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Missa Laudis

(Mass of Praise)

MARTIN G. DUMLER, Op.19

Kyrie

Moderato

TENOR I Ky - ri - e e - le - i -

TENOR II

BASS I Ky - ri - e e - le - i -

BASS II

ORGAN Sw. p p Man.

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

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

Ped. Gt. Man.

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Con moto

le - i - son.

SOLO (or Chorus)
mf

Chri - ste e -

le - i - son.

Con moto

dim.

mf Sw.

Ped.

mf SOLO (or Chorus)

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

le - i - son.

Chri -

Ped.

Gt.

Man.

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

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

p

Ped.

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

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

Gt. Sw.

dim. Man. only Ped. pp

Gloria

Andante Allo

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

TENORI II

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

BASS II

ORGAN
Andante Allo
pp Sw. Man.

f *p* *Meno* *f* Ped. Allo

Be-ne-di-ci-mus te. Ad-o-ra-mus te. Glo-

da-mus te. Ad-o-ra-mus te. Glo-

p *Meno* Allo

Gt. *f* *pa cappella*

ff

ri-fi-ca-mus, glo-ri-fi-ca-mus te.

ff

ri-fi-ca-mus, glo-ri-fi-ca-mus te.

Gt. *f* *ff*

Andante

SOLO (or Chorus)

Gra - ti - as a - gi - mus ti - bi pro - pter

Do - mi - ne De - us, Rex coe -

Do - mi - ne De - us, Rex coe -

ma - gnam glo - ri - am tu - am.

Gt.

add 8' & 4' to Gt.

f 8va coupled to Gt.

les - tis, De - us Pa - ter o - mni - po - tens.

les - tis, De - us Pa - ter o - mni - po - tens.

Je - su Chri - ste.

mf SOLO (or Chorus) Je - su Chri - ste.

Do - mi - ne Fi - li u - ni - ge - ni - te

mf Sw. off 4' & 8' couplers

mf Man.

p a cappella

Fi - li - us Pa - tris.

Fi - li - us

mf SOLO (or Chorus) Fi - li - us Pa - tris.

Do - mi - ne De - us, A - gnus De - i,

mf Sw. Man. Ped.

p rit.

Con moto

Qui tol - lis pec - ca -

Qui tol - lis pec - ca -

Qui tol - lis pec - ca -

Con moto

Ch. Sw. Sw.

CHORUS

Man. *pp*

ta mun - di, mi - se - re - re

ta mun - di, mi - se - re - re

ta mun - di, mi - se - re - re

Ped.

SOLO QUARTET (or Chorus)

Ped.

nobis. Qui tol - lis pec - ca - ta mun - di, sus - ci -

nobis. Qui tol - lis pec - ca - ta mun - di, sus - ci -

nobis. Qui tol - lis pec - ca - ta mun - di, sus - ci -

CHORUS

Gt. Sw. *mf* *p*

CHORUS

mf
sus-ci-pe de-pre-ca-ti-o-nem no-stram.
sus-ci-pe de-pre-ca-ti-o-nem no-stram.
mf
sus-ci-pe de-pre-ca-ti-o-nem no-stram. *f*
pe Qui se-des ad

Meno mosso
mi-se-re-re no-bis.
mi-se-re-re no-bis.
de-xte-ram Pa-tris,
Meno mosso
a cappella

Allegro
f
Quo-ni-am tu so-lus san-ctus. Tu so-lus Do-mi-
Quo-ni-am tu so-lus san-ctus. Tu so-lus Do-mi-

Allegro
f Gt. Sw.

Meno mosso

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

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

Meno mosso

a capella

Maestoso

ste. Cum San - cto Spi - ri - tu, in glo - ri - a De - i Pa -

ste. Cum San - cto Spi - ri - tu, in glo - ri - a De - i Pa -

Maestoso

Gt.

Gt. to Ped.

ritard.

tris. A - men, - A - men, A - men.

tris. A - men, - A - men, A - men.

