



Twenty Third Series

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Missa "Sancti Spiritus"

A. GRETCHANINOFF, Op.169

1. Kyrie

Moderato (♩ = 60-63)

mf

Soprano

Alto

Tenor

Bass

ORGAN

mf Ký - ri - e e - léi - son. Ký - ri -

mf Ký - ri - e e - léi - son. Ký - ri -

mf Ký - ri - e e - léi - son. Ký - ri -

mf Ký - ri - e e - léi - son. Ký - ri -

Moderato (♩ = 60-63)

mf

e e - léi - son, e - lé - i - son. Ký - ri - e

e e - léi - son, e - lé - i - son. Ký - ri - e

e e - léi - son, e - lé - i - son. Ký - ri - e

Ký - ri - e

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poco rall. e dim. p

e - léi - son. Ký - ri - e e - lé - i - son.

poco rall. e dim. p

e - léi - son. e - lé - i - son.

poco rall. e dim. p

e - léi - son. e - lé - i - son.

poco rall. e dim. p

e - lé - i - son, e - lé - i - son.

a tempo mf

Chri - ste e - lé - i - son, e - léi - son,

a tempo mf

Chri - ste e - lé - i - son, e - léi - son e -

espressivo

Chri - ste e - léi - son,

espressivo

léi - son, e - léi - son.

p

Chri - ste e - lé - i - son.

p

espressivo

mf

Ký - ri - e e - léi - son.

Ký - ri - e e - léi - son.

poco rit.

Chri - ste e - lé - i - son, e - léi - son.

Ký - ri - e

poco rit.

Ky - ri - e e - lé - i - son. Ky - ri - e e - lé - i - son.

Ký - ri - e e - lé - i - son. Ký - ri - e e - lé - i - son.

Ký - ri - e e lé - i - son. Ký - ri - e e - lé - i - son.

Ped.

Ký - ri - e e - léi - son. Ký - ri - e e - lé - i - son.

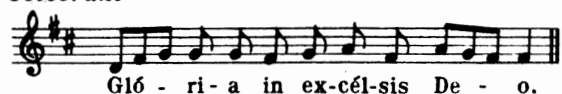
Ký - ri - e e - léi - son, e - lé - i - son.

Ký - ri - e e - léi - son, e - lé - i - son.

Ký - ri - e e - lé - i - son, e - lé - i - son.

poco rall. e dim. p

Celebrant 2. Glória



Moderato (♩=76)

Soprano Et in ter - ra pax, ho -

Alto Et in ter - ra pax, ho -

Tenor Et in ter - ra pax, ho -

Bass Et in ter - ra pax, ho -

ORGAN *f* *3* *rall* *3* *a tempo*

Ped.

mi - ni - bus

mi - ni - bus bo - nae vo - lun - tá - tis..

mi - ni - bus Lau - dá - mus te. *mf più dolce*

mi - ni - bus bo - nae vo - lun - tá - tis. *mf più dolce*

mf più dolce

mf 3 3 .

Ad-o-rá-mus te. Glo-ri-fi-cá-mus te.

mf 3 3

Be-ne-dí-ci-mus te.

3

Grá-ti - as

3

Grá-ti - as

Grá-ti-as á - gi-mus

á - gi-mus ti - bi pro-pter ma-gnam gló - ri-am tu - am.

á - gi-mus ti - bi pro-pter ma-gnam gló - ri-am tu - am.

The first system consists of two vocal staves and a piano accompaniment. The vocal staves contain the lyrics 'á - gi-mus ti - bi pro-pter ma-gnam gló - ri-am tu - am.' The piano accompaniment features a flowing melody in the right hand and a supporting bass line in the left hand.

Dó - mi - ne De - us, Rex — cae -

The second system continues the musical score with two vocal staves and a piano accompaniment. The vocal staves contain the lyrics 'Dó - mi - ne De - us, Rex — cae -'. The piano accompaniment continues with a similar melodic and harmonic structure.

De - us Pa - ter o - mni - po - tens. *poco allargando*

o - mni - po -

lé - stis,

f *poco allargando*

Recitando mf

SOLO *f*

tens. Dó - mi - ne Fi - li u - ni - gé - ni - te, Je - su Chri - ste:

p

Dó-mi-ne De-us, A-gnus De-i, Fí-li-us Pa-tris.

