

Sancte Michael

for Choir, String Quartet, & Organ

Pope Leo XIII

Ben Johnson

♩ = 100

The musical score is arranged in a system with the following parts from top to bottom:

- Soprano:** Treble clef, 3/4 time, key of B-flat. Two measures of whole rests.
- Alto:** Treble clef, 3/4 time, key of B-flat. Two measures of whole rests.
- Tenor:** Treble clef, 3/4 time, key of B-flat. Two measures of whole rests.
- Bass:** Bass clef, 3/4 time, key of B-flat. Two measures of whole rests.
- Violin 1:** Treble clef, 3/4 time, key of B-flat. Features triplet eighth notes in both measures, starting with a *p* dynamic.
- Violin 2:** Treble clef, 3/4 time, key of B-flat. Features triplet eighth notes in both measures, starting with a *p* dynamic.
- Viola:** Alto clef, 3/4 time, key of B-flat. Features a melodic line with a slur and a *p* dynamic.
- Violoncello:** Bass clef, 3/4 time, key of B-flat. Features a melodic line with a slur and a *mf* dynamic.
- Pipe Organ:** Treble and Bass clefs, 3/4 time, key of B-flat. Features a chordal accompaniment starting with a *p* dynamic.
- Double Bass:** Bass clef, 3/4 time, key of B-flat. Features a simple bass line.

This musical score is for a vocal and instrumental ensemble. It consists of the following parts:

- Vocalists:** Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). All vocal staves are currently empty, with a fermata above each staff.
- Violins:** Violin 1 (Vln. 1) and Violin 2 (Vln. 2). Both play a triplet of eighth notes, starting with a forte (*f*) dynamic and transitioning to piano (*p*) in the second measure.
- Viola (Vla.):** Plays a melodic line starting with a forte (*f*) dynamic, moving to piano (*p*) in the second measure.
- Violoncello (Vc.):** Plays a melodic line starting with a forte (*f*) dynamic, moving to mezzo-forte (*mf*) in the second measure.
- Organ (Org.):** Provides harmonic accompaniment with chords in both the right and left hands.
- Double Bass:** Plays a simple bass line with a fermata.

The score is written in a key signature of one flat (B-flat) and a common time signature (C). The first measure includes a triplet bracket over the first three notes of the violin parts. Dynamics are indicated by *f*, *mf*, and *p*.

5

S.

A.

T.

B.

Vln. 1

Vln. 2

Vla.

Vc.

Org.

The musical score for page 3, measures 5-8, is arranged in a system with the following parts and details:

- Vocal Parts (Soprano, Alto, Tenor, Bass):** Each part consists of two measures of rests, indicated by a horizontal line on the staff.
- Violins 1 & 2:** Both parts play a rhythmic triplet pattern. The first measure contains three triplet groups, and the second measure contains two triplet groups. The dynamics are marked *cresc.* with a dashed line below the staff.
- Viola:** The first measure features a melodic line starting on a sharp note, moving to a natural note, and then to a flat note, all under a slur. The dynamic is *mf cresc.* with a dashed line below. The second measure contains a single note.
- Violoncello:** The first measure contains a rhythmic pattern of eighth notes. The dynamic is *p cresc.* with a dashed line below. The second measure continues the rhythmic pattern.
- Organ:** The first measure has a melodic line starting on a sharp note, moving to a natural note, and then to a flat note, under a slur. The dynamic is *cresc.* with a dashed line below. The second measure contains a chordal accompaniment.
- Bottom Staff:** A single bass line with two measures, each containing a single note under a slur.

7

S.

A.

T.

B.

Vln. 1

Vln. 2

Vla.

Vc.

Org.

(cresc.)

(cresc.)

(cresc.)

(cresc.)

(cresc.)

(cresc.)

(cresc.)

9

S.

A.

T.

B.

Vln. 1

Vln. 2

Vla.

Vc.

Org.

Measures 9 and 10 of the musical score. The vocal parts (Soprano, Alto, Tenor, Bass) are mostly rests. The Violin 1 and 2 parts feature complex rhythmic patterns, including triplets and sixteenth notes. The Viola part has a melodic line with accents. The Violoncello part has a bass line with triplets. The Organ part consists of chords in the right hand and bass notes in the left hand.

