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MOZART'S MASSES,

EDITED BY

VINCENT NOVELLO.

Volume I.
(Nos. I to II.)

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A CRITICAL NOTICE

OF

MOZART'S FIRST MASS

(IN C).

Extracted from the papers on Mozart's Masses in the "Musical Times."

BY
EDWARD HOLMES.

THE Masses of Mozart, collected and published by Mr. V. Novello, including the Requiem amount to eighteen, and of these, more than half were obtained from MS. scores and private collections. The editor used all diligence to render his work complete, and caused enquiries to be made in the principal libraries of the Continent concerning works which he imagined Mozart had written for religious establishments in Bohemia. Though unsuccessful in these enquiries, Mr. Novello was still right in the suspicion that more remained than had come into his possession, and the rapid growth of the work after he first took it in hand favored and encouraged the idea.

The information which has turned up within these few years through the publication of the catalogue of that portion of Mozart's original manuscripts which fell into the hands of M. André, of Offenbach, would have been of the highest value to the editor had it occurred in time. In the Offenbach catalogue a great number of the

works collected by Mr. Novello are unmentioned, and we have his diligence entirely to thank for our acquaintance with them; on the other hand there are six Masses at least which have escaped the notice of the editor.

The list of them is curious. A Mass in G, composed in 1768, at Vienna. The score has only a quartett of stringed instruments as accompaniment.

A Mass in D minor, composed in January, the next year, at Salzburg. The accompaniments are only for two violins and a bass.

A Mass in C, dated October, 1769. The orchestral parts are for the quartett of stringed instruments, trumpets, and drums. The introductory *adagio* is very grand and choral.

A Mass in C minor. The orchestral parts, two violins, two tenors, bass, two oboes, and three trombones. This work is undated, and the composer would seem to have passed the years of

boyhood, from the characteristic and dignified opening:—

The image shows two staves of musical notation for the beginning of the Kyrie in C major. The top staff is the vocal line, and the bottom staff is the piano accompaniment. The key signature has one flat (B-flat), and the time signature is common time (C). The vocal line begins with a forte dynamic marking 'f' and the lyrics 'Ky - ri - e'. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

A Mass in C, inscribed in Mozart's hand: *Missa in honorem S. Simae Trinitatis, del Sigr. Cavaliere A. W. Mozart nel Giugno, 1773, in Salisburgo.* The orchestral parts are two violins, bass, oboes, trumpets, and drums.

A Mass in C, in which, after a symphony, the voices begin the Kyrie with a fugue on two subjects, the bass leading. The accompaniments

are for two violins, two oboes, two trumpets, and drums, organ, and bass.

From a comparison of Mr. Novello's collection of Masses with the catalogue of André, in which so many of them are unmentioned, the natural inference would appear to be, that many more works of this kind remain to be known than have yet come to light through either source.

It is not with the idea of hastening the appearance of any supplementary volume of the Masses, still less of throwing any censure on the service which Mr. Novello has performed towards the musical world in giving us his arrangements, that we adopt this subject. The era of Mozart's Masses, their object, their effect on the composer's career, their testimony of his diligence and rapidity in composition, seemed to us to offer a theme which might be pursued with interest and profit to the musical reader. The difficulty which there is in ascertaining all that a master wrote, whose life was not extended to thirty-six years; the perpetual growth of a fame for composition founded at twelve years of age or earlier; the certainty that of this music a great part must for ever remain unknown to us—all these matters are fertile in reflection on the wonderful career of genius. But it is of the first consequence that the order of the productions, and the circumstances under which the composer wrote, should be duly ascertained, if we would know correctly the influence of his social position on the progress and development of his powers.

After the removal of Mozart to Vienna, in his mature life, it appears that he was never engaged on any church music, save the Mass in C minor, —which he afterwards turned into the Oratorio

Davidde Penitente,—and the Requiem. In this last work it seems highly probable that he used some ideas which had been beating about in his head for a long time. This was his way; he perfected in maturity many of the thoughts which he had but imperfectly developed in childhood. The similarity of the opening of the Requiem and of Handel's Funeral Anthem for Queen Caroline has been noticed; and possibly in commencing that work he may have remembered some exercise of his youth in which he had voluntarily placed himself side by side with Handel. But of this merely as a passing observation.

The Masses of Mozart were his exercises in composition written principally for the Cathedral of Salzburg, and extending from about twelve years of age to twenty-one. His first *Kyrie*, composed at Paris in his tenth year, actually foreshadows the melody of the mature Mozart. This fragment was probably merely produced to gratify curiosity; but the Masses which in a few years he began to write at home were the offspring of his happiest hours of existence, when he lived undisturbed under the paternal wing, and as yet had scarcely tasted of disappointment or adversity. One sees in the construction of the movements that he was soon obliged to submit his pen to convenience. In one place, perhaps, he might be permitted to develop an idea at length—but on most occasions the bishop or other ecclesiastical personage performing service might not be detained too long. He received his commands concerning length, &c., with docility, and learned to please the authorities in their own way; fitting the people he had to work for with music, 'as a tailor does a man with a coat.' It is his

own comparison. But these restrictions exercised his invention, and put his address to the test.

