

Missa in Dominicis

Kyrie

moderato

Rob Peters, op. 102

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

The first system of the musical score consists of five staves. The top four staves are vocal parts (Soprano, Alto, Tenor, and Bass) with lyrics. The fifth staff is the piano accompaniment, split into right and left hands. The tempo is marked 'moderato' and the dynamic is 'mf'. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C).

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

The second system of the musical score consists of five staves. The top four staves are vocal parts with lyrics. The fifth staff is the piano accompaniment, split into right and left hands. The tempo is 'moderato' and the dynamic is 'mf'. The key signature and time signature are consistent with the first system.

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

son, Chris - te e - le - i - son, Chris - te e - le - i - son. le - i - son, e - le - i - son, Chris - te e - le - i - son. son, Chris - te e - le - i - son, Chris - te e - le - i - son. *p* e - le - i - son, e - le - i - son. *p*. *pp*

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

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

mf

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

son,

mf

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

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

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

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

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

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

Gloria

allegro ma non troppo

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

The first system of the Gloria consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts enter with the lyrics "Et in terra pax hominibus bonae voluntatis." The piano accompaniment provides harmonic support, with dynamics ranging from *f* to *ff*. The time signature is 3/4 and the key signature has two flats.

ta - tis. Lau - da - mus te,
ta - tis.
ta - tis.
ta - tis.

The second system continues the vocal parts with the lyrics "tatis. Laudamus te, tatis." The piano accompaniment continues with a *mf* dynamic. The system concludes with a melodic flourish in the piano part.

be - ne - di - ci - mus te,
mf
 a - do - ra - mus te, glo - ri - fi - ca - mus te.
mf
 Gra - ti - as
mf
 Gra - ti - as

The first system of the musical score consists of five staves. The top four staves are vocal parts: Soprano, Alto, Tenor, and Bass. The lyrics are: "be - ne - di - ci - mus te, a - do - ra - mus te, glo - ri - fi - ca - mus te. Gra - ti - as Gra - ti - as". The piano accompaniment is on the bottom two staves, with the right hand playing a melodic line and the left hand providing harmonic support. The music is in a minor key and 4/4 time.

prop - ter mag - nam glo - ri - am glo - ri - am tu - am.
 prop - ter mag - nam glo - ri - am glo - ri - am tu - am.
 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.

The second system of the musical score consists of five staves. The top four staves are vocal parts: Soprano, Alto, Tenor, and Bass. The lyrics are: "prop - ter mag - nam glo - ri - am glo - ri - am tu - am. 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." The piano accompaniment is on the bottom two staves, with the right hand playing a melodic line and the left hand providing harmonic support. The music is in a minor key and 4/4 time.

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

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

ff

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

Do - mi - ne De - us, Fi - li - us, Fi - li - us
 Chris - te. Ag - nus De - i Fi - li - us, Fi - li - us
 Do - mi - ne De - us, Fi - li - us, Fi - li - us
 Chris - te. Ag - nus De - i Fi - li - us, Fi - li - us

Pa - tris. Qui tol - lis pec - ca - ta
 Pa - tris. Qui tol - lis pec - ca - ta
 Pa - tris. Qui tol - lis pec - ca - ta
 Pa - tris.

meno mosso *ff* *pp*

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

mi - se - re - re no - bis. Qui tol - lis pec - ca - ta

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

mi - se - re - re no - - bis. Qui tol - lis pec - ca - ta

p *ff* *pp*

sus - ci - pe de - pre - ca - ti - o - nem nos - - tram.

de - pre - ca - ti - o - nem nos - - tram.

mun - di, de - pre - ca - ti - o - nem nos - - tram.

sus - ci - pe de - pre - ca - ti - o - nem nos - - tram.

mun - di, de - pre - ca - ti - o - nem nos - - tram.

mf *p* *mf* *p* *ff* *ff*

ff Qui se-des ad dex-te-ram Pa-tris, *pp* mi-se-re-re no-bis. *p*

ff Qui se-des ad dex-te-ram Pa-tris, *pp* mi-se-re-re no-bis. *p*

ff Qui se-des ad dex-te-ram Pa-tris, *pp* mi-se-re-re no-bis. *p*

ff Qui se-des ad dex-te-ram Pa-tris, *pp* mi-se-re-re no-bis. *p*

tempo I

f Quo - - - ni - am tu *ff* so - lus sanc - tus. Tu *f*

f Quo - - - ni - am tu *ff* so - lus sanc - tus. Tu *f*

f Quo - - - ni - am tu *ff* so - lus sanc - tus. Tu *f*

f Quo - - - ni - am tu *ff* so - lus sanc - tus. Tu *f*

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

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

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

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

molto allegro

Je - - - su Chris - te.

