

To my mom and dad with love and gratitude

# Mass of St. Gregory the Great

## Kyrie

Andrew Richesson

2017

Andante (♩ = 80)

Musical score for Soprano, Alto, Baritone, and Organ. The score is in 4/4 time, key of B-flat major, and tempo of Andante (♩ = 80). The Soprano, Alto, and Baritone parts begin with a rest for four measures, followed by the lyrics "Ky - ri -" in a mezzo-forte (mf) dynamic. The Organ part provides accompaniment with a mezzo-forte (mf) dynamic, featuring a rhythmic pattern of eighth and sixteenth notes in the right hand and a steady bass line in the left hand.

Musical score for Soprano (S), Alto (A), Baritone (B), and Organ (Org.). The score is in 4/4 time, key of B-flat major, and tempo of Andante (♩ = 80). The vocal parts begin at measure 6 with the lyrics "e e - lei - son. Ky - ri - e e - le - i - son." in a mezzo-forte (mf) dynamic. The Organ part provides accompaniment with a mezzo-forte (mf) dynamic, featuring a rhythmic pattern of eighth and sixteenth notes in the right hand and a steady bass line in the left hand.

Kyrie

12

S Ky - ri - e e - le - i - son. *mp* Chri - ste e - le - son. Chri-

A Ky - ri - e e - le - i - son. *mp* Chri - ste e - lei - son. Chri-

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

Org. *mp* Man.

19

S ste e - le - i - son. *mf* Chri - ste e - le - i - son.

A ste e - le - i - son. *mf* Chri - ste e - le - i - son.

B *mf* Chri - ste e - le - i - son, e - le - i - son.

Org. *mf* Ped.

Kyrie

26

S *f* Ky - ri - e e - lei - son. — Ky - ri - e e - le - i -

A *f* Ky - ri - e e - lei - son. Ky - ri - e e - le - i -

B *f* Ky - ri - e e - lei - son. Ky - ri - e e - le - i -

Org. *f*

32 *rit.*

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

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

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

Org.

# Gloria

Moderato (♩ = 110)

Andrew Richesson

S  
A  
B  
Org.  
Ped.

*f* Et in ter - ra  
*f* Et in ter - ra,  
*f* Et in ter - ra

Detailed description: This system contains the first five measures of the Gloria. It features four staves: Soprano (S), Alto (A), Bass (B), and Organ (Org.). The organ part is split into two staves (treble and bass) and includes a 'Ped.' (pedal) marking. The vocal parts (S, A, B) have rests for the first four measures and then enter in the fifth measure with the lyrics 'Et in ter - ra'. The organ part begins in the first measure with a series of chords and moving lines. The tempo is marked 'Moderato' with a quarter note equal to 110 beats per minute. The key signature has one flat (B-flat).

S  
A  
B  
Org.

6  
pax ho - mi-ni - bus bo-nae vo-lun - ta - tis. Lau - da-mus te, be-ne - di - ci-mus te, a - do-  
et in ter-ra pax ho - mi-ni-bus bo-nae vo-lun - ta - tis. Lau - da-mus te, be-ne - di - ci-mus te, a - do-  
pax ho - mi-ni - bus bo-nae vo-lun - ta - tis. Lau - da-mus te, be-ne - di - ci-mus te, a - do-

Detailed description: This system contains the next five measures of the Gloria, starting at measure 6. It features the same four staves as the first system. The vocal parts (S, A, B) have a six-measure rest at the beginning of the system, then enter in measure 7 with the lyrics 'et in ter-ra pax ho - mi-ni-bus bo-nae vo-lun - ta - tis. Lau - da-mus te, be-ne - di - ci-mus te, a - do-'. The organ part continues with its accompaniment. The tempo and key signature remain the same as in the first system.

Gloria

11

S ra-mus te, glo - ri - fi - ca - mus te, *mf* gra - ti - as a - gi - mus ti - bi pro - pter

A ra-mus te, glo - ri - fi - ca - mus te, *mf* gra - ti - as a - gi - mus ti - bi pro - pter

B ra-mus te, glo - ri - fi - ca - mus te, *mf* gra - ti - as a - gi - mus ti - bi pro - pter

Org. *mf*

Man.

16

S mag - nam glo - ri - am tu - am, De - us Rex cae - les - tis, De - us Pa - ter om - ni - po - tens.