In like manner the orchestras he had to write for. Sometimes there was no viola in the band; sometimes there were no wind instruments but oboes, or only oboes and trombones! There was the organ to fill up and cover defalcations; and it was Mozart's business to make music out of any means that offered. The violins in the orchestra were good, as may be seen by the busy passages which he wrote for them, not only in the *Allegros* of his Masses, but in numerous instrumental pieces consisting of Sonatas for the organ and violins, or for the organ with violins and trumpets (little symphonies, in fact), which enlivened the routine of the service at the cathedral of Salzburg. The bishop liked to hear the trumpets, and to have the service on high festivals go off in as jubilant and dashing a style as possible—therefore Mozart wrote little at home in the old solemn monastic style. He rather introduced a special style of his own, not so devout as imposing and beautiful—combining dramatic effect and choral dignity with the elegance of the symphony. Never was the most brilliant opera of a metropolitan city supplied with half the novelties with which the cathedral goers of Salzburg were entertained from the pen of Mozart for about ten years, from 1768 to 78. The old contrapuntists and composers, Eberlin, Adlgasser, Michael Haydn, and the rest of the staff of Salzburg musicians, readily gave way to the young man, who supplied their work for nothing, and whose rapid pen was equal to any emergency.

The pleasure of this awakening consciousness to great genius can scarcely be appreciated.

Mozart gained no emolument for the composition of his Masses;—his name, indeed, appeared in the cathedral books as the recipient of an annual present too insignificant for mention;—but his chief reward was in the sympathy and approbation of his private friends and circle of acquaintance. When a new Mass or a new Offertorium had gone off with uncommon effect, there was, doubtless, on fine Sundays an unusual flutter of congratulation and criticism among the amateurs resorting to the public gardens, the orangery, and other amenities, of the picturesque city of Salzburg. But the echoes of fame and the reports of the casual traveller scarcely carried the knowledge of this music beyond the mountains.

Salzburg was essentially provincial: even the court, though splendid in some respects, wanted the polished tone of the electoral and imperial cities. The celebrated Archbishop was long before he could be induced to put the orchestra of his palace, who performed his private concerts, on such a footing as would distinguish it amid the musical establishments of Germany. But at the cathedral, the appointments were very incomplete, and there was always a large dependance upon chance or volunteer assistance. The choir was pretty well supplied with voices, and combined the services of a varied class of amateurs—soldiers, priests, and laymen. It contained, also, some Italian singing-masters, past the prime of their years and ambition, who sought repose in the secluded life of Salzburg. The treble chorus was supported largely by boys who came from all parts and presented themselves at the chapel-house as candidates for the honour of serving in the choir. It was a long and arduous task to

polish their rusticity and to make their well-meant efforts serviceable to music.

Perhaps it was only a family of such skill and address as Mozart's, which could effectually contend with the difficulties of making good music from such imperfect means as existed in the Salzburg choir. Leopold Mozart devoted himself indefatigably to please—for he had ever and anon a favor or leave of absence to ask at court; yet with all his teaching, his experience, and industrious efforts, and notwithstanding all the services of his son, his situation as Kapellmeister was of that grating kind which is only endurable in the hope of getting a release from it. He was in perpetual contact with certain mouthpieces of the court, who made him uncomfortable by their representations. The travels of the Mozarts, their fame out of their own country, the solid testimonies of regard which they had received, not less than their superior manners, had made them enemies; and the counterpoise to this was that they enjoyed the good offices and friendship of several ladies of influence at court, whom Mozart had formed as musicians. The professional existence of the father was thus balanced.

Without having travelled and heard the best music that Europe could produce, it would have been impossible for young Mozart to have conceived the polished and elegant passages of these Masses. They could never have sprung up spontaneously like wild flowers in the mountain solitudes of Salzburg. But the want of taste in the then existing upper class of the patrons of music is apparent in nothing more than that they were content to receive these compositions from time to time as amateur amusement, and to suffer

the author to seek an appointment through Europe as soon as he sought a pecuniary recompense for his services.

It is necessary to cast this backward glance at the time and circumstances of the production of Mozart's Masses, because they are often compared with Haydn's, which were composed for a complete orchestra, and amidst every circumstance which could favor their full and perfect development. Having but a small resource in his cathedral orchestra (though the stringed parts of the Masses are everywhere eminent and characteristic), Mozart studied the voices, and it is impossible to refer to any works in which there is a finer collection of beautiful choral effects. In this respect they are, amidst all existing music, quite peculiar; and most of them would give great pleasure in public, notwithstanding their want of complete wind-instrument parts. The finest counterpoint and melody abound. The antecedent of the style of Mozart's Masses can scarcely be discovered. This music, so majestic and expressive, and sometimes so dramatic, must have been a pure effort of invention, originating in the desire to unite good music with what was agreeable and popular. Hence the beautiful melodies, the florid accompaniments, and the avoidance of all that was formal and conventional. Setting the same text over and over, drew out Mozart's resources as an instrumental composer in great variety; and the unfavourable circumstances of the composer's position, in some respects helped him the more completely to fulfil his destiny.

What part Mozart took in the Salzburg cathedral orchestra can scarcely be affirmed with cer-

tainty. But during his long absence at Paris, when he had made himself greatly missed, it was said to be chiefly at the organ. His Highness the Archbishop wanted an organist who was also a pianoforte player. Mozart was master of both theory and practice at a time when the most learned musicians hardly knew how to finger a scale, or to place their hands on a keyed instrument. His return to his old quarters in Salzburg, in 1779, a young man in his twenty-third year, was in some sort a melancholy triumph for his genius. In the interval, the death of his mother had occasioned an important void in the household; and, to add to this, he had been deceived in his first attachment. The father consoled himself that his somewhat mercurial son was safe under his own roof from the contamination of foreign cities; while the enemies of the family rejoiced that Mozart had been foiled in his first attempt to establish himself abroad.

