

Missa Salve Regina

in honorem B.M.V. - ad duas voces inaequales, comitante organo vel harmonium

Pars prima: Kyrie et Gloria

Rob Peters, op. 125

andante espressivo

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

andante espressivo

ped. *p*

p Ky - ri - e, Ky - ri - e e - le - i - son. *mf* Chris - te e -

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

mf *cresc.*

le - i - son, e - le - i - son, Chris - te e - le - i -

Chris - te e - le - i - son, Chris - te e - le - i - son, e -

decresc. *p*

son, Chris - te e - le - - - i - son.

decresc. *p*

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

decresc. *p*

p

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

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

son, e - le - i - son.

son, e - le - i - son.

cresc.

allegretto vivace

Two staves of piano introduction in G major, 3/4 time. The music is marked 'allegretto vivace'. The first staff is the treble clef and the second is the bass clef. Both staves contain whole rests for the first four measures.

allegretto vivace

Two staves of piano introduction. The first staff is the treble clef and the second is the bass clef. The music is marked 'allegretto vivace' and 'f' (forte). The first staff begins with a half note G4, followed by quarter notes A4, B4, and C5. The second staff begins with a half note G2, followed by quarter notes F2, E2, and D2. The music continues with eighth and sixteenth notes. A 'Ced.' (Cadenza) marking is present at the end of the second staff.

Two staves of vocal melody. The first staff is the treble clef and the second is the bass clef. The music is marked 'f' (forte) and 'mf' (mezzo-forte). The lyrics are: "Glo - - ri - a in ex-cel-sis De - o. Et in ter - ra pax ho-mi-ni-bus" on the first staff, and "Glo - - ri - a in ex-cel-sis De - o. bo - nae" on the second staff.

Two staves of piano accompaniment. The first staff is the treble clef and the second is the bass clef. The music is marked 'mf' (mezzo-forte). The accompaniment consists of eighth and sixteenth notes in both hands, providing harmonic support for the vocal melody.

Two staves of vocal melody. The first staff is the treble clef and the second is the bass clef. The music is marked 'mf' (mezzo-forte). The lyrics are: "bo - nae vo - lun - ta - tis. Lau - da - mus te, be - ne -" on the first staff, and "vo - lun-ta - - - - tis. Lau - da - mus te, be - ne - di - ci-mus" on the second staff.

Two staves of piano accompaniment. The first staff is the treble clef and the second is the bass clef. The music is marked 'mf' (mezzo-forte). The accompaniment continues with eighth and sixteenth notes in both hands.

di - ci - mus te, a - do - ra - mus te, glo - ri - fi - ca - mus te.

te, a - do - ra - mus te, glo - ri - fi - ca - mus te. Gra - ti - as

Gra - ti - as a - gi - mus ti - bi prop - ter mag - nam glo - ri - am tu - am.

a - gi - mus ti - bi prop - ter mag - nam glo - ri - am tu - am.

ff Do - mi - ne De - us Rex cae - les - tis De - us Pa - ter om - ni - po -

ff Do - mi - ne De - us Rex cae - les - tis De - us Pa - ter om - ni - po -

cresc. *ff*

tens. Do - mi - ne Fi - li u - ni - ge - ni - te Je - su Chris - te.

tens. Do - mi - ne Fi - li u - ni - ge - ni - te Je - su Chris - te.

Do - mi - ne De - us, Ag - nus De - i, Fi - li - us Pa - tris.

Do - mi - ne De - us, Ag - nus De - i, Fi - li - us Pa - tris.

decresc.

adagio molto
p

Qui tol - lis pec - ca - ta

adagio molto
p

allargando

mp
 mun - di, mi - se - re - re no - bis.
p mi - se - re - re no - bis, *mf* mi - se -

cresc.
sed.

mf Qui tol - lis pec - ca - ta mun - di, *p* sus - ci - pe de - pre - ca - ti - o - nem
 re - re no - bis. *mp* Qui tol - lis pec - ca - ta mun - di,

mf *decresc.* *p*

mf nos - tram. *pp* Qui se - des ad dex - te - ram Pa - tris, mi - se - re - re no -
 Qui se - des ad dex - te - ram Pa - tris, *pp* mi - se - re - re no -

cresc. *mf* *pp*

poco sostenuto allegretto vivace

bis. *f* Quo - - - ni - am

bis. *f* Quo - - - ni - am

poco sostenuto allegretto vivace

cresc. *f*

stretto

mf

tu so - lus sanc - tus. Tu so - lus Do - mi - nus. Tu so - lus Al -

tu so - lus sanc - tus. *mf* Tu so - lus Al - tis

mf

tis - si - mus, Je - su Chris - te.

si - mus, Je - su Chris - te.

f

red.

f

De - i Pa - tris, cum sanc-to Spi - ri -

Cum Sanc-to Spi - ri-tu, in glo - ri - a De - i Pa - tris, in

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

glo - ri - a De - i Pa - tris. A - men, a - men,

cresc.

largamento
ff

a - - - - - men.

ff
largamento

a - - - - - men.

pp

Pars secunda: Sanctus et Benedictus

moderato, ma con moto *p*

Sanc -

Sanc - tus, Sanc -

moderato, ma con moto

p

ped.

