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FRANZ LISZT

215

MISSA SOLENNIS

FOR THE

CONSECRATION OF THE BASILICA IN GRAN
(GRANER MESSE)

FOR

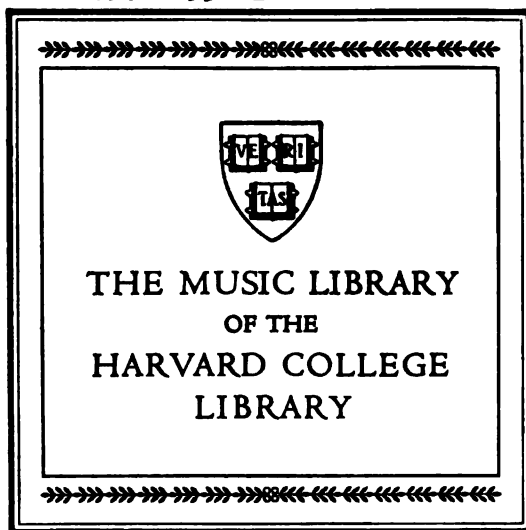
SOLI, CHORUS AND ORCHESTRA

EDITED BY
ARTHUR MEES

Vocal Score, Pr. \$1.00 net

NEW YORK : G. SCHIRMER
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LISZT'S MISSA SOLENNIS (DIE GRANER MESSE)

FRANZ Liszt wrote to Richard Wagner from Weimar, on March 12, 1855: "I shall have to work hard for several months to come. The Cardinal Primate of Hungary has set me to the task of composing a grand Mass for the inauguration of the Cathedral of Gran. The ceremony will take place in August at the latest. The Emperor will be present, and I have undertaken to conduct the Mass, etc., for which purpose I have to be in Gran (three hours' distance from Pesth) a month before. The task gives me much pleasure, and I hope to produce an edifying work."

The work was performed in the Cathedral of Gran, in Hungary, on August 31, 1856. Liszt had thrown himself with the utmost devotion into its composition. He wrote again to Wagner on May 2: "During these last weeks I have spun myself into my Mass, and yesterday, at last, I got it done. I do not know how it will sound, but I may say that I have *prayed* it rather than *composed* it."

Liszt as a boy had desired to enter the Catholic priesthood, so it is said, but was dissuaded therefrom by his father and his priestly adviser, who perceived the overwhelming claim that music had on his life. Exalted religious and mystical tendencies, thus signified in his boyhood, persisted in Liszt's character through his life. They went through a fiery ordeal in his younger days of dazzling worldly success; but they were not extinguished. His thoughts were turned strongly toward the Church before he resigned his post of conductor at the Court of Weimar, in 1861, and he joined the order of the Franciscans as a Tertiarian, or penitent of the third order, who remain in the world, but follow a rule or discipline as do the others. His life in Rome, after he had left Weimar, brought him into still closer relations with the Church. In 1879 he received the tonsure and an honorary canonry. He wore the priestly garb, though he was never a priest.

This phase of Liszt's career explains in a certain way his attitude toward ecclesiastical music, to which he devoted a large part of his creative activity. He approached it with a deep and fervent piety; and the mystical trend of his character found expression not only in his religious compositions, but also, in a measure, in certain other of his works.

Liszt entered upon this branch of musical art, as he did on the others which he cultivated, with definite intentions of accomplishing a reform, and of following the artistic ideals of the new German school of music, of which he was one of the foremost exponents and champions. It was his object to renew the spirit of liturgical music in the Roman Church. The older ecclesiastical compositions of the style that has come to be known by the name of Palestrina—serene, elevated, celestially aloof from human passion and striving—had given place to a more or less debased musical expression, that had much in common with the shallow operatic style of the mid-century, and that, even in its highest manifestations, had completely forgotten the older spirit. Liszt looked, not backward to this spirit, but forward to another and a newer one that he conceived to be more in consonance with the age. In an essay published as early as 1834—he being then twenty-three years old—he conjured up the vision of a new kind of Church music that should "unite in colossal relations the theatre and the Church; should be at once dramatic and religious, splendid and simple, solemn and serious, fiery and unrestrained, stormy and tranquil, clear and heartfelt." He aspired to an ecclesiastical musical style that should bring the liturgy of the Church nearer to an intellectual and emotional expression of the age, should be in closer sympathy with existing artistic ideals as they were actually manifested in music.

This aspiration it is not difficult to find embodied in Liszt's church music. How far he went in it can be seen most clearly from the extreme example of his Hungarian Coronation Mass (composed for the coronation of Francis Joseph as King of Hungary in 1867), in which he uses Hungarian melodic and harmonic traits and cadences. Yet it should also be said that in his later years he turned more toward the older and stricter manner.

The Gran Mass is an endeavor to heighten by musical setting the emotional and ethical significance of every word and every phrase of the Mass, in the same way as in Wagner's music-dramas the music heightens the meaning of text and dramatic action in them. Consequently we find in the Gran Mass an unceasing effort at emotional expressiveness, dramatic effect, delineation of changing moods, pictorial color, the suggestion of mystery, awe and personal devotion, jubilation, grief, as the words of the holy office by turns summon them up. In fine, it is a purely subjective interpretation of the effect the Mass may be supposed to exert, line for line, upon a devoutly earnest and strongly impressible religious nature, following the sacrament as it is administered. This is a

complete negation of the ancient ideal of an ecclesiastical style—elevated, vague, abstract, dissolving individual experience into a general mood of supplication and uplift rather than giving voice to any individual's prayer.

In this Mass Liszt attempted to attain unity and homogeneity of musical expression as it had not been attained in the musical setting of the Mass before, by the device of community and transformation of theme—the use of transformed and transfigured versions of one or more melodic phrases in different connections and contexts. Schumann had already made use of this in several of his instrumental compositions, and Liszt had greatly developed it in his larger instrumental works—the symphonies, the symphonic poems and the piano concertos. It is the process that reached its highest development in the use of leading-motives in Wagner's later music-dramas.

The listener will find in the "Gloria" a phrase that has the effect of a summons, which recurs in the "Resurrexit" and in the "Hosanna," in the "Dona Nobis" and again at the end. The chief melodic motive of the "Christe Eleison" makes its reappearance as an important part of the substance of later sections, as the "Qui Tollis," the "Benedictus," the "Agnus Dei." There are other such borrowings.

