

for Ger Lawlor, friend and colleague

SOLEMN MASS

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.

Excerpts from the English translation of *The Roman Missal* © 2010,
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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

Four vocal staves (Soprano, Alto, Tenor, Bass) in G major. The lyrics are: "Lord, have mer - cy, Lord, have mer - cy,". The music is marked with a piano (*p*) dynamic and includes crescendo and decrescendo hairpins. The Soprano staff has a fermata over the final note.

Piano accompaniment for the first system, consisting of a grand staff (treble and bass clefs). The music is marked with a piano (*p*) dynamic and includes a pedaling instruction: "(ped.)".

Piano accompaniment for the second system, consisting of a grand staff. The music is marked with a pianissimo (*pp*) dynamic. It includes a pizzicato (*pizz.*) instruction for the bass line and a piano (*p*) dynamic marking at the end of the system.

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* *cresc. poco a poco* *cresc. poco a poco* *cresc. poco a poco*

mf f

CHORUS *f ma non troppo* *mf*

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

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

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

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

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

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

f ma non troppo *mf*

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.

p

p *pp* *p* *pizz.* *p* *pizz.* *p*

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*.

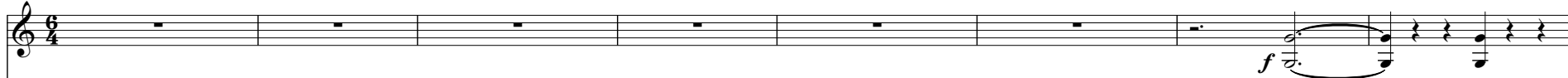
Measure 65: The first staff has a whole note G4. The second staff has a half note G4. The third staff has a half note G4. The fourth staff has a half note G4. The fifth staff has a half note G4. Dynamic marking: *pp*.

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*.

GLORIA

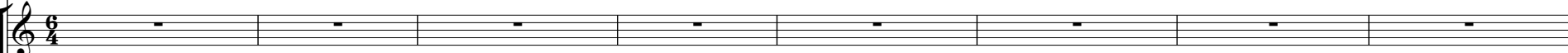
Allegretto marziale

Trumpets I II in C



Allegretto marziale

Soprano



Alto



Tenor



Bass



Allegretto marziale

Organ



Allegretto marziale

Violin I



Violin II



Viola



Violoncello



Contrabass



molto f e giubilante

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

molto f e giubilante

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

molto f e giubilante

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

molto f e giubilante

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

molto f

man.

molto f

mf

molto f

mf

molto f

mf

molto f

mf

QUARTET OR CHORUS
p dolce
 and on earth peace to peo - ple of good will, and on earth peace to peo - ple of good will, to
p dolce
 and on earth peace to peo - ple of good will, and on earth peace to peo - ple of good will, to
p dolce
 and on earth peace to peo - ple of good will, and on earth peace to peo - ple of good will, to
p dolce
 and on earth peace to peo - ple of good will, and on earth peace to peo - ple of good will, to

p
 (ped.)

mf
p leggiero
p leggiero
p leggiero
p leggiero



CHORUS

poco a poco cresc.

peo - ple of good will.

We praise

you, we bless

you, we a - dore

you, we glo - ri -

poco a poco cresc.

peo - ple of good will.

We praise

you, we bless

you, we a - dore

you, we glo - ri -

poco a poco cresc.

peo - ple of good will.

We praise

you, we bless

you, we a - dore

you, we glo - ri -

poco a poco cresc.

peo - ple of good will.

We praise

you, we bless

you, we a - dore

you, we glo - ri -



poco a poco cresc.



mp poco a poco cresc.

mp poco a poco cresc.

mp poco a poco cresc.

mp poco a poco cresc.

49

Piano introduction for measures 49-54. The music is in G major and 4/4 time. It begins with a *f* dynamic and features a series of chords with vibrato markings. The piece concludes with a *ff* dynamic and a fermata over the final chord.

Vocal line 1 for measures 49-54. The lyrics are: "Lord God, heav'n-ly King, O God, al-migh-ty Fa-ther." The music starts with a *ff* dynamic and includes a fermata over the final note.

Vocal line 2 for measures 49-54. The lyrics are: "Lord God, heav'n-ly King, O God, al-migh-ty Fa-ther." The music starts with a *ff* dynamic and includes a fermata over the final note.

