

# I. KYRIE.

Andante. M.M. ♩ = 88.

SOPRAN.  
ALT.

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

TENOR.  
BAS.

ORGEL.

*cresc.* *f* *mf*

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

*cresc.* *f* *mf*

*f* *cresc.*

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

*f* *cresc.*

*cresc.*

Sopran Solo.  
*dol.*

Chri - - - ste,

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

*ff* Ky - ri - e, *p*

Chri - ste e - le - - i - son, Chri - - - ste,

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

Chri - ste e - le - - i - son.

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

*mf* *cresc.*

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

*mf* *cresc.*

*mf*

*f* *p* *pp* *p*

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

*f* *p* *pp* *p*

*f* *p* *pp* *p*

*mf* *p*

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

*mf* *p*

*mf* *p*

## II. AGNUS DEI.

Andante. M. M. ♩ = 80.

SOPRAN.  
ALT.

Ag - nus De - i mi - se - re - re no - bis

TENOR.  
BAS.

*p* Ag - nus Dei *mf*

ORGEL.

Ag - - nus De - i

*p* Ag - nus De - - i *mf* mi - se - re - re no - bis.

Mi - - se - - re - - re,

*marc.* Mi - se - re - re, *marc.* mi - se - re - re,

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

*marc.* *marc.* Mi - - se - -

*molto cresc.* *f* mi - se - re - re no - bis, mi - se - re - re

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

*molto cresc.* *f* re - - re, mi - se - re - re no - bis, mi - se - re - re

no - bis, *ppp* *pdol.*

bis, Mi - se - - re - re, Ag - - nus,

no - bis, *ppp* *p*

De - i

Ag - nus De - i mi - se - re - re no - - - bis.

De - i

# III. JESU CHRISTE.

Andante. M. M. ♩ = 84.

O Je - su Chri - ste ca - re Sol pec - to - ris præ -

**SOPRAN  
ALT.**

O Je - su Chri - ste ca - re Sol pec - to - ris præ - cla - re, Sol

O Je - su ca - re Sol pec - to - ris præ -

**TENOR  
BAS.**

O Je - su ca - re Sol pec - to - ris præ - cla - re, Sol

**ORGEL.**

cla - re, Sol pec - to - ris præ - cla - re, præ cla - re, At -

pec - to - ris præ - cla - re, Sol pec - to - ris præ - cla - re, At - ten - de

cla - re, præ - cla - re, Sol pec - to - ris præ - cla - re,

pec - to - ris præ - cla - re, Sol pec - to - ris præ - cla - re, At - - ten - de

ten - de vo - ta no - - - - - stra O Je - su Chri - ste  
 vo - ta no - - - - - stra gra - te. O  
 vo - ta O Je - su  
 vo - ta *f* no - - - - - stra

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of one flat. It contains the lyrics 'ten - de vo - ta no - - - - - stra O Je - su Chri - ste' on the first line and 'vo - ta no - - - - - stra gra - te. O' on the second line. The piano accompaniment is written in two staves (treble and bass clefs) and includes dynamic markings such as *f* and *mf*. The system concludes with the lyrics 'vo - ta O Je - su' and 'vo - ta *f* no - - - - - stra'.

ca - re Sol pec - to - ris prae - cla - re, Ex - cel - lens bo - ni -  
 Je - su Chri - ste ca - re Sol pec - to - ris prae - cla - re, prae -  
 ca - re O Je - su ca re O Je - su  
 O Je - su ca - re O Je - su ca - re

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line lyrics are 'ca - re Sol pec - to - ris prae - cla - re, Ex - cel - lens bo - ni -', 'Je - su Chri - ste ca - re Sol pec - to - ris prae - cla - re, prae -', and 'ca - re O Je - su ca re O Je - su'. The piano accompaniment includes dynamic markings like *mf*. The system ends with the lyrics 'O Je - su ca - re'.

ta - te At - ten - de vo - ta,  
*cresc.* *ff* cla - re, At - ten - de vo - ta, vo - ta no - - - - - - - - - te. *p* O  
 ca - re O Je - su

The third system of the musical score features a vocal line and piano accompaniment. The vocal line lyrics are 'ta - te At - ten - de vo - ta,', 'cla - re, At - ten - de vo - ta, vo - ta no - - - - - - - - - te.', and 'ca - re O Je - su'. The piano accompaniment includes dynamic markings such as *cresc.*, *ff*, and *p*. The system concludes with the lyrics 'O Je - su'.

