

St. Anthony of Padua Mass

(S A O P)

by Fr. Wilkens

Two parts in key of F

Kyrie

p *mf* *accel. poco a poco*
 Ky - ri - e e - le - i - son, Ky - - - ri - e e -
 Ky - ri - e e - le - i - son, Ky - - - ri - e e -
pp *mp* *accel. poco a poco*

7 *mp*
 le - i - son! Chri - ste e - le - i - son!
 le - i - son! Chri - ste e - le - i - son,
 7

13

mf *rit.* *a tempo*

Chri - - - ste e - le - i - son! *p* Ky - ri - e e - le - i-son,

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

13

rit. *p* *a tempo*

19

Ky - ri - e e - le - i-son, Ky - - - ri - e e - le - i - son!

Ky - ri - e e le - i-son, Ky - - - ri - e e - le - i - son!

19

p *a tempo*

Gloria

SAOP

3

In 2

Glo-ri-a in ex-cel-sis De-o *f* Et in te-rra pax ho-mi-ni-bus

5. *G* Ló-ri-a in excélsis Dé-o. Et in te-rra pax ho-mi-ni-bus

DO = DO (no transposition)

7 bo-nae vo-lun-ta-tis. Lau-da-mus Te. Be-ne-

7 bo-nae vo-lun-ta-tis. Lau-da-mus Te. Be-ne

13 *allargando* di-ci-mus Te. A-do-ra-mus Te. Glo-ri-fi-ca-mus Te.

13 di-ci-mus Te. A-do-ra-mus Te. Glo-ri-fi-ca-mus Te.

SAOP

4 19

Slower, in 4

mf Gra - ti - as a - gi - mus Ti - bi pro - pter ma - gnam glo - ri - am

19

mf Do - mi - ne De - us, Rex coe - le - stis,

Tu - - - am!

25

De - us Pa - ter o - mni - po - tens. *mp* Do - mi - ne Fi - li

Do - mi - ne Fi - li

31

37

u - ni - ge - ni - te Ie - - - su Chri - ste.

u - ni - ge - ni - te Ie - - - su Chri - ste.

43

mp Do - mi - ne De - us, A - gnus De - i, Fi - - - li - us

Do - mi - ne De - us A - gnus De - i, Fi - - - li - us

49

rall. Pa - tris. slower Qui

Pa - tris. Qui to-llis pe-cca-ta mu - (n)di mi-se-re-re no - bis!

SAOP

6 55

to - llis pe - cca - ta mu - (n) - di su - sci - pe de - pre - ca - ti - o - nem
su - sci - pe de - pre - ca - ti - o - nem

61

no - stram. *f* Qui se - des ad de - (x)te - ram *mf* Pa - - - tris,
no - stram. Qui se - des ad de - (x)te - ram Pa - - - tris,

67

tempo I In 2

mi - se - re - re no - bis. *f* Quo - ni - am tu so - lus
mi - se - re - re no - bis. Quo - ni - am tu so - lus

73

sa - - - (n) - ctus. Tu so - lus Do - mi-nus. Tu so - lus Al - ti - ssi-mus

sa - - - (nc)-tus. Tu so - lus Do - mi-nus. Tu so - lus Al - ti - ssi-mus

79

Ie - - - - su Chri - ste. Cum Sa - ncto_ Spi - ri-tu in

Ie - - - - su Chri - ste. Cum Sa - ncto_ Spi - ri-tu in

85

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

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

85

Sanctus

In 4

mf

mp

Sa - - - (n) - ctus! Sa - - - (n) - ctus!

Sa - - - (n) - ctus! Sa - - - (n) - ctus!

p

7

accel.

In 2

Do - mi - nus De - us sa - ba - oth! Ple - ni sunt coe - li,

Do - mi - nus De - us sa - ba - oth! Ple - ni sunt coe - li,

7

13

coe - li et te - rra glo - ri - a tu - a. Ho - sa - nna in ex - cel - sis, ho -

coe - li et te - rra glo - ri - a tu - a. Ho - sa - nna in ex - cel - sis, ho -

13

19

sa - nna in ex - cel - sis, ho sa - nna in ex - cel - sis, in ex cel - - sis!

sa - nna in ex - cel - sis, ho sa - nna in ex - cel - sis, in ex - cel - - sis!

19

Benedictus

In 4

p Be - ne - di - ctus qui ve - nit in no - mi - ne
 Be - ne - di - ctus qui ve - nit in no - mi - ne

pp

Detailed description: This system contains measures 1 through 6. It features three staves: a vocal line (treble clef), a second vocal line (treble clef), and a piano accompaniment (grand staff). The key signature has one flat (B-flat). The tempo is marked 'In 4'. The first vocal line begins with a rest for two measures, then enters with the lyrics 'Be - ne - di - ctus qui ve - nit in no - mi - ne'. The second vocal line follows a similar pattern. The piano accompaniment starts with a *pp* dynamic and features a flowing eighth-note melody in the right hand and a steady bass line in the left hand.

7 Do - mi - ni, *pp* Be - ne - di - ctus qui ve - nit in
 Do - mi - ni, Be - ne - di - ctus qui ve - nit in

Detailed description: This system contains measures 7 through 12. It continues the three-staff format. The first vocal line has a rest for two measures at the start of the system, then enters with 'Do - mi - ni,' followed by a rest and then 'Be - ne - di - ctus qui ve - nit in'. The second vocal line follows a similar pattern. The piano accompaniment continues with the same texture, featuring a *pp* dynamic. Measure 7 is marked with a '7' above the staff. The system concludes with a final cadence in the piano part.

In 2

subito Allegro

14

no - mi - ne Do - mi - ni! Ho - sa - nna in ex - cel - sis, Ho -

no - mi - ne Do - mi - ni! Ho - sa - nna in ex - cel - sis, Ho -

14

19

sa - nna in ex - cel - sis, Ho - sa - nna in ex - cel - sis in ex - cel - sis!

sa - nna in ex - cel - sis, Ho - sa - nna in ex - cel - sis in ex - cel - sis!

19

Agnus Dei

mi - se - re - re

mp A - gnus De - i qui to - llis pe - cca - ta mun - di, mi - se - re - re

The first system of the musical score consists of three staves. The top staff is a vocal line with a treble clef and a key signature of one flat (B-flat). It begins with a whole rest for four measures, followed by a half note G4, a quarter note A4, and a half note Bb4. The second staff is a vocal line with a treble clef, starting with a half note G4, followed by quarter notes A4, Bb4, and A4, then a half note G4, and finally a half note F4. The third staff is a piano accompaniment with grand staff notation (treble and bass clefs). It features a series of chords and moving lines in both hands, primarily using whole and half notes.

7

no - bis. *mf* A - gnus De - i qui to - llis pe - cca - ta mun - di,

no - bis.

7

The second system of the musical score also consists of three staves. The top staff is a vocal line with a treble clef and a key signature of one flat. It starts with a half note G4, followed by a half note A4, and then a quarter rest. This is followed by a half note G4, a quarter note A4, a quarter note Bb4, a quarter note A4, and a half note G4. The second staff is a vocal line with a treble clef, starting with a half note G4, followed by a half note A4, and then a quarter rest. The third staff is a piano accompaniment with grand staff notation. It continues the accompaniment from the first system, with chords and moving lines in both hands.

13

13

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

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

19

to - llis pe-cca - ta mun - di, do - na___ no - bis pa - - - cem,

to - llis pe-cca - ta mun - di, do - na___ no - bis pa - - - cem,

25

do - na___ no - bis___ pa - - - cem.

do - na___ no - bis___ pa - - - cem.