

# SACRED MUSIC

BY  
RICHARD KEYS BIGGS  
Hollywood, California

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# MASS

## In Honor of St. Anthony

Andante con moto

TUTTI

### KYRIE

RICHARD KEYS BIGGS

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

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

SOP. *mf a tempo* Chri - ste e - le - i - son. *cresc.* Chri - ste e -  
ALTO *mf* Chri - ste e - le - i - son. *cresc.* Chri - ste e -  
TENOR *mf* Chri - ste e - le - i - son. Chri - ste e - le -  
BASS *mf* Chri - ste e - le - i - son. *cresc.* Chri - ste e -  
*a tempo*  
*mf ad lib.* *cresc.*

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

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

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

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

*mf* organ

**TUTTI**

*mf*

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

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

*rit.*

*rit.*

# GLORIA

Allegro con spirito

Et inter-ra pax ho - mi - ni - bus bo-nae vo-lun-ta - -

Et in ter-ra pax ho - mi - ni - bus bo - nae vo - lun - ta - -

Et inter-ra pax ho - mi - ni - bus bo-nae vo-lun-ta - -

Detailed description: This system contains three vocal staves. The top staff begins with a dynamic marking of *f*. The lyrics are: "Et inter-ra pax ho - mi - ni - bus bo-nae vo-lun-ta - -". The middle staff also begins with *f*. The lyrics are: "Et in ter-ra pax ho - mi - ni - bus bo - nae vo - lun - ta - -". The bottom staff begins with *f*. The lyrics are: "Et inter-ra pax ho - mi - ni - bus bo-nae vo-lun-ta - -".

Allegro con spirito

*f* *ad lib.*

Detailed description: This system shows the piano accompaniment for the first system. It consists of two staves. The music begins with a dynamic marking of *f* and a tempo marking of *ad lib.* (ad libitum). The accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand.

tis. Lau-da-mus te. Be-ne-di-ci-mus te. A-do-

tis. Lau-da-mus te. Be-ne-di-ci-mus te. A-do-

Detailed description: This system contains two vocal staves. The top staff begins with a dynamic marking of *f*, followed by *mf* and *dim.*. The lyrics are: "tis. Lau-da-mus te. Be-ne-di-ci-mus te. A-do-". The bottom staff begins with a dynamic marking of *f*, followed by *mf* and *dim.*. The lyrics are: "tis. Lau-da-mus te. Be-ne-di-ci-mus te. A-do-".

organ *f* *mf* *ad lib. dim.*

Detailed description: This system shows the piano accompaniment for the second system. It consists of two staves. The music begins with a dynamic marking of *f*, followed by *mf*, and ends with *ad lib. dim.* (ad libitum, diminuendo). The accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand.

ra - mus te. *f* Glo - ri - fi - ca - mus te. *mf* Gra - ti - as

ra - mus te. *f* Glo - ri - fi - ca - mus te. *mf* Gra - ti - as

*f* *mf organ*

a - gi - mus ti - - bi pro - pter ma - gnam glo - ri - am

a - gi - mus ti - - bi pro - pter ma - gnam glo - ri - am

*rit.* *mp* Moderato *mf*

iu - - am. Do - mi - ne De - us, Rex coe - le - stis, De - us

*rit.* *mp* Do - mi - ne De - us, Rex coe - le - stis, De - us *mf*

tu - - am. Do - mi - ne De - us, Rex coe - le - stis, De - us

Moderato

*d. rit.* *dim.*

Pa - ter o - mni - po - tens. Do - mi - ne Fi - li u - ni -  
 Do - mi - ne Fi - li u - ni -  
 Pa - ter o - mni - po - tens. Do - mi - ne Fi - li u - ni -  
 Pa - ter o - mni - po - tens. Do - mi - ne Fi - li u - ni -

ge - ni - te, Je - su Chri - ste.  
 ge - ni - te, Je - su Chri - ste.  
 ge - ni - te, Je - su Chri - ste.  
 ge - ni - te, Je - su Chri - ste.

