

*For James Henderson and the Choir of Sherborne Abbey*

# SOLEMN EUCHARIST

CONTEMPORARY LANGUAGE

for SATB, two trumpets, organ (ped. ad lib.) and strings (contrabass ad lib.)  
music by Andrew Johnstone (2021)

Roman Missal version

Anglican / Episcopalian version

The present trumpet, organ and string parts are to be used instead of,  
and not in combination with, the accompaniment for one or two organs included in the vocal score.  
(The trumpet parts alone, however, may be combined with that accompaniment.)

The present organ part may be played on an instrument of any size  
or tone quality (harmonium not excluded), with or without 16' stops.

Though ideally the string section should be of orchestral proportions (say 8 6 5 4 3),  
a quartet will suffice provided a 16' organ can be used.  
If an 8' organ is used, then the string section, however small, must incorporate a contrabass.

Preferably, the string desks should be arranged in the German manner,  
with violin II on the right.

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# KYRIE

**Larghetto**

Trumpets I II  
in C

Soprano

Alto

Tenor

Bass

Organ

Violin I

Violin II

Viola

Violoncello

Contrabass

*p dolce ma inquieto*

*p dolce ma inquieto*

*p dolce ma inquieto*

*p dolce ma inquieto*

The image shows a page of a musical score for a Kyrie. It features eight staves: Trumpets I II in C, Soprano, Alto, Tenor, Bass, Organ, Violin I, Violin II, Viola, Violoncello, and Contrabass. The tempo is marked 'Larghetto'. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 3/2. The vocal parts (Soprano, Alto, Tenor, Bass) are currently silent, indicated by a horizontal line with a fermata. The string parts (Violin I, Violin II, Viola, Violoncello, Contrabass) are playing a melodic line starting in the second measure. The organ part is also silent. The string parts have dynamic markings of 'p dolce ma inquieto' and a 'V' (Vibrato) marking above the first note of their entry.

Four vocal staves in G major (one sharp) and 4/4 time. The Soprano staff begins with a *p* dynamic. The lyrics for all parts are: "Lord, have mer - cy, Lord, have mer - cy,". The music features a simple harmonic accompaniment with some rests.

Piano accompaniment for the first system, consisting of a grand staff (treble and bass clefs). The music is in G major and 4/4 time. It features a steady accompaniment with a *p* dynamic. A pedaling instruction "(ped.)" is present below the bass staff.

Piano accompaniment for the second system, consisting of a grand staff. The music continues in G major and 4/4 time. The first part of the system features a *pp* dynamic. The bass staff includes a *pizz.* instruction. The system concludes with a *p* dynamic marking.

CHORUS OR QUARTET

Lord, have mer - cy, have mer - - cy.

Lord, have mer - cy, have mer - - cy.

Lord, have mer - cy, have mer - - cy.

Lord, have mer - cy, have mer - - cy.

*mp* Christ, have mer - cy,

*p*

*p leggiero*

*p leggiero*

arco

Christ, have mer - cy, Christ, have mer - cy, have mer - - cy, have  
Christ, have mer - cy, Christ, have mer - cy, Christ, have mer - cy, have mer - - cy, have  
Christ have mer - - cy, Christ, have mer - - cy, Christ, have mer - - cy, have  
Christ, have mer - cy, Christ, have mer - cy, have mer - - cy, have

*mp* *mf* *mp* *mf* *mp* *mf* *mp* *mf*

*cresc. poco a poco* *mf*

*p leggiero* *cresc. poco a poco*

mf f

CHORUS

*f ma non troppo* *mf*

mer - - cy. Lord, have mer - cy, Lord, have mer - cy,

*f ma non troppo* *mf*

mer - - cy. Lord, have mer - cy, Lord, have mer - cy,

*f ma non troppo* *mf*

mer - - cy. Lord, have mer - cy, Lord, have mer - cy,

*f ma non troppo* *mf*

mer - - cy. Lord, have mer - cy, Lord, have mer - cy,

*f* *mf* *mp*

*f* *mf* *mp*

*f* *mf* *mp*

*f* *mf* *mp*

arco *f* *mf* *mp*

*mf* *f* *mf* *mp*

solo II

*p*  
*mp* *p* *pp*  
 Lord, have mer - cy, have mer - - cy, have mē - - cy.  
*mp* *p* *pp*  
 Lord, have mer - cy, have mē - - cy, have mē - - cy.  
*mp* *p* *pp*  
 Lord, have mer - cy, have mē - - cy, have mē - - cy.  
*mp* *p* *pp*  
 Lord, have mer - cy, have mer - - cy, have mer - - cy.



The musical score for page 49, measures 49-56, is presented in five systems. The first four systems are empty staves. The fifth system contains musical notation for five staves. The notation includes various note values, rests, and dynamic markings such as *p* and *pp*. The key signature is three flats (B-flat, E-flat, A-flat).

Measure 49: All staves are empty.

Measure 50: All staves are empty.

Measure 51: All staves are empty.