These circumstances bring us to the era of Mozart's first Mass (No. 1 in C, Novello's edition), composed for the great Easter festival, 1779, when we see that the composer had reason for exertion, and to announce himself with dignity after his long absence. The symphonist, the dramatic musician, the composer in the fullest and completest sense of the word, burst out on this

splendid occasion. Nevertheless, the Salzburg orchestra had not greatly improved in its appointments. The original orchestra consists of two violins, two oboes, two trumpets, drums, organ, and basses. In an appendix to the score, Mozart has added parts for two horns, and here and there for three trombones.

This Mass, the latest in the order of time of Mozart's Masses, is the most vigorous, the most dramatic and impassioned of all the church works in which he followed his own style. The Kyrie was evidently written with restrictions as to length, but the composer, to render his design complete, introduces a phrase or two of it again at the end. How characteristic and grand are the Mozartean progressions condensed in this brief introduction. The Gloria, changing to $\frac{3}{4}$ time, is remarkable for the beautiful manner in which the voices are joined on to the symphonic orchestra, and for the fire of the whole conception, which seems to have been struck off in a moment. The movement of the treble and alto voices in octaves at 'bonæ voluntatis' must have been a novelty in the counterpoint of the last century. The modulation at the 'miserere' in the middle of the Gloria is still admirable. The Credo is peculiarly majestic in the voice parts, and is set off by the interesting motion of the

violins. A sublime contrast of harmony is produced by the *pedale*, 'Et in unum,' first on the dominant of A minor, and then in the second part, 'Et expecto,' on the dominant of C minor. Mozart's grandest choral style appears in the Sanctus. The Benedictus is sweet and simple, with an exquisite movement of the parts in the vocal quartett. It is remarkable for the absence of modulation. The soprano solo, 'Agnes Dei,' was written for the famous singer, Aloysia Weber, whom Mozart once admired; and here, curiously enough, he employs the same vocal phrase which he afterwards gave to the Countess in *Figaro* in 'Dove sono.' Kindred feelings possibly suggested the same music. This noble Mass, however already known and admired by musicians, becomes doubly interesting through the history of its production. There was one thing which was always purposely kept in dispute in Mozart's native city, and that was whether he was really a genius or not. Here, probably, he intended to settle the question; or, perhaps, not heeding the critics, he intended to take a gentle and magnanimous revenge on Madlle. Weber. His next step from this work was to *Idomeneo*, and then came in succession the whole train of grand operas and symphonies.

MOZART'S MASS IN C. N^o 1.

The Organ Part by NOVELLO.

ANDANTE MAESTOSO. 88 =

Tutti.

SOPRANO.
Ky - ri - e Ky - ri - e Ky - ri - e Ky - ri - e e -

ALTO.
Ky - ri - e Ky - ri - e Ky - ri - e Ky - ri - e e -

TENORE
8^{va} lower.
Ky - ri - e Ky - ri - e Ky - ri - e Ky - ri - e e -

BASS.
Ky - ri - e Ky - ri - e Ky - ri - e Ky - ri - e e -

ORGAN.
Full to 15^f

ANDANTE MAESTOSO. 8^{vi} 8^{vi} 8^{vi}

PIÙ ANDANTE. 100 =

Solo

ANDANTE.

ANDANTE. 100 =

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

le - - - i - son

le - - - i - son

le - - - i - son

p *p*

son Ky...ri...e.....e...leison e...leison

Solo.
Ky...ri...e.....e...le...i...son Chris...

Swell
Hautboy.

Detailed description: This system contains the first two systems of a musical score. The top system has two vocal staves. The first staff begins with the word 'son' and continues with 'Ky...ri...e.....e...leison e...leison'. The second staff begins with 'Solo.' and continues with 'Ky...ri...e.....e...le...i...son' and ends with 'Chris...'. Below the vocal staves is a piano accompaniment consisting of two staves. The piano part features a complex, rhythmic melody in the right hand and a supporting bass line in the left hand. The key signature has one flat (B-flat), and the time signature is 4/4. The piano part includes various ornaments and dynamic markings.

Chris...te e...le...i...son Ky...ri...e.....e...le...i...

...te e...le...i...son Ky...ri...e.....e...le...i...son

Choir
p

Detailed description: This system contains the next two systems of the musical score. The top system has two vocal staves. The first staff continues with 'Chris...te e...le...i...son' and then 'Ky...ri...e.....e...le...i...'. The second staff continues with '...te e...le...i...son' and then 'Ky...ri...e.....e...le...i...son'. Below the vocal staves is a piano accompaniment consisting of two staves. The piano part continues with the complex, rhythmic melody and bass line. A 'Choir' section is indicated by the word 'Choir' above the piano staff, with a dynamic marking of 'p' (piano). The piano part includes various ornaments and dynamic markings.

ANDANTE
MAESTOSO *ss* = 

Tutti.



Ky_ri_e Kyri_e e... lei_son Kyri_e e... lei_son Kyri_e e... lei_son Ky_ri_e e... lei...
 Ky_ri_e Kyri_e e... lei_son Kyri_e e... lei_son Kyri_e e... lei_son Ky_ri_e e... lei...
 Ky_ri_e Kyri_e e... lei_son Kyri_e e... lei_son Kyri_e e... lei_son Ky_ri_e... e... lei...
 Ky_ri_e Kyri_e e... lei_son Kyri_e e... lei_son Kyri_e e... lei_son Ky_ri_e e... lei...