A mag - nam glo - ri - am tu - am, Do - mi - ne De - us Rex cae - les - tis, De - us Pa - ter om - ni - po - tens. —

B mag - nam glo - ri - am tu - am, Do - mi - ne De - us Rex cae - les - tis, De - us Pa - ter om - ni - po - tens.

Org.

Andante (♩ = 90)

Gloria

Tutti

222 Soprano Solo

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

A *p* Je - su Chri - ste, \_\_\_\_\_

B *p* Je - su Chri - ste, \_\_\_\_\_

Org. *mp* *p*

Ped.

S 25 Chri - ste, *mf* Do-mi-ne De - us, A - gnus De - i, Fi - li - us Pa - tris,

A Je-su Chri - ste, *mf* Do-mi-ne De - us, A - gnus De - i, Fi - li - us Pa - tris,

B Je-su Chri - ste, *mf* Do-mi-ne De - us, A - gnus De - i, Fi - li - us Pa - tris, qui

Org. *mf* Man. Ped.

Gloria

34

S  
*mp* mi-se-re-re no-bis, mi-se-re-re no-bis;

A  
*mp* mi-se-re-re no-bis, mi-se-re-re no-bis;

B  
to-lis pec-ca-ta mundi, *mp* mi-se-re-re no-bis, *mf* mi-se-re-re no-bis; qui tol-

Org.  
*mp* *mf*

Man. Ped.

40

S  
*f* su-sci-pe, su-sci-pe de-pre-ca-ti-o-nem

A  
*f* su-sci-pe, su-sci-pe de-pre-ca-ti-o-nem

B  
lis pec-ca-ta mun-di, *f* su-sci-pe de-pre-ca-ti-o-nem

Org.  
*f*

Gloria

45

S  
no - stram. *mp* mi - se-re-re no - bis.

A  
*mp* no - stram. Qui se-des ad dexte-ram Pa-tris, mi - se-re-re, mi - se-re-re no - bis.

B  
*mp* no - stram. Qui se-des ad dex-te-ram Pa-tris, mi - se-re-re, mi - se-re-re no - bis.

Org.  
*mp* *f*  
Man.

Moderato (♩ = 110)

51

S  
*f* Quo - ni - am tu so - lus sanc - tus, tu so-lus Do - mi-nus, tu so - lus al -

A  
*f* Quo - ni - am tu, quo-ni-am tu so - lus sanc - tus, tu so-lus Do - mi-nus, tu so - lus al -

B  
*f* Quo-ni-am tu so - lus sanc - tus so - lus Do-mi - nus, tu so - lus al -

Org.  
*f*  
Ped.



Gloria

56

S ti - si - mus, *mp* Je - su Chri - ste, *f* *cresc.* cum San - cto Spi - ri -

A ti - si - mus, *mp* Je - su Chri - ste, *f* cum San - cto Spi - ri -

B ti - si - mus, *mp* Je - su Chri - ste, *f* cum San - cto Spi - ri -

Org. *f* *cresc.*

61

S tu in glo - ri - a De - i Pa - tris. A - men, *ff* A - men.

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

B tu in glo ri - a De - i Pa - tris. A - men, *ff* A - men.

Org. *ff*

# Sanctus

Moderato (♩ = 108)

Andrew Richesson

Org. *mp*



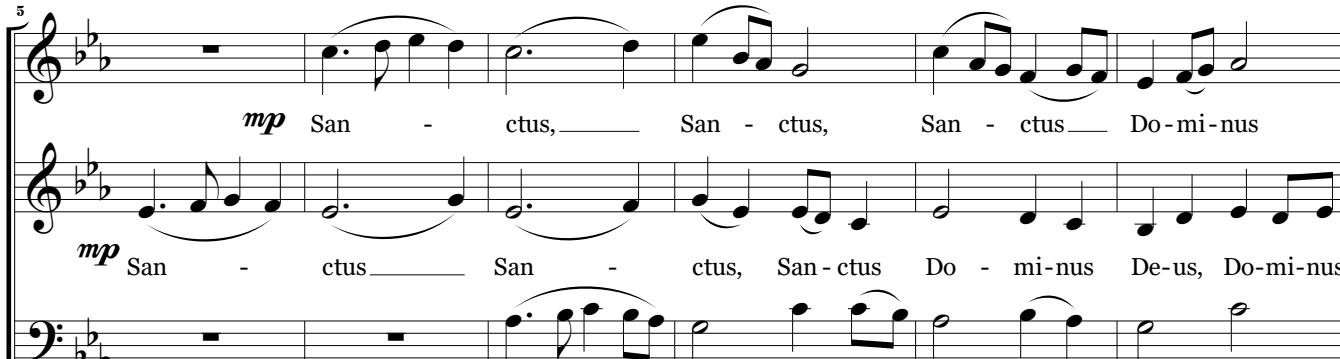
Man.

