

Missa Caeciliana

Quator vocibus
inaequalibus
comitante organo
concienda auctore
Albe Vidakovic

MISSA CAECILIANA

KYRIE

Albe Vidaković

Moderato

Soprani

Contralti

Tenori

Bassi

p

Ky - ri - e e -

Moderato

Orgulje

mp

6

Ky - ri - e e -

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

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

2 12

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

le - i - son, e - lei - son, e - le - i - son, e -

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

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

18

lei - son, e - lei - son, e - lei - son, e - lei - son.

lei - son, e - lei - son, e - lei - son, e - le - i - son.

lei - son, e - lei - son, e - lei - son, e - - le - i - son.

lei - son, e - lei - son, e - lei - son, e - lei - son, e -

mf

p

mf

poco più

24

3

Chri-ste e - le - i - son.

Chri-ste e -

Chri-ste e - lei - son,

poco più

30

Chri-ste e - le - i - son, e - lei - son, e -

Chri-ste e - le - i - son, e - lei - son, Chri-ste e -

le - i - son, e - le - i - son, Chri-ste e - lei -

Chri - ste e - lei-son, e - lei - son, Chri-ste e - le - i - son, e -

Chri - ste e - lei-son, e - lei - son, Chri-ste e - le - i - son, e -

4 36

lei - son.

- le - i - son.

son, e - lei - son.

lei - son.

piano part with dynamics **pp** and **mp**.

43

Ky - ri - e

e - le - i -

p

Ky - ri - e

e - le - i - son, e - lei - son, e - le - i -

piano part with dynamic **p**.

49

A musical score for three voices (Soprano, Alto, Bass) and piano. The vocal parts are in G clef, and the piano part is in F clef. The key signature is one flat. Measure 49 starts with a piano dynamic. The vocal parts enter with the lyrics "Ky - ri - e" followed by a fermata. The piano accompaniment consists of eighth-note chords. Measures 50-54 continue with similar patterns, with the piano providing harmonic support. Measure 55 begins with a piano dynamic, followed by the vocal parts entering with the lyrics "Ky - ri - e" again.

55

The continuation of the musical score. The vocal parts enter with the lyrics "Ky - ri - e" followed by a fermata. The piano accompaniment consists of eighth-note chords. Measures 56-61 continue with similar patterns, with the piano providing harmonic support. Measure 62 begins with a piano dynamic, followed by the vocal parts entering with the lyrics "Ky - ri - e" again.

61

A musical score page featuring four staves of music. The top staff uses a treble clef and has a single note followed by six rests. The second staff uses a treble clef and has a note followed by a rest, with the word "son." written below it. The third staff uses a treble clef and has a note followed by a rest, with the word "- i- son." written below it. The fourth staff uses a bass clef and has a note followed by six rests, with the word "son." written below it. The bottom section of the page contains two staves. The left staff has a dynamic marking *p* and a tempo marking *mf*. It features eighth-note patterns with grace notes. The right staff has a dynamic marking *p* and shows sustained notes with eighth-note patterns underneath.

GLORIA

Albe Vidaković

2 13

crescendo

f Lau - da-mus te, be - ne - di - ci - mus te, be -

f Lau - da-mus te, be - ne - di - ci - mus te, be - ne -

te, lau - da - mus te, be - ne - di - ci - mus te, be - ne - di - ci - mus

lau - - da - mus te, be - ne - di - ci - mus te, be - ne - di - ci - mus

Org.

mf

Man.

19

ritardando

- ne - di - ci - mus te, a - do - ra - mus te.

- di - ci - mus te, a - do - ra - mus te.

te, be - ne - di - ci - mus te, a - do - ra - mus te.

te, a - do - ra - - mus te.

Org.

mf

Andante

Gra - ti - as a - gi - mus ti - bi prop - ter mag - nam glo - ri - am

ritardando

Andante

Org.

Moderato

tu - am. *mp* Do - mi - ne Du - us rex cae - le - stis De - us

Moderato

Org.

