

19

Kyrie

19 Missa Festiva

Alexandre Lesbordes (1912-1969)

The musical score is for a Kyrie from a Missa Festiva by Alexandre Lesbordes. It is written for a four-part choir (Soprano, Alto, Tenor, Bass) and includes vocal lines for Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The score is in G major (one sharp) and 4/4 time. It features lyrics in French and dynamic markings such as *mf*, *dim.*, and *f*.

First System (Measures 1-5):

- Soprano (S.):** *mf* Ky - ri - e e - le i - son. Ky - ri -
- Alto (A.):** Ky - ri - e e - le
- Tenor (T.):** Ky - ri - e e - le
- Bass (B.):** Ky -

Second System (Measures 6-10):

- Soprano (S.):** *mf* Ky - ri - e e - le i - son *dim.*
- Alto (A.):** e e - le - i - son e - le i - son e - le i - son *dim.*
- Tenor (T.):** - i - son e - le i - son e - le i - son e - le -
- Bass (B.):** - ri - e e - le i - son, e - le i - son e -

Third System (Measures 11-15):

- Soprano (S.):** le i - son e - le i - son e - le
- Alto (A.):** le i - son *mf* Ky - ri - e e - le *f* i - son e - le -
- Tenor (T.):** - i - son Ky - ri - e *f* Ky - ri - e e -
- Bass (B.):** le i - son *f* Ky - ri - e, e - le

2 16

S. *piaù vivo*
i - son. Chri - ste e - le - i - son

A. i - son. Chri - ste e - lei - son

T. le - i - son. Chri - ste

B. i - son Chri - ste

23

S. *crese* *f*
Chri - ste e - le - i - son e -

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

T. Chri - ste Chri - ste e - le - i -

B. Chri - ste e - le - i -

29

S. *rall.*
le i - son e - le - i - son Chri - ste e - le - i - son.

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

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

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

35

mf

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

T. *Ky - - ri-e e - le*

B. *Ky -*

41

mf

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

A. *e e-le - i - son e - le - i - son e - le - i - son e -*

T. *- i - son e - le - i - son e - le - i - son e - le -*

B. *- ri-e e - le - i - son, e - le - i - son e -*

46

accel.