Vocal line 3 for measures 49-54. The lyrics are: "Lord God, heav'n-ly King, O God, al-migh-ty Fa-ther." The music starts with a *ff* dynamic and includes a fermata over the final note.

Vocal line 4 for measures 49-54. The lyrics are: "Lord God, heav'n-ly King, O God, al-migh-ty Fa-ther." The music starts with a *ff* dynamic and includes a fermata over the final note.

Piano accompaniment for measures 49-54. The music is in G major and 4/4 time. It features a *ff* dynamic in the first half and a *mp* dynamic in the second half. A pedaling instruction "(ped.)" is present below the bass staff.

Piano introduction for measures 55-60. The music is in G major and 4/4 time. It begins with a *ff* dynamic and features a series of chords with vibrato markings. The piece concludes with a *ff* dynamic and a fermata over the final chord.

Piano introduction for measures 61-66. The music is in G major and 4/4 time. It begins with a *ff* dynamic and features a series of chords with vibrato markings. The piece concludes with a *ff* dynamic and a fermata over the final chord.

Piano introduction for measures 67-72. The music is in G major and 4/4 time. It begins with a *ff* dynamic and features a series of chords with vibrato markings. The piece concludes with a *ff* dynamic and a fermata over the final chord.

Piano introduction for measures 73-78. The music is in G major and 4/4 time. It begins with a *ff* dynamic and features a series of chords with vibrato markings. The piece concludes with a *ff* dynamic and a fermata over the final chord.

Piano introduction for measures 79-84. The music is in G major and 4/4 time. It begins with a *ff* dynamic and features a series of chords with vibrato markings. The piece concludes with a *ff* dynamic and a fermata over the final chord.

pizz.

mp

pizz.

mp

mezzo movimento

mezzo movimento
QUARTET OR CHORUS

mp molto espress. Lord Je - susChrist, *cresc.* On - ly Begot - ten Son, *f* Lord God, Lamb of God, Son of the Fa - ther,

mezzo movimento

mezzo movimento

mp *p* *cresc.* *f dim.*

mp *p* *cresc.* *f dim.*

mp *cresc.* *f dim.*

mp *cresc.* *f dim.*

arco

you take a-way the sins of the world, have mer - cy on us, have mer - cy on us, have mer - cy on us; you

you take a-way the sins of the world, have mer - cy, have mer - cy on us;

you take a-way the sins of the world, have mer - cy on us, have mer - cy on us;

you take a-way the sins of the world, have mer - cy, have mer - cy on us;

p cresc. *f implorante* *p cresc.*

p cresc. *f implorante*

p cresc. *f implorante*

p cresc. *f implorante*

p *cresc.* *f implorante* *p*

p *cresc.* *f* *dim.* *p*

p *cresc.* *f* *dim.* *p*

p *f* *dim.* *p*

pizz. *p* *p*

p *p*

take a-way the sins of the world, re - ceive our prayer, re - ceive our prayer;

p cresc. you take a-way the sins of the world, re - ceive, re - ceive our prayer;

p cresc. you take a-way the sins of the world, re - ceive our prayer, our prayer; *p un poco cresc.* you are seat - ed at the

p cresc. you take a-way the sins of the world, re - ceive, re - ceive our prayer;

cresc. *f* *p* *un poco cresc.*

cresc. *f* *p* *un poco cresc.*

cresc. *f* *p* arco

p *un poco cresc.*

p

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

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

right hand of the Fa - ther, have mer - cy on us, have mer - cy on us.

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

right hand of the Fa - ther, have mer - cy on us, have mer - cy on us.

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

(ped.)

pizz. arco

arco

doppio movimento (tempo 1mo)

doppio movimento (tempo 1mo)

doppio movimento (tempo 1mo)

doppio movimento (tempo 1mo)

Piano introduction for measures 104-110. The music is in G major and 4/4 time. It features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand, with dynamic markings of *mf* and *f*.

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

Four vocal staves with lyrics and musical notation. The lyrics are: "For you a-lone are the Holy One, you a-lone are the Lord, you". The music is marked *molto f*. There are first and second endings indicated by brackets and the number '2'.

molto f

(man.)

