

Missa simplex

198

40 Kyrie LV

Rihards Dubra (*1964), 1999

Text: Ordinarium

$\text{♩} = 42$
p

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

quasi rit. *a tempo*
mp

e - lei - son. Chri - ste e - lei - son.

quasi rit. *a tempo*
p

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

rit. *p*

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

41 Gloria LV

Rihards Dubra (*1964), 1999

Text: Ordinarium

$\text{♩} = 120$
mp

Solo *mf e lento* Tutti *mp*

Et in ter - ra pax ho -
Glo - ri - a in ex - cel - sis De - o.

3

f

mi - ni - bus bo - nae vo - lun - ta - tis. Lau - da - mus te.

f

6

mf *f*

Be - ne - di - ci - mus te. — Ad - o - ra - mus te. — Glo - ri - fi - ca - mus te.

mf *f*

12 *sub. mp*

sub. mp

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

sub. mp

16 *ff*

ff *ff*

Do - mi - ne De - us, Rex coe - le - stis, De - us Pa - ter

ff *ff*

Meno mosso

22 *ff* o - mni - pot - ens. *mp* Do - - - mi - ne
 o - mni - pot - *ff* ens. *p* Do - - - mi - ne

26 Chri - ste, De - us Fi - li - us Pa - tris.
 Je - su - Chri - ste, *p* Do - - - mi - ne. *mp* Qui
 Do - mi - ne De - us, A - gnus De - i, Fi - li - us Pa - tris,
 Je - su Chri - ste, *p* Do - mi - ne Fi - li - us Pa - tris.

32 *p* tol - lis, mun - di, no - bis, tol - lis,
 tol - lis pec - ca - ta mun - di, mi - se - re - re no - bis, tol - -
 mi - - se - - re - - re, qui tol - lis pec - ca - ta
p qui tol - lis pec - ca - ta mun - di, *p* qui tol -

37 mun - di, no - stram, *mp* *poco crescendo*
 lis, mun - di. Qui se - des ad dex - te -
 mun - di, sus - ci - pe de - pre - ca - ti - o - nem no - stram.
 lis pec - ca - ta mun - di. *mp* *poco crescendo*

41 ram - Pa - tris, mi - se - re - re no - bis, mi - se - re - re no - - bis. *mf*
mf

Tempo I

47 *f*

Quo - ni - am tu so - lus San - ctus. Tu so - lus Do - mi - nus. Tu so - lus Al -
 Tu Al -

52 *mf*

tis - si - mus, Je - su Chri - ste. Cum San - cto Spi - ri - tu, in

57 *assai crescendo*

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

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42 Sanctus – Benedictus LV

Rihards Dubra (*1964), 1999

Text: Ordinarium

$\text{♩} = 74$

f San - ctus, San - ctus, San - ctus Do - mi - nus De - us

f San - ctus, San - ctus,

4 *f*

Sa - ba - oth. San - ctus, San - ctus,

f San - ctus, San - ctus,

7 *mp* *V*
 San-ctus Do - mi-nus De-us Sa - ba - oth. Ple - ni sunt cae - li et ter-ra glo-ri-a tu - a.

11 *ff*
 Ple - ni sunt coe - li et ter-ra glo-ri-a tu - a. Ho - san - na, ho-san - na in ex - cel - sis, ho -

15 *ff* *p*
 san - na, ho-san - na in ex - cel - sis. Be - ne - di - ctus qui — ve - nit, be - ne - di - ctus

20 *ff*
 in — no - mi-ne Do - - mi - ni. Ho -
 qui — ve - nit — in no - - mi - ne — Do - mi - - ni. Ho -

25 *ff*
 san - na, ho-san - na in ex - cel - sis, ho - san - na, ho-san - na in ex - cel - sis.

43 Agnus Dei LV

VI

Rihards Dubra (*1964), 1999

Text: Ordinarium

♩ = 54

First system of the musical score. It consists of a vocal line and a piano accompaniment line. The vocal line starts with a piano (*p*) dynamic and includes the lyrics "A - gnus De - i, qui tol - lis pec - ca - ta mun - di: mi - se -". The piano accompaniment also starts with a piano (*p*) dynamic and includes the lyrics "re - re, mi - se - re - re, mi - se - re - re no - bis." The system concludes with a mezzo-forte (*mp*) dynamic and a crescendo (*cresc.*) marking.

Second system of the musical score. It consists of a vocal line and a piano accompaniment line. The vocal line starts with a mezzo-forte (*mf*) dynamic and includes the lyrics "re - re, mi - se - re - re, mi - se - re - re no - bis." The piano accompaniment also starts with a mezzo-forte (*mf*) dynamic and includes the lyrics "A - gnus De - i, qui tol - lis pec - ca - ta mun - di:". The system concludes with a piano (*p*) dynamic.

Third system of the musical score. It consists of a vocal line and a piano accompaniment line. The vocal line starts with a mezzo-forte (*mf*) dynamic and includes the lyrics "A - gnus De - i, qui tol - lis pec - ca - ta mun - di:". The piano accompaniment also starts with a mezzo-forte (*mf*) dynamic and includes the lyrics "do - na no - bis pa - cem, do - na pa - - - - - cem." The system concludes with a mezzo-forte (*mf*) dynamic and a crescendo (*cresc.*) marking.

Fourth system of the musical score. It consists of a vocal line and a piano accompaniment line. The vocal line starts with a forte (*f*) dynamic and includes the lyrics "do - na no - bis pa - cem, do - na pa - - - - - cem." The piano accompaniment also starts with a forte (*f*) dynamic and includes the lyrics "do - na no - bis pa - cem, do - na pa - - - - - cem." The system concludes with a piano (*p*) dynamic and a piano-piano (*pp*) dynamic, with a "quasi rit." marking above the vocal line.