

NOVELLO'S ORIGINAL OCTAVO EDITION.

MASS IN B MINOR

IN VOCAL SCORE

COMPOSED BY

JOHN SEBASTIAN BACH.

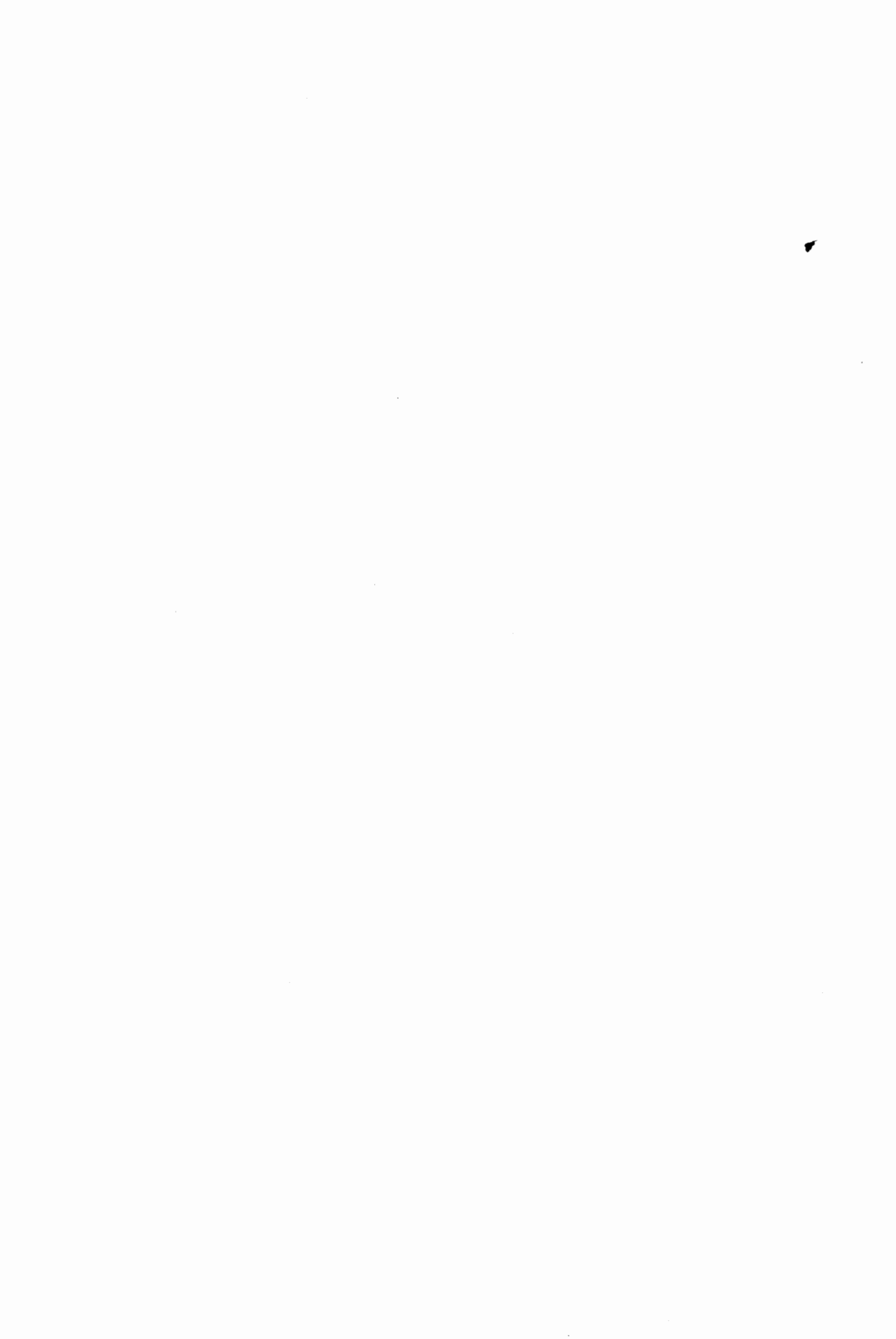
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M
2017
B.113
1733
1737

HISTORICAL NOTES.

JOHN SEBASTIAN BACH was fifty-two years old when he completed his Mass in B minor known as *Die hohe Messe*, the Grand or High Mass. This stupendous creation of his mighty genius occupied him, on and off, about six years. The *Credo* was probably written first, in 1731 or 1732; the *Kyrie* and *Gloria* followed in 1733; the date of the *Sanctus* is probably 1735, possibly a little later; and the work was almost certainly completed by 1737.

Like Bach's four other Masses, the *Kyrie* and *Gloria* of the B minor Mass originally formed an independent composition. In the autograph manuscript of these two movements, the inscription *Fine S. D. Gl.*—Bach's way of denoting the close of his compositions—is written at the end of each; moreover, it is certain that the *Kyrie* and *Gloria* only were presented by the composer to the Duke of Saxony, when Bach petitioned his Royal Highness for the office of Court Kapellmeister. Spitta, in his 'Life of Bach' (English edn., vol. iii., p. 38), gives the text of this petition, which, with the autograph manuscript above referred to, is still preserved in the private library of the King of Saxony. Here is the petition, in all the fulsomeness which characterised such documents at that time:

To the most illustrious Prince and Lord, the Lord Friedrich August, King and Prince of Poland and Lithuania, Duke of Saxony, &c., &c., my most gracious Sovereign,

Most illustrious Elector,

Most gracious Lord.

I lay before your Kingly Majesty this trifling work (or proof) of the science which I have been able to attain in music, with the very humble petition that you will be pleased to regard it, not according to the measure of the meanness of the composition, but with a gracious eye, as befits your Majesty's world-famed clemency, and condescend to take me under your Majesty's most mighty protection. For some years, and up to the present time, I have had the direction of the music in the two principal churches in Leipzig; but I have had to suffer, though in all innocence, from one and another vexatious cause—at different times a diminution of the fees connected with this function, and which might be withheld altogether unless your Kingly Majesty will show me grace and confer upon me a *Prædicate* of your Majesty's Court *Capelle*, and will issue your high command to the proper persons for the granting of a patent to that effect. And such a gracious acceding to my most humble petition will bind me by infinite obligations; and I hereby offer myself in most dutiful obedience to prove my indefatigable diligence in composing church music, as well as in your orchestra, whenever it is your Kingly Majesty's most gracious desire, and to devote my whole powers to your Majesty's service, remaining with constant fidelity your Kingly Majesty's most humble and obedient servant,

Dresden, July 27, 1733.

JOHANN SEBASTIAN BACH.

As in some of his larger works—*e.g.*, 'The Christmas Oratorio'—Bach borrowed material from his other compositions for his great Mass in B minor. The extent of these borrowings is set forth by Spitta in his 'Life' of the master (vol. iii., pp. 37-64).

The Mass in B minor was not published till quite fifty years after Bach's death—that is, early in the nineteenth century—part by Nägeli, of Zurich, and part by Simrock, of Bonn. No performance of the work seems to have been given during the composer's lifetime. Emmanuel Bach gave at Hamburg—previous to 1788, the year of his death—a performance of the *Credo*, with an independent orchestral introduction of his own! Doubtless stimulated by the revival, by Mendelssohn, of the 'St. Matthew Passion' in 1829, the earliest performance of both portions of the Mass was probably in 1835, when it was sung by the Sing-Akademie of Berlin, where it had long been rehearsed by Zelter.

The first performance of Bach's B minor Mass in England was given in St. James's Hall, Regent Street, on April 26, 1876, under the direction of the late Otto Goldschmidt. For this performance a special choir, Madame Jenny Lind Goldschmidt being one of the sopranos, was constituted, which soon after became a permanent organization entitled The Bach Choir.

Portions of the Mass had, however, been previously performed in this country. The Choral Harmonists sang the *Credo* from 'the first grand Mass' (most probably the B minor), May 1, 1838. On the 23rd of the same month three movements were sung at the Ancient Concerts—*Gloria in excelsis*, *Qui sedes*, and *Quoniam tu solus*. At St. Martin's Hall, March 19, 1851, John Hullah performed the *Credo*. The Bach Society (founded in 1850) gave the first eleven movements of the work at King's College, July 24, 1860. Twice during the year 1868 Henry Leslie included the *Sanctus* at his concerts of February 20 and March 26. In 1840 the Sacred Harmonic Society (then under Surman's conductorship) rehearsed the Mass, but no performance of it was ever given by the Society. In conclusion, a memorable rendering of the work was given at the Leeds Musical Festival of 1886, conducted by Sir Arthur Sullivan, who prepared this edition of the Mass for that occasion.

Further details of these performances are contained in a series of articles on 'Bach's Music in England,' by the present writer, which appeared in THE MUSICAL TIMES from September to December, 1896.

F. G. EDWARDS.

October, 1907.

EDITORIAL NOTE.

The few marks of expression used in this edition were inserted by me for the performance of the Mass at the Leeds Festival of 1886. I have employed them very sparingly, so that the breadth and grandeur of the work might not be impaired. They are indications of degrees of force, rather than of expression. In every case I have been guided either by the character of the music or by the meaning of the words.

ARTHUR SULLIVAN.

October, 1886.

Some additional marks of expression, largely based on those in the chorus-parts prepared by Mr. Otto Goldschmidt for the Bach Choir, have been added to the present edition.

February, 1908.

MASS IN B MINOR.

No. 1.

CHORUS.—“ KYRIE ELEISON.”

Adagio.
1st SOPRANO.
f Ky - ri - e, Ky - ri - e e - - le - - i - son, e - le -

2nd SOPRANO.
f Ky - ri - e e - - le - i - son, e - le - i - son, e -

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

TENOR.
f Ky - ri - e, Ky - ri - e, Ky - ri - e e -

BASS.
f Ky - ri - e, Ky - ri - e, Ky - - ri - e e -

Adagio.
f

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

Largo ed un poco piano.
Fl. Ob.
p

First system of musical notation, featuring a treble and bass clef with a key signature of two sharps (F# and C#). The music consists of complex chordal textures and melodic lines in both staves.

Second system of musical notation, continuing the complex textures from the first system.

Third system of musical notation, showing further development of the musical themes.

Fourth system of musical notation, featuring dense chordal passages.

Fifth system of musical notation, including a dynamic marking of *f* (forte) in the bass staff.

Sixth system of musical notation, concluding the page with intricate harmonic and melodic details.

dim.

A ALTO.

p Ky - ri - e -

TENOR.

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

A *p*

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

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

1st SOPRANO.

p Ky - ri - e e - le - - - - - i -

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

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

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

2nd SOPRANO.

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

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

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

p

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

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

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

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

tr

B

son, e - le - - - - i - son, e - le - - - i - son, e -
 i - son, e - le - i - son, Ky - ri - e e - lei - -
 son, e - le - - - - i - son, e - lei - - - -
 - i - son, e - le - - - - i - son, e - le - i - son, e - lei - -
 Bass. *p* Ky - ri - e e - le - - - - i - son, Ky - ri -

B

cres.

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

f

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

le - - - i - son, e - le - i - son, Ky - ri - e e .
 - i - son, e - le - - - i - son, e - le - i -
 - son, Ky - ri - e e - le ^{tr} i - son, e - le - i - son, Ky - ri -
 - i - son, e - le - i - son, Ky - ri - e e
 - i - son, e - le - i - son, e - le - - -

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

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

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

cres.
cres.
r.s.
cres.
cres.
cres.

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

dim.

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

dim.

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

dim.

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

dim.

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

dim.

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

dim.

p

- - i - son.

p

- - i - son.

p

- - i - son

p

- - i - son.

p

- - i - son.

p

BASS. *p* Ky - ri - e e - le i - son, Ky - ri - e e - le . . .

TENOR. *p* Ky - ri - e e -

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

ALTO. *p* Ky - ri - e e - le i - son, e - le . . . i - son, e - le . . . i - son, e - le - i -

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

1st SOPRANO.

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

2nd SOPRANO.

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

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

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

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

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

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

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

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

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

cres.

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

- - - i - son, Ky - ri - e e -

cres.

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

cres.

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

cres.

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

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

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

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

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

son, Ky - ri - e e - le - - -

f

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

dim. i - son, e - le - i - son, *F* e - le - i -
dim. le - i - son, e - le - i - son, *p* e - le - i - son,
dim. lei - son, e - lei - son, e - le - i - son, e - lei - son,
dim. e e - le - i - son, *p* e - le - i - son, e
dim. i - son, e - le - i - son, e - le - i -

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

cres.

cres.

cres.

cres.

cres.

