

MISSA

in honorem

Sancti Joannis Apostoli et Evangelistae

ad quatuor voces inaequales, organo comitante composita

a

Eug. Walkiewicz.

Suae Excellentiae, Illustrissimo Domino

Stanislao V. Bona
Episcopo Insulae Grandis

hoc opus in signo aestimationis
eximiae, humillime dedicavit auctor.

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S. Joannis Apostoli et Evangelistae

EUG. WALKIEWICZ.

KYRIE.

Moderato.

C.
A.

T.
B.

Org.

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

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

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

p Chri-ste e - lei - son, e - lei - son.

mf Chri-ste e - lei - son.

p lei - son, e - lei - son,

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mf Ky - ri - e e - lei Ky - ri - e e - son.

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

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

Detailed description: This block contains the musical score for the Kyrie section. It consists of four systems of music. The first system shows the vocal line (treble clef) and piano accompaniment (bass clef). The vocal line begins with a rest followed by the lyrics 'Ky - ri - e e - lei Ky - ri - e e - son.' with a dynamic marking of *mf*. The piano accompaniment starts with a rest and then provides harmonic support. The second system continues the vocal line with the lyrics 'Ky - ri - e e - lei - son,' and the piano accompaniment. The third system features the vocal line with lyrics 'lei - son, Ky - ri - e e - lei - son, e - lei - son, e - lei - son.' and the piano accompaniment. The fourth system concludes the section with the vocal line and piano accompaniment.

GLORIA.

Con moto. *mf* *p*

Et in ter - ra pax ho - mi - ni - bus

Con moto. *mf* *p*

bo - nae vo - lun - ta - tis. Lau - da - mus te. Be - ne - di - ci - mus te.

Detailed description: This block contains the musical score for the Gloria section. It consists of four systems of music. The first system shows the vocal line (treble clef) and piano accompaniment (bass clef). The vocal line begins with a rest followed by the lyrics 'Et in ter - ra pax ho - mi - ni - bus' with dynamic markings of *mf* and *p*. The piano accompaniment starts with a rest and then provides harmonic support. The second system continues the vocal line and piano accompaniment. The third system features the vocal line with lyrics 'bo - nae vo - lun - ta - tis. Lau - da - mus te. Be - ne - di - ci - mus te.' and the piano accompaniment. The fourth system concludes the section with the vocal line and piano accompaniment.

ff A - do - ra - mus te. Glo - ri - fi - ca - mus te.

ff *p*

p Gra - ti - as a - gi - mus ti - bi pro - pter mag - nam glo - ri - am

p *f*

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

ff *ff*

p Do - mi - ne Fi - li u - ni - ge - ni - te,
mni - po - tens.

p *p*

Je - su Chri - ste. Do - mi - ne De - us, A - gnus De -

p *p*

i, Fi - li - us, Pa - tris.

mf *rall.* Adagio.

mf Adagio.

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

p *p*

bis su - sci - pe,

bis. Qui tol - lis pec - ca - ta mun - di, su -

sci - pe de pre - ca - ti - o - nem no - stram. Qui se -

des ad dex-te-ram Pa - tris, mi - se - re - re, mi - se - re - re,

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

mf Tempo primo.

mf Tu so - lus Do - mi - nus. *cresc.* *f*

san - ctus, Tu so - lus Al - tis - si - mus,

mf Tu so - lus Do - mi - nus. *cresc.* *f* Je - su

Je - su Chri - ste. Cum san - cto Spi - ri - tu in glo - ri -
 Chri - ste Je - su Chri - ste.

The first system consists of three staves. The top staff is a vocal line in G major, starting with a half note G4, followed by quarter notes A4, B4, and C5. The second staff is a bass vocal line in G major, starting with a half note G2, followed by quarter notes F2, E2, and D2. The piano accompaniment is in G major, starting with a half note G2, followed by quarter notes F2, E2, and D2. The time signature changes from common time to 3/4 time.

a, Cum san - cto Spi - ri - tu in glo - ri - a De - i Pa - tris,
 De - i Pa - tris,

The second system consists of three staves. The top staff is a vocal line in G major, starting with a half note G4, followed by quarter notes A4, B4, and C5. The second staff is a bass vocal line in G major, starting with a half note G2, followed by quarter notes F2, E2, and D2. The piano accompaniment is in G major, starting with a half note G2, followed by quarter notes F2, E2, and D2. The time signature changes from common time to 3/4 time.

De - i Pa - tris,
 A - men.