Andante (♩ = 58)

Qui tol-lis pec-cá-ta mun-di,
TUTTI *p* Qui tol-lis pec-cá-ta mun-di,
p Qui tol-lis pec-cá-ta mun-di, *mf* **SOLO** mi-se-ré-re

Andante (♩ = 58)

Qui tol - lis pec - cá - ta mun - di,

Qui tol - lis pec - cá - ta mun - di,

TUTTI no - bis. Qui tol - lis pec - cá - ta mun - di,

The first system consists of four vocal staves and a piano accompaniment. The vocal parts enter with the text 'Qui tol - lis pec - cá - ta mun - di,'. The piano accompaniment provides harmonic support. Dynamics include *p* and *f*. A **TUTTI** marking is present for the third vocal part.

súsci-pe de-pre-ca-ti - ó - nem no-stram. Qui —

súsci-pe de-pre-ca-ti - ó - nem no-stram. Qui —

súsci-pe de-pre-ca-ti - ó - nem no-stram. Qui —

The second system continues the vocal and piano parts. The vocal parts sing 'súsci-pe de-pre-ca-ti - ó - nem no-stram. Qui —'. The piano accompaniment continues with a steady rhythm. Dynamics include *mf*. A triplet of eighth notes is marked with a '3' at the bottom of the piano part.

se - des ad dex - ter-am Pa - tris, mi - se -
se - des ad dex - ter-am Pa - tris, mi - se -
se - des ad dex - ter-am Pa - tris, mi - se -

ré - re, mi - se - ré - re no - bis.
ré - re, mi - se - ré - re no - bis.
ré - re, mi - se - ré - re no - bis.

p *rall.* *pp*

Tempo I Maestoso

ff Quó-ni-am, quó-ni-am tu so - lus san - ctus. Tu so - -
ff Quó-ni-am, quó-ni-am tu so - lus san - ctus. Tu so - lus Dó -
ff Quó-ni-am, quó-ni-am tu so - lus san - ctus. Tu so - -
ff Tu so - lus Dó -

Tempo I Maestoso

The first system of the score consists of four vocal staves and a piano accompaniment. The vocal parts are marked with a forte (ff) dynamic. The piano accompaniment is also marked with ff. The tempo is indicated as 'Tempo I Maestoso'. The music is in a key with one sharp (F#) and a 4/4 time signature. The vocal lines feature a mix of quarter, eighth, and sixteenth notes, with some triplet markings. The piano accompaniment provides a steady harmonic support with chords and moving lines.

mf *piu dolce* - - lus. Tu so-lus Al-tís - si-mus, Je - su Chri - ste.
mf *piu dolce* - mi - nus.
 - - lus.
 - mi - nus.

mf *piu dolce*

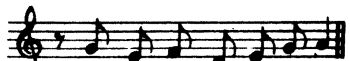
The second system of the score continues the vocal and piano parts. The vocal parts are marked with a mezzo-forte (mf) dynamic and a 'piu dolce' (more sweet) instruction. The piano accompaniment is also marked with mf and piu dolce. The tempo remains 'Tempo I Maestoso'. The music continues in the same key and time signature. The vocal lines feature a mix of quarter, eighth, and sixteenth notes, with some triplet markings. The piano accompaniment provides a steady harmonic support with chords and moving lines.

f Cum Sancto Spiritu,
f Cum Sancto Spiritu,
f Cum Sancto Spiritu,
f in gloria Dei Patris. *p*

f Cum Sancto Spiritu, *mf* in gloria Dei, Dei
f Cum Sancto Spiritu, *mf* in gloria Dei, Dei
f Cum Sancto Spiritu, *mf* in gloria Dei, Dei
f De - i *mf*

ff poco rall. *fff a tempo*
Pa - tris. A - men, A - men, A - men,
ff poco rall. *fff a tempo*
Pa - tris. A - men, A - men, A - men,
ff poco rall. *fff a tempo*
Pa - tris. A - men, A - men, A - men,
ff poco rall. *fff a tempo*

allargando *fff*
A - men, A - men, A - men, A - men.
fff
A - men, A - men, A - men.
allargando *fff*
A - men, A - men, A - men, A - men.
fff *allargando*

Celebrant  **3. Credo**


Cre-do in u-num De-um.


