

**Missa pro Defunctis 8 vocum**  
**Antwerpen, 1621**

Duarte Lôbo 1565-1646

**I Introitus**

Cantus 1 C1      Re - qui - em ae - ter - nam do - na e - - - is

Cantus 2 C1

Altus 1 C3      do - - - na e - is Do -

Altus 2 C3

Tenor 1 C4      do - na e - is Do -

Tenor 2 C4      do - na e - is Do -

Bassus 1 F4      do - na e - - - is

Bassus 2 F4      do - na e -

6

C1      Do - - - mi - ne, Do mi -

C2      do - - - na e - is Do - - -

A1      - - - mi - ne, Do - - - mi -

A2      do - na e - - - is Do - - - mi - ne, Do -

T1      mi - - - ne, Do - - - mi - ne:

T2      - - mi - ne,

B1      Do - mi - ne, Do - - mi - ne,

B2      - - - is Do - mi - ne, Do - - - mi -

13

C1 ne, Do - - - mi - ne: et lux per - pe - - tu - a, et lux per - pe - - -

C2 - - - - - mi - ne: et lux per - - - - -

A1 ne, et lux per - pe - - -

A2 - - - mi - ne: et lux per - - -

T1 et lux per - - - pe - - - - - tu - a

T2 Do - - - mi - - - ne: et lux per - pe - - - - - tu -

B1 Do - - - - - mi - ne: et lux per - pe - - -

B2 ne, Do - - - mi - ne: et lux per - pe - - tu - a

19

C1 - - tu - a lu - ce - at e - - - - - is,

C2 pe - - tu - a lu - ce - at e - - - - -

A1 - - tu - a lu - ce - at e - - - - - is, lu - ce - at e -

A2 pe - - tu - a lu - ce - at e - - - - - is,

T1 lu - ce - at e - - - - - is, lu - ce - at

T2 a lu - ce - at e - - - - - is, lu - ce - at

B1 pe - - tu - a lu - ce - at e - - - - - is,

B2 lu - ce - at e - - - - - is, lu - ce - at

25

C1      lu - ce - at    e - - - - - - - - - - is.

C2      - - - - - - - - - - is.

A1      is,      lu - ce - at    e - - - - - - - - - - is.

A2      is,      lu - ce - at    e - is, lu - ce - at    e - - - - - - - - - is.

T1      e - is,      lu - ce - at    e - - - - - - - - - is.

T2      e - - - - - is,      lu - ce - at    e - - - - - is.

B1      lu - ce - at    e - - - - is,

B2      lu - ce - at    e - - - - is.

32

C1      Ps. Te de - cet hym-nus De-us in Sy-on Et ti - - - bi red -

C2      Et ti - - - - bi red -

A1      Et ti - bi red - de -

A2      Et ti - bi red -

T1      Et ti - - - bi red - de - tur

T2      Et ti - - - bi red - de - tur

B1      Et ti - - - bi red -

B2      Et ti - - - bi red - de - tur

37

C1 de - tur vo - tum in Je - ru - sa - lem: ex - au - - - -

C2 de - tur vo - tum in Je - ru - sa - lem: ex - au - - - -

A1 tur vo - - tum in Je - ru - sa - lem: ex - au - di o - ra - ti -

A2 de - tur vo - tum in Je - ru - sa - lem: ex - au - - - di

T1 vo - tum in Je - ru - sa - lem: ex - au - di o -

T2 vo - tum in Je - ru - sa - lem: ex - au - - -

B1 de - tur vo - tum in Je - ru - sa - lem: o -

B2 vo - tum in Je - ru - sa - lem: ex - au - - - -

47

C1 di o - ra - ti - o - nem me - am, ad

C2 di o - - - ra - ti - o - nem me - am, ad te

A1 o - nem me - am, ad te

A2 o - ra - ti - o - nem me - - - am,

T1 ra - ti - o - nem me - am, ad te

T2 di o - ra - ti - o - nem me - am, ad te om -

B1 ra - ti - o - nem me - - - - am,

B2 di o - ra - ti - o - nem me - am, ad te

## **Requiem aeternam ut supra**

55

te om - nis ca - ro ve - - - ni - et.

om - nis ca - ro ve - - - ni - et.

om - nis ca - - - ro ve - - - ni - et.

ad te om - - - nis ca - ro ve - - - ni - et.

om - - nis ca - - - ro ve - - - ni - et.

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

ad te om - nis ca - - - ro ve - - - ni - et.

om - - nis ca - - - ro ve - - - ni - et.

## 64 II Kyrie



98

C1  
lei - - - son, Ky - ri - e e - lei - son.

C2  
e - - - lei - son, Ky - ri - e e - lei - son.

A1  
lei - son, Ky - ri-e e - lei - son, e - lei - son.

A2  
Ky - ri-e e - lei - son, Ky - ri-e e - lei - son.

T1  
Ky - ri - e e - - - lei - son, e - lei - son.

T2  
son.

B1  
lei - son, Ky - ri - e e - lei - son.

B2  
lei - son, Ky - ri - e e - lei - son.

107 III Graduale

A musical score for a six-part setting of "Requiem aeternam". The parts are arranged vertically from top to bottom: C1, C2, A1, A2, T1, T2, B1, and B2. The music is in common time and consists of two measures. The first measure contains vertical entries for each part at different times. The second measure begins with a vertical entry for all parts. The lyrics "Re - qui-em ae-ter - - - nam do - na e - - - is Do - mi-ne," are written below the staff. The vocal parts are in soprano, alto, tenor, basso, and basso continuo. The piano part is in soprano and basso continuo.

111

do - na e - is Do - mi - ne,

do - na e - is Do - mi - ne:

mi - ne,

do - na e - is Do - mi - ne:

et

do - na e - is Do - mi - ne,

do - na e - is Do - mi - ne:

et

do - na e - is Do - mi - ne:

et

do - na e - is Do - mi - ne:

et

do - na e - is Do - mi - ne:

et

do - na e - is Do - mi - ne:

et

na e - - - - is,

do - na e - is

Do - - - - mi - ne: et

is,

do - na e - is Do - - - - mi - ne:

117

C1 et lux per - pe - tu-a, et lux per-pe - tu - a lu - ce - at e -

C2 lux per-pe - tu - a, et lux per - pe - tu-a lu - ce - at e - is,

A1 lux per-pe - tu - a, et lux per-pe - tu - a lu - ce -

A2 et lux per-pe - tu - a lu - ce -

T1 te lux per - pe - tu-a lu - ce -

T2 lux per-pe - tu - a, et lux per-pe - tu - a

B1 lux per-pe - tu - a, et lux per-pe - tu - a lu - ce - at

B2 et lux per - pe - tu-a, lu - ce - at e - is,

124

C1 is, lu - ce - at e - is.

C2 lu - ce - at e - is, lu - ce - at e - is.

A1 at e - is, lu - ce - at e - is.

A2 ce - at e - is.

T1 at e - is, lu - ce - at e - is.

T2 lu - ce-at e - is, lu - ce - at e - is.

B1 e - is, lu - ce-at e - is.

B2 lu-ce - at e - is, lu - ce - at e - is.

132

C1

A1

T1

In me-mo - ri-a ae-

In me-mo - ri-a ae-ter -

In me - mo - - - ri - a ae - ter -

139

C1

A1

T1

ter - na ae - ter - na e -

na ae - ter - na ae - ter - na e - rit iu -

na, ae - ter - na, ae - ter - na e - rit iu -

146

C1

A1

T1

rit iu - stus, e - rit iu - stus: ab au - di - ti -

- - - stus, e - rit iu - stus: ab au - di - ti - o -

stus, e - rit iu - stus: ab au - di - ti - o - ne ma -

153

C1

A1

T1

o - ne ma - la, ma - la

- - - ne ma - la, ma - la

la, ab au - di - ti - o - ne ma - la

160

C1      non ti - me - - bit, non ti-me - bit, non ti - me -

C2      non ti - me - bit, non ti - me - bit,

A1      non ti - me - bit, non ti - me - bit, non ti - me -

A2      non ti-me-bit, non ti-me - bit,

T1      non ti - me - bit, non ti - me - bit, non ti - me -

T2      non ti - me - bit, non ti - me - bit,

B1      non ti - me - bit, non ti - me - bit, non ti - me -

B2      non ti - me - bit, non ti - me - bit,

166

C1      - - bit, non ti - me - bit, non ti - me - - bit.

C2      non ti - mebit, non ti - me - - bit.

A1      bit, non ti - me - bit, non ti - - me - bit.

A2      non ti - me-bit, non ti - me - bit.

T1      bit, non ti - me - bit, non ti - me - bit, ti - me - bit.

