

MISSA  
in honorem  
Beatae Mariae Virginis  
de Monte Carmelo.

KYRIE.

EUG. WALKIEWICZ.

*Andante*

Cantus  
Altus

(Tenor & Bass. ad lib.)

Tenor  
Bassus

Organo

*p*

*p*

Ky

ri - e e - lei - son, Ky - ri - e e - lei

*mf*

*mf*

son, Ky - ri - e e - lei - son. Chri - ste e -

*f*

*f*

*p*

*p*

lei - son, e - lei - son, Chri - ste e - lei - son, Chri - ste e -

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written on a single staff with a treble clef. The piano accompaniment is written on two staves (treble and bass clefs) with a grand staff. The music is in a common time signature. The vocal line begins with a series of eighth and sixteenth notes, followed by a longer note. The piano accompaniment provides a harmonic support with chords and moving lines.

*mf* *p*

lei - son, Chri - ste, Chri - ste e - lei - son. Ky - ri - e e -

The second system continues the musical score. The vocal line has a dynamic marking of *mf* (mezzo-forte) and then *p* (piano). The piano accompaniment also has dynamic markings of *mf* and *dim* (diminuendo). The music features a mix of eighth and sixteenth notes, with some longer notes in the vocal line.

*mf*

lei - son, Ky - ri - e e - lei - son,

The third system of the musical score shows the vocal line and piano accompaniment. The vocal line has a dynamic marking of *mf*. The piano accompaniment also has a dynamic marking of *mf*. The music continues with similar rhythmic patterns and harmonic support.

*f* *p* *rall*

Ky - ri - e e - lei - son, e - lei - son.

The fourth and final system of the musical score on this page. The vocal line starts with a dynamic marking of *f* (forte) and then *p* (piano), ending with a *rall* (rallentando) marking. The piano accompaniment also has dynamic markings of *f* and *p*, and ends with a *rall* marking. The music concludes with a final chord and a fermata.

## GLORIA.

*Allegro moderato*

*mf*

Et in ter-ra pax ho-mi-ni-

*mf*

*f*

bus bo-nae vo-lun-ta-tis. Lau-da-mus te. Be-ne-di-ci-mus te. Ad-o-

*p*

ra-mus te. Glo-ri-fi-ca-mus te. Gra-ti-as a-gi-mus ti-bi

*f* *p* *mf*

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

*f* *p* *mf*

Beatae Mariae Virginis

les - tis, De - us Pa - ter om - ni - po - tens. Do - mi - ne Fi - li - u - ni

*mp*

*f*

*mp*

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

*mf*

*mf*

A - gnus De - i, Fi - li - us Pa - tris. Qui

*p*

*Lento*

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

*mf* bis. Qui tol - lis pec - ca - ta mun - di, *pp* su - sci - pe

*pp*

*dim* *pp*

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

*mf*

*mf*

*p* dex - te - ram Pa - tris, mi - se - re - re no - bis.

*p*

*Tempo primo*

*f* Quo - ni - am tu so - lus san - ctus, tu so - lus Do - mi - nus, tu

*f*

so - lus Al - tis - si - mus, Je - su Chri - ste. Cum san - cto Spi - ri - tu, in

glo - ri - a De - i Pa - tris. A - men, A - men.

### CREDO.

*Con moto*

Pa - trem o - mni po - ten - tem, fa - cto - rem

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

*mf*

bi - li - um. Et in u - num Do - mi - num Je - sum Chri - stum, Fi - li - um De - i

u - ni - ge - ni - tum. Et ex Pa - tre na - tum an - te o - mni - a sae - cu - la.

*p*

*dim* *p*

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

*f* *p*

De - o ve - ro. Ge - ni - tum non fa - ctum, con - sub - stan - ti - a - lem Pa -

*mf*

tri: per quem o - mni - a fa - cta sunt. Qui pro - pter nos ho - mi - nes et

*mf*

*f* *ff*

pro - pter nostram sa - lu - tem de - scen - dit, de - scen - dit, de - scen - dit de - coe - lis.

*f* *ff*

*Adagio*

*p*

Et in - car - na - tus est de Spi - ri - tu

San - cto ex Ma - ri - a Vir - gi - ne: Et ho - mo fa - ctus



*pp*

est. Cru-ci - fi - xus e-ti-am pro no - bis: sub Pon-ti-o Pi - la - to

*Tempo primo*

pas - sus, pas - sus et se-pul-tus est. Et re-sur - re - xit

*mf*

ter - ti - a di - e, se - cun - dum scrip - tu - ras. Et a - scen -

dit in coe - lum se-det ad dex-te-ram Pa - tris. Et i - te-rum ven-

*p*

tu-rus est cum glo-ri-a, ju-di-ca-re vi-vos et mor-tu-os:

cu-jus re-gni, cu-jus re-gni non e-rit fi-nis. 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-dit. Qui cum

*sempre cresc.*

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 - tas. Et u - nam san - ctam Ca -

tho - li - cam et a - po - sto - li - cam Ec - cle - si - am. Con -

fi - te - or u - num ba - pti - sma in re - mis - si - o - nem pec - ca -

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

The first system of music consists of three staves. The top staff is a vocal line with lyrics: "to - rum. Et ex-spe-cto re-sur-re-cti-o-nem mor-tu-o-rum." The middle staff is a bass line. The bottom staff is a piano accompaniment with a treble and bass clef. Dynamics include *f* (forte) and *mf* (mezzo-forte).

