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MASS

by

Michael J. Miller

A Thesis
Submitted to the
Faculty of The Graduate College
in partial fulfillment of the
requirements for the
Degree of Master of Music
School of Music

Western Michigan University
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2000

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I would like to thank my wife, Wendy, who has been my companion on the Canterbury Trail, which is the reason I can write a setting of the mass ordinary. It is with great affection that I dedicate this piece to her.

Lastly, I would like to thank my Creator, who has entrusted into my bumbling hands His most precious image. *Soli Deo Gloria!*

Michael J. Miller

MASS

Michael J. Miller, M.M.

Western Michigan University, 2000

MASS is a musical setting of the ordinary parts of the mass: *Kyrie, Gloria, Credo, Sanctus, and Agnus Dei*. These five texts constitute the bulk of Christian liturgy for well over the past millennia. MASS is scored for SATB chorus and small chamber orchestra.

The primary concept from which the movements derive their harmonic material is “chiasmus.” A chiasmus is an inverted relationship between the syntactic elements of parallel phrases, as in the phrase “to stop too fearful, and too faint to go.” It is a rhetorical device that is the basis of much Hebrew thought and permeates the Scriptures. MASS is an effort, in part, to translate the idea of chiasmus into musical terms.

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INSTRUMENTATION

1 Flute
1 Oboe
1 Clarinet in Bb
1 Bassoon

1 French Horn
2 Trumpets in Bb
1 Trombone
1 Tuba

Timpani
Suspended Cymbal

SATB Chorus

Violin I
Violin II
Viola
Cello
Contrabass

Duration: 23 minutes

PERFORMANCE NOTES

Special attention should be paid to the grouping of eighth notes in the *Gloria*. These patterns metamorphose throughout the movement and the accents should be used to highlight these groupings.

In the *Sanctus*, eighth notes remain at a constant tempo regardless of changes in the time signature. In measures 67-69, members of the chorus are to speak their parts at the indicated pitches.

TEXT TRANSLATIONS

I. *KYRIE*

Kyrie elieson.

Lord, have mercy on us.

Christe elieson.

Christ, have mercy on us.

Kyrie elieson.

Lord, have mercy on us.

II. GLORIA

*Gloria in excelsis Deo.
Et in terra pax
Homnibus bonae voluntatis.*

*Laudamus te, benedicimus te,
Adoramus te, glorificamus te.*

*Gratias agimus tibi
propter magnam gloriam tuam.*

*Domine Deus, Rex coelestis,
Deus Pater omnipotens.*

*Domine Fili unigenite,
Jesu Christe.*

*Domine Deus, Agnus Dei,
Filius Patris.*

*Qui tollis peccata mundi,
miserere nobis.*

*Qui tollis peccata mundi,
suscipe deprecationem nostram.*

*Quie sedes
ad dexteram Patris,
miserere nobis.*

*Quoniam tu solus Sanctus.
Tu solus Dominus.*

*Tu solus Altissimus,
Jesu Christe.*

*Cum Sancto Spiritu
in gloria Dei Patris.
Amen.*

Glory to God in the highest,
And on earth peace
to men of good will.

We praise thee, we bless thee,
we adore thee, we glorify thee.

We give thee thanks
for thy great glory.

O Lord God, heavenly king,
God the Father almighty.

O Lord Jesus Christ,
the only-begotten Son!

O Lord God, Lamb of God,
Son of the Father.

Who takest away the sins of the world,
have mercy upon us.

Who takest away the sins of the world,
receive our prayer.

Who sittest
at the right hand of the Father,
have mercy upon us.

For thou alone art holy.
Thou alone art Lord.

Thou alone art most high,
O Jesus Christ.

Together with the Holy Ghost
in the glory of God the Father.
Amen.

III. CREDO

*Credo in unum Deum,
Patrem omnipotentem,
factorem coeli et terrae,
visibilium omnium
et invisibilium.*

I believe in one God,
the Father almighty,
creator of heaven and earth,
and of all things visible
and invisible.

*Et in unum Dominum Jesum Christum,
Filium Dei unigenitum.*

And in one Lord Jesus Christ,
only -begotten Son of God,

*Et ex Patre natum
ante omnia saecula.*

born of the Father
before all ages;

*Deum de Deo,
lumen de lumine,
Deum verum de Deo vero.*

God of God,
Light of light,
true God of true God;

*Genitum non factum,
consubstantialem Patri:
per quem omnia facta sunt.*

begotten, not made;
consubstantial with the Father;
by whom all things were made.

*Qui propter nos homines
et propter nostram salutem
descendit de coelis.*

Who for us men,
and for our salvation,
came down from heaven;

*Et incarnatus est
de Spiritu Sancto
ex Maria Virgine,
et homo factus est.*

and was incarnate
by the Holy Ghost
of the Virgin Mary;
and was made man.

*Crucifixus etiam pro nobis:
sub Pontio Pilato
passus et sepultus est.*

He was crucified also for us,
suffered under Pontius Pilate,
and was buried.

*Et resurrexit tertia die,
secundum Scripturas.*

And the third day he rose again
according to the Scriptures;

*Et ascendit in coelum:
sedet
ad dexteram Patris.*

And ascended into heaven.
He sitteth
at the right hand of the Father;

Et iterum venturus est cum gloria,

and he shall come again with glory

*judicare vivos et mortuos:
cujus regni non erit finis.*

to judge the living and the dead;
and his kingdom shall have no end.

*Et in Spiritum Sanctum,
Dominum et vivificantem:
qui ex Patre
Filioque procedit.*

And in the Holy Ghost,
the Lord and giver of life,
who proceedeth
from the Father and the Son,

*Qui cum Patre et Filio
simul adoratur et conglorificatur:
qui locutus est per Prophetas.*

who together with the Father and the Son is
adored and glorified;
who spoke by the Prophets.

*Et in unam sanctam catholicam
et apostolicam Ecclesiam.*

And in one, holy, catholic
and apostolic Church.

*Confiteor unum baptisma
in remissionem peccatorum.*

I confess one baptism
for the remission of sins.

