

To  
Rev. NORMAN HOLLY.

# Missa

in honorem  
B. M. VIRGINIS  
for  
Unison Chorus.

E.J. BIEDERMANN, Op. 30.

Andante.

## Kyrie.

*p* Chorus.

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

*p*

Ped.

*mf* *p* Solo.

Ky-ri-e e-lei-son. Chri-ste e-lei-son, Chri-ste e-

*mf* *p*

Man.

*mf* Chorus.

lei-son, Chri-ste e-lei-son. Ky-ri-e e-lei-son,

*mf*

Ped.

*rit.*

Ky-ri-e e-lei-son, Ky-ri-e e-lei-son.

*rit.*

1

# Gloria.

Allegro.

*mf* Chorus.

Et in ter - ra pax ho - mi - ni - bus bo - nae

*mf*

Ped.

vo - lun - ta - - tis. Lau - da - mus te. Be - ne - di - ci - mus

*f*

te. Ad - o - ra - mus te. Glo - ri - fi - ca - mus te.

Gra - ti - as a - gi - mus ti - - bi pro - pter ma - gnam

glo - ri - am tu - am. Do - mi - ne De - us,

*cresc.*

*cresc.*

*f* *rit.*  
 Rex coe - le - stis, De - us Pa - ter o - mni - po - tens.

Meno mosso.  
*p* **Semi Chorus.**  
 Do - mi - ne Fi - li u - ni - ge - ni - te Je -

Man. **Chorus.**  
*poco cresc.*  
 - su Chri - ste. Do - mi - ne De - us, A - gnus

Ped.

*p* **Solo. (SOP. or TEN.)**  
 De - i, Fi - li - us Pa - - tris. Qui tol - lis pec -

*p*  
 ca - ta mun - di, mi - se - re - re no - bis.

Man.

**Solo. (ALTO or BASS.)** *poco cresc.*

Qui tol-lis pec - ca - ta mun - - di, su-sci-pe

*poco cresc.*  
Ped.

*p* **Chorus.**

de - pre - ca - ti - o - nem no - stram. Qui se-des ad

*p*

*cresc.* *mf*

dex-te-ram Pa - tris, mi-se - re - re no - bis.

*cresc.* *mf*

**Tempo I.** *f*

Quo - ni - am tu so - lus san - ctus. Tu

*f*

so - lus Do - mi - nus. Tu so - lus Al - tis - si -

*cresc.*

mus, Je - su Chri - - ste. Cum San - cto

*dim.* *f poco più mosso*

Spi - ri - tu in glo - ri - a De - i Pa - tris. A -

men.

*rit.*

# Credo.

Maestoso.

Pa-trem o-mni-po-ten - tem, fa-cto - rem

Ped.

The first system of the musical score is set in D major and 3/4 time. It begins with a vocal line marked *f* (forte) and a piano accompaniment also marked *f*. The vocal line contains the lyrics "Pa-trem o-mni-po-ten - tem, fa-cto - rem". The piano accompaniment features a steady bass line in the left hand and chords in the right hand. A "Ped." (pedal) instruction is placed below the piano part.

coe-li, et ter - rae, vi-si - bi - li - um — o-mni-

The second system continues the vocal line with the lyrics "coe-li, et ter - rae, vi-si - bi - li - um — o-mni-". The piano accompaniment continues with similar harmonic support.

um, — et in - vi - si - bi - li - um.

The third system concludes the phrase with the lyrics "um, — et in - vi - si - bi - li - um." The piano accompaniment provides harmonic support throughout.

Et in u - num Do - mi - num Je - sum Chri - stum, Fi - li - um.

The fourth system begins a new phrase with the lyrics "Et in u - num Do - mi - num Je - sum Chri - stum, Fi - li - um." The piano accompaniment is marked *mf* (mezzo-forte).

*cresc.*

De - i u - ni - ge - ni - tum. Et ex Pa - tre -



na - tum an - te o - mni - a sae - cu -



la. De - um de De - o, lu - men de lu - mi - ne,



De - um ve - rum de De - o ve - ro.



*mf*

Ge - ni - tum, non fa - - ctum, con - sub-

- stan - ti - a - lem Pa - tri: per quem o - mni - a fa - cta

sunt. Qui pro - - pter nos ho - mi - nes, et pro - pter

no - stram sa - lu - tem de - scen - dit de coe - - - lis.

*rit.*



Andante.

*p* Solo. (ALTO or BASS.)

Et in-car-na-tus est de Spi-ri-tu San-cto

*pp*

Man.

Detailed description: This system contains the first two lines of music. The vocal line is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The piano accompaniment is in the same key and time, with a dynamic marking of *pp*. The piano part includes a 'Man.' (Mancatura) instruction. The lyrics are 'Et in-car-na-tus est de Spi-ri-tu San-cto'.

ex Ma-ri-a Vir-gi-ne: Et ho-mo fa-ctus

Detailed description: This system contains the next two lines of music. The vocal line continues with the lyrics 'ex Ma-ri-a Vir-gi-ne: Et ho-mo fa-ctus'. The piano accompaniment continues with similar harmonic support.

Semi Chorus.

*mf* (ALTOS or BASSES.)

est. Cru-ci-fi-xus e-ti-am pro no-bis: sub

*mf*

Ped.