Piano accompaniment for the chorus. The right hand has a melodic line with slurs and accents, while the left hand provides harmonic support with chords and moving lines. The music is marked *molto f*. There are first and second endings indicated by brackets and the number '2'.

molto f

molto f

molto f

molto f

molto f

Piano accompaniment for the final section of the page. It consists of five staves (treble and bass clef). The music is marked *molto f* and features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand.

First system of musical notation. It includes a vocal line with lyrics and piano accompaniment. The piano part features a series of chords with a 'v' marking above them, and a dynamic marking of *f* at the end of the system.

Second system of musical notation, featuring four vocal staves and piano accompaniment. The lyrics are: "a - lone are the Most High, Je - - sus Christ,". The piano accompaniment includes dynamic markings of *sempre f* and a second ending bracket.

Piano accompaniment for the second system. It features a series of chords with a dynamic marking of *enfatico* and a pedaling instruction *(ped.)*.

Third system of musical notation, consisting of piano accompaniment for the right and left hands. It features a series of chords with a dynamic marking of *f sempre*.

122

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 vocal lines with lyrics. The bottom three staves are piano accompaniment. The vocal lines feature a melodic line with lyrics and a supporting line. The piano accompaniment includes a bass line and a right-hand line with chords and arpeggios.

This system shows the piano accompaniment for the second system, consisting of two staves. The right-hand staff features a melodic line with a trill-like figure and a sustained note. The left-hand staff provides a harmonic accompaniment with chords and moving lines.

This system shows the piano accompaniment for the third system, consisting of four staves. The top two staves are the right-hand part, and the bottom two are the left-hand part. The music is primarily chordal and arpeggiated, providing a harmonic foundation for the vocal lines.

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 -

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

mf gioioso

mf gioioso

The musical score consists of five systems. The first system shows a vocal line with lyrics and a piano accompaniment. The second system continues the vocal line with lyrics and piano accompaniment. The third system shows the vocal line with lyrics and piano accompaniment. The fourth system shows the vocal line with lyrics and piano accompaniment. The fifth system shows the vocal line with lyrics and piano accompaniment. The piano accompaniment features a steady eighth-note rhythm in the right hand and a more melodic line in the left hand.

God the Fa - ther.
 men. A - men. A - men.
 - - - - men.
 men. A - - - - men.

mf

mf
mf
mf
mf

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

189 **più mosso ed affrettando**

Musical staff with notes and a forte (*f*) dynamic marking.

più mosso ed affrettando

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

più mosso ed affrettando

più f

più mosso ed affrettando

più f
più f
più f
più f

ff marc. [3] [3] [3] [3] [3] [3] [3] [3] [3] [3] [3] [3] *allargando*

A - men. A - men. A - - - men. *ff*
 A - men. A - men. A - - - men. *ff*
 A - men. A - men. A - - - men. *ff*
 A - men. A - men. A - - - men. *ff*

ff *allargando*

ff *allargando* *ff* *ff* *ff* *ff*

CREDO

Allegro con brio

Trumpets I II
in C

Soprano

Alto

Tenor

Bass

Organ

Violin I

Violin II

Viola

Violoncello

Contrabass

f pesante

f pesante

f pesante

f pesante

f

f non legato

f non legato

f non legato

f non legato

f non legato

I be-lieve in one God, the Fa - ther al - migh -

I be-lieve in one God, the Fa - ther al - migh -

I be-lieve in one God, the Fa - ther al - migh -

I be-lieve in one God, the Fa - ther al - migh -

man.

ty, ma - ker of heav'n and earth, ma - ker of heav'n and earth, of all things
-ty, ma - ker of heav'n and earth, ma - ker of heav'n and earth, of all things
ty, ma - ker of heav'n and earth, ma - ker of heav'n and earth, of all things
-ty, ma - ker of heav'n and earth, ma - ker of heav'n and earth, of all things

sf *mf* *mf* *mf* *mf* *mf* *mf* *mf*

mf *mf* *mf* *mf* *mf*



vi - si-ble and in - vi - - - si - ble. I be-lieve in one Lord Je -

vi - si-ble and in - vi - - - si - ble. I be-lieve in one Lord Je -

vi - si-ble and in - vi - - - si - ble. I be-lieve in one Lord Je -

vi - si-ble and in - vi - - - si - ble. I be-lieve in one Lord Je -

A musical staff containing rests for the first 10 measures. At the 11th measure, the key signature changes to B-flat major (two flats).