4 37

Pater omni - po - tens Do - mi - ne De -

mf Do-mi-ne Fi - li u - ni - ge - ni-te

p

ppp

crescendo.....

Org.

Andante

Andante

43

44

Je - - su Chri - - ste.
us Je - - su Chri - - ste.

Andante

Org.

50

5

mf Do - mi-ne De - us, Do - mi-ne De - us Ag - nus De - i

mf Do - mi-ne De - us, Do - mi-ne De - us Ag - nus De - i

mf Do - mi-ne De - us, Do - mi-ne De - us Ag - nus De - i

mf Do - mi-ne De - us, Do - mi-ne De - us Ag - nus De - i

Org.

57

3

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

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

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

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

Org.

3

pp

4

6 63

di mi - se - re - re no - bis. **p** Qui tol - lis pec-

di mi - se - re - re no - bis. **p** Qui tol - lis pec-

di mi - se - re - re no - bis. **p** Qui tol - lis

di mi - se - re - re no - bis. **p** Qui tol - lis

Org.

69

ca - ta mun - di **mf** sus - ci - pe depre ca ti - o nem no stram

ca - ta mun - di **mf** sus - ci - pe depre - ca ti - o nem no stram.

ca - ta mun - di **mf** sus - ci - pe depre - ca ti - o nem no stram. Qui se -

ca - ta mun - di **mf** sus - ci - pe depre - ca ti - o nem no stram.

Org.

Man.

76 **poco più**

crescendo.....

ritardando molto

7

Qui se - des ad dex - - te - ram Pa -
 Qui se - des ad dex - - te - ram Pa - - -
 des ad dex - - - te - ram Pa - - - -
 Qui se - des ad dex - - te - ram Pa -

poco più

Org.

Ped.

81

tris

p mi - se-re - re **fp** no - bis, mi - se-re - re no - bis,

tris

p mi-se - re - re **fp** no - bis, mi-se - re - re no - bis,

tris

mi-se - re - re, mi - se-re - re **fp** no - bis, mi - se-re - re

tris

mi-se - re - re, mi - se-re - re **fp** no - bis, mi - se-re - re

Org.

p

A tempo

86

mi - se - re-re - no - bis. *mf* Quo - ni -

mi - se - re-re - no - bis. *mf* Quo - ni -

no - bis. *mf* Quo-ni -

no - bis. Quo-ni -

crescendo..... ritardando molto

A tempo

Org.

92

crescendo diminuendo

am tu so - lus, tu so - lus **f** san - ctus, tu so - lus Do - mi-nus

am tu so - lus, tu so - lus **f** san - ctus, tu so - lus Do - mi-nus

am tu so - lus, tu so - lus **f** san - ctus, tu so - lus Do - mi-nus

am tu so - lus, tu so - lus san - ctus, tu so - lus Do - mi-nus

p

Org.

molto allargando

98

9

tu so-lus al - tis - si-mus **p** Ie - su Chri - ste.

tu so-lus al - tis - si-mus **p** Ie - su Chri - ste.

tu so-lus al - tis - si-mus **p** Ie - su Chri - ste.

tu so-lus al - tis - si-mus **p** Ie - su Chri - ste.

Org.

104

mf Cum

mf Cum San-cto Spi - ri - tu in glo - ri -

mf Cum San - cto Spi - ri tu in

mf Cum San-cto Spi - ri tu in glo - ri-a De - - -

Org.

10 109

crescendo.....

San - cto Spi - ri - tu in glo - ri - a De - i Pa - tris, a - men, a -
 a De - i Pa - tris, a - men, a - men, a -
 glo - ri - a De - i Pa - tris, a - men, a - men, a -
 - i Pa - tris, a - men, a - men, a -

Org.