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

f

f

f

f

f

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

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

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

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

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

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

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

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

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

- - i - son, e - le - - - i - son, e - le - - - i - son. *rit.*

- - - - - i - son, e - le - - - i - son, e - le - - - i - son. *tr*

Vln.

The first system consists of two staves. The upper staff is for the Violin (Vln.) in treble clef, and the lower staff is for the piano accompaniment in bass clef. Both are in the key of B minor (two sharps) and common time (C). The music features a complex, flowing melodic line in the violin and a more rhythmic, chordal accompaniment in the piano.

A 1st SOPRANO.
Chris - - - - te, Chris-te e - lei - - - - son, e - lei - - - -

2nd SOPRANO.
Chris - - - - te, Chris-te e - lei - - - - son, e - lei - - - -

A
p

The second system includes two vocal staves and a piano accompaniment staff. The 1st Soprano and 2nd Soprano parts are in treble clef. The piano accompaniment is in bass clef. The lyrics are: "Chris - - - - te, Chris-te e - lei - - - - son, e - lei - - - -". The piano part begins with a dynamic marking of *p* (piano) and includes a section marked **A**.

- son, Chris - te, Christe e - le - - - - i - son, e -

- son, Chris - te, Christe e - le

The third system continues the vocal and piano parts. The lyrics are: "- son, Chris - te, Christe e - le - - - - i - son, e -" and "- son, Chris - te, Christe e - le". The piano accompaniment continues with its characteristic rhythmic accompaniment.

le - - - i - son, e - lei son, Chris - -

i - son, e - le - - - i - son, e - lei son, Chris -

te, Christe e - le - - - i - son, e - lei

te, Christe e - le - - - i - son, e - lei

son, Chris te, Christe e - le - - - i - son, e

son, Chris te, Christe, e - le - - - i - son, e - le

le - - - i - son, e - lei - - - son, Chris - -

i - son, e - lei - - - son, Chris - -

te, Chris - te e - le - - i - son, e - le

te, Chris - te e - le - - - i - son, e - le

i - son, e - le

i - son, e - le - - -

B

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

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

B

f

Chris - - te e - le - - i -

Chris - - te e - le - - i -

p

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

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

- - te, Chris - te e - le - - - i - son, e - le - -

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

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

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

Chris-te e - le - - - i - son, e -
 Chris-te e - le - i - son, e - le - i - son, e - le - i - son, e - le -

le - i - son, e - le - i - son, e - le - i - son, Chris - te e - le - i - son, Chris -
 i - son, Christe e - le - i - son, Christe e - le - i -

te e - le - i - son, Chris - te e - le - i - son, e -
 son, Christe e - le - i - son, Chris - te e -

le - i - son, e - le - i - son, Chris - te,
 le - i - son, e - le - i - son, Chris - te,

Chris - te e - le
 Chris - te e - le

i - son, Chris - te e le - - - - - son, e -
 - - - - - i - son, Chris - te e - le - - - - - i - son, e -

le - - i - son, e - le - - - - - i - son, Chris - te e - le - i - son.
 le - i - son, e - le - - - - - i - son, Chris - te e - le - i - son.

No. 3.

CHORUS.—"KYRIE ELEISON."

Alla breve.
1st & 2nd SOPRANO.

ALTO.

TENOR. *mf*

BASS. *mf*

Alla breve.

mf

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

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

mf

mf

Ky - ri - e e - lei - -

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

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

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

A

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

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

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

son, e - le - i son,

A

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

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

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

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

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

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

B

sou, e - lei - - - son, e - le - i - son, e - le -

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

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

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

B

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

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

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

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

C

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

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

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

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

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

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

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

Ef

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

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

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

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

f

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

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

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

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

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

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

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

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

rit.

Vivace.

f

A 1st SOPRANO. *f*
 Glo - ri - a in ex - cel - sis, in

2nd SOPRANO. *f*
 Glo - ri - a in . . ex - cel - sis, in

ALTO. *f*
 Glo - ri - a in . . ex - cel - sis, in

TENOR. *f*
 Glo - ri - a in . . ex - cel - sis, in

BASS. *f*
 Glo - ri - a in ex - cel - sis, in

A

ex - cel - sis De - o,

ex - cel - sis De - o,

sis De - o,

sis De - o,

ex - cel - sis De - o,

The first system consists of five vocal staves and a grand staff. The vocal parts are in B minor (two sharps). The lyrics are: ex - cel - sis De - o, ex - cel - sis De - o, sis De - o, sis De - o, ex - cel - sis De - o. The grand staff features a complex piano accompaniment with dense chordal textures and moving lines in both hands.

B
glo - ri - a in . . ex - cel -

glo - ri - a

glo - ri - a

glo - ri - a

glo - ri - a

B

The second system continues the vocal parts and piano accompaniment. It begins with a section marked 'B'. The lyrics are: glo - ri - a in . . ex - cel - , glo - ri - a, glo - ri - a, glo - ri - a, glo - ri - a. The piano accompaniment continues with intricate patterns and a prominent bass line. The system concludes with another section marked 'B'.

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

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

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

C
 glo
 glo - - - - - ri - a in ex -
 glo

C

glo - - - - - ri - a,

glo - - - - - ri - a,

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

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

- - - - - ri - a in ex - cel - sis . . De - o,

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

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

glo - - - - - ri - a in ex -

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

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

D

D

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

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

(Moderato.)

o et . . in . . ter - ra pax, et . . in

o et . . in . . ter - ra pax, et . . in

o et . . in ter - ra pax, et . in

o *ff* et in ter - ra pax, pax, . .

o et in ter - ra, in ter - ra pax, . . .

(Moderato.)

ff *p*

cres.

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

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

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

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

. . . et . . . in ter - ra pax,

cres.

cres.

ter - ra pax, in ter - ra pax, pax, ho -

ter - ra pax, in ter - ra pax, et in ter - ra

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

pax, et in ter - ra pax, et in

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

dim.

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

dim.

pax, ho - mi - ni - bus bo - nae vo - lun - ta - - - tis

dim.

bus bo - nae vo - lun - ta - - - tis,

dim.

ter - ra pax, ho - mi - ni - bus bo - nae vo - lun - ta - - - tis,

dim.

bus bo - nae vo - lun - ta - - - tis,

Et . . in ter - ra pax, ho-mi-ni-bus bonae vo-lun -

ta - - tis, bo - nae vo - - lun - ta - -

Et . . in . . ter - ra . . pax, ho - mi - ni -

tis, ho-mi-ni bus bo - - nae vo-lun-ta - -
 bus bonae vo-lun-ta - - tis, bo-nae vo-lun-ta - -
 et . . . in ter-ra

- tis, in ter-ra pax, . . ho-mi-nibus bo-nae vo-lun-ta-tis, pax,
 tis, ho-mi-ni-bus bo-nae vo-lun-
 pax, ho-mi-ni-bus bonae vo-lun-ta-tis, bo-nae vo-lun-ta-tis - -
 et . . in

* In nearly all previous editions, including that of the German Bach Society, this note has hitherto been printed C, instead of E.

pax, pax, pax, in ter ra pax, . . . pax, ho -
 et .
 ta - - - tis, in ter - ra pax, . . . ho - mi - nibus bo - nae vo - lun -
 tis, ho - mi - ni - bus bo -
 ter - ra . . . pax, ho - mi - ni - bus bonae vo - lun - ta - - - tis, bo - nae vo - lun -

mi - nibus bo-nae vo - lun - ta - - - tis, bo - nae vo - lun - ta - tis, bo - nae
 . . . in ter - ra . . . pax, ho - mi - ni - bus bonae vo - lun - ta - - - tis, bo -
 ta - - - tis, pax, ho - mi - ni - bus bonae vo - lun - ta - tis, bo - nae
 nae vo - lun - ta - - - tis, bo - nae
 ta - - - tis, bo - nae

vo - lun - ta - tis, et . . in ter - ra pax,
 - nae vo - lun - ta - tis, et . . in ter - ra pax,
 vo - lun - ta - tis, et . . in ter - - ra pax,
 vo - lun - ta - tis, et in ter - - ra pax,
 vo - lun - ta - tis, et in ter - - ra pax,
 vo - lun - ta - tis, et in ter - - ra pax,

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

- bus bonae vo-lun-ta - - tis, bo - nae vo - lun - ta - -
 - bus bonae vo - lun - ta - tis, bo - nae vo - lun - ta - tis,
cres.
 - mi - nibus bo - nae vo - lun - ta - tis, bo-nae vo-lun ta - tis, et . . in . . ter - ra
cres.
 - mi - nibus bo - nae vo - lun - ta - tis, bo - nae vo - lun - ta - tis,
cres.
 - mi - nibus bo - nae vo - lun - ta - tis, bo - nae vo - lun - ta - tis,

- tis, ho - mi - ni - bus bo - - nae vo - lun -
 - pax, ho - mi - ni - bus bonae vo - lun - ta - tis, bo - nae vo - lun - ta - - -
 et . . . in . . .

- ta - - tis, in ter - ra . . pax, . . ho - mi - nibus bo - nae vo - lun -
 tis, ho - mi - nibus bo -
 ter - ra . . pax, ho - mi - ni - bus bonae vo - lun - ta - tis, bo - nae vo - lun -
 et . .
 ta - tis, pax, pax, pax, pax, in ter - - ra pax, . . ho - mi -
 nae vo - lun - ta - - tis, in ter - ra pax . . ho - mi - nibus bo - nae
 ta - tis, bo - nae
 in . . ter - ra pax, ho - mi - ni - bus bonae vo - lun ta - tis, bo - nae

ni - bus, pax . . . ho - mi - - nibus bo - nae vo - lun - ta - .
 Et . . in . . ter - ra pax, ho - mi - ni - bus bonae vo - lun - ta -
 vo - lun - ta - tis, pax, pax, pax, pax, ho - mi - nibus bo - nae vo - lun - ta -
 vo - lun - ta - tis, pax, pax, pax, pax, ho - mi - ni - bus bonae vo - lun - ta -
 vo - lun - ta

tis, bo - nae vo - - lun -
 tis, bo - nae vo - lun -
 tis, bo - nae vo - lun - ta - -
 tis, bo - nae vo - lun - ta - -
 tis, bo - nae vo - lun - ta - -

- ta-tis, pax, . . . ho - mi - ni-bus bo-nae vo-lun-ta - tis, et . . in ter - ra . .
 - ta-tis, pax, . . . ho - mi - ni-bus bo-nae vo-lun-ta - tis, et in ter - ra . .
 - tis, pax, pax, ho - mi - ni-bus bo-nae vo-lun-ta - tis, in ter - ra
 - tis, pax, ho - mi - ni-bus bo-nae vo - lun - ta - tis, et in ter - ra
 - tis, pax, pax, pax, et in ter - ra

pax, et . . in ter - ra pax, et . . in ter - ra pax, . . .
 pax, et in ter - ra pax, et in ter - ra pax, . . . ho -
 pax, in ter-ra pax, in ter-ra pax, et . . in . .
 pax, et in ter - ra pax, et in ter - ra pax, et . . in . .
 pax, et in ter - ra pax, et in ter - ra pax, in . . ter - ra . .

Fl. Solo. *Tutti.* *Fl. Solo.*

tr *tr* *tr*

A 2nd SOPRANO.
Lau

da - mus te, lau - da - mus te, be - ne - di - cimus te, a - do - ra - mus te, glo - ri - fi - ca - mus te, lau - damus te, bene - di - ci - mus te, a - do - ra - mus te, glo - ri - fi - ca - mus te,

pp

B

The image displays a page of musical notation for J.S. Bach's Mass in B minor. It consists of five systems of music, each with a vocal line and a piano accompaniment. The key signature is B minor (two sharps: F# and C#). The time signature is common time (C). The first system shows the beginning of the vocal line with a trill (tr) and a fermata. The second system includes a 'C' time signature change and a piano (p) dynamic marking. The third system contains the lyrics: "da - - mus te, be - ne - di - cimus te, a - do - ra - mus te, glo - ri - fi - ca - mus te,". The fourth system continues the lyrics: "glo - ri - fi - ca - - - - - mus te, glo - ri - fi - camus te,". The fifth system is marked with a 'D' time signature change. The piano accompaniment features intricate textures, including trills, slurs, and various rhythmic patterns.