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

*p Solo*  
 Fi - li - us Pa - tris. Qui tol - lis pec - ca - ta  
*p Solo*  
 Fi - li - us Pa - tris. Qui tol - lis pec - ca - ta  
*p Solo*  
 Fi - li - us Pa - tris. Qui tol - lis pec - ca - ta  
*p Solo*  
 Fi - li - us Pa - tris. Qui tol - lis pec - ca - ta

*Chorus* *Solo*  
 mun - di, mi - se - re - re no - bis. Qui tol - lis pec - ca - ta  
*Chorus* *Solo*  
 mun - di, mi - se - re - re no - bis. Qui tol - lis pec - ca - ta  
*Chorus* *Solo*  
 mun - di, mi - se - re - re no - bis. Qui tol - lis pec - ca - ta  
*Chorus* *Solo*  
 mun - di, mi - se - re - re no - bis. Qui tol - lis pec - ca - ta

*Chorus* *Solo*  
 mun - di, su - sci - pe de - pre - ca - ti - o - nem no - stram. Qui  
*Chorus* *Solo*  
 mun - di, su - sci - pe de - pre - ca - ti - o - nem no - stram. Qui  
*Chorus* *Solo*  
 mun - di, su - sci - pe de - pre - ca - ti - o - nem no - stram. Qui  
*Chorus* *Solo*  
 mun - di, su - sci - pe de - pre - ca - ti - o - nem no - stram. Qui

*Chorus*  
 se - des ad dex - te - ram Pa - tris, mi - se - re - re no - -  
*Chorus*  
 se - des ad dex - te - ram Pa - tris, mi - se - re - re no - -  
*Chorus*  
 se - des ad dex - te - ram Pa - tris, mi - se - re - re no - -  
*Chorus*

*Allegro*  
 bis. Quo - ni - am tu so - lus san - -  
*f*  
 bis. Quo - ni - am tu so - lus san - -  
*Allegro*

*f* *ad lib.*

ctus. Tu so - - lus Do - mi - nus. Tu so - lus Al -  
 ctus. Tu so - - lus Do - mi - nus. Tu so - lus Al -  
 Tu so - - lus Do - mi - nus. Tu so - lus Al -



tis-si-mus, Je - su Chri - ste. Cum San - -

tis-si-mus, Je - su Chri - ste. Cum San - -

tis-si-mus, Je - su Chri - ste.

Maestoso

*ff organ*

- cto Spi - ri - tu in glo - ri - a De - i

- cto Spi - ri - tu in glo - ri - a De - i

*rit.*

*rit.*

*rit.*

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

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

*ad lib.*

Allegro moderato  
TENOR and BASS

# CREDO

11

Pa - trem om - ni-po - ten - tem, fa-cto-rem coe - li et

ter - - rae, vi - si - bi - li - um om - ni - um, et in - vi - si -

bi - - li - um. Et in u - num Do - mi - num Je - sum

Chri - stum, Fi - li - um De - i u - ni - ge - ni - tum. Et ex

Pa - tre na - tum an - te om - ni - a sae - cu - la.

*f*  
 De-um de De - o, lu - men de lu - mi - ne, De - um ve - rum de  
 De - um de De - o, lu - men de lu - mi - ne, De - um ve - rum de

*f*  
*for rehearsal only*

De-o ve-ro. Ge-ni-tum, non factum, con-sub-stan-ti-a-lem Pa-tri: per quem  
 De-o ve-ro. Ge-ni-tum, non factum, con-sub-stan-ti-a-lem Pa-tri: per quem

*org.* *for rehear-*

om-ni-a fa - cta sunt.  
 om-ni-a fa - cta sunt. *mf*  
 om-ni-a fa - cta sunt. *meno mosso* Qui pro-pter nos ho-mi-nes, et

*sal only* *org.* *mf*

pro-pter no-stram sa-lu-tem de-scen-dit de coe-lis, de coe-lis.

*rit.*

**Andante**

*p* Et in-car-na-tus est de Spi-ri-tu San-cto ex Ma-ri-a Vir-gi-ne: et *cresc.*

*p* Et in-car-na-tus est de Spi-ri-tu San-cto ex Ma-ri-a Vir-gi-ne: et *cresc.*

*p* *for rehearsal only* *cresc.*

*dim.* *p* ho-mo fa-ctus est. Cru-ci-fi-xus e-ti-am pro no-bis: sub

*dim.* *p* ho-mo fa-ctus est. Cru-ci-fi-xus e-ti-am pro no-bis: sub

*dim.* *p organ*

Pon-ti-o Pi-la-to pas-sus, et se - pul - tus est.

Pon-ti-o Pi-la-to pas-sus, et se - pul - tus est.

This system contains the first two vocal staves and the piano accompaniment. The vocal parts are in G major with two flats in the key signature and 4/4 time. The piano accompaniment features a flowing eighth-note pattern in the right hand and a more rhythmic bass line in the left hand.