Orchestra

ritard.

Credo

TENOR I & II.
 BASS I & II.

Allegro.
f

ra - trem o - mni-po - ten-tem, fa -

ORGAN.

Allegro.
f Gt. *f* Sw. Man. Ped.

cto-rem coe-li et ter - - rae, vi-si - bi - li - um o - mni-um, et

in - vi - si - bi - li - um.

Et in u - num Do - mi-

Gt *mf* Sw

num Je - - - sum Chri - stum, Fi - - li - um

mf
Et ex Pa - -

De - - i u - ni - ge - ni - tum.

Ped.

- tre na - - tum an - - te o - - mni - a

sae - - cu - la. De - - um de

ff

ff *Gt.*
Ped. to *Gt.*

mf
De - - o, lu - men de lu-mi - ne,

mf

ff

De - - um ve - - rum de De - - o

ve - - - - - ro.

ff

ritard

Sw

off Gt to Ped.

BASS SOLO (or CHORUS.)

Andante.

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

Andante.

p Sw

mf

Qui pro-pter nos ho - mi-nes, et pro-pter no-stram sa-

mf

Qui pro-pter nos ho - mi-nes, et pro-pter no-stram sa-

mf

fa - cta sunt.

Ch.

mf

lu - tem de - scen - - dit de - coe - - lis.

lu - tem de - scen - - dit de - coe - - lis.

f *Gt.* *p* *Sw.*

Moderato. SOLO QUARTET (or CHORUS) Man.

pp Et in-car-na - - tus est de

pp Et in-car-na - - tus est de

Moderato:

pp *Sw.* Ch. Ped.

Spi - ri - tu San - cto ex Ma - ri - a - Vir - gi - ne:

Spi - ri - tu San - cto ex Ma - ri - a Vir - gi - ne: *mf*

Et

mf Man.

mf Et ho - mo fa - ctus est. *mf* Cru-ci-

Et ho - mo fa - ctus est. *mf* Cru-ci-

ho - mo - fa - ctus est. *mf*

mf Ch. *mf* Sw. *mf* Gt.

pp fi - xus e - ti - am pro no - bis: sub Pon - ti - o Pi - la - to pas -

fi - xus e - ti - am pro no - bis: sub Pon - ti - o Pi - la - to pas -

pp Sw. *pp* Man-only.

ppp sus, et se - pul - tus est.

sus, *ppp* et se - pul - tus est.

ppp *accel. et cresc.* Ped.

Allegro

Et re-sur-re - xit ter-ti-a di - e, se-

Et re-sur-re - xit ter-ti-a di - e, se-

Allegro

Gt.

cun-dum Scri - ptu - ras. Et a - scen-dit in coe-lum:

cun-dum Scri - ptu - ras. Et a - scen-dit in coe-lum:

se - det ad dex - te - ram Pa - tris. Et

se - det ad dex - te - ram Pa - tris. Et

Sw.

i - te - rum ven - tu - rus est cum glo - ri - a, ju - di -
 i - te - rum ven - tu - rus est cum glo - ri - a, ju - di -
 ca - - re vi - - vos et mor - tu - os:
 ca - - re vi - - vos et mor - tu - os:
 cu - jus re - gni non e - rit fi - - nis.
 cu - jus re - gni non e - rit fi - - nis.
 cu - jus re - gni non e - rit fi - - nis.

mf *ritard.*
mf *ritard.*
mf *ritard.*
mf *ritard.*
mf *ritard.*
mf *ritard.*
mf *ritard.*

Gt.

Adagio Bass Solo (or Chorus)

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 -

Solo (or Ch.) Qui cum Pa - tre et Fi - li - o
 Solo (or Ch.) Qui cum Pa - tre et Fi - li - o
 dit. Solo (or Ch.) Qui cum Pa - tre et Fi - li - o
 Qui cum Pa - tre et Fi - li - o

Chorus si - mul ad - o - ra - tur, et con - glo - ri - fi - ca - tur: qui lo -
 si - mul ad - o - ra - tur, et con - glo - ri - fi - ca - tur: qui lo -

Chorus

Andante

cu - tus est per Pro - phe - - - tas. Et

cu - tus est per Pro - phe - - - tas. Et

Gt.

