

Mass of the Resurrection



Kyrie Eleison

Mass of the Resurrection

Flute $\text{♩} = 95$
f

Violin $\text{♩} = 95$
f

ALL
f Ky - ri - e, ky - ri - e E - le-

S/A
f Ky - ri - e, ky - ri - e E - le-

T/B
Ky - ri - e, ky - ri - e E - le-

Organ
f

⑤

is - on, Ky - ri - e E - le - is - on.

Solo *mf* *Tutti* *f*

is - on, Ky - ri - e. ky - ri - e E - le - is - on.

is - on.

man *mp* *f* *ped*

⑩

Chris - te, Chris - te E - le - is - on, Chris - te,

Solo *Tutti* *f*

Chris - te, Chris - te E - le - is - on, Chris - te,

Chris - te,

mf

15

Chris - te E - le - is - on, Ky - ri - e, ky - ri - e

Chris - te E - le - is - on. Ky - ri - e, ky - ri - e

Chris - te E - le - is - on. Ky - ri - e, ky - ri - e

20

mf E - le - is - on, *f* Ky - ri - e E -

Solo *mf* E - le - is - on, Ky - ri - e, *Tutti* *f* Ky - ri - e E -

E - le - is - on, *man* *mp* Ky - ri - e E - *ped*

25

le - is - on,

Solo
le - is - on, E - le - is - on, E - le - is - on,

le - is - on,

man
mp

30

Rall.....

f

f

f E - le - is - on, E - le - is - on.

Tutti
f E - le - is - on, E - le - is - on.

f E - le - is - on, E - le - is - on.

ped

Gloria in Excelcis Deo

Mass of the Resurrection

♩ = 130

Trumpet in Bflat

ALL

S/A

T/B

Timpini

Cymbals

Organ

f Glo - ri - a in ex - cel - cis, Glo - ri - a in ex - cel - cis,

f Glo - ri - a in ex - cel - cis, Glo - ri - a in ex - cel - cis,

7

Glo - ri - a in ex - cel - cis De - o, Glo - ri - a in ex - cel - cis

Glo - ri - a in ex - cel - cis De - o, Glo - ri - a in ex - cel - cis

The musical score consists of seven systems. The first system includes a treble clef with a key signature of two sharps (F# and C#) and a common time signature. The first two staves are empty, while the third and fourth staves contain vocal lines with lyrics. The fifth staff is empty. The sixth system is a grand staff for piano, with a treble clef on the left and a bass clef on the right. The seventh system continues the piano accompaniment. The lyrics are: 'Glo - ri - a in ex - cel - cis De - o, Glo - ri - a in ex - cel - cis'.

19

Sf/mf
ff *ff*

Glo - ri - a in ex - cel - cis De - o, Glo - ri - a in ex - cel - cis

f *ff*

Glo - ri - a in ex - cel - cis De - o, Glo - ri - a in ex - cel - cis

ff

Glo - ri - a in ex - cel - cis

ff

Glo - ri - a in ex - cel - cis

ff

Glo - ri - a in ex - cel - cis

ff

Glo - ri - a in ex - cel - cis

25

De - o.

De - o. *f* Glo - ry to God in the high - est. *rit...* and on

De - o. *f* and on earth

f

30

earth, peace to peo-ple of good will. We praise you, we bless you, we a - dore you, we glo-ri-

peace to peo-ple of good will.

mf *a tempo* *f* *mf* *mp* *mf*

44

The musical score consists of seven staves. The first staff is a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature. The second staff is a vocal line in treble clef with lyrics: "Glo - ri - a in ex - cel - cis, Glo - ri - a in ex - cel - cis, Glo - ri - a". The third staff is a vocal line in alto clef with lyrics: "Glo - ri - a in ex - cel - cis, Glo - ri - a in ex - cel - cis, Glo - ri - a". The fourth staff is a vocal line in bass clef with lyrics: "Glo - ri - a in ex - cel - cis, Glo - ri - a in ex - cel - cis,". The fifth staff is a piano accompaniment line in bass clef. The sixth staff is a piano accompaniment line in bass clef with rests and dynamic markings. The seventh staff is a piano accompaniment line in treble clef. Dynamics include *f* (forte) and *ff* (fortissimo).