Measure 52: All staves are empty.

Measure 53: All staves are empty.

Measure 54: All staves are empty.

Measure 55: All staves are empty.

Measure 56: All staves are empty.

Measure 57: The first staff has a whole note G4. The second staff has a half note G4. The third staff has a half note G4. The fourth staff has a half note G4. The fifth staff has a half note G4. Dynamic marking: *pp*.

Measure 58: The first staff has a whole note G4. The second staff has a half note G4. The third staff has a half note G4. The fourth staff has a half note G4. The fifth staff has a half note G4. Dynamic marking: *pp*.

Measure 59: The first staff has a whole note G4. The second staff has a half note G4. The third staff has a half note G4. The fourth staff has a half note G4. The fifth staff has a half note G4. Dynamic marking: *pp*.

Measure 60: The first staff has a whole note G4. The second staff has a half note G4. The third staff has a half note G4. The fourth staff has a half note G4. The fifth staff has a half note G4. Dynamic marking: *pp*.

Measure 61: The first staff has a whole note G4. The second staff has a half note G4. The third staff has a half note G4. The fourth staff has a half note G4. The fifth staff has a half note G4. Dynamic marking: *pp*.

Measure 62: The first staff has a whole note G4. The second staff has a half note G4. The third staff has a half note G4. The fourth staff has a half note G4. The fifth staff has a half note G4. Dynamic marking: *pp*.

Measure 63: The first staff has a whole note G4. The second staff has a half note G4. The third staff has a half note G4. The fourth staff has a half note G4. The fifth staff has a half note G4. Dynamic marking: *pp*.

Measure 64: The first staff has a whole note G4. The second staff has a half note G4. The third staff has a half note G4. The fourth staff has a half note G4. The fifth staff has a half note G4. Dynamic marking: *pp*.

Measure 65: The first staff has a whole note G4. The second staff has a half note G4. The third staff has a half note G4. The fourth staff has a half note G4. The fifth staff has a half note G4. Dynamic marking: *pp*.

Measure 66: The first staff has a whole note G4. The second staff has a half note G4. The third staff has a half note G4. The fourth staff has a half note G4. The fifth staff has a half note G4. Dynamic marking: *pp*.



Glo - ry to God in the high - - - est, glo - ry to God in the high - - - est,

Glo - ry to God in the high - - - est, glo - ry to God in the high - - - est,

Glo - ry to God in the high - - - est, glo - ry to God in the high - - - est,

Glo - ry to God in the high - - - est, glo - ry to God in the high - - - est,

QUARTET OR CHORUS

*p dolce*

and peace to his peo - ple on earth, and peace to his peo - ple on earth, to his peo - ple on

*p dolce*

and peace to his peo - ple on earth, and peace to his peo - ple on earth, his peo - ple on

*p dolce*

and peace to his peo - ple on earth, and peace to his peo - ple on earth, his peo - ple on

*p dolce*

and peace to his peo - ple on earth, and peace to his peo - ple on earth, his peo - ple on

*p*

(ped.)

*mf*

*p leggiero*

*p leggiero*

*p leggiero*

*p leggiero*

CHORUS  
*f e cantabile*

earth. Lord God, heav'n - ly King, al - migh - ty God and Fa - ther, we

earth. Lord God, heav'n - ly King, al - migh - ty God and Fa - ther, we

earth. Lord God, heav'n - ly King, al - migh - ty God and Fa - ther, we

earth. Lord God, heav'n - ly King, al - migh - ty God and Fa - ther, we

*f*

man.

*f*

*f*

*f*



mezzo movimento

mezzo movimento

*mp molto espress.*

SOLO, OR FULL TENORS AND BASSES

Lord Je - sus Christ, on - ly Son of the Fa - ther, Lord God, Lamb of God,

*mp molto espress.*

Lord Je - sus Christ, on - ly Son of the Fa - ther, Lord God, Lamb of God,

*cresc.*

*cresc.*

mezzo movimento

mezzo movimento

*p*

*mp*

*mp*

*mp*

arco

*mp*

*p*

*mp cresc.*

*cresc.*

*cresc.*

*f dim.*

*f dim.*

*f dim.*

*cresc.*

*f dim.*

QUARTET OR CHORUS

*p cresc.* you take a-way the sin of the world, *f implorante* have mer - cy on us, have mer - cy on us, have mer - cy on us;

*p cresc.* you take a-way the sin of the world, *f implorante* have mer - cy, have mer - cy on us;

*p cresc.* you take a-way the sin of the world, *f implorante* have mer - cy on us, have mer - cy on us; *p un poco cresc.* you are

*p cresc.* you take a-way the sin of the world, *f implorante* have mer - cy, have mer - cy on us;

*p cresc.* man.

*f implorante*

*cresc.*

*cresc.*

*cresc.*

*pizz.*

*p*

*f*

*f*

*f*

*p*

*p*

*p*



re - ceive our prayer, re - ceive our prayer;

re - ceive, re - ceive our prayer; re - ceive our prayer.

seat - ed at the right hand of the Fa - ther, re - ceive our prayer, our prayer;

re - ceive, re - ceive our prayer;

*mf* *mp* (ped.)