There has been great debate as to whether or not this is the "edifying work" that Liszt hoped to produce. Upon its first appearance, and after its performances in Gran and those which speedily followed in other places, there was a storm of critical articles and pamphlets that raged about its merits and defects and its general tendencies—a part of a greater disturbance in which the artistic world was involved over the "New German" school of music that was then beginning to make its way under the leadership of Wagner and Liszt. The specifically musical value of Liszt's inspiration was disputed and defended; the churchliness of his conception questioned and upheld. This literary disturbance is now well-nigh forgotten. One point was the subject of a particularly obstinate discussion: Is the work in the spirit of Beethoven, or not? Hermann Kretzschmar, in his interesting analysis, has pointed out how clearly it is the fruit of the influence of Beethoven's last period—referring, of course, especially to the great *Missa Solennis* in D major. This, too, is a work that overturned all previous ideals of a churchly style. Its goal is, says Kretzschmar, the identification of artistic forms and resources with direct natural impressions. The finished work, developed after a well-laid plan, is, in its freedom and fullness of life, to have the effect of an inspired improvisation. Beethoven never wrought more laboriously than he did upon the *Missa Solennis*; never tested and filed his results more critically. "Liszt's Gran Mass, on the other hand, is almost literally an improvisation. In the 'Gloria' and 'Credo' we find passages which are written with an astonishingly great economy of intellectual expenditure: places in which an insignificant orchestral motive is repeated and transposed without end and without object. It is an *à fresco* style that attains its object on a single hearing, but does not well sustain detailed study." Hanslick accuses Liszt of having set out with the intention of searching the text of the Mass for the purpose of introducing new intellectual conceptions into it—ideas which the knowledge and training of his predecessors never suggested to them, and which would not occur to a merely musical talent, however rich. "To him the 'word' is in the highest degree important. With the laborious zeal of a theologian, Liszt translates the hidden meaning of each single word into a corresponding musical 'intention'"; and he finds the Mass half opera, half theological treatise.

On the other hand, consider the judgment of Lina Ramann, Liszt's biographer: "We feel ourselves in the Church. . . . No musical declamation contrary to the sense of the text disturbs the course of our reflections, no soulless formalism cools the warmth of our religious exaltation, but the truth and depth, the mystical quality of the expression seizes a mighty hold upon the soul. . . . Liszt's genius found the right form to express the many-sidedness of the text of the Ordinary of the Mass, notwithstanding the diversity of its character and of the content of its single parts, musically as an organic whole and as a homogeneous work of art. It is the first Mass in which this end is attained." Again, listen to a later biographer, M. D. Calvocoressi: "Besides being an admirable monument of a faith all too rare in the nineteenth century, it stupefies us by its sheer musical beauty, by its structure, by the unity of thought which animates it and by its logical cohesion, absolute and perfectly natural in all its parts. It stupefies still more him who has felt the grandiose power that animates it from beginning to end."

Of one thing the listener may be sure in the midst of conflicting opinions that still prevail with regard to Liszt's music: that this Mass is an absolutely faithful reflex of the artistic personality of its composer; that it is in the highest degree an embodiment of his musical ideals and aspirations, as well as of a religious faith that is peculiarly characteristic of his nature. RICHARD ALDRICH.

MISSA SOLENNIS

FOR THE

CONSECRATION OF THE BASILICA IN GRAN
(GRANER MESSE)

By FRANZ LISZT

KYRIE

KYRIE eleison! Christe eleison!

KYRIE

LORD, have mercy upon us! Christ, have
mercy upon us!

GLORIA

GLORIA in excelsis Deo. Et in terra pax
hominibus bonæ voluntatis. Laudamus
te, benedicimus te, adoramus te, glorificamus
te. Gratias agimus tibi propter magnam glo-
riam tuam. Domine Deus, Rex cœlestis!
Deus Pater omnipotens! Domine, Fili uni-
genite, Jesu Christe! Domine Deus! Agnus
Dei! Filius Patris! Qui tollis peccata mundi!
miserere nobis; suscipe deprecationem nos-
tram. Qui sedes ad dexteram Patris! miserere
nobis. Quoniam tu solus sanctus, tu solus Do-
minus, tu solus altissimus, Jesu Christe! cum
Sancto Spiritu in gloria Dei Patris. Amen.

GLORIA

GLORY be to God on high, and peace
on earth to men of good will. We
praise thee, we bless thee, we adore thee, we
glorify thee. We give thee thanks for thy
great glory. O Lord God! O heavenly King!
O God, the Father Almighty! O Lord Jesus
Christ, the only begotten Son! O Lord God!
Lamb of God! Son of the Father! O thou,
who takest away the sins of the world! have
mercy upon us, receive our prayer. O thou,
who sittest at the right hand of the Father!
have mercy upon us. For thou alone art
holy, thou alone art Lord, thou alone art
most high, O Jesus Christ! together with
the Holy Ghost, in the glory of God the
Father. Amen.

CREDO

CREDO in unum Deum, Patrem omni-
potentem, factorem cœli et terræ, visi-
bilibium omnium et invisibilibium. Credo in
unum Dominum Jesum Christum, Filium
Dei unigenitum, et ex Patre natum ante
omnia sæcula. Deum de Deo, Lumen de Lu-
mine, Deum verum de Deo vero. Genitum,
non factum, consubstantialem Patri, per
quem omnia facta sunt. Qui propter nos
homines, et propter nostram salutem, de-
scendit de cœlis. Et incarnatus est de Spiritu
Sancto ex Maria Virgine, et homo factus est.
Crucifixus etiam pro nobis: sub Pontio Pilato
passus, et sepultus est. Et resurrexit tertia die,
secundum Scripturas. Et ascendit in cœlum,
sedet ad dexteram Patris. Et iterum venturus

CREDO

I BELIEVE in one God, the Father Al-
mighty, maker of heaven and earth, of
all things visible and invisible. I believe in
one Lord Jesus Christ, the only begotten
Son of God; and born of the Father before
all ages. God of God; Light of Light; true
God of true God; begotten, not made; con-
substantial to the Father, by whom all things
were made. Who for us men, and for our
salvation, came down from heaven, and be-
came incarnate by the Holy Ghost of the
Virgin Mary, and was made man. He was
crucified also for us, suffered under Pontius
Pilate, and was buried. And the third day he
rose again, according to the Scriptures. And
ascended into heaven, and sitteth at the right

est cum gloria judicare vivos et mortuos : cuius regni non erit finis. Credo in Spiritum Sanctum, Dominum et vivificantem, qui ex Patre Filioque procedit ; qui cum Patre et Filio simul adoratur et conglorificatur ; qui locutus est per prophetas. Credo in unam sanctam Catholicam et Apostolicam Ecclesiam. Confiteor unum Baptisma in remissionem peccatorum. Et expecto resurrectionem mortuorum, et vitam venturi sæculi. Amen.

SANCTUS

SANCTUS Dominus Deus Sabaoth ! Pleni sunt cœli et terra gloria tua. Osanna in excelsis ! Benedictus qui venit in nomine Domini ! Osanna in excelsis !

AGNUS DEI

AGNUS DEI, qui tollis peccata mundi, miserere nobis, dona nobis pacem.

hand of the Father. And he is to come again with glory to judge both the living and the dead : of whose kingdom there shall be no end. I believe in the Holy Ghost, the Lord and Giver of life, who proceedeth from the Father and the Son : who, together with the Father and the Son, is adored and glorified : who spoke by the prophets. I believe in one holy Catholic and Apostolic Church. I confess one baptism for the remission of sins. And I expect the resurrection of the dead, and the life of the world to come. Amen.

SANCTUS

HOLY is the Lord God Sabaoth. Heaven and earth are full of thy glory. Hosanna in the highest ! Blessed is he who cometh in the name of the Lord. Hosanna in the highest !