Glo - ri - a in ex - cel - cis, Glo - ri - a in ex - cel - cis, Glo - ri - a

Glo - ri - a in ex - cel - cis, Glo - ri - a in ex - cel - cis, Glo - ri - a

Glo - ri - a in ex - cel - cis, Glo - ri - a in ex - cel - cis,

50

ff *Sf/mf* *ff*

in ex-cel-cis De - o, *ff* Glo - ri - a in ex-cel-cis De-

in ex-cel-cis De - o, *ff* Glo - ri - a in ex-cel-cis De-

ff Glo - ri - a in ex-cel-cis De- *tr*

ff

pp *ff*

62

- got - ten Son, Lord God, Lamb of God Son of the Fa-

- got - ten Son, Lord God, Lamb of God Son of the Fa-

ff

ff

68

- ther, have mer - cy on us, you take a - way

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

The musical score consists of several staves. The top two staves are vocal lines. The third staff is a vocal line with lyrics. The fourth staff is a vocal line with lyrics. The fifth staff is a piano accompaniment. The sixth staff is a piano accompaniment. The seventh staff is a piano accompaniment. The eighth staff is a piano accompaniment. The key signature is one sharp (F#). The time signature is not explicitly shown but appears to be 4/4 based on the notation.

73

the sins of the world, re - ceive our prayer *f* you are sea - ted at the right hand of the

- way re - ceive our prayer *f* you are sea - ted at

79

rit... *a tempo*

ff *f*

f *ff* *f*

Glo - ri - a in ex -

Fa - ther have mer - cy on us. Glo - ri - a in ex -

of the Fa - ther have mer - cy on us. Glo - ri - a in ex -

f *ff* *f*

f

84

- cel - cis, Glo - ri - a in ex - cel - cis, Glo - ri - a in ex - cel - cis De-

- cel - cis, *ff* Glo - ri - a in ex - cel - cis, *f* Glo - ri - a in ex - cel - cis De-

- cel - cis, *ff* Glo - ri - a in ex - cel - cis,

90

Sf/mf
ff *ff* *mf*

- o, Glo-ri-a in ex-cel-cis De-o.

- o, Glo-ri-a in ex-cel-cis De-o. For you a-lone are the

ff *ff* *tr* *mf*

Glo-ri-a in ex-cel-cis De-o.

mf

96

Ho - ly One, you a - lone are the Lo - rd, you a - lone are the Most High, Jes - us

The musical score consists of a vocal line and piano accompaniment. The vocal line is written in a treble clef with a key signature of one sharp (F#). The lyrics are: "Ho - ly One, you a - lone are the Lo - rd, you a - lone are the Most High, Jes - us". The piano accompaniment is written in a grand staff (treble and bass clefs). The score is divided into six measures. The first measure of the vocal line contains the lyrics "Ho - ly One,". The second measure contains "you a - lone are the Lo - rd,". The third measure contains "you a - lone are the Most High,". The fourth measure contains "Jes - us". The fifth and sixth measures are empty. The piano accompaniment consists of six measures, each containing a whole rest.

102

Christ, with the Ho - ly, with the Ho - ly Spi - rit, in the glo - ry of
in the glo - ry of

ff

f

ff

f

ff

108

ff

ff
Glo - ri - a in ex - cel - cis, Glo - ri - a in ex -

God the Fa - ther. Glo - ri - a in ex - cel - cis, Glo - ri - a in ex -

God the Fa - ther. Glo - ri - a in ex - cel - cis, Glo - ri - a in ex -

f < *ff*

ff

114

- cel - cis, Glo - ri - a in ex - cel - cis De - o, Glo - ri - a

- cel - cis, Glo - ri - a in ex - cel - cis De - o, Glo - ri - a

- cel - cis, *ff* Glo - ri - a

Sf/mf

ff

ff

ff

ff

ff

120

ff *tr*

in ex - cel-cis De - o. A - MEN, A-

in ex - cel-cis De - o. A - MEN. A-

in ex - cel-cis De - o. A - MEN. A-

free-scores.com

126 *Rall.....*

- MEN.

- MEN.

- MEN.

tr

free-scores.com

ALLELUIA

Mass of the Resurrecton

♩ = 100

Trumpet in Bflat

Cantor/ALL

CANTOR

f

Al - le - lu - ia, Al - le - lu - ia, Al -

S.

A.

T.

B.

