

Missa in Hon. S. Aloysii.

Kyrie.

J. SINGENBERGER.

SOPRANO
and
ALTO.

mf

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

BASS.

mf

ORGAN.

mf

p Slower.

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

p

Slower.

p

Tempo I.

mf

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

mf

Tempo I.

mf

Gloria.

Et in ter-ra pax ho-mi-ni-bus bo-nae vo-lun-ta-tis. Lau-

f

f

damus te. Be-ne-di-ci-mus te. Ad-o-ra-mus te. Glo-ri-fi-ca-mus te.

p *f* *p* *f*

p *f*

p **Alto.**

Gra-ti-as a-gimus ti-bi pro-pter mag-nam glo-ri-am tu-am.

p

Soprano.

mf
Do-mi-ne De-us, Rex coe-le-stis, De-us Pa-ter o-mni-po-tens.

mf

Tutti.

f Do-mi-ne Fi-li u-ni-ge-ni-te, *p* Je-su Chri-ste.

f *p*

f Do-mi-ne De-us, A-gnus De-i, Fi-li-us Pa-tris. Qui *p* *Slow.*

f *p* *Slow.*

Tutti. *p* *Alto Solo.* *p*

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

Tutti. *p*

lis pec - ca - ta mun - di, su - sci - pe depre - ca - ti - o - nem no -

f *pp* *rit.*

stram. Qui se - des ad dex - teram Pa - tris, mi - se - re - re no - bis.

f *pp* *rit.*

f *Faster.*

Quo-ni-am tu so-lus sanctus. Tu so-lus Do-mi-nus. Tu so-lus Al-

Faster.

f

p *Slow.* *f* *Faster.*

ti - si-mus, Je - - su Chri - ste. Cum San-cto Spi - ri -

Slow. *Faster.*

p *f*

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

Credo.

Patrem o-mni-po - ten - tem, fa - cto-rem coe-li et ter - rae,

The first system of the musical score consists of two vocal staves (treble and bass clef) and a piano accompaniment (grand staff). The vocal lines begin with a forte (*f*) dynamic. The lyrics are: "Patrem o-mni-po - ten - tem, fa - cto-rem coe-li et ter - rae,". The piano accompaniment features a steady bass line and chords in the right hand.

vi - si - bi - li - um o - mni - um, et in - vi - si - bi - li - um.

The second system continues the vocal and piano parts. The lyrics are: "vi - si - bi - li - um o - mni - um, et in - vi - si - bi - li - um." The musical notation includes various note values and rests, with the piano accompaniment providing harmonic support.

Alto.
Et in u - num Do - mi-num Je - sum Chri - stum, Fi - li - um

The third system introduces an Alto vocal line. The lyrics are: "Et in u - num Do - mi-num Je - sum Chri - stum, Fi - li - um". The piano accompaniment continues with a consistent rhythmic pattern.

De - i u - ni - ge - ni - tum. Et ex Pa - tre

Soprano.

na - tum an - te o - mni - a sae - cu - la. De - um de De - o,

lu - men de lu - mi - ne, De - um ve - rum de De - o ve - ro.

Alto.

Ge - ni - tum, non fa - ctum, con - sub - stan - ti - a - lem Pa - tri:

, Tutti.

per quem o - mni - a fa - cta sunt. Qui pro - pter nos ho - mi - nes, et

pro - pter nostram sa - lu - tem de - scen - dit de coe - lis.

Slow.

Soprano and Alto I.

Et in - car - na - tus est de Spi - ri - tu San - cto ex Ma -

Slow.

ad lib. pp

ri - a Vir - gi - ne: Et ho - mo fa - ctus est.

pp

Alto.
Cru - ci - fi - xus e - ti - am pro no - bis: sub Pon - ti -

p

o Pi - la - to pas - sus, et se - pul - tus est.

Faster.
Tutti.
Et re - sur - re - xit ter - ti - a di - e, se - cun - dum Scri - ptu - ras.

Faster.
f

Soprano.

Alto.

Et a-scen-dit in coe - lum: se-det ad dex-teram Pa-tris. Et

i - te-rum ven - tu-rus est cum glo-ri-a, ju-di - ca-re vi -

vos, et mor - tu - os: cu - jus re - gni non e - rit fi - nis.

Soprano.

Et in Spi - ri - tum San - ctum, Do - mi - num, et vi - vi - fi -

can-tem: qui ex Pa-tre, Fi-li-o-que pro-ce-dit.

Alto. *rit.* *a tempo*
 Qui cum Pa-tre, et Fi-li-o si-mul ad-o-ra-tur, et

rit. *Tutti.* *f*
 con-glo-ri-fi-ca-tur: qui lo-cu-tus est per Pro-phe-tas. Et

a tempo *f* *Alto.*
 unam sanctam ca-tho-li-cam, et a-po-sto-li-cam Ec-cle-si-am. Con-

fi - te - or u - num ba - pti - sma in remis - si - o - nem pec - ca - to - rum.

Tutti.

Et ex - spe - cto re - sur - re - cti - o - nem mor - tu - o - rum. Et

vi - tam ven - tu - ri sae - cu - li. A - - - - men.

Sanctus.

Tutti.

San - ctus, San - ctus, San - - - ctus

f

This system contains the first two staves of music. The top staff is the vocal line, and the bottom staff is the piano accompaniment. The key signature has one flat (B-flat), and the time signature is common time (C). The vocal line begins with a forte dynamic and features a melodic line with a long note on 'San - ctus' that is held over into the next measure. The piano accompaniment provides a harmonic support with chords and moving lines in both hands.

Faster.

Do - mi - nus De - us Sa - ba - oth. Ple - ni sunt

f

This system contains the third and fourth staves of music. The tempo is marked 'Faster'. The vocal line continues with the lyrics 'Do - mi - nus De - us Sa - ba - oth. Ple - ni sunt'. The piano accompaniment continues with a similar harmonic texture, maintaining the forte dynamic.

Faster.

f

This system contains the fifth and sixth staves of music. The tempo remains 'Faster'. The piano accompaniment continues with chords and moving lines in both hands, maintaining the forte dynamic.

coe - li, et ter - ra glo - ri - a tu - a. Ho -

This system contains the seventh and eighth staves of music. The vocal line continues with the lyrics 'coe - li, et ter - ra glo - ri - a tu - a. Ho -'. The piano accompaniment continues with a similar harmonic texture.

This system contains the ninth and tenth staves of music. The piano accompaniment continues with chords and moving lines in both hands.

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

in ex - cel - sis.

Benedictus.

Very slow.

Soprano and Alto Solo.

Faster.
Tutti.

Be-ne-dictus qui ve - nit in no-mi-ne Do - mi - ni. Ho -

Very slow.

Faster.

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

in ex - cel - sis.

Agnus Dei.

p Alto. *p* Tutti.

A-gnus De - i, qui tol-lis pec - ca - ta mun - di: mi - se -

p *p*

mf Soprano.

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

mf

p Tutti.

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

p

f

A - gnus De - i, qui tol - lis pec - ca - ta mun -

f

p do - na no - bis,

di: do - na no - bis, do - na

p

p

Very slow. *pp* pa - cem, do - na pa - cem.

ppp

pp *ppp*

Very slow. *pp* *ppp*