

John Webber

for Abraham Newsom OSB

KOINONIA

for chorus and small orchestra

CONDUCTOR'S SCORE

webbermusic.com

201504

Orchestra:

2 flutes

2 B♭ clarinets

2 F horns

timpani

SATB chorus

Strings (min. 6 6 4 4 2)

durata circa 23 minutes
score is transposed

I

KYRIE

Kyrie eleison.
Christe eleison.
Kyrie eleison.

II

GLORIA

Gloria in excelsis Deo.
Et in terra pax
hominibus bonae voluntatis.
Laudamus te; benedicimus te;
adoramus te; glorificamus te.
Gratias agimus tibi
propter magnam gloriam tuam.
Domine Deus, Rex coelestis,
Deus Pater omnipotens.
Domine Fili unigenite Iesu Christe.
Domine Deus, Agnus Dei,
Filius Patris.
Qui tollis peccata mundi,
miserere nobis.
Qui tollis peccata mundi,
suscipte deprecationem nostram.
Qui sedes ad dextram Patris,
O miserere nobis.
Quoniam tu solus Sanctus,
tu solus Dominus,
tu solus Altissimus, Iesu Christe.
Cum Sancto Spiritu
in gloria Dei Patris.
Amen.

III

CREDO

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

Cre-do in u-num Do-mi-num Je-sum Chris-tum,
Fi-li-um Dei u-ni-ge-ni-tum,
Et ex Pa-tre na-tum an-te om-ni-a sæ-cu-la.
De-um de De-o, lum-en de lu-mine,
De-um ve-rum de De-o ve-ro,
Ge-ni-tum non fac-tum,
con-sub-stan-ti-a-lem Pa-tri:
per qu-em om-ni-a fac-ta sunt.

Qui prop-ter nos ho-mi-nes,
et prop-ter nos-tram sa-lu-tem
des-cen-dit de coe-lis.
Et in-car-na-tus est de Spi-ri-tu Sanc-to
ex Ma-ri-a Vir-gi-ne: et ho-mo fac-tus est.
Cru-ci-fi-xus e-tiam pro no-bis
sub Pon-tio Pi-la-to,
passus et sepultus est.

Et resur-rexit ter-tia die
se-cun-dum Scrip-tu-ras.
Et as-cen-dit in coe-lum:
se-det ad dex-ter-am Pat-ris.
Et i-te-rum ven-tur-us est cum glo-ri-a,
ju-dica-re vi-vos et mor-tu-os:
cu-jus reg-ni non e-rit fi-nis.

Cre-do in Spi-ri-tum Sanc-tum,
Do-omi-num, et vi-vi-fi-can-tem:
qui ex Pa-tre Fi-li-o que pro-ce-dit.
Qui cum Pat-re et Fi-li-o si-mul
a-do-ra-tur et con-glo-ri-fi-ca-tur:
qui lo-cu-tus est per Pro-phe-tas.

IV

SANCTUS

Sanc-tus, Sanc-tus, Sanc-tus,
Do-mi-nus De-us Sa-ba-oth.
Ple-ni sunt coe-li et
ter.
O-san-na in ex-cel-sis.

Cre-do in u-nam san-ctam
ca-tho-li-cam et a-pos-to-li-cam Ec-cle-si-am.
Con-fi-te-or u-num bap-ti-smu
in re-mis-sio-nem pec-ca-to-rum.
Et ex-pec-to re-sur-rec-ti-o-nem mor-tu-o-rum
et vi-tam ven-tu-ri sae-cu-li.
A-men.

V

AGNUS DEI

Ag-nus Dei,
qui tol-lis pec-ca-ta mund-i,
mi-se-re-re no-bis.
Ag-nus Dei.
Do-na no-bis pa-cem.

When I saw that John Webber was naming this setting of the mass “Koinonia”, I thought it was a perfect name. I am not sure what the word means in actual spoken or classical Greek, but in specifically Christian and monastic usage, it means “life together”. The reasons I thought the name was perfect are twofold. The first reason is the fact that the mass (Eucharist, Lord’s supper, communion service, etc.) is one of the most common expressions of the way Christians are (supposed to be) united in love and compassion – it is the time that we gather to sing, pray, eat, and drink in order to remember who we are and to remember (or more usually to slowly realize) who Jesus is to us. The second reason naming this musical setting “Koinonia” is a good choice is because even though John and I have different religious ideas, we have worked together on music and have discussed our different viewpoints with respect and openness. Imagine what the world would be like if everyone would do that: acknowledging when others’ beliefs differ from ours and yet treating others as equals in God’s (and our own) sight.

This musical setting of the text of the western (Latin) celebration of Koinonia is short and precise, yet it is full of many complete and satisfying musical ideas. The Kyrie is certainly happier in tone than most, as if instead of pleading “Lord have mercy”, it is acknowledging “Lord has mercy”. It exudes quiet confidence, like Julian of Norwich: “contrary to all the evidence I can perceive, all will be well”. The Gloria opens in what I think of as a “Handelesque” manner and works its way to the end reminding us “it is always about God, it is never about me”. The Credo tackles a hard subject (musically and personally): there are so many words and ideas in a short amount of time that it is difficult to set it all to music in a coherent manner. John does the job well here, and does it in a simple, straightforward manner. The personal problem with the Creed is the fact that it tries to make the ineffable effable and quantifies the unquantifiable. John and I have discussed the Creed at times – my take on it is that it is not a definitive set of concrete truths that all Christians must believe. Rather, it is a starting point for pondering, conversing, praying, and acting. I love the music for the crucifixion part: it expresses confusion and dismay. One can imagine the confusion and dismay of the apostles: “It was not supposed to turn out this way!”, as well as our own confusion and dismay: “Does he really mean it when he says we have to take our own crosses to follow him?” The setting of the Sanctus does a good job indicating the complete “otherness” of God, and it is done in a simple manner (“simplicity” permeates the entirety of “Koinonia”, and that is meant as a compliment). The voices near the beginning of the movement evoke the first theme of the Kyrie. The ending section starting with the timpani sets forth a sense of awe and joy – expressing the human condition of being finite creatures in a relationship with the Infinite Creative. Simplicity again guides the Agnus Dei; a simple request to take our mistakes and transform them into peace. Near the end the low string pizzicato reminds us of the beginning of the Kyrie, and at the very end the voices have the main Kyrie theme.

I thank John for writing this and for putting so much work into my own compositions. Koinonia/Life Together can actually work! It takes effort, but it is worth it. While you are together, don’t forget to sing, pray, eat, and drink – for Christians, that is how we remember.

Br. Abraham Newsom OSB
St. Gregory’s Abbey
Three Rivers, Michigan

for Abraham Newsom OSB

KOINONIA

John Webber
201504

I: Kyrie, non troppo, $\text{♩}=100$

The musical score consists of ten staves of music. The top five staves (Flutes, Clarinets, Horns) are grouped by brace and play eighth-note patterns. The bottom five staves (Timpani, Voices, and Strings) are ungrouped. Measure 1 shows eighth-note patterns. Measures 2-3 show sustained notes with dynamics: *mf*, *pp*, *mp*, and *mp*. Measures 4-5 show eighth-note patterns. Measures 6-7 show sustained notes with dynamics: *mp*, *pp*, *mp*, and *mp*. Measures 8-9 show eighth-note patterns. Measures 10-11 show sustained notes with dynamics: *mp*, *p*, *pp*, and *pizz.*. Measures 12-13 show eighth-note patterns. Measures 14-15 show sustained notes with dynamics: *p*, *pizz.*, *p*, and *p*. Measures 16-17 show eighth-note patterns. Measures 18-19 show sustained notes with dynamics: *ppp*, *pizz.*, *p*, and *p*. Measures 20-21 show eighth-note patterns. Measures 22-23 show sustained notes with dynamics: *ppp*, *pizz.*, *p*, and *p*.

8

This musical score page contains six systems of music, each with a specific instrumentation.

- Flute section:** Fl. 1 and Fl. 2 play eighth-note patterns. Fl. 1 starts with a dynamic of *p*.
- Clarinet section:** B♭ Cl. 1 and B♭ Cl. 2 play eighth-note patterns. B♭ Cl. 1 starts with a dynamic of *pp*.
- Horn section:** Hn. 1 and Hn. 2 play eighth-note patterns. Hn. 1 starts with a dynamic of *pp*.
- Timpani:** Timp. plays eighth-note patterns.
- Vocal section:** Soprano (S), Alto (A), Tenor (T), and Bass (B) sing eighth-note patterns. The vocal line includes the lyrics "Ky - ri - e E-lei -".
- String section:** VI. I, VI. II, Va., Vc., and Db. play eighth-note patterns. VI. I and VI. II begin with dynamics of *mp*. VI. I ends with a dynamic of *ppp*. VI. II ends with a dynamic of *ppp*. Va. begins with a dynamic of *mp*, followed by *pp*. Vc. and Db. play eighth-note patterns.

14

Fl. 1

Fl. 2

B♭ Cl. 1

B♭ Cl. 2

Hn. 1

Hn. 2

Timp.

