

[dur: approx. 2'10"]

Introit: Come to Christ - Pepe Becker, June/July 2001

(text from 1 Peter 2:4)

$\text{♩} = 56$

S
Come to Christ, to that liv- ing stone, Come to Christ, to

A
Come to Christ, to that liv- ing stone, Come to Christ, to

T
Come to Christ, to that liv- ing stone, Come to Christ, to

B
Come *mm*, Come *mm* to

5
Christ, that liv- ing stone, re- jec- ted,

Christ, that liv- ing stone, re- jec- ted,

Christ, that liv- ing stone, which people have re- jec- ted,

Christ, that liv- ing stone, which people have re- jec- ted,

9
 $\text{♩} = 72$
but in God's right cho- sen and pre- cious- ss;

but in God's sight cho- sen and pre- cious- ss;

but in God's sight cho- sen and pre- cious;

but in God's sight cho- sen and pre- cious;

And like liv- ing

And like liv- ing

♩ ≈ 52

"Kyrie" - Pepe Becker, April 2006

①

Handwritten musical score for the first system, measures 1-5. It features vocal staves for Tenors 1 & 2 (T1, T2) and Basses 1 & 2 (B1, B2). The music is in 4/4 time. The lyrics are "Ky-ri-e, ky-ri-e e-lei-son". Performance markings include *(soli)* and *p* (piano). A circled number 1 is in the top right corner.

Handwritten musical score for the second system, measures 6-10. It features vocal staves for Alto 1 & 2 (A1, A2), Tenors 1 & 2 (T1, T2), and Basses 1 & 2 (B1, B2). The music is in 4/4 time. The lyrics are "-son, ky-ri-e e-lei-son, e-lei-son, ky-ri-e e-". Performance markings include *(soli)*, *(tutti)*, *mp* (mezzo-piano), and *(a2)* (second ending). A circled number 2 is in the top right corner.

Handwritten musical score for the third system, measures 11-15. It features vocal staves for Soprano 1 & 2 (S1, S2), Alto 1 & 2 (A1, A2), Tenors 1 & 2 (T1, T2), and Basses 1 & 2 (B1, B2). The music is in 4/4 time. The lyrics are "ky-ri-e, -lei-son, ky-ri-e e-lei-son, ky-ri-e e-lei-son, e-lei-son, ky-ri-e e-lei-son". Performance markings include *più mosso*, *crescendo e accel. poco a poco*, *acc. (tutti)*, *mp*, and *(soli)*. A circled number 3 is in the top right corner.

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♩ = 96-100

"Gloria" - Pepe Becker, July 2005

①

S1
S2
A1
A2
T1
T2
B1
B2

ff Glo-ri-a! Glo-ri-a, glo-ri-a, glo-ri-a in ex-cel-sis,

ff Glo-ri-a! Glo-ri-a, glo-ri-a, glo-ri-a in ex-cel-sis,

ff Glo-ri-a! Glo-ri-a, glo-ri-a, glo-ri-a in ex-cel-sis,

ff Glo-ri-a! Glo-ri-a, *f* glo-ri-a, gloria, glo-ri-a, glo-ri-a, in ex-cel-sis,

6

in ex-cel-sis De-o! *p* ... pax.

in ex-cel-sis De-o! *p* ... pax.

in ex-cel-sis De-o! *p* ... pax.

mf glo-ri-a, glo-ri-a, De-o! *molto rit.* ... *p* Et in ter-ra pax, *mp* in ter-ra pax, ho-

11

mp Lau-da-mus te, bene-di-ci-mus te, a-do-ra-mus te, glorifi-

mp Lau-da-mus te, bene-di-ci-mus te, a-do-ra-mus te, glorifi-

mp Lau-da-mus te, bene-di-ci-mus te, a-do-ra-mus te, glorifi-

mf - mi - ni - bus bo-nae vo-lun-ta-tis. Lau - da - mus te, bene - di - ci - mus te, a - do - ra - mus te, glorifi -