*un poco cresc.* *mf* *p*

*un poco cresc.* *mf* *p*

arco pizz. arco

*p* *p* arco *mp*

**doppio movimento (tempo 1mo)**

**doppio movimento (tempo 1mo)**

**doppio movimento (tempo 1mo)**

**doppio movimento (tempo 1mo)**

Piano introduction for measures 86-90, featuring a treble clef staff with chords and melodic lines.

**CHORUS**  
*molto f*

For you a-lone are the Ho - - ly One, you a - lone are the Lord, you

*molto f*

For you a-lone are the Ho - - ly One, you a - lone are the Lord, you

*molto f*

For you a-lone are the Ho - - ly One, you a - lone are the Lord, you

*molto f*

For you a-lone are the Ho - - ly One, you a - lone are the Lord, you

*molto f*

man.

Piano accompaniment for measures 86-90, featuring treble and bass clef staves with chords and melodic lines.

*molto f*

*molto f*

*molto f*

*molto f*

*molto f*

Piano accompaniment for measures 91-95, featuring treble and bass clef staves with chords and melodic lines.

Musical staff with vocal line and piano accompaniment. The vocal line starts with a series of notes marked with 'v' (vibrato). The piano accompaniment features a series of chords in the right hand and a bass line in the left hand. A dynamic marking of *f* is present.

Vocal staves with lyrics and musical notation. The lyrics are: "a - lone are the Most High, Je - - sus Christ,". The musical notation includes notes, rests, and dynamic markings such as *sempre f*. There are also some numerical markings like '2' above notes.

Piano accompaniment for the vocal section. It features a series of chords in the right hand and a bass line in the left hand. A dynamic marking of *enfatico* is present. A pedal marking *(ped.)* is also visible.

Piano accompaniment for the final section. It features a series of chords in the right hand and a bass line in the left hand. A dynamic marking of *f sempre* is present throughout the section.

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*subito p e con riverenza*

Je - - - sus Christ, \_\_\_\_\_ Je - - - sus Christ, \_\_\_\_\_

*subito p e con riverenza*

Je - - - sus Christ, Je - - - sus Christ, \_\_\_\_\_

*subito p e con riverenza*

Je - - - sus Christ, Je - - - sus Christ, \_\_\_\_\_

*subito p e con riverenza*

Je - - - sus Christ, Je - - - sus Christ, \_\_\_\_\_

(full Sw.) *pp*

(ped.)

*subito p*

*subito p*

*subito p*

*subito p*

*pp*

moderato, alla cappella

*mf* *gioioso*  
with \_\_\_\_\_ the Ho - ly Spi - rit, in the glo - ry of God the Fa - ther. A -

*mf* *gioioso*  
with \_\_\_\_\_ the Ho - ly

moderato, alla cappella

*mp*

(ped.)

moderato, alla cappella

*mf* *mp* *leggiero*

*mf* *mp* *leggiero*

*mp* *leggiero*

*mf* *sempre legato* *mp*

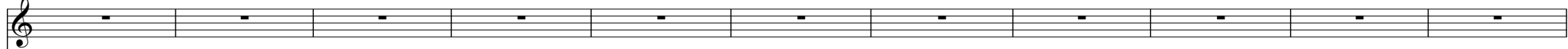
men. A - - - men. A - - - men. A - - - men. A - - - men. A - - - men. A -

Spi - rit, in the glo - ry of God the Fa - - - ther. A - - - men. A - - - men. A - - - men.

This system contains five staves. The top two staves are empty. The third staff is a vocal line with lyrics. The fourth staff is a piano accompaniment line. The fifth staff is empty.

This system contains two staves of piano accompaniment. The upper staff is in treble clef and the lower staff is in bass clef. It features a melodic line with a slur and a bass line with chords.

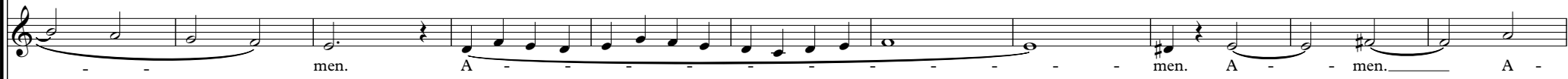
This system contains five staves of piano accompaniment. The top two staves are in treble clef, and the bottom three are in bass clef. It features a complex texture with many chords and some melodic movement in the upper voices.



A musical staff with a treble clef, containing ten measures of whole rests.