114

- men, a - men, a - men, a - men, a -
 - - men, a - men, a - men, a -
 - men, a - men, a - men, a - men, a -
 - men, a - men, a - men, a - men, a -

Org.

f *ff*

120

A musical score for four voices and organ. The score consists of five staves. The top three staves represent the voices, each with a treble clef. The bottom two staves represent the organ, with a bass clef. The music is in common time. Measure 120 begins with the voices singing "men, a - - - men, a - - - men, a - men, a-men." The organ accompaniment features sustained notes and chords. The dynamic level is indicated by 'ff' (fortissimo) above the voices in measures 120 and 121. The vocal parts continue with the same melody, and the organ part becomes more complex with sixteenth-note patterns and sustained notes.

men, a - - - men, a - - - men, a - men, a-men.

men, a - - - men, a - men, a - men, a - men, a-men.

men, a - - - men, a - men, a - men, a - men, a-men.

men, a - - - men, a - men, a - men, a - men, a-men.

Org.

CREDO

Albe Vidaković

Molto moderato

Soprani

Contralti

Tenorii

Bassi

mp Pa - trem om ni po-ten - tem fac - to remcoe - li et ter - rae *mf* vi si bi - li um
mp Pa - trem om ni po-ten - tem fac - to remcoe - li et ter - rae *mf* vi si bi - li um
mp Pa - trem om ni po-ten - tem fac - to remcoe - li et ter - rae *mf* vi si bi - li um
mp Pa - trem om ni po-ten - tem fac - to remcoe - li et ter - rae *mf* vi si bi - li um

Molto moderato

Orgulje

mp

om - ni-um et in - vi - si - bi - li - um.

om - ni-um et in - vi - si - bi - li - um.

om - ni-um et in - vi - si - bi - li - um.

om - ni-um et in - vi - si - bi - li - um. *mf* Et in u - num Do - mi -

Org.

mp

13

pp Ie - sum Chri - stum.

pp Ie - sum Chri - stum.

num Ie - sum Chri - stum. Fi - li - um

Org.

20

Andante

De - i u - ni - ge - ni - tum.

Org.

Ped.

Andante

mf

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

Org.

poco più

De - um ve - rum de De - o ve -

De - um ve - rum de De - o ve -

De - um de De - o, lu - men de lu - mine, De - um ve - rum de De - o ve -

De - um ve - rum de De - o ve -

Org.

poco più

ro ge - ni-tum non fac - tum con-sub-stan-ti - a-lem Pa - tri,

ro ge - ni-tum non fac - tum con-sub-stan-ti - a-lem Pa - tri,

8-ro ge - ni-tum non fac - tum con-sub-stan-ti - a-lem Pa - tri,

ro ge - ni-tum non fac - tum con-sub-stan-ti - a-lem Pa - tri,

Org. *p* *mf*

Moderato

ritardando

per quem omni - a fac - ta sunt.

A musical score page showing two systems of music. The top system shows a soprano line with a melodic line and a basso continuo line with a bassoon part. The bottom system shows a tenor line with a melodic line and a basso continuo line with a bassoon part. The vocal parts sing the Latin text 'per quem o-mni a fac - ta - sunt. Qui prop - ter nos'.

per quem o - mni a fac - ta sunt.

—
Qui

per quem o - mni a fac - ta sunt.

Moderato

ritardando

a tempo

Org.

Moderato

ritardando

a tempo

mf

53

ho - mi - nes et prop - ter no - stram sa - lu - tem de scen dit de
prop - ter nos ho - mi - nes et prop - ter no - stram sa - lu tem
de scen dit de coe -

Org.

Moderato (molto espressivo)

de - scen - dit de coe - lis. Et in - car - na - tus
coe - lis, de - scen - dit de coe - lis. Et in - car - na - tus
de - scen - dit de coe - lis, de coe - lis. Et in - car - na - tus
lis, de - scen - dit de coe - lis. Et in - car - na - tus

Moderato (molto espressivo)
ritardando

66

crescendo

est de Spi - ri - tu San - - cto ex Ma - ri - a
 est de Spi - ri - tu San - - cto ex Ma - ri - a
 est de Spi - ri - tu San - - cto ex Ma - ri - a
 est de Spi - ri - tu San - - cto ex Ma - ri - a

Org.