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

The second system of music consists of three staves. The top staff is a vocal line with lyrics: "Et vi-tam ven-tu-ri sae-cu-li. A - men A - men." The middle staff is a bass line. The bottom staff is a piano accompaniment with a treble and bass clef. Dynamics include *f* (forte) and *mf* (mezzo-forte).

### SANCTUS.

*Andante*

*p*

San - ctus,

The beginning of the Sanctus section features three staves. The top staff is a vocal line starting with "San - ctus,". The middle staff is a bass line. The bottom staff is a piano accompaniment with a treble and bass clef. Dynamics include *p* (piano) and *mf* (mezzo-forte).

*cresc*

*mf*

*mf*

San - ctus, San-ctus Do-mi-nus De - us Sa - ba - oth.

The continuation of the Sanctus section features three staves. The top staff is a vocal line with lyrics: "San - ctus, San-ctus Do-mi-nus De - us Sa - ba - oth." The middle staff is a bass line. The bottom staff is a piano accompaniment with a treble and bass clef. Dynamics include *cresc* (crescendo), *mf* (mezzo-forte), and *f* (forte).

*f*

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

The first system of music consists of three staves. The top staff is a vocal line in treble clef with lyrics. The middle staff is a vocal line in bass clef. The bottom staff is a piano accompaniment in grand staff (treble and bass clefs). The music is marked with a forte *f* dynamic.

glo - ri - a tu - a. Ho - san - na, ho - san - na, ho - san - na, ho -

The second system continues the vocal and piano parts. It includes repeat signs (double bar lines with dots) and a key signature change to one sharp (F#) in the piano part.

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

*rall*

The third system concludes the phrase. The piano part includes a *rall* (rhythm) marking. The system ends with a double bar line and repeat dots.

## BENEDICTUS.

*Adagio* (Altus) *p*

Be - ne - di - ctus qui

*pp*

The Benedictus section begins with a vocal line in alto clef (C4) and a piano accompaniment in grand staff. The tempo is marked *Adagio* and the dynamic is *p* (piano). The piano part starts with a *pp* (pianissimo) dynamic.

*poco cresc* *mf* *dim*

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

*poco cresc* *dim*

*Hosanna: ut supra*

### AGNUS DEI.

*Andante sostenuto*

*p*

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

*p*

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

*cresc*

*mf*

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

*mf*

*mf*

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

*dim*

*p*  
A - gnus De - i qui tol - lis pec - ca - ta mun - di:

*p*

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

*pp* *mf* *f*

*pp* *mf* *f*

*dim*

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

*rall*

*rall*

# ASPERGES ME.

*Andante con moto*

EUG. WALKIEWICZ

*mf*

A - sper - ges me, Do - mi - ne, hys - so - po, et mun - da -

*mf*

bor: la - va - bis me, et su - per ni - vem de al - ba - - bor.

Sop. & Alt. *p* Tutti *mf*

Mi - se - re - re me - i De - us, se - cun - dum ma - gnam mi - se - ri -

*mf* Tutti

*f*

cor - di - am tu - am. Glo - ri - a Pa - tri et Fi - li - o, et Spi - ri -

*f*

tu - i San - cto: Si - cut e - rat in prin - ci - pi - o, et nunc, et sem -

*dim* *p*

per, et in sae - cu - la sae - cu - lo - rum. A - - men.

Repet. Ant. Asperges me



## VIDI AQUAM

EUG. WALKIEWICZ

*Andantino*  
*mf*

Vi - di a - quam e - gre - di - 'en - tem de tem - plo a

*p sempre cresc.*

la - te - re dex - tro, Al - le - lu - ia, al - le -

*f*

lu - ja, al - le - lu - ia, al - le - lu - ja:

*p* *mf* *dim*

et o mnes, ad quos per - ve - nit a qua i - sta sal - vi fa - cti.

*p* *p sempre cresc*

sunt et di - cent. A - le - lu - ia, A - le -

*f* *molto rall*

lu - ia, A - le - lu - ia, A - le - lu - ia.

Tenor.

Ps. Con-fi - te - mi - ni Do-mi - no quo - ni - am bo - nus:

quo - ni - am in sae-cu-lum mi-se-ri - cor - di - a e jus.

Tutti

Glo - ri - a Pa-tri, et Fi-li-o, et Spi-ri - tu - i San - cto

Si - cut e - rat in prin-ci - pi - o, et nunc, et sem per,

et in sae-cu-la sae-cu - lo - rum. A - men.

Repet. Ant.  
Vidi aquam.