

Schirmer's Edition.
Nº 68.

Third

M A S S

FOR

FOUR VOICES

BY

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NEW YORK
G. SCHIRMER, 35 UNION SQUARE.

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

- i - son e - le - i - son Ky - rie e -
 son Ky - ri - e e - le - i - son, e - le - i - son
 son Ky - ri - e e - le - i - son Ky - rie e -
 son Ky - ri - e e - le - i - son

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

SOP. SOLO.

Ky - - rie e - lei - son Ky - - rie e -

le - i - son Ky - - rie e - lei - - son, e -

TEN. SOLO.

le - i - son, e - le - i - son. Ky - - rie e -

le - i - son Ky - - rie e - le - i - son

Ky - - rie e - lei - son e - lei - son e - le - i -

CONT. SOLO.

Chri - ste e - lei - son, Chri - ste e - le - i-son,

TEN. SOLO.

son.

BASS SOLO.

Chri - ste e - le - i-son, Chri - ste e -

Chri - ste e - lei - son, e - le - i-son, e - le - i-son.
lei - son, Chri-ste e - le - i-son, e - le - i - son.

A CHORUS.

SOP.

ff Chri - ste e - lei - son, *p* Chri - ste e -
ff CONT. Chri - ste e - lei - son, *p* Chri - ste e -
ff TEN. Chri - ste e - lei - son, *p* Chri - ste e -
ff BASS. Chri - ste e - lei - son, *p* Chri - ste e -

A

le - i - son, Chri - ste e - lei - son,

le - i - son, Chri - ste e - lei - son,

le - i - son, Chri - ste e - lei - son,

le - i - son, Chri - ste e - lei - son,

The first system of the score consists of four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass arrangement. The lyrics are 'le - i - son, Chri - ste e - lei - son,'. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and a more active bass line in the left hand. Dynamics include *ff* and *ff* *no*.

B

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

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

e - le - i - son, Chri - ste e -

e - le - i - son, Chri - ste e - le - i - son e -

The second system begins with a section marked **B**. It features four vocal staves and piano accompaniment. The lyrics are 'e - le - i - son, e - le - i - son e -', 'e - le - i - son, e - le - i - son e - le - i - son e -', 'e - le - i - son, Chri - ste e -', and 'e - le - i - son, Chri - ste e - le - i - son e -'. The piano accompaniment includes a *cresc.* marking. Dynamics include *cresc.* and *ff*.

le - i - son.

le - i - son.

le - i - son.

le - i - son.

The third system consists of four vocal staves and piano accompaniment. The lyrics are 'le - i - son.' repeated for each voice part. The piano accompaniment features a series of chords in the right hand and a rhythmic bass line in the left hand. Dynamics include *f*, *ff*, and *p*.

C SOP. & TEN. SOLO.

pp
Ky - rie e - lei - son Ky - rie e -

CHORUS.

pp
Ky - ri - e Ky - ri - e e - lei - son

pp
Ky - ri - e Ky - ri - e e - lei - son

pp
Ky - ri - e Ky - ri - e e - lei - son

pp
Ky - ri - e Ky - ri - e e - lei - son

C

le - i - son, Chri - ste e - lei - son, Christe e -

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

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

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

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

D

le - - i - son. Ky - ri -

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

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

e - - le - i - son.

e - - le - i - son. Ky - rie e - le - i -

D

cresc.

e e - le - i - son, Chri - ste e - le - i -

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

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

e - le - i -

cresc.

son, Chri - ste e - le - i - son, Chri - ste e - le - i -

cresc.

p **E**

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

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

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

son e - le - i - son.

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

p **E**

cresc. *f* *p*

e e - le - i - son, Chri - ste e - lei - son e -

cresc. *f* *p*

e Ky - ri - e e - lei - son

cresc. *f* *p*

e Ky - ri - e e - lei - son

cresc. *f* *p*

e - lei - son

son, Chri - ste e - le - i - son e - lei - son, Chri - ste e -

cresc. *f* *p*

lei - son e - le - i - son.
 son e - le - i - son.
 son e - le - i - son.
 lei - son e - le - i - son.
 lei - son, Chri - ste e - le - i - son.

F CHORUS.

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

GLORIA. CHORUS.

Allegro.

SOPRANO. *Glo - ria.*

CONTRALTO. *Glo - ria in ex - cel - sis De - o.*

TENOR. *Glo - ria in ex - cel - sis De - o.*

BASS. *Glo - ria.*

ORGAN. *Allegro.*

Glo - ria in ex - cel - sis De - o

Glo - ria in ex - cel - sis De - o

Glo - ria in ex - cel - sis De - o

Glo - ria

cel - sis De - o

Glo - ri - a

cel - sis De - o in excel - sis

Glo - ri - a in excel - sis De - o

in ex-cel - sis De - o. SOLO.
 De - o glo - ri - a. Et in
 De - o, in ex-cel - sis De - o glo - ri - a.
 in ex-cel - sis De - o glo - ri - a.

CONT.
 ter - ra pax ho - mi - ni - bus, et in ter - ra pax ho -

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

mi - ni - bus.
 BASS SOLO. >
 Et in ter - ra pax ho -

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

mi - - ni - bus, bo - nae, bo - nae vo - lun -

ta - - - tis, vo - lun - ta - -

I CHORUS.
Et in ter - ra pax ho - mi - ni - bus, et in
CHORUS.
Glo - - ria,
CHORUS.
Et in ter - ra pax ho - mi - ni - bus, et in
CHORUS.
tis. in excel - sis,

ter - - ra pax ho - mi - - ni - bus, bo - nae,
 Glo - - ria, Glo - - ria,
 ter - - ra pax ho - mi - - ni - bus, bo - nae,
 De - o glo - ria, in ex-cel - sis De - o,

bo - nae vo - lun - ta - - tis, bo - nae vo - lun - ta - -
 Glo - - ria, Glo - - ri - -
 bo - nae vo - lun - ta - - tis, bo - nae vo - lun - ta - -
 glo - ria in excel - sis glo - - ri - -

K
 tis in ex - cel - sis De - o
 a in ex - cel - sis De - o glo - -
 tis in ex - cel - sis De - o
 a in ex - cel - sis De - o
K

cresc. glo - ria in ex - cel - sis De - o
 ria in ex - cel - sis De - o glo -
cresc. glo - ria in ex - cel - sis De - o
 glo - ria in ex - cel - sis De - o
cresc.

glo - ria in ex - cel - sis De - o
 ria in ex - cel - sis De -
 glo - ria in ex - cel - sis De - o
 glo - ria in ex -
ff *dim.*
ff *dim.*

glo - ria in ex - cel - sis De -
 o, De - o glo - ri -
 glo - ria in ex - cel - sis De -
 cel - sis De - o glo - ri -
dim.

o in ex - cel - sis De - o
 a in ex - cel - sis De - o glo -
 o in ex - cel - sis De - o
 a in ex - cel - sis De - o

p *cresc.*

glo - ria in ex - cel - sis De - o
 ria in ex - cel - sis De - o glo -
 glo - ria in ex - cel - sis De - o
 glo - ria in ex - cel - sis De - o

cresc. *f* *cresc.*

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

ff *dim.*

L

cel - sis De - o. Glo -

glo - ri - a. Glo - ria in ex - cel - sis De -

cel - sis De - o. Glo - ri -

De - o glo - ri - a. Glo - ri -

ria, Glo - ria, glo - ri -

o, in ex - celsis De - o glo - ria, glo - ri -

a, Glo - ri - a, glo - ri -

a, Glo - ri - a, glo - ri -

a.

a.

a.

a.