S

A
son

T
Ky - ri - e

B.

VI. I

VI. II

Va.
mf

Vc
pp

Db.

pizz.

mf

pizz.

p

mf

p

mf

arco

mf

arco

mf

The musical score page contains six systems of music. The first system features woodwind instruments (Flutes 1 & 2, Bassoon, Trombones 1 & 2, Timpani) and two sets of horns. The second system features soprano, alto, tenor, and bass voices. The third system features violins I and II, viola, cello, and double bass. Various dynamics and performance instructions like *pizz.*, *mf*, and *arco* are included. The vocal parts sing "Ky - ri - e" and "Ky - ri - e E-lei - son". Measure numbers 14 are indicated at the top of each system.

26

Fl. 1

Fl. 2

B♭ Cl. 1

B♭ Cl. 2

Hn. 1

Hn. 2

Timp.

S

A

T

B.

pizz.

VI. I

VI. II

Va.

Vc.

Db.

lei - son

Ky - ri - e E - lei - son

Ky - ri - e E - lei - son

Ky - ri - e E - lei - son

Ky - ri - e E -

p

mp

pp

pizz.

f

pizz.

f

arco

pp

arco

pp

pizz.

pp

The musical score page 26 consists of six systems of music. The first system features woodwind instruments: Flutes 1 and 2, Bassoon Clarinets 1 and 2, and Horns 1 and 2. The second system includes a Timpani. The third system features the vocal quartet Soprano (S), Alto (A), Tenor (T), and Bass (B). The fourth system features the String section: Violin I (VI. I), Violin II (VI. II), Cello (Vc.), Double Bass (Db.), and Bassoon (Va.). Measure 26 begins with sustained notes from Flutes 1 and 2 at *mf*, transitioning to *p*. Bassoon Clarinet 1 enters with a melodic line at *mf*, followed by Bassoon Clarinet 2 at *mp*, and Horn 1 at *pp*. Horn 2 joins in at *mp*, followed by Bassoon Clarinet 1 at *pp*. The Timpani plays eighth-note patterns at *p*. The vocal quartet sings "lei - son" in unison. The bassoon continues its melodic line. The strings play eighth-note patterns at *f*. The vocal quartet sings "Ky - ri - e E - lei - son". The bassoon continues. The strings play eighth-note patterns at *pizz.*. The vocal quartet sings "Ky - ri - e E - lei - son". The bassoon continues. The strings play eighth-note patterns at *f*. The vocal quartet sings "Ky - ri - e E -". The bassoon continues. The strings play eighth-note patterns at *pizz.*. The vocal quartet sings "Ky - ri - e E -". The bassoon continues. The strings play eighth-note patterns at *pp*.

32

Fl. 1

Fl. 2

B♭ Cl. 1

B♭ Cl. 2

Hn. 1

Hn. 2

Timp.

S

A

T

B.

Vl. I

Vl. II

Va.

Vc

Db.

Ky - ri-e Ky - ri - e E - lei - son

Ky - ri-e Ky - ri - e E - lei - son

Ky - ri-e

Ky - ri - e E - lei - son

lei - son Ky - ri - e E - lei - son

37

Fl. 1
Fl. 2
B♭ Cl. 1
B♭ Cl. 2
Hn. 1
Hn. 2

Timp.

S
Ky - ri - e E - lei - son
A
Ky - ri - e E - lei - son
T
8 Ky - ri - e E - lei - son
B.
Ky - ri - e E - lei - son

VI. I
VI. II
Va.
Vc
Db.

rit.

pp

arco

p

mf

mp

mf

pp

pp

arco

mp

mf

pp

pp

pp

Adagio, ♩=50

42

This musical score page contains six systems of music. The top system features woodwind parts: Flute 1, Flute 2, Bassoon 1, Bassoon 2, Horn 1, and Horn 2. The second system includes a single timpani part. The third system consists of four vocal parts: Soprano (S), Alto (A), Tenor (T), and Bass (B). The bottom system features double bass parts: VI. I, VI. II, and Double Bass (Db). Measure 42 begins with sustained notes across all parts. In measure 43, the vocal parts sing "Chris - te" at *p*, while the double basses play eighth-note patterns. Measures 44-45 show sustained notes followed by eighth-note patterns from the double basses. Measures 46-47 feature sustained notes with eighth-note patterns from the double basses. Measures 48-49 show sustained notes followed by eighth-note patterns from the double basses.

Fl. 1
Fl. 2
B♭ Cl. 1
B♭ Cl. 2
Hn. 1
Hn. 2

Timp.

S
A
T
B.

VI. I
VI. II
Va.
Vc
Db.

49

Fl. 1
Fl. 2
B♭ Cl. 1
B♭ Cl. 2
Hn. 1
Hn. 2
Timp.

Soprano (S)
Alto (A)
Tenor (T)
Bass (B)

lei-son
lei-son
lei-son
lei-son

Chris-te
Chris-te
Chris-te
Chris-te

Chris-te
Chris-te
Chris-te
Chris-te

E - lei - son
E - lei - son
E - lei - son
E - lei - son

1 solo 1st Violin
1 solo 2nd Violin
1 solo Viola
1 solo Cello

VI. I
VI. II
Va.
Vc
Db.

the rest

pizz.

pp *ppp*
pp *ppp*
pp *ppp*
pp *ppp*
pp *ppp*
pp *ppp*
pp *ppp*

mf *f* > *pp*
mf *f* > *pp*
mf
mp
mp

pizz.

tempo I, moderato, $\text{♩}=100$

tempo I, moderate, ♩ = 100

Fl. 1
Fl. 2
B♭ Cl. 1
B♭ Cl. 2
Hn. 1
Hn. 2

Tim.

S A T B.
E - lei - son E - lei - son E - lei - son E - lei - son

f
ff Ky - ri - e E - lei - son
mf Ky - ri - e E - lei - son
Ky - ri - e E - lei - son

1 solo 1st Violin
Ky - ri - e E - lei - son

VI. I
VI. II
Va.
Vc
Db.

1 solo 2nd Violin
1 solo Viola
1 solo Cello arco
the rest

pp

tutti pizz.
pp pizz.

60

Fl. 1

Fl. 2

B♭ Cl. 1

B♭ Cl. 2

Hn. 1

Hn. 2

Timp.

Soprano (S.)

Alto (A.)

Tenor (T.)

Bass (B.)

Viola I (VI. I)

Viola II (VI. II)

Cello (Va.)

Double Bass (Db.)

Dynamics and vocal entries:

- Flute 1: f, ff, mf
- Flute 2: f, ff, ff, mf, p
- Bassoon Clarinet 1: f, ff, ff, mf
- Bassoon Clarinet 2: f, ff, ff, mf, p
- Horn 1: ff
- Horn 2: ff, mf
- Timpani: -
- Soprano: Ky - ri - e, Ky - ri - e, ff, Ky - ri - e, mf, Ky - ri - e, p, Ky - ri - e
- Alto: Ky - ri - e, Ky - ri - e, ff, Ky - ri - e, -
- Tenor: ff, Ky - ri - e, -
- Bass: Ky - ri - e, ff, Ky - ri - e, ff, Ky - ri - e, mf, Ky - ri - e, p, Ky - ri - e
- Viola I: tutti, mf, ff, f
- Viola II: tutti, mf, ff, f
- Cello: tutti, mf, ff, f
- Double Bass: tutti, arco, f, mf, pp, arco, f, pp

64

Fl. 1

Fl. 2

B♭ Cl. 1

B♭ Cl. 2

Hn. 1

Hn. 2

Timp.

S

A

T

B.

VI. I

VI. II

Va.

Vc

Db.

pp

Ky - ri - e

mp

f

pp

pp

pp

pp

68

Fl. 1
Fl. 2
B♭ Cl. 1
B♭ Cl. 2
Hn. 1
Hn. 2

Timp.

Soprano (S)
Alto (A)
Tenor (T)
Bass (B)

Violin I (VI. I)
Violin II (VI. II)
Cello (Va.)
Double Bass (Db.)

Ky - ri - e *Ky - ri - e* *Chris-te E - lei - son*

Ky - ri - e *Ky - ri - e* *Chris-te E - lei - son*

Ky - ri - e *Ky - ri - e* *Chris-te E - lei - son*

Ky - ri - e *Ky - ri - e* *Chris-te E - lei - son*

rall.