Andante

u - nam san-ctam ca-tho - li - cam et a-po - sto-li-cam Ec-cle - si - am. Con-

u - nam san-ctam ca-tho - li - cam et a-po - sto-li-cam Ec-cle - si - am. Con-

Sw.

fi - te - or u - num ba - ptis - ma in re - mis - si - o - nem pec - ca - to -

fi - te - or u - num ba - ptis - ma in re - mis - si - o - nem pec - ca - to -

p

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

p

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

p

Ch.

Maestoso

rum. Et vi - tam ven - tu - ri - sae - cu - li. — A - men, A -

ff

rum. Et vi - tam ven - tu - ri - sae - cu - li. — A - men, A -

ff

Gt.

men, A - - - - men.

men, A - - - - men.

Sanctus

Maestoso *ff* *San*

f *ff* *San*

Maestoso *f* *ff* *L.H.* *f Sw.* *ff Ch.* *Ped.*

ff *San* *ctus,* *ctus,*

ff *San* *ctus,* *ctus,*

Gt.

f *San* *ctus.* *mf* *Do* *mi - nus*

f *San* *ctus.* *mf* *Do* *mi - nus*

f *mf Sw.*

Detailed description: This musical score is for the 'Sanctus' section of a piece. It is written in 3/4 time with a key signature of two flats (B-flat and E-flat). The score is divided into four systems. The first system features vocal lines in soprano and bass clefs, both marked 'Maestoso' and 'ff', with the lyrics 'San'. The piano accompaniment consists of a left hand (L.H.) playing chords in the bass clef, marked 'f' and 'ff', and a right hand (Ch.) playing chords in the treble clef, marked 'ff'. A 'Ped.' (pedal) marking is present. The second system continues the vocal lines with the lyrics 'ctus, San ctus, ctus,' and the piano accompaniment. The third system features a guitar part ('Gt.') in the right hand of the piano accompaniment. The fourth system continues the vocal lines with the lyrics 'San ctus. Do mi - nus' and the piano accompaniment, which includes a 'mf Sw.' (swell) marking.

De - us Sa - ba - oth.

De - us Sa - ba - oth.

Con moto

Ple - ni sunt

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

Orchestra

Man.

R.H.

Ple - ni sunt coe - li et

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

coe - li et ter - ra, ple - ni sunt coe - li et

ter-ra glo-ri-a tu - a, ple-ni sunt coe - li et ter -
 ter - ra, ple - ni sunt coe - li et ter -
 Ple - ni sunt coe - li et ter -
 ter - ra, ple - ni sunt coe - li et ter -

Sw.
 Gt
 Ped

ff
 ra glo - ri - a tu - a. Ho -
 ra glo - ri - a tu - a.
 ra glo - ri - a tu - a. Ho -
 ra glo - ri - a tu - a.

ff Gt
 Gt

Maestoso

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

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

Maestoso

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

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

sis.

sis.

dim.

pp

Benedictus

Moderato Bass Solo(or Chorus) *pp*

Moderato Be - ne - di - ctus qui -

pp
Sw. Soft 8' Sal. Aeoline 8'

Ped.

ve - nit in no - mi - ne Do -

mi - ni.

p
Man.

ppp Solo Quartet (or Chorus)

