

TO HIS EMINENCE
CARDINAL GIBBONS

Mass in D

FOR
FOUR MIXED VOICES

WITH ORGAN AND
ORCHESTRA ACCOMPANIMENT

BY
ALFONS W. SCHENUIT

Price \$1.00 net

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To my esteemed friend
Max Kurov

from

Max Kurov

416701

Mass in D

Kyrie

ALFONS W. SCHENUIT

Andante

Soprano *p* Ky - ri - e e - le - i - son,

Alto *p* Ky - ri - e e - le - i - son,

Tenor *p* Ky - ri - e e - lei - son,

Bass *p* Ky - ri - e e -

Organ *p*

dim.
Ky - ri - e e - le - i - son, e - lei - son, Ky - ri - e e -

dim.
Ky - ri - e e - le - i - son, e - lei - son, Ky - ri - e e -

dim.
Ky - ri - e e - le - i - son, e - lei - son, Ky - ri - e e -

dim.
le - i son, Ky - ri - e e - lei - son, Ky - ri - e e -

cresc. *dim.*

Orchestra Parts obtained from Publisher

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cresc.
le - i - son, e - le - i - son, Ky - ri - e, Ky - ri -
cresc.
le - i - son, e - le - i - son, Ky - ri - e, Ky - ri -
cresc.
le - i - son, e - le - i - son, Ky - ri - e, Ky - ri -
cresc.
le - i - son, e - le - i - son, Ky - ri - e, Ky - ri -

dim. rit.
e, Ky - ri - e e - le - i - son,
dim. rit.
e, Ky - ri - e e - le - i - son,
dim. rit.
e, Ky - ri - e e - le - i - son,
dim. rit.
e, Ky - ri - e e - le - i - son,

a tempo
SOLO
p
a tempo Ky - ri - e e - le - i - son, Ky - ri -
SOLO
p
a tempo Ky - ri - e e - le - i - son, Ky - ri -
SOLO
p
a tempo Ky - ri - e e - le - i - son, Ky - ri -
SOLO
p
a tempo Ky - ri - e e - le - i - son, Ky - ri -

The musical score is arranged in three systems, each with four staves. The top two staves of each system are vocal parts (Soprano and Alto), and the bottom two are piano accompaniment (Right and Left Hand). The key signature has two sharps (F# and C#), and the time signature is 4/4. The lyrics are: "e e - le - i son, Kyri-e e - le - i - son, Kyri-e e - le - i - son, Kyri-e e - le - i - son, Kyri-e e - le - i - son, Kyri-e e - le - i - son, Kyri-e e - le - i - son, Kyri-e e - le - i - son, Kyri-e e - lei - son, Kyri-e e - lei - son, Kyri-e e - lei - son, Kyri-e e - lei - son." The score includes dynamic markings such as *f*, *TUTTI*, and *cres.* (crescendo).

e e - le - i son,

e e - le - i son,

e e - le - i son, Kyri-e e -

e e - le - i - son, Kyri-e e - le - i - son, Kyri-e e -

TUTTI *cres.*
Kyri-e e - le - i - son,

TUTTI *cres.*
Kyri-e e - le - i - son, Kyri-e e - le - i - son,

cres.
le - i - son, Kyri-e e - le - i - son, Kyri-e e - le - i - son,

cres.
le - i - son, Kyri-e e - le - i - son, Kyri-e e - le - i - son,

cres.

Ky - ri - e e - le - i - son, Kyri-e e - lei - son,

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

Ky - ri - e e - le - i - son, Kyri-e e - lei - son,

Ky - ri - e e - le - i - son, Kyri-e e - lei - son.

dim.
 Ky-ri-e e - le - i - son, Ky-ri-e e - lei - son, Ky-ri-e e -
dim.
 e - lei - son,
dim.
 Ky-ri-e e - lei - son, Ky-ri-e e - lei - son, Ky-ri-e e -
dim.

dim.

lei - son, Ky-ri-e e - lei-son, e - le - i -
 lei - son, Ky - ri - e, Ky - ri - e e - lei -
 Ky-ri-e e - lei-son, e - le - i -

son,
 son,
 son,

p. *p.* *pp.*

p SOLO *f* TUTTI SOLO

Christe e - lei - son, Chris-te e - lei - son, Christ-e e - lei - son,

SOLO *p* *f* TUTTI SOLO

Christe e - lei - son, Chris-te e - lei - son, Christ-e e - lei - son,

SOLO *p* *f* TUTTI SOLO

Christe e - lei - son, Chris-te e - lei - son, Christ-e e - lei - son,

p *f* SOLO

TUTTI

Chri-ste e - lei-son, Chri-ste e - lei-son, Chri-ste e - lei-son, Chris-te

TUTTI

Chri-ste e - lei-son, Chri-ste e - lei-son, Chri-ste e - lei-son, Chris-te

TUTTI

Chri-ste e - lei-son, Chri-ste e - lei-son, Chri-ste e - lei-son, Chris-te

TUTTI

f

agitato *rit.*

Chris-te, Chris - te, Chris-te e - le - i - son, Chris-te e - le - i - son.

rit.