AGNUS DEI

OLAMB of God, that takest away the sins of the world, have mercy upon us ! grant us peace.

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Kyrie

Franz Liszt

Soprano
Alto
Tenor
Bass

Soli

Soprano
Alto
Tenor
Bass

Chorus

Piano

Andante solenne

[illegible]

* *R* - - - -

supplichevole *mf* e - le - i - son,

f e - le - i - son,

f e - le - i - son,

f e - le - i - son,

f e - le - i - son,

f e - le - i - son,

rinforzando

espressivo e - le - i - son,

son, *mf* *R* e - le - i - son,

f Ky - - ri-e *p* e -

Ky - - ri-e e -

Ky - - ri-e e -

Ky - - ri-e

f *p*

* The letters *R* and *A* indicate a slight *ritenuto* and *accelerando* Digitized by Google

p

e - le - i - son,

e - le - i - son,

le - i - son,

e - le - i - son,

le - i - son,

e - le - i - son,

le - i - son,

e - le - i - son,

p

e - le - i - son,

e - le - i - son,

cresc.

Ky - ri-e

cresc.

e - le - i - son,

e - le - i - son,

cresc. >

Ky - rie

cresc.

Ky - rie

cresc.

Ky - rie

e - le - i - son,

cresc.

20089

Digitized by Google

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

e - le - i - son.

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

e - le - i - son.

e - le - i - son.

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

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

Un poco ritenuto il tempo, ma poco

Tenor Solo

Chri - ste

dolce espressivo

dolce espressivo

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

Chri - ste e - le - i - son,
Soli *f*

Chri - ste e - le - i - son,
cresc.
R

poco rall. *p* *smors.*
son, *e - le - i - son,*
smors.
e - le - i - son, e - le - i - son,
poco rall. *a tempo*

espress. *Chri - ste e - le - i - son,*
dolce *Chri - ste, Chri - ste e - le - i - son,* *Chri - ste,*
dolce *Chri - ste e - le - i - son,*
Chri - ste e - le - i - son, *Chri -*

Chri - ste — e - lei - son,

Chri - ste e - lei - son,

(hri - ste e - lei - son,

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

- ste

le - ison,

Chri - ste e - le - i - son.

Chri - ste,

Chri - ste,

Tenor

Chri - ste,

cresc. molto

Chorus

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

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

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

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

rinforzando

Chri - ste e-
quieto p

Chri - ste e-le
quieto p

Chri - ste e-le - -
R - - -

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

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

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

lei - son, e-le - i-son,
quieto p

R - Chri - ste

rinforzando

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

Bass

smors. a tempo
 e - le - i - son.

rit
 son, e - lei - son.

rit smors.
 son, e - lei - son.

a tempo
Soprano
 Ky-ri - e, Chri - ste e - le - i - son,

a tempo
Alto
 Ky-ri - e, Chri - ste e - le - i - son,

rit smors.

cresc. p Ky - ri-e e -

p Ky - ri-e, *cresc.* Ky - ri-e e -

p Ky - ri-e, Ky - ri-e, *cresc.* Ky - ri-e e -

p Ky - ri-e, Ky - ri-e, *cresc.* Ky - ri-e e -

cresc.

f le - i - son, e - le - i-son, Ky -

f le - i - son, *ff molto largam.* e - le - i-son, Ky -

f le - i - son, *ff molto largam.* e - le - i-son, Ky -

f le - i - son, *ff molto largam.* e - le - i-son, Ky -

f *ff largam.*

R

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

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

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

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

riten. colle voci

ff

Addendum

In case a cut is desirable, one may pass over from measure 22 of the Kyrie to the passage in B $\flat$ ("Un poco ritenuto il tempo, ma poco") as follows:

e - le - i - son, Continue on p. 6

Soprano
Alto
Tenor
Bass

Soli

e - le - i - son,

Soprano
Alto
Tenor
Bass

Chorus

Piano

Continue on p. 6

Gloria

Allegro ma non troppo

Soprano
AltoTenor
Bass

Soli

Soprano

Alto

Tenor

Bass

Chorus

Allegro ma non troppo

Piano

12 12

pp

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

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

Glo -

Glo -

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

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

p *pp* *marcato*

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

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

Tenor *p*
glo - ri-a in ex-cel - sis De - o,

Bass *p*
glo - ri-a in ex-cel - sis De - o,

f *marc.*

Poco a poco accelerando il tempo sin' al Allegro mosso

glo - ri - a in excel - sis De - o,

glo - ri - a in excel - sis De - o,

glo - ri - a in excel - sis De - o,

glo - ri - a in excel - sis De - o,

Poco a poco accelerando il tempo sin' al Allegro mosso

glo - ri - a in excel - sis, glo - ri - a in excel - sis, glo - ri - a in excel - sis, glo - ri - a in excel - sis,

f
a in excel-sis De - o,
f
a in excel-sis De - o,
f
in excel - sis,
f
in excel-sis De - o,
f
in excel - sis,

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

Allegro mosso

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

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

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

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

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

f

Allegro mosso

f

De - - - o!

De - - - o!

De - - - o!

De - - - o!

De - - - o!

dim.

L'istesso tempo (Allegro mosso - Alla breve)

p con moto tranquillo

Soli Et in ter - ra pax ho - mi - ni - bus bo - næ vo - lun -

ta - tis,

p

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

næ vo-lun - ta - - - tis,

p et in ter - ra

p et in ter - ra

p et in ter - ra

p et in ter - ra

p et in ter - ra

pax,

pax,

pax,

pax,

p pax — ho - mi - ni - bus

p pax — ho - mi - ni - bus

p pax — ho - mi - ni - bus

p pax — ho - mi - ni - bus

p bo - - næ vo - lun - ta - - tis.

p bo - - næ vo - lun - ta - - tis.

p bo - - næ vo - lun - ta - - tis.

p bo - - næ vo - lun - ta - - tis.

p Lau - da - mus te,

Soli Lau - da - mus te, —

p

f lau - da - mus te, lau - da - mus te, —

Chorus *f* lau - da - mus te, lau - da - mus te, —

f lau - da - mus te, lau - da - mus te, —

f lau - da - mus te, lau - da - mus te, —

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

Soli *p* be - ne - di - ci - mus te, —

p

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

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

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

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

a - do - -

te, a - do - -

te, a - do - -

te, a - do - -

te, a - do - -

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

mus te, *R* - - -
 te, *smors.* a-do - ra - mus te, -
 te, *smors.* a-do - ra - mus te, -
 te, *smors.* a-do - ra - mus te, -
 te, *R* a-do - ra - mus te, -
dim.

glo - ri - fi - ca - - - mus

glo - - ri - fi - ca - - - mus

glo - - ri - fi -

glo - - ri - fi -

p

poco

te,

glo - - ri - fi -

te,

glo - - ri - fi -

ca - - mus te,

ca - - mus te,

poco *cresc.*

ca - - mus te,

glo - ri - fi -

ca - - mus te,

glo - ri - fi -

glo - ri - fi - ca - mus te,

glo - ri - fi - ca - mus te,

cresc. molto

ca - - mus te. _____

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

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

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

Gra - - - ti - as, gra - - ti - as

Gra - - - ti - as, gra - - ti - as

Gra - - ti - as a - - gi-mus

Gra - - ti - as a - - gi-mus

Gra - - ti - as a - - gi-mus

Gra - - ti - as a - - gi-mus

cresc. *cresc.*

a - gi - mus ti - bi

ti - bi

ti - bi

ti - bi

ti - bi

(♩ = ♩ precedente)

propter mag - nam glo - ri - am tu - am.

propter mag - nam glo - ri - am tu - am.

propter mag - nam glo - ri - am tu - am.

propter mag - nam glo - ri - am tu - am.

propter mag - nam glo - ri - am tu - am.