71

ritardando

vir - gi - ne et ho - mo fac - tus est.
 vir - gi - ne et ho - mo fac - tus est.
 vir - gi - ne et ho - mo fac - tus est.
 vir - gi - ne et ho - mo fac - tus est.

Org.

Adagio

7

Musical score for organ, page 7, measures 77-82. The score consists of four staves. The top three staves are blank (measures 77-79). The fourth staff (Bass) begins at measure 79 with a sustained note. Measure 80 starts with a fermata over a note, followed by a melodic line: $\text{C} \# \text{D} \text{E} \text{F} \text{G}$. Measure 81 continues with $\text{G} \text{A} \text{B} \text{C} \text{D}$. Measure 82 concludes with $\text{D} \text{E} \text{F} \text{G} \text{A}$. The vocal line (measures 80-82) is: *Cru - ci - fi - xus e - ti-am pro no - bis.*

Adagio

Org.

crescendo

mf

Cru - ci - fi - xus e - ti-am pro no - bis.

Musical score for organ, page 7, measures 83-88. The score consists of four staves. Measures 83-85 are blank. Measure 86 begins with a melodic line: $\text{D} \text{E} \text{F} \text{G} \text{A}$, followed by $\text{B} \text{C} \text{D} \text{E} \text{F}$, and then $\text{G} \text{A} \text{B} \text{C} \text{D}$. The vocal line (measures 86-88) is: *pas - Sub Pon - ti - o Pi - la -*. Measure 89 starts with *crescendo* and continues the melodic line from measure 86. The vocal line (measures 89-91) is: *Cru - ci - fi - xus e - ti-am pro no - bis sub Pon - ti - o Pi - la - to pas - Sub Pon - ti - o Pi - la - to*.

83

pas -

Sub Pon - ti - o Pi - la -

crescendo

mf *Cru - ci - fi - xus e - ti-am pro no - bis sub Pon - ti - o Pi - la - to pas - Sub Pon - ti - o Pi - la - to*

Org.

90

Allegro

- sus, pas - sus et se - pul - tus est.
- to pas - sus et se - pul - tus est.
sus, pas - sus et se - pul - tus est.

Allegro

Org.

96

f Et re-sur - re - xit ter - ti-a di - e
f Et re-sur - re - xit ter - ti-a di - e
f Et re-sur - re - xit ter - ti-a di - e

f Et re-sur - re - xit ter - ti-a di - e

Org.

se cun dum Scri-ptu - ras *f* et as - cen -

se cun dum Scri-ptu - ras *f* et as - cen - dit in

8 se cun dum Scri-ptu - ras *f* et as - cen - dit in coe -

se cun dum Scri-ptu - ras

Org.

dit in coe - - - lum se-det ad dex-te-ram Pa - tris.

coe - - - - lum se - det ad dex-te-ram Pa - tris.

8 - lum, coe - - lum, se - det ad dex-te - ram Pa - tris.

f et as- cen - dit in coe - lum, se - det ad dex - te-ram Pa - tris.

poco ritardando

mf

Org.

10

113

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

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

8 Et i - te - rum ven-tu - rus est cum glo - ri - a iu - di -

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

Org.

118

ca - re vi - vos et mor - tu os:

ca - re vi - vos et mor - tu os:

8 ca - re vi - vos et mor - tu os:

ca - re vi - vos et mor - tu os:

Org.

cu - ius re - gni non e - rit fi - nis.

cu - ius re - gni non e - rit fi - nis.

cu - ius re - gni non e - rit fi - nis.

cu - ius re - gni non e - rit fi - nis. Et in

Org.

Qui ex Pa - tre

Spi - ri-tum San-ctum Do - mi-num et vi - vi - fi - can - tem: qui ex Pa - tre

Org.

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

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

Org.

ritardando

ca - tur: qui lo - cu - tus est per Pro phe - tas.

ca - tur: qui lo - cu - tus est per Pro phe - tas.