Commado (♩=60-63)


Recitando


Alto Solo 
Pa-trem om-ni-po-tén-tem, fac-tó-rem cae-li et ter-rae, vi-si-bí-li-um

ORGAN 
p



ó-mni-um, et in-vi-si-bí-li-um. Et in u - num Dó-mi-num,



mf
poco allargando


Je-sum Chri-stum, Fí-li-um De-i u - ni-gé-ni-tum.


poco cresc. *f*

a tempo


Et ex Pa-tre na-tum an-te ó - mni-a saé-cu-la De-um de



dolce
a tempo mf 3

De-um ve-rum de De-o

poco rall. 3
TUTTI a tempo mf dolce 3

De-o, lúmen de lú-mi-ne, De-um ve-rum de De-o

mf 3

dolce ma non moto 3

poco rall. *f* *a tempo p*

ve-ro. Gé-ni-tum, non fa-ctum, con-sub-stan-ti-á-lem

ve-ro. Gé-ni-tum, non fa-ctum, con-sub-stan-ti-á-lem

Gé-ni-tum, non fa-ctum, con-sub-stan-ti-á-lem

con-sub-stan-ti-á-lem

non troppo allegro

Pa - tri: per quem ó - mni-a fa - cta

Pa - tri: per quem ó - mni - a fa - cta

Pa - tri: per quem ó - mni-a fa - cta

per quem ó - mni - a fa - cta

non troppo allegro

Andante

sunt. Qui propter nos hó - mi-nes,

sunt. Qui propter nos hó - mi-nes, Qui propter nos hó - mi-nes,

sunt. Qui propter nos hó - mi-nes,

Qui propter nos hómines,

Andante

mf dolce

8' and 4'

Misterioso

et pro-pter no-stram sa-lú - tem de - scén -

et pro-pter no-stram sa-lú - tem de - scén -

et pro-pter no-stram sa-lú - tem

8 ft

dit, de - scén - dit de cae - lis,

dit, de cae - lis,

dit, de - scén - dit de cae - lis,

de - scén - dit de cae - lis,

poco rall. *a tempo*

poco rall. *a tempo*

Et in-car-ná-tus est de Spí-ri-tu San-cto,

poco rall. *mf a tempo*

mf *f*

ex Ma-rí-a Vír-gi-ne: et ho-mo, fa-ctus est.

mf *f*

et ho-mo, fa-ctus est.

f

et ho-mo, fa-ctus est.

Adagio molto (♩ = 54)

Alto Solo

Cru-ci - fi - xus é - ti-am pro

rall. *con molto dolore*

no - bis: sub Pón - ti - o Pi - lá - to pas - sus et se -

con molto dolore

Moderato (♩ = 72)

Et re-sur-ré-xit tér-ti - a di - e, se-cún - dum Scri -

rall.

púl-tus est. Et re-sur-ré-xit tér-ti - a di - e, se-cún - dum Scri -

Et re-sur-ré-xit tér-ti - a di - e, Scri -

Moderato (♩ = 72)

ptú-ras. Et a - scén - dit, a - scén - dit

ptú-ras. Et a - scén - dit, a - scén - dit

ptú-ras. Et a - scén - dit, a - scén - dit

The first system consists of three vocal staves and a piano accompaniment. The vocal parts are in treble clef, and the piano part is in bass clef. The lyrics are 'ptú-ras. Et a - scén - dit, a - scén - dit'. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand, with some chords and arpeggios.

in cae - lum: se-det ad d'x-te-ram Pa-tris. Et í - te-rum ven -

in cae - lum: se-det ad d'x-te-ram Pa-tris. Et í - te-rum ven -

in cae - lum: se-det ad d'x-te-ram Pa-tris. Et í - te-rum ven -

The second system consists of three vocal staves and a piano accompaniment. The vocal parts are in treble clef, and the piano part is in bass clef. The lyrics are 'in cae - lum: se-det ad d'x-te-ram Pa-tris. Et í - te-rum ven -'. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand, with some chords and arpeggios.