Je - - - su Chris - te.

Je - - - su Chris - te.

Je - - - su Chris - te. Cum Sanc-to Spi - ri - tu, in glo - ri - a

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

mf

Cum Sanc-to Spi - ri - tu, in glo - ri - a

mf

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

Cum Sanc-to Spi - ri - tu, Cum Sanc-to Spi - - - ri -

De - i Pa - tris. Cum Sanc-to Spi - - - ri -

Pa - tris. Cum Sanc-to Spi - - - ri - - - tu, in

De - i Pa - tris. Cum Sanc-to Spi - ri -

f

f

f

f

tu, in glo - ri - a De - - - i in glo - ri - a De - - - i in *ff*
 tu, in glo - ri - a De - - - i in glo -
 glo - ri - a De - - - i in glo - ri - a De - - - i in glo -
 tu, in glo - ri - a De - - - i in glo - ri - a De -

glo - - - - ri - a De - i Pa - tris. A -
 ri - - - a in *ff* glo - ri - a De - i Pa - tris. A -
 ri - - - a in *ff* glo - ri - a De - i Pa - tris. A -
 i in *ff* glo - - - - ri - a De - i Pa - tris. A -

men, *ff* a - - - - - men,
men, *ff* a - - - - - men,
men, *ff* a - - - - - men,
men, *ff* a - - - - - men,
men, a - - - - - men,

The first system of the musical score consists of five staves. The top four staves are vocal parts, each with a treble clef and a key signature of one flat. The lyrics are "men, a - - - - - men," with a dynamic marking of *ff* (fortissimo) above the first measure of the second half. The fifth staff is the piano accompaniment, featuring a bass clef and a key signature of one flat. It includes a piano introduction with a melodic line in the bass and a chordal accompaniment in the right hand.

fff a - - - - - men,
a - - - - - men,

The second system of the musical score continues the vocal and piano parts. The top four staves are vocal parts, each with a treble clef and a key signature of one flat. The lyrics are "a - - - - - men," with a dynamic marking of *fff* (fortississimo) above the first measure of the second half. The fifth staff is the piano accompaniment, featuring a bass clef and a key signature of one flat. It includes a piano introduction with a melodic line in the bass and a chordal accompaniment in the right hand.

Sanctus

andante, alla breve

The first system of the musical score consists of five staves. The top four staves are vocal parts (Soprano, Alto, Tenor, Bass) in a four-part setting. The fifth staff is the piano accompaniment. The key signature is B-flat major (two flats) and the time signature is alla breve. The piano part begins with a *p* dynamic. The vocal parts enter with the word "Sanc" on a long note.

The second system of the musical score continues the vocal and piano parts. It features four vocal staves and a piano accompaniment staff. The lyrics are: "Sanc - - - - tus, Do - - - - mi - nus". The piano part continues with a *p* dynamic. The vocal parts enter with the word "Sanc" on a long note.

De - - - - us Sa - - - - ba - oth.

nus De - - - - us Sa - - - - ba -

nus De - - - - us Sa - - - - ba -

nus De - - - - us Sa - - - - ba -

più allegro

mf Ple - ni sunt coe - li et ter - ra glo - - ri - a, *f* glo - ri - a tu - a.

oth. *mf* Ple - ni sunt coe - li et ter - ra glo - ri - a, *f* glo - ri - a tu - a.

oth. *mf* et ter - ra glo - - ri - a, *f* glo - ri - a tu - a.

oth. *mf* et ter - ra glo - ri - a, *f* glo - ri - a tu - a.

Ho-san-na in ex-cel -

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

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

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

f

This system contains the first four vocal staves and the first three staves of the piano accompaniment. The vocal parts enter with the lyrics 'Ho-san-na in ex-cel -'. The piano accompaniment begins with a forte (*f*) dynamic, featuring a steady bass line and a more active treble line.

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

san - na, *ff* ho-san-na in ex - - - cel - - - sis.

ho-san - na, *ff* ho - san-na in ex - cel - - sis.

san - na, *ff* ho-san - na in ex - cel - - - sis.

ff

This system contains the second four vocal staves and the second three staves of the piano accompaniment. The vocal parts continue with the lyrics 'sis, ho-san-na in ex-cel-sis'. The piano accompaniment continues with a forte (*f*) dynamic, and the second system begins with a fortissimo (*ff*) dynamic. The piano part features a steady bass line and a more active treble line.