- sus Christ, the On - ly Be - got - ten Son of God,

sus Christ, the On - ly Be - got - ten Son of God,

sus Christ, the On - ly Be - got - ten Son of God,

sus Christ, the On - ly Be - got - ten Son of God,

Piano accompaniment for the first system, featuring chords in the right hand and a bass line in the left hand.

Piano accompaniment for the second system, showing a more active melodic and harmonic texture with eighth and sixteenth notes.

mp

f cantabile

born of the Fa - ther be-fore all a - ges. *mp* God from God, Light

f cantabile

born of the Fa - ther be-fore all a - ges. *mp* God from God, Light

f cantabile

born of the Fa - ther be-fore all a - ges. *mp* God from God, Light

f cantabile

born of the Fa - ther be-fore all a - ges. *mp* God from God, Light

mp

mp

Piano introduction in G minor, measures 1-4. The music consists of a series of chords: G3-Bb3-D4, G3-Bb3-D4, G3-Bb3-D4, G3-Bb3-D4, G3-Bb3-D4, G3-Bb3-D4, G3-Bb3-D4, G3-Bb3-D4.

— from Light, true God from true God, be - got - - ten, not made, con - sub - stan - tial

from Light, true God from true God, be - got - - ten, not made, con - sub - stan - tial

— from Light, true God from true God, be - got - - ten, not made, con - sub - stan - tial

from Light, true God from true God, be - got - - ten, not made, con - sub - stan - tial

Piano accompaniment for the vocal lines, measures 1-4. The right hand plays chords: G3-Bb3-D4, G3-Bb3-D4, G3-Bb3-D4, G3-Bb3-D4, G3-Bb3-D4, G3-Bb3-D4, G3-Bb3-D4, G3-Bb3-D4. The left hand plays chords: G3-Bb3-D4, G3-Bb3-D4, G3-Bb3-D4, G3-Bb3-D4, G3-Bb3-D4, G3-Bb3-D4, G3-Bb3-D4, G3-Bb3-D4.

Piano accompaniment for the instrumental section, measures 1-4. The right hand plays chords: G3-Bb3-D4, G3-Bb3-D4, G3-Bb3-D4, G3-Bb3-D4, G3-Bb3-D4, G3-Bb3-D4, G3-Bb3-D4, G3-Bb3-D4. The left hand plays chords: G3-Bb3-D4, G3-Bb3-D4, G3-Bb3-D4, G3-Bb3-D4, G3-Bb3-D4, G3-Bb3-D4, G3-Bb3-D4, G3-Bb3-D4. The dynamic marking *mp* is present.

Empty piano staves for the instrumental section, measures 1-4.

68

p *pp*

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*

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

dim. *p*

mf *espress.* *dim.* *p*

mf *espress.* *dim.* *p*

mf *espress.* *dim.* *p*

mf *espress.* *dim.* *p*

mf *espress.* *dim.* *p*

mf *espress.* *dim.* *p*

adagio (♩ = ♩)

adagio (♩ = ♩)

SOLO, OR FULL
TENORS AND BASSES

mp distinto

mp distinto

cresc.

cresc.

For us men and for our sal - va - tion he came down from heav'n, and by the Ho - - ly Spi - rit was in -
For us men and for our sal - va - tion he came down from heav'n, and by the Ho - ly Spi - rit was in -

adagio (♩ = ♩)

adagio (♩ = ♩)

pizz.

mp pesante

pizz.

mp pesante

pizz.

mp pesante

pizz.

arco

pizz.

cresc.

and be-came man. For our sake, for our
 and be-came man. For our sake, for our
 and be-came man. For our sake, for our
 and be-came man. For our sake, for our

car - nate of the Vir - gin Ma - ry and be-came man. For our sake, for our
 car - nate of the Vir - gin Ma - ry and be-came man. For our sake, for our

CHORUS

arco pizz.

dim. p tranquillo

sake

mp poco a poco cresc.

sake

he was cru - ci - fied,

p poco a poco cresc.

mp

sake

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

pp poco a poco cresc.

p

mp

sake

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

pp poco a poco cresc.

p

mp

(ped.)