MAESTOSO *svi* *svi* *svi*



-son Ky_ri_e e... lei... son Ky_ri_e e... lei... son.
 -son Ky_ri_e e... lei... son Ky_ri_e e... lei... son.
 -son Ky_ri_e e... lei... son Ky_ri_e e... lei... son.
 -son Ky_ri_e e... lei... son Ky_ri_e e... lei... son.

Swell & Diap^s Choir. Swell Stop Diap^s only. Choir.

ALLEGRO CON SPIRITO. 120 = ♩

GLORIA.

Tutti.

ALLEGRO
CON
SPIRITO
120 = ♩

Musical score for the first system of the Gloria. It includes four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The tempo is marked 'ALLEGRO CON SPIRITO' with a metronome marking of 120 = ♩. The key signature has one sharp (F#) and the time signature is 3/4. The lyrics for the vocal parts are 'Glo-ri-a' and 'Glo-ri-a in ex-'. The piano part includes dynamic markings such as *f*, *p*, and *f*, and a 'Ped.' (pedal) marking. The system ends with an 8va marking.

Musical score for the second system of the Gloria. It includes four vocal staves and a piano accompaniment. The lyrics for the vocal parts are: '- cel - sis in ex - cel - sis De - o et in ter - ra pax pax pax ho - mi - ni - bus', 'Glo - ri - a in ex - cel - sis et in ter - ra pax pax pax ho - mi - ni - bus', 'Glo - ri - a in ex - cel - sis et in ter - ra pax pax pax ho - mi - ni - bus', and 'Glo - ri - a in ex - cel - sis De - o et in ter - ra pax pax pax ho - mi - ni - bus'. The piano part includes dynamic markings such as *f*, *p*, and *f*. The system ends with a 'Sw: 2 Diap.' marking.

bonae voluntatis Laudamus

bonae voluntatis Laudamus

bonae voluntatis Laudamus

bonae voluntatis Laudamus

Choir.

p *f*

te benedicimus te adoramus te

te benedicimus te adoramus te

te benedicimus te adoramus te

te benedicimus te adoramus te

p *p Solo*

f Tutti

Glo-ri-fi-ca-mus te Gratias gratias a-gimus a-gimus ti-bi propter

Glo-ri-fi-ca-mus te Gratias gratias a-gimus a-gimus ti-bi propter

Glo-ri-fi-ca-mus te Gratias gratias a-gimus a-gimus ti-bi propter

Glo-ri-fi-ca-mus te Gratias gratias a-gimus a-gimus ti-bi propter

8

Solo.

magnam glo-riam gloriam tu-am Do-mi-ne De-us Rex Cœ-

magnam glo-riam gloriam tu-am Solo. De-us Pa-ter

magnam glo-riam gloriam tu-am

magnam glo-riam gloriam tu-am

p

Solo

es tis

Solo

Do mi ne Fi li u ni ge nite Je su Christe Jesu Chris

Do mi ne Fi li u ni ge nite Je su Je su Chris

Pa ter om nipotens

Solo

Je su Christe Jesu Chris

Fi li us Fi li us Pa

te Ag nus De i Fi li us Pa tris

te Agnus De i Fi li us Pa tris

te Ag nus De i Fi li us Pa tris

tris Fi li us Pa tris

Jesu Chris te

Tutti p

Qui tol lis qui tol lis pec

Tutti p

Qui tol lis qui tol lis pec

Tutti p

Qui tol lis qui tol lis pec

Tutti p

Qui tol lis qui tol lis pec

Full Swell

Solo.

ca ta mun di mi se re re mi se re re mi se

Solo.

ca ta mun di mi se re re mi se re re mi se

Solo.

ca ta mun di mi se re re mi se re re mi se

Solo.

ca ta mun di mi se re re mi se re re mi se

Choir.

Gt Org. Bass.

Ped 8VI

8VI

Tutti *p*

re re no bis Qui tol lis qui tol lis pec ca ta

Tutti *p*

re re no bis Qui tol lis qui tol lis pec ca ta

Tutti *p*

re re no bis Qui tol lis qui tol lis pec ca ta

Tutti *p*

re re no bis Qui tol lis qui tol lis pec ca ta

Full Swell

Gt Org. Bass.

Solo

mun...di Sus-ci-pe de-pre-ca-ti-o-nem de-pre-ca-ti-o-nem nos-

Solo

mun...di Sus-ci-pe de-pre-ca-ti-o-nem de-pre-ca-ti-o-nem nos-

Solo

mun...di Sus-ci-pe de-pre-ca-ti-o-nem de-pre-ca-ti-o-nem nos-

Solo

mun...di Sus-ci-pe de-pre-ca-ti-o-nem de-pre-ca-ti-o-nem nos-

Ch: *p*

8

Tutti

tram Qui se-des ad dex-teram qui se-des ad dex-teram dex-teram Pa-tris

Tutti

tram Tutti Qui se-des ad dex-teram qui se-des ad dex-teram dex-teram Pa-tris

Tutti

...tram Qui se-des ad dex-teram Tutti qui se-des ad dex-teram dex-teram Pa-tris

Tutti

...tram Qui se-des ad dex-teram qui se-des ad dex-teram dex-teram Pa-tris

f *p*

P.d.