(♩ = ♩ precedente)

Bass Solo

Do - - mi-ne De - - -

Tutto il coro mol.

Do-mi-ne

Chorus

Do-mi-ne

Do-mi-ne

Do-mi-ne

*marc.***Soli**

Rex

cœ-les - - tis!

us,
to deciso e ben ritmato

De - - - us

De - - us,

Rex cœ-les - tis!

De - - us,

Rex cœ-les - tis!

De - - us,

Rex cœ-les - tis!

De - - us,

Rex cœ-les - tis!

om - ni-po - tens!

Pa - - - ter Do -

De - us Pa - - ter om-ni-po - tens!

De - us Pa - - ter om-ni-po - tens!

De - us Pa - - ter om-ni-po - tens!

De - us Pa - - ter om-ni-po - tens!

u - - ni -

- mi-ne, Fi - - li

Do - mi-ne, Fi - - li

Do - mi-ne, Fi - - li

Do - mi-ne, Fi - - li

Do - mi-ne, Fi - - li

ste! Do - mi - ne De - - - us!

ste! Do - mi - ne De - - - us!

ste! Do - mi - ne De - - - us!

ste! Do - mi - ne De - - - us!

cresc.

* *R* - - -

espr. *p* *f* *p*

Ag - - nus De - - i!

espr. *p* *f* *p*

Ag - - nus De - - i!

espr. *p* *f* *p*

Ag - - nus De - - i!

espr. *p* *f* *p*

Ag - - nus De - - i!

* *R* - - -

dim. *p* *f* *p*

Ag - - nus De - - i!

* In this passage the *crescendo*, *forte*, *diminuendo* and *piano* must be given with a very wave-like effect in all parts

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

Ag - nus De - - i! Fi - li-us

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

Ag - nus De - - i! Fi - li-us

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

Ag - nus De - - i! Fi - li-us

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

Ag - nus De - - i! Fi - li-us

cresc. molto

Poco a poco rallentando al

Pa - - tris!

Pa - - tris!

Pa - - tris!

Pa - - tris!

Pa - - tris!

Poco a poco rallentando al

Adagio ma non troppo *espr.*

Soli *espr.* Mi-se-re-re, mi-se-re-re

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

Adagio ma non troppo *ton.* *ton.* *ton.* *ton.*

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

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

ton. ton. ton.

Poco a poco
espr. f
mi - - se -

mf
mi - se - re - re .

Qui se - des ad dex - te - ram Pa - tris!

Qui se - des ad dex - te - ram Pa - tris!

Qui se - des ad dex - te - ram Pa - tris!

Qui se - des ad dex - te - ram Pa - tris! *Poco a poco*

accelerando - - - - - sin' al Tempo I - - -

re - re no - -bis.

no - -bis.

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

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

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

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

accelerando - - - - - sin' al Tempo I - - -

- - - Allegro mosso Quoni-am tu so - - lus sanctus,

Soli Quo-ni-am tu so - lus

- - - Allegro mosso

san - ctus,

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

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

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

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

quo - ni - am tu so - lus,

Soli tu so - lus san - ctus,

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

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

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

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

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

Chorus

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

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

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

al-tis-si-mus, tu so-

al-tis-si-mus, tu so-

al-tis-si-mus, tu so-

al-tis-si-mus, tu so-

lus al-tis-si-mus,

lus al-tis-si-mus,

lus al-tis-si-mus,

lus al-tis-si-mus,

The piano accompaniment consists of a right hand with a continuous sixteenth-note arpeggiated pattern and a left hand with a similar but slower-moving pattern.

Je-su Chri-ste!

Je-su Chri-ste!

Je-su Chri-ste!

Je-su Chri-ste!

The piano accompaniment continues with the same arpeggiated patterns as in the first system.

* If a cut is desirable, this entire fugal passage may be omitted, continuing from the choral unison entrance "cum Sancto Spiritu" at the sign Φ on page 45

Tenor

Chorus Bass

ff marcatisimo sempre

cum Sancto Spi-ri-tu, cum Sancto Spi-ri-tu in glo-

cum Sancto

Alto

cum Sancto Spi-ri-tu,

Spi-ri-tu, cum Sancto Spi-ri-tu in glo-

-ri-a, in glo-

Soprano

cum Sancto Spi-ri-tu, cum Sancto Spi-ri-tu

cum Sancto Spi-ri-tu in glo- -ri-a, in

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

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

in glo - ri - a De - i Pa -

glo - ri - a De - i Pa -

glo - ri - a De - i Pa -

in glo - ri - a De - i Pa -

- tris. Lau - da - mus, be - ne - di - ci - mus, glo - ri - fi - ca -

- tris. Lau - da - mus, be - ne - di - ci - mus, glo - ri - fi - ca -

- tris. Lau - da - mus, be - ne - di - ci - mus, glo - ri - fi - ca -

- tris. Lau - da - mus, be - ne - di - ci - mus, glo - ri - fi - ca -

- mus te, quo - ni - am tu so - - lus Do - mi - nus,

- mus te, quo - ni - am tu so - - lus Do - mi - nus,

- mus te, quo - ni - am tu so - - lus Do - mi - nus,

- mus te, quo - ni - am tu so - - lus Do - mi - nus,

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

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

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

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

marcatissimo

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

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

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

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

mus, al-tis-si-mus. Cum Sancto Spi-ri-tu, cum Sancto

mus, al-tis-si-mus. Cum Sancto Spi-ri-tu, cum Sancto

mus, al-tis-si-mus. Cum Sancto Spi-ri-tu, cum Sancto

mus, al-tis-si-mus. Cum Sancto Spi-ri-tu, cum Sancto

tu so-lus Do-mi-nus, cum San-cto Spi-ri-tu, tu so-lus

tu so-lus Do-mi-nus, cum San-cto Spi-ri-tu, tu so-lus,

Spi-ri-tu, cum Sancto Spi-ri-tu, tu so-lus san-ctus

Spi-ri-tu, cum Sancto Spi-ri-tu, tu so-lus Do-mi-nus,

Soli Tu so-lus al-tis-si-mus,

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

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

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

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

-si - mus.

in glo - ri - a Pa -

glo - ri - a Pa - tris.

in glo - ri - a Pa -

glo - ri - a Pa - tris.