Tambourine

Organ

⑥

ALL

- le - lu-ia, Al - le - lu - ia, Al - le - lu-ia, Al - le - lu-ia, Al - le, Al-le - lu - ia. Al-

The musical score consists of several staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature. It contains six measures of music, with the lyrics '- le - lu-ia, Al - le - lu - ia, Al - le - lu-ia, Al - le - lu-ia, Al - le, Al-le - lu - ia. Al-' written below. The second staff is a vocal line in treble clef with a key signature of one flat (Bb) and a common time signature, containing six measures of music. The third, fourth, and fifth staves are also vocal lines in treble clef with a key signature of one flat and a common time signature, each containing six measures of music. The sixth staff is a piano accompaniment in bass clef with a key signature of one flat and a common time signature, containing six measures of music. The seventh staff is a piano accompaniment in bass clef with a key signature of one flat and a common time signature, containing six measures of music. The eighth staff is a piano accompaniment in bass clef with a key signature of one flat and a common time signature, containing six measures of music. The ninth staff is a piano accompaniment in bass clef with a key signature of one flat and a common time signature, containing six measures of music. The tenth staff is a piano accompaniment in bass clef with a key signature of one flat and a common time signature, containing six measures of music. The eleventh staff is a piano accompaniment in bass clef with a key signature of one flat and a common time signature, containing six measures of music. The twelfth staff is a piano accompaniment in bass clef with a key signature of one flat and a common time signature, containing six measures of music.

12

le - lu-ia, Al - le - lu-ia, Al - le - lu-ia, Al - le - lu-ia, Al - le - lu-ia, Al - le - lu-ia, Al -

8

The musical score consists of several staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature. It contains six measures of rests. The second staff is a vocal line in treble clef with a key signature of one flat (Bb) and a common time signature. It contains six measures of music with lyrics underneath. The third, fourth, and fifth staves are empty staves in treble clef with a key signature of one flat (Bb) and a common time signature, each containing six measures of rests. The sixth staff is a piano accompaniment line in bass clef with a key signature of one flat (Bb) and a common time signature, containing six measures of rests. The seventh staff is a piano accompaniment line in treble clef with a key signature of one flat (Bb) and a common time signature, containing six measures of music. The eighth staff is a piano accompaniment line in bass clef with a key signature of one flat (Bb) and a common time signature, containing six measures of music.

18



CANTOR

- le, Al - le - lu - ia. Al - le - lu - ia, Al - le - lu - ia, Al - le, Al - le - lu - ia, Al -

8

24

ALL

- le - lu-ia, Al - le - lu-ia, Al - le, Al-le - lu - ia. Al - le - lu-ia, Al - le - lu-ia, Al-

8

30

- le, Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia, Al - le, Al - le - lu -

35

CANTOR **ALL**

- ia. The Lord has sent me to bring good news to the poor, to pro-claim li-ber-ty to cap-tives. Al-

The score consists of several staves. The vocal line for the CANTOR is in G major and begins with a rest in the first measure. The piano accompaniment is in G major and features a complex rhythmic structure with time signatures 7/8, 2/4, 3/4, and 6/8. The piano part includes a bass line and a treble line with chords and melodic fragments.

41

le - lu-ia, Al - le - lu-ia, Al - le - lu-ia, Al - le - lu-ia, Al - le - lu-ia, Al - le - lu-ia, Al - le - lu-ia, Al -

8

The musical score consists of several staves. The top staff is a treble clef with a key signature of one sharp (F#) and contains six measures of whole rests. The second staff is a treble clef with a key signature of one flat (Bb) and contains six measures of eighth-note patterns. Below this staff is the vocal line with the lyrics: "le - lu-ia, Al - le - lu-ia, Al - le - lu-ia, Al - le - lu-ia, Al - le - lu-ia, Al - le - lu-ia, Al - le - lu-ia, Al -". The next three staves (treble clef, treble clef, and bass clef) all contain six measures of whole rests. The bottom section of the score is a grand staff (treble and bass clefs) with six measures of accompaniment. The right hand plays chords and eighth-note patterns, while the left hand plays a simple eighth-note bass line.

53 *rit...*

le - lu - ia, Al - le - lu - ia, Al - le, Al - le - lu - ia.

le - lu - ia, Al - le - lu - ia, Al - le, Al - le - lu - ia.

le - lu - ia, Al - le - lu - ia, Al - le, Al - le - lu - ia.

le - lu - ia, Al - le - lu - ia, Al - le, Al - le - lu - ia.

le - lu - ia, Al - le - lu - ia, Al - le, Al - le - lu - ia.

le - lu - ia, Al - le - lu - ia, Al - le, Al - le - lu - ia.