This system contains four vocal staves and a piano accompaniment. The vocal parts are in treble clef, and the piano part is in bass clef. The music is in 2/4 time and features a key signature of one sharp (F#). The lyrics are: "tú-rus est cum gló - ri -". The piano accompaniment includes a section marked "non troppo allegro" and "ff".

tú-rus est cum gló - ri -
 tú-rus est cum gló - ri -
 tú-rus est cum gló - ri -
non troppo allegro
 ff

This system contains four vocal staves and a piano accompaniment. The vocal parts are in treble clef, and the piano part is in bass clef. The music is in 2/4 time and features a key signature of one sharp (F#). The lyrics are: "a ju-di-cá - re vi - vos et mór - tu -". The piano accompaniment includes a section marked "ff".

a ju-di-cá - re vi - vos et mór - tu -
 a ju-di-cá - re vi - vos et mór - tu -
 a ju-di-cá - re vi - vos et mór - tu -
 ff

os: — cu-jus re-gni non e-rit fi- -

os: — cu-jus re-gni non e-rit fi- -

os: — cu-jus re-gni non e-rit fi- -

poco mf

rall. Tempo principale (♩ = 60-63)

nis.

nis. Et in Spí-ri-tum Sanctum, Dó-mi-num, et vi-vi-fi-cán-tem:

nis.

Tempo principale (♩ = 60-63)

rall. p

qui ex Pa - tre Fi - li - ó - que pro - cé - dit. Qui cum Pa - tre et Fi - li - o

The first system of music consists of a vocal line and piano accompaniment. The vocal line features several triplet markings (indicated by a '3' in a bracket) over the notes. The piano accompaniment is written in a grand staff with treble and bass clefs, providing harmonic support for the vocal line.

si - mul ad - ó - ra - tur, et con - glo - ri - fi - cá - tur qui lo - cú - tus est per Pro -

pochissimo meno mosso

misterioso

The second system continues the musical piece. It includes the tempo marking *pochissimo meno mosso* above the vocal line and the mood marking *misterioso* below the piano accompaniment. The piano part features long, sustained notes and chords, creating a solemn atmosphere.

phé - tas. Et u - nam san - ctam ca -

mf

The third system shows the vocal line with the dynamic marking *mf* (mezzo-forte). The piano accompaniment continues with sustained chords. The vocal line has a fermata over the word 'phé-tas'.

fermata poco dolce

mf

The fourth system features a *fermata poco dolce* marking above the piano part. The dynamic marking *mf* is also present. The piano accompaniment concludes with sustained chords and a final cadence.

thó-li-cam et a-po-stó - li-cam Ec - clé-si-am. Con - fi - te - or u-num ba -

Con - fi - te - or u-num ba -

Con - fi - te - or u-num ba -

ptí-sma in re-mis-si - ó-nem pec-ca-tó-rum. Et ex-spé-cto re-sur-re-cti -

ptí-sma in re-mis-si - ó-nem pec-ca-tó-rum. Et ex-spé-cto re-sur-re-cti -

ptí-sma in re-mis-si - ó - nem. Et ex-spé-cto re-sur-re-cti -

in re-mis-si - ó-nem pec-ca-tó-rum.

f *p* *cresc. poco a poco*

f *p* *cresc. poco a poco*

f *p* *cresc. poco a poco*

f *p* *cresc. poco a poco*

p *cresc. poco a poco*

3' and 4'

* Appoggiatura ad lib.

ff
ó - nem mor-tu-ó - rum. Et vi - tam ven-tú - ri saé - cu - li.
ff
ó - nem mor-tu-ó - rum. Et vi - tam ven-tú - ri saé - cu - li.
ff
ó - nem mor-tu-ó - rum. Et vi - tam ven-tú - ri saé - cu - li.
ff

ff *poco allargando*
A - men, A - men, A - men, A - men.
ff
A - men, A - men, A - men, A - men.
ff
A - men, A - men, A - men, A - men.
ff
A - men, A - men.
ff *poco allargando*