**Andante con moto**  
SOPR. or TENOR

*mf* Et re-sur-re - xit ter - ti - a di - e, se - cun - dum Scri - ptu -

*mf*

This system continues the vocal and piano parts. It includes a triplet of eighth notes in both the vocal and piano staves. The piano accompaniment maintains the same rhythmic texture as the first system.

ras. Et a - scen-dit in coe - lum: se-det ad dex-te-ram

*cresc.*

*cresc.*

This system concludes the vocal and piano parts for this section. The piano accompaniment features a crescendo in both hands, indicated by the *cresc.* markings.

*rit.* **BASS**  
*mf a tempo*

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

*rit.* *mf a tempo*

This system introduces the Bass vocal part and continues the piano accompaniment. The vocal part begins with a *rit.* (ritardando) marking, followed by *mf a tempo*. The piano accompaniment also includes a *rit.* marking at the start of the system.

re vi-vos et mor-tu-os: cu-jus re-gni non e-rit fi-nis,

*cresc.* *rit.* **Allegro**  
**TENORS**

non e-rit fi-nis. Et in Spi-ri-tum San-ctum,

*cresc.* *rit.* **f**

Do-mi-num, et vi-vi-fi-can-tem: qui ex Pa-tre Fi-li-o-que pro-ce-

**TENORS and BASSES** *cresc.*

dit. Qui cum Pa-tre et Fi-li-o si-mul a-do-ra-tur, et con-glo-ri-fi-ca-

*cresc.* *atempo*

*rit.* **TUTTI** *atempo*

tur: qui lo-cu-tus est per Pro-phe-tas. Et u-nam, san-ctam, ca-

*rit.* **f** *atempo*

tho - - li - cam et a - po - sto - li - cam Ec - cle - si - am. Con -

fi - te - or u - num ba - pti - sma in re - mis - si - o - nem pec - ca - to - rum.

*p* Et ex - spe - cto re - sur - re - cti - o - nem mor - tu - o - rum. *f* Et

*p* Et ex - spe - cto re - sur - re - cti - o - nem mor - tu - o - rum. *f* Et

**Maestoso**

*rit.* vi - tam ven - tu - ri sae - cu - li. A - men, a - men.

*rit.* vi - tam ven - tu - ri sae - cu - li. A - men, a - men.

*rit. p*

# SANCTUS

Andante con moto

*mf*

San - ctus,

San - ctus,

*mf*  
San - ctus,

San - ctus,

Andante con moto

*mf*

*resc.*

*f* Allegro

San - ctus Do - mi - nus De - us Sa - ba - oth.

Ple - ni sunt coe - li et

San - ctus Do - mi - nus De - us Sa - ba - oth.

Ple - ni sunt coe - li et

San - ctus Do - mi - nus De - us Sa - ba - oth. Ple - ni sunt coe - li, coe - li et

*f* Allegro

*ad lib.*

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

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

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



## BENEDICTUS

Andante

*p*

Be - ne - di - ctus — qui ve - nit, qui ve - nit in no - mi - ne

*p*

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

Be - ne - di - ctus — qui ve - nit, qui ve - nit in no - mi - ne

Andante

*p* *ad lib.*

Do - mi - ni, be - ne - di - ctus — qui ve - nit, qui ve - nit in

Do - mi - ni, be - ne - di - ctus — qui ve - nit, qui ve - nit in

Do - mi - ni, be - ne - di - ctus — qui ve - nit, qui ve - nit in

no-mi-ne Do - mi - ni. Ho-san-na in ex - cel - sis.

no-mi-ne Do - mi - ni. Ho-san-na in ex - cel - sis.

## AGNUS DEI

Moderato

mi-se-re-re no - bis.

A - gnus De - i, qui tol - lis pec - ca - ta mun - di, mi - se - re - re no - bis.

Moderato

*mf*

*mf* A - gnus De - i, qui tol - lis pec - ca - ta mun - di, *p* mi - se - re - re

*p* mi - se - re - re

*mf*

*f* no - bis. A - gnus De - i, qui tol - lis pec - ca - ta mun - di;

*f* no - bis. A - gnus De - i, qui tol - lis pec - ca - ta mun - di;

*f*

*p* do - na no - bis pa - - - - - cem.

*p* do - na no - bis - - - - - pa - - - - - cem.

*p* do - na no - bis pa - - - - - cem.

*p* *ad lib.*

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