72

Fl. 1
Fl. 2
B♭ Cl. 1
B♭ Cl. 2
Hn. 1
Hn. 2
Timp.
Soprano (S)
Alto (A)
Tenor (T)
Bass (B)
Violin I (VI. I)
Violin II (VI. II)
Cello (Va.)
Double Bass (Vc.)
Bassoon (Db.)

pp

Chris-te E - lei - son
Ky - ri - e

Chris-te E - lei - son
Ky - ri - e

Chris-te E - lei - son
Ky - ri - e

Chris-te E - lei - son
Ky - ri - e

Chris-te E - lei - son
Ky - ri - e

II: Gloria, Maestoso ♩=100

Flute 1 Flute 2 Clarinet in B♭ 1 Clarinet in B♭ 2 Horn in F 1 Horn in F 2 Timpani Soprano Alto Tenor Bass Violins I Violins II Violas Cellos Double Bass

Flute 1 and Flute 2 play eighth-note patterns in measures 1-4. Clarinet in B♭ 1 and Clarinet in B♭ 2 play eighth-note patterns in measures 1-4. Horn in F 1 and Horn in F 2 play eighth-note patterns in measures 1-4. Timpani play eighth-note patterns in measures 1-4. Soprano, Alto, Tenor, and Bass sing "Gloria in excelsis Deo" in four-part harmony. Violins I and II play eighth-note patterns in measures 1-4. Violas play eighth-note patterns in measures 1-4. Cellos play eighth-note patterns in measures 1-4. Double Bass plays eighth-note patterns in measures 1-4.

4

Fl. 1

Fl. 2

B♭ Cl. 1

B♭ Cl. 2

Hn. 1

Hn. 2

Timp.

S

A

T

B.

VI. I

VI. II

Va.

Vc

Db.

et in - ter - rapax ho - mi - ni - bus bo - nae vo - lun - ta - tis

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

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

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

ff

f

Unis.

ff

8

Fl. 1

Fl. 2

B♭ Cl. 1

B♭ Cl. 2

Hn. 1

Hn. 2

Timp.

Soprano (S)

Alto (A)

Tenor (T)

Bass (B)

Violin I (VI. I)

Violin II (VI. II)

Cello (Va.)

Double Bass (Db.)

Lau - da - mus
te Be-ne-di-ci-mus
te A-do-ra-mus te
Glo-ri-fi - ca-mus

Lau - da - mus
te Be-ne-di-ci-mus
te A-do-ra-mus te
Glo-ri-fi - ca-mus

Lau - da - mus
te Be-ne-di-ci-mus
te A-do-ra-mus te
Glo-ri-fi - ca-mus

Lau - da - mus
te Be-ne-di-ci-mus
te A-do-ra-mus te
Glo-ri-fi - ca-mus

12

Fl. 1
Fl. 2
B♭ Cl. 1
B♭ Cl. 2
Hn. 1
Hn. 2
Timp.

S
A
T
B.

VI. I
VI. II
Va.
Vc
Db.

pp *mf* *p* *pp*

te Gra-ti - as a - gi - mus ti - bi Prop-ter mag-nam glo - ri - am tu - am

te Gra-ti - as a - gi - mus ti - bi Prop-ter mag-nam glo - ri - am tu - am

te Gra-ti - as a - gi - mus ti - bi Prop-ter mag-nam glo - ri - am tu - am

te Gra-ti - as a - gi - mus ti - bi Prop-ter mag-nam glo - ri - am tu - am

f *mf* *f* *mf* *f* *pp*

18

The musical score page 23 consists of five systems of music. The first system features woodwind instruments: Flute 1, Flute 2, Bassoon Clarinet 1, Bassoon Clarinet 2, Horn 1, and Horn 2. The second system includes a Timpani. The third system is a vocal section with four parts: Soprano (S), Alto (A), Tenor (T), and Bass (B). The fourth system features string instruments: Violin I (VI. I), Violin II (VI. II), Cello (Va.), Double Bass (Vc.), and Double Bassoon (Db.). The vocal parts (S, A, T, B) sing the Latin hymn "Dominus Deus Rex coe-", with lyrics appearing below the notes. Dynamics such as *mf*, *f*, *p*, *mp*, *pp*, and *ppp* are indicated throughout the score.

Fl. 1
Fl. 2
B♭ Cl. 1
B♭ Cl. 2
Hn. 1
Hn. 2

Timp.

S
A
T
B.

Do - mi - ne De - us Rex coe -
Do - mi - ne De - us Rex coe -
Do - mi - ne De - us Rex coe -
Do - mi - ne De - us Rex coe -

VI. I
VI. II
Va.
Vc.
Db.

23

Fl. 1

Fl. 2

B♭ Cl. 1

B♭ Cl. 2

Hn. 1

Hn. 2

Timp.

S les - tis De - us Pa - ter om ni - po-tens

A les - tis De - us Pa - ter om ni - po-tens

T 8 les - tis De - us Pa - ter om ni - po-tens

B. les - tis De - us Pa - ter om ni - po-tens

VI. I

VI. II

Va.

Vc pizz.

Db. pizz.

This musical score page is numbered 24 and features a complex arrangement of instruments and voices. At the top, woodwind parts (Flutes 1 & 2, Bassoon Clarinets 1 & 2, Horns 1 & 2) play eighth-note patterns. The brass section (Timp., Soprano, Alto, Tenor, Bass) sing the Latin words 'les - tis' and 'De - us Pa - ter om ni - po-tens'. The strings (Violins I & II, Violas, Cellos, Double Bass) provide harmonic support with sustained notes and pizzicato patterns. The vocal parts are written on four-line staves, and the instrumental parts are on five-line staves.

29

This musical score page contains five systems of music, each with multiple staves and specific dynamics.

- Fl. 1 & Fl. 2:** Both flutes play eighth-note patterns with grace notes. The first flute has a dynamic of *p*, and the second flute has a dynamic of *pp*.
- B♭ Cl. 1 & B♭ Cl. 2:** Both bass clarinets play eighth-note patterns. The first bass clarinet has a dynamic of *pp*, and the second bass clarinet has a dynamic of *pp*.
- Hn. 1 & Hn. 2:** Both horns play eighth-note patterns. The first horn has a dynamic of *pp*, and the second horn has a dynamic of *pp*.
- Timp.:** The timpani play sustained notes.
- Voice Section:** The voices (Soprano, Alto, Tenor, Bass) sing sustained notes. The bass staff includes a clef of 8/8.
- String Section:**
 - VI. I:** Violin I plays eighth-note patterns with dynamics of *mp*, *p*, and *mp*. The instruction "2 desks only" appears above the staff.
 - VI. II:** Violin II plays eighth-note patterns with dynamics of *p* and *mp*. The instruction "2 desks only" appears above the staff.
 - Va.:** Viola plays eighth-note patterns with a dynamic of *p*.
 - Vc.:** Cello plays eighth-note patterns with dynamics of *p* and *p* (with "arco" instruction).
 - D. b.:** Double bass plays sustained notes with dynamics of *p* and *p* (with "arco" instruction).

34

Fl. 1

Fl. 2

B♭ Cl. 1

B♭ Cl. 2

Hn. 1

Hn. 2

Timp.

S

A

T

B.

Do-mi-ne Fi - li mp

De-us Ag - nus

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

Do-mi-ne De-us Ag - nus

VI. I

2 desks only

VI. II

Va.

Vc

Db.

2 desks only

2 desks only

mp

39

Fl. 1

Fl. 2

B♭ Cl. 1

B♭ Cl. 2

Hn. 1

Hn. 2

Timp.

S Dei Fi - li - us Pa - tris

A Dei Fi - li - us Pa - tris

T

B. mp Do-mi-ne Fi - li

2 desks only

VI. I

2 desks only

2 desks only

VI. II

Va. p

Vc

Db.

43

Fl. 1

Fl. 2

B♭ Cl. 1

B♭ Cl. 2

Hn. 1

Hn. 2

Timp.

S

A

T *mp*

u - ni - ge - ni - te Je - su Chris - te De - us Ag - nus Dei

B.

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

2 desks only

VI. I

2 desks only

2 desks only

VI. II

Va. *p*

Vc

Db.

The vocal parts sing the Latin Mass hymn "Gloria". The lyrics are as follows:

Glory be to God on high,
and to the earth his goodness shew.
He comes to judge the world in righteousness,
and to reward every man according to his works.
Hail Mary, full of grace,
the Lord is with thee.
Blessed art thou among women,
and blessed is the fruit of thy womb, Jesus.
Hail, Jesus Christ, King of glory,
Hail, the Son of God, Emmanuel.
Hail, redeemer of our souls,
Hail, our life, our strength, our all.
Hail, our life, our strength, our all.

46 *rall.*

Fl. 1

Fl. 2

B♭ Cl. 1

B♭ Cl. 2

Hn. 1

Hn. 2

Timp.

S

A

T

B.

Fi - li - us Pa - tris

Qui

pp

2 desks only

Vl. I

2 desks only

2 desks only

Vl. II

Va.

Vc

Db.

This musical score page contains six systems of music. The first system features woodwind and brass instruments (Flutes 1 & 2, Bassoons 1 & 2, Horns 1 & 2) with dynamic markings 'rall.' and 'pp'. The second system includes vocal parts (Soprano, Alto, Tenor, Bass) and timpani, with lyrics 'Filius Patris' and 'Qui' appearing above the vocal lines. The third system consists of two violin parts (Violin I, Violin II) with dynamic markings '2 desks only'. The fourth system includes cello and double bass. The fifth system includes bassoon.

a tempo, $\text{♩}=100$

49

Fl. 1

Fl. 2

B♭ Cl. 1

B♭ Cl. 2

Hn. 1

Hn. 2

Timp.