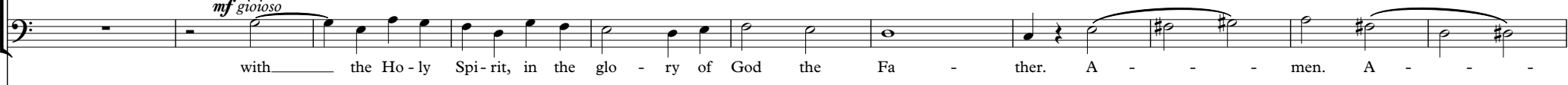
*mf gioioso*  
with the Ho - ly Spi - rit, in the glo - ry of



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



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



*mf gioioso*  
with the Ho - ly Spi - rit, in the glo - ry of God the Fa - ther. A - men. A -



Two staves of piano accompaniment. The upper staff is in treble clef and the lower staff is in bass clef. The music consists of chords and moving lines in a 4/4 time signature.



Four staves of piano accompaniment. The first two staves are in treble clef and the last two are in bass clef. The music consists of chords and moving lines in a 4/4 time signature.





With the Ho - ly Spi - rit, in the glo - ry of God the Fa - - -

With the Ho - ly Spi - rit, in the Glo - ry of God the Fa -

With the Ho - ly Spi - rit, in the glo - ry of God the Fa - ther, God the Fa - ther, the Fa - - -

With the Ho - ly Spi - rit in the Glo - ry of God the Fa - ther, the Fa - - -

*f trionfale*

*f trionfale*

*f trionfale*

*f trionfale*

*f*

*f*

*f*

*f*

*f*

*f*

171 **più mosso ed affrettando**

*f*

**più mosso ed affrettando**

*f*

ther. A - men.

*f*

ther. A - men.

*f*

ther. A - men.

*f*

ther. A - men.

**più mosso ed affrettando**

*più f*

**più mosso ed affrettando**

*più f*

*ff marc.* *allargando*

This staff features a series of triplets of eighth notes, marked *ff marc.* (fortissimo, marcato). The music concludes with a long, sustained chord marked *allargando* (ritardando).

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

*ff* *allargando*

Four vocal staves (Soprano, Alto, Tenor, Bass) with the lyrics "A - men. A - men. A - - men." The music is marked *ff* and *allargando*. The vocal lines are mostly sustained notes with some melodic movement.

*ff* *allargando*

Two staves of piano accompaniment. The right hand features a melodic line with a long slur, while the left hand provides a steady accompaniment. The music is marked *ff* and *allargando*.

*ff* *allargando*

Two staves of piano accompaniment. The right hand has a melodic line with a long slur, and the left hand has a steady accompaniment. The music is marked *ff* and *allargando*. There are additional *ff* markings on the lower staves.

# CREDO

**Allegro con brio**

Trumpets I II  
in C

**Allegro con brio**

Soprano *f pesante*

Alto *f pesante*

Tenor *f pesante*

Bass *f pesante*

We be-lieve in one God, the Fa - ther, — the Al - migh -

Organ *f*

man.

**Allegro con brio**

Violin I *f non legato*

Violin II *f non legato*

Viola *f non legato*

Violoncello *f non legato*

Contrabass *f non legato*



is, seen and un - - - - seen. We be-lieve in one Lord, Je -

is, seen and un - - - - seen. We be-lieve in one Lord, Je -

is, seen and un - - - - seen. We be-lieve in one Lord, Je -

is, seen and un - - - - seen. We be-lieve in one Lord, Je -

The first system of the score features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts are in a homophonic setting, with lyrics printed below each staff. The piano accompaniment consists of a grand staff (treble and bass clefs) with chords and melodic lines. A dynamic marking of *f* (forte) is placed above the vocal staves in the second measure of the second system.

The second system of the score is a piano accompaniment for the piano. It consists of a grand staff with treble and bass clefs. The music is written in a rhythmic pattern of eighth and sixteenth notes, with some rests. A dynamic marking of *f* (forte) is placed above the grand staff in the second measure of the system.



- sus Christ, the on - - - ly Son of God, e -

*f cantabile*

sus Christ, the on - ly Son of God, e -

*f cantabile*

sus Christ, the on - ly Son of God, e -

*f cantabile*

sus Christ, the on - ly Son of God, e -

*f cantabile*

Piano accompaniment for the vocal lines, consisting of a grand staff with treble and bass clefs. The music features chords and melodic lines that support the vocal parts.

Piano accompaniment for the instrumental section, consisting of a grand staff with treble and bass clefs. The music features a rhythmic and melodic pattern, likely for a keyboard instrument.



*mp*

ter - nal - ly be - got - ten of the Fa - ther, *mp* God from God, Light

ter - nal - ly be - got - ten of the Fa - ther, *mp* God from God, Light

ter - nal - ly be - got - ten of the Fa - ther, *mp* God from God, Light

ter - nal - ly be - got - ten of the Fa - ther, *mp* God from God, Light

*mp*

*mp*

Piano introduction in G minor, consisting of a series of chords and single notes in the right hand.

— from Light, true God from true God, be - got - - ten, not made, of one be - ing

from Light, true God from true God, be - got - - ten, not made, of one be - ing

— from Light, true God from true God, be - got - - ten, not made, of one be - ing

from Light, true God from true God, be - got - - ten, not made, of one be - ing

Piano accompaniment for the vocal lines, featuring chords and melodic fragments in both hands.