T2      non ti - me - bit, non ti - me - bit.

B1      bit, non ti - - - me - bit, non ti - me-bit.

B2      non ti - me - bit, non ti - me - - - bit.

IV Offertorium

A musical score for a two-part setting. The top part, labeled 'A2', consists of a treble clef staff with a key signature of one sharp. The bottom part consists of a bass clef staff with a key signature of one sharp. The music is in common time. The lyrics are: "Do - mi - ne Je - su Chri - - ste, Rex glo - - - - - ri - ae," with a fermata over the final note 'ae'.

177

C1      li - be - ra a - ni - mas      om - ni - um fi - de - li -

A1      li - be - ra a - ni - mas om - - - ni - um fi - de - li - um

T1      li - be - ra a - ni - mas      om - ni - um fi - de - li - um fi - de - li - um

B1      li - be - ra a - ni - mas      om - ni - um

184

C1      um de - fun - cto - rum      et de pro-fun - - do la -

C2      de poe-nis in - fer-ni,      et de pro-

A1      de-fun - cto - rum      et de pro-fun - do

A2      de poe - nis in - - fer - - ni, et de pro-fun - do,      et de pro-

T1      de-fun - cto - rum      et de pro-fun - do la - cu,

T2      de poe-nis in - fer - - ni,      et de pro-

B1      de - fun - cto - rum      et de pro-fun - do la - -

B2      de poe - - - nis in-fer - - - ni,      et de pro-

191

C1 cu, et de pro-fun - do la - cu: li - be-ra e - - - as de o -

C2 fun - do, et de pro-fun-do la - - - cu: de o -

A1 et de pro-fun-do la-cu, la - cu: li - be-ra e - as de

A2 fun - do la - cu, et de pro-fun - do la - cu: li - be-ra e - as de o -

T1 et de pro-fun-do la - cu: li - be-ra e - as

T2 fun - - do, et de pro-fun - do la-cu: li - be-ra e - as de o - re

B1 cu et de pro-fun - do la - cu: li - be-ra e - - - as de

B2 fun - do la - - - - cu: li - be-ra e - - - as de o -

198

C1 re le - o - - nis, le - o - - - nis, nec

C2 re le - o - - - nis, ne ab - sor - beat e - as tar-ta-rus,

A1 o - re le - o - nis, le - o - nis, nec

A2 re le - o - - - nis, ne ab - sor - be - at e - as tar-ta-rus,

T1 de o - re le - o - - - nis, nec

T2 le - o - - nis, le - o - - - nis, ne ab-sor - be - at e - as tar - ta-rus,

B1 o - re le - o - - - nis, nec

B2 re le - o - - - - nis, ne ab-sor - be - at e - - - as tar - - ta-rus,

205

C1 ca - - dant, nec ca - dant sed si - - - gni -

C2 nec ca - - - dant in ob - scu - rum: sed si - - - gni -

A1 ca - - dant, sed si - - - gni -

A2 nec ca - - - dant in ob - - - scu - - - rum:

T1 ca - dant, nec ca - dant in ob - scu - rum: sed si - gni -

T2 nec ca - dant in ob - - - scu - - - rum: sed si - gni -

B1 ca - - dant sed si - - - gni -

B2 nec ca - - - dant in ob - - - scu - - - rum:

211

C1 fer San - ctus Mi - cha - el, San - ctus Mi - cha - el re - praesent - tet e - as,

C2 fer Sanctus Mi - cha-el, San - ctus Mi - cha - el

A1 fer San - ctus Mi - cha - el, San - ctus Mi - cha - el re - praesent - tet e -

A2 Sanctus Mi - cha-el, San - ctus re - praesent - tet e - as,

T1 fer San - ctus Mi - cha - el, San - ctus re -

T2 fer Sanctus Mi - cha-el, San - ctus Mi - cha - el re - praesent - tet e -

B1 fer San - ctus Mi - cha - el, San - ctus Mi - cha - el re - praesent - tet e -

B2 Sanctus Mi - cha-el, San - ctus Mi - cha - el re - praesent - tet e -

218

C1 re - pre - sen - tet e - as in lu - cem san - ctam: quam

C2 re - pre - sen - tet e - as quam o - lim A - brahae

A1 as, in lu - cem san - - - - - ctam: quam

A2 re - pre - sen - tet e - as in lu - cem san - - - - - ctam: quam o - lim A - bra - hae

T1 - pre - sen - tet, re - pre - sen - tet e - as quam o - lim

T2 as, re - pre - sen - tet e - as in lu - cem san - - ctam: quam

B1 sen - tet e - - - as in lu - cem san - ctam: quam o - lim

B2 as, re - pre - sen - tet e - as quam o - lim A - brahae

224

C1 o - lim A - - - brahae pro - mi - si - sti, et se - mi - ni e -

C2 pro - mi - si - - - - sti, et se - mi - ni e - - - - ius,

A1 o - lim A - bra - hae et se - mi - ni e - ius, et

A2 pro - mi - si - - - - sti et se - mi - ni e - - - - ius,

T1 A - - - brahae et se - mi - ni e - - - - ius, e -

T2 o - lim A - bra - hae pro - mi - si - - - - sti se -

B1 A - bra - hae pro - mi - si - - sti et se - mi - ni e -

B2 pro - mi - si - - sti, et se - mi - ni e - - - - ius, et

230

C1 ius, et se - mi - ni e - ius, e - - - ius.

C2 et se - mi - ni e - - - - ius.

A1 se - mi - ni e - ius, e - - - ius, e - - - ius.

A2 et se - mi - ni e - - - - ius.

T1 - ius, et se - mi - ni e - ius, e - - - ius.

T2 mi - ni e - - - - ius.

B1 ius, et se - mi - ni e - - - ius.

B2 se - mi - ni e - - - - ius.

236 V Sanctus

C1 San - ctus, San - - - ctus, San - - - - - ctus

C2 San - - - ctus, San - - - - - ctus

A1 San - - - ctus, San - - - - - ctus Do -

A2 San - - - ctus, San - - - - - ctus

T1 San - - - ctus, San - - - - - ctus Do -

T2 San - - - ctus, San - - - - - ctus Do-mi-nus

B1 San - - - ctus, San - - - - - ctus Do -

B2 San - - - ctus, San - - - - - ctus

243

Do - mi - nus De - us Sa - ba - oth.

Do - mi - nus De - us Sa - ba - oth.

mi - nus De - us, Do - mi - nus De - us Sa - ba - oth.

Do - mi - nus De - us Sa - ba - oth.

mi - ne De - us, Do - mi - ne De - us Sa - ba - oth.

De - us Sa - ba - oth, Sa - ba - oth.

mi - nus De - us Sa - ba - oth.

Do - mi - nus De - us, Do - mi - nus De - us Sa - ba - oth.

249

Music score for the Latin hymn "Pleuni sunt caeli et terra". The score consists of eight staves, each with a vocal part and lyrics. The parts are: C1 (Soprano), C2 (Alto), A1 (Tenor), A2 (Bass), T1 (Soprano), T2 (Alto), B1 (Tenor), and B2 (Bass). The music is in common time, with various note values including eighth and sixteenth notes, and rests. The lyrics are written below each staff.

C1  
Ple - - - ni sunt cae-li et ter-ra

C2  
Ple - - - ni sunt cae - li et

A1  
Ple - - ni sunt cae - li et

A2  
Ple - - ni sunt cae - li et ter - - - ra

T1  
Ple - - ni sunt cae-li et ter - - - ra, cae-li et ter - - -

T2  
Ple - - ni sunt cae - li et ter - - - ra

B1  
Ple - - ni sunt cae-li et ter - - - ra, cae - li et

B2  
Ple - - ni sunt cae - li et ter - - - ra, cae-li et ter - - -

256

C1 glo - ri - a tu - - - a. Ho - san - na

C2 ter - ra glo - ri - a tu - - a. Ho - san - na

A1 ter - ra Ho - san - na in

A2 glo - ri - a tu - - - a. Ho - san - na

T1 ra glo - ri - a tu - - a. Ho - san - na in

T2 glo - ri - a tu - - - a. Ho - san - na in

B1 ter - ra glo - ri - a tu - - a. Ho - san - na in

B2 - - ra glo - ri - a tu - - - a. Ho - san - na in ex - -

265

## Benedictus

C1 in ex - cel - sis. Be - ne - di - ctus

C2 in ex - cel - sis.

A1 ex - cel - sis.

A2 in ex - cel - sis, in ex - cel - sis.

T1 ex - cel - sis, Ho - san - na in ex - cel - sis.

T2 ex - cel - sis.

B1 ex - cel - sis, in ex - cel - sis.