S

A

T

B

VI. I

VI. II

Va.

Vc

Db.

lyrics:
toll - is pec - ca - ta mun - di
sus -
toll - is pec - ca - ta mun - di
sus -
mi - se - re - re no - bis Qui toll - is pec - ca - ta mun - di
mi - se - re - re no - bis Qui toll - is pec - ca - ta mun - di

p

pp

pp

pp

54 *rall.* *meno, ♩=60*

The musical score page contains ten staves of music. The top five staves are grouped by brace: Flutes 1 & 2, Bassoon Clarinets 1 & 2, Horns 1 & 2. The bottom five staves are: Timpani, Soprano (S), Alto (A), Tenor (T), Bass (B), and a Chorus section consisting of three voices (Soprano, Alto, Tenor). The vocal parts have lyrics written below them. The instrumentation includes woodwind instruments (Flutes, Bassoon Clarinets, Horns), brass instruments (Timpani, Bass), strings (Violins, Violas, Cello, Double Bass), and a vocal choir. The tempo is marked as *meno, ♩=60*. The dynamic for the woodwind section is *rall.* (rallentando).

Woodwind Section (Flutes 1 & 2, Bassoon Clarinets 1 & 2, Horns 1 & 2):

- Measure 1: Rests throughout.
- Measure 2: Rests throughout.
- Measure 3: Rests throughout.
- Measure 4: Rests throughout.
- Measure 5: Rests throughout.
- Measure 6: Rests throughout.
- Measure 7: Rests throughout.
- Measure 8: Rests throughout.
- Measure 9: Rests throughout.
- Measure 10: Rests throughout.

String Section (Violins I & II, Violas, Cello, Double Bass):

- Measure 1: Rests throughout.
- Measure 2: Rests throughout.
- Measure 3: Rests throughout.
- Measure 4: Rests throughout.
- Measure 5: Rests throughout.
- Measure 6: Rests throughout.
- Measure 7: Rests throughout.
- Measure 8: Rests throughout.
- Measure 9: Rests throughout.
- Measure 10: Rests throughout.

Vocal Section (Soprano, Alto, Tenor, Bass):

- Measure 1: Rests throughout.
- Measure 2: Rests throughout.
- Measure 3: Rests throughout.
- Measure 4: Rests throughout.
- Measure 5: Rests throughout.
- Measure 6: Rests throughout.
- Measure 7: Rests throughout.
- Measure 8: Rests throughout.
- Measure 9: Rests throughout.
- Measure 10: Rests throughout.

Chorus (Soprano, Alto, Tenor, Bass):

- Measure 1: Rests throughout.
- Measure 2: Rests throughout.
- Measure 3: Rests throughout.
- Measure 4: Rests throughout.
- Measure 5: Rests throughout.
- Measure 6: Rests throughout.
- Measure 7: Rests throughout.
- Measure 8: Rests throughout.
- Measure 9: Rests throughout.
- Measure 10: Rests throughout.

Timpani:

- Measure 1: Rests throughout.
- Measure 2: Rests throughout.
- Measure 3: Rests throughout.
- Measure 4: Rests throughout.
- Measure 5: Rests throughout.
- Measure 6: Rests throughout.
- Measure 7: Rests throughout.
- Measure 8: Rests throughout.
- Measure 9: Rests throughout.
- Measure 10: Rests throughout.

Soprano (S):

- Measure 1: Rests throughout.
- Measure 2: Rests throughout.
- Measure 3: Rests throughout.
- Measure 4: Rests throughout.
- Measure 5: Rests throughout.
- Measure 6: Rests throughout.
- Measure 7: Rests throughout.
- Measure 8: Rests throughout.
- Measure 9: Rests throughout.
- Measure 10: Rests throughout.

Alto (A):

- Measure 1: Rests throughout.
- Measure 2: Rests throughout.
- Measure 3: Rests throughout.
- Measure 4: Rests throughout.
- Measure 5: Rests throughout.
- Measure 6: Rests throughout.
- Measure 7: Rests throughout.
- Measure 8: Rests throughout.
- Measure 9: Rests throughout.
- Measure 10: Rests throughout.

Tenor (T):

- Measure 1: Rests throughout.
- Measure 2: Rests throughout.
- Measure 3: Rests throughout.
- Measure 4: Rests throughout.
- Measure 5: Rests throughout.
- Measure 6: Rests throughout.
- Measure 7: Rests throughout.
- Measure 8: Rests throughout.
- Measure 9: Rests throughout.
- Measure 10: Rests throughout.

Bass (B):

- Measure 1: Rests throughout.
- Measure 2: Rests throughout.
- Measure 3: Rests throughout.
- Measure 4: Rests throughout.
- Measure 5: Rests throughout.
- Measure 6: Rests throughout.
- Measure 7: Rests throughout.
- Measure 8: Rests throughout.
- Measure 9: Rests throughout.
- Measure 10: Rests throughout.

Chorus (Soprano, Alto, Tenor, Bass):

- Measure 1: Rests throughout.
- Measure 2: Rests throughout.
- Measure 3: Rests throughout.
- Measure 4: Rests throughout.
- Measure 5: Rests throughout.
- Measure 6: Rests throughout.
- Measure 7: Rests throughout.
- Measure 8: Rests throughout.
- Measure 9: Rests throughout.
- Measure 10: Rests throughout.

Final Notes:

- Measure 10: The vocal parts sing "ci-pe de-pre-ca-tio-nem nos-tram".
- Measure 10: The bass part sings "Qui se-des ad".
- Measure 10: The strings play a tutti section at *pp*.

60

Fl. 1
Fl. 2
B♭ Cl. 1
B♭ Cl. 2
Hn. 1
Hn. 2

Timp.

S
A
T
B.

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

VI. I
VI. II
Va.
Vc
Db.

mf

p

mf

p

pp

meno, $\text{♩}=40$

65

Fl. 1
Fl. 2
B♭ Cl. 1
B♭ Cl. 2
Hn. 1
Hn. 2

Timp.

S
dex - tram Pa-tris
ad dex - tram Pa-tris
T 8 Pa - tris

A
O ³ mi-se - re-re
no - bis
O ³ mi-se - re-re
no - bis
O ³ mi-se - re-re
no - bis
O ³ mi-se - re-re

T
O ³ mi-se - re-re
no - bis
O ³ mi-se - re-re
no - bis
O ³ mi-se - re-re

B.
dex - tram Pa-tris
O ³ mi-se - re-re
no - bis
O ³ mi-se - re-re

VI. I
VI. II
Va.
Vc
Db.

ppp

meno, $\text{♩}=40$

71 *accel.* *pp* *pp* *pp* *pp* *pp*

piu mosso, $\text{♩}=84$

Fl. 1 **Fl. 2** **B♭ Cl. 1** **B♭ Cl. 2** **Hn. 1** **Hn. 2**

Timp.

S **A** **T** **B.**

VI. I **VI. II** **Va.** **Vc** **D. b.**

no - bis no - bis no - bis no - bis

p

Quo-ni-am tu so-lus Sanc-tus, tu so-lus Do-

78

Fl. 1 Fl. 2 B♭ Cl. 1 B♭ Cl. 2 Hn. 1 Hn. 2

Timp.

Soprano (S)
mi - nus Quo-ni-am tu so-lus Sanc-tus, tu so-lus Do - mi - nus Quo-ni-am tu so-lus

Alto (A)
mi - nus Quo-ni-am tu so-lus Sanc-tus, tu so-lus Do - mi - nus Quo-ni-am tu so-lus

Tenor (T)
8 mi - nus Quo-ni-am tu so-lus Sanc-tus, tu so-lus Do - mi - nus Quo-ni-am tu so-lus

Bass (B)
mi - nus Quo-ni-am tu so-lus Sanc-tus, tu so-lus Do - mi - nus Quo-ni-am tu so-lus

Vl. I Vl. II Va. Vc Db.

p

mp

mf

p

mp

mf

p

mp

mf

p

mp

mf

85

Fl. 1 Fl. 2 B♭ Cl. 1 B♭ Cl. 2 Hn. 1 Hn. 2

Timp.

S Sanctus, tu so-lus Do - mi - nus tu so - lus Al - tis - si-mus tu so - lus

A Sanctus, tu so-lus Do - mi - nus tu so - lus Al - tis - si-mus tu so - lus

T Sanctus, tu so-lus Do - mi - nus tu so - lus Al - tis - si-mus tu so - lus

B. Sanctus, tu so-lus Do - mi - nus tu so - lus Al - tis - si-mus tu so - lus

VI. I

VI. II

Va.

Vc

Db.

91

Fl. 1
Fl. 2
B♭ Cl. 1
B♭ Cl. 2
Hn. 1
Hn. 2
Tim.
S
A
T
B.
VI. I
VI. II
Va.
Vc
Db.

