

MISA EN HONOR
DE
SANTA ANA

A 1 ó 2 VOCES

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Misa en honor de Santa Ana

a 1 ó 2 voces

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Querida Valencia

KYRIE

$\text{d}=112$

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

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

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

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

rit. rit. *mf*

Musical score for Kyrie Eleison section, page 2. The score consists of two staves. The top staff uses a treble clef and a common time signature, with dynamics *p.*, *mf*, and *p.*. The lyrics "Ky - ri - e e - le - i - son." are written below the notes. The bottom staff uses a bass clef and a common time signature, with dynamics *p.* and *mf*.

Continuation of the musical score for Kyrie Eleison. The top staff starts with *f*, followed by *rit.*, *mf*, *tempo*, and *rit.* The lyrics "Ky - ri - e e - le - i - son, e - le - i - son." are written below the notes. The bottom staff starts with *f*, followed by *mf*, *p.*, and *rit.*

GLORIA

Musical score for the Gloria section, page 2. The tempo is marked $\text{d} = 112$. The score consists of two staves. The top staff uses a treble clef and a common time signature, with dynamics *mf* and *p.*. The lyrics "Et in terra pax ho - ni - bus bo - nae vo - lun -" are written below the notes. The bottom staff uses a bass clef and a common time signature, with dynamics *mf* and *p.*

Continuation of the musical score for the Gloria section. The top staff starts with *f*, followed by *rit.* The lyrics "ta - tis. Lau-dá - mus te, Bene-dí - cimus te, A - do -" are written below the notes. The bottom staff starts with *f*, followed by *rit.*

Musical score for the Gloria section, page 3. The score consists of two staves. The top staff uses a treble clef and a common time signature, with dynamics *mf* and *a tempo*. The lyrics "ra - mus te, Glo-ri-fi - ca - mus te. rit. Grati - as" are written below the notes. The bottom staff uses a bass clef and a common time signature, with dynamics *p.*, *mf*, and *f*.

Continuation of the musical score for the Gloria section. The top staff starts with *f*, followed by *rit.* The lyrics "á - gi-mus ti - bi própter magnam glori-am tu - am. Dó - mi - ne" are written below the notes. The bottom staff starts with *f*, followed by *mf*.

Final part of the musical score for the Gloria section. The score consists of two staves. The top staff uses a treble clef and a common time signature, with dynamics *f* and *mf*. The lyrics "De - us, Rex coe - les - tis, De - us Pa - ter omní - po - tens. Dó - mi - ne" are written below the notes. The bottom staff uses a bass clef and a common time signature, with dynamics *p.*, *f*, and *mf*.

Continuation of the final part of the musical score for the Gloria section. The top staff starts with *f*, followed by *rall.* The lyrics "Fi - li u - ni - gé-nite Je - su Chri - ste. Dó - mi - ne De - us," are written below the notes. The bottom staff starts with *f*, followed by *mf*.

Moderato

Agnus Dei Filius Pa - tris Qui tol-lis pec-
ca-ta mun-di mi-se-re-re no-bis. Qui tol-lis pec-
ca-ta mun-di su-sci-pe de-pre-ca-ti-o-nem
no-stram.Qui se-des ad dex-teram Pa-tris, mi-se-

5

re-re no-bis. Quo-niam tu so-lus sanctus.
mf

Tu so-lus Dó-mi-nus. Tu so-lus Al-tís-si-mus.
rit.

Je-su Chri-ste, Cum sanc-to Spi-ri-

in glo-ria De-i Pa-
tu Cum Sanc-to Spi-ri-tu in glo-ria De-i
f: rit.

tris. A - men. *mf*

Pa - tris. A - men, A - men, A - men.

rit.

De - i u - ni - gé - ni - tum, Et ex Pa - tre na - tum an - te

Ecclésie de Valo

d = 112

CREDO

Pa-trem om-ni-po-tent - tem fac - to - rem coe-li et ter - rae, vi - si - bili - um om - ni - um, et in - vi - si - bi - li - um.

Et in u - num Dó - mi - num Je - sum Chri - stum Fi - li - um

om-ni-a saé - cu - la. De - um de De - o, lu - .