(♩ = ♩ precedente)

tris. Cum San-cto Spi - ri-tu glo - ri - fi - ca - mus te,

Cum San-cto Spi - ri-tu glo - ri - fi - ca - mus te,

tris. Cum San-cto Spi - ri-tu glo - ri - fi - ca - mus te,

Cum San-cto Spi - ri-tu glo - ri - fi - ca - mus te,

(♩ = ♩ precedente)

cum San - cto Spi - ri - tu glo - ri - fi - ca - mus te,
 cum San - cto Spi - ri - tu glo - ri - fi - ca - mus te,
 cum San - cto Spi - ri - tu glo - ri - fi - ca - mus te,
 cum San - cto Spi - ri - tu glo - ri - fi - ca - mus te,
 glo - ri - fi - ca - mus te, lau - da - mus te, cum
 glo - ri - fi - ca - mus te, lau - da - mus te, cum
 glo - ri - fi - ca - mus te, lau - da - mus te, cum
 glo - ri - fi - ca - mus te, lau - da - mus te, cum
 San - cto Spi - ri - tu in
 San - cto Spi - ri - tu in
 San - cto Spi - ri - tu in
 San - cto Spi - ri - tu in

glo-ri-a De-i Pa-
glo-ri-a De-i Pa-
glo-ri-a De-i Pa-
glo-ri-a De-i Pa-

-tris. Lau-da-mus
tris. Lau-da-mus
tris. Lau-da-mus
tris. Lau-da-mus

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

p accol.

glo-ri-fi-ca-mus te, glo-ri-fi-ca-mus

glo-ri-fi-ca-mus te, glo-ri-fi-ca-mus

glo-ri-fi-ca-mus te, glo-ri-fi-ca-mus

glo-ri-fi-ca-mus te, glo-ri-fi-ca-mus

soon-do molto

te al-tis-si-mus.

te al-tis-si-mus.

te al-tis-si-mus.

te al-tis-si-mus.

molto

3 *un poco riten.* Cum Sancto Spi-ri-tu, cum Sancto Spi-ri-tu,

3 *un poco riten.* Cum Sancto Spi-ri-tu, cum Sancto Spi-ri-tu,

3 *un poco riten.* Cum Sancto Spi-ri-tu, cum Sancto Spi-ri-tu,

3 *un poco riten.* Cum Sancto Spi-ri-tu, cum Sancto Spi-ri-tu,

3 *ff un poco riten.* Cum Sancto Spi-ri-tu, cum Sancto Spi-ri-tu,

Tenor and Bass Soli

*supplicando**p*

più riten. (♩ = ♩ precedente) *p* *supplicando*

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

più riten. *p* *supplicando*

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

più riten. *p* *supplicando*

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

più riten. *p* *supplicando*

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

(♩ = ♩ precedente)

Soprano and Alto Soli

men, A- - - -men,

men, A- - - -men, *cresc.*

men, A- - - -men, *cresc.*

men, A- - - -men, *cresc.*

men, A- - - -men, *cresc.*

men, A- - - -men, *cresc.*

cresc.

The image displays a musical score for a piece titled "Amen". The score is written for a vocal ensemble and piano accompaniment. The key signature is three sharps (F#, C#, G#), and the time signature is 4/4. The vocal parts are arranged in five staves, with the lyrics "men, A-men, A-men, A-men, A-men" written below the notes. The piano accompaniment is shown in the bottom two staves, featuring a complex, flowing melody in the right hand and a more rhythmic, chordal accompaniment in the left hand. The score is divided into two systems, with the first system containing the first two staves of the vocal parts and the first staff of the piano accompaniment, and the second system containing the remaining three staves of the vocal parts and the second staff of the piano accompaniment. The music is written in a clear, professional notation style, with notes, rests, and other musical symbols clearly visible.

[illegible]

This musical score is for a piece titled "Amen". It is written for a vocal ensemble (Soprano, Alto, Tenor, Bass) and piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The score begins with a piano introduction marked "f" (forte) and "8" (octave). The vocal parts enter with the word "men," followed by "A-men," and then "A-men,". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. The score concludes with a final "A-men." and a piano accompaniment ending.

Credo

Andante maestoso, risoluto

Soprano
Alto
Tenor
Bass

Soli

Soprano
Alto
Tenor
Bass

Chorus

Piano

Andante maestoso, risoluto

Cre - - - do in u - num De -

Cre - - - do in u - num De -

Cre - - - do in u - num De -

Cre - - - do in u - num De -

* Mark the four beats very sharply, and strike off the staccato notes very short

um, Pa - - - trem om-ni - po -

um, Pa - - - trem om-ni - po -

um, Pa - - - trem om-ni - po -

um, Pa - - - trem om-ni - po -

ten - tem, fa-cto - rem coe - li et ter - rae,-

ten - tem, fa-cto - rem coe - li et ter - rae,-

ten - tem, fa-cto - rem coe - li et ter - rae,-

ten - tem, fa-cto - rem coe - li et ter - rae,-

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

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

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

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

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

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

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

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

p

marcato

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

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

p

marcato

A-

Et in u - num Do - mi - num Je - sum Chri - stum,

Et in u - num Do - mi - num Je - sum Chri - stum,

Et in u - num Do - mi - num Je - sum Chri - stum,

Et in u - num Do - mi - num Je - sum Chri - stum,

ff

A - - - - - *Fi-li - um De-i u - ni -*

A - - - - - *Fi-li - um De-i u - ni -*

A - - - - - *Fi-li - um De-i u - ni -*

A - - - - - *Fi-li - um De-i u - ni -*

A - - - - - *ge - ni - tum, et ex*

A - - - - - *ge - ni - tum, et ex*

A - - - - - *ge - ni - tum, et ex*

A - - - - - *ge - ni - tum, et ex*

poco riten. *cresc. molto* *poco an. riten. cresc. molto* *Pa - tre na - tum - te om - ni - a*

poco an. riten. cresc. molto *Pa - tre na - tum - te om - ni - a*

poco an. riten. cresc. molto *Pa - tre na - tum - te om - ni - a*

poco riten. cresc. molto *Pa - tre na - tum an - te om - ni - a*

poco riten.

Più riten.

Four vocal staves (Soprano, Alto, Tenor, Bass) with lyrics "cu - la." and a "Più riten." marking. The music is in G major and 4/4 time, featuring a melodic line with a fermata and a final chord.

Più riten.

Piano accompaniment for the first system, featuring a melodic line with a fermata and a final chord. The music is in G major and 4/4 time.

In tempo

Tenor Solo *elevato e ben pronunsiato*

Vocal staves for Tenor Solo and three other voices (Soprano, Alto, Bass). The Tenor Solo part is marked "In tempo" and "elevato e ben pronunsiato". The lyrics are "De - unde De - o, Lu - men de Lu - mi -" and "Lu -". The music is in G major and 4/4 time, featuring a melodic line with a fermata and a final chord.

