

Kyrie

SATB

Traditional

André J. Thomas

♩ = ca. 80

1

mf

3

5 S *mf*

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

A *mf*

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

T *mf*

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

B *mf*

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

mf

Duration: approx. 3:40

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7

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

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

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

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

9 *mp*

mp Ky - ri - e e - lei - son.

mp Ky - ri - e e - lei - son.

mp Ky - ri - e e - lei - son.

mp Ky - ri - e e - lei - son.

mp Ky - ri - e e - lei - son.

11 *mf*

Lord, _____ have mer - cy on us. _____

mf

Lord, _____ have mer - cy on us. _____

mf

Lord, _____ have mer - cy on us. _____

mf

Lord, _____ have mer - cy on us. _____

mf

13 **2** *f*

Oh, Lord, have mer - cy.

f

Oh, Lord, have mer - cy.

f *mp*

Oh, Lord, have mer - cy. Oh, Lord, have

f *mp*

Oh, Lord, have mer - cy. Oh, Lord, have

f *mp*

16 Tenor Solo *mf*

S
Sin - ner, please don't let this har - vest

A

T
mer - cy.

B
mer - cy.

mf

pass. *mp* Sin - ner, please don't let it pass, -

mp
Sin - ner, please don't let it pass, -

Sin - ner, please don't let it pass, -

Sin - ner, please don't let it pass, -

Sin - ner, please don't let it pass, -

22

let this har - vest pass. *mf* Sin - ner, *f*

Let *mf* it pass. —

Let *mf* it pass.

Let *mf* it pass.

Let it pass.

25

please don't— let this har - vest, sin - ner, please don't

28 *mf* *dim.*
 let this har - vest, please don't let this har - vest
mf *dim.*
 Please don't let this har - vest
mf *dim.*
 Please don't let this har - vest
mf *dim.*
 Please don't let this har - vest

31 3 (Solo ends)
 pass.
 pass.
 pass.
 pass.
 pass.
 pass.

33 *mf*

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

mf

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

mf

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

mf

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

mf

35

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

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

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

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

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

cresc.

commissioned by the American Choral Directors Association,
for the High School Honor Choir, André Thomas, conductor,
Salt Lake City, Utah, February 28, 2015,
Sponsored by Classical Movements, Inc.

Gloria

SATB

Traditional

André J. Thomas

7 ♩ = ca. 66

f

2

3 S *f* Glo - ry,

A *f* Glo - ry,

T *f* Glo - ry,

B *f* Glo - ry,

Glo - ry,

Duration: approx. 4:05

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8

and on earth peace to all men of good-will.

and on earth peace to all men of good-will.

and on earth peace to all men of good-will.

and on earth peace to all men of good-will.

9

Glo-ry to God in the high-est.

Glo-ry to God in the high-est.

Glo-ry to God in the high-est.

Glo-ry to God in the high-est.

10

Glo - ry,
 Glo - ry,
 Glo - ry,
 Glo - ry,

12

8

glo-ry to God... Glo - ry,
 glo-ry to God... Glo - ry,
 glo-ry to God... Glo - ry,
 glo-ry to God... in the high-est. Glo - ry,

14

glo - ry to God—

glo - ry to God—

glo - ry to God—

glo - ry to God— in the high - est,

The musical score for measures 14-15 consists of four vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef with the same key signature. The lyrics are: "glo - ry to God— in the high - est,". The piano accompaniment features a steady bass line and chords in the right hand.

15

and on earth peace— to all men— of good - will.—

and on earth peace— to all men— of good - will.—

and on earth peace— to all men— of good - will.—

and on earth peace— to all men— of good - will.—

The musical score for measures 15-16 continues with four vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef with the same key signature. The lyrics are: "and on earth peace— to all men— of good - will.—". The piano accompaniment features a steady bass line and chords in the right hand.

16

Glo - ry to God in the high - est.

Glo - ry to God in the high - est.

Glo - ry to God in the high - est.

Glo - ry to God in the high - est.

