



JEAN MIGNON
(c.1640 – 1708)

MISSA LÆTITIA SEMPITERNA
(1707)

KYRIE
GLORIA
CREDO
SANCTUS & BENEDICTUS
AGNUS DEI

Performance edition by William Evans, 2020

Editor's Note

Performance edition by William Evans, 2020. Transcribed from Mignon, Jean (c.1640–1708). *Missa quatuor vocibus cui titulus: Lætitia sempiterna*. Paris: Christophe Ballard, 1707. Source: [gallica.bnf.fr / Bibliothèque nationale de France](https://gallica.bnf.fr/Bibliothèque_nationale_de_France).

Original key and note values.

Editorial organ accompaniment provided to be used as desired.

Final words of *Agnus Dei* changed to 'dona nobis pacem.'

The symbol 'T' denotes tremblement; for contemporary performance practice information on ornamentation see: Loulié, Étienne (1654–1702). *Elements ou Principes de musique, mis dans un nouvel ordre*. Paris: Christophe Ballard, 1696. <https://gallica.bnf.fr/ark:/12148/bpt6k15178937>

Suggested tempo indications:

Kyrie

Adagio ♩ = 60

Gloria

Allegro ♩ = 120

Credo

Allegro ♩ = 120

Solenne [(♩ = ♩), ♩ = 80]

Allegro ♩ = 120

Sanctus & Benedictus

Adagio ♩ = 60

Agnus Dei

Adagio ♩ = 60

MISSA LÆTITIA SEMPITERNA

KYRIE

Jean Mignon

Adagio

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

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

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

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

Organ

5

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.

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

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

Organ

10

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

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

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

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

Organ

14

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

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

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

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

18

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,

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

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

22

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.

GLORIA

Allegro

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

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

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

bo - næ vo - lun - ta - tis.

bo - næ vo - lun - ta - tis.

Lau - da - mus te, be - ne - di - ci - mus te, a -

Lau - da - mus te, be - ne - di - ci - mus te,

Gra - ti -

Gra - ti -

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

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

14

as a - gi - mus ti - bi prop - ter ma - gnam glo - ri - am tu - am,

as a - gi - mus ti - bi prop - ter ma - gnam glo - ri - am tu - am,

as a - gi - mus ti - bi prop - ter ma - gnam glo - ri - am tu - am,

as a - gi - mus ti - bi prop - ter ma - gnam glo - ri - am tu - am,

T

19

Do - mi - ne De - us, Rex cæ - le - stis, De - us Pa - ter om - ni - po - tens. Do - mi - ne Fi - li

Do - mi - ne De - us, Rex cæ - le - stis, De - us Pa - ter om - ni - po - tens. Do - mi - ne Fi - li

Do - mi - ne De - us, Rex cæ - le - stis, De - us Pa - ter om - ni - po - tens. Do - mi - ne Fi - li

Do - mi - ne De - us, Rex cæ - le - stis, De - us Pa - ter om - ni - po - tens. Do - mi - ne Fi - li

T

24

u - ni - ge - ni - te, Je - su Chri - ste. Do - mi - ne

u - ni - ge - ni - te, Je - su Chri - ste. Do - mi - ne

u - ni - ge - ni - te, Je - su Chri - ste. Do - mi - ne

u - ni - ge - ni - te, Je - su Chri - ste. Do - mi - ne

T

29

De - us, A - gnus De - i, Fi - li - us Pa - tris. Qui tol -

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

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

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

34

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

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

39

mi - se - re - re no - bis.

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

Qui tol - lis pec - ca - ta

Qui tol -

44

mun - di, pec - ca - ta mun - di, su - sci - pe, de -
lis pec - ca - ta mun - di, su - sci - pe

49

Qui se - des ad dex - te - ram
Qui se - des ad dex - te - ram
pre - ca - ti - o - nem no - stram. Qui se - des ad dex - te - ram
de - pre - ca - ti - o - nem no - stram. Qui se - des ad dex - te - ram

54

Pa - tris, mi - se - re - re no - bis. Quo - ni -
Pa - tris, mi - se - re - re no - bis. Quo - ni -
Pa - tris, mi - se - re - re no - bis.
Pa - tris, mi - se - re - re no - bis.