In tempo

Piano accompaniment for the second system, featuring a melodic line with a fermata and a final chord. The music is in G major and 4/4 time.

ne, De - um ve - rum de De - o

- men de Lu - mi-ne,

- men de Lu - mi-ne,

- men de Lu - mi-ne,

- men de Lu - mi-ne,

ve - - ro.

De - um ve - - rum.

De - um ve - - rum.

De - um ve - - rum.

De - um ve - - rum.

De - um ve - - rum.

Ge - ni - tum, non fa - - ctum,

poco a poco accel. e cresc.

con-sub-stan-ti-a-lem Pa-tri, per quem om-ni-a

con-sub-stan-ti-a-lem Pa-tri, per quem om-ni-a

con-sub-stan-ti-a-lem Pa-tri, per quem om-ni-a

con-sub-stan-ti-a-lem Pa-tri, per quem om-ni-a

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

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

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

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

Allegro

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

Allegro

- do! Cre - - do!
- do! Cre - - do!
- do! Cre - - do!
- do! Cre - - do!

Andante con divozione
dolce espressivo

lunga *p*

Tenor Solo

dolce espressivo

Qui prop - - ter nos

ho-mi-nes, et prop-ter no-stram sa-lu-tem,

Soprano Solo *dolce soave*

des - cen - dit de

Tenor Solo

pp

des - cen - dit

Violins

coe - lis, des - cen - dit

de coe - lis, des -

de coe - - lis. *R*

cen - dit de coe - - - lis. *Al. R*

R

Soprano Solo

dolce

Et in - car - na - - tus,

dolce espressivo

et in - car - na - - tus

pp dolce

Et in - car - na - - tus

pp dolce

Et in - car - na - - tus

pp dolce

Et in - car - na - - tus

pp dolce

Et in - car - na - - tus

Et in - car - na - - tus

pp dolce

est de Spi-ri-tu

est.

est.

est.

est.

dim. *pp*

dolciss. *R* *lunga*

San-cto ex Ma-ri-a Vir-gi-ne: *dolciss.* *R* *lunga*

ppp *lunga*

doloroso *fleBILE* *cresc.*

Tenor *doloroso* *mf* *dim.*

Chorus Et ho - mo fa - ctus est. —

Bass *doloroso* *mf* *dim.*

Et ho - mo fa - ctus est. —

p

doloroso *mf*

et ho - mo

doloroso *mf*

et ho - mo

cresc. *p*

mf

Cru - ci -

mf

Cru - ci - fi - - -

fa - ctus est. —

fa - ctus est. —

cresc. *p*

fi - - - xus, cru - ci -

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

Cru - ci - fi - - xus,

Cru - ci - fi - - xus,

Cru - ci - fi - - xus,

Cru - ci - fi - - xus,

Cru - ci - fi - - xus,

creso.

fi - - - xus, cru - ci -

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

cru - ci - fi - - xus,

cru - ci - fi - - xus,

cru - ci - fi - - xus,

cru - ci - fi - - xus,

cru - ci - fi - - xus,

creso.

The musical score is written for a vocal ensemble and piano. It features a key signature of one sharp (F#) and a 4/4 time signature. The vocal parts are arranged in four staves, and the piano accompaniment is in two staves. The lyrics are 'Cru-ci-fi-xus'. The score includes various musical notations such as notes, rests, and dynamic markings like *f* (forte), *p* (piano), and *creso.* (crescendo). The page number 61 is in the top right corner.

fi - xus e - ti -

- xus e - ti -

pp cru - ci - fi - xus e - ti -

pp cru - ci - fi - xus e - ti -

pp cru - ci - fi - xus e - ti -

pp cru - ci - fi - xus e - ti -

cru - ci - fi - xus e - ti -

f *p* *cresc.* *ff*

am pro no - bis:

am pro no - bis.

am pro no - bis.

am pro no - bis.

am pro no - bis.

p *cresc.* *ff* *p* *cresc.*

Soli sub Pon - ti - o Pi - la - - to

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

f *flebile*

Allegro non troppo

riten. *perdendosi* *p* *mp*

Chorus

Et re-sur-re - xit ter - ti - a

Et re-sur-re - xit ter - ti - a

Re-sur-re - xit ter - ti - a

Re-sur-re - xit ter - ti - a

di - e, re-sur - re - xit

di - e, re-sur - re - xit

di - e, re-sur - re - xit

di - e, re-sur - re - xit

ff *cresc.*

se - cun - dum scrip - tu - ras. Et as -

se - cun - dum scrip - tu - ras. Et as -

se - cun - dum scrip - tu - ras. Et as -

se - cun - dum scrip - tu - ras. Et as -

cresc. *cresc.* *cresc.* *cresc.* *cresc.*

molto *cresc.*

cen - dit in coe - lum:

cen - dit in coe - lum:

cen - dit in coe - lum:

cen - dit in coe - lum:

Tempo I. Andante maestoso, risoluto

cen - dit in coe - lum:

cen - dit in coe - lum:

cen - dit in coe - lum:

cen - dit in coe - lum:

Tempo I. Andante maestoso, risoluto

molto



se - det ad dex - te - ram Pa - tris.

se - det ad dex - te - ram Pa - tris.

se - det ad dex - te - ram Pa - tris.

se - det ad dex - te - ram Pa - tris.



Et i - te - rum ven - tu - rus est,

Et i - te - rum ven - tu - rus est,

Et i - te - rum ven - tu - rus est,

Et i - te - rum ven - tu - rus est,



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

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

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

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

Un poco ritenuto, maestoso assai

ju - di - ca - re, ju - di -

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

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

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

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

Un poco ritenuto, maestoso assai

ca - - re vi - - vos et . *p*

ca - - re vi - - vos et *p*

ca - - re vi - - vos et *p*

ca - - re vi - - vos et *p*

ca - - re vi - - vos et *p*

ca - - re vi - - vos et

mor - tu - os, vi - - vos et mor - tu - os. *p*

mor - tu - os, vi - - vos et mor - tu - os: *p*

mor - tu - os, vi - - vos et mor - tu - os: *p*

mor - tu - os, vi - - vos et mor - tu - os: *p*

mor - tu - os, vi - - vos et mor - tu - os: *p*

mor - tu - os, vi - - vos et mor - tu - os: *p*

mor - tu - os, vi - - vos et mor - tu - os: *p*

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Poco a poco riten.

dim.

Animato**Bass Chorus**

cu - jus

Alto**Tenor**

cu - jus

non e - rit fi - - nis,

reg - ni

non e - rit fi - - nis,

cresc.

Soprano

cu - jus

reg - ni non

e - rit

fi - -

reg - - ni

non

e - rit

fi - -

non e - rit

fi - -

non e - rit

fi - -

cresc.

f

Poco a poco ritenuto al

- nis.

- nis.

- nis.

- nis.