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

E
 F *tr* *p*

da - - - - mus te, be - ne - di - cimus te, a - do - ra - mus te, glo -

ri - - - fi - ca - mus te, lau - da - mus . . te, be - ne - di - ci - mus te, a -

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

tr *tr* *tr*

No. 6.

CHORUS.--"GRATIAS AGIMUS."

Alla breve.

1st & 2nd SOPRANOS.

ALTO. *f* Gra ti - as a

TENOR. *f* Gra ti - as a - - - gimus

BASS. *f* Gra ti - as a - - - gi-mus ti - bi

Alla breve.

- - - gimus ti - bi prop - ter magnam

ti - bi prop - ter magnam glo

prop - ter magnam glo ri-am tu - -

prop - ter magnam glo ri-am tu - am,

glo ri-am tu am, gra

ri-am tu am, gra

am, gra ti - as a

gra ti - as a

ti - as a - gi - mus
 ti - as a - g - mus ti - bi,
 gi - mus ti - bi, gra -
 gi - mus ti - bi, prop - ter mag - nam
 ti - bi, gra - ti - as
 gra - ti - as a - gi - mus
 ti - as a - gi - mus ti - bi, gra -
 glo - ri - am, prop - ter magnam glo - ri - am
 a - gi - mus ti - bi prop -
 ti - bi gra - ti - as a - gi - mus
 ti - as a - gi - mus, ti - bi, a - gi - mus
 tu - am, gra - ti - as a - gi - mus

ter magnam glo - ri-am tu - am, prop - ter mag-nam
mf ti - bi prop - ter magnam glo - ri-am tu
mf ti - bi prop - ter magnam glo - ri-am tu
mf ti - bi prop -

glo - ri-am tu - am, prop - ter mag - nam glo - ri-am tu
am. prop - ter mag-nam glo - ri-am tu am,
 ri-am tu - am, propter mag - nam glo - ri-am tu
 ter mag-nam glo - ri-am tu

ri-am tu - am, gra - ti - as
f gra - ti - as a - gi-mus ti -
f am, gra - ti - as a - gi - mus
am. prop - ter mag-nam glo - ri-am tu - am,

a - - - gi-mus ti - bi prop - ter mag-nam glo - riam tu - am, gra
 bi prop - ter mag-nam glo - ri-am tu - am, gra
 ti - bi, gra ti - as a
 gra ti - as a - - - gi-mus

ti - as a - - - gi-mus ti - - bi,
 ti - as a gi - mus ti - - bi gra
 gi-mus ti - bi prop-ter mag - nam glo - ri-am tu -
 ti - bi prop - ter mag-nam glo-ri-am tu - am,

D
 gra - - - ti - as a - -
 ti - as a gi - mus
 am, gra - - - ti - as a gi - mus
 gra ti - as
 D

gi-mus ti - bi prop - ter magnam glo - ri - am tu -

ti - bi prop - ter magnam glo - ri - am tu -

ti - bi . . a - gi-mus ti - bi prop - ter mag - nam glo - ri-am tu -

a - gi-mus ti - bi prop - ter magnam glo - ri - am tu -

am, prop - ter magnam glo - ri-am tu - am, gra - ti - as

am, prop - ter magnam glo - ri - am tu - am, gra - ti - as

am, prop - ter mag - nam glo - ri - am tu - am.

a - gi-mus ti - bi prop - ter mag - nam glo - ri - am tu - am.

ti - as a - gi-mus ti - bi propter mag - nam glo - ri - am tu - am.

am prop - ter magnam glo - ri - am tu - am.

The musical score is divided into several systems. The first four systems are for the piano accompaniment, with the right hand (RH) and left hand (L.H.) staves. The fifth system is for the vocal parts, with staves for the 1st Soprano and Tenor. The piano accompaniment features intricate textures, including sixteenth-note patterns and chords. The vocal parts enter with the lyrics "Do - mi - ne Fi - li u - ni - ge - - -" and "Do - mi - ne De - - - us, Rex coe - les - - -". The score includes dynamic markings such as *fl.*, *vl.*, *staccato.*, and *p*, and rehearsal marks labeled *A*.



ni - te Je - su Chris - te al -
tis, De - us Pa - ter om -



tis - si - me! . . .
ni - po - tens! . . .



Do - mi - ne De - us, Rex coe - les
Do - mi - ne Fi - li u - ni - ge



tis, De - us Pa - ter om - ni - po - tens,
ni - te Je - su Chris - te al - tis - si - me, . . .

B

Do-mi-ne De - - us, . . . Rex coe - les - -

Do-mi-ne Fi - - li . . . u - ni - ge - -

tis, Do-mi-ne Fi - - li . . .

ni - te, Do-mi-ne De - - us, . . . Rex coe - les - -

u - ni - ge - - ni - te Je - su Chris-te al - -

tis, De - - us Pa - ter om - -

tis si - me, Do - - mi-ne Fi - li,

ni - - po - tens, De - - us Pa - ter, Do - -

Do - mi-ne Fi - li u - ni-ge-nite Je-su Chris-te al-tis-si-me, Je - su
mi-ne De - us, Rex coe-les - tis, Deus Pa-ter omni-po-tens, De - us

Christe al - tis - si - me ! Do - mi - ne De -
Pa - ter om - ni - po - tens ! Do - mi - ne

us, Rex coe-les - tis, Do - mi - ne Fi - li u - ni - genite,
Fi - li u - ni - ge-ni-te, Do - mi - ne De - us, rex coe - les - tis, De - us Pa - ter om -

Je - su Chris - te al - tis - si - me, Do - mi - ne Fi - li u - ni -
- nipotens, om - ni - po - tens, Do - mi - ne De - us,

ge - ni - te, Je - su Chris - te al - tis - si - me, Je - su
Rex coe - les - tis, De - us Pa - ter omni - po - tens, De

Chris - te al - tis - si - me.
- us Pa - ter omni - po - tens.

Piano accompaniment for the first system, featuring a treble and bass clef with a key signature of one sharp (F#) and a 3/4 time signature. The music consists of flowing sixteenth-note patterns in the right hand and a steady eighth-note accompaniment in the left hand.

D

Do - mi-ne De - us, Ag - nus De - i, *tr*

Do - mi-ne De - us, Ag - nus De - i, *tr*

D

p

Vocal and piano accompaniment for the second system. The vocal line is in a soprano or alto register, with lyrics "Do - mi-ne De - us, Ag - nus De - i, Ag - nus De - i,". The piano accompaniment continues with similar rhythmic patterns, marked with a dynamic of *p* (piano) and a *D* (D major) chord.

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

Do - mine De - us, Ag nus De - i, . . . Ag - nus De - i,

Vocal and piano accompaniment for the third system. The vocal line continues with the lyrics "Do - mi-ne De - us, Agnus De - i, Ag - nus De - i, Do - mine De - us, Ag nus De - i, . . . Ag - nus De - i,". The piano accompaniment features a more complex texture with sixteenth-note runs and chords.

Fi - li - us Pa - tris,

Fi - li - us Pa - tris,

Vocal and piano accompaniment for the fourth system. The vocal line has the lyrics "Fi - li - us Pa - tris, Fi - li - us Pa - tris,". The piano accompaniment includes a *f* (forte) dynamic marking and concludes with a fermata over a final chord.

Do - mi-ne De - us,

Do - mi-ne De - us,

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

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

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

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

De-i, Agnus De-i, Do-mi-ne De-us, Ag - nus De - - i, Fi - li-us Pa - tris!

De-i, Agnus De-i, Do-mi-ne De-us. Ag - nus De-i, Fi - li-us Pa - - - tris!

Lento.
2nd SOPRANO.

ALTO.

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

TENOR.

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

BASS.

Lento.
p

p

QUI tol - lis pec - ca - ta

no - bis, mi - se - re - re

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

p

QUI tol - lis pec - ca

Fl.

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

re no - bis, mi - se

re no - bis,

ta mun di, mi - se - re - re

A

qui . . tol - lis pec - ca -

re - re, qui tol - lis pec -

mi - se - re - re, qui . .

no - bis,

ta mun - di, mi - se - re - re no - bis,

ca - ta mun - di, mi - se -

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

qui tol - lis pec - ca - ta

mi - se - re - re

re - re

mi - se - re - re no -

mun - di, mi - se - re - re no -

dim. **66**

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

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

bis, mi se re re . . . no bis,

bis, mi - se - re - re mi - se - re

re - re no bis.

mi - se - re - re, no bis.

mi - se - re - re . . . no bis. **Qui**

re no bis. **Qui** tol - lis pec

Qui . . . tol - lis pec

Qui . . . tol - lis pec ca

tol - lis pec ca ta

ca ta mun di,

cres.

ca - ta mun - di, sus -

cres. ta mun - di, sus - ci -

cres. mun - di, sus - ci - pe de - pre - ca - ti -

cres. sus - ci - pe de - pre - ca - ti -

dim. ci - pe de - pre - ca - ti - o - nem, de - pre - ca - ti -

dim. pe de - pre - ca - ti - o - nem nos - tram,

dim. o - nem, sus - ci - pe

dim. o - nem nos - tram, de - pre -

cres.

cres.

mf o - nem nos - tram, de - pre -

mf de - pre - ca - ti - o - nem, . . . de - pre - ca - ti -

mf de - pre - ca - ti - o - nem, de - pre - ca -

mf ca - ti - o - nem, de - pre - ca - ti -

dim.

dim.

dim.

ca - ti - o - nem nos - tram, sus - ci - pe de - pre - ca - ti -
 o - nem nos - tram, sus - ci - pe de - pre -
 ti - o - nem nos - tram, sus - ci -

tr

o - nem nos - tram, *dim.*
 ca - ti - o - nem nos - tram, *dim.*
 pe - de - pre - ca - ti - o - nem nos - tram, *dim.*
 pe - de - pre - ca - ti - o - nem nos - tram, *dim.*

cres. *dim.*

de - pre - ca - ti - o - nem nos - *pp* tram!
 de - pre - ca - ti - o - nem nos - *pp* tram!
 de - pre - ca - ti - o - nem nos - *pp* tram!
 de - pre - ca - ti - o - nem nos - tram!

p *dim.* *tr* *pp*

No. 9.

AIR.—“QUI SEDES AD DEXTERAM.”

Oboe d'amore.

The musical score is written for Oboe d'amore and piano. It consists of six systems of music. The first four systems are instrumental, featuring a melodic line for the Oboe d'amore and a harmonic accompaniment for the piano. The fifth system introduces the vocal line for the Alto, with the lyrics "Qui . . se" appearing below the staff. The sixth system continues the vocal line with the lyrics "des ad . . dextram Pa-tris, qui se". The piano accompaniment includes dynamic markings such as *p*, *f*, *pp*, and *tr* (trills). The key signature is B minor and the time signature is 6/8.

des ad . . dex - tram Pa - tris, ad . . dex - - tram Pa - - tris,

pp *p*

B

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

f

p *f*

C

Qui se

p

tr

des ad dex-tram Patris, mi - se - re -

pp p

re no-bis, qui se

des ad dex-tram Pa - tris, mi - se - re - re no - bis,

pp p f

D

p f

mi - se - re -

p

E

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

des ad . . dextram Pa-tris, mi - se - re - re

Adagio.

pp *p* *pp*

no - bis, qui se

Tempo primo.

tr

des ad dex - tram Pa - tris, mi - se - re - re . .

no - bis !

Cornic di caccia. *tr* *tr*

Fag.

A Bass.

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

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

- - tus, tu so - lus Do

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

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

tu . . so - lus sanc - tus, tu so - lus sanc - tus, tu so - lus Do -

minus, tu so - lus, so - lus

sanc - tus, tu . . so - lus Do - mi - nus.

First system of musical notation, featuring a vocal line and a piano accompaniment in G major.

Second system of musical notation, starting with a C-clef and the lyrics "Tu so-lus . . al - tis - si - mus,". The piano part includes a *p* dynamic marking.

Third system of musical notation with the lyrics "Je - - su Chris - te, tu, tu so-lus al - tis - si - mus, tu".

Fourth system of musical notation with the lyrics "so - lus al - tis - si - mus, . . Je - su Chris - te, Je -". The piano part includes *tr* (trill) markings.

Fifth system of musical notation with the lyrics "- su, Chris - te, Je - - su Chris - te,". The system concludes with a D-clef.