59

am tu so - lus San - ctus. Tu so - lus Al - tis - si - mus, Je - su Chri - ste. Cum San - cto Spi - ri - tu in glo - ri - a De - i Pa - tris. A - men.

64

si - mus, Je - su Chri - ste. Cum San - cto Spi - ri - tu in glo - ri - a De - i Pa - tris. A - men.

69

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

CREDO

Allegro

Pa - trem om - ni - po - ten - tem, fac - to - rem cae -
 Pa - trem om - ni - po - ten - tem, fac - to - rem cae -
 Pa - trem om - ni - po - ten - tem, fac - to - rem cae -
 Cre - do in u - num De - um. Pa - trem om - ni - po - ten - tem, fac - to - rem cae -

5

li et ter - rae, vi - si - bi - li - um om - ni - um et in - vi - si - bi - li -
 li et ter - rae, vi - si - bi - li - um om - ni - um et in - vi - si - bi - li -
 li et ter - rae, vi - si - bi - li - um om - ni - um et in - vi - si - bi - li -
 li et ter - rae.

11

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

17

De - i u - ni - ge - ni - tum, et ex Pa - tre na - tum

De - i u - ni - ge - ni - tum, et ex Pa - tre na - tum

De - i u - ni - ge - ni - tum, et ex Pa - tre na - tum

De - i u - ni - ge - ni - tum, et ex Pa - tre na - tum

23

an - te om - ni - a sæ - cu - la. De - um de De - o, lu -

an - te om - ni - a sæ - cu - la. De - um de De - o, lu -

an - te om - ni - a sæ - cu - la. De - um de De - o, lu -

an - te om - ni - a sæ - cu - la. Lu -

29

men de lu - mi - ne, De - um ve - rum de De - o ve - ro. Ge - ni - tum, non fac -

men de lu - mi - ne, De - um ve - rum de De - o ve - ro. Ge - ni - tum, non fac -

men de lu - mi - ne, de De - o ve - ro. Ge - ni - tum, non fac -

men de lu - mi - ne. Ge - ni - tum, non fac -

tum, con - sub - stan - ti - a - lem Pa - tri: per quem om - ni - a fac - ta sunt. Qui

tum, con - sub - stan - ti - a - lem Pa - tri: per quem om - ni - a fac - ta sunt. Qui

tum, con - sub - stan - ti - a - lem Pa - tri: per quem om - ni - a fac - ta sunt. Qui

tum, per quem om - ni - a fac - ta sunt. Qui

prop - ter nos ho - mi - nes et prop - ter no - stram sa - lu - tem de - scen - dit de cae -

prop - ter nos ho - mi - nes et prop - ter no - stram sa - lu - tem de - scen - dit de cae -

prop - ter nos ho - mi - nes et prop - ter no - stram sa - lu - tem de - scen - dit de cae -

prop - ter nos ho - mi - nes et prop - ter no - stram sa - lu - tem de - scen - dit de cae -

Solenne
(♩ = ♩)

lis. Et in - car - na - tus est de _____

lis. Et in - car - na - tus est de _____ Spi - ri - tu

lis.

lis. Et in - car -

53

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

58

San - cto ex Ma - ri - a Vir - gi - ne: et
 San - cto ex Ma - ri - a Vir - gi - ne:
 San - cto ex Ma - ri - a Vir - gi - ne: et
 San - cto ex Ma - ri - a Vir - gi - ne:

64

ho - mo fac - tus est, ho - mo fac - tus est.
 et ho - mo, ho - mo fac - tus est.
 ho - mo et ho - mo fac - tus est.
 et ho - mo, ho - mo fac - tus est.

