

Missa Pax Aeterna

ad duas voces aequales cum organo

Kyrie

andante sostenuto

Rob Peters, op. 197

The musical score is written for two equal voices and organ. It begins with a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature (C). The organ part starts with a *p* (piano) dynamic. The first vocal entry is in the second measure, with the lyrics "Ky - ri - e e - lei - son,". The organ accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand. The second system shows the vocal parts continuing with the lyrics "Ky - ri - e, Ky - ri - e e - lei - son, e -" and "Ky - ri - e, Ky - ri - e e - lei -". The organ accompaniment continues with similar rhythmic patterns, including some sustained chords and moving lines.

mf

lei - son, e lei - - - son, Chris - te

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

mf

mf

mf e - lei - son, e - lei - son, Chris - te e - lei -

Chris - te e - - - lei - son, Chris - te e - lei - son, e -

p

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

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

p

p

2

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

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

e e - - - lei - son.

lei - - - son.

Gloria

*moderato
con moto*

f Glo - ri - a in ex - cel - sis De - - - o.

f Glo - ri - a in ex - cel - sis De - o.

p

p pax ho - mi - ni -

Et in ter - - - ra pax ho - - - mi - ni -

mf

bus bo - nae vo - lun - ta - - - tis. Lau - da - mus

bus bo - nae vo - lun - ta - - - tis. *mf* Lau - da - mus

mf

te, be - ne - di - ci-mus te, a-do - ra - mus te, glo-ri-fi -

te, be - ne - di - ci-mus te, a-do - ra - mus te, glo-ri-fi -

mf

p

ca - mus te. Gra - ti - as a - gi -

ca - mus te. *p* Gra - ti - as a - gi - mus

mus ti - bi propter mag - nam glo - ri - am tu - - am.

ti - bi propter mag - nam glo - ri - am tu - - am.

mf

mf

Rex cae - les - - tis

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

mf

om - - ni - po - tens. Do - mi - ne Fi - li u - ni -
 ter om - ni - po - tens. u - ni -

ge - ni - te Je - su Chris - te. Ag - nus
 ge - ni - te Je - su Chris - te. Do - mi - ne De - us, Ag - nus

De - i, Fi - li - us Pa - tris.
 De - i, Fi - - li - us Pa - tris.

p

p

Qui tol - lis pec - ca - ta mun - di, mi - se - re -

p mi - se - re - re

re no - bis. sus - ci -

no - - - bis. Qui tol - lis pec - ca - ta mun - di,

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

de - pre - ca - ti - o - nem nos - tram. *mf* Qui

p

se - des mi - se - re - re

se - des ad dex - te - ram Pa - tris, mi - se - re -

f

no - - - bis. Quo - ni - am tu so - lus sanc - tus.

re no - - - bis. *f* Quo - ni - am tu so - lus sanc - tus.

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

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

mf

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

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

f

a - - - - men, a - men, a - - - - men.
De - i Pa - tris. *f* A - men, a - - - - men.

Sanctus

lento, ma non troppo

p
San - ctus, san - ctus, san - ctus
p San - ctus, san - ctus, san - ctus

p

mf
Do - minus De - us Sa - ba - oth. Ple - ni sunt
mf Do - minus De - us Sa - ba - oth. Ple - ni sunt

f
cae - li et ter - - - ra glo - ri - a tu - a. Ho -
f cae - li et ter - ra glo - ri - a tu - a. Ho - san -
mf *f*
mf *f*

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

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

Benedictus

poco più mosso

2 clav. ad lib. *p*

p

p

Be - ne -

di *p*-ctus, be - ne - di - ctus qui ve - nit,
 Be - ne - di - ctus, be - ne - di - ctus qui

The first system of the musical score consists of five staves. The top two staves are vocal lines. The first vocal line has lyrics: "di *p*-ctus, be - ne - di - ctus qui ve - nit,". The second vocal line has lyrics: "Be - ne - di - ctus, be - ne - di - ctus qui". The bottom three staves are piano accompaniment, including a grand staff (treble and bass clefs) and a separate bass line.

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

The second system of the musical score consists of five staves. The top two staves are vocal lines. The first vocal line has lyrics: "qui ve - - nit in no - mi - ne Do - mi - ni.". The second vocal line has lyrics: "ve - nit in no - mi - ne Do - - - mi - - - ni.". The bottom three staves are piano accompaniment, including a grand staff and a separate bass line. A triplet of eighth notes is marked with a '3' in the piano part.

mf Hosan - na, *p* hosan - na in ex - cel - - - sis.
mf Hosan - na, *p* hosan - na in ex - cel - - - sis.

The third system of the musical score consists of five staves. The top two staves are vocal lines. The first vocal line has lyrics: "*mf* Hosan - na, *p* hosan - na in ex - cel - - - sis.". The second vocal line has lyrics: "*mf* Hosan - na, *p* hosan - na in ex - cel - - - sis.". The bottom three staves are piano accompaniment, including a grand staff and a separate bass line. The system concludes with a double bar line and fermatas over the final notes.

Agnus Dei

*adagio
espressivo*

mf
A - gnus,
mf A - gnus,
mf
mf

The first system of the musical score for 'Agnus Dei'. It features two vocal staves at the top and a piano accompaniment below. The vocal staves begin with rests and then enter with the lyrics 'A - gnus,'. The piano accompaniment starts with a series of chords and a melodic line in the right hand, with a bass line in the left hand. The dynamic marking *mf* (mezzo-forte) is present throughout the system.

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

The second system of the musical score. It continues the vocal lines and piano accompaniment. The vocal staves have lyrics: 'A - - - gnus De - i, qui tol - lis pec -' on the first line and 'A - - - gnus De - i, qui tol - lis *p* pec -' on the second line. The piano accompaniment continues with complex chordal textures and melodic lines. The dynamic marking *p* (piano) is used for the vocal entries in this system.

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

The third system of the musical score. It concludes the vocal lines and piano accompaniment. The vocal staves have lyrics: 'ca - ta mun - di, mi - se - re - re no - - - - bis.' on the first line and 'ca - ta mun - di, mi - se - re - re no - bis.' on the second line. The piano accompaniment continues with complex chordal textures and melodic lines.

mf

mf A - - - gnus De - - - i,
A - - - gnus De - - - i,

mf

p

qui tol - lis pec - ca - ta mun - di, mi - se - re -
qui tol - lis pec - ca - ta mun - di, mi - se - re - re no -

mf

re no - bis. A - gnus,
A - gnus,

mf

mf

p

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

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

ca - ta mun - di, do - na no - bis

ca - ta mun - di, do - na no - bis pa - - - cem,

p

pa - cem, do - - - na pa - - - cem.

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