Musical score for the first system, featuring four vocal staves and a piano accompaniment. The lyrics are "Mi se re re mi se re re mi se re re no bis". The piece is marked "Solo" for the vocal parts. The piano accompaniment is marked "8vi" and "8vi". The score includes dynamic markings such as *f* and *p*.

Solo
Solo
Solo
Solo
8vi
8vi
f

Musical score for the second system, featuring four vocal staves and a piano accompaniment. The lyrics are "Quo niam tu so lus so lus Sanc tus tu". The piece is marked "Tutti" for the vocal parts. The piano accompaniment is marked "p", "f", and "p". The score includes dynamic markings such as *p*, *f*, and *tr*.

Tutti
Tutti
Tutti
Tutti
p
f
p
p
f
p
tr
tr

f

so...lus so...lus Do...minus Quo...niam tu so...lus so...lus sanc...tus tu so...lus sanctus

so...lus so...lus Do...minus Quo...niam Quo...niam tu so...lus so...lus sanctus

Do...minus Quo...niam Quo...niam tu so...lus tu so...lus sanctus

Do...minus Quo...niam Quo...niam tu so...lus sanc...tus tu so...lus sanctus

Do...minus tu so...lus al...tis...si...mus Je...su Je...su

Do...minus tu so...lus al...tis...si...mus Je...su Je...su

Do...minus tu so...lus al...tis...si...mus Je...su Je...su

Do...minus tu so...lus al...tis...si...mus Je...su Je...su

Swell Diap^s

Chris te
 Je su Chris te
 Chris te
 Chris te

Cum sancto spi ri tu
 Cum sancto spi ri tu
 Cum sancto spi ri tu
 Cum sancto spi ri tu

in Glo ri a De i
 in Glo ri a De i
 in Glo ri a De i
 in Glo ri a De i

Full without Trumpet.
ff

Pa tris A men Amen
 Pa tris A men Amen
 Pa tris A men Amen
 Pa tris A men Amen

Solo
 Solo
 Solo
 Solo

A men A men
 A men A men
 A men A men
 A men A men

p

8



ALLEGRO MOLTO.

Tutti

ALLEGRO
MOLTO.
104 = ♩

ALLEGRO
MOLTO.

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

Full to 15

8 8 8 8 8

De-um Patrem om-ni-po-ten-tem factorem Cæ-li et terre vi-si-bi-li-um om-ni-um
 De-um Patrem om-ni-po-ten-tem factorem Cæ-li et terre vi-si-bi-li-um
 De-um Patrem om-ni-po-ten-tem factorem Cæ-li et terre vi-si-bi-li-um om-ni-um
 De-um Patrem om-ni-po-ten-tem fac-to-rem Cæ-li et terre vi-si-bi-li-um om-ni-um

8 8

om...nium et in vi...si-bi-li-um Et in u-num Dominum Jesum

om...nium et in vi...si-bi-li-um Et in u-num Dominum Jesum

om...nium et in vi-si-bi-li-um Et in u-num Dominum Jesum

om...nium et in vi-si-bi-li-um Et in u-num Dominum Jesum

8 8 8 8

fp Christum Fi-li-um De-i u-ni-ge-ni-tum et ex Pa-tre ex Patre na-tum an...

fp Christum Fi-li-um De-i u-ni-ge-ni-tum et ex Fa-tre na-

fp Christum Fi-li-um De-i u-ni-ge-ni-tum et ex Pa-tre na-tum an-te

fp Christum Fi-li-um De-i u-ni-ge-ni-tum et ex Pa-tre na-tum an-te

x

...te om...ni a sæ...cu...la sæ...cu...la De...um de De...o lumen de lu...mine De...um verum de
 ...tum an...te omni...a sæ...cu...la De...um de De...o lumen de lu...mine De...um verum de De...o de
 omni...a an...te omni...a sæ...cu...la De...um de De...o lu...men de lu...mine De...um verum de
 omni...a an...te omni...a sæ...cu...la De...um de De...o lumen de lu...mine De...um ve...

8 8

De...o ve...ro Ge...nitum non fac...tum non factum con...sub
 De...o ve...ro Ge...nitum non fac...tum con...substan...ti...a...lem
 De...o ve...ro Ge...nitum non fac...tum non factum consubstanti...
 ...rum de De...o Ge...nitum non fac...tum non factum consubstanti...

x x x x x

... stan - ti - a - lem Pa - tri per quem om - ni - a fac - ta sunt per quem omnia omnia fac - ta sunt qui propter nos
 Pa - tri Pa - tri per quem om - ni - a fac - ta sunt per quem omnia omnia fac - ta sunt qui propter
 ... a - lem Pa - tri per quem om - ni - a fac - ta fac - ta sunt qui propter nos
 ... a - lem Pa - tri per quem omni - a per quem omni - a per quem omnia fac - ta sunt qui propter

8

homines et propter nostram et prop - ter nostram nostram sa - lu - tem des - cendit de Cœ - lis des - cendit de Cœ - lis
 nos qui propter nos homines et propter nostram sa - lu - tem des - cendit de Cœ - lis des - cendit de Cœ - lis
 homines qui propter nos homines et propter nos - tram nostram sa - lu - tem des - cendit de Cœ - lis
 nos nos ho - mi - nes et propter nos - tram nostram sa - lu - tem des - cendit de Cœ - lis

8

dit des_cen dit des_cen dit des_cen dit de Cœ...
 cen dit des_cen dit descen dit des_cen dit de Cœ...
 des_cen dit de Cœ... lis des_cen dit de Cœ...
 des_cen dit des_cen dit de Cœ... lis des_cen dit de Cœ...