LAUDAMUS TE.

QUARTET.

ORGAN. *pp*

BASS SOLO.

Lau - - da - mus te, lau - da - mus, lau -

SOP. SOLO.

da - - mus te. Be - - ne - di - ci - mus

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

CONT. SOLO.

A - do - ra - mus te, a - do - ra - mus, A - do -

TEN. SOLO.

ra - - - mus te. Glo - - ri - fi -

ca - mus te glo - ri - fi - ca - mus te.

CHORUS.
SOP.

Lau - da - mus te, lau - da - mus te, lau - da - mus Be - ne - di - ci -

CONT.

Lau - da - mus te, lau - da - mus te, lau - da - mus Be - ne - di - ci -

TEN.

Lau - da - mus te, lau - da - mus te, lau - da - mus Be - ne - di - ci -

BASS.

Lau - da - mus te, lau - da - mus te, lau - da - mus Be - ne - di - ci -

mus, a - do - ra - mus, a - do - ra - mus te, glo - ri - fi - ca - mus

mus, a - do - ra - mus, a - do - ra - mus te, glo - ri - fi - ca - mus

mus, a - do - ra - mus, a - do - ra - mus te, glo - ri - fi - ca - mus

mus, a - do - ra - mus, a - do - ra - mus te, glo - ri - fi - ca - mus

Lau - da - mus te,

Lau - da - mus te,

Lau - da - mus te,

lau - da - mus te, Lau - da - mus te, lau - da - mus

Glo - ri - fi - ca - mus te.

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

Glo - ri - fi - ca - mus te. Be - ne -

te, Glo - ri - fi - ca - mus te. Lau da -

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

te Lau - da - mus a - do - ra - mus
 te Lau - da - mus a - do - ra - mus
 te Lau - da - mus a - do - ra - mus
 te, glo - ri - fi - ca - mus te be - ne - di - ci - mus te a - do -

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

Lau - da - mus te Be - ne - di - ci - mus te

Lau - da - mus te Be - ne - di - ci - mus te

Lau - da - mus te Be - ne - di - ci - mus te

SOLOS. CHORUS. *ff allarg.*

Glo - ri - fi - ca - - - mus

a - do - ra - mus te. *ff allarg.*

Glo - ri - fi - ca - - - mus

a - do - ra - mus te. *ff allarg.*

Glo - ri - fi - ca - - - mus

a - do - ra - mus te. *ff allarg.*

Glo - ri - fi - ca - - - mus

CHORUS. *ff allarg.*

Glo - ri - fi - ca - - - mus

ff allarg.

Glo - ri - fi - ca - - - mus

ff allarg.

Glo - ri - fi - ca - - - mus

ff allarg.

Glo - ri - fi - ca - - - mus

Glo - ri - fi - ca - mus

GRATIAS E DOMINE DEUS.

CHORUS and BASS SOLO.

Allegro.

SOPRANO. Gra - tias a - gi - mus

CONTRALTO. Gra - tias a - gi - mus

TENOR. Gra - tias a - gi - mus

BASS. Gra - tias a - gi - mus

ORGAN. **Allegro.**

a - gi - mus ti - bi pro - pter

a - gi - mus ti - bi pro - pter

a - gi - mus ti - bi pro - pter

a - gi - mus ti - bi pro - pter

ma - gnam glo - ri - am tu - - am. **M**

ma - gnam pro - pter ma - gnam glo - ri - am tu - - am, gra - ti - as a -

ma - gnam pro - pter ma - gnam glo - ri - am tu - - am.

ma - gnam pro - pter ma - gnam glo - ri - am tu - - am, gra - ti - as a -

M

gra - ti - as a - gi - mus
 mus ti - bi gra - tias a - gi - mus ti - bi pro - pter ma - gnam
 gra - ti - as a - gi - mus
 mus ti - bi gra - tias a - gi - mus ti - bi pro - pter ma - gnam

ti - bi pro - pter ma - gnam glo - riam tu - am pro - pter
 glo - ri - am pro - pter ma - gnam glo - riam tu - am pro - pter
 ti - bi pro - pter ma - gnam glo - riam tu - am pro - pter
 glo - ri - am pro - pter ma - gnam glo - riam tu - am pro - pter

ma - gnam glo - riam tu - am pro - pter ma - gnam glo - riam
 ma - gnam glo - riam tu - am pro - pter ma - gnam glo - riam
 ma - gnam glo - riam tu - am pro - pter ma - gnam glo - riam
 ma - gnam glo - riam tu - am pro - pter ma - gnam glo - riam

tu - am pro - pter ma - gnam glo - riam tu - am.
tu - am pro - pter ma - gnam glo - riam tu - am.
tu - am pro - pter ma - gnam glo - riam tu - am.
tu - am pro - pter ma - gnam glo - riam tu - am.

Andantino.

DOMINE DEUS.

BASS SOLO.

Do - mi - ne

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

- - ter om - ni - po - tens. Do - mi - ne

rit.

rit. *a tempo.*

Fi - li u - ni - ge - ni - te Je - su

Chri - ste — Je - su Chri - ste.

rit. molto. *a tempo.*

rit. *a tempo.* *f*

Do - mi - ne De - us A - - gnus

De - i Do - mi - ne De - us

A - - gnus De - i Do - - mi - ne

De - - us A - gnus De - i

A - - gnus De - i A - - gnus

De - i fi - li - us Pa - - tris

cresc. *f*

A - gnus De - i fi - li - us Pa -

tris, fi - li - us Pa - tris,

fi - li - us Pa - tris.

rall.

a tempo

Do - mi - ne De - us Rex coe -

p a tempo

le - stis Do - mi - ne De - us

cresc.

A - gnus De - i fi - lius Pa -

tris. A - gnus De - i fi - li - us Pa -

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

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

tris.

QUI TOLLIS.

MEZZO SOPRANO with CHORUS.

Andante.

ORGAN.

First system of the organ introduction. The right hand plays a melodic line with a *p* dynamic, and the left hand provides a harmonic accompaniment. The tempo is marked *Andante*.

Second system of the organ introduction. The right hand features a *ff* dynamic followed by a *dim.* section and then a *p* section. The left hand continues with a steady accompaniment.

MEZZO SOP SOLO.