Org.

ritardando

mf

Tempo primo

Et unam san - ctamca-tho - licamet a po sto li cam ec - cle - si am, con - fi - te or unum bap

Et unam san - ctamca-tho - licamet a po sto li cam ec - cle - si am, con - fi - te or unum bap

Et unam san - ctamca-tho - licamet a po sto li cam ec - cle - si am, con - fi - te or unum bap

Et unam san - ctamca-tho - licamet a po sto li cam ec - cle - si am, con - fi - te or unum bap

Tempo primo

Org.

tis - ma in re - mis-si-o nem pec ca - to rum. **f** Et ex - pe - cto re - sur re-cti

tis - ma in re - mis-si-o nem pec ca - to rum. **f** Et ex - pe - cto re - sur re-cti

tis - ma in re - mis-si-o nem pec ca - to rum. **f** Et ex - pe - cto re - sur re-cti

tis - ma in re - mis-si-o nem pec ca - to rum. **f** Et ex - pe - cto re - sur re-cti

Org.

o-nem mor-tu - o - rum. *f* Et vi - tam ven - tu - ri sae-cu-li.

o-nem mor-tu - o - rum. *f* Et vi - tam ven - tu - ri sae-cu-li.

8 o-nem mor-tu - o - rum. *f* Et vi - tam ven - tu - ri sae-cu-li. A -

o-nem mor-tu - o - rum. *f* Et vi - tam ven - tu - ri sae-cu-li.

Org.

A - men, a - - - men, a - - - men, a -

A - men, a - men, a - - men, a - men, a -

8 - men, a -

A - - - men, a - men, a - men, a - men, a -

Org.

174 *ritardando*

A musical score for organ and choir. The score consists of four staves. The top three staves are for voices (Soprano, Alto, Tenor) and the bottom staff is for the organ. The music is in common time, with a key signature of two flats. The vocal parts sing "amen, a - men." in a repeating pattern. The organ part features sustained notes and chords. The tempo is marked *ritardando*.

men, a - men.
men, a - men, a - men.
men, a - men, a - men.
men, a - men, a - men.

ritardando

Org.

SANCTUS

Albe Vidaković

Moderato

Musical score for Soprani, Contralti, Tenori, Bassi, and Orgulje. The score consists of five staves. The first four staves (Soprani, Contralti, Tenori, Bassi) are in treble clef, and the Orgulje staff is in bass clef. The key signature is one flat. The tempo is **Moderato**. The vocal parts sing "San - - - ctus," with dynamics **p** and **mf**. The organ part (Orgulje) has sustained notes and dynamics **p** and **mp**.

Moderato

Continuation of the musical score from measure 7. The vocal parts sing "San - - - ctus, San - - - ctus, San - - - ctus, San - - - ctus Do-mi-nus De - us" in a repeating pattern. The organ part (Orgulje) provides harmonic support with sustained notes and dynamics **f**.

*ritardando**crescendo*Sa - - - ba - oth. *mf* Ple - ni sunt coe - li et ter - ra gloSa - - - ba - oth. *mf* Ple - ni sunt coe - li et ter - ra gloSa - - - ba - oth. *mf* Ple - ni sunt coe - li et ter -Sa - - - ba - oth. *mf* Ple-ni sunt coe - li et ter -

Org.

20

poco più vivo

- ri a, glo - ri a tu - a. Ho-san - na, ho-san - na, ho - san -

- ri a, glo - - ri a tu - a. Ho san na, ho san na, ho san-na

- ra glo - ri - a, glo - - ri a tu - a. Ho san na, ho san na, ho san-na

- ra, ter - ra glo - - ri a tu - a. Ho san na, ho san na, ho san-na

Org.

poco più vivo

27

- na in ex-cel sis, **p** in ex-cel - sis, inex - cel - sis, inex cel - sis.

in ex cel - sis,in ex-cel sis, **p** inex cel sis, in ex cel - sis.

8 in ex cel - sis, inex-cel sis, **p** inex cel sis inex - cel - sis inex cel - sis.

in ex cel - sis,in ex-cel sis, **p** inex cel sis, in ex cel - sis, inex cel - sis.