ADAGIO. Solo $60 = \text{♩}$
 ADAGIO Et incarnatus est de Spiritu sancto ex Mari-a Vir_gine et
 ADAGIO Et incarnatus est de Spiritu sancto ex Mari-a Vir_gine et
 ADAGIO Et incarnatus est de Spiritu sancto ex Mari-a Vir_gine et
 ADAGIO Et incarnatus est de Spiritu sancto ex Mari-a Vir_gine et

lis.
 lis.
 lis.
 lis.

8

Tutti

Ho...mo Ho...mo fac...tus est
 Ho...mo fac...tus fac...tus est
 Ho...mo fac...tus fac...tus est
 Ho...mo fac...tus fac...tus est

f *Tutti*
 Cruci...fix...us e...ti...am pro...no...bis sub Ponti...o Pi...la...
 Cruci...fix...us e...ti...am pro...no...bis sub Ponti...o Pi...la...
 Cruci...fix...us e...ti...am pro...no...bis sub Ponti...o Pi...la...
 Cruci...fix...us e...ti...am pro...no...bis sub Ponti...o Pi...la...

p

p *Doub:Diap:* *cres* *f* *pp* **ALLEGRO MOLTO.**

...to passus passus et se...pultus sepul...tus est se...pultus est et resur...rexit terti...a
 ...to passus passus passus et se...pultus est se...pultus est et resur...rexit terti...a
 ...to passus passus passus et se...pultus est se...pultus est et resur...rexit terti...a
 ...to passus passus passus et se...pultus est se...pultus est et resur...rexit terti...a

f *pp* **ALLEGRO MOLTO.**

f 104 =

di_e se_cun_dum scrip_tu_ras scriptu_ras et as_cen_dit as_cen_dit in Cœlum se_det ad dex_teram

di_e se_cun_dum scrip_tu_ras scriptu_ras et as_cen_dit as_cen_dit sedet se_det ad

di_e se_cun_dum scrip_tu_ras scriptu_ras ascen_dit in Cœ_lum sedet se_det ad dex_teram

di_e se_cun_dum scrip_tu_ras scriptu_ras et as_cen_dit in Cœ_lum sedet se_det ad dex_teram

8

Pa_tris ad dex_teram Pa_tris et I_terum ven_tu_rus est cum glo_ri_a cum

dex_teram ad dex_teram Pa_tris et I_terum ven_tu_rus est cum glo_ri_a cum

Pa_tris ad dex_teram Pa_tris et I_terum ven_tu_rus est cum glo_ri_a cum

Pa_tris ad dex_teram Pa_tris et I_terum ven_tu_rus est cum glo_ri_a cum

sp glo-ri-a ju-di-ca-re ju-di-ca-re vi-vos et mor-tu-os Cu-jus reg-ni non erit
sp glo-ri-a ju-di-ca-re ju-di-ca-re vi-vos et mor-tu-os Cu-jus reg-ni non
sp glo-ri-a ju-di-ca-re ju-di-ca-re vi-vos et mor-tu-os Cu-jus reg-ni non e-rit
 glo-ri-a ju-di-ca-re ju-di-ca-re vi-vos et mor-tu-os Cu-jus reg-ni non e-rit

8

Solo.
 finis non non non non erit fi-nis non erit fi-nis Et in spi-ritum et in spi-ritum sanctum
 e-rit finis non non erit fi-nis non erit fi-nis
 fi-nis non erit fi-nis fi-nis
 fi-nis non non erit erit fi-nis

p

Dominum et vi-vi-fi-cantem

Solo et vi-vi-fi-cantem

Solo et vi-vi-fi-cantem

Solo Qui cum Pa-tre et

Solo Qui cum Pa-tre cum Pa-tre et

Solo Qui cum Pa-tre cum Pa-tre et

Solo Qui ex Pa-tre Fi-li-o que pro-ce-dit

Fi-li-o si-mul a-do-ra-tur et con-glo-ri-fi-ca-tur qui lo-cu-tus

Fi-li-o si-mul a-do-ra-tur et con-glo-ri-fi-ca-tur qui lo-

Fi-li-o si-mul a-do-ra-tur et con-glo-ri-fi-ca-tur qui lo-cu-tus

et con-glo-ri-fi-ca-tur qui lo-cu-tus est lo-

Tutti

est lo-cu-tus est per Prophe-tis Et unam sanc-tam Ca-tho-licam et a-pos-to-licam eccl-e-si-

cu-tus est per Prophe-tas Et unam sanc-tam Ca-tho-licam eccl-e-si-am eccl-e-si-

est lo-cu-tus est per Prophe-tas Et unam sanc-tam Ca-tho-licam et a-pos-to-licam eccl-e-si-

cu-tus est per Fro-phe-tas Et unam sanc-tam Ca-tho-licam et apos-to-licam eccl-e-si-

am Confi-teor u-num bap-tis-ma in re-mis-si-o-nem pec-ca-to-rum et ex-pecto re-sur-recti-

am Confi-teor unum bap-tis-ma in re-mis-si-o-nem pec-ca-to-rum et ex-pecto re-sur-recti-

am Con-fi-te-or unum bap-tis-ma in re-mis-si-o-nem pec-ca-to-rum et ex-pecto re-sur-recti-

am Con-fi-te-or unum bap-tis-ma in re-mis-si-o-nem pec-ca-to-rum et ex-pecto re-sur-recti-

fp

fp

fp

fp

Full with Trumpet.