Eucharistic Acclamations

Mass of the Resurrection

♩ = 80

Trumpet in Bflat

ALL

S.

A.

T.

B.

Organ

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

Ho - ly, Ho - ly, Lord God, Lord God of hosts. Heav-en and

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

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

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

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

f *mf*

Hos - an - na, Hos - an - na, Hos - an - na in the high - est. Hos -
 earth are full of your glo - ry. Hos - an - na, Hos - an - na, Hos - an - na in the high - est. Hos -
 Hos - an - na, Hos - an - na, Hos - an - na in the high - est. Hos -
 Hos - an - na, Hos - an - na, Hos - an - na in the high - est. Hos -
 Hos - an - na, Hos - an - na, Hos - an - na in the high - est. Hos -

an - na, Hos - an - na in the high - est.

an - na, Hos - an - na in the high - est. *solo* *f* Bless - ed is He who comes in the

an - na, Hos - an - na in the high - est. *solo* *f* Bless - ed is He who comes in the

an - na, Hos - an - na in the high - est. *solo* *f* Bless - ed is He who comes in the

an - na, Hos - an - na in the high - est.

mf

f

f

Tutti

Tutti

Tutti

Hos - an - na, Hos - an - na, Hos - an - na in the high - est. Hos -
name of the Lord. Hos - an - na, Hos - an - na, Hos - an - na in the high - est. Hos -
name of the Lord. Hos - an - na, Hos - an - na, Hos - an - na in the high - est. Hos -
name of the Lord. Hos - an - na, Hos - an - na, Hos - an - na in the high - est. Hos -
Hos - an - na, Hos - an - na, Hos - an - na in the high - est. Hos -

f

rit... ♩ = 80 **Memorial Acclamation**

an - na, Hos - an - na in the high - est. *f* We pro - claim your

an - na, Hos - an - na in the high - est. *f* We pro - claim your

an - na, Hos - an - na in the high - est.

an - na, Hos - an - na in the high - est.

an - na, Hos - an - na in the high - est.

f

Death, O Lord, and pro-fess your Re - sur - rect-ion

Death, O Lord, and pro-fess your Re - sur - rect-ion

solo
f
We pro - claim your Death, O

The musical score is written in G major (one sharp) and consists of 12 measures. The first two measures are in 2/4 time, and the remaining ten measures are in 3/4 time. The score includes a vocal line with lyrics, a piano accompaniment, and a solo section for the vocal line starting in the 10th measure. The piano accompaniment features a melody in the right hand and a bass line in the left hand.

and pro - fess your Re - sur - rect - ion, and pro - fess your Res - sur - rect - ion un - til, un-

and pro - fess your Re - sur - rect - ion, and pro - fess your Res - sur - rect - ion un - til, un-

Tutti
Lord, and pro - fess your Re - sur - rect - ion, and pro - fess your Res - sur - rect - ion un - til, un-

and pro - fess your Re - sur - rect - ion, and pro - fess your Res - sur - rect - ion un - til, un-

and pro - fess your Re - sur - rect - ion, and pro - fess your Res - sur - rect - ion un - til, un-

rit... ♩=80 *Doxology and Great Amen*

ff 3

Priest

f

- til you come a - gain. Through Him, and with Him, and in Him,

- til you come a - gain.

- til you come a - gain.

- til you come a - gain.

- til you come a - gain.

- til you come a - gain.

mf

O God, al - migh - ty Fa - ther, in the un - i - ty of the Ho - ly Spir - it, all

The image shows a musical score for a hymn. It consists of seven staves. The top staff is a vocal line with lyrics. The second staff is a vocal line with lyrics. The third, fourth, and fifth staves are empty. The sixth staff is a piano accompaniment line. The seventh staff is a piano accompaniment line. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The lyrics are: "O God, al - migh - ty Fa - ther, in the un - i - ty of the Ho - ly Spir - it, all".

The image shows a musical score for a piece titled "Amen". The score is written in G major (one sharp) and 4/4 time. It consists of a vocal line and a piano accompaniment. The vocal line is written in a soprano clef and features a melodic line with a triplet of eighth notes in the final measure, marked "rit...". The piano accompaniment is written in a grand staff (treble and bass clefs) and provides harmonic support with chords and a steady bass line. The lyrics "men, A - men, A - men, A - men, A - men." are repeated across five vocal staves.

rit...