Al - tis - si - mus Je - su Chris - te Je -
Al - tis - si - mus Je - su Chris - te Je -
Al - tis - si - mus Je - su Chris - te Je -
Al - tis - si - mus Je - su Chris - te Je -

f *ff* *ff* *ff*
f *ff* *ff* *ff*
f *ff* *ff* *ff*

mf *mf* *mf* *mf*
mf *mf* *mf* *mf*
mf *mf* *mf* *mf*

95

Fl. 1

Fl. 2

B♭ Cl. 1

B♭ Cl. 2

Hn. 1

Hn. 2

Timp.

S

A

T

B.

VI. I

VI. II

Va.

Vc.

Db.

Christe Je - su Chris - te Cum Sanc - to Spi - ri - tu

Christe Je - su Chris - te Cum Sanc - to Spi - ri - tu

Christe Je - su Chris - te Cum Sanc - to Spi - ri - tu

Christe Je - su Chris - te Cum Sanc - to Spi - ri - tu

mf

p

f

f

rall. a fine

101

The musical score page contains six systems of music. The first system features woodwind instruments: Flute 1, Flute 2, Bassoon 1, Bassoon 2, Horn 1, and Horn 2. The second system includes two sets of woodwinds (Flutes, Bassoons) and two sets of brass (Horns). The third system consists of three sets of woodwinds and two sets of brass. The fourth system features four vocal parts: Soprano (S), Alto (A), Tenor (T), and Bass (B), singing the Latin Trinitarian Hymn. The fifth system includes strings: Violin I, Violin II, Viola, Cello, and Double Bass. The vocal parts sing "in glo - ri - a" followed by "Dei Pa - tris" and "A - men". The strings play sustained notes. Dynamics are indicated throughout the score.

Fl. 1
Fl. 2
B♭ Cl. 1
B♭ Cl. 2
Hn. 1
Hn. 2
Timp.
S in glo - ri - a Dei Pa - tris Dei Pa - tris Dei Pa - tris A - men
A in glo - ri - a Dei Pa - tris Dei Pa - tris Dei Pa - tris A - men
T 8 in glo - ri - a Dei Pa - tris Dei Pa - tris Dei Pa - tris A - men
B in glo - ri - a Dei Pa - tris Dei Pa - tris Dei Pa - tris A - men
Vi. I
Vi. II
Va.
Vc
Db.

III: Credo, Moderato, ♩=108

Flute 1 Flute 2 Clarinet in B♭ 1 Clarinet in B♭ 2 Horn in F 1 Horn in F 2

Timpani

Soprano
Cre-do in u-num De-um

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

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

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

Violins I

Violins II

Violas

Cellos

Double Bass

11

Fl. 1

Fl. 2

B♭ Cl. 1

B♭ Cl. 2

Hn. 1

Hn. 2

Timp.

Soprano (S)

Alto (A)

Tenor (T)

Bass (B)

Violin I (Vi. I)

Violin II (Vi. II)

Viola (Va.)

Cello (Vc)

Double Bass (Db.)

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

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

u - num De - um fac - to - rem coe - li et ter - rae vi - si - bi - li - um om - ni - um

fac - to - rem coe - li et ter - rae om - ni - um

20

Fl. 1 Fl. 2 B♭ Cl. 1 B♭ Cl. 2 Hn. 1 Hn. 2

Timp.

S: et in - vi - si - bi-li-um Cre - do in u - num Do - mi-num Je - sum Chris - tum

A: et in - vi - si - bi-li-um Fi-li-um

T: et in - vi - si - bi-li-um

B: et in - vi - si - bi-li-um

VI. I VI. II Va. Vc. Db.

27

Fl. 1 Fl. 2 B♭ Cl. 1 B♭ Cl. 2 Hn. 1 Hn. 2

Timp.

Soprano (S) Alto (A) Dei u - ni - ge - ni - tum

Tenor (T) Et ex Pa - tre na - tum an - te om - ni - a sae - cu - la

Bass (B) De - um

Violin I (Vl. I) Violin II (Vl. II)

Viola (Va.)

Cello (Vc)

Double Bass (Db.)

p

pp

ppp

ppp

34

Fl. 1

Fl. 2

B♭ Cl. 1

B♭ Cl. 2

Hn. 1

Hn. 2

Timp.

S

A

T

B.

Vl. I

Vl. II

Va.

Vc

Db.

mp

mf

f

De-um ve - rum

de De-o ve - ro Ge-ni - tum non fac - tum

mp

mf

f

De-um ve - rum

De-o ve-ro Ge-ni-tum non fac-tum

p

mp

mf

f

lum - en de lu - mi ne _____

de lu - mi ne _____ lum-en lum-en

mp

mf

f

de De-o, lum - en de lu - mi - ne _____ de lu - mi - ne. _____ lum-en lum-en

f

42

Fl. 1
Fl. 2
B♭ Cl. 1
B♭ Cl. 2
Hn. 1
Hn. 2
Tim.

S
A
T
B.

con - sub - stan - ti - a - lem Pa - tri
con - sub - stan - ti - a - lem Pa - tri
con - sub - stan - ti - a - lem Pa - tri
con - sub - stan - ti - a - lem Pa - tri

VI. I
VI. II
Va.
Vc
Db.

Adagio, $\text{♩}=36$

Adagio, ♩ = 36

Fl. 1
Fl. 2
B♭ Cl. 1
B♭ Cl. 2
Hn. 1
Hn. 2
Timp.

S
A
T
B.

Vl. I
Vl. II
Va.
Vc
Db.

54

Fl. 1 Fl. 2 B♭ Cl. 1 B♭ Cl. 2 Hn. 1 Hn. 2

Timp.

Soprano (S): prop-ter nos-tram sa - lu-tem p coe-lis — est de Spi - ri-tu

Alto (A): — des-cen-dit de coe-lis — est de Spi - ri-tu

Tenor (T): — des-cen-dit de coe-lis — in - car-na - tus est de Spi-ri-tu

Bass (B): — des-cen-dit de coe-lis — Et in - car-na - tus in - car-na - tus est de Spi-ri-tu

Violin I (Vi. I)

Violin II (Vi. II)

Viola (Va.)

Cello (Vc)

Double Bass (Db.)

Moderato, $\text{♩}=108$

62

This musical score page contains six systems of music. The first system features woodwind instruments (Flutes 1 & 2, Bassoon Clarinets 1 & 2, Horns 1 & 2) and timpani, all playing eighth-note patterns. The second system shows soprano (S), alto (A), tenor (T), and bass (B) voices singing Latin text in unison. The soprano part includes dynamic markings *pp* and *p*. The third system consists of violins I and II, viola, cello, and double bass, with the double basses providing harmonic support at the end of the section. The vocal entries begin with "Sanc-to—" followed by "ex Ma-ri - a Vir-gi-ne: et ho - mo fac - tus est" and continue with "Cru - ci - fi - xus". The vocal parts are sustained throughout the section.

Moderato, $\text{♩}=108$

Fl. 1
Fl. 2
B♭ Cl. 1
B♭ Cl. 2
Hn. 1
Hn. 2

Timp.

Soprano (S)
Alto (A)
Tenor (T)
Bass (B)

pp
Sanc-to—
ex Ma-ri - a Vir-gi-ne: et ho - mo fac - tus est
Cru - ci - fi - xus

pp
Sanc-to—
ex Ma-ri - a Vir-gi-ne: et ho - mo fac - tus est
Cru - ci - fi - xus

pp
Sanc-to—
ex Ma-ri - a Vir-gi-ne: et ho - mo fac - tus est
e-tiam pro

pp
Sanc-to—
ex Ma-ri - a Vir-gi-ne: et ho - mo fac - tus est
e-tiam pro

Violin I (Vi. I)
Violin II (Vi. II)
Viola (Va.)
Cello (Vc)
Double Bass (Db.)

mp

69

Fl. 1
Fl. 2
B♭ Cl. 1
B♭ Cl. 2
Hn. 1
Hn. 2

Tim.
S
A
T
B.

Cru - ci - fi - xus
Cru - ci - fi - xus
Cru - ci - fi - xus
no-bis
sub Pon-tio Pi-la - to
pas-sus et se - pul-tus est
Et re-sur-
no-bis
sub Pon-tio Pi-la - to
pas-sus et se - pul-tus est
Et re-sur-

VI. I
VI. II
Va.
Vc
Db.

mf

This musical score page contains six staves of music. The top section includes staves for Flute 1, Flute 2, Bassoon 1, Bassoon 2, Horn 1, Horn 2, Timpani, Soprano (S), Alto (A), Tenor (T), Bass (B), Violin I (VI. I), Violin II (VI. II), Viola (Va.), Cello (Vc), and Double Bass (Db.). The vocal parts (S, A, T, B) have lyrics written below them. Measure 69 begins with rests for most instruments. The vocal entries start with "Cru - ci - fi - xus" followed by "no-bis". The bassoon section has a prominent rhythmic pattern. The double bass section provides harmonic support with sustained notes. The score concludes with dynamic markings *mf* and a final fermata.