Chris-te, Chris - te, Chris-te e - le - i - son, Chris-te e - le - i - son.

agitato string. *rit. molto rit.*

SOP. SOLO
e - le - i -

p Ky - ri - e e - le - i - son, e - lei - son,

p Ky - ri - e e - le - i - son, e - lei - son,

p Ky - ri - e e - le - i - son,

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

cresc. Ky - ri - e, Ky - ri - e, Ky - ri - e,

dim. e - le - i - son,

dim. e - le - i - son,

dim. e - le - i - son,

dim. e - le - i - son,

p

p
 Ky - ri - e e - le - i - son,
 Ky - ri - e e - le - i - son,

SOLO

Ky - ri - e e - le - i -
 Ky - ri - e e - le - i -

SOLO
SW

son.
 son.

rall e dim. *molto rall.*
p. *p.* *p.* *p.* *p.*

Gloria

Allegretto

mf

Glo - ri - a in ex - cel - sis

Glo - ri - a in ex -

mf poco a poco cresc.

De - o, Glo - ri - a in ex - cel - sis

cel - sis Glo - ri - a in ex - cel - sis

Glo - ri - a in ex - cel - sis De - o

Glo - ri - a in ex - cel - sis, in ex -

De - o, De - o, Glo - ri - a in ex -

De - o, Glo - ri - a in ex - cel - sis,

Glo - ri - a in ex - cel - sis De - o,

cel - sis De - o, De - o,

cel - sis, in ex - cel - sis De - o, in ex -
Glo - ri - a in ex - cel - sis De - o, in ex -
Glo - ri - a in ex - cel - sis De - o, in ex -

cel - sis De - o, Et in ter - ra *mf*
cel - sis De - o, Et in ter - ra *mf*
cel - sis De - o, Et in ter - ra *mf*

mf

pax, ho-mi-ni-bus bo-nae vo-lun-ta-tis. Lau-da-mus

te, Lau-da-mus te, be-ne-di-ci-mus

te, Lau-da-mus te, be-ne-di-ci-mus

te, be-ne-di-ci-mus te, be-ne-

te, be-ne-di-ci-mus te, be-ne-

Sw.

di-ci-mus te, a-do-ra-mus te, a-do-

di-ci-mus te, a-do-ra-mus te, a-do-

Gr. Sw. Gr. Sw.

This system contains the first two systems of a musical score. The top two systems are vocal staves with lyrics. The bottom system is a piano accompaniment with grand staff notation. The lyrics are: "di-ci-mus te, a-do-ra-mus te, a-do-". The piano part includes markings for "Gr." and "Sw.".

Gr. Sw. Gr. Sw.

This system shows the piano accompaniment for the first system, consisting of a grand staff with treble and bass clefs. It includes markings for "Gr." and "Sw.".

ra-mus te, a-do-ra-mus te,

ra-mus te, a-do-ra-mus te,

Gr. 3

This system contains the second and third systems of the musical score. The top two systems are vocal staves with lyrics. The bottom system is a piano accompaniment with grand staff notation. The lyrics are: "ra-mus te, a-do-ra-mus te,". The piano part includes markings for "Gr." and a triplet "3".

Gr. 3

This system shows the piano accompaniment for the second system, consisting of a grand staff with treble and bass clefs. It includes markings for "Gr." and a triplet "3".

a-do-ra-mus te, a-do-ra-mus, a-do-ra-mus

a-do-ra-mus te, a-do-ra-mus, a-do-ra-mus

a-do-ra-mus te, a-do-ra-mus, a-do-ra-mus

a-do-ra-mus, a-do-ra-mus, a-do-ra-mus

This system contains the fourth and fifth systems of the musical score. The top four systems are vocal staves with lyrics. The bottom system is a piano accompaniment with grand staff notation. The lyrics are: "a-do-ra-mus te, a-do-ra-mus, a-do-ra-mus".

This system shows the piano accompaniment for the third system, consisting of a grand staff with treble and bass clefs.

*p**) omit at option from * to * on page 13

te, *p* Glo - ri - fi - ca - mus te, Glo - ri - fi - ca - mus

te, *p* Glo - ri - fi - ca - mus te, Glo - ri - fi - ca - mus

The first system consists of four staves. The top two staves are vocal parts with lyrics. The bottom two staves are piano accompaniment. The piano part features a melodic line in the right hand and a harmonic line in the left hand, both starting with a piano (*p*) dynamic.

cresc. te, Glo - ri - fi - ca - mus te, Glo - ri - fi - ca - mus,

te, Glo - ri - fi - ca - mus te, Glo - ri - fi - ca - mus,

cresc.