Piano accompaniment for the rest of the page, including a piano introduction in the right hand and a bass line in the left hand. A *mp* dynamic marking is present in the first measure of the right hand.

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*p* *pp*

with the Fa - ther; through him all things were made. *dim.* *p*

with the Fa - ther; through him all things were made. *dim.* *p*

with the Fa - ther; through him all things were made. *dim.* *p*

with the Fa - ther; through him all things were made. *dim.* *p*

*dim.* *p*

*mf espress. dim.* *p*

*mf espress. dim.* *p*

*mf espress. dim.* *p*

*mf espress. dim.* *p*

adagio (♩ = ♩)

adagio (♩ = ♩)

*mp distinto*

SOLO, OR FULL TENORS AND BASSES *mp distinto*

For us and for our sal - va - tion he came down from heav'n, was in - car - nate from the Ho - - ly

*cresc.*

For us and for our sal - va - tion he came down from heav'n, was in - car - nate from the Ho - - ly

adagio (♩ = ♩)

adagio (♩ = ♩)

*pizz.*

*pizz.*

*mp pesante*

*pizz.*

*arco*

*pizz.*

*mp pesante*

*pizz.*

*mp pesante*

and was made man. For our sake, for our sake, for our sake,

*p* *tranquillo*

*p* *tranquillo*

*dim.* Spi - rit and the Vir - gin Ma - ry and was made man. For our sake, for our sake, for our sake,

*dim.* Spi - rit and the Vir - gin Ma - ry and was made man. For our sake, for our sake, for our sake,

CHORUS *p* *tranquillo*

*dim.* *p* *tranquillo*

*arco* *pizz.* *tranquillo* *tranquillo* *tranquillo*

sake  
sake  
sake

he was cru - ci - fied, cru - - - - ci - fied, cru - ci -

*pp poco a poco cresc.* *p poco a poco cresc.* *mp poco a poco cresc.*

(ped.)

arco

arco

arco

*pp poco a poco cresc.* *p* *mp*

*pp poco a poco cresc.* *p* *mp*

*pp poco a poco cresc.* *p* *mp*

he was cru - ci - fied, cru - ci - fied, was cru - ci - fied un - der Pon - tius Pi - late, he  
 cru - - - - - ci - fied, he was cru - ci - fied un - der Pon - tius Pi - late, he  
 fied, cru - ci - fied, he was cru - ci - fied, was cru - ci - fied un - der Pon - tius Pi - late, he  
 fied, was cru - - - - - ci - fied, cru - ci - fied un - der Po - tius Pi - late, he

Dynamics: *mf*, *f*, *ff*, *poco a poco cresc.*, *sempre cresc.*, *sost.*  
 Performance instructions: *arco*

rall. . . . .

G.P.

*mf*

rall. . . . .

*dim. molto* *p* *sempre dim.* *pp*

*dim. molto* *p* *sempre dim.* *pp*

*dim. molto* *p* *sempre dim.* *pp*

*dim. molto* *p* *sempre dim.* *pp*

*dim. molto* *p* *sempre dim.* *pp*

*dim. molto* *p* *sempre dim.* *pp*

rall. . . . .

G.P.

*f* *dim. molto* *p* *sempre dim.* *pp*

*dim. molto* *p* *sempre dim.* *pp*

*dim. molto* *p* *sempre dim.* *pp*

rall. . . . .

G.P.

*f* *dim. molto* *p* *sempre dim.* *pp*

*f* *dim. molto* *p* *sempre dim.* *pp*

*f* *dim. molto* *p* *sempre dim.* *pp*

*f* *dim. molto* *p* *sempre dim.* *pp*

*f* *dim. molto* *p* *sempre dim.* *pp*

*f* *dim. molto* *p* *sempre dim.* *pp*

*f* *dim. molto* *p* *sempre dim.* *pp*

*f* *dim. molto* *p* *sempre dim.* *pp*



tempo 1mo

tempo 1mo  
SOPRANO

*mp dolce*

*mf*

On the third day he rose a-gain in ac-cord - ance with the Scrip - tures; he as - cend - ed in-to heav'n

ALTO

*mp dolce*

*mf*

On the third day he rose a-gain in ac - cord - ance with the Scrip - tures; he as - cend - ed in-to heav'n

tempo 1mo

tempo 1mo

*mp dolce*

*mp dolce*

*mp dolce*

and is seat - ed at theright hand of the Fa - ther. He will come a-gain in

and is seat - ed at the right hand of the Fa - ther. He will come a-gain in

*p grazioso* *mf meno dolce*

*p grazioso* *mf meno dolce*

Detailed description: This block contains the vocal staves for two voices. The top staff is in treble clef and the bottom staff is in alto clef. Both are in the key of D major. The lyrics are: "and is seat - ed at theright hand of the Fa - ther. He will come a-gain in". The first voice part is marked *p grazioso* and the second voice part is marked *mf meno dolce*. The music consists of quarter and eighth notes with some rests.