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

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

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

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

4 51

S. *f* *Ky* *f*

A. *f* *Ky* *f*

T. *f* *Ky* *ff*

B. *f* *ff*

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

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

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

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

57 *rall.*

S. *le* *i - son.*

A. *le* *i - son.*

T. *le* *i - son.*

B. *f* *le* *i - son.*

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

19 Gloria

19 Missa Festiva

5

63

mf

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

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

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

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

69

mf

S. *Lau-da - mus - te Be-ne - di - ci-mus te, A-do-*

A. *Lau-da - mus - te Be-ne - di - ci-mus te, A-do-*

T. *Lau-da - mus - te Be-ne - di - ci-mus te, A-do-*

B. *Lau-da - mus - te Be-ne - di - ci-mus te, A-do-*

76

f

S. *ra - mus te, Glo - ri - fi - ca-mus te. Gra - ti - as a - gi-mus ti - bi*

A. *ra - mus te, Glo - ri - fi - ca-mus te. Gra - ti - as a - gi-mus ti - bi*

T. *ra - mus te, Glo - ri - fi - ca-mus te. Gra - ti - as a - gi-mus ti - bi*

B. *ra - mus te, Glo - ri - fi - ca-mus te. Gra - ti - as a - gi-mus ti - bi*

6 83

S. *mf* *rall.* - -
pro-pter ma - gnam glo - ri - am tu - am. pro-pter ma - gnam

A. *mf*
pro-pter ma - gnam glo - ri - am tu - am. pro-pter ma - gnam

T. *mf*
pro-pter ma - gnam glo - ri - am tu - am. pro-pter ma - gnam

B. *mf*
pro-pter ma - gnam glo - ri - am tu - am. pro-pter ma - gnam

91

S. glo - ri - am tu - am.

A. *mf*
glo - ri - am tu - am. Do - mi - ne De - us Rex coe - les - tis

T. *p*
glo - ri - am tu - am. Rex coe - les - tis

B. *p*
glo - ri - am tu - am. Rex coe - les - tis

98

S. *mf*
De - us pa - ter om - ni - po - tens

A. *mf* *p*
De - us Pa - ter om - ni - po - tens Do - mi - ne Fi - li

T. *mf*
De - us Pa - ter om - ni po - tens

B. *mf*
de - us Pa - ter om - ni - po - tens

104 7

S. *p* Je - su Chri - ste

A. u - ni - ge - ni - te Je - su Chri - ste

T. *p* u - ni - ge - ni - te Je - su Chri - ste

B. *p* u - ni - ge - ni - te Je - su Chri - ste

110

S. *mf* Do - mi - ne De - us A - gnus De - i Fi - li - us pa -

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

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

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

116

S. tris.

A. *p* Pa - tris. Qui tol - lis pec - ca - ta mun -

T. *p* tris. Qui tol - lis pec - ca - ta mun -

B. tris.

19

8

123

S. *p* mi - se - re - re no - - - bis.

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

T. - di *mf* mi - se - re - re no - bis Qui

B. *mf* mi - se - re - re no - - - bis.

129

S. sus - ci - pe de-pre - ca - ti - o-nem nos -

A. ca - ta mun - di sus - ci - pe de-pre - ca - ti - o-nem nos -

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

B. sus - ci - pe de-pre - ca - ti - o-nem nos -

135

S. *mf* tram. Qui se - des *ad mf* dex - te - ram Pa - tris *p* mi - se - re - re

A. tram Qui se - des *mf* dex - te - ram Pa - tris *p* mi - se - re - re

T. tram. Qui se - des *mf* dex - te - ram Pa - tris *p* mi - se - re - re

B. tram Qui se - des *mf* dex - te - ram Pa - tris *p* mi - se - re - re

141

S. *f* no - bis. Quo-ni-am tu so - lus san -

A. *f* no - bis. Quo-ni - am tu so - lus san -

T. *f* no - bis. Quo-ni - am tu so - lus san -

B. *f* no - bis. Quo-ni - am tu so - lus

147

S. *f* ctus Tu so - lus Do-mi-nus, Tu so - lus Al - ti - si-mus *p* Je - su

A. *f* - ctus Tu so - lus Do-mi-nus, Tu so - lus Al - tis - si-mus *p* Je - su

T. *f* - ctus Tu so - lus Do-mi-nus, Tu so - lus Al - tis - si-mus *p* Je - su

B. san - ctus Tu so-lus Do-mi-nus, Tu so - lus Al - tis - si-mus Je - su

153

S. Chri - ste Je - su Chri - ste. *mf*

A. Chri - ste Je - su Chri ste. Cum san-cto

T. Chri - ste Je - su Chri - ste.

B. Chri - ste Je - su Chri - ste.

10 159

S. *mf*

A. *Cum san - cro*
Spi - ri-tu in glo - ri-a De - i Pa - tris Cum san - cto

T. *mf*
Cum san - cto Spi - ri-tu in glo - ri-a De - i

B. *mf*
Cum san-cto Spi - ri-tu in

165

S. *mf*
Spi - ri-tu in glo - ri-a De - i Pa - tris. Cum san-cto

A. *mf*
Spi - ri-tu in glo - ri-a De - i Pa - tris. Cum san-cto

T. *mf*
Pa - tris, in glo - ri-a De - i Pa - tris. Cum san-cto

B. *mf*
glo - ri-a in glo - ri-a De - i Pa - tris Cum san-cto

172

S. *Spi - ri-tu in glo - ri-a in glo - ri-a De - i*

A. *Spi - ri-tu in glo - ri-a in glo - ri-a De - i*

T. *Spi - ri-tu in glo - ri-a in glo - ri-a De - i*

B. *Spi - ri-tu in glo - ri-a in glo - ri-a De - i*

178 11

S. *Pa - - tris. A - men. A - - men.*

A. *Pa - - tris. A - men. A - - men.*

T. *Pa - - tris. A - men. A - - men.*

B. *Pa - - tris. A - men. A - - men.*

nr 19
Sanctus en Benedictus

A. Lesbordes

First system of the musical score for Sanctus en Benedictus, measures 1-6. The score is for four voices: Soprano (S), Alto (A), Tenor (T), and Bass (B). The key signature is one sharp (F#) and the time signature is common time (C). The dynamics are marked *mf* (mezzo-forte). The lyrics are "San - ctus" repeated twice. The melody is a simple, homophonic setting of the word "Sanctus".

