

“Great” Mass in C

Wolfgang Amadeus Mozart

(1756—1791)

K 427 (417a)

Composed 1782–83 in Vienna and Salzburg

Instrumentation: Solo flute, 2 oboes, 2 bassoons, 2 horns (in C, F, and G),
2 trumpets (in C and G), 3 trombones (ATB), timpani, strings (2.2.1.1), and organ

Voicing: 4 soloists (2 sopranos, tenor, bass) and double SATB chorus

Duration: 60'

Source: *Wolfgang Amadeus Mozart's werke*, Series XXIV: *Supplement*, no. 29, and Series I:
Messen, edited by P. Spitta, published by Breitkopf & Härtel, Leipzig, 1882, 1878; now
generally referred to as the *Alte Mozart Ausgabe* (AMA).

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[B1] <i>Agnus Dei</i>	—	[complete; not included]
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(from <i>Missa aulica</i> , K 337)		

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Please send comments, suggestions, or emendations by electronic mail to philip AT netscape DOT net

Comment on this draft: An edition of this size and complexity is necessarily a work in progress, and I am grateful that the musical public has by and large expressed patience and understanding with a seemingly slow rate of progress. Recently I have been able to optimise the generation of PDF documents from my music notation software, so this latest revision takes account of both some corrections in the *Kyrie* and *Gloria*; the piano accompaniment has been further fleshed out in the earlier movements, and a preliminary piano reduction (consisting of just the continuo line and one or other of the prominent treble lines) in the later ones. The vocal parts are complete in all 12 extant movements from the Mass; of the appendices, only the conclusion to the *Credo* requires completion, so for the time being I am withholding the final pages of the vocal score, comprising both this, and the *Agnus Dei*.

[Philip Legge, 8 April 2006]

Editor's notes: Mozart composed the Great Mass in C in 1782 and 1783 as a thanks offering after his marriage to Constanze Weber. A letter written to his father Leopold on 4 January 1783 mentions the score of half a mass lying on his desk bearing witness to the promise. The completed sections of the mass were performed later that year in St Peter's, Salzburg on 26 October; the *Kyrie*, *Gloria*, *Sanctus*, and *Benedictus* had been completed, but the *Credo* was not set in full, and scored in Mozart's usual draft, and the *Agnus Dei* not even begun. One of the florid solo soprano parts was undoubtedly sung by Constanze.

At the time of composition during the reign of the Emperor Joseph II, orchestral masses had fallen out of favour in Austria; Joseph Haydn composed none at all between 1782 and 1796. Rather than completing the mass subsequently, Mozart set it aside until 1785 when he re-used the *Kyrie* and *Gloria*, with the addition of two new arias, as an oratorio, *Davidde penitente* (K 469). Of the remainder of the mass, the *Credo* was never completed, and the two surviving movements remained incomplete in draft form; the *Sanctus* and *Benedictus*, although complete, subsequently became partially lost; and the *Agnus Dei* had never been contemplated by Mozart beyond some sketches he made for the *Dona nobis pacem*, probably committed to paper after the performance.

The work is a solemn mass written on the grandest scale, with the *Gloria* and *Credo* treated like a cantata in being divided into a succession of individual arias and choruses. Mozart's interest in the works of Handel is reflected in the baroque textures of several of the choral movements, which are unlike anything in his previous sacred music written for Salzburg, and echoed in parts of the *Requiem* nearly a decade later. The orchestral forces are the largest Mozart employed in sacred music, apart from the *Kyrie* in D minor (K 341 (368a)) with its double wind including clarinets.

The surviving parts of the 1783 performance lack a *Credo* and *Agnus Dei*, so it is unlikely although not impossible that Mozart may have substituted movements from one of his older masses for these movements. While there are strong arguments for only including the movements known to be complete and authentic, in a performing edition it is stylistically permissible to attempt completion by drawing on the incomplete and slightly less authentic, as well as to draw on other of Mozart's completed masses to shape the unfinished work into something more resembling what the finished mass may have been like.

Thus the first problem in completing the mass is the *Credo*, of which Mozart composed two movements in draft, with the musical substance complete enough for him to be able to fill in the parts from memory; the editor is faced with the task of composing the missing parts in Mozart's style. In the *Credo in unum Deum* the chorus, Violin I and Bassi continuo parts are complete, and the remaining parts are in various stages of completion; there are explicit parts for oboes, bassoons, horns, second violin and violas. It is furthermore assumed that in keeping with both the festal nature of the mass and the quasi-Handelian scoring of the movement, Mozart would probably have specified trombones mostly doubling the alto, tenor, and bass chorus parts, and written these parts in addition to those for trumpets and timpani in a separate partitura, so all these parts have also been composed by the editor.

In the *Et incarnatus est* only the solo soprano part and Basso continuo are assumed to be complete as they stand; there are incomplete parts for solo flute, oboe, and bassoon, violins and violas. Mozart also allowed two blank staves in the partitura which may have been intended for horns.

The remainder of the *Credo* after the *Et incarnatus est* is taken from one of his sixteen earlier completed masses, the *Missa longa* in C (K 262 (246a)) which features a cantata-style *Credo*. The *Crucifixus* comprises the second half of a movement already incorporating the text of the foregoing *Et incarnatus est*, so the first half of the movement has been omitted. The subsequent *Et resurrexit* has a fine closing section which suggested employing the antiphonally divided choir. The other gap to be filled is the unwritten *Agnus Dei* and *Dona nobis pacem*, which have been taken from the *Missa aulica* in C (K 337). This is one of the solemn coronation masses that Mozart conducted in Prague in 1791, which gives us a reliable guide to the composer's estimation of it, and features a fine soprano solo in the *Agnus Dei* accompanied by an organ obbligato.

The second problem in completing the mass is that Mozart's autograph of the *Sanctus* and *Benedictus* is mostly missing. Although these movements were once complete, the only surviving authentic material consists of Mozart's separate partitura for the wind and timpani parts of the *Sanctus*; the *Benedictus* is wholly missing. Of the original instrumental parts used in the Salzburg performance, only the trombone and organ parts survive. Fortunately a copy of the mass was made by P.M. Fischer from the instrumental parts, before they became lost. In the absence of Mozart's score, this was the source used by J.A. André for the latter movements when he edited the mass for publication in 1840. Unfortunately Fischer did not have enough staves on the pages of his score to include all eight voices of the double chorus in the *Qui tollis*, and H.C. Robbins Landon demonstrated that the *Sanctus* and *Benedictus* suffered from the same problem; it is evident from the amount of fugal material in the *Osanna* that almost half of the chorus parts are missing from these movements.

In the *Sanctus* and *Osanna* the chorus parts are written in Fischer's score in four or sometimes five parts, with two soprano parts which are occasionally marked as 1^o and 2^o. In the section *Dominus Deus... pleni...* the text is laid out antiphonally between the soprano parts, with different combinations of alto, tenor, and bass accompanying each soprano, which suggest one four-part choir answering the other. Following this assumption, it turns out there are mostly one or two voices missing from each choir, usually an alto, tenor, or bass, which can be supplied by reference to the accompanying harmony. In the *Osanna* fugue there is a good deal of extra fugal material in the instrumental parts to supply music for the missing second choir, except perhaps for the Bass II; thus it doubles the existing choral bass most of the time. The final perorations of *osanna in excelsis* at bar 57 ff. can clearly be overlapped to provide a portion of the missing choir parts. The choral contribution to the *Benedictus* consists of a direct repetition of the latter part of the *Osanna* fugue from bar 47 onward.