*Et expecto
resurrectionem mortuorum.*

And I await
the resurrection of the dead,

*Et vitam venturi saeculi.
Amen.*

and the life of the world to come.
Amen.

IV. *SANCTUS*

*Sanctus, Sanctus, Sanctus,
Dominus Deus Sabaoth.*

*Pleni sunt coeli et terra
gloria tua.
Hosanna in excelsis.*

*Benedictus qui venit
in nomine Domini.
Hosanna in excelsis.*

Holy, holy, holy,
Lord God of hosts.

Heaven and earth
are full of thy glory.
Hosanna in the highest.

Blessed is he that cometh
in the name of the Lord.
Hosanna in the highest.

V. *AGNUS DEI*

*Agnus Dei,
qui tollis peccata mundi,
miserere nobis.*

*Agnus Dei,
qui tollis peccata mundi,
miserere nobis.*

*Agnus Dei,
qui tollis peccata mundi,
dona nobis pacem.*

Lamb of God,
who takest away the sins of the world,
have mercy upon us.

Lamb of God,
who takest away the sins of the world,
have mercy upon us.

Lamb of God,
who takest away the sins of the world,
grant us peace.

Kyrie

Score in "C"
Legato
♩ = 60
(E, A, E)

Timpani

Soprano

Alto

Tenor

Bass

Violin I

Violin II

Viola

Cello

Contrabass

The musical score for the first page of 'Kyrie' is presented. It includes staves for Timpani, Soprano, Alto, Tenor, Bass, Violin I, Violin II, Viola, Cello, and Contrabass. The Timpani part has a note value of 60 and the instruction 'Legato'. The vocal parts (Soprano, Alto, Tenor, Bass) also have a note value of 60 and the instruction 'Legato'. The string parts (Violin I, Violin II, Viola, Cello, Contrabass) have a note value of 60 and the instruction 'Legato'. The score is in common time (C) and 2/4 time. The key signature is one sharp (F#). The tempo is marked 'Legato'. The score is in 'C'.

9

(A-B)

p

S

A

mp

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

T

8

B

Vln. I

p

Vln. II

p

Vla.

p

Vlc.

div.

p

Cb.

p

17

Timp.

mf

S

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

A

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

T

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

B

Vln. I

Vln. II

Vla.

Vlc.

Cb.

25

Timp.

25

S

Christe e - le - i - son. Christe e - le - i - son. Christe e -

A

Christe e - le - i - son. Christe e - le - i - son. Christe e -

T

Christe e - le - i - son. Christe e - le - i - son. Christe e -

B

Christe e - le - i - son. Christe e - le - i - son. Christe e -

25

Vln. I

mf

Vln. II

mf

Vla.

div. *mf* unis.

Vlc.

unis. *mf*

Cb.

mf

33

Timp.

33

S

le - i - son.

A

le - i - son.

T

8

le - i - son.

B

le - i - son.

33

Vln. I

f *mf* *mp*

Vln. II

f *mf* *mp*

Vla.

f *mf* *mp*

Vlc.

f *mf* *mp*

Cb.

f

41

Timp. *mp*

S *mf*
Ky - ri - e e - le - i - son

A *mp* *mf*
Ky - ri - e e - le - i - son. Ky - ri - e e - le - i - son.

T *mp* *mf*
8 Ky - ri - e e - le - i - son Ky - ri - e e - le - i - son

B

Vln. I *p* *mf*

Vln. II *p*

Vla. *p*

Vlc. *p*

Cb.

48 *rit.*

Timp.

48 *rit.*

S *mp*

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

A *mp*

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

T *mp*

8

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

B *mp*

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

48 *rit.*

Vln. I

Vln. II

Vla.

Vlc.

Cb.

8

● = 138

8

Hn

Bb Tpt

Tbn

Tba

Timp.

S

A

T

B

Vln. I

Vln. II

Vla.

Vlc.

Cb.

Glo - ri - a in - ex - cel-sis De - o! Glo - ri - a in ex -

Glo - ri - a in - ex - cel-sis De - o! Glo - ri - a in ex -

Glo - ri - a in - ex - cel-sis De - o! Glo - ri - a in ex -

Glo - ri - a in - ex - cel-sis De - o! Glo - ri - a in ex -

[illegible]

25 3 rit. ♩ = 96

Hn. mf

Bb Tpt. mf

Tbn. mf

Tba. mf

Timp. (E-F#, A-B) mf

25 3 f rit. ♩ = 96

S. Glo - ri - a in ex - cel - sis De - o! Et in ter - ra pax hom - ni - bus bo - na - e

A. Glo - ri - a in ex - cel - sis De - o! Et in ter - ra pax hom - ni - bus bo - na - e

T. Glo - ri - a in ex - cel - sis De - o! Et in ter - ra pax hom - ni - bus bo - na - e

B. Glo - ri - a in ex - cel - sis De - o! Et in ter - ra pax hom - ni - bus bo - na - e

Vln. I. mf

Vln. II. mf

Vla. mf

Vlc. mf

Cb. mf

31

Hn

p

mf

Bb Tpt

p

mf

Tbn

p

Tba

p

Timp

p

S

vol - un - ta tis solo Lau - da - mus te, be - ne - di - ci - mus

A

vol - un - ta tis

T

vol - un - ta tis

B

vol - un - ta tis

Vln I

Vln II

Vla

Vlc

Cb

[illegible]

[illegible]

55 *accel.*

Hn

Bb Tpt

Tbn

Tba

55

Timp

55 *accel.*

S

A

T

B

55 *accel.*

Vln. I

Vln. II

Vla

Vlc

Cb

fp

fp

fp

fp

fp

61 $\text{♩} = 138$

Hn

Bb Tpt

Tbn

Tba.

Timp.

S

A

T

B

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

fp *fp* *fp*

61 $\text{♩} = 138$

Vln. I

Vln. II

Vla

Vlc

Cb.

sim. *sim.* *sim.* *pizz.* *f*

67

Hn

Bb Tpt

Tbn

Tba

67

Timp.