Second system of the musical score for Sanctus en Benedictus, measures 7-10. The score continues for four voices: Soprano (S), Alto (A), Tenor (T), and Bass (B). The key signature is one sharp (F#) and the time signature is common time (C). The dynamics are marked *f* (forte). The lyrics are "San - ctus" repeated twice. The melody continues from the first system, maintaining the homophonic setting.

2

14

mf

S. *Do-mi-nus De-us Sa - ba-oth Do-mi-nus De-us Sa - ba-*

A. *Do-mi-nus De-us Sa - ba-oth Do-mi-nus De-us Sa - ba-*

T. *Do-mi-nus De-us Sa - ba-oth Do-mi-nus De-us Sa - ba-*

B. *Do-mi-nus De-us Sa - ba-oth Do-mi-nus De-us Sa - ba-*

20

S. *oth. Ple - ni sunt coe - li*

A. *oth. Ple - ni sunt coe - li*

T. *oth. Ple - ni-sunt coe - li et ter - ra Ple - ni sunt coe - li*

B. *oth. Ple - ni-sunt coe-li et ter - ra Ple - ni sunt coe - li*

27

S. *et — ter — ra Ple — ni sunt coe — li et*

A. *et ter — ra Ple — ni sunt coe — li et*

T. *et ter — ra Ple — ni sunt coe — li*

B. *et — ter — ra Ple — ni sunt coe — li*

34

S. *ter — ra glo — ri — a tu — a.*

A. *ter — ra glo — ri — a tu — a.*

T. *et ter — ra glo — ri — a tu — a.*

B. *et ter — ra glo — ri — a tu — a.*

4

42

S. *mf* *f*
Ho - san - na in ex-cel - sis Ho - san - na

A. *mf* *f*
Ho - san - na in ex-cel - sis Ho - san - na

T. *mf* *f*
Ho - san - na in ex-cel - sis Ho - san - na

B. *mf* *f*
Ho - san - na in ex-cel - sis Ho - san - na

48

S. *rall.* *Largo*
in ex-cel - sis Ho - san - na in ex-cel - sis.

A. *rall.* *Largo*
in ex-cel - cis Ho - san - na in ex-cel - sis.

T. *rall.* *Largo*
in ex-cel - cis Ho - san - na in ex-cel - sis.

B. *rall.* *Largo*
in ex-cel - sis Ho - san - na in ex-cel - sis.

54

T. *p solo (of tutti)* *<>* *<>*
Be - ne - di - ctus qui ve - nit, qui ve -

B. *bariton solo (of alle bassen)* *p*
Be - ne - di - ctus qui ve - nit, qui ve - nit

60

T. *- nit* in no-mi-ne Do - mi - ni

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

66

A. *mf*
Be - ne - di - ctus

T. *p (tutti)*
in no-mi - ne Do - mi - ni Be - ne - di - ctus

B. *(tutti)*
ne Do - mi - ni Be - ne - di - ctus

6

72 *mf*

S. *Be - ne - di - ctus qui ve - nit qui ve -*

A. *Be - ne - di - ctus qui ve - nit qui ve -*

T. *Be - ne - di - ctus qui ve - nit qui ve -*

B. *Be - ne - dic - tus qui ve - nit qui ve -*

77 *dim - -*

S. *-nit in no - mi - ne Do - mi - ni.* *3maten rust Hosanna*

A. *-nit in no - mi - ne Do - mi - ni.* *3maten rust Hosanna*

T. *-nit in no - mi - ne Do - mi - ni.* *3maten rust Hosanna*

B. *-nit in no - mi - ne do - mi - ni.* *3maten rust Hosanna*

The first part of the document discusses the importance of maintaining accurate records of all transactions. It emphasizes that every entry, no matter how small, should be carefully documented to ensure the integrity of the financial data. This includes recording dates, amounts, and the nature of the transactions.