B2 cel - - - sis, in ex - cel - sis.

273

C1 Qui ve - nit in no - mi - ne Do - - - mi - ni: Ho -

C2 Qui ve - - - nit in no - mi - ne Do - - - mi - ni.

A1 Qui ve - - - nit in no - mi - ne Ho -

A2 Qui ve - - - nit in no - mi - ne Do - - - mi - ni.

T1 Qui ve - - - nit in no - mi - ne Do - - - mi - ni.

T2 Qui ve - - - nit in no - mi - ne Do - - - mi - ni.

B1 Qui ve - - - nit in no - mi - ne Do - - - mi - ni.

B2 Qui ve - - - nit in no - mi - ne Do - - - mi - ni.

282

C1 san - na in ex - cel - - - sis.

C2 Ho - san - na in ex - cel - - - sis.

A1 - sanna in ex - cel - sis, in ex - cel - sis.

A2 Ho - - - san - na in ex - cel - sis.

T1 Ho - san - na in ex - cel - sis.

T2 Ho - san - na in ex - cel - sis.

B1 Ho - san - na in ex - cel - sis.

B2 Ho - san - na in ex - cel - sis.

## 291 VI Agnus Dei

C1

A - gnus De - i Qui tol - - lis pec - ca - ta mun - -

C2

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

A1

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

A2

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

T1

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

T2

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

B1

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

B2

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

## 297

C1

di: do - na e - - - is re - - qui - em.

C2

di: do - na e - - - is re - - - qui - em.

A1

di: do - na e - - - is re - - - qui - em.

A2

di: do - na e - is re - - - qui - em.

T1

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

T2

di: do - na e - is re - - - qui - em.

B1

di: do - - - na e - is re - qui - em.

B2

di: do - na e - is re - - - qui - em.

304

C1 A - gnus De - i Qui tol - - lis pec - ca - ta

C2 Qui tol - lis pec - ca - ta

A1 Qui tol - lis pec - ca - ta

A2 Qui tol - lis pec - ca - ta mun - di:

T1 Qui tol - lis pec - ca - ca

T2 Qui tol - lis pec - ca -

B1 Qui tol - lis pec - ca -

B2 Qui tol - lis pec - ca - ta

310

C1 mun - di: do - na e - is re - qui - em.

C2 mun - di: do - na e - is re - qui - em.

A1 mun - di: do - na e - is re - qui - em.

A2 do - na e - is re - qui - em.

T1 ta mun - di: do - na e - is re - qui - em.

T2 ta mun - di: do - na e - is re - qui - em.

B1 ta mun - di: do - na e - is re - qui - em.

B2 mun - di: do - na e - is re - qui - em.

317

C1 A - gnu s De - i pec - ca-ta mun - di: do - na e - is re -

C2 Qui tol - lis do - na e - is re - qui

A1 pec - ca-ta mun - di: do - na e - is re - qui

A2 Qui tol - lis do - na e - is re -

T1 pec - ca-ta mun - di: do - na e - is re - qui

T2 Qui tol - lis do - na e - is re - quiem

B1 pec - ca-ta mun - di: do - na e - is re - qui

B2 Qui tol - lis do - na e - is re - qui

325

C1 - - qui - em sem - - pi - ter - - nam.

C2 em sem - pi - ter - - nam.

A1 em sem - pi - ter - nam, sem - pi - ter - - nam.

A2 - - qui - em sem - pi - ter - - - nam.

T1 em sem - - pi - ter - - nam.

T2 sem - - pi - - ter - nam.

B1 em sem - - pi - ter - - - nam.

B2 em sem - pi - ter - - - nam.

332 VII Communio

332 VII Communio

Lux aeter na lu - ce at e - is, Do - - - mi - ne, cum sanctis  
lu - ce at e - is, e - - - is, Do - mi - ne, cum  
lu - ce at e - is, Do - - - mi - ne, cum sanctis tu - is,  
lu - ce at e - is, Do - - - mi - ne, cum  
lu - ce at e - is, Do - - - mi - ne, cum  
lu - ce at e - is, Do - - - mi - ne, cum  
lu - ce at e - is, Do - - - mi - ne, cum

338

in ae - ter - num,  
qui -

tu - - - is in ae - ter - - - num, qui - a pi - - - us

san - ctis tu - is, qui - a pi - - - us

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

san - ctis tu - is in ae - ter - num, qui - a pi - - - us

san - ctis tu - is in ae - ter - - - num, qui -

in ae - ter - num, qui -

tu - - - is in ae - ter - - - num, qui - a pi - - - us

344

C1      a pi - - - us es.      Re - qui - em ae - ter - nam do - na e - is Do - mi - ne

C2      es, qui - a pi - - - us es.

A1      es, qui - a pi - us es.

A2      qui - a pi - - - us es.

T1      es, qui - a pi - us es, pi - us es.

T2      a pi - - - us es.

B1      - a pi - - - us es.

B2      es, qui - a pi - us, pi - us es.

349

C1      et lux per pe - - - tu - a

C2      et lux per - pe - - - tu - a lu - ce - at e - - -

A1      et lux per - pe - - - tu - a

A2      et lux per - pe - - - tu - a lu - ce - at e - is, lu - ce - at

T1      et lux per - pe - - - tu - a

T2      et lux per - pe - - - tu - a lu - ce - at e - - -

B1      et lux per - pe - - - tu - a

B2      et lux per - pe - - - tu - a lu - ce - at e - - -

354

C1

C2

A1

A2

T1

T2

B1

B2

Music score for 'Ave Maria' featuring eight voices (C1, C2, A1, A2, T1, T2, B1, B2) in four-part harmonic notation. The lyrics 'cum sanctis tu - - - is in ae - ter - - - num, qui - - -' are repeated by different voices across the staves.

360

C1  
a pi - - - us es, qui - a pi - - - us es.

C2  
qui - a pi - - - us es.

A1  
qui - a pi - - - us es.

A2  
pi - - - us es, qui - a pi - us es.

T1  
qui - a pi - - - us es.

T2  
us es, qui - a pi - us es, pi - us es.

B1  
pi - - - us es, qui - a pi - - us, pi - us es.

B2  
qui - a pi - - - us es.

## Motectum a 6

366

C1 Au - di - vi vo - cem de cae - - - - lo, de cae -

C2 Au - di - vi vo -

A1

A2 Au - di - vi vo - cem de cae - lo, de cae - lo,

T1 Au - di - vi vo - cem de

B2 Au - di - vi vo - cem de

372

C1 - - lo, de cae - lo, au - di - vi

C2 cem de cae - lo, de cae - - - - lo, au -

A1 de cae - lo, au - di - vi vo - cem de cae - lo, au - di - vi vo -

A2 de cae - lo, au - di - vi vo - cem de cae - - -

T1 cae - - - - lo, de cae - - - - lo,

B2 cae - - - - lo, au - di - vi vo - cem

378

C1 vo - cem de cae - lo, di - cen - tem mi - hi, di - cen - tem

C2 di - vi vo - - - cem de cae - lo, di - cen - tem mi - hi,

A1 cem de cae - - - - - lo, di - cen - tem

A2 lo, di - cen - tem mi - hi,

T1 di - cen - tem mi - - - - -

B2 de cae - - - - - lo, di - cen - tem

383

C1 mi - hi, di - cen-tem mi - hi: Be - a -

C2 di - cen-tem mi - hi, di - cen-tem mi - hi:

A1 mi - - - hi, di - cen-tem mi - - - hi:

A2 di - cen-tem mi - - - hi, di - cen-tem mi - - - hi:

T1 hi, di - cen-tem mi - hi:

B2 mi - - - hi, di - cen-tem mi - - - hi:

389

C1 ti mor - - - tu - i, mor - tu - i,

C2 Be - a - - - ti mor - tu - i, mor - tu - i, qui

A1 Be - a - - - ti mor - tu - i, mor - tu - i, qui

A2 Be - a - - - ti mor - tu - i, mor - tu - i, qui

T1 Be - a - - - ti mor - tu - i, mor - tu - i,

B2 Be - a - - - ti mor - tu - i, qui

394

C1 qui in Do - mi-no mo - ri - un - tur,

C2 in Do - mi - no, qui in Do - mi - no mo - ri - un - tur, qui

A1 in Do - mi-no mo - ri - un - tur, mo - ri - un - tur,

A2 qui in Do - mi-no mo - ri - un - tur, qui in

T1 qui in Do - mi-no mo - ri - un - tur,

B2 in Do - mi - no mo - ri - un - tur, qui

399

C1

qui in Do - mi-no mo - ri - un - tur, mo - ri -

C2

in Do - mi-no mo - ri - un - tur, qui in Do - mi-no mo - ri -

A1

qui in Do - mi-no mo - ri - un - tur, qui in Do - mi-no mo - ri -

A2

Do - mi-no mo - ri - un - tur, qui in Do - mi - no

T1

qui in Do - mi - no mo - ri - un - tur, mo - ri -

B2

in Do - mi-ni mo - ri-un - tur, qui in Do - mi - no

405

C1

un - - - tur, mo - ri - un - - - tur.