70

Cru - ci - fi - xus e - ti - am pro no - bis sub Pon - ti - o Pi - la -

Cru - ci - fi - xus e - ti - am pro no - bis sub Pon - ti - o Pi - la -

75

to: pas - - - - sus, et se - pul - tus est.

to: pas - sus, et se - pul - tus est.

80 **Allegro**

Et re - sur - re - xit ter - ti - a di - e se - cun - dum scrip - tu - ras. Et a -

Et re - sur - re - xit ter - ti - a di - e se - cun - dum scrip - tu - ras. Et a -

85

Et i - te -
Et i - te -
scen - dit in cæ - lum: se - det ad dex - te - ram Pa - tris. Et i - te -
scen - dit in cæ - lum: se - det ad dex - te - ram Pa - tris. Et i - te -

90

rum ven - tu - rus est cum glo - ri - a iu - di - ca - re vi - vos et mor - tu - os:
rum ven - tu - rus est cum glo - ri - a iu - di - ca - re vi - vos et mor - tu - os:
rum ven - tu - rus est cum glo - ri - a iu - di - ca - re vi - vos et mor - tu - os:
rum ven - tu - rus est cum glo - ri - a iu - di - ca - re vi - vos et mor - tu - os:

96

cu - ius re - gni non e - rit fi - nis, non e - rit fi -
cu - ius re - gni non e - rit fi - nis, non e - rit fi -
cu - ius re - gni non e - rit fi - nis, non e - rit fi -
cu - ius re - gni non e - rit fi -

101

nis. Et in Spi - ri - tum San - ctum Do - mi - num et vi - vi - fi - can -

nis. Et in Spi - ri - tum San - ctum Do - mi - num et vi - vi - fi - can -

nis. Et in Spi - ri - tum San - ctum Do - mi - num et vi - vi - fi - can -

nis. Et in Spi - ri - tum San - ctum Do - mi - num et vi - vi - fi - can -

106

tem: qui ex Pa - tre Fi - li - o - que pro - ce - - dit. Qui cum

tem: qui ex Pa - tre Fi - li - o - que pro - ce - - dit. Qui cum

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

tem:

111

Pa - tre, et Fi - li - o si - - - mul a - do -

Pa - tre, et Fi - li - o si - mul a - - - do -

si - mul a - - - do - ra -

si - mul a - - - do - - -

116

ra - - tur, et con - glo - ri - fi - ca -

ra - - tur, et con - glo - ri - fi - ca -

ra - - tur, et con - glo - ri - fi - ca -

ra - - tur, et con - glo - ri - fi - ca -

121

tur: qui lo - cu - tus est per Pro - phe - tas. Et u - nam

tur: qui lo - cu - tus est per Pro - phe - tas. Et u - nam

tur: qui lo - cu - tus est per Pro - phe - tas. Et u - nam

tur: qui lo - cu - tus est per Pro - phe - tas. Et u - nam

126

san - ctam ca - tho - li - cam et a - po - sto - li - cam Ec - cle - si -

san - ctam ca - tho - li - cam et a - po - sto - li - cam Ec - cle - si -

san - ctam ca - tho - li - cam et a - po - sto - li - cam Ec - cle - si -

san - ctam ca - tho - li - cam et a - po - sto - li - cam Ec - cle - si -

131

am. Con - fi - te - or u - num bap - tis - ma, con -

am. Con - fi - te - or, con - fi - te - or u -

am. Con - fi - te - or u - num bap -

am. Con - fi - te - or u - num bap - tis -

136

- fi - te - or u - num bap - tis - ma, u -

num bap - tis - ma, con - fi - te - or u - num bap -

tis - ma, con - fi - te - or u -

ma, con - fi - te - or u - num bap -

141

num bap - tis - ma in re - mis - si - o - nem pec - ca -

tis - ma in re - mis - si - o - nem pec - ca - to -

num bap - tis - ma in re - mis - si - o - nem pec - ca -

tis - ma in re - mis - si - o - nem pec - ca - to -

146

to - - - rum, et ex - pec - to

- - - rum, et ex - pec - to re - sur -

to - - - rum, et ex - pec - to

- - - rum, et ex - pec - to

151

re - sur - rec - ti - o - nem mor - tu - o - rum. Et vi - tam ven -

rec - ti - o - nem mor - tu - o - rum. Et vi - tam, et

re - sur - rec - ti - o - nem mor - tu - o - rum. Et vi -

re - sur - rec - ti - o - nem mor - tu - o - rum. Et vi - tam ven - tu - ri sæ - cu -