Poco a poco ritenuto al

Moderato (*ma sempre con moto*)
 elevato e ben pronunziato

Tenor Solo

Et in Spi - ri-tum

elevato e ben pronunziato

Tenor

Et in Spi - ri-tum

Moderato
 (*ma sempre con moto*)

San - ctum

Do - mi-num et

San - ctum

Do - mi-num et

vi - - vi - fi - can - - - - tem.

p dolos
Soli Qui ex Pa - - - -

espressivo *p dolos*

tro Fi - - - - li - -

que pro - ce - - -

p

First system of the score, featuring piano accompaniment. The right hand plays a melody with a long note marked *p* (piano) and a fermata. The left hand plays a rhythmic accompaniment. The key signature has two sharps (F# and C#).

Vocal staves for the first system. The soprano staff has the word "dit." written below it. The bass staff has a fermata.

Section labeled "Semi-Chorus". It includes vocal staves for Soprano, Tenor, and Bass. The lyrics are "Qui cum Pa - - -". The Tenor staff has the word "Tenor" written above it.

Piano accompaniment for the "Semi-Chorus" section. The right hand plays a melody with a fermata, and the left hand plays a rhythmic accompaniment. The key signature has two sharps.

Section labeled "Tenor Solo". It includes a Tenor staff with the lyrics "si - - - mul a - - - do -". The staff is marked *f* (forte) and *espressivo*.

Section labeled "dolce". It includes vocal staves for Soprano, Tenor, and Bass. The lyrics are "tre et Fi - - li - o si - mul". The word "dolce" is written above each staff.

Piano accompaniment for the "dolce" section. The right hand plays a melody with a fermata, and the left hand plays a rhythmic accompaniment. The key signature has two sharps.

A - - - - -

ra - - - tur, *f* *espressivo* si - mul a - - do - ra - -

a - - do - ra - - - tur *cresc.* et con - glo - ri - fi -

a - - do - ra - - - tur *cresc.* et con - glo - ri - fi -

a - - do - ra - - - tur *cresc.* et con - glo - ri - fi -

A - - - - - *cresc.*

tur, *cresc.* et con - glo - ri - fi - ca - -

cresc. et con - glo - ri - fica -

ca - - tur;

ca - - tur; Tutti

ca - - tur; *f* qui lo - cu - tus est per pro - phe -

qui lo - cu - tus est per pro - phe -

marcato

Allegro militante

tur. tur. tas. **Full Chorus** *molto energico e fuoco*

Et unam sanctam ca - tho - licam et a - po -

tas. **Allegro militante**

Alto Tenor Et

Et unam sanctam ca - tho - licam et a - po - sto - - - li -

sto - - - li - cam Ec - cle - - -

li - cam

unam sanctam ca - tho - licam et a - po - sto - - - li - cam Ec -

cam Ec - cle - - si - am, u - nam san - ctam ca -

- - - si - am, in

sempre

Tutti

Et u-nam sanctam ca - tho - li - cam et a - po - sto -
cle - - si - am, in u - nam san -
tho - - li - cam et a - po - sto -
u - nam san - - - ctam ca - tho - li - cam et a - po -

Et
- - - li - cam Ec - cle - - - si -
- - ctam ca - tho - - li - cam Ec - cle - - - si -
- - - li - cam Ec - cle - - - si -
sto - - - li - cam Ec - cle - - - si -

unam sanctam ca - tho - licam et a - po - sto - li - cam Ec - cle - - siam.

am, u - nam Ec - cle - - siam.

am, u - nam Ec - cle - - siam.

am, u - nam Ec - cle - - siam.

am, u - nam Ec - cle - - siam.

ff sempre

Con - fi - te - or u - nam bap - tis - ma,

Con - fi - te - or u - nam bap - tis - ma,

Con - fi - te - or u - nam bap - tis - ma,

Con - fi - te - or u - nam bap - tis - ma,

Con - fi - te - or u - nam bap - tis - ma,

u - nam bap - tis - ma in re - mis - si - o - nem

u - nam bap - tis - ma in re - mis - si - o - nem

u - nam bap - tis - ma in re - mis - si - o - nem

u - nam bap - tis - ma in re - mis - si - o - nem

pec - ca - to - rum. Cre -

pec - ca - to - rum. Cre -

pec - ca - to - rum. Cre -

pec - ca - to - rum. Cre -

pec - ca - to - rum. Cre -

pec - ca - to - rum. Cre -

do, cre - - - do u - nam Ec -

do, cre - - - do u - nam Ec -

do, cre - - - do u - nam Ec -

do, cre - - - do u - nam Ec -

do, cre - - - do u - nam Ec -

Larghetto maestoso assai

cle - - - si - am. Et ex-pecto

cle - - - si - am. Et ex-pecto

cle - - - si - am. Et ex-pecto

cle - - - si - am. Et ex-pecto

cle - - - si - am. Et ex-pecto

lunga

Larghetto maestoso assai

cle - - - si - am. Et ex-pecto

lunga

re - surrec - ti - o - nem mor - tu - o - - - rum,

re - surrec - ti - o - nem mor - tu - o - - - rum,

re - surrec - ti - o - nem mor - tu - o - - - rum,

re - surrec - ti - o - nem mor - tu - o - - - rum,

re - surrec - ti - o - nem mor - tu - o - - - rum,

et vi - tam ven - tu - ri

Tenor Solo *f* (verklärt)

beatamente

(verklärt)
beatamente

Soli *f* *beatamente*

sæ - cu - li, et vi - tam ven - tu - ri sæ - cu -

p *cresc.* *molto*

li, ven - tu - ri sæ - cu - li.
 et vi - tam ven - tu - ri sæ - cu - li.
 et vi - tam ven - tu - ri sæ - cu - li.
 et vi - tam ven - tu - ri sæ - cu - li.
 et vi - tam ven - tu - ri sæ - cu - li.

cresc. molto

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

cresc.

Sanctus

Andante solenne

Soprano
Alto
Tenor
Bass

Soli

Soprano

Alto

Tenor

Bass

Chorus

San - ctus, san - ctus, san - ctus Do - minus

San - ctus, san - ctus, sanctus Do - minus

San - ctus, san - ctus, san - ctus Do - minus

San - ctus, san - ctus, sanctus Do - minus

Andante solenne

Piano

De-us Sa-ba - oth!

De-us Sa-ba - oth!

De-us Sa-ba - oth!

De-us Sa-ba - oth!

mf espress.

Soli

San - ctus, san -

San - ctus, san -

R - - -

- ctus Do - mi - nus De - us Sa - ba - oth!

R - - -

pp misterioso

dim.

Chorus

pp misterioso

Ple -

pp misterioso

Ple - - ni

pp misterioso

Ple - - ni

pp misterioso

cœ - - li et ter - ra,

pp misterioso

ni

pp

sunt cœ - li et ter - - - ra,

pp

ple -

pp

sunt cœ - li et ter - - - ra,

pp

sempre pp

cœ - - li et

pp

ple - ni,

pp

ple - ni sunt cœ - li et ter - -

ni

pp

sunt cœ - li et ter - -

★ (See Addendum for cut on p. 88.)

ter - ra.

ra, ple - ni. ple - ni. ple - ni.

ra. (See Addendum for cut on p. 88.)

Sopr. *Allegro ma non troppo*

Alto *pp*

Bass *pp*

ni. glo - ri - a tu - a. glo - ri - a tu - a.