C2

- un - tur, mo - ri - un - - - tur.

A1

<sup>8</sup> un - tur, mo - ri - un - - - tur.

A2

<sup>8</sup> mo - ri - un - - - tur.

T1

<sup>8</sup> un - - - tur, mo - ri - un - - - tur.

B2

mo - ri - un - - - tur.

## Cantus 1

Missa pro Defunctis 8 vocum  
Antwerpen, 1621

Duarte Lôbo 1565-1646

## I Introitus

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

6 Do - - - mi - ne, Do mi -

13 ne, Do - - - mi - ne: et lux per - pe - - - tu - a, et lux per -

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

24 is, lu - ce - at e - - - - is.

32 Ps. Te de - cet hym-nus De - us in Sy - on Et ti - bi red - de - tur

38 vo - - tum in Je - ru - sa - lem: ex - au - - - -

46 di o - ra - ti - o - nem me - am, ad

55 te om - nis ca - ro ve - - - ni - et. **Requiem aeternam ut supra**

64 **II Kyrie**

Ky - ri - - e e - - - -

72 lei - son Chri - ste e - lei - son,

80 Chri - ste e - lei - son, Chri - ste e - lei - son.

88 Ky - - - ri - e e - - lei - son, Ky - ri - e e - - - -

## Cantus 1

D. Lobo M. pro defunctis a 8

96

Musical score for Cantus 1, page 1. The music is in common time, treble clef, and consists of two staves. The first staff starts with a whole note followed by a half note, then a series of rests and quarter notes. The lyrics are "lei - son, Ky - ri - e". The second staff begins with a whole note, followed by a half note, then a series of rests and quarter notes. The lyrics are "e - lei - son." Measure 96 ends.

104

Continuation of the musical score for Cantus 1, page 1. The music continues from measure 96. The lyrics "e - lei - son." are repeated. Measure 104 ends.

107 III Graduale

Continuation of the musical score for Cantus 1, page 1. The music begins with a whole note, followed by a half note, then a series of rests and quarter notes. The lyrics "do - na e - is Do - mi - ne," are sung. Measure 107 ends.

115

Continuation of the musical score for Cantus 1, page 1. The music continues from measure 107. The lyrics "na e - is Do - mi - ne: et lux per - pe - tu - a, et lux per - pe - tu -" are sung. Measure 115 ends.

121

Continuation of the musical score for Cantus 1, page 1. The music continues from measure 115. The lyrics "a lu - ce - at e - - is," are sung. Measure 121 ends.

127

Continuation of the musical score for Cantus 1, page 1. The music continues from measure 121. The lyrics "lu - ce - at e - - - - is." are sung. Measure 127 ends.

135

Continuation of the musical score for Cantus 1, page 1. The music continues from measure 127. The lyrics "In me - mo - - - ri - a ae - - - ter - - -" are sung. Measure 135 ends.

141

Continuation of the musical score for Cantus 1, page 1. The music continues from measure 135. The lyrics "na ae - - ter - - - na e - - rit iu -" are sung. Measure 141 ends.

147

Continuation of the musical score for Cantus 1, page 1. The music continues from measure 141. The lyrics "stus, e - rit iu - - - stus: ab au - di - ti -" are sung. Measure 147 ends.

153

Continuation of the musical score for Cantus 1, page 1. The music continues from measure 147. The lyrics "o - ne ma - - - - la, ma - la" are sung. Measure 153 ends.

160

Continuation of the musical score for Cantus 1, page 1. The music continues from measure 153. The lyrics "non ti - me - - bit, non ti - me - - bit, non ti - me -" are sung. Measure 160 ends.

166

Continuation of the musical score for Cantus 1, page 1. The music continues from measure 160. The lyrics "bit, non ti - me - - bit, non ti - me - - bit." are sung. Measure 166 ends.

## Cantus 1

D. Lobo M. pro defunctis a 8

## 173 IV Offertorium

4

li - be - ra a - ni - mas om - - - ni - um fi -

183

de - li - um de - fun - cto - rum et de pro - fun - do la -

191

cu, et de pro - fun - do la - cu: li - be - ra e - as de o -

198

re le - o - nis, le - o - nis, nec ca -

206

dant, nec ca - dant sed si - gni - fer San -

213

ctus Mi - cha - el, San - ctus Mi - cha - el re - praesent - tet e - as, re - praesent - tet e - as

220

in lu - cem san - ctam: quam o - lim A - bra-hae pro - mi-si - sti,

227

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

236 V Sanctus

San - ctus, San - ctus, San - ctus

243

Do - mi - nus De - us Sa - ba - oth. Ple -

250

ni sunt cae - li et ter - ra glo - ri -

## Cantus 1

D. Lobo M. pro defunctis a 8

258

a tu - - - - - a.  
Ho - san - na

265

in ex - cel - - - - sis.

272

Be - ne - di - - c tus Qui ve - - nit in no - - mi - ne

279

Do - - - - - mi - ni: Ho - san - - - na in ex - cel - - - -

286

sis.

## 291 VI Agnus Dei

A - gnu s De - - i Qui tol - - lis pec - ca - ta mun - - di:

298

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

304

A - gnu s De - - i Qui tol - - lis pec - ca - ta mun - -

311

di: do - - na e - - is re - - - qui - em.

317

A - gnu s De - - i pec - ca - ta mun - - di: do - - na e - - is

324

re - - qui - em sem - - pi - ter - - nam.

## Cantus 1

D. Lobo M. pro defunctis a 8

## 332 VII Communio

Lux ae - ter - na lu - ce - at e - is, Do - - - mi - ne,

338

in ae - ter - num, qui - .

344

a pi - - - us es. Re - qui - em ae - ter - nam do - na e - is Do - mi - ne

349

et lux per pe - - tu - a cum san - ctis

356

tu - - - is in ae - ter - - - num, qui - a pi - - -

361

us es, qui - a pi - - - us es.

## 366 Motectum a 6

Au - di - vi vo - cem de cae - - - lo, de cae - - - lo,

373

de cae - - - lo, au - di - vi vo - cem de

380

cae - - - lo, di - cen-tem mi - hi, di - cen-tem mi - hi, di - cen-tem mi - hi:

387

Be - a - - ti mor - - tu - i, mor - - tu - i,

394

qui in Do - mi-no mo - ri - un - tur, qui in Do - mi-no mo - ri - un - tur,

401

un - - - tur, mo - ri - un - - - tur, mo - ri - un - - - tur,

408

mo - ri - un - - - tur.

## Cantus 2

## **Missa pro Defunctis 8 vocum Antwerpen, 1621**

Duarte Lôbo 1565-1646

## I Introitus

do - - na e - is Do - - - -

11 mi - ne: et lux

18 per - pe - tu - a lu - ce - at e - - - -

25 is.

32 Et ti - - - bi red - de - tur vo - tum in Je -

41 ru - sa - lem: ex - au - - - di o -

49 ra - ti - o - nem me - am, ad te om - nis

57 Requiem aeternam ut supra  
ca - ro ve - - - ni - et.

64 II Kyrie  
Ky - - - ri - - - e e - - - lei - - - son.

74 Chri - - - ste e - - - lei - - - son.

82 Chri - - - ste e - - lei - - - son. Ky -

92 - - ri - - e

99 e - - - lei - - son, Ky - - - e e - - lei - - son.

## Cantus 2

D. Lobo M. pro defunctis a 8

## 107 III Graduale

do - na e - - is Do - - mi - ne,

113  
do - na e - is Do - mi - ne: et lux per - pe - tu - a, et lux per - pe - tu - a

120  
lu - ce - at e - is, lu - ce - at e - is, lu -  
ce - at e - is.

129  
non ti - me - bit, non ti -  
ce - at e - is. non ti - me - bit,  
me - bit, non ti - me-bit, non ti - me - bit.