S

Rex co-el-es-tus. De-us Pa-ter om-ni-po-tens. De-us Pa-ter

A

Rex co-el-es-tus, De-us Pa-ter om-ni-po-tens. De-us Pa-ter

T

Rex co-el-es-tus, De-us Pa-ter om-ni-po-tens. De-us Pa-ter

B

Rex co-el-es-tus, De-us Pa-ter om-ni-po-tens. De-us Pa-ter

67

Vln. I

p *f* *p*

Vln. II

p *f* *p*

Vla.

p *f* *p*

arco

Vlc.

p *f* *p*

Cb.

Hn
 Bb Tpt
 Tbn
 Tba
 Timp
 S
 A
 T
 B
 Vln I
 Vln II
 Vla
 Vlc
 Cb

om-ni - po-tens. Do-mi-ne Fi-li un-i-gen-i-te, Do-mi-ne Fi-li un-i-gen-i-te.
 om-ni - po-tens. Do-mi-ne Fi-li un-i-gen-i-te, Do-mi-ne Fi-li un-i-gen-i-te.
 om-ni - po-tens. Do-mi-ne Fi-li un-i-gen-i-te, Do-mi-ne Fi-li un-i-gen-i-te.
 om-ni - po-tens. Do-mi-ne Fi-li un-i-gen-i-te, Do-mi-ne Fi-li un-i-gen-i-te.

76 *molto rit.* ♩ = 76

Hn

Bb Tpt

Tbn

Tba

79 *molto rit.* *ff*

Timp.

79 *molto rit.* *f*

S

Do-mi-ne Fi-li un-i-gen-i-te, Je-su- Chris-te!

A

Do-mi-ne Fi-li un-i-gen-i-te, Je-su Chris-te!

T

Do-mi-ne Fi-li un-i-gen-i-te, Je-su Chris-te!

B

Do-mi-ne Fi-li un-i-gen-i-te, Je-su Chris-te!

79 *molto rit.* ♩ = 76

Vln. I

Vln. II

Vla.

Vlc.

Cb.

ff

85

Hn

Bb Tpt.

Tbn.

Tba.

85

Timp.

85

S

A

T

B

mp

Do - mi - ne De - us Ag - nus De -

85

Vln. I

Vln. II

Vla.

Vlc.

Cb.

p

p

91

Hn

Bb Tpt

Tbn

Tba

91

Timp

91

S

A

mp

Qui tol - lis pec - ca - ta mun -

T

B

i. Fi - li - us Pa - tris

91

sul tast

p

Vln. I

Vln. II

Vla

Vlc

Cb

97

Hn

Bb Tpt.

Tbn.

Tba.

97

Timp

97

S

mp

A

di, mi-se-re re no-bis.

T

mp

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

B

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

97

Vln. I

Vln. II

Vla

Vlc.

Cb.

Detailed description: This is a page of a musical score, page 24. It features a variety of instruments and vocal soloists. The brass section includes Horns (Hn), Bb Trumpets (Bb Tpt.), Trombones (Tbn.), and Tubas (Tba.). The percussion section includes Timpani (Timp). The woodwind section includes Soprano (S), Alto (A), Tenor (T), and Bass (B). The string section includes Violins I and II (Vln. I, Vln. II), Viola (Vla), Violoncello (Vlc.), and Contrabass (Cb.). The vocal soloists (S, A, T, B) are singing in Latin. The Soprano part begins with a rest and then enters with a melody marked *mp*. The Alto part begins with a melody. The Tenor part begins with a rest and then enters with a melody marked *mp*. The Bass part begins with a rest and then enters with a melody. The string section (Vln. I, Vln. II, Vla, Vlc., Cb.) is playing a continuous, flowing melody. The brass section (Hn, Bb Tpt., Tbn., Tba.) is playing a series of rests. The timpani part (Timp) is playing a series of chords. The page number 24 is in the top right corner. The rehearsal mark 97 is at the beginning of the Horns, Trombones, and Tubas staves, and at the beginning of the Timpani, Soprano, and Tenor staves.

103

Hn

Bb Tpt

Tbn

Tba

103

Timp

103

S

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

A

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

T

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

B

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

103

Vln I

Vln II

Vla.

Vlc.

Cb

109

Hn

Bb Tpt

Tbn

Tba

109

Timp

109

S

Mi - se - re - re no - bis Mi - se - re - re no - bis,

A

Mi - se - re - re no - bis. Mi - se - re - re no - bis,

T

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

B

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

109

Vln I

Vln II

Vla

Vlc

Cb

[illegible]

121

Hn *mp*

Bb Tpt.

Tbn. *et mute mp*

Tba.

121 (B-C)

Timp.

S *mp*
tol - lis pec-ca-ta mun - di. Qui tol-lis pec-ca-ta mun - di, Qui tol-lis pecca-tamun-

A
tol - lis pec-ca-ta mun - di, Qui tol-lis pec-ca-ta mun - di, Qui tol-lis pecca-tamun-

T
mp
Qui tol - lis pec-ca-ta mun - di, Qui tol - lis pecca-tamun - di,

B
mp
Qui tol - lis pec-ca-ta mun - di, Qui tol - lis pecca-tamun - di,

121

Vln. I

Vln. II

Vla.

Vlc.

Cb.

127

Hn *p* *mp*

Bb Tpt *p* *mp*

Tbn *p* *mp*

Tba

127 Timp. *p* *mf* (C-C#)

S *mp* *mf*
di, sus-ci-pe de pre-ca-ti-o-ne nos - tram. Sus-ci-pe de pre-ca-ti-o-nem

A *mp* *mf*
di, sus-ci-pe de pre-ca-ti-o-ne nos - tram. Sus-ci-pe de pre-ca-ti-o-nem

T *mp* *mf*
sus-ci-pe de pre-ca-ti-o-ne nos - tram. Sus-ci-pe de pre-ca-ti-o-nem

B *mp* *mf*
sus-ci-pe de pre-ca-ti-o-ne nos - tram. Sus-ci-pe de pre-ca-ti-o-nem

127 Vln. I *p* *mp*

Vln. II *p* *mp*

Vla *p* *mp*

Vlc *p* *mp*

Cb *p* *mp*

133

Hn.

Bb Tpt.

Tbn.

Tba.

