

*to Chiara Luna*

# A CHRISTMAS MASS

## KYRIE

Ronald Corp

Commodo ♩ = 88

SOPRANO  
ALTO

TENOR  
BASS

KEYBOARD

*mp*

5

*mp*

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

*mp*

10

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

*mp*

*mf*

15

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

*mp* *mf*

19

24

Chris - te, Chris - te e - le - i - son, Chris - te, Chris - te e - le - i - son,

*mf* *mp* *mf*

29

Chris - te, Chris - te e - le - i - son, Chris - te, Chris - te e -

*mp* *mf*



34

Chris - te e - le - i - son, 3

- le - i - son, Chris - te e - le - i - son, Chris - te e -

40

Chris - te e - le - i - son, e - le - i - son.

- le - i - son, Chris - te e - le - i - son.

Chris - te e - le - i - son, e - le - i - son.

45

*f* *dim.*

51

*mp* *mf*

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

*mp* *mf* *sempre mf*

The musical score is written for voice and piano. It consists of four systems of music. The first system (measures 34-39) shows the vocal entry with the lyrics 'Chris - te e - le - i - son,' and the piano accompaniment. The second system (measures 40-44) continues the vocal melody with 'e - le - i - son.' and includes a repeat sign. The third system (measures 45-50) features a piano solo with a forte (*f*) dynamic followed by a decrescendo (*dim.*). The fourth system (measures 51-56) returns to the vocal and piano parts, with dynamics ranging from mezzo-piano (*mp*) to mezzo-forte (*mf*) and *sempre mf*. The key signature is one sharp (F#) and the time signature is 4/4.



57

Ky - ri-e e-le -

- ri-e e-le - i - son, \_\_\_\_\_

Ky - ri-e e-le -

Ky - ri-e e-le -

Ky - ri-e e-le - i -

63

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

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

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

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

68

*dim. al fine*

73

*pp*



## GLORIA

Ronald Corp

**Allegro** ♩ = 144

SOPRANO  
ALTO

TENOR  
BASS

KEYBOARD

**f**

8 **f** Glo - ri - a in ex - cel - sis De - o, Glo - ri - a in ex-cel-sis De -

Glo - ri - a in ex - cel - sis De - o, in ex - cel - sis De -

Glo - ri - a in ex - cel - sis De -

15 -o,  
-o,  
-o,  
-o,



6

21 *f* Glo - ri - a ✓ in ex - cel - sis De - o, Glo - ri - a ✓ in ex-cel-sis De -  
 Glo - ri - a in ex - cel - sis De - o, in ex-cel-sis De -  
 Glo - ri - a in ex - cel - sis De - o, in ex - cel - sis De -  
*f* Glo - ri - a in ex - cel - sis De -

28 - o, *mp* et in ter-ra  
 - o, *mp* et in ter-ra  
 - o, *mp* et in ter-ra  
*mf* *mp*

34 pax ho - mi - ni - bus bo - nae vo - lun - ta - tis, bo - nae vo - lun - ta - tis.  
 bo-nae vo-lun - ta - tis, bo - nae vo - lun - ta - tis.  
 pax ho - mi - ni - bus bo - nae vo - lun - ta - tis, bo - nae vo - lun - ta - tis.  
*cresc.*



39

*f* Lau - da - mus te,

*f* be - ne - di - ci - mus

45

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

te, *f* a - do -

50

*f* a - do - ra - mus te, a - do -

a - do - ra - mus te, glo - ri - fi - ca - mus te,

glo - ri - fi - ca - mus te, a - do -

- ra - mus te, Glo - ri - fi - ca - mus te,

8

54 - ra - mus te, glo-ri-fi - ca - mus te,  
 a-do - ra - mus te, glo - ri - fi -  
 - ra - mus te, glo-ri-fi - ca - mus te, glo - ri - fi -  
 a-do - ra - mus te, glo - ri - fi -

58 *mp*  
 - ca - mus te,  
 - ca-mus te,  
 UNIS.  
 - ca-mus te, *mp* gra - ti-as a - gi-mus ti - bi prop - ter mag - nam glo - ri-am

65 *mp*  
 gra - ti-as a - gi-mus ti - bi prop - ter mag - nam glo - ri-am tu -  
 tu - am,



73

*mp*

- am, gra - ti - as a - gi - mus ti - bi prop - ter mag - nam

*mp*

*p* *mp*

80

glo - ri - am tu - - - am.

*p*

*p*

*p* *sub. mf*

88

ALTOS

*mp*

Do-mi-ne De - us, - Rex cae - les - tis. De - us Pa-ter om - ni - po-tens.

