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1948

## Massa Aurea for T.T.B.B. and Organ

Robert A. Sromovsky O.Praem.

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To The  
President and Faculty  
of  
St. Norbert College

MISSA AUREA  
FOR  
T. T. B. B.  
AND  
ORGAN

Robert A. Sromovsky, O. Praem.

## KYRIE

1949

Mod.

g

Ten.I

Ten.II

Bar.

Bass

Org.

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

mf

mf

mf

mf

mf

mf

mf

mf

mf

cres.

f

Ky--ri-e e-le-----

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

Ky--ri-e e---

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

This is a handwritten musical score for a choral piece titled "KYRIE". The score consists of five staves: Tenor I, Tenor II, Bass, Organ, and Baritone. The key signature is G major (two sharps). The time signature is common time. The vocal parts sing "Ky--ri-e e-le----- i-son" in a repeating pattern. The organ part provides harmonic support with sustained notes and chords. Dynamics include "Mod.", "mf", and "f". The score is dated "1949".

2

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

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

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

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

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

f *da sogno al fine*  
 Chri-ste e-le---i.son.  
 f *da sogno al fine*  
 le---i.son, Chri-ste e...le---i.son.  
 f *da sogno al fine*  
 le---i.son, Chri-ste e..le---i.son.  
 f *da sogno al fine*  
 le---i.son, Chri-ste e..le---i.son.  
*dim.*

Mod.

## GLORIA

Et in ter-ra pax ho-mi-ni-bus bo-nae vo-lun-ta - tis.  
 Et in ter-ra pax ho-mi-ni-bus bo-nae vo-lun-ta - tis. Lau-da-mus-te. Bene.  
 Et in fer-ra pax ho-mi-ni-bus bo-nae volun-ta - tis. Bene.  
 Et in ter-ra pax ho-mi-ni-bus bo-nae volunta - tis.  
*Mod.*

4

Glori - fi - ca - - - - mus  
di - ci - mus te. A - do - ra - mus te. Glo - ri - fi - cd - - - - mus  
A - do - ra - mus te. Glo - ri - fi - cd - - - - mus

te.  
te.  
te.  
Gra - ti - as a - - gis - musti - -

te. meno mosso

p.

A handwritten musical score for three voices (SATB) and piano. The score consists of six systems of music, each with a treble clef, a bass clef, and a common time signature. The vocal parts are written in soprano, alto, and bass staves. The piano part is written below the bass staff. The music is in G major, indicated by a key signature of one sharp. The vocal parts sing in Latin, with lyrics appearing under the notes. The piano part includes dynamic markings like *p* (piano) and *più forte*. The score is written on five-line staff paper.

Do-mi-ne De---us Rex coelestis De-us Pa---

--bi propter magnam glo-ri-am tu ----- am:

*più forte*

Do-mi-ne Fi ----li U-ni.ge--

ter om-ni-po-tens.



7

- di, mi-se-re -- re no-bis. Qui tol---lis pecca-ta mun--di; su---

- di, mi-se-re -- re no-bis. Qui tol---lis pecc-a-ta mun-di, su-sci-pe

- di, mi-se-re -- re no-bis. Qui tol---lis pecca-ta mun-di, su-sci-

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

p allargando

-- sci-pe de pre-cation-em no -- sfram.Qui sedes ad dexteram Pa --- tris, mi-se --

de -- pre-ca - ti - o -- nem no stram.Qui sedes ad dexteram Pa --- tris, mi-se --

pe de - pre-ca - ti - o - nem no stram.Qui se - des ad dexteram Pa --- tris; mi-se --

pe de - pre-ca - ti - o - nem no stram.Qui se - das ad dexteram Pa --- tris. p allargando