The second system continues the vocal and piano parts. It includes a *cresc.* (crescendo) marking above the piano accompaniment. The piano part has a more active melodic line in the right hand.

Glo - ri - fi - ca - mus, Glo - ri - fi - ca - mus, *f* Glo - ri - fi - ca - mus te,

Glo - ri - fi - ca - mus, Glo - ri - fi - ca - mus, *f* Glo - ri - fi - ca - mus te,

ca - mus, Glo - ri - fi - ca - mus te,

The third system features a forte (*f*) dynamic marking. The piano accompaniment includes a triplet of eighth notes in the right hand near the end of the system.

Glo - ri - fi - ca - mus te, ^{*} Glo - ri - fi - ca - mus te,

Glo - ri - fi - ca - mus te, Glo - ri - fi -

Glo - ri - fi - ca - mus te, *cresc.* Glo - ri - fi - ca - mus, *cresc.* Glo - ri - fi -

ca - mus te, *cresc.* Glo - ri - fi - ca - mus, *cresc.* Glo - ri - fi -

ca - mus te. *Moderato dolce.* Gra - ti - as a - gi - mus, a - gi - mus

ca - mus te.

ff *p*

ti-be, pro-pter, prop-ter mag-nam glo-ri-am tu-am,

pro-pter, prop-ter mag-nam glo-ri-am tu-am,

prop-ter

TUTTI pro-pter mag-nam glo-ri-am tu-am,

mag-nam glo-ri-am tu-am, Do-mi-ne De-us,

mag-nam glo-ri-am tu-am,

glo-ri-am

cresc.

Rex coe - les - tis, De - us Pa - ter, De - us

De - us,

De - us,

cresc.

f

Pa - ter, Pa - - ter om - ni - po - tens.

Pa - ter om - ni - po - tens.

sva.

f

p

SOP. SOLO
dolce.

Do - mi - ne fi - li, fi - li un - i - ge - ni -

u - ni - ge - ni - te

te, Do - mi - ne fi - li *TUTTI* Je - su Chris - te,

p cresc.

TUTTI p cresc. Je - su Chris - te,

p cresc.

Do - mi - ne De - us, Ag - nus De - i, Fi - li - us

Do - mi - ne De - us, Ag - nus De - i, Fi - li - us

agitato

agitato

Pa - tris Ag - nus De - i, Fi - li - us Pa - tris,

Pa - tris Ag - nus De - i, Fi - li - us Pa - tris,

Fi - li - us Pa - tris.

Fi - li - us Pa - tris.

Moderato

TENOR SOLO
Recitativo

Qui

tol - lis pec - ca - ta, pec - ca - ta mun - di, Mi - se -

accel a tempo

ff

re - re no - bis, mi - se - re - re no - bis, qui tol - tis -

SW.

p Solo

pec-ca - ta mun - di, mi - se - re - re,

TUTTI
mi - se - re - re no - bis,
PTUTTI
p
mi - se - re - re no - bis, mi - se - re - re

mf cresc.
su - ci - pe, su - ci - pe de - pre -
TUTTI
mi - se - re - re no - bis, *mf cresc.* su - ci - pe, su - ci - pe de - pre -
p
no - bis, *mf cresc.*
p mi - se - re - re. no - bis, su - ci - pe, su - ci - pe de - pre -

mf et cresc.

ca-ti-o-nem nos-stram, de-pre-ca-ti-o-nem nos-tram, Qui
 ca-ti-o-nem nos-stram, de-pre-ca-ti-o-nem nos-tram, Qui
 se-des ad dex-ter-am, qui se-des ad dex-ter-am Pa-
 se-des ad dex-ter-am, qui se-des ad dex-ter-am Pa-
 tris; mi-se-re-re no-bis.
 tris; mi-se-re-re no-bis.
p

Allegro

f Quo-ni-am tu so-lus, tu so-lus sanc-tus, quo-ni-am tu

f Quo-ni-am tu so-lus, tu so-lus sanc-tus, quo-ni-am tu

so-lus, tu so-lus sanc-tus, quo-ni-am tu

so-lus, tu so-lus sanc-tus, quo-ni-am tu

so-lus, tu so-lus Do-mi-nus, quo-ni-am tu

so-lus, tu so-lus Do-mi-nus, quo-ni-am tu

so lus sanctus, tu so lus al tis - si - mus, Je - su Chris - te, Je - su Chris -

cresce

so lus sanctus, tu so lus al tis - si - mus, Je - su Chris - te, Je - su Chris -

te, Quo - ni - am tu so - lus sanc tus,

te, Quo - ni - am tu so - lus sanc tus,

tu so - lus Do - mi - nus, tu so - lus al - tis - si - mus,

tu so - lus Do - mi - nus, tu so - lus al - tis - si - mus,

tu so - lus Do - mi - nus, tu so - lus al - tis - si -

Moderato

Je-su Chris te;

