

# Missa de Angelis

A Gregorian Mass

**Edited and arranged by  
Christopher Moore**

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Version 2 – March 2002

The Gregorian Mass known as the *Missa de Angelis* is believed to date from as early as the 9<sup>th</sup> century. It is a plainsong mass, designed to be sung in unison and *a cappella*.

This arrangement attempts to keep the essential character of the Mass, whilst providing a harmonically simple modern setting. The transcription of the Mass itself is from the original neumes, and is as consistent as possible with the commonly accepted interpretation of the flow of the music.

This is not intended to be an academically precise interpretation ; there is, of course, no such thing. It is, however, based upon the editor's own experience, and may be regarded as one possible way of interpreting the work. The accompaniment is suitable for both piano and organ – this version has an organ pedal part.

The *Solo* and *Tutti* markings are editorial and suggestive only. If a soloist is used, then an alto or bass voice may be preferable.

There are four parts to the Mass.

- Kyrie
- Gloria
- Sanctus and Benedictus
- Agnus Dei

Also included are facsimiles of the neumes from which the arrangement was made. These are available through the excellent site at [http://siul.rc.ipt.br/cantgreg/index\\_eng.htm](http://siul.rc.ipt.br/cantgreg/index_eng.htm), together with vocal recordings and much more very useful information

The editor would appreciate feedback on this arrangement, and any suggestions for improvement. E-mail may be sent to [cid\\_moore@optusnet.com.au](mailto:cid_moore@optusnet.com.au).

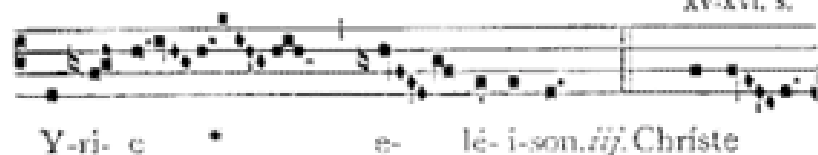
This edition may be freely copied for non-commercial performance. It may not, however, be changed in any way without the editor's approval.

Dr Christopher Moore  
Sydney, Australia

## Version History

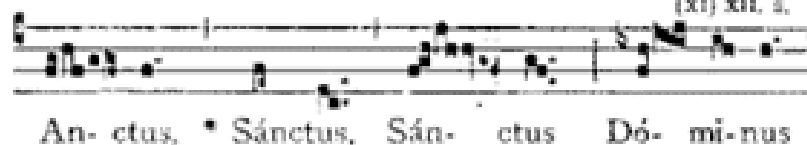
September 1999	First Version 1.0
March 2000	Minor corrections, inclusion of original neumes in text
March 2002	Full revision, corrections to transcriptions and new accompaniment for organ

5.

**K**Y-ri-e \* e-lé-i-son. *ij.* *Christe*e-lé-i-son. *ij.* *Ký-ri-e* e-lé-i-son. *ij.* *Ký-ri-e* \* \*\* e-lé-i-son.

(xi) XII, 2.

6.

**S**

An-ctus, \* Sánctus, Sán-ctus Dó-mi-nus



Dé-us Sá-ba-oth. Pléni sunt caé-li et tér-



ra gló-ri-a tú-a. Hosánna in excé-l-sis. Bene-



dí-ctus qui vé-nit in nó-mine Dó-mi-ni. Ho-sán-



na in excé-l-sis.

XV, 2.

6.

**H**

-gnus Dé-i, \* qui tóllis peccáta mún-di : mí-se-




ré-re nó-bis. Agnus Dé-i, \* qui tól-lis pec-cáta mún-



di : mí-se-ré-re nó-bis. Agnus Dé-i, \* qui tóllis pec-



cá-ta mún-di : dó-na nó-bis pá-ccm.

5.  **G** Ló-ri-a in excélsis Dé- o. Et in térra pax homí-ni-

 bus bónae vo-luntá-tis. Laudá-mus te. Benedí-cimus te.

 Ado-rá-mus te. Glo-ri-ficá-mus te. Grá-ti-as ágimus tí-bi

 propter mágnam gló-ri-am tú-am. Dómine Dé-us, Rex cae-

 lé-stis, Dé-us Pá-ter omni-pot-ens. Dómine Fí-li unigéni-

 te Jé-su Chrí-ste. Dómine Dé-us, Agnus Dé-i, Fí-li-us

 Pá-tris. Qui tóllis peccáta mún-di, mí-se-ré-re nó-bis. Qui

 tól-lis peccá-ta mún-di, sú-scipe depre-ca-ti-ónem nó-stram.

 Qui sé-des ad dé-xteram Pá-tris, mí-seré-re nó-bis. Quóni-am

 tu só-lus sán-ctus. Tu só-lus Dó-mi-nus. Tu só-lus Altí-si-

 mus, Jé-su Chrí-ste. Cum Sán-cto Spí-ri-tu, in gló-ri-a

 Dé-i Pá-tris. A- men.