133

Timp.

p *>* *>* *>* *sim.*

133

S.

mp *mf* *f*

nos - tram. Qui-e se des Qui-e se - des ad dex-ter-am Pa-tris, mi -

A.

mp *mf* *f*

nos - tram. Qui-e se des Qui-e se - des ad dex-ter-am Pa-tris, mi -

T.

f

nos - tram. mi -

B.

f

nos - tram. mi -

133

Vln. I.

p *mp* *mf*

Vln. II.

p *mp* *mf*

Vla.

p *mp* *mf*

Vlc.

p *mp* *mf*

Cb.

p *mp* *mf*

sim.

[illegible]

145

Hn

Bb Tpt

Tbn

Tba

145

Timp.

145

S

A

T

B

145

Vln. I

Vln. II

Vla

Vlc

Cb.

151

Hn. *mf* *3* *3* *3*

Bb Tpt. *mf* *al. st. mute* *3* *open*

Tbn.

Tba.

151

Timp.

151

S.

A.

T.

B. *mf* *solo* *3*
 Qu - o - ni - am tu sol - us Sanc - tus! Tu sol - us

151

Vln. I *mf* *p*

Vln. II *mf* *p*

Vla. *mf* *p*

Vlc. *mf* *p*

Cb.

Maestoso

Hn

Bb Tpt

Tbn

Tba

Timp.

S

A

T

B

Domnus. Tusolus Al-tis - si - mus!

Tu sol-us Sanctus! To sol - us Do-mi-nus! Tus sol-us Al-tis - si -

Vln. I

Vln. II

Vla

Vlc

Cb.

mf *f*

163

Hn

Bb Tpt

Tbn

Tba.

163

Timp.

S

mus! Je-su Chris-te, Je-su Chris-te, tu sol-us Al-tis-si-mus, Je-su Chris-te!

A

mus! Je-su Chris-te, Je-su Chris-te, tu sol-us Al-tis-si-mus, Je-su Chris-te!

T

mus! Je-su Chris-te, Je-su Chris-te, tu sol-us Al-tis-si-mus, Je-su Chris-te!

B

mus! Je-su Chris-te, Je-su Chris-te, tu sol-us Al-tis-si-mus, Je-su Chris-te!

Vln. I

Vln. II

Vla.

Vlc.

Cb.

169 $\bullet = 138$

Hn *fp*

Bb Tpt *fp*

Tbn *fp*

Tba

169

Timp

169 $\bullet = 138$

S *mf*
CumSanc - to Spi-ri-tu,

A *mf*
CumSanc - to Spi-ri-tu,

T *mf*
CumSanc - to Spi-ri-tu,

B *mf*
CumSanc - to Spi-ri-tu,

169 $\bullet = 138$

Vln. I *f* *sim* *mp*

Vln. II *f* *sim* *mp*

Vla. *f* *sim* *mp*

Vlc. *mp*

Cb. *mp*

175

Hn

Bb Tpt

Tbn

Tba

175

Timp.

175

S

Cum Sancto Spiritu, Cum Sancto Spiritu, cum Sancto Spiritu

fp *f*

A

Cum Sancto Spiritu, Cum Sancto Spiritu, cum Sancto Spiritu

f

T

Cum Sancto Spiritu, Cum Sancto Spiritu, cum Sancto Spiritu

fp *f*

B

Cum Sancto Spiritu.

175

Vln. I

Vln. II

Vla

Vlc

Ch.

fp

181

Hn

Bb Tpt

Tbn

Tba

181

Timp.

181

S

A

T

B

in glo - ri - a De - i Pat - ris. In glo - ri - a De - i Pat - ris. In glo -

in glo - ri - a De - i Pat - ris. In glo - ri - a De - i Pat - ris. In glo -

in glo - ri - a De - i Pat - ris. In glo - ri - a De - i Pat - ris. In glo -

in glo - ri - a De - i Pat - ris. In glo - ri - a De - i Pat - ris. In glo -

181

Vln. I

Vln. II

Vla

Vlc

Cb

187

Hn

Bb Tpt

Tbn

Tba

Timp.

187

S

ni - a De - i Pa - tris. Cum Sanc - to Spi - ri - tu in glo - ri - a De - i

A

ni - a De - i Pa - tris. Cum Sanc - to Spi - ri - tu in glo - ri - a De - i

T

ni - a De - i Pa - tris. Cum Sanc - to Spi - ri - tu in glo - ri - a De - i

B

ni - a De - i Pa - tris. Cum Sanc - to Spi - ri - tu in glo - ri - a De - i

187

Vln. I

Vln. II

Vla

Vlc

Cb.

191

Hn

Bb Tpt

Tbn.

Tba

Timp.

191

S

Pat - nis! A - men! A - men!

A

Pat - nis! A - men! A - men!

T

Pat - nis! A - men! A - men!

B

Pat - nis! A - men! A - men!

191

Vln I

Vln II

Vla

Vlc

Cb

Credo

Deliberate

Flute

Oboe

Clarinet in Bb

Bassoon

Horn in F

Trumpet in Bb

Trombone

Tuba

Soprano

Alto

Tenor

Bass

Violin I

Violin II

Viola

Cello

Contrabass

Fl

Ob

Bb Cl

Bsn

Hn

Bb Tpt

Tbn

Tba

S

A

T

B

Vln I

Vln II

Vla

Vlc

Cb

vi - si - bi - li - um om - ni - um et in - vi - si - bi - li - um.

vi - si - bi - li - um om - ni - um et in - vi - si - bi - li - um.

vi - si - bi - li - um om - ni - um et in - vi - si - bi - li - um et in un - um Do - mi - num Je - su Chris - tum.

vi - si - bi - li - um om - ni - um et in - vi - si - bi - li - um et in un - um Do - mi - num Je - su Chris - tum.

mf

mf

mf

mf

Fl.
 Ob.
 Bb Cl.
 Bsn.
 Hn.
 Bb Tpt.
 Tbn.
 Tba.
 S.
 A.
 T.
 B.
 Vln. I.
 Vln. II.
 Vla.
 Vlc.
 Cb.

et ex Pat-re na-tum an-te om-ni-a sae-cu-la De-um de Deo.
 et ex Pat-re na-tum an-te om-ni-a sae-cu-la De-um de Deo.
 Fi-li-um De-i un-i-ge-ni-tum De-um de Deo.
 Fi-li-um De-i un-i-ge-ni-tum De-um de Deo.

