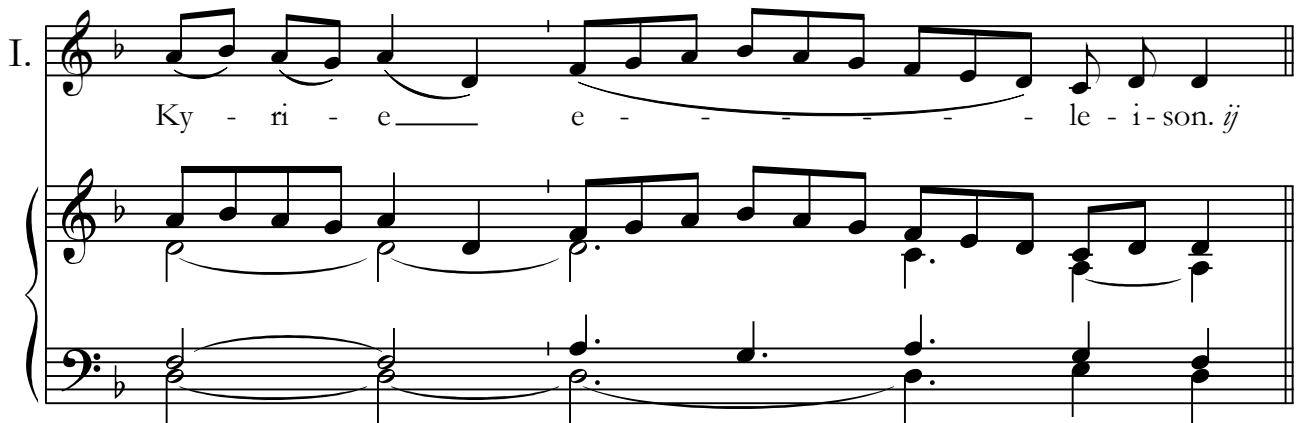


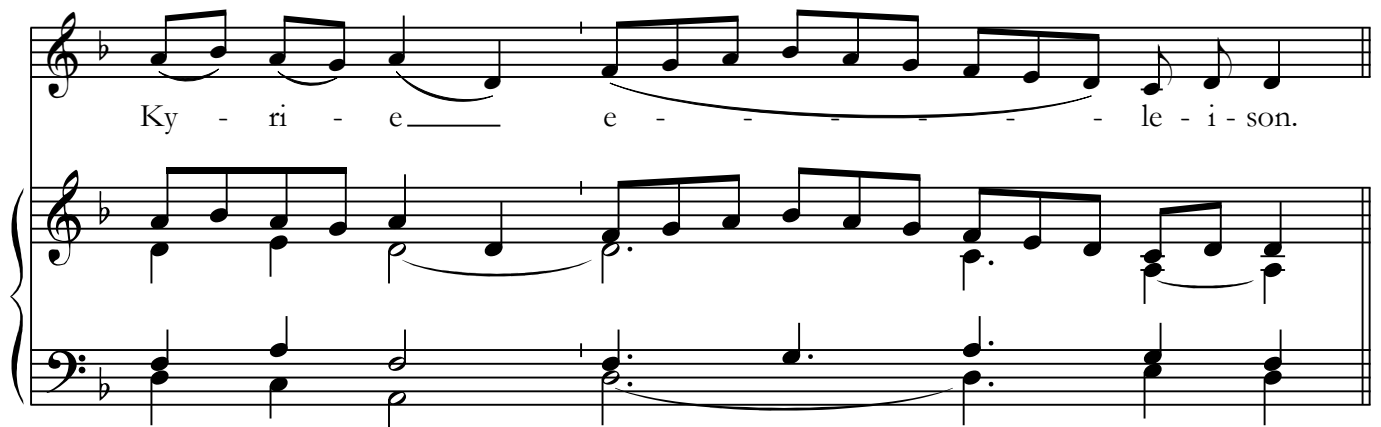
Missa XI "Orbis factor"