Detailed description: This system contains the third and fourth lines of music. The vocal line begins with a fermata over the word 'est.' and continues with 'Cru-ci-fi-xus e-ti-am pro no-bis: sub'. The piano accompaniment has a dynamic marking of *mf* and includes a 'Ped.' (Pedal) instruction.

Pon-ti-o Pi-la-to pas-sus, et se-pul-tus est.

*dim.* *rit.* *pp*

*dim.* *rit.* *pp*

Man.

Detailed description: This system contains the final two lines of music. The vocal line concludes with 'Pon-ti-o Pi-la-to pas-sus, et se-pul-tus est.' and features dynamic markings of *dim.*, *rit.*, and *pp*. The piano accompaniment also includes these markings and ends with a fermata. A 'Man.' instruction is present at the bottom.

Tempo I.

Chorus.

Et re-sur-re-xit ter - ti-a di-e, se-cun-dum Scri-

*f*

Man. Ped.

ptu - ras. Et a - scen-dit in coe - lum:

se-det ad dex - te-ram Pa - tris. Et i - te -

rum ven - tu - rus est cum glo - ri - a ju - di - ca -

re vi - vos, et mor - tu - os: cu - jus re-gni non

*rit.*  
e - rit fi - nis.

*mf*  
Et in Spi - ri-tum San - ctum, Do - mi - num, et vi -

*mf*

vi - fi - can - - tem: qui ex Pa - tre,

Man. Ped.

*cresc. poco a poco*  
Fi - li - o - que pro - ce - - dit. Qui cum Pa - tre et

*cresc. poco a poco*  
Man. Ped.

Fi - li - o si - mul ad - o - ra - - tur,

Man. Ped. Man.

*f*

et con - glo - ri - fi - ca - tur: qui lo - cu - tus est per Pro-

*f*

Ped.

phe - tas. Et u - nam san - ctam ca - tho - li -

*p*

*p*

cam, — et a - po - sto - li - cam Ec - cle - si - am. Con -

*poco cresc.*

fi - te - or u - num ba - pti - sma — in re -

*poco cresc.*

*cresc. e*

mis - si - o - nem pec - ca - to - rum. Et ex -

*cresc. e*

*accel.*

spe - cto re - sur - re - cti - o - nem mor - tu -

*accel.*

*f Più mosso*

- o - rum. Et vi - - tam ven - tu - ri

*f Più mosso*

*rit.*

sae - cu - li. — A - - - - men.

*rit.*

# Sanctus.

Maestoso.

San - ctus, San - ctus,

*f*

Ped.

Detailed description: This system contains the first two measures of the piece. The vocal line (treble clef) begins with a half note 'San' followed by a dotted half note 'ctus', then another half note 'San' and a dotted half note 'ctus'. The piano accompaniment (grand staff) features a melody in the right hand and a bass line in the left hand. A forte (*f*) dynamic is indicated at the start. A 'Ped.' (pedal) marking is placed below the bass line.

San - ctus Do - mi - nus De - us Sa - ba - oth.

*rit.*

*p.*

*rit.*

Detailed description: This system contains the next two measures. The vocal line continues with 'San - ctus Do - mi - nus De - us Sa - ba - oth.' The piano accompaniment continues with a similar melodic and harmonic structure. A *rit.* (ritardando) marking is placed above the vocal line and below the piano accompaniment. A piano (*p.*) dynamic is indicated in the piano part.

Ple - ni sunt coe - li et ter - ra glo - ria tu - a. Ho -

*poco più mosso*

*poco più mosso*

Detailed description: This system contains the next two measures. The vocal line begins with 'Ple - ni sunt coe - li et ter - ra glo - ria tu - a. Ho -'. The piano accompaniment continues. A *poco più mosso* (moderato) tempo marking is placed above the vocal line and below the piano accompaniment.

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

*molto rit.*

*molto rit.*

Detailed description: This system contains the final two measures. The vocal line continues with 'san - - na in ex - cel - - sis.' The piano accompaniment concludes the phrase. A *molto rit.* (ritardando) tempo marking is placed above the vocal line and below the piano accompaniment.

Canon.  
Moderato.

# Benedictus.

*mp*

Be - ne - di - - ctus, qui ve - nit in no -

*mp*

Ped. marcato

*f*

- mi - ne Do - mi - ni. Ho - san -

*f*

*rit.*

- na in ex - cel - sis.

*rit.*

# Agnus Dei.

Andante devotamente.

*p* Solo. (ALTO or BASS.)

A - gnus De - i, qui tol-lis pec - ca - ta mun - di:

*p legato*

Chorus. Man. ALTOS & BASSES.

*mp*

mi - se - re - re no - bis.

*mp*

Ped.

1

1

**Solo.**

*p* (SOP. or TEN.)

A - gnus De - i, qui tol - lis pec - ca - ta

Man. Ped.

**Chorus.**  
(SOPRANOS & TENORS.)

mun - di: mi - se - re - re

Man. Ped.

**Chorus.**

no - bis. A - gnus De -

Man. Ped.

i, qui tol - lis pec - ca - ta mun - di: do - na -

Man. Ped.

no - bis pa - cem.

Man. Ped.