Tu so-lus . . al-
 - tis-si-mus, Je - - su Chris - te, . . tu, tu so-lus al -
 - tis-si-mus, tu so - lus al - tis - si - mus, Je - - - su
 Chris - te, Je - - su Chris - te, Je -

tr *p* *tr* *tr*

su Chris - te; quo - ni - am tu so -

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

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

tu so - lus Do - minus, tu so -

lus al - tis - si - mus, Je - su Chris -

te, so - lus Do

mi-nus, tu so - lus al - tis - si - nus Je - su Chris

te.

No. 11.

CHORUS.—“CUM SANCTO SPIRITU.”

Vivace.
1st SOPRANO.
Cum Sanc - to Spi - ri -

2nd SOPRANO.
Cum Sanc - to Spi - ri - tu, in glo - ri - a De - i Pa - tris,

ALTO.
Cum Sanc - to Spi - ri -

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

BASS.
In glo - ri - a De - i Pa - tris,

Vivace.
f

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

in glo - ri - a De - i Pa

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

in glo - ri - a De - i Pa

in glo - ri - a De - i Pa

tris, cum Sanc-to Spi - ri - tu, in glo-ri - a De - i Pa - tris,
 tris, cum Sanc-to Spi - ri -
 tris, in glo-ri - a De - i Pa - tris, in glo-ri - a De - i Pa - tris,
 tris, in glo-ri - a De - i Pa - tris, cum Sanc-to Spi - ri -
 tris, cum Sanc-to Spi - ri - tu, in glo-ri - a De - i Pa - tris,

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

A mf

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

mf

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

mf

- - - tris, in glo-ri-a

mf

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

dim. p mf

- tris, cum Sancto Spi-ri - tu, cum Sanc-to Spi-ri -

mf

tris, in glo -

mf

tris, in glo -

De-i Pa - - tris, in glo

De-i Pa - - tris, in glo

tu, in glo -

cres. *f* *cres.*
 ri - a De - i Pa
cres. *cres.*
 ri - a De - i Pa
cres. *cres.*
 ri - a De - i Pa
cres. *f* *cres.*
 ri - a De - i Pa
cres. *f* *cres.*

ff *mf* B
 tris, in glo
ff *mf* B
 tris, in glo
mf *mf*
 tris, in glo
mf *mf*
 tris, in glo
ff *mf* B
 tris, in glo
ff *mf* B
 tris, in glo

ri - a De - i

ri - a De - i

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

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

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

Pa - tris, De - i Pa - tris, A - men. *f* Cum Sancto Spi - ri - tu in

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

ALTO.

Cum Sancto

glo - ri - a De - i Pa - tris, A - men, A

Spi - ri - tu in glo - ri - a De - i Patris

1st SOPRANO.

Cum Sancto Spi - ri - tu in

A - men, A - men, A - men, cum Sancto Spi -

glo ri - a De - i Pa - tris, A - men, A -

2nd SOPRANO.
Cum Sanc - to Spi -

men,

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

BASS.
Cum Sanc - to

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

cum Sanc - to Spi ri - tu in glo ri - a De - i Pa - tris, A

A - - - men,

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

men, A

men, A men, A

men, A - men, A - men, in glo - ri-a De-i Pa - - -

A - men, A - - - - - men, in glo - ri-a De-i

A - men, A

A - men, A

men, A - men,

men, A - men,

tris, A men,

Pa - tris, A - men,

men, A - men,

E

A - - men, cum Sanc - to Spi - ri - tu,

A - - men, cum Sanc - to Spi - ri - tu,

A - - men, cum Sanc - to Spi - ri - tu,

A - - men, cum Sanc - to Spi - ri - tu,

A - - men, cum Sanc - to Spi - ri - tu,

E

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

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

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

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

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

ri - a De - i Pa -

ri - a De - i Pa -

ri - a De - i Pa -

glo - ri - a De - i Pa -

glo - ri - a De - i Pa -

tris, cum Sanc - to Spi - ri - tu in glo

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

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

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

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

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

cum Sanc - to Spi - ri - tu,

cum Sanc - to Spi - ri - tu, in

cum Sanc - to Spi - ri -

cum Sanc - to Spi - ri - tu,

tr

in glo - ri - a De - i Pa -

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

tu

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

G

men, cum Sanc-to Spi-ri-tu, in glo-tris, cum Sanc-to Spi-ri-tu, in glo-ri-a De-i A-men, A-cum Sanc-to Spi-ri-tu in glo-Pa-tris, cum Sanc-to Spi-ri-tu,

H

ri-a De-i Pa-tris, A-men, cum Sancto Spi-ri-tu, in glo-Pa-tris, Amen, cum Sancto Spi-ri-tu, in men, cum Sancto Spi-ri-ri-a De-i Pa-tris, A-men, A-cum Sanc-to Spi-ri-tu,

ri - a De - i Pa tris, cum Sanc - to Spi
 glo ri - a De - i Pa - tris, A - men, A
 tu in glo - ri - a De - i Pa - tris, A - men, A - men,
 men, A
 cum Sanc - to

ri - tu, in glo - ri - a De - i Pa - tris, A
 cum Sancto Spi ri - tu, in glo - ri - a De - i Pa - tris, A - - - men,
 men, A - - - - - men,
 Spi - ri - tu, in glo - ri - a De - i Pa - tris,

I

men, in glo - ri-a De - i Pa - tris, A - men, in glo - ri-a De - i Patris,
 men, in glo
 A - men, A - men,
 A - men, A - men, A - men,
 A - men, cum Sanc - to Spi - ri - tu, in glo - ri-a De - i Patris, A - men

I

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

cres. *ff* *mf*

Pa . . . tris, in

cres. *ff* *mf*

Pa . . . tris, in

cres. *ff* *mf*

Pa . . . tris, in

cres. *ff* *mf*

Pa . . . tris, in

cres. *ff* *mf*

Pa . . . tris, in

K *cres.*

glo

cres.

glo - ri - a De . . . i Pa - . . . tris, A - . . . men, A . . .

cres.

glo

cres.

glo

cres.

glo

K *cres.*

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

- - - men, in glo - ri - a De - i Pa - tris, A - - men.
 - - - men, A - men, in glo - ri - a De - i Pa - tris, A - - men.
 A - - - men, in glo - ri - a De - i Pa - tris, A - - men.
 - - tris, De - i Pa - tris, A - men, in glo - ri - a De - i Pa - tris, A - - men.
 - - - men, in glo - ri - a De - i Pa - tris, A - - men.

ALTO.

TENOR.

BASS.

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

Cre

Cre - - do in u - num

unum De - um, . . in u - num De - um, in u - num De -

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

1st SOPRANO.

2nd SOPRANO.

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

Cre

De - um, . . cre - do . . in u - num De - um, in unum De -

- um, in u - - - num De - um, in u - num De - um, cre - do

unum De - - um, in u - num De - - - - - um,

unum De - um, . . . in u - num De - um cre - do, cre - do in
 do in u - - num De - um, in unum De - um, in
 . . . um, in u - num De . . . um, in u - num De -
 in unum De - um, in u - num De - um,
 cre - do . . . in unum De . . . um, in u - num

u - num De - - um, . . . in u - num De . . .
 u - num De . . . um, in u - num De . . . um,
 . . . um, cre - do in
 cre - do
 De . . . um, cre - do in u - num De -

B

um cre - - do in u - num De - um, in u - num
 in u - num De - - um,
 u - - num De - um, cre - - do
 in u - - num De - - um, in u - num De -
 - um, cre - - do, cre - - do in . . u - num De

B

De - - um,
 cre - - do
 in u - - num De - - um, in u - num De -
 - - um, in u - - num De - um, in u - - num De - -
 um, cre - do in u - num De - -

cre - do in u - num De - um, cre -
 in u - num De - um, in unum De - um, cre
 um, in u - num De - um, in u - num De - um, in
 um, cre - do in u - num De - um, in u - num
 um, cre - do . . in u - num, in u - num De - um,

do in unum De - um, cre - do in unum De - um, . . in unum De -
 do . . . in u - num De - um, in u - num De - um, in u - num
 u - num De - um, cre - do in u - num De - um,
 De - um, in u - num De - um, cre - do in
 in unum De - um, cre

um, *f* cre - do in u - num . .

De - um, *f* cre - do in u - num

f cre - do in u - num

u - num De - um, *f* cre - do in u - num

do . . . in . .

. . De - um, . . in u - num De - um,

De - um, . . cre - do, cre - do in u -

De - um, . . cre - do in . .

De - um, cre - do, . . cre - do in

u - num . . De . .

cre - do . . in u - num De - um, cre -
 - - num De - - um, in u - num De . . .
 u - num De - um, in .. u - num De . . .
 u - num: De - - - um, in u - num De - - um, cre -
 . . . um, . . . in u - - num, in u -

. . . do . . in u - - num De - - - - um.
 um, cre - - do in u - num De - - - - um.
 um, cre - do in u - num De - - - - um.
 do, cre - do in u - num De - - - - um.
 num, in u - - num De - - - - um.

1st & 2nd SOPRANO.
 Cre - do in u - num De - um,
 ALTO.
 Cre - do in u - num De - um,
 TENOR.
 Cre - do in u - num De - um,
 BASS.
 Pa - trem om - ni - po - ten - tem, fac - to - rem coe - li et ter -

cre - do in u - num De - um, cre - do
 cre - do in u - num De - um, cre - do,
 cre - do, Pa - trem om - ni - po - ten - tem, fac - to - rem coe - li et
 - rae, fac - to - rem coe - li et ter - rae, fac - to - - - - rem coe -

in u - num De - um,
 Pa - trem om - ni - po - ten - tem, fac - to - rem coe - li et ter -
 ter - rae, fac - to - - - - rem coe - li et ter -
 - li et ter - rae, vi - si - bi - - - - li - um om - - - - ni - um et in - vi - si - bi - li -

E

Pa - trem om - ni - po - ten - tem, fac - to - rem coe - li et
 - rae, fac - to - rem coe - li et ter - rae, fac - to - rem coe -
 - rae, vi - si - bi - li - um om - ni - um, vi - si - bi - li - um om - ni - um et in -
 um,
 ter - rae, fac - to - rem coe - li et ter -
 - li et ter - rae, fac - to - rem coe - li et ter -
 vi - si - bi - li - um, fac - to - rem coe - li et
 Pa - trem om - ni - po - ten - tem, fac - to - rem coe - li et ter -
 rae, fac - to - rem coe - li et ter - rae, vi - si -
 - rae, vi - si - bi - li - um om - ni - um et in - vi - si - bi - li - um, fac - to -
 ter - rae, vi - si - bi - li - um om - ni - um et in - vi - si - bi - li - um, fac - to - rem,
 - rae, fac - to - rem coe - li et ter - rae, fac -

F

bi - li - um om - ni - um, Pa - trem om - ni - po - ten - tem, fac - to - rem coe - li et ter -
 rem coe - li et ter - rae, vi - si - bi - li - um, Pa - trem, Pa - trem om -
 ni - um, cre - do in u - num
 vi - si - bi - li - um, cre - do in u - num

tr *G*

rae, fac-to-rem coe-li et ter-rae, fac-
 ni-po-ten-tem, fac-to-rem coe-li et ter-rae, fac-
 De-um, Pat-rem om-ni-po-ten-tem,
 De-um, cre-do
 to-rem coe-li et ter-rae, vi-si-bi-li-um om-
 to-rem coe-li et ter-rae, vi-si-bi-li-
 tem, fac-to-rem coe-li et ter-rae, fac-to-
 in u-num De-um, Pa-trem om-ni-po-ten-tem, fac-to-rem
 ni-um et in-vi-si-bi-li-
 um et in-vi-si-bi-li-um om-ni-
 rem coe-li et ter-rae, vi-si-bi-li-um om-ni-
 coe-li et ter-rae, coe-li et ter-rae, coe-li et

um, fac - to - - - - rem coe - - - li et ter - rae,
 - um, vi - si - bi - li - um et in - vi - si - bi - li - um om -
 - um, fac - to - - - - rem coe
 ter - rae, vi - si - bi - li - um om - ni - um et . . in - vi - si -

Pa - trem om - ni - po - ten - tem, fac - to - rem coe - li et
 ni - um, fac - to - rem coe - li et ter - rae, et
 - li et ter - rae, fac - to - rem coe -
 - bi - - li - um, *Tpt.* in - vi - si -

I
 ter - - - rae, vi - si - bi - - - li - um om - ni - um et
 ter - rae, vi - si - bi - li - um om - ni - um
 li et ter - rae, vi - si - bi
 - bi - li - um, *dim.* *p*

cres.

in - vi - si - bi - li - um, et in - vi - si - bi - li - um, vi - si -

cres.

et in - vi - si - bi - li - um, . . . vi - si - bi -

cres.