»Great« Mass in C, K.427 (417a)

5

Andante moderato

[1] Kyrie

Wolfgang Amadeus Mozart
(1756–1791)

Soprano I solo

Soprano

Alto

Tenor

Bass

Piano

Andante moderato

p

4

Tutti

Ky - ri - e e - lei - son, e -

Tutti

Ky - ri - e e - lei -

Tutti

Ky - ri - e e -

Tutti

Ky - ri -

f

8

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

12

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

16

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

20

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

23

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

26

p

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

p

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

p

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

p

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

30

lei - son, e - lei - - - son.

- - - - - son.

lei - - - - - son.

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

33 Soprano I solo

NB Dieses solo
singt die Erste
Solo: Sangerin [Mozart]

tr

Chris - - - te e - lei - son, e -

37

lei-son, Chris - te, Chris - te e - lei - son,
Tutti p senza cresc. *p*
 Chris - te, Chris -
Tutti p senza cresc. *p*
 Chris - te, Chris -
Tutti p senza cresc. *p*
 e - lei - son, Chris -
Tutti p senza cresc. *p*
 e - lei - son, Chris -

crescendo *p*

43

e - lei - - - son, e - lei-son, e - lei son, e - lei -
cresc. *f*
 te, Chri-ste e-lei-son, e-lei-son, e - lei - son.
cresc. *f*
 te Chri-ste e-lei-son, e-lei-son, e - lei - son.
cresc. *f*
 - - te e-lei-son, e-lei-son, e - lei - son.
cresc. *f*

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

50

- son, Chri - ste, Chri - ste e - lei - son, Chri - ste,

56

Chri - ste e - lei - son, e - lei - son, e - lei - son, e -

61

- lei - - - son, Chri - ste e -
 p e - lei - son, e - lei - son,
 Chri - - ste e - lei - son,
 p e - lei - - - son,
 e - lei - - - son,

65

lei - - - - -

68

son. *f*
Ky -

72

- ri - e e - lei - son, Ky - ri - e e - lei - son, e - *f*
Ky -

82

son, e-lei son, Ky-ri-e e-lei
 lei son, e-lei son, Ky-ri-e e-lei
 lei-son, e-lei-son, e-lei-son, e-lei
 e-lei-son, e-lei-son, e-lei-son, Ky-ri-e e-lei

85

son, *p* Ky-ri-e e-lei-son, e-lei-son, e-
 son, *p* Ky-ri-e e-lei-son,
 son, *p* Ky-ri-e e-lei-
 son, *p* Ky-ri-e e-lei-son,

lei - son, e - lei - son, e - lei - - son, e - -
 Ky - ri - e e - lei - - - son, e - -
 son, Ky - ri - e e - lei - - son, e - -
 Ky - ri - e e - lei - - - son, e - -

Musical score for measures 89-91. It consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal lines are in a B-flat major key signature and feature a melodic line with lyrics. The piano accompaniment includes a right-hand part with eighth-note patterns and a left-hand part with chords and bass notes.

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

Musical score for measures 92-94. It consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal lines are in a B-flat major key signature and feature a melodic line with lyrics. The piano accompaniment includes a right-hand part with eighth-note patterns and a left-hand part with chords and bass notes. A *pp* (pianissimo) dynamic marking is present in the piano part at measure 93.

[2] Gloria in excelsis Deo

Allegro vivace
Tutti

Soprano
Glo - - ri - a

Alto
Glo - - ri - a

Tenor
Glo - - ri - a in ex - cel - - - -

Bass
Glo - - ri - a in ex - cel - - - -

Allegro vivace

Piano

5

in ex - cel - - - - sis, in ex - cel - -

in ex - cel - - - - sis, glo -

- sis, in ex - cel - - - - sis, glo -

- - sis, in ex - cel - - - - sis,

9

- - - sis De-o, glo - - - ri-a in ex-cel-sis, glo - ri-a in ex-
 - - ri-a in ex-cel-sis, glo - - - ri-a in ex-cel-sis, glo -
 8 - - ri-a in ex-cel-sis, glo - ri-a in ex-cel-sis, in ex-
 in ex-cel - - - sis De-o,

13

cel-sis, in ex-cel-sis, in ex-cel-sis, in ex-cel - - - sis
 - ri-a in ex-cel-sis, in ex-cel-sis, in ex-cel - - - sis,
 8 cel-sis, in ex-cel-sis, in ex-cel - - - sis,
 glo - ri-a in ex-cel-sis, in ex-cel-sis, in ex-cel - - -

16

De - - - - - o, in ex - cel -
 in ex - cel - - - - - sis_ De - o, in ex - cel -
 in ex - cel - - - - - sis_ De - o, in ex -
 sis, in ex - cel - - - - - sis De - o, in ex -

19

- - - - - sis_ De - o, in ex - cel - sis, in ex - cel - sis, in ex - cel - sis, et in -
 - - - - - sis_ De - o, in ex - cel - sis, in ex - cel - sis, in ex - cel - sis,
 cel - - - - - sis De - o, in ex - cel - sis, in ex - cel - sis, in ex - cel - sis,
 cel - sis De - o, in ex - cel - sis, in ex - cel - sis, in ex - cel - sis, et in -

p

ter - - ra, in ter - ra pax ho - mi - ni-bus bo - -

p et in - ter - ra, in ter - ra pax ho - mi - ni-bus

p et in - ter - ra pax ho - mi - ni-bus

p et in - ter - ra pax ho - mi - ni-bus

et in - ter - ra pax ho - mi - ni-bus

fp *fp*

-næ vo - - - lun - - - ta - - -

bo - - - næ vo - - - lun - - -

bo - - - næ vo - lun -

bo - - - næ

32

- - - - - tis. *f.* Glo - ri-a in ex - cel-sis, in ex-cel-sis, in ex-
 ta - - - - - tis. *f.* glo - ri-a in ex-cel-sis, in ex-
 ta - - - - - tis. *f.* Glo - ri-a in ex-cel-sis, in ex-cel-sis, in ex-cel-sis, in ex-
 vo - lun - ta - - - - - tis. *f.* Glo - ri-a in ex-

36

cel - sis, in ex - cel - - - - - sis, De - - - - -
 cel - sis, in ex - cel - - - - - sis, in ex - cel -
 cel - - - - - sis, in ex - cel -
 cel - sis, in ex - cel - sis, in ex - cel - - - - - sis, in ex -

o, in ex-cel-sis
 sis De-o, in ex-cel-sis
 sis De-o, in ex-cel-sis
 cel-sis De-o, in ex-cel-sis De-

De-o, in ex-cel-sis, in ex-cel-sis, in ex-cel-sis, et in-ter-ra, in
 De-o, in ex-cel-sis, in ex-cel-sis, in ex-cel-sis, et in-ter-ra, in
 De-o, in ex-cel-sis, in ex-cel-sis, in ex-cel-sis, et in-ter-ra
 o, in ex-cel-sis, in ex-cel-sis, in ex-cel-sis, et in-ter-ra

47

ter - ra pax ho - mi - ni-bus bo - - næ vo - - -

ter - ra pax ho - mi - ni-bus bo - - næ

ter - ra pax ho - mi - ni-bus bo - - -

pax ho - mi - ni-bus

fp *fp*

52

lun - - - ta - - - - -

vo - - - lun - - - ta - - - - -

-nä vo - lun - ta - - - - -

bo - - - næ vo - lun - ta - - - - -

56

tis.

tis.

tis.

tis.

p *pp*

[3] Laudamus te

Allegro aperto

Soprano II solo

Piano

5

9

12

Lau - da - - - mus

17

te. — Be - ne - di - ci - mus te, —

22

be - ne - di - ci - mus. te.

p *tr* *tr*

This system contains measures 22 through 25. The vocal line begins with a whole rest in measure 22, followed by the lyrics "be - ne - di - ci - mus. te." in measures 23-25. The piano accompaniment features a steady eighth-note bass line in the left hand and chords with trills in the right hand. A piano (*p*) dynamic marking is present in measure 23, and trill (*tr*) markings are used in measures 24 and 25.

