

1948

Missa "Cum Iubilo" for Tenor, Baritone, Bass & Organ

Robert A. Sromovsky O.Praem.

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To
My Parents

M I S S A "C U M I U B I L O"

for
Tenor, Baritone, Bass
&
Organ

ROBERT A. SROMOVSKY, O. PRAEM.

St. Norbert Abbey

West De Pere

Wis.

K Y R I E

Tenor *f*
Ky-ri - e e - - - - - le - i - son.

Baritone *f*
Ky-ri - e e - - - - - le - i - son.

Bass *f*
Ky-ri - e e - - - - - le - i - son.

Organ *f*

mf
Ky-ri - e e

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

mp
Kyri - - e e - - - - - le - - - - - i- son, Kyri- e

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

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

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

Three vocal staves (Soprano, Alto, Bass) with lyrics and musical notation. The lyrics are: --- le --- i --- son. Chri - ste e --; Ky - ri - e e - le --- i - son. Chri - ste e --; e --- le --- i --- son. Chri - ste e --. The music is in a key with one sharp (F#) and a common time signature. Dynamics include *p* (piano).

Piano accompaniment for the first system, showing the right and left hand parts with musical notation.

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

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

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

Three vocal staves (Soprano, Alto, Bass) with lyrics and musical notation. The lyrics are: - le-i-son, Chri-ste e -le- i-son, Chri-ste e- le- i-son, e- le- i - -son.; - le-i-son, Chri-ste e- le- i-son, Chri-ste e- le- i-son, e- le- i - - - son.; - le-i-son, Chri-ste e- le- i-son, Chri-ste e- le- i-son, e- le- i - son. The music is in a key with one sharp (F#) and a common time signature.

Piano accompaniment for the second system, showing the right and left hand parts with musical notation. Dynamics include *f* (forte).

f Kyri- e e - le - - - -

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

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

The first system consists of three vocal staves and a piano accompaniment. The vocal parts enter with a forte (*f*) dynamic. The lyrics are: Kyri- e e - le - - - -; Kyri-e e - le - - - - i-son, Ky - - - ri- e e -le - -; Ky-ri- e e-le - - - - i-son, e - le - - - -.

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

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

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

The second system continues the vocal lines and piano accompaniment. The lyrics are: -----i-son, Ky-ri - e e-le-i - - - son. *pp*; -----i - - - - son, Ky - ri-e e- le-i - - - son. *pp*; -----i - - - son, Ky - - - ri - e e-le-i - - - son. *pp*.

G L O R I A

pp Et in terra pax homi- ni-bus bo-nae vo-lun-ta - - tis. *f* Laudamus

pp Et in terra pax ho-mi-ni-bus bo-nae vo-lun-ta - - tis.

pp Et in terra pax ho-mi-ni-bus bo-nae vo-lunta - - tis.

pp *f*

te. *mf* Glo- ri-fi- ca - - - - mus

Be-ne-di-ci- mus te. *mf* Glo- ri-fi- ca - - - - mus

A do-ra-mus te. *mf* Glo- ri-fi-ca - - - - -mus

mf

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

The first system consists of three staves. The top staff is a vocal line in treble clef with a key signature of two sharps (F# and C#) and a 3/4 time signature. It contains a series of rests followed by a melodic phrase. The middle staff is another vocal line in treble clef, starting with a rest and then singing the lyrics "Gra-ti-as a-gi-mus ti - - bi pro-pter". The bottom staff is a piano accompaniment in bass clef, providing harmonic support with chords and moving lines.

ma - - gnam glo-ri-am tu - - - am.
Do- mi-ne De - us, Rex coe - -

The second system continues the musical piece. It features three staves. The top staff is a vocal line in treble clef with rests. The middle staff is a vocal line in treble clef singing the lyrics "ma - - gnam glo-ri-am tu - - - am.". The bottom staff is a piano accompaniment in bass clef, including a dynamic marking of *mf* (mezzo-forte) and continuing the harmonic accompaniment.

Do- mi- ne Fi - - li

le- stis, De - us Pater om- ni - po- tens.

This system contains the first vocal entry and piano accompaniment. The vocal line begins with a rest followed by a forte (*f*) dynamic marking. The piano accompaniment features a melodic line in the right hand and a more rhythmic bass line in the left hand.