164  
28  
de poe - nis in - - - fer - ni, et de pro -  
fun - do, et de pro - fun - do la - - - cu:

173 IV Offertorium  
4 9  
de o - re le - o - - - nis, ne ab - sor -  
fun - do, et de pro - fun - do la - - - cu:

191  
de o - re le - o - - - nis, ne ab - sor -  
fun - do, et de pro - fun - do la - - - cu:

197  
de o - re le - o - - - nis, ne ab - sor -  
be - at e - as tar - ta-rus, nec ca - - - dant in ob - scu -

203  
be - at e - as tar - ta-rus, nec ca - - - dant in ob - scu -  
rum: sed si - - - gni - fer San - ctus Mi - cha - el, San - ctus

209  
rum: sed si - - - gni - fer San - ctus Mi - cha - el, San - ctus  
Mi - cha - el re - pra - sen - tet e - as quam o - lim

215  
Mi - cha - el re - pra - sen - tet e - as quam o - lim  
A - bra-hae pro - mi - si - - - sti, et se - mi - ni e -

223  
A - bra-hae pro - mi - si - - - sti, et se - mi - ni e -  
- - ius, et se - mi - ni e - - - ius.  
229

## Cantus 2

D. Lobo M. pro defunctis a 8

### 236 V Sanctus

Musical notation for V Sanctus. The music consists of two staves. The first staff starts with a quarter note followed by a dotted half note. The lyrics are "San - - ctus, San - - - - - - - - ctus Do - mi - nus De - us". The second staff continues with a dotted half note followed by a quarter note.

245

Musical notation for the beginning of the Sanctus response. It shows a staff with a dotted half note followed by a quarter note. The lyrics are "Sa - - - ba - oth. Ple - - - - - ni sunt cae -".

255

Musical notation for the continuation of the Sanctus response. It shows a staff with a dotted half note followed by a quarter note. The lyrics are "li et ter - - ra glo - - ri - a tu - - - a. Ho -".

263

Musical notation for the final part of the Sanctus response. It shows a staff with a dotted half note followed by a quarter note. The lyrics are "san - - na in ex - - cel - sis.". A sharp sign is placed above the staff.

### 272 Benedictus

Musical notation for the Benedictus. It shows a staff with a dotted half note followed by a quarter note. The lyrics are "Qui ve - - - nit in no - - mi-ne Do - - - mi - ni".

282

Musical notation for the continuation of the Benedictus. It shows a staff with a dotted half note followed by a quarter note. The lyrics are "Ho - san - - na in ex - - cel - - - - sis.".

### 291 VI Agnus Dei

Musical notation for the beginning of the Agnus Dei. It shows a staff with a dotted half note followed by a quarter note. The lyrics are "Qui tol - lis pec - ca - ta mun - di: do - na". A sharp sign is placed above the staff.

299

Musical notation for the continuation of the Agnus Dei. It shows a staff with a dotted half note followed by a quarter note. The lyrics are "e - - - - is re - - - qui - em".

304

Musical notation for the final part of the Agnus Dei. It shows a staff with a dotted half note followed by a quarter note. The lyrics are "Qui tol - lis pec - ca - ta mun - di: do - na".

313

Musical notation for the continuation of the Agnus Dei. It shows a staff with a dotted half note followed by a quarter note. The lyrics are "e - - - is re - - - qui - em".

317

Musical notation for the final part of the Agnus Dei. It shows a staff with a dotted half note followed by a quarter note. The lyrics are "Qui tol - lis do - na e - is re - qui - em".

326

Musical notation for the continuation of the Agnus Dei. It shows a staff with a dotted half note followed by a quarter note. The lyrics are "sem - pi - - ter - - - nam".

## Cantus 2

D. Lobo M. pro defunctis a 8

## 332 VII Communio

4

cum san - ctis tu - - - - - is in ae - ter - - -

341

num, qui - a pi - - - us es, qui - a pi - - - us es.

348

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

357

in ae - ter-num, qui - a pi - - us es.

## 366 Motectum a 6

4

Au - di - vi vo - cem de cae - lo, de

374

cae - - - - - lo, au - di - vi vo -

379

- - cem de cae - lo, di - cen - tem mi - hi, di - cen - tem mi - hi, di -

385

cen - tem mi - hi, di - cen - tem mi - - - hi: Be -

391

a - ti mor - tu - i, mor - tu - i, qui in Do - mi - no, qui in Do -

396

- mi - no mo - ri - un - tur, qui in Do - mi - no mo - ri - un - tur,

402

qui in Do - mi - no mo - ri - un - tur, mo -

408

- - ri - un - tur.

Altus 1

**Missa pro Defunctis 8 vocum  
Antwerpen, 1621**

Duarte Lôbo 1565-1646

I Introitus

do - - - na e - is Do - - - mi -  
ne, Do - - - mi - ne,  
et lux per - pe - - tu - a lu - ce - at e - - - is, lu -  
ce - at e - - - is, lu - ce - at e - - -  
is. Et ti - bi red - de - tur vo -  
tum in Je - - - ru - sa - lem: ex - au - di  
o - ra - ti - o - nem me - am, ad te om - nis ca -  
ro ve - - ni - et.  
**Requiem aeternam ut supra**  
**II Kyrie**  
Ky - ri - e e - lei - son, Ky - ri - e e -  
lei - son. Chri - ste e - - - lei - son, e - lei -  
son. Ky - ri - e e - - -  
lei - son, Ky - ri - e e - lei - son,  
Ky - - - ri - e e - lei - son, e - lei - - - son.

## Altus 1

D. Lobo M. pro defunctis a 8

## 107 III Graduale

3

do - na e - is Do - mi - ne, do - na

115

e - is Do - - - mi-ne: et lux per - pe - tu - a, et lux per - pe - tu -

121

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

129

lu - ce - at e - is. In me - mo - - - - ri - a ae -

135

ter - na ae - ter - na e - rit iu - na ae - ter -

140

na ae - ter - na e - rit iu - - - - stus, e - rit iu - - - - stus: ab au - di - ti - o -

146

ne ma - - - - la, ma - - - - la

153

non ti - me - bit, non ti - me - bit, non ti -

160

me - bit, non ti - - - - me - bit.

## Altus 1

D. Lobo M. pro defunctis a 8

## 173 IV Offertorium

4

li - be - ra a - ni - mas om ni - um fi -

183

de - li - um de - fun cto - rum et de pro - fun do

191

et de pro - fun do la - cu, la - - - cu: libera e - as de

198

o - re le - o - nis, le - o - nis, nec ca -

206

dant, sed si - - gni - fer San - ctus Mi - cha -

214

el, San - ctus Mi - cha - el re - praes - sen - tet e - as, in lu - cem san -

221

ctam: quam o - lim A - bra - hae et se - mi -

229

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

## 236 V Sanctus

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

245

mi-nus De-us Sa - ba - oth. Ple - ni sunt cae - li et ter -

257

ra Ho - san - na in ex - cel - sis.

269

**Benedictus**

sis. Qui ve - - - nit in no - mi - ne

281

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

## Altus 1

D. Lobo M. pro defunctis a 8

## 291 VI Agnus Dei

Qui tol - lis pec - ca - ta mun - di: do - na e -

300  
is re - qui - em. Qui tol - lis pec - ca - - - ta

310  
mun - - - - - di: do - na e - is re - qui - em.

318  
pec - ca - ta mun - di: do - - - na e - is re - qui -

325  
em sem - pi - ter - nam, sem - pi - ter - - - nam.

## 332 VII Communio

lu - ce - at e - is, e - - - is, Do - mi - ne, cum san - ctis tu - is,

340  
qui - a pi - - - us es, qui - a pi - us es.

348  
et lux per - pe - tu - a cum san - ctis tu - is, cum san - ctis

357  
tu - is in ae - ter - num, qui - a pi - - - us es.

## Altus 1

D. Lobo M. pro defunctis a 8

## 366 Motectum a 6

de cae - lo, au - di - vi vo - cem de cae - lo, au - di - vi vo -

## 378

cem de cae - - - lo, di - cen - tem mi - - - hi,

## 386

di - cen - tem mi - - hi: Be - a - ti mor - tu - i, mor - tu - i, qui

## 394

in Do - mi - no mo - ri - un - tur, mo - ri - un - tur, qui in

## 400

Do - mi - no mo - ri - un - tur, qui in Do - mi - no mo - ri - un - tur,

## 406

mo - ri - un - tur.

Altus 2

**Missa pro Defunctis 8 vocum  
Antwerpen, 1621**

Duarte Lôbo 1565-1646

I Introitus

The musical score consists of ten staves of music for eight voices. The voices are represented by different note heads: circles, squares, triangles, diamonds, and crosses. The music is in common time, mostly in G minor (indicated by a 'G' with a sharp or flat sign). The score includes lyrics in Latin, such as 'do - na e - - - is', 'ne, Do - - - mi - ne:', 'pe - tu - a lu - ce - at e - - - is', 'lu - ce - at e - is, lu - ce - at e - - - is.', 'Et ti - bi red - de - tur vo - - - tum in', 'Je - - - ru - sa - lem: ex - au - - - di', 'o - ra - ti - o - nem me - - - am, ad', 'te om - - - nis ca - - ro ve - ni - et.', 'Ky ri - - e e - lei - son, Ky - ri - e e - lei -', 'son. Chri - ste e -', 'lei - son. Ky - ri - e e - lei - son,', 'Ky - ri - e e - lei - son, Ky - ri - e e - lei - son.'

