

MASS

in RE

Dom L Laurence Bévenot, OSB
(1901-1990) 1954 Westmonasterii

Being modal in character, the music of this Mass
may serve as a stepping-stone to plainsong
It is written for 2 groups of singers, I and II
(I) could be the Congregation and (II) the Choir
The symbol III means that both (I+II) together
This organ-part should never dominate
the singing by being played too loudly

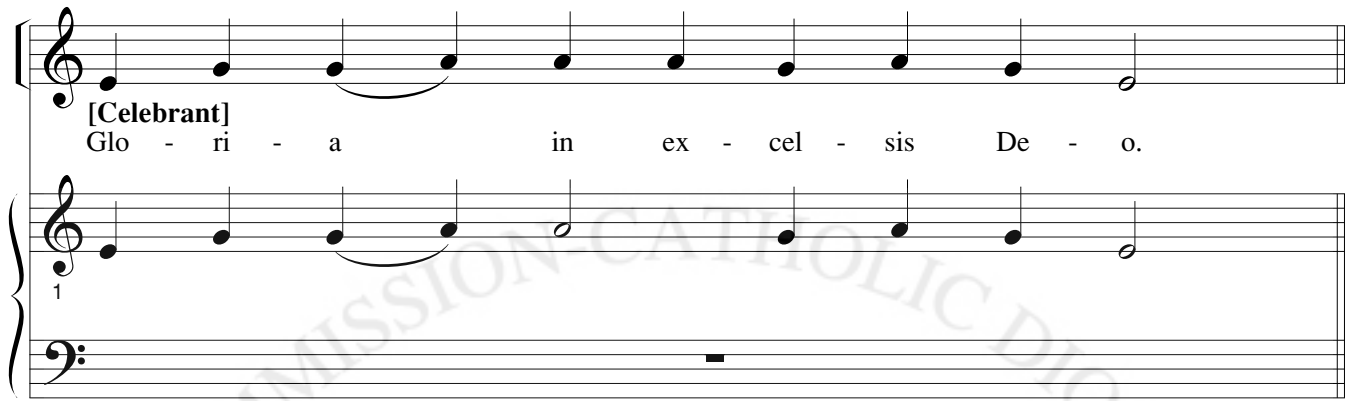
This edition MMXVI Catholic Diocese of Hong Kong

