DVOŘÁK

Messe in D

für Soli, Chor und Orgel

Mass in D major

for Soloists, Choir and Organ

op. 86

Herausgegeben von / Edited by
Jarmil Burghauser
Antonín Čubr

Urtext der Dvořák Gesamtausgabe
Urtext of the Dvořák Complete Edition

Partitur / Score



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PREFACE

Antonín Dvořák's (1841–1904) Mass in D major, op. 86, was commissioned by Josef Hlávka, the noted architect and founder of the Czech Academy of Sciences. It differs markedly from the composer's other large-scale choral works, being originally intended to inaugurate the private chapel in Hlávka's castle in Luzany. The private occasion and the locale of the performance explain the restrictions imposed on the work with regard to its compositional fabric and scoring. In the original version, Dvořák only called for an organ accompaniment and the choral writing is relatively undemanding, as are the solo vocal parts. Since the soloists continually alternate with the horus, the solo parts may be taken by a small subgroup or quartet drawn from the main chorus. The composer explicitly drew attention to this possibility in his later orchestral version.

Dvořák was unable to interest his publisher Simrock in his Mass. It was not until two years later that Novello of London held out prospects of its publication, though only after the composer had agreed to orchestrate the first version.

Our volume follows the musical text of the scholarly-critical edition prepared from the composer's manuscript and published in the Dvořák *Gesamtausgabe* (Editio Bärenreiter Praha, H 4952).[1]

Editorial additions are identified by brackets. Passages where the organ version departs from the orchestral version are clearly indicated in the vocal parts.

Christoph Heimbucher
(translated by J. Bradford Robinson)

1 See also the critical report in the appendix.

Text and Translations
Dvořák's Mass in D major, Op. 86, sets the ordinary of the Latin Mass.

Kyrie

Kyrie eleison.	Lord, have mercy.
Christe eleison.	Christ, have mercy.
Kyrie eleison.	Lord, have mercy.

Gloria

Gloria in excelsis Deo.	Glory to God in the highest.
Et in terra pax hominibus bonae voluntatis.	And on earth peace to people of good will.
Laudamus te. Benedicimus te. Adoramus te. Glorificamus te.	We praise you. We bless you. We adore you. We glorify you.
Gratias agimus tibi propter magnam gloriam tuam.	We give you thanks for your great glory.
Domine Deus, Rex caelestis, Deus Pater omnipotens.	Lord God, heavenly King, God the Father almighty.
Domine Fili unigenite, Jesu Christe.	Lord Jesus Christ, only begotten Son.
Domine Deus, Agnus Dei, Filius Patris.	Lord God, Lamb of God, Son of the Father.
Qui tollis peccata mundi, miserere nobis.	You take away the sins of the world, have mercy on us.
Qui tollis peccata mundi, suscipe deprecationem nostram.	You take away the sins of the world, receive our prayer.
Qui sedes ad dexteram Patris, miserere nobis.	You are seated at the right hand of the Father, have mercy on us.
Quoniam tu solus Sanctus. Tu solus Dominus.	For you alone are the Holy One. You alone are the Lord.
Tu solus Altissimus, Jesu Christe.	You alone are the Most High, Jesus Christ.
Cum Sancto Spiritu, in gloria Dei Patris. Amen.	With the Holy Spirit, in the glory of God the Father. Amen.

Credo

Credo in unum Deum, Patrem omnipotentem,	I believe in one God, the Father almighty,
factorem caeli et terrae, visibilium omnium et invisibilium.	maker of heaven and earth, of all things visible and invisible.
Et in unum Dominum Jesum Christum,	And in one Lord Jesus Christ,
Filium Dei unigenitum, et ex Patre natum ante omnia saecula.	the only begotten Son of God, born of the Father before all ages.
Deum de Deo, lumen de lumine, Deum verum de Deo vero,	God from God, light from light, true God from true God,
genitum, non factum, consubstantialem Patri:	begotten, not made, consubstantial with the Father:
per quem omnia facta sunt.	through him all things were made.
Qui propter nos homines et propter nostram salutem descendit de caelis.	For us and for our salvation he came down from heaven.
Et incarnatus est de Spiritu Sancto ex Maria Virgine, et homo factus est.	And was incarnate by the Holy Spirit of the Virgin Mary, and became man.
Crucifixus etiam pro nobis sub Pontio Pilato; passus et sepultus est.	He was crucified for us under Pontius Pilate; he suffered and was buried.
Et resurrexit tertia die, secundum Scripturas.	And he rose again on the third day, according to the Scriptures.
Et ascendit in caelum, sedet ad dexteram Patris.	And he ascended into heaven, and sits at the right hand of the Father.
Et iterum venturus est cum gloria, judicare vivos et mortuos,	He will come again in glory to judge the living and the dead,
cujus regni non erit finis.	and his kingdom will have no end.
Et in Spiritum Sanctum, Dominum et vivificantem:	And in the Holy Spirit, the Lord and giver of life:
qui ex Patre Filioque procedit.	who proceeds from the Father and the Son.
Qui cum Patre et Filio simul adoratur et conglorificatur:	Who with the Father and the Son is adored and glorified:
qui locutus est per prophetas.	who has spoken through the prophets.
Et unam, sanctam, catholicam et apostolicam Ecclesiam.	And in one, holy, catholic, and apostolic Church.
Confiteor unum baptisma in remissionem peccatorum.	I confess one baptism for the forgiveness of sins.
Et expecto resurrectionem mortuorum, et vitam venturi saeculi. Amen.	And I look for the resurrection of the dead, and the life of the world to come. Amen.

Sanctus

Sanctus, Sanctus, Sanctus Dominus Deus Sabaoth.	Holy, holy, holy Lord God of hosts.
Pleni sunt caeli et terra gloria tua.	Heaven and earth are full of your glory.
Hosanna in excelsis.	Hosanna in the highest.

Benedictus

Benedictus qui venit in nomine Domini.	Blessed is he who comes in the name of the Lord.
Hosanna in excelsis.	Hosanna in the highest.

Agnus Dei

Agnus Dei, qui tollis peccata mundi, miserere nobis.	Lamb of God, you take away the sins of the world, have mercy on us.
Agnus Dei, qui tollis peccata mundi, miserere nobis.	Lamb of God, you take away the sins of the world, have mercy on us.
Agnus Dei, qui tollis peccata mundi, dona nobis pacem.	Lamb of God, you take away the sins of the world, grant us peace.

The Work

Dvořák's Mass in D major, Op. 86, is the most intimate of his large sacred works, and the one whose later fame contradicted its first purpose. He wrote the organ version between 26 March and 17 June 1887 for the consecration of a private chapel at Josef Hlávka's estate in Lužany. The first performance was there on 11 September 1887, with Dvořák conducting, Hlávka's wife Zdenka among the soloists, and Dvořák's wife Anna singing alto. A public performance followed in Plzeň on 15 April 1888. Simrock declined the piece.

Novello in London wanted it, but wanted an orchestra. Dvořák scored that version from March to June 1892. August Manns led the Crystal Palace premiere on 11 March 1893. The organ score was not published until 1963.

That history explains the sound. Dvořák told Hlávka he was glad, for once, not to be writing a sacred work with large vocal and instrumental forces. The Stabat Mater of 1876–77 and the Requiem of 1890 are public grief, built for chorus, soloists, and full orchestra. The Mass is a gift for a small room. Even the 1892 orchestra is modest: two oboes, two bassoons, three horns, two trumpets, three trombones, timpani, strings, and organ. No flutes. The organ stays. The piece never becomes a symphony with choir attached.

What kind of Mass it is

It sets the ordinary only: Kyrie, Gloria, Credo, Sanctus, Benedictus, Agnus Dei. No Gradual, no offertory, no extra poetry. Dvořák was a practicing Catholic, and the text is treated as prayer, not as a libretto. He does not illustrate every clause. He chooses a few words as hinges and lets the rest ride a continuous melody.

The style sits between three habits. One is Czech song: stepwise lines, a gentle lilt, phrases that sound as if they could be hummed. Another is the Viennese classical Mass, especially Schubert's shorter Masses, where soloists step out of the choir and step back. The third is Dvořák's own pastoral mode, the same warmth as the more lyrical Slavonic Dances and the quieter pages of the later symphonies. Counterpoint appears, but it is rarely the point. When he writes imitation, it is usually to lift a doxology, not to display fugue.

The solo quartet is concertante, not operatic. Lines are grateful, ranges are practical, and the four voices often sing as a small choir inside the large one. That is why the Lužany premiere could use household and local singers, and why a well-balanced chorus can carry the work without star soloists.

Kyrie

The Kyrie states the thesis. D major, moderate, more supplication than drama. The choir enters with a long, arching phrase rather than a shout. "Eleison" is repeated until it becomes a rocking motive, not a cadence to be escaped. The Christe is the contrast: softer, more chromatic, often given to soloists, so mercy is asked in a different voice. The return of the Kyrie does not add a new argument. It confirms the first one. For singers, the risk is treating this as a slow chorus warm-up. The line has to keep its speech rhythm. Latin stress on "Kýrie" and "eléison" matters more here than volume.

Gloria

The Gloria is the public movement. It begins in full D major, with the choir announcing "Gloria in excelsis Deo" in clear homophony. Dvořák then breaks the text into panels rather than one crescendo. "Laudamus te" can bounce; "Gratias agimus tibi" broadens; "Domine Deus" is more solemn. The hinge is "Qui tollis peccata mundi." The brightness drops, the harmony darkens, and "miserere nobis" is asked three times in different weights. He does not stay in the dark. "Quoniam tu solus Sanctus" restores the festivity, and "Cum Sancto Spiritu" gathers the choir into imitation before the Amen. The imitation is short and singable. It is a closing gesture, not a Bach fugue inserted into a Czech Mass.

Credo

This is the longest movement and the one place where Dvořák follows the story. The opening “Credo in unum Deum” is firm and almost plain, a statement of fact. He moves through the clauses about the Father and the Son without painting each doctrine. The music waits for the incarnation.

“Et incarnatus est” is the still center of the whole Mass. Tempo eases, dynamics fall, and solo voices often carry the mystery of “ex Maria Virgine, et homo factus est.” Choirs that rush this passage lose the reason the movement is long. “Crucifixus etiam pro nobis” darkens further, usually with lower voices and a narrower melody. Dvořák does not write a Passion. The suffering is named, then left.

“Et resurrexit tertia die” turns the key and the motion upward. From there the text is a list of beliefs, and the music becomes a procession: ascension, judgment, the Spirit, the Church, baptism, the life to come. “Et expecto resurrectionem mortuorum” is the last rise. The final Amen should feel earned by the narrative, not pasted on as a loud cadence. The Credo is where Latin clarity matters most. If the choir cannot be understood at “Crucifixus” and “resurrexit,” the architecture collapses into one long chorus.

Sanctus and Benedictus

The Sanctus is short and radiant. “Sanctus, Sanctus, Sanctus” is set as acclamation, with the orchestra or organ filling the space a cathedral organ would fill. “Pleni sunt caeli et terra” opens the texture. “Hosanna in excelsis” is the energetic close, often the most rhythmic page in the score.

The Benedictus is the movement most listeners remember. It returns to the pastoral tone of the Kyrie, but lighter. Soloists lead; the choir answers or cushions. “Benedictus qui venit in nomine Domini” is a welcome, not a procession. The Hosanna may return, but it should not erase the quiet of the blessing. In the organ version this movement sounds like chamber music. In the orchestral version the danger is a thick string tremolo covering the quartet. Balance is the interpretation.

Agnus Dei

The Agnus Dei closes the circle. Three addresses to the Lamb, two pleas for mercy, one prayer for peace. Dvořák recalls the Kyrie’s rocking motion without quoting it as a motto. The last “dona nobis pacem” is the destination of the piece: D major again, softer than the Gloria, settled rather than triumphant. He does not end with a fugue or a theatrical silence. Peace is granted as a cadence the choir can sing in one breath.

Organ or orchestra

Both versions are Dvořák’s. They are not the same piece in practice. The organ score matches the chapel: transparency, speech rhythm, soloists close to the choir. The orchestral score is the one England made famous, and the one a large chorus in a hall will usually use. It adds color and weight, especially in the Gloria and Sanctus, but it can also cover the very lines that make the Mass personal. A good orchestral performance keeps the 1887 scale in mind. Winds comment. Strings support. The organ remains a participant, not a continuo afterthought. The absence of flutes is part of the color: darker woodwinds, horns for warmth, trumpets and trombones reserved for the doxologies.

How it sits among his sacred works

Heard beside the Stabat Mater, this Mass is simpler and more local. Heard beside the Requiem, it refuses terror. Heard beside the Te Deum of 1892, written for New York, it refuses ceremony. The Biblical Songs of 1894 are closer in feeling: a believer speaking in his own melodic accent. The Mass is that voice written for a community rather than a single singer.
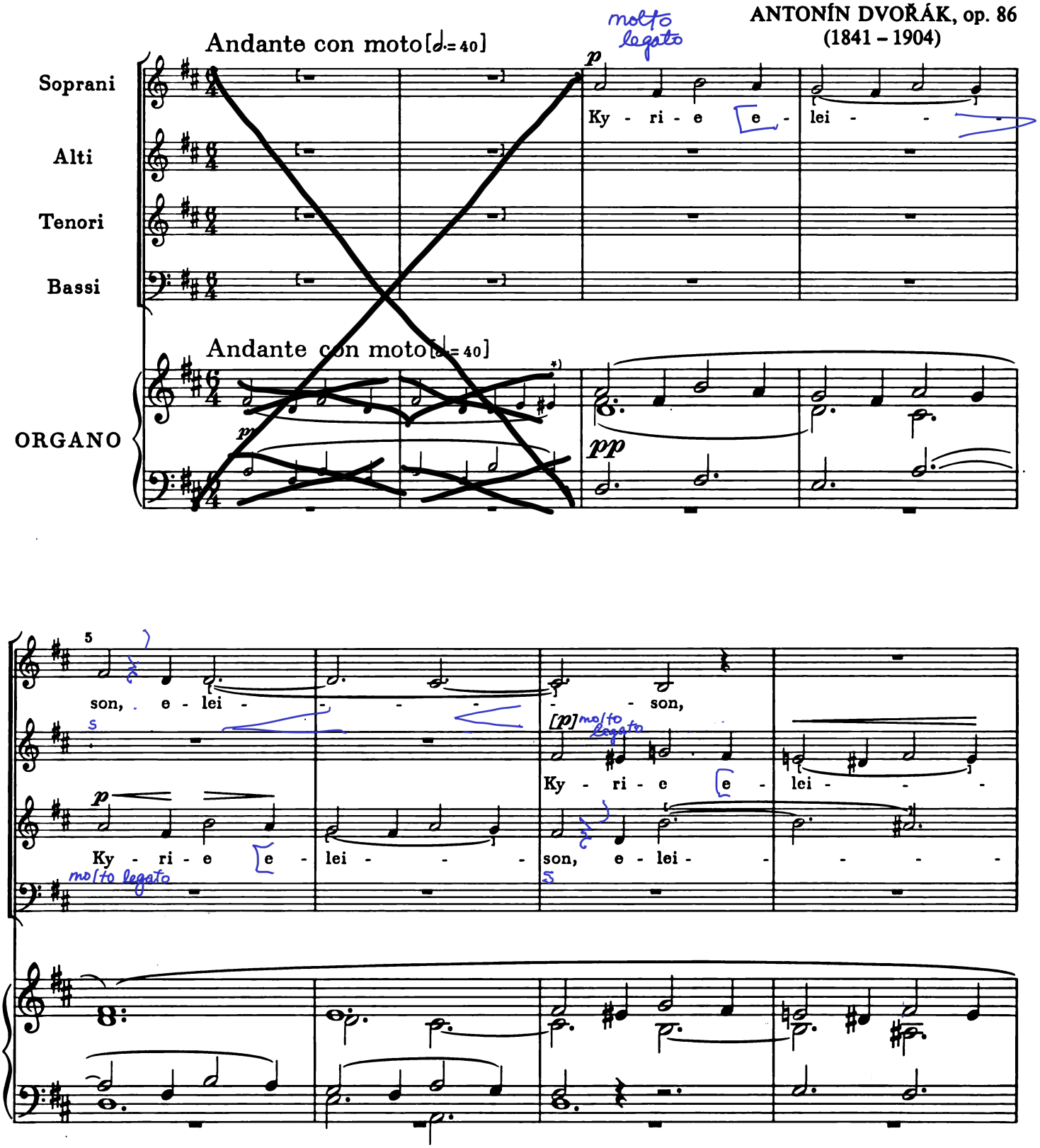
For a chorus preparing it, the technical load is moderate and the musical load is not. Intervals are kind, fugues are brief, and the ranges suit an experienced amateur choir. What the piece asks for is blend, Latin as speech, and the discipline not to over sing a work composed for a room smaller than the hall it now occupies. The Gloria and Hosanna can be bright. Everything else is closer to prayer.

MŠE D DUR

MESSE IN D DUR – MASS IN D MAJOR – MESSE EN RÉ MAJEUR

KYRIE

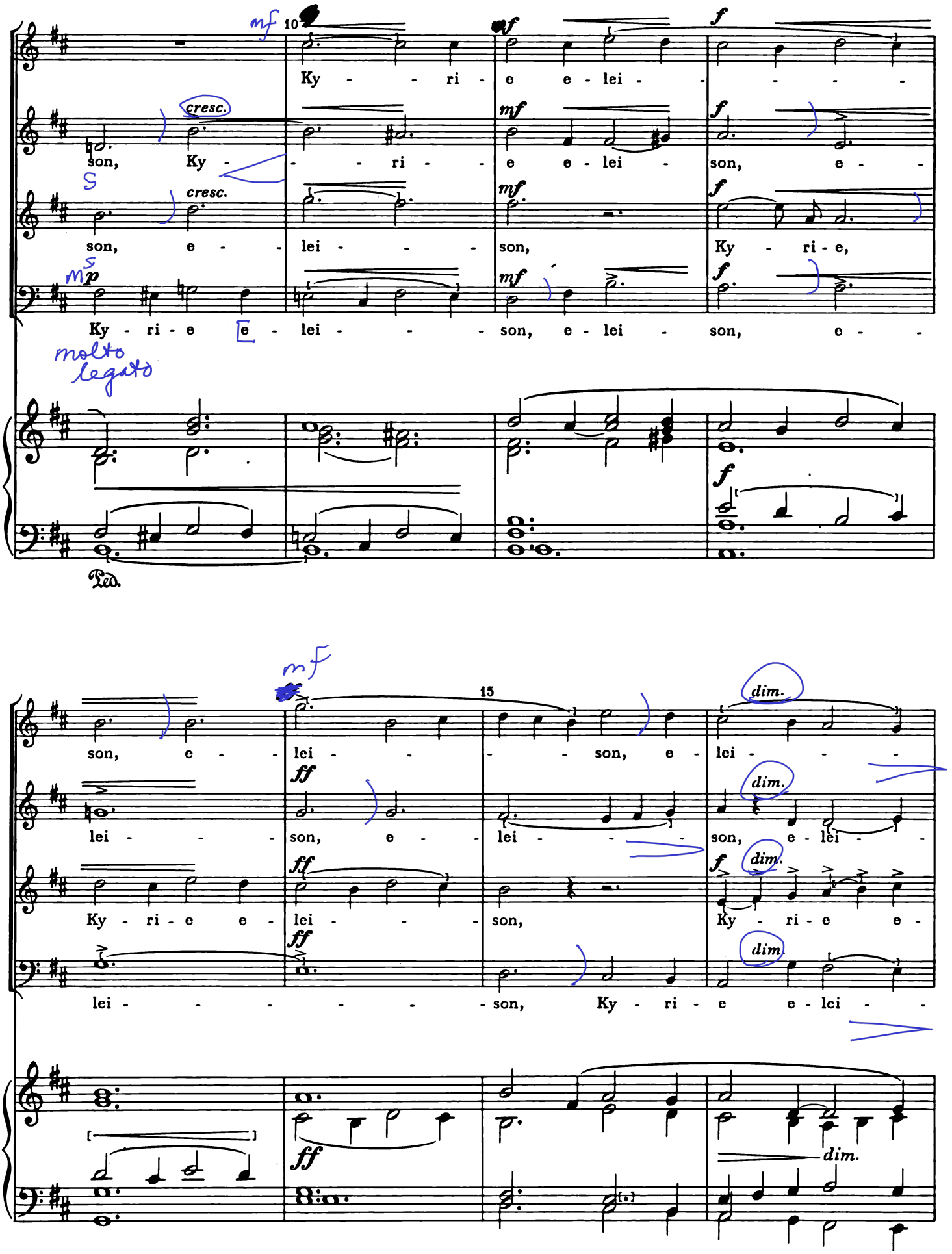
ANTONÍN DVOŘÁK, op. 86
(1841 – 1904)
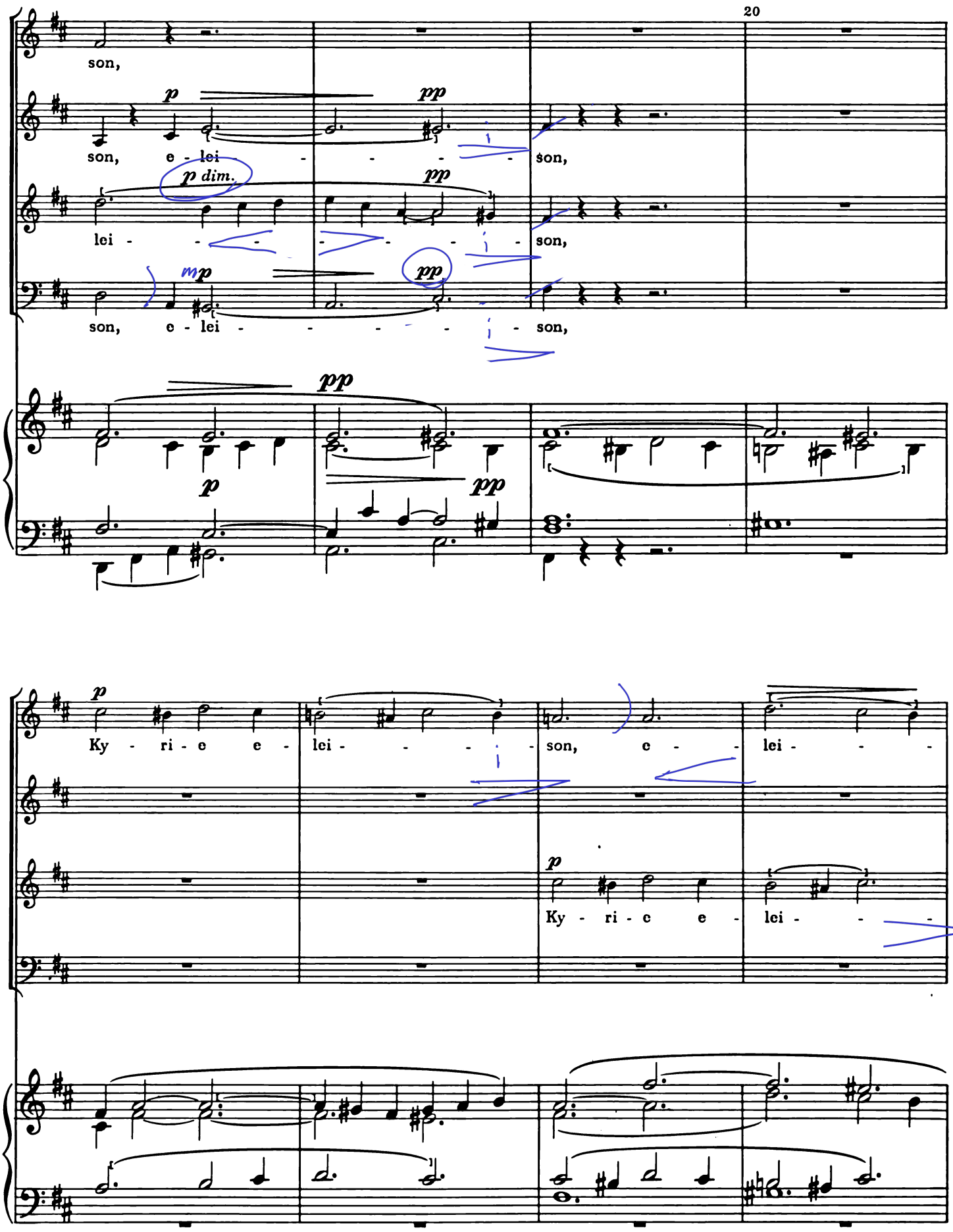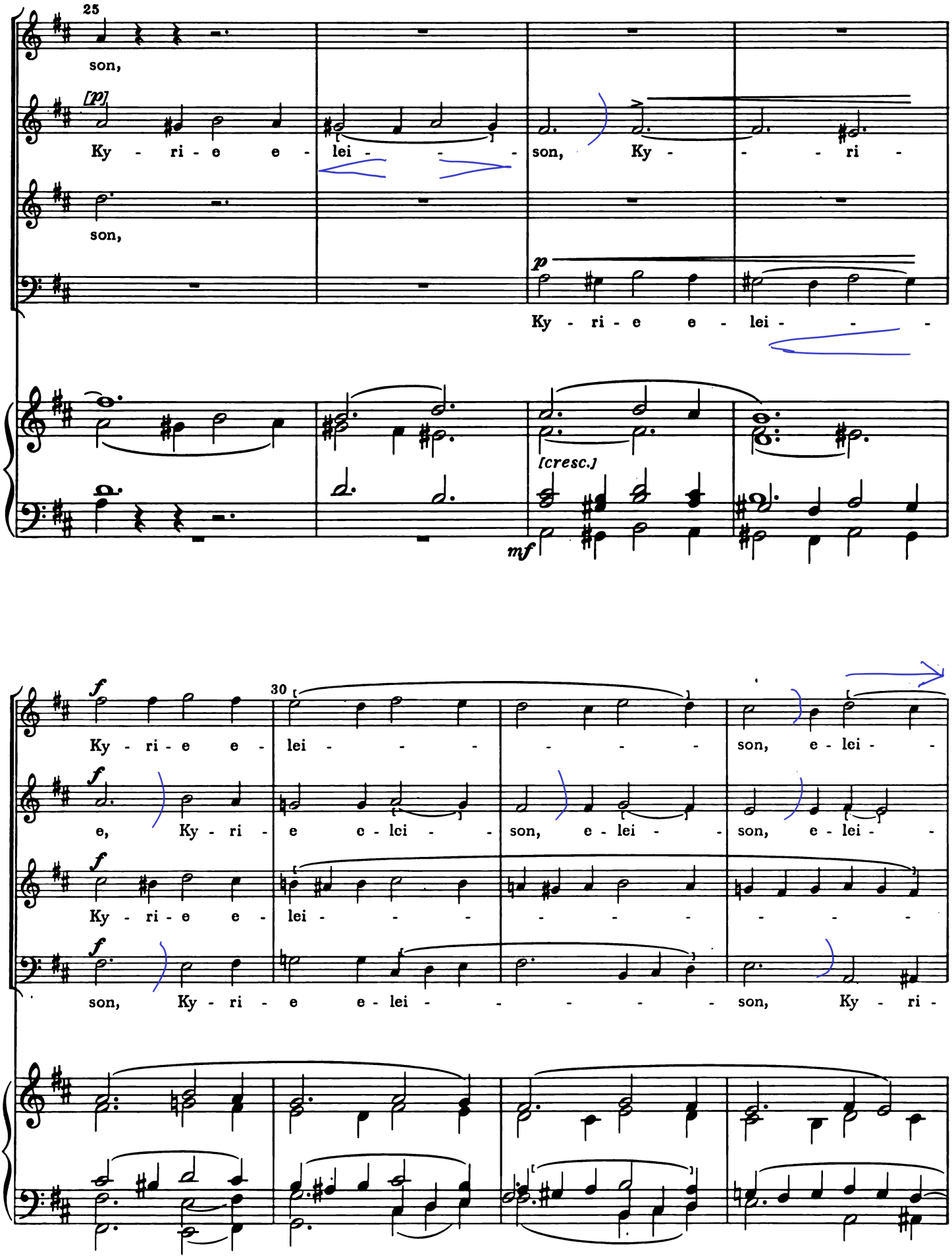


*) podle orch. verse - *nach der Orchesterversion* - according to the orchestral version - *suivant la version orchestrale*
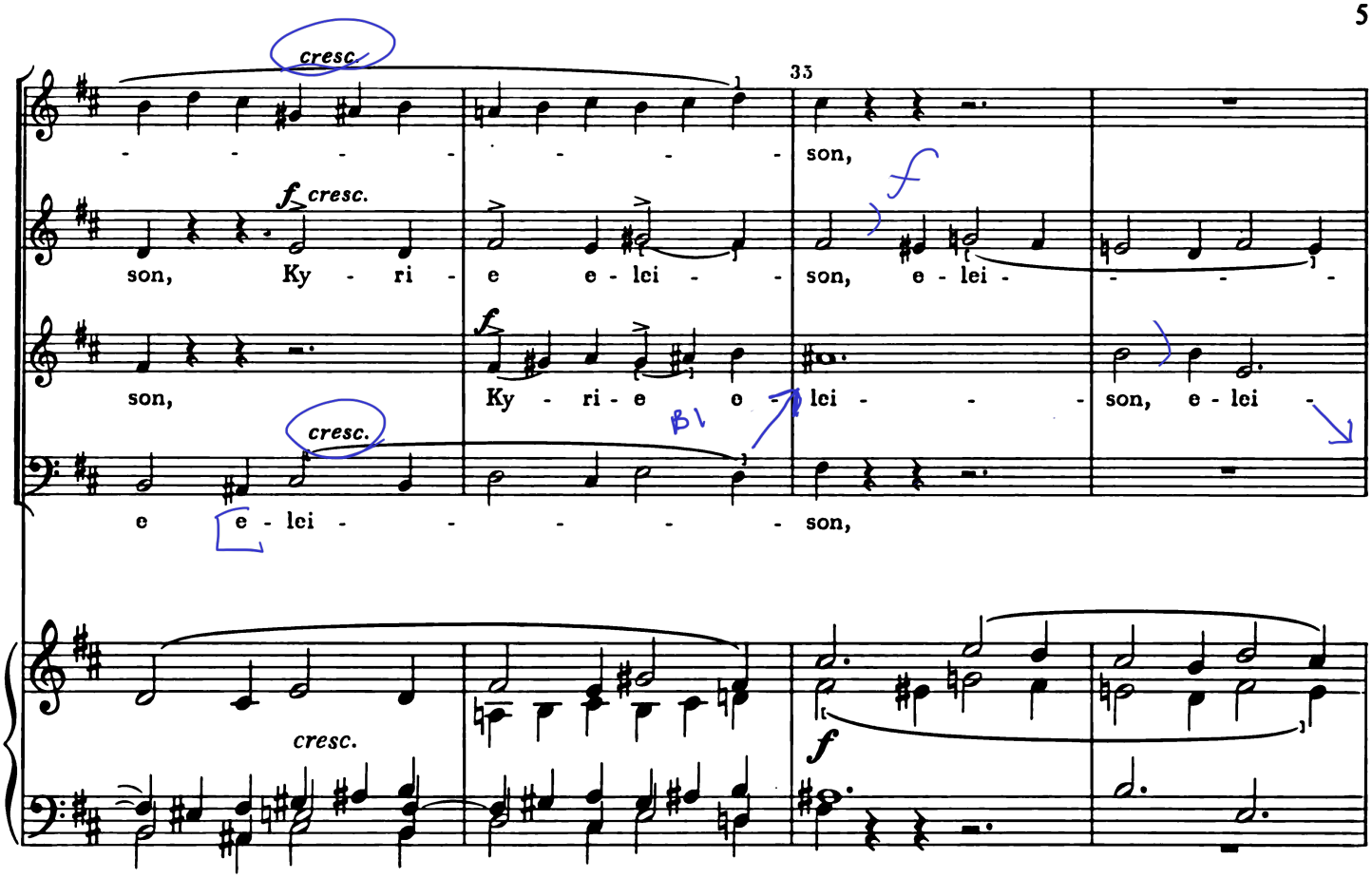
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(now Editio Supraphon, Praha)
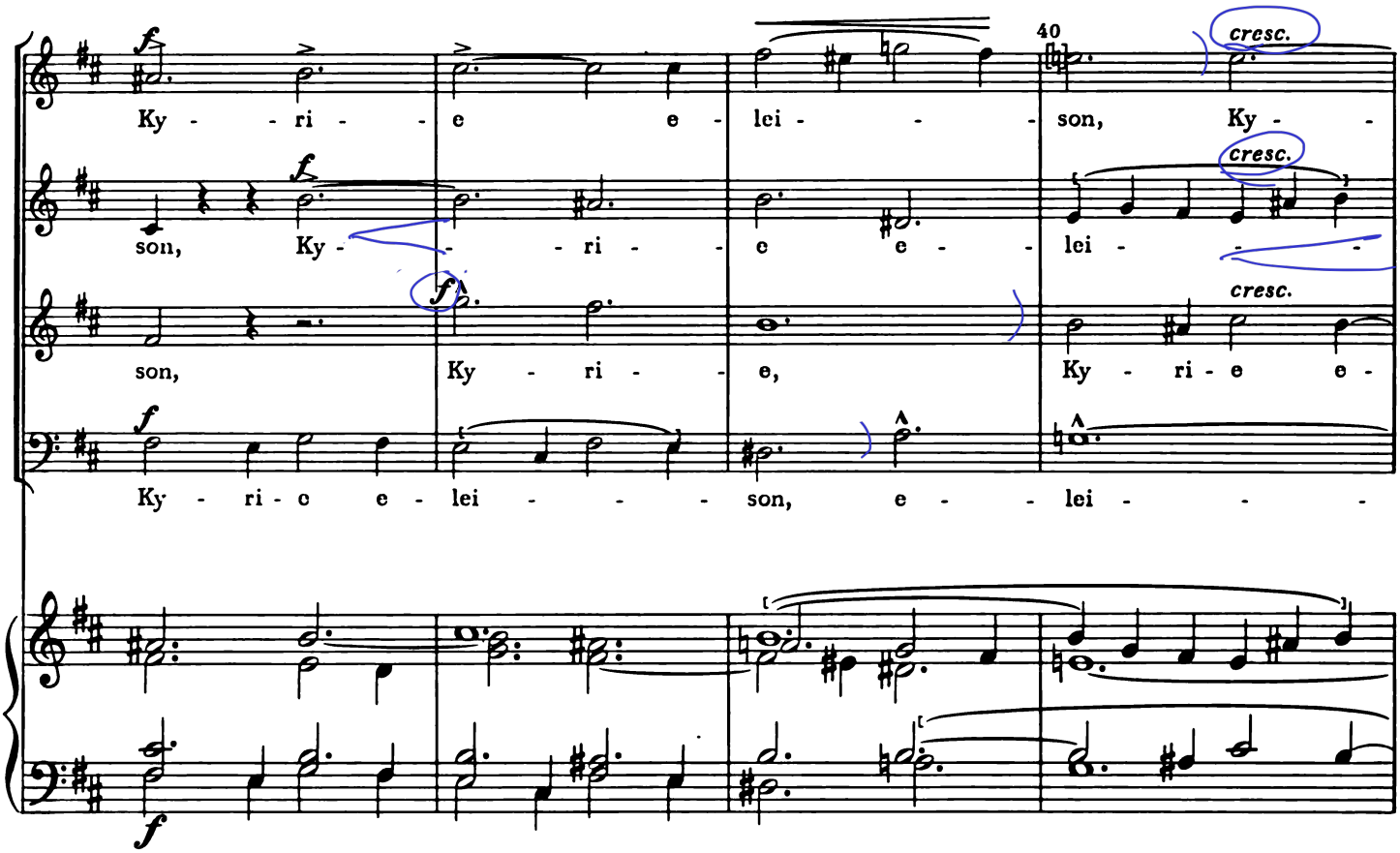
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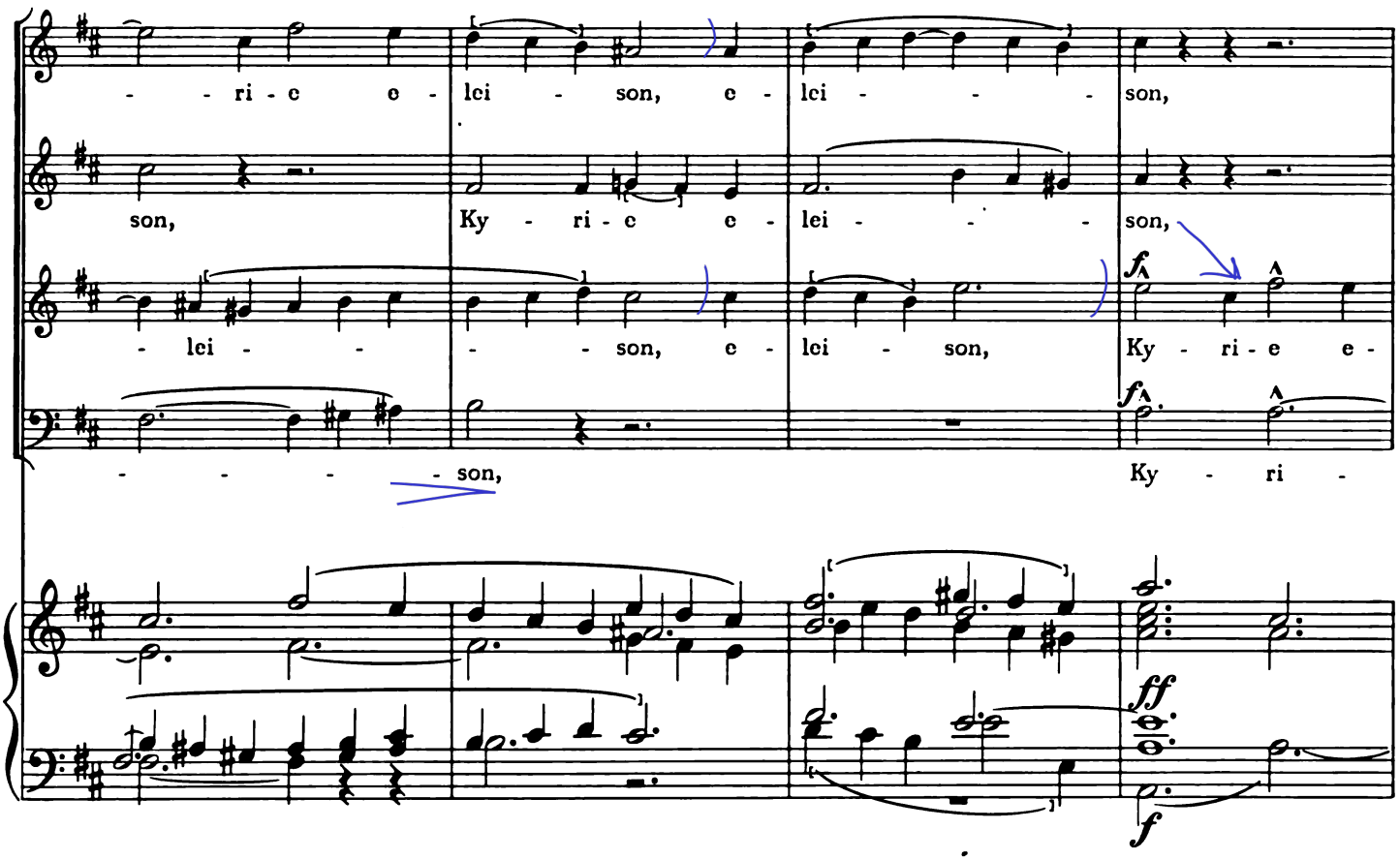