Je - su Chris te;

mus, Je - su Chris te; cum sanc-to

cum sanc-to spi-ri-tu, cum sanc-to spi-ri-

cum sanc-to

spi-ri - tu, cum sanc-to spi-ri - tu in glo - ria De - i, in

tu in glo - ria De - i Pa - tris, cum sanc-to spi - ri - tu in

cum sanc-to spi-ri - tu, cum sanc-to spi - ri -

spi-ri - tu, cum sanc - to spi-ri - tu, in glo - ria De - i Pa - tris,

glo-ri-a De - i in glo-ri-a De - i Pa - tris,

glo-ri-a De - i Pa-tris, cum sanc-to

R.H.

Credo

Allegro moderato e maestoso

Musical score for the first system of the Credo. It consists of four staves: two vocal staves (Soprano and Alto) and two piano staves. The key signature is one sharp (F#) and the time signature is common time (C). The tempo is marked "Allegro moderato e maestoso". The vocal lines begin with a forte (*f*) dynamic and the lyrics "Cre - do in un - um De - um,". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and chords in the left hand.

Piano accompaniment for the first system of the Credo. It consists of two staves (treble and bass clef). The right hand plays a rhythmic pattern of eighth and sixteenth notes, while the left hand plays chords. The dynamics include *f* and *p*.

Musical score for the second system of the Credo. It consists of four staves: two vocal staves (Soprano and Alto) and two piano staves. The key signature is one sharp (F#) and the time signature is common time (C). The vocal lines continue with the lyrics "Pa - trem om - ni - po - ten - tem, fac - to - rem, fac - to - rem coe -". The piano accompaniment continues with the same rhythmic pattern as the first system.

Piano accompaniment for the second system of the Credo. It consists of two staves (treble and bass clef). The right hand plays a rhythmic pattern of eighth and sixteenth notes, while the left hand plays chords. The dynamics include *f* and *p*.

li - et ter-rae, vi - si - bi - li - um om - ni -

li - et ter-rae, vi - si - bi - li - um om - ni -

This system contains the first two systems of the musical score. Each system includes a vocal line (Soprano and Alto) and a piano accompaniment (Right and Left Hand). The lyrics are: "li - et ter-rae, vi - si - bi - li - um om - ni -". The key signature is one sharp (F#) and the time signature is 4/4.

Piano accompaniment for the first system, showing the right and left hand parts.

um et in vi - si - bi - li - um. Et in u - num

um et in vi - si - bi - li - um. Et in u - num

This system contains the third and fourth systems of the musical score. The lyrics are: "um et in vi - si - bi - li - um. Et in u - num".

Piano accompaniment for the second system, showing the right and left hand parts.

Do-mi-num Je - sum Chris-tum, Fi - li - um De - i

Do-mi-num Je - sum Chris-tum, Fi - li - um De - i

This system contains the fifth and sixth systems of the musical score. The lyrics are: "Do-mi-num Je - sum Chris-tum, Fi - li - um De - i".

Piano accompaniment for the third system, showing the right and left hand parts.

u - ni - ge - ni - tum, Et - ex Pa - tre na - tum an - te

u - ni - ge - ni - tum, Et - ex Pa - tre na - tum an - te

om - ni - a se - cu - la, De - um de De - o;

om - ni - a se - cu - la, De - um de De - o;

lu - men de lu - mi - ne, de lu - mi - ne, De - um ve - rum de

lu - men de lu - mi - ne, de lu - mi - ne, De - um ve - rum de

Detailed description: This is a page of a musical score, page 26, for a Latin liturgical text. The score is written in G major (one sharp) and 4/4 time. It consists of three systems of music. Each system includes two vocal staves (Soprano and Alto) and a piano accompaniment. The lyrics are: 'u - ni - ge - ni - tum, Et - ex Pa - tre na - tum an - te' (twice), 'om - ni - a se - cu - la, De - um de De - o;' (twice), and 'lu - men de lu - mi - ne, de lu - mi - ne, De - um ve - rum de' (twice). The piano accompaniment features a steady eighth-note bass line and a more active treble line with chords and melodic fragments. The vocal lines are simple, often using half and quarter notes with some phrasing slurs.

De - o ve - ro,

De - o ve - ro,

ge - ni - tum, non fac - tum, con sub - stan - ti - a - lem Pa - tris;

ge - ni - tum non fac - tum, con sub - stan - ti - a - lem Pa - tris;

mf

ge ni - tum non fac - tum, con - sub - stan - ti - a - lem Pa - tri: per quem

ge ni - tum non fac - tum, con - sub - stan - ti - a - lem Pa - tri: per quem

om-ni-a fac-ta sunt, per quem om-ni-a facta sunt,

om-ni-a fac-ta sunt, per quem om-ni-a facta sunt,

cresc.