GLORIA

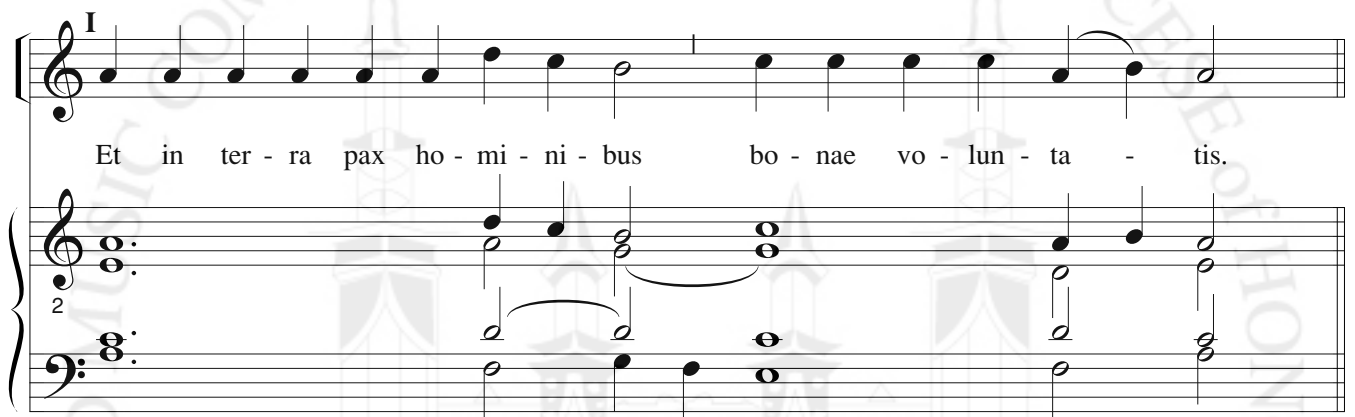
Cantillazione

L Bévenot

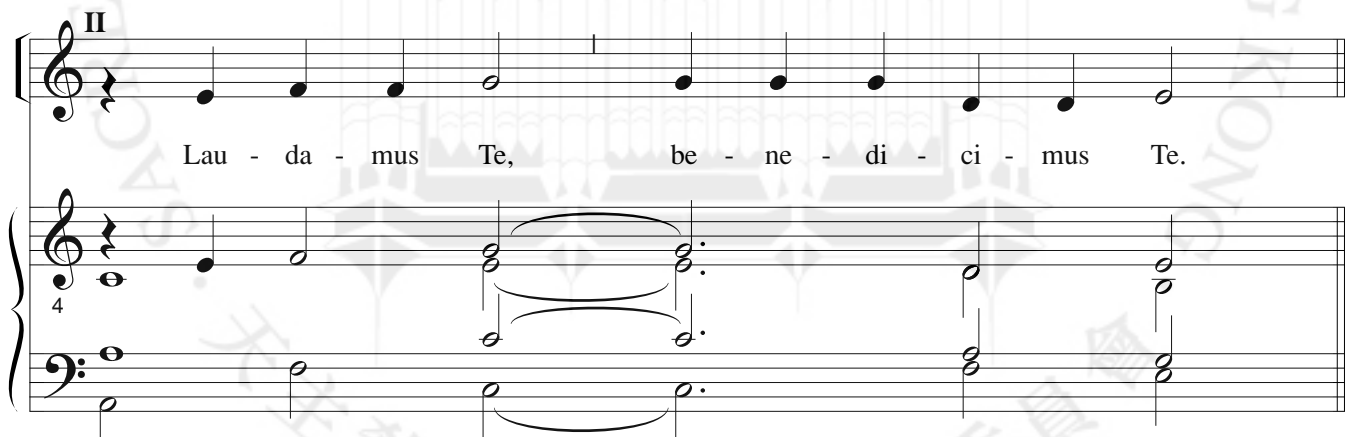
[Celebrant]
Glo - ri - a in ex - cel - sis De - o.



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



II
Lau - da - mus Te, be - ne - di - ci - mus Te.



III
A - do - ra - mus Te, glo - ri - fi - ca - mus Te.



I

Gra - ti - as a - gi - mus Ti - bi prop - ter ma - gnam glo - ri - am Tu - am.

II

Do - mi - ne De - us Rex coe - le - stis, De - us Pa - ter om - ni - po - tens.

III

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

I

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

II

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

18

III

Qui tol - lis pec - ca - ta mun - di, su - sci - pe de - pre - ca - ti - o - nem no - stram.

20

I

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

22

mi - se - re - re no - bis.

23

II

Quo - ni - am Tu so - lus Sanc - tus, Tu so - lus Do - mi - nus.

24

I

Tu so - lus al - tis - si - mus, Je - su Chri - ste.

25

III

Cum Sanc - to Spi - ri - tu in glo - ri - a De - i Pa - tris.

26

A - men.

A - men.

27

KYRIE

Cantillazione

L Bévenot

I II III

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

I II III

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

I II III

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

SANCTUS

Cantillazione

L Bévenot

I II III

Sanc - tus! Sanc - tus! Sanc - tus Do-mi-nus De-us Sa - ba-oth!

1

Detailed description: This system contains the first three measures of the cantillation. The vocal line features three distinct rhythmic patterns labeled I, II, and III. The piano accompaniment consists of chords and single notes in both hands, with a first finger fingering indicated in the right hand.

I III

Ple-ni sunt cae-li et ter - ra glo-ri-a Tu - a. Ho-san - na in ex-cel - sis.

6

Detailed description: This system contains measures 4 and 5. Measure 4 is marked with 'I' and measure 5 with 'III'. The piano accompaniment continues with chords and single notes, with a sixth finger fingering indicated in the right hand.

II III

Be-ne-dic-tus qui ve - nit in no-mi-ne Do - mi-ni. Ho-san - na in ex-cel - sis.

10

Detailed description: This system contains measures 6 and 7. Measure 6 is marked with 'II' and measure 7 with 'III'. The piano accompaniment continues with chords and single notes, with a tenth finger fingering indicated in the right hand.

AGNUS DEI

Cantillazione

L Bévenot

I



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

II



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

III



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