10
Ky - - - ri - e e - lei - - - - -
son, Ky - - - ri - e e - lei - son, e - -
son, e - lei - - - son, Ky - ri - e,
Ky - ri - e e - lei - - - son, e - lei - son, e - -
molto legato
Ped.
15
son, e - lei - - - son, e - lei - - -
lei - - - son, e - lei - - - son, e - lei - -
Ky - ri - e e - lei - - - son, Ky - ri - e e -
lei - - - - - - son, Ky - ri - e e - lei - -
dim.
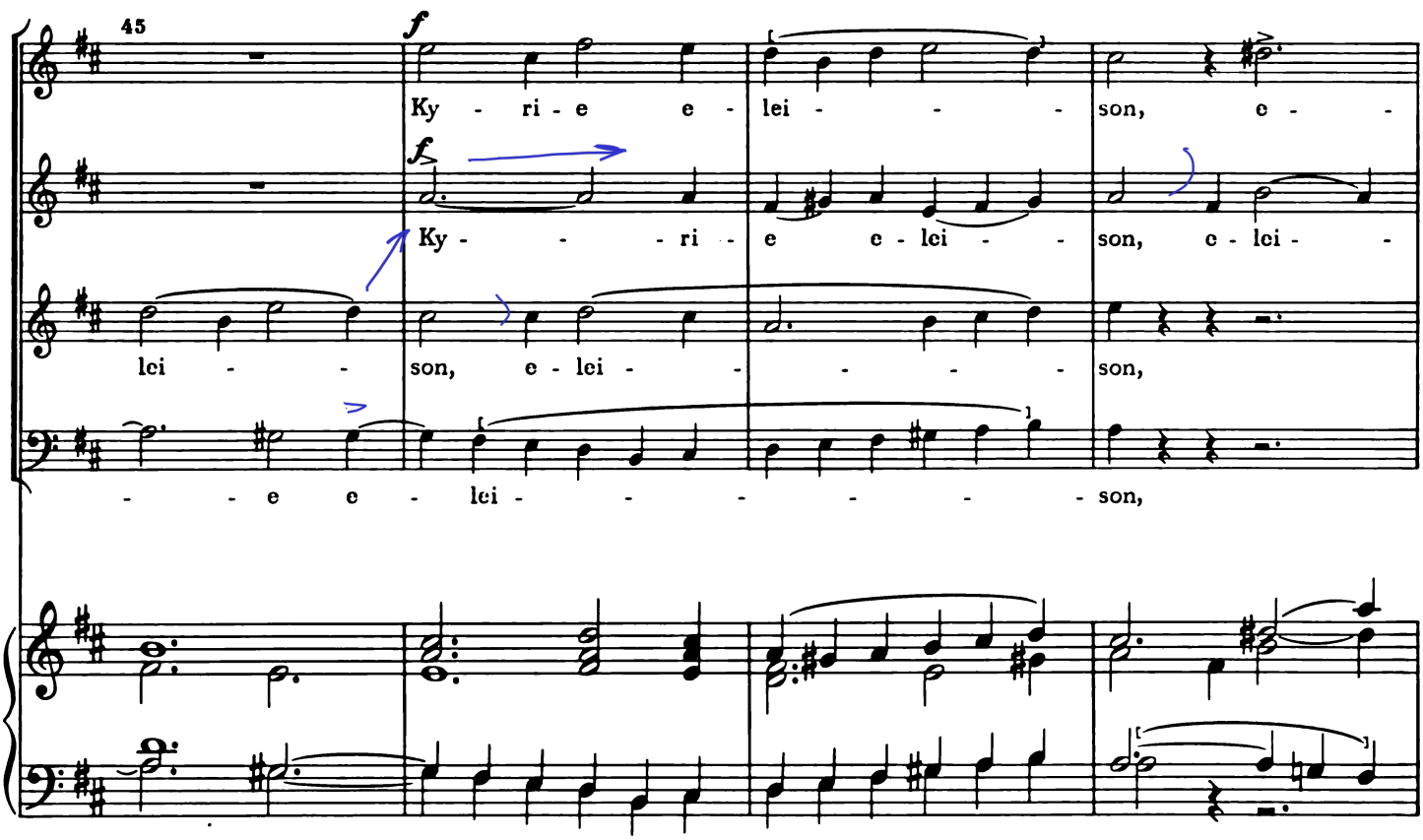

20
son,
p
pp
son, e - lei - - - - - son,
p dim.
pp
lei - - - - - - - - son,
mp
pp
son, e - lei - - - - - - son,
pp
p
pp
p
Ky - ri - e e - lei - - - - son, e - - lei - - -
p
Ky - ri - e e - lei - - -
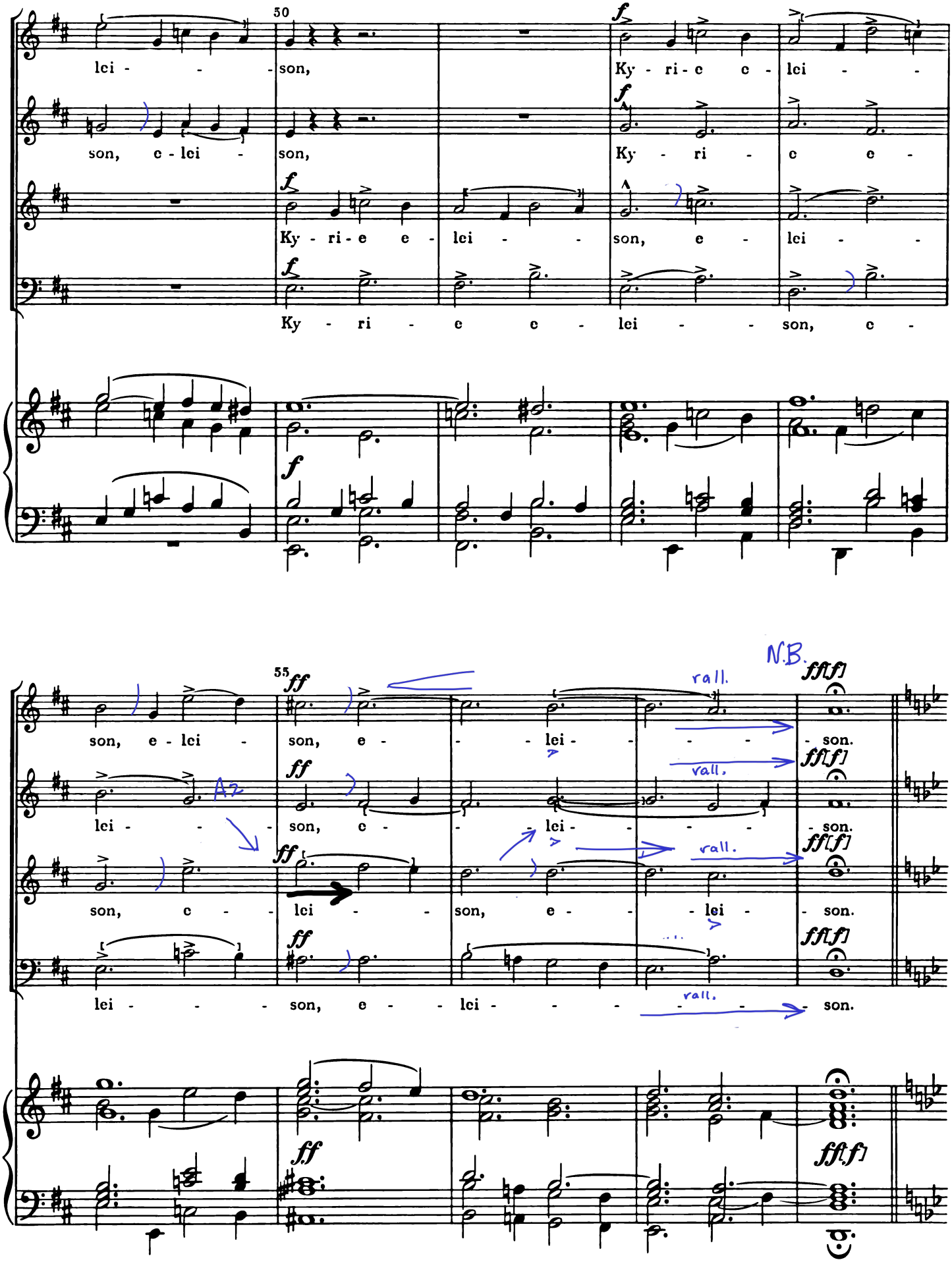

25
son,
[p]
Ky - ri - e e - lei - - - son, Ky - - - ri -
son,
p
Ky - ri - e e - lei - - -
[cresc.]
mf
30
f
Ky - ri - e e - lei - - - - - son, e - lei -
e, Ky - ri - e e - lei - - son, e - lei - son, e - lei -
Ky - ri - e e - lei - - - - - - - - -
son, Ky - ri - e e - lei - - - - - son, Ky - ri -
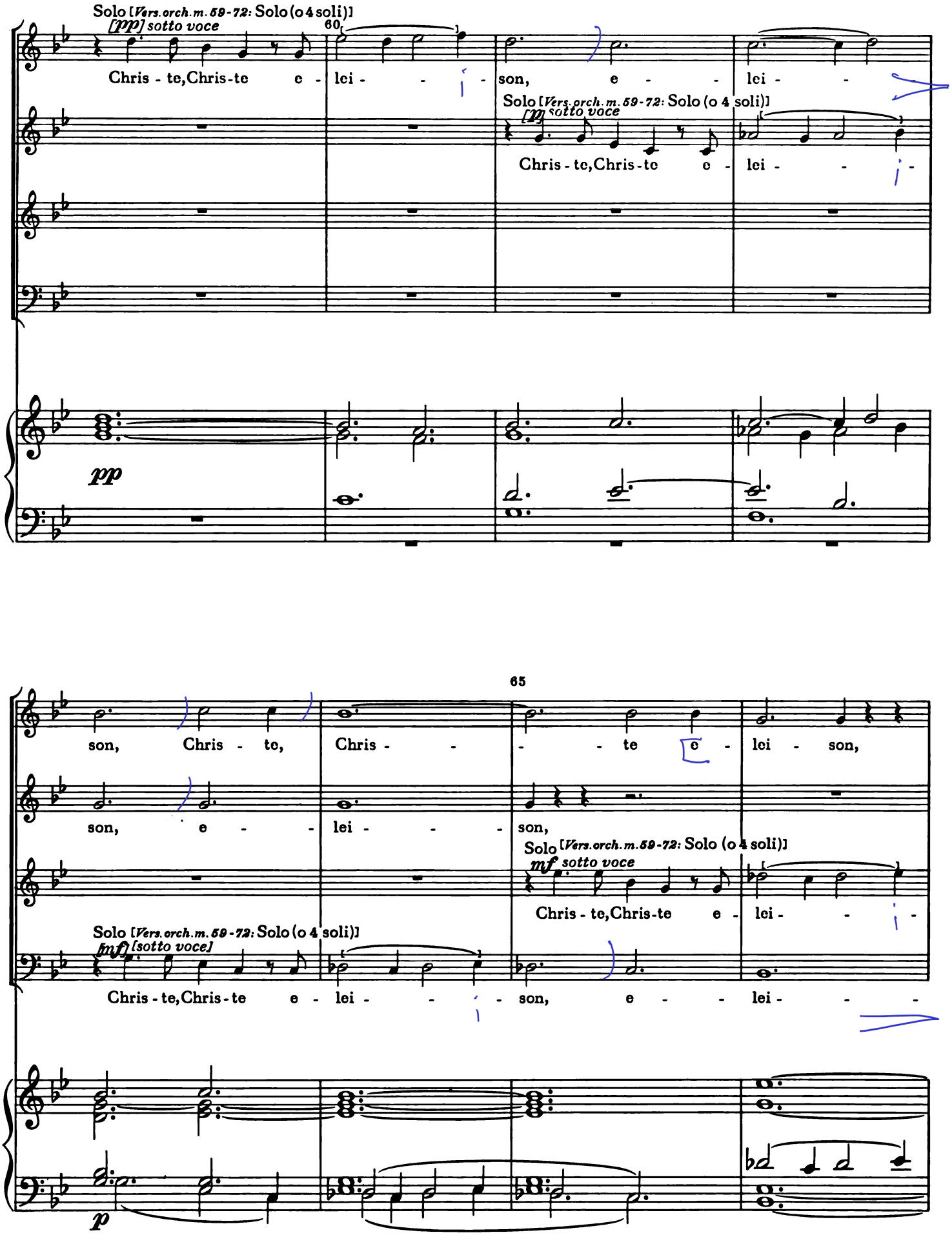

cresc.
33
son,
f cresc.
son, Ky - ri - e e - lei - son, e - lei -
f
son,
Ky - ri - e e - lei - son, e - lei -
cresc.
e e - lei - son,
cresc.
f
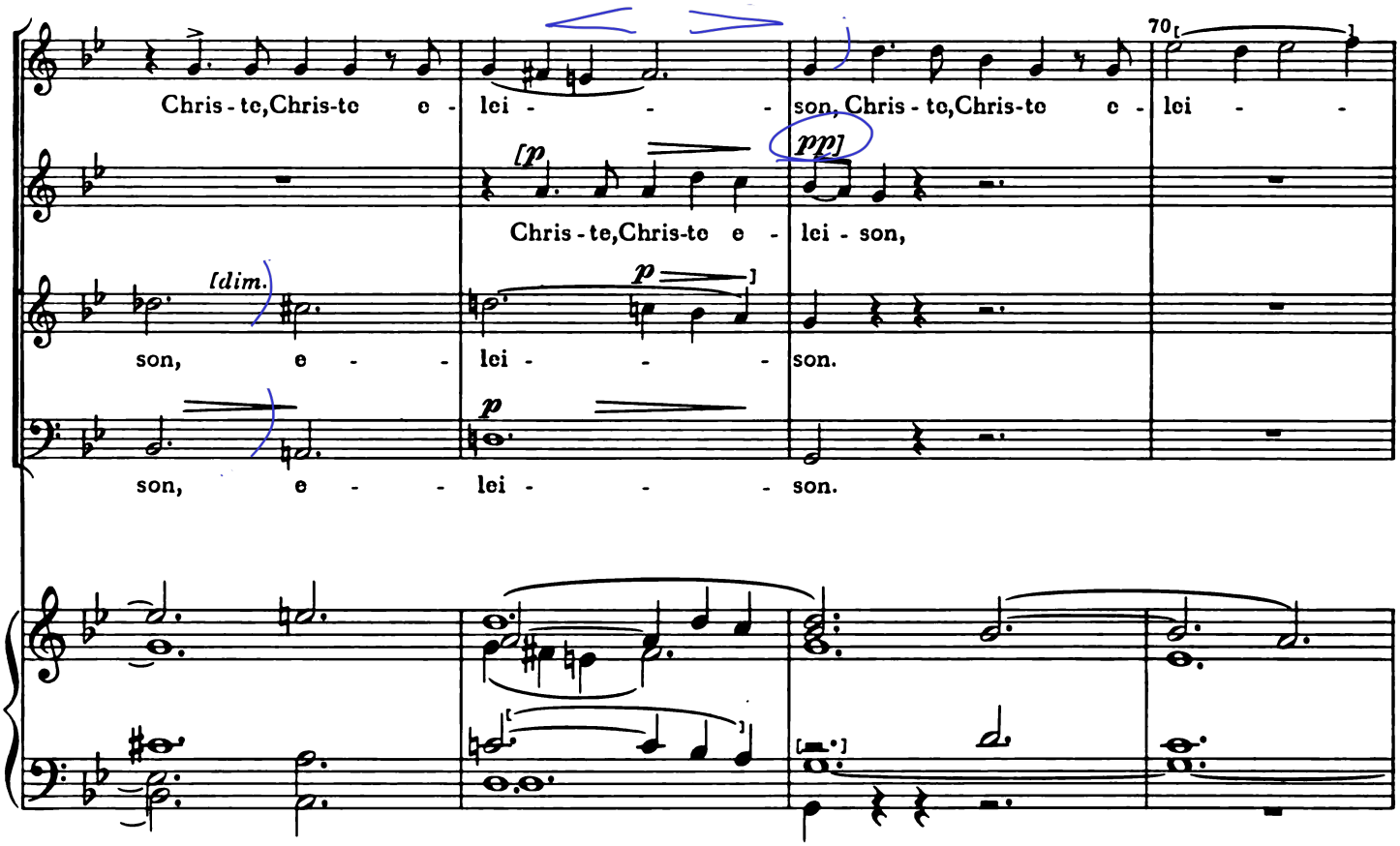

f
Ky - ri - e e - lei - son, Ky -
40
cresc.
f
son, Ky - ri - e e - lei -
cresc.
f
son, Ky - ri - e, Ky - ri - e e -
cresc.
f
Ky - ri - e e - lei - son, e - lei -
f
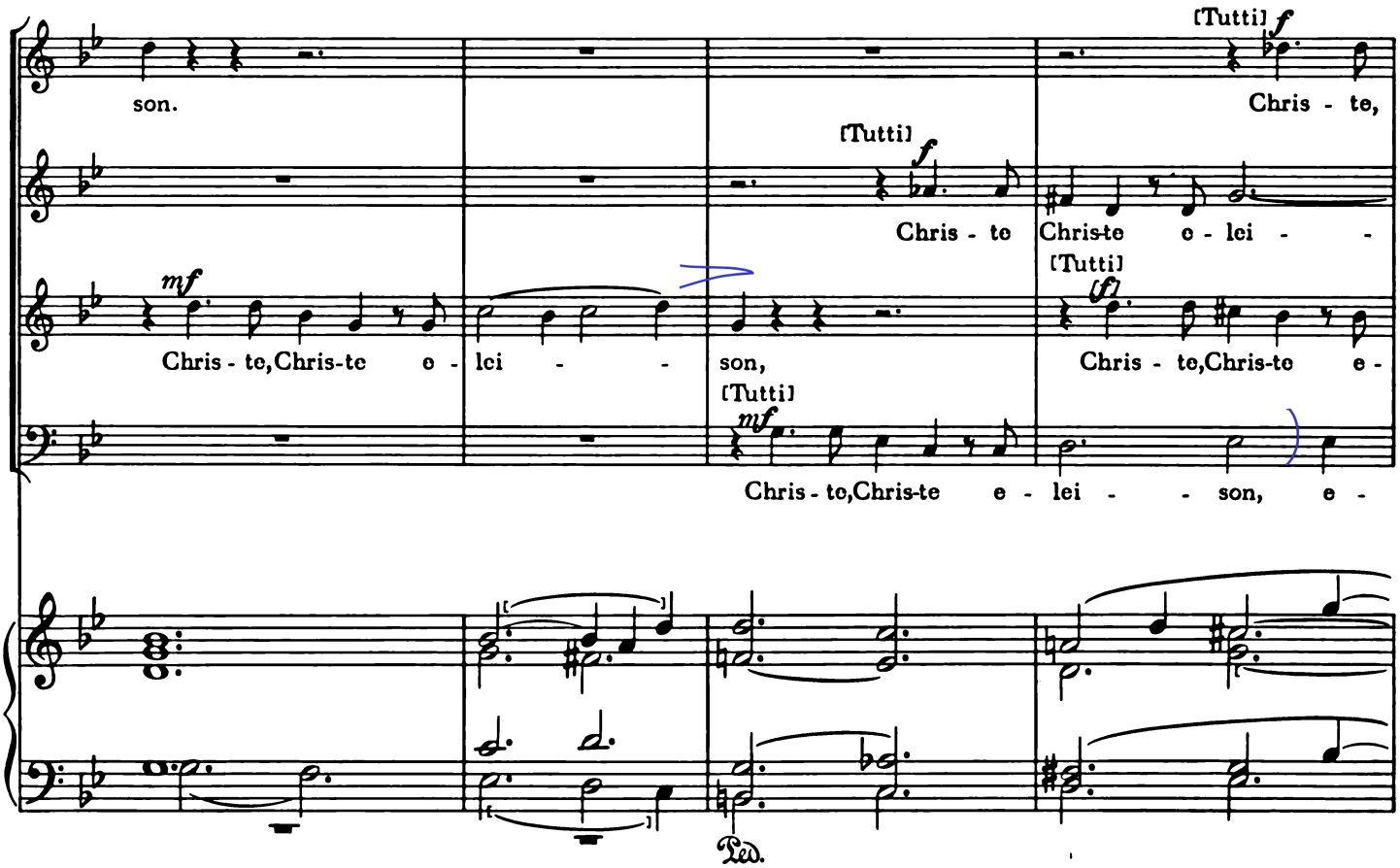

- - ri - e e - lei - son, e - lei - - - son,
son, Ky - ri - e e - lei - - - son,
- lei - - - - son, e - lei - son, Ky - ri - e e -
- - - - - son, Ky - ri -
f
f
ff
f
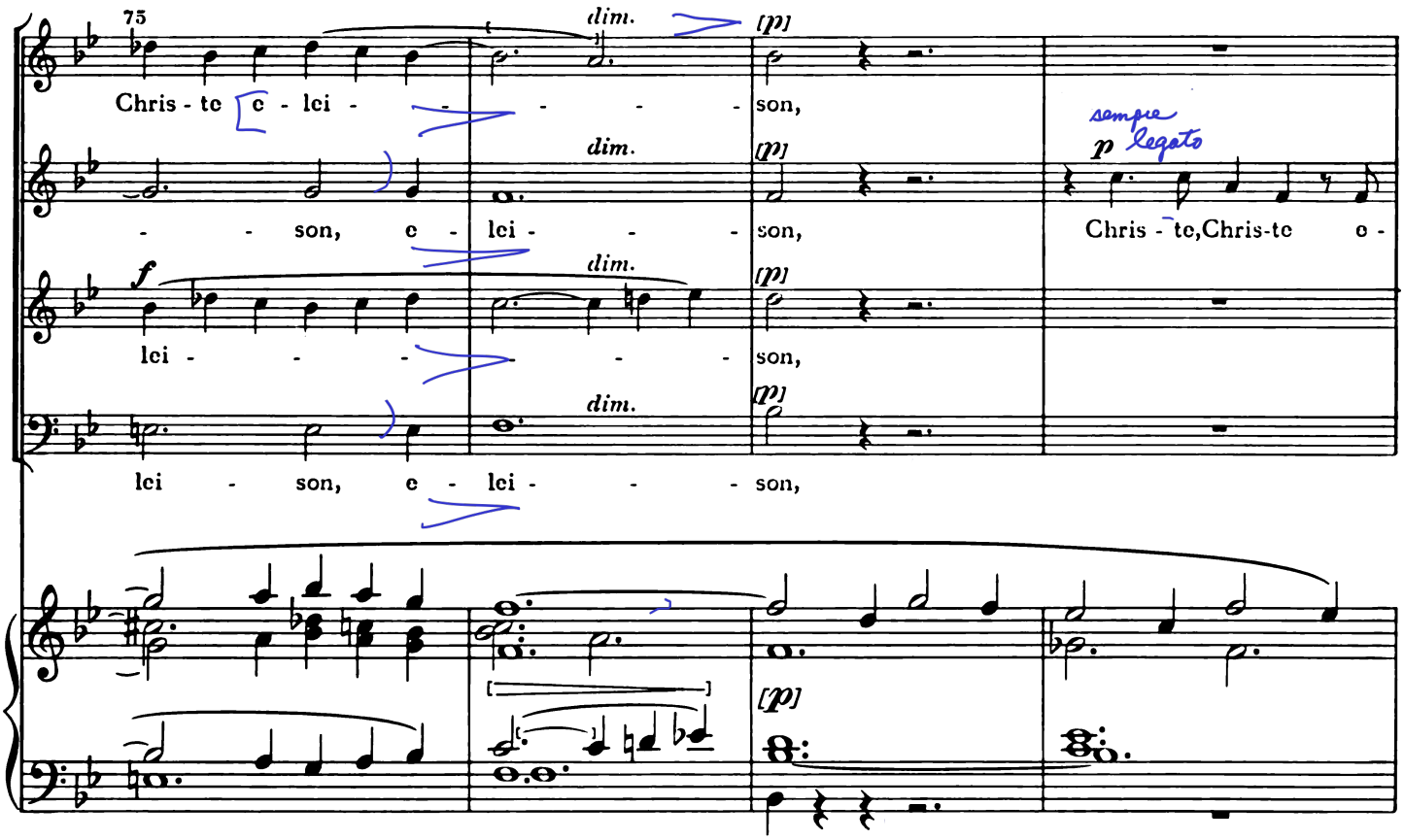

45
f
Ky - ri - e e - lei - - - son, e -
f
Ky - - - ri - e e - lei - - son, e - lei -
lei - - son, e - lei - - - - - son,
- - e e - lei - - - - - - - son,

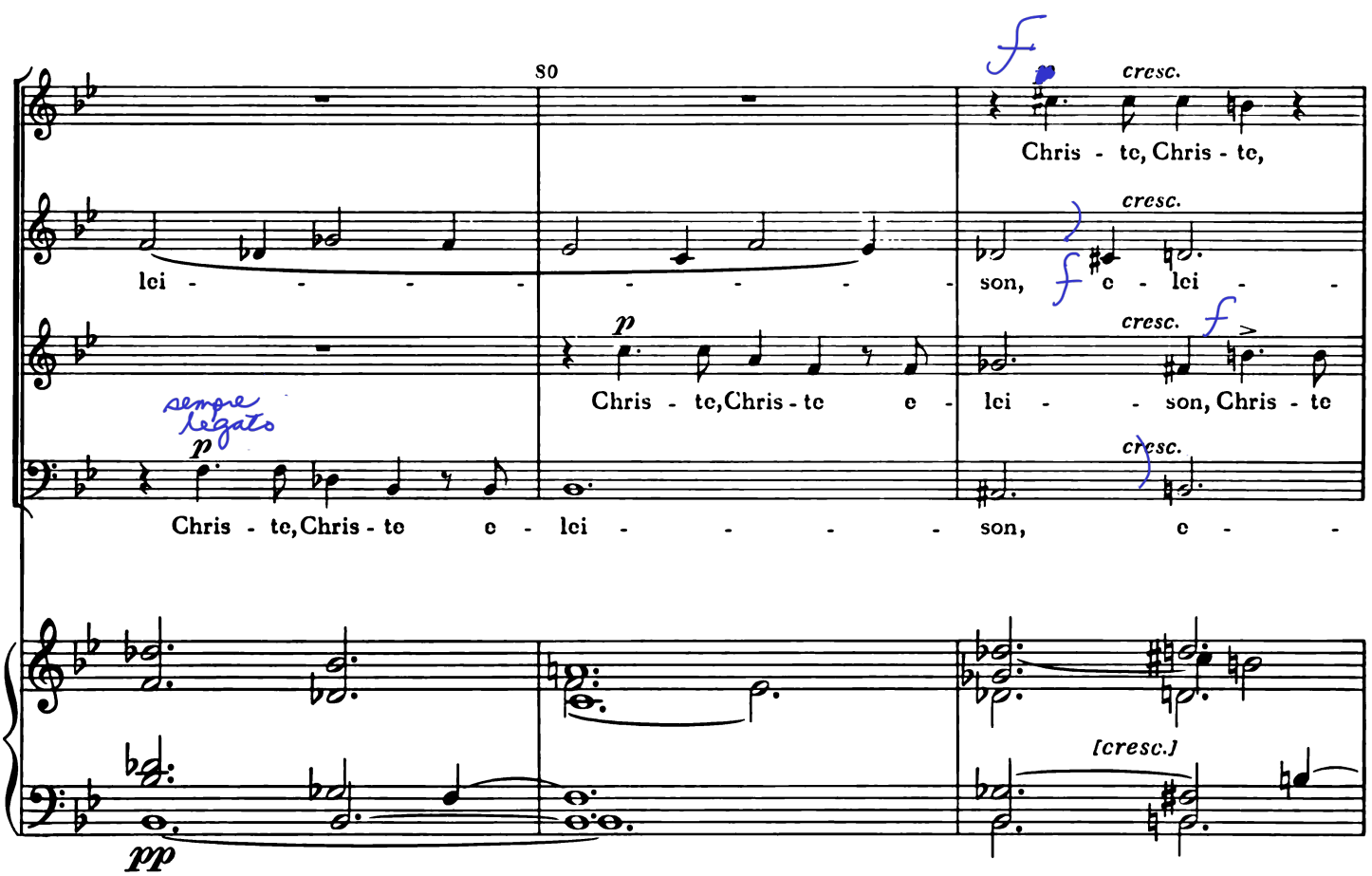

50
lei - - - son,
son, e - lei -
Ky - ri - e e -
Ky - ri - e e - lei - - son, e -
Ky - ri - e e - lei - - son, e -
55
ff
son, e - lei -
lei - - - son,
A2
rall.
N.B.
fff
son.
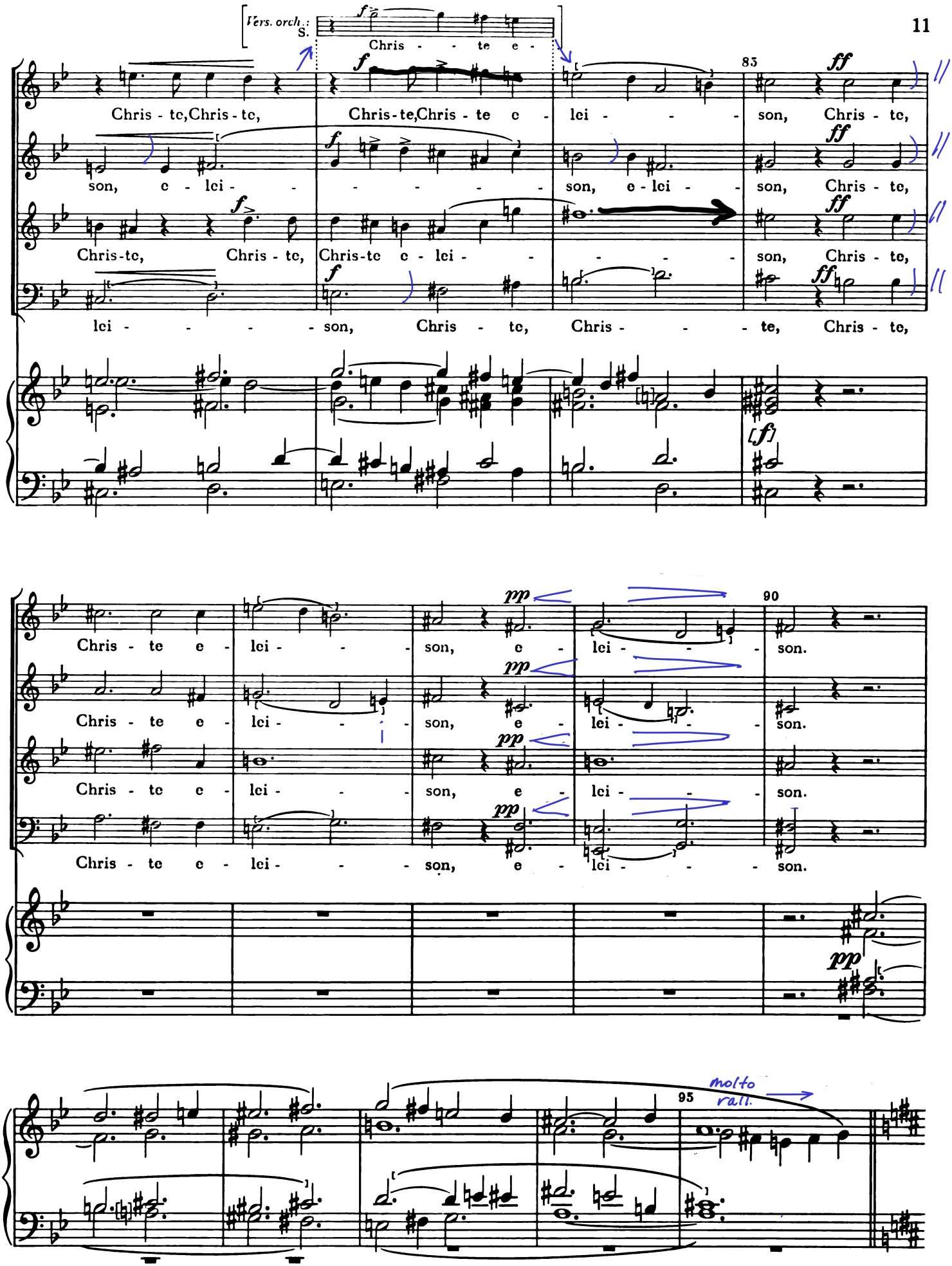