Que propter nos ho-mi-nes, et prop-ter nos tram sa lu-tem de-

Que propter nos ho-mi-nes, et prop-ter nos tram sa lu-tem de-

cresc.

scen-dit, de-scen-dit, de-scen-dit de coe-lis,

scen-dit, de-scen-dit, de-scen-dit de coe-lis,

Que prop-ter nos ho-mi-nes, Qui prop-ter nos ho-mi-nes, et
 Que prop-ter nos ho-mi-nes, Qui prop-ter nos ho-mi-nes, et
 prop-ter nos-tram sa-lu-tem de-scen-dit, de-
 prop-ter nos-tram sa-lu-tem de-scen-dit, de-

seen - dit de coe - lis, de - seen - dit, de - seen - dit, de - seen - dit, de -

seen - dit de coe - lis, de - seen - dit, de - seen - dit, de - seen - dit, de -

sva.

This system contains the first two systems of a musical score. It features four staves: two vocal staves (Soprano and Tenor) and two piano staves. The vocal lines are in a high register, with lyrics 'seen - dit de coe - lis, de - seen - dit, de - seen - dit, de - seen - dit, de -'. The piano accompaniment consists of arpeggiated chords in the right hand and block chords in the left hand. The key signature has two sharps (F# and C#), and the time signature is common time (C).

seen - dit de coe - lis.

seen - dit de coe - lis.

p molto rall.

This system contains the next two systems of the musical score. It features four staves: two vocal staves and two piano staves. The vocal lines continue with the lyrics 'seen - dit de coe - lis.'. The piano accompaniment continues with arpeggiated chords in the right hand and block chords in the left hand. The key signature changes to two flats (Bb and Eb), and the time signature remains common time (C). The tempo marking *p molto rall.* is present.

Soprano or Tenor Solo
poco lento con espressione

Et in car na - tus est de Spi - ri - tu Sanc - to Ex Ma -

This system contains the final two systems of the musical score. It features two staves: a solo vocal staff and a piano staff. The vocal line is a solo for Soprano or Tenor, with lyrics 'Et in car na - tus est de Spi - ri - tu Sanc - to Ex Ma -'. The piano accompaniment consists of arpeggiated chords in the right hand and block chords in the left hand. The key signature has three flats (Bb, Eb, and Ab), and the time signature is common time (C).

ri-a Vir-gi-ne, Et ho-mo fac-tus est, et

ed accel
ho-mo fac-tus est, Ex Ma-ri-a Vir-gi-ne, et
rubato

cresc.

ten.
ho-mo fac-tus est, et ho-mo fac-tus est, et ho-mo
a tempo
larga -

f

mente
fac-tus, et ho-mo fac-tus est
a tempo

p

Tutti Tenor

p Cru-ci-fix - us et - i - ampro - no bis sub - Pon-ti - o Pi -

Tutti Bass

p

p

largamente

la-to Pas-sus, Pas-sus, et se-pul-tus est.

largamente **Allegro**

f

Allegro *rall.* *a tempo*

f Et resur - rex - it

rall. *f*

Et resur - rex - it

a tempo *rall.* *f*

Detailed description of the musical score: The score is for a choral and piano setting. It begins with a piano introduction in a key with three flats (B-flat major or D-flat minor). The vocal parts (Tenor and Bass) enter with a *p* dynamic. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. The text 'Cru-ci-fix - us et - i - ampro - no bis sub - Pon-ti - o Pi -' is followed by 'la-to Pas-sus, Pas-sus, et se-pul-tus est.' in a *largamente* tempo. The piece then transitions to *Allegro* with a *f* dynamic. The final section, 'Et resur - rex - it', is marked *Allegro* and includes *rall.* and *a tempo* markings. The piano part concludes with a *f* dynamic and a *rall.* section before ending.

ter - ti - a di - e, et res - ur - rex - it ter ti - a di - e se -

ter - ti - a di - e, et res - ur - rex - it ter ti - a di - e se -

eun - dum Scrip - tu - ras, se - eun - dum Scrip - tu - ras, et

eun - dum Scrip - tu - ras, se - eun - dum Scrip - tu - ras, et re - sur - rex - it,

re - sur - rex - it ter - ti - a di - e se - eun - dum Scrip - tu - ras, Et as -

Et

re - sur - rex - it ter - ti - a di - e se - eun - dum Scrip - tu - ras, Et

Scrip - tu - ras, Et as -

cen - dit in coe - lum, se - dit ad dex-teram Patris, ad
 as - cen dit in coe - lum, se dit ad
 as - cen dit in coe - lum, se dit ad
 cen - dit, as - cen - dit, as - cen - dit in coe-lum, se-dit ad

dex-ter-am Pa-tris, ad dex-te-ram Pa-tris; et as-cen-dit
 dex-ter-am Pa-tris, ad dex-te-ram Pa-tris; et as-cen-dit

in coe-lum, se - dit ad dex-te-ram Pa-tris;
 in coe-lum, se - dit ad dex-te-ram Pa-tris;

