

# Missa "De Angelis"

## Kyrie



Musical score for organ and choir. The top staff shows the soprano line with the lyrics "Chrís-te e - lé - i - son." The bottom staff shows the bass line. The music consists of two measures. Measure 11 starts with a forte dynamic. Measure 12 begins with a half note followed by a quarter note. The organ part features sustained notes and chords.

## MISSA VIII (DE ANGELIS)

### KYRIE VIII

Graduale Romanum, Solemnies, 1974, p. 738 (XV-XVI sec.)

The musical notation consists of four staves of music. The first staff begins with a large capital 'K' and the text 'Y- ri- e,' followed by a double bar line. The second staff begins with 'Christe,' followed by 'e- lē- i- son. bīs' and another double bar line. The third staff begins with 'Ky- ri- e,' followed by 'e- lē- i- son.' The fourth staff begins with 'Ky- ri- e' followed by a double bar line, then 'e- lē- i- son.'

# Missa "De Angelis"

## Gloria

A musical score for the Gloria section of the Mass. The music is in common time, key signature of two sharps (F major). It consists of two staves: treble and bass. The lyrics are: "Gló - ri a in ex - cé - sis Dé - o." The vocal part starts with eighth-note patterns, followed by a sustained note and a forte dynamic.

A continuation of the musical score. The lyrics are: "Et in té - rra pax ho - mí - ni - bus bó - nae vo - lun - tár - tis. Lau - dá mus te." The music features eighth-note patterns and sustained notes, with a change in dynamics and a forte at the end of the phrase.

A continuation of the musical score. The lyrics are: "Be - ne - dí - ci - mus te. A - do - rá - mus te. Glo - ri - fi - cá - mus te." The music includes eighth-note patterns and sustained notes, with a forte at the end of each phrase.

A continuation of the musical score. The lyrics are: "Grá - ti - as á - gi - mus - ti - bi pró - pter má - gnám gló - ri - am tú - am." The music features eighth-note patterns and sustained notes, with a forte at the end of each phrase.

Dó - mi - ne Dé - us, Rex cae - lés - tis, Dé - us Pá - ter om - ní - po - tens.

Dó - mi - ne Fí - li u - ni - gé - ni - te Jé - su Chrí - ste.

Dó - mi - ne Dé - us, A - gnus Dé - i, Fí - li - us Pá - tris.

Qui tól - lis pec - cá - ta mún - di, mi - se - ré - re nó - bis.

Qui tól - lis pec - cá - ta mun - di, sú - sci - pe de - pre - ca - ti - ó - nem nós - tram.

Qui sé - des ad déx - te - ram Pá - tris, mi - se - ré - re nó - bis.

Quó - ni - am tu só - lus sán - ctus. Tu só - lus Dó - mi - nus.

Tu só - lus Al - tís - si - mus Jé - su Chrí - ste.

Cum San - cto Spí - ri - tu, in gló - ri - a Dé - i Pá - tris.

Á - men.

## GLORIA VIII

Graduale Romanum, 1974, p. 738 (XVI sec.)

5.

Gloria in excelsis Deo. Et in terra pax hominibus bona voluntatis. Laudamus te. Benedicimus te. Adoramus te, glorificamus te. Gratias agimus tibi propter magnam gloriam tuam. Domine Deus, Rex caelum, Deus Pater omnipotens. Domine Fili unigenite Jesus Christus. Domine Deus, Agnus Dei, Filius Patris. Qui tollis peccata mundi, miserere nobis. Qui tollis peccata mundi, suscipe deprecationem nostram. Qui sedes ad dexteram Patris, miserere nobis. Quoniam tu solus sanctus. Tu solus Dominus. Tu solus Altissimus, Jesus Christus. Cum Sancto Spiritu, in gloria dei Patris. Amen.

# Missa "De Angelis"

## Credo III

The musical score consists of four systems of music, each with two staves (treble and bass) in G major (two sharps). The vocal parts are in unison.

**System 1:** The lyrics are "Cré - do in ú - num Dé - um. Pá - trem om - ni - po - tén - tem,". The music features eighth-note patterns and some rests.

**System 2:** The lyrics are "fa - ctó - rem caé - li et té - rae, vi - si - bí - li - um ó - mnium, et in - vi - si - bí - li - um.". The music includes sixteenth-note patterns and sustained notes.

**System 3:** The lyrics are "Et in ú - num Dó - mi - num Jé - sum Chrís - tum, Fí - li - um Dé - i u - ni - gé - ni - tum.". The music features eighth-note patterns and sustained notes.

**System 4:** The lyrics are "Et ex Pá - tre ná - tum án - te óm - ni - a saé - cu - la.". The music includes eighth-note patterns and sustained notes.

A musical score for a two-part setting in G major. The top part uses a treble clef and the bottom part uses a bass clef. The music consists of eighth-note patterns. The lyrics are in Spanish: "Dé - um de Dé - o, lú - men de lú - mi - ne, Dé - um vé - rum de Dé - o vé - ro."