O Je - su Chri - ste ca - re Sol pec - to - ris prae -

Je - su Chri - ste ca - re Sol pec - to - ris prae - cla - re, Sol  
ca - re O Je - su ca - re Sol pec - to - ris prae -

O Je - su ca - re Sol pec - to - ris prae - cla - re, Sol

cla - re, Sol pec - to - ris, Sol pec - to - ris prae - cla - re, Ex - cel - lens bo - ni -

pec - to - ris prae - cla - re, Sol pec - to - ris prae - cla - re, At -

cla - re, prae - cla - re, Sol pec - to - ris prae - cla - re, Ex - cel - lens

pec - to - ris prae - cla - re, Sol pec - to - ris prae - cla - re, At - ten -

ta - te, At - ten - de vo - ta no - stra gra - - - te.

ten - de vo - ta, vo - - - ta no - stra gra - - - te.

bo - ni - ta - te, At - ten - de vo - ta gra - - - te.

de vo - - - ta no - stra gra - - - te.



# IV. DOMINE.

**SOPRAN.  
ALT.**

**TENOR.  
BAS.**

**ORGEL.**

Andante. M.M. ♩ = 92. *pp*

Do-mi-ne Je-su Christe Rex glo-ri -

*pp*

*p*

æ, Do-mi-ne Je-su Chri-ste Rex glo-ri - æ

*mf*

*mf*

*p* Do-mi-ne, Do-mi-ne Rex glo-ri - æ *dim.* *pp* *f marc.* Sal-va nos,

*p* *dim.* *pp* *f marc.* Je-su Chri-ste

*f marc.*

Sal - va nos Sal - va nos Do - mi - ne, Do - mi - ne,  
 Rex, Je - su Christe

*molto cresc.* *ff* *fff marc.*

*molto cresc.* *ff* *fff marc.*

Domi - ne Rex glo - ri - æ, Do - mine, Do - mine,  
 Do - mine

Sopran.  
 Do - - - mine,  
 Alt. *p*  
 Do - mine

Je - su Christe

*pp* *fff marc.* *pp* *fff marc.* *p*

Do - - - mi - ne  
 Je - su Christe Do - mi - ne Rex glo - ri - æ.

Do - - - mi - ne Rex glo - ri - æ.

*dim.* *dim.* *dim.*

# V. BENEDICTUS.

Andante. M. M. ♩ = 72.

SOPRAN.  
ALT.

Be - ne - di - ctus, Be - ne - di - ctus

TENOR.  
BAS.

Be - ne - di - ctus,

ORGEL.

Be - ne - di - ctus, Be - ne - di - ctus,

Be - ne - di - ctus,

*mf*

*mf*

This system continues the vocal parts from the first system. The Soprano and Tenor parts are shown with their respective lyrics. The organ part is also present, with a *mf* dynamic marking. The music is in 3/4 time and the key signature has three sharps (F#, C#, G#).

Be - ne - di - ctus

Be - ne - di - ctus qui ve - nit in no - mi - ne Do - mi - ni, qui

Be - ne - di - ctus

This system continues the vocal parts. The Soprano part has a melodic line with some triplets. The Tenor part has a more rhythmic accompaniment. The organ part provides harmonic support. The lyrics continue: "Be - ne - di - ctus qui ve - nit in no - mi - ne Do - mi - ni, qui".

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

*ff marc.*  
Be - - ne - di - - ctus, Be - - ne - di - - ctus,

The first system of the musical score consists of three staves. The top staff is a vocal line with a treble clef and a key signature of three sharps (F#, C#, G#). It contains two measures of music, each with a triplet of eighth notes. The lyrics are "ve - nit in no - mi - ne Do - mi - ni, qui ve - nit in no - mi - ne Do - mi - ni, qui". The middle staff is a bass line with a bass clef and the same key signature. It contains two measures of music, each with a single eighth note followed by a quarter rest. The lyrics are "Be - - ne - di - - ctus, Be - - ne - di - - ctus,". The bottom staff is a grand staff (treble and bass clefs) with the same key signature, which is mostly empty with some ledger lines.