17

mp

mp

— We praise Thee, we bless Thee, we a -

mp

— We praise Thee, we bless Thee, we a -

mp

— Praise Thee, we bless Thee, we a -

mp

— Praise Thee, we bless Thee, we a -

20

dore Thee, we glo - ri - fy Thee, we give

dore Thee, we glo - ri - fy Thee, we give

dore Thee, we glo - ri - fy Thee, we give

dore Thee, we glo - ri - fy Thee, we give

22

thanks to Thee, we give thanks to Thee,

thanks to Thee, we give thanks to Thee,

thanks to Thee, we give thanks to Thee,

thanks to Thee, we give thanks to Thee,

we give thanks to— Thee,—
we give thanks to— Thee,—
we give thanks to— Thee,—
we give thanks to— Thee,—

This section contains four vocal staves and a piano accompaniment. The vocal parts are in G major and feature the lyrics "we give thanks to— Thee,—". The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

27 9

f for Thy great glo - ry.
f for Thy great glo - ry.
f for Thy great glo - ry.
f for Thy great glo - ry.

This section contains four vocal staves and a piano accompaniment. The vocal parts are in G major and feature the lyrics "for Thy great glo - ry.". The piano accompaniment includes triplets in both hands and a dynamic marking of *f* (forte).

29

Glo - ry, glo-ry to God...

Glo - ry, glo-ry to God...

Glo - ry, glo-ry to God...

Glo - ry, glo-ry to God... in the high-est.

31

Glo - ry, glo-ry to God...

Glo - ry, glo-ry to God...

Glo - ry, glo-ry to God...

Glo - ry, glo-ry to God... in the high-est,

commissioned by Choirs of America for the Combined Choirs,
Dr. Anton Armstrong Conductor,
March 18, 2016, Carnegie Hall, New York, New York

Credo

SATB

Traditional

André J. Thomas

13 $\text{T} \cdot = \text{ca. } 69-72$ *Soli mp*

$\text{I} \cdot = \text{ca. } 69-72$ *mp*

I be-lieve in God, _____ the

3 Fa - ther _____ al - might - y. _____ I be-lieve in

6 God, _____ the mak - er of heav - en and earth, _____

Duration: approx. 4:55

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9 S *mf*
 and in Je - sus Christ, and in Je - sus Christ, — his

A *mf*
 and in Je - sus Christ, and in Je - sus Christ, — his

T Tutti *mf*
 and in Je - sus Christ, and in Je - sus Christ, — his

B *mf*
 and in Je - sus Christ, and in Je - sus Christ, — his

13 (14)
 on - ly Son, — our Lord. —

on - ly Son, — our Lord. —

on - ly Son, — our Lord. —

on - ly Son, — our Lord. —

Soli mp

I be-lieve in God, the Fa-ther al - might - y.

I be-lieve in God, the mak-er of heav-en and earth.

25

mf

and in Je - sus Christ, and in Je - sus Christ, — his

and in Je - sus Christ,

and in Je - sus Christ, — his

mf

and in Je - sus Christ,

and in Je - sus Christ, — his

Tutti *mf*

and in Je - sus Christ,

and in Je - sus Christ, — his

mf

and in Je - sus Christ,

and in Je - sus Christ, — his

mf

29

on - ly Son, — our Lord, — who was con -

on - ly

Son, — our Lord,

who was con -

on - ly

Son, — our Lord,

who was con -

on - ly

Son, — our Lord,

who was con -

on - ly

Son, — our Lord,

who was con -

33

ceived, who was con-ceived by the Ho - ly Ghost,

ceived, who was con-ceived by the Ho - ly Ghost,

ceived, who was con-ceived by the Ho - ly Ghost,

ceived, who was con-ceived by the Ho - ly Ghost,

37

f

f

born of the Vir-gin, born of the Vir-gin

f

born of the Vir-gin, born of the Vir-gin

f

born of the Vir-gin, born of the Vir-gin

f

born of the Vir-gin, born of the Vir-gin

40

Ma-ry, — born of the Vir-gin,

Ma-ry, — born of the Vir-gin,

Ma-ry, — born of the Vir-gin,

Ma-ry, — born of the Vir-gin,

43

born of the Vir-gin Ma-ry, —

born of the Vir-gin Ma-ry, —

born of the Vir-gin Ma-ry, —

born of the Vir-gin Ma-ry, —

suf-fered, suf-fered un - der Pi-late, suf-fered, suf-fered un - der Pi-late,
 suf-fered, suf-fered un - der Pi-late, suf-fered, suf-fered un - der Pi-late,
 suf-fered, suf-fered un - der Pi-late, suf-fered, suf-fered un - der Pi-late,
 suf-fered, suf-fered un - der Pi-late, suf-fered, suf-fered un - der Pi-late,

cru-ci-fied, — died, and was bur - ied. He de -
 cru-ci-fied, — died, and was bur - ied. He de -
 cru-ci-fied, — died, and was bur - ied. He de -
 cru-ci-fied, — died, and was bur - ied. He de -

53 16

scend - ed in - to hell!

scend - ed in - to hell!

scend - ed in - to hell!

scend - ed in - to hell!