Org.

BENEDICTUS

34 **Molto moderato**

Org.

39 *ritardando*

Org.

43

p Be - ne - dic - tus, be - ne -

p Be - ne-dic-tus qui ve - nit

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

p Be - ne-dic-tus, be-ne-dic-tus qui ve - nit, qui ve - nit

Org. **pp** semper

49

dic tus qui ve - nit in no mi ne Do - mi - ni.

in no - mi - ne Do - mi - ni. Be - ne -

ne in no - mi ne Do - mi - ni. Be - ne - dic - tus, be -

in no - mi - ne Do - mi - ni. Be - ne - dic - tus qui ve -

Org.

56

5

Be - ne dic tus, be - ne-dictus, be - ne - dic - tus, qui venit in no - mine
 dic - tus qui ve - nit, qui ve - nit, qui ve - nit, qui venit in no - mine
 - ne-dictus, be - ne-dic - tus, be - ne-dic - tus qui ve - nit, qui ve - nit in no - mine
 - nit in no - mine Do - mi - ni, be - nectus qui ve - nit in nomine

Org.

63

Do - mi - ni.

Do - mi - ni.

Do - mi - ni.

Ho

Do - mi - ni. Ho - san-na in ex - cel sis, ho-

Org.

69

Ho - san - na in ex - cel -
san - na in ex - cel - - - sis, ho - san -
san - - na, ho-san-na in ex- cel - is, ho - san -

Org.

75

Ho - san - na in ex - cel - sis, ho - san - na
- - sis ho san-na in ex cel - - -

na,ho san na,ho san - na,ho san na,ho san - na,ho san - na,ho san na
na,ho san na,ho san - na,ho san na,ho san - na,ho san na,ho san na
na,ho san na,ho san - na,ho san na,ho san - na,ho san na,ho san na

Org. *mp*

80

A musical score for voices and organ. The top four staves represent three vocal parts (two sopranos and one bass) and an organ. The vocal parts sing a rhythmic pattern of eighth and sixteenth notes. The lyrics are: "in ex-cel - sis, hos-san - na in ex - cel-sis, in ex - cel - sis." This pattern repeats three times. The organ part (bottom two staves) provides harmonic support, with dynamics marked *mp* and *f*. The key signature changes from G major to C major at the end of the section.

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

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

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

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

Org.

AGNUS DEI

Albe Vidaković

Largo

Soprani

Contralti

Tenori

Bassi

Orgulje

7 *mf*

De-i qui tol-li pec-ca-ta mun - di mi-se-re - re no - bis.

Org.

2

14

mf A - gnus De - - - i qui tol - lis pec-ca-ta mun - di

p mi - se-

Org.

21

p mi-se-re - re no - - - bis, mi - se - re - re

p mi-se-re-re no - - bis, mi - se - re - re no - bis, mi-se-re-re

p mi-se-re-re no - - bis, mi - se - re - re no - bis, mi-se-re-re no -

p

re - re no - bis, mi-se-re - re no - bis, mi-se-re-re no - - bis, mi-se-

Org.

28

3

no - bis.

no - bis.

bis, no - bis.

mf A - gnus

re-re no - bis. *mf* A - gnus De - i qui tol - lis pec - ca - ta

Org.

p

pp

35

mf A - gnus De - i, qui

mf A - gnus De - i, qui tol - lis pec - ca - ta mun - di

De - i, qui tol - lis pec - ca - ta mun - di, qui tol - lis pec - ca - ta mun - di, A - gnus

Org.

42

tol - lis pec - ca - ta mun - di, do-na no - bis, do-na no - bis pa - cem,
do - na no - bis, do-na no - bis, do-na no - bis pa - cem,
- di, do - na no - bis, do-na no - bis pa - cem, do
De - - i, qui tol-lis pec-ca-ta mun - di, do-na no - bis pa - cem,

Org.

ritardando

48

do-na pa - cem.
pa - - cem.
- na pa - cem.
pa - cem.

ritardando

pp

mf

Ped. marcato.....

Org.