First system of the Mezzo Soprano solo. The vocal line begins with the lyrics "Qui tol - lis pec - ca - ta, qui". The organ accompaniment continues with a steady accompaniment.

Second system of the Mezzo Soprano solo. The vocal line continues with the lyrics "tol - lis pec-ca - ta mun - di, mi - se - re - re mi - se -". The organ accompaniment continues with a steady accompaniment.

Third system of the Mezzo Soprano solo. The vocal line concludes with the lyrics "re - re mi - se - re - re mi - se - re - re no - bis, qui". The organ accompaniment continues with a steady accompaniment.

dolce.

to - lis pec - ca - ta qui to - lis pecca - ta

mun - di mi - se - re - re mi - se -

re - re mi - se - re - re mi - se - re - re no -

stent. *rall.*

MEZZO SOP. SOLO.

bis

CHORUS.
SOP.

mi - se - re - re mi - se - re - re mi - se - re - re mi - se -

CONT.

mi - se - re - re mi - se - re - re mi - se - re - re mi - se -

TEN.

mi - se - re - re mi - se - re - re mi - se - re - re mi - se -

BASS.

mi - se - re - re mi - se - re - re mi - se - re - re mi - se -

mi - se - re -

re - re mi - se - re - re mi - se - re - re no -

re - re mi - se - re - re mi - se - re - re no -

re - re mi - se - re - re mi - se - re - re no -

re - re mi - se - re - re mi - se - re - re no -

Un poco più mosso.

re. Qui tol - lis pec - ca - ta,

bis.

bis.

bis.

bis.

Un poco più mosso.

MEZZO SOP. SOLO.

pec - ca - ta mun - di, Su - sci - pe

su - sci-pe de-precationem no - - stram. Qui

CHORUS.

Su - - sci -

Su - - sci -

Su - - sci -

Su - - sci -

The first system of the musical score features a vocal line with lyrics and four staves for a chorus. The piano accompaniment consists of a treble and bass clef staff with a complex rhythmic pattern of eighth and sixteenth notes. A fermata is placed over the first measure of the vocal line, and a dynamic marking of *f* with accents is present. A section marked 'N' begins at the end of the first measure.

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

pe mi - se-re - re

pe mi - se-re - re

pe mi - se-re - re

pe mi - se-re - re

The second system continues the musical score with vocal lines and piano accompaniment. The lyrics are 'tol - - lis pec - ca - - ta, pec - - ca - ta' and 'pe mi - se-re - re'. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. A section marked 'N' is indicated at the end of the system.

affrett.

mun - di. Su - sci - pe, su - sci - pe de - pre - ca -

mi - se - re - re mi - se - re - re

mi - se - re - re mi - se - re - re

mi - se - re - re mi - se - re - re

mi - se - re - re mi - se - re - re

cresc. affrett.

a tempo. rall.

tio - nem no - - stram. Su - sci - pe de - pre - ca - tio - - nem

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

col canto.

cresc. - - ed affrett.

a tempo.

rall.

ca - ta - mun - di. Su - sci - pe
 mi - se - re - re no - bis,
 mi - se - re - re no - bis,
 mi - se - re - re no - bis,
 mi - se - re - re no - bis,

col canto.

allarg. sempre. - -

de-pre-ca-tio - - nem de-pre-ca-tio - - nem
 mi - se - re - re mi - se - re -
 mi - se - re - re mi - se - re -
 mi - se - re - re mi - se - re -
 mi - se - re - re mi - se - re -

col canto.

P

depre-ca-ti - o-nem no - stram. Mi - se-re - re
 re no - bis. Su - sci - pe, su - sci -
 re no - bis. Su - sci - pe, su - sci -
 re no - bis. Su - sci - pe, su - sci -
 re no - bis. Su - sci - pe, su - sci -

P

re mi - se-re - re, de-pre-ca-tio - nem
 pe, su - sci - pe, su - sci - pe de - pre -
 pe, su - sci - pe, su - sci - pe de - pre -
 pe, su - sci - pe, su - sci - pe de - pre -
 pe, su - sci - pe, su - sci - pe de - pre -

P

de-pre-ca - tio - nem no - stram Su - - - sci -
ca - - tio - nem. Su - - - sci -
ca - - tio - nem. Su - - - sci -
ca - - tio - nem. Su - - - sci -
ca - - tio - nem. Su - - - sci -

p

Detailed description: This system contains five vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass clef, with lyrics in Latin. The piano accompaniment is in a grand staff (treble and bass clefs). The music is in a 7/8 time signature and a key signature of one flat (B-flat). The piano part features a melodic line in the right hand and a harmonic accompaniment in the left hand. A dynamic marking of *p* (piano) is present in the piano part.

pe. _____
pe. _____
pe. _____
pe. _____
pe. _____

Detailed description: This system contains five vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass clef, with the word 'pe.' written below each staff. The piano accompaniment is in a grand staff (treble and bass clefs). The music is in a 7/8 time signature and a key signature of one flat (B-flat). The piano part features a melodic line in the right hand and a harmonic accompaniment in the left hand.

QUI SEDES ET QUONIAM.

DUET, TENOR and BASS.

ORGAN.

ff

The first system of the organ introduction consists of two staves. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving lines. The dynamic marking *ff* (fortissimo) is placed above the first measure.

p *dim.*

The second system continues the organ introduction. The right hand features a more active melodic line with sixteenth-note patterns. The left hand continues with a steady accompaniment. The dynamic marking *p* (piano) is placed above the second measure, and *dim.* (diminuendo) is placed above the final measure.

TEN. SOLO.

Qui se - des ad -

The tenor solo begins with a single staff at the top, which is initially blank. The lyrics "Qui se - des ad -" are written below the staff. Below the tenor staff is a grand staff (treble and bass clefs) with piano accompaniment. The piano part consists of chords and moving lines in the bass clef.

dex - steram ad - dex - ste - ram pa - tris mi - se - re - re,

The second system of the tenor solo continues the vocal line with the lyrics "dex - steram ad - dex - ste - ram pa - tris mi - se - re - re,". The piano accompaniment continues with chords and moving lines in the bass clef.

mi - se - re - re, qui se - des ad - dex - ste - ram — ad - dex - ste - ram

The third system of the tenor solo concludes the vocal line with the lyrics "mi - se - re - re, qui se - des ad - dex - ste - ram — ad - dex - ste - ram". The piano accompaniment continues with chords and moving lines in the bass clef. A fermata is placed over the final note of the vocal line.

pa - tris mi - se - re - re no -

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

bis.
BASS SOLO.

Quo - niam tu so - lus, tu so - lus san - ctus,

quo - niam tu so - lus Do - mi - nus,

quo - niam tu so - lus, tu so - lus Do - mi - nus, tu

so - lus al - tis - - - si - mus.

TEN.

Quo - niam tu so - lus, tu so - lus

BASS.