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

Moderato

ro. Gé - nitum, non factum, consubstan - ti - a - lem Pa - tri: per quem omni - a fac - .

a tempo

Musical score page 8. The vocal line continues with "ta sunt. — Qui própter nos homines et própter nostram salu - tem de -". The piano accompaniment consists of eighth-note chords.

Adagio

dim.
seen - dit de coe - lis. Et in - car - ha - tus

dim.

Adagio

p. pp

est de Spí - ri - tu Sane - to ex - Ma - ri - a Vir - gi - ne; et

Moderato

ho - mo fac - tus est. — Cru-ci - fi - xus e - ti - am pro no - bis: sub

Moderato

Con brio

Pontio Pi - la - to pas - sus, et se - pul - tus est. Et re - sur.

Con brio

re - xit ter - ti - a di - e, se - cun - dum Scrip - tu - ras. Et as - cen -

rall.

dit in - coe - lum: se - detad déx - te - ram Pa - tris.

Maestoso

Et i - te - rum ven - tu - rus est cum glo - ri - a, ju - di -

ca - re vi - vos et mor - tu - os: — cu - yus re - gni non e - rit fi -

p. bd. p. p. p. p.

mf

a tempo ma moderato

nis. Et — in Spí - ri - tum Sanc - tum, Dó - mi - num, et — vi - vi - fi - can - tem:

p. p. p. p.

Maestoso

qui ex Pa - tre Fi - li - oque pro - ce - dit. Qui cum Pa - tre et Fi - li -

p. ff

o si - mul a - do - ra - tur, et con - glori - fi - ca -

p. p. p. p.

dim.

tur: qui lo - cu - tus est pér Pro - phé - tas. Et u - nam

Lento

dim.

li - cam

sane - tam ca - thó - li - cam, et a - po -

si - am

stó - li - cam Ec - ele - si - am. Confí - te - or u - num - bap -

mf

tis - ma in re - mis - sio - nem pec - ca - tó - rum.

a tempo

— Et ex - pec - to re - sur - rec - ti - o - nem mortu - o - rum. Et
a tempo

vi-tan ven - tu - ri saé - cu - li. A - men.

men. A - men. A - men.

SANCTUS

Moderato

p *mf*

Sanc - tus, Sanc - tus,

f

Sanc - tus Dómi - nus De - us Sa - ba - oth.

Più mosso

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

f rit. *mf a tempo*

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

f rit. *a tempo*

f *dim. rall.*

Hosanna in ex - cel - sis, Ho - san - na dim. rall.

san - na in ex - cel - sis, Ho - san - na in ex - cel - sis, in ex - cel - sis, dim. rall.

BENEDICTUS

Lento

sis, in ex - cel - sis. Be - ne - dic - tus, Be - ne -
 dic - tus qui ve - nit in nō-mi - ne Dō - mi - ni. Be - ne -
 dic - tus qui ve - nit in nō-mi - ne Dō - mi - ni. Ho - sanna in ex -
 celsis in ex - cel - sis. Ho - sanna in ex - celsis in ex - cel - sis. Ho -
 sanna in ex - celsis in ex - cel - sis.

san - na, Ho - san - na in ex - cel - sis.
 rit.

AGNUS DEI

Moderato

A - gnus De - i, qui tollis pec - ca - ta mun -

di: mi - se - re - re no - bis, A -

- - gnus De - i, qui tollis pec - ca - ta mun - di: mi - se -

A handwritten musical score for voice and piano. The vocal part is in soprano C-clef, and the piano part is in bass F-clef. The score consists of five systems of music. The lyrics are written below the vocal line in both Latin and German. The vocal line starts with a dynamic of *mf*, followed by *p*, *mf*, *p*, and *p*. The piano accompaniment features sustained notes and chords. The lyrics are:

re - re no - bis. A - gnus De - is qui tol-lis pec-
ca - ta mun - di: do - na no - bis pa - cem, do -
na no - bis pa - cem; do - na no - bis
pa - cem, do - na no - bis pa - cem.

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