

In Paradisum

from the liturgy

Gregorian Chant

In pa - ra - dí - sum de - dú - cant te an - gé - li:
in tu - o ad - vén - tu sus - cí - pi - ant te már - ty - res,
et per - dú - cant te in ci - vi - tá - tem sanc - tam Ie - rú - sa - lem.
Cho - rus an - ge - ló - rum te sus - cí - pi - at, et cum Lá - za - ro
quon - dam páu - pe - re ae - ter - nam há - be - as ré - qui - em.
E - go sum re - sur - réc - ti - o et vi - ta: qui cre - dit in me,
ét - i - am si mór - tu - us fú - e - rit, vi - vet: et o - mnis qui vi - vit et
cre - dit in me, non mo - ri - é - tur in ae - tér - num.

*May the angels lead you into paradise, may the martyrs come to receive you,
and lead you into the holy city, Jerusalem.*

*May the choir of angels receive you, and where Lazarus is poor no longer,
there may you have eternal rest.*

*I am the resurrection and the life:
whoever believes in me, even if he/she dies will live:
and all who live and believe in me, will never die.*

These three antiphons for the burial of the dead may be found in the *Graduale Triplex* (Solesmes, 1979), in three forms of notation: traditional four-line staves with neums; together with *sigla* from *Laon* and *St Gall* manuscripts. Although traditionally only the first two antiphons tend to be sung (and set by other composers), the third (from the story of the Raising of Lazarus in John 11:25f) provides a fitting conclusion.

The music always moves along freely. Textual accents are always assumed to be on the penultimate syllable, unless indicated by an acute accent (e.g. há-be-as, sus-cí-pi-ant); other syllables are sung lightly. A smaller-sized note in the score (*liquescent* – e.g. sanc-tam, quon-dam, ae-ter-nam) acts as a passing note to the next note, and is “semi-vocalized”.

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