The third system consists of three staves. The top staff is a vocal line in G major, starting with a half note G4, followed by quarter notes A4, B4, and C5. The second staff is a bass vocal line in G major, starting with a half note G2, followed by quarter notes F2, E2, and D2. The piano accompaniment is in G major, starting with a half note G2, followed by quarter notes F2, E2, and D2. The time signature changes from common time to 3/4 time.

A - men, A - - men, A men, A - - men.

The fourth system consists of three staves. The top staff is a vocal line in G major, starting with a half note G4, followed by quarter notes A4, B4, and C5. The second staff is a bass vocal line in G major, starting with a half note G2, followed by quarter notes F2, E2, and D2. The piano accompaniment is in G major, starting with a half note G2, followed by quarter notes F2, E2, and D2. The time signature changes from common time to 3/4 time.

CREDO.

Allegretto.

mf Pa - trem o - mni-po-ten - tem, fa-cto-rem coe - li et ter - rae,

mf Allegretto.

vi - si - bi - li - um o - mni - um, et in vi - si - bi - li - um. *mf* Et in

u - num Do - mi - num Je - sum Chri - stum, Fi - li - um De - i u - ni - ge - ni -

tum. *p* De - um de

p Et ex Pa - tre na - tum an - te o - mnia sæ - cu - la. *p*

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

p Ge - ni - tum non fac - tem con - sub - stan - ti - a - lem Pa - tri: per quem o - mni - a fa - cta sunt. Qui propter

mf nos ho - mi - nes, et propter nos - tram sa - lu - tem de - scen - dit de coe - lis. *rall.*

Lento *p* Et in - car - na - tus est de Spi - ri - tu san - cto, ex Ma - ri - a

Lento

Vir - gi - ne: Et ho - mo fa - ctus est.

pp Cri - ci - fi - xus e - ti - am pro

no - bis: sub Pon - ti - o Pi - la - to pas - sus et se - pul - tus est.

Tempo primo

Et re - sur - re - xit, et re - sur - re - xit ter - ti - a di - e se -

Tempo primo

cun - dum scrip - tu - ras. Et a - scen - dit in coe - - - lum:

ff et a - scen-dit in coe - lum: se-det ad dex-te - ram Pa - tris.

mf

mf Et

ff *p*

cum glo-ri-a ju - di - ca - re vi-vos et

f *p*

i - te-rum ven-tu-rus est

f *p*

mor - tu - os: ea-jus re - gni non-e - rit fi - nis.

p

p Et in Spi-ri-tum san - etum Do - mi-num, et vi - vi-fi-

can - tem: qui ex Pa-tre Fi-li - o-que pro-ce - - dit. Qui cum Pa-tre et Fi - li - o Si-mul

p

ad - - o - ra - tur, et con-glo-ri-fi - ca - tur: qui lo-cu-tus est per Pro-

Si-mul ad-o - ra - tur,

f

phe - tas. Et u-nam san-ctam Ca-tho - li-cam et A-po-sto - li-cam Ec-cle - si-am.

f

Et ex-spe-

in re-mis-si-o-nem pec-ca - to - rum.

mf Con-fi-te - or u - num ba - pti - sma:

mf

eto re-sur-re-cti-o - nem

p mor - tu - o - rum. *mf* Et vi - tam ven - tu - ri sæ - cu -
p li, et vi - tam ven - tu - ri sæ - cu - li, et vi - tam ven - tu - ri sæ - cu - li.
f A - - men, A - men, A - men, A - men, A - men, A - men, A - men. *rall.*

Andante maestoso.

SANCTUS.

p San - - ctus, San -
p

mf

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

mf

Vigorouso. *f* Ple - ni sunt coe - li et ter - ra

Ple - ni sunt coe - li et ter - ra Glo - ri - a tu - a.

f Ple - ni sunt coe - li et ter - ra

Vigorouso.

Ho - san - na, Ho - san - na, Ho - san - na,

ff

ff *mf*

mf

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

mf *p* *pp*

BENEDICTUS.

Andante cantabile.

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

Andante cantabile.

Do - mi - ni, Be - ne - di - ctus, qui ve - nit in no - mi - ne Do - mi - ni. Ho -

Con moto.

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

Con moto.

AGNUS DEI.

Commodo.

A - gnus De - i, qui

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

poco accel.

ca - ta mun - - di. Do - na no - bis pa - - - cem,

poco accel. Do - na

p do - na no - bis, do - na no - - bis pa - -

no - bis pa - - - cem. *mf*

p *mf*

p cem, do - na no - bis pa - cem, do - na no - bis pa - cem, do - na no - bis do -

p *mf*

pp na no - bis pa - - - cem, do - na no - bis pa - - - - - cem.

pp