Solo [Vers. orch. m. 59-72: Solo (o 4 soli)]
[pp] sotto voce
60
Chris - te, Chris - te e - lei - - - son, e - - lei - -
Solo [Vers. orch. m. 59-72: Solo (o 4 soli)]
[p] sotto voce
Chris - te, Chris - te e - lei - - -
pp
65
son, Chris - te, Chris - - - - te e - lei - son,
son, e - - lei - - - son,
Solo [Vers. orch. m. 59-72: Solo (o 4 soli)]
mf sotto voce
Chris - te, Chris - te e - lei - - -
Solo [Vers. orch. m. 59-72: Solo (o 4 soli)]
[mf] [sotto voce]
Chris - te, Chris - te e - lei - - - son, e - - lei - - -
p
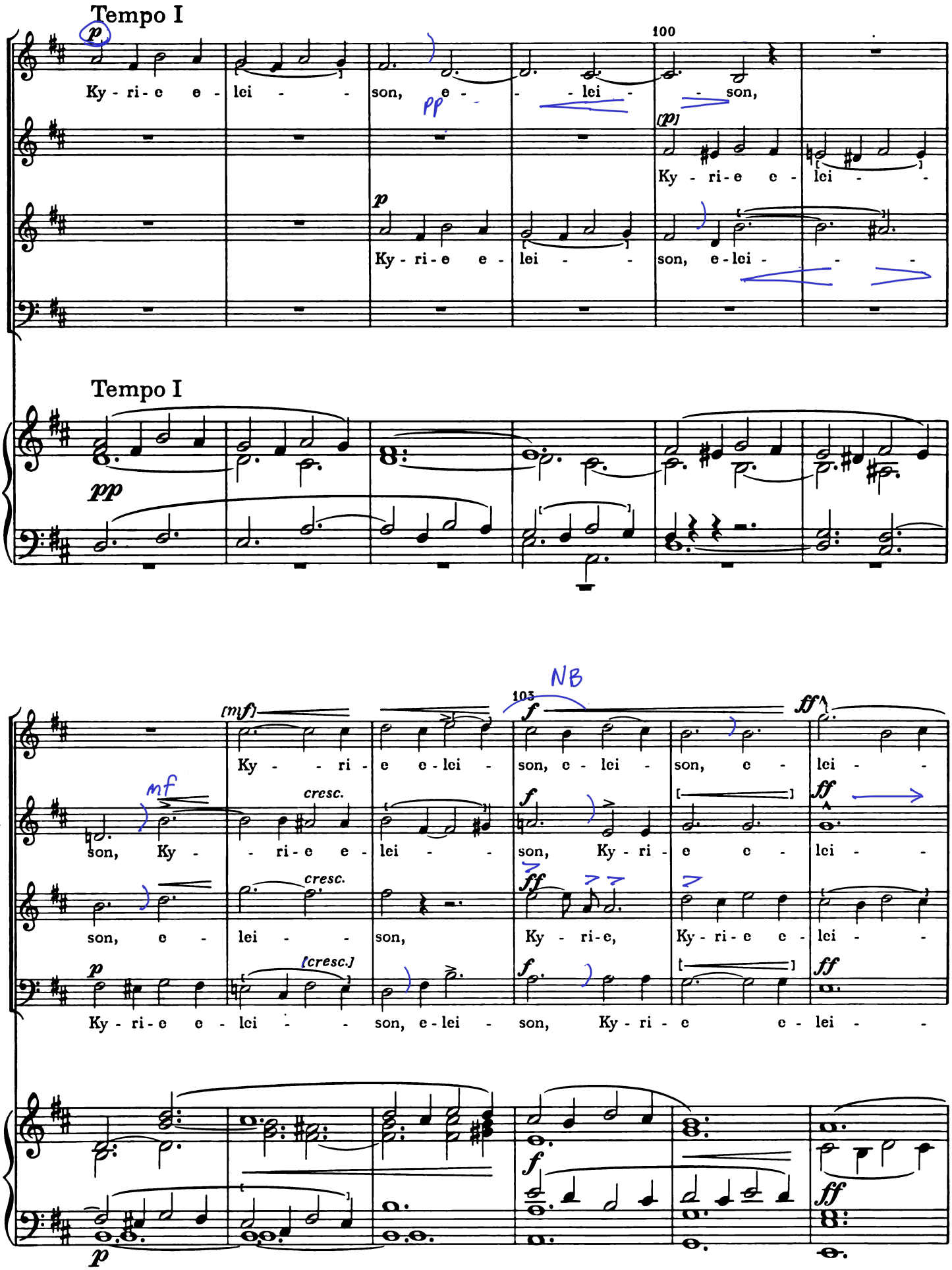

70
Chris - te, Chris - te e - lei - son, Chris - te, Chris - te e - lei -
[p
[pp]
Chris - te, Chris - te e - lei - son,
[dim.
p
son, e - lei - son.
p
son, e - lei - son.
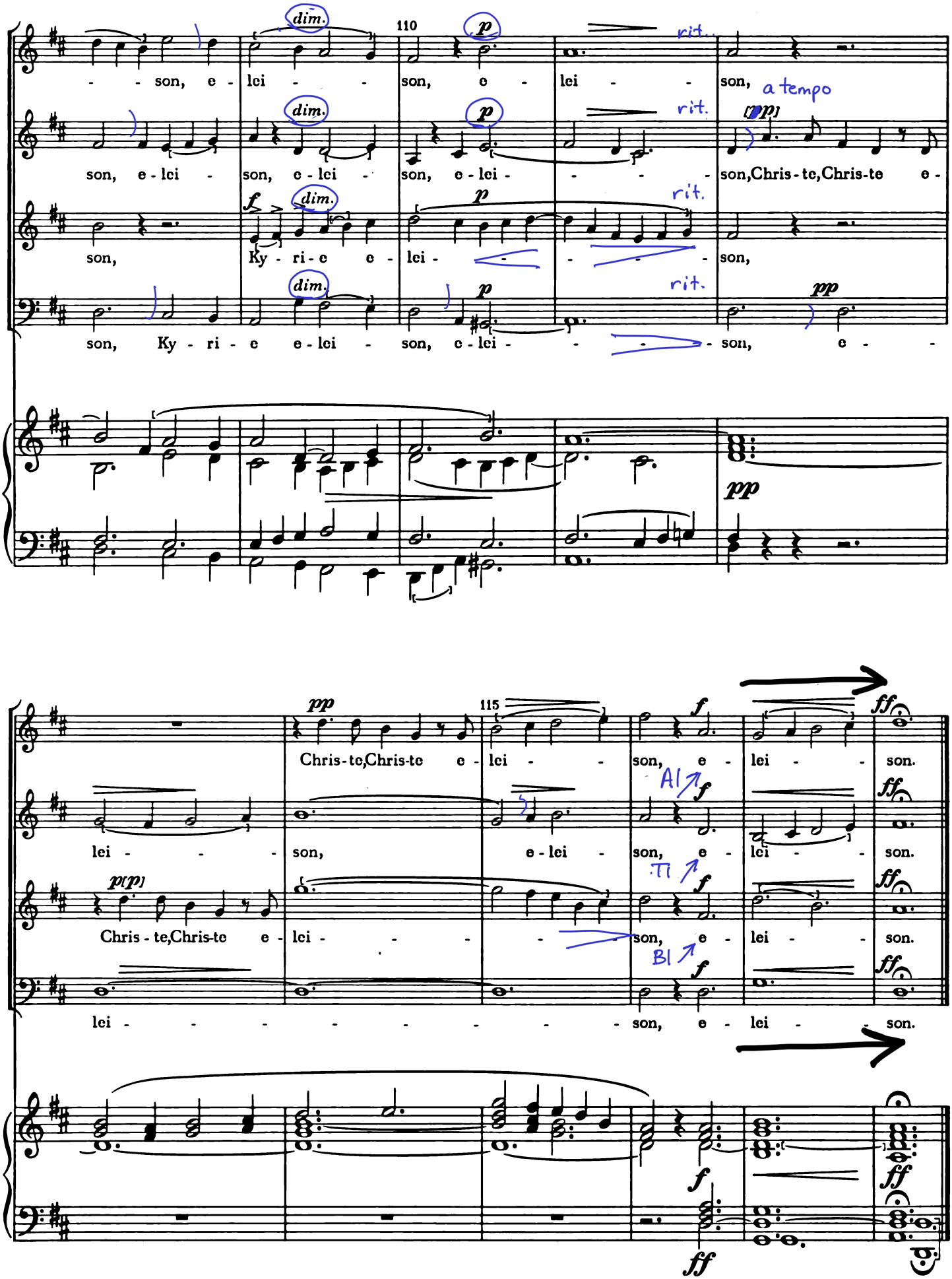

son.
[Tutti] f
Chris - te,
[Tutti] f
Chris - te
Chris-te e - lei -
mf
Chris - te, Chris-te e - lei -
[Tutti]
f
Chris - te, Chris-te e -
son,
[Tutti]
mf
Chris - te, Chris-te e - lei - son, e -
Ped.


75
dim.
[p]
Chris - te e - lei - - - - - son,
- - son, e - lei - - - son,
sempre legato
p
Chris - te, Chris - te e -
f
lei - - - - - - - - son,
lei - son, e - lei - - - son,


80
cresc.
Chris - te, Chris - te,
lei - - - - - - - - son, e - lei -
sempre legato
p
Chris - te, Chris - te e - lei - - - - - son, e -
Chris - te, Chris - te e - lei - - son, Chris - te
[cresc.]
pp
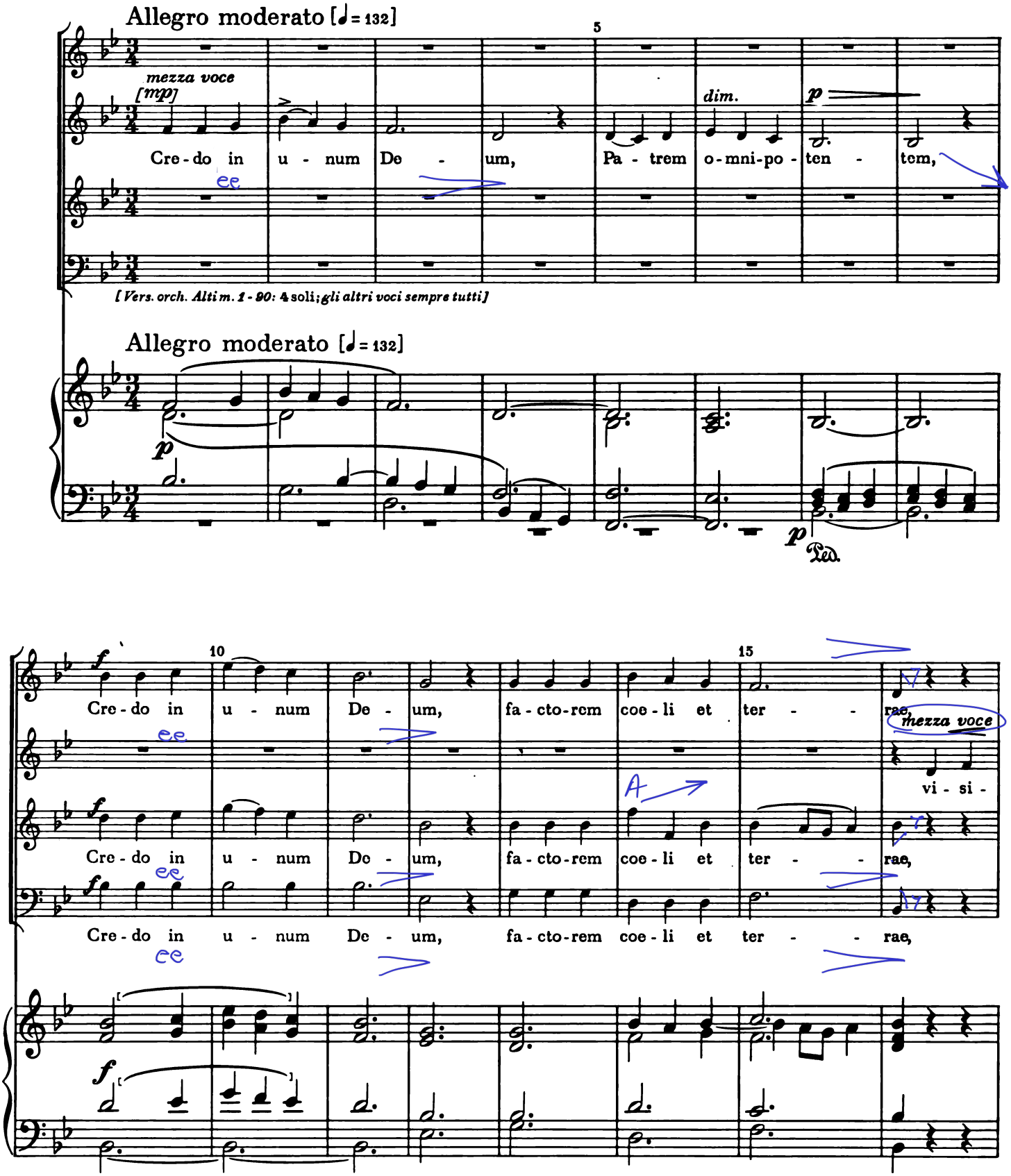

Vers. orch.
S.
Chris - te e -
Chris - te, Chris - te,
Chris-te, Chris-te e - lei - son, Chris - te,
son, e - lei - son, Chris - te,
Chris-te, Chris - te, Chris-te e - lei - son, Chris - te,
lei - son, Chris - te, Chris - te, Chris - te,
85
molto rall.
95
Chris - te e - lei - son, e - lei - son.
90
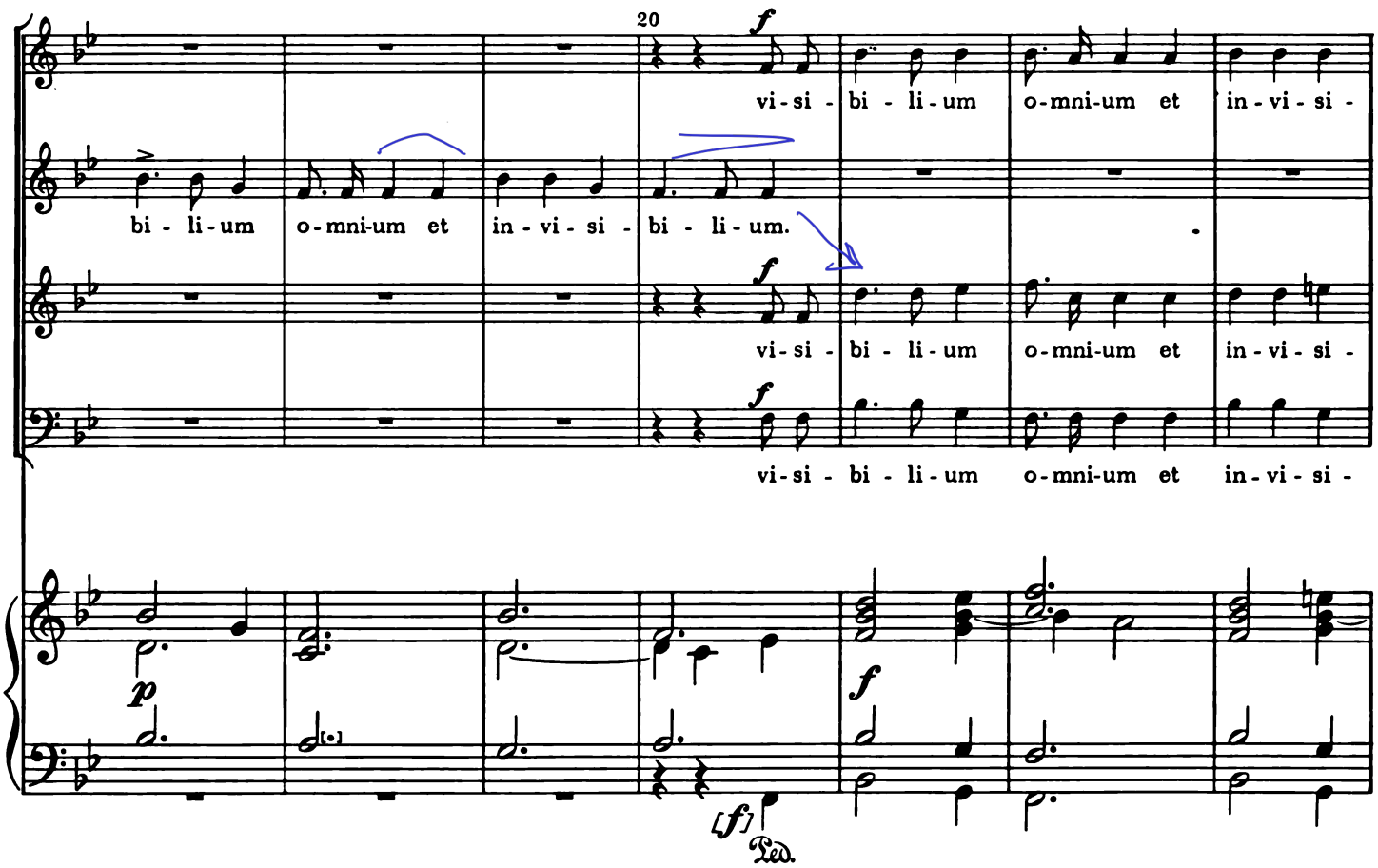

Tempo I
100
Ky - ri - e e - lei - son, e - lei - son,
Ky - ri - e e - lei - son, e - lei -
Tempo I
103
NB
Ky - ri - e e - lei - son, e - lei - son, e - lei -
son, Ky - ri - e e - lei - son, Ky - ri - e e - lei -
son, e - lei - son, Ky - ri - e, Ky - ri - e e - lei -
Ky - ri - e e - lei - son, e - lei - son, Ky - ri - e e - lei -
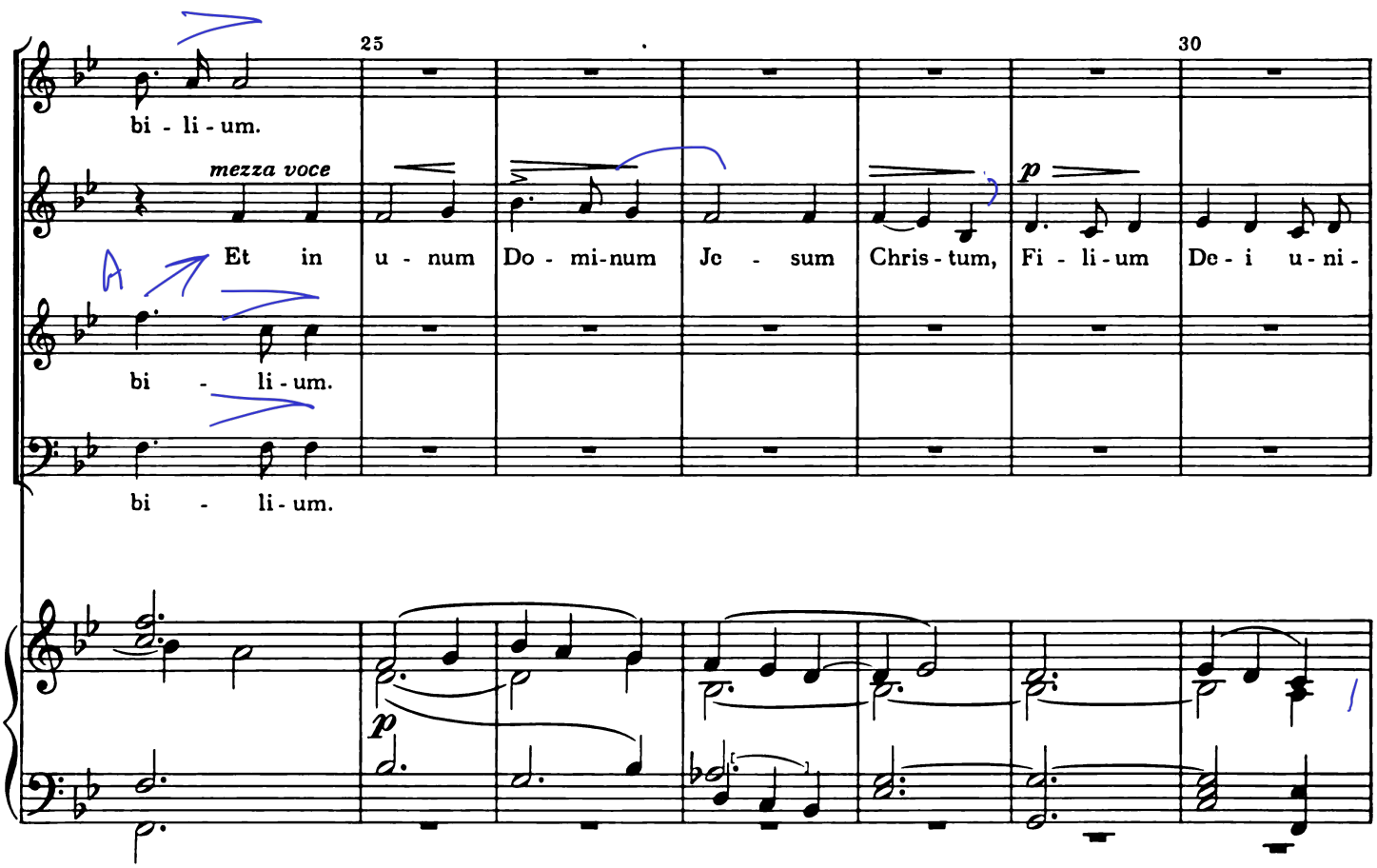

110
115
dim.
p
rit.
a tempo
pp
f
ff
- - son, e - lei - - son, e - lei - - son,
son, e - lei - son, e - lei - son, e - lei - - - - son,Chris - te,Chris-te e -
son, Ky - ri - e e - lei - son, e - lei - - - - - son,
son, Ky - ri - e e - lei - son, e - lei - - - - son, e - -
Chris - te,Chris-te e - lei - - son, e - lei - son.
lei - - - son, e - lei - son, e - lei - son.
Chris - te,Chris-te e - lei - - - - son, e - lei - son.
lei - - - - - - - - son, e - lei - son.
A1
B1
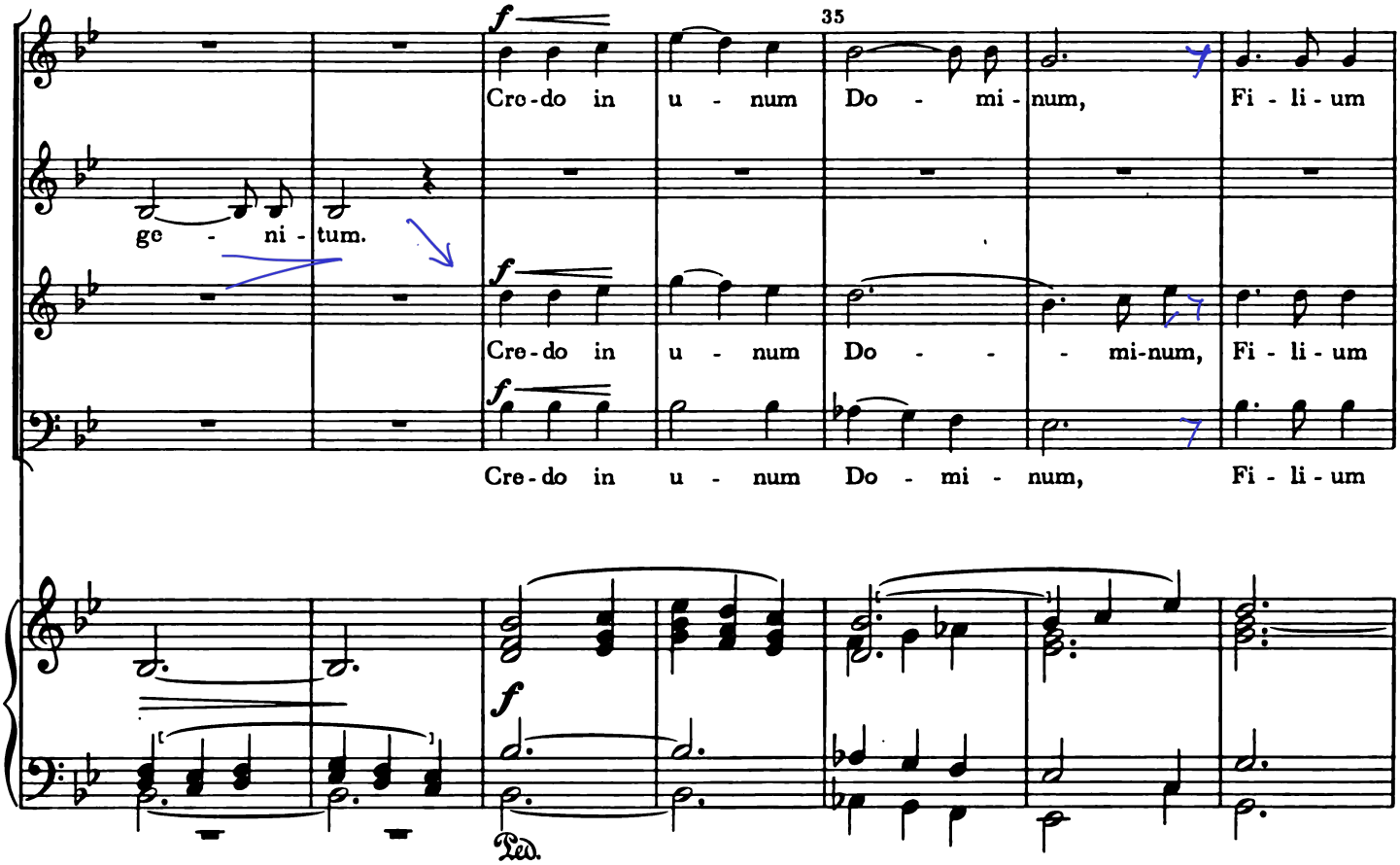
GLORIA
moved to the
end of the work
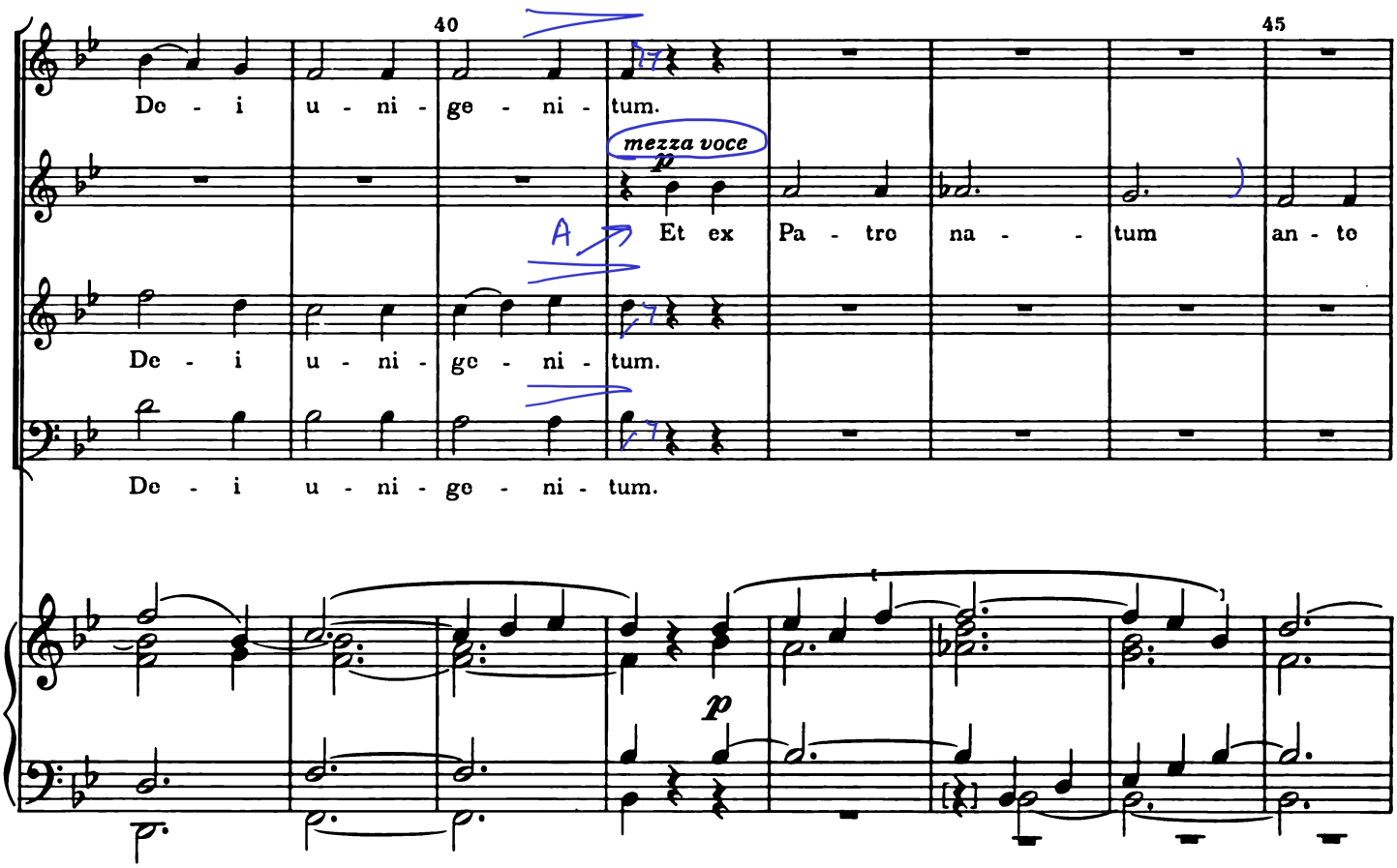
CREDO
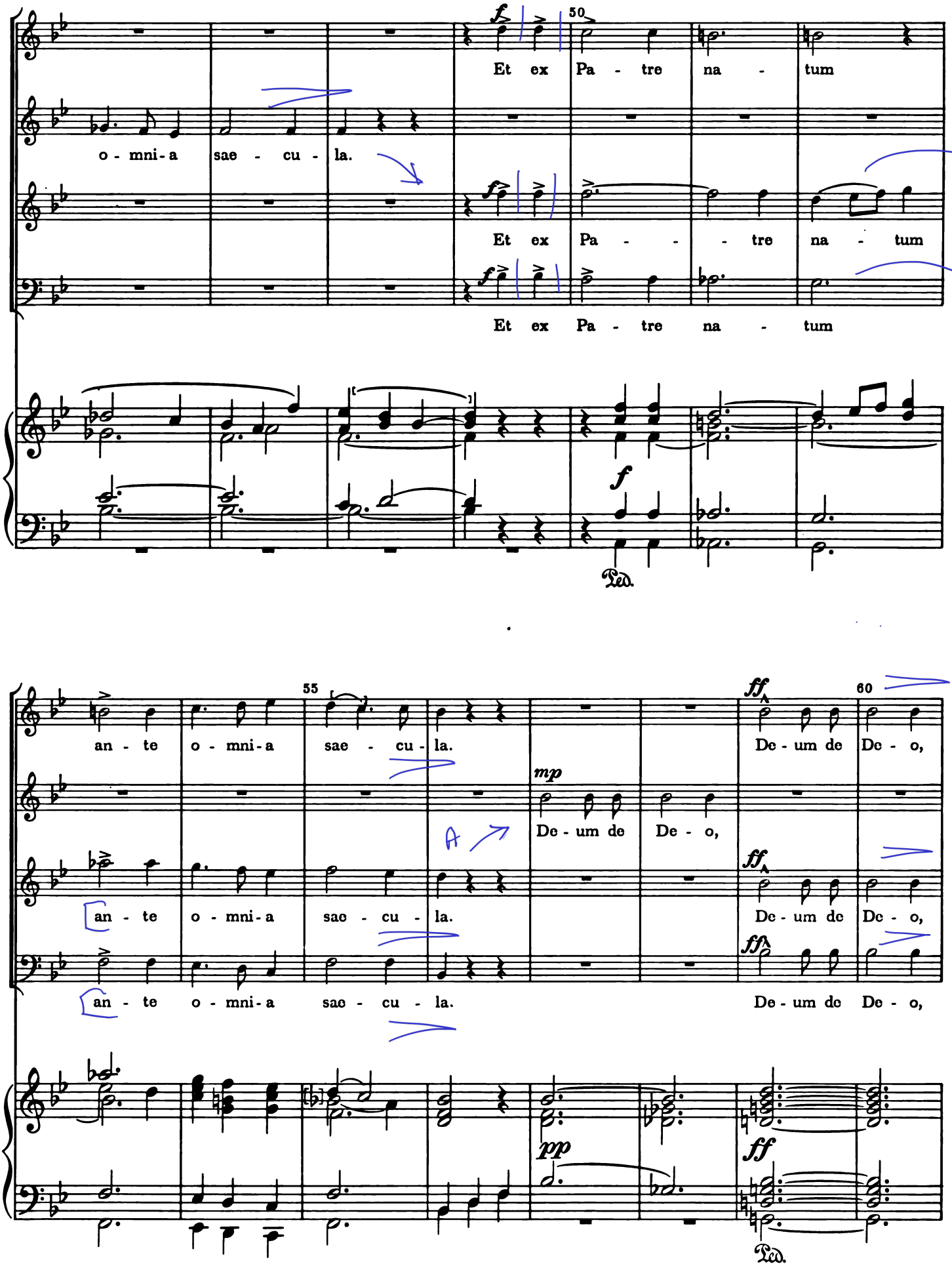

Allegro moderato [♩= 132]
mezza voce
[mp]
Cre - do in u - num De - um, Pa - trem o - mni - po - ten - tem,
dim.
p
[Vers. orch. Alti m. 1 - 90: 4 soli; gli altri voci sempre tutti]
Allegro moderato [♩= 132]
p
p
Ped.
f
Cre - do in u - num De - um, fa - cto - rem coe - li et ter - rae,
mezza voce
vi - si -
Cre - do in u - num De - um, fa - cto - rem coe - li et ter - rae,
Cre - do in u - num De - um, fa - cto - rem coe - li et ter - rae,
f
f
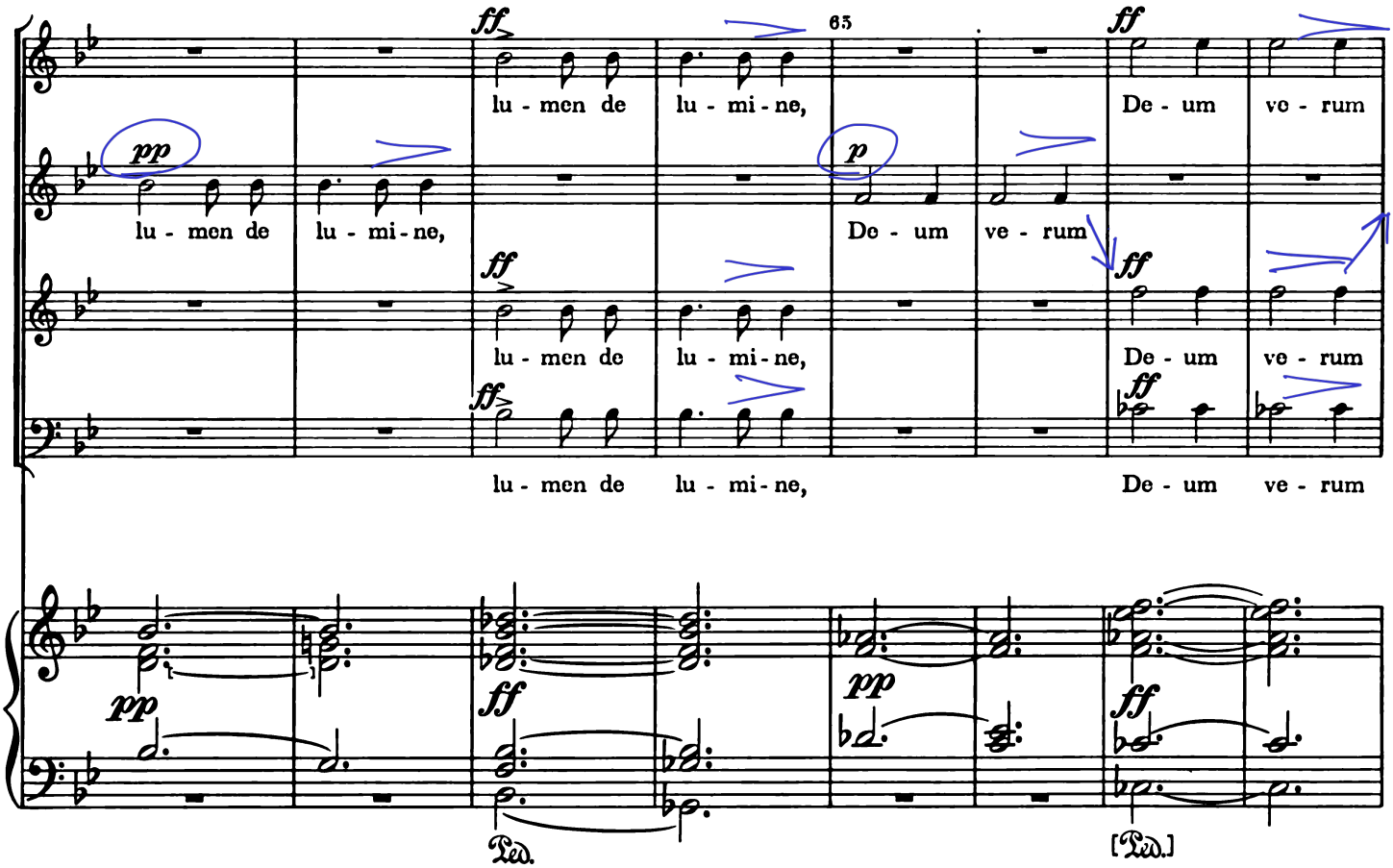