Et it-er-um ven - tu-rus est cum glo-ri-a

Et it-er-um ven - tu-rus est cum glo-ri-a

ju - di - ca - re vi - vos et mor - tu - os: Cu - jus re - gni

ju - di - ca - re vi - vos et mor - tu - os: Cu - jus re - gni

non e-rit fi-nis. Et in Spi - ri - tum

non e-rit fi-nis. Et in Spi - ri - tum

cresc.
 Sane - tum Do - mi - num, Et vi - vi - fi can - tem, qui ex
cresc.
 Sane - tum Do - mi - num, Et vi - vi - fi can - tem, qui ex
cresc.

Pa - tre, fi - li - o - que pro - ce dit, fi - li - o - que pro - ce - dit,
 Pa - tre, fi - li - o - que pro - ce dit, fi - li - o - que pro - ce - dit,
 pro - - ce - dit, pro - - - ce - dit.

pro - - ce - dit, pro - - - ce - dit.
 pro - - ce - dit, pro - - - ce - dit.
 pro - - ce - dit, pro - - - ce - dit.
 pro - - ce - dit.

Qui ex Pa-tre,
 Qui ex Pa-tre, Fi-li-o-que,
 Qui ex Pa-tre, Qui ex Pa-tre, Fi-li-
 Qui ex Pa-tre, Fi-li-o-que, Qui ex Pa-tre, Fi-li-

Fi-li-o-que pro-ceedit.
 o-que pro-ceedit.
 o-que pro-ceedit.

mf Qui cum
 Qui cum Pa-tre, et Fi-li-o simul
mf Qui cum Pa-tre, et
 Qui cum Pa-tre, et Fi-li-o simul a-do-

Pa - tre, et Fi - li - o si - mul a - do -
 a - do - ra - tur, et con
 Fi - li - o si - mul a - do - ra tur,
 ra - tur, et con glo - ri - fi - ca - tur -

ra - tur, et con glo - ri - fi - ca - tur: qui lo -
 glo - ri - fi - ca tur: qui lo -
 et con glo - ri - fi - ca - tur: qui lo -
 qui lo - co - tus est per Pro - phe - tas qui lo -

cu tus est per Pro - phe - tas. Et u - num sanc - tum ca -
 cu tus est per Pro - phe - tas. Et u - num sanc - tum ca -

tho-li-cam, sanc-tam ca-tho-li-cam, et a-pos-to-li-cam Ec cle-si-am, Con-

tho-li-cam, sanc-tam ca-tho-li-cam, et a-pos-to-li-cam Ec cle-si-am, Con-

fi-te-or u num bap-tis-ma in re-mis-si-o-nem pec-ca-to-rum, re-

fi-te-or u num bap-tis-ma in re-mis-si-o-nem pec-ca-to-rum, re-

cresc.
mis-si-o-nem pec-ca-to-rum, Et ex-pec-to Re-sur-rec-ti-o-nem

cresc.
mis-si-o-nem pec-ca-to-rum, Et ex-pec-to Re-sur-rec-ti-o-nem

cresc.

mor - tu - o - rum, mor - tu - o - rum,
 mor - tu - o - rum, mor - tu - o - rum,
p *p* *p* *p* *cresc.*

Et vi - tam ven - tu - ri, ven - tu - ri se - cu - li
 Manuale

Et vi - tam ven - tu - ri, ven - tu - ri se - cu - li
 A - - - men. Et vi - tam ven - tu - ri, A - - -

Et vi - tam ven - tu - ri, ven - tu - ri se - cu - li
 A - - - men. Et vi - tam ven - tu - ri se - cu - li.
 men. A - - - men. A - - - men. A - - - men.

A - - - men. A - - - men. A - - - men. A - - - men. A - - - men. A -
 A - - - men. A - - - men. A - - - men. A - - - men. A -
 A - - - men. A - - - men. A - - - men. A - - - men. A -

Et vi - tam ven - tu - ri - ven - tu - ri se - cu - li
 - - - men. A - - - men. Vi - tam ven - tu - ri se - cu - li. A - - - men. A - - -
 men, A - - - men. Et vi - tam ven - tu - ri se - cu - li. A - - -
 men. A - - - men. Et vi - - tam ven - tu - ri se - cu -
 A - - - men. A - - - men. A - - - men. Et vi - tam ven -

men. A - - men. A - - men. A - - men. A - - - -

men. A - - - - men. A - - men. A - - men. A - - men. A -

li. Et vi - tam ven - tu ri se - cu - li. A - - -

ven - tu ri se - cu - li. A men. A - - men. A - - -

This system contains the first four staves of music. The top two staves are vocal parts with lyrics. The bottom two staves are piano accompaniment. The key signature has two sharps (F# and C#).

men. A - - - - men. A - - men. A - - men. A -

men. A - - - - men. A - - men. A - - men. A -

men. A - - - - men. A - - men. A - - men. A -

men. A - - - - men. A - - men. A - - men. A -

ff

This system contains the next four staves of music. The vocal parts continue with the word 'men.' and 'A'. The piano accompaniment features a *ff* dynamic marking. The key signature remains two sharps.

men. A - - men. A - - men. A - - men. A - - - - men.

men. A - - men. A - - men. A - - men. A - - - - men.