Soli *mp*

On the third day, —

mp

57

on the third day, —

on the third day, —

46
61

_____ He a - rose. On the third day, _____

This system contains measures 46 through 61. It features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has one flat (B-flat). The tempo is marked with a quarter note equal to ca. 138. The lyrics are: "_____ He a - rose. On the third day, _____".

65

on the third day, _____ on the third _____

This system contains measures 65 through 68. It features a vocal line in treble clef and a piano accompaniment in grand staff. The lyrics are: "on the third day, _____ on the third _____".

17

♩ = ca. 138

69

day, _____ he a - rose.

♩ = ca. 138

mf

This system contains measures 69 through 71. It features a vocal line in treble clef and a piano accompaniment in grand staff. The key signature changes to two flats (B-flat and E-flat). The tempo is marked with a quarter note equal to ca. 138. The lyrics are: "day, _____ he a - rose.". The piano part includes a dynamic marking of *mf*.

72

This system contains measures 72 through 75. It features a piano accompaniment in grand staff. The key signature remains two flats. The piano part continues with chords and moving lines in both hands.

75 S

mf

Death he was— set free.—

A

mf

Death he was— set free.—

Soli
mf

Tutti

He as-cend-ed to heav - en. — From death he was— set free.—

B

mf

Death he was— set free.—

Piano accompaniment for measures 75-77. The right hand plays chords, and the left hand plays a rhythmic accompaniment. The key signature has two flats (B-flat and E-flat).

78

and he's

and he's
Tutti

Now he sits at the right— hand, — and he's

and he's

Vocal and piano accompaniment for measures 78-80. The vocal parts (Soprano, Alto, Tenor, Bass) have lyrics. The piano accompaniment continues with chords and a rhythmic line. The key signature has two flats.

commissioned by the Tallahassee Community Chorus, Jan Smith, President

Sanctus

SATB

Traditional

André J. Thomas

(21) ♩ = ca. 80

S *f*
A-bove him stood the ser - a - phim, ser - a -

A *f*
A-bove him stood the ser - a - phim, ser - a -

T *f*
A-bove him stood the ser - a - phim, ser - a -

B *f*
A-bove him stood the ser - a - phim, ser - a -

♩ = ca. 80

f

Duration: approx. 3:50

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4

phim, ser - a - phim.

phim, ser - a - phim.

phim, ser - a - phim. *Soli mp* And one cried _____ to an-

phim, ser - a - phim.

mp

7

oth-er, _____ and one cried _____ to an - oth-er, _____ and

3

f

“Ho-ly, —”

f

“Ho-ly, —”

All *f*

one cried — to an - oth - er: “Ho-ly, —”

f

“Ho-ly, —”

13

ho-ly, — ho - ly, the Lord God Al - might - y,

ho-ly, — ho - ly, the Lord God Al - might - y,

ho-ly, — ho - ly, the Lord God Al - might - y,

ho-ly, — ho - ly, the Lord God Al - might - y,

16

who was and is to come. _____

who was and is to come. _____

who was and is _____ to come. _____

who was and is to come. _____

who was and is to come. _____

19

— Ho-ly, — ho-ly, —

— Ho-ly, — ho-ly, —

— Ho-ly, — ho-ly, —

— Ho-ly, — ho-ly, —

— Ho-ly, — ho-ly, —

ho - ly is the Lord of hosts; heav'n and earth are full of thy

ho - ly is the Lord of hosts; heav'n and earth are full of thy

ho - ly is the Lord of hosts; heav'n and earth are full of thy

ho - ly is the Lord of hosts; heav'n and earth are full of thy

glo-ry, are full of thy glo - ry." *Soli mf*

glo-ry, are full of thy glo - ry." In the year that King Uz -

glo-ry, are full of thy glo - ry." *mf*

glo-ry, are full of thy glo - ry." *mf*

♩ = ca. 69

28

- zi - ah died I — al - so saw — the Lord. — He was

31

sit - ting on his throne, high — and lift - ed up, and his train filled the tem - ple. —

— A - bove it stood the ser - a - phim. Each —

one had six wings; with two he covered his face, and with two —

40

— he cov-ered his feet, and with two — he — did fly. — And —

43 24

f

All *f* "Ho-ly, — ho-ly, —

one cried to an-oth-er: "Ho-ly, — ho-ly, —

"Ho-ly, — ho-ly, —

"Ho-ly, — ho-ly, —

f

ho - ly, the Lord God Al - might - y,

ho - ly, the Lord God Al - might - y,

ho - ly, the Lord God Al - might - y,

ho - ly, the Lord God Al - might - y,

who was and is to come...

who was and is to come...

who was and is to come...

who was and is to come...