Quo - - niam tu so - lus

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

tu so - lus san - ctus, quo - niam — tu so -

Do - mi - nus, quo - niam tu so - lus, tu so - lus al -

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

ti - si-mus, Je - su Chri-ste, tu so - lus al - tis - si -

Je - - su, Je - su Chri-ste, tu so - lus al - tis - si -

The first system consists of three staves. The top staff is a vocal line in G major with lyrics 'ti - si-mus, Je - su Chri-ste, tu so - lus al - tis - si -'. The middle staff is a vocal line in G major with lyrics 'Je - - su, Je - su Chri-ste, tu so - lus al - tis - si -'. The bottom staff is a piano accompaniment in G major, featuring a treble and bass clef with various chords and melodic lines.

mus, tu so - lus san - ctus,

mus, tu so - lus

The second system consists of three staves. The top staff is a vocal line in G major with lyrics 'mus, tu so - lus san - ctus,'. The middle staff is a vocal line in G major with lyrics 'mus, tu so - lus'. The bottom staff is a piano accompaniment in G major, featuring a treble and bass clef with various chords and melodic lines.

tu so - lus al tis - si-mus, Je - su Chri -

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

The third system consists of three staves. The top staff is a vocal line in G major with lyrics 'tu so - lus al tis - si-mus, Je - su Chri -'. The middle staff is a vocal line in G major with lyrics 'Do - mi-nus, tu so - - lus al - tis - si -'. The bottom staff is a piano accompaniment in G major, featuring a treble and bass clef with various chords and melodic lines.

ste, tu so - lus Do - mi - nus,
mus, tu so - lus

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

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

CUM SANCTO.

CHORUS.

Andante.

SOPRANO.
CONTRALTO.
TENOR.
BASS.

Cum San - cto Spi - ri - tu in glo - ria

ORGAN.

De - i in glo - ria De - i Pa - tris,

De - i in glo - ria De - i Pa - tris,

De - i in glo - ria De - i Pa - tris,

De - i in glo - ria De - i Pa - tris,

p a - men, *cresc.* a - men, *f* a - men. SOLO. Cum

p a - men, *cresc.* a - men, *f* a - men.

p a - men, *cresc.* a - men, *f* a - men.

p a - men, *cresc.* a - men, *f* a - men.

Allegro giusto.

SOP. SOLO.

San - cto Spi - ri - tu in glo - ria De - i

Pa - - tris, in glo - ria De - i, in glo - ria

SOLO.

De - i Pa - - tris, a - - men.

**CHORUS.
SOP. & CONT.**

Cum san - cto

TEN.

Cum san - cto

BASS.

Cum san - cto

in glo - ria De i Pa - tris, in
Spi - ri - tu in glo - ria De i Pa - tris, in
Spi - ri - tu in glo - ria De i Pa - tris, in
Spi - ri - tu in glo - ria De i Pa - tris, in

The first system of the musical score features a Soprano line and a Piano accompaniment. The Soprano part consists of four staves, each with a vocal line and lyrics. The lyrics are: "in glo - ria De i Pa - tris, in Spi - ri - tu in glo - ria De i Pa - tris, in Spi - ri - tu in glo - ria De i Pa - tris, in Spi - ri - tu in glo - ria De i Pa - tris, in". The Piano accompaniment is shown in grand staff notation (treble and bass clefs) with flowing sixteenth-note patterns in the right hand and block chords in the left hand.

glo - ria De - i, in glo - ria De - i Pa -
glo - ria De - i, in glo - ria De - i Pa -
glo - ria De - i, in glo - ria De - i Pa -
glo - ria De - i, in glo - ria De - i Pa -

The second system continues the vocal and piano parts. The Soprano part has four staves with lyrics: "glo - ria De - i, in glo - ria De - i Pa -", "glo - ria De - i, in glo - ria De - i Pa -", "glo - ria De - i, in glo - ria De - i Pa -", and "glo - ria De - i, in glo - ria De - i Pa -". The Piano accompaniment continues with similar rhythmic patterns.

tris. cum san - cto spi - ri - tu in
tris. cum san - cto spi - ri - tu in
tris.
tris, A - - - men

The third system concludes the vocal and piano parts. The Soprano part has four staves with lyrics: "tris. cum san - cto spi - ri - tu in", "tris. cum san - cto spi - ri - tu in", "tris.", and "tris, A - - - men". The Piano accompaniment ends with a final cadence. A large **R** (ritardando) marking is placed below the piano part at the end of the system.

glo - ria De - - i, in glo - ria De - i
 glo - ria De - - i, in glo - ria De - i
 in glo - ri - a, 27- 8749

Pa - tris, De - i Pa - tris, a - - men. Cum san -
 Pa - tris, De - i Pa - tris, a - - men. Cum san -
 Cum san -
 Cum san - cto

- cto Spi - ri - tu in glo - ria De - i, in glo - ria De - i
 - cto Spi - ri - tu in glo - ria De - i, in glo - ria De - i
 - cto Spi - ri - tu in glo - ria De - i, in glo - ria De - i
 Spi - ri - tu in glo - ria De - i, in glo - ria De - i Pa - tris,

Pa - tris in glo-ria De-i Pa - tris, cum san - tris.

Pa - tris, a - - - - men. cum san - men.

Pa - tris, a - - - - a - - - - men. cum san - men.

a men, a - - - - men. cum san - to. men, in glo - ri -

1. 2.

in glo - ri - a De - i

in glo - ri - a, glo - - - - ria De - i

in glo - ri - a, glo - - - - ria De - i

a, glo - - - - ria De - i

cresc. *f*

Pa - - - - tris,

Pa - - - - tris, in glo - ri -

Pa - - - - tris, in glo - ri -

Pa - - - - tris, in glo - ri - a,

3 3 *p*

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

ff

This system contains the first four staves of the musical score. The top four staves are vocal parts (Soprano, Alto, Tenor, Bass) with lyrics. The bottom two staves are piano accompaniment. The piano part features a melodic line in the right hand and a rhythmic accompaniment in the left hand. A fortissimo (*ff*) dynamic marking is present in the piano part.

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

This system contains the next four staves. The vocal parts continue with the word "men" and a long note. The piano accompaniment continues with a melodic line in the right hand and a rhythmic accompaniment in the left hand. The piano part features a fortissimo (*ff*) dynamic marking.

- - - - - men.
- - - - - men.
- - - - - men.
- - - - - men.

This system contains the final four staves. The vocal parts conclude with the word "men." and a long note. The piano accompaniment concludes with a melodic line in the right hand and a rhythmic accompaniment in the left hand.

CREDO.

CHORUS and SOLOS.

Moderato.

SOPRANO. 

CONTRALTO. 

TENOR. 

BASS. 

ORGAN. 

Cre-do in

Cre - do in u - num De -

Cre-do in u - num Deum, Pa-

u - num De - - um, Cre - - do Pa -

Cre-do in u - num De - um, Pa -

um, Cre - do, cre - - do Pa -



Uff.