II Kyrie

## Altus 2

D. Lobo M. pro defunctis a 8

## 107 III Graduale

do - na e - is Do - - - - -

116 mi - ne: et lux per - pe - - - tu - a lu - ce -

125 at e - - - - - - - - is. 28

160 non ti - me - bit, non ti - me - bit,

166 non ti - - - me - bit, non ti - me - bit.

## 173 IV Offertorium

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

177 de poe - nis in - - - fer - ni, et de pro-fun-do, et de pro -

191 fun - do la - cu, et de pro-fun - do la - cu: li - be - ra e - as de o -

198 re le - o - - nis, ne ab - sor - be - at e - as tar - ta-rus,

206 nec ca - dant in ob - - - scu - rum: San-ctus Mi - cha-el,

214 San - ctus re - praes-en - tet e - as, re - praes-en - tet e - as in lu - cem

221 san - ctam: quam o - lim A - bra-hae pro - mi-si - - sti et

228 se - mi-ni e - ius, et se - mi - ni e - - - - - ius.

## Altus 2

D. Lobo M. pro defunctis a 8

## 236 V Sanctus

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

245

us Sa - ba - oth. Ple - ni sunt cae - li et

253

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

263

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

## 272 Benedictus

Qui ve - - - nit in no - mi - ne Do - - mi - ni.

282

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

## 291 VI Agnus Dei

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

298

na e - is re - - qui - em.

305

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

312

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

319

tol - lis do - - na e - is re - - - qui -

326

em sem - pi - ter - - - nam.



Tenor 1

**Missa pro Defunctis 8 vocum**  
Antwerpen, 1621

Duarte Lôbo 1565-1646

## I Introitus

do - - - na e - is Do - - - mi - - ne,  
8  
Do - - - mi - ne: et lux per - - -  
16  
pe - - - tu - a lu - ce - at e - is,  
23  
lu - ce - at e - is, lu - ce - at e - is, lu - ce - at e -  
30  
- - - is. Et ti - - - bi red - de - tur  
37  
vo - tum in Je - ru - sa - lem: ex - au - di  
46  
o - ra - ti - o - nem me - am, ad te om - nis  
57  
Requiem aeternam ut sopra  
ca - - ro ve - - ni - et.  
64  
**II Kyrie**  
Ky ri - - e e - lei - son, Ky - ri - e e  
73  
lei - son. Chri - ste e - - lei - son, Chri -  
81  
ste e - lei - son, Chri - ste e - lei - son. Ky - ri - e e -  
90  
lei - son, Ky - ri - e e - lei - son,  
98  
Ky - ri - e e - - lei - son, e - - lei - son.

## Tenor 1

D. Lobo M. pro defunctis a 8

## III Graduale

107

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

109

is Do - mi - ne, do - na e - is Do - .

115

mi - ne: te lux per - pe - tu - a .

123

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

129

lu - - - ce - at e - is. In me - mo - - - ri - .

136

a ae - ter - - - na, ae - ter - - - na, .

142

ae - ter - - - na e - rit iu - - - stus, e - .

148

rit iu - - - stus: ab au - di - ti - o - ne ma - - - la .

153

la, ab au - di - ti - o - ne ma - - - la .

160

non ti - me - bit, non ti - me - bit, non ti - me - bit, .

167

non ti - me - bit, ti - - - me - - - bit.

## Tenor 1

D. Lobo M. pro defunctis a 8

## 173 IV Offertorium

4

li - be - ra a - ni - mas  
om - ni - um fi -

181

de - li - um fi - de - li - um  
rum

188

et de pro - fun - do la - cu,  
cu:

194

li - be - ra e - as  
de o - re le - o -

200

nis,  
nec ca - dant, nec ca - dant in ob -

208

scu - rum: sed si - gni - fer  
San - ctus Mi - cha - el, San - ctus

216

re - praes - entet,  
re - praes - entet e - as  
quam

223

o - lim A - - bra - hae  
et se - mi - ni e - - -

229

ius, e - - ius,  
ius.

## 236 V Sanctus

San - ctus,  
San - - - ctus Do - mi - ne De - us, Do -

245

mi - ne De - us Sa - ba - oth.  
Ple - - ni sunt cae - li et ter - - -

253

ra, cae - li et ter - - -  
tu -

261

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

## Tenor 1

D. Lobo M. pro defunctis a 8

## 272 Benedictus

Qui ve - - - - nit Do - mi - ni.

282

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

## 291 VI Agnus Dei

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

300

e - - - is re - qui - em. Qui tol - lis pec - - - ca -

310

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

317

pec - ca - ta mun - di: do - na e - - - is re - qui -

325

em sem - - - pi - ter - - - nam.

## 332 VII Communio

lu - ce - at e - is, Do - - - - mi - ne, cum

338

san -ctis tu - is in ae - ter - num, qui - a pi - - - - us

344

es, qui - a pi - us es, pi - us es. et lux per -

350

pe - - - tu - a cum san -ctis tu - is in ae - ter -

358

num qui - a pi - - - - us es.

**Motectum a 6**

**366**

**372**

**378**

**385**

**393**

**399**

**405**

## Tenor 2

# **Missa pro Defunctis 8 vocum Antwerpen, 1621**

Duarte Lôbo 1565-1646

## I Introitus

do - - - na e - is Do - - - mi - ne,  
**8** Do - - mi - ne: et lux per - pe - - - tu -

**19** a lu - ce - at e - - - is, lu - ce - at e - - -  
**27** is, lu - ce - at e - - - is. Et

**34** ti - - - bi red - de - tur vo - - - tum in Je -

**41** ru - sa - lem: ex - - - au - - - di o -

**49** ra - ti - - o - nem me - - am, ad te om - - - -

**56** nis ca - ro ve - - - ni - et. **Requiem aeternam ut sopra**

**64** II Kyrie **2** Ky - - - ri - e e - - - lei - - -

**73** son. **2** Chri - - - ste e - lei - son, **2**

**83** Chri - ste e - lei - son, Chri - - - ste e - lei - son. **5** Ky - - -

**94** ri - e e - - - lei - - -

**102** son.

## Tenor 2

D. Lobo M. pro defunctis a 8

107 III Graduale

Musical notation for the Latin Mass Hymn 'Domine nobis'. The notation is in common time (indicated by '4') and consists of two staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (indicated by '4'). The lyrics 'do - na e - is' are written below the notes. The second staff begins with a bass clef and continues the lyrics 'Do - mi - ne:' and 'et'. The music includes various note values such as eighth and sixteenth notes, and rests.

Musical score for the Latin text 'lux per - pe - tu - a' and 'et lux per - pe - tu - a'. The score consists of two staves. The first staff begins with a treble clef, a key signature of one sharp, and a common time signature. It contains six measures of music. The lyrics 'lux per - pe - tu - a,' are written below the notes. The second staff begins with a bass clef, a key signature of one sharp, and a common time signature. It contains five measures of music. The lyrics 'et lux per - pe - tu - a' are written below the notes. The number '117' is at the top left, and the number '2' is at the top right.

A musical score page showing measures 124-125. The key signature is B-flat major (two flats). The tempo is 124 BPM. The vocal line continues with lyrics "lu - ce - at e - - - is," followed by a long rest. The next measure begins with "lu - ce - at e - - - is." Measure 125 starts with a dynamic of 2.

Musical score for page 165, measures 1-2. The score consists of two staves. The first staff begins with a treble clef, a key signature of one sharp, and a common time signature. The second staff begins with a bass clef and a common time signature. The lyrics "non ti - me - bit." are written below both staves.

170 IV Offertorium

173 de poe - nis in - fer - - - ni.

A musical score for page 190, featuring two staves of music. The first staff begins with a treble clef, a key signature of one sharp, and a common time signature. The lyrics "et de pro - fun - do." are written below the notes. The second staff begins with a bass clef, a key signature of one sharp, and a common time signature. The lyrics "et de pro - fun - do la - cu; li - be - ra e -" are written below the notes.

196

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

Musical score for page 203. The first line shows the lyrics "e - as tar - ta - rus" with a sharp sign above the fourth note. The second line shows the lyrics "nec ca - dant in ob - scu -". The music consists of a treble clef, a common time signature, and a key signature of one sharp.