arco

mp

arco

pp poco a poco cresc.

p

mp

pp poco a poco cresc.

p

mp

pp poco a poco cresc.

p

mp

mf poco a poco cresc. *f sempre cresc.* *ff*
 he was cru - ci - fied, cru - ci - fied, _____ was cru - ci - fied un - der Pon - tius Pi - late, he
mf *f sempre cresc.* *ff*
 cru - - - - - ci - fied, he was cru - ci - fied un - der Pon - tius Pi - late, he
mf *f sempre cresc.* *ff*
 fied, cru - ci - fied, he was cru - ci - fied, was cru - ci - fied un - der Pon - tius Pi - late, he
mf *f sempre cresc.* *ff*
 fied, _____ was cru - - - - - ci - fied, cru - ci - fied un - der Po - tius Pi - late, he

mf *f* *ff* *ff*
mf *f* *ff* *ff*
mf *f* *ff* *ff*
mf *f* *ff* *ff*
mf *f* *ff* *ff*

rall. G.P.

mf

rall. G.P.

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

suf - fered death and was bu - ried, and was bu - ried,

G.P.

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

suf - fered death and was bu - ried, and was bu - ried,

G.P.

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

suf - fered death and was bu - ried, was bu - ried,

G.P.

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

suf - fered death and was bu - ried, was bu - ried,

rall. G.P.

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

G.P.

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

(ped.)

rall. G.P.

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

G.P.

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

G.P.

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

G.P.

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

G.P.

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

125

tempo 1mo

tempo 1mo

mp dolce

mf

and rose a - gain on the third day___ in ac - cord - ance___ with the Scrip - tures.

He as - cend - ed in-toheav'n

mp dolce

mf

and rose a - gain on the third day___ in ac - cord - ance with the Scrip - tures.

He as - cend - ed in-toheav'n

tempo 1mo

tempo 1mo

mp dolce

mp dolce

mp dolce

p grazioso
and is seat - ed at theright hand of the Fa - ther.

mf meno dolce
He will come a-gain in

p grazioso
and is seat - ed at the right hand of the Fa - ther.

mf meno dolce
He will come a-gain in

p grazioso

mf meno dolce

p grazioso

mf meno dolce

p grazioso

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

This section contains the vocal parts of the score. It features four staves: a soprano staff, an alto staff, a tenor staff, and a bass staff. The lyrics are written below the vocal lines. The music is in a key with three sharps (F#, C#, G#) and a common time signature. The vocal lines consist of long, sustained notes, with a fermata over the final note of each line.

molto cresc.

This system shows the piano accompaniment for the first system. It includes a grand staff with a treble and bass clef. The right hand plays a melodic line with a fermata, while the left hand provides harmonic support. The dynamic marking *molto cresc.* is placed below the right-hand staff.

p molto cresc.
mp molto cresc.
mf cresc.

This system shows the piano accompaniment for the second system. It includes a grand staff with a treble and bass clef. The right hand plays a melodic line with a fermata, while the left hand provides harmonic support. The dynamic markings *p molto cresc.*, *mp molto cresc.*, and *mf cresc.* are placed below the right-hand staff.

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

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

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

f pesante
I 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

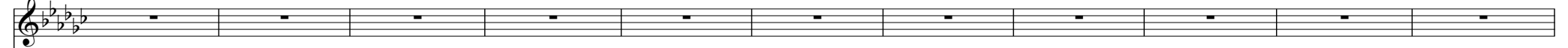


gi - ver of life, the Lord, *sf* the gi - ver of life, *mf* who pro - ceeds from the Fa - - - ther

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



and the Son, who with the Fa - ther and the Son is a - dored and glo - ri - fied,

Fa - ther and the Son, who with the Fa - ther and the Son is a - dored and glo - ri - fied,

Fa - ther and the Son, who with the Fa - ther and the Son is a - dored and glo - ri - fied,

and the Son, who with the Fa - ther and the Son is a - dored and glo - ri - fied,

cresc.

cresc.

cresc.

cresc.



