

# INTROITUS

Text: Emily Åhlén & Erika Hammarberg Musik: Erika Hammarberg

\* Tempo ad lib.

$\text{♩} = 58$

*pp*

*c.b.ch.*

*pp*

*c.b.ch.*

*pp*

*c.b.ch.*

Skapa atmosfär, dröjande

*pp*

*p*

Piano

7

**A** *p* *sim.*

Ng... *p* *sim.*

Ng...

12

16

Musical score for measures 16-19. The score consists of three systems. The first system contains three staves: two treble clefs and one bass clef. The second system contains two treble clefs and one bass clef. The third system contains two treble clefs and one bass clef. The bass clef staff in the first system has dynamic markings *p* and *sim.* and the text "Ng...". The piano accompaniment in the third system features chords and melodic lines in both hands.

20

Musical score for measures 20-23. The score consists of two systems. The first system contains three staves: two treble clefs and one bass clef. The second system contains two treble clefs and one bass clef. The piano accompaniment in the second system features chords and melodic lines in both hands.

**B** un poco mosso  
*mp*

25

Här står jag mitt i allt, ska - kad av värl - den.

Här står jag mitt i allt, ska - kad av värl - den.

*mp* 1:a gången tacet

Här står jag mitt i allt, ska - kad av värl - den.

*mp*

29

Hän - del - ser jag in - te rår, mitt in - re stängs, tan - ken låst.

Hän - del - ser jag in - te rår, mitt in - re stängs, tan - ken låst.

Hän - del - ser jag in - te rår, mitt in - re stängs, tan - ken låst.

# KYRIE

Text: Emily Åhlén & Erika Hammarberg Musik: Erika Hammarberg

*♩* = 85

Piano

*mf*

**A** solo, fritt  
*mp*

8

Ky - ri - e,

12

Ky - ri - e, Ky - rie e -

16

*mf*

- lei - son, ei - lei - i - son.

*mf* *mp*

20

Ky - rie e -

*mf*

24

*mp*

**B**

28

*mp*

Ky - ri - e, \_\_\_\_\_

*mf*

*mp*

33

*mp*

Ky - rie e -

*mp*

Ky - rie e -

Ky - ri - e, Ky - rie e -

38

*mf*

- lei - son, e - lei - son.

*mf*

- lei - son, e - lei - son.

*mf*

- lei - son, e - lei - son.



C

42 *mp*  
Ky - ri - e,  
*mp*  
Ky - ri - e,  
*mp*  
Ky - ri - e,

46  
Ky - ri - e,  
Ky - ri - e,  
Ky - ri - e,

# CREDO

Text: Emily Åhlén & Erika Hammarberg Musik: Erika Hammarberg

\* A  $\text{♩} = 63$

*f* *2:a ggn tacet*

S  
Vi tror på Gud Fa - der alls - mäk - tig.

*f* *2:a ggn tacet*

A  
Vi tror på Gud Fa - der alls - mäk - tig.

*f* *2:a ggn tacet*

B  
Vi tror på Gud Fa - der alls - mäk - tig.

Piano *mf*

4

\* Temat utgår från en antifon från 1400-talet av Johannes Ockeghem

**B**

10 *mf*

Vi tror på Gud Fa - der \_\_\_\_\_ alls -

*mf*

Vi tror på Gud Fa - der \_\_\_\_\_ alls -

*mp*

16

- mäk - tig. \_\_\_\_\_

- mäk - tig. \_\_\_\_\_

*mf*

C

*mf*

21

Two vocal staves in G major, 4/4 time. The top staff has a vocal line starting with a whole note G4, followed by quarter notes A4, B4, and C5. The bottom staff has a vocal line starting with a whole note G3, followed by quarter notes A3, B3, and C4. The lyrics "Vi tror på Gud" are written below each staff. The dynamic marking *mf* is placed above the first staff.

Piano accompaniment for measures 21-24. The right hand features a melodic line with a fermata over the final measure. The left hand provides a rhythmic accompaniment with eighth notes. The dynamic marking *mf* is placed above the right hand.

27

Two vocal staves in G major, 4/4 time. The top staff has a vocal line with lyrics "Fa - der" and "alls". The bottom staff has a vocal line with lyrics "Fa - der" and "alls". The lyrics are written below each staff.

Piano accompaniment for measures 27-30. The right hand features a melodic line with a fermata over the final measure. The left hand provides a rhythmic accompaniment with eighth notes.

32

- mäk - tig. \_\_\_\_\_

- mäk - tig. \_\_\_\_\_

*mf*

37

**D**

Du som är upp - höjd i e - vig - het. \_\_\_\_\_

*mf*

43 *mf* *f*

Du som är upp - höjd i e - vig - het.

*mf* *f*

Du som är upp - höjd i e - vig - het.

*mf* *f*

Du som är upp - höjd i e - vig - het.

48 *sempre f*

*sempre f*

*sempre f*

# SANCTUS

Musik: Erika Hammarberg

Swing ♩ = 95

Piano

*mf*

5 **A** *mf* 3

S He - lig, he - lig, he - lig, är Her - ren Se - ba - ot

A

B

8

He - lig, he - lig, he - lig, är Her - ren Se - ba -

11

- ot. He - la jor - den är full,



14

av Hans här - lig - het. \_\_\_

17

**B** *mf*

He - lig, he - lig, he -

*mf*

He - lig, he - lig, he -

*mf*

20

- lig, är Her - ren Se - ba - ot.

- lig, är Her - ren Se - ba - ot.

*mp* *sim.*

He - lig, he - lig, he - lig, he - lig.

23

He - lig, he - lig, he - lig är Her - ren Se - ba - ot.

He - lig, he - lig, he - lig är Her - ren Se - ba - ot.

He - lig, he - lig, he -

26

He - la jor - den är full av Hans här - lig - het.

He - la jor - den är full av Hans här - lig - het.

- lig, he - lig, av Hans här - lig - het.

29

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# AGNUS DEI

Text: Emily Åhlén & Erika Hammarberg Musik: Erika Hammarberg

♩ = 52 Lugnt och stilla

Piano

S  
A

T  
\*B

*p*

*c.b.ch.*

*p*

*c.b.ch.*

*p*

Ooo ...

Ooo ...

Ooo ...

**A**

\* Basstämman kan utelämnas

8

Musical score for measures 8-10. The score is written for two systems. The first system consists of a treble staff and a bass staff, both in 3/4 time, which changes to 4/4 time at the end of the system. The second system consists of a grand staff (treble and bass) in 3/4 time, which changes to 4/4 time at the end. The music features chords and melodic lines with slurs and dynamic markings.

**B**

11 Solo

Musical score for measures 11-13. The score is written for two systems. The first system consists of a treble staff and a bass staff, both in 3/4 time, which changes to 4/4 time at the end of the system. The second system consists of a grand staff (treble and bass) in 3/4 time, which changes to 4/4 time at the end. The music features chords and melodic lines with slurs and dynamic markings.

14

Musical score for measures 14-16. The score is written for two systems. The first system consists of a treble staff and a bass staff, both in 4/4 time, which changes to 2/4, 4/4, 3/4, and 4/4 time at the end of the system. The second system consists of a grand staff (treble and bass) in 4/4 time, which changes to 2/4, 4/4, 3/4, and 4/4 time at the end. The music features chords and melodic lines with slurs and dynamic markings.

20

*mf*

23

**C** *f*

Ag - nus, ag - nus De - i.

*f*

Ag - nus, ag - nus De - i.

*f*

*8ba\_* *8ba\_*