23

S. *p*
Sanc - - - te

A. *p*
Sanc - - - te

T. *p*
Sanc - - - te

B. *p*
Sanc - - - te

Vln. 1 *fp* *fp* *p*
3 3 3 3 3 3 3

Vln. 2 *fp* *fp* *p*
3 3 3 3 3 3 3

Vla. *fp* *fp* *p*

Vc. *fp* *fp* *mf*

Org.

27

f *p*

S. Mi - cha - el - - -

f *p*

A. Mi - cha - el - - -

f *p*

T. Mi - cha - el - - -

f *p*

B. Mi - cha - el - - -

Vln. 1 *f* *p*

Vln. 2 *f* *p*

Vla. *f* *p*

Vc. *f* *mf*

Org.

Detailed description: This page of a musical score contains measures 27 and 28. The vocal parts (Soprano, Alto, Tenor, Bass) sing the words 'Mi - cha - el' with a dynamic shift from *f* (forte) to *p* (piano) between measures. The instrumental parts include Violins 1 and 2 playing triplet patterns, Viola playing a melodic line, Violoncello playing a sustained line, and Organ providing harmonic support. The score is in a key with one flat and a common time signature.

29

cresc.

S.

Soprano vocal line with lyrics: - - - Sanc - te Mi - cha - el Ar -

cresc.

A.

Alto vocal line with lyrics: - - - Sanc - te Mi - cha - el Ar -

cresc.

T.

Tenor vocal line with lyrics: Mi - cha - el

cresc.

B.

Bass vocal line with lyrics: Mi - cha - el

Vln. 1

Violin 1 line with triplets and *cresc.* marking.

Vln. 2

Violin 2 line with triplets and *cresc.* marking.

Vla.

Viola line with *mf cresc.* marking.

Vc.

Violoncello line with *p cresc.* marking.

Org.

Organ line with *cresc.* marking.

Bass line with a long note and a slur.

31 *(cresc.)*

S. chan - ge - le Sanc - te Mi - cha - el de -

A. chan - ge - le Sanc - te Mi - cha - el de -

T. Mi - cha - el

B. Mi - cha - el

Vln. 1 *(cresc.)*

Vln. 2 *(cresc.)*

Vla. *(cresc.)*

Vc. *(cresc.)*

Org. *(cresc.)*

33 *f*

S. fen - de nos de - fen - de nos in

A. *f* fen - de nos de - fen - de nos in

T. *f* de - fen - de nos de - fen - de nos in

B. *f* de - fen - de nos de - fen - de nos in

Vln. 1 *f* 3 3 3

Vln. 2 *f* 3 3 3

Vla. *f*

Vc. *f* 3 3

Org. *f*

35

f

S. proe - - lio Mi - cha-

A. proe - - lio

T. proe - - lio

B. proe - - lio Mi - cha-

f

Vln. 1

Vln. 2

Vla.

Vc.

Org.

mf

38

S. *p* el - - Mi - cha - el *f* *p* De -

A. *mf* Sanc-te Mi - cha - el Ar chan - ge-le Sanc-te Mi - cha - el De -

T. *mf* Sanc-te Mi - cha - el Ar - chan - ge-le Sanc-te Mi - cha - el De -

B. *p* el - - Mi - cha - el *f* *p* De -

Vln. 1 *p* 6 6

Vln. 2 *p*³ 3 3 *f* 6 6 3

Vla. *p* *f* 6 6 *p*

Vc. *p* *f* 6 *p*

Org.

41

S.
fen - de nos - in proe - lio

A.
p
fen - de nos - in proe - lio

T.
p *f*
fen - de nos - in proe - lio Con-tra ne - qui - ti-am et in-

B.
f
fen - de nos - in proe - lio Con-tra ne - qui - ti-am et in-

Vln. 1
pp

Vln. 2
pp

Vla.
pp 3 3 3 *p*

Vc.
pp *p*

Org.
p

49

S.

A.

T.
8

B.

Vln. 1

Vln. 2

Vla.

Vc.

Org.

qui - ti-am et in - si - di-as di -

qui - ti-am et in - si - di-as di -

p

p

p

p

p

51

S.

A. *mf solo*
e - -

T. a - bo - li

B. a - bo - li

Vln. 1 *f* 3 3 3 3 3 *pp*

Vln. 2 *f* *pp*

Vla. 6 *f*

Vc. 6 *f*

Org. *f*

♩ = 80

54

S.

A.
sto prae - si - di - um

T.

B.

Vln. 1

Vln. 2

Vla.

Vc.

Org.

57 *mf solo*

S. Im - pe - ret i - lli - De -

A.

T.

B.