A musical score for a two-part setting in G major. The top part uses a treble clef and the bottom part uses a bass clef. The music consists of eighth-note patterns. The lyrics are in Latin: "Gé - ni - tum non fá - ctum, con - subs - tan - ti - á - lem Pá - tri, per quem óm - ni - a fá - cta sunt."

A musical score for a two-part setting in G major. The top part uses a treble clef and the bottom part uses a bass clef. The music consists of eighth-note patterns. The lyrics are in Latin: "Qui próp - ter nos hó - mi - nes, et próp - ter nós - tram sa - lú - tem de - scén - dit de caé - lis."

A musical score for a two-part setting in G major. The top part uses a treble clef and the bottom part uses a bass clef. The music consists of eighth-note patterns. The lyrics are in Latin: "Et in - car - ná - tus est de Spí - ri - tu Sán - cto ex Ma - rí - a Vír - gi - ne, et hó - mo fá - ctus est."

A musical score for a two-part setting in G major. The top part uses a treble clef and the bottom part uses a bass clef. The music consists of eighth-note patterns. The lyrics are in Latin: "Cru - ci - fí - xus é - ti - am pro nó - bis sub Pón - ti - o Pi - lá - to pás - sus et se - púl - tus est."

Et re - sur - re - xit té - ri - a dí - e se - cún - dum Scrip - tú - ras.

Et a - scén - dit in caé - lum, sé - det ad déx - te - ram Pá - tris.

Et í - te - rum ven-tú - rus est cum gló - ri - a, ju - di - cá - re ví - vos et mó - tu - os, cú - jus ré - gni non é - rit fí - nis.

Et in Spí - ri - tum Sán - ctum, Dó - mi - num, et vi - vi - fi - cán - tem, que ex Pá - tre Fí - li - o - que pro - cé - dit.

Qui cum Pá - tre et Fí - li - o sí - mul ad - o - rá - tur et con - glo - ri - fi - cá - tur qui lo - cú - tus est per Pro - phé - tas.

Et ú - nam sán - ctam ca - thó - li - cam et a - pos - tó - li - cam Ec - clé - si - am.

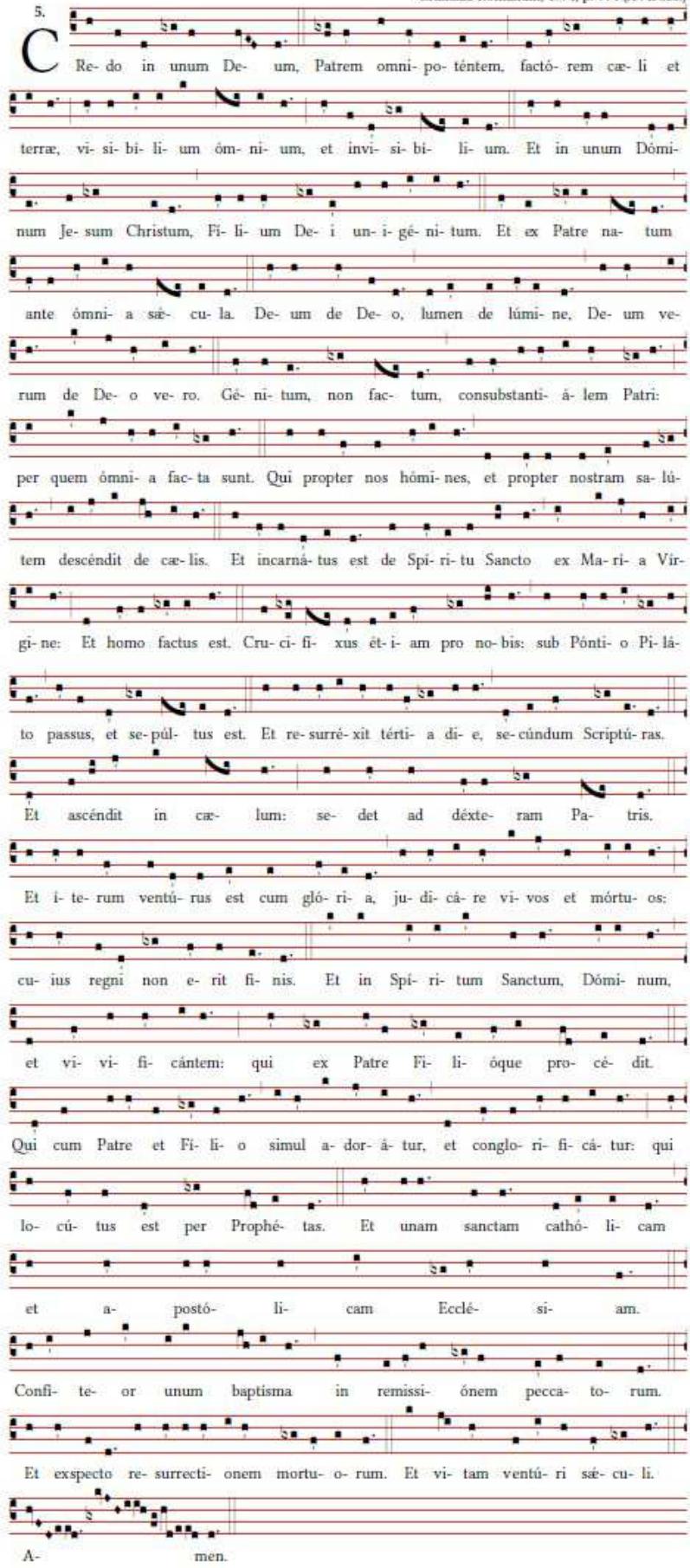
Con - fí - te - or ú - num ba - ptís - ma in re - mis - si - ó - nem pec - ca - tó - rum.