20
f
vi - si - bi - li - um o - mni - um et in - vi - si -
bi - li - um o - mni - um et in - vi - si - bi - li - um.
vi - si - bi - li - um o - mni - um et in - vi - si -
vi - si - bi - li - um o - mni - um et in - vi - si -
p
f
[f]
Ped.
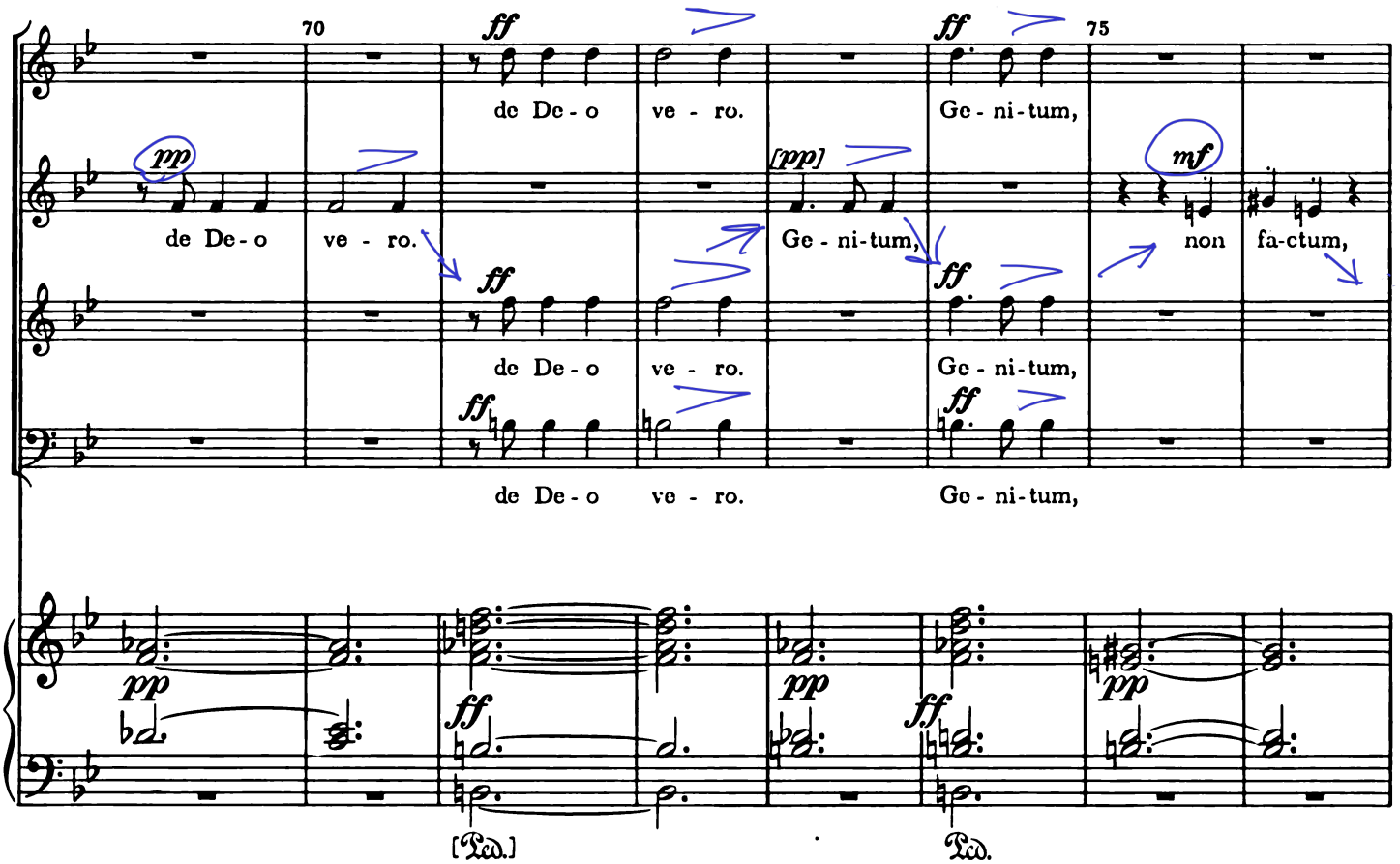

25
30
bi - li - um.
mezza voce
Et in u - num Do - mi - num Je - sum Chris - tum, Fi - li - um De - i u - ni -
bi - li - um.
bi - li - um.
p
p

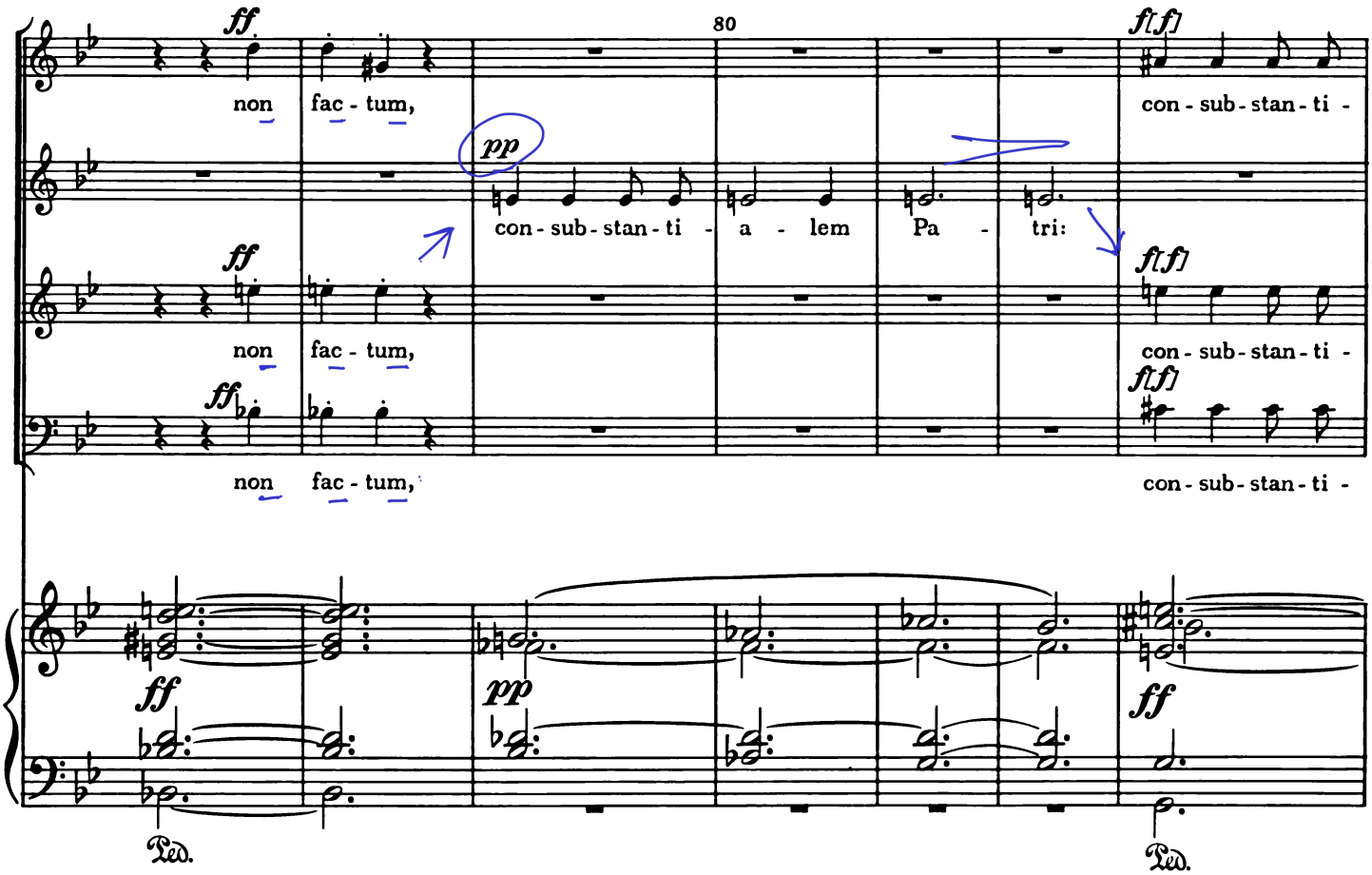

35
f
Cre-do in u - num Do - mi - num, Fi - li - um
ge - ni - tum.
Cre-do in u - num Do - - - mi-num, Fi - li - um
Cre-do in u - num Do - mi - num, Fi - li - um
Ped.

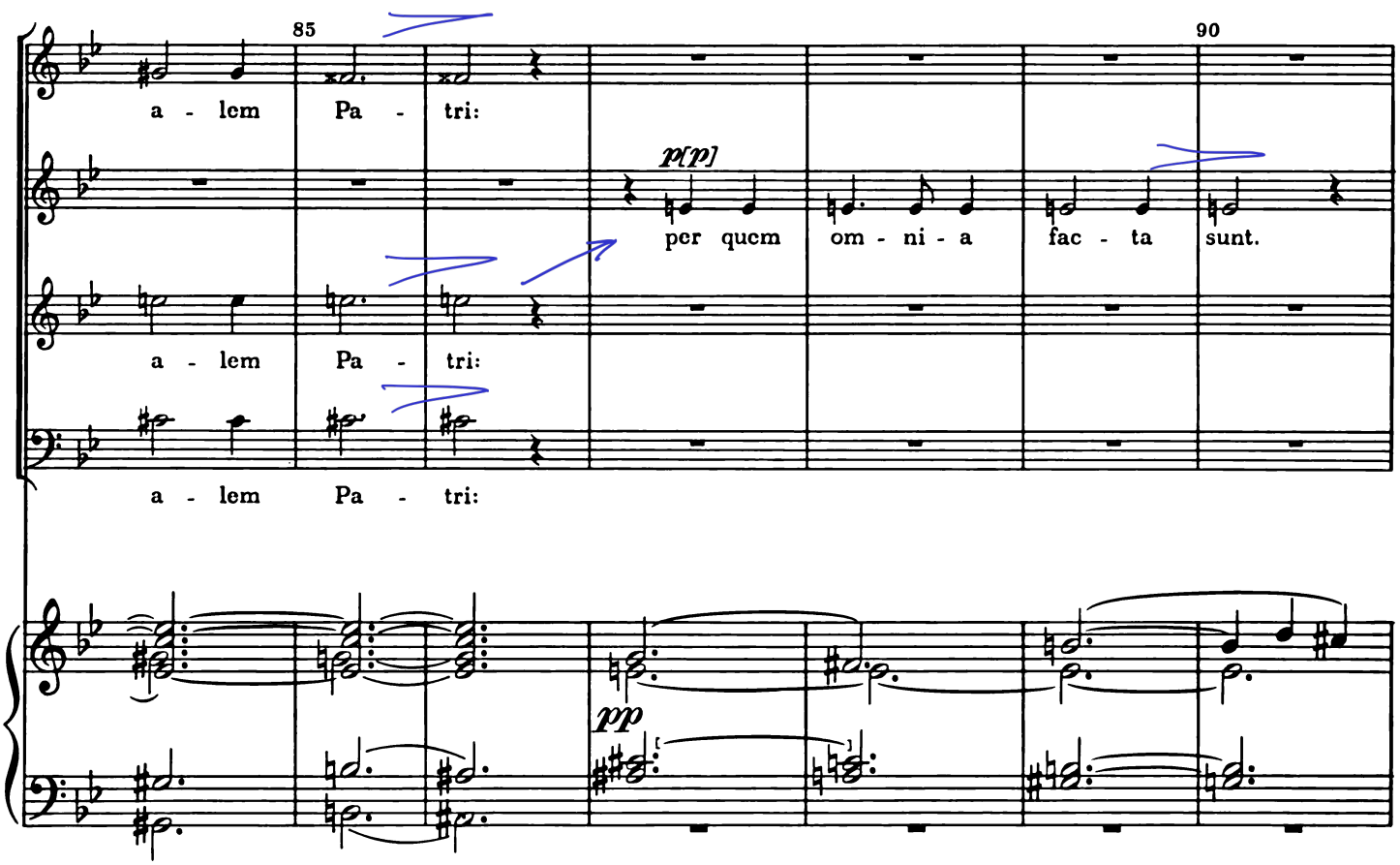

40
45
De - i u - ni - ge - ni - tum.
mezza voce
p
A
Et ex Pa - tre na - - tum an - te
De - i u - ni - ge - ni - tum.
De - i u - ni - ge - ni - tum.
p
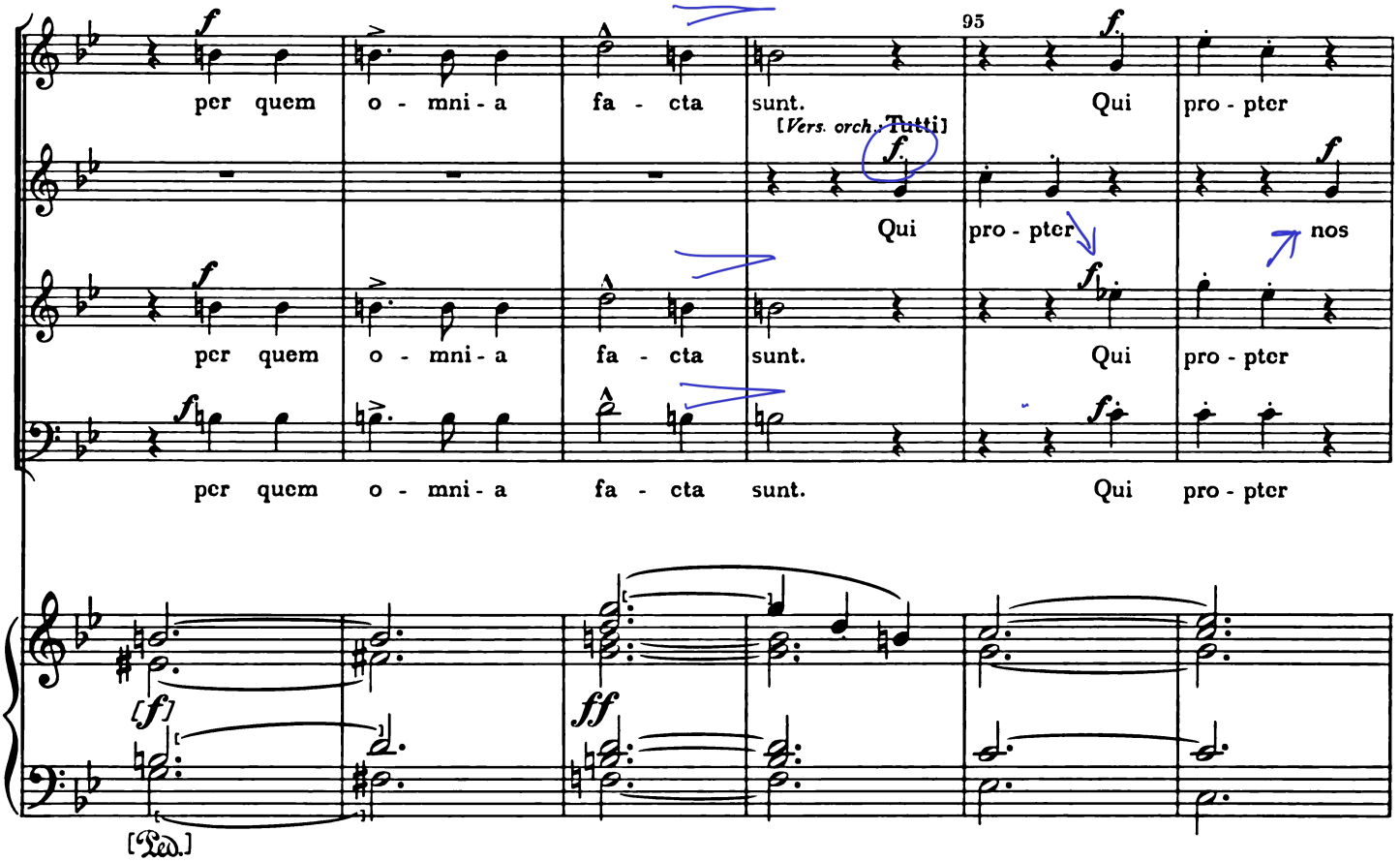

50
Et ex Pa - tre na - tum
o - mni - a sae - cu - la.
Et ex Pa - - - tre na - tum
Et ex Pa - tre na - tum
Ped.
55
an - te o - mni - a sae - cu - la.
De - um de De - o,
mp
60
ff
pp
Ped.
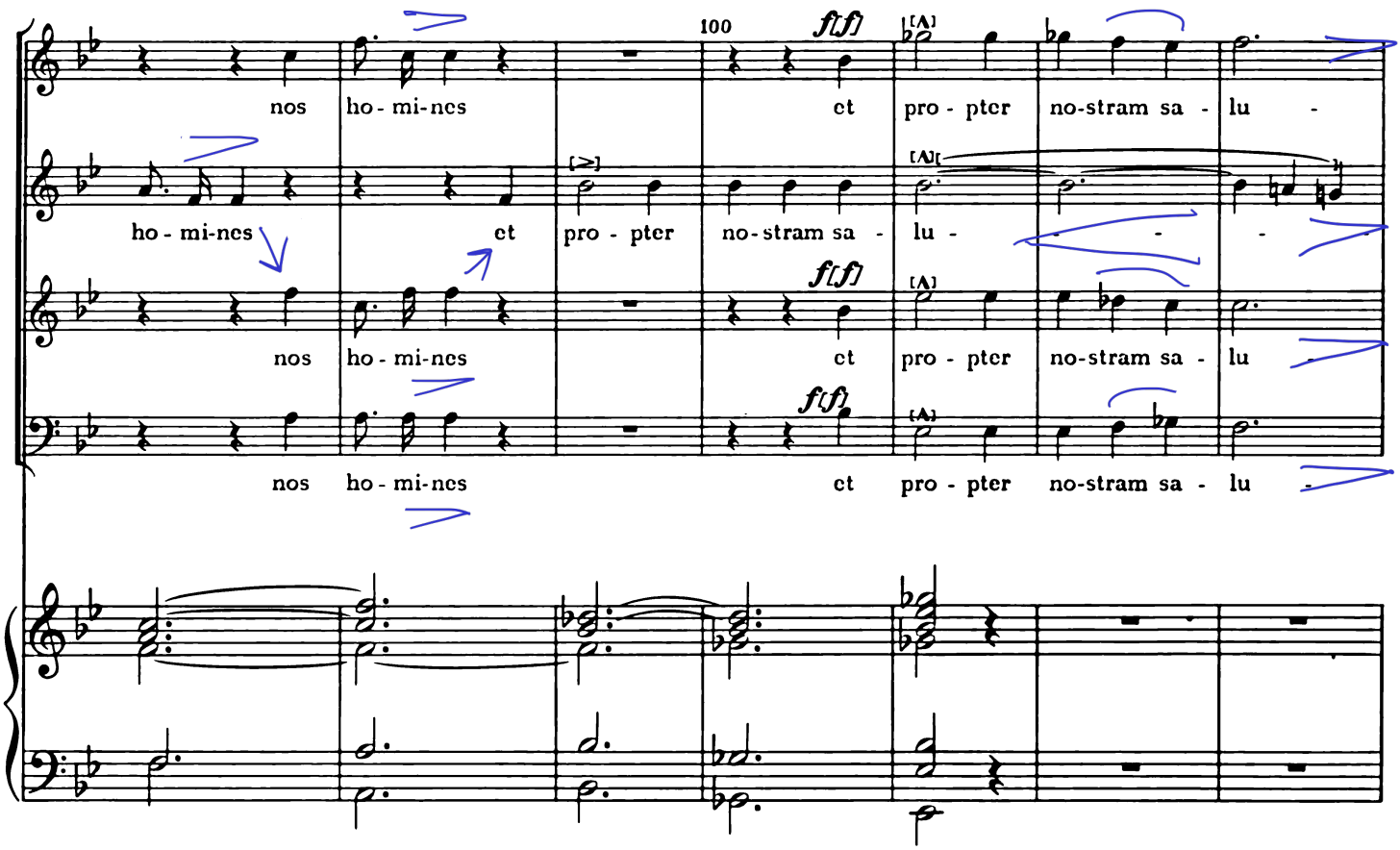

65
lu - men de lu - mi - ne, De - um ve - rum
lu - men de lu - mi - ne, De - um ve - rum
lu - men de lu - mi - ne, De - um ve - rum
lu - men de lu - mi - ne, De - um ve - rum
Ped.
[Ped.]

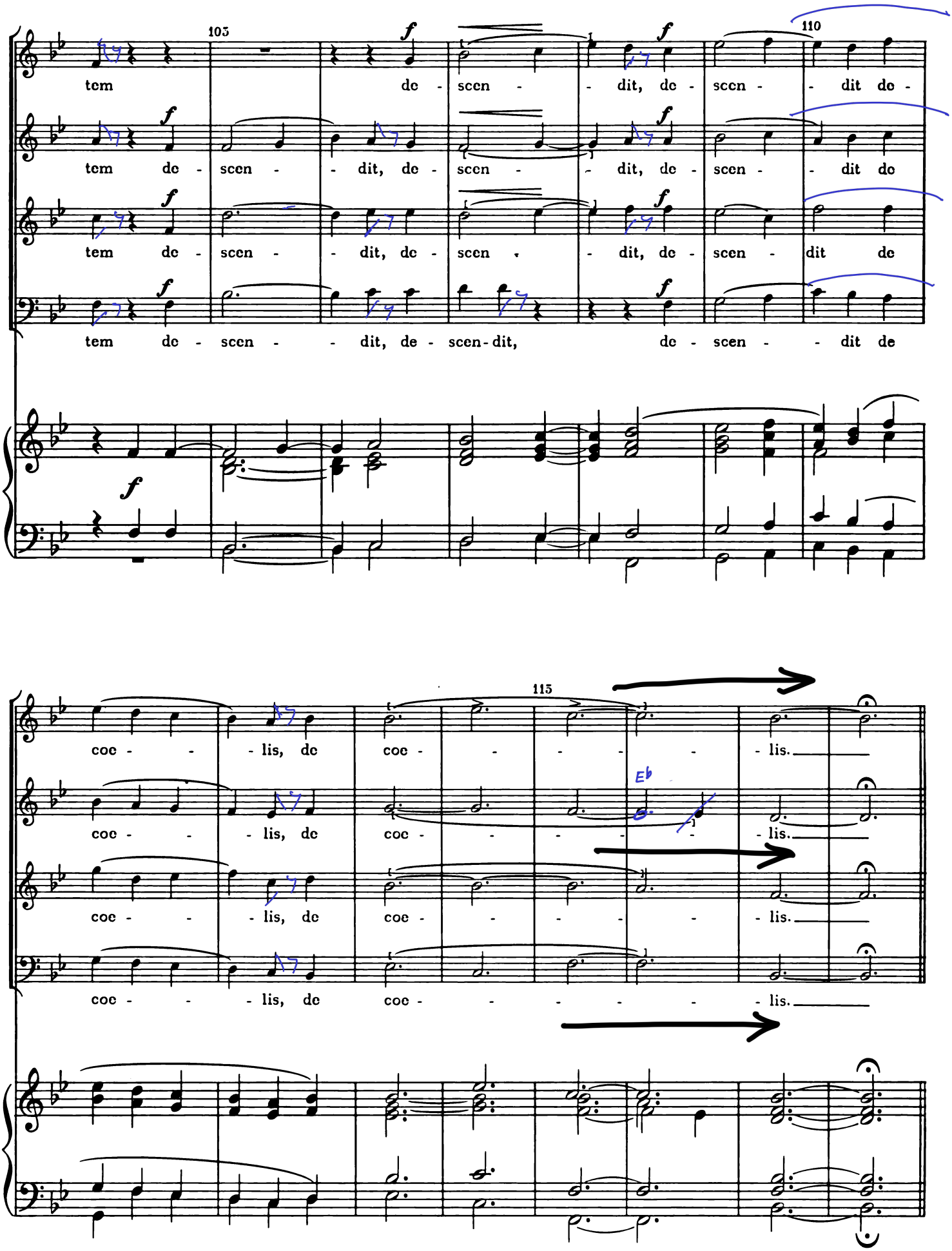

70
75
de De - o ve - ro. Ge - ni - tum,
de De - o ve - ro. Ge - ni - tum, non fa - ctum,
de De - o ve - ro. Ge - ni - tum,
de De - o ve - ro. Ge - ni - tum,
[Ped.]
Ped.

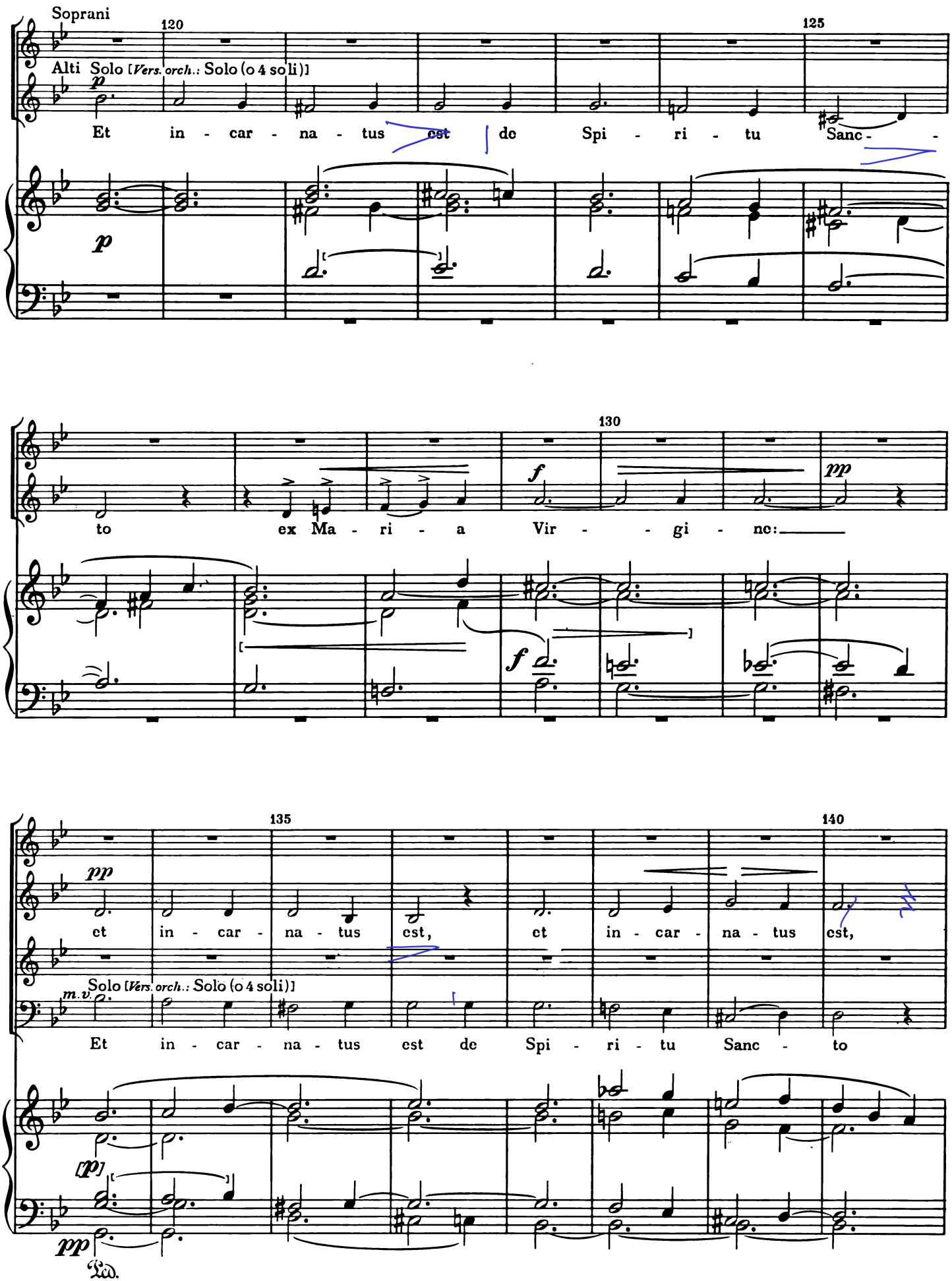

80
ff
non fac - tum,
pp
con - sub - stan - ti - a - lem Pa - tri:
f[f]
con - sub - stan - ti -
Ped.
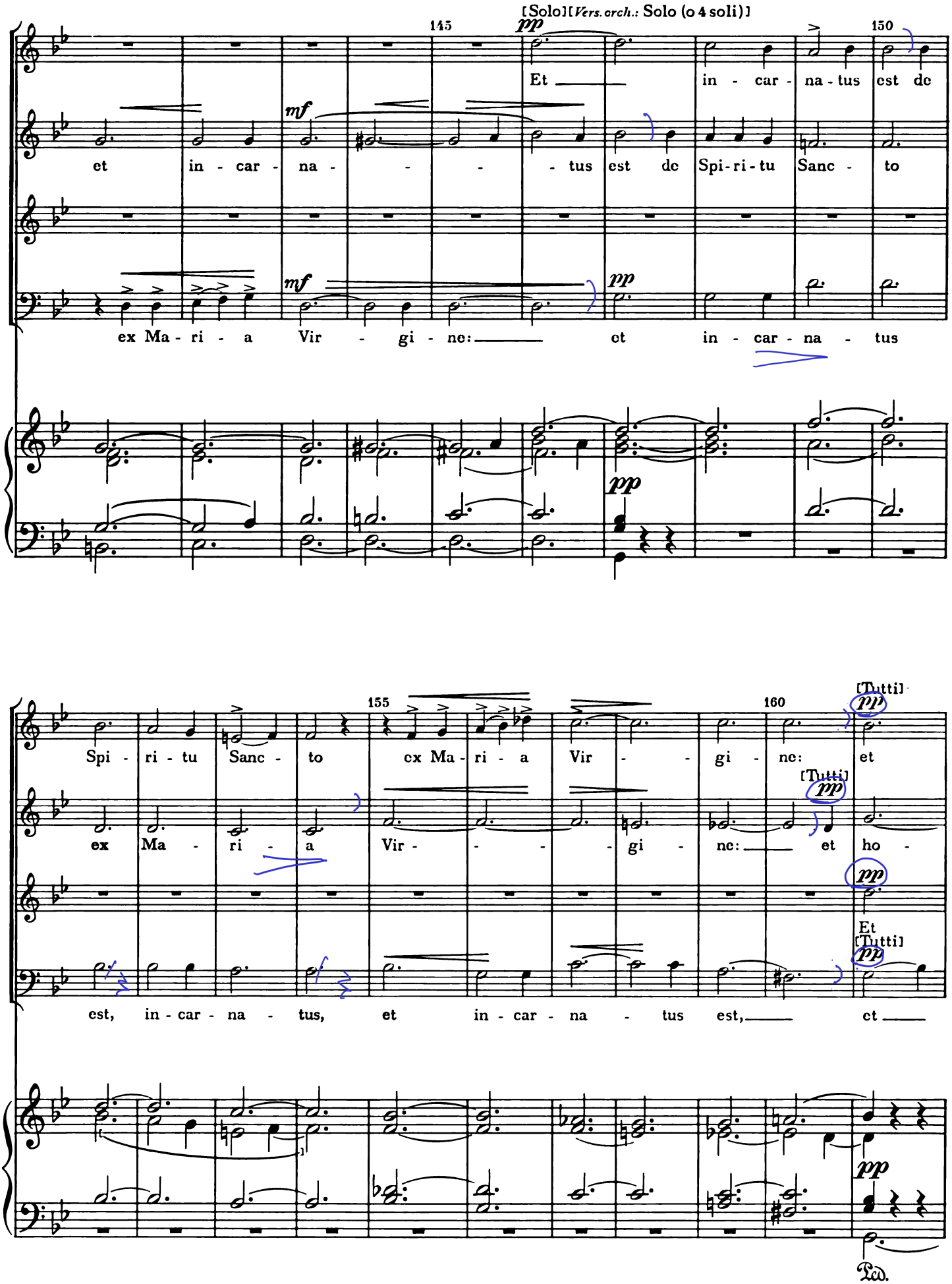

85
90
a - lem Pa - tri:
p[p]
per quem om - ni - a fac - ta sunt.
pp
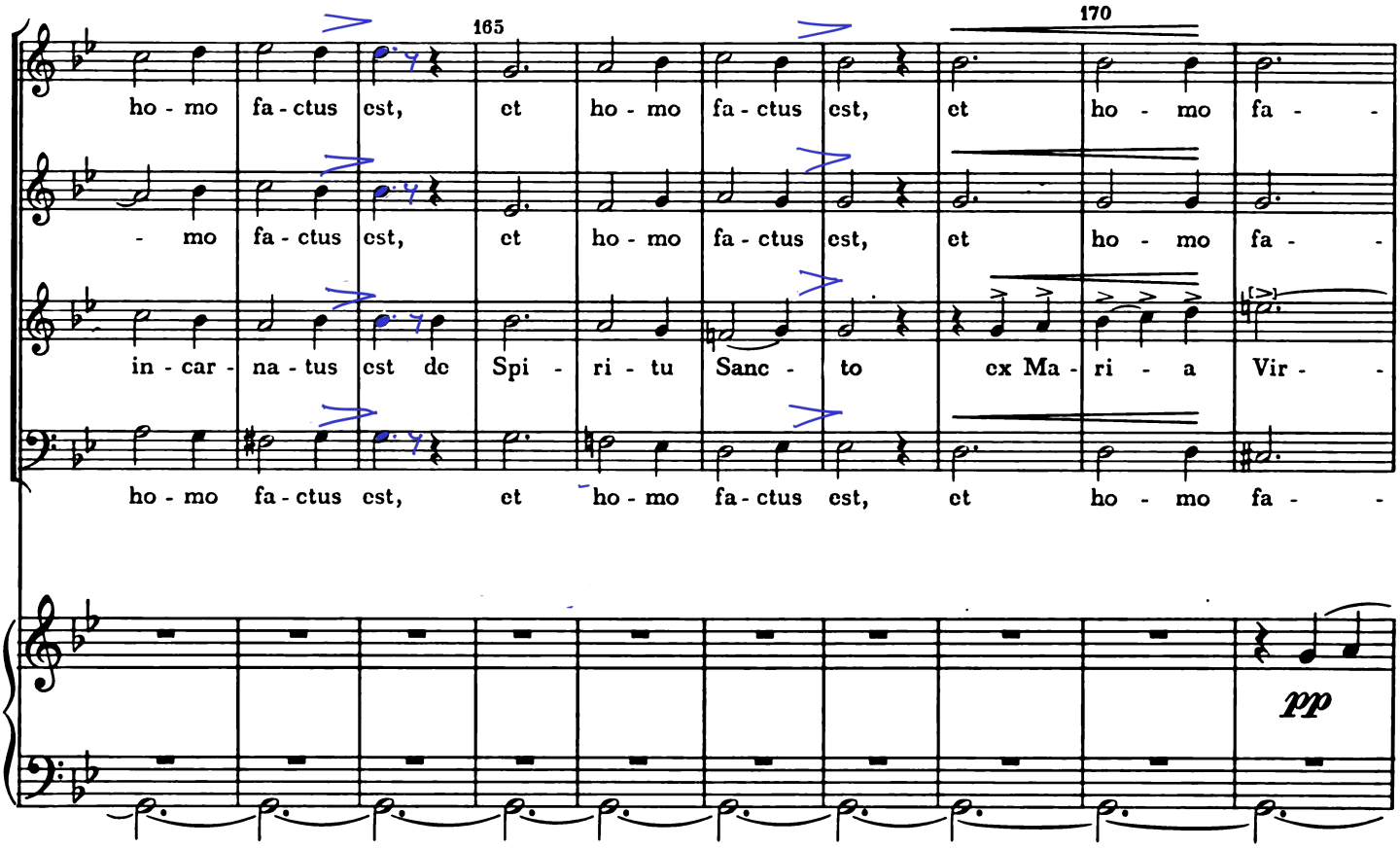

95
per quem o - mni - a fa - cta sunt.
[Vers. orch.: Tutti]
Qui pro - pter nos
[Ped.]
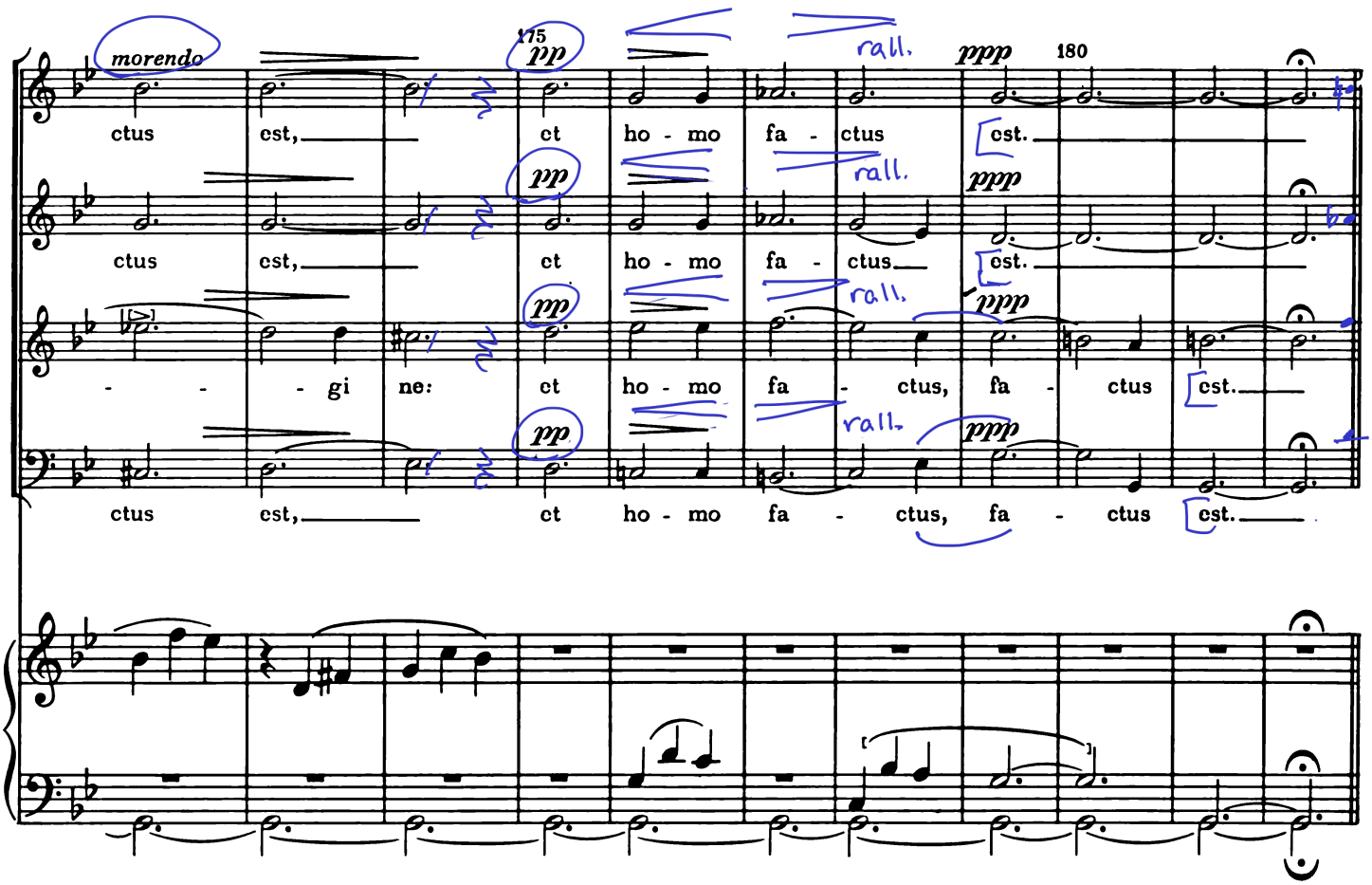

100
nos ho - mi-nes et pro - pter no-stram sa - lu -
ho - mi-nes et pro - pter no-stram sa - lu -


105
110
tem de - scen - dit, de - scen - dit de -
tem de - scen - dit, de - scen - dit, de - scen - dit do
tem de - scen - dit, de - scen - dit, de - scen - dit de
tem de - scen - dit, de - scen-dit, de - scen - dit de
115
coe - lis, de coe - lis.
coe - lis, de coe - lis.
coe - lis, de coe - lis.
coe - lis, de coe - lis.
Eb


Soprani
120
125
Alti Solo [Vers. orch.: Solo (o 4 soli)]
Et in - car - na - tus est de Spi - ri - tu Sanc -
130
to ex Ma - ri - a Vir - - gi - nc:
135
140
et in - car - na - tus est, et in - car - na - tus est,
Solo [Vers. orch.: Solo (o 4 soli)]
Et in - car - na - tus est de Spi - ri - tu Sanc - to


[Solo] [Vers. orch.: Solo (o 4 soli)]
145
150
155
160
[Tutti]
Et in - car - na - tus est de
et in - car - na - - - - tus est de Spi - ri - tu Sanc - to
ex Ma - ri - a Vir - gi - ne: et in - car - na - tus
Spi - ri - tu Sanc - to ex Ma - ri - a Vir - - gi - ne: et
ex Ma - ri - a Vir - - - - gi - ne: et ho -
Et
est, in - car - na - tus, et in - car - na - tus est, et
Ped.