Musical score for page 44, featuring woodwinds, brass, voices, and strings. The score includes parts for Flute, Oboe, Bb Clarinet, Bassoon, Horn, Bb Trumpet, Trombone, Tuba, Soprano, Alto, Tenor, Bass, Violin I, Violin II, Viola, Violoncello, and Contrabass. The lyrics are in Latin, and the music is in 4/4 time.

Fl

Ob

Bb Cl.

Bsn

Hr

Bb Tpt.

Tbn.

Tba.

S

A

T

B

Vln. I

Vln. II

Vla.

Vic.

Cb.

lu-men de lu-mi-ne, De-um ver-um de De-o ver-a.

lu-men de lu-mi-ne, De-um ver-um de De-o ver-a.

lu-men de lu-mi-ne, De-um ver-um de De-o ver-a.

lu-men de lu-mi-ne, De-um ver-um de De-o ver-a.

Fl.

Ob.

Bb Cl.

Bsn.

Hn.

Bb Tpt.

Tbn.

Tba.

S.

A.

T.

B.

Vln. I.

Vln. II.

Vla.

Vlc.

Cb.

Gen - i - tum nos fac - tum, con - sub - stant - i - a - lem Pa - tri; per quem om - ni - a fac - ta sunt.

Gen - i - tum nos fac - tum, con - sub - stant - i - a - lem Pa - tri; per quem om - ni - a fac - ta sunt.

Gen - i - tum nos fac - tum, con - sub - stant - i - a - lem Pa - tri; per quem om - ni - a fac - ta sunt. *mp* Qui

Gen - i - tum nos fac - tum, con - sub - stant - i - a - lem Pa - tri; per quem om - ni - a fac - ta sunt. *mp* Qui

Fl

Ob

Bb Cl.

Bsn

Hn

Bb Tpt

Tbn.

Tba

S

A

T

B

Vln. I

Vln. II

Vla

Vlc

Cb

mp

p

p

p

prop - ter nos ho - mi - nes et prop - ter nos - tram sal - u - tem des - cen - dit de coe - lis

et

mp

et

30

Fl.

Ob.

Bb Cl.

Bsn.

Hr.

Bb Tpt.

Tbn.

Tba.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vlc.

Cb.

in - car - na - tus est de Spi - ri - tu Sanc - to ex Mar - i - a Vir - gi - ne, et ho - mo fac - tus

in - car - na - tus est de Spi - ri - tu Sanc - to ex Mar - i - a Vir - gi - ne, et ho - mo fac - tus

mf

mf

mf

mf

mf

Fl.

Ob.

Bb Cl.

Bsn.

Hr.

Bb Tpt.

Tbn.

Tba.

S.

A.

T.

B.

Vln. I.

Vln. II.

Vla.

Vic.

Cb.

est. et ho - mo fac - tus est.

est. et ho - mo fac - tus est.

et ho - mo fac - tus est.

et ho - mo fac - tus est.

Cru - ci -

Cru - ci -

mp

mf

mp

mf

mp

39

Fl.

Ob.

Bb Cl.

Bsn.

39

Hr.

Bb Tpt.

Tbn.

Tba.

39

S.

A.

T.

B.

fix - us e - ti - am pro no - bis, sub Pon - ti - o Pi - la - to pas - sus et

fix - us e - ti - am pro no - bis, sub Pon - ti - o Pi - la - to pas - sus et

39

Vln. I

Vln. II

Vla.

Vlc.

Cb.

mp

45

Fl.

Ob.

Bb Cl.

Bsn.

Hrn.

Bb Tpt.

Tbn.

Tba.

S.

A.

T.

B.

Vln. I.

Vln. II.

Vla.

Vlc.

Cb.

se - pul - tus est. Et re - sur - rex - it, et

se - pul - tus est. Et re - sur - rex - it, et

se - pul - tus est. Et re - sur - rex - it, et

se - pul - tus est. Et re - sur - rex - it, et

Fl.

Ob.

Bb Cl.

Bsn.

Hrn.

Bb Tpt.

Tbn.

Tba.

S.

A.

T.

B.

Vln. I.

Vln. II.

Vla.

Vlc.

Cb.

re - - - - - var - - - - - re - - - - - it - - - - - ter - - - - - ti - a - di - e se - cum - dum Scrip - tur - as, se - cum - dum Scrip - tur - as,

re - - - - - var - - - - - re - - - - - it - - - - - ter - - - - - ti - a - di - e se - cum - dum Scrip - tur - as, se - cum - dum Scrip - tur - as,

re - - - - - var - - - - - re - - - - - it - - - - - ter - - - - - ti - a - di - e se - cum - dum Scrip - tur - as, se - cum - dum Scrip - tur - as,

re - - - - - var - - - - - re - - - - - it - - - - - ter - - - - - ti - a - di - e se - cum - dum Scrip - tur - as, se - cum - dum Scrip - tur - as,

mf

mf

mf

mf

mf

Fl.

Ob.

Bb Cl.

Bsn.

Hn.

Bb Tpt.

Tbn.

Tba.

S.

A.

T.

B.

Vln. I.

Vln. II.

Vla.

Vic.

Cb.

se - cun - dam Scrip - tur

Et in coe - lum:

f

p

Fl.

Ob.

Bb Cl.

Bsn.

Hr.

Bb Tpt.

Tbn.

Tba.

S.

A.

T.

B.

Vln. I.

Vln. II.

Vla.

Vlc.