This block shows the piano accompaniment for the first system, consisting of two staves. The right hand plays a melodic line with some chromaticism, while the left hand provides harmonic support with chords and moving bass lines.

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

Je - - - - su Chri - - ste. Do- mi- ne De - us,

Je - - - - su Chri - - ste. Do- mi- ne De - us,

This system contains the second vocal entry and piano accompaniment. The vocal lines are marked with fortissimo (*ff*) dynamics. The piano accompaniment continues with a similar texture to the first system.

This block shows the piano accompaniment for the second system, consisting of two staves. The right hand features a more active melodic line, and the left hand continues with harmonic support, including a fortissimo (*ff*) dynamic marking.

A - - gnus De - - i, Fi- lius Pa - - tris. Qui

A - - gnus De - i, Fi- lius Pa - - tris. Qui

A - - gnus De - - i, Fi- lius Pa- tris. Qui

p

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

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

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

p

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

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

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

f no-stram. Qui se- des ad dex- te- ram Pa- tris, *p* mi- se- re - - re

f no-stram. Qui se- des ad dex- te- ram Pa- tris, *p* mi- se- re- re

f no-stram. Qui se -des ad dex- te- ram Pa- tris, *p* mi - - -se -re - -re

no-bis. *f* Quo-ni- am tu so-lus San-ctus. Tu
no-bis. *f* Quo-ni- am tu so-lus San-ctus. Tu
no-bis. *f* Quo-ni- am tu so-lus San-ctus. Tu

f

so-lus Do - - - - minus. Tu so - lus Al - - tis-simus, Je-su Chri - - ste. *ff*
so-lus Do - - - - minus. Tu so - lus Al - - tis-simus, Je-su Chri - - ste. *ff*
so-lus Do - - - - minus. Tu so - lus Al - - tis-simus, Je-su Chri - - ste. *ff*

ff

Cum San-cto Spi-ri -
Cum Sancto Spi - ri-tu in glo -ri -
Cum San-cto Spi-ri- tu in glo - - - - ri - - a De-i Pa -

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

C R E D O

mf



Pa - trem om - ni - po - ten - tem, fact - o - rem coe - li et ter - rae, visi - bi - li - um

mf

Pa - trem om - ni - po - ten - tem, fact - o - rem coe - li et ter - rae, visi - bi - li - um

mf

Pa - trem om - ni - po - ten - tem, fact - o - rem coe - li et ter - rae, visi - bi - li - um



mf

om - ni - um, et in - vi - si - bi - li - - um. Et in u - num Do - - mi - num

omni - um, et in - vi - si - bi - li - - um. Et in u - num Do - - mi - num

omni - um, et in - vi - si - bi - li - - um. Et in u - num Do - - mi - num



Je-sum Chri-stum, Fi - li-um De-i u-ni-ge-ni- tum.

Je-sum Chri-stum, Fi - li-um De-i u-ni-ge-ni- tum.

Je- sum Chri-stum, Fi - li-um De-i u- ni-ge-ni- tum.

The first system consists of three vocal staves (Soprano, Alto, and Bass) and a piano accompaniment. The vocal parts are in G major and follow the Latin text. The piano accompaniment features a flowing melody in the right hand and a steady bass line in the left hand.

Et ex Pa-tre na-tum an- te om- ni- a sae-cu - la.

De- um de De - - o,

The second system continues the musical score. It features three vocal staves and a piano accompaniment. The vocal parts are in G major and follow the Latin text. The piano accompaniment features a flowing melody in the right hand and a steady bass line in the left hand.

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

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

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

Ge-ni-tum non fa-ctum con-substan-ti - a-lem

Qui
Qui pro-pter nos ho - - -
Pa- tri: per quem om-ni - - a fa - - cta sunt. Qui pro-pter nos

The first system of the musical score consists of three staves. The top staff is a vocal line with a treble clef and a key signature of one flat (B-flat). It begins with a whole rest and then contains the lyrics "Qui". The middle staff is another vocal line, also with a treble clef and one flat, containing the lyrics "Qui pro-pter nos ho - - -". The bottom staff is a piano accompaniment line with a bass clef and one flat, featuring a melodic line with eighth and sixteenth notes and a harmonic line with chords. The piano part concludes with a double bar line.