o-nem re-surrecti-onem mor-tu-um et vi-tam ven-tu-ri sæ-cu-li A-men

o-nem re-surrecti-o-nem mor-tu-um et vi-tam ven-tu-ri sæ-cu-li A-men A-

o-nem re-surrecti-o-nem mor-tu-um et vi-tam ven-tu-ri sæ-cu-li A-men

o-nem re-surrecti-o-nem mor-tu-um et vi-tam ven-tu-ri sæ-cu-li A-men

allegro

8

men Amen A-men A-men A-men A-men A-men

men Amen A-men A-men A-men A-men A-men

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

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

8

men Amen A men Amen A men Amen A men

A men A men Amen Amen A men Amen A men

men A men men Amen A men Amen A

men A men A men A men Amen A men Amen A

8

men Cre do in unum De um A men A men.

men Cre do in unum De um A men A men.

men Cre do in unum De um A men A men.

men Cre do in unum De um A men A men.

Trumpet

8 8 8

SANCTUS.

ANDANTE MAESTOSO. 92 = ♩

Tutti.

ANDANTE MAESTOSO. 92 = ♩

ANDANTE MAESTOSO.

Sanc - tus sanc - tus sanctus Do - minus De - us De - us

Sanc - tus sanc - tus sanctus Do - minus Domi - nus De - us

Sanc - tus sanctus sanc - tus sanctus Do - minus De - us De - us

Sanc - tus sanc - tus sanctus Do - minus De - us De - us

Full to 15.

hr hr

Saba_oth Ple - ni sunt Coe - li et ter - ra Ple - ni sunt Coeli et ter - ra Glo - ri - a tu - a

Saba_oth Ple - ni sunt Coe - li et te - ra Ple - ni sunt Coeli et ter - ra Glo - ri - a tu - a

Saba_oth Ple - ni sunt Coe - li et ter - ra Ple - ni sunt Coeli et ter - ra Glo - ri - a tu - a

Saba_oth Ple - ni sunt Coe - li et ter - ra Ple - ni sunt Coeli et ter - ra Glo - ri - a tu - a

hr hr

ALLEGRO ASSAI. 126 = ♩

ALLQ
ASSAI.
126 = ♩

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

Full. *hr.*

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

hr.

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

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

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

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

--- cel-sis in ex-cel-sis in ex-cel-sis in ex-cel-sis. cel-sis in ex-cel-sis in ex-cel-sis.

--- cel-sis in ex-cel-sis in ex-cel-sis in ex-cel-sis. cel-sis in ex-cel-sis in ex-cel-sis.

--- cel-sis in ex-cel-sis in ex-cel-sis in ex-cel-sis. cel-sis in ex-cel-sis in ex-cel-sis.

--- cel-sis in ex-cel-sis in ex-cel-sis in ex-cel-sis. cel-sis in ex-cel-sis in ex-cel-sis.

72 = ♩

ALLEGRETTO.

ALLEGRETTO.

Ch: Dulc.

Swell Hautboy

dim

ALLEGRETTO.

Solo

Sotto voce

Solo

Sotto voce

Solo

Sotto voce

Solo

Be...ne...dic...tus qui ve...nit in no...mi...ne Do...mi...ni

Be...ne...dic...tus qui venit Bene...dic...tus qui ve...nit in no...mi...ne no...mine Do...mi...ni

Be...ne...dic...tus qui venit Bene...dic...tus qui ve...nit in no...mi...ne no...mine Do...mi...ni

Be...ne...dic...tus qui ve...nit Benedic...tus qui ve...nit in nomine Do...mi...ni

Ch: Bass.

p

Be ne dic tus qui venit qui venit Re ne dic tus qui venit in no mi ne Do mi
 Be ne dic tus qui venit qui venit Be ne dic tus qui venit in no mi ne Do mi
 Be ne dic tus qui ve nit qui venit Be ne dic tus qui venit in no mi ne Do mi
 Be ne dic tus qui ve nit qui venit Be ne dic tus qui ve nit in no mi ne Do mi

ni... *sotto voce* Be ne dic tus Be ne dic tus qui ve nit
 ni Be ne dic tus *sotto voce* Be ne dic tus qui venit Be ne dic tus qui ve nit in no mi ne
 ni Be ne dic tus *sotto voce* Be ne dic tus qui venit Be ne dic tus qui ve nit in no mi ne
 ni Be ne dic tus Be ne dic tus qui venit Be ne dic tus

in no mine qui ve nit in no mine Do mi ni Bene dictus Bene dictus qui ve nit in
 Do mi ni in no mi ne no mine I o mi ni Bene dictus Bene dictus qui ve nit in
 Do mi ni in no mi ne Domini Do mi ni Bene dictus Bene dictus qui ve nit in
 qui ve nit qui ve nit in no mine Do mi ni Bene dictus Bene dictus qui ve nit in

no mi ne Do mi ni Be ne dictus qui ve nit qui venit Be ne dic tus qui
 ho mi ne Do mi ni Be ne dictus qui ve nit qui venit Be ne dic tus qui
 no mi ne Do mi ni Be ne dictus qui ve nit qui venit Be ne dic tus qui
 no mi ne Do mi ni Be ne dictus qui ve nit qui venit Be ne dic tus qui