Cb.

et as - cen - dit in coe lum: et as - cen - dit in coe lum, in

mf Et as - cen - dit in coe lum: et as - cen - dit in coe lum, in

Detailed description: This is a page of a musical score, page 54. It contains staves for various instruments and vocal soloists. The woodwind section includes Flute (Fl.), Oboe (Ob.), B-flat Clarinet (Bb Cl.), and Bassoon (Bsn.). The brass section includes Horn (Hr.), B-flat Trumpet (Bb Tpt.), Trombone (Tbn.), and Tuba (Tba.). The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vlc.), and Contrabass (Cb.). There are also staves for Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.) vocal soloists. The vocal parts have lyrics in Latin: 'et as - cen - dit in coe lum: et as - cen - dit in coe lum, in'. The Alto part has a dynamic marking of *mf*. The woodwinds and strings have various musical notations including notes, rests, and fingerings.

[illegible]

Fl.

Ob.

Bb Cl.

Bsn.

Hr.

Bb Tpt.

Tbn.

Tba.

S.

A.

T.

B.

Vln. I.

Vln. II.

Vla.

Vlc.

Cb.

est cum glo - ri - a, ju - di - ca - re vi - vos et mor - tu - os; cu - jus reg - ni non - er - it

est cum glo - ri - a, ju - di - ca - re vi - vos et mor - tu - os; cu - jus reg - ni non - er - it

est cum glo - ri - a, ju - di - ca - re vi - vos et mor - tu - os; cu - jus reg - ni non - er - it

est cum glo - ri - a, ju - di - ca - re vi - vos et mor - tu - os; cu - jus reg - ni non - er - it

73

Fl.

Ob.

Bb Cl.

Bsn.

75

Hn.

Bb Tpt.

Tbn.

Tba.

75

S

fi nis.

A

fi nis.

T

8

fi nis.

B

fi nis.

75

Vln. I

Vln. II

Vla.

Vlc.

Cb.

Fl.

Ob.

Bb Cl.

Bsn.

Hn.

Bb Tpt.

Tbn.

Tba.

S

A

T

B

Vln. I

Vln. II

Vla.

Vlc.

Cb.

[illegible]

92

Fl.

Ob.

Bb Cl.

Bsn.

Hr.

Bb Tpt.

Tbn.

Tba.

S.

A.

T.

B.

Vln. I.

Vln. II.

Vla.

Vlc.

Cb.

pro-ce-dit. Qui cum Pa-tre et Fi-li-o si-mul a-dor-a-tur et con-glo-ri-fi-ca-tur: qui lo-cu-tus est per

Fl.

Ob.

Bb Cl.

Bsn.

Hr.

Bb Tpt.

Tbn.

Tba.

S.

A.

T.

B.

Vln. I.

Vln. II.

Vla.

Vlc.

Cb.

Pro - phet - as.

Et in un - am sanc - tum Cath - o - li - cam et a - pos - tal - i - cam

f

mf

Fl.

Ob.

Bb Cl.

Bsn.

Hn.

Bb Tpt.

Tbn.

Tba.

S.

A.

T.

B.

Vln. I.

Vln. II.

Vla.

Vlc.

Cb.

104

mf

mf

mf

mf

104

Ee - cle - si - am. Con - fi - te - or ti - um - um bap - tis - ma in re - mas - si - on - em pec - ca - tor - rum.

Ee - cle - si - am. Con - fi - te - or ti - um - um bap - tis - ma in re - mas - si - on - em pec - ca - tor - rum.

Ee - cle - si - am. Con - fi - te - or ti - um - um bap - tis - ma in re - mas - si - on - em pec - ca - tor - rum.

Ee - cle - si - am. Con - fi - te - or ti - um - um bap - tis - ma in re - mas - si - on - em pec - ca - tor - rum.

104

molto ritard. $\text{♩} = 66$ *marcato*

Fl. *f*

Ob. *f*

Bb Cl. *f*

Bsn. *f*

Hn. *molto ritard.* $\text{♩} = 66$ *marcato*

Bb Tpt. *f*

Tbn. *f*

Tba. *f*

S. *molto ritard.* $\text{♩} = 66$ *marcato*
 Et ca - pec - to re - - - - - sur - rec - - - - - ti - o - nam mor - tu - o - rum. Et

A. *f*
 Et ca - pec - to re - - - - - sur - rec - - - - - ti - o - nam mor - tu - o - rum. Et

T. *f*
 Et ca - pec - to re - - - - - sur - rec - - - - - ti - o - nam mor - tu - o - rum. Et

B. *f*
 Et ca - pec - to re - - - - - sur - rec - - - - - ti - o - nam mor - tu - o - rum. Et

Vln. I *molto ritard.* $\text{♩} = 66$ *marcato*

Vln. II

Vla.

Vlc.

Cb.

Fl.

Ob.

Bb Cl.

Bsn.

Hr.

Bb Tpt.

Tbn.

Tba.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vlc.

Cb.

112

vit - tam ven - tur - i sac - cu - li. A men!

vit - tam ven - tur - i sac - cu - li. A men!

vit - tam ven - tur - i sac - cu - li. A men!

vit - tam ven - tur - i sac - cu - li. A men!

112

vit - tam ven - tur - i sac - cu - li. A men!

vit - tam ven - tur - i sac - cu - li. A men!

vit - tam ven - tur - i sac - cu - li. A men!

vit - tam ven - tur - i sac - cu - li. A men!

This page of a musical score, numbered 65, contains staves for various instruments and vocal soloists. The woodwind section includes Flute (Fl.), Oboe (Ob.), B-flat Clarinet (Bb Cl.), Bassoon (Bsn.), Horn (Hn.), and B-flat Trumpet (Bb Tpt.). The brass section includes Trombone (Tbn.), Tuba (Tba.), and Snare Drum (S.). The vocal soloists are Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vlc.), and Contrabass (Cb.). The score is divided into three measures. The first measure shows the woodwinds and brass playing a melodic line, while the strings provide a harmonic accompaniment. The second measure features a dynamic shift to *sf* (sforzando) for the woodwinds and brass, and a *meno!* (meno) marking for the vocal soloists. The third measure shows the woodwinds and brass continuing their melodic line, while the vocal soloists hold a long note.