75

Fl. 1
Fl. 2
B♭ Cl. 1
B♭ Cl. 2
Hn. 1
Hn. 2

Tim.
S.
A.
T.
B.

rex-it
Et re-sur-rex-it
Et re-sur-rex-it
Et as-cen-dit as-cen-dit in coe-lum
Et as-cen-dit in coe-lum

VI. I
VI. II
Va.
Vc.
Db.

f *ff*

f *ff*

f *ff*

f *ff*

f *ff*

81

The musical score page 51 consists of two systems of music. The top system features woodwind and brass parts: Flute 1, Flute 2, Bassoon Clarinet 1, Bassoon Clarinet 2, Horn 1, and Horn 2. These parts are mostly silent, with a few short notes in measures 1-3. The bottom system includes vocal parts (Soprano, Alto, Tenor, Bass) and string instruments (Violin I, Violin II, Cello, Double Bass). The vocal parts sing Latin text in a three-measure phrase: "se-det ad dex- ter-am Pat-ris Et i- te-rum ven-tur-us est cum glo- ri-a ju-dica-re". The strings provide harmonic support, with the bassoon clarinets and bassoon playing sustained notes in the first measure. The vocal entries begin in measure 4. The strings play eighth-note patterns in measures 4-5, followed by sustained notes in measure 6. Measure 7 shows a dynamic change with a piano symbol (*p*) over the strings. The vocal parts continue their phrase in measure 8. Measures 9-10 show sustained notes from the bassoon and bassoon clarinet. The vocal parts conclude their phrase in measure 11. Measures 12-13 show sustained notes from the strings. The vocal parts re-enter in measure 14, continuing the phrase. Measures 15-16 show sustained notes from the strings. The vocal parts conclude their phrase in measure 17. Measures 18-19 show sustained notes from the strings. The vocal parts re-enter in measure 20, concluding the phrase.

Fl. 1

Fl. 2

B♭ Cl. 1

B♭ Cl. 2

Hn. 1

Hn. 2

Timp.

S

A

T

B.

VI. I

VI. II

Va.

Vc

Db.

se-det ad dex- ter-am Pat-ris Et i- te-rum ven-tur-us est cum glo- ri-a ju-dica-re

se-det ad dex- ter-am Pat-ris Et i- te-rum ven-tur-us est cum glo- ri-a ju-dica-re

se-det ad dex- ter-am Pat-ris Et i- te-rum ven-tur-us est cum glo- ri-a ju-dica-re

se-det ad dex- ter-am Pat-ris Et i- te-rum ven-tur-us est cum glo- ri-a ju-dica-re

p

p

p

p

p

88

Fl. 1

Fl. 2

B♭ Cl. 1

B♭ Cl. 2

Hn. 1

Hn. 2

Timp.

S

vi - vos et mor - tu - os cu-jus reg - ni non e - rit fi - nis Cre - do ____ in Spi - ri - tum Sanc - tum

A

vi - vos et mor - tu - os cu-jus reg - ni non e - rit fi - nis Cre - do ____ in Spi - ri - tum

T

8 vi - vos et mor - tu - os cu-jus reg - ni non e - rit fi - nis Cre - do ____ in Spi - ³ ri - tum Sanc - tum

B.

vi - vos et mor - tu - os cu-jus reg - ni non e - rit fi - nis Cre - do ____ in Spi - ri - tum Sanc - tum

VI. I

VI. II

Va.

Vc

Db.

This musical score page contains six systems of music. The first system features woodwind parts (Flute 1, Flute 2, Bassoon 1, Bassoon 2, Horn 1, Horn 2) and timpani. The second system features soprano (S), alto (A), tenor (T), and bass (B) voices. The lyrics for this section are: vi - vos et mor - tu - os cu-jus reg - ni non e - rit fi - nis Cre - do ____ in Spi - ri - tum Sanc - tum. The third system continues the vocal parts. The fourth system features string instruments: Violin I, Violin II, Cello, and Double Bass. The vocal parts continue in the fifth system, with the bass part providing harmonic support. The sixth system concludes the vocal section. Measure numbers 1 through 8 are indicated above the vocal parts.

95

Fl. 1

Fl. 2

B♭ Cl. 1

B♭ Cl. 2

Hn. 1

Hn. 2

Timp.

Soprano (S)

Alto (A)

Tenor (T)

Bass (B)

Do mi num et vi vi fi can tem qui ex Pa-tre

Do mi num Do mi num et vi vi fi can tem qui ex Pa-tre

Do mi num Do mi num et vi vi fi can tem

Do - mi - num et vi vi - fi - can tem

Vl. I

Vl. II

Va.

Vc

Db.

p

Fl. 1 Fl. 2 B♭ Cl. 1 B♭ Cl. 2 Hn. 1 Hn. 2 Timp.

S A T B.

Vl. I Vl. II Va. Vc Db.

103

pp

pp

pp

pp

pp

pp

pp

mf

Qui cum

Qui cum

qui ex Patre

qui ex Patre

pp

pp

pp

pp

110

The musical score page 55 consists of five systems of music. The first system features woodwind parts: Flute 1, Flute 2, Bassoon Clarinet 1, Bassoon Clarinet 2, Horn 1, and Horn 2. The second system includes the timpani and soprano (S) vocal part. The third system contains the alto (A), tenor (T), and bass (B) vocal parts. The fourth system includes the double bass parts: Viola I, Viola II, Cello, and Double Bass. The vocal parts sing Latin text in three-measure phrases, with some words underlined by three strokes. Dynamics such as *ff*, *f*, *mf*, and *p* are indicated throughout the score.

Fl. 1

Fl. 2

B♭ Cl. 1

B♭ Cl. 2

Hn. 1

Hn. 2

Timp.

S
Pat-re et Fi - li - o si - mul et Fi - li - o si - mul et con-glo-ri - fi ca - tur

A
Pat-re et Fi - li - o si - mul et Fi - li - o si - mul a-do-ra - tur et con-glo-ri - fi ca - tur

T
Qui cum Pat-re et Fi - li - o si - mul a-do-ra - tur et con-glo-ri - fi ca - tur

B
Qui cum Pat-re et Fi - li - o si - mul a-do-ra - tur et con-glo-ri - fi ca - tur

VI. I

VI. II

Va.

Vc

Db.

mf *ff* *f*

Adagio, $\text{J}=36$

117

Fl. 1
Fl. 2
B♭ Cl. 1
B♭ Cl. 2
Hn. 1
Hn. 2

Tim.
Soprano (S)
Alto (A)
Tenor (T)
Bass (B)

Violin I (Vi. I)
Violin II (Vi. II)
Viola (Va.)
Cello (Vc)
Double Bass (Db.)

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

Cre - do

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

Cre - do

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

Cre - do

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

Cre - do

ff

mf *p*

pp *mp* *p*

pp *mp* *p*

pp *mp* *p*

pp *mp* *p*

pp

126

Fl. 1 Fl. 2 B♭ Cl. 1 B♭ Cl. 2 Hn. 1 Hn. 2 Timp.

S A T B.

VI. I VI. II Va. Vc. Db.

in u - nam sanc - tam ca - tho - li - cam et a - pos - to - li - cam Ec - cle - si - am

in u - nam sanc - tam ca - tho - li - cam et a - pos - to - li - cam Ec - cle - si - am

in u - nam sanc - tam ca - tho - li - cam et a - pos - to - li - cam Ec - cle - si - am

in u - nam sanc - tam ca - tho - li - cam et a - pos - to - li - cam Ec - cle - si - am

pp *pp* *pp* *pp* *pp* *pp* *pp*

pp *pp* *pp* *pp* *pp*

134

Fl. 1

Fl. 2

B♭ Cl. 1

B♭ Cl. 2

Hn. 1

Hn. 2

Timp.

S

A

T

B.

Con-fi - te - or u-num bap - ti - sma in re - mis - si - o - nem pec - ca - to - rum Et ex - pec - to

Con-fi - te - or u-num bap - ti - sma in re - mis - si - o - nem pec - ca - to - rum pec - to

Con-fi - te - or u-num bap - ti - sma in re - mis - si - o - nem pec - ca - to - rum Et ex - pec - to

Con-fi - te - or u-num bap - ti - sma in re - mis - si - o - nem pec - ca - to - rum Et ex - pec - to

Con-fi - te - or u-num bap - ti - sma in re - mis - si - o - nem pec - ca - to - rum Et ex - pec - to

VI. I

VI. II

Va.

Vc

Db.

pp

p

pp

pp

pp

p

pp

143

Fl. 1

Fl. 2

B♭ Cl. 1

B♭ Cl. 2

Hn. 1

Hn. 2

Timp.

S

A

T

B.

re - sur - rec - ti - o - nem mor - tu - o - rum et vi - tam ven - tu - ri sae - cu - li A - men

re - sur - rec - ti - o - nem mor - tu - o - rum et vi - tam ven - tu - ri sae - cu - li A - men

re - sur - rec - ti - o - nem mor - tu - o - rum et vi - tam ven - tu - ri sae - cu - li A - men

re - sur - rec - ti - o - nem mor - tu - o - rum et vi - tam ven - tu - ri sae - cu - li A - men

VI. I

VI. II

Va.