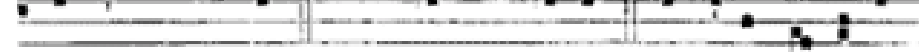
































Dé-i Pá-tris. A- men.

# Missa de Angelis

## Kyrie

Arr. Christopher Moore

*Solo*

Vocal

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

Organ



*Tutti*

Vocal

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

Org.



*Solo*

Vocal

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

Organ



*Tutti*

Vocal

Chris-te e-lei-son

Org.

*Solo*

Vocal

Ky-ri-e e-lei-son

Org.

*Tutti*

Vocal

Ky-ri-e e-lei-son

Org.

# Missa de Angelis

## Gloria

Arr. Christopher Moore

*Solo* *Tutti*

Vocal

Glo-ri - a in ex-cel-sis De - o Et in ter-ra pax ho-mi-ni-bus bo-nae vo-lun-ta - tis

Organ

*Solo* *Tutti* *Solo*

Vocal

Lau-da - mus te Be - ne - di - ci - mus te A - do - ra - mus te

Org

*Tutti*

Vocal

Glo-ri - fi - ca - mus te Gra - ti - as a - gi - mus ti - bi Prop - ter mag - nam glo - ri - am tu - am

Org

*Solo*

Vocal

Do - mi - ne De - us, Rex cael - est - is De - us Pa - ter om - ni - pot - ens

Org

*Tutti*

Vocal

Do - mi - ne Fi - li un - i - ge - ni - te Je - su - Chris - te

Org

*Solo* *Tutti*

Vocal

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

Org



*Solo*

Vocal

16

Qui tol - lis pec - ca - ta mun - di — Mi - se - re - re — no - bis

Org

*Tutti*

Vocal

18

Qui tol - lis pec - ca - ta mun - di sus - ci - pe de - pre - ca - ti - o - nem — no - stram —

Org

*Solo*

Vocal

20

Qui se - des ad dex - ter - am Pa - tris Mi - se - re - re no - bis

Org

*Tutti* *Solo*

Vocal

Quo - ni - am tu so - lus sanc - tus Tu so - lus — Do - mi - nus

Org

*Tutti* *Solo*

Vocal

Tu so - lus Al - tis - si - mus — Je - su — Chris - te Cum Sanc - to — Spi - ri - tu

Org

*Tutti*

Vocal

In glo - ri - a De - i Pa - tris — A - men —

Org

# Missa de Angelis

## Sanctus / Benedictus

Arr. Christopher Moore

*Tutti* *Solo* *Tutti*

Vocal

Sanctus Sanctus Sanctus

Organ

*Solo*

Vocal

Do - mi - nus De - us Sa - ba - oth

Org.

*Tutti*

Vocal

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

Org.

Vocal

Ho - san - na in ex - cel - sis

Org.

Detailed description: This system contains the first musical phrase. The vocal line is in a soprano register, starting on a half note 'Ho' and moving through quarter notes for 'san', 'na', and 'in', followed by a half note 'ex' and a quarter note 'cel', ending with a half note 'sis' and a long horizontal line indicating a sustained note. The organ accompaniment consists of two staves: the right hand plays a melodic line with eighth and quarter notes, while the left hand provides a harmonic accompaniment with chords and single notes.

*Solo*

Vocal

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

Org.

Detailed description: This system is marked 'Solo'. The vocal line begins with a half note 'Be' and continues with quarter notes for 'ne', 'dic', and 'tus', followed by a half note 'qui' and a quarter note 've', ending with a half note 'nit' and a long horizontal line. The organ accompaniment features a more active melodic line in the right hand, with eighth and quarter notes, and a steady accompaniment in the left hand.

*Tutti*

Vocal

Ho - san - na in ex - cel - sis

Org.

Detailed description: This system is marked 'Tutti' and begins with a double bar line and a first ending bracket. The vocal line starts with a half note 'Ho' and continues with quarter notes for 'san', 'na', and 'in', followed by a half note 'ex' and a quarter note 'cel', ending with a half note 'sis' and a long horizontal line. The organ accompaniment is more rhythmic and active than in the previous systems, with a prominent eighth-note melody in the right hand.

# Missa de Angelis

## Agnus Dei

arr. Christopher Moore

*Solo* *Tutti*

Vocal

Ag - nus — De - i Qui tol - lis — pec - ca - ta — mun - di

Organ

*Solo*

Voc

Mi - se - re - re — no - bis

Org.

*Tutti* *Solo*

Voc

Ag - nus — De - i Qui tol - lis pec - ca - ta — mun - di

Org.

*Tutti*

Voc

Mi - se - re - re \_\_\_\_\_ no - bis

Org.

Org.

*Solo*

*Tutti*

Voc

Ag - nus De - i Qui tol - lis pec - ca - ta mun - di

Org.

Org.

Voc

Do - na no - bis pa - cem

Org.

Org.