*p*  
 - re - re no - bis  
*f* Quo-ni-am tu so-lus San-ctus. Tu  
*p*  
 - re - re no - bis  
*f* Quo-ni-am tu so-lus San-ctus. Tu  
*p*  
 - re - re no - bis  
*f* Quo-ni-am tu so-lus San-ctus.  
*p Maestoso*  
*f* Quo-ni-am tu so-lus San-ctus.  
*sempre cres.*  
*ff*  
 solus Do-mi-nus. Tu solus Al-tis-si-mus, Je --- su Chri-ste. Cum Sancto Spi-ri-  
*sempre cres.*  
*ff*  
 so-lus Domi-nus. Tu solus Al-tis-si-mus, Je --- su Chri-ste. Cum Sancto Spi-ri-  
*f*  
 Je --- su Chri-ste. Cum Sancto Spi-ri-  
*f* *ff*  
*sempre cres.*  
*ff*  
 Je --- su Chri-ste. Cum San-cto Spi-ri-

tu in glori-a De i Pa---tris. A --- men, A --- men.  
 rit.

-tu in glori-a De-i Pa---tris. A --- men, A --- men.  
 rit.

-tu in glori-a De-i Pa---tris. A --- men, A --- men.  
 rit.

-tu in glori-a De-i Pa---tris, A --- men, A --- men.  
 rit.

## CREDO

Vivo f Pa-trem omni-po-ten - tem, facto-rem coeli et terrae, visi-bi-li-um

f Pa-trem om-ni-po-ten - - tem, facto-rem coeli et terrae, visi-bi-li-um

f Pa-trem om-ni-po-ten - - - tem, facto-rem coeli et terrae, visi-bi-li-um

Vivo f Pa-trem om-ni-po-ten - - tem, facto-rem coeli et terrae, visi bi - li - um

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

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

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

poco meno mosso

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

Et in u - num Do-minum Je --sum Chri-stum,

meno mosso

mf

Et ex Pa-tre na ----- tum

Fi . li - um De - i u - ni - ge - ni - tum.

a tempo

mp.

poco cres.

mf

De.um de De -- o, lu-men de lu-mi-ne, Deum ve-rum  
poco cres. mf

an-te om-ni-d sae -- cu-la. mp.

lu-men de lu.mí.ne, De.um ve.rum  
poco cres. mf

De.um de De --- o, lu-men de lu-mi-ne, De.um ve.rum  
poco cres. mf

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

de De-o ve - ro.

mf

Ge-ni-tum non factum, consub-

- stan - ti - a - lem Pa - tri: per quem om - ni - a fa - - - ctu sunt.

Qui prop - - - ter nos ho - mi - nes et propter nostram sa - lu - tem de-

Qui prop - ter nos ho - - - - - mi - nes et propter nostram sa - lu - tem de-

Qui prop - ter nos ho - mi - nes et propter nostram sa - lu - tem de-

Qui prop - ter nos ho - - - - - mi - nes et propter nostram sa - lu - tem de..

roll.

-scen--dit de coe - lis.  
-scen--dit de coe - lis.  
-scen--dit de coe - lis. Et incarnatus est de Spi - ri - tu

roll.  
non lento  
p.

San..cto ex Mari-a Virgi-ne:  
Et homo fa.ctus est.

p.  
mod.  
rit.

*Cruci-fi-xus e-ti-am pro no-bis: sub Ponti-o Pi-la-to pas-sus, et se-pul-*  
*Et re-sur-re-xit tertii-a di-e secundum Scriptu-*  
*tus est. Et re-sur-re-xit ter-tii-a di-e secundum Scriptu-*  
*Et re-sur-re-xit tertii-a di--e secundum Scriptu-*  
*Et re-sur-re-xit tertii-a di--e secundum Scriptu-*  
*Et re-sur-re-xit tertii-a di--e secundum Scriptu-*  
*allegro Et re-sur-re-xit tertii-a di--e secundum Scriptu-*

rds. Et a-scen-dit in coe-lum: se-det ad dexte-ram Pa---tris.  
 - - - ras Et a-scendit in coe-lum: se-det ad dexte-ram Pa---tris.  
 - - - ras. Et a-scen---dit in coe-lum: se-det ad dexte-ram Pa---tris.  
 - - - ras Et a-scendit in coe-lum: se-det ad dexte-ram Pa---tris.