in dominicis infra annum

Kyrie

I.  *Ky - ri - e e - - - - - le - i - son. ij*

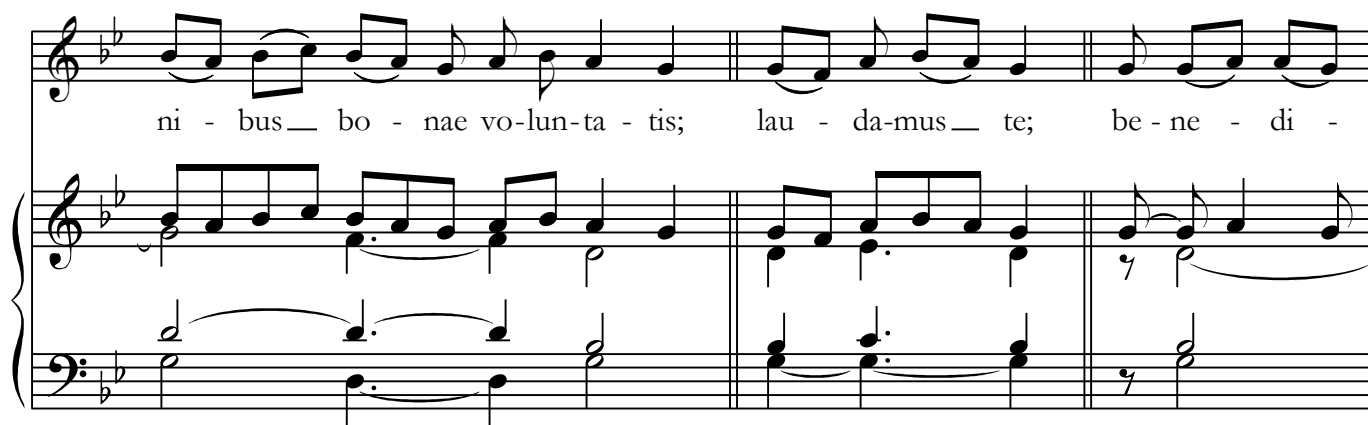
 *Chri - ste e - - - - - le - i - son. ij*

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

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

Gloria

II. 
Glo - ri - a — in — ex-cel-sis De - o 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; ad - o - ra - mus — te; glo - ri - fi - ca - mus te; —


gra - ti - as a - gi - mus ti - bi pro - pter — ma - gnam glo - ri - am — tu - am;

Do - mi - ne — De - us, Rex coe - le - stis, De - us — Pa - ter om - ni - po - tens;

Do - mi - ne — Fi - li, u - ni - ge - ni - te, Ie - su - Chri - ste;

Do - mi - ne — De - us, A - gnus De - i, Fi - li - us — Pa - tris.

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

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qui tol - lis pec - ca - ta mun - di, su - sci - pe de - pre - ca - ti - o - nem — no - stram;

qui — se - des — ad dex - te - ram Pa - tris, mi - se - re - re — no - bis.

Quo - ni - am — tu — so - lus San - ctus; tu — so - lus Do - mi - nus;

tu so - lus Al - tis - si - mus Ie - su - Chri - ste cum San - cto - Spi - ri - tu in glo - ri - a —

De - i Pa - - - - tris. — A - men. —

The first system consists of a vocal line on a treble clef staff and a piano accompaniment on grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat). The vocal line begins with a melodic phrase that spans across the first two measures of the system. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

Sanctus

II.

San - ctus, San - ctus, San - ctus — Do - mi - nus

The second system continues the vocal line and piano accompaniment. The vocal line has a more rhythmic and melodic character, with the word 'Sanctus' repeated. The piano accompaniment features a steady accompaniment pattern.

De - us — Sa - ba - oth; Ple - ni — sunt — cae - li — et —

The third system continues the vocal line and piano accompaniment. The vocal line has a more rhythmic and melodic character, with the words 'Deus Sabaoth' and 'Pleni sunt caeli'. The piano accompaniment features a steady accompaniment pattern.

ter - ra glo - ri - a — tu a. Ho - san - na — in ex -

The fourth system continues the vocal line and piano accompaniment. The vocal line has a more rhythmic and melodic character, with the words 'terra gloria tua' and 'Hosanna in ex'. The piano accompaniment features a steady accompaniment pattern.

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cel - sis. Be - ne - di - ctus qui ve - nit in no - mi - ne

Do - mi - ni. Ho - san - na in ex - cel - sis.

Agnus Dei

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

mi - se - re - re no - bis. A - gnus De - i, qui tol - lis

pec-ca - ta mun - di, mi - se - re - re__ no - bis. A - gnus__ De - i,

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a single staff with a treble clef and contains the lyrics: "pec-ca - ta mun - di, mi - se - re - re__ no - bis. A - gnus__ De - i,". The piano accompaniment is written in two staves (treble and bass clefs) and features a rhythmic pattern of eighth and sixteenth notes, with some chords and rests.

qui__ tol-lis pec - ca - ta mun - di, do-na__ no - bis__ pa - cem.

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line is written in a single staff with a treble clef and contains the lyrics: "qui__ tol-lis pec - ca - ta mun - di, do-na__ no - bis__ pa - cem." The piano accompaniment continues with the same rhythmic pattern as the first system, ending with a double bar line.