*mp*



10

93 *f* SOPRANOS & ALTOS  
Do-mi-ne Fi-li u-ni-ge-ni-te, Je-su Chris-te, Do-mi-ne De-us, Ag-nus  
TENORS & BASSES  
BASSES *mp* *f*

97 *mf*  
De-i, Fi-li-us Pa-tris, Fi-li-us Pa-tris.  
*mf*

101 *poco rit.* UNIS. *mp*  
Qui  
*poco rit.*  
*mf* *dim.*

107 *Poco meno mosso* ♩ = 132 *p*  
tol-lis pec-ca-ta mun-di, mi-se-re-re no-  
*Poco meno mosso* ♩ = 132 *p*  
*mp*



114

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

*mp* *p*

120

de - pre - ca - ti - o - nem nos - tram, qui se - des ad dex - te - ram Pa -

*mp*

126

- tris, mi - se - re - re no - bis.

*p* *mp*

133

*pp*

12

142 *Tempo primo* ♩ = 144

Musical score for measures 142-146. The vocal line (treble clef) has lyrics "Quo - ni - am tu" with a forte (*f*) dynamic. The piano accompaniment (treble and bass clefs) features a *Tempo primo* marking and a *mp cresc.* dynamic. The key signature has one sharp (F#).

147

Musical score for measures 147-151. The vocal line continues with lyrics "so - lus san - ctus, tu so - lus Do - mi - nus, quo - ni - am tu so - lus san - ctus,". The piano accompaniment features a forte (*f*) dynamic. The key signature has one sharp (F#).

152

Musical score for measures 152-156. The vocal line has lyrics "tu so - lus al - tis - si - mus, Je - su Chris -". The piano accompaniment features a mezzo-piano (*mp*) dynamic. The key signature has one sharp (F#).

157

Musical score for measures 157-161. The vocal line has lyrics "- te, cum San - cto Spi - ri - tu in glo - ri - a De - i Pa - tris,". The piano accompaniment features a mezzo-forte (*mf*) dynamic and a *cresc.* marking. The key signature has one sharp (F#).



162

glo-ri-a De-i Pa - - tris.

168

*f* A - men, A - men, A - - -

*f* A - men, A - men, A - - -

174

- men, A - men.

- men, A - men.

rall.

rall.



## CREDO

Ronald Corp

**Allegro non troppo e maestoso** ♩ = 138

**SOPRANO  
ALTO**

**TENOR  
BASS**

**KEYBOARD**

*f*

Cre - do in

**6**

u - num De - um, Pa - trem om - ni - po - ten - tem,

*f*

**12**

Cre - do in u - num De - um, fa - cto - rem cae - li et ter - rae,

*f*

17

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

23

*f* Et in u-num Do-mi-num

*f* Et in u-num Do-mi-num Je-sum Chris-tum,

29

Fi-li-um De-i u-ni-ge-ni-tum.

Fi-li-um De-i u-ni-ge-ni-tum.

Fi-li-um De-i, De-i u-ni-ge-ni-tum. Et ex Pa-tre na-tum

Fi-li-um De-i u-ni-ge-ni-tum.



16

35

an - te om-ni-a sac - cu - la.

*f*

41

*mf*

47

poco rit.

*dim.* *p*

54

Vivo marziale ♩ = 120

*f* UNIS.

De - um de De - o, Lu - men de lu - mi - ne, De - um ve - rum, de De - o ve - ro.

Vivo marziale ♩ = 120

*f*

62

Ge - ni - tum, non fa - ctum, con - sub - stan - ti - a - lem, con - sub - stan - ti - a - lem

*f*

68

Pa - tri, per quem om - ni - a fa - cta sunt:

*mf*

77

*mp* SOPRANOS

Qui pro - pter nos ho - mi - nes et

*dim.* *mp*

84

SOPRANOS & ALTOS

pro - pter no - stram sa - lu - tem de - scen - dit, de - scen - dit, de cae -



18

poco rit.

Meno mosso  $\text{♩} = 80$ ALTOS *p*

89

-lis. Et in - car - na - tus -

*p*

poco rit. Meno mosso  $\text{♩} = 80$

*p*

97

est de Spi-ri-tu San-cto ex Ma-ri-a Vir-gi - ner Et ho-mo - fa - ctus, - fa - ctus -

107

SOPRANOS &amp; ALTOS

Più lento  $\text{♩} = 72$ *pp*

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

*pp*

Più lento  $\text{♩} = 72$

*mp*

*pp*

114

-bis, e - ti - am pro no - bis: sub Pon - ti - o Pi - la - to

122 rit. Poco più mosso e semplice ♩ = 92

pas-sus, et se - pul - tuſ est.