Et ex - pé - cto re - sur - re - cti - ó - nem mor - tu - ó - rum. Et ví - tam ven - tú - ri saé - cu - li.

Á - men.

### CREDO III

Graduale Romanum, 1974, p. 774 (XVII sec.)

5. 

C Re-do in unum De- um, Patrem omni-po-téntem, factó-rem cæ- li et  
 terraë, vi- si- bi- li- um óm-ní- um, et invi- si- bi- li- um. Et in unum Dómi-  
 num Je-sum Christum, Fi- li- um De- i un-i-gé-ni- tum. Et ex Patre na-  
 tum ante ómni- a sâ- cu- la. De- um de De- o, lumen de lúmi- ne, De- um ve-  
 rum de De- o ve- ro. Gé- ni- tum, non fac- tum, consubstanti- à lem Patri:  
 per quem ómni- a fac- ta sunt. Qui propter nos hòmi- nes, et propter nostram sa- lú-  
 tem descéndit de cæ- lis. Et incar- ná- tus est de Spi- ri- tu Sancto ex Ma- ri- a Vir-  
 gi- ne: Et homo factus est. Cru- ci- fi- xus ét- i- am pro no- bis: sub Pónti- o Pi- lá-  
 to passus, et se- pùl- tus est. Et re- surré- xit térti- a di- e, se- cùndum Scriptú- ras.  
 Et ascéndit in cæ- lum: se- det ad déxte- ram Pa- tris.  
 Et i- te- rum ventú- rus est cum glò- ri- a, ju- di- cá- re vi- vos et mórtu- os;  
 cu- ius regni non e- rit fi- nis. Et in Spi- ri- tum Sanctum, Dómi- num,  
 et vi- vi- fi- cám- ent: qui ex Patre Fi- li- óque pro- cé- dit.  
 Qui cum Patre et Fi- li- o simul a- dor- à- tur, et conglo- ri- fi- cátur: qui  
 lo- cù- tus est per Prophé- tas. Et unam sanctam cathó- li- cam  
 et a- postó- li- cam Ecclé- si- am.  
 Confi- té- or unum baptisma in remissi- ónem pecca- torum.  
 Et exspecto re- surrec- ti- onem mortu- o- rum. Et vi- tam ventú- ri sâ- cu- li.  
 A- men.

**Missa**  
" **De Angelis** "

**Sanctus - Benedictus**

Sheet music for the Sanctus. The vocal line consists of two staves: treble and bass. The lyrics are: Sán - ctus, Sán - ctus, Sán - ctus. The music features eighth-note patterns and quarter notes.

Sheet music for the Benedictus. The vocal line consists of two staves: treble and bass. The lyrics are: Dó mi - nus Dé - us Sá ba - oth. The music includes eighth-note chords and sixteenth-note patterns.

Sheet music for the Sanctus. The vocal line consists of two staves: treble and bass. The lyrics are: Plé - ni sunt caé - li et térra gló - ri - a tú - a. The music features eighth-note patterns and quarter notes.

Sheet music for the Benedictus. The vocal line consists of two staves: treble and bass. The lyrics are: Ho - sán - na in ex - céll sis. The music includes eighth-note chords and sixteenth-note patterns.

### SANTUS VIII

Graduale Romanum, 1974, p. 740 (XI - XII sec.)

 **Nissa**  
 " **De Angelis** "

**Agnus Dei**


  
 A - gnus Dé - i qui tol - lis pec-cá-ta mun - di: mi-se - ré-re nó - bis.


  
 A-gnus Dé - i qui tol - lis pec-cá-ta mun - di: mi-se - ré-re nó - bis.


  
 A - gnus Dé - i qui tol - lis pec-cá-ta mun - di: dó-na nó-bis pá - cem.

\* Episema orizzontale. Si tratta di un tratto orizzontale al di sopra di una nota o di un neuma, o talvolta al di sotto. Significa che questo elemento deve essere allargato, cioè interpretato con un leggero accento di durata.

**AGNUS VIII**

Graduale Romanum, 1974, p. 740 (XV sec.)


  
 Agnus Dé-i, \* qui tol-lis peccá-ta mun-di: mi-se-ré-re nó-bis.  
 Agnus Dé-i, \* qui tol-lis peccá-ta mun-di: mi-se-ré-re nó-bis.  
 Agnus Dé-i, \* qui tol-lis peccá-ta mun-di: dona nó-bis pá-cem.