Detailed description: This system contains the first two lines of the musical score. The top two staves are vocal parts in G major, 4/4 time, with a tempo of 'moderato, ma con moto'. The vocal line begins with a whole rest followed by a half note 'Sanc -'. The piano accompaniment starts with a half note chord in the right hand and a half note chord in the left hand. The piano part includes a 'ped.' marking under the first measure.

tus, Sanc - tus, Sanc - tus Do - mi - nus De - us Sa - - - ba -

tus, Sanc - tus Do - mi - nus De - us Sa - - - ba - oth.

cresc.

Detailed description: This system contains the next two lines of the musical score. The vocal parts continue with the lyrics 'tus, Sanc - tus, Sanc - tus Do - mi - nus De - us Sa - - - ba -' and 'tus, Sanc - tus Do - mi - nus De - us Sa - - - ba - oth.'. The piano accompaniment continues with a similar rhythmic pattern, featuring a 'cresc.' marking in the right hand.

oth. Ple - - ni sunt cae - - - li et ter - ra glo - - -

Ple - - ni sunt cae - li et ter - ra glo - - - ri - a

mf decresc. *p* *cresc.*

Detailed description: This system contains the final two lines of the musical score. The vocal parts continue with the lyrics 'oth. Ple - - ni sunt cae - - - li et ter - ra glo - - -' and 'Ple - - ni sunt cae - li et ter - ra glo - - - ri - a'. The piano accompaniment features a 'mf decresc.' marking in the left hand, followed by a 'p' marking, and then a 'cresc.' marking in the right hand.

mf
 ri - a tu - a. Ho-san-na in ex-cel -
 tu - - - a. *mf* Ho-san-na in ex-cel -

f
 sis, ho-san-na in ex-cel - sis, ho-san-na, ho -
 sis, ho-san - - - - na, ho-san -

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

più adagio *p*

Be - ne-

più adagio

poco a poco allargando *p*

And.

dic - tus *p* qui ve - nit in no - mi - ne Do - mi -

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

*

ni, *p* qui ve - nit, qui ve - nit

ni, be - ne - dic - tus qui ve - nit

And.

moderato, ma con moto

in no - mi - ne Do - mi - ni. *mf* Ho - san - na in ex - cel -

in no - mi - ne Do - mi - ni. *mf* Ho - san - na in ex - cel -

cresc. *mf* *stringendo*

moderato, ma con moto

f

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

sis, ho - san - - - - na, *f* ho - san - - - - na

cresc.

ff

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

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

ff *rit.*

ff *rit.*

Ad.

largo, ma non tanto

Pars tertia: Agnus Dei

Musical score for the first system. The vocal line (soprano) begins with a rest, followed by the lyrics "A - gnus De - i," with a *p* dynamic marking and a triplet of eighth notes. The piano accompaniment consists of a right hand with a continuous triplet of eighth notes and a left hand with a sustained bass line.

Musical score for the second system. The vocal line continues with the lyrics "qui tol - lis pec - ca - ta mun - di, mi -" with dynamics *p*, *mp*, and *p*. The piano accompaniment continues with the triplet pattern in the right hand and a moving bass line in the left hand.

Musical score for the third system. The vocal line continues with the lyrics "A - gnus De - i qui tol - lis pec - ca - ta mun - di," with dynamics *mp* and *p*. The piano accompaniment features a *cresc.* marking in the right hand and a *decresc.* marking with a triplet in the left hand.

Musical score for the fourth system. The vocal line continues with the lyrics "se - re - re no - - - bis, mi - - - se - re - re no - bis." with a *mf* dynamic marking. The piano accompaniment continues with the triplet pattern and a *mf* dynamic marking.

Musical score for the fifth system. The vocal line continues with the lyrics "mi - se - re - re no - bis, mi - - - se - re - re no - bis." with a *mf* dynamic marking. The piano accompaniment features a *p* dynamic marking in the right hand and a *decresc.* marking in the left hand.

p *mp*

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

p *mp*

qui tol - lis pec-ca - ta

p *cresc.*

p *mf*

ca - ta mun - di, mi - se - re - re no - bis, mi - se - re - re

p *mf*

mun - di, mi - se - re - re no - - - bis, mi - se - re - re

decresc. *p* *mf*

And.

p

no - bis. A - gnus De - i qui tol - lis, qui tol - lis pec -

p

no - bis. A - gnus De - i, A - gnus De - i

decresc. *p*

ca - ta mun - di,
mf qui tol - lis pec - ca - ta mun - di,

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

p do - na no - - - bis pa - - - cem, *pp* do - na no - bis
p do - na no - - - bis pa - cem,

p *pp*

pa - - - - - cem.
pp do - na no - bis pa - cem.

dolcissimo

red.