Detailed description: This block contains two empty piano accompaniment staves, one in treble clef and one in bass clef, both in the key of D major. They are currently blank.

*p grazioso* *mf meno dolce*

*p grazioso* *mf meno dolce*

*p grazioso* *mf meno dolce*

Detailed description: This block contains the piano accompaniment for the vocal parts. It consists of four staves: two for the right hand (treble and alto clefs) and two for the left hand (treble and bass clefs). The music is in D major. The right hand features a melodic line with grace notes and a more active accompaniment. The left hand provides a harmonic foundation with sustained notes and some rhythmic patterns. The dynamics are marked *p grazioso* and *mf meno dolce*.

glo - - ry to judge the liv - ing and the dead, and his king - - dom,

glo - ry to judge the liv-ing and the dead, and his king - dom, his

*pp sost.*

*pp sost.*

*p ma chiaro*

*pp misterioso*

*pp misterioso*

*pp misterioso*

*pp misterioso*

his king - dom will have no king - dom will have no end.

his king - dom will have no end.

king - dom will have no end.

This section contains three vocal staves. The top staff is a vocal line with lyrics. The middle staff is a vocal line with lyrics. The bottom staff is a vocal line with lyrics. The lyrics are: "his king - dom will have no king - dom will have no end." The music is in a key with three sharps (F#, C#, G#) and a common time signature. The first two staves have a melodic line with a long note on "end." The third staff has a similar melodic line.

*molto cresc.*

This system shows the piano accompaniment for the first system. It consists of a grand staff with a treble and bass clef. The music is in a key with three sharps and common time. The right hand has a melodic line with a long note on "end." The left hand has a bass line. The dynamic marking is *molto cresc.*

*p molto cresc.*

*mp molto cresc.*

*mf cresc.*

This system shows the piano accompaniment for the second system. It consists of a grand staff with a treble and bass clef. The music is in a key with three sharps and common time. The right hand has a melodic line with a long note on "end." The left hand has a bass line. The dynamic markings are *p molto cresc.*, *mp molto cresc.*, and *mf cresc.*

*f pesante*  
We be-lieve in the Ho - - - ly Spi - rit, the Lord, the

*f pesante*  
We be-lieve in the Ho - - - ly Spi - rit, the Lord, the

*f pesante*  
We be-lieve in the Ho - - - ly Spi - rit, the Lord, the

*f pesante*  
We be-lieve in the Ho - - - ly Spi - rit, the Lord, the

*f*

*f non legato*

*f non legato*

*f non legato*

*f non legato*

*f non legato*



gi - ver of life, the Lord, *sf* the gi - ver of life, *mf* who pro - ceeds from the Fa - - - ther

gi - ver of life, the Lord, *sf* the gi - ver of life, *mf* who pro - ceeds from the Fa - ther, pro - ceeds from the

gi - ver of life, the Lord, *sf* the gi - ver of life, *mf* who pro - ceeds from the Fa - ther, pro - ceeds from the

gi - ver of life, the Lord, *sf* the gi - ver of life, *mf* who pro - ceeds from the Fa - ther, the Fa - - - ther

*mf*

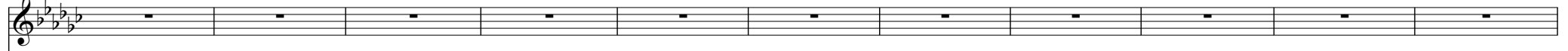
*mf*

*mf*

*mf*

*mf*

*mf*



and the Son, who with the Fa - ther and the Son *cresc.* is wor - - shipped and glo - ri - fied,

Fa - ther and the Son, who with the Fa - ther and the Son *cresc.* is wor - - shipped and glo - ri - fied,

Fa - ther and the Son, who with the Fa - ther and the Son *cresc.* is wor - - shipped and glo - ri - fied,

and the Son, who with the Fa - ther and the Son *cresc.* is wor - - shipped and glo - ri - fied,



*f dim.* who has spo - ken through the pro - phets, through the pro - phets. *mp* We be-lieve in one

*f dim.* who has spo - ken through the pro - phets. *mp* We be-lieve in one

*f dim.* who has spo - - - ken through the pro - phets. *mp* We be-lieve in one

*f dim.* who has spo - ken through the pro - phets. *mp* We be-lieve in one

*f dim.* *mp*

*f dim.* *f dim.* *f dim.* *f dim.* *mp* *mp* *mp* *mp*



mp

ho - ly ca - tho-lic and a - po - sto - lic Church. *tranquillo* We ack - now - - ledge one Bap - tism for the for-give -

ho - ly ca - tho-lic and a - po - sto - lic Church. *tranquillo* We ack - now - - ledge one Bap - tism for the for-give -

ho - ly ca - tho-lic and a - po - sto - lic Church. *tranquillo* We ack - now - - ledge one Bap - tism for the for-give -

ho - ly ca - tho-lic and a - po - sto - lic Church. *tranquillo* We ack - now - - ledge one Bap - tism for the for-give -

*tranquillo*

*mp*

*mp*

ness of sins We look for the re - sur - rec - tion of the dead and the

ness of sins We look for the re - sur - rec - tion of the dead and the

ness of sins We look for the re - sur - rec - tion of the dead and the

ness of sins We look for the re - sur - rec - tion of the dead and the

*f risoluto* *ff*

*f* *ff*

*cresc.* *f* *cresc.*

*cresc.* *f* *cresc.*

*f* *cresc.*

*f* *cresc.*

*f* *cresc.*

*f* *cresc.*

**affrettando al fine**

*f*

**affrettando al fine**

*ff sempre*

life of the world to come. A - men.