165
170
ho - mo fa - ctus est, et ho - mo fa - ctus est, et ho - mo fa -
- mo fa - ctus est, et ho - mo fa - ctus est, et ho - mo fa -
in - car - na - tus est de Spi - ri - tu Sanc - to ex Ma - ri - a Vir -
ho - mo fa - ctus est, et ho - mo fa - ctus est, et ho - mo fa -
pp


morendo
175
pp
rall.
ppp
180
ctus est, ct ho - mo fa - ctus est.
ctus est, ct ho - mo fa - ctus est.
- - - gi ne: ct ho - mo fa - ctus, fa - ctus est.
ctus est, ct ho - mo fa - ctus, fa - ctus est.

Più mosso

185

Cru - ci - fix - us

190

e - ti - am pro

Vers. orch.:

T.

B.

Più mosso

Ped.

Ped.

Vers. orch.:

S.

195

no - bis:

200
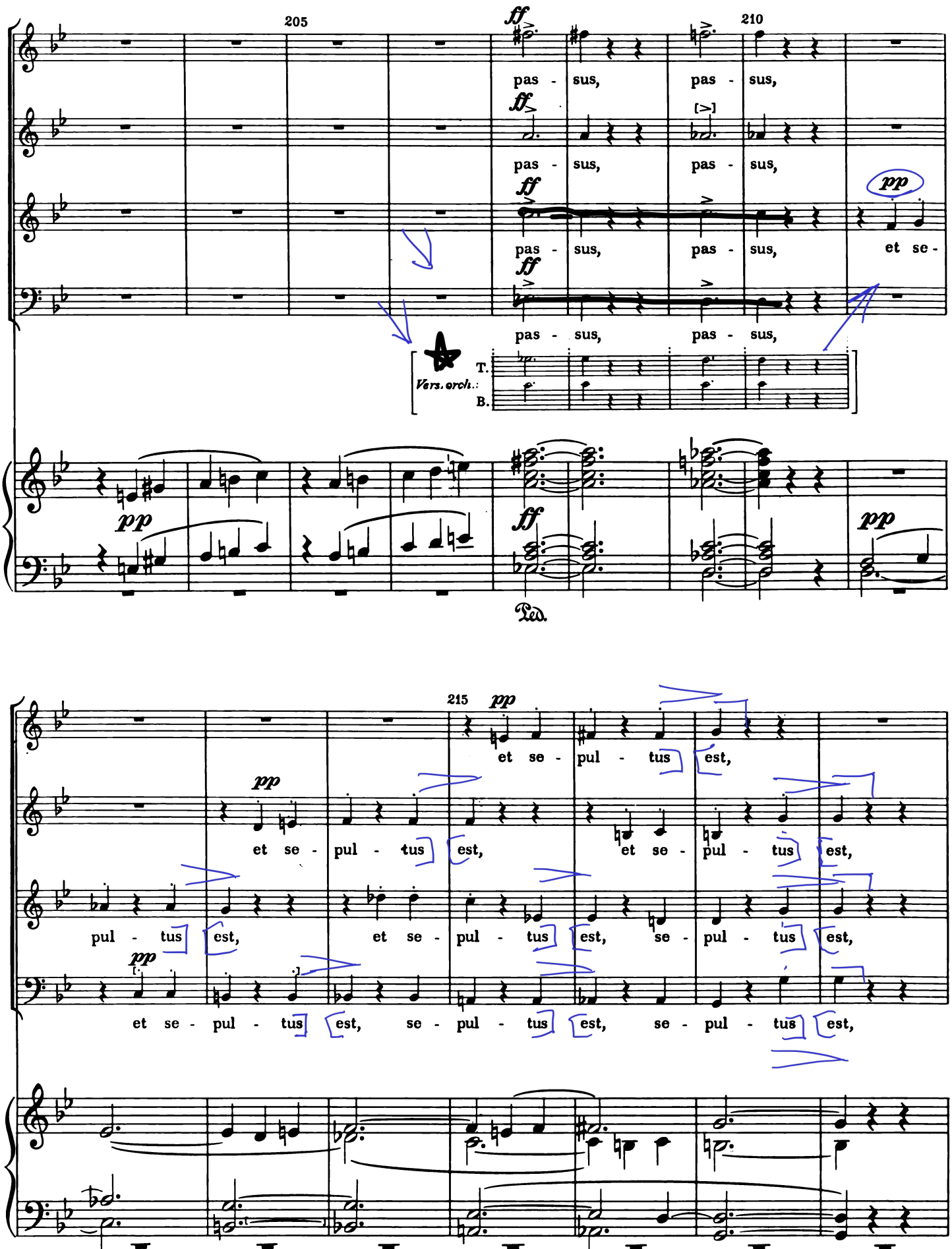
sub Pon - ti - o Pi - la - to

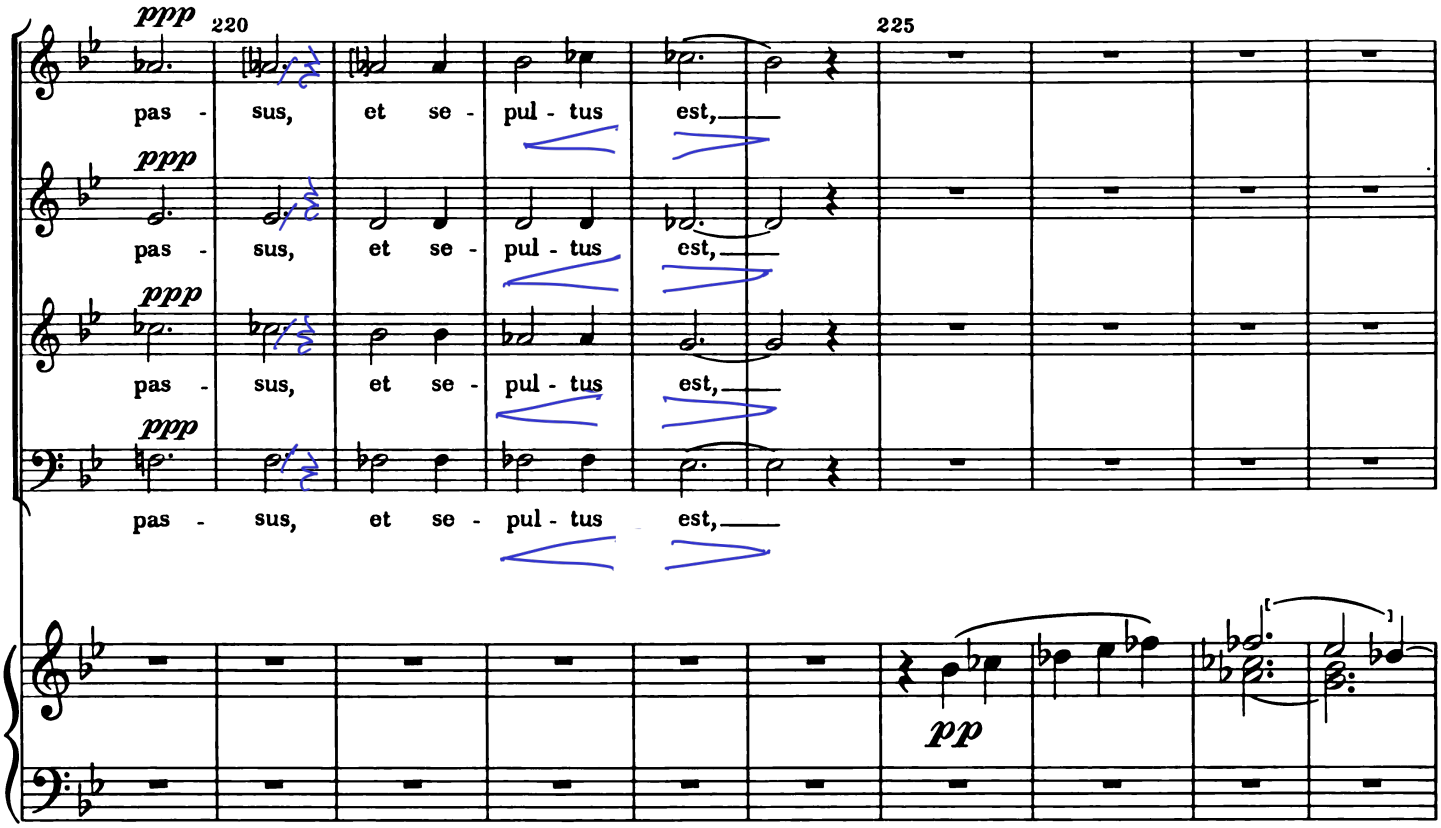
Vers. orch.:

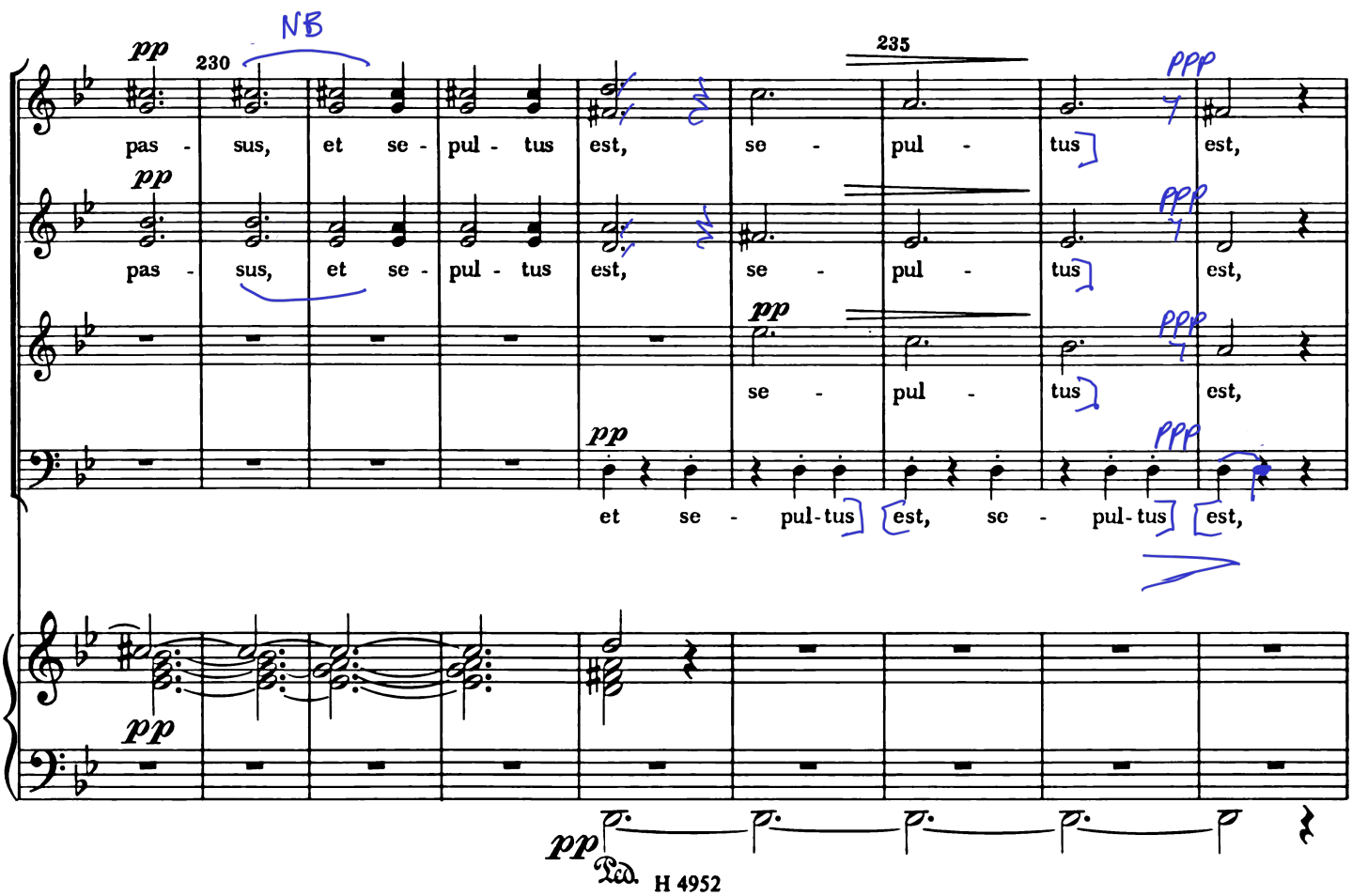
T.
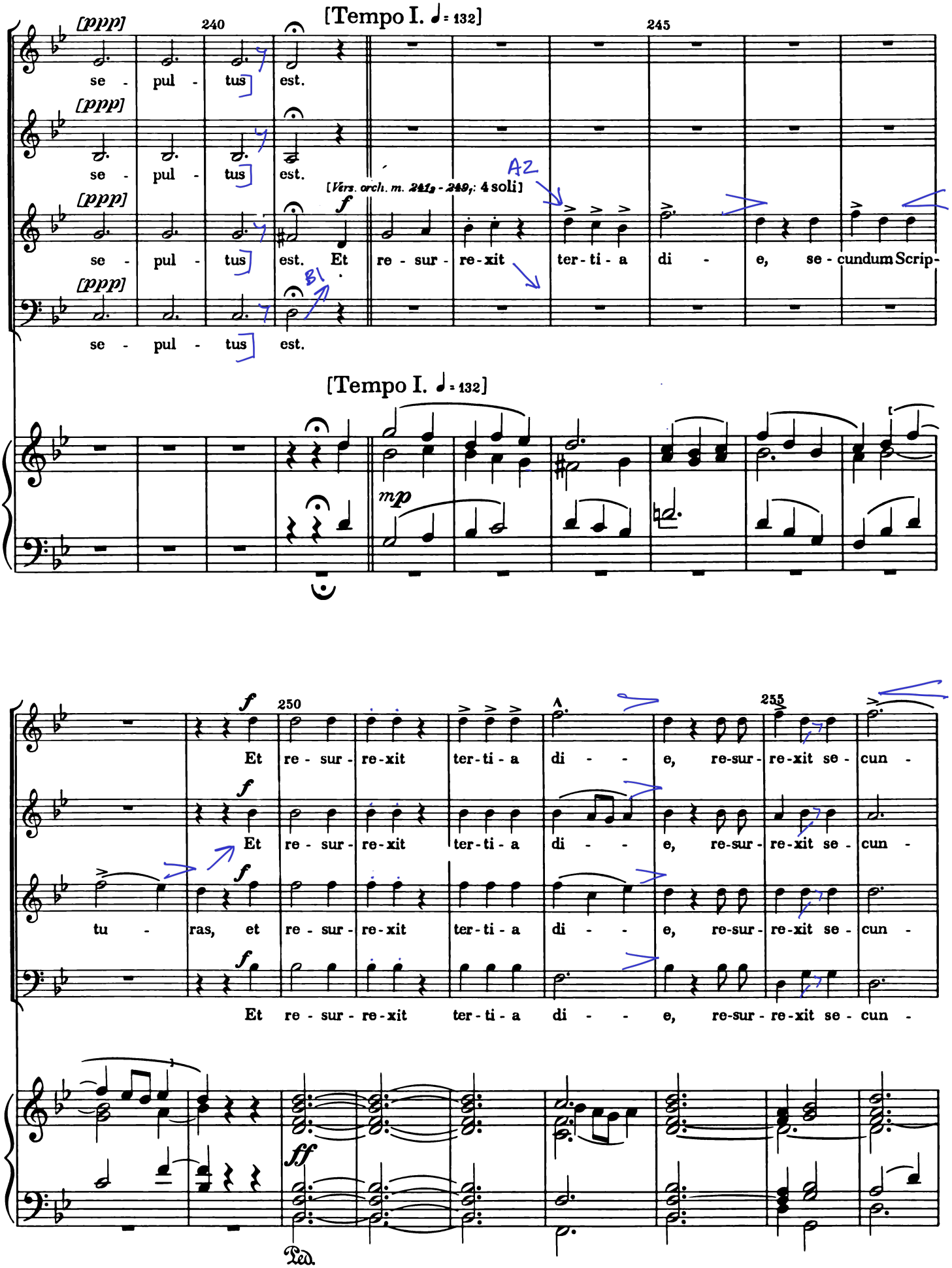
B.
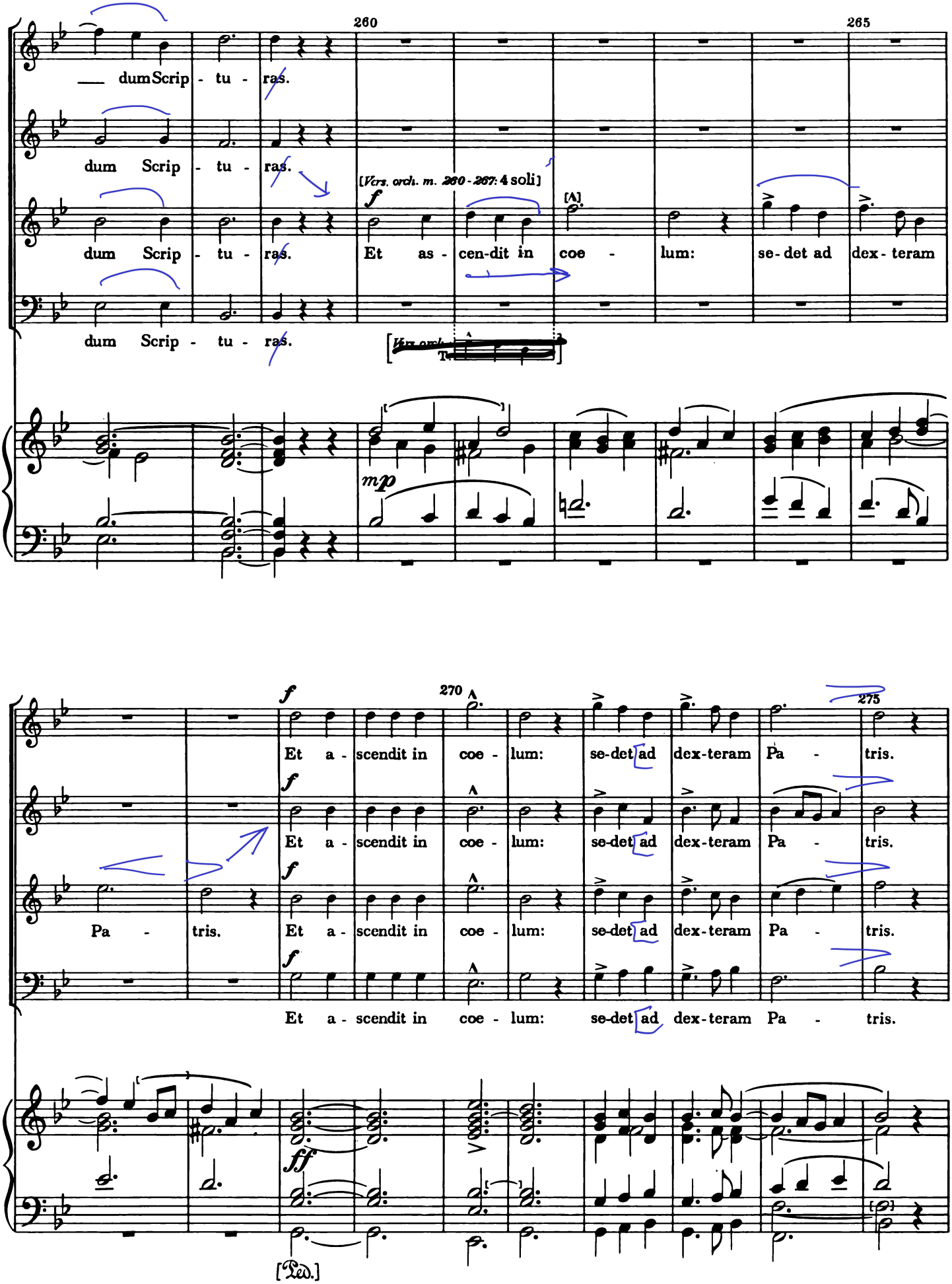
Ped.
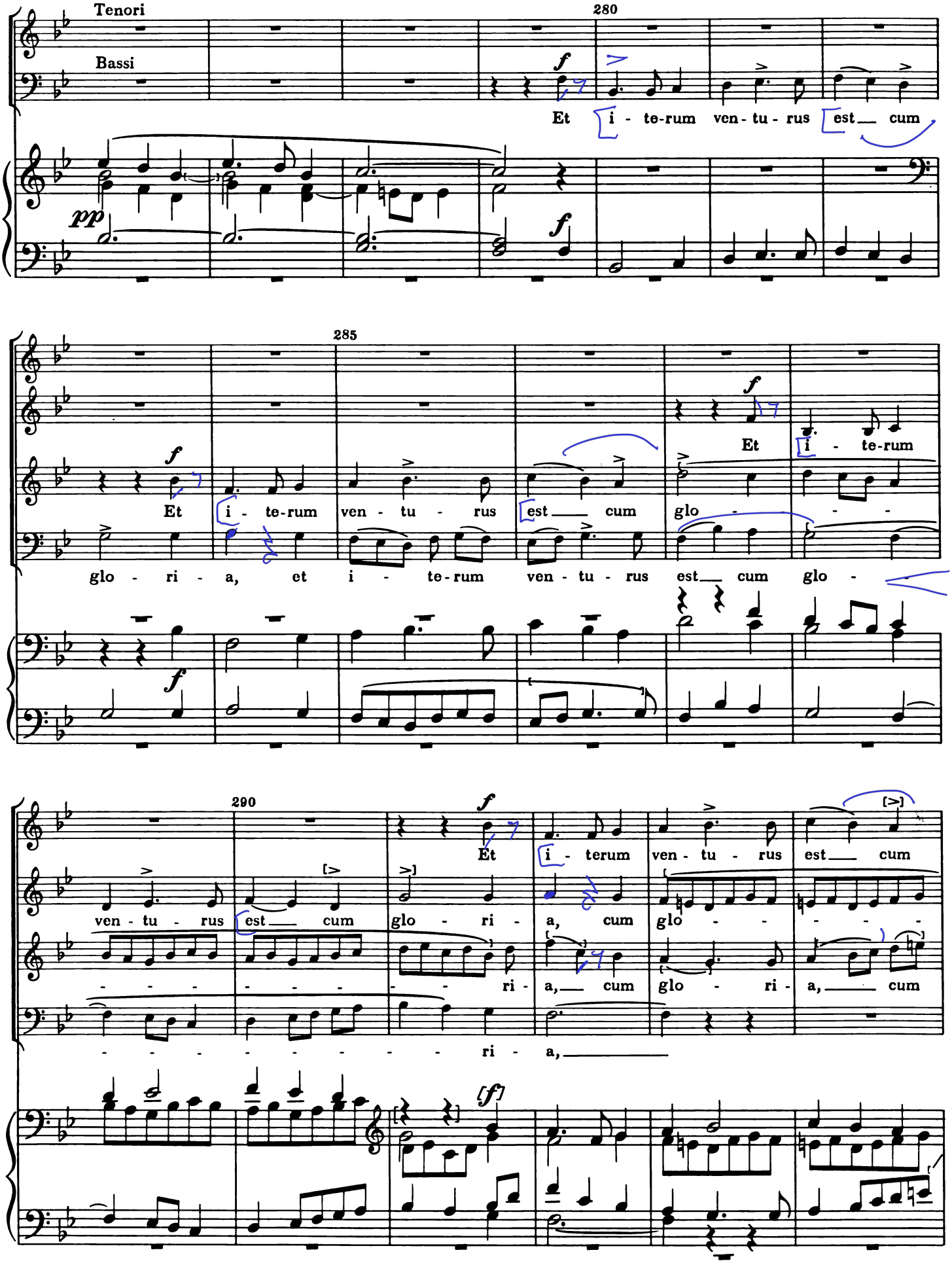

205
210
ff
pas - sus, pas - sus,
pas - sus, pas - sus,
pas - sus, pas - sus, et se -
pas - sus, pas - sus,
Vers. orch.:
T.
B.
pp
Ped.
215
et se - pul - tus est,
et se - pul - tus est, et se - pul - tus est,
pul - tus est, et se - pul - tus est, se - pul - tus est,
et se - pul - tus est, se - pul - tus est, se - pul - tus est,
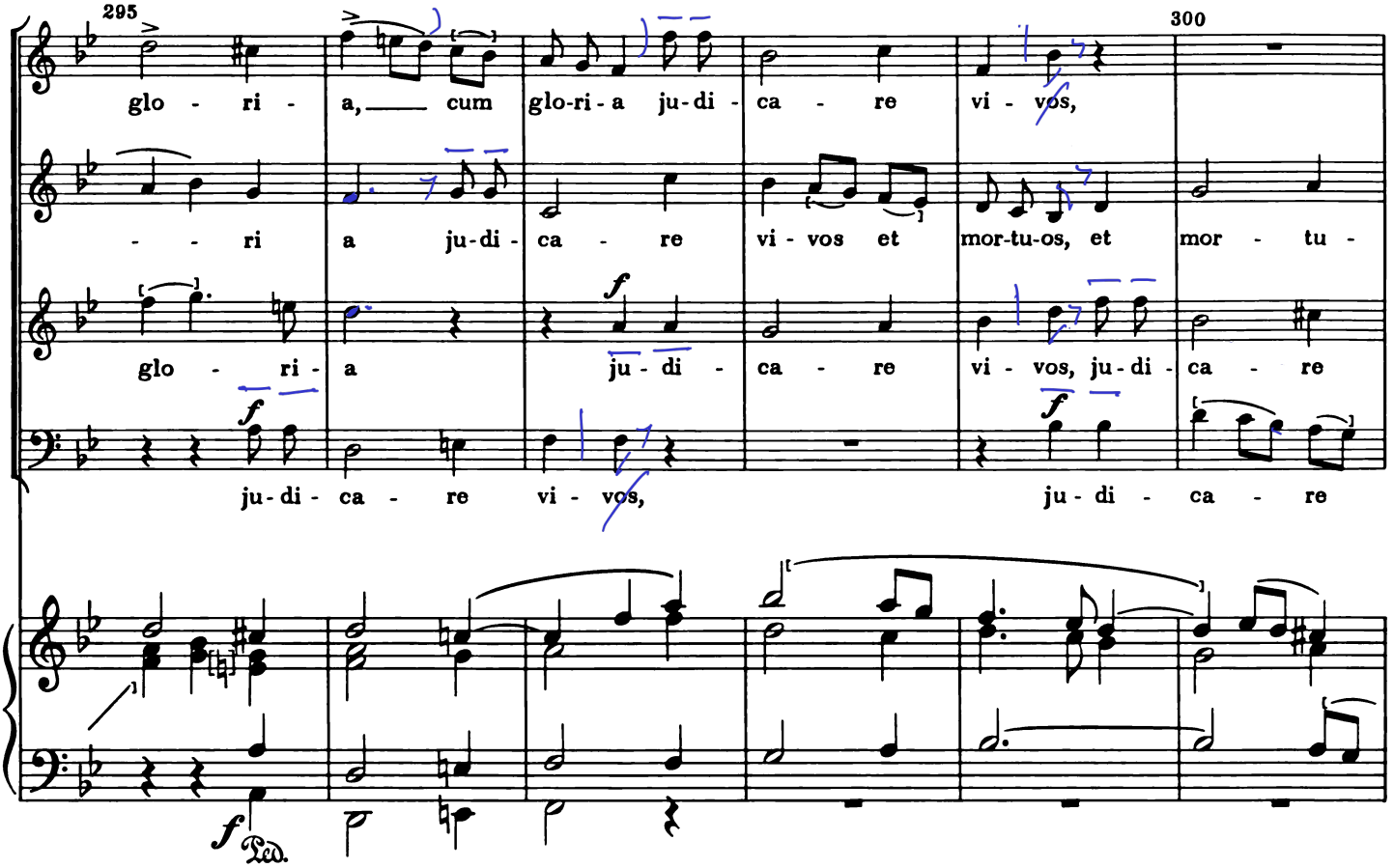

ppp
220
225
pas - sus, et se - pul - tus est,
pp
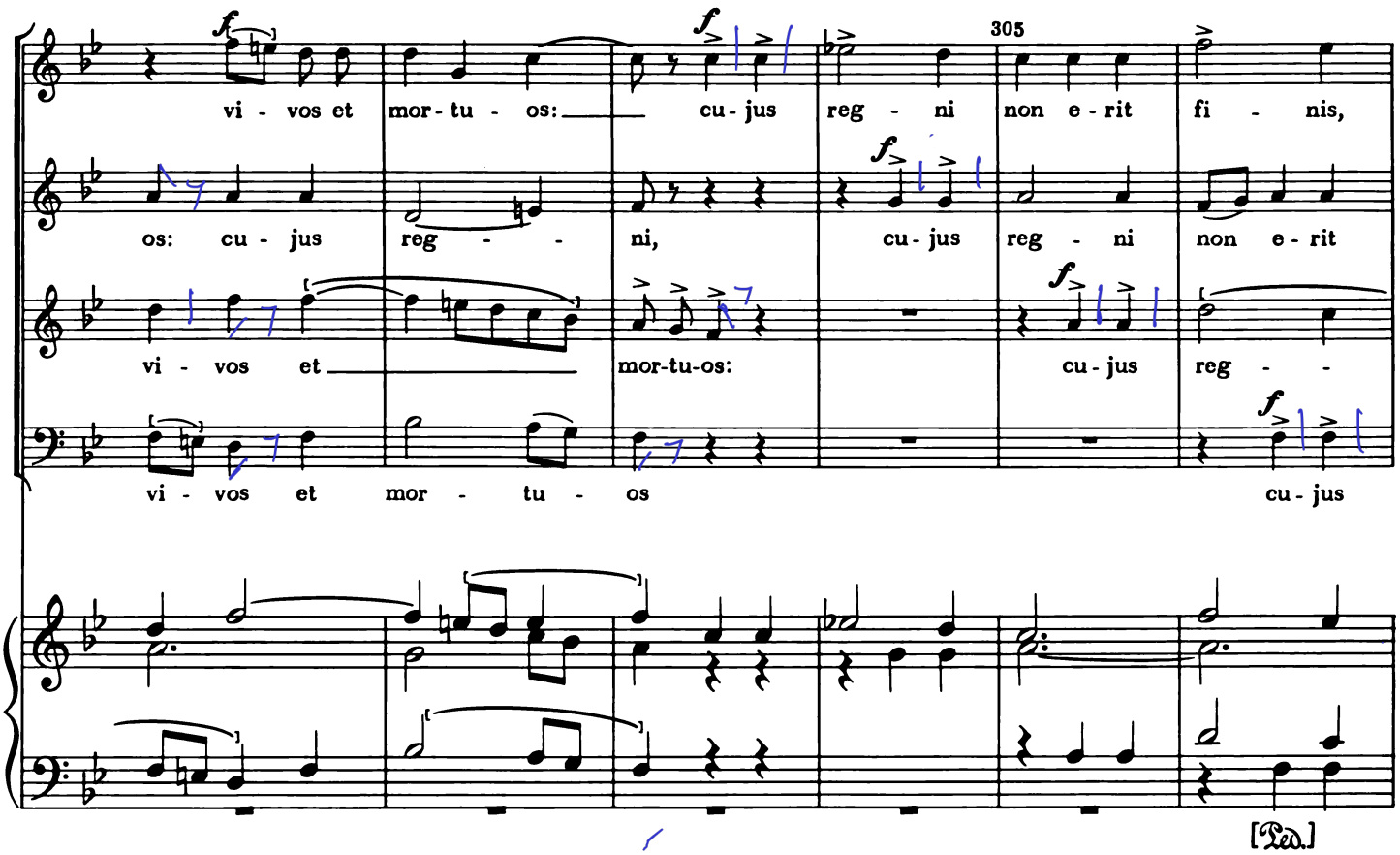