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

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

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

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

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

Agnus Dei

Mass of the Resurrection

♩=95

Flute *f*

Violin *f*

ALL *f*
Ag - nus De - i, Ag - nus De - i, Ag - nus De -

S/A *f*
Ag - nus De - i, Ag - nus De - i, Ag - nus De -

T/B

Organ *f*

⑤

i pe - ca - ta mun - di
 i Qui tol - lis pe - ca - ta mun - di
 mis - e - re - re no - bis, mis - e -

man
mp
f
ped

Solo
Tutti

mf
f

⑩

15

re - re no - bis, Ag - nus De - i, Ag - nus De - i,

re - re no - bis. Ag - nus De - i, Ag - nus De - i,

19

Ag - nus De - i pe - ca - ta

Ag - nus De - i Qui tol - lis pe - ca - ta

man

mp

f

ped

24

mf

mun - di

Solo

mf
mun - di do - na no - bis pa - cem,

man

mp

Rall.....

29

f

f
do - na no - bis pa - cem.

Tutti

f
do - na no - bis pa - cem.

ped

Choir parts

Mass of the Resurrection

Kyrie Eleison

Mass of the Resurrection

♩=95

ALL

f Ky - ri - e, ky - ri - e E - le - is - on,

S/A

f Ky - ri - e, ky - ri - e E - le - is - on,

T/B

Ky - ri - e, ky - ri - e E - le - is - on.

Organ

f

Ped.

6

f Ky - ri - e E - le - is - on.

Solo *mf* *3* Ky - ri - e. *Tutti* *f* *3* ky - ri - e E - le - is - on. *Solo* Chris - te, Chris - te

man *mp* *f* *mf*

ped

12

Chris - te, Chris - te E - le - is - on,

Tutti
f
E - le - is - on, Chris - te, Chris - te E - le - is - on.

f
Chris - te, Chris - te E - le - is - on.

18

Ky - ri - e, ky - ri - e E - le - is - on,

Solo
mf
Ky - ri - e, ky - ri - e E - le - is - on, Ky - ri - e,

Ky - ri - e, ky - ri - e E - le - is - on,

man
mp
Ky - ri - e, Ky - ri - e E - le - is - on, Ky - ri - e,

24

f Ky - ri - e E - le - is - on,

Tutti *f* Ky - ri - e E - le - is - on, *Solo* *mf* E - le - is - on, E - le -

f Ky - ri - e E - le - is - on,

f *man* *mp*

ped

29

Rall.....

f E - le - is - on, E - le - is - on.

Tutti *f* - is - on, E - le - is - on, E - le - is - on.

f E - le - is - on, E - le - is - on.

f *ped*

Gloria in Excelcis Deo

Mass of the Resurrection

♩=130

ALL

S/A

T/B

Organ

Glo-ri-a in ex-cel-cis, Glo-ri-a in ex-cel-cis,

Glo-ri-a in ex-cel-cis, Glo-ri-a in ex-cel-cis,

7

Glo-ri-a in ex-cel-cis De-o, Glo-ri-a in ex-cel-cis

Glo-ri-a in ex-cel-cis De-o, Glo-ri-a in ex-cel-cis

13

f Glo-ri-a in ex-cel-cis, Glo-ri-a in ex-cel-cis, Glo-ri-a

De-o. *ff* Glo-ri-a in ex-cel-cis, Glo-ri-a in ex-cel-cis, *f* Glo-ri-a

De-o. *ff* Glo-ri-a in ex-cel-cis, Glo-ri-a in ex-cel-cis,

20

in ex-cel-cis De-o, *ff* Glo-ri-a in ex-cel-cis De-

in ex-cel-cis De-o, *ff* Glo-ri-a in ex-cel-cis De-

ff Glo-ri-a in ex-cel-cis De-

p

26

o.

f *rit...* *mf* *a tempo*

o. Glo-ry to God in the high-est. and on earth, peace to peo-ple of good will. We

o. and on earth peace to peo-ple of good will.

f *mf*

32

praise you, we bless you, we a - dore you, we glo-ri - fy you, we give you thanks for

f

mp *mf* *f*

for

37

your great glo - ry Lord God heav-en-ly King, O God, al - migh-ty

your great glo - ry. Lord God heav-en-ly King, O God, al - migh-ty

43

Glo - ri - a in ex - cel - cis, Glo - ri - a in ex -

Fa - ther. Glo - ri - a in ex - cel - cis, Glo - ri - a in ex -

Fa - ther. Glo - ri - a in ex - cel - cis, Glo - ri - a in ex -

49

- cel - cis, Glo - ri - a in ex - cel - cis De - o, *ff* Glo - ri - a in ex - cel - cis

- cel - cis, *f* Glo - ri - a in ex - cel - cis De - o, *ff* Glo - ri - a in ex - cel - cis

- cel - cis, *ff* Glo - ri - a in ex - cel - cis

56

De - o.