Vln. 1

Vln. 2

Vla. *pp*

Vc. *pp*

Org.

62

S. us Su - ppli-ces de - pre - ca -

A.

T.

B.

Vln. 1

Vln. 2

Vla.

Vc.

Org.

66

S. *mur*

A.

T. *mf solo*
Tu - que

B.

Vln. 1 *pp*

Vln. 2 *pp*

Vla. *pp* 5

Vc. *pp* 5 *pizz.*

Org. *p*

69

S.

A.

T.
8

B.

Vln. 1

Vln. 2

Vla.

Vc.

Org.

Prin - - ceps mi - li - ti - ae cae -

*arco*⁵ *pizz.* *arco*⁵ *pizz.*

71

S.

A.

T. *8* les - tis Tu - que

B.

Vln. 1

Vln. 2

Vla. *5* *6* *mp* *pp* *5*

Vc. *5* *pp* *arco* *pp* *5* *pizz.*

Org.

73

S.

A.

T. Prin - ceps mi - li - ti - ae cae -

B.

Vln. 1

Vln. 2

Vla. 5 5

Vc. arco⁵ pizz. arco⁵ pizz.

Org.

75

pp tutti

S. *Sanc - te Mi - cha - el Mi - cha -*

A. *Sanc - te Mi - cha - el Mi - cha -*

T. *les - tis Sanc - te Mi - cha - el Mi - cha -*

B. *Sanc - te Mi - cha - el Mi - cha -*

Vln. 1 *pp*

Vln. 2 *pp*

Vla. *pp*

Vc. *arco*⁵ *pp*

Org.

80

S. *pp* *f*
 el Ar-chan-ge - le Ar-chan-ge - le Sanc-te Mi-cha - el

A. *pp* *f*
 el Ar-chan-ge - le Ar-chan-ge - le Sanc-te Mi-cha - el

T. *pp* *f*
 el Ar-chan-ge - le Ar-chan-ge - le Sanc-te Mi-cha - el -

B. *pp* *f*
 el Ar-chan-ge - le Ar-chan-ge - le Sanc-te Mi-cha - el -

Vln. 1 *pp* *f*

Vln. 2 *pp* *f*

Vla. *pp* *f*

Vc. *pp* *f*

Org. *f*

88 ♩ = 50

S. *f* In in-

A. *f* In in-

T. *p* In vir-tu-te Dei In vir-tu-te Dei In vir-tu-te Dei In vir-tu-te Dei *f* In in-

B. *p* In vir-tu-te Dei In vir-tu-te Dei In vir-tu-te Dei In vir-tu-te Dei *f* In in-

Vln. 1 *p*

Vln. 2 *p*

Vla. *p*

Vc. *p*

Org.

♩ = 100

92

S.
fer - num de - tru - de Sa - ta - nam

A.
fer - num de - tru - de Sa - ta - nam

T.
fer - num de - tru - de Sa - ta - nam

B.
fer - num de - tru - de Sa - ta - nam

Vln. 1
f

Vln. 2
f

Vla.
f — *ff*

Vc.
f — *ff*

Org.

95

S. In in - fer - num de - tru - de Sa -

A. In in - fer - num de - tru - de Sa -

T. In in - fer - num de - tru - de Sa -

B. In in - fer - num de - tru - de Sa -

Vln. 1 *p*

Vln. 2 *p*

Vla. *f*

Vc. *f*

Org.

98

S. *mf*
ta - nam A - li-os - que

A. *mf*
ta - nam A - li-os - que

T. *mf*
ta - nam A - li-os - que

B. *mf*
ta - nam A - li-os - que

Vln. 1 *f* *p*
3 3 3 3 3 3 3

Vln. 2 *f* *p*

Vla. *ff* *mf*
6 3

Vc. *ff* *mf*
6 3

Org. *p*

101

S.
spi - ri - tus ma - li - gnos ma - li -

A.
spi - ri - tus ma - li - gnos ma - li -

T.
spi - ri - tus ma - li - gnos ma - li -

B.
spi - ri - tus ma - li - gnos ma - li -

Vln. 1
3 3 3 3 3 3 3 3 3

Vln. 2

Vla.
p

Vc.
3 3 3 p

Org.

105

S. gnos ma - li - gnos ma - li -

A. gnos ma - li - gnos ma - li -

T. gnos ma - li - gnos ma - li -

B. gnos ma - li - gnos ma - li -

Vln. 1 *f* 3 3 3 3 3 3 3

Vln. 2 *f* 3 3 3 3 3 3 3

Vla. *f* 6 *p* *f* *p*

Vc. *f* 6 *p* *f* 6 *p*

Org.