NB
pp
230
235
ppp
pas - sus, et se - pul - tus est, se - pul - tus est,
et se - pul-tus est, se - pul-tus est,
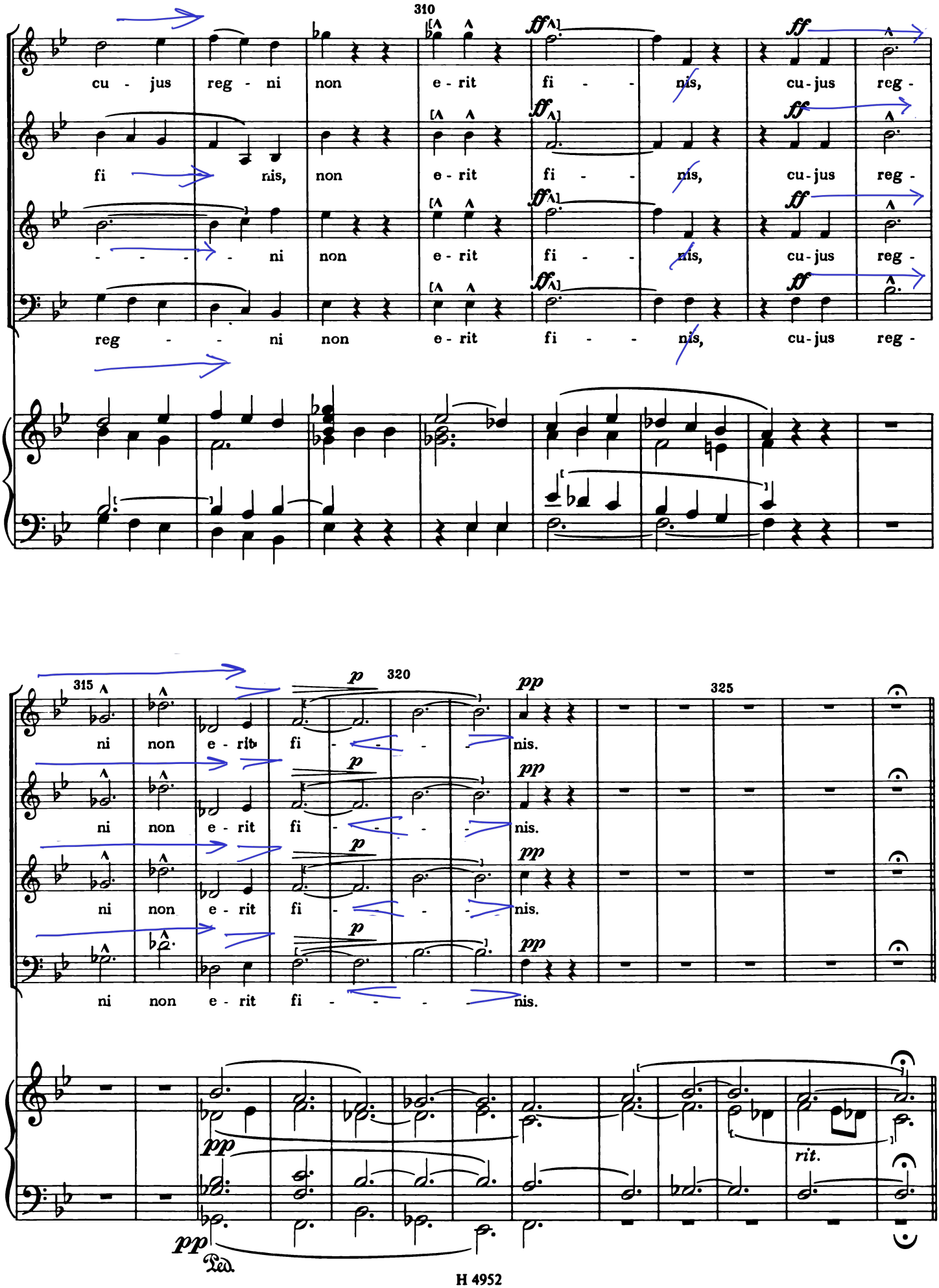

[Tempo I. ♩= 132]
240
245
[ppp]
se - pul - tus est.
[Vers. orch. m. 241 - 249: 4 soli]
f
Et re - sur - re-xit ter-ti - a di - e, se - cundum Scrip-
A2
B1
mp
250
255
Et re - sur - re-xit ter-ti - a di - e, re-sur - re-xit se - cun -
tu - ras, et re - sur - re-xit ter-ti - a di - e, re-sur - re-xit se - cun -
ff
Ped.
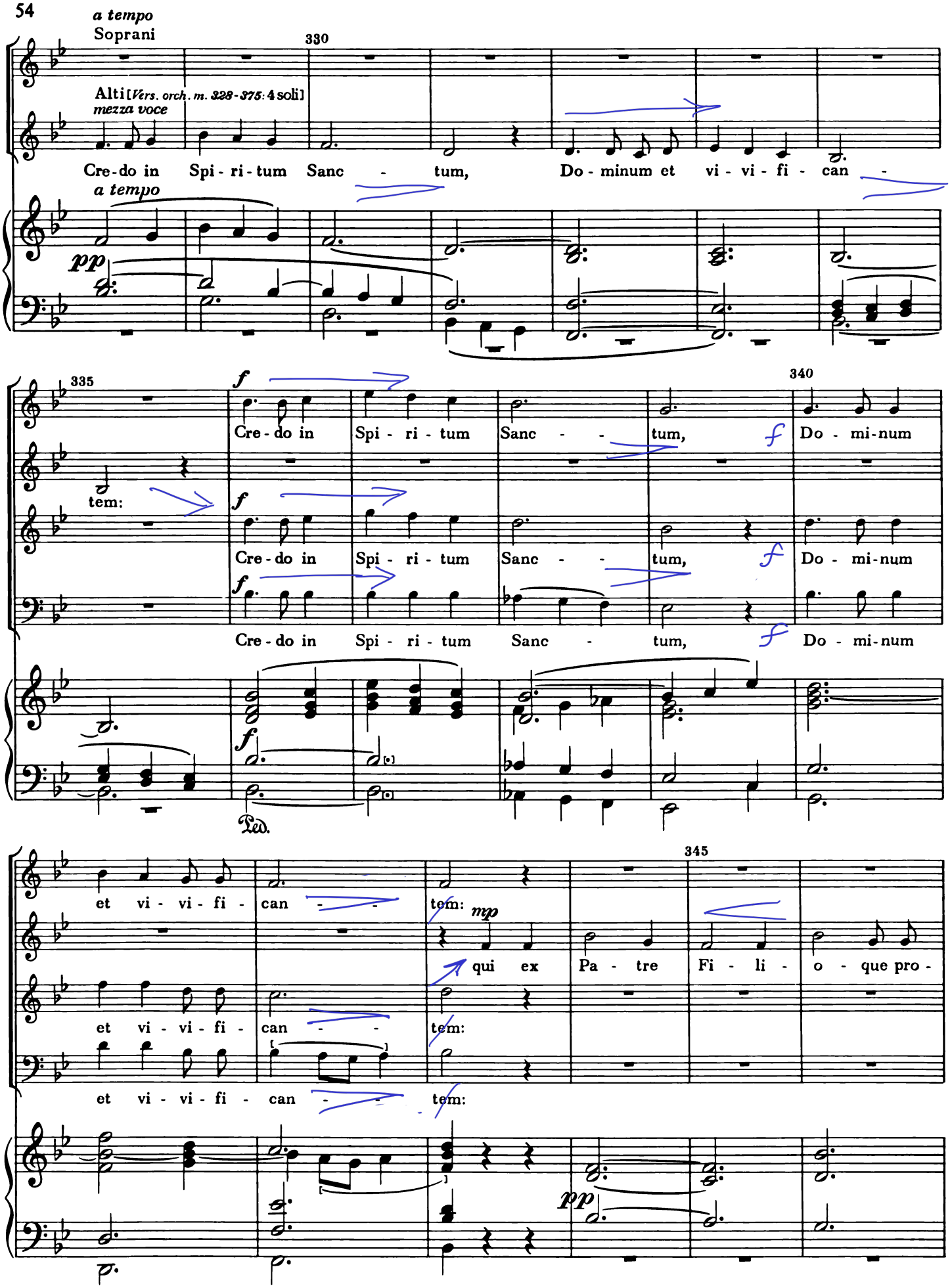

260
265
dum Scrip - tu - ras.
dum Scrip - tu - ras.
dum Scrip - tu - ras.
[Vcrs. orch. m. 260-267: 4 soli]
f
Et as - cen-dit in coe - lum: se-det ad dex-teram
mp
270
275
Et a - scendit in coe - lum: se-det ad dex-teram Pa - tris.
Pa - tris. Et a - scendit in coe - lum: se-det ad dex-teram Pa - tris.
ff
[Ped.]
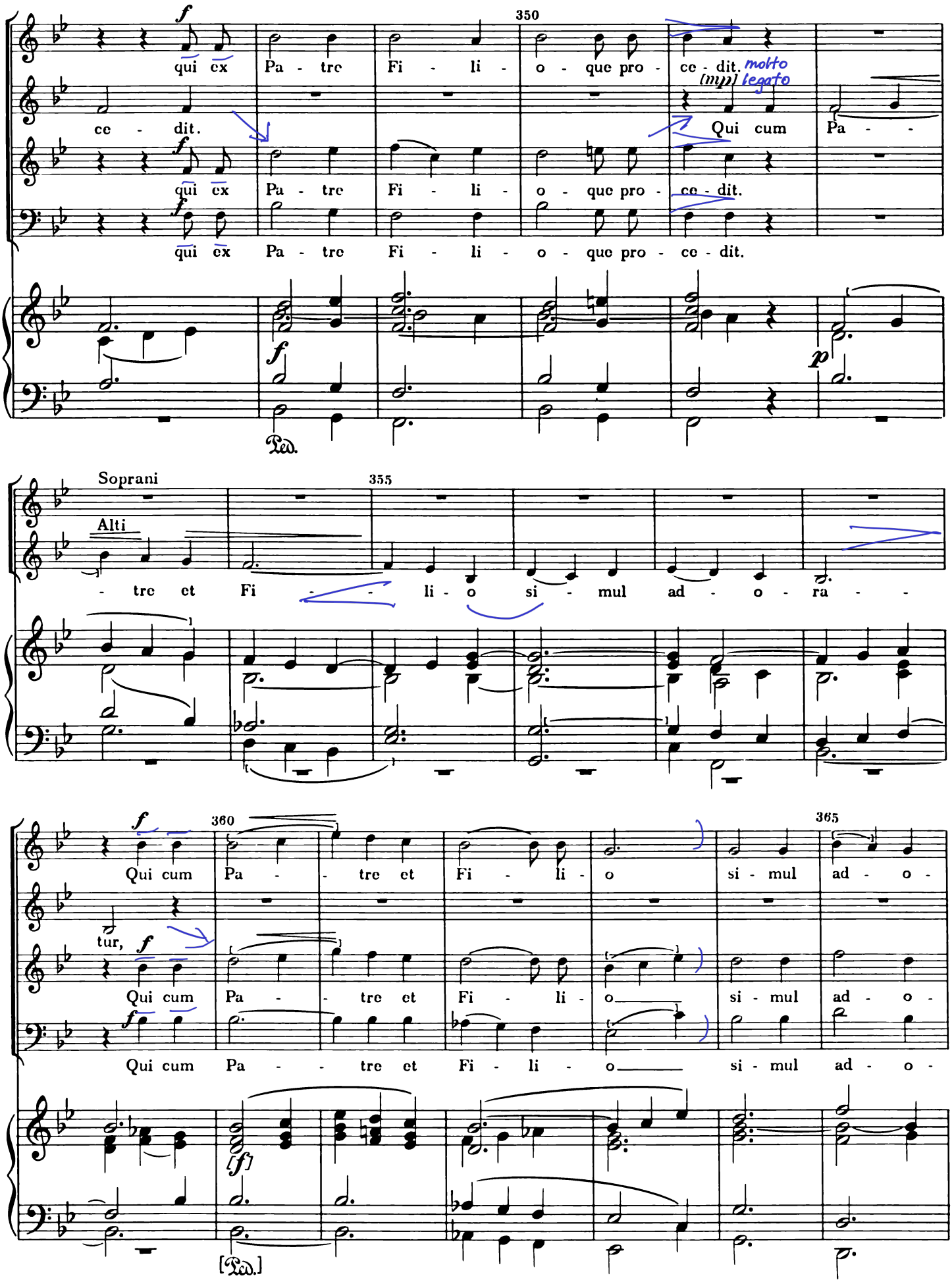

Tenori
Bassi
280
Et i - te-rum ven - tu - rus est cum
285
Et i - te-rum ven - tu - rus est cum glo - ri - a, et i - te-rum ven - tu - rus est cum glo -
290
ven - tu - rus est cum glo - ri - a, cum glo - ri - a, cum
Et i - terum ven - tu - rus est cum
ri - a, cum glo - ri - a, cum
ri - a,
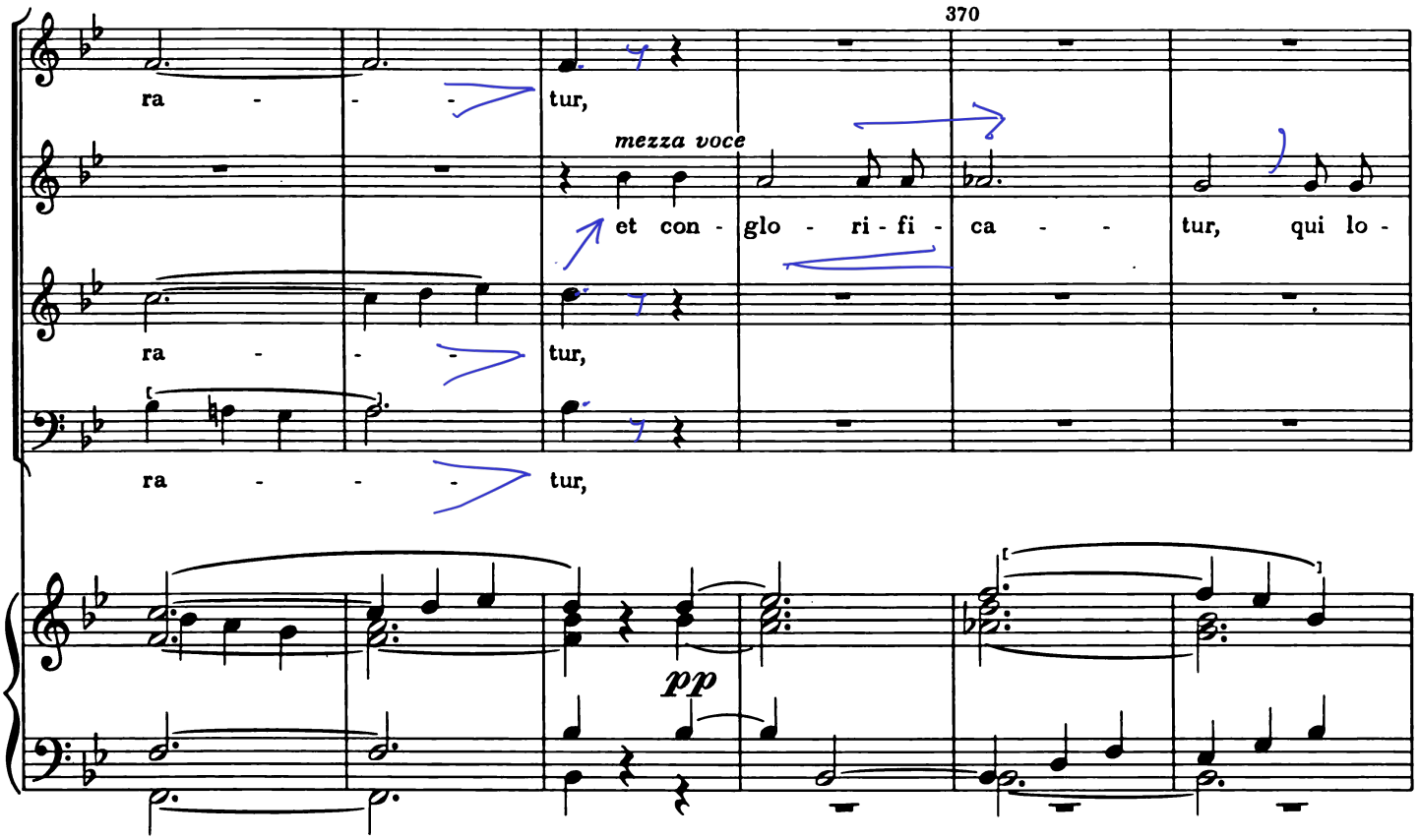

295
300
glo - ri - a, cum glo-ri-a ju-di - ca - re vi - vos,
- - ri a ju-di - ca - re vi - vos et mor-tu-os, et mor - tu -
glo - ri - a ju - di - ca - re vi - vos, ju-di - ca - re
ju-di - ca - re vi - vos, ju - di - ca - re
f
Ped.
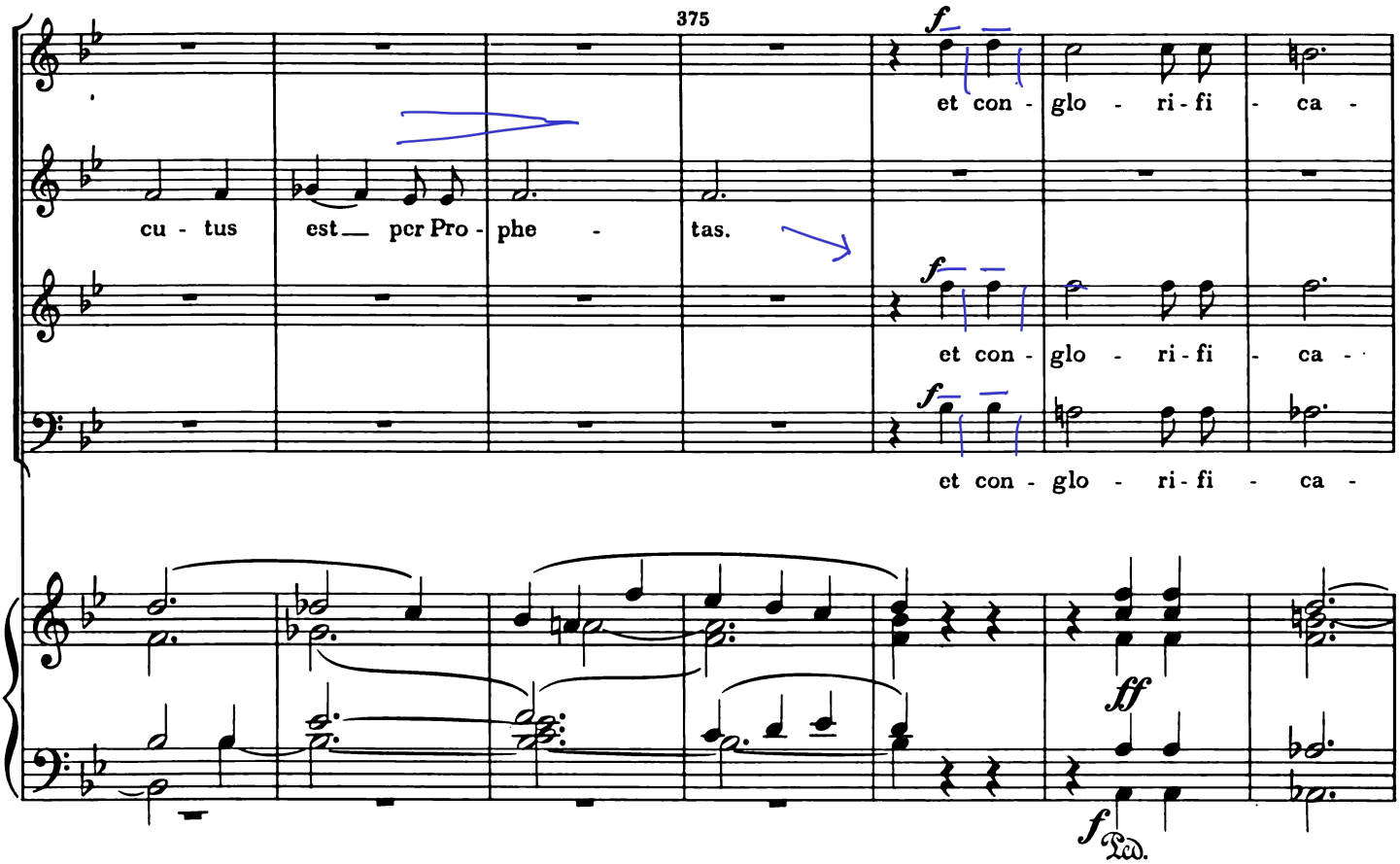

305
vi - vos et mor - tu - os: cu - jus reg - ni non e - rit fi - nis,
os: cu - jus reg - ni, cu - jus reg - ni non e - rit
vi - vos et mor-tu-os: cu - jus reg - -
vi - vos et mor - tu - os cu - jus
f
[Ped.]
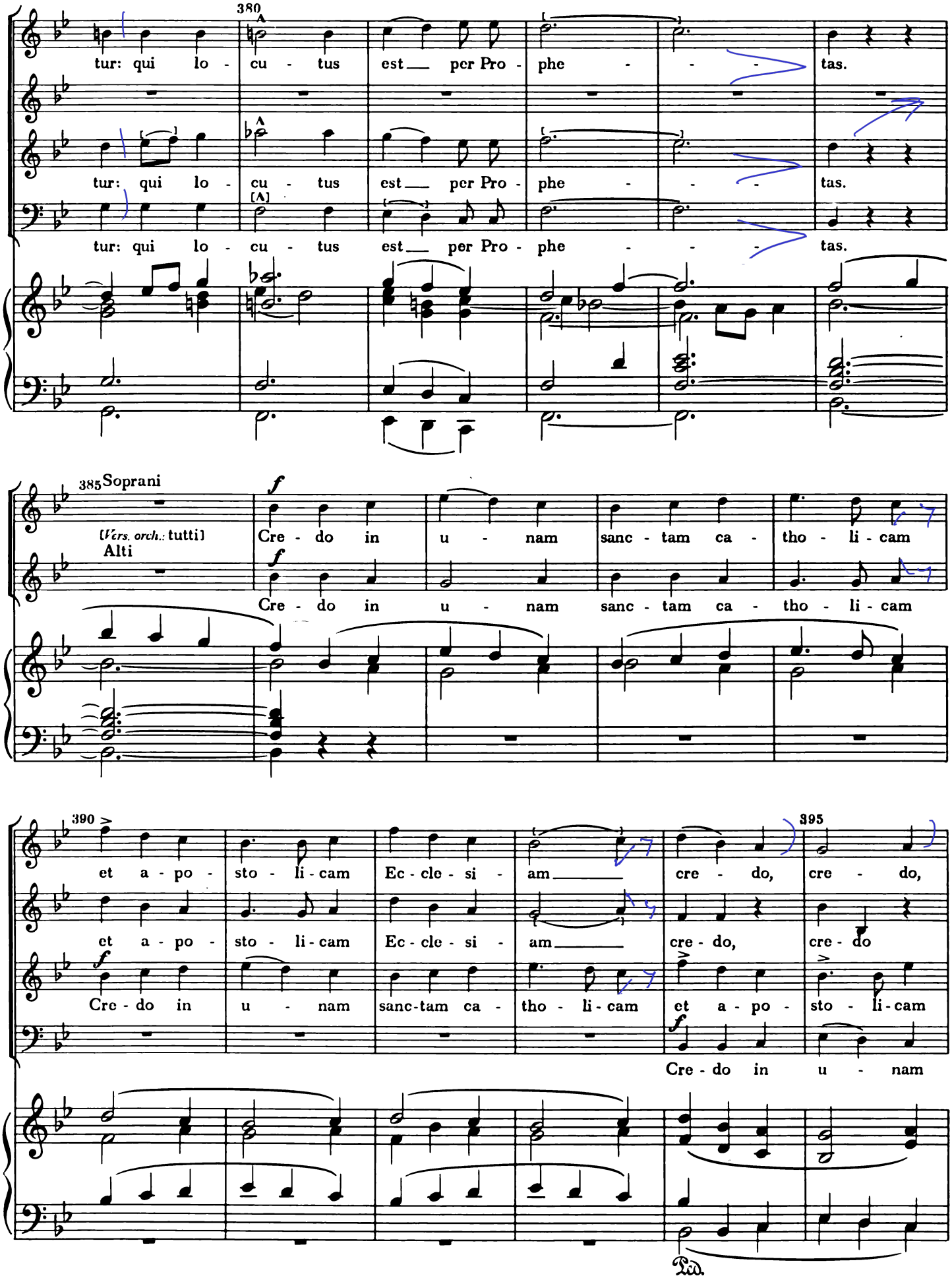

310
cu - jus reg - ni non e - rit fi - - nis, cu - jus reg -
fi - - nis, non e - rit fi - - nis, cu - jus reg -
- - - - - ni non e - rit fi - - nis, cu - jus reg -
reg - - - ni non e - rit fi - - nis, cu - jus reg -
315
320
325
ni non e - rit fi - - - - nis.
ni non e - rit fi - - - - nis.
ni non e - rit fi - - - - nis.
ni non e - rit fi - - - - nis.
rit.


a tempo
Soprani
330
Alti [Vers. orch. m. 328-375: 4 soli]
mezza voce
Cre-do in Spi-ri-tum Sanc - tum, Do-minum et vi-vi-fi-can -
a tempo
pp
335
f
Cre-do in Spi-ri-tum Sanc - - tum,
340
f
Do - mi-num
tem:
f
Cre-do in Spi-ri-tum Sanc - - tum,
f
Do - mi-num
f
Cre-do in Spi-ri-tum Sanc - tum,
f
Do - mi-num
f
Ped.
345
et vi-vi-fi- can - - tem:
mp
qui ex Pa-tre Fi-li-o que pro-
et vi-vi-fi- can - - tem:
et vi-vi-fi- can - - tem:
pp


350
qui ex Pa - tre Fi - li - o - que pro - ce - dit.
molto legato
(mp)
Qui cum Pa - -
ce - dit.
qui ex Pa - tre Fi - li - o - que pro - ce - dit.
qui ex Pa - tre Fi - li - o - que pro - ce - dit.
Ped.
Soprani
Alti
355
- tre et Fi - - li - o si - mul ad - o - ra - -
360
365
Qui cum Pa - - tre et Fi - li - o si - mul ad - o -
tur,
Qui cum Pa - - tre et Fi - li - o si - mul ad - o -
Qui cum Pa - - tre et Fi - li - o si - mul ad - o -
[Ped.]


370
ra - - - tur,
mezza voce
et con - glo - ri - fi - ca - - tur, qui lo -
ra - - - tur,
ra - - - tur,
pp


375
cu - tus est pcr Pro - phe - tas.
f
et con - glo - ri - fi - ca -
et con - glo - ri - fi - ca -
et con - glo - ri - fi - ca -
ff
f
Ped.


380
tur: qui lo - cu - tus est per Pro - phe - - - tas.
tur: qui lo - cu - tus est per Pro - phe - - - tas.
tur: qui lo - cu - tus est per Pro - phe - - - tas.
385 Soprani
[Vcrs. orch.: tutti]
Alti
f
Cre - do in u - nam sanc - tam ca - tho - li - cam
Cre - do in u - nam sanc - tam ca - tho - li - cam
390
et a - po - sto - li - cam Ec - cle - si - am cre - do, cre - do,
et a - po - sto - li - cam Ec - cle - si - am cre - do, cre - do
Cre - do in u - nam sanc-tam ca - tho - li - cam et a - po - sto - li - cam
Cre - do in u - nam
395
Ped.

400

cre - - - - - - do, cre - - - do.

in u-nam sanctam ca - tho - li-cam et a - po - sto - li-cam Ec-cle - si - am.

Ec - - cle - si-am cre - do, cre - do, cre - - - do.

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

[mf]

+Alto

Tenori

405

410

Bassi +B1

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

B1

415
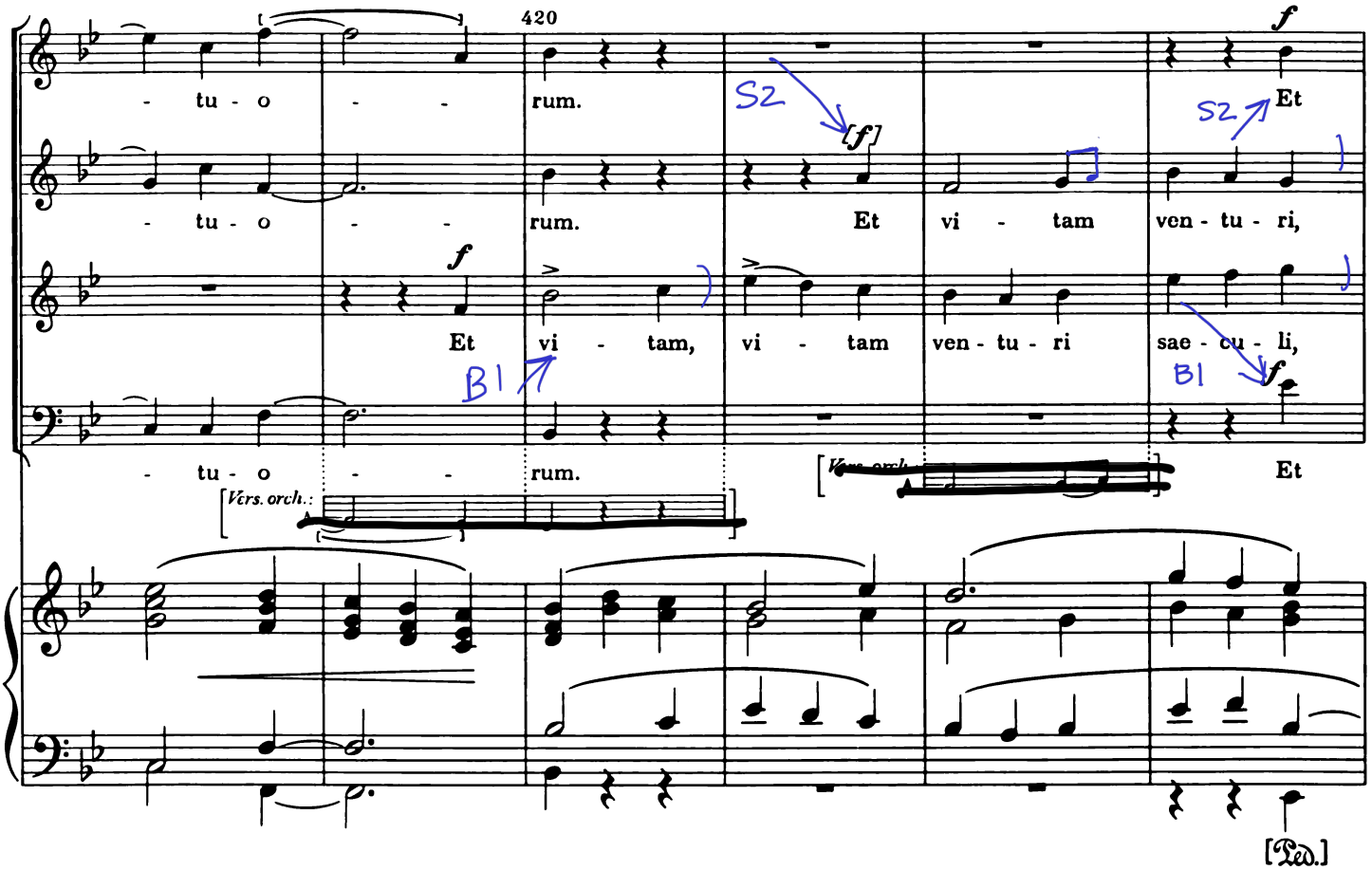
Et ex - pec - to re - sur - rec - ti - o - nem mor - -

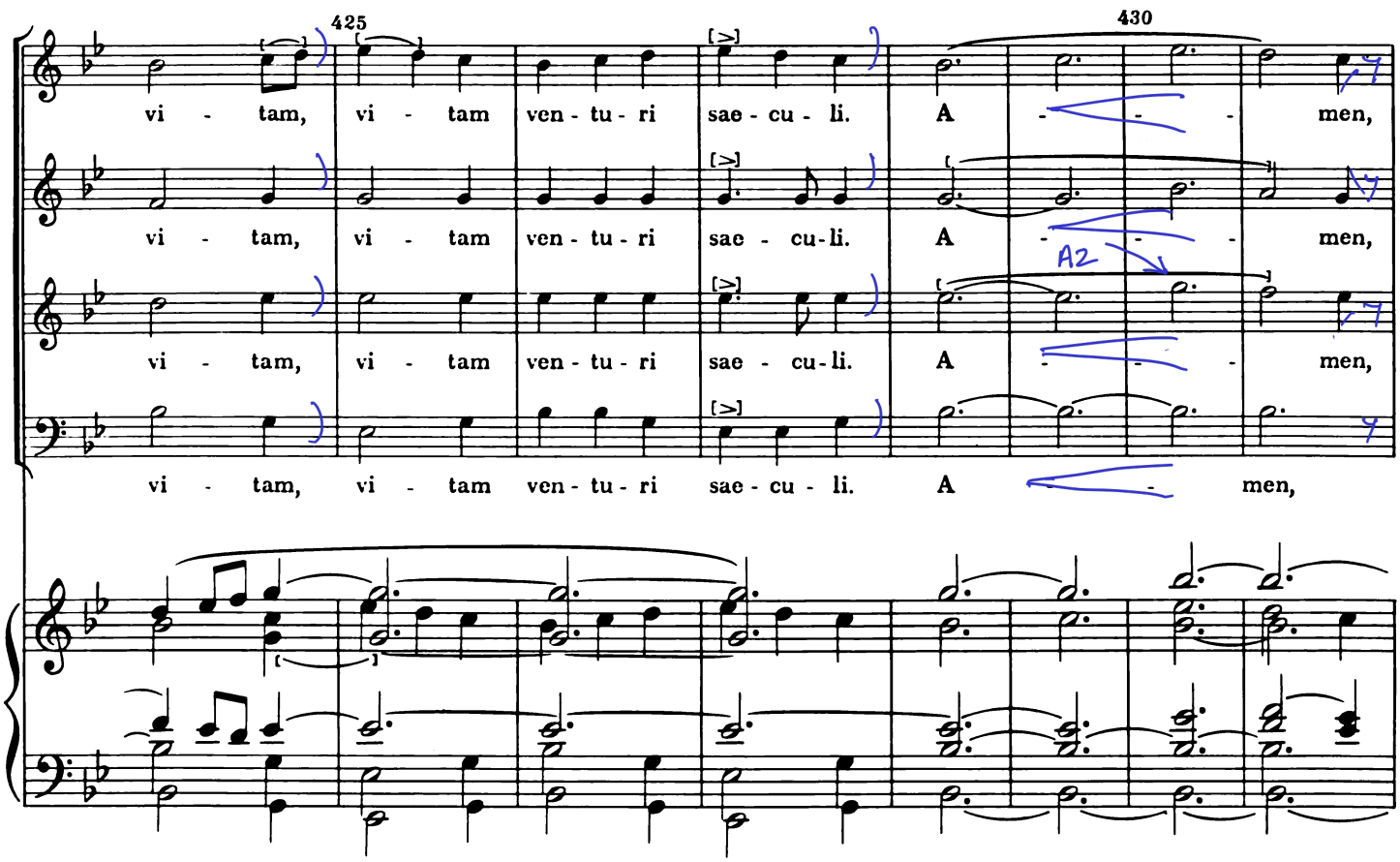
A
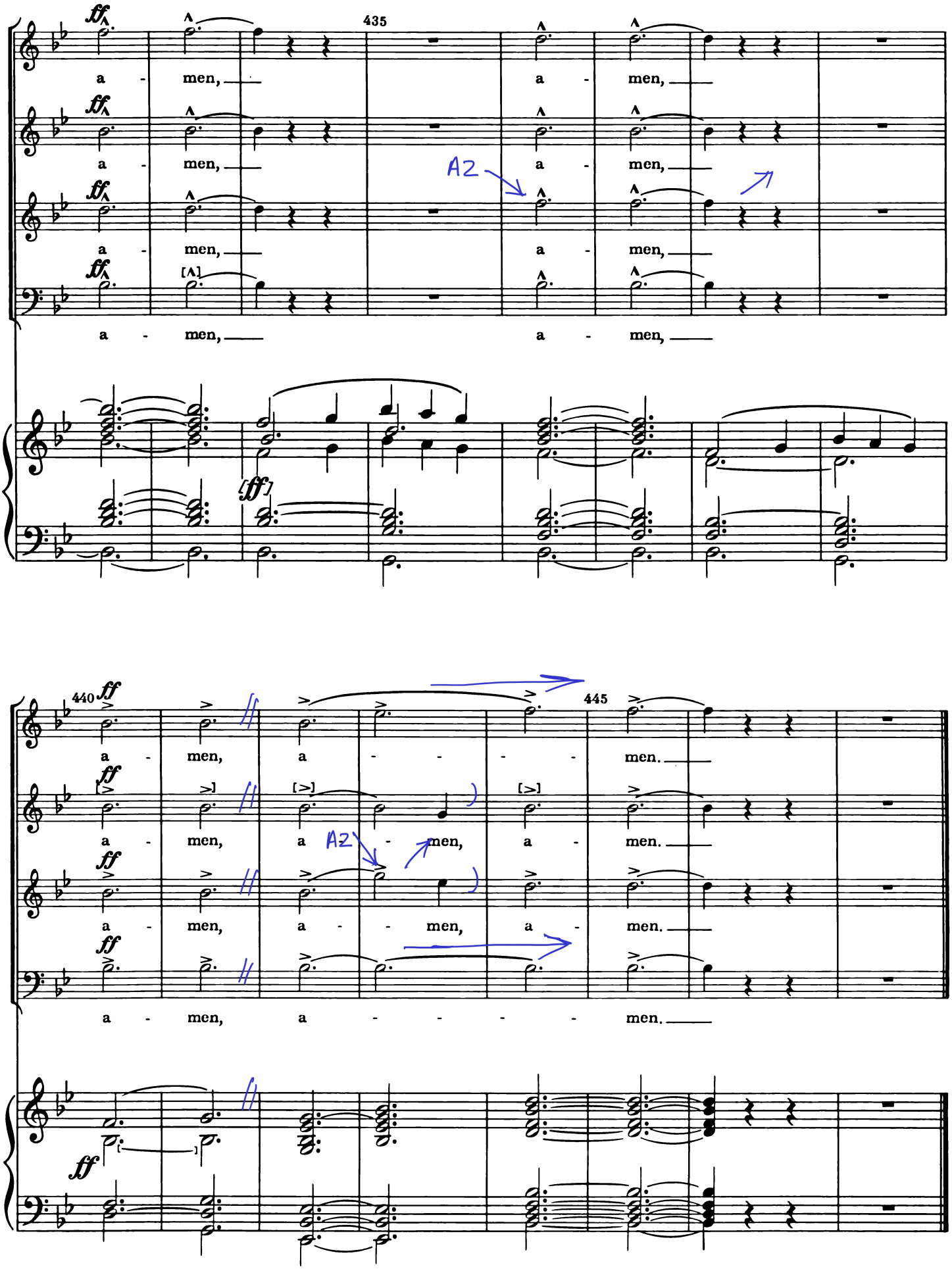
- rum.