De - o. *f* Lord Jes - us Christ,

De - o. *f* Lord Jes - us Christ,

62

on-ly be - got - ten Son, Lord God, Lamb of God Son of the

on-ly be - got - ten Son, Lord God, Lamb of God Son of the

68

Fa - ther, have mer - cy on us, you take a -

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

73

- way the sins of the world, re - ceive our prayer you are sea - ted

you take a - way re - ceive our prayer you are sea - ted

79

at the right hand of the Fa - ther have mer - cy on us. *ff* *rit...* *a tempo* *f* Glo - ri - a in ex -

at of the Fa - ther have mer - cy on us. *ff* *f* Glo - ri - a in ex -

85

- cel - cis, Glo - ri - a in ex - cel - cis, Glo - ri - a in ex - cel - cis De - o,

- cel - cis, *ff* Glo - ri - a in ex - cel - cis, *f* Glo - ri - a in ex - cel - cis De - o,

- cel - cis, *ff* Glo - ri - a in ex - cel - cis,

92

ff Glo - ri - a in ex - cel - cis De - o.

ff Glo - ri - a in ex - cel - cis De - o. *f* For you a - lone are the Ho - ly One,

ff Glo - ri - a in ex - cel - cis De - o.

mf

98

you a - lone are the Lo - rd, you a - lone are the Most High, Jes - us Christ, with the Ho - ly, with the

105

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

ff in the glo - ry of God the Fa -

111

ff
Glo - ri - a in ex - cel - cis, Glo - ri - a in ex - cel - cis, Glo - ri - a
- ther. Glo - ri - a in ex - cel - cis, Glo - ri - a in ex - cel - cis, Glo - ri - a
- ther. Glo - ri - a in ex - cel - cis, *ff* Glo - ri - a in ex - cel - cis,

117

in ex - cel - cis De - o, Glo - ri - a in ex - cel - cis De -
in ex - cel - cis De - o, *ff* Glo - ri - a in ex - cel - cis De -
in ex - cel - cis De - o, *ff* Glo - ri - a in ex - cel - cis De -
p

123

- o. A - MEN, A - MEN.

- o. A - MEN. A - MEN.

- o. A - MEN. A - MEN.

129

Rall.....

ALLELUIA

Mass of the Resurrection

♩ = 100

CANTOR

Cantor/ALL *f* Al - le - lu - ia, Al - le - lu - ia, Al -

S.

A.

T.

B.

Organ *f*

The musical score is written for a Cantor/ALL, Soprano (S.), Alto (A.), Tenor (T.), Bass (B.), and Organ. The time signature is 6/8 and the tempo is quarter note = 100. The key signature has one flat (B-flat). The Cantor/ALL part starts with a fermata and then plays a melodic line starting on G4, moving up to A4, B4, and C5. The organ part provides accompaniment with chords and a bass line. The lyrics 'Al - le - lu - ia, Al - le - lu - ia, Al -' are written under the Cantor/ALL part.

⑥

le - lu - ia, Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia, Al - le, Al - le - lu -

8

The image shows a musical score for a piece titled "Alleluia". It consists of a vocal line and piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of one flat (B-flat). The lyrics are "le - lu - ia, Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia, Al - le, Al - le - lu -". The piano accompaniment is written in two staves, with the right hand in a treble clef and the left hand in a bass clef. The right hand part features a melodic line with eighth and sixteenth notes, while the left hand provides a simple harmonic accompaniment with quarter and eighth notes. A circled number "6" is placed at the beginning of the vocal line, and a circled number "8" is placed at the beginning of the piano accompaniment.

11 *ALL*

- ia. Al - le - lu-ia, Al - le - lu-ia, Al - le - lu-ia, Al - le - lu-ia, Al - le - lu-ia, Al-

8

The musical score consists of a vocal line and piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of one flat (B-flat). It begins with a circled measure number '11' and the tempo marking 'ALL'. The lyrics are '- ia. Al - le - lu-ia, Al - le - lu-ia, Al - le - lu-ia, Al - le - lu-ia, Al - le - lu-ia, Al-'. The piano accompaniment is written in two staves: the upper staff has a treble clef and the lower staff has a bass clef. The piano part includes a left hand with a steady eighth-note bass line and a right hand with chords and moving lines. A small number '8' is placed below the piano part.

