion

Allegro assai

[Lux aeternam]

*f*

5

14

23

32

44

57

68

79

90

Missa pro defunctis

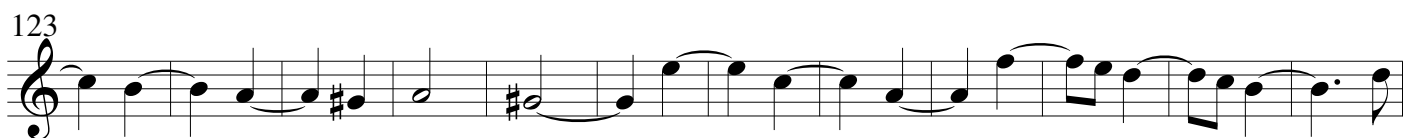
101  
[Requiem]



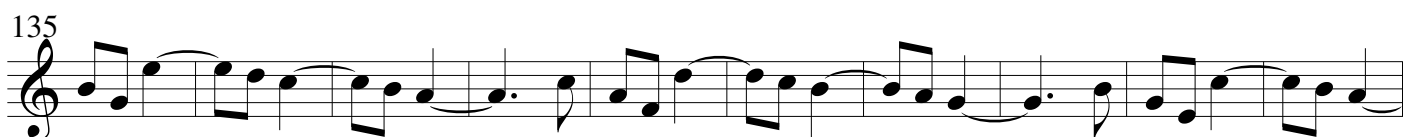
112



123



135



145



154



164

Lent



A. Paris.  
Ce 14 etouo-1775.



Basso Co.

# MISSA PRO DEFUNCTIS

1775

François Giroust  
1737 - 1799

## Introit

Largo

[Requiem] *p*

6 *f*

16 *Andantino p* [Te decet... ] Sans contra Basse

23

28

36 *f* Avec contra Basse

44

53 *Allegro*

63 3

74

Missa pro defunctis

83

Musical staff 83: Bass clef, starting with a half note G2, followed by quarter notes A2, Bb2, C3, D3, Eb3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. There are two measures of rests before the final notes.

90

Musical staff 90: Bass clef, starting with a half note G2, followed by quarter notes A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. There are two measures of rests before the final notes.

97

Musical staff 97: Bass clef, starting with a half note G2, followed by quarter notes A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. There are two measures of rests before the final notes.

108

Musical staff 108: Bass clef, starting with a half note G2, followed by quarter notes A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. There are two measures of rests before the final notes.

117

Musical staff 117: Bass clef, starting with a half note G2, followed by quarter notes A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. There are two measures of rests before the final notes.

128

Musical staff 128: Bass clef, starting with a half note G2, followed by quarter notes A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. There are two measures of rests before the final notes.

135

Musical staff 135: Bass clef, starting with a half note G2, followed by quarter notes A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. There are two measures of rests before the final notes.

145

Musical staff 145: Bass clef, starting with a half note G2, followed by quarter notes A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. The tempo marking "Lent" is placed above the staff. There are two measures of rests before the final notes.



Missa pro defunctis

# Kyrie

Moderato

7

13

19

26

*Sans contra Basse*

32

39

46

52

*Tutti*

60

*Bassons*

*Tutti*

66

*Sans contra Basse*

*Tutti*

72



# Offertoire

**Maestoso**

[Domine J. Chr.]