pro -pter nos ho - mi-nes, et pro-pter no - stram sa-lu - - tem de-scen-dit
- - - - mi - nes, et pro-pter no - stram sa-lu - - tem de-scen-dit
ho - - - -mi - nes, et pro-pter no - stram sa-lu - - tem de-scen-dit

The second system of the musical score consists of three staves. The top staff is a vocal line with a treble clef and one flat, containing the lyrics "pro -pter nos ho - mi-nes, et pro-pter no - stram sa-lu - - tem de-scen-dit". The middle staff is another vocal line, also with a treble clef and one flat, containing the lyrics "- - - - mi - nes, et pro-pter no - stram sa-lu - - tem de-scen-dit". The bottom staff is a piano accompaniment line with a bass clef and one flat, containing the lyrics "ho - - - -mi - nes, et pro-pter no - stram sa-lu - - tem de-scen-dit". The piano part continues with a melodic line and harmonic accompaniment, ending with a double bar line.

de coe - - lis. *pp* Et in-car -

de coe - - lis.

de coe - - lis. *pp* Et in-car - na - - - -

pp

- na - - - - - tus est de Spi-ri - tu San - - - cto

pp Et in-car - na-tus est de Spi-ri- tu San - - - cto ex Ma -

- - - - - tus est de Spi-ri- tu San - - - cto ex Ma - ri - - - -

ex Ma - -ri - - - a Vir - -gi-ne: Et ho-mo fa-ctus est.

- ri - a Vir - - - -gi- ne: Et ho-mo fa-ctus est.

- a Vir - - - - -gi- ne: Et ho-mo fa-ctus est. Crucifi-xus

mf

mf

Detailed description: This system contains the first three vocal staves and the piano accompaniment. The vocal parts are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef. The lyrics are: 'ex Ma - -ri - - - a Vir - -gi-ne: Et ho-mo fa-ctus est.' for the first voice, '- ri - a Vir - - - -gi- ne: Et ho-mo fa-ctus est.' for the second voice, and '- a Vir - - - - -gi- ne: Et ho-mo fa-ctus est. Crucifi-xus' for the third voice. The piano accompaniment features a steady bass line and chords in the right hand. Dynamic markings include *mf* (mezzo-forte).

e-ti-am pro nobis: sub Pon-ti - o Pi-la-to pas-sus, et se-pul-tus est.

Detailed description: This system contains the fourth vocal staff and the piano accompaniment. The vocal part is in treble clef with a key signature of one sharp (F#). The lyrics are: 'e-ti-am pro nobis: sub Pon-ti - o Pi-la-to pas-sus, et se-pul-tus est.' The piano accompaniment is in bass clef. The lyrics are: 'e-ti-am pro nobis: sub Pon-ti - o Pi-la-to pas-sus, et se-pul-tus est.' The piano accompaniment features a steady bass line and chords in the right hand. There is a dynamic marking of *mf* (mezzo-forte).

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

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

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

Et a - scen- dit in coelum: sedet ad dex-teram Pa - tris.

Et a - scen- dit in coe-lum: sedet ad dex-te-ram Pa - -tris.

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

Et i - terum ven-tu-rus est cum glo-ri-a iu - di-ca-re

Et i - terum ven-tu-rus est cum glo -ri-a iu - di-ca-re

Et i - terum ven-tu-rus est cum glo-ri-a iu - di-ca-re

This system contains three vocal staves and a piano accompaniment. The vocal staves are in treble and bass clefs, and the piano accompaniment is in grand staff. The music is in a key with three sharps (F#, C#, G#) and common time. The lyrics are: "Et i - terum ven-tu-rus est cum glo-ri-a iu - di-ca-re".

vi-vos et mortu -os: cu- ius re-gni non e-rit fi - - - - - nis.

vi-vos et mor-tu- os: cu-ius re-gni non e-rit fi - - - - - nis.

vi-vos et mor-tu- os: cu- ius re-gni non e-rit fi - - - - - nis.

This system continues the musical score with three vocal staves and a piano accompaniment. The vocal staves include a forte (*f*) dynamic marking. The lyrics are: "vi-vos et mortu -os: cu- ius re-gni non e-rit fi - - - - - nis.". The piano accompaniment continues with chords and melodic lines.