*poco meno mosso*  
 Et i-te-rum ven-turus est cum glo-ri-a iu-di-ca-re vi-vos et mortu-os.

*poco meno mosso*

cu-is re---gni non e-rit fi---nis, non e--rit fi-----nis.

*poco lento**mp.*

Et in Spi-ri-tum Sanctum, Do---mi-num, et vi - vi ---fi- can-tem:

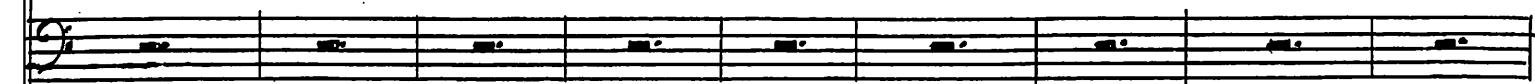
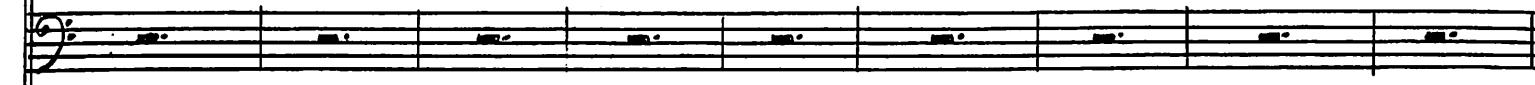
*f allargando**mp. poco lento*

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



Qui cum Pa-tre, et Fi---li-o si-mul a---do-ra - - - - tur, et con-glo-ri-fi-ca-tur: qui lo-

Qui cum Pa-tre, et Fi---li-o si-mul a---do-ra - - - - tur, et con-glo-ri-fi-ca-tur: qui lo-



cu - - tus est per pro - phe - - fas.

-cu - - tus est per pro - phe - - - tas.

Et

Et

*Sempre cres.*

Ped.

This section of the score consists of four staves. The top two staves are soprano and alto voices, both in G major (one sharp). The third staff is tenor in C major (no sharps or flats). The bottom staff is basso continuo in C major. The vocal parts have lyrics in Latin. Articulation marks like dots and dashes are present. Measure endings are indicated by Roman numerals above the staff. The basso continuo part includes a bassoon-like line and a cello/bass line with bassoon entries.

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

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

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

This section of the score consists of four staves. The top two staves are soprano and alto voices, both in G major (one sharp). The third staff is tenor in C major (no sharps or flats). The bottom staff is basso continuo in C major. The vocal parts have lyrics in Latin. Articulation marks like dots and dashes are present. Measure endings are indicated by Roman numerals above the staff. The basso continuo part includes a bassoon-like line and a cello/bass line with bassoon entries.

piu mosso

Et ex-

*maestoso*  
*mf*

*rall.* *maestoso*

Con-fite-or u-num bapt-i-smu in re-mis-si-o-nem pec-ca-to-rum  
piu mosso

*f*

Et vi - - - tam ven-

*poco rall.* *f*

Et vi - - -

spe-cto re-sur-recti-o-nem mor-tu-o- - - rum. *f* *a tempo*

Et vi - - -

*poco rall.* *a tempo*

Et vi - - - tam ventu-ri sae-cu-li, et

Andantino

Music for three voices (Soprano, Alto, Bass) in common time. The vocal parts are written on five-line staves. The piano accompaniment is written on a single staff below the voices. The vocal parts begin with eighth-note patterns, followed by sustained notes and sixteenth-note figures. The piano part consists of eighth-note chords.

San - - - - c tus,

Music for three voices (Soprano, Alto, Bass) in common time. The vocal parts continue with eighth-note patterns and sustained notes. The piano part provides harmonic support with eighth-note chords.

San - - - - c tus,

## SANCTUS

Music for three voices (Soprano, Alto, Bass) in common time. The vocal parts begin with eighth-note patterns, followed by sustained notes and sixteenth-note figures. The piano part consists of eighth-note chords.