156

tu - ri sæ - cu - li, sæ - cu - li. A - men.

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

tam ven - tu - ri sæ - cu - li. A - men.

li. A - men.

SANCTUS & BENEDICTUS

Adagio

San - ctus, San - ctus, San - ctus, Do - mi - nus De - us Sa - ba - oth.

San - ctus, San - ctus, San - ctus, Do - mi - nus De - us Sa - ba - oth.

San - ctus, San - ctus, San - ctus, Do - mi - nus De - us Sa - ba - oth.

5

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

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

San - ctus, San - ctus, San - ctus, Do - mi - nus De - us Sa - ba - oth.

San - ctus, San - ctus, San - ctus, Do - mi - nus De - us Sa - ba - oth.

10

cæ - li et ter - ra glo - ri - a tu - a. O - san - na in ex - cel - sis, o -

cæ - li et ter - ra glo - ri - a tu - a. O - san - na in ex - cel - sis, o - san - na

O - san - na, o - san - na in ex -

O - san - na in ex - cel - sis, o - san - na

15

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

20

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

25

nit, be - ne - di - ctus qui ve - nit in no - mi - ne
 nit, be - ne - di - ctus qui ve - nit in no - mi - ne Do -
 ctus, be - ne - di - ctus qui ve - nit in no - mi - ne

30

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

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

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

34

ni. O - san - na_ in_ ex - cel - sis, o - san - na_ in ex -

ni. O - san - na in ex - cel - sis, o - san - na_ in ex - cel -

ni. O - san - na, o - san - na_ in ex - cel - sis, o -

O - san - na_ in ex - cel - sis, o - san - na_ in ex - cel -

38

cel - sis, o - san - na_ in ex - cel - sis.

sis, o - san - na_ in ex - cel - sis, in ex - cel - sis.

san - na, o - san - na_ in ex - cel - sis.

sis, o - san - na_ in ex - cel - sis.

AGNUS DEI

Adagio

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

5

mi - se - re - re no - bis.
 mi - se - re - re no - bis.
 A - gnus De - i, qui tol - lis pec - ca - ta
 A - gnus De - i, qui tol - lis pec - ca - ta
 mi - se - re - re no - bis.

10

A - gnus De - i, qui tol -
 A - gnus De - i, qui tol -
 mun - di, mi - se - re - re no - bis. A - gnus De - i, qui tol -
 mun - di, mi - se - re - re no - bis. A - gnus De - i, qui tol -
 A - gnus De - i, qui tol -

15

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

The musical score for measures 15-19 consists of four vocal staves and a piano accompaniment. The vocal parts are arranged in four voices (Soprano, Alto, Tenor, Bass). The piano accompaniment is written for the right and left hands. The lyrics are: "lis pec - ca - ta mun - di, do - na no - - - bis, do - na" (repeated for Soprano, Alto, and Bass), and "lis pec - ca - ta mun - di, do - na no - bis pa - cem, do -" (Tenor). The piano accompaniment provides harmonic support with chords and moving lines.

20

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

The musical score for measures 20-24 continues the vocal parts and piano accompaniment. The lyrics are: "no - - - - bis pa - - - - cem." (Soprano), "- - na no - bis pa - - - - cem." (Alto), "- - na no - - - - bis pa - - - - cem." (Tenor), and "no - bis pa - - - - cem." (Bass). The piano accompaniment continues with harmonic support.