26

A - - - do - ra - mus te.

tr *tr* *tr* *tr* *tr* *tr*

This system contains measures 26 through 28. The vocal line has a whole rest in measure 26, followed by the lyrics "A - - - do - ra - mus te." in measures 27-28. The piano accompaniment continues with eighth-note bass lines and chords with trills in the right hand. Trill (*tr*) markings are present in measures 26, 27, and 28.

29

Glo - ri - fi - ca - muste, glo - ri - fi - ca - - -

p

This system contains measures 29 through 33. The vocal line has a whole rest in measure 29, followed by the lyrics "Glo - ri - fi - ca - muste, glo - ri - fi - ca - - -" in measures 30-33. The piano accompaniment features eighth-note bass lines and chords with trills in the right hand. A piano (*p*) dynamic marking is present in measure 33.

34

This system contains measures 34 through 37. The vocal line has a whole rest in measure 34, followed by a melodic line in measures 35-37. The piano accompaniment consists of eighth-note chords in the right hand and eighth-note bass lines in the left hand.

38

This system contains measures 38 through 41. The vocal line has a whole rest in measure 38, followed by a melodic line in measures 39-41. The piano accompaniment consists of eighth-note chords in the right hand and eighth-note bass lines in the left hand.

42

Musical score for measures 42-46. The vocal line begins with a melodic phrase in measure 42, followed by a rest in measure 43. The lyrics "mus te." are written under the vocal line in measure 44. The piano accompaniment features a complex texture with sixteenth-note runs in the right hand and a steady eighth-note bass line in the left hand.

47

Musical score for measures 47-51. The vocal line has lyrics "A - do - ra - mus te." in measure 47 and "Glo - ri - fi -" in measure 51. The piano accompaniment includes dynamic markings *fp* (fortissimo piano) in measures 47, 48, 50, and 51. The texture continues with sixteenth-note patterns in the right hand and a consistent bass line.

52

Musical score for measures 52-56. The vocal line has a rest in measure 52. The piano accompaniment features trills (*tr*) in the right hand in measures 52 and 54. The right hand continues with sixteenth-note runs, while the left hand maintains the eighth-note bass line.

57

Musical score for measures 57-60. The vocal line has a rest in measure 57 and the word "mus" in measure 60. The piano accompaniment features a trill (*tr*) in the right hand in measure 60. The texture remains consistent with sixteenth-note runs in the right hand and an eighth-note bass line.

61

Musical score for measures 61-65. The vocal line has a rest in measure 61 and the word "te." in measure 65. The piano accompaniment features trills (*tr*) in the right hand in measures 61, 62, 64, and 65. The right hand continues with sixteenth-note runs, and the left hand maintains the eighth-note bass line.

64

Lau - da - mus.

68

te. A - do - ra - - mus_ te. Be - ne -

72

di - ci-mus te. Glo - ri - fi - ca - mus te, glo - ri - fi - ca - mus

77

te. Lau - da - mus te. A - do - ra - mus te.

82

Lau - da -

87

mus te.

f

92

Be - ne - di - ci - mus te, be - ne -

p *f* *p*

97

di - ci - mus te.

tr *tr* *tr* *tr*

100

A - do - ra - mus te. Glo - ri - fi - ca

tr *tr* *tr* *tr*

104

108

Musical score for measures 108-111. The system includes a vocal line and a piano accompaniment. The vocal line features a melodic line with a trill in the final measure. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

112

Musical score for measures 112-116. The system includes a vocal line and a piano accompaniment. The vocal line has trills in measures 112-114 and the word "mus" in measure 116. The piano accompaniment features a rhythmic pattern of chords in the right hand and a bass line in the left hand.

117

Musical score for measures 117-121. The system includes a vocal line and a piano accompaniment. The vocal line contains the lyrics "te. A - - do - ra - mus te." with a fermata over "A - - do". The piano accompaniment includes dynamic markings *fp* in measures 119 and 120.

122

Musical score for measures 122-126. The system includes a vocal line and a piano accompaniment. The vocal line has the lyrics "Glo - ri - fi - ca" with a fermata over "ca". The piano accompaniment includes dynamic markings *fp* in measures 123 and 124, and trills in measures 125 and 126.

128

Musical score for measures 128-131. The system includes a vocal line and a piano accompaniment. The vocal line begins with a rest followed by the lyrics "mus". The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

132

Musical score for measures 132-135. The system includes a vocal line and a piano accompaniment. The vocal line has the lyrics "te, glo - ri - fi - ca". The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand, with dynamic markings *fp* (fortissimo piano) appearing in measures 132, 133, and 134.

136

Musical score for measures 136-139. The system includes a vocal line and a piano accompaniment. The vocal line has the lyrics "mus te." and features a trill in measure 136. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand, with dynamic markings *f* (forte) and *tr* (trill) appearing in measures 137, 138, and 139.

140

Musical score for measures 140-143. The system includes a vocal line and a piano accompaniment. The vocal line is silent in this system. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand, with dynamic markings *f* (forte) and *tr* (trill) appearing in measures 140 and 141.

[4] Gratias

Adagio

Soprano I
Gra - ti-as, gra-ti-as a-gimus ti - bi pro - pter

Soprano II
Gra - - ti-as a - gimus ti - bi pro - pter

Alto
Gra - - ti-as a - gimus ti - bi pro - pter

Tenor
Gra - ti-as a - gimus ti - bi pro - pter

Bass
Gra - ti-as a - gimus ti-bi pro - pter, pro - pter

Adagio

Piano

4

p

mag - nam, mag - nam glo - ri-am tu - am, gra - ti -

p

mag - nam, mag - nam glo - ri-am tu - am, gra - ti -

p

mag - nam, mag - nam glo - ri-am tu - am, gra - ti -

p

mag - nam, mag - nam glo - ri-am tu - am, gra - ti -

p

mag - nam, mag - nam glo - ri-am tu - am, gra - ti -

7

as a - gi - mus pro - pter mag - nam glo - ri - am, pro - pter mag - nam

as a - gi - mus pro - pter mag - nam

as a - gi - mus pro - pter mag - nam glo - ri - am, pro - pter mag - nam

as a - gi - mus pro - pter mag - nam glo - ri - am, pro - pter mag - nam

as a - gi - mus pro - pter mag - nam glo - ri - am, pro - pter mag - nam

10

glo - ri - am tu - - am.

glo - ri - am tu - - am.

glo - ri - am tu - - am.

glo - ri - am tu - - am.

glo - ri - am tu - - am.