4. Sanctus

Allegro moderato (♩ = 112)

Soprano *ff* San-ctus,

Alto *ff*

Tenor *ff* San - ctus,

Bass *ff*

ORGAN *mf* *ff*

This system contains the first four staves of the musical score. The vocal parts (Soprano, Alto, Tenor, Bass) are in 3/4 time with a key signature of two flats. They enter with the word 'San-ctus' in a fortissimo (ff) dynamic. The organ accompaniment is shown in grand staff notation, starting with a mezzo-forte (mf) dynamic and becoming fortissimo (ff) later in the system.

p San-ctus, San - ctus, San - ctus

p San - ctus, San

p San - ctus, San - ctus, San - ctus

p San

mf *p*

This system continues the vocal and organ parts. The vocalists repeat the word 'San-ctus' in a piano (p) dynamic. The organ accompaniment continues with a mezzo-forte (mf) dynamic, transitioning to piano (p) in the final measure of the system.

Dó - mi-nus De - us Sá - ba - oth. Ple -

- ctus De - us Sá - ba - oth. Ple -

Dó - mi-nus De - us Sá - ba - oth. Ple -

- ctus

poco cresc. *mf* *mf*

Detailed description: This system contains four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, and tenor/bass arrangement. The lyrics are 'Dó - mi-nus De - us Sá - ba - oth. Ple - ctus De - us Sá - ba - oth. Ple - ctus'. The piano accompaniment features a melodic line in the right hand and a harmonic line in the left hand. Dynamics include *p* (piano) for the vocal entries and *mf* (mezzo-forte) for the piano accompaniment. A *poco cresc.* (poco crescendo) marking is present over the piano accompaniment.

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

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

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

mf *mf* *mf* *mf*

Detailed description: This system contains four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, and tenor/bass arrangement. The lyrics are '- ni, ple - ni sunt cae - li et ter - ra'. The piano accompaniment features a melodic line in the right hand and a harmonic line in the left hand. Dynamics include *mf* (mezzo-forte) for the vocal parts and *p* (piano) for the piano accompaniment. The piano accompaniment includes triplet markings (3) and a 5/8 time signature.

gló - ri - a tu - a.

gló - ri - a tu - a.

gló - ri - a tu - a.

tu - a.

The first system consists of five staves. The top four staves are vocal parts (Soprano, Alto, Tenor, Bass) with lyrics 'gló - ri - a tu - a.' The bottom staff is the piano accompaniment, featuring a treble and bass clef with various rhythmic patterns and triplets.

mf Ho - sán - na in ex - cé - sis, *f* Ho - *ff*

mf Ho - sán - na in ex - cé - sis, *f* Ho - *ff*

mf Ho - sán - na in ex - cé - sis, *f* Ho - *ff*

mf Ho - *ff*

mf *cresc.*

The second system consists of five staves. The top four staves are vocal parts with lyrics 'Ho - sán - na in ex - cé - sis, Ho -' and dynamic markings *mf*, *f*, and *ff*. The bottom staff is the piano accompaniment, featuring a treble and bass clef with a *cresc.* marking and various rhythmic patterns.

sán - - - na, Ho - sán -

sán - - - na, Ho - sán -

sán - - - na, Ho - sán -

sán - - - na, Ho - sán -

ff *mf*

Detailed description: This system contains four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass range. The lyrics are 'sán - - - na, Ho - sán -'. The piano accompaniment features a melody in the right hand and a bass line in the left hand, with dynamic markings of *ff* and *mf*.

- - - na in ex - cél - sis.

- - - na in ex - cél - sis.

- - - na in ex - cél - sis.

- - - na

cresc. ed allargando *ff*

Detailed description: This system contains four vocal staves and a piano accompaniment. The vocal parts continue with the lyrics '- - - na in ex - cél - sis.'. The piano accompaniment includes the instruction *cresc. ed allargando* and dynamic markings of *ff*.

cresc. ed allargando *ff*

Detailed description: This system contains a piano accompaniment. It features a complex rhythmic pattern in the right hand with triplets and a steady bass line in the left hand. The instruction *cresc. ed allargando* and dynamic marking *ff* are present.