Detailed description: Organ introduction in B-flat major, 4/4 time. The right hand features a series of chords and moving lines, while the left hand provides a steady bass accompaniment. The dynamic is marked *mp*.

S *mp* San - ctus, San - ctus, San - ctus Do - mi - nus

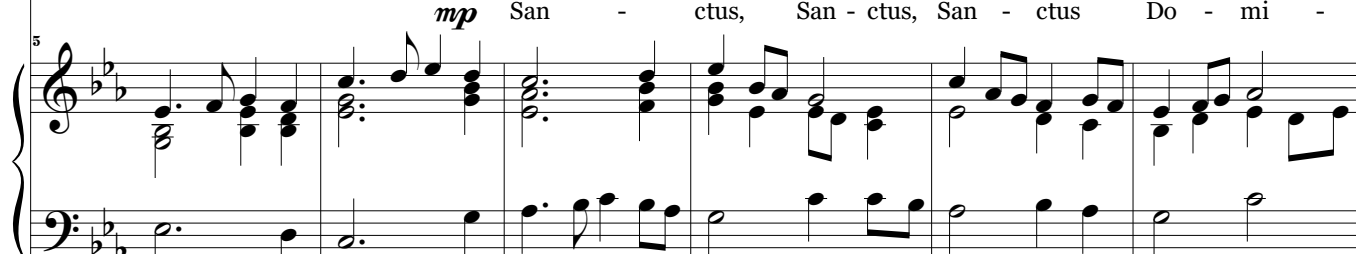
A *mp* San - ctus San - ctus, San - ctus Do - mi - nus De - us, Do - mi - nus

B *mp* San - ctus, San - ctus, San - ctus Do - mi -



Detailed description: Vocal entries for Soprano (S), Alto (A), and Bass (B). The Soprano part begins with a melodic line starting on G4. The Alto and Bass parts provide harmonic support with similar rhythmic patterns. The dynamic is marked *mp*.

Org. *mp* San - ctus, San - ctus, San - ctus Do - mi -



Detailed description: Organ accompaniment for the vocal entries. The right hand features a complex texture with chords and moving lines, while the left hand provides a steady bass accompaniment. The dynamic is marked *mp*.

S De - us Do - mi - nus De - us Sa - ba - oth. *mf* Ple - ni sunt cae - li et ter - ra

A De - us Sa - ba - oth. *mf* Ple - ni sunt cae - li et ter - ra


B nus De - us Sa - ba oth. *mf* Ple - ni sunt cae - li et ter - ra



Detailed description: Continuation of the vocal parts. The Soprano part has a melodic line with a fermata. The Alto and Bass parts provide harmonic support. The dynamic is marked *mf*.

Org. *mf* Ple - ni sunt cae - li et ter - ra

Ped.



Detailed description: Organ accompaniment for the vocal continuation. The right hand features a complex texture with chords and moving lines, while the left hand provides a steady bass accompaniment. The dynamic is marked *mf*. A pedal point is indicated at the bottom.

Sanctus

*accel.*

17

S  
glo - ri - a tu - a. *f* Ho san-na in ex - cel - sis, Ho -

A  
glo - ri - a tu - a. *f* Ho san-na in ex - cel - sis, Ho - san-na in ex -

B  
glo - ri - a tu - a. Ho - san-na in ex - cel - sis, Ho -

Org.  
*f*

Man. Ped.

23

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

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

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

Org.

1. 2.

# Benedictus

Andante (♩ = 92)

Andrew Richesson

Org. *mp* Man.

S *mp* Be - ne - dic - tus qui ve - nit in no - mi - ne Do - mi -

A *mp* Be - ne dic - tus qui ve - nit in no - mi - ne Do - mi -

B *mp* Be - ne - dic - tus qui ve - nit, qui ve nit in no - mi - ne Do - mi -

Org.