"Credo" - Pepe Becker, May 2006

①

$\text{♩} = 66$

S
A
T
B

f Cre-do, *p* credo, credo, *f* credo, credo, credo, credo, credo,
f Credo, *p* credo, credo, *f* credo, credo, credo, credo, credo,
f Cre-do, *p* credo, credo, *f* credo, credo, credo, credo, credo,
mf Cre-do in u-num de-um, *f* cre-do, *p* credo, credo, *f* credo, credo, credo, credo, credo,

S
A
T
B

cre-do in u-num de-um, patrem, pa-trem omni-po-tentem, factorem cae-li et
 cre-do in u-num de-um, patrem, pa-trem omni-po-tentem, factorem cae-li et
 cre-do in u-num de-um, patrem, pa-trem omni-po-tentem, factorem cae-li et
 cre-do in u-num de-um, patrem, pa-trem omni-po-tentem, factorem cae-li et

S
A
T
B

ter-rae, visi-bilium om-nium et in-visi-bi-lium, *mp* et in unum dominum Je-sum Chri-stum,
 ter-rae, visi-bilium om-nium et in-visi-bi-lium, *mp* et in unum dominum Je-sum Chri-stum,
 ter-rae, visi-bilium om-nium et in-visi-bi-lium, *mp* et in unum dominum Je-sum Chri-stum,
 ter-rae, visi-bilium om-nium et in-visi-bi-lium, *mp* et in unum dominum Je-sum Chri-stum,

"Sanctus" - Pepe Becker, April 2006

①

♩ = 60

S1 (solo) *p* Sanc-tus, Sanc-tus, *mp* sanc - - - - -

S2 *p* Sanc-tus, Sanc-tus, *mp* sanc - - - - -

A1 *p* Sanc-tus, Do - mi - nus, *mp* sanc - - - - -

A2 *p* Sanc-tus, Do - mi - nus, *mp* sanc - - - - -

S *mf* - - - - - tus, *mf* sanc - - - - - tus, *mf* sanc - - - - - tus,

A *mp* - - - - - tus, *mp* do - mi - nus de - us, *mp* sanc - tus, sanc - tus,

T *mp* do - mi - nus de - us, *mp* sanc - tus, sanc - tus,

B *mp* do - mi - nus de - us, *mp* sanc - tus, sanc - tus,

♩ ≈ 80

S *poco accel.* ple - ni sunt

A *p* sanc - tus, do - mi - nus de - us sab - ba - oth, ple - ni sunt

T *p* sanc - tus, do - mi - nus de - us sab - ba - oth, ple - ni sunt

B *p* sanc - tus do - mi - nus de - us sab - ba - oth, ple - ni sunt

"Benedictus" - Pepe Becker, April 2006

①

♩ = 52 Adagio

SI Solo (Solo) (con rubato) mp Be ne - dic - tus, be - - -

TI Solo

S mp Be ne - dic - tus (stagger breathing) p

A mp Be ne - dic - tus p

T mp Be ne - dic - tus p

B mp Be ne - dic - tus p

SI Solo (con rubato) mf qui ve - - -

TI Solo (Solo) mp Be ne - dic - tus mf qui ve - - -

S qui

A qui

T qui

B qui

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d ≈ 52

"Agnus Dei" - Pepe Becker, March 2006

①

(soli)

T1
T2
8 p Ag — nus De — i, ag — nus De — i, qui tol-lis pec-ca-ta mun-di,

7 (tutti)

S1 & A2
A1 & A2
mp mi — se — re — — — re no — — — bis,

14 (soli)

A1
A2
mp Ag — nus De — i, ag — nus De — i, qui tol-lis pec-ca — ta,

20

A1
A2
qui tol-lis pec-ca — ta mun — di,

24 (tutti)

S
A
T
B
mp mi — se — re — — — re, mi — se — re — — — re
mf mi — se — re — — — re