17 *CANTOR*

le - lu-ia, Al - le, Al-le - lu - ia. Al - le - lu-ia, Al - le - lu-ia, Al - le, Al - le - lu-

8

23 *ALL*

- ia, Al - le - lu - ia, Al - le - lu - ia, Al - le, Al - le - lu - ia. Al-

8

The image shows a musical score for a vocal piece. It consists of 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 (B-flat). The lyrics are: "- ia, Al - le - lu - ia, Al - le - lu - ia, Al - le, Al - le - lu - ia. Al-". The piano accompaniment is written in two staves, with the right hand in a treble clef and the left hand in a bass clef. The key signature is one flat. The score is marked with a circled number '23' and the tempo marking 'ALL'. There are some rests in the piano accompaniment staves, particularly in the middle section.

28

- le - lu - ia, Al - le - lu - ia, Al - le, Al - le - lu - ia, Al - le - lu - ia, Al -

8

Detailed description: This musical score is for a vocal piece titled 'Alleluia'. It begins at measure 28. The vocal line is written in a single treble clef staff with a key signature of one flat (B-flat). The melody consists of eighth and quarter notes, with some phrases repeated. Below the vocal line are four empty staves, likely for a choir or additional vocal parts. The piano accompaniment is shown in two systems. The first system includes a grand staff (treble and bass clefs) with a piano (p) dynamic marking. The right hand plays chords and moving lines, while the left hand provides a steady bass line. The second system continues the piano accompaniment with similar textures.

33 *CANTOR*

le - lu - ia, Al - le, Al - le - lu - ia. The Lord has sent me to bring good news to the

38 *ALL*

poor, to pro-claim li-ber-ty to cap-tives. Al - le - lu-ia, Al - le - lu-ia, Al - le - lu-ia, Al-

The musical score consists of several staves. The top staff is a vocal line with lyrics. Below it are four empty staves, likely for other vocal parts. At the bottom is a piano accompaniment with a grand staff (treble and bass clefs). The score is marked with a circled '38' and the word 'ALL' in italics. The lyrics are: 'poor, to pro-claim li-ber-ty to cap-tives. Al - le - lu-ia, Al - le - lu-ia, Al - le - lu-ia, Al-'. The piano part features a melody in the right hand and a bass line in the left hand, with a small '8' written below the first staff of the piano part.

44

le - lu - ia, Al - le - lu - ia, Al - le - lu - ia, Al - le, Al - le - lu - ia. *ff* Al - le - lu - ia, Al -

ff Al - le - lu - ia, Al -

ff Al - le - lu - ia, Al -

ff Al - le - lu - ia, Al -

ff Al - le - lu - ia, Al -

8

ff

The musical score consists of six staves. The top staff is the vocal line, starting at measure 44 with the lyrics 'le - lu - ia, Al - le - lu - ia, Al - le - lu - ia, Al - le, Al - le - lu - ia. Al - le - lu - ia, Al -'. The second, third, and fourth staves are vocal parts for other voices, with lyrics 'Al - le - lu - ia, Al -', 'Al - le - lu - ia, Al -', and 'Al - le - lu - ia, Al -' respectively. The fifth and sixth staves are piano accompaniment. The piano part features a melodic line in the right hand and a bass line in the left hand. The score includes dynamic markings such as *ff* (fortissimo) and a rehearsal mark '8'.

55 *rit...*

The musical score consists of five vocal parts and piano accompaniment. The vocal parts are arranged in a descending order of pitch: Soprano, Alto, Tenor 1, Tenor 2, and Bass. Each vocal part has a line of music with lyrics underneath. The piano accompaniment is shown in two systems: the first system has a grand staff (treble and bass clefs) and the second system has a single bass clef. The tempo marking 'rit...' is placed above the first vocal line. The lyrics for all parts are '- le, Al-le - lu - ia.' The score is written in a key signature of one flat (B-flat) and a common time signature (C).

- le, Al-le - lu - ia.

- le, Al-le - lu - ia.

- le, Al-le - lu - ia.

8
- le, Al-le - lu - ia.

- le, Al-le - lu - ia.