*ff sempre*

life of the world to come. A - men.

*ff sempre*

life of the world to come. A - men.

*ff sempre*

life of the world to come. A - men.

**affrettando al fine**

*ff sempre*

**affrettando al fine**

*ff*

*ff*

*ff*

*ff*

*ff*

Musical staff with notes and dynamics. The staff contains several measures of music, including a series of chords and a final measure with a double bar line. The dynamic marking *ff* is present.

Vocal staves with lyrics. The lyrics are "A - men." repeated across four staves. The dynamic marking *fff* *tutta forza* is present at the beginning of each staff.

Piano accompaniment staves. The staves show complex chordal textures with many overlapping notes. The dynamic marking *fff* is present.

Piano accompaniment staves with the marking *con fuoco*. The staves show a rhythmic pattern of eighth notes and sixteenth notes. The dynamic marking *con fuoco* is present on each staff.

# SANCTUS

**Allegretto maestoso**

Trumpets I II in C

Soprano

Alto

Tenor

Bass

Organ

Violin I

Violin II

Viola

Violoncello

Contrabasso

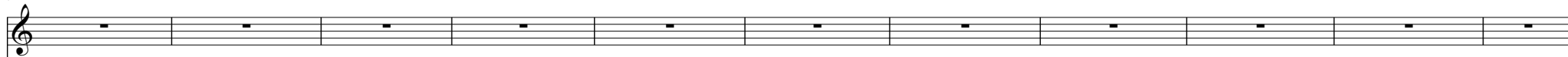
*mf* *cresc.* *f*

*mf* *cresc.* *f*

*mf* *cresc.* *f*

*mf* *cresc.* *f*

*mf* *cresc.* *f*



*f* Ho - ly, ho - ly, ho - ly Lord, *risoluto* God of pow'r and might, *cresc.* God of pow'r and might, *ff* God of pow'r and might,

*f* Ho - ly, ho - ly, ho - ly, ho - ly Lord, *risoluto* God of pow'r and might, *cresc.* God of pow'r and might, *ff* of pow'r and might,

*f* Ho - ly, ho - ly, ho - ly, ho - ly, ho - ly Lord, *risoluto* God of pow'r and might, *cresc.* God of pow'r and might, *ff* God of pow'r and might,

*f* Ho - ly, ho - ly, ho - ly, ho - ly Lord, *risoluto* God of pow'r and might, *cresc.* God of pow'r and might, *ff* God of pow'r and might,

(ped.) *f* *cresc.* *ff*

*f* *f* *f* *f* *f*





glo - ry. *mp* Ho - san - na in the high - est, *mf* ho - san - na in the high - est, *mf* ho - san - -

glo - ry. *mp* Ho - san - na in the high - est, *mf* ho - san - na in the high - est, *mf* ho - san - -

glo - ry. *mp* Ho - san - na in the high - est, *mf* ho - san - na in the high - est, *mf* ho - san - - na,

glo - ry. *mp* Ho - san - na in the high - est, *mf* ho - san - na in the high - est, *mf* ho - san - - na,

*mp* *mf* man.

*mf poco a poco cresc.*

*mf poco a poco cresc.*

*mf poco a poco cresc.*

*mf poco a poco cresc.*

*mf poco a poco cresc.*



na, ho - san - na in the high - - - - est.

na, ho - san - na in the high - - - - est.

ho - san - na in the high - - - - est.

ho - san - na in the high - - - - est.

*f cresc.* *ff sost.* *ff* *allarg.*

(ped.)