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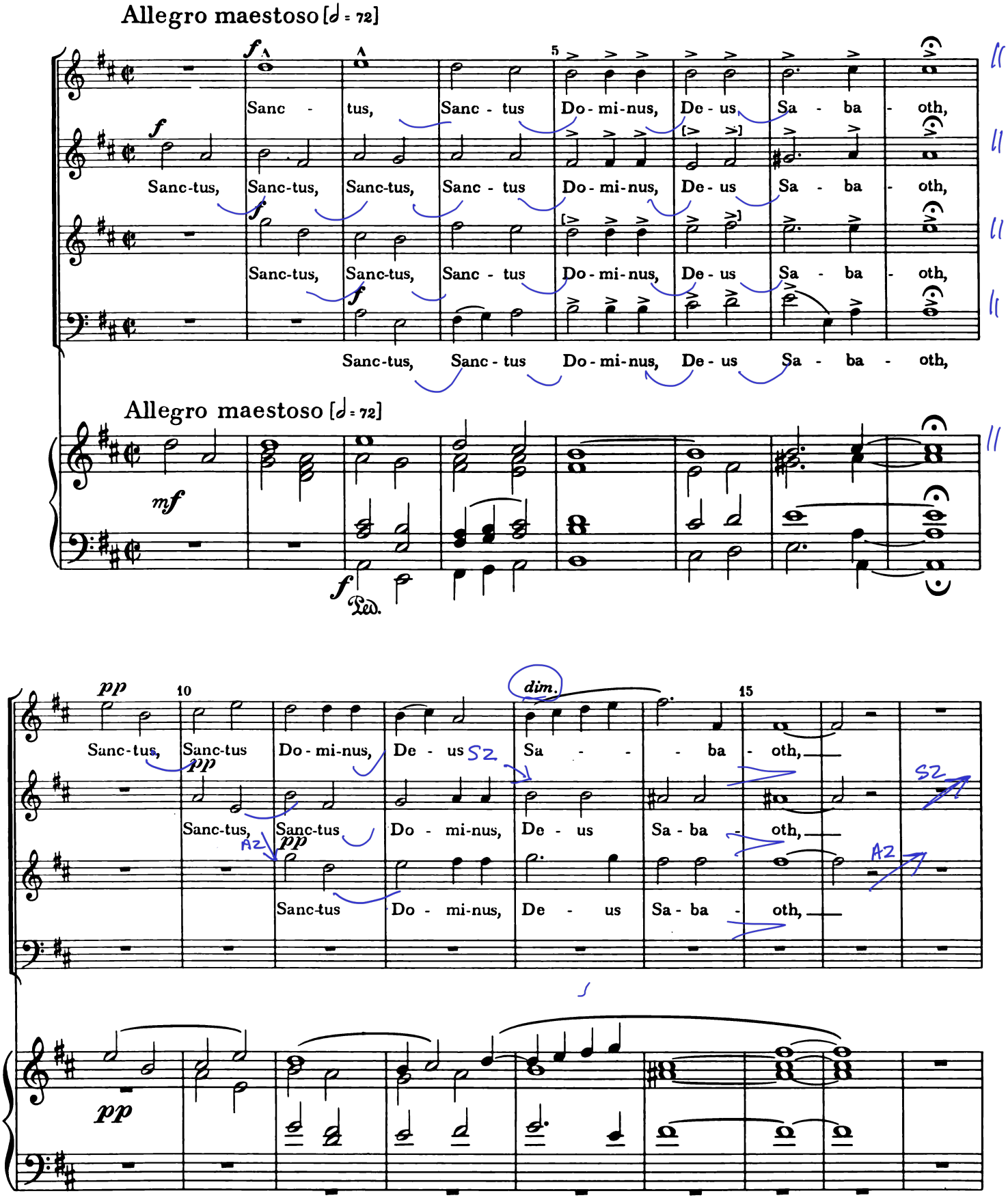
Et ex - pec - to re - sur - rec - ti - o - nem mor - -
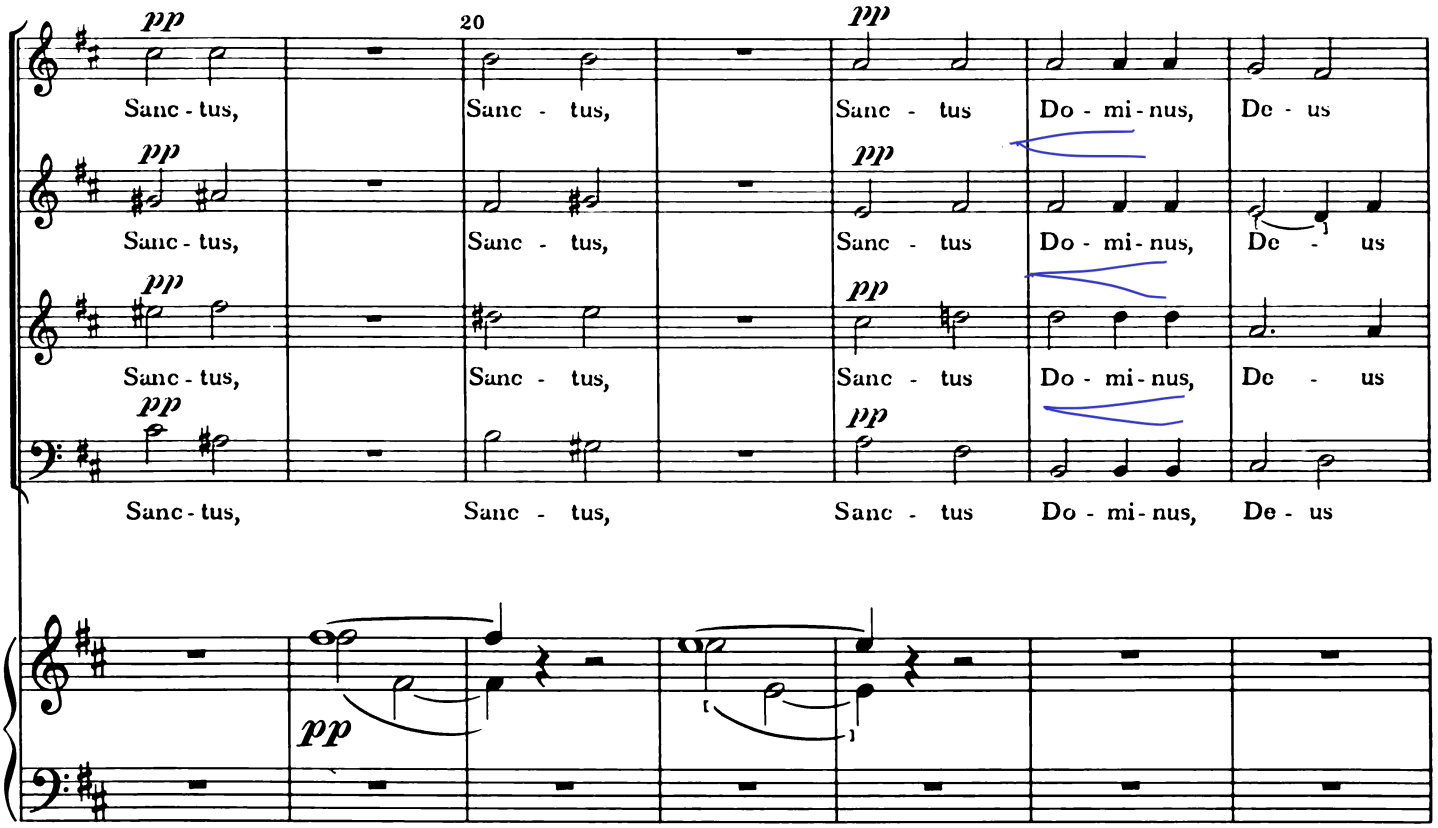

420
- tu - o - - rum.
- tu - o - - rum.
Et vi - tam, vi - tam ven - tu - ri sae - cu - li,
- tu - o - - rum.
Et vi - tam ven - tu - ri,
Et
S2
S2
B1
B1
[f]
f
Vers. orch.
[Ped.]
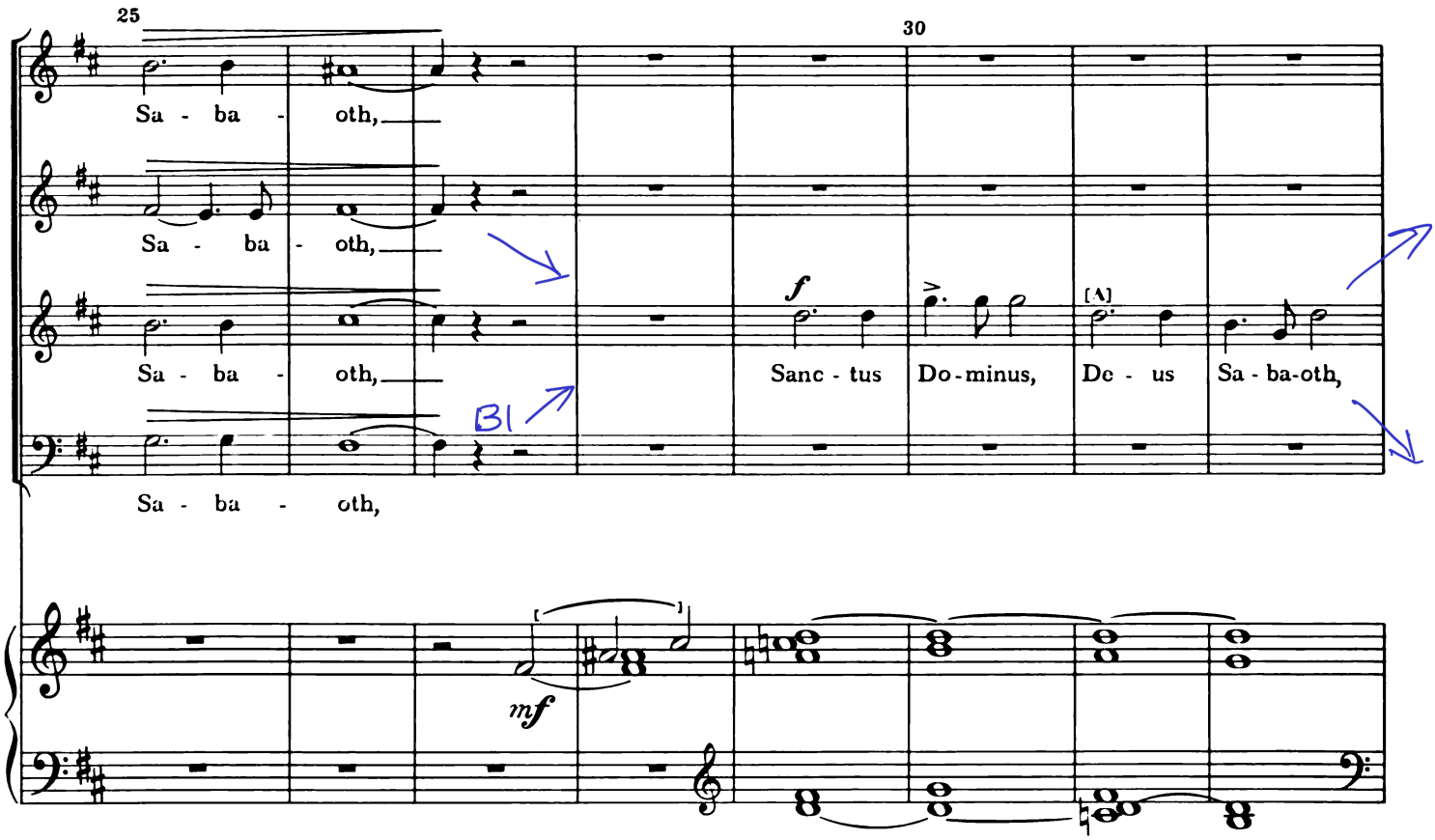

425
430
vi - tam, vi - tam ven - tu - ri sae - cu - li. A - - - men,
vi - tam, vi - tam ven - tu - ri sae - cu - li. A - - - men,
vi - tam, vi - tam ven - tu - ri sae - cu - li. A - - - men,
vi - tam, vi - tam ven - tu - ri sae - cu - li. A - men,
A2

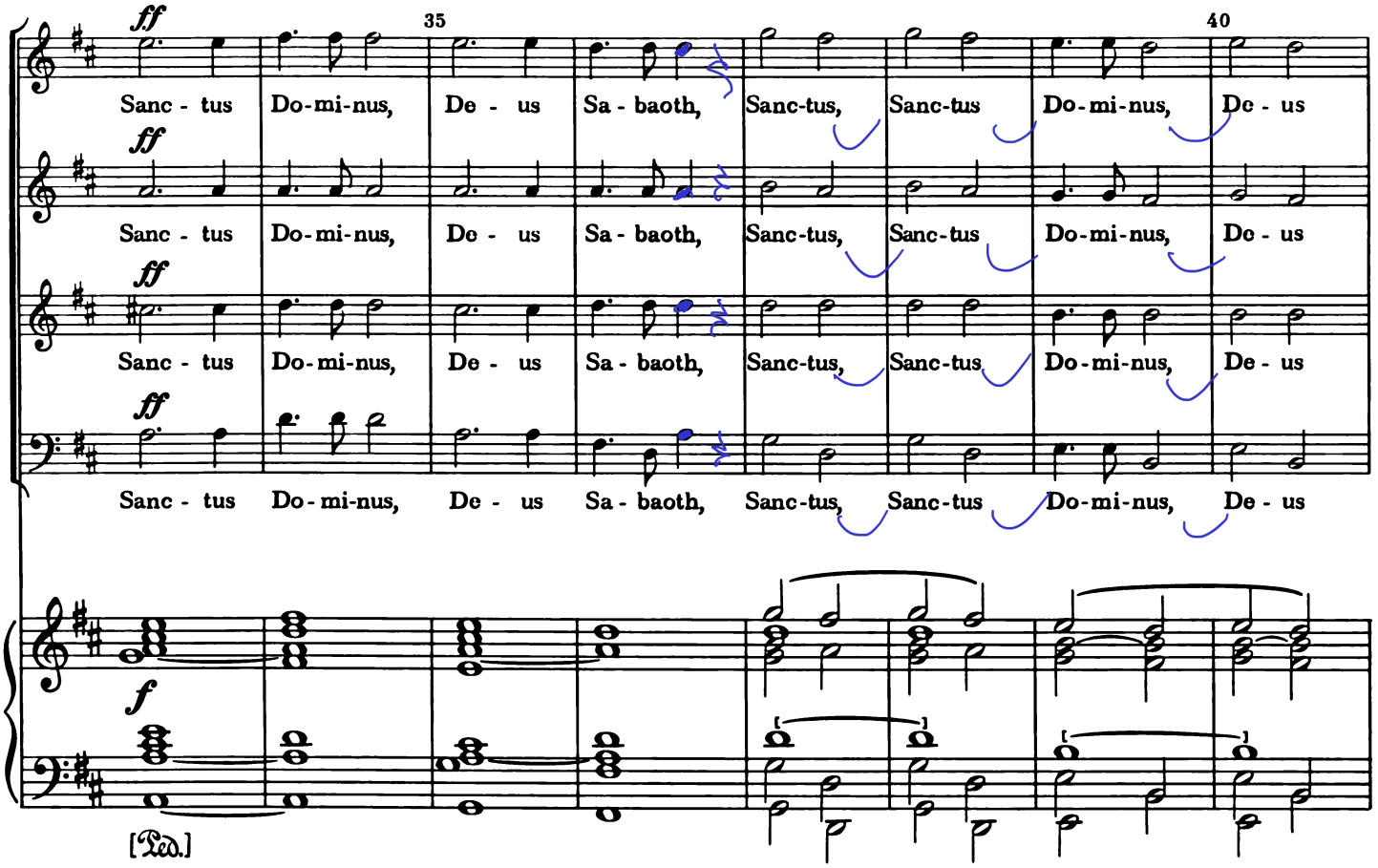

435
a - men,
a - men,
A2
440
445
a - men, a - - - - men.
a - men, a A2 - men, a - men.
a - men, a - - men, a - men.
a - men, a - - - - men.
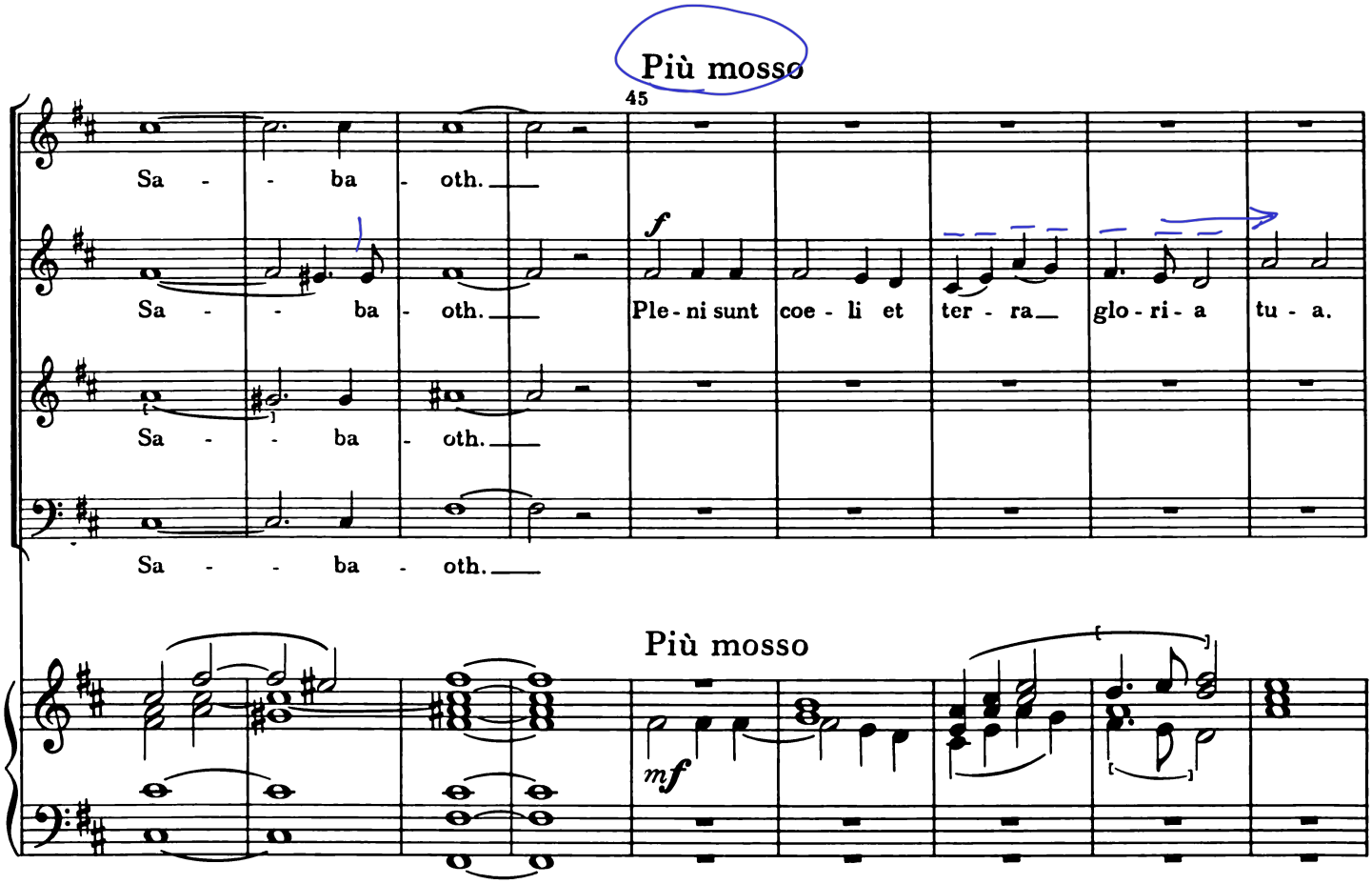
SANCTUS
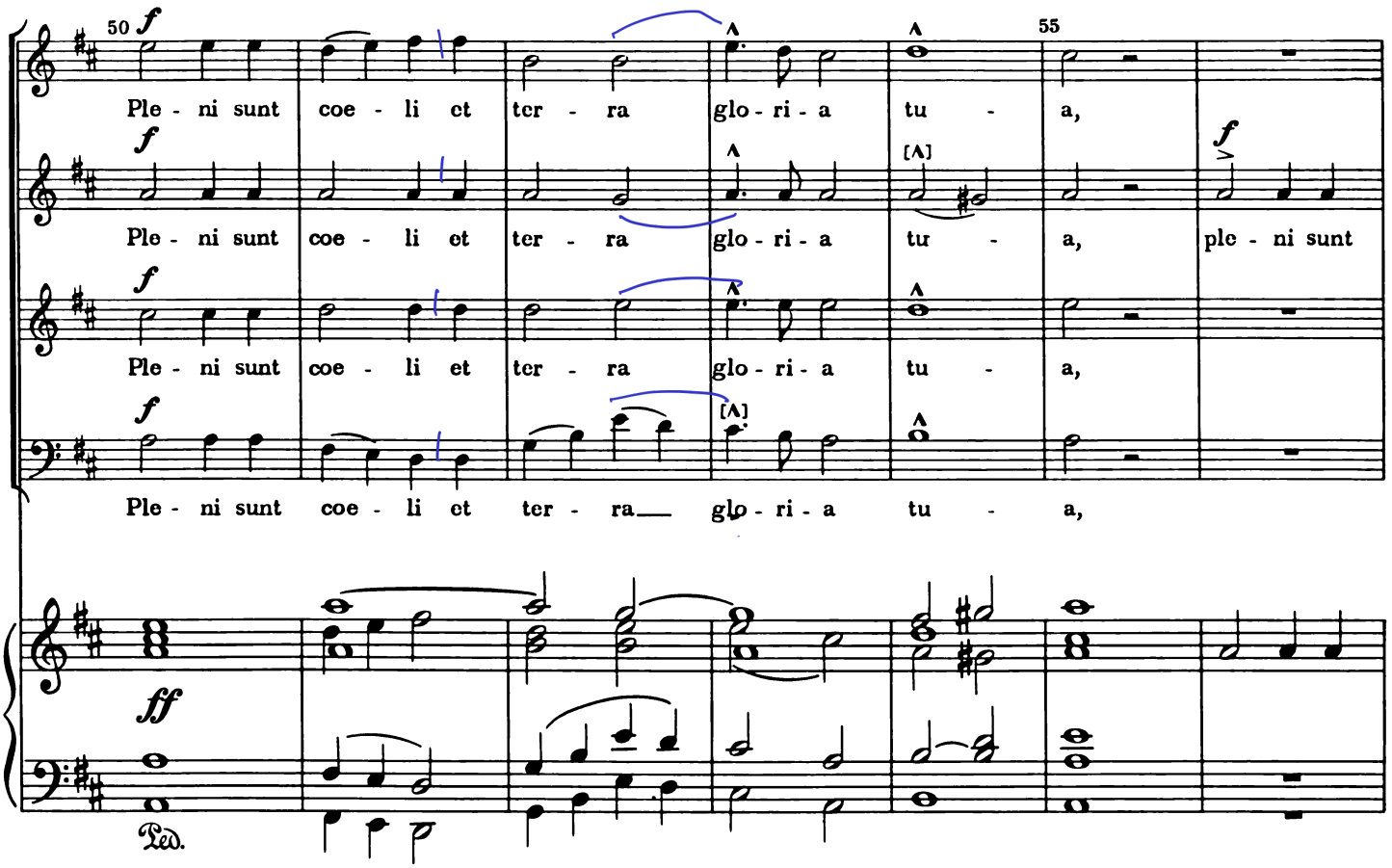

Allegro maestoso [♩ = 72]
Sanc - tus, Sanc - tus Do - mi - nus, De - us Sa - ba - oth,
Sanc-tus, Sanc-tus, Sanc-tus, Sanc - tus Do - mi - nus, De - us Sa - ba - oth,
Sanc-tus, Sanc-tus, Sanc - tus Do - mi - nus, De - us Sa - ba - oth,
Sanc-tus, Sanc - tus Do - mi - nus, De - us Sa - ba - oth,
Allegro maestoso [♩ = 72]
Ped.
Sanc-tus, Sanc-tus Do - mi - nus, De - us Sa - - - ba - oth,
Sanc-tus, Sanc-tus Do - mi - nus, De - us Sa - ba - oth,
Sanc-tus Do - mi - nus, De - us Sa - ba - oth,
dim.
S2
A2
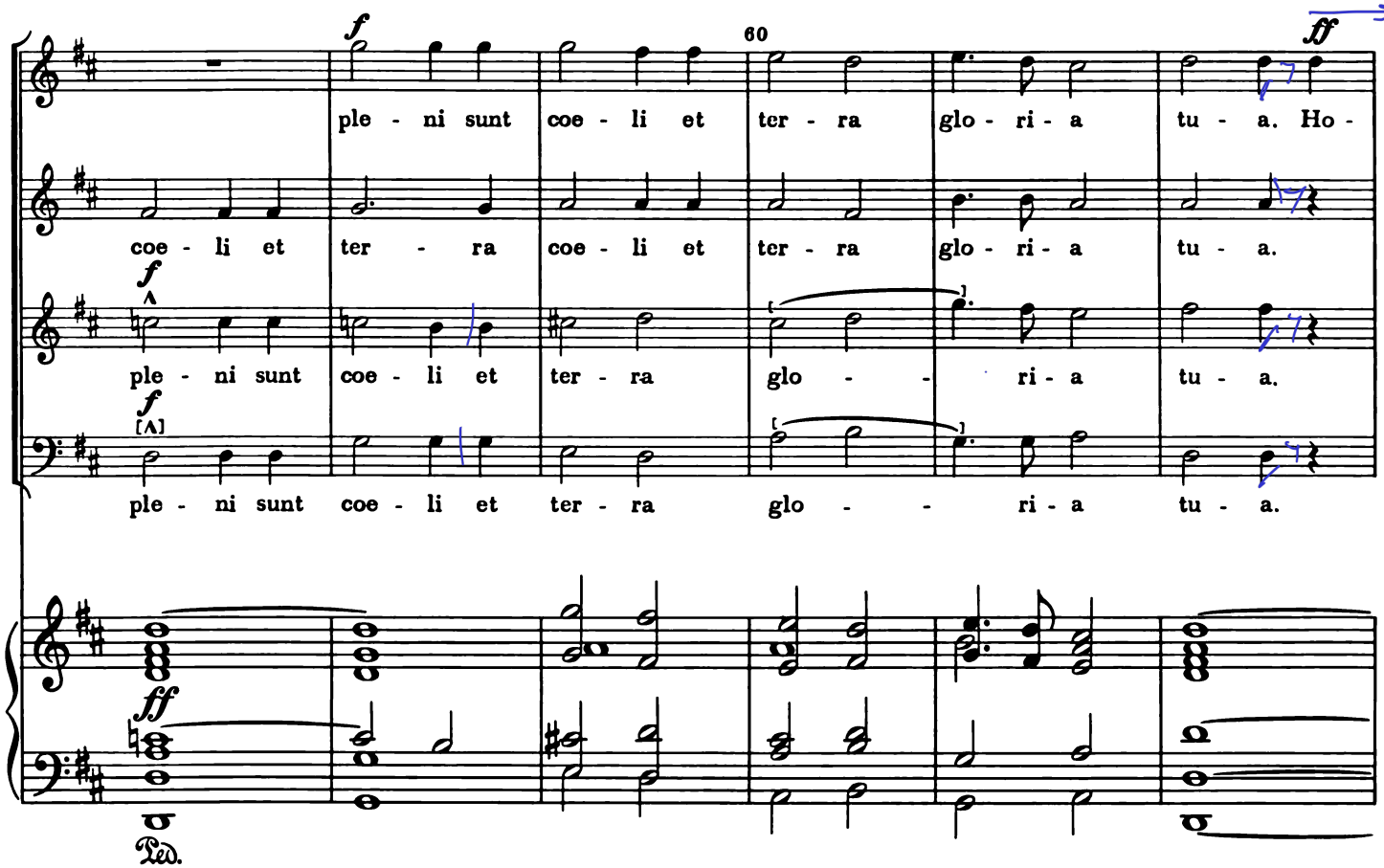

pp
20
Sanc - tus,
Sanc - tus,
Sanc - tus
Do - mi - nus,
De - us
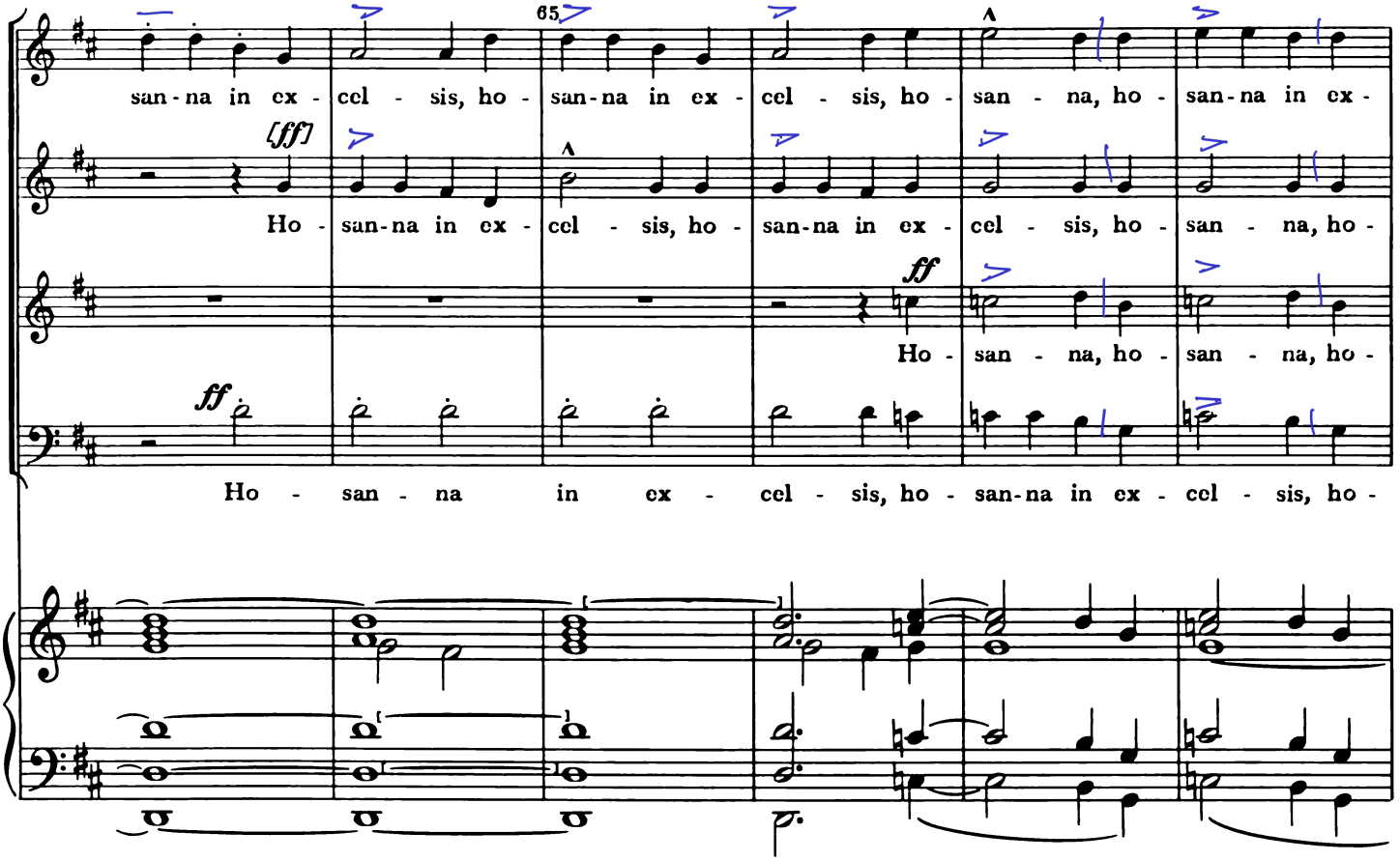