This system contains the next four staves of music. The vocal parts continue with the word 'men.' and 'A'. The piano accompaniment continues with a steady accompaniment. The key signature remains two sharps.

molto rit. largamento

This system contains the final two staves of music, which are piano accompaniment. The tempo marking *molto rit. largamento* is present. The key signature changes to one sharp (F#) in the final measure.

Sanctus

Moderato

First system of the musical score. It consists of four staves: two vocal staves (Soprano and Alto) and two piano staves (Right and Left Hand). The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The tempo is marked 'Moderato'. The lyrics are: *p* Sane - tus, Sane - tus, Sane - tus Do - mi-nus. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and a steady bass line in the left hand.

Second system of the musical score. It consists of four staves: two vocal staves and two piano staves. The lyrics are: De - us Sa - ba-oth. Sane - tus Sane - tus, De - us Sa - ba-oth. Sane - tus Sane - tus, De - us Sa - ba-oth. Sane - tus Sane - tus. The piano accompaniment continues with the same rhythmic pattern, and a *cresc.* (crescendo) marking is present in the piano staves.

Third system of the musical score. It consists of four staves: two vocal staves and two piano staves. The lyrics are: Sane - tus Do-mi-nus De-us Sa-ba-oth, Sane-tus Do-mi-nus Sane - tus, Do-mi-nus De-us Sa-ba-oth, Sane-tus Do-mi-nus. The piano accompaniment features a *f* (forte) dynamic marking and a *cresc.* marking.

Fourth system of the musical score. It consists of four staves: two vocal staves and two piano staves. The lyrics are: Sane - tus, Do-mi-nus De-us Sa-ba-oth, Sane-tus Do-mi-nus. The piano accompaniment features a *f* (forte) dynamic marking and a *dim.* (diminuendo) marking.

Allegro

Sa - ba - oth. Ple - ni sunt coe - li, et ter - rae, Ple - ni sunt coe - li, et ter - rae.

Sa - ba - oth. Ple - ni sunt coe - li, et ter - rae, Ple - ni sunt coe - li, et ter - rae.

This system contains the first two systems of music. The top system has two vocal staves with lyrics. The bottom system has two piano staves with accompaniment. A dynamic marking of *f* is present in the piano part.

Allegro

This system contains the piano accompaniment for the second system of music, consisting of two staves. It begins with a dynamic marking of *f*.

glo - ri - a tu - a, Ple - ni sunt coe - li, et ter - rae, Ple - ni sunt coe - li et

glo - ri - a tu - a, Ple - ni sunt coe - li, et ter - rae, Ple - ni sunt coe - li et

This system contains the third and fourth systems of music. The top system has two vocal staves with lyrics. The bottom system has two piano staves with accompaniment.

This system contains the piano accompaniment for the fourth system of music, consisting of two staves.

ter - rae glo - ri - a tu - a, Ple - ni sunt coe - li et

ter - rae glo - ri - a tu - a, Ple - ni sunt coe - li

This system contains the fifth and sixth systems of music. The top system has two vocal staves with lyrics. The bottom system has two piano staves with accompaniment.

This system contains the piano accompaniment for the sixth system of music, consisting of two staves.

ter - ra glo - ri - a tu - a Ho - san - na in ex -
 et ter - ra glo - ri - a tu - a Ho -

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

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

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

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

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

Benedictus

Moderato quasi andante

Alto Solo

Ben-e-dic-tus qui

ve-nit in no-mi-ne Do-mi-ni,

Bass Solo

Ben-e-dic-tus qui ve-nit in no-mi-ne

Solo

Ben-e-dic-tus qui ve-nit in no-mi-ne, Do-mi-ni,

Solo

Ben-e-dic-tus qui

Do-mi-ni,

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

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

dim.

ni.
 ni.

