

UNISON MASS.

The Solo parts in the present short Mass may be sung either by a Tenor or a Soprano voice, though the former is preferable. In the Chorus parts all the voices may join, whatever may be their quality.

The director of the choir should insist on the observance of the different marks of expression, *piano*, *forte*, *spirituoso*, *lento*, etc. and confine the singers to a strict unison throughout.

As to the organ accompaniment, the choice of stops must depend on the strength of the Choir, the quality of the organ, etc. The Bass of all passages marked *Man.* (*Manual*) should be played with the hand only, as written, without octaves: the abbreviation *Ped.* indicates when the *Pedals* are to be added.

Edited by E. J. BIEDERMANN.

Kyrie.

J. H. CORNELL.

Non troppo lento.

The musical score is arranged in three systems, each with a voice line and an organ accompaniment. The key signature is B-flat major (two flats) and the time signature is common time (C). The first system is marked *mp* Chorus and *p* Solo. The lyrics are "Ky-ri-e e - lei - son, Ky - ri-e e - lei - son,". The organ part includes markings for *mp*, *p*, and *Man.* (Manual). The second system is also marked *mp* Chorus and *p* Solo. The lyrics are "Ky - ri-e e - lei - son. Chri - ste e - lei - son,". The organ part includes markings for *mp*, *p*, and *Man.* The third system is marked *mp* Chorus and *p* Solo. The lyrics are "Chri - ste e - lei - son, Chri - ste e - lei - son." The organ part includes markings for *mp*, *p*, and *mp*. Pedal markings (*Ped.*) are present at the beginning of the organ part in each system.

Chorus. *mp* Ky - ri - e e - lei - son, *p* Solo. Ky - ri - e e - lei - son,

mp *p* *mf*
Ped. Man.

Chorus. *mf* Ky - ri - e e - lei - *dim.* - - - *p* son.

mf *dim.* *p*
Ped.

Gloria.

Spiritoso.
Chorus.

f Et in ter - ra pax ho - mi - ni - bus

f
Ped.

bo - nae vo - - lun - ta - - tis.

Solo.
mp
 Lau - da - mus te. Be - ne - di - ci - mus te.

mp
 Man.

Chorus.
f
 Ad - o - ra - mus te. Glo - ri - fi - ca - mus te.

f
 Ped.
p Man.

Solo.
p
 Gra - ti - as a - gi - mus ti - bi pro - pter magnam glo - ri - am

p

Chorus.
 tu - am. Do - mi - ne De - us, Rex coe - le - stis,

f
 Ped.

De - us Pa - ter o - mni - po - tens.

p Solo.

Do - mi - ne Fi - li - u - ni - ge - ni - te Je -

p

Man.

mf Chorus.

- su Chri - ste. Do - mi - ne De - us,

mf

Ped.

A - gnus De - i, Fi - li - us Pa - tris.

p Solo.

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

p

Man.

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

mf Chorus.
Qui tol - - lis pec - ca - ta mun - di, su - sci - pe

mf

Ped.

p Solo.
depre - ca - ti - o - nem no - stram. Qui se - des ad dex - te - ram .

p

Man.

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

Spiritoso.
f Chorus.

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

f

Ped.

p Solo.

Do - mi - nus. Tu so-lus Al - tis-simus, Je - su Chri - ste.

p

Man.

f Chorus.

Cum San - cto Spi - ri - tu in glo - ri - a De - i Pa -

f

Ped.

tris. A - - - - - men.

Credo.

Spiritoso.

f Chorus.

Pa-trem o-mni-po-ten-tem, fa-cto-rem coe-li, et

Ped.

This system contains the first two staves of music. The vocal line is in the treble clef with a key signature of two flats and a 2/4 time signature. The piano accompaniment is in the grand staff (treble and bass clefs). The lyrics are 'Pa-trem o-mni-po-ten-tem, fa-cto-rem coe-li, et'. A 'Ped.' (pedal) marking is present below the piano part.

ter-rae, vi-si-bi-li-um o-mni-um, et in-vi-si-

This system contains the next two staves of music. The vocal line continues with the lyrics 'ter-rae, vi-si-bi-li-um o-mni-um, et in-vi-si-'. The piano accompaniment continues with similar accompaniment.

bi-li-um. Et in u-num Do-minum Je-sum Chri-

p Solo.

Man.

This system contains the next two staves of music. The vocal line begins with a 'Solo' section marked 'p' (piano). The lyrics are 'bi-li-um. Et in u-num Do-minum Je-sum Chri-'. The piano accompaniment also has a 'p' marking. A 'Man.' (manicella) marking is present below the piano part.

stum, Fi-li-um De-i u-ni-ge-ni-tum.