A musical score for organ, page 209. The score consists of a single melodic line on a five-line staff. The key signature is one sharp. The melody begins with a dotted half note followed by a half note, then a series of eighth notes. The lyrics are: rum, sed si - gni - fer San-ctus Mi - cha - el San - ctus Mi - cha - el. The music concludes with a final eighth note.

A musical score for page 216, featuring a single melodic line on a treble clef staff. The music consists of a series of eighth and sixteenth note patterns. The lyrics are written below the staff, corresponding to the notes. The first line of lyrics is "el re - pra - sen - tet e - as". The second line starts with "reprea - sen - tet e - as". The third line starts with "in lu - cem san - ctam:". The music concludes with a final note and a dash.

A musical score for page 223, featuring a single melodic line on a staff. The staff begins with a treble clef, a key signature of one sharp, and a common time signature. The melody consists of eighth and sixteenth note patterns, with lyrics written below the notes. The lyrics are: quam o - lim A - bra - hae pro - mi - si - sti se - . The score ends with a double bar line and repeat dots.

230

mi ri e ius

This image shows the musical notation for the 230th measure of "The Star-Spangled Banner". The key signature is F major (one sharp). The melody continues from the previous measure, ending on a half note. The lyrics "mi ri e ius" are written below the staff.

## Tenor 2

D. Lobo M. pro defunctis a 8

## 236 V Sanctus

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

244

us Sa - ba - oth, Sa - ba - oth. Ple - ni sunt

252

cae - li et ter - - ra glo - ri - a tu - - - -

260

a. Ho - san - na in ex - cel - - sis.

268

**Benedictus**

Qui ve - - - -

276

nit in no - mi - ne Do - - - mi - ni. Ho -

284

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

## 291 VI Agnus Dei

Qui tol - lis pec - ca - ta mun - di: do - na e -

301

is re - qui - em. Qui tol - - - lis pec -

309

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

317

Qui tol - lis do - na e - is re - qui - em

326

sem - - - pi - - - ter - nam.

## Tenor 2

D. Lobo M. pro defunctis a 8

## VII Communio

333      4      2

343

350

356

361

Motectum tacet

46

Bassus 1

**Missa pro Defunctis 8 vocum  
Antwerpen, 1621**

Duarte Lôbo 1565-1646

I Introitus

do - na e - - - - is Do - mi - ne,

9

Do - mi - ne, Do - - - - mi - ne:

17

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

26

e - is, lu - ce - at e - - - is. Et

34

ti - bi red - de - tur vo - tum in Je - ru - sa - lem:

43

o - ra - ti - o - nem me - am,

54

ad te om - nis ca - ro ve - ni - et.

**Requiem aeternam ut sopra**

64 II Kyrie

Ky - ri - e lei - son, Ky - ri - e e -

72

lei - son. Chri - ste e - lei - son,

82

Chri - ste e - lei - son Ky - - - ri -

90

e - - - - lei - son, Ky - ri - e e -

98

lei - son, Ky - ri - e e - lei - son.

Bassus 1

D. Lobo M. pro defunctis a 8

107 III Graduale

do - na e - - - - is, do - na e - is

115

121

A musical score for bass voice. The key signature is B-flat major (two flats). The time signature is common time. The vocal line starts with a half note 'a', followed by a quarter note 'lu', a eighth note 'ce', another eighth note 'ce', a quarter note 'at', a short pause, a quarter note 'e', a short pause, a half note 'is,' followed by a short pause, another half note 'lu', another eighth note 'ce', another eighth note 'ce', and a final quarter note 'at'. The lyrics are written below the notes.

129

A musical score for bassoon, page 28. The score consists of two staves. The top staff shows a bass clef, a common time signature, and a key signature of one sharp. The bottom staff shows a bass clef and a common time signature. The vocal line continues from the previous page, with lyrics "is. non ti - me - bit, non ti - me - bit," written below the notes. The vocal line includes several sustained notes and some grace notes.

164

A musical score for bassoon featuring a single melodic line on a bass clef staff. The notes are primarily eighth and sixteenth notes, with some rests. The lyrics "non ti me-bit" are written below the staff.

## 173 IV Offertorium

li - be - ra      a - ni-mas      om - ni - um

184

A musical score for bassoon featuring a bass clef, a key signature of one sharp, and a common time signature. The lyrics are: "de - fun - cto - rum et de pro - fun - do la - - - -". A measure number '2' is placed above the staff. The notes consist of quarter notes and eighth notes.

191

Musical notation for the lyrics "cu et de pro - fun - do la - cu: li - be - ra e - - - as de". The notation consists of a single staff in bass clef with ten measures. The first measure has a whole note "cu". The second measure has a half note "et" followed by a quarter note "de". The third measure has a half note "pro" followed by a quarter note "fun" followed by a half note "do". The fourth measure has a half note "la" followed by a quarter note "cu:" with a fermata. The fifth measure has a half note "li" followed by a quarter note "be" followed by a half note "ra". The sixth measure has a half note "e" followed by three quarter notes " - - - ". The seventh measure has a half note "as" followed by a half note "de". The eighth measure has a half note " - - - ". The ninth measure has a half note " - - - ". The tenth measure has a half note " - - - ". The staff ends with a double bar line.

198

The musical score shows two measures for the bassoon. The first measure consists of six notes: a whole note, a half note, a quarter note, a eighth note, a sixteenth note, and another sixteenth note. The second measure starts with a whole note followed by a half note. Above the staff, the number '2' is written twice, indicating the section of the piece. Below the staff, the lyrics 'ore le - o - - - nis,' are written. The bassoon part continues on the next page.

209

Musical notation for the Sanctus section of the Mass, featuring a basso continuo line and vocal parts for Soprano, Alto, Tenor, and Bass. The lyrics include 'gni - fer', 'San - ctus Mi - cha - el,' and 'San - ctus Mi - cha -'.

216

Musical notation for the first line of the hymn tune 'Lumen Christi'. The music is in bass clef and common time. The lyrics are: el re - prea - sen - tet e - - - as in lu - cem san - ctam:

223

Musical notation for the Latin text 'quam o - lim A - bra - hae pro - mi - si - sti et se -'. The notation consists of a single staff in bass clef, with note heads and stems indicating pitch and rhythm. The lyrics are written below the staff.

229

mi - ni e - ius,

Bassus 1

D. Lobo M. pro defunctis a 8

236 V Sanctus

Musical notation for the Canon of the Mass, showing three staves of music corresponding to the Latin text: "San - ctus," "San - ctus," "Do - mi-nus De - us," and "Sa -". The notation includes various note heads and rests.

245

Musical score for bassoon part, measures 11-12. The score consists of two staves. The first staff begins with a bass clef, a key signature of one sharp, and a common time signature. The second staff begins with a bass clef, a key signature of one sharp, and a common time signature. The vocal line continues with "ba - - - - oth." followed by a melodic line with a sustained note and a grace note. The lyrics continue with "Ple - ni sunt cae - li et ter - - - -". The musical notation includes various rests and note heads.

254

A musical score for 'Gloria' featuring a bass line. The lyrics are: 'ra, cae - li et ter - ra glo - ri - a tu - a.'

262

A musical score for bass voice on a single staff. The notes correspond to the lyrics: a short vertical bar (rest), an open circle (E), an open circle (E), an open circle (E), a double vertical bar (rest), a double vertical bar (rest), an open circle (E), an open circle (E), a curved line connecting two open circles (E, G), a short vertical bar (rest), a double vertical bar (rest), and a double vertical bar (rest). The bass clef is at the beginning.

272 Benedictus

Qui ve - - - - nit in no - mi - ne Do - - mi - ni.

282

The musical score shows two measures for the bassoon. The first measure consists of a single note followed by a sustained note with a fermata. The second measure begins with a note, followed by a sustained note with a fermata, and concludes with a long sustained note.

201 VI Agnus Dei

A musical score for bassoon, page 291. The score consists of two staves. The top staff shows a bass clef, a common time signature, and a key signature of one sharp. It contains six measures of music with various note heads (solid black, open, and cross-hatched) and rests. The bottom staff has lyrics: "Qui tel lis pec ca te mun di de". The notes correspond to the lyrics as follows: Qui (solid black), tel (open), lis (cross-hatched), pec (solid black), ca (open), te (cross-hatched), mun (solid black), di (open), de (cross-hatched).

300

A musical score for bar 300. The vocal line continues with the lyrics "na e is re qui em" and "Qui tel lis pec". The melody consists of eighth and sixteenth note patterns on the bass clef staff.