Agnus Dei

SATB

Traditional

André J. Thomas

(28) ♩ = ca. 72-76

3 S *f*

Lamb of God, who

A *f*

Lamb of God, who

T *f*

Lamb of God, who

8 B *f*

Lamb of God, who

Duration: approx. 4:40

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5

dim.

takes a - way the sins of the world, have *dim.*

takes a - way the sins of the world, have *dim.*

takes a - way the sins of the world, have *dim.*

takes a - way the sins of the world, have

dim.

7

mer - cy on us, have mer - cy on us,

mer - cy on us, have mer - cy on us,

mer - cy on us, have mer - cy on us,

mer - cy on us, have mer - cy on us,

10 *p* (29)

have— mer-cy on us.

have— mer-cy on us.

have— mer-cy on us.

have— mer-cy on us.

p

13 *f*

Lamb of

Lamb of

Lamb of

Lamb of

f

God, who takes a-way the sins of the world, have *dim.*

God, who takes a-way the sins of the world, have *dim.*

God, who takes a-way the sins of the world, have *dim.*

God, who takes a-way the sins of the world, have *dim.*

God, who takes a-way the sins of the world, have *dim.*

mer - cy on us, have mercy on us.

mer - cy on us, have mercy on us,

mer - cy on us, have mercy on us,

mer - cy on us, have mercy on us,

mer - cy on us, have mercy on us,

21 *p* 30

have— mer - cy on us.

have— mer - cy on us.

have— mer - cy on us.

have— mer - cy on us.

p

24

Solo *mp*

You died— on Cal - va - ry, — just to set the

mp

cap-tives free. _____ You died on Cal-va - ry, _____ to

mf

This system contains four staves. The top two staves are vocal staves with rests. The third staff is the vocal line with lyrics and a mezzo-forte (*mf*) dynamic marking. The bottom staff is the piano accompaniment with rests.

mf

The piano accompaniment for the first system, consisting of two staves (treble and bass clef). It features chords and moving lines in both hands, with a mezzo-forte (*mf*) dynamic marking.

save _____ a sin-ner like me!

cresc.

This system contains four staves. The top two staves are vocal staves with rests. The third staff is the vocal line with lyrics and a crescendo (*cresc.*) dynamic marking. The bottom staff is the piano accompaniment with rests.

cresc.

The piano accompaniment for the second system, consisting of two staves (treble and bass clef). It features chords and moving lines in both hands, with a crescendo (*cresc.*) dynamic marking.

32 *f*

Lamb of God, Lamb of God, who

Lamb of God, Lamb of God, who

All voices

Lamb of God, Lamb of God, who

Lamb of God, Lamb of God, who

34

takes a - way the sins of the world,

takes a - way the sins of the world,

takes a - way the sins of the world,

takes a - way the sins of the world,

grant us Thy
grant us Thy
grant us Thy
grant us Thy

The musical score for measures 36-37 consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts are in unison, singing the words "grant us Thy". The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a simple bass line in the left hand.

peace.
peace.
peace.
peace.

The musical score for measures 38-39 consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts are in unison, singing the word "peace.". The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a simple bass line in the left hand.

40

Lamb— of God,— who takes— a - way— the

Lamb— of God,— who takes— a - way— the

Lamb— of God,— who takes— a - way— the

Lamb of God,— who takes a - way— the

The piano accompaniment consists of a right-hand part with chords and a left-hand part with a simple bass line.

42

sins of the world,— have mer - cy on us.—

sins of the world,— have mer - cy on us.—

sins of the world,— have mer - cy on us.—

sins of the world,— have mer - cy on us.—

The piano accompaniment continues with chords in the right hand and a bass line in the left hand, matching the previous system.

44

(32)

Grant us Thy

Grant us Thy

Grant us Thy

Grant us Thy

46

$\text{♩} = \text{ca. } 72-76$

peace! The Lamb is wor - thy.

peace! The Lamb is wor - thy.

peace! The Lamb is wor - thy.

peace! The Lamb is wor - thy.

$\text{♩} = \text{ca. } 72-76$

8^{ub}