Pa-tre et Fi-li - - o si-mul a-do-ra-tur, et conglo - ri - - fi - - ca-tur;

The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature. It contains a series of rests. The middle staff is a vocal line in treble clef with the same key signature and time signature, containing a melodic line with lyrics. The bottom staff is a piano accompaniment line in bass clef with the same key signature and time signature, containing a series of rests.

qui lo-cu-tus est per Pro-phe - tas. Et u-nam san-ctam ca-tho-li-

qui lo-cu-tus est per Pro-phe - tas. Et u-nam san-ctam ca-tho-li-

qui lo-cu-tus est per Pro-phe - tas. Et u-nam san-ctam ca-tho-li-

The second system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of three sharps and a common time signature. It contains a melodic line with lyrics, starting with a forte (*f*) dynamic and changing to mezzo-forte (*mp*) later. The middle staff is a vocal line in treble clef with the same key signature and time signature, containing a melodic line with lyrics, also starting with *f* and changing to *mp*. The bottom staff is a piano accompaniment line in bass clef with the same key signature and time signature, containing a melodic line with lyrics, starting with *f* and changing to *mp*. The piano accompaniment includes chords and arpeggiated figures.

- cam et a - po - sto-li- cam ec-cle - si- am. Con-fi - te-or u - num bap-ti -
- cam et a - po - sto-li- cam ec-cle - si- am.
- cam et a - po - sto-li- cam ec-cle - si- am.

-sma in re- mis-si- o- nem pec-ca- to - - rum. Et ex-spe-cto re - - sur -
Et ex-spe-cto re - - sur -
Et ex-spe-cto re - sur -

f
-re-cti -o -nem mor-tu- o - - -rum. Et vi - - tam ven-tu- ri
f
-re-cti- o- nem mor-tu- o - - -rum. Et vi - - tam ven-tu- ri
f
-re-cti- o- nem mor-tu- o - - rum. Et vi - - tam ven-tu- ri

ff
sae - - - cu- li, et vi - tam ven-tu-ri sae-cu- li. A - - - - - men.
ff
sae - - - cu- li, et vi - tam ven-tu-ri sae-cu- li. A - - - - - men.
ff
sae - - - cu- li, et vi - tam ven-tu-ri sae-cu -li. A - - - - - men.

SANCTUS

mp
San - - - ctus, San - - - -ctus,
mp
San - - - ctus, San - - - -ctus,
mp
San - - - ctus, San - - - -ctus,

mp
mf

Detailed description: This block contains the beginning of the Sanctus. It features three vocal staves (Soprano, Alto, and Bass) and a piano accompaniment. The vocal parts enter with a melodic line for the word 'Sanctus'. The piano accompaniment provides harmonic support with chords and moving lines in both hands. Dynamics include mezzo-piano (mp) and mezzo-forte (mf).

f
San-ctus Do-mi-nus De - us Sa - - ba-oth. Ple-ni sunt coeli et ter- ra glo-ria
f
San-ctus Do-mi-nus De - us Sa - ba-oth. Ple-ni sunt coeli et ter- ra glo-ria
f
San-ctus Do-mi-nus De - us Sa-ba-oth. Ple-ni sunt coeli et ter- ra glo-ria

f

Detailed description: This block contains the Gloria section. It features three vocal staves and a piano accompaniment. The vocal parts enter with a melodic line for the Gloria text. The piano accompaniment provides harmonic support with chords and moving lines in both hands. Dynamics include forte (f).

tu - - a. Ho - -san -na in ex-cel - -sis.

tu - - a. Ho - sanna in ex - cel -sis, ho-san - na in ex -cel - sis.

tu - - a. Ho - -san-na in ex - cel -sis, ho- san- na in ex-cel - -sis.

B E N E D I C T U S

Be - ne -di - - - ctus qui ve-nit in no - mi - ne Do -

Be - ne - di - - - ctus qui ve-nit in no - mi - ne Do -

Be - ne - di-ctus, Be - ne - di - - - ctus qui ve-nit in no - mi - ne

---mi -ni, qui ve-nit in no-mi -ne Do - mi - - ni.
---mi -ni, qui ve-nit in no-mi -ne Do - mi - - ni.
Do-mi -ni, qui ve -nit in no -mi - ne Do - mi - - ni.

The first system consists of three vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef with the same key signature. The lyrics are: ---mi -ni, qui ve-nit in no-mi -ne Do - mi - - ni. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

Ho - - san- na in ex- cel - - sis.
mf Ho - -sanna in ex - - cel -sis, ho - san - -na in ex- cel - - sis.
mf Ho - -sanna in ex - - cel -sis, ho - san - na in ex-cel - - -sis.