Allegro ma non troppo

Sopr. 4 Voices

Alto 4 Voices

Ho - san - na! Ho - san - na in ex -

4 Voices

Soli
Sepr.

Alto Ho - san - - - na!

cel - - - - sis!

cel - - - - sis!

Tenor

4 Voices *mp*

4 Voices

Ho - san - na

cresc.

Ho-san - - - na!

Tutti Ho-san - - - na!

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

Ho-san - - - na!

stacc.

ho-san - - - na! ho-san - -

ho-san - - - na! ho-san - -

ho-san - - - na! ho-san - -

ho-san - - - na! ho-san - -

The piano accompaniment consists of a treble and bass staff. The treble staff features a melodic line with a trill and a triplet. The bass staff features a rhythmic line with a trill and a triplet.

na in ex-cel - sis, ho - -

na in ex-cel - sis, ho - -

na in ex-cel - sis, ho - -

na in ex-cel - sis, ho - -

The piano accompaniment consists of a treble and bass staff. The treble staff features a melodic line with a trill and a triplet. The bass staff features a rhythmic line with a trill and a triplet.

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

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

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

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

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

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

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

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

sis!

sis!

sis!

sis!

sis!



Un poco ritenuto il tempo

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

Soli

rall.

Sopr. In ex-cel-sis, *p* in excel-sis,

rall.

Alto **Chorus**

Hosan-na!

ho-san-na!

rall.

Un poco ritenuto il tempo

rall.

Sopr. Alto

ho-san-na in ex-cel - Tenor - sis!

ho-san-na!

pp

in ex-

pp

in ex-

pp

in ex-

pp

in ex-

pp

pp

pp
 ho - san - na!
pp
ppp
 cel - sis ho - san - na!
ppp
 cel - sis ho - san - na!
ppp
 cel - sis ho - san - na!
ppp
 cel - sis ho - san - na!
pp
perdendosi

Addendum

When produced at Gran the following cut was made in the Sanctus

Page 83, meas 1.

Soprano
 Alto
 Tenor
 Bass
 Soprano
 Alto
 Tenor
 Bass
 Piano
pp
 ter - ra.
 ra.
 Ho - san - na!
 ra.
sempre pp

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

pp *perdendosi* *pp*

Ho - san - - - na! in ex -

na! in ex -

in ex -

in ex -

pp

pp

ho - san - - - na!

pp

perdendosi

cel - sis ho - san - - - na!

perdendosi

cel - sis ho - san - - - na!

perdendosi

cel - sis ho - san - - - na!

perdendosi

cel - sis ho - san - - - na!

Benedictus

Andante con pietà

Soprano
Alto
Tenor
Bass
Soli

(Chorus tacet)

Piano

p *sempre dolciss.*

Be - ne - dic - tus,

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

cresc. ve - nit in no-mi-ne Do - mi - ni; be - ne -

espr.

qui ve-nit, qui ve-nit

dic-tus, be-ne - dic - tus, *dolce* be-ne-dic-tus, be-ne -

R

in no-mi-ne Do - mi - ni;

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

R smorz.

- mi - ni;

- mi - ni;

*smorz.**espr.*

be - ne -
be - ne - dic - tus, be - ne -

dic - tus

tus qui ve - nit in no-mi-ne Domi - ni;

dic - tus qui ve - nit

dic - tus qui ve - nit in no-mi-ne Domi - ni;

pp be - ne - dic - tus,
pp be - ne - dic - tus qui
 ve - nit, qui ve - nit in
smorz. no - mi - ne Do - mi - ni.
smorz. *p* *cresc. molto*

Hosanna Da Capo in the Sanctus from ♯ to Close. For cut; however, see p. 93.

Addendum

After the last measures of the Benedictus on p. 92, the close was effected, in the production at Gran, with the following measures.

Soprano
Alto
Tenor
Bass **Soli**

Soprano
Alto
Tenor
Bass **Chorus**

Piano

pp In ex - cel - sis ho -

pp In ex - cel - sis ho -

pp In ex - cel - sis ho -

pp Ho - san - na!

pp Ho - san - na!

perdendosi san - na!

perdendosi san - na!

perdendosi san - na!

perdendosi san - na!

perdendosi san - na!

perdendosi *pp*

Agnus Dei

Adagio ma non troppo

Soprano
Alto
Tenor
Bass

Soli

Soprano
Alto
Tenor
Bass

Chorus

Piano

Agnus De-i,

Adagio ma non troppo

qui tol-lis pec-ca - ta mundi, *lunguiss.* mi - se-re-re,

Agnus De-i,

mi -

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

Alto *f*

Chorus

Tenor *f* Ag-nus De-i, Ag-nus De-i.

Soli

mi - se - re - re,

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

mi -

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

p

espr.

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

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

mf *riten. molto* *pp*

dolce semplice

do - na no - bis pa - cem,

dolce semplice

p

p

do - na no - bis pa - cem,

p

p

Chorus

pp
do - na no - -bis
mp
do - na no - -bis
pp
do - na no - -bis

Allegro mosso (Tempo del Gloria)

2
pa - cem, 2
pa - cem, 2
pa - cem, 2 *pp*
pa - -cem,

Allegro mosso (Tempo del Gloria)

2 *pp*
p

dolcissimo
Soli do - - na no - -bis pa -
dolcissimo
pa -

- cem.

- cem,

pp

pp

do - - - na no - - -

pp

bis pa - - - - cem.

(♩ = ♩ precedente)

dolce

Do - - - na

dolce

Do - - - na

Chorus

dolce

Do - - - na

dolce

Do - - - na

(♩ = ♩ precedente)

dolce con grasia

no - - bis, do - - - na

no - - bis, do - - - na

no - - bis, do - - - na

no - - bis, do - - - na

Alto Solo *espressivo*

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

poco a poco *Soli* *cresc.*
 pa - -cem, do - -na no - -bis pa - -
Soli *cresc.*

poco a poco *cresc.*
 do - -na, do - -na, do - -na, do - -na
poco a poco *cresc.*
 do - -na, do - -na, do - -na, do - -na
poco a poco *cresc.*
 do - -na, do - -na, do - -na, do - -na

poco a poco *cresc.*
 do - -na, do - -na, do - -na, do - -na

na pa- - - - - cem,

na pa- - - - - cem,

na pa- - - - - cem,

na pa- - - - - cem,

na pa- - - - - cem,

poco ritenuto *smors.*

Soli do-na no-bis pa- - - - - cem.

poco ritenuto *smors.*

Sopr. do-na

Chorus do-na

Alto do-na

poco ritenuto *smors.*

[illegible]

- men, A -

- men, A -

- men, A -

- men, A -

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

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

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

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

[illegible]

The image shows a musical score for the song "The Rose Tree". It consists of two systems of staves. The first system has four staves: the top two are for vocal parts (Soprano and Alto) and the bottom two are for piano accompaniment. The second system has two staves, both for piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics "men." are written below the vocal staves. The piano part features a melody in the right hand and a bass line in the left hand, with some chords and arpeggiated figures.