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

cres.

vi - si - bi - li - um om - ni - um

cres.

f

bi - li - um et in - vi - si - bi - li - um, vi - si - bi - li - um om -

li - um om -

bi - li - um, vi - si - bi - li - um om -

f

et in vi - si - bi - li - um, om -

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

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

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

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

tr

Andante.



The first system of the piano introduction features a treble and bass clef with a key signature of one sharp (F#) and a common time signature (C). The music is marked *Andante*. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes.



The second system continues the piano introduction. The right hand has a more active melodic line with some triplets and sixteenth notes, while the left hand continues with a consistent eighth-note accompaniment.

A
SOPRANO.

Et in u - num, in

ALTO.

Et in u - num,



The third system introduces the vocal parts. The Soprano part begins with the lyrics "Et in u - num, in" and the Alto part with "Et in u - num,". The piano accompaniment continues with a similar texture, marked with a piano (*p*) dynamic and an *A* (Accento) marking.

u - num Do

in u - num Do



The fourth system continues the vocal and piano parts. The Soprano part sings "u - num Do" and the Alto part sings "in u - num Do". The piano accompaniment provides a harmonic and rhythmic foundation for the vocal lines.

* For different version see APPENDIX, page 200.

minum Je - - - - - sum Chris - tum, Je -

minum Je - - - - - sum Chris - tum,

- - - - - sum, Je - sum Chris - tum, Fi - li - um De - i u - ni - ge - nitum,

Je - sum, Je - sum Chris - tum, Fi - li - um De - i u - ni -

et in u - num Do - - - - - minum Je - sum Christum,

- ge - nitum, et in u - num Do - - - - - minum Je - sum Christum,

Je - - - - - sum Christum, et in u - num Do - - - - - minum, in u - num Do - -

Je - - - - - sum Christum, et in u - num Do - - - - - minum, in u - num

minum Je - sum Christum, Fi - - li - um De - - i u - ni - ge - ni -
 Do - - minum Je - sum Christum, Fi - - li - um De - - i u - ni - ge - ni -

tum,
 tum,

et ex Pa - tre, ex
 et ex Pa - tre

Pa - tre na - tum, et ex Pa - tre, ex Pa - tre na - tum an - te
 ex Pa - tre na - - - tum, et ex Pa - tre, ex Pa - tre na - - -

ni - a . . . sae - cu - la, an - te
 tum an - te om ni - a . . . sae

om - ni - a sae - cu - la.
 cu - la, an - te om - ni - a sae - cu - la.

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

mi-ne, De - um ve - rum de De - o ve - - ro : ge - ni - tum, non fac
 De - um ve - rum de De - o ve - ro : ge - ni - tum, non fac - tum, consub

tum, consub - stan - ti - a - lem Pa - - - tri, per quem om - ni - a fac - ta
 - stan - ti - a - lem Pa - - - tri, per quem om - ni - a fac - ta .

sunt, De - um ve - rum de De - o ve - ro, de De - o ve - ro.
 sunt, De - um ve - rum de De - o ve - ro, de De - o ve - ro,

per quem om - - - ni - a fac - ta, fac - ta sunt.

per quem om - - - ni - a fac - - ta sunt.

Qui prop - ter nos ho - - mi -

Qui prop-ter nos ho - - mi - nes,

- nes, et prop-ter nos-tram sa - lu - tem, prop - ter nos - - tram sa -

et prop-ter nos-tram sa - lu - tem, prop - ter nos - - tram sa - lu - tem de -

- lu - tem de - scen - dit de coe - lis, qui propter nos et propter nos - tram sa -
 - scen - dit de coe - lis, qui propter nos et prop - ter nos - tram sa - lu - tem de -

- lu - tem de - scen - dit, de - scen - dit, de - scen - dit de coe - - lis,
 - scen - dit de coe - lis, qui prop - ter nos de - scen - dit de coe - lis,

et qui propter nostram sa - lu - tem de - scen - dit de coe - lis.
 prop - ter nostram sa - lu - tem de - scen - dit de coe - lis.

1st SOPRANO.

2nd SOPRANO. *sempre p*

ALTO. *sempre p* Et in - car

TENOR. Et in - car - na - tus

BASS.

sempre p

sempre p

Et in - car - na tus est, in - car - na - tus est de

- na - tus est, in - car - na - tus est de

est, in - car - na - tus est, in - car - na - tus est de

sempre p

Et in - car - na - tus est, in - car - na - tus est

sempre p

Et in - car - na - tus est de

Spi - ri - tu Sanc - to ex Ma - ri - a Vir - gi -

Spi - ri - tu . . Sanc - to ex Ma - ri - a Vir - gi -

Spi - ri - tu . . Sanc - to ex Ma - ri - a

de . . Spi - ri - tu Sanc - to ex Ma - ri - a

Spi - ri - tu Sanc - - to ex Ma - ri - a

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

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

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

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

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

A

et in - car -

et in - car - na

et in - car - na - tus est, in - car -

et in - car - na - - - - tus est de Spi - - ri - tu

- na tus est, in - car - na - tus est de Spi - ri -

- tus est, in - car - na - tus est de Spi - - ri - tu .

- na - tus est, in - car - na - tus est de Spi - ri -

et in - car - na - tus est de Spi - ri -

B

p *cres.*

Sanc - - to ex Ma - ri - - a Vir - - . . .

- tu Sanc - to ex Ma - ri - - a Vir - gi - ne, ex Ma -

. . . Sanc - to ex Ma - ri - - a Vir - gi - ne, ex Ma -

- tu Sanc - to ex Ma - ri - - a Vir - - gi -

- tu Sanc - to ex Ma - ri - - a Vir - gi -

B

dim. *p*

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

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

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

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

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

et ho - - mo fac - - tus est, *cres.*

et ho - - mo fac - - tus est, *cres.* *dim.*

et ho - - mo fac - - tus est, *p* *cres.*

et ho - - mo, *p*

et ho - - mo fac - - tus est, . . *p*

et ho - mo fac - - - - tus est. *p* *pp*

et ho - mo, ho - mo fac - - - - tus est. *p* *pp*

et ho - - mo, ho - - mo fac - - tus est. *p* *pp*

ho - - - - mo fac - tus est. *p* *pp*

ho - - - - mo fac - tus est. *p* *pp*

et ho - - - - mo fac - tus est. *p* *pp*

et ho - - - - mo fac - tus est. *p* *pp*

(Larghetto.)

1st & 2nd SOPRANO.

Cru - ci - fix - us,

ALTO.
Cru - ci - fix - us,

TENOR.
Cru - ci - fix - us, cru - ci -

BASS.
Cru - ci - fix - us,

cru - ci - fix - us, cru - ci - fix - - us

cru - ci - fix - us, cru - ci -

fix - us,

cru - ci - fix - us,

e - ti - am pro no - bis, cru - ci -
 fix - us e - ti - am pro no - bis,
 cru - ci - fix - us, cru - ci - fix - us e

B
 fix - us e - ti - am pro no -
 e - ti - am pro no - bis sub Pon - ti - o Pi -
 no - bis e - ti - am pro
 ti - am pro no - bis,

C
 - bis sub Pon - ti - o Pi - la - to, pas -
 la - to, sub Pon - ti - o Pi - la - to, pas -
 no - bis sub Pon - ti - o Pi - la - to, pas -
 sub Pon - ti - o Pi - la - to, pas -

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

se - pul - tus est, cru - ci - fix - us e - ti -
 se - pul - tus est, cru - ci -
 pul - tus est, cru -
 pul - tus est,

am pro . . . no - bis sub Pon - ti - o Pi - la
 fix - us e - ti - am pro no - bis sub Pon - ti - o Pi -
 ci - fix - us,
 cru - ci - fix - us . . . e - ti - am pro

dim. *p*
 to, pas - sus et se - pul - tus
dim. *p* *dim.*
 la to, pas - sus et se - pul - tus, se - pul - tus
mf *dim.* *p* *dim.*
 e - ti - am pro no - bis, pas - sus . . et se - pul - tus
dim. *p* *p*
 no - bis, pas - sus et se - pul - tus

dim. *p*
 est, se - pul tus est, se - pul tus est.
dim. *pp* *ppp*
 est, pas - sus . . et se - pul - tus est.
dim. *pp* *ppp*
 est, se - pul - tus, se - pul tus est.
pp *dim.* *ppp*
 est, se - pul - tus est, et se - pul - tus est

pp *dim.* *ppp*
 est, se - pul tus est, se - pul tus est.
dim. *pp* *ppp*
 est, pas - sus . . et se - pul - tus est.
dim. *pp* *ppp*
 est, se - pul - tus, se - pul tus est.
pp *dim.* *ppp*
 est, se - pul - tus est, et se - pul - tus est

pp *dim.* *ppp*
 est, se - pul tus est, se - pul tus est.
 est, pas - sus . . et se - pul - tus est.
 est, se - pul - tus, se - pul tus est.
 est, se - pul - tus est, et se - pul - tus est

(Allegro.)

1st SOPRANO.
Et re-sur-rex - - it, re-sur-rex - it,

2nd SOPRANO.
Et re-sur-rex - it, re-sur-rex - it,

ALTO.
Et re-sur-rex - it, re-sur-rex - it,

TENOR.
Et re-sur-rex - it, re-sur-rex - it,

BASS.
Et re-sur-rex - it, re-sur-rex - it,

(Allegro.)
f

A

et re - sur -

et re - sur - rex

et re - sur - rex

et re - sur - rex

et re - sur - rex

it, re - sur -

A

et re - sur - rex - it, re - sur - rex

rex - it, re - sur - rex - it, re - sur - rex

it, re - sur - rex - it, re - sur - rex

it, re - sur - rex - it, re - sur - rex

rex - it, re - sur - rex - it, et re - sur - rex - it, re - sur - rex

- - - it ter - - ti - a di - e, re - sur - rex - it ter - ti - a
 - - - it ter - - ti - a di - e, re - sur - rex - it ter - ti - a
 - - it ter - ti - a di - e, et re - sur - rex - - it ter - ti - a
 - - it ter - ti - a di - e, re - sur - rex - it ter - ti - a
 - - it ter - ti - a di - e, . . et re - sur - rex - it ter - ti - a

di - e, et re - sur - rex - it, re - sur - rex - it, . . et re - sur -
 di - e, et re - sur - rex - it, re - sur - rex - it, . . et re - sur -
 di - e, et re - sur - rex - it, re - sur - rex - it, et re - sur -
 di - e, et re - sur - rex - it, re - sur - rex - it, . . et re - sur -
 di - e, et re - sur - rex - it, re - sur - rex - it, et re - sur

rex - it, re - sur - rex - it, re - sur - rex
 - rex - it, re - sur - rex - it, re - sur - rex
 - rex - it, re - sur - rex - it, re - sur - rex - it ter - ti - a . . di - e, ter - ti - a . .
 - rex - it, re - sur - rex - it, re - sur - rex - it ter - ti - a di -
 - rex - it, re - sur - rex - it, et re - sur - rex - it ter - ti - a di - e, ter - ti - a

di - e, re - sur - rex - it, re - sur - rex it, re - sur - rex
 - e, re - sur - rex - it, re - sur - rex - it ter - ti - a . . di - e,
 di - e, re - sur - rex - it, re - sur - rex - it ter - ti - a . .

it se-cun-dum . . scrip-tu-ras ;
 it ter-ti-a di-e se-cun-dum . . scrip-tu-ras ;
 it ter-ti-a di-e se-cun-dum scrip-tu-ras ;
 re-sur-rex-it ter-ti-a di-e se-cun-dum scrip-tu-ras ;
 di-e, re-sur-rex-it se-cun-dum scrip-tu-ras ;

C

et a - scen - dit in coe - lum, se - det ad dex - teram De - i

et a - scen - dit in coe - lum, se - det ad dex - te - ram De - i

et a - scen - dit in coe - lum, se - det ad dex - te - ram De - i

et a - scen - dit in coe - lum, se - det ad dex - tram De - i

et a - scen - dit in coe - lum, se - det ad dex - tram De - i

C

Pa - tris, ad dextram De - i Pa - tris,

Pa - tris, ad dextram De - i Pa - tris,

Pa - tris, ad dextram De - i Pa - tris,

Pa - tris, ad dextram De - i Pa - tris,

Pa - tris, ad dex - tram De - i Pa - tris,

D

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

D

coe - lum, . . . se - det . . . ad dex - teram De - i Pa -
 coe - lum, se - det ad dex -
 coe - lum, se - det, se - det ad
 coe - lum, se - det ad dex
 coe - lum, se - det ad dex - tram De - i Pa - tris.