MISSA LÆTITIA SEMPITERNA

KYRIE

Jean Mignon
Arr. W. Evans

Adagio

Musical notation for measures 1-4. The score is in G major (one sharp) and common time (C). It features a piano accompaniment with chords and moving lines in both the treble and bass staves.

5

Musical notation for measures 5-8. The score continues with piano accompaniment, showing a change in chord structure and melodic movement.

10

Musical notation for measures 9-13. The score continues with piano accompaniment. The word "Christe" is written below the staff at the beginning of measure 10.

Christe

14

Musical notation for measures 14-17. The score continues with piano accompaniment, featuring sustained chords and moving bass lines.

18

Musical notation for measures 18-21. The score continues with piano accompaniment. The word "Kyrie" is written below the staff at the beginning of measure 18.

Kyrie

22

Musical notation for measures 22-25. The score concludes with piano accompaniment, ending with sustained chords and a final cadence.

GLORIA

Allegro

Musical score for measures 1-3. The system consists of a grand staff with a treble clef and a bass clef. The key signature has one flat (B-flat). The time signature is common time (C). Measure 1 contains a series of black squares in the bass staff. Measures 2 and 3 show chords and melodic lines in both staves. A 'T' above the treble staff in measure 3 indicates a trill.

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

Musical score for measures 4-8. The system consists of a grand staff with a treble clef and a bass clef. Measure 4 is marked with a '4' above the treble staff. Measures 5-8 show chords and melodic lines. A 'T' above the treble staff in measure 5 indicates a trill.

Laudamus te

Musical score for measures 9-13. The system consists of a grand staff with a treble clef and a bass clef. Measures 9-13 show chords and melodic lines.

Gratias

Musical score for measures 14-18. The system consists of a grand staff with a treble clef and a bass clef. Measures 14-18 show chords and melodic lines. A 'T' above the treble staff in measure 18 indicates a trill.

Musical score for measures 19-23. The system consists of a grand staff with a treble clef and a bass clef. Measures 19-23 show chords and melodic lines.

Musical score for measures 24-28. The system consists of a grand staff with a treble clef and a bass clef. Measures 24-28 show chords and melodic lines. A 'T' above the treble staff in measure 27 indicates a trill.

29

Qui tollis

This system contains measures 29 through 33. It features a grand staff with a treble and bass clef. The key signature has one flat (B-flat). The music consists of chords and single notes, with some notes beamed together. The text 'Qui tollis' is printed at the bottom right of the system.

34

This system contains measures 34 through 38. The notation continues with chords and single notes in the grand staff. The text 'Qui tollis' is not explicitly written in this system but is implied by the previous system.

39

Qui tollis

This system contains measures 39 through 43. The notation continues with chords and single notes in the grand staff. The text 'Qui tollis' is printed at the bottom right of the system.

44

This system contains measures 44 through 48. The notation continues with chords and single notes in the grand staff.

49

Qui sedes

This system contains measures 49 through 53. The notation continues with chords and single notes in the grand staff. The text 'Qui sedes' is printed at the bottom right of the system.

54

Quoniam

This system contains measures 54 through 58. The notation continues with chords and single notes in the grand staff. The text 'Quoniam' is printed at the bottom right of the system.

59

Musical score for measures 59-63. The piece is in 4/4 time and B-flat major. The right hand features a melodic line with eighth and quarter notes, while the left hand provides a harmonic accompaniment with chords and moving bass lines.

64

Musical score for measures 64-68. The right hand continues the melodic development with some longer note values, and the left hand maintains a steady accompaniment with chords and eighth-note patterns.

69

Musical score for measures 69-73. The right hand has a more active melodic line with eighth-note runs, and the left hand provides a rhythmic accompaniment with chords and eighth-note patterns. The piece concludes with a final chord in the right hand.

CREDO

Allegro

Cre - do in u - num De - um.