[5] Domine Deus

Allegro moderato

Soprano I solo

Soprano II solo

Piano

6

12

Do - mi-ne De - us, _____ rex_ cœ - le - stis, rex_ cœ -

19

le - stis, De - - us Pa - - ter, De - us

Pa - ter o - mni - po - tens. Do - mi - ne Fi - li u - ni - ge - ni - te

Je - su Chri - ste, Do - mi - ne De - us, Ag - nus

De - i, Fi - li - us, fi - li - us Pa - tris. Do - mi - ne

Fi - li u - ni - ge - ni - te Je - su, Je - su
Do - mi - ne De - us, rex cœ - le - stis, De - us Pa - ter o -

49

Chri - ste.

mni-po-tens.

f

tr

55

Do - mi-ne Deu - us, Do - mi-ne De - us, Ag -

Do - mi-ne De - us, Do - mi-ne De - us, Ag -

p

tr

61

nus De - - i, Fi - li-us, fi - li-us Pa -

nus De - - i, Fi - li-us, fi - li-us Pa

p

67

tris. Ag - nus De - i, Fi - li - us Pa -

tris. Fi - li - us Pa

p

72

tris, fi - li - us, fi - li - us Pa - tris.

tris, fi - li - us Pa - tris. Ag - nus

77

Fi - li - us Pa - tris,

De - i, Fi - li - us Pa - tris,

82

Ag - nus De - i, Fi - tris, fi - li - us, fi - li -

88

us Pa - tris, fi - li - us, fi - li - us

li - us Pa - tris, fi - li - us, fi - li - us

95

Pa - tris. *tr*

Pa - tris. *tr*

f

[6] Qui tollis

Largo

Soprano I

Alto I

Tenor I

Bass I

Soprano II

Alto II

Tenor II

Bass II

Piano

Qui tol -

Qui

Qui

Qui

Largo

- lis pec - ca - ta mun - di,
tol - lis pec - ca - ta mun - di,
tol - lis pec - ca - ta mun - di,
tol - lis pec - ca - ta mun - di,
Qui tol - lis
Qui tol -
Qui tol -
Qui tol -

tol - lis, qui tol - lis pec - ca - - -

tol - lis, qui tol - lis, qui tol - - -

tol - lis, qui tol - lis, qui tol - - -

- lis pec - ca - - - ta mun - di, pec -

tol - lis, qui tol - lis pec - ca - - -

tol - lis, qui tol - lis pec - - ca - - ta,

qui tol - lis pec - ca - ta mun - di,

tol - lis pec - ca - ta mun - di, pec -

13

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

p
 -lis pec - ca - ta mun - - di,

p
 lis pec - ca - ta mun - - di,

p
 ca - - ta mun - - di,

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

p
 pec - ca - ta mun - - di,

p
 pec - ca - ta mun - - di,

p
 ca - - ta mun - - di,

p *pp*

mi - se - re - re no - bis. *f* Qui tol - - - lis

p mi - se - re - re no - bis. *f* Qui tol -

p mi - se - re - re no - bis. *f* Qui tol -

p mi - se - re - re no - bis. *f* Qui tol -

- re, *p* mi - se - re - re *f* no - bis.

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

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

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

f

— pec - ca - ta mun - di, qui

lis pec - ca - ta mun - di, qui tol - lis,

lis pec - ca - ta mun - di, qui

lis pec - ca - ta mun - di, qui

Qui tol - lis pec - ca - ta, qui

Qui tol - lis, qui

Qui tol - lis pec - ca - ta, qui

Qui tol - lis, qui tol -

tol - lis, qui tol - lis, qui tol -

qui tol - lis pec - ca - ta, qui tol -

tol - lis, qui tol - lis pec - ca - - ta mun -

tol - lis pec - ca - ta mun - di, pec -

tol - lis, qui tol - lis, qui tol -

tol - lis, qui tol - lis, qui tol - - lis pec -

tol - lis, qui tol - lis pec - - ca - ta, qui

- lis pec - ca - - ta mun - di, pec -

26

lis pec - ca - ta mun - - - di, su - sci - pe, su -

lis pec - ca - ta mun - - - di,

-di, pec - ca - ta mun - - - di,

ca - - - ta mun - - - di,

lis pec - ca - ta mun - - - di,

ca - - - ta mun - - - di,

tol - lis pec - ca - ta mun - di,

ca - - - ta mun - - - di,

p

pp

- sci-pe, su - sci-pe de-pre - ca - ti - o-nem

p
su - sci-pe de-pre - ca - ti - o - nem

p
su - sci-pe de-pre - ca - ti - o - nem

p
su - sci-pe de-pre - ca - ti - o - nem

p
su - sci-pe, su - sci-pe, su - sci-pe de-pre - ca-ti - o-nem

p
su - sci-pe, su - sci-pe, su - sci-pe de-pre - ca - ti - o-nem

p
su - sci-pe, su - sci-pe, su - sci-pe de-pre - ca-ti - o-nem

p
su - sci-pe, su - sci-pe, su-sci-pe de-pre - ca-ti - o-nem

32

no - stram. *f* Qui se - - - des ad dex - te - ram

no - stram. *f* Qui se - - - des ad dex - te - ram

no - stram. *f* Qui se - - - des ad dex - te - ram

no - stram. *f* Qui se - - - des ad dex - te - ram

no - stram. *f* Qui

no - stram.

no - stram.

no - stram.

f

Pa - tris, qui se - des ad dex - te - ram Pa -

Pa - tris, qui se - des ad dex - te - ram Pa -

Pa - tris, qui se - des ad dex - te - ram Pa -

Pa - tris, qui se - des ad dex - te - ram Pa -

se - des, qui se - des ad dex - te - ram Pa -

f
Qui se - - - - - des ad dex - te - ram Pa -

f
Qui se - des, qui se - - - des ad dex - te - ram Pa -

f
Qui se - des, qui se - - - des ad dex - te - ram Pa -

tris, qui se - des, qui se - des, qui

tris, qui se - des, qui se - des ad dex - te - ram,

tris, qui se - des, qui se - des, qui

tris, qui se - des ad dex - te - ram Pa -

tris, qui se - des, qui se - des,

tris, qui se - des, qui se - des, qui

tris, qui se - des, qui se - des, qui

tris, qui se - des ad dex - te - ram Pa -

tris, qui se - des, qui se - des, qui

tris, qui se - des, qui se - des, qui

tris, qui se - des, qui se - des, qui

41

se - - - - des ad dex - te - ram Pa - - -

qui se - - - des ad dex - te - ram Pa - - -

se - - - des ad dex - te - ram Pa - - -

tris, qui se - des ad dex - te - ram Pa - - -

qui se - - - des ad dex - te - ram Pa - - -

se - - - des, qui se - des ad dex - te - ram Pa - - -

se - des, qui se - des ad dex - te - ram Pa - - -

tris, qui se - des ad dex - te - ram Pa - - -

p

no-bis, mi-se-re-re, mi-se-re-re,

no-bis, mi-se-re-re, mi-se-re-re,

no-bis, mi-se-re-re, mi-se-re-re,

no-bis, mi-se-re-re, mi-se-re-re,

mi-se-re-re no-bis, mi-se-re-re, mi-se-

mi-se-re-re no-bis, mi-se-re-re, mi-se-

mi-se-re-re no-bis, mi-se-re-re, mi-se-

mi-se-re-re no-bis, mi-se-re-re, mi-se-

f

50

mi - se - re - re no - - - bis, mi - se -

mi - se - re - re no - - - bis, mi - se -

mi - se - re - re no - - - bis, mi - se -

mi - se - re - re no - - - bis, mi - se -

re - re, mi - se - re - re no - bis, mi - se -

re - re, mi - se - re - re no - bis, mi - se -

re - re, mi - se - re - re no - bis, mi - se -

re - re, mi - se - re - re no - bis, mi - se -

p

re - re no - - - bis.
 re - re no - - - bis.
 re - re no - - - bis.
 re - re no - - - bis.
 re - re no - - - bis.
 re - re no - - - bis.
 re - re no - - - bis.
 re - re no - - - bis.

pp

Allegro [7] Quoniam

Soprano I solo
 Soprano II solo
 Tenor solo

Allegro

Piano

6

f *p*

tr

12

18

Quo - ni - am tu

24

Quo - ni - am tu so - - - - -
so - - - - - lus sanc - tus, tu so - lus sanc - - - - -

31

- lus Do - mi - nus, - tu - so - - - - - lus,
- - - - - tus, tu so - lus sanc - - - - -
Quo - ni - am tu so - - - - - lus al -

37

tu so - - - lus Do - mi - nus, tu so - - - tus, tu so - - - lus sanc - tus, tu so - - - tis - si - mus, tu so - - - lus al -

42

- lus Do - mi - nus, quo - ni - am, - lus sanc - - tus, quo - ni tis - si - mus, quo - ni - am

47

quo - ni - am tu so - lus sanc - - - - am tu so - lus sanc - tus, tu so - lus, tu so - lus sanc - tus,

52

tus, tu so - lus sanc - tus,
 so - lus sanc - tus,
 Do - mi-nus, tu, tu so - lus al - tis - si-mus, tu so - lus

57

tu so - lus sanc - tus

62

tus, tu so - lus
 tus, tu so - lus
 tus, tu so - lus

67

Do - mi - nus, tu so - lus al - tis - si -

Do - mi - nus, tu so - lus al - tis - si -

Do - mi - nus, tu so - lus al - tis - si -

cresc.