The second part of the document outlines the procedures for reconciling the accounts. It states that the reconciling officer should compare the internal records with the external statements provided by the bank or other financial institutions. Any discrepancies should be investigated immediately and resolved to prevent errors from accumulating.

The third part of the document describes the process of preparing the financial statements. It notes that these statements should be prepared on a regular basis, typically at the end of each month or quarter. They should provide a clear and concise summary of the organization's financial performance over the specified period.

The fourth part of the document discusses the role of the audit committee. It states that the committee is responsible for overseeing the financial reporting process and ensuring that the information presented is accurate and reliable. They should also be involved in reviewing the internal controls and identifying areas for improvement.

The fifth part of the document outlines the requirements for the financial statements. It specifies that the statements should be prepared in accordance with the relevant accounting standards and regulations. This includes providing a balance sheet, an income statement, and a cash flow statement. Each statement should be clearly labeled and include the necessary details to support the figures presented.

The sixth part of the document discusses the importance of transparency and accountability. It states that the organization should be open about its financial activities and provide regular updates to the stakeholders. This helps to build trust and ensures that everyone has access to the information they need to make informed decisions.

The seventh part of the document describes the process of obtaining external audits. It notes that an independent audit firm should be engaged to review the financial statements and provide an opinion on their accuracy. This external review adds an extra layer of assurance and helps to identify any weaknesses in the internal controls.

The eighth part of the document discusses the role of the management in ensuring the accuracy of the financial statements. It states that the management is responsible for the overall integrity of the financial reporting process and should ensure that all necessary steps are taken to prevent errors and fraud.

nr 19
Agnus Dei

A. Lesbordes

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

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

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

B *mf* *A - gnus De - i qui tol - lis pec -*

7 S *mf* *mun - di mi - se - re - re mi - se - re - re*

A *p* *- - di, mi - se - re - re mi - se - re - re mi - se -*

T *mf* *- - di mi - se - re - re no - bis mi - se -*

B *p* *ca - ta mun - di mi - se - re - re, mi - se - re - re*

2

13 *mf* 4 *mf*

S. *mi-se - re - re no - bis. A - gnus De - i qui*

A. *re - re mi-se - re - re no - bis. A - gnus*

T. *re - re no - bis.*

B. *mi-se - re - re no - bis.*

19 *mf* 4

S. *tol-lis pec-ca-ta mun - di mi-se - re - re*

A. *De - i mi-se - re - re no - bis, mi-se - re - re*

T. *A - gnus De - i mi-se - re - re mi-se-re-re*

B. *A - gnus De - i mi-se-re-re*

24 *f*

S. *no - bis mi-se - re - re no - bis mi-se - re - re no - bis mi-se*

A. *no-bis mi-se - re - re no - bis mi-se - re - re no -*

T. *no-bis mi-se - re - re no - bis mi-se - re - re no - bis mi-se*

B. *no - bis mi-se - re - re no - bis mi-se - re - re no -*

29

S. re - re no - bis.

A. -bis mi-se-re - re no - bis. *p* A - gnus De - i

T. re - re no - bis. *p* A - gnus

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

35

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

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

T. *mf* De - i qui tol - lis pec - ca - ta mun - di

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

41

S. *f* do - na no - bis pa - cem, *mf* do - na no - bis pa - cem *p* do - na no - bis

A. *f* do - na no - bis pa - cem, *mf* do - na no - bis pa - cem *p* do - na no - bis

T. *f* do - na no - bis pa - cem, *mf* do - na no - bis pa - cem *p* do - na no - bis

B. *f* do - na no - bis pa - cem, *mf* do - na no - bis pa - cem, *mp* do - na no - bis

4

47

S. *pa - - - cem. do - na no - bis* *p*

A. *pa - - - cem. do - na no - bis* *p*

T. *pa - - - cem. do - na no - bis* *p*

B. *pa - - - cem. do - na no - bis* *p*

51

S. *pa - - - - - cem.*

A. *pa - - - - - cem.*

T. *pa - - - - - cem.*

B. *pa - - - - - cem.*