109

S. *gnos*

A. *gnos*

T. *gnos* *mf cresc.* Qui ad per - di - ti - o - nem a - ni - ma - rum

B. *gnos* *mf cresc.* Qui ad per - di - ti - o - nem a - ni - ma - rum per di - ti - o - nem a - ni - ma - rum

Vln. 1 *f* 6

Vln. 2 *f* 6 *p cresc.*

Vla. *f* 6 *p cresc.*

Vc. *f* 6 *p cresc.*

Org.

114 *mf cresc.* ----- *f*

S. *mf cresc.* ----- *f*
per-va-gan-tur per-va-gan-tur in mun-do Sanc - -

A. *mf cresc.* ----- *f*
per-va-gan-tur per-va-gan-tur in mun-do Sanc - -

T. *(cresc.)* ----- *f*
per-va-gan-tur per-va-gan-tur in mun-do Sanc - -

B. *(cresc.)* ----- *f*
per-va-gan-tur per-va-gan-tur in mun-do Sanc - -

Vln. 1 *p cresc.* ----- *f*
f

Vln. 2 *(cresc.)* ----- *f*
f

Vla. *(cresc.)* ----- *f*
f

Vc. *(cresc.)* ----- *f*
f

Org. *f*

119

S. te Mi - cha -

A. te Mi - cha -

T. te Mi - cha -

B. te Mi - cha -

Vln. 1

Vln. 2

Vla.

Vc.

Org.

8

Detailed description: This page of a musical score, numbered 119, features a vocal soloist section with four parts: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The lyrics are 'te Mi - cha -'. The vocal parts are written in treble clefs, with the Bass part in a bass clef. The instrumental section includes two Violin parts (Vln. 1 and Vln. 2) with triplet markings, a Viola part (Vla.) in alto clef, a Violoncello part (Vc.) in bass clef, and an Organ part (Org.) in grand staff. A double bass part is also present at the bottom of the page. The score is in 8/8 time and includes various musical notations such as slurs, accents, and dynamic markings.

121

S. el - - - - -

A. el - - - - -

T. el - - - - - Mi - cha -

B. el - - - - - Mi - cha -

Vln. 1 3 3 3 3 3 3

Vln. 2 3 3 3 3 3 3

Vla. 3

Vc. 3

Org.

123

S.
Sanc - te Mi - cha - el Ar - chan - ge - le

A.
Sanc - te Mi - cha - el Ar - chan - ge - le

T.
el Mi - cha -

B.
el Mi - cha -

Vln. 1

Vln. 2

Vla.

Vc.

Org.

125

S. Sanc - te Mi - cha - el de - fen - de nos de -

A. Sanc - te Mi - cha - el de - fen - de nos de -

T. el de - fen - de nos

B. el de - fen - de nos

Vln. 1

Vln. 2

Vla.

Vc.

Org.

127

S. fen - de nos in proe - - -

A. fen - de nos in proe - - -

T. de - fen - de nos in proe - - -

B. de - fen - de nos in proe - - -

Vln. 1

Vln. 2

Vla.

Vc.

Org.

The musical score is arranged in a standard orchestral format. The vocal parts are at the top, followed by the string section (Violins 1 and 2, Viola, and Violoncello), and the Organ at the bottom. The lyrics are placed below the vocal staves. The score includes various musical notations such as clefs, key signatures, time signatures, and dynamic markings. The organ part is written in two staves, and the cello part includes a double bass clef.

129

S. *f* *p*
 lio Mi - cha - el -

A. *p*
 lio Sanc-te Mi - cha - el Ar

T. *p*
 lio Sanc-te Mi - cha - el Ar -

B. *f* *p*
 lio Mi - cha - el -

Vln. 1 *p*
 3 3 3 6 6

Vln. 2 *p*
 3 3 3 3 3

Vla. *p*
 5 66

Vc. *p*
 6

Org. *mf*

132

f *p*

S. Mi - cha - el - De - fen - de nos - in

A. chan - ge - le Sanc - te Mi - cha - el De - fen - de nos - in

T. chan - ge - le Sanc - te Mi - cha - el De - fen - de nos - in

f *p*

B. Mi - cha - el - De - fen - de nos - in

Vln. 1

Vln. 2

Vla.

Vc.

Org.