72

mus.

mus.

mus.

f

77

82

Quo - ni - am tu so - lus san - ctus, tu so - lus san - ctus,

Quo - ni - am tu so - lus san - ctus,

Quo - ni - am -

p

104

ctus, tu so - lus san - ctus, Quo - ni - am tu

ctus, tu so - lus san - ctus, Quo - ni - am tu

ctus, Quo - ni - am tu

f

109

so - lus, tu so - lus san - ctus,

so - lus, tu so -

so - lus, tu so -

p

115

tu so -

- - - lus san - ctus, tu so -

tu so -

p

pp

122

fp fp fp

lus san - ctus.

fp fp fp

lus san - ctus.

fp fp fp

lus san - ctus.

128

Quo - ni - am tu so - lus

Quo - ni - am tu so - lus san - ctus.

Quo - ni - am, quo - ni

133

san - ctus Do - mi - nus al -

am tu so - lus san - ctus Do - mi - nus al -

138

ctus, tu so - lus san - tis - si - mus, tu so - lus san

143

ctus, tu so - lus Do - mi - nus, ctus, tu so - lus Do - mi - nus, ctus, tu so - lus Do - mi - nus

147

ctus, tu so - lus Do - mi - nus, ctus, tu so - lus Do - mi - nus, ctus, tu so - lus Do - mi - nus

152

tu so - lus al - tis - si - mus, al - tis - si -

tu so - lus al - tis - si - mus, al - tis - si -

tu so - lus al - tis - si - mus, al - tis - si -

157

mus, al - tis - si - mus,

mus, al - tis - si - mus,

mus, al - tis - si - mus,

162

167

[8] Jesu Christe — Cum sancto spiritu

Adagio

Soprano
 Alto
 Tenor
 Bass

Je - su, Je - su Chris - te, Je - su Chris - te, Je - su
 Je - su, Je - - - su Chris - te, Je - su Chris - te, Je - su
 Je - su, Je - su Chris - te, Je - su Chris - te, Je - su
 Je - su, Je - su Chris - te, Je - su Chris - te, Je - su

Piano

Adagio

[Allegro ♩ = ∞]

5

Chris - te, Je - su Chris - te.
 Chris - te, Je - su Chris - te.
 Chris - te, Je - su Chris - te.
 Chris - te, Je - su Chris - te. Cum sanc - - - to spi - ri -

[Allegro ♩ = ∞]

13

Musical score for measures 13-18. The system includes vocal staves and piano accompaniment. The lyrics are: Cum sanc - - - to spi - ri - tu in glo - - - ri - a De -

19

Musical score for measures 19-23. The system includes vocal staves and piano accompaniment. The lyrics are: Cum sanc - - - tu in glo - - - i Pa - tris, a - men, a - - -

24

Musical score for measures 24-28. The system includes vocal staves and piano accompaniment. The lyrics are: Cum sanc - - - to spi - ri - tu in glo - - - ri - a De - i Pa - men, a -

-to spi - ri - tu in glo - ri - a De - i Pa - tris, a - men, a - men, a

Pa - tris, a - men, a - men, a - men, a - men. Cum sanc -

-to spi - ri - tu in glo - ri - a De - i

45

men, a - - - - -

ri - a De - i Pa - tris, a - - - - -

Cum sanc - - - - -

Pa - tris, a - - - - -

50

men, a - - - - -

men, a - - - - -

-to spi - ri - tu in glo - - - - -

men, a - - - - -

55

f men, a - - - - -

f men, a - - - - -

ri - a De - i Pa - tris, a - - - - -

men, a - - - - -

60

Cum sanc - to
men, a - men, a -

spi - ri - tu in glo - ri - a De - i
men, a - men, a -

a - men, a -
Pa - tris, a -

75

f
 ri-a De - i Pa - tris, a - men, a - - -
 - - - *f* men, a - men, a - - -
 - - - men, a - men, a - - - men.
 - - - men, a - - - - - men.

80

- - - men, a - - - - -
 - - - men, a - - - - -
 Cum sanc - - - - -
 Cum sanc - - - - -

85

- - - to spi - ri - tu in glo - ri-a De - i
 -to spi - ri - tu in glo - ri-a De - i Pa - tris, a -

90

men, a - - - - -

men.

Pa-tris, a - - - - - men, a - - - - - men, a - - - - -

men, a - - - - -

95

men, a - - - - -

Cum sanc - - - - - to

men, a - - - - - men, a - - - - -

men, a - - - - -

100

men, a - - - - - men, a - - - - -

spi - - - - - ri - tu in glo - - - - - ri - a De - i Pa - - - - -

men, a - - - - -

105

men.
 tris. Cum sanc
 men, a
 men. Cum sanc to

110

Cum sanc
 to spi - ri - tu, a
 men. Cum
 spi - ri - tu, a men.

115

to spi - ri - tu, a
 men.
 sanc to spi - ri -
 Cum

120

tu, cum sanc - - - - -
sanc - - - - - to spi - ri -

125

men. Cum
-to spi - ri - tu,
tu, a - - - - -

130

sanc - - - - - to spi - ri -
- to spi - ri - tu in glo -

135

tu in glo - - - - - ri - a.
ri - a,
cum
men.

This system contains measures 135 through 138. It features a vocal line with lyrics, a piano accompaniment, and a basso continuo line. The lyrics are: "tu in glo - - - - - ri - a. ri - a, cum men." The piano accompaniment consists of chords and moving lines in both hands. The basso continuo line provides a harmonic foundation with a steady eighth-note pattern.

139

Cum sanc - - - - -
sanc - - - - - to spi - ri -

This system contains measures 139 through 143. The lyrics are: "Cum sanc - - - - - sanc - - - - - to spi - ri -". The vocal line has long notes with lyrics underneath. The piano accompaniment continues with chords and moving lines. The basso continuo line has a steady eighth-note pattern.

144

-to spi - ri - tu,
a - - - - - men. Cum
tu,
Cum sanc - - - - -

This system contains measures 144 through 147. The lyrics are: "-to spi - ri - tu, a - - - - - men. Cum tu, Cum sanc - - - - -". The vocal line has long notes with lyrics underneath. The piano accompaniment continues with chords and moving lines. The basso continuo line has a steady eighth-note pattern.

164

men, a - men, a - men, a - men. Cum sanc - - -

a - men, a - men, a - men. Cum sanc -

a - men, a - - - men. Cum sanc -

a - - - men, a - men. Cum

171

- to spi - - - ri - tu in glo - - -

- - - to spi - ri - tu in glo -

- - - to, cum sanc-to spi - ri - tu in glo - ri - a,

sanc - - - to spi - ri - tu

178

- ri - a, in glo - ri - a, in glo -

- - - in glo - ri - a, in glo - - -

in glo - ri - a, in glo - ri - a, in glo -

183

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

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

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

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

188

192

men, a - men, a - men, a - men, a - men.

men, a - men, a - men, a - men, a - men.

men, a - men, a - men, a - men, a - men.

men, a - men, a - men, a - men, a - men.