Vc

Db.

p

p

p

p

152

Fl. 1

Fl. 2

B♭ Cl. 1

B♭ Cl. 2

Hn. 1

Hn. 2

Timp.

S

A

T

B.

VI. I

VI. II

Va.

Vc

Db.

Flute 1, Flute 2, Bassoon 1, Bassoon 2, Horn 1, Horn 2, Timpani, Soprano, Alto, Tenor, Bass, Violin I, Violin II, Cello, Double Bass

A - men

pp

pp

pp

pp

pp

pp

pp

IV: Sanctus, Adagio, ♩=48

Flute 1 Flute 2 Clarinet in B♭ 1 Clarinet in B♭ 2 Horn in F 1 Horn in F 2

Timpani

Soprano Alto Tenor Bass

Violins I Violins II Violas Cellos Double Bass

The musical score consists of ten staves. The top five staves are woodwind instruments: Flute 1, Flute 2, Clarinet in B♭ 1, Clarinet in B♭ 2, Horn in F 1, and Horn in F 2. The sixth staff is Timpani. The bottom four staves are vocal parts: Soprano, Alto, Tenor, and Bass. The Bass staff includes a '8' above it. The bottom staff is Double Bass. The vocal parts sing the word 'Sanc-tus' in a three-part setting. The strings (Violins I, Violins II, Violas, Cellos, Double Bass) provide harmonic support with sustained notes and dynamic markings like pp (pianissimo) and mp (mezzo-pianissimo). The vocal parts also have dynamic markings like mp.

11

Fl. 1
Fl. 2
B♭ Cl. 1
B♭ Cl. 2
Hn. 1
Hn. 2

Timp.

Soprano (S)
Alto (A)
Tenor (T)
Bass (B)

Violin I (Vi. I)
Violin II (Vi. II)
Viola (Va.)
Cello (Vc)
Double Bass (Db.)

pp *mp*

tus Sanctus Sanctus

Sanc-tus Sanc-tus Sanc-tus

Do-mi-nus De-us

p

Do-mi-nus De-us

Sanc-

ppp

ppp

ppp

Andante, $\text{♩}=60$

18

Fl. 1
Fl. 2
B♭ Cl. 1
B♭ Cl. 2
Hn. 1
Hn. 2
Timp.
Soprano (S)
Alto (A)
Tenor (T)
Bass (B)
Violin I (Vi. I)
Violin II (Vi. II)
Viola (Va.)
Cello (Vc)
Double Bass (Db.)

Do-mi-nus De - us
Do-mi-nus De - us
Sanc - tus
Sanc - tus
Sanc - tus
Sanc - tus
tus
Sanc - tus
Sanc - tus

p
mp

pizz.
pizz.
pizz.
p
pizz.
p

24

This musical score page contains six systems of music, each with a different instrumentation. The instruments are grouped by brace:

- Flute Group:** Fl. 1, Fl. 2 (both treble clef)
- Bassoon Clarinet Group:** B♭ Cl. 1, B♭ Cl. 2 (both treble clef)
- Horn Group:** Hn. 1, Hn. 2 (both treble clef)
- Timpani:** Timp. (bass clef)
- Vocal Group:** Soprano (S), Alto (A), Tenor (T), Bass (B) (all treble clef)
- String Group:** VI. I (Violin I), VI. II (Violin II), Va. (Viola), Vc. (Cello), Db. (Double Bass) (various bass clefs)

The score includes lyrics "Sanc - tus" repeated by the vocal parts. Dynamic markings such as *pp*, *p*, *mf*, and *mp* are present. Performance instructions like "arco" and "pizz." are also included.

30

Fl. 1 Fl. 2 B♭ Cl. 1 B♭ Cl. 2 Hn. 1 Hn. 2

Timp.

Soprano (S): Sanc - tus Do - mi-nus De-us Do - mi-nus De-us Do - mi-nus De-us Sa - ba-oth

Alto (A): Sanc - tus Do - mi-nus De-us Do - mi-nus De-us Do - mi-nus De-us Sa - ba-oth

Tenor (T): ⁸ Sanc-tus Sanc-tus Do - mi-nus De-us Do - mi-nus De-us Do - mi-nus De-us Sa - ba-oth

Bass (B): Sanc-tus Sanc-tus Do - mi-nus De-us Do - mi-nus De-us Do - mi-nus De-us Sa - ba-oth

Vi. I Vi. II Va. Vc Db.

p *mp* *p* *mf*

p *pp* *p* *pp*

p *pp* *p* *pp*

p *pp*

pizz. *p* *pizz.* *pp*

p *pp*

37

Fl. 1 { *p*

Fl. 2

B♭ Cl. 1 { *p*

B♭ Cl. 2

Hn. 1

Hn. 2

Timp.

S *pp*
Ple - ni sunt coe - li et ter - ra

A *pp*
Ple - ni sunt coe - li et ter - ra

T *pp*
Ple - ni sunt coe - li et ter - ra

B. *pp*
Ple - ni sunt coe - li et ter - ra

VI. I pizz.
pp

VI. II *pp*

Va. *p*

Vc. *pp*

Db.

40

Fl. 1 Fl. 2 B♭ Cl. 1 B♭ Cl. 2 Hn. 1 Hn. 2

Timp.

S A T B.

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

VI. I VI. II Va. Vc. Db.

44

Fl. 1

Fl. 2

B♭ Cl. 1

B♭ Cl. 2

Hn. 1

Hn. 2

Timp.

S

A

T

B.

VI. I

VI. II

Va.

Vc

D. b.

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

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

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

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

arco arco arco

f p p

mp

p

mf

p

Adagio, ♩=48

47

This musical score page features a complex arrangement of instruments and voices. The top half shows staves for Flute 1, Flute 2, Bassoon Clarinet 1, Bassoon Clarinet 2, Horn 1, Horn 2, and Timpani. All of these parts are silent throughout the measure. The bottom half contains four vocal parts (Soprano, Alto, Tenor, Bass) and five string parts (Violin I, Violin II, Cello, Double Bass, Trombone). The vocal parts sing a Latin hymn: "Sanc-tus sanctus sanctus dominus de-us sa-ba-oth ple-ni sunt". The strings provide harmonic support with sustained notes and rhythmic patterns. Measure 47 concludes with dynamic markings of **pp** (pianissimo) and **ppp** (pianississimo), with slurs and grace notes indicating a delicate performance style.

Fl. 1

Fl. 2

B♭ Cl. 1

B♭ Cl. 2

Hn. 1

Hn. 2

Timp.

S

A

T

B.

Vl. I

Vl. II

Va.

Vc

D. b.

Plec - ni sunt
sunt
Ple - ni sunt
sunt

Sanc - tus

Sanc - tus

Sanc - tus

Do-mi-nus De - us

Do-mi-nus De - us

Sa - ba-oth

Sa - ba-oth

pp

pp

pp

pp

pp

pp

pp

pp

ppp

ppp

ppp

pp

pp

pp

ppp

ppp

55

Fl. 1

Fl. 2

B♭ Cl. 1

B♭ Cl. 2

Hn. 1

Hn. 2

Timp.

S coe - li et ter - ra glo-ri-a tu - a O-san - na O - san - na in ex - cel-sis

A coe - li et ter - ra glo-ri-a tu - a O-san - na O - san - na in ex - cel-sis

T li et ter - ra glo-ri-a tu - a O-san - na O - san - na in ex - cel-sis

B. glo-ri-a tu - a O-san - na O - san - na in ex - cel-sis

VI. I

VI. II

Va. ppp

Vc

Db.

piu mosso, $\text{♩} = 60$

63

The musical score page 71 consists of two systems of music. The top system features woodwind and brass instruments: Flute 1, Flute 2, Bassoon Clarinet 1, Bassoon Clarinet 2, Horn 1, and Horn 2. The Flutes play sixteenth-note patterns, while the Bassoon Clarinets and Horns provide harmonic support. The bottom system includes the Timpani, vocal parts (Soprano, Alto, Tenor, Bass), and string section (Violin I, Violin II, Viola, Cello, Double Bass). The strings play eighth-note patterns, and the vocal parts sing sustained notes. Measure 63 begins with dynamic ***ff***, followed by ***f***, ***mf***, and ***pp***. The vocal parts enter with ***f***, ***mf***, and ***pp*** dynamics. The strings begin with ***f***, ***mf***, and ***p***, followed by ***pp***.

V: Agnus Dei, Adagio, ♩=72

Flute 1 {

Flute 2 {

Clarinet in B♭ 1 {

Clarinet in B♭ 2 {

Horn in F 1 {

Horn in F 2 {

Timpani

Soprano

Alto

Tenor

Bass

Violins I

Violins II

Violas

Cellos

Double Bass

p

Ag - nus Dei qui tol - lis pec - ca - ta mun - di

p

Ag - nus Dei qui tol - lis pec - ca - ta mun - di

p

Ag - nus Dei qui tol - lis pec - ca - ta mun - di

9

Fl. 1
Fl. 2
B♭ Cl. 1
B♭ Cl. 2
Hn. 1
Hn. 2
Tim.
S
A
T
B.