Poco più mosso e semplice ♩ = 92

rit. *p*

128

135 Allegretto ♩ = 104 *f*

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

Allegretto ♩ = 104 *f*

139

se - cun - dum Scri - ptu - ras, et a - scen - dit in cae - lum: se -

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



142

UNIS. *f*

-det ad dex-te-ram Pa - tris.

UNIS. Et *f*

145

i - te-rum ven-tu-rus est cum glo - ri - a ju - di - ca - re vi - vos et mor - tu -

148

rall.

- os: cu - jus re - gni non e - rit fi - nis.

rall.

151

Allegro moderato ♩ = 120

*mf*

molto rit.

155 **Tempo primo** ♩ = 138 *mf legato e calmo*

Et in Spi - ri - tum san - ctum Do - mi - num, et vi - vi - fi - can -

159 **Tempo primo** ♩ = 138 *mf legato e calmo*

- tem, qui ex pa - tre fi - li - o - que pro - ce - dit, Qui cum

164 *mp*

pa - tre et fi - li - o si - mul a - do - ra - tur, et con - glo - ri - fi - ca - tur, qui

170 *p*

lo - cu - tus est, per Pro - phe - tas.

UNIS. *p*

Et



177  $\text{♩} = \text{♩}$

u - nam san - ctam Ca - tho - li - cam, et A - po - sto - li - cam Ec-

183 *poco rall.*

- cle - si - am. *poco rall.*

189 *Tempo primo*  $\text{♩} = 138$

*Tempo primo*  $\text{♩} = 138$

Con - fi - te - or u - num ba - pti - sma in re-

195

- mis - si - o - nem pec - ca - to - rum, Et ex - spe - cto re - sur - re - cti - o - nem, mor - tu - o - rum,