126 = ♩
ALLEGRO ASSAI.

pp venit in no mine Do mi ni Ho san na in ex cel sis Ho san na in ex
pp venit in no mi ne Do mi ni Ho san na in ex cel sis Ho san na in ex
pp venit in no mi ne Do mi ni Ho san na in ex cel sis Ho san na in ex
pp venit in nomine Do mi ni Ho san na in ex cel sis Ho san na in ex
ALLEGRO ASSAI.
hr

8vi

72 = ♩
ANDANTE. *Solo sotto voce*

cel sis in ex cel sis Be ne dic tus qui ve nit
Solo sotto voce Be ne dic tus qui venit Bene dic tus qui
p cel sis in ex cel sis Be ne dic tus qui venit Bene dic tus qui
sotto voce Be ne dic tus qui venit Bene dic tus qui
 Solo Be ne dic tus qui ve nit
ANDANTE.

126 = ♩

ALLEGRO ASSAI Tutti

in no mi ne no mi ne Do mi ni Ho san na in ex cels is
 ve nit in no mi ne no mi ne Do mi ni Do mi ni Ho san na in ex cels is
 ve nit in no mi ne no mi ne Do mi ni Do mi ni Ho san na in ex cels is
 Bene dic tus qui ve nit in no mi ne Do mi ni in no mi ne Do mi ni Ho san na in ex cels is

ALLEGRO *ff* ASSAI
 Full

in excel sis Ho san na in ex cel sis in excel sis in excel sis
 in excel sis Ho san na in ex cel sis in excel sis in excel sis
 in excel sis Ho san na in ex cel sis in excel sis in excel sis
 in excel sis Ho san na in ex cel sis in excel sis in excel sis

SOLO.
SOPRANO.

ANDANTE SOSTENUTO.

Solo.

ANDANTE
SOSTENUTO.

84 = ♩

2 Diap^s Swell.

Dim:

pp

Ag...nus

De_i Ag...nus De...i tol...lis pec.ca...ta pec.ca.ta mun...di mi.se.rere mi.se.re...re

nobis mi.se.rere mi.se.re...re no...bis..... Ag...nus De_i Ag...nus De_i qui

Cres:

Cres:

tol...lis pecca...ta pec...ca...ta mun...di Mise...rere Mise...re...re nobis mise...re...re

nobis mise...rere mise...re...re no...bis Ag...nus De...i Ag...nus

De...i qui tol...lis pec...ca...ta pec...ca...ta mun...di Agnus De...i qui tollis pec...ca...ta.

Segue
"Dona nobis."

ANDANTE CON MOTO.

Solo



Do...na no...bis pa...cem Do...na no...bis pa...cem

Do...na no...bis

ANDANTE CON MOTO.

p



Do...na no...bis pa...cem pacem

Do...na no...bis pa...

Do...na nobis no...bis

Do...na no...bis pa...cem

Do...na nobis no...bis pacem

Swell
Haut:

...cem do na no ... bis pa ... cem do ... na no ... bis pa ... cem
pa ... cem dona no ... bis no ... bis pa ... cem
do ... na no ... bis pa ... cem dona no ... bis no ... bis pa ... cem
do ... na no ... bis pa ... cem dona no ... bis no ... bis pa ... cem
Do ... na no ... bis
Do ... na no ... bis
Tutti Do ... na
Do ... na nobis
Full ALLEGRO con SPIRITO

pa ... cem dona nobis dona no ... bis pa ... cem Do ... na no ... bis pa ... cem dona
... bis pa ... cem dona nobis dona pa ... cem Do ... na no ... bis pa ... cem pacem
no ... bis pa ... cem dona nobis no ... bis pa ... cem Do ... na no ... bis pa ... cema
no ... bis pacem dona dona nobis no ... bis pa ... cem Dona nobis no ... bis pacem dona

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

Swell
 Trumpet
 Swell.

no-bis pacem Do na Do na Do na no-bis pa- cem
 no-bis pacem Do na Do na Do na no-bis pa- cem
 no-bis pacem Do na Do na no-bis pa- cem
 no-bis pacem Do na Do na Do na no-bis pa- cem

Swell.

p Do na Do na Do na no bis no bis pacem *f* Do na
p Do na Do na Do na no bis no bis pacem *f* Do na
p Do na Do na Do na no bis no bis pacem *f* Do na
 Do na Do na Do na no bis no bis pacem Do na

Swell. 8

no bis Do na no bis pa cem Do na no bis pa cem Do na
 no bis Do na no bis pa cem Do na no bis pa cem Do na
 no bis no bis pa cem Do na no bis pa cem Do na
 no bis Do na no bis pa cem Do na no bis pa cem Do na

no...bis pa...cem Do...na no...bis Do...na no...bis pa...cem

no...bis pa...cem Do...na no...bis Do...na no...bis pa...cem

no...bis pa...cem Do...na no...bis Do...na no...bis pa...cem

no...bis pa...cem Do...na no...bis Do...na no...bis pa...cem

8

cem Do...na no...bis pa...cem Do...na nobis pa...cem Do...na nobis pa...cem.

cem Do...na no...bis pa...cem Do...na nobis pa...cem Do...na nobis pa...cem.

cem Do...na no...bis pa...cem Do...na nobis pa...cem Do...na nobis pa...cem.

cem Do...na no...bis pa...cem Do...na nobis pa...cem Do...na nobis pa...cem.

Trumpet.

8

Fine.