tr
 tris ;
 - - tram De - i Pa - tris ;
 dextram De - i Pa - tris ;
 - - tram De - i Pa - tris ;
 De - i Pa - tris ;

Bass.
 Et i - te - rum ven - tu - rus est cum glo - ri - a. ven - tu - rus

est cum glo - - - ri - a, cum glo-ri - a ju - di - ca - - - re

vi - vos . . et mor - - - tu - os. ju - di - ca - re vi - vos et mor - tu -

cu - jus reg - ni . . non e - rit fi - nis,

cu - jus reg - ni . . non e - rit fi - ris,

cu - jus reg - ni non e - rit fi - nis,

cu - jus reg - ni non e - rit fi - nis,

- os, vi - vos et mortu - os; cu - jus reg - ni non e - rit fi - nis,

cu - jus

cu - jus reg

cu - jus reg

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

cu - jus reg - ni . . non e - rit fi - nis, . . cu - jus reg - ni . . non e - rit

ni, cu - jus reg - ni . . non e - rit fi - nis, . . cu - jus reg - ni non e - rit

ni non e - rit fi - nis, non e - rit fi - nis, cu - jus reg - ni non e - rit

ni non e - rit fi - nis, non e - rit fi - nis, cu - jus reg - ni non e - rit

fi - nis, cu - jus reg - ni non e - rit fi - nis, cu - jus reg - ni non e - rit

mf fi - nis, cu - jus reg

mf fi - nis, cu - jus reg ni non e - rit

mf fi - nis, cu - jus reg

mf fi - nis, cu - jus reg ni, cu - jus reg - ni non e - rit

mf fi - nis, cu - jus reg

cres.
fi - nis, cu - jus reg - ni . non e - rit fi - nis, cu - jus

cres.
fi - nis, cu - jus reg

cres.
- - ni non e - rit fi - - nis, cu - jus reg - ni non e - rit

cres.

f
- - - ni non e - rit fi nis, cu - jus reg-ni non e - rit fi - nis.

f
reg - ni . . non e - rit fi - nis, non e - rit fi - - nis, fi - nis.

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

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

f
fi - nis, non e - rit fi - nis, cu - jus reg - ni non e - rit fi - nis.

f

The first system of the musical score consists of two staves. The upper staff is in treble clef and contains a complex texture of chords and arpeggiated figures. The lower staff is in bass clef and features a more melodic line with some chromaticism and a fermata at the end of the system.

The second system continues the dense chordal texture. The upper staff has a series of chords with some moving lines. The lower staff has a steady accompaniment of chords, with a fermata at the end.

The third system shows a continuation of the texture. A triplet of eighth notes is marked in the bass staff. The upper staff has a series of chords with some moving lines.

The fourth system features multiple triplet markings in both staves. The upper staff has a series of chords with some moving lines. The lower staff has a steady accompaniment of chords.

The fifth system continues the dense chordal texture. The upper staff has a series of chords with some moving lines. The lower staff has a steady accompaniment of chords.

The sixth system concludes the page. The upper staff has a series of chords with some moving lines. The lower staff has a steady accompaniment of chords, ending with a fermata.

Oboi *à amore.*

tr

A
Bass.

Et in Spi-ri-tum Sanctum Do-mi-num et vi-

tr

vi-fi-can-tem,

B

tr *tr* *p* et in

Spi-ri-tum Sanc-tum Do-mi-num et vi-vi-fi-can-tem, vi-vi-fi-

can - tem, Spi - ri - tum Sanc - tum, Spi - ri - tum Sanc - tum vi - vi - fi

can - tem, vi - vi - fi - can - tem Do - mi - num, qui ex Pa - tre Fi - li -

o - - - que pro - ce

di, ex Pa - tre Fi - li - o - que pro - ce - dit, qui ex

Pa - tre Fi - li - o - - que pro - ce - dit;

First system of musical notation, including a vocal line and piano accompaniment.

Second system of musical notation, including a vocal line and piano accompaniment.

Third system of musical notation, including a vocal line and piano accompaniment. The vocal line includes the lyrics: *qui cum Pa - tre et Fi - li - o si - mul a - do - ra - tur, a - do -*

Fourth system of musical notation, including a vocal line and piano accompaniment. The vocal line includes the lyrics: *ra - tur, et con - glo -*

Fifth system of musical notation, including a vocal line and piano accompaniment. The vocal line includes the lyrics: *ri - fi - ca - tur, et con - glo - ri - fi - ca - tur;*

qui lo - cu - tus est per Pro -

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

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

phe - tas, per Pro - phe - tas. Et unam sanctam Ca - tho - li - cam

et Apos - to - i - cam Ec - cle - si - am,

tr tr

G
et u - nam Sanctam Ca - tho - li - cam et A - pos - tol - i - cam Ec - cle - si -
p

am, et u - nam Sanc - tam Ca - tho

li - cam et A - pos

to - li - cam ec - cle - si -

- am, u - - - nam Sanc - - tam Ca - tho - li - cam et A - pos - to - li -

- cam Ec - cle - - si - am, u - nam Sanc - - tam Ca - tho - li - cam et A - pos -

- to - - - li - cam Ec - cle - si - am.

Ist SOPRANO. *mf*
 Con - fi - te - or, con-fi - te - or u - num bap -

2nd SOPRANO. *mf*
 Con - fi - te - or, con-fi - te - or u .

ALTO. *mf*
 Con - fi - te - or, con-fi -

TENOR. *mf*
 Con - fi - te -

BASS.

- tis - ma, u - num bap - tis - ma, u - num bap -

- num bap - tis - ma, con - fi - te - or u - num bap -

- te - or u - num bap - tis - ma, u

- or, con - fi - te - or u - num bap - tis - ma, u - num

mf
 Con - fi - te - or, con-fi - te - or u-num bap - tis -

- tis - ma, u - - num bap - tis - - ma A
 - tis - ma, u - num bap - tis - ma
 - num, u - num bap - tis - - - ma *p* in re -
 bap - tis - ma, u - num bap - tis - ma *p* in re - mis - si - o - - nem pec - ca -
 - - ma, u - num bap - tis - ma

p
 in re - mis - si - o - - nem pec - ca -
p
 in re - mis - si - o - - nem pec - ca - to - - rum, in . . re
 - mis - si - o - - nem pec - ca - to - - rum in . . re - mis - si - o - - nem pec - ca -
 - to - - rum, in . . re - mis - si - o - - nem pec - ca - to - - rum,
p
 in re -

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

rum, con - fi - te - or, con - fi - te - or u -
 - - rum, in re - mis - si - o - - nem pec - ca - to - - rum,
 - - rum, pec - ca - to - - rum, in re - mis - si - o - -
 - - - rum pec - ca - to - - rum, con - fi - te -
 pec - ca - to - - rum,
 rum, pec - ca - to - - rum,

- num bap - tis - ma in re - mis - si - o - - - nem pec - ca - to - - -
 con - fi - te - or con - fi - - - te -
 - - - nem pec - ca - to - - - rum, con - fi - te - or u - num bap - tis -
 - or, con - fi - - - te - or u - num bap - tis - ma, u - num bap - tis -
 con -

- - - - - rum, pec - ca - to - - - rum, in re -
 - or u - num bap - tis - ma, con - fi - te - or u - num bap - tis - ma,
 - ma, u - num bap - tis - ma, in re - mis - si - o - - - nem pec - ca - to - rum, con -
 - ma, con - fi - te - or, con - fi - - - te - or u -
 fi - te - or, con - fi - - - te - or u - - - - num bap -

mis - si - o - - nem pec - ca - to - rum, con - fi - te - or,
 con - fi - te - or u - num bap - tis - ma, con -
 fi - te - or u - num bap - tis - ma in re - mis - si - o - nem pec - ca -
 num bap - tis - ma, con - fi - te -
 tis - ma in re - mis - si - o nem pec - ca - to - - -

con - fi - te - or, con - fi - te - or u - num bap -
 fi - te - or, con - fi - te - or u - num bap - tis ma, con - fi - te -
 to - rum, pec - ca - to - rum, con - fi - te - or, con - fi -
 or, con - fi - te - or . . u - num bap - tis - ma,
 rum, in re - mis - si - o - nem pec - ca - to - rum,

D

tis - - ma, con - fi - te - or u - num bap -
 or, con - fi - te - or, con - fi - te - or u - num bap -
 te - or, in re - mis - si - o - nem pec - ca - to - rum,
 con - fi - te - or, con - fi - te - or u - num bap -
 con - fi - te - or, con - fi - te - or u - num bap - tis - ma in re -

D

tis - ma in re - mis - si - o - nem pec - ca - to -
 tis - ma in re - mis - si - o - nem pec - ca - to - rum, pec - ca -
 in re - mis - si - o - nem pec - ca - to - rum, pec - ca -
 tis - ma in re - mis - si - o - nem pec - ca - to - rum, pec - ca
 mis - si - o - nem pec - ca - to -

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

- rum, in re - mis - si - o - - - - rum, pec - ca - to -
 - rum, con - fi - te - or u - num bap - tis - ma, con
 - rum, con - - fi - te - or u - num bap -
 - rum, in re - mis - si - o - - - - rum,
 con - - fi - te - or u - num bap - tis - -
 - - - - -
 - - - - -
 - - - - -

rum, con - fi - te - or, con - fi - te -
 - fi - te - or u - num bap - tis - ma, con - fi - te - or, con - fi - te -
 - tis - ma in re - mis - si - o - nem
 in . . re - mis - si - o - nem pec - ca - to - rum, in re -
 - ma, in re - mis - si - o - nem

- or u - num bap - tis - ma in re - mis - si - o - - - nem pec
 - or u - - - num bap - tis - - - ma, con - fi - te - or, in re -
 pec - ca - to - - - rum, con - fi - te - or u - num bap -
 - mis - si - o - - - nem pec - ca - to - - - rum,
 pec - ca - to - - - rum, in re - mis - si - o - - - nem pec - ca -

ca - to - rum, in re - mis - si - o - nem pec - ca - to - .
 - mis - si - o - nem pec - ca - to - rum, con - fi - te -
 - tis - ma in re - mis - si - o - nem pec - ca - to - rum,
 con - fi - te - or .
 - te - rum,

rum, con - fi - te - or, con - fi - te - or. **G**
 - or, con - fi - te - or u - num bap - tis - ma, con -
 con - fi - te - or, con - fi - te - or in re - mis - si - o -
 u - num bap - tis -
 in re - mis - si - o - nem pec - ca - to - rum, con - **G**

in re - mis - si - o - - - - - nem pec - ca - to - - - - - rum,
 - fi - te - or, con - fi - - - - - te - or, in re - mis - si - o
 - - - - - nem pec - ca - to - - - - - rum, in re - mis - si - o - - - - - nem pec - ca - to - - - - -
 - ma in re - - - - - mis - - - - -
 - fi - te - or, con - fi - - - - - te - or u - - - - - num bap - tis - - - - -

con - fi - - - - - te - or, con - fi - - - - - te - or ^H
 - - - - - nem pec - ca - to - - - - - rum, con - fi - - - - - te - or u - num bap -
 - rum, pec - ca - to - - - - - rum, u - num bap - tis - ma in re -
 - si - - - - - o - - - - - nem pec - - - - -
 - ma in re - mis - si - o - - - - - nem pec - ca - to - - - - - rum, con - fi - - - - - te ^H

dim. e rit.

u - num bap - tis - ma in re - mis - si - o - - nem pec - ca -

dim. e rit.

- tis - - ma in . . . re - mis - si - o - - nem pec - ca

dim. e rit.

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

dim. e rit.

- ca - - to - - - rum, . . . in re - mis - si - o - - nem

dim. e rit.

- or u - rum bap - tis - ma in re - mis - si - o - - - - - nem pec - ca - -

dim. e rit.

Adagio.

p . . . *f*

- to - - - - rum. Et . . . ex - pec - - - -

p . . . *f*

- to - - - - rum. Et . . . ex - pec - - - -

p . . . *f*

pec - ca - to - - - rum. Et . . . ex - pec - - - -

p . . . *f*

pec - ca - to - - - rum. Et . . . ex - pec - - - -

p . . . *f*

- to - - - - rum. . . . Et . . . ex - pec - - - -

Adagio.