201 *accel.* SOPRANOS *f* Allegretto  $\text{♩} = 66$

et vi-tam ven-tu-ri sae-cu-li, et

*f* Allegretto  $\text{♩} = 66$

207 SOPRANOS & ALTOS

vi-tam ven-tu-ri sae-cu-li, et vi-tam ven-tu-ri sae-cu-li. A-

215

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

223 *poco rit.*

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

*poco rit.*



## SANCTUS

Ronald Corp

Moderato  $\text{♩} = 72$

SOPRANO  
ALTO

TENOR  
BASS

KEYBOARD

*p* *mf*

7

*mf* San - ctus,

San - ctus, San - ctus,

*mf* San - ctus,

14

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

*più f*

20

- ctus, San - ctus, San - ctus, San - ctus. *mp*

*più f* San - ctus, San - ctus, San - ctus, San - ctus. *mp*

*mp*

27

33 *mf* Do - mi-nus De - us Sa - ba - oth, Do - mi-nus De - us

Do - mi-nus De - us Sa - ba - oth, Do - mi-nus De - us

Do - mi-nus De - us Sa - ba - oth, Do - mi-nus De - us

*mf* Do - mi-nus De - us Sa - ba - oth, Do - mi-nus

*mf*

39 Sa - ba - oth, Do - mi-nus De - us, Do - mi-nus De - us

De - us Sa - ba - oth, Do - mi-nus De - us, Do - mi-nus De - us

Sa - ba - oth, Do - mi-nus De - us

De - us Sa - ba - oth, *più f* Do - mi-nus De - us

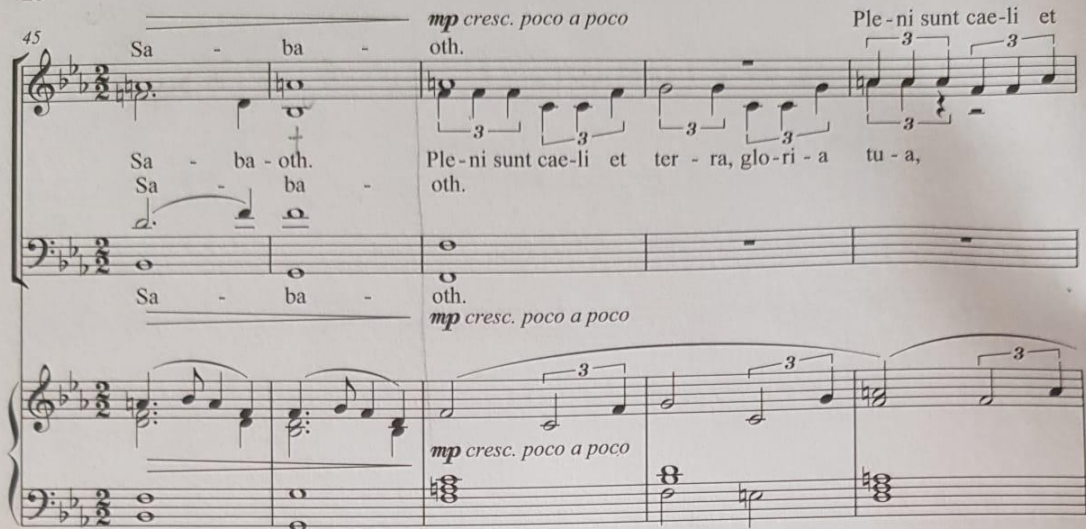


26

45 *mp cresc. poco a poco*

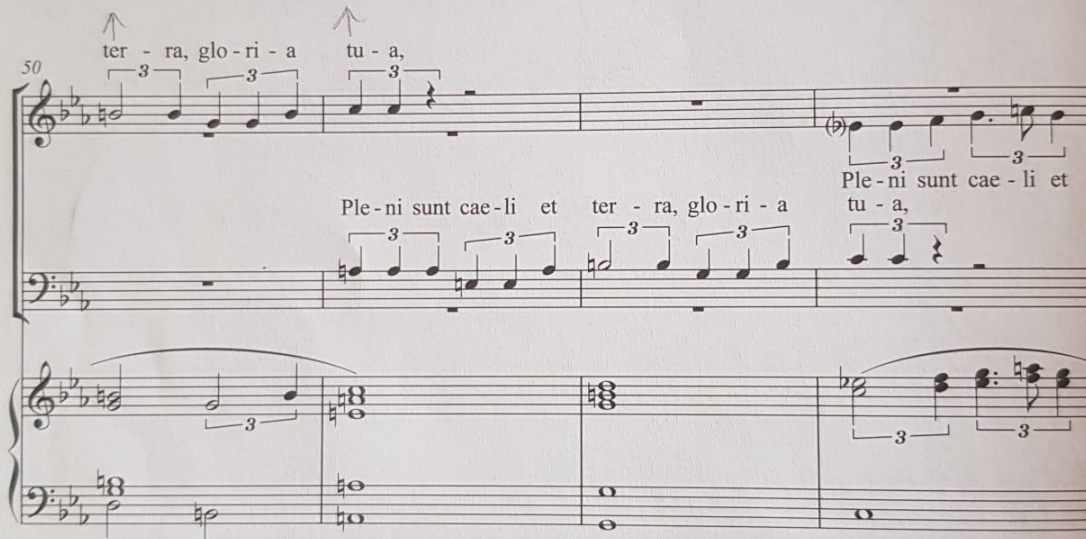
Sa - ba - oth. Ple - ni sunt cae - li et  
Sa - ba - oth. Ple - ni sunt cae - li et ter - ra, glo - ri - a tu - a,  
Sa - ba - oth.