[9] Credo in unum Deum

Allegro maestoso

75

Soprano I

Soprano II

Alto

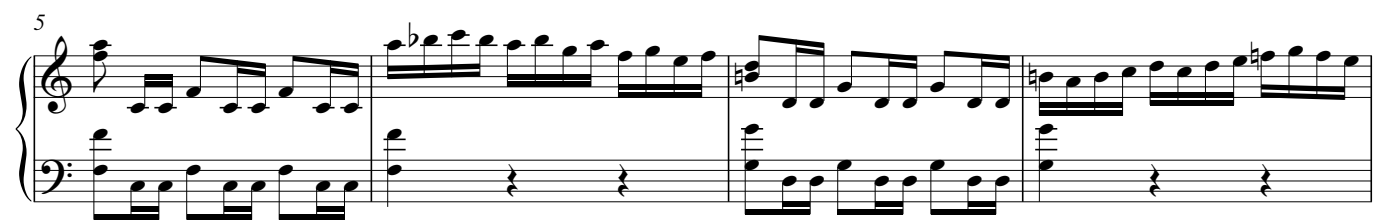
Tenor

Bass

Piano



5



9

Cre - do,

Cre - do,

Cre - do,

Cre - do,

Cre - do,

Cre - do,



cre - do in u - num De - um, Pa - trem o - mni - po - ten - tem,

cre - do in u - num De - um, Pa - trem o - mni - po - ten - tem,

cre - do in u - num De - um, Pa - trem o - mni - po - ten - tem,

cre - do in u - num De - um, Pa - trem o - mni - po - ten - tem,

cre - do in u - num De - um, Pa - trem o - mni - po - ten - tem,

fac - to - rem cœ - li et ter - - ræ, fac - to - rem cœ - li et ter - - ræ,

fac - to - rem cœ - li et ter - - ræ, fac - to - rem cœ - li et ter - - ræ,

fac - to - rem cœ - li et ter - - ræ, fac - to - rem cœ - li et ter - - ræ,

fac - to - rem cœ - li et ter - - ræ, fac - to - rem cœ - li et ter - - ræ,

fac - to - rem cœ - li et ter - - ræ, fac - to - rem cœ - li et ter - - ræ,

Cre - do
 Cre - do
 Cre - do
 Cre - do
 Cre - do

p *cresc.* *f*

et in u - num Do - mi-num, Je - sum Chri - stum fi - li - um,
 et in u - num Do - mi-num, Je - sum Chri - stum fi - li - um,
 et in u - num Do - mi-num, Je - sum Chri - stum fi - li - um,
 et in u - num Do - mi-num, Je - sum Chri - stum fi - li - um,
 et in u - num Do - mi-num, Je - sum Chri - stum fi - li - um,

41

fi - li - um De - i u - ni - ge - ni - tum, et ex pa - tre na - tum an -

fi - li - um De - i u - ni - ge - ni - tum, et ex pa - tre na - tum an -

fi - li - um De - i u - ni - ge - ni - tum, et ex pa - tre na - tum

fi - li - um De - i u - ni - ge - ni - tum, et ex pa - tre na - tum

fi - li - um De - i u - ni - ge - ni - tum, et ex pa - tre na - tum

45

te om-ni-a

an - te, an - te om-ni-a

an - te, an - te om-ni-a

an - te, an - te om-ni-a

cre - do, cre - do, cre - do, cre - do, an - te om-ni-a

sæ - - - - cu - la,
sæ - - - - cu - la,
sæ - - - - cu - la,
sæ - - - - cu - la,
sæ - - - - cu - la,

p *cresc.*

De - um de De - o,
De - um de De - o,
De - um de De - o,
De - um de De - o,
De - um de De - o,

f *cresc.*

61

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

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

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

lu - men de lu - mi-ne, De - um

lu - men de lu - mi-ne, De - um

65

ve - - ro, ge - ni-tum, non fac - tum,

ve - - ro, ge - ni-tum, non fac - tum,

ve - - ro, ge - ni-tum, non fac - tum,

ve - rum de De-o ve - - ro, ge - ni-tum, non fac - tum,

ve - rum de De-o ve - - ro, ge - ni-tum, non fac - tum,

69

ge - ni-tum, non fac - tum, con - sub -

ge - ni-tum, non fac - tum, con - -

ge - ni-tum, non fac - tum, con - -

ge - ni-tum, non fac - tum, con - sub - stan - ti - a-lem

ge - ni-tum, non fac - tum, con - sub-stan-ti - a - lem

73

stan - ti - a-lem Pa - tri, per quem o - - -

sub - - stan - ti - a-lem Pa - tri, per quem o -

sub - - stan - ti - a-lem Pa - tri, per - - -

Pa - - tri, per - - - quem o - - -

Pa - - tri, per quem

77

quem o

o

81

- mni-a fa - cta sunt.

- mni-a fa - cta sunt.

- mni-a fa - cta sunt.

- mni-a fa - cta sunt.

- mni-a fa - cta sunt.

p

f

tr

Cre - do, qui pro - pter nos ho - mi - nes et pro - pter

Cre - do, qui pro - pter nos ho - mi - nes et pro - pter

Cre - do, qui pro - pter nos ho - mi - nes et pro - pter

Cre - do, qui pro - pter nos ho - mi - nes et pro - pter

Cre - do, qui pro - pter nos ho - mi - nes et pro - pter

no - stram sa - lu - tem, qui pro - pter nos ho - - mi

no - stram sa - lu - tem, qui pro - pter nos ho - - mi

no - stram sa - lu - tem, qui pro - pter nos ho - - mi

no - stram sa - lu - tem, qui pro - pter nos ho - - mi

no - stram sa - lu - tem, qui pro - pter nos ho - - mi

94

nes et pro-pter no-stramsa-lu - tem de - scen - dit de coe - lis, de - scen -
 nes et pro-pter no-stramsa-lu - tem de - scen - dit de coe - lis,
 nes et pro-pter no-stramsa-lu - tem de - scen - dit de coe - lis, de -
 nes et pro-pter no-stramsa-lu - tem de - scen - dit de coe - lis, de - scen -
 nes et pro-pter no-stramsa-lu - tem de - scen - dit de coe - lis, de - scen -

98

de - scen - dit, de - scen -
 scen

113

de - scen - dit de cœ - lis.

de - scen - dit de cœ - lis.

de - scen - dit de cœ - lis.

de - scen - dit de cœ - lis.

de - scen - dit de cœ - lis.

f

3

[10] Et incarnatus est

Andante

Soprano I solo

Andante

Piano

8

16

Et in - car - na - tus est de spi - ri - tu -

mfp *mfp*

23

san - cto, ex Ma - ri - a vir - gi ne, et ho - mo fac - tus est, et ho - mo

30

fa -

tr *tr*

34

39

ctus est, et ho - mo fac - tus est,

45

et ho - mo fa

51

ctus est. Et in - car - na - tus est de spi - ri - tu

mfp *mfp*

59

san - cto ex Ma ri - a vir - gi - ne et ho - mo fac - tus est, et ho - mo

66

fa

71

76

ctus est,

81

fa ctus est, fa

86

ctus est, fa

f

92 *Cadenza*

98

104

110

ctus est.