5 **Largo**

*p* Bassons

13

20

*f* Tutti

25

29

34

39 **Andantino**

44

Missa pro defunctis

49

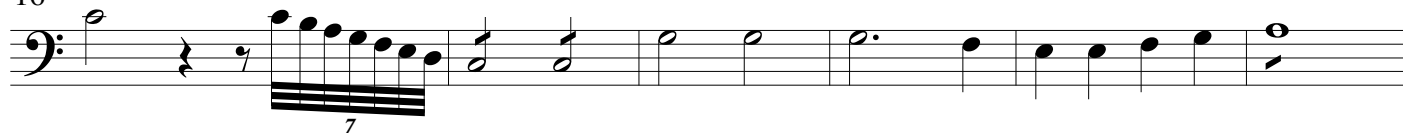


# Sanctus

Andante



16



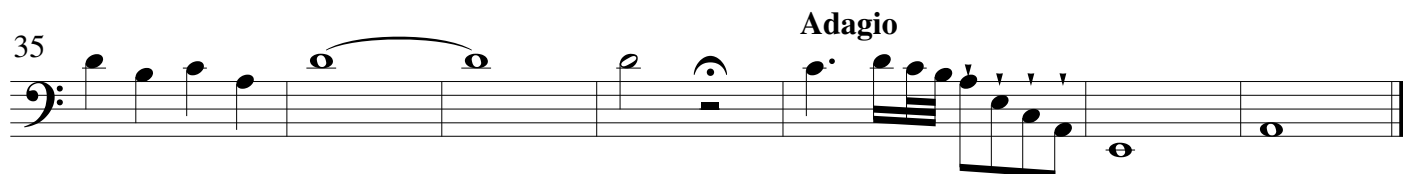
22



28



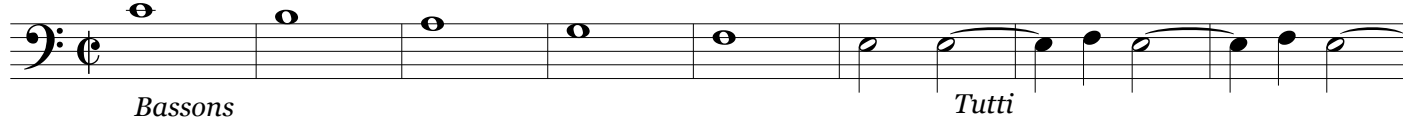
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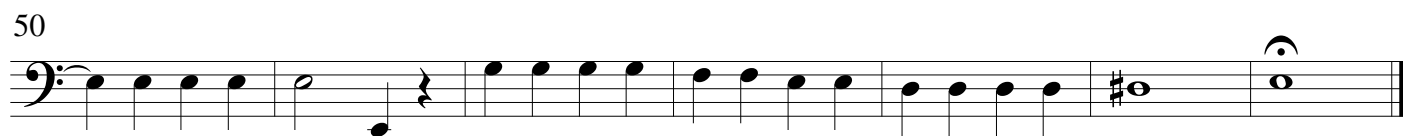
# Elevation

Andante

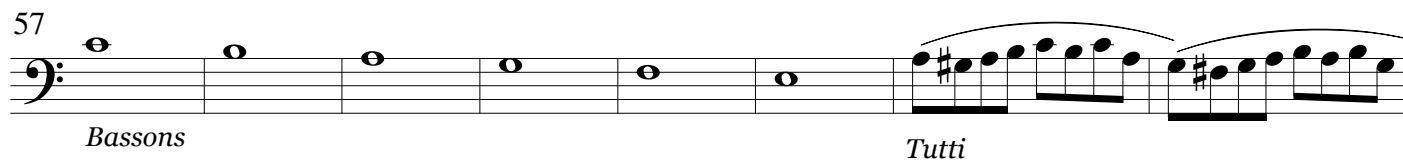
42



50



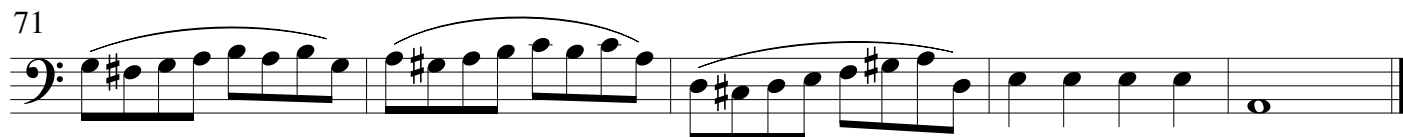
57



65



71



# Benedictus

76 *Andante*



82



*Allegro*

88



*Adagio*

96



# Agnus Dei

*Allegretto*



[Agnus Dei]

7



13



[Agnus Dei]

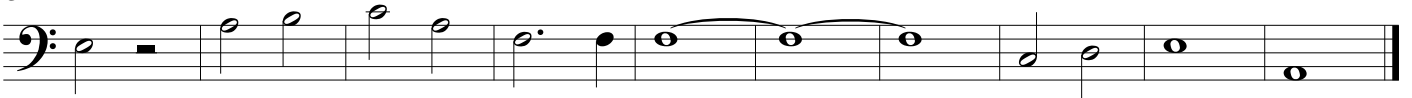
21



[Agnus Dei]

*Lento*

32



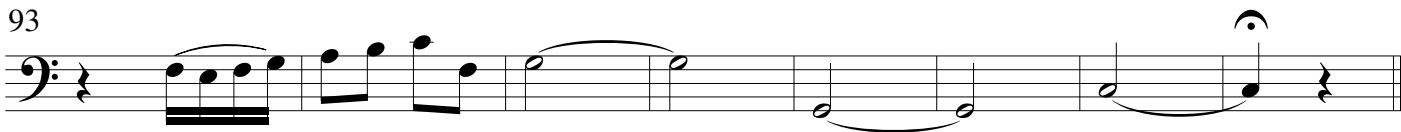


Missa pro defunctis

84



93



101



[Requiem]

109



Sans contra Basse

122



Tutti

134



146



160



172 **Lent**



A. Paris.  
Ce 14. Nouv. 1775.