*mp cresc. poco a poco*



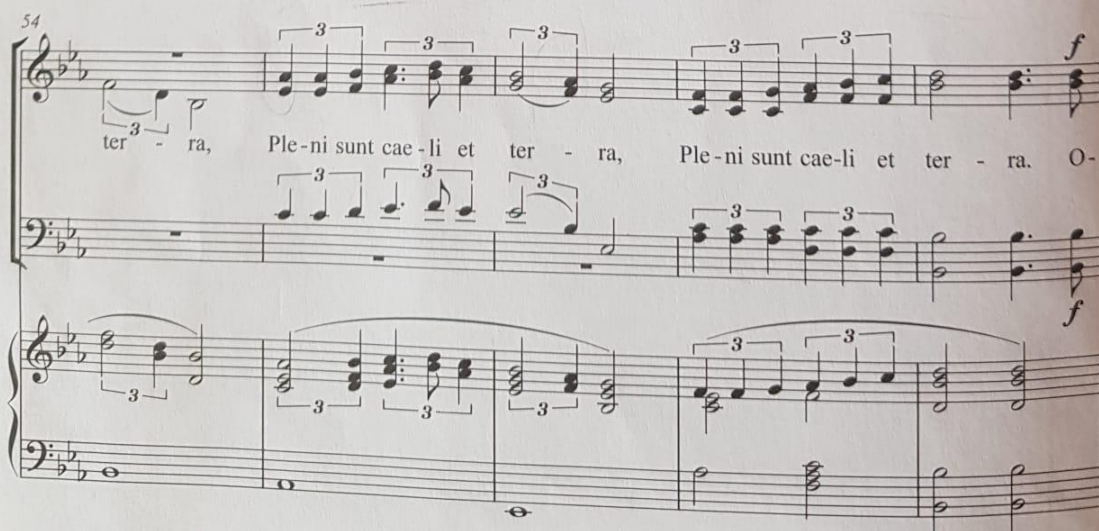
50

ter - ra, glo - ri - a tu - a,  
Ple - ni sunt cae - li et ter - ra, glo - ri - a tu - a,  
Ple - ni sunt cae - li et



54 *f*

ter - ra, Ple - ni sunt cae - li et ter - ra, Ple - ni sunt cae - li et ter - ra. O -



59

-san - na, O-san - na, O - san-na in ex-cel - sis, O - san - na in ex-cel-sis De - o, O -

63

-san - na, O-san - na, O - san-na in ex-cel - sis, O - san - na in ex-cel-sis De - o.

67

*dim.* *più p*

73

*poco rit.* *mp* *Meno mosso* ♩ = 126

Be-ne-di - ctus qui  
Be-ne-di - ctus qui ve -

*poco rit.* *mp* *Meno mosso* ♩ = 126

*mp*



28

79 ve - nit, in no - mi - ne Do - mi - ni.  
- nit, in no - mi - ne Do - mi - ni. Be-ne-di - ctus  
*mp* Be-ne-di - ctus qui

86

qui ve - nit, in no - mi - ne Do - mi - ni.  
ve - nit, in no - mi - ne Do - mi - ni.  
*mp*

93

*p*

Allegretto grazioso ♩ = 96

102

*mf*  
O - san - na in ex - cel - sis, O - san - na in ex - cel - sis, O -  
*mf* UNIS.

Allegretto grazioso ♩ = 96

*mf*

107

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

*f*

112

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

*f*

118 *dim.*

in ex - cel - sis.

*dim.*

*mf*

125

*cresc.*

*ff*



## AGNUS DEI

Ronald Corp

Moderato  $\text{♩} = 66$

SOPRANO  
ALTO

TENOR  
BASS

KEYBOARD

*mp*

7

13 SOPRANOS

*mp*

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

17 ALTOS

*mp*

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

21 SOPRANOS & ALTOS

mi - se - re - re no bis.

*mf*

27

33 BASSES

*mp* A - - gnus De - i, qui tol - lis pec-ca - ta

*mp*

38 TENORS

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



32

42

mi - se - re - re no - bis.

TENORS & BASSES

mun - di,

*mf*

48

55

*mp*

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

*mp*

59

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

*mf*

63 *Meno mosso* ♩ = 112

- di,

*Meno mosso* ♩ = 112

67 *poco rit.* *Allegro* ♩ = 84

*f*

72 *f*

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

77 *f*

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

do - na -  
TENORS

The musical score is written for a vocal ensemble and piano. It begins at measure 63 with a vocal line in G major, 4/4 time, marked 'Meno mosso' at 112 bpm. The vocal line has a single note 'di,'. The piano accompaniment starts at measure 67 with a 'poco rit.' marking and continues with an 'Allegro' section at 84 bpm. The piano part features complex chordal textures and moving lines in both hands. At measure 72, the vocal line enters with a forte 'f' dynamic, singing 'do - na, do - na no - bis pa - cem, do - na no - bis pa - cem,'. The piano accompaniment continues with sustained chords. At measure 77, the vocal line resumes with 'do - na -' and 'TENORS' are indicated. The piano part continues with the same harmonic support. The score concludes with a final vocal phrase 'do -' and a piano accompaniment ending on a sustained chord.



34

82

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

musical score for measures 82-85, featuring vocal lines and piano accompaniment in D major.

86

pa - cem, do - na no - bis pa - cem, do - na no - bis -  
do -  
TENORS & BASSES  
do - na no - bis,  
pa - cem, do - na no - bis pa - cem, do - na no - bis,  
pa - cem, do - na

musical score for measures 86-90, featuring vocal lines and piano accompaniment in D major.

91

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

musical score for measures 91-94, featuring vocal lines and piano accompaniment in D major.

95

*ff*

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

no - bis pa - cem, *ff* do - na - no - bis, - no - bis

100

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

pa - cem, do - na no - bis -

104

*ff* do - na no - bis *rit.* pa - cem.  
cem, do - na no - bis pa - cem.

*f* *ff* *rit.*