309

305

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

317

A musical score for bass voice on a single staff. The vocal line consists of the lyrics "pec - ca - ta mun - di: do - na - e - is - re - qui -". The notes are primarily eighth notes, with some sixteenth-note patterns and a sustained note over a tie. The vocal range spans from approximately middle C to high G.

325

A musical score for a single melodic line. The staff begins with a bass clef, a key signature of one sharp (F#), and a common time signature. The melody consists of quarter notes and eighth notes, primarily on the B, A, G, and F strings. The lyrics 'em sem pi ter nam' are written below the staff, corresponding to the notes. The score ends with a double bar line and repeat dots.

Bassus 1

D. Lobo M. pro defunctis a 8

332 VII Communio

A musical score for a single melodic line. The staff begins with a bass clef, followed by a short vertical bar. The first note is a solid black square. The second note is an open circle with a vertical stem and a dot above it. The third note is an open circle with a vertical stem and a dot above it. The fourth note is a solid black circle with a vertical stem and a dot above it. The fifth note is an open circle with a vertical stem and a dot above it. The sixth note is a solid black circle with a vertical stem and a dot above it. The seventh note is a solid black circle with a vertical stem and a dot above it. The eighth note is a solid black circle with a vertical stem and a dot above it. The ninth note is an open circle with a vertical stem and a dot above it. The tenth note is an open circle with a vertical stem and a dot above it.

337

ne, in ae - ter - num, qui - a pi -

345

Musical score for 'Ave Maria' by Schubert, Op. 52, No. 1. The image shows measures 17 and 18. The vocal line continues with 'us es.' followed by a fermata over the bassoon part. The piano accompaniment consists of sustained notes and eighth-note patterns. Measure 18 begins with a forte dynamic on 'et lux per - pe -'. The vocal line concludes with 'tu - a' on a half note. The piano accompaniment ends with a final chord. The page number '3' is in the top right corner.

355

Musical notation for the Latin text 'cum sanctis tuis in aeternum, quia pi'. The music consists of a single melodic line on a bass clef staff. The lyrics are written below the staff, aligned with the notes. The notes are primarily quarter notes, with some eighth and sixteenth note patterns. The lyrics are: cum sanctis tuis in aeternum, quia pi.

361

## Motectum tacet

A musical score for bassoon, page 46. The score consists of two systems of music. The first system starts with a bass clef, a common time signature, and a dynamic marking of 'pi'. The melody begins with a dotted half note followed by an eighth note. The second system starts with a bass clef, a common time signature, and a dynamic marking of 'pi'. The melody continues with a dotted half note followed by an eighth note.

Bassus 2

**Missa pro Defunctis 8 vocum  
Antwerpen, 1621**

Duarte Lôbo 1565-1646

I Introitus

do - na e - - - is Do - mi - ne,

10 Do - mi - ne, Do - mi - ne: et lux per - pe - - tu -

18 a lu - ce - at e - is, lu - ce - at e - is,

26 lu - ce - at e - - - is. Et

34 ti - - bi red - de - tur vo - tum in Je - ru - sa -

42 lem: ex - au - di o - ra - ti -

50 o - nem me - am, ad te om - nis

58 Requiem aeternam ut sopra  
ca - ro ve - ni - et.

64 II Kyrie  
Ky - ri - e le - i - son, Ky - ri - e e -

72 le - i - son. Chri - ste e - lei -

80 son, Chri - ste e - - - - lei - son.

88 Ky - ri - e e - - - -

98 - - - - lei - son, Ky - ri - e e - lei - son.

## Bassus 2

D. Lobo M. pro defunctis a 8

107 III Graduale

The musical score shows the bassoon part for page 10, measures 10-11. The key signature is one sharp (F# major). Measure 10 starts with a half note followed by a measure rest. Measure 11 begins with a eighth note followed by a sixteenth-note pattern: (eighth note) - (sixteenth note) - (sixteenth note) - (sixteenth note) - (eighth note) - (sixteenth note) - (sixteenth note) - (eighth note) - (measure rest). The lyrics "do - na e - - - - - is," are written below the notes. Measure 11 ends with a measure rest.

115

Musical notation for the first line of the hymn tune 'Dona nobis pacem'. The music is in common time, treble clef, and consists of three measures. The lyrics are: 'is Do - mi - ne: et lux per - pe - tu-a, lu - ce - at e - is,'. The notes correspond to the lyrics as follows: 'is' (long note), 'Do' (short note), 'mi' (short note), 'ne:' (short note), 'et' (short note), 'lux' (long note), 'per' (short note), 'pe' (short note), 'tu-a' (short note), 'lu' (short note), 'ce' (short note), 'at' (short note), 'e' (short note), 'is' (short note).

123

Musical notation for the first line of the second stanza, starting with a bass clef and a key signature of two sharps. The lyrics are "lu - ce - at e - is," followed by a repeat sign and the continuation "lu - ce - at e - - -". The music consists of eighth and sixteenth note patterns.

131

is. non ti - me - bit,  
non ti - me - bit,

166

A musical score for soprano voice. The vocal line consists of a single melodic line on a bass clef staff. The lyrics are written below the staff: "non ti - me - bit," followed by a repeat sign, and then "non ti - me - - - - bit." The vocal line features several grace notes and slurs.

173 IV Offertorium

de poe - - nis in - fer - ni, et de pro -

191

A musical score for a bass clef staff. The lyrics are aligned with the notes: fun-do la - cu: li - be - ra e - as de o -. The notes are primarily quarter notes, with some eighth and sixteenth note patterns. There are several rests indicated by vertical dashes.

198

A musical score for 'Releaser' by The Residents. It features a single bass clef staff with ten measures. The lyrics are: re le - o - - - - - nis, ne ab - sor - be - at e - - - as tar -. The notes correspond to the lyrics, with some notes being longer than others.

204

Musical score for the Latin text "ta-rus," "nec ca-dant in ob-scum:". The music is in common time, treble clef, and consists of two measures. The first measure contains the lyrics "ta-rus," with a single note over each syllable. The second measure contains "nec ca-dant in ob-scum:", with notes corresponding to each syllable. The vocal line is supported by a basso continuo line at the bottom.

210

The musical notation consists of two measures on a bass clef staff. The first measure contains notes with the lyrics "San - ctus Mi - cha - el," and the second measure contains notes with the lyrics "San - ctus Mi - cha - el re - pra -". The notes are primarily open circles (short) and solid circles (long), with a few stems and dashes indicating specific note heads.

217

Musical notation for the first section of the hymn, featuring a bass clef and a common time signature. The lyrics are: "sen - tet e - as, re-prae - sen - tet e - as quam o - lim". The music consists of a series of notes and rests on a single staff.

223

A - bra-hae pro - mi - si - sti, et se - mi - ni e -

229

A musical score for a single voice. The vocal line starts with a dotted half note followed by two eighth notes. The lyrics "ius, et se - mi - ni" are written below the notes. The vocal line continues with a dotted half note, followed by a short melodic line consisting of three eighth notes and a sixteenth-note cluster. The lyrics "e - - - - - ius." are written below this section. The vocal line concludes with a melodic line ending in a sixteenth-note cluster.

**Bassus 2**

D. Lobo M. pro defunctis a 8

**236 V Sanctus**

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

**245**

mi-nus De-us Sa - b - oth. Ple - ni sunt cae - li et ter -

**254**

ra, cae - li et ter - - - - ra glo - ri - a tu - - - - a. Ho -

**262**

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

**272 Benedictus**

Qui ve - nit in no - mi - ne Do - mi - ni.

**282**

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

**VI Agnus Dei**

Qui tol - lis pec - ca - ta mun - di: do - na e - is re -

**301**

- - - qui - em. Qui tol - lis pec - ca - ta mun -

**311**

di: do - na e - is re - - - qui - em. Qui tol - lis pec - ca - ta mun -

**321**

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

## Bassus 2

D. Lobo M. pro defunctis a 8

## 332 VII Communio

4

cum san - ctis tu - - is in ae - ter - - -

341

num, qui - a pi - - - us es, qui - a pi - - - us, pi -

346

- us es. et lux per - pe - tu - a lu - ce - at e - - -

353

- - - - - is in ae - ter - num,

359

2

qui - a pi - - - us es.

## Motectum a 6

366

4

Au - di - vi vo - cem de cae - - - lo, au - di - vi

377

vo - cem de cae - - - lo, di - cen - tem mi - - -

384

- - hi, di - cen - tem mi - - hi: Be - a - ti

392

mor - - - tu - i, qui in Do - mi - no mo - ri - un - tur,

398

qui in Do - mi - ni mo - ri - un - tur, qui in Do - mi -

404

no mo - ri - un - tur.