Benedictus

adagio

The first system of the musical score consists of six staves. The top four staves are for vocal parts (Soprano, Alto, Tenor, Bass), each with a treble clef and a key signature of one sharp (F#) and a 2/4 time signature. These staves contain whole rests. The fifth and sixth staves are for piano accompaniment, with a grand staff (treble and bass clefs) and a key signature of one sharp (F#) and a 2/4 time signature. The piano part begins with a piano (*p*) dynamic. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving lines.

The second system of the musical score consists of six staves. The top four staves are for vocal parts (Soprano, Alto, Tenor, Bass), each with a treble clef and a key signature of one sharp (F#) and a 2/4 time signature. The fifth and sixth staves are for piano accompaniment, with a grand staff (treble and bass clefs) and a key signature of one sharp (F#) and a 2/4 time signature. The vocal parts enter with the lyrics "Be - - - - ne -" in the third measure. The Soprano part is marked *pp* and the Bass part is marked *ppp*. The piano accompaniment continues with a melodic line in the right hand and a harmonic accompaniment in the left hand.

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

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

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

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

f be - - - ne - dic - tus qui ve - nit in

f be - - - ne - dic *p* tus qui ve - nit in

p qui ve - nit in no -

qui ve - nit in no -

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

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

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

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

f

vivace

ni. Ho - san - na in ex - cel - sis, ho - san - na in ex - cel -

mf

ni. Ho - san - na in ex - cel - sis, ho - san - na in ex - cel -

mf

ni. Ho - san - na in ex - cel - sis, ho - san - na in ex - cel -

mf

ni. Ho - san - na in ex - cel - sis, in ex - cel -

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

f cel - - - sis, ho - san - na, ho - san - na *ff* in ex - cel - - sis.
f cel - - - sis, ho - san - na, ho - san - na *ff* in ex - cel - - sis.
f cel - - - sis, ho - san - na, ho - san - na *ff* in ex - cel - - sis.
 cel - - - sis, ho - san - na, ho - san - na in ex - cel - - sis.

mf *f* *ff*

Agnus Dei

andante con moto

mf *p*
Ag - nus De - i, qui tol - lis
mf *p*
Ag - nus De - i, qui tol - lis
mf *p*
Ag - nus De - i, qui tol - lis
mf *p*
Ag - nus De - i, qui tol - lis

The first system of the musical score for 'Agnus Dei' consists of five staves. The top four staves are vocal parts (Soprano, Alto, Tenor, Bass) and the bottom staff is the piano accompaniment. The music is in 3/4 time and B-flat major. The vocal parts enter with the lyrics 'Ag - nus De - i, qui tol - lis' in a mezzo-forte (*mf*) dynamic, with a piano (*p*) dynamic marking for the final notes. The piano accompaniment begins with a mezzo-forte (*mf*) dynamic and features a melodic line in the right hand and a bass line in the left hand.

f
pec - ca - ta mun - di, mi - se - re - re no - - - -
f
pec - ca - ta mun - di, mi - se - re - re no - - - -
f
pec - ca - ta mun - di, mi - se - re - re no -
f
pec - ca - ta mun - di, mi - se -

The second system of the musical score continues the vocal and piano parts. The vocal parts enter with the lyrics 'pec - ca - ta mun - di, mi - se - re - re no - - - -' in a forte (*f*) dynamic. The piano accompaniment continues with a forte (*f*) dynamic, featuring a melodic line in the right hand and a bass line in the left hand. The system concludes with the vocal parts on a long note and the piano accompaniment on a sustained chord.

bis. *mf* Ag - nus De - i, *p* qui
 bis. *mf* Ag - nus De - i, *p* qui
 bis. *mf* Ag - nus
 re - re no - bis. *mf* Ag - nus

f tol - lis pec - ca - ta mun - di, *f* mi - se - re - re no -
 tol - lis pec - ca - ta mun - di, *f* mi - se -
p De - i, *p* qui tol - lis pec - ca - ta mun - di, *f* mi - se - re - re no -
p De - i, *p* qui tol - lis pec - ca - ta mun - di, *f*

bis.
 re - re no - - - - bis.
 bis.
f
 mi - se - re - re no - bis.

mf *p*
 Ag - nus De - i, qui tol - lis pec - ca - ta mun - di,
mf *p*
 Ag - nus De - i, qui tol - lis pec - ca - ta mun - di,
mf *p*
 Ag - nus De - i, qui tol - lis pec - ca - ta mun - di,
mf *p*
 Ag - nus De - i, qui tol - lis pec - ca - ta mun - di,
mf