S *mf* ni. **No scoop** Be - ne - dic - tus qui ve - nit in no - mi - ne,

A *mf* ni. Be - ne - dic - tus qui ve - nit in no - mi - ne, in

B *mf* ni. Be - ne - dic - tus qui ve - nit in no - mi - ne, in

Org. *mf* Ped.

Benedictus

Moderato (♩ = c. 108)

15

S  
no - mi - ne Do - mi - ni. *f* Ho - san - na in ex - cel - sis, Ho -

A  
no - mi - ne Do - mi - ni. *f* Ho - san - na in ex - cel - sis, Ho - san - na in ex -

B  
no - mi - ne — Do - mi - ni. *f* Ho - san - na in ex - cel - sis, Ho -

Org.  
*f*

Man. Ped.

24

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

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

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

Org.

# Agnus Dei

Andante (♩ = 80)

Andrew Richesson

The musical score is arranged in two systems. The first system includes vocal parts for Soprano (S), Alto (A), and Bass (B), along with Organ (Org.) accompaniment. The organ part is divided into two staves (treble and bass) and includes a Pedal line. The lyrics for the first system are: "Ag - nus De - i, qui tol - lis pec - ca - ta". The second system continues the vocal parts and organ accompaniment, with lyrics: "mun - di, mi - se - re - re no - bis, mi - se - re - re no - bis." The organ part in the second system begins with a measure number '6'.

S  
*mf* Ag - nus De - i, qui tol - lis pec - ca - ta

A  
*mf* Ag - nus De - i, qui tol - lis pec - ca - ta

B  
*mf* Ag - nus De - i, qui tol - lis pec - ca - ta

Org.  
*mf*

Ped.

6  
S  
mun - di, mi - se - re - re no - bis, mi - se - re - re no - bis.

A  
mun - di, mi - se - re - re no - bis, mi - se - re - re no - bis.

B  
mun - di, mi - se - re - re no - bis, mi - se - re - re no - bis.

6

Agnus Dei

Piano introduction for the Agnus Dei, measures 11-13. The music is in a minor key with a 3/4 time signature. The right hand features a melodic line with eighth notes and chords, while the left hand provides a harmonic accompaniment with chords and moving lines.

14 Soprano Solo

S Ag - nus De - i, qui tol - lis pec - ca - ta, Ag - nus De - i, Ag - nus De - i, qui tol -

A

B

Vocal staves for Soprano (S), Alto (A), and Bass (B) from measure 14 to 16. The Soprano part is a solo with lyrics: "Ag - nus De - i, qui tol - lis pec - ca - ta, Ag - nus De - i, Ag - nus De - i, qui tol -". The Alto and Bass parts are silent, indicated by a horizontal line with a bar.

14 *mp*

Man.

Piano accompaniment for measures 14-16. The music is marked *mp* (mezzo-piano). The right hand has a complex texture with many chords and some moving lines. The left hand has a simpler accompaniment with chords and a few moving lines. The instruction "Man." is written below the piano part.

23 Tutti

S lis pec - ca - ta mun - di mi - se - re - re no - bis.

A mi - se - re - re no - bis.

B mi - se - re - re no - bis.

Vocal staves for Soprano (S), Alto (A), and Bass (B) from measure 23 to 25. The Soprano part has lyrics: "lis pec - ca - ta mun - di mi - se - re - re no - bis.". The Alto and Bass parts have lyrics: "mi - se - re - re no - bis.". The instruction "Tutti" is written above the Soprano part.

23 *mf*

Ped.

Piano accompaniment for measures 23-25. The music is marked *mf* (mezzo-forte). The right hand has a complex texture with many chords and some moving lines. The left hand has a simpler accompaniment with chords and a few moving lines. The instruction "Ped." is written below the piano part.

Agnus Dei

32 *f* Ag - nus De - i, qui tol - lis pec - ca - ta mun - di, *mp* do - na no - bis pa - cem, *cresc.*

*f* Ag - nus De - i, qui tol - lis pec - ca - ta mun - di, *mp* do - na no - bis pa - cem,

*f* Ag - nus De - i, qui tol - lis pec - ca - ta mun - di, *mp* do - na

37 *rit.* do - na no - bis pa - cem, do - na no - bis pa - cem, *f* pa - cem.

do - na no - bis, do - na no - bis pa - cem, *mf* *f* pa - cem.

no - bis pa - cem, do - na no - bis pa - cem, *mf* *f* pa - cem.