136

f

S. proe - lio A - men

f

A. proe - lio A - men

f

T. proe - lio A - men

f

B. proe - lio A - men

Vln. 1 *f* *p* *f* 3 3 3

Vln. 2 *f* *p* *f* 3 3 3

Vla. *f* *p* *f* 3 3 3

Vc. *f* *p* *f* 3 3 3

Org. *f*

141

S. A - men

A. A - men

T. A - men

B. A - men

Vln. 1 *p* *f*

Vln. 2 *p* *f*

Vla. *p* *f*

Vc. *p* *f*

Org.

8

145

S. *ff*
A - - - men

A. *ff*
A - - - men

T. *ff*
A - - - men

B. *ff*
A - - - men

Vln. 1 *p* *ff*
3 3 3 3 3 3 3

Vln. 2 *p* *ff*
3 3 3 3 3 3 3

Vla. *p* *ff*
3 3 3 3 3 3 3

Vc. *p* *ff*
3 3 3 3 3 3 3

Org.

151

S.

A.

T.

B.

Vln. 1

Vln. 2

Vla.

Vc.

Org.

fff

fff

fff

fff

Soprano

Sancte Michael

Pope Leo XIII

for Choir, String Quartet, & Organ

Ben Johnson

$\text{♩} = 100$ **24** *p* *f* *p* *cresc.*

Sanc - te Mi - cha - el - Sanc-te Mi-cha-el Ar-chan-ge-le

32 *(cresc.)* *f* *f* *p* *f* *p*

Sanc-te Mi-cha-el de - fen - de nos de - fen - de nos in proe - lio Mi - cha - el - Mi - cha - el - De-

41 **11** $\text{♩} = 80$

fen - de nos - in proe - lio

60 *mf solo*

Im - pe - ret i - lli - De - us Su - ppli-ces

65 *pp tutti* **8**

de - pre-ca - mur Sanc - te Mi - cha - el Mi - cha -

80 *pp* *pp* *f* $\text{♩} = 50$ **3**

el Ar-chan - ge - le Ar-chan - ge - le Sanc-te Mi - cha - el

91 *f* $\text{♩} = 100$

In in - fer-num de - tru-deSa - ta-nam In in - fer-num de - tru-deSa - ta-nam

99 *mf*

A - li-os-que spi - ri-tus ma - li - gnos ma - li - gnos ma - li - gnos ma - li -

109 *mf cresc.* **4** *f*

gnos per-va-gan-tur per-va-gan-tur in mun-do Sanc - te Mi - cha-

121

el - Sanc-te Mi-cha-el Ar-chan-ge-le Sanc-te Mi-cha-el de - fen - de nos de - fen - de nos in

128

f *p* *f* *p* *f*

proe - lio Mi - cha - el - Mi - cha - el - De - fen - de nos - in proe - lio A - men

141

ff

A - men A - - - men

Alto

Sancte Michael

Pope Leo XIII

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$\text{♩} = 100$ **24** *p* *f* *p* *cresc.* -----

Sanc - te Mi - cha - el - Sanc-te Mi-cha-el Ar-chan-ge-le

32 *(cresc.)* ----- *f* *mf*

Sanc-te Mi-cha-el de - fen - denos de - fen - denos in proe - lio Sanc-te Mi-cha-el Ar

39 *p* *mf solo* **8**

chan-ge-le Sanc-te Mi-cha-el De - fen - de nos - in proe - lio e - sto prae-

55 $\text{♩} = 80$

si-di - um

66 **8** *pp tutti* *pp*

Sanc - te Mi-cha - el Mi-cha - el Ar-chan-ge - le Ar-

83 *f* $\text{♩} = 50$ **3** *f* $\text{♩} = 100$

chan - ge - le Sanc - te Mi - cha - el In in - fer-num de-

93 *mf*

tru-de Sa - ta-nam In in - fer-num de - tru-de Sa - ta-nam A - li-os-que

101 **4**

spi - ri-tus ma - li - gnos ma - li - gnos ma - li - gnos ma - li - gnos

114 *mf cresc.* ----- *f*

per-va-gan-tur per-va-gan-tur in mun-do Sanc - te Mi - cha - el -

123



Sanc-te Mi-cha-el Ar-chan-ge-le Sanc-te Mi-cha-el de - fen - de nos de - fen - de nos in proe - lio

Detailed description: This block contains the first line of musical notation, measures 123 through 128. It is written in a single treble clef staff with a key signature of one flat (B-flat). The melody consists of eighth and quarter notes, with some rests. The lyrics are printed below the staff, aligned with the notes.