115

[11] Sanctus

Largo

Soprano I

Sanc - tus, Sanc - tus, Sanc - tus

Alto

Sanc - tus, Sanc - tus, Sanc - tus

Tenor

Sanc - tus, Sanc - tus, Sanc - tus

Bass

Sanc - tus, Sanc - tus, Sanc - tus

Soprano II

Sanc - tus, Sanc - tus, Sanc - tus

Alto II

Sanc - tus, Sanc - tus, Sanc - tus,

Tenor II

Sanc - tus, Sanc - tus, Sanc - tus,

Bass II

Sanc - tus, Sanc - tus, Sanc - tus,

Largo

Piano

f

7

p
Do - - - mi - nus De - us

[*p*]
Do - - - mi - nus De - us

p
Do - - - mi - nus De - us

p
Do - - - mi - nus De - us

p

p Do - - - mi - nusDe - us Sa - ba-oth, *f* Do - mi - nusDe - us

p Do - - - mi - nusDe - us Sa - ba-oth, *f* Do - mi - nusDe - us

[*p*] Do - - - mi - nusDe - us Sa - ba-oth, [*f*] Do - mi - nusDe - us

[*p*] Do - - - mi - nusDe - us Sa - ba-oth, [*f*] Do - mi - nusDe - us

Sa - ba-oth, *f* Do - - mi - nus, Do - mi - nusDe - us

Sa - ba-oth, [*f*] Do - - mi - nus, Do - mi - nusDe - us

Sa - ba-oth, *f* Do - - mi - nus, Do - mi - nusDe - us

Sa - ba-oth, *f* Do - - mi - nus, Do - mi - nusDe - us

f

11

Sa - ba-oth. Ple - ni sunt cœ - li et ter - ra,
 Sa - ba-oth. Ple - ni sunt cœ - li et ter - ra,
 Sa - ba-oth. Ple - ni sunt cœ - li et ter - ra,
 Sa - ba-oth. Ple - ni sunt cœ - li et ter - ra,
 Sa - ba-oth. Ple - ni, ple - ni
 Sa - ba-oth. Ple - ni, ple - ni
 Sa - ba-oth. Ple - ni, ple - ni
 Sa - ba-oth. Ple - ni, ple - ni

Osanna

15

[Allegro]

glo - ri-a, glo - ri-a tu - a.

glo - ri-a tu - a.

glo - ri-a tu - a. in_ ex -

glo - ri-a tu - a. O - san-na in ex-cel-sis, o -

Detailed description: This system contains the first four staves of the musical score. The first three staves are vocal parts (Soprano, Alto, and Tenor) with lyrics. The fourth staff is the piano accompaniment. The tempo is marked [Allegro].

ter - ra glo - ri-a tu - a.

ter - ra glo - ri-a tu - a.

ter - ra glo - ri-a tu - a.

ter - ra glo - ri-a tu - a.

Detailed description: This system contains the next four staves of the musical score, continuing the vocal parts and piano accompaniment from the first system.

[Allegro]

Detailed description: This system contains the final two staves of the musical score, which are the piano accompaniment parts. The tempo remains [Allegro].

19

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

22

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

25

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

28

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

31

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

34

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

37

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

40

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

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

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

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

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

[12] Benedictus

Allegro comodo

Soprano I solo

Soprano II solo

Tenor solo

Bass solo

Piano

4

8

11

Be-ne-dic - tus qui ve-nit,

Be-ne-dic -

be - ne - dic - tus qui ve - nit in no - mi - ne
- tus qui ve - nit, be - ne - dic - tus qui ve - nit in no - mi - ne
Be - ne - dic - tus qui ve - nit in no - mi - ne
Be - ne - dic - tus qui ve - nit in no - mi - ne

Do - mi - ni, *tr*
Do - mi - ni,
Do - mi - ni, be - ne - dic - tus qui ve - nit, be - ne -
Do - mi - ni, be - ne - dic - tus qui ve - nit, be - ne dic - - - -
f *p*

24

be - ne - dic - tus qui ve - nit, qui
 be - ne - dic - tus qui ve - nit, be - ne - dic - tus qui ve - nit, qui
 dic - tus qui ve - nit, qui

27

ve - nit, qui
 ve - nit, qui
 ve - nit, qui ve - nit, qui ve - nit, qui
 ve - nit, be - ne - dic - tus, qui ve - nit, qui

30

nit, qui ve - nit, qui ve - nit, qui
 ve - nit, qui ve - nit, qui
 nit, qui ve - nit, qui

Three vocal staves and a piano accompaniment. The lyrics are: - nit, qui ve - nit in no - mi - ne, in no - mi - ne Do - mi ni, be - ne - dic - tus, be - ne - dic - tus qui ve - nit in no - mi - ne Do - mi ni, in no - mi - ne Do - mi ni, in no - mi - ne Do - mi ni, in no - mi - ne Do - mi ni. The piano accompaniment features a steady eighth-note bass line and a more active treble line.

Three vocal staves and a piano accompaniment. The lyrics are: ni, be - ne - dic - tus, be - ne - dic - tus qui ve - nit in no - mi - ne Do - mi ni, in no - mi - ne Do - mi ni, in no - mi - ne Do - mi ni, in no - mi - ne Do - mi ni. The piano accompaniment continues with a consistent rhythmic pattern.

Three vocal staves and a piano accompaniment. The lyrics are: ve - nit in no - mi - ne Do - mi - ni, in no - mi - ne Do - mi - nit in no - mi - ne Do - mi - ni, in no - mi - ne Do - mi - nit in no - mi - ne Do - mi - ni, in no - mi - ne Do - mi - nit in no - mi - ne Do - mi - ni, in no - mi - ne Do - mi - nit in no - mi - ne Do - mi - ni, in no - mi - ne Do - mi - nit in no - mi - ne Do - mi - ni. The piano accompaniment features a steady eighth-note bass line and a more active treble line.

45

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

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

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

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

f

49

tr

52

be - ne - dic - - tus qui ve - nit in no - mi - ne Do - mi-ni,

be - ne - dic - - tus qui ve - nit in no - mi - ne Do - mi-ni,

be - ne - dic - - tus qui ve - nit, qui ve - nit,

be - ne - dic - - tus qui ve - nit,

p *f*

be - ne - dic - - - tus qui ve - nit in no - mi - ne
be - ne - dic - - - tus qui ve - nit in no - mi - ne
be - ne - dic - - - tus qui ve - nit in no - mi - ne
be - ne - dic - - - tus qui

p

Do - mi-ni, qui ve - nit, qui
Do - mi-ni, qui ve - nit,
Do - mi-ni, qui ve - nit, qui
ve - nit, qui ve -

f *p*

ve - nit in no - mi-ne Do - mi-ni, qui ve - nit, qui
qui ve-nit in no-mi-ne Do - mi-ni, qui ve - nit, qui
ve - nit in no - mi-ne Do - mi-ni, qui ve - nit, qui ve -
- nit in no-mi-ne Do - mi-ni, qui ve - nit, qui

64

ve - nit,
ve - nit,
- nit, be - ne - dic - - tus qui ve - nit,
ve - nit, be - ne - dic -

68

Be - ne - dic - tus qui ve - nit in no - mi - ne
Be - ne - dic - tus qui ve - nit in no - mi - ne
be - ne - dic - tus qui ve - nit in no - mi - ne
- tus qui ve - nit, be - ne - dic - tus qui ve - nit in no - mi - ne

72

Do - mi - ni. Be - ne - dic - tus qui ve - nit, be - ne - dic - tus,
Do - mi - ni. Be - ne - dic - tus qui ve - nit, be - ne -
Do - mi - ni.
Do - mi - ni.