Music for three voices (Soprano, Alto, Bass) in common time. The vocal parts begin with eighth-note patterns, followed by sustained notes and sixteenth-note figures. The piano part consists of eighth-note chords.

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

Music for three voices (Soprano, Alto, Bass) in common time. The vocal parts begin with eighth-note patterns, followed by sustained notes and sixteenth-note figures. The piano part consists of eighth-note chords.

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

Music for three voices (Soprano, Alto, Bass) in common time. The vocal parts begin with eighth-note patterns, followed by sustained notes and sixteenth-note figures. The piano part consists of eighth-note chords.

- tu - - - ri sae - - - cu - li. A - - - men.

mf

a tempo

San -- ctus Dominus Deus Saba-oth.  
Ple-ni sunt coeli et  
a tempo

San -- ctus Dominus De-us Sa-baoth.  
Ple-ni sunt coeli et  
a tempo

San --- ctus Dominus Deus Sabaoth.  
Ple-ni sunt coeli et  
a tempo

San--ctus Dominus Deus Sabaoth.  
Ple ni sunt coeli et

poco rull.

allargando

ter--ra glo-ri-a tu---a. Ho-san - na in ex-cel---sis.  
allargando

ter--ra glo-ri-a tu---a. Ho-san--na in ex-cel---sis.  
allargando

ter--ra glo-ri-a tu---a. Ho-san--na in ex-cel---sis.  
allargando

ter--ra glo-ri-a tu---a. Ho-san--na in ex-cel --- sis.  
poco a poco cres.

dim.

allargando

## BENEDICTUS

Mod.

mp.

cres.

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

Mod.

mp.

senza pedale

dim.

allargando e cres.

dim.

no - - - - mi-ne Do-mi-ni.

Hosanna in ex--cel - - - - sis.

allargando e cres.

dim.

Hosanna in ex--cel - - - - sis.

allargando e cres.

dim.

Hosanna in ex--cel - - - - sis.

allargando e cres.

dim.

Hosanna in ex--cel - - - - sis.

cres.

allargando.

dim.

Pedale

# AGNUS DEI

23

poco mosso

Andante

mf

P.



mf

A - gnu - s De - - - i, qui tol - - - lis pecca - ta mun - di: mi - se - re - re  
poco mosso

mf

A - - - gnu - s De - - - i, qui tol - - - lis pecca - ta mun - di: mi - se - re - re  
poco mosso

mf

A - - - gnu - s De - - - i, qui tol - - - lis pecca - ta muin - di: mi - se - re - re  
poco mosso

Andante

A - gnu - s De - - - i, qui tol - - - lis pec - ca - ta mun - di: mi - se - re - re  
poco mosso

mf

A - gnu - s De - - - i, qui tol - - - lis pec - ca - ta mun - di: mi - se - re - re  
poco mosso

no -- bis.

a tempo

no .. bis.

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

no ... bis.

no -- bis.

a tempo

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

Handwritten musical score for a three-part setting of the Agnus Dei. The score consists of two systems of music, each with three staves. The vocal parts are in soprano, alto, and basso continuo. The score includes lyrics in Latin and dynamic markings.

**System 1:**

- Soprano:** "mi-se-re-re no-bis" (repeated), "Agnus De-i, qui tollis peccata di:", "piu forte".
- Alto:** "Agnus De-i, qui tollis peccata" (repeated), "piu forte".
- Basso continuo:** "mi-se-re-re no-bis." (repeated), "Agnus De-i, qui tollis peccata" (repeated), "piu forte".

**System 2:**

- Soprano:** "mun-di:", "do-na---nd no---bis pa---cem.", "calmo".
- Alto:** "mun-di:", "do-na---nd no---bis pa---cem.", "calmo".
- Basso continuo:** "mun-di; do-na nobis pa---cem.", "calmo".
- Basso continuo (continued):** "do-na---nd no---bis pa---cem.", "calmo".

**Final Measure:** The basso continuo staff shows a series of eighth-note chords in common time, ending with a fermata over the final chord.