- le, Al-le - lu - ia.

Eucharistic Acclamations

Mass of the Resurrection

$\text{♩} = 80$

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

S.
Ho - ly, Ho - ly, Lord God, Lord God of hosts. Heav-en and

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

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

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

Organ

Hos - an - na, Hos - an - na, Hos - an - na in the high - est. Hos -
 earth are full of your glo - ry. Hos - an - na, Hos - an - na, Hos - an - na in the high - est. Hos -
 Hos - an - na, Hos - an - na, Hos - an - na in the high - est. Hos -
 Hos - an - na, Hos - an - na, Hos - an - na in the high - est. Hos -
 Hos - an - na, Hos - an - na, Hos - an - na in the high - est. Hos -

- an - na, Hos - an - na in the high - est. *solo*
 - an - na, Hos - an - na in the high - est. *f* Bless - ed is He who comes in the
 - an - na, Hos - an - na in the high - est. *solo* *f* Bless - ed is He who comes in the
 - an - na, Hos - an - na in the high - est. *solo* *f* Bless - ed is He who comes in the
 - an - na, Hos - an - na in the high - est. *mf*

f Hos - an - na, Hos - an - na, Hos - an - na in the high - est. Hos -
Tutti name of the Lord. Hos - an - na, Hos - an - na, Hos - an - na in the high - est. Hos -
Tutti name of the Lord. Hos - an - na, Hos - an - na, Hos - an - na in the high - est. Hos -
Tutti name of the Lord. Hos - an - na, Hos - an - na, Hos - an - na in the high - est. Hos -

Hos - an - na, Hos - an - na, Hos - an - na in the high - est. Hos -

f - an - na, Hos - an - na in the high - est. We pro - claim your
f - an - na, Hos - an - na in the high - est. We pro - claim your
 - an - na, Hos - an - na in the high - est.
 - an - na, Hos - an - na in the high - est.
 - an - na, Hos - an - na in the high - est.

f

♩ = 80 **Memorial Acclamation**

Death, O Lord, and pro-fess your Re-sur-rect-ion

Death, O Lord, and pro-fess your Re-sur-rect-ion

solo
f
We pro-claim your Death, O

and pro-fess your Re-sur-rect-ion, and pro-fess your Res-sur-rect-ion un-til, un-til you

and pro-fess your Re-sur-rect-ion, and pro-fess your Res-sur-rect-ion un-til, un-til you

Tutti
Lord, and pro-fess your Re-sur-rect-ion, and pro-fess your Res-sur-rect-ion un-til, un-til you

f
and pro-fess your Re-sur-rect-ion, and pro-fess your Res-sur-rect-ion un-til, un-til you

f
and pro-fess your Re-sur-rect-ion, and pro-fess your Res-sur-rect-ion un-til, un-til you

Doxology and Great Amen

♩=80

Priest

come a - gain. *f* Through Him, and with Him, and in Him, O God, al-

come a - gain.

come a - gain.

come a - gain.

come a - gain.

mf

- migh - ty Fa - ther, in the un - i - ty of the Ho - ly Spir - it, all glo - ry and

hon-our is yours, for ev - er and ev - er. *ff* A - men, A - men, A-
ff A - men, A - men, A-
ff A - men, A - men, A-
ff A - men, A - men, A-
ff A - men, A - men, A-

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

Agnus Dei

Mass of the Resurrection

♩ = 95

ALL

f Ag - nus De - i, Ag - nus De - i, Ag - nus De - i

S/A

f Ag - nus De - i, Ag - nus De - i, Ag - nus De - i

T/B

Organ

f

6

f pe - ca - ta mun - di

Solo *mf* *Tutti* *f* *Solo*

Qui tol - lis pe - ca - ta mun - di mis - e - re - re

man *mp* *f* *mf*

ped

12

f
mis - e - re - re no - bis,

Tutti
f
no - bis, mis - e - re - re no - bis.

f

18

Ag - nus De - i, Ag - nus De - i, Ag - nus De - i

Solo *mf* *3*
Ag - nus De - i, Ag - nus De - i, Ag - nus De - i Qui tol - lis

man
mp

24

f pe - ca-ta mun - di

Tutti *f* pe - ca-ta mun - di *Solo* *mf* do - na no - bis pa-

f

f *man* *mp*

ped

Rall.....

29

f do - na no - bis pa - cem.

Tutti *f* - cem, do - na no - bis pa - cem.

f

ped