131

p *f*




Sanc-te Mi-cha-el Ar chan-ge-le Sanc-te Mi-cha-el De - fen - de nos - in proe - lio A -

Detailed description: This block contains the second line of musical notation, measures 131 through 138. It continues in the same treble clef and key signature. The melody features a dynamic shift from piano (*p*) to forte (*f*) around measure 135. The lyrics are printed below the staff.

139

ff



- men A - men A - men

Detailed description: This block contains the third line of musical notation, measures 139 through 144. The melody is primarily composed of half notes and quarter notes. A dynamic marking of fortissimo (*ff*) is present above the final measure. The lyrics are printed below the staff.

Tenor

Sancte Michael

Pope Leo XIII

for Choir, String Quartet, & Organ

Ben Johnson

♩ = 100
24
p *f* *p* *cresc.* -----

Sanc - te Mi - cha - el - Mi - cha - el Mi - cha - el

33 *f* *mf*
 de-fen-denos de-fen-denos in proe - lio Sanc-te Mi-cha-el Ar-chan-ge-le

40 *p* *f*
 Sanc-te Mi-cha-el De - fen - de nos - in proe - lio Con-tra ne - qui - ti-amet in - si - di-as di -

47 *4* *♩ = 80*
 a - bo-li Con-tra ne - qui - ti-amet in - si - di-as di - a - bo-li

57

68 *mf solo*
 Tu-que Prin-ceps mi-li-ti-ae cae - les-tis Tu-que Prin-ceps mi-li-ti-ae cae - les-tis

76 *pp tutti* *pp*
 Sanc - te Mi - cha - el Mi - cha - el Ar - chan - ge - le Ar - chan - ge - le Sanc - te

85 *f* *♩ = 50* *p* *f*
 Mi - cha - el - In vir-tu-te Dei In vir-tu-te Dei In vir-tu-te Dei In vir-tu-te Dei In in -

92 *♩ = 100*
 fer-num de - tru - de Sa - ta - nam In in - fer-num de - tru - de Sa - ta - nam

2

100 *mf*

A-li-os-que spi-ri-tus ma-li-gnos ma-li-gnos ma-li-gnos ma-li-gnos

110 *mf cresc.* -----

Qui ad per-di-ti-o-nem a-ni-ma-rum per-va-gan-tur per-va-gan-tur in mun-do

118 *f*

Sanc-te Mi-cha-el - Mi-cha-el Mi-cha-el de-fen-de nos

127 *p*

de-fen-de nos in proe-lio Sanc-te Mi-cha-el Ar-chan-ge-le Sanc-te Mi-cha-el De-fen-de

135 *f* *ff*

nos-in proe-lio A-men A-men A-men

152

152

Bass

Sancte Michael

Pope Leo XIII

for Choir, String Quartet, & Organ

Ben Johnson

$\text{♩} = 100$ **24** *p* *f* *p* *cresc.* -----

Sanc - te Mi - cha - el - Mi - cha - el Mi - cha - el

33 *f* *f* *p* *f* *p*
de-fen-denos de-fen-denos in proe - lio Mi - cha - el - Mi - cha - el - De - fen - de

42 *f*
nos - in proe - lio Con-trane - qui - ti-amet in - si - di-as di - a - bo-li Con-trane-

49 $\text{♩} = 80$
qui - ti-amet in - si - di-as di - a - bo-li

60 **8** *pp tutti*
Sanc - te

77 *pp*
Mi - cha - el Mi - cha - el Ar-chan-ge - le Ar-chan-ge - le Sanc-te Mi - cha -


86 $\text{♩} = 50$ *f* *p* *f* $\text{♩} = 100$
el - In vir-tu-te Dei In vir-tu-te Dei In vir-tu-te Dei In vir-tu-te Dei In in - fer-num de-

93 *mf*
tru - de Sa - ta-nam In in - fer-num de - tru - de Sa - ta-nam A - li-os - que

101 *mf cresc.* -
spi - ri-tus ma - li - gnos ma - li - gnos ma - li - gnos ma - li - gnos Qui ad per-

2

110 *(cresc.)*




di-ti-o-nem a-ni-ma-rum per di-ti-o-nem a-ni-ma-rum per-va-gan-tur per-va-gan-tur in mun-do