Fl.
Ob.
Bb Cl.
Bsn.
Hn.
Bb Tpt.
Tbn.
Tba.
S.
A.
T.
B.
Vln. I
Vln. II
Vla.
Vlc.
Cb.

sf
sf
sf
sf
sf
sf
sf
sf
meno!
meno!
meno!
meno!
sf
sf
sf
sf
sf

Sanctus

Vigorous

Horn in F

Trumpet in Bb

Trombone

Tuba

Timpani (Efla. Adat)

S. Cymbal let ring

Soprano

Alto

Tenor

Bass

Violin I

Violin II

Viola

Cello

Contrabass

[illegible]

13

Hn.

Bb Tpt.

Tbn.

Tba.

13

Timp.

13

S. Cym.

mf *ff*

let ring

S.

mf *ff*

Sanc - tus! Sanc - tus! Sanc - tus! Sanc - tus! Sanc - tus! Sanc - tus!

A.

mf *ff*

Sanctus, Sanctus, Sanctus! Sanctus, Sanctus, Sanctus! Sanctus, Sanctus, Sanctus! Sanctus, Sanctus, Sanctus! Sanctus, Sanctus, Sanctus!

T.

ff

Sanc - tus, Sanc - tus, Sanc - tus, Sanc - tus, Sanc - tus, Do - mi - nus De - us Sa - ba - oth! Do - mi -

B.

ff

Sanc - tus, Sanc - tus, Sanc - tus, Sanc - tus, Sanc - tus, Do - mi - nus De - us Sa - ba - oth! Do - mi -

Vln. I

ff

Vln. II

ff

Vla.

ff

Vlc.

ff

Cb.

ff

19

Hn

Bb Tpt

Tbn

Tba

19

Timp

19

S Cym

S

A

T

B

Vln. I

Vln. II

Vla

Vlc

Cb

fp

f *fp*

f *let ring*

mf

Sanc-tus! Sanc-tus!

Sanc-tus. Sanc-tus. Sanc-tus! Sanc-tus. Sanc-tus. Sanc-tus!

nus De-us Sa-ba-oth! Ple-ni sunt coe-li i

25

Hn

Bb Tpt

Tbn

Tba

25

Timp

25

S. Cym

> let ring

25

S

mf

Ple - ni sunt co -

A

mf

Ple - ni sunt co -

T

8 et ter - ra glo - ri - a tu - a

mf

Ple - ni sunt co -

B

mf

Ple - ni sunt co -

25

Vln I

fp

Vln II

fp

Vla

fp

Vlc

Cb.

Detailed description: This is a page of a musical score, page 70, containing staves for various instruments and vocal parts. The score is written in 4/4 time. The instruments listed on the left are Horn (Hn), Bb Trumpet (Bb Tpt), Trombone (Tbn), Tuba (Tba), Timpani (Timp), Snare Cymbal (S. Cym), Soprano (S), Alto (A), Tenor (T), Bass (B), Violin I (Vln I), Violin II (Vln II), Viola (Vla), Violoncello (Vlc), and Contrabass (Cb.). The vocal parts (S, A, T, B) have lyrics in Latin. The score includes dynamic markings such as *mf* (mezzo-forte) and *fp* (fortissimo), and articulation marks like accents (>) and slurs. The page number 70 is in the top right corner. The rehearsal mark 25 appears at the beginning of several staves.

31

Hn.

Bb Tpt.

Tbn.

Tba.

31

Timp.

31

S. Cym.

31

S.

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

A.

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

T.

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

B.

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

31

Vln. I.

Vln. II.

Vla.

Vlc.

Cb.

Detailed description: This is a page of a musical score, page 71. It contains staves for various instruments and voices. The top section includes woodwinds (Horn, Bb Trumpet, Trombone, Tuba) and percussion (Tympani, Snare Drum) which are mostly silent, indicated by whole rests. Below these are the vocal parts for Soprano (S), Alto (A), Tenor (T), and Bass (B). They are singing a phrase in Latin: 'et - ter - ra glo - ri - a tu - a. glo - ri - a tu - a.' The vocal lines are written in treble and bass clefs with lyrics underneath. The bottom section includes string parts for Violin I, Violin II, Viola, Violoncello, and Contrabass. The Violin and Viola parts have some melodic lines, while the Cello and Contrabass are mostly silent with whole rests. The score is in 4/4 time and features various key signatures and dynamic markings like 'f' (forte).

3⁷

f

Hr.

f

Bb Tpt

f

Tbn.

f

Tba.

f

3⁷

Tymp

3⁷

S. Cym.

3⁷

S.

Pleni sunt coeli et terra gloria tua. Pleni sunt coeli et terra gloria tua. Pleni sunt coeli et terra gloria tua.

A.

Pleni sunt coeli et terra gloria tua. Pleni sunt coeli et terra gloria tua. Pleni sunt coeli et terra gloria tua.

T.

Pleni sunt coeli et terra gloria tua. Pleni sunt coeli et terra gloria tua. Pleni sunt coeli et terra gloria tua.

B.

Pleni sunt coeli et terra gloria tua. Pleni sunt coeli et terra gloria tua. Pleni sunt coeli et terra gloria tua.

3⁷

Vln. I

f

Vln. II

f

Vla.

f

Vlc.

f

Cb.

f

arco

[illegible]

Maestoso

46 $\text{♩} = 76$

Hn

Bb Tpt

Tbn

Tba

46

Timp

46

S. Cym

Maestoso

46 $\text{♩} = 76$

S

Ho san na! Ho san na! Ho - san - na in ex - cel - sis!

A

Ho san na! Ho san na! Ho - san - na in ex - cel - sis!

T

Ho san na in ex - cel - sis! Ho san na!

B

Maestoso Ho san na in ex - cel - sis! Ho san na!

Vln I

Vln II

Vla

Vlc

Cb

Detailed description: This is a page of a musical score, page 74, showing measures 46 through 48. The tempo is marked 'Maestoso' with a metronome marking of 76 beats per minute. The score is arranged for a large ensemble. The top section includes Horn (Hn), Bb Trumpet (Bb Tpt), Trombone (Tbn), Tuba (Tba), Timpani (Timp), and Snare Drum (S. Cym). The bottom section includes vocal parts (Soprano (S), Alto (A), Tenor (T), Bass (B)), Violin I (Vln I), Violin II (Vln II), Viola (Vla), Violoncello (Vlc), and Contrabass (Cb). The lyrics for the vocal parts are 'Ho san na! Ho san na! Ho - san - na in ex - cel - sis!'. The instrumental parts feature various rhythmic patterns, including eighth and sixteenth notes, and rests. The key signature has two flats (Bb and Eb).