5. Benedictus

Andante Maestoso (♩ = 69)

p

Soprano
Be - ne - dí - ctus qui ve - nit, qui ve -

Alto
Be - ne - dí - ctus qui ve - nit

Tenor
Be - ne - dí - ctus qui

Bass
Be - ne - dí - ctus qui

ORGAN

Andante Maestoso (♩ = 69)

mf *pochissimo allargando*

nit in nó - mi - ne Dó - mi - ne. be - ne - dí - ctus qui ve - nit in

mf

in nó - mi - ne Dó - mi - ne. Be - ne - dí - ctus qui ve - nit in

ve - nit qui ve - nit in

mf *piu dolce e pochissimo allargando*

dim. *p*

nó - mi - ne Dó - mi - ni. Be - ne - dí - ctus qui ve -

nó - mi - ne Dó - mi - ni.

nó - mi - ne Dó - mi - ni. qui ve - nit in

p *mf*

nit in no - mi - ne Dó - mi - ni. Ho - sán - na

Ho - sán - na

no - mi - ne, Dó - mi - ni. Ho - sán - na

Ho - sán - na

poco rit. *f a tempo*

in ex-cel-sis, ho-sán-na in ex-cel-sis,
 in ex-cel-sis, ho-sán-na in ex-cel-sis,
 in ex-cel-sis, ho-sán-na in ex-cel-sis,
 in ex-cel-sis,

pochissimo alargando e dim. *pp*

ho-sán-na in ex-cel-sis.
 ho-sán-na in ex-cel-sis.
 ho-sán-na ex-cel-sis.

piu dolce e pochissimo alargando e dim. *pp*

6. Agnus Dei

Quasi Andante (♩=58)

Soprano *mf*

Agnus De-i, qui tol-lis pec-cá-ta mun - di: mi-se-ré-re

Alto *mf*

Quasi Andante (♩=58)

ORGAN *p* *mf*

no - bis, mi-se-ré-re no - bis. mi-se-

mi-se - ré - re no - bis.

Tenor *p*

ré - re no-bis. A-gnus De - i, qui tol-lis pec-cá-ta mun - di:

Bass *p*

mi - se - ré - re no -

mi - se - ré - re no - bis, mi - se - ré - re no -

poco rall. *a tempo*
mf A-gnus De - i, qui tol - lis pec - cá - ta mun - di, do - na

poco rall. *pp* *mf a tempo*
bis. A-gnus De - i, qui tol - lis pec - cá - ta mun - di, do - na

poco rall. *pp* *mf a tempo*
bis. A-gnus De - i, qui tol - lis pec - cá - ta mun - di, do - na

poco rall. *mf a tempo*

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

The first system consists of four vocal staves and a 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: "no - bis, do-na no-bis pa - cen. do-na no - bis" for the first staff, "no - bis, do-na no-bis pa - cen." for the second, and "no - bis, do-na no-bis pa - cen. do - na no - bis" for the third. The piano accompaniment provides harmonic support with chords and moving lines.

do - na 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 the musical score with four vocal staves and a piano accompaniment. The lyrics are: "do - na pa - cem, do - na no-bis pa - cem," for the first staff, "do - na no-bis pa - cem," for the second, and "do - na no-bis pa - cem, do - na no-bis pa - cem," for the third. The piano accompaniment includes dynamic markings such as *pp* (pianissimo) and *pp* (pianissimo) with hairpins indicating volume changes. The piano accompaniment continues with harmonic support for the vocal lines.

a tempo
pp cresc. poco a poco
do-na no - bis, do - na - na
do - na - na
do - na
do-na no-bis, do-na no-bis,
dim. *pp cresc. poco a poco*

ff *mf poco meno mosso* *p morendo* *ppp*
do - na, do-na no-bis, do-na no - bis pa - cem.
ff *p* *ppp*
do - na, do-na no-bis, no - bis pa - cem.
ff *p* *ppp*
do - na, do-na no-bis, no - bis pa - cem.
ff *p* *ppp*
pa - - - cem,
ff *mf* *p morendo* *ppp*
poco meno mosso



PIETRO A. YON

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