117 *f*




Sanc - te Mi - cha - el - Mi - cha - el Mi - cha - el de-fen-de nos

127 *f p f p*



de-fen-de nos in proe - lio Mi - cha - el - Mi - cha - el - De - fen - de nos - in proe -

137 *f ff*



lio A - men A - men A - men

Violin 1

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$\text{♩} = 100$

The score for Violin 1 consists of ten staves of music, each containing measures 1 through 40. The music is written in a single treble clef with a key signature of one flat (B-flat) and a 2/4 time signature. The tempo is marked as quarter note = 100. The score features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. It includes several triplet markings (indicated by a '3' above the notes) and sextuplet markings (indicated by a '6' above the notes). Dynamic markings such as *p* (piano), *f* (forte), *pp* (pianissimo), and *fp* (fortissimo) are used throughout. Crescendo markings are indicated by dashed lines with the word 'cresc.' written above. The score concludes with a final measure containing a sixteenth-note triplet and a sixteenth-note sextuplet.

107

f *f* *p cresc.* -----

118

f

121

f

124

f

127

f

131

p *pp* *f*

138

p *f* *p* *f*

145

p *ff*

152

fff

Violin 2

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♩ = 100

The musical score for Violin 2 is written in 3/4 time with a tempo of 100 beats per minute. It consists of ten staves of music, each containing six measures. The key signature has one flat (B-flat). The score is characterized by frequent triplet patterns and dynamic markings.

- Staff 1: Measures 1-6. Dynamics: *p*. Features triplet patterns.
- Staff 2: Measures 7-12. Dynamics: *f* (measures 7-8), *p* (measures 9-12). Features triplet patterns.
- Staff 3: Measures 13-18. Dynamics: *cresc.* (measures 13-18). Features triplet patterns.
- Staff 4: Measures 19-24. Dynamics: *(cresc.)* (measures 19-24), *f* (measures 25-26). Features triplet patterns.
- Staff 5: Measures 27-32. Dynamics: *f* (measures 27-28), *p³* (measures 29-30), *f* (measures 31-32), *pp* (measures 33-34). Features triplet patterns and a sixteenth-note triplet.
- Staff 6: Measures 35-40. Dynamics: *fp* (measures 35-36), *fp* (measures 37-38), *fp* (measures 39-40), *p* (measures 41-42). Features dotted rhythms and triplet patterns.
- Staff 7: Measures 43-48. Dynamics: *f* (measures 43-44), *p* (measures 45-48). Features triplet patterns.
- Staff 8: Measures 49-54. Dynamics: *cresc.* (measures 49-54). Features triplet patterns.
- Staff 9: Measures 55-60. Dynamics: *(cresc.)* (measures 55-60), *f* (measures 61-62). Features triplet patterns.

104 *f* *f*

109 *f* *p cresc.* *f*

119 *p*

121 *p*

123 *p*

125 *p*

128 *p*

132 *p*

140 *f* *p* *f*

145 *p* *ff*

151 *fff*

Viola

Sancte Michael

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♩ = 100

9 *p* *f* *p* *mf cresc.*

15 *f* *p* *pp* *fp*

22 *f* *p* *pp* *fp*

32 *fp* *fp* *fp* *p* *f* *p* *mf cresc.*

39 *f* *p* *pp* *p*

47 *f* *p* *f* *pp*

58 *f* *p* *f* *pp*

67 *pp* *mp*

72 *pp* *pp*

78 *pp* *f* *p*

♩ = 80

♩ = 50

90

♩ = 100

99

106

118

126

132

140

145

151

Violoncello

Sancte Michael

Pope Leo XIII

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Ben Johnson

♩ = 100

The score is written for a single cello in bass clef with a key signature of one flat (B-flat). It begins in 3/4 time and features a variety of dynamics and articulations. The first system (measures 1-8) includes dynamics *mf*, *f*, *mf*, and *p cresc.*. The second system (measures 9-15) features *f*, triplets, and *p*. The third system (measures 16-28) includes *p*, *pp*, *fp*, *mf*, *f*, and *mf*. The fourth system (measures 29-34) features *p cresc.*, *f*, and triplets. The fifth system (measures 35-43) includes *p*, *f*, *p*, and *pp*. The sixth system (measures 44-55) features *p*, *f*, *p*, and *f*. The seventh system (measures 56-64) includes a tempo change to $\text{♩} = 80$, *pp*, and *f*. The eighth system (measures 65-69) features *pp*, *pizz.*, *arco*, and *pizz.*. The ninth system (measures 70-73) includes *arco*, *pizz.*, *pp*, *pp*, *pizz.*, *arco*, and *pizz.*. The tenth system (measures 74-81) features *arco*, *pizz.*, *arco*, *pp*, and *pp*. The eleventh system (measures 82-94) includes a tempo change to $\text{♩} = 50$ and $\text{♩} = 100$, and dynamics *f*, *p*, and *f*. The score concludes with a final *f* dynamic.