25
30
Sa - ba - oth,
Sa - ba - oth,
Sa - ba - oth,
Sanc - tus
Do - minus,
De - us
Sa - ba - oth,
Sa - ba - oth,
f
mf
[A]
B1
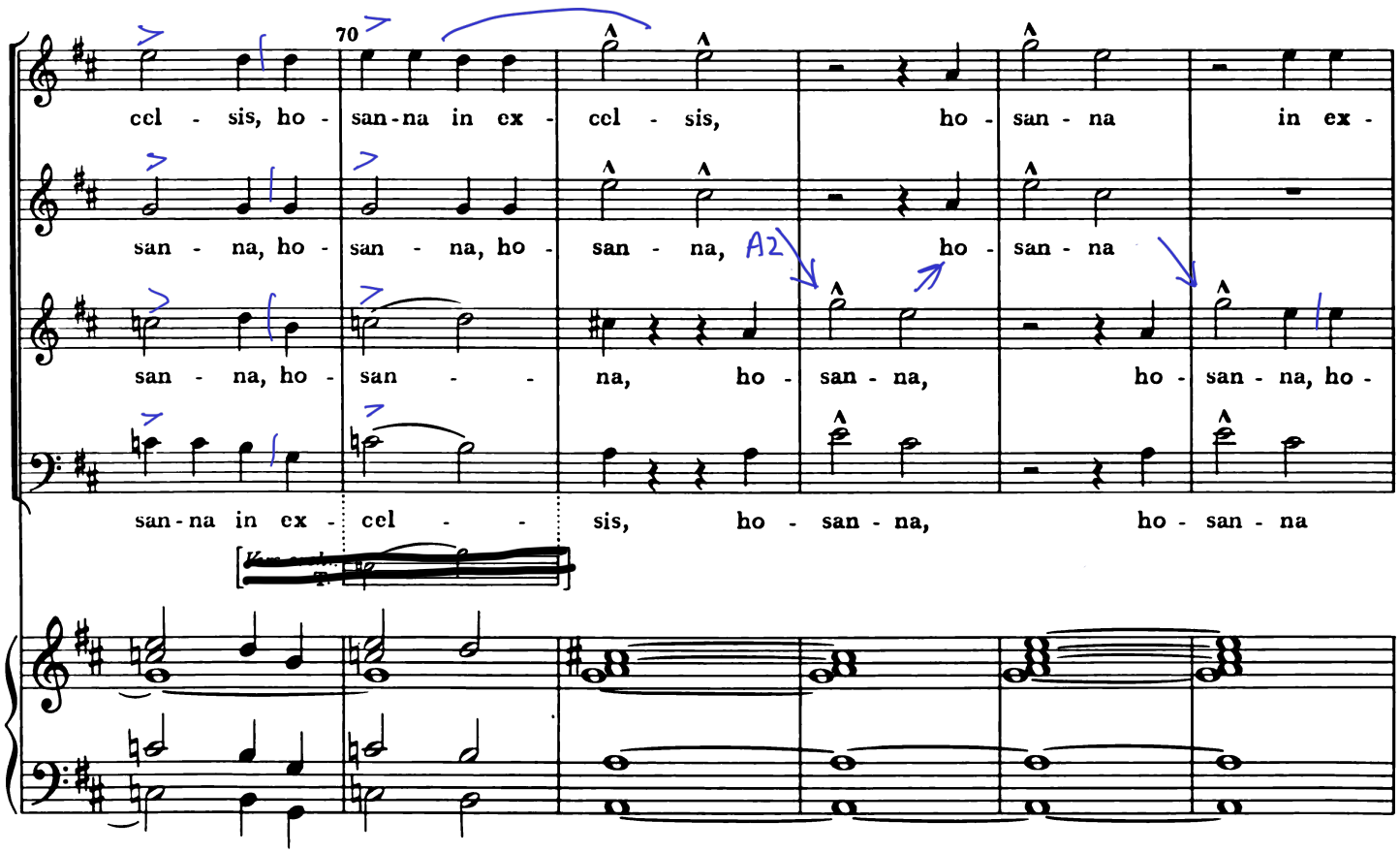

ff
35
40
Sanc - tus Do-mi-nus, De - us Sa - baoth, Sanc-tus, Sanc-tus Do-mi-nus, De - us
f
[Ped.]
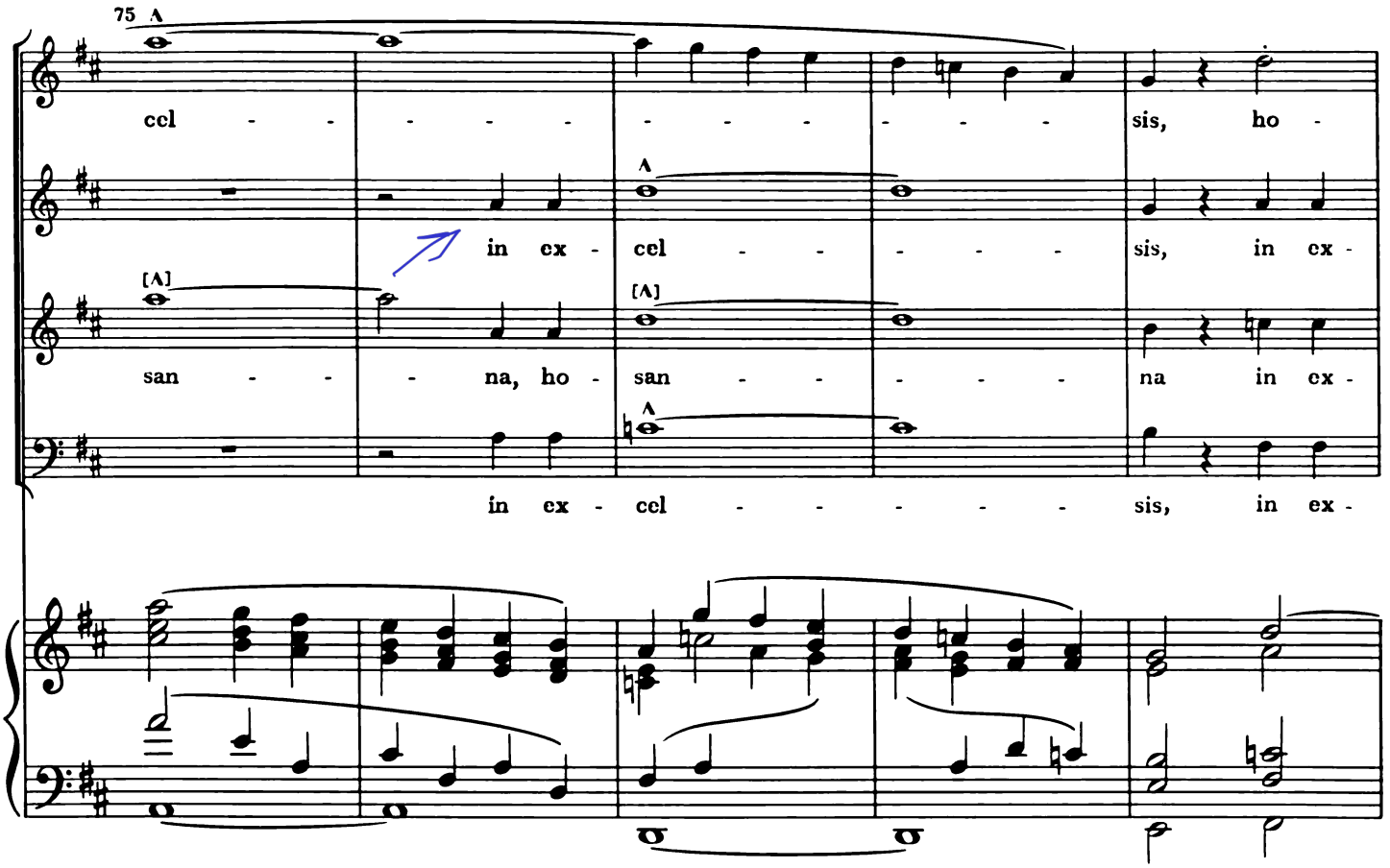

Più mosso
45
Sa - - ba - oth.
f
Ple - ni sunt coe - li et ter - ra glo - ri - a tu - a.
Più mosso
mf

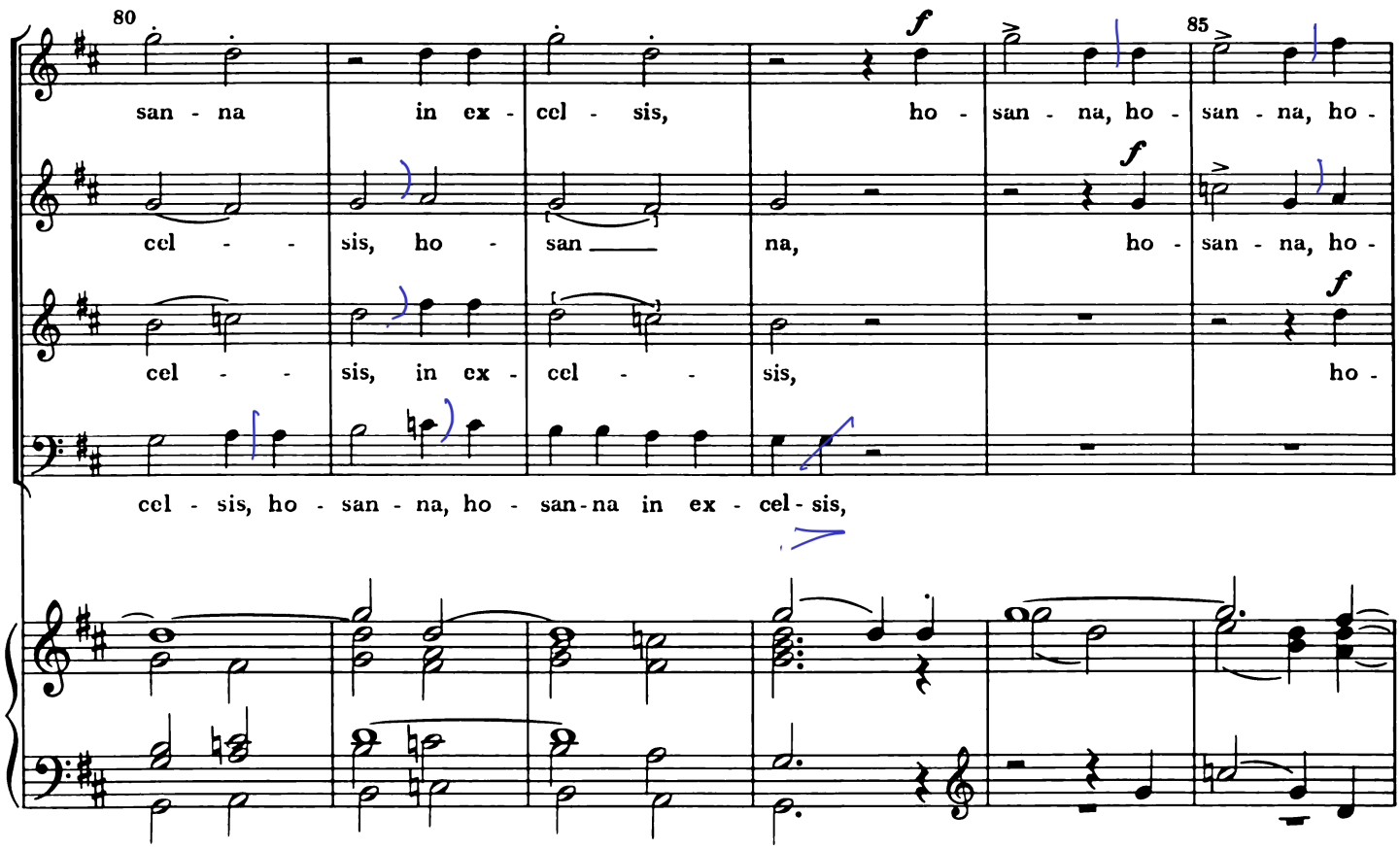

50
55
Ple - ni sunt coe - li et ter - ra glo - ri - a tu - a,
Ple - ni sunt coe - li et ter - ra glo - ri - a tu - a, ple - ni sunt
Ple - ni sunt coe - li et ter - ra glo - ri - a tu - a,
Ple - ni sunt coe - li et ter - ra glo - ri - a tu - a,
Ped.
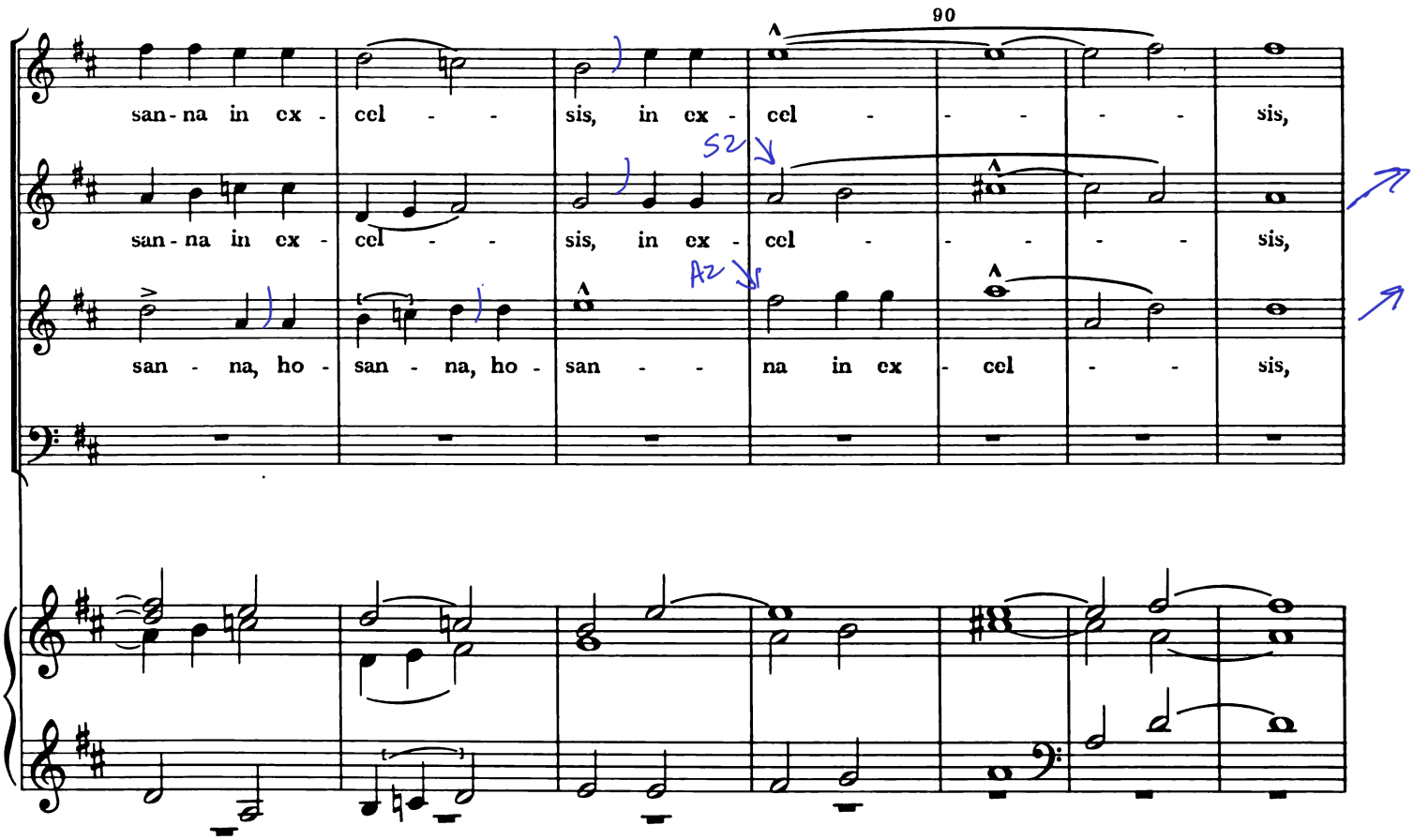

60
ple - ni sunt coe - li et ter - ra glo - ri - a tu - a. Ho -
coe - li et ter - ra coe - li et ter - ra glo - ri - a tu - a.
ple - ni sunt coe - li et ter - ra glo - - ri - a tu - a.
ple - ni sunt coe - li et ter - ra glo - - ri - a tu - a.
Ped.
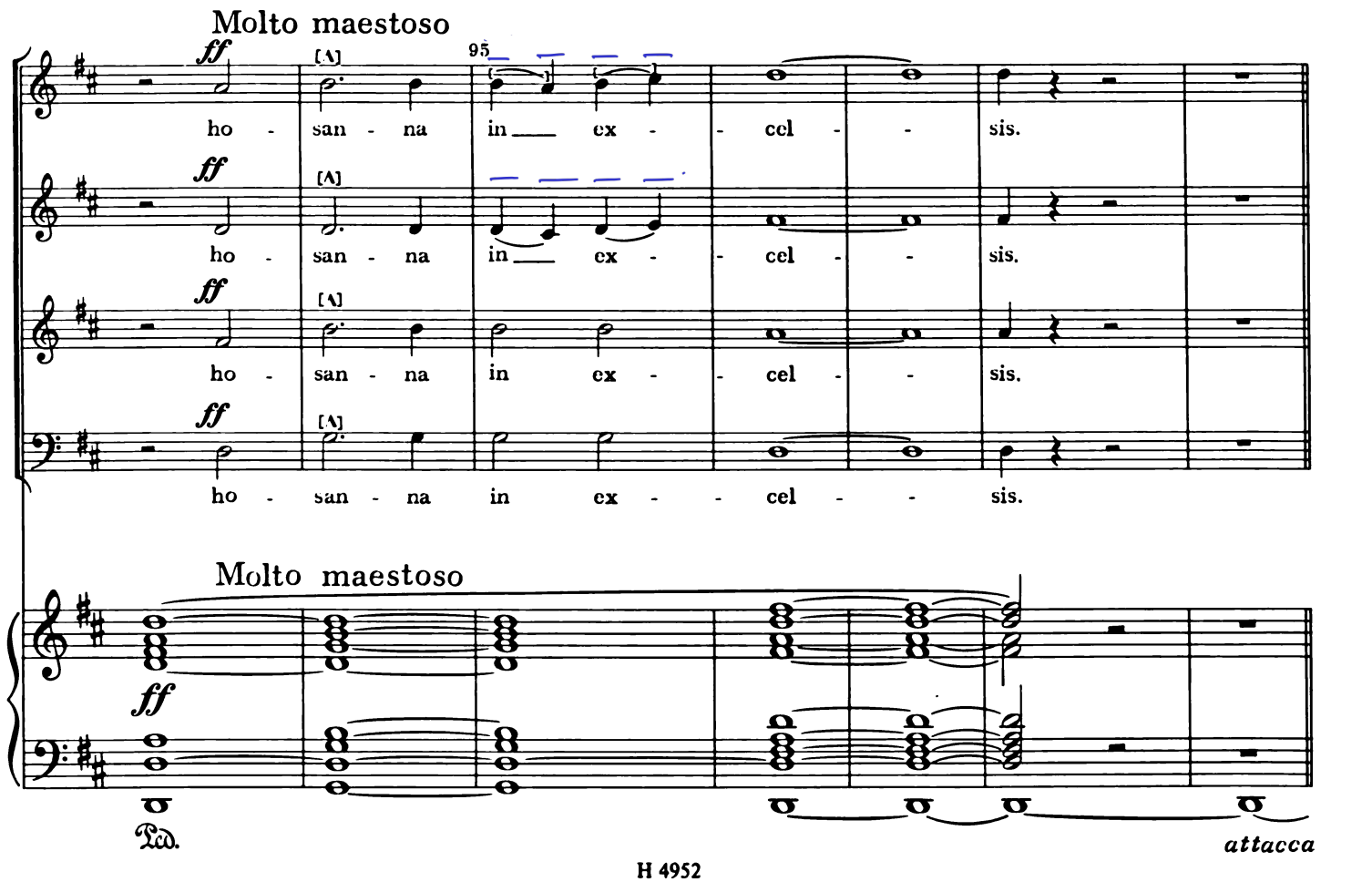

65
san-na in ex- cel - sis, ho- san-na in ex- cel - sis, ho- san - na, ho- san-na in ex-
[ff]
Ho- san-na in ex- cel - sis, ho- san-na in ex- cel - sis, ho- san - na, ho-
ff
Ho - san - na, ho - san - na, ho-
ff
Ho - san - na in ex - cel - sis, ho- san-na in ex- cel - sis, ho-


70
cel - sis, ho- san-na in ex- cel - sis, ho- san - na in ex-
san - na, ho- san - na, ho- san - na, A2 ho- san - na
san - na, ho- san - - na, ho- san - na, ho- san - na, ho-
san-na in ex- cel - - sis, ho- san - na, ho- san - na
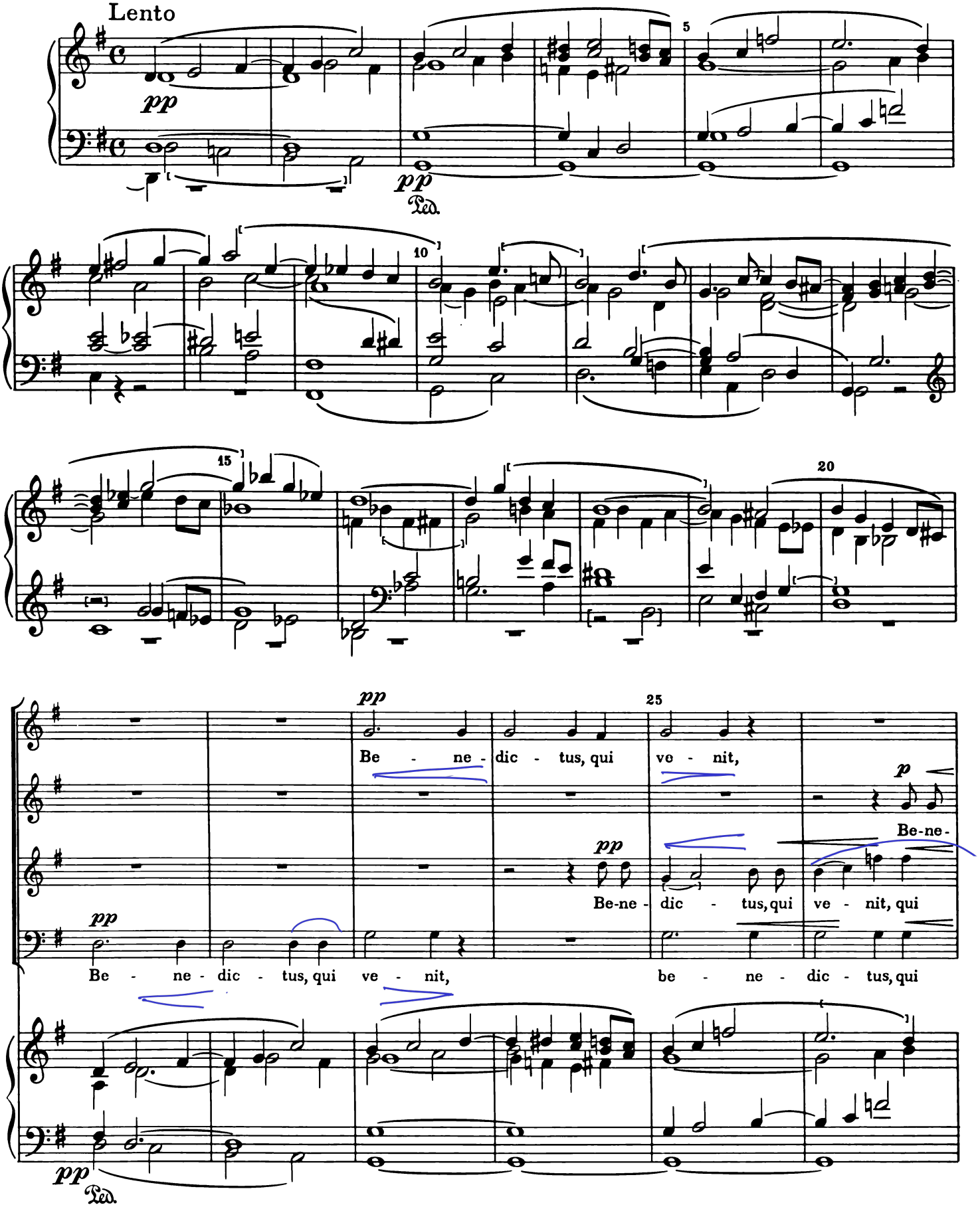

75 A
cel - - - - - - - - - - - sis, ho -
in ex - cel - - - - - sis, in ex -
san - - - na, ho - san - - - - - na in ex -
in ex - cel - - - - - - sis, in ex -
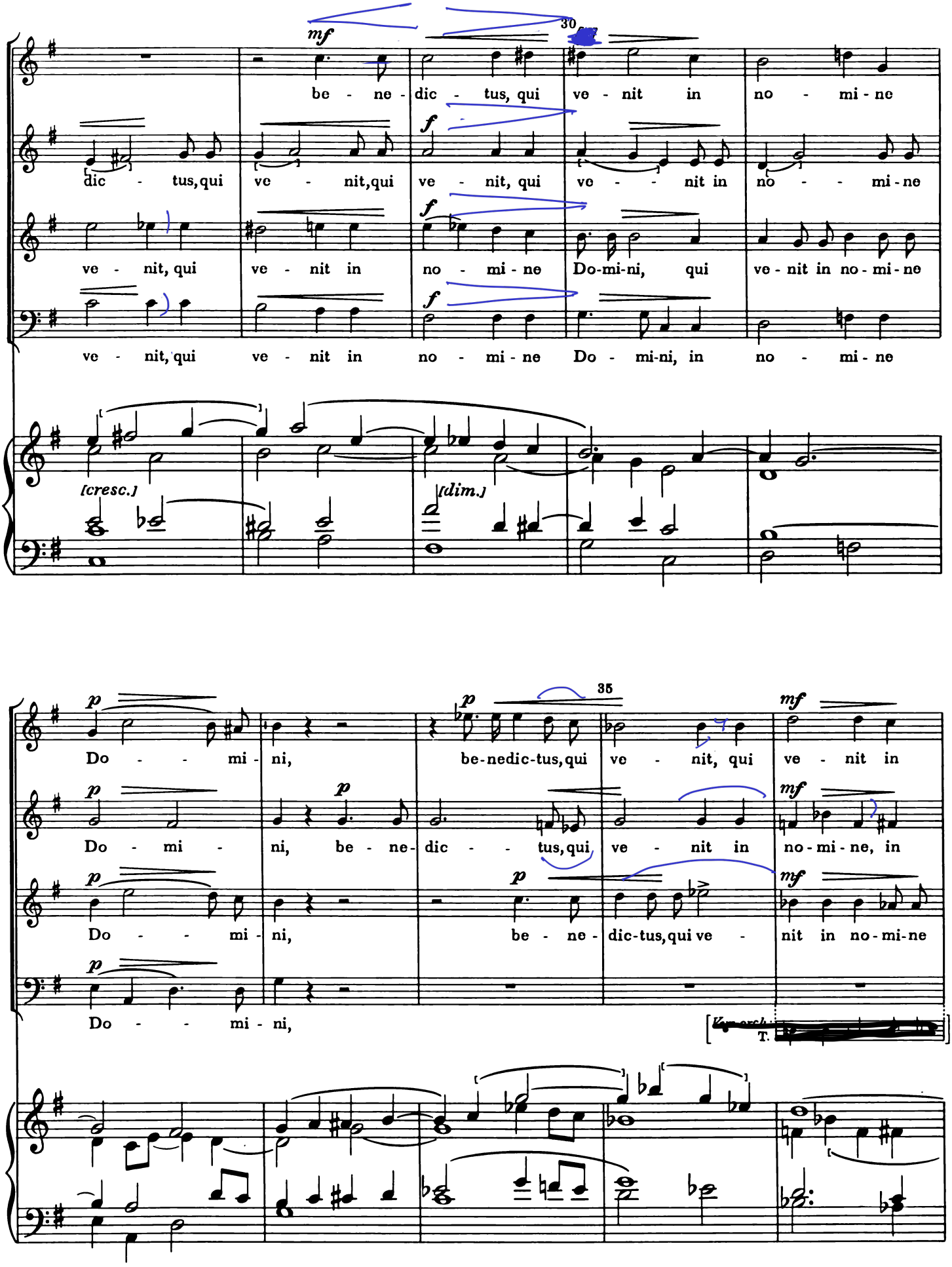

80
85
san - na in ex - cel - sis, ho - san - na, ho - san - na, ho -
cel - - sis, ho - san na, ho - san - na, ho -
cel - - sis, in ex - cel - - sis, ho -
cel - sis, ho - san - na, ho - san - na in ex - cel - sis,
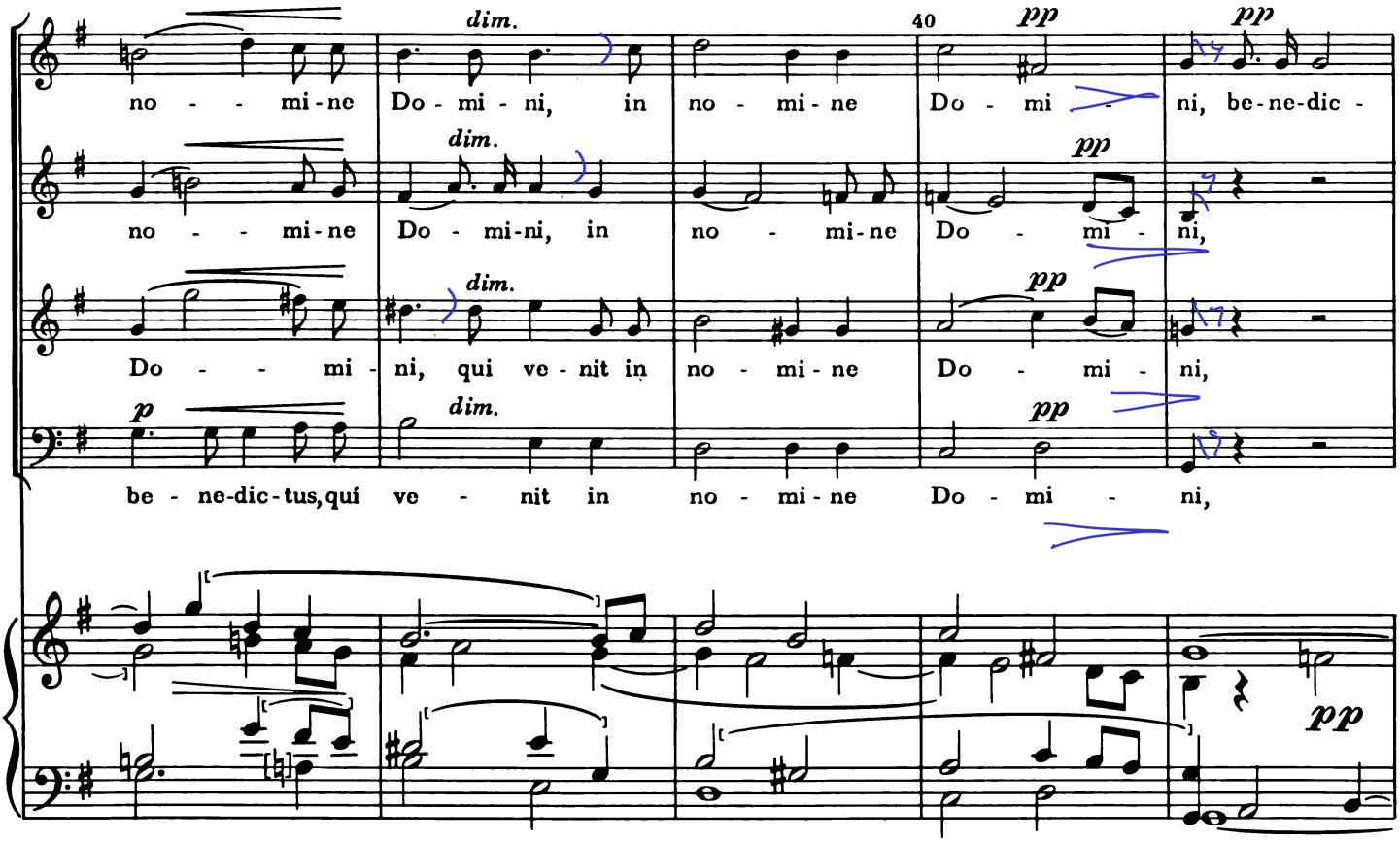

90
san - na in ex - cel - - sis, in ex - cel - - - - - sis,
san - na in ex - cel - - sis, in ex - cel - - - - - sis,
san - na, ho - san - na, ho - san - - na in ex - cel - - sis,
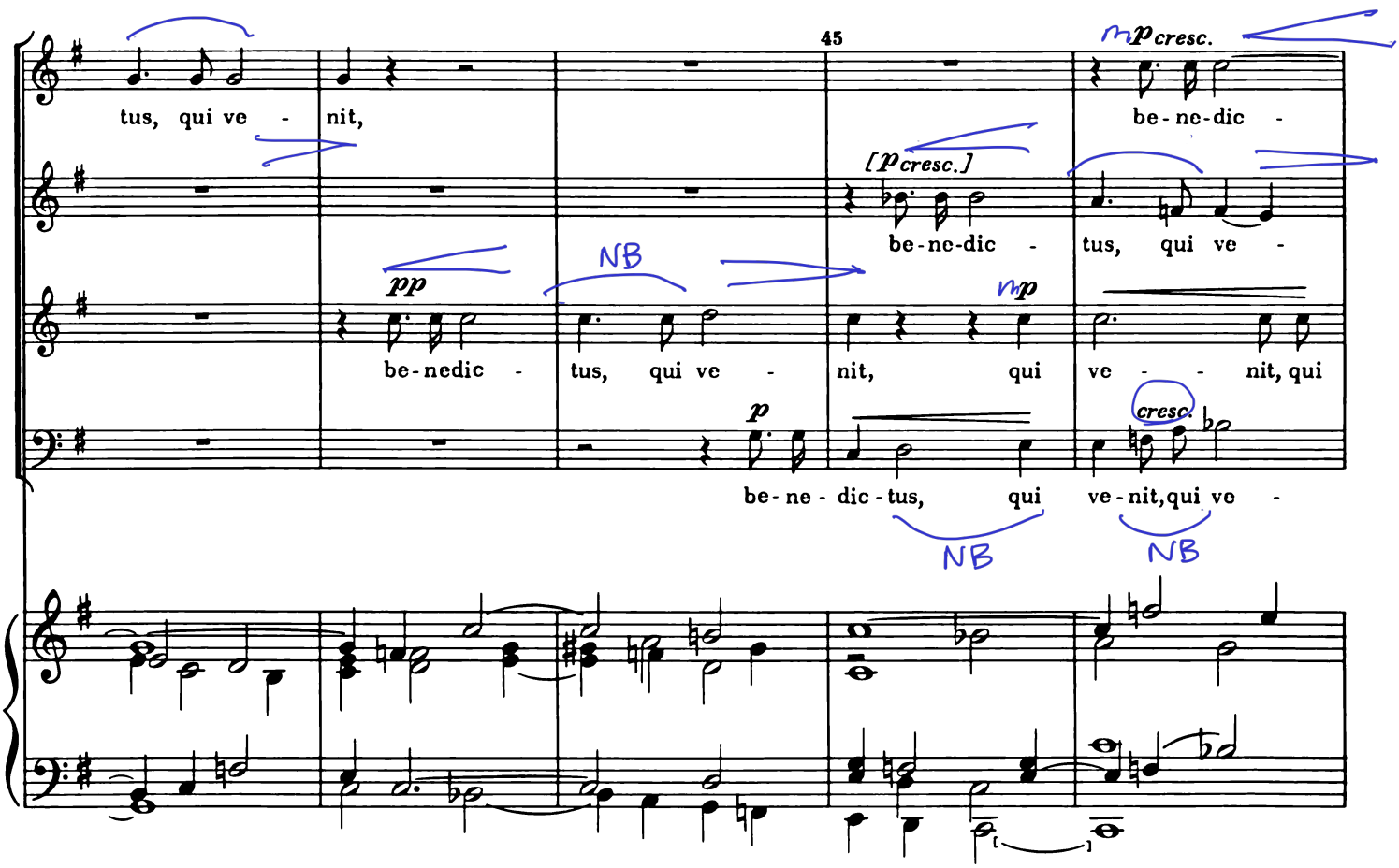

Molto maestoso
95
ho - san - na in ex - cel - sis.
ho - san - na in ex - cel - sis.
ho - san - na in ex - cel - sis.
Molto maestoso
Ped.
attacca
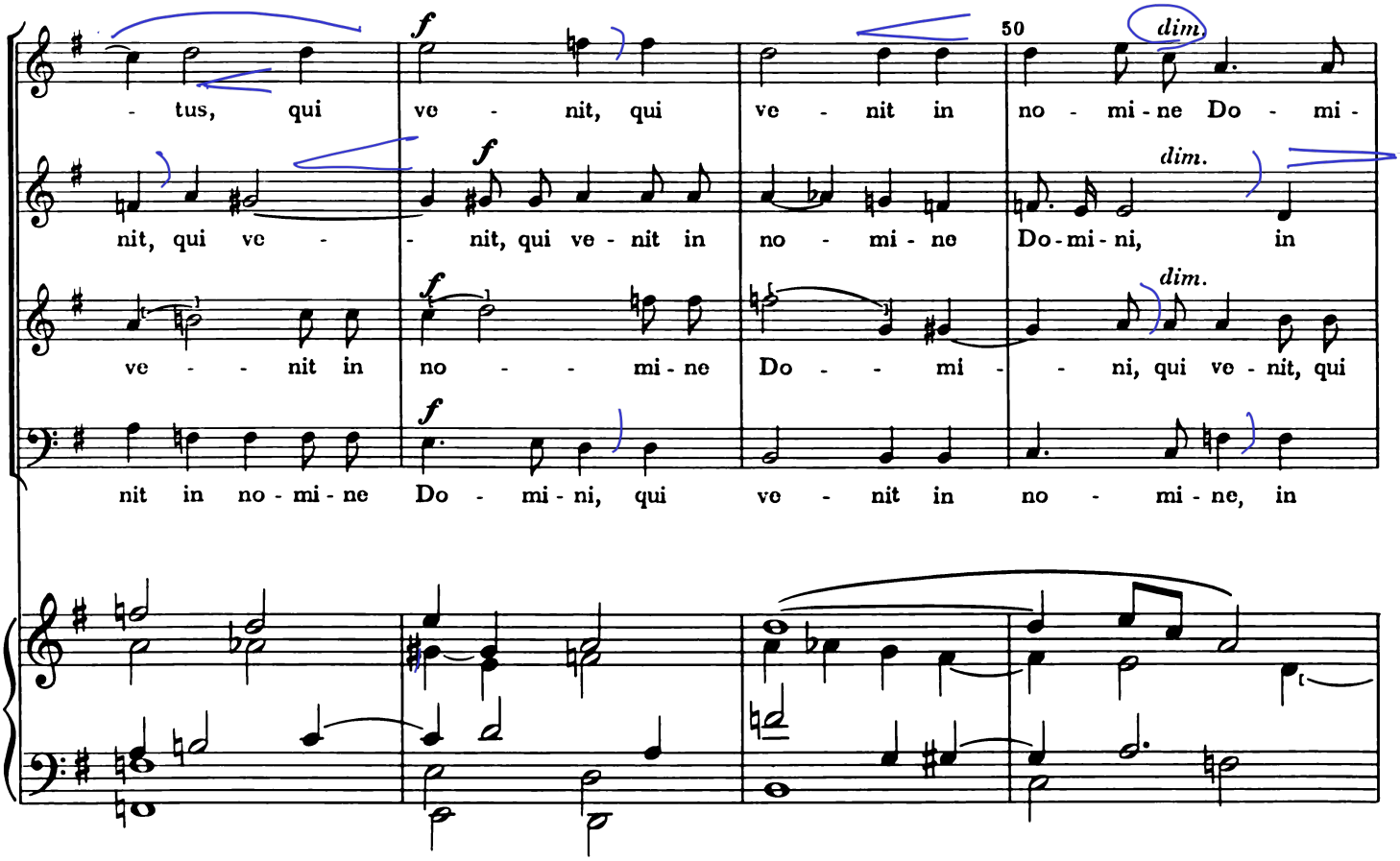
BENEDICTUS