49

Hn.

Bb Tpt.

Tbn.

Tba.

49 (Eflat - E)

Timp.

49

S. Cym.

S.

Ho-san-na in-ex-cel-sis! Ho-san-na! Ho-san-na! Ho-san-na!

A.

Ho-san-na in-ex-cel-sis! Ho-san-na! Ho-san-na! Ho-san-na!

T.

Ho-san-na! Ho-san-na in-ex-cel-sis! Ho-san-na

B.

Ho-san-na! Ho-san-na in-ex-cel-sis! Ho-san-na

Vln. I

Vln. II

Vla.

Vlc.

Cb.

53 *rit* $\text{♩} = 66$

Hn.

Bb Tpt.

Tbn.

Tba.

53 *rit* $\text{♩} = 66$

Timp.

53 *rit* $\text{♩} = 66$

S. Cym.

53 *rit* $\text{♩} = 66$

S.

Ho - san - na in ex - cel - sis

A.

Ho - san - na in ex - cel - sis

T.

in ex - cel - sis

B.

in ex - cel - sis

53 *rit* $\text{♩} = 66$

Vln. I

Vln. II

Vla.

Vlc.

Cb.

57

Hn. *p*

Bb Tpt.

Tbn.

Tba.

57. *p*

57. *mp* *p*

S. Cym.

S. *mp* Ho.

A. *mp* Ho.

T. *mp* Be - ne - dic - tus qui ve - nit in no - mi - ne Do - mi - ni. Ho.

B. *mp* Be - ne - dic - tus qui ve - nit in no - mi - ne Do - mi - ni. Ho.

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vlc. *p*

Cb.

63

Hn.

Bb Tpt.

Tbn.

Tba.

63

Timp.

S. Cym.

63

S.

A.

T.

B.

63

Vln. I.

Vln. II.

Vla.

Vlc.

Cb.

st. mul. *al*

mp

mp

p

p

san - na in ex - cel - sis. Sanc - tus. Sanc - tus.

san - na in ex - cel - sis. Sanc - tus. Sanc - tus.

san - na in ex - cel - sis. Sanc - tus. Sanc - tus.

san - na in ex - cel - sis. Sanc - tus. Sanc - tus.

sul ponticello

pizz

pizz

69 *ni*

Hr

Bb Tpt *mp* *p*

Tbn *mp* *p*

Tba

69 Timp

69 S. Cym *p*

69 S *ni*

Sanc - tus

A

A

T

T

B

B

69 Vln. I *ord.* *ni*

Vln. II *arco*

Vla. *arco*

Vlc.

Cb.

Agnus Dei

Tranquil

$\bullet = 60$

Soprano

Alto

Tenor

Bass

Violin I

Violin II

Solo

Viola

Cello

Contrabass

mp

mp

tutti

mp

mp

6

S

A

T

B

Vln. I

Vln. II

Vla.

Vlc.

Cb.

8

Detailed description: This musical score page, numbered 81, contains two systems of staves. The first system includes four vocal staves labeled S (Soprano), A (Alto), T (Tenor), and B (Bass), each with a treble clef and a key signature of one flat. All vocal staves contain whole rests. The second system includes five instrumental staves: Vln. I (Violin I) with a treble clef, Vln. II (Violin II) with a treble clef, Vla. (Viola) with an alto clef, Vlc. (Violoncello) with a bass clef, and Cb. (Contrabasso) with a bass clef. The key signature for the instruments is one flat. Vln. I plays a melodic line of eighth notes. Vln. II plays a line of half notes. Vla. plays a line of half notes. Vlc. plays a line of half notes. Cb. plays a line of whole rests. A rehearsal mark '6' is placed above the first measure of the vocal staves, and an '8' is placed below the first measure of the T staff.

11

mp

S

Ag - nus De - i, qui tol - lis pec - ca - ta mun - di, mis - e - re - re

A

T

B

Vln. I

Vln. II

Vla.

Vlc.

Cb.

16

S

no - bis.

A

T

B

Vln. I

Vln. II

Vla.

Vlc.

Cb.

mp

21

S

mp

Ag - nus De - i, qui tol - lis

A

mp

Ag - nus De - i, qui tol - lis.

T

mp

Ag - nus De - i, qui tol - lis.

B

mp

Ag - nus De - i, qui tol - lis

Vln. I

21

p

Vln. II

p

Vla.

p

Vlc.

p

Cb.

p

26

S

pecca-tam un - di, mis-e-re - re no - bis.

A

pecca-tam un - di, mis-e-re - re no - bis.

T

8

pecca-tam un - di, mis-e-re - re no - bis.

B

pecca-tam un - di, mis-e-re - re no - bis.

Vln. I

mf

Vln. II

mf

Vla.

mf

Vlc.

mf

Cb.

mf

31

S *mf* Ag - nus De - i, <

A

T *mf* Ag - nus

B *mf* Ag - nus

Vln. I 31

Vln. II

Vla.

Vlc.

Cb.

36

S

qui tol - lis pec - ca - ta mun - di, do - na no - bis pa - - cem.

A

Ag - nus De - i, qui tol - lis pec - ca - ta mun - di, do - na no - bis pa - - cem.

T

8 De - i, qui tol - lis pec - ca - ta mun - di, do - na no - bis pa - - cem.

B

De - i, qui tol - lis pec - ca - ta mun - di, do - na no - bis pa - - cem.

36

Vln. I

mf

Vln. II

mf

Vla.

mf

Vlc.

mf

Cb.

41

S

A

T

B

Do - na no -

Vln. I

sim.

p

Vln. II

sim.

p

Vla.

p

Vlc.

p

Cb.

p

47 *rit.*

S

A

T

8 bis pa - cem.

B

Vln. I

rit. *pp*

Vln. II

pp

Vla.

pp

Vlc.

pp

Cb.

pp