Pipe Organ

Sancte Michael

Pope Leo XIII

for Choir, String Quartet, & Organ

Ben Johnson

♩ = 100

Musical score for measures 1-13. The score is in 3/4 time with a key signature of one flat (B-flat). It features a grand staff with a treble and bass clef. The right hand contains complex chordal textures and melodic lines, while the left hand provides a steady bass accompaniment. Dynamics include piano (*p*), crescendo (*cresc.*), forte (*f*), and mezzo-forte (*mf*).

14

Musical score for measures 14-29. This section includes a four-measure rest in the right hand at measure 21. Dynamics include piano (*p*) and crescendo (*cresc.*).

30

Musical score for measures 30-42. Dynamics include crescendo (*cresc.*), forte (*f*), mezzo-forte (*mf*), and piano (*p*).

43

Musical score for measures 43-50. This section includes a four-measure rest in the right hand at measure 47. The tempo is marked as ♩ = 80. Dynamics include forte (*f*), piano (*p*), and forte (*f*). The score concludes with a key signature change to two flats (B-flat and E-flat) and a 5/4 time signature for the final two measures.

57

Musical score for measures 57-67. The score is written for three staves: Treble, Bass, and a lower Bass staff. The key signature is three flats (B-flat, E-flat, A-flat). The time signature is 4/4. The notation consists of whole rests in all staves for measures 57-67. At measure 68, the key signature changes to four flats (B-flat, E-flat, A-flat, D-flat).

68

Musical score for measures 68-77. The score is written for three staves: Treble, Bass, and a lower Bass staff. The key signature is four flats (B-flat, E-flat, A-flat, D-flat). The time signature is 4/4. Measures 68-73 feature a piano (*p*) dynamic with eighth-note chords in the Treble staff and whole notes in the Bass and lower Bass staves. Measures 74-75 feature a forte (*f*) dynamic with sixteenth-note chords in the Treble staff and whole notes in the Bass and lower Bass staves. Measure 76 features a forte (*f*) dynamic with a half-note chord in the Treble staff and whole notes in the Bass and lower Bass staves. Measure 77 features a forte (*f*) dynamic with a half-note chord in the Treble staff and whole notes in the Bass and lower Bass staves.

88

$\text{♩} = 50$ $\text{♩} = 100$

Musical score for measures 88-97. The score is written for three staves: Treble, Bass, and a lower Bass staff. The key signature is four flats (B-flat, E-flat, A-flat, D-flat). The time signature is 3/4. Measures 88-97 feature a piano (*p*) dynamic. The notation includes eighth-note chords in the Treble staff and quarter notes in the Bass and lower Bass staves. The tempo markings $\text{♩} = 50$ and $\text{♩} = 100$ are present above the Treble staff.

104

Musical score for measures 104-113. The score is written for three staves: Treble, Bass, and a lower Bass staff. The key signature is four flats (B-flat, E-flat, A-flat, D-flat). The time signature is 3/4. Measures 104-113 feature a forte (*f*) dynamic. The notation includes eighth-note chords in the Treble staff and quarter notes in the Bass and lower Bass staves. The tempo marking $\text{♩} = 100$ is present above the Treble staff.

123

Musical score for measures 123-135. The score is written for piano in a 3/8 time signature with a key signature of one flat (B-flat). It consists of three systems. The first system contains measures 123-131, the second system contains measures 132-134, and the third system contains measure 135. The upper staff (treble clef) features a melodic line with various intervals and dynamics, including *mf* and *p*. The lower staff (bass clef) provides a harmonic accompaniment with chords and single notes. A fermata is placed over the final note of measure 135.

136

Musical score for measures 136-144. The score is written for piano in a 3/8 time signature with a key signature of one flat (B-flat). It consists of two systems. The first system contains measures 136-142, and the second system contains measures 143-144. The upper staff (treble clef) features a melodic line with various intervals and dynamics, including *f*. The lower staff (bass clef) provides a harmonic accompaniment with chords and single notes. A fermata is placed over the final note of measure 144.