mf

Be - ne - die - tus, Be - ne - die - tus qui
 Be - ne - die - tus, Be - ne - die - tus, Be - ne -
 Be - ne - die - tus, qui ve -
 Be - ne

ve - nit in no - mi - ne, in no - mi - ne Do - mi - ni, in
 die - tus qui ve - nit in no mi - ne
 nit, qui ve - nit in no mi - ne Do - mi - ni, in
 die - tus qui ve - nit in no mi - ne Do - mi - ni in

cresc. *pp*
 no - mi - ne Do - mi - ni, in no - mi - ne Do - mi - ni,
cresc. *pp*
 no - mi - ne Do - mi - ni, in no - mi - ne Do - mi - ni,

pp *mf*

p

In - no - mi - ne, no - mi - ne Do - mi

p

In - no - mi - ne, no - mi - ne Do - mi

Allegro *TUTTI*

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

TUTTI

ni. Ho - san - na in ex -

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

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

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

Ho -

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

san - na in ex-cel - sis,

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

larga-

Agnus Dei

Andante non troppo

Ag - nus De - i,

Ag - nus De -

Qui

Qui tol - lis pec -

p

add reads

mi - se - re - re, mi - se -

tol - lis pec - ca ta mun - di; mi - se - re - re, mi - se -

tol - lis pec - ca ta mun - di;

ca - ta mun - di; mi se - re - re, mi - se -

re - re, mi - se - re - re no - bis, Ag - nus De - i, qui tol - lis pec - ca - ta

re - re, mi - se - re - re no - bis, Ag - nus De - i, qui tol - lis pec -

Ag - nus De - i qui

poco a poco cresc.

poco a poco cresc.

red.

mun - di, mi - se - re - re — mi - se - re - re no -

dim.

f ca - ta mun - di, mi - se - re *dim.* - re no -

tol - lis pec - ca - ta mun - di, mi - se - re - re no -

f

dim.

bis;

bis;

bis;

Clar.

p Ag - nus De - i, qui - tol - lis pec - ca - ta mun -

Ag - nus De - i,

Ag - nus De - i, qui tol - lis pec - ca - ta mun -

Ag - nus De - i, qui tol - lis pec -

p

di; mi se - re - re no - bis,
 di; mi se - re - re no - bis,
 ca - ta mun - di, mi - se - re - re no - bis,

cresc.

agitato et cresc.

mi - se re - re, mi - se re - re, mi - se -

Manual I

Manual II with Trpt.

re - re no - bis
 mi - se re - re, mi - se -

Man II

Man I

re - re, mi - se - re - re no - bis;

The first system consists of four staves. The top two staves are vocal lines, and the bottom two are piano accompaniment. The vocal lines are in a soprano and alto register. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

Allegretto
Do - na no - bis pac-em, do - na no - bis

mf
Do - na no - bis pac-em, do - na no - bis

The second system begins with the tempo marking "Allegretto". It contains four staves. The top two staves are vocal lines, and the bottom two are piano accompaniment. The piano accompaniment has a more active, rhythmic texture. The dynamic marking "mf" is present.

pa - cem, do - na no - bis, do - na no - bis

pa - cem, do - na no - bis, do - na no - bis

The third system continues the musical piece with four staves. The vocal lines and piano accompaniment are consistent with the previous systems. The piano accompaniment features a prominent eighth-note pattern in the right hand.

pa - cem, Do - na no - bis pa - cem,

pa - cem, Do - na no - bis pa - cem,

pa - cem, pa - cem, pa - cem, pa -

pa - cem, pa - cem, pa - cem, pa -

cem, do - na no - bis, do - na no - bis, do - na

cem, do - na no - bis, do - na no - bis, do - na

no - bis pa - cem.

no - bis pa - cem.

Andante

Do - na, no - bis pa -

Do - na no - bis

Andante Do - na

p

cem, do - na no - bis pa - cem, pa - cem,

pa - cem, do - na no - bis pa - cem, pa - cem,

cresc.

no - bis, do - na no - bis pa - cem,

Detailed description: This is a page of a musical score, page 57. It features a vocal line and a piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The score is divided into several systems. The first system shows the vocal line with the lyrics 'no - bis pa - cem.' and the piano accompaniment. The second system continues the vocal line with 'no - bis pa - cem.' and the piano accompaniment. The third system is marked 'Andante' and features the vocal line with 'Do - na, no - bis pa -' and the piano accompaniment. The fourth system is also marked 'Andante' and features the vocal line with 'Do - na no - bis' and the piano accompaniment. The fifth system is marked 'Andante' and features the vocal line with 'cem, do - na no - bis pa - cem, pa - cem,' and the piano accompaniment. The sixth system is marked 'Andante' and features the vocal line with 'pa - cem, do - na no - bis pa - cem, pa - cem,' and the piano accompaniment. The seventh system is marked 'Andante' and features the vocal line with 'no - bis, do - na no - bis pa - cem,' and the piano accompaniment. The piano accompaniment includes dynamic markings such as 'p' (piano) and 'cresc.' (crescendo).

do - na no - bis pa - cem, pa -

dim. *p*

do - na no - bis pa - cem, pa -

cem, pa - cem, pa - cem, pa -

cem, pa - cem, pa - cem, pa -

cem, pa - cem.

cem, pa - cem.