This system contains the final two staves of music. The vocal line concludes with the lyrics 'stum, Fi-li-um De-i u-ni-ge-ni-tum.'. The piano accompaniment concludes with similar accompaniment.

Chorus.

Et ex Pa-tre na-tum an-te o-mni-a

f

Ped.

p Solo.

sae-cu-la. De-um de De-o, lu-men de lu-mi-ne,

p

Man.

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

mf Chorus.

Ge-ni-tum, non fa-ctum, con-substan-ti-a-lem

mf

Ped

Pa-tri: per quem o-mni-a fa-cta sunt.

p Solo.

Qui pro - pter nos ho - mi - nes, et pro - pter

p

Man.

no - stram sa - lu - tem de - scen - dit de

rall.

rall.

Lento.

p Chorus.

coe - lis. Et in - car - na - tus est

mp

Ped.

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

Vir - gi - ne: Et ho - mo fa - ctus est.

Andante.

p Solo.

Cru - ci - fi - xus e - ti - am pro no - bis: sub

p

Man.

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

dim. pul - tus est. Et re - sur - re - xit ter - ti - a

Spiritoso.
f Chorus.

dim. *f*

Ped.

di - e, se - cun - dum Seri - ptu - ras. Et a - scen - dit in

Ped.

coe - lum: se - det ad dex - teram Pa - tris.

mp Solo.

Et i - te - rum ven - tu - rus est cum glo - ri - a, ju - di -

mp

Man.

f Chorus.

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

f

Ped.

mp Solo.

non e - rit fi - nis. Et in Spi - ri - tum

mp

Man.

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

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

f Chorus.

Qui cum Pa - tre et Fi - li - o simul ad - o -

f

Ped.

ra - tur, et con - glo - ri - fi - ca - tur: qui lo - cu - tus

mp Solo.

est per Pro - phe - tas. Et u - nam san - ctam ca -

mp

Man.

tho - li - cam, et a - po - sto - li - cam Ec - cle - si - am.

f Chorus.

Con - fi - te - or u - num ba - pti - sma

f

Ped.

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

mp Solo.

Et ex - spe - cto re - sur - re - cti - o - nem

mp

Man.

f Chorus.

mor - tu - o - rum. Et vi - tam ven -

Ped.

tu - ri sae - cu - li. A -

- men.

Sanctus.

Andante.

p Chorus. *p* Solo.

San - ctus, San -

mp *p*

Ped. Man.

Chorus. *mf* *cresc.* *f*

- ctus, San -

mf *cresc.* *f*

Ped.

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

Più vivace.

p Solo.

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

p

Man.

Chorus.

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

f

Ped.

Benedictus.

Andante

Solo.

Be - ne - di - ctus, qui ve - nit in no -
- mi - ne Do - mi - ni. Ho - san -
- na in ex - cel - sis.

Man. Ped.

Detailed description: This musical score is for the Benedictus section. It begins with a vocal solo in the treble clef, marked 'Andante' and 'Solo.' with a piano 'p' dynamic. The lyrics are 'Be - ne - di - ctus, qui ve - nit in no -'. The piano accompaniment is in the grand staff (treble and bass clefs), also marked 'p'. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The score continues with a 'Chorus' section, where the vocal line resumes with '- mi - ne Do - mi - ni. Ho - san -'. The piano accompaniment continues with a 'Ped.' (pedal) marking. The final line of the score shows the vocal line with '- na in ex - cel - sis.' and the piano accompaniment concluding with a final chord.

Agnus Dei.

Andante devoto.

Chorus.

A - gnus De - i, qui tol - lis pec - ca - ta
mun - di: mi - se - re - re no - bis.

Ped.

Detailed description: This musical score is for the Agnus Dei section. It begins with a vocal chorus in the treble clef, marked 'Andante devoto.' and 'Chorus.' with a piano 'p' dynamic. The lyrics are 'A - gnus De - i, qui tol - lis pec - ca - ta'. The piano accompaniment is in the grand staff, marked 'mp' (mezzo-piano). The key signature has two flats, and the time signature is 2/4. The score continues with the vocal line singing 'mun - di: mi - se - re - re no - bis.' and the piano accompaniment concluding with a final chord. A 'Ped.' (pedal) marking is present at the end of the piano part.

p Solo.
A - gnus De - - i, qui tol -

p
Man.

lis pec - ca - ta mun - di: mi - se - re -

mp Chorus.
- re no - - bis. A - gnus De - - i,

mp
Ped.

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

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

slentando
slentando