5

11

17

23

Deum de Deo

29

Genitum

35

Musical score for measures 35-41. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature is one flat (B-flat). The music is primarily chordal, with some melodic lines in the bass. Measure 35 starts with a treble staff chord of F#4, G4, A4 and a bass staff chord of B2, C3, D3. The piece concludes with a double bar line.

42

Musical score for measures 42-47. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature is one flat (B-flat). The music continues with chordal textures. Measure 42 starts with a treble staff chord of F#4, G4, A4 and a bass staff chord of B2, C3, D3. The piece concludes with a double bar line.

Solenne
(o. = o)

48

Musical score for measures 48-52. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature is one flat (B-flat). The time signature is common time (C). The music is more melodic, with a prominent line in the treble staff. Measure 48 starts with a treble staff chord of F#4, G4, A4 and a bass staff chord of B2, C3, D3. The piece concludes with a double bar line.

Et incarnatus est

53

Musical score for measures 53-57. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature is one flat (B-flat). The music continues with melodic lines in both staves. Measure 53 starts with a treble staff chord of F#4, G4, A4 and a bass staff chord of B2, C3, D3. The piece concludes with a double bar line.

58

Musical score for measures 58-62. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature is one flat (B-flat). The music features a long melodic line in the treble staff. Measure 58 starts with a treble staff chord of F#4, G4, A4 and a bass staff chord of B2, C3, D3. The piece concludes with a double bar line.

63

Musical score for measures 63-68. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature is one flat (B-flat). The music continues with melodic lines in both staves. Measure 63 starts with a treble staff chord of F#4, G4, A4 and a bass staff chord of B2, C3, D3. The piece concludes with a double bar line.

70

Crucifixus

75

80 **Allegro**

Et resurrexit

85

Et iterum

90

95

100

Musical score for measures 100-104. The score is written for piano in a key signature of one flat (B-flat major or D minor). The music consists of two staves: a treble clef staff and a bass clef staff. The melody in the treble staff features a series of chords and moving lines, while the bass staff provides a harmonic accompaniment with sustained notes and rhythmic patterns.

Et in Spiritum

105

Musical score for measures 105-109. The score continues in the same key signature and style as the previous section. The treble staff shows a progression of chords and melodic fragments, while the bass staff maintains a steady accompaniment.

110

Musical score for measures 110-114. The treble staff features a prominent melodic line with a long, sweeping slur over the final two measures. The bass staff continues with its accompaniment, including some rests.

Qui cum Patre

115

Musical score for measures 115-119. The treble staff shows a series of chords and melodic lines, while the bass staff provides a consistent accompaniment.

120

Musical score for measures 120-124. The treble staff features a melodic line with some chromaticism, while the bass staff continues with its accompaniment.

125

Musical score for measures 125-129. The treble staff shows a melodic line with a long slur at the end, while the bass staff provides a final accompaniment.

130

Confiteor

135

140

in remissionem

145

150

155

SANCTUS & BENEDICTUS

Adagio

Musical notation for measures 1-4. The score is in G major (one flat) and common time (C). It features a piano accompaniment with chords and moving lines in both the treble and bass staves.

5

Musical notation for measures 5-9. The piano accompaniment continues with harmonic support for the vocal line. The text "Pleni sunt" is written at the end of the system.

Pleni sunt

10

Musical notation for measures 10-14. The piano accompaniment features more active rhythmic patterns. The text "Osanna" is written below the bass staff. A fermata is placed over the final chord of the system.

Osanna

15

Musical notation for measures 15-19. The piano accompaniment continues with a steady harmonic accompaniment. A fermata is placed over the final chord of the system.

20

Musical notation for measures 20-25. The piano accompaniment features a more active bass line. The text "Benedictus" is written below the bass staff. Fermatas are placed over the final chords of the system.

Benedictus

26

Musical notation for measures 26-30. The piano accompaniment concludes with sustained chords and a final cadence. A fermata is placed over the final chord of the system.

32

Osanna

37

AGNUS DEI

Adagio

Agnus Dei

7

Agnus Dei

13

Agnus Dei

18

Agnus Dei