- trem om - ni - po - ten - tem. Cre - do,

trem om - ni - po - ten - tem. Cre - do,

trem om - ni - po - ten - tem. Cre - do,

trem om - ni - po - ten - tem. Cre - do,



U

Cre - do, Cre - do,
 Cre - do, Cre - do, fa-cto-rem
 Cre - do, Cre - do, fa-ctorem coe -

Cre - do.
 coe - li et ter - ra.
 li et ter - ra.
 coe-li et ter - ra.

SOP. SOLO.
 Vi - si-bi-lium om - nium et invi - si - bi - lium,
TENOR SOLO.
 Vi - si-bi-lium om - nium et invi - si - bi - lium,

et in u - num Do - mi - num Je - sum Chri - -
 et in u - num Do - mi - num Je - - sum

stum, et in u - num Do - minum,
 Chri - stum, et in u - num

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

De - i u - ni - ge - - ni - -
 li - um De - i u - ni - ge - - ni - -

CHORUS:

tum. Fi - li - um De - i u - ni -
 Cre - do in u - num Do - mi - num, fi - li - um De - i u - ni -
 tum. Cre - do in u - num Do - mi - num, fi - li - um

V

ge - - ni - - tum; et ex Pa - - - tre na -
 ge - - ni - tum; et ex Pa - tre na -
 De - i u - ni - ge - ni - tum; ex Pa - tre na
 u - ni - ge - ni - tum; et ex

tum, na - tum an - te om - ni - a sae - cu - la; De - um de
 tum, an - te om - ni - a sae - cu - la;
 tum, Pa - tre na - - - tum,
 Pa - tre, Pa - tre na - tum,

De - o, lu-men de lu - mine, De - um ve - ro,

Deum de De - o, lu-men de lu - mine, lu - men de lu-mi-

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

De-um de De - o, lu - mende lu - mi-ne, De - um ve - ro,

De - um ve-ro de De-o ve - ro, Cre - do.

ne, De - um ve-ro de De-o ve - ro, Cre - do.

ne, De - um ve-ro de De-o ve - ro, Cre - do.

De - um ve-ro de De-o ve - ro, Cre - do.

CONT. SOLO.

BASS SOLO.

Ge - ni-tum non fa - ctum,

Ge - ni-tum non fa - ctum,

ge - ni-tum non fa - ctum, con - sub -
 ge - ni-tum noui fa - ctum, con - sub -

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in a soprano and alto register, with lyrics in Latin. The piano accompaniment features a complex rhythmic pattern with many sixteenth and thirty-second notes, creating a dense texture. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C).

stan - ti - a - lem Pa - tris,
 stan - ti - a - lem Pa - tris,

The second system continues the musical score. The vocal lines and piano accompaniment maintain the same style as the first system. The piano part continues with its intricate rhythmic patterns, providing a steady accompaniment for the vocalists. The lyrics are consistent with the previous system.

per quem om - nia, om - ni - a
 per quem om - ni-a,

The third system of the score shows the vocalists singing the phrase 'per quem omnia, omnia'. The piano accompaniment continues with its characteristic rhythmic complexity, supporting the vocal melody. The overall mood is solemn and reverent.

fa - cta sunt, per quem om - ni - a
 om - nia - fa - cta, om - ni - a

The final system on this page concludes the musical phrase. The vocal lines end with a sustained note, while the piano accompaniment provides a final rhythmic flourish. The lyrics are 'facta sunt, per quem omnia omnia facta, omnia'.

CHORUS. *W ff*

fa - - cta sunt. Cre - - -
fa - - cta sunt. Cre - - -

W ff

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

do, Cre - do, Cre - do, Cre - -
do, Cre - do, Cre - do, Cre - -
do, Cre - do, Cre - do, Cre - -
do, Cre - do, Cre - do, Cre - -

do,
do,
do,
do,
et pro-pter no-
qui
qui propternos homines,

de - scen - dit de coe - lis de - scen - dit de coe - lis de -
stramsa-lu - tem, de - scen-dit, de - scen - dit de coe - lis de -
pro - pter nos homi-nes de - scen-dit, de - scen - dit de coe - lis de -
et pro - pter no - stram sa - lu - tem, descen - dit — descen - dit —

scen - dit de - scen-dit de coe - lis, de - scen-dit de coe -
scen - dit de - scen-dit de coe - lis, de - scen-dit de coe -
scen - dit de coe - lis, de - scen-dit de coe -
— de coe - lis — de - scen-dit de coe -

lis, Cre - do, Cre - do.

lis, Cre - do, Cre - do.

lis, Cre - do, Cre - do.

lis, Cre - do, Cre - do.

Andante.

ET INCARNATUS EST.

MEZZO SOPRANO and CHORUS.

molto legato.

MEZZO SOPRANO.

ORGAN.

Et in-car-na-tus

est de Spi-ri-tu San-cto, et in-car-na-tus est

de Spi-ri-tu San-cto, ex Ma-

ri-a, ex Ma-ri-a Vir-gi-ne,

poco più. *accel.*
et ho-mo, et ho-mo,

a tempo.

rall.

et ho - mo, et ho - mo fa - ctus est, et ho - mo

MEZZO SOP.

rall.

fa - ctus est.
Cru - ci - fi - xus

MEZZO SOP.

CHORUS.

SOP.

CONT.

TENOR.

BASS.

Cru - ci - fi - xus,
Cru - ci - fi - xus,
Cru - ci - fi - xus,
Cru - ci - fi - xus, cru - ci - fi - xus,
cru - ci - fi - xus,

cru - ci - fi - xus,
 cru - ci - fi - xus,
 cru - ci - fi - xus,
 cru - ci - fi - xus,
 e - ti - am pro no -

ff

e - ti - am pro
 e - ti - am pro
 e - ti - am pro
 e - ti - am, pro no - bis,
 bis, pro no - bis,

p

sotto voce.

no - - - bis, pas - sus

sotto voce.

no - - - bis, pas - sus

sotto voce.

no - - - bis, pas - sus

sotto voce.

no - - - bis, pas - sus

sotto voce.

no - - - bis, pas - - -

Y

pas - - sus, cru - ci -

pas - - sus pas - sus - cru - ci -

pas - - sus pas - sus - cru - ci -

pas - - sus pas - sus, cru - ci -

sus pas - sus, cru - ci -

Y

fi - xus e - ti - am pro no - - bis

fi - xus e - tiam pro no - - bis

fi - xus e - tiam pro no - - bis

fi - xus e - tiam pro no - - bis

fi - xus e - tiam pro no - - bis

incalzando e cresc.

pas - sus pas - sus pas - sus

pas - - sus sub Pon - ti -

pas - - sus sub Pon - ti -

pas - - sus sub Pon - ti -

pas - - sus sub Pon - ti -

incalzando e cresc.

pas - - - sus

cresc. molto.

pas - sus sub Pon - ti - o Pi - la - to,

o pas - sus Pi - la - to,

o pas - sus sub Pon - tio Pi - la - to,

o pas - sus sub Pon - tio Pi - la - to,

pas - sus sub Pon - tio Pi - la - to,

cresc.

ff meno dim.

pas - sus pas - sus et se - pul - tus

ff pas - sus pas - sus et se - pul - tus

ff pas - sus pas - sus et se - pul - tus

ff pas - sus pas - sus et se - pul - tus

ff pas - sus pas - sus et se - pul - tus

pas - sus pas - sus et se - pul - tus

Z

est et se-pul-tus est pas - sus se -
 est et se-pul-tus est pas - sus se -
 est et se - pul - tus est, et se - pul - tus
 est se - pul-tus est pas - sus se -
 est et se - pul - tus,

Z

pul - tus est.
 pul - tus est.
 se pul-tus est.
 pul - tus est.
 se pul-tus est.

