

IVAN KOKOT

MISSA  
"AVE MARIA"

(Za mješoviti zbor)

KYRIE

*Ivan Kokot*

**Andante**

Musical score for the beginning of the Kyrie. It consists of three staves: a vocal line (treble clef), a vocal line (treble clef), and a piano accompaniment line (bass clef). The time signature is common time (C). The key signature has one flat (B-flat). The tempo is marked **Andante**. The lyrics are: *Ky-ri - e e -* (top staff), *p Ky-ri - e e - lei - son, Ky - ri - e e - lei - son,* (middle staff), and *p Ky-ri - e e - lei - son, Ky - ri - e e - lei - son,* (bottom staff). The piano accompaniment features a melodic line in the right hand and a bass line in the left hand, with a *cresc.* marking above the second staff.

**Andante**

Piano accompaniment for the beginning of the Kyrie. It consists of two staves: a treble clef staff and a bass clef staff. The time signature is common time (C). The key signature has one flat (B-flat). The tempo is marked **Andante**. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand, with a *cresc.* marking above the second staff.

dim.

Più mosso

lei - son, e - lei - son.  
 Ky - ri - e e - lei - son. *mf* Chri - ste e -  
 Ky - ri - e e - lei - son. *mf* Chri - ste e - lei - son,

Più mosso

A tempo

*mf* Chri - ste e - lei - son.  
 lei son, Chri - ste e - lei - son.  
 Chri - ste e - lei - son. Ky - ri -

A tempo

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

*p*

*rit.*

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

*mf* *f* *rit.*

# GLORIA

27 **Allegro non troppo**

*f* Et in ter-ra pax ho-mi-ni-bus bo-nae vo-lun-ta-tis.

**Allegro non troppo**

*f*

32

*rit.*

**A tempo**

*P* Laudamus Te, Benedicimus Te, Adoramus Te, *f* Glo-ri-fi-ca-mus Te,

**A tempo**

*f*

36 *p* Gra - ti - as a - gi - mus Ti - bi, pro - pter ma - gnam glo - ri - am Tu - am.

38 **Moderato** *f* Do - mi - ne De - us, rex coe - le - stis, De - us Pa - ter om - ni - po - tens.

**Moderato** *f*

6 40

*mf* Do-mi - ne Fi - li u - ni - ge - ni - te, Je - su Chri - ste,

u - ni - ge - ni - te

*mf*

42

*mf* Do-mi - ne De - us, A - gnus De - i, Fi - li - us Pa - tris.

A - gnus De - i

*mf*

44

Qui tol - lis pec - ca - ta mun - di, mi - se - re - re no - bis;

This system contains measures 44 and 45. It features a vocal line with lyrics and a piano accompaniment. The key signature has two sharps (F# and C#). The vocal line consists of eighth and quarter notes with accents. The piano accompaniment includes chords and moving lines in both hands, with some notes beamed together.

45

Qui tol - lis pec - ca - ta mun - di, sus - ci - pe de - pre - ca - ti - o - nem nos - tram.

This system contains measures 46 and 47. It features a vocal line with lyrics and a piano accompaniment. The key signature has two sharps (F# and C#). The vocal line consists of eighth and quarter notes with accents. The piano accompaniment includes chords and moving lines in both hands, with some notes beamed together. A fermata is placed over the final notes of the piano part in measure 47.

46 **A tempo** **Allarg. marcato**

*mf* Qui se - des ad dex - te - ram Pa - tris, mi - se - re - re - no - bis.

**A tempo** **Allarg. marcato**

*mf*

47

*f* Quo-ni-am tu so - lus San - ctus, Tu so - lus Do - mi - nus,

**f**

48 **Marcato**

*riten.*

*f* Tu so - lus Al - ti - si - mus *p* Ie - su Chri - ste

**Marcato**

*riten.*

*f* *p*

49 **A tempo**

**Largo**

*f* cum San-cto Spi-ri-tu in glo - ri - a De - i Pa - tris. *ff* A - men!

**A tempo**

**Largo**

*f* *ff*

## SANCTUS

**Moderato**

51 San - ctus, San - ctus, San - - ctus

*p* San - ctus, San - ctus, San - ctus, Do - mi-nus

**Moderato**

56

**Più mosso**De - us Sa - ba - oth! *f* Ple - ni sunt coe - li et

*f* Ple - ni sunt coe - li et

**Più mosso**

61

Tu - - a.

ter - - ra glo - ri - a glor - ri - a Tu - a.

*ff* Hos

*ff*

66

**Allegro ma non troppo**

Hos - san - na in ex - cel - sis!

*ff* Hos - san - na in ex - cel - sis in ex - cel - sis! Hos -

san - na in ex - cel - sis, Hos - san - na in ex - cel - sis!

**Allegro ma non troppo**

*ff*

12

Riten. Marcato

70

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

Riten. Marcato

# BENEDICTUS

Grave

74 *Legato*

Org. *pp*  
 Thema solo!

79

CORO

*pp* = mezza voce- Delicato

*pp* Be - ne - dic - tus Be - ne -  
 Be - ne - dic -

85 Be - ne - dic - tus qui ve - nit in no - mi - ne 13

dic - tus, Be - ne - dic - tus qui ve - nit in no - mi - ne

- tus, be - ne - dic - tus

89 Do - mi - ni. **Attacca!** Hos - san - na in ex -

Do - mi - ni. *ff* Hos - san - na in ex - cel - sis in ex -

Hos - san - na in ex - cel - sis, Hos - san - na in ex -

**Attacca!**

*ff*

94 cel - sis! in ex - cel - sis.

cel - sis! Hos - san - na in ex - cel - sis, in ex - cel - sis.

cel - sis! in ex - cel - sis.

# AGNUS DEI

99 **Grave** CORO

Org. *p* *pp*

A - gnus De - i qui

NB. Thema accentato

104

mi - se - re - re no - - bis.

tol - lis pec - ca - ta mun - di mi - se - re - re no - bis.

mi - se - re - re no - bis.

109

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

mi - se -

114

re - re no - - bis.

se - re - re no - bis. A - gnus, *mf* A - gnus De - i qui

mi - se - re - re no - - bis.

118

tol - lis pec - ca - ta mun - di:

122 Do - na, no - bis pa - - - cem.

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

Do - na no - bis pa - - - cem, pa - - - cem.

*pp*