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

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

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

f dim. who has spo - ken through the pro - phets. *mp* I 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. I con - fess *tranquillo* one Bap - tism for the for-give -

ho - ly, ca - tho-lic and a - po - sto - lic Church. I con - fess *tranquillo* one Bap - tism for the for-give -

ho - ly, ca - tho-lic and a - po - sto - lic Church. I con - fess *tranquillo* one Bap - tism for the for-give -

ho - ly, ca - tho-lic and a - po - sto - lic Church. I con - fess *tranquillo* one Bap - tism for the for-give -

tranquillo

mp

mp

ness of sins and I look for - ward to the re - sur - rec - tion of the dead and the
ness of sins and I look for - ward to the re - sur - rec - tion of the dead and the
ness of sins and I look for - ward to the re - sur - rec - tion of the dead and the
ness of sins and I look for - ward to the re - sur - rec - tion of the dead and the

f risoluto *ff*

f *ff*

cresc. *f* *cresc.* *cresc.* *cresc.* *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

Musical staff with notes and dynamics. The staff contains several measures of music, including a final measure with a double bar line and a fermata. The dynamic marking *ff* is placed below the staff.

Musical staff with notes and dynamics. The staff contains several measures of music, including a final measure with a double bar line and a fermata. The dynamic marking *fff* *tutta forza* is placed above the staff.

A - - - men.

Musical staff with notes and dynamics. The staff contains several measures of music, including a final measure with a double bar line and a fermata. The dynamic marking *fff* *tutta forza* is placed above the staff.

A - - - men.

Musical staff with notes and dynamics. The staff contains several measures of music, including a final measure with a double bar line and a fermata. The dynamic marking *fff* *tutta forza* is placed above the staff.

A - - - men.

Musical staff with notes and dynamics. The staff contains several measures of music, including a final measure with a double bar line and a fermata. The dynamic marking *fff* *tutta forza* is placed above the staff.

A - - - men.

Piano accompaniment with chords and dynamics. The staff contains several measures of music, including a final measure with a double bar line and a fermata. The dynamic marking *fff* is placed above the staff.

Piano accompaniment with notes and dynamics. The staff contains several measures of music, including a final measure with a double bar line and a fermata. The dynamic marking *con fuoco* is placed above the staff.

SANCTUS

Allegretto maestoso

Trumpets I II in C

Soprano

Alto

Tenor

Bass

Organ

Violin I

Violin II

Viola

Violoncello

Contrabass

mf *cresc.* *f*

mf *cresc.* *f*

mf *cresc.* *f*

mf *cresc.* *f*

mf *cresc.* *f*

f

Ho - ly, ho - ly, ho - ly, Lord God of hosts, Lord God of hosts, Lord God of hosts.

Ho - ly, ho - ly, ho - ly, ho - - ly, Lord God of hosts, Lord God of hosts, Lord God of hosts.

Ho - ly, ho - ly, ho - ly, ho - ly, ho - - ly, Lord God of hosts, Lord God of hosts, Lord God of hosts.

Ho - ly, ho - ly, ho - ly, ho - - ly, Lord God of hosts, Lord God of hosts, Lord God of hosts.

risoluto *cresc.* *ff*

(ped.)

cresc. *ff*

f

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

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

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

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

Dynamics: *mp*, *mf*, *mf*

man.

Dynamics: *mp*, *mf*

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.*

f *ff* *allarg.*

(ped.)

mf cresc. *f* *più f* *ff*

f *più f* *ff*

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. Blessed is he who comes in the Name of the

p sost. Blessed is 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

pp

CHORUS

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

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

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

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

p *mp*

man.

(SOLO ad lib.)

mp *p* *sfz* *> p*

mp *sfz* *> p*

mp *sfz* *> p*

mp

pp

mf

pp

mf

pp

mf

pp

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

pp

pizz.

pp

pizz.

pp

(TUTTI)

AGNUS DEI

Adagio ma non tanto

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

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

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

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

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

Adagio ma non tanto

Violin I *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*

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

mp *cresc. poco a poco*

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

mp *cresc. poco a poco*

Lamb of God, you take a-way the sins 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*

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

(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 sins of the

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

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

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

grant us peace, grant us peace.

pp

G.P. ppp sotto voce

grant us peace, grant us peace.

G.P. ppp sotto voce

grant us peace, grant us peace.

G.P. ppp sotto voce

grant us peace, grant us peace.

G.P.

mp sf p sf pp

man. (ped.)

rit.

pp

pp

pp

pp

rit.