The second system consists of three vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef with the same key signature. The lyrics are: Ho - - san- na in ex- cel - - sis. Ho - -sanna in ex - - cel -sis, ho - san - -na in ex- cel - - sis. Ho - -sanna in ex - - cel -sis, ho - san - na in ex-cel - - -sis. The piano accompaniment features a steady eighth-note bass line and chords in the right hand, with dynamic markings *mf* and *f*.

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A G N U S D E I

The first system of the musical score consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a series of whole rests. The middle staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). It begins with a *mf* dynamic marking. The melody starts with a quarter rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note D5, a quarter note E5, a quarter note F#5, a quarter note G5, a quarter note F#5, a quarter note E5, a quarter note D5, a quarter note C5, and a quarter note B4. The lyrics "A - gnus De - - - - - i, qui tollis pec- ca-ta mun -" are written below the notes. The bottom staff is a bass clef with a key signature of one sharp (F#) and a common time signature (C), containing a series of whole rests.

The second system of the musical score consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C), containing a series of whole rests. The middle staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). It begins with a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note D5, a quarter note E5, a quarter note F#5, a quarter note G5, a quarter note F#5, a quarter note E5, a quarter note D5, a quarter note C5, and a quarter note B4. The lyrics "- di, mi-se-re-re no - bis." are written below the notes. The bottom staff is a bass clef with a key signature of one sharp (F#) and a common time signature (C). It begins with a quarter rest, followed by a quarter note G3, a quarter note A3, a quarter note B3, a quarter note C4, a quarter note D4, a quarter note E4, a quarter note F#4, a quarter note G4, a quarter note F#4, a quarter note E4, a quarter note D4, a quarter note C4, and a quarter note B3. The lyrics "A -gnus De - - - - -" are written below the notes.

- i, qui tol-lis pec-ca-ta mun - -di: mi-se - re-re no - - - bis.

The first system of the musical score consists of three staves. The top two staves are vocal lines in treble clef with a key signature of one sharp (F#). The bottom staff is a piano accompaniment in bass clef. The lyrics are: "- i, qui tol-lis pec-ca-ta mun - -di: mi-se - re-re no - - - bis." The piano part features a melodic line in the right hand and a harmonic accompaniment in the left hand.

A - gnus

A - -gnus De - - - - - i, qui

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

The second system of the musical score consists of three staves. The top two staves are vocal lines in treble clef with a key signature of one sharp (F#). The bottom staff is a piano accompaniment in bass clef. The lyrics are: "A - gnus", "A - -gnus De - - - - - i, qui", and "A - -gnus De - - - - - i, qui tol-lis pec-ca - ta mun -". The piano part continues with a melodic line in the right hand and a harmonic accompaniment in the left hand. A dynamic marking of *f* (forte) is present above the vocal lines.

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

The first system consists of three vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef with the same key signature. The lyrics are: "De - - - - - i, qui tol-lis pec-ca + ta mun - di:" for the first voice, "tol - - - - - lis pec-ca -ta mun - - - - - di:" for the second voice, and "- - - - - di, pec-ca -ta mun - - - - - di:" for the third voice. The piano accompaniment provides harmonic support with chords and moving lines.

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

The second system continues with three vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef with the same key signature. The lyrics are: "do - - na no-bis pa-cem, do - - na no-bis pa - - - cem." for the first voice, "do - - - - na no-bis pa-cem, do - - na no-bis pa - - - cem." for the second voice, and "do - - - - na no-bis pa-cem, do - - na no-bis pa - - - cem." for the third voice. The piano accompaniment continues with harmonic support, including some rests in the first two measures.

MAGNIFICAT

Robert A. Sromovsky

Tenor I *Mosso* *mf* Et *mf*

Tenor II *Mosso* Et *mf*

Bassus I *Mosso* Et *mf*

Bassus II *Mosso* Et *mf*

Cantor
Ma - gni - fi - cat a - ni - ma me - a Do - mi - num.