*f* *ff* *allarg.*

*mf cresc.* *f* *più f* *ff* *allarg.*

*f* *più f* *ff*

*f* *più f* *ff*

*f* *più f* *ff*

## BENEDICTUS

**Andantino**

Trumpets I II in C

**Andantino**

Soprano

Alto

Tenor

Bass

**Andantino**

Organ

**Andantino**

Violin I

Violin II

Viola

Violoncello

Contrabass

QUARTET OR CHORUS

*p* *sost.*

Blessed is he who comes in the Name of the Lord,

*p* *sost.* is he who comes in the Name of the

*p* *sost.* he, is he who comes in the

Blessed is he who comes in the

*p*

*pp* *sempre*

*p*

*pp* *sempre*

*p*

*pp* *sempre*

8

blessed is he who comes in the Name of the Lord, \_\_\_\_\_ blessed is he, blessed is he, blessed is he who comes \_\_\_\_\_  
*un poco cresc.* *mp* *dim.* *p*  
 Lord, of the Lord, who comes in the Name of the Lord, is he who comes in the Name, in the  
*un poco cresc.* *mp* *dim.* *p*  
 Name of the Lord, \_\_\_\_\_ who comes in the Name, the Name \_\_\_\_\_ of the Lord, is he who comes in the Name, who comes in the  
*un poco cresc.* *mp* *dim.* *p*  
 Name of the Lord, who comes in the Name of the Lord, of the Lord, who comes in the Name, in the

*pp sempre*

*p*

CHORUS

*p* *mp* *p* *mp* *p* *mp* *p* *mp*

in the Name of the Lord. Ho - san - na in the high - est, ho - san - na in the  
 Name of the Lord. Ho - san - na in the high - est, ho - san - na in the  
 Name of the Lord. Ho - san - na in the high - est, ho - san - na in the  
 Name of the Lord. Ho - san - na in the high - est, ho - san - na in the

*p* *mp*

man.

(SOLO ad lib.)

*p* *mp* *p* *sfz* *p* *mp* *sfz* *p* *mp* *sfz* *p*

*p*

*mf* *pp*

high - est, ho - san - na in the high - - est.

high - est, ho - san - na in the high - est.

high - est, ho - san - na in the high - - est.

high - est, ho - san - na in the high - - est.

*mf* *pp*

(ped.)

*mp* *sfz > p* *mf* *pp* *pp* *pp*

(TUTTI)

*pp* *pp* *pp*

pizz. *pp* pizz. *pp*

## AGNUS DEI

**Adagio ma non tanto**

Soprano *mp cantabile* *cresc. poco a poco* *mf*  
 Lamb of God, you take a-way the sin of the world, have mer - cy on

Alto *p* *cresc. poco a poco* *mf*  
 Lamb of God, you take a-way the sin of the world, have

Tenor *p* *cresc. poco a poco* *mf*  
 Lamb of God, you take a-way the sin of the world, have

Bass *p* *cresc. poco a poco* *mf*  
 Lamb of God, you take a-way the sin of the world, have

Organ *f* *sf* *mf* *sf* *mp* *mf*  
 man. (ped.)

Violin I *p* *p cresc.* *mf*

Violin II *p* *cresc. poco a poco* *mf*

Viola *p* *cresc. poco a poco* *mf*

Violoncello *p* *cresc. poco a poco* *mf*

Contrabass *p* *cresc. poco a poco* *mf*

*mf*

10

us, have mer - cy on us, have mer - cy on us, have mer - cy on us.

mer - cy, have mer - cy on us, have mer - cy on us.

mer - cy on us, have mer - cy on us, have mer - cy on us.

mer - cy, have mer - cy on us, have mer - cy on us.

*f sf mf sf mp*

man.

*p p p p*

*mf cantabile* *cresc. poco a poco* *f* *p*

Lamb of God, you take a-way the sin of the world, have mer - cy on us, have mer - cy on us, have mer - cy on

*mp* *cresc. poco a poco* *f* *p*

Lamb of God, you take a-way the sin of the world, have mer - cy, have mer - cy on us, have mer - cy on

*mp* *cresc. poco a poco* *f* *p*

Lamb of God, you take a-way the sin of the world, have mer - cy on us, have mer - cy on us, have mer - cy on us, have mer - cy on

*mp* *cresc. poco a poco* *f* *p*

Lamb of God, you take a-way the sin of the world, have mer - cy, have mer - cy on us, have mer - cy on

*f* (ped.)

*mp cresc.* *f* *p*

*mp* *cresc. poco a poco* *f* *p*

*mp* *cresc. poco a poco* *f* *p*

*mp* *cresc. poco a poco* *f* *p*

*f*



us. *p cresc. poco a poco* Lamb of God, you take a-way the sin of the

us. *mp prominente* Lamb of God, you take a-way the sin of the world,

us. *p cresc. poco a poco* Lamb of God, you take a - way the sin of the

us. *p cresc. poco a poco* Lamb of God, you take a-way the sin of the

*f* *sf* *mf* *sf* *mp*

man.

*p* *p cresc. poco a poco*

*cresc. poco a poco*

*p* *cresc. poco a poco*

*p* *cresc. poco a poco*

*p* *cresc. poco a poco*

*p cresc. poco a poco*



45

G.P. *ppp* sotto voce

rit. . . . .

grant us peace, grant us peace.  
 grant us peace, grant us peace.  
 grant us peace, grant us peace.  
 grant us peace, grant us peace.

G.P. *ppp* sotto voce

G.P. *ppp* sotto voce

G.P. *ppp* sotto voce

G.P. *mp sf p sf pp*  
 man. (ped.) rit. . . . .

G.P.

*pp pp pp pp* rit. . . . .