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

Be - - ne - di - - ctus *pp* qui ve - nit in no - mi - ne

*pp sost.*  
Do - mi -

The second system of the musical score consists of three staves. The top staff is a vocal line with a treble clef and a key signature of three sharps. It contains three measures of music. The first two measures have triplets of eighth notes. The third measure has a whole note chord. The lyrics are "ve - nit in no - mi - ne Do - mi - ni, Do - mi - ni Do - mi -". The middle staff is a bass line with a bass clef and the same key signature. It contains three measures of music. The first two measures have a long note with a slur. The third measure has a whole note chord. The lyrics are "Be - - ne - di - - ctus *pp* qui ve - nit in no - mi - ne". The bottom staff is a grand staff with the same key signature, which is mostly empty with some ledger lines.

ni, Do - mi - ni, Be - ne -

qui ve - nit in no - mi - ne, in no - mi - ne Do - mi - ni *p dolce*

*p dolce*

The third system of the musical score consists of three staves. The top staff is a vocal line with a treble clef and a key signature of three sharps. It contains three measures of music. The first two measures have whole notes. The third measure has a whole note chord. The lyrics are "ni, Do - mi - ni, Be - ne -". The middle staff is a bass line with a bass clef and the same key signature. It contains three measures of music. The first two measures have triplets of eighth notes. The third measure has a whole note chord. The lyrics are "qui ve - nit in no - mi - ne, in no - mi - ne Do - mi - ni *p dolce*". The bottom staff is a grand staff with the same key signature, which is mostly empty with some ledger lines.

di - ctus, Be - ne - di - ctus, Be - ne - di - ctus.

*molto cresc.*

ctus, *mf* Be - ne - di - ctus, *f marc.* qui ve - nit in no - mi - ne Do - mi - ni, qui ve - nit in no - mi - ne

Be - ne - di - ctus qui ve - nit, qui ve - nit in no - mi - ne Do - mi - ni.

*p* *rall.* *pp*

# VI. VIRGO GLORIOSA.

Andante. M.M. ♩ = 92.

SOPRAN. *p*  
Vir - go glo - ri - o - sa Ma - ter do - lo - ro - sa

ALT. *p*

ORGEL. *p*

No - - bis be - nig - na sis. Le - nis nos tu -

*mf*

*mf*

Sopran Solo. *dolce*  
Sanc - ta, te pre - ca - mur, Te

e - re Tri - sti - bus me - de - re.

*p*

Vo - tis ve - ne - ra - mur, O sanc - ta te pre - ca - mur, pre - ca - -

The first system consists of a vocal line and piano accompaniment. The vocal line is in a soprano or alto register, with lyrics: "Vo - tis ve - ne - ra - mur, O sanc - ta te pre - ca - mur, pre - ca - -". The piano accompaniment features a grand staff with treble and bass clefs, showing a melodic line in the right hand and a more rhythmic accompaniment in the left hand.

mur. Vir - go, fac sal - va - mur, Te vo - tis ve - ne -

The second system continues the vocal line and piano accompaniment. The vocal line lyrics are: "mur. Vir - go, fac sal - va - mur, Te vo - tis ve - ne -". The piano accompaniment continues with similar melodic and rhythmic patterns.

*f.* ra - mur, fac sal - va - mur ma - - li vin - - cu - lis.

The third system concludes the vocal line and piano accompaniment. The vocal line lyrics are: "*f.* ra - mur, fac sal - va - mur ma - - li vin - - cu - lis." The piano accompaniment features a grand staff with treble and bass clefs, showing a melodic line in the right hand and a more rhythmic accompaniment in the left hand.

*mf* Le - nis nos tu - e - re *p* Tri - sti - bus me - de - re.

The first system consists of three staves. The top staff is the vocal line, starting with a mezzo-forte (*mf*) dynamic and transitioning to piano (*p*). The lyrics are "Le - nis nos tu - e - re Tri - sti - bus me - de - re." The middle staff is the vocal line, mirroring the melody of the top staff. The bottom two staves are the piano accompaniment, with the right hand playing chords and the left hand playing a simple bass line.