Organum

exsul-ta-vit spi - ri - tus me - - - us in De-o salu - ta - - ri me - - - o.

exsul-ta-vit spi - ri - tus me - - us in De-o sa - lu - - ta-ri me - - o.

exsul-ta-vit spi-ri - - tus me - us in De-o sa - lu - - ta-ri me - - o.

exsul-ta-vit spi - ri - tus me - us in De-o sa - - lu - ta - ri me - - - o.

Qui- a re- spe- xit hu- mi- li- ta- tem an- cil- lae su- ae; ec- ce en- im ex hoc be-

p Poco meno mosso

Qui- a fecit mi- hi magna qui
Qui- a fe- cit mi- hi magna qui
Qui- a fe- cit mi- hi magna qui
Qui- a fe- cit mi- hi magna qui

- a- tam me dicent om- nes ge- ne- ra- ti- o- nes.

potens est: et san-ctum no-men e - - - - ius.

potens est: et san-ctum no-men e - - - - ius.

potens est: et san-ctum no-men e - - - - ius.

potens est: et san-ctum no-men e - - - - ius.

Et mi - se - ricor - di - a

Maestoso

Fe - cit po -

e - ius a pro - ge - ni - e in pro - ge - ni - es ti - mentibus e - um.

f Fe - - - cit po - ten - ti -
f Fe - cit po - ten - ti - am in bra - chi -
- ten - ti - am in bra - - - - - chi - o su - - - - o, in bra - chi -
f Fe - - - cit po - ten - ti - am in bra - chi - o

mf - am in brachi-o su - o: di - sper - sit su - perbos men - te cor - dis su - i.
mf - o su - - o: di - sper - sit su - perbos men - te cor - dis su - i.
mf - o su - - - - o: di - sper - sit su - perbos men - te cor - dis su - i.
mf su - - - - - o: di - sper - sit su - perbos men - te cor - dis su - i.

Moderato

E-su-ri -

E-su-ri -

E - su-ri -

De - po - su-it po- ten- tes de se -de, et e-xal-ta-vit humi-les.

-en-tes im-ple-vit bo-nis: et di - - - - vi-tes di-mi-sit i-na - - - - nes.

-en-tes im-ple-vit bo-nis: et di - - - - vi-tes di-mi-sit i - - na - - nes.

-en - - tes im-ple-vit bo-nis: et di - - - - -vi-tes di-mi-sit i - -na - - -nes.

Su- sce- pit I-srael pu - e -rum su-um, recorda-tus misericordiae su -ae.

This system contains a vocal line and piano accompaniment. The vocal line is written in a treble clef with a key signature of two sharps (F# and C#) and a 7/8 time signature. The piano accompaniment is written in a grand staff (treble and bass clefs) with the same key signature. The lyrics are: "Su- sce- pit I-srael pu - e -rum su-um, recorda-tus misericordiae su -ae."

Poco andante *mf*

ad pa - tres no- stros, A - - - bra- ham, et se- mi -

mf Si-cut lo-cu- tus est ad pa - - tres no- stros, A - - - bra- ham, et se -mi -

mf Si-cut lo-cu- tus est ad pa- tres no- stros, A - - - bra- ham, et se- mi -

mf Si-cut lo-cu- tus est ad pa - - tres no - stros, A - - -bra- ham, et se- mi -

This system continues the musical score with a tempo marking of "Poco andante" and a dynamic marking of "mf". It features four vocal staves and a piano accompaniment. The lyrics are: "ad pa - tres no- stros, A - - - bra- ham, et se- mi -", "Si-cut lo-cu- tus est ad pa - - tres no- stros, A - - - bra- ham, et se -mi -", "Si-cut lo-cu- tus est ad pa- tres no- stros, A - - - bra- ham, et se- mi -", and "Si-cut lo-cu- tus est ad pa - - tres no - stros, A - - -bra- ham, et se- mi -".

-ni e - - - ius in sae - - - - cu - - - - -la.
-ni e - - - ius in sae - - - - cu - - - - -la.
-ni e - - - ius in sae - - - - -cu - - - - -la.
-ni e - - - ius in sae - - - - -cu - - - - -la.
Glo- ri- - a Pa - -tri et

mf Moderato
Si-cut e-rat in princi- pi - o, et nunc et
mf
Si-cut e-rat in princi- pi - o, et nunc et
mf
Si-cut e-rat in princi- pi - o, et nunc et
mf
Si-cut e-rat in princi- pi - o, et nunc et
Fi - -li-o, et Spiri-tu- i San-cto.