- to, ex - pec - - - to re-sur-rec-ti - o-nem mor-tu - o - - -
 - to, ex - pec - - - to re - sur-rec-ti - o - nem mor - tu - -
 - to, ex - pec-to re-sur - rec - ti - o - nem mor - tu - o - rum,
 - - to, ex - pec-to re-sur - rec - ti - o - nem mor - tu - o - - -
 - to, . . . ex - pec - - - - - - - - - to

dim. I *p*
 rum, ex -
dim.
 rum,
dim.
 mor - tu - o - rum, mor - tu - o - - - rum,
dim.
 - - rum, re - sur - rec - ti - o - nem mor tu - o - - - rum,
dim.
 re - sur - rec - ti - o - nem mor - tu - o - - - rum, I
dim. *p*

pec - - - to re - sur - rec - - ti - o - nem mor -

ex - pec - to, ex - pec - to re - sur - rec - ti - o -

ex - pec - to re - sur - rec - ti - o - nem mor - tu -

ex - pec - to re - sur - rec - ti - o - nem mor - tu -

ex - pec - to re - sur - rec - ti - o - nem mor - tu -

ex - pec - to re - sur - rec - ti - o - nem mor - tu -

tu - o - - rum, et ex - pec - to, ex - pec - - - to, ex -

nam mor - tu - o - - rum, et ex - pec - to, ex - pec - -

rum, et ex - pec - -

o - - - rum, et ex - pec - - to, ex - pec -

o - - - rum, et ex - pec - - to, ex -

accel. *Vivace ed Allegro.*

accel. *f*

accel. *f*

accel. *f*

accel. *f*

accel. *f*

accel. *f*

accel. *f*

cres.
 pec - - to re-sur - rec - ti - o - nem mor-tu - o - - rum.
cres.
 - - to re-sur-rec - ti - o - - nem mor-tu - o - - rum.
cres.
 - - to, ex - pec-to re-sur - rec - ti - o - - nem mor - tu - o - rum.
cres.
 - - - to re-sur - rec - ti - o-nem mor-tu - o - - rum.
cres.
 - pec-to re-sur - rec - - ti - o - - nem mor-tu - o - - rum.

K

Ex -

Ex - pec - - - -

Ex - pec - - - - to re -

Ex pec - - - - to re - sur-rec-ti -

Ex - pec - -

Detailed description: This system contains five vocal staves and a piano accompaniment. The vocal parts enter with the word 'Ex' on a long note. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand. A 'K' marking is placed above the first vocal staff.

pec - - to re - - sur-rec-ti - o - - - - nem mor-tu - o - - - -

to, ex - pec - to re-sur-rec-ti - o - - - - nem mor-tu - o - - - -

sur-rec-ti - o - - nem mor - tu - o - - - - - - - - - rum,

o - - - - nem mor-tu - o - - - - rum, re-sur-rec-ti - o - - - -

to re-sur-rec-ti - o - - - - nem mor-tu - o - - - -

Detailed description: This system continues the vocal and piano parts. The vocal lines are more active, with various note values and rests. The piano accompaniment continues with its characteristic rhythmic pattern. The lyrics are spread across six lines of music.

rum, re-sur-rec-ti-o - - - - - nem mor-tu-o - - - - - rum,
rum, re-sur-rec-ti-o - - - - -
re-sur-rec-ti-o - - - - - nem mor-tu-o - - - - - rum, et ex-pec -
- - - - - nem mor-tu-o - - - - - rum, et ex -
rum,
et ex-pec - - - - - to, ex-pec - to, ex-pec-to re-sur-rec-ti-o-nem mor-tu -
- - - - - nem, et . . . ex-pec - - - - - to, ex-pec-to re-sur-rec-ti-o-nem mor-tu -
- - - - - to, ex-pec-to, ex-pec - - - - - to re-sur-rec-ti-o-nem,
- - - - - pec - - - - - to, ex-pec - to, ex-pec - to re-sur-rec-ti-o-nem mor-tu -
et ex-pec - - - - - to, ex-pec - to re-sur-rec-ti-o - - - - - nem mor-tu -

et ex-pec - - - - - to, ex-pec - to, ex-pec-to re-sur-rec-ti-o-nem mor-tu -
- - - - - nem, et . . . ex-pec - - - - - to, ex-pec-to re-sur-rec-ti-o-nem mor-tu -
- - - - - to, ex-pec-to, ex-pec - - - - - to re-sur-rec-ti-o-nem,
- - - - - pec - - - - - to, ex-pec - to, ex-pec - to re-sur-rec-ti-o-nem mor-tu -
et ex-pec - - - - - to, ex-pec - to re-sur-rec-ti-o - - - - - nem mor-tu -

o - rum, re-sur - rec - ti - o - - - - - nem

o - rum,

re-sur - rec - ti - o - - - - - nem mor - tu - o - -

o - rum, re-sur - rec - ti - o - -

o rum,

mor - tu - o - - - - - rum, re-sur - rec - - - - - ti - o - -

re-sur - rec - ti - o - - - - - nem, re-sur - rec - - - - -

- rum, re-sur - rec - ti - o - -nem mor - tu - o - - - - - rum, re-sur -

- - - - - nem mor - tu - o - - - - - rum, re-sur -

re-sur - rec - ti - o - - - - - nem, re-sur -

nem mor-tu - o - rum.
 ti - o - nem mor-tu - o - rum.
 rec - ti - o - nem mor-tu - o - rum.
 rec - ti - o - nem mor-tu - o - rum.
 rec - ti - o - nem mor-tu - o - rum.

M
 Et vi -
 Et
 M

Et vi - - - tam ven - tu - ri

Et vi - - - tam ven - tu - ri sae - cu -

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

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

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

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

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

- - - cu - li, A - - -

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

sae - - - cu

cu-li, A men, A

. men, A

. men, A men, A

cu-li, A men, A

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

The first system consists of six staves. The top two staves are vocal parts with lyrics. The bottom two staves are piano accompaniment. The middle two staves are vocal parts with lyrics. The key signature is B minor (two sharps) and the time signature is common time.

. men, et vi - tam ven - tu - ri sae cu -

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

. men, et vi - tam ven - tu - ri sae - cu -

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

. men, ven - tu - ri sae cu -

The second system consists of six staves. The top two staves are vocal parts with lyrics. The bottom two staves are piano accompaniment. The middle two staves are vocal parts with lyrics. The key signature is B minor (two sharps) and the time signature is common time.

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

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

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

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

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

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

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

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

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

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

men, A - - - men, . . . A - - - - - men, ex

men, A - - - - - men,

men, ex -

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

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

pec - to . . . vi - tam ven - tu - ri sae - cu - li, ven - tu - ri sae - cu - li, A - men.

ex - pec - - - to vi - tam . . . ven - tu - ri sae - cu - li, A - men.

pec - - - - to vi - tam ven - tu - ri sae - cu - li, A - men.

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

1st SOPRANO.
Sanc - tus, Sanc - tus, Sanc - tus, Sanc - tus, Sanc -

2nd SOPRANO.
Sanc - tus. Sanc - tus, Sanc - tus, Sanc - tus, Sanc -

1st ALTO.
Sanc - tus, Sanc - tus, Sanc - tus, Sanc - tus, Sanc -

2nd ALTO.
Sanc - tus, Sanc - tus, Sanc - tus, Sanc - tus, Sanc -

TENOR.
Sanc - tus, Sanc - tus, Sanc - tus, Sanc - tus, Sanc -

BASS.
Sanc - tus, Sanc - tus, Sanc - tus, Sanc - tus, Sanc -

tus, Do - minus De - us Sa - ba - oth, Sanc -

tus, Do - minus De - us Sa - ba - oth,

Sanc - tus, Do - minus De - us Sa - ba - oth,

Sanc - tus, Do - minus De - us Sa - ba - oth,

Sanc - tus, Do - minus De - us Sa - ba - oth,

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

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

Sanc - tus, Sanc - tus,
 Sanc - tus, Sanc - tus,
 Sanc - tus, Sanc - tus,
 Sanc - tus, Sanc - tus,
 Sanc - tus, Sanc - tus,
 Sanc - tus, Dominus De - us Sa - baoth, Sanc - tus, Do - minus De - us Sa - baoth,

Sanc - tus, Do - minus De - us Sa - baoth, Sanc - tus, Sanc -
 Sanc - tus, Do - mi - nus De - us Sa - baoth, Sanc - tus, Sanc -
 Sanc - tus, Do - mi - nus De - us Sa - baoth, Sanc - tus, Sanc -
 Sanc - tus, Do - mi - nus De - us Sa - baoth, Sanc - tus,
 Sanc - tus, Do - mi - nus De - us Sa - baoth, Sanc - tus,
 Sanc - tus, Do - mi - nus De - us Sa - baoth, Sanc - tus,

tus, Sanc - tus, Sanc - tus, Do - mi - nus
 tus, Sanc - tus, Sanc
 tus, Sanc - tus, Sanc - tus, Do - mi - nus De
 Sanc - tus, Sanc - tus, Sanc - tus, Do - mi - nus . .
 Sanc - tus, Sanc - tus, Sanc - tus, Do - mi - nus
 Sanc - tus, Sanc - tus, Do - mi - nus

De - us Sa - ba - oth, D
 us Sa - ba - oth, Sanc - tus, Sanc - tus,
 De - us Sa - ba - oth, Sanc
 De - us Sa - ba - oth, Sanc - tus, Sanc
 De - us Sa - ba - oth, Sanc

Sanc
 tus, Do - minus De - us Sa - ba - oth,
 tus,
 tus, Sanc - tus, Do - minus De - us Sa - ba - oth,
 tus, Sanc - tus, Do - minus De - us Sa - ba - oth,

E
 tus, Sanc - tus,
 Sanc - tus, Sanc - tus,
 Sanc - tus, Sanc - tus,
 Sanc - tus, Sanc - tus,
 Sanc - tus, Sanc - tus,
 Sanc - tus, Do - minus De - us Sa - ba - oth, Sanc - tus, Do - minus De - us Sa - ba - oth,
 E

De - us Sa - ba-oth, Sanc - tus Do - minus De - us Sa - ba -
 Do - mi - nus De - us Sa - ba -
 Do - mi - nus De - us Sa - ba
 De - us Sa - ba-oth, Do - minus De - us Sa - ba -
 De - us Sa - ba-oth, Do - minus De - us Sa - ba-oth.
 tus, Dominus De - us Sa - ba

oth.
 oth.
 oth.
 oth. *meno f* Ple - ni sunt
 Ple - ni sunt coe - li et ter - ra glo - ri - a . . e - jus, glo
 oth.
meno f

meno f

Ple - ni sunt coe - li et

coe - li et ter - ra glo - ri - a . . . e - jus, glo -

ri - a e - jus, ple

The first system of the musical score consists of six staves. The top staff is a vocal line in treble clef with a key signature of two sharps (F# and C#). It begins with a rest and then enters with the lyrics 'Ple - ni sunt coe - li et'. The second staff is a vocal line in treble clef, also with a rest. The third staff is a vocal line in treble clef, continuing the melody with lyrics 'coe - li et ter - ra glo - ri - a . . . e - jus, glo -'. The fourth staff is a vocal line in treble clef with lyrics 'ri - a e - jus, ple'. The fifth staff is a piano accompaniment in bass clef. The sixth staff is a piano accompaniment in bass clef. The tempo/mood is marked 'meno f'.

ter - ra glo - ri - a . . . e - jus, glo

meno f

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

meno f

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

ri - a e - jus glo

ni sunt coe - li et ter - ra glo

G

The second system of the musical score consists of six staves. The top staff is a vocal line in treble clef with lyrics 'ter - ra glo - ri - a . . . e - jus, glo'. A fermata is placed over the final note of this phrase. The second staff is a vocal line in treble clef with lyrics 'Ple - ni sunt coe - li et ter - ra glo -'. The third staff is a vocal line in treble clef with lyrics 'Ple - ni sunt coe - li et ter - ra glo -'. The fourth staff is a vocal line in treble clef with lyrics 'ri - a e - jus glo'. The fifth staff is a vocal line in treble clef with lyrics 'ni sunt coe - li et ter - ra glo'. The sixth staff is a piano accompaniment in bass clef. The tempo/mood is marked 'meno f'. A 'G' (Grave) marking is present above the top staff in the second system and above the bottom staff in the third system.