Ag-nus Dei qui tol-lis pec-ca-ta mun-di Ag-nus Dei Ag-nus

Ag-nus Dei qui tol-lis pec-ca-ta mun-di Ag-nus Dei Ag-nus

VI. I
VI. II
Va.
Vc
Db.

pp

mp

Ag-nus Dei

pp

pp

pp

pp

pp

pp

16

Fl. 1
Fl. 2
B♭ Cl. 1
B♭ Cl. 2
Hn. 1
Hn. 2
Tim.
S
A
T
B.

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

Dei Ag-nus Dei — Ag-nus Dei Ag-nus Dei Ag-nus Dei Ag-nus Dei qui tol - lis

VI. I
VI. II
Va.
Vc
Db.

p *mf* *mp* *mf* *mf* *mf*

22

Fl. 1

Fl. 2

B♭ Cl. 1

B♭ Cl. 2

Hn. 1

Hn. 2

Timp.

S

A

T

B.

Ag-nus Dei qui tol-lis
pec-ca-ta mun-di qui tol-lis pec-ca-ta Ag-nus Dei
Ag-nus Dei pec-ca-ta mun-di Ag-nus Dei Ag-nus Dei
pec-ca-ta mun-di qui tol-lis pec-ca-ta qui tol-lis pec-

VI. I

VI. II

Va.

Vc

Db.

mp *mf* *mf*

f

mf

28

Fl. 1

Fl. 2

B♭ Cl. 1

B♭ Cl. 2

Hn. 1

Hn. 2

Tim.

S pec - ca - ta mun - di mi-se re - re no - bis mi-se-re - re no - bis

A pec - ca - ta mun - di mi-se re - re no - bis mi-se-re - re no - bis

T pec - ca - ta mun - di mi-se re - re no - bis mi-se-re - re no - bis

B. ca - ta mi-se - re - re no - bis mi-se-re - re no - bis

VI. I

VI. II

Va.

Vc pizz.

Db. *ff* > *p* *pp* pizz. *pp*

36

This musical score page contains six systems of music. The first system (measures 1-7) includes staves for Flute 1, Flute 2, Bassoon Clarinet 1, Bassoon Clarinet 2, Horn 1, Horn 2, and Timpani. All parts play eighth-note patterns. The second system (measures 8-14) features a soprano (S), alto (A), tenor (T), and bass (B) chorus. The soprano and alto sing "Ag-nus Dei" at pp dynamic. The tenor and bass sing "Ag-nus Dei" at pp dynamic. The soprano then sings "Ag-nus Dei." The alto sings "Do-na," the bass sings "no-bis," and the tenor sings "pa-cem." The soprano and alto sing "Ag-nus Dei" again at pp dynamic. The third system (measures 15-21) includes staves for Violin I, Violin II, Cello, and Double Bass. The violins play eighth-note patterns, while the cello and double bass provide harmonic support.

Fl. 1

Fl. 2

B♭ Cl. 1

B♭ Cl. 2

Hn. 1

Hn. 2

Timp.

S Ag-nus Dei Ag-nus Dei

A Ag-nus Dei Ag-nus Dei Ag-nus Dei. Do-na no-bis pa-cem

T Ag-nus Dei Ag-nus Dei

B Ag-nus Dei Ag-nus Dei

Vl. I

Vl. II

Va

Vc

Db.

44

This musical score page contains six systems of music. The first system includes Flutes 1 and 2, Bassoon Clarinets 1 and 2, Horns 1 and 2, and Timpani. The second system features Soprano (S), Alto (A), Tenor (T), and Bass (B) voices. The third system includes Violins I and II, Violas, and Cellos/Bassoons. The fourth system includes Double Basses.

System 1: Fl. 1, Fl. 2, B♭ Cl. 1, B♭ Cl. 2, Hn. 1, Hn. 2, Timp.

System 2:

S	Ag - nus Dei.	Do - na	no - bis	pa - cem	Ag - nus Dei.	Do - na
A	Ag-nus	Dei	Ag-nus Dei	Ag-nus	Dei	Ag-nus Dei
T					Ag - nus Dei.	Do - na
B						

System 3: Vl. I, Vl. II, Va., Vc., Db.

System 4:

Vl. I	-	-	-	-	-	-
Vl. II	-	-	-	-	-	-
Va.	-	-	-	-	-	-
Vc.	-	-	-	-	-	-
Db.	-	-	-	-	-	-

50

This musical score page contains ten staves of music. The top five staves are grouped by brace and labeled: Fl. 1, Fl. 2, B♭ Cl. 1, B♭ Cl. 2, Hn. 1, and Hn. 2. The sixth staff is for Timpani. The bottom four staves are grouped by brace and labeled: Soprano (S), Alto (A), Tenor (T), and Bass (B). The vocal parts sing the Agnus Dei. The bottom five staves represent the string section: Violin I (Vl. I), Violin II (Vl. II), Cello (Va.), Double Bass (Vc), and Double Bass (Db.). The vocal parts sing the Agnus Dei.

Fl. 1
Fl. 2
B♭ Cl. 1
B♭ Cl. 2
Hn. 1
Hn. 2

Timp.

S no - bis pa - cem Ag-nus Dei Ag-nus Dei Ag-nus Dei
A Ag-nus Dei Ag-nus Dei Ag-nus Dei Ag-nus Dei
T 8 no - bis pa - cem Ag - nus Dei. Do - na no - bis pa - cem
B Ag - nus Dei. Do - na no - bis pa - cem

Vl. I
Vl. II
Va.
Vc
Db.

56

Fl. 1
Fl. 2
B♭ Cl. 1
B♭ Cl. 2
Hn. 1
Hn. 2

Tim.

S
A
T
B.

VI. I
VI. II
Va.
Vc
Db.

Flute 1 and Flute 2 play eighth-note patterns at dynamic *ppp*. Bassoon 1 and Bassoon 2 play eighth-note patterns at dynamic *ppp*. Horn 1 and Horn 2 play eighth-note patterns at dynamic *ppp*. Timpani play eighth-note patterns at dynamic *ppp*. The Chorus (Soprano, Alto, Tenor, Bass) remains silent. The String section (Violin I, Violin II, Viola, Cello, Double Bass) plays eighth-note patterns at dynamic *pp*, with accents on the first note of each group. The dynamic changes to *mp* for the last two measures.

62

Fl. 1 Fl. 2 B♭ Cl. 1 B♭ Cl. 2 Hn. 1 Hn. 2 Timp. S A T B.

Soprano (S) Alto (A) Tenor (T) Bass (B.)

Ag - nus Dei qui tol - lis
qui tol - lis pec - ca - ta
Ag - nus Dei Ag - nus Dei
qui tol - lis pec - ca - ta

VI. I VI. II Va. Vc Db.

p *p* *p* *f* *f*

mf *mf* *mf* *mf* *f*

The musical score page 81 features a grid of staves for various instruments and voices. The top section includes Flutes 1 and 2, Bassoon Clarinets 1 and 2, Horns 1 and 2, and Timpani. The middle section contains the SATB choir (Soprano, Alto, Tenor, Bass). The bottom section consists of the String section (Violin I, Violin II, Viola, Cello, Double Bass). Measure 62 begins with a dynamic of *p*. The vocal parts sing the Latin hymn 'Agnus Dei'. The strings enter with a dynamic of *f*, followed by sustained notes and eighth-note patterns. The vocal parts continue their melody, and the strings provide harmonic support with sustained notes and eighth-note patterns.

67

Fl. 1 {
Fl. 2 {
B♭ Cl. 1 {
B♭ Cl. 2 {
Hn. 1 {
Hn. 2 {

Tim.

S
A
T
B.

VI. I
VI. II
Va.
Vc
Db.

pec - ca - ta mun - di mi - se - re - re no - bis Do-na no - bis pa - cem

Ag - nus _ Dei pec - ca - ta mun - di mi - se - re - re no - bis Do-na no - bis pa - cem

pec - ca - ta mun - di mi - se - re - re no - bis Do-na no - bis pa - cem

qui tol-lis pec - ca - - - mi - se - re - re no - bis Do-na no - bis pa - cem

ff

p

ff

p

ff

p

mf

mf

mf

mf

ff > *p*

pp

ff > *p*

pp

74 *meno, ♩=54*

rall. a fine

Fl. 1 **Fl. 2** **B♭ Cl. 1** **B♭ Cl. 2** **Hn. 1** **Hn. 2**

Tim.

S *pp*
Do-na no-bis pa - cem pa - cem pa - cem pa - cem

A *pp*
Do-na no-bis pa - cem pa - cem pa - cem pa - cem

T *pp*
Do-na no-bis pa - cem pa - cem pa - cem pa - cem

B. *pp*
Do-na no-bis pa - cem pa - cem pa - cem pa - cem

VI. I

VI. II

Va.

Vc *ppp*

Db. *ppp*