Vir - go glo - ri - o - sa Ma - ter do - lo - ro - sa

The second system consists of three staves. The top staff is the vocal line, with lyrics "Vir - go glo - ri - o - sa Ma - ter do - lo - ro - sa". The middle staff is the vocal line, mirroring the melody of the top staff. The bottom two staves are the piano accompaniment, featuring a more complex texture with arpeggiated chords in both hands.

No - - - bis be - nig - na sis.

The third system consists of three staves. The top staff is the vocal line, with lyrics "No - - - bis be - nig - na sis." The middle staff is the vocal line, mirroring the melody of the top staff. The bottom two staves are the piano accompaniment, with a texture similar to the second system, featuring arpeggiated chords.



# VII. OSANNA.

Allegro moderato. M.M. ♩=96.

SOPRAN.  
ALT.

Musical notation for Soprano and Alto parts, first system. The music is in C major, 4/4 time. It begins with a *mf* dynamic and features a melodic line with some grace notes. The dynamic increases to *f* and then *ff* towards the end of the system.

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

TENOR.  
BAS.

Musical notation for Tenor and Bass parts, first system. The music is in C major, 4/4 time. It begins with a *mf* dynamic and features a melodic line with some grace notes. The dynamic increases to *f* and then *ff* towards the end of the system.

*mf*

*f*

*ff*

ORGEL.

Musical notation for Organ part, first system. The organ part consists of a few chords in the right hand and rests in the left hand.

Musical notation for Soprano and Alto parts, second system. The music continues with the same melodic line. The dynamic is *mf* at the start of the system.

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

Musical notation for Organ part, second system. The organ part consists of a few chords in the right hand and rests in the left hand. The dynamic is *p*.

*p*

Musical notation for Soprano and Alto parts, third system. The music continues with the same melodic line. The dynamic is *mf* at the start of the system.

O - san - - na in ex - cel - -

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

Musical notation for Organ part, third system. The organ part consists of a few chords in the right hand and rests in the left hand.

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

Musical score for the first system, including vocal lines and piano accompaniment. The vocal lines are in treble and bass clefs. The piano accompaniment is in grand staff (treble and bass clefs). The lyrics are:   
 sis, O - san - na in ex-cel - - - sis, O - san - - -   
 sis, O - san - na in ex-cel - - - sis, in ex -   
 sis, O - san - na in ex -   
 O - san - - na in ex - cel - - - sis, O - san - - -

- - na in ex-cel -

Musical score for the second system, including vocal lines and piano accompaniment. The key signature changes to one sharp (F#). The lyrics are:   
 cel - - - sis, O - san - na in ex - cel - sis   
 cel - - - sis, ex - cel -   
 - - na, O - san - na in ex - cel -

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

Musical score for the third system, including vocal lines and piano accompaniment. The lyrics are:   
 in sis in ex - cel - ex - cel - sis, in ex - - cel - - sis, O -   
 sis, O - san - - na in ex - cel - - - sis,   
 in sis in ex - cel - ex - cel - sis, in ex - - cel - - sis, O -   
 sis, O - san - - na in ex - cel - - - sis,   
 in sis in ex - cel - ex - cel - sis, in ex - - cel - - sis, O -

*marc.* *f* *ff*

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

*marc.* *f* *ff*

*p dolce*

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

*p dolce*

*mf* O - san - na in ex -

*p*

O - san - - na in ex - cel - - -

*mf* *mf* *mf*

san - - na, O - san - - na in ex -

san - - na, O - san - - na in ex -

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

sis ex - cel - - - - sis, O - san - - - - na,

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

cel - - - - sis, O - san - - - - na

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

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

- - - na in ex - cel - - - sis

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

sis, O - san - - - na in ex - cel - - - sis *p*

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

*mf* O - san - na, O - san - na, *f* O - san - na in ex - cel - sis *ff*

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

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

ex - - cel - - - sis *mf* O - - - -

san - - - - na *p>* *rall.*

cel - - - sis, in ex - - cel - - - sis.

san - - - - na, *p* O - san - na in ex - cel - - - sis. *rall.*