ri - a e - jus, ple - ni sunt coe - li, sunt coe -

ri - a e - jus, ple - ni sunt coe - li, sunt coe -

coe - li glo - ri - a e - jus glo -

coe - li glo - ri - a e - jus glo -

coe - li ple - ni sunt coe - li et ter - ra glo -

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

li et ter - ra glo - ri - a e - jus, ple - ni sunt coe - li et

li et ter - ra glo - ri - a e - jus, ple - ni, ple - ni sunt coe -

ri - a, e - jus, ple - ni glo -

ri - a glo - ri - a, e - jus, ple - ni

ri - a e - jus, ple - ni

coe - li et ter - ra glo - ri - a e - jus, ple - ni

ter - ra, ple - ni sunt coe - li et ter - ra glo - - ri - a . . . e -
 - li et ter - ra, ple - ni sunt coe - li et ter - ra glo - - ri - a e -
 - ri - a, ple - ni sunt coe - li et ter - ra glo - ri - a e -
 glo - - - - - ri - a e -
 glo - - - - - ri - a e -
 glo - - - - - ri - a e -

K
 - jus, ple - ni sunt coe - li glo - -
 - jus, glo - - - - -
 - jus, glo - - - - -
 - jus, ple - - ni sunt coe - li et ter - - ra, ple - - ni sunt
 - jus, ple - ni sunt coe - li
 - jus, ple - - ni
K *Tpt.* *tr*

ri-a, ple-ni sunt coe-li et ter-ra glo-ri-a.

ri-a

ri-a, glo-ri-

coe-li et ter-ra, glo-ri-a

glo-ri-

glo-ri-a, glo-ri-

e-jus, glo-ri-a

e-jus, ple-ni sunt coe-li et ter-ra glo-ri-a . . e

a e-jus,

e-jus, ple-ni sunt coe-li et ter-ra glo-ri-a . . e

a e-jus,

a e-jus,

e - jus, ple - ni sunt coe - li et ter - ra glo - ri - a . . . e - jus, *M*
 jus, glo - ri - a e - jus,
 ple - ni sunt coe - li et ter - ra glo - ri - a . . . e - jus, glo -
 jus, glo - ri - a e - jus, glo
 ple - ni sunt coe - li et ter - ra glo - ri - a . . . e - jus, glo
 ple - ni sunt *M*
 glo - ri - a, glo - ri - a . . . e - jus, glo
 glo - ri - a, glo - ri - a e - jus, glo
 ri - a e - jus,
 ri - a, glo - ri - a e - jus, glo
 ri - a e - jus, glo
 coe - li et ter - ra glo - ri - a . . . e - jus, ple - ni sunt

ri - a

ri - a, glo

glo

ri - a, glo ri - a, glo

coe - li et ter - ra glo ri - a, glo

e - jus, ple - ni sunt coe - li et ter - ra glo ri - a . . . e -

ri - a e - jus, ple - ni sunt coe - li et ter - ra, et ter - ra glo - ri - a e -

ri - a e - jus, ple - ni sunt coe - li et ter - ra glo - ri - a . . . e -

ri - a e - jus, ple - ni sunt coe - li et ter - ra glo - ri - a e -

ri - a e - jus, ple - ni sunt coe - li et ter - ra glo - ri - a e -

ri - a e

N

jus, glo
jus, glo
- jus, ple - ni sunt coe - li, ple - ni sunt coe - li et ter
- jus, ple - ni sunt coe - li, ple - ni sunt coe - li et ter
- jus, ple - ni sunt coe - li, ple - ni sunt coe - li et ter
- jus, ple - ni sunt coe - li et ter - ra glo - ri - a, ple - ni sunt coe - li et

N

ri - a e - jus.
ri - a e - jus.
- ra, ple - ni sunt coe - li et ter - ra glo - ri - a e - jus.
- ra, ple - ni sunt coe - li et ter - ra glo - ri - a e - jus.
- ra, ple - ni sunt coe - li et ter - ra glo - ri - a e - jus.
ter - ra, sunt coe - li et ter - ra glo - ri - a e - jus.

1st CHORUS.

SOPRANO.
Ho - san-na, Ho - san-na, Ho -

ALTO.
Ho - san-na, Ho - san-na, Ho -

TENOR.
Ho - san-na, Ho - san-na, Ho -

BASS.
Ho - san-na, Ho - san-na, Ho -

2nd CHORUS.

SOPRANO.
Ho - san-na, Ho - san-na, Ho -

ALTO.
Ho - san-na, Ho - san-na, Ho -

TENOR.
Ho - san-na, Ho - san-na, Ho -

BASS.
Ho - san-na, Ho - san-na, Ho -

(Allegro.)

san - na, Ho - san-na, Ho - san-na, Ho - sanna in ex -

san - na, Ho - san - na, Ho - san-na, Ho - sanna in ex -

san - na, Ho - san na, Ho - san-na, Ho - san-na, Ho - sanna in ex -

san-na, Ho - san - na, Ho - san-na, Ho - san-na, Ho - sanna in ex -

san - na, Ho - san - na, Ho - san-na, Ho - san-na, Ho - sanna in ex -

san - na, Ho - san - na, Ho - san-na, Ho - san-na, Ho - sanna in ex -

san - na, Ho - san - na, Ho - san-na, Ho - san-na, Ho - sanna in ex -

san - na, Ho - san - na, Ho - san-na, Ho - san-na, Ho - sanna in ex -

cel - sis, Ho - san

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

cel - sis, Ho -

cel - sis, Ho - san

cel - sis,

cel - sis,

cel - sis,

cel - sis,

mf

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

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

san na in ex

na in ex - cel

Ho - sanna in ex -

Ho - sanna in ex -

Ho - sanna in ex -

Ho - sanna in ex -

P

na, Ho - san - na in ex - cel - sis,
na, Ho - san - na in ex - cel - sis,
sis, Ho - san - na in ex - cel - sis,
cel - sis, Ho - sanna in ex - cel - sis, *mf*
mf Ho - san
Ho - san
mf na in ex - cel - sis, Ho - san
Ho san

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

S

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

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

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

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

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

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

U

p *f*

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

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

- cel-sis, Ho-san na, Ho-san na, Ho-

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

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

- cel-sis, Ho-san na, Ho-san

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

p *f*

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

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

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

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

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

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

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

p *f*

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in the key of B minor, indicated by two sharps (F# and C#). The music features a complex texture with many beamed sixteenth and thirty-second notes, creating a dense, rhythmic pattern.

The second system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in the key of B minor. The music continues with intricate rhythmic patterns, including many beamed sixteenth and thirty-second notes, and some rests.

The third system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in the key of B minor. The music features a complex texture with many beamed sixteenth and thirty-second notes, and some rests.

The fourth system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in the key of B minor. The music continues with intricate rhythmic patterns, including many beamed sixteenth and thirty-second notes, and some rests.

The fifth system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in the key of B minor. The music features a complex texture with many beamed sixteenth and thirty-second notes, and some rests.

No. 22.

AIR.—“BENEDICTUS.”

Violin Solo.

The musical score is written in B minor (two sharps) and 3/4 time. It consists of a Violin Solo section and a Tenor section. The Violin Solo section is the first four systems, featuring intricate sixteenth-note patterns and triplets. The Tenor section begins at the fifth system, marked with a fermata and the letter 'A'. The lyrics are: "Be - ne - dic - tus, be - ne - dic - tus qui ve - nit, qui ve - nit in no - mi - ne Do - mi - ni, qui". The piano accompaniment is present throughout, providing harmonic support with chords and moving bass lines.

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

Do - mi - ni, 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.

B

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

ve - nit 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, qui

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

ni.

"ПОСАМНА" D.C.

p

tr

A
ALTO.

Ag - nus De -

p

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

ca - ta. pec - ca - - ta mun - di, mi - se - re - - - re no -

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

no-bis, qui tol-lis pec-ca-ta, pec-ca-ta mun-di mi-se-re-re no-

- bis.

Ag-nus De-i, qui tol-lis pec-ca-

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

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

- ca-ta, mi-se-re-re, qui tol-lis pec-ca-ta, mi-se-re-re

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

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

No. 24. (Andante.)

CHORUS.—“DONA NOBIS PACEM.”

SOPRANO. Do - na no - - bis pa -

ALTO. Do - - na no - - bis pa - cem,

TENOR. Do - na no - - bis pa - cem, pa - cem,

BASS. Do - na no - - bis pa - - cem, pa - cem,

(Andante.)

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

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

pa - - cem, do - - na no -

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

do - - na no - bis, do - na no - -

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

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

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

cres. *f* *f*
 bis pa - cem, dona no - bis, do
 cem, do-na no - bis, do na no
 - bis, do na no bis pa cem, pa
 pa - cem, pa cem,
cres. *f* *A*
 na no - bis pa - cem, pa - cem, pa
 bis pa - cem, pa - cem, do - na no - bis pa - cem,
 - cem, do - na no - bis pa - cem, pa - cem, do-na no - his
 do - na no - bis pa - cem, do na no -
 cem, do - na no - bis pa - - cem,
 pa - cem, pa - cem, do na no -
 pa - cem, pa - cem, do
 - bis pa - cem, pa

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

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

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

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

dim. *p*

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

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

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

pa - cem, do - na no

p

no - bis pa - cem, do - na no - bis pa - cem, pa - cem, *cres.*

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

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

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

Tpt. *cres.*

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

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

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

APPENDIX.

DUET.—“ET IN UNUM DOMINUM.”

SOPRANO.

Et in u-num, in unum Do - minum Je-sum Christum, Fi - li-um De-i

Et in unum, in unum Do - - - minum Je-sum Christum, Fi -

u - ni - ge - - - - - nitum, et ex Pa-tre

li - am De - i u - ni - ge - - - - - nitum, et ex

na - - tum an - te om - ni - a sae - cu - la, Fi - li-um De - i u - ni -

Pa - tre na - - tum an - te om - ni - a sae - cu - la,

gen - i - tum, et ex Pa - tre na - tum,

Fi - li-um De - i u - ni - ge - ni - tum et ex Pa - tre na - tum,

et ex Pa - tre na - - - - - tum an - te om - ni - a sae -

et ex Pa - tre na - - - - - tum an - te om - ni

cu - la, an - te om - ni - a sae - cu - la, an - te om - ni - a sae - cu - la, . . an - te

a sae - cu - la, an - te om - ni - a sae - cu - la, an - te om - ni - a sae - cu - la, . .

om - - ni - a sae - cu - la, De - um de De - o, lumen de lu - mi - ne,
 an - te om - ni - a sae - cu - la, De - um de De - o, lumen de lu -

De - um ve - rum de De - o ve ro: ge - ni - tum, non fac - tum, con - sub -
 mi - ne. De - um ve - rum de De - o ve ro: ge - ni - tum, non fac -

- stan - ti - a - lem Pa - - - tri, per quem om - ni - a fac - - - ta
 - - - tum, con - substan - ti - a - lem Pa - - - tri, per quem om - ni - a fac - ta

sunt. Qui, qui propter nos ho - - - mines est, et propter
 sunt. Qui, qui propter nos ho - - - mines est, et propter nos -

nostram sa - lu - - - tem, nostram sa - lu - - - tem, . . de - scen - dit de -
 - - - tram sa - lu - - - tem, nostram sa - lu - - - tem, de - scen - dit de coe

coe - - - lis, de - scendit de coe - lis, qui, qui propter
 lis, de - scen - dit de coe - - - lis, qui, qui propter

nos, nos ho-mi-nes et prop-ter nostram sa - lu - - tem, de - scen
nos, nos ho-mi-nes et prop-ter nostram sa - lu - - tem, de - scen -

- - dit . . de coe - lis, de coe - - lis.
- - dit . . de coe - - lis. Et in - car -

Et in-car-na - tus est, et in-car-na - tus est de Spi - - ri - tu
na - tus est, et in car-na-tus est de Spi - - ri - tu Sanc-to ex Ma -

Sanc-to ex Ma-ri - a vir - gi - ne, et ho - - mo fac-tus est, ho - mo
- ri - a vir - gi - ne, et ho - mo fac-tus est, fac - tus est, ho - mo

fac - tus est, et in-car-na-tus est de Spi - ri - tu Sanc - to
fac - tus est, et in-car-na-tus est de Spi-ri-tu Sanc - to

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

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