Be - ne - di - ctus qui ve - nit in

ppp

Be - ne - di - ctus qui ve - nit in

ppp

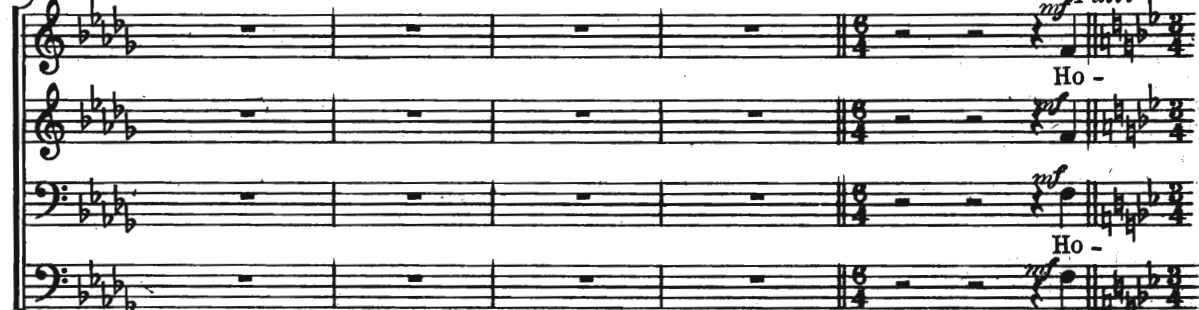


no - mi - ne Do - mi - ni.

no - mi - ne Do - mi - ni.



p Ch.



mf Tutti
Ho -

mf
Ho -



cresc.

f Ped.



Con moto
san - na in ex - cel - sis, Ho - san - na

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



Orchestra

Con moto

f Gt.

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

p
p
ffe
ffe
p
p

This system contains the first two systems of musical notation. The top two staves are vocal lines in treble clef with lyrics. The bottom two staves are piano accompaniment in bass clef. Dynamics include *p*, *ffe*, and *p*. The piano part features a melodic line with a slur and a crescendo.

8va

ff
p
p

This system contains the piano accompaniment for the second system. It features a piano introduction marked *8va* and a main accompaniment with dynamics *ff*, *p*, and *p*. The piano part has a complex texture with many notes.

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

pp
ppp
pp
ppp
pp
ppp

This system contains the third system of musical notation. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. Dynamics include *pp* and *ppp*. The piano part features a melodic line with a slur and a crescendo.

8va

pp
ppp

This system contains the piano accompaniment for the third system. It features a piano introduction marked *8va* and a main accompaniment with dynamics *pp* and *ppp*. The piano part has a complex texture with many notes.

Agnus Dei

Andante quasi Adagio

TENOR I *pp* A - gnus De -

TENOR II *pp* A - gnus De -

BASS I *pp* A - gnus De -

BASS II *pp* A - gnus De -

ORGAN

p Sw. Ch. L.H. Gt *pp* Sw. Ped

i, qui tol - lis pec - ca - ta mun - di:

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

Gt Man.

pp mi-se-re-re no - bis. *mf* A - gnus De -

pp re - re - no - bis. *mf* A - gnus De -

mi-se-re-re no - bis.

p Sw. Ch. *p* L.H. *mf* Sw. Gt.

Ped.

i, qui tol - lis pec - ca - ta mun - di: mi-se-re-re *p*

mi-se- *p*

i, qui tol - lis pec - ca - ta mun - di: mi-se- *p*

Sw. Gt. Sw. Man. Ped.

no - bis. *ff* A - gnus De - i, qui

re-re no - bis. *ff* A - gnus De - i, qui

re-re no - bis. *ff* A - gnus De - i, qui

Sw. Gt. *cresc.* *ff* Gt. Sw. add 4' flute and 8va coupler to Sw.

tol-lis pec - ca - ta - mun - di;

tol-lis pec - ca - ta - mun - di;

off 4 flute and 8va coupler

Man.

mf Moderato

do - na no - bis pa - cem, do - na no - bis pa - cem,

do - na no - bis pa - cem, do - na no - bis pa - cem,

mf Moderato

Ch. Solo stop

Gt

Ped

p

do - na no - bis pa - cem.

do - na no - bis pa - cem.

p

Sw.

pp

dim.

Ch

pp



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