f *p*

be - - - ne - dic - tus qui ve - nit, qui
dic - tus, be - - ne - dic - tus qui
Be - ne - dic - tus qui ve-nit, be-ne - dic - tus qui
Be - ne - dic - tus qui ve-nit, be-ne - dic - tus qui

ve - nit, qui ve - nit, qui ve -
ve - nit, qui ve -
ve - nit,
ve - nit, qui

nit, qui ve - - nit, qui ve - nit in
- nit, qui ve - nit, qui ve - nit in
qui ve - - - nit, qui ve - nit in
ve - - - nit

f *p*

ni, in no - - mi- ne, in no - - mi- ne Do - mi
ni, in no - - mi- ne, in no - - mi- ne Do - mi
ni, in no - - mi- ne, in no - - mi- ne Do - mi
ni, in no - - mi- ne, in no - - mi- ne Do - mi -

ni.
ni.
ni.
ni.

tr

Osanna

113

107

f O - san - - - - - na,
f O - san - - na, o - san-na in ex -
f O - san - - - - - na,
[f] O - - san - na in ex - cel - sis, o -
In_ ex - cel sis,
O - - san - na in ex - cel - sis,
[f] In_ ex - cel - - sis,
O - - san - na in ex - cel - sis,

110

o - san - na in ex - cel-sis, in_ ex - cel - - - - - cel-sis, o - san - - - - - na, o - san - na, o - san - na,
o - san - na in ex - cel-sis, o - san - na, o - san - na,
san-na in ex-cel-sis, o - san - - - - - na, o - san - na, o - san - na,
o - san - - - - -
o - san - na, o - san - na, o -
o - san - na, o - san - na, o -
o - san - na in ex - cel-sis, o - san - na, o - san - na, o -

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

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

119

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

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

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

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

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

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

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

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

[A1] Crucifixus — Et resurrexit

Adagio ma non troppo

Soprano

Alto

Tenor

Bass

Piano

f Cru - ci -

f Cru - ci - fi - xus e - ti - am pro no - bis, pro

f Cru - ci - fi - xus e - ti - am pro no - bis, pro no - bis, cru-ci -

f *tr*

fi - xus e - ti - am pro no - bis, pro no - bis, sub Pon - ti - o Pi -
no - bis, pro no - bis, pro no - bis, sub Pon - ti - o Pi -
fi - xus e - ti - am pro no - bis, pro no - bis, sub Pon - ti - o Pi -
Cru - ci - fi - xus e - ti - am pro no - bis, sub Pon - ti - o Pi -

la - to, sub Pon - ti - o Pi - la - to pas - sus, pas - sus et se - pul - tus
la - to, sub Pon - ti - o Pi - la - to pas - sus, pas - sus et se - pul - tus
la - to, sub Pon - ti - o Pi - la - to pas - sus, pas - sus et se - pul - tus
la - to, sub Pon - ti - o Pi - la - to pas - sus, pas - sus et se - pul - tus

Et resurrexit

Allegro molto

12

est, se-pul - tus est. Et re-sur - re - xit ter - ti-a di - e, ter - ti-a

est, se-pul - tus est. Et re-sur - re - xit ter - ti-a di - e, ter - ti-a

est, se-pul - tus est. Et re-sur - re - xit ter - ti-a di - e, ter - ti-a

est, se-pul - tus est. Et re-sur - re - xit ter - ti-a di - e, ter - ti-a

Allegro molto

17

di - e se-cun - dum, se-cun - dum scrip - tu - ras, et a - scen - dit, a-scen - dit in

di - e se - cun - dum, se-cun - dum scrip - tu - ras, et a - scen - dit, a-scen - dit in

di - e se - cun - dum, se-cun - dum scrip - tu - ras, et a - scen - dit, a-scen - dit in

di - e se - cun - dum, se-cun - dum scrip - tu - ras, et a - scen - dit, a-scen - dit in

cœ - lum, se - det, se - det ad dex - te - ram Pa - tris; et i - te - rum ven
cœ - lum, se - det, se - det ad dex - te - ram Pa - tris; et i - te - rum ven
cœ - lum, se - det, se - det ad dex - te - ram Pa - tris; et i - te - rum ven
cœ - lum, se - det, se - det ad dex - te - ram Pa - tris; et i - te - rum ven

The musical score for measures 21-24 consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "cœ - lum, se - det, se - det ad dex - te - ram Pa - tris; et i - te - rum ven". The piano accompaniment features a steady eighth-note bass line and a more active treble line with trills.

tu - rus est, ven - tu - rus est cum glo - ri - a ju - di -
tu - rus est, ven - tu - rus est cum glo - ri - a ju - di -
tu - rus est, ven - tu - rus est cum glo - ri - a ju - di -
tu - rus est, ven - tu - rus est cum glo - ri - a ju - di -

The musical score for measures 25-28 consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "tu - rus est, ven - tu - rus est cum glo - ri - a ju - di -". The piano accompaniment continues with a steady eighth-note bass line and a treble line with trills.

28

ca - re, ju-di - ca - re, ju-di - ca - re vi - vos, vi - vos et *p*

ca - re, ju-di - ca - re, ju-di - ca - re vi - vos, vi - vos et *p*

ca - re, ju-di - ca - re, ju-di - ca - re vi - vos, vi - vos et *p*

ca - re, ju-di - ca - re, ju-di - ca - re vi - vos, vi - vos et *p*

32

mor - - - - - tu - os, cu - jus *f*


mor - - - - - tu - os, cu - jus *f*

mor - - - - - tu - os. cu - jus *f*

mor - - - - - tu - os. cu - jus *f*



non, non, non e - rit fi - nis.



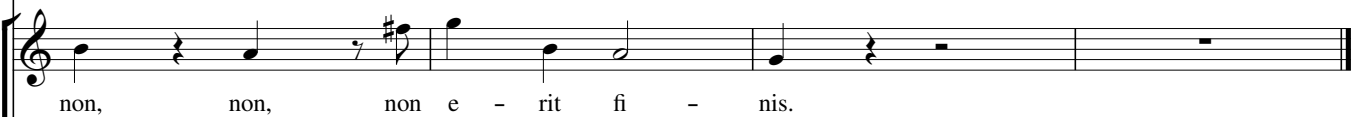
non, non, non e - rit fi - nis.



non, non, non e - rit fi - nis.



non, non e - rit fi - nis.




non, non, non e - rit fi - nis.



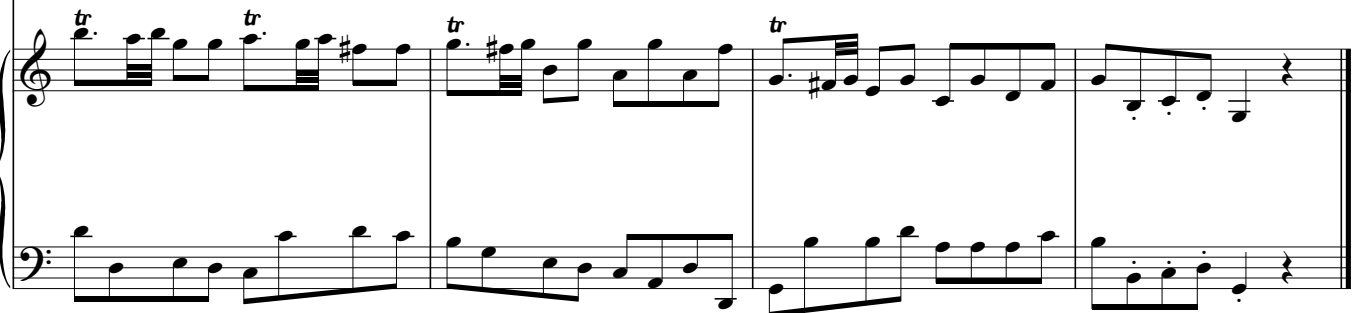
non, non, non e - rit fi - nis.



non, non, non e - rit fi - nis.



non, non, non e - rit fi - nis.



tr. tr. tr. tr.