ET RESSUREXIT.

CHORUS, TENOR and SOPRANO SOLOS.

Allegro.

SOPRANO. *A*
 Et res - sur - re - xit ter - ti - a

CONTR. *ff*
 Se -

TENOR. *ff*
 Se -

BASS. *ff*
 Se -

ORGAN. *f* *Allegro.*

ff *A*

di - e res - surre - xit res - sur - re -

cun - dum scriptu - ras res - surre - xit res - sur - re -

cun - dum scriptu - ras res - surre - xit res - sur - re -

cun - dum scriptu - ras res - surre - xit res - sur - re -

ff

xit ter - tia di - e se - cun - dum scriptu - ras; et a -

xit ter - tia di - e se - cun - dum scriptu - ras; et a -

xit ter - tia di - e se - cun - dum scriptu - ras; et a -

xit ter - tia di - e se - cun - dum scriptu - ras; et a -

scen-dit in coe - lum, a - scen-dit in coe - - - -

scen-dit in coe - lum, a - scen-dit in coe - - - -

scen-dit in coe - lum, a - scen-dit in coe - - - -

scen-dit in coe - lum,

B Adagio.

lum. Se - det ad - dex - te - ram Pa -

lum. Se - det ad - dex - te - ram Pa -

lum. Se - det ad - dex - te - ram Pa -

Se - det ad - dex - te - ram Pa -

Adagio.

B

tris.

tris.

tris.

tris. Moderato.

TENOR SOLO.

Et i - te -

rum ven - tu - rus est ven -

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

ca - re vi - vos et mor - tu-os, cu - jus

re - gni non e - rit fi - nis, non e - - rit,

e - rit fi - nis,

TENOR.
et in Spi - ri - tum San - ctum, Spi - ri - tum San -

ctum, San - ctum Do - mi - num et vi - vi - fi - can - tem,

rall.

colla voce.

a tempo.

qui ex Pa - tri fi - lio - que pro - ce - dit,

qui cum Pa - tri et Fi - li - o, si -

- mul a - do - ra - tur et cum glo - ri - fi - ca - tur;

qui lo - cu - tus est, per Pro - phe -

tas.

SOP. SOLO.

Et u - nam San - ctam Ca - tho - li -

The first system of music features a vocal line in the soprano register and a piano accompaniment. The vocal line begins with a half note 'Et', followed by quarter notes 'u - nam', 'San - ctam', and 'Ca - tho - li -'. The piano accompaniment consists of a right hand with eighth-note patterns and a left hand with quarter notes.

cam et u - nam San - ctam Ca -

The second system continues the vocal line with a half note 'cam', followed by quarter notes 'et', 'u - nam', and 'San - ctam Ca -'. The piano accompaniment maintains the eighth-note pattern in the right hand and quarter notes in the left hand.

tho - li - cam, et A - po -

The third system features a vocal line with a half note 'tho - li - cam,', followed by quarter notes 'et' and 'A - po -'. The piano accompaniment continues with eighth-note patterns in the right hand and quarter notes in the left hand.

sto - li - cam ec - cle - si - am, Con -

The fourth system has a vocal line with a half note 'sto - li - cam', followed by quarter notes 'ec - cle - si - am, Con -'. The piano accompaniment continues with eighth-note patterns in the right hand and quarter notes in the left hand.

fi - te - or u - num

The fifth system features a vocal line with a half note 'fi - te - or', followed by quarter notes 'u - num'. The piano accompaniment includes triplets of eighth notes in the right hand and quarter notes in the left hand.

u - num bap-tis - ma in re - mis -

sio - nem pec - ca - to - rum

in re - mis - si - o - nem

pec - ca - to - rum, pec - ca - to -

rum. u - num bap-

tis - ma, in res - mis - si -

- - o - - nem in re - mis - si - o - - nem

pec - - ca - to - rum: in re - mis - sio -

nem, in re - mis - si - o - - nem pec - ca - to - -

rum,

ET EXPECTO.

CHORUS.

Andante mosso.

CHORUS.

SOPRANO. Et ex - - pe - cto res - sur - re - cti -

CONTRALTO. Et ex - - pe - cto res - sur - re - cti -

ORGAN.

o - nem mor - tu - o - - rum.

o - nem mor - tu - o - - rum.

CHORUS. TENOR. Et ex -

pe - cto res - sur - re - cti - - o - nem mor - tu - o - -

rum.

BASS. CHORUS. Et ex - - pe - cto res - sur - re - cti - o - nem mor - tu -

SOP. **D** *cresc.*

CONT. Et ex - pe - cto

TENOR. *cresc.* res - sur -

BASS. o - rum.

D *ff*

res - sur - re - cti - o - - - - - nem,

Cre - - - - do,

re - cti - - - - - nem,

res - sur - re - cti - o - - - - - nem,

pp

mor - tu - o - - - - - rum.

pp mor - tu - o - - - - - rum.

pp mor - tu - o - - - - - rum. Et

mor - - - - tu - o - - - - - rum.

E Allegro.

et vi - tam ven -
vi - tam ven - tu - ri, ven - tu - ri sae - cu - li A -

Allegro.

E

et vi - tam ven - tu - ri ven -
tu - ri ven - tu - ri sae - cu - li A -
- - - men A - - - men A - -

tu - ri sae - cu - li A - - - men A - -
men A - - - men A - - - men A - -
- - men A - men A - men A - - men A - -
et vi - tam ven - tu - ri ven - tu - ri sae - cu -

men, et vi - tam ven - tu - ri et vi - tam ven -
 men, A - - - men A - - -
 men et vi - tam ven - tu - ri, et vi - tam ven -
 li A - - men A - - - men

tu - ri ven - tu - ri sae - cu - li, A - - -
 men A - - men et vi - tam ven - tu - ri sae - cu -
 tu - ri ven - tu - ri sae - cu - li, et vi - tam ven -
 A - - men et

men A - - men A - - men A - - men A - - men
 li et vi - tam ven - tu - ri sae - cu - li et vi - -
 tu - ri ven - tu - ri sae - cu - li et vi - -
 vi - tam ven - tu - ri ven - tu - ri sae - cu - li ven -

A - - - men A - - - men ven - tu - ri
 tam ven - tu - ri sae - cu - li A - - - men ven - tu - ri
 tam ven - tu - ri sae - cu - li A - - - men,
 tu - ri sae - cu - li A - - - men,

F

sae - cu - li A - - - men A - - -
 sae - cu - li A - - - men A - - -
 ven - tu - ri sae - cu - li A - - -
 ven - tu - ri sae - cu - li A - - -

p

- - - men A - - - men A - - -
 - - - men A - - - men A - - -
 - - - men A - - - men A - - -
 - - - men A - - - men A - - -

men A - men et vi - tam ven -
 men A - men,
 men A - men A -
 men A - men A - men

tu - ri sae - cu - li A - men A - men A -
 A - men A - men
 men et vi - tam ven - tu - ri sae - cu - li
 A - men A - men A - men

men A - men
 A - men A - men
 A - men
 A - men A - men

A - men A - - - men, vi - tam ven - tu - ri sae - cu -

A - men A - men A -

A - - - men A - men et

A - men A - - - men A - men A - - -

li A - men A - - - men A - - -

men A - - - men A - - -

vi - tam ven - tu - ri sae - cu - li,

men A - men A - - - men,

men A - - - men A - - - men

men A - - - - - men

A - - - - - men

A - - - - - men A - - - - - men A - - -

A - - - men A - men A - men, et
 A - men A - men A - men A - men, et
 A - - - men A - men A - men, et
 men A - - men A - men A - men, et

vi - tam ven - tu - ri, ven - tu - ri sae - cu - li,
 vi - tam ven - tu - ri, ven - tu - ri sae - cu - li,
 vi - tam ven - tu - ri, ven - tu - ri sae - cu - li,
 vi - tam ven - tu - ri, ven - tu - ri sae - cu - li,

rit.
 A - men, A - - - men.
 A - men, A - - - men.
 A - men, A - - - men.
 A - men, A - - - men.
rit.

SANCTUS.

CHORUS.

SOLO.

SOPRANO.  San-ctus san-ctus

CONTRALTO.  San-ctus san-ctus

TENOR.  SOLO. San-ctus san-ctus

BASS.  San-ctus san-ctus san-ctus Do-mi-nus, San-ctus san-ctus

ORGAN. 

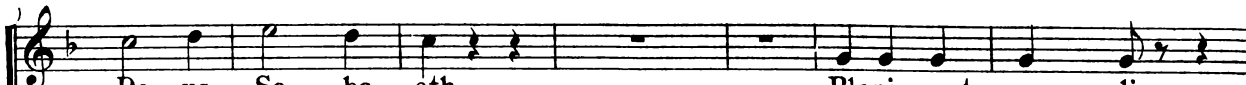
 san-ctus Do-mi-nus, Do-mi-nus

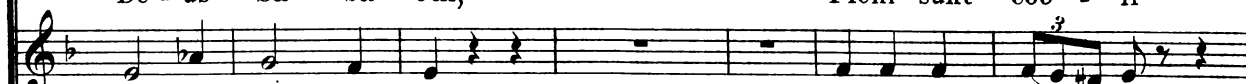
 san-ctus Do-mi-nus, Do-mi-nus

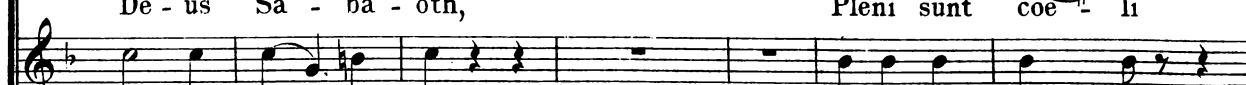
 san-ctus Do-mi-nus, Do-mi-nus


 san-ctus Do-mi-nus, Do-mi-nus De-us Sa-ba-oth, Do-mi-nus

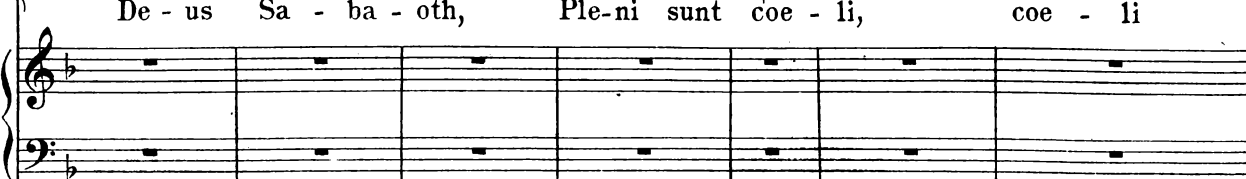
ORGAN. 

 De-us Sa-ba-oth, Pleni sunt coe-li

 De-us Sa-ba-oth, Pleni sunt coe-li

 De-us Sa-ba-oth, Pleni sunt coe-li

 De-us Sa-ba-oth, Ple-ni sunt coe-li, coe-li

ORGAN. 

coe-li et ter-ra,
 coe-li et ter-ra, Ple-ni sunt coe-li et
 coe-li et ter-ra,
 coe-li et ter-ra coe-li et ter-ra,

Pleni sunt coeli et ter-ra, ple-ni, gloria tu-
 ter-ra ple-ni sunt coe-li et ter-ra, gloria tu-
 ple-ni sunt coeli et ter-ra, gloria tu-
 Pleni sunt coeli et ter-ra coe-li et ter-ra, gloria tu-

a glo-ri-a tu-a glo-ri-a tu-a
 a glo-ri-a, glo-ria tu-a
 a glo-ri-a tu-a glo-ri-a tu-a
 a glo-ri-a, glo-ria tu-a

CHORUS.

ff
a. Ho - san - - na, Ho -
a. Ho - san - - na, Ho -
a. Ho - san - - na, Ho -
a. Ho - san - - na, Ho -

ff

Detailed description: This system contains the first four vocal staves and the beginning of the piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass arrangement. Each staff begins with a dynamic marking of *ff* (fortissimo). The lyrics are 'Ho - san - - na, Ho -'. The piano accompaniment features a rhythmic pattern of eighth notes and chords, with some triplets indicated by a '3' over a group of notes.

san - - na, Ho - san - -
san - - na, Ho - san - -
san - - na, Ho - san - -
san - - na, Ho - san - -

Detailed description: This system continues the vocal and piano parts from the first system. The vocal staves continue with the lyrics 'san - - na, Ho - san - -'. The piano accompaniment continues with the same rhythmic pattern, including triplets. The overall structure is consistent with the first system, maintaining the *ff* dynamic.

BENEDICTUS.

DUET, MEZZO-SOPRANO and BASS with CHORUS.

ORGAN.

MEZZO SOPRANO.

Be - ne - di - ctus, Be - ne -

a tempo.

di - ctus qui ve - nit in

no - mi - ne Do - mi - ni. Be - ne -

BASS.

Be - ne - di - ctus

di - ctus, Be - - ne - di - ctus,
 Be - ne - di - ctus qui

Be - ne - di - ctus, Be - - ne -
 ve - - nit in no - mi-ne Do - mi - ni.
dolce. *a tempo.*
rall.

di - ctus, qui
 Be - - ne - di - ctus,

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

in no - - mi-ne Do - mi-

This system contains a vocal line with lyrics and a piano accompaniment. The vocal line starts with a melodic phrase and then has a rest. The piano accompaniment consists of chords and moving lines in both hands.

MEZZO SOP.

ni. Be - ne - di - ctus,

The Mezzo Soprano part begins with a rest and then enters with a melodic line.

BASS.

ni.

The Bass part begins with a rest and then enters with a melodic line.

CHORUS.

SOP.

Be - ne - di - ctus, Be - - ne -

The Soprano part of the chorus begins with a melodic line.

CONT.

Be - ne - di - ctus, Be - - ne -

The Contralto part of the chorus begins with a melodic line.

TENOR.

Be - ne - di - ctus, Be - - ne -

The Tenor part of the chorus begins with a melodic line.

BASS.

Be - ne - di - ctus, Be - - ne -

The Bass part of the chorus begins with a melodic line.

p

The piano accompaniment continues with a rhythmic pattern in the right hand and a supporting line in the left hand.

Be - ne - di - ctus, qui ve - nit in
 di - ctus qui ve - nit in no - mi - ne
 di - ctus qui ve - nit in no - mi - ne
 di - ctus qui ve - nit in no - mi - ne
 di - ctus qui ve - nit in no - mi - ne

no - mi - ne Do - mi - ni. Ho - san -
 Do - mi - ni. Ho - san -
 Do - mi - ni. Ho - san -
 Do - mi - ni. Ho - san -
 Do - mi - ni. Ho - san -

ff

na, Ho - san - - - na, Ho-

na, Ho - san - - - na, Ho-

na, Ho - san - - - na, Ho-

na, Ho - san - - - na, Ho-

na, Ho - san - - - na, Ho-

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

san - - na in ex - cel - -

san - - na in ex - cel - -

san - - na in ex - cel - -

san - - na in ex - cel - -

san - - na in ex - cel - -

The piano accompaniment continues with chords and triplets in both hands.

First system of musical notation. It includes five vocal staves and a piano accompaniment. The lyrics are: - - - sis, in ex - cel - - - . The piano part features a complex texture with triplets and chords.

Second system of musical notation. It includes five vocal staves and a piano accompaniment. The lyrics are: sis. The piano part continues with chords and melodic lines.

AGNUS DEI.

DUET, SOPRANO and CONTRALTO with CHORUS.

ORGAN.

Musical notation for the organ introduction, consisting of two staves (treble and bass clef) in a 6/8 time signature. The key signature has two flats (B-flat and E-flat). The music features a series of chords and melodic lines in the right hand, with a more rhythmic accompaniment in the left hand.

Piano accompaniment musical notation, consisting of two staves (treble and bass clef) in a 6/8 time signature. The key signature has two flats. The music is characterized by dense chordal textures and rhythmic patterns, with dynamic markings such as *f* and *p*.

CONTRALTO.

Vocal line for the Contralto and piano accompaniment. The vocal line is on a single staff with lyrics: "A - gnus De - i qui tol - lis pec - ca - ta". The piano accompaniment is on two staves (treble and bass clef) in a 6/8 time signature, featuring a steady accompaniment of chords.

Continuation of the Contralto vocal line and piano accompaniment. The vocal line has lyrics: "mun - di, mi - se - re - re, mi - se". The piano accompaniment continues with a consistent rhythmic pattern.

SOPRANO.

Vocal line for the Soprano and piano accompaniment. The vocal line has lyrics: "re - re no - bis. A - gnus De - i qui". The piano accompaniment is on two staves (treble and bass clef) in a 6/8 time signature, providing harmonic support for the vocal line.

tol-lis pec-ca - ta mun - di, mi - se - re - re mi-se-

re - re mi - se - re - re no - bis..
 CONTRALTO.
 A - gnus De - i, A - gnus

A - gnus
 De - i, A - gnus De-i qui tol-lis pec - ca - ta - - -

De - i, A - gnus De - i, qui tol - lis pecca -
 mi-se - re - re, mi - se - re - re,

ta, A - gnus De - i qui tol - lis pec - -

A - gnus De - i, mi - se - re - re

ca ta mun - di, mi - se - re - re mi - se -

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

affrett.

cresc.

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

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

rall.

SOP. CHORUS.

CONT.

TENOR.

BASS.

A - gnus

A - gnus De - -

Do - -

A - gnus

pp

con s...

p

cresc.

De - i, A - gnus De - i, do - na no - bis, no - bis
 i, A - gnus De - i, do - na no - bis, no - bis pa - -
 na pa - - cem, do - na pa - -
 Dei, A - gnus Dei, do - na no - bis pa - -

con s

pa - cem, A - gnus De - i A - gnus De - i, do - na
 cem. A - gnus De - i A - gnus De - i, do - na no - -
 cem. do - na pa - - cem, do - -
 cem. A - gnus Dei A - gnus Dei, do - na

no - bis, no - bis pa - cem, do - na no - bis do - na
 bis no - bis pa - - cem, do - na no - - bis do - na no - -
 na pa - - cem do - - na no - -
 no - bis pa - - cem do - na no - bis, no - bis

ritard. un poco.

no - bis do - na no - bis pa - - cem. A - gnus cem.
 bis, do - na pa - - cem do - na pa - - cem. A - gnus De - - cem.
 bis pa - - - - - cem. do - - - - - cem.
 pa - - - - - cem, no - bis pa - - - - - cem. A - gnus cem.

SOLO.

rall.

CHORUS.

p

do - na no - bis, no - bis pa - cem, pa - - -

do - na no - bis, no - bis pa - cem, pa - - -

pa - - - cem, pa - - - cem, pa - - -

no - bis, pa - - - cem, pa - - -

The first system contains four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass arrangement. The piano accompaniment features a complex rhythmic pattern in the right hand and a more rhythmic bass line in the left hand. The key signature has three flats, and the time signature is 4/4. The system includes dynamic markings for piano (*p*) and a tempo change to *rall.* (rallentando).

cem. _____

cem. _____

cem. _____

cem. _____

The second system continues the vocal parts with long, sustained notes, each followed by a horizontal line indicating the note's duration. The piano accompaniment continues with a similar rhythmic pattern. The system includes dynamic markings for piano (*p*) and a tempo change to *rall.* (rallentando).

dim.

pp

The third system shows the piano accompaniment with a fermata over the first measure of the right hand. The piano part features a complex rhythmic pattern in the right hand and a more rhythmic bass line in the left hand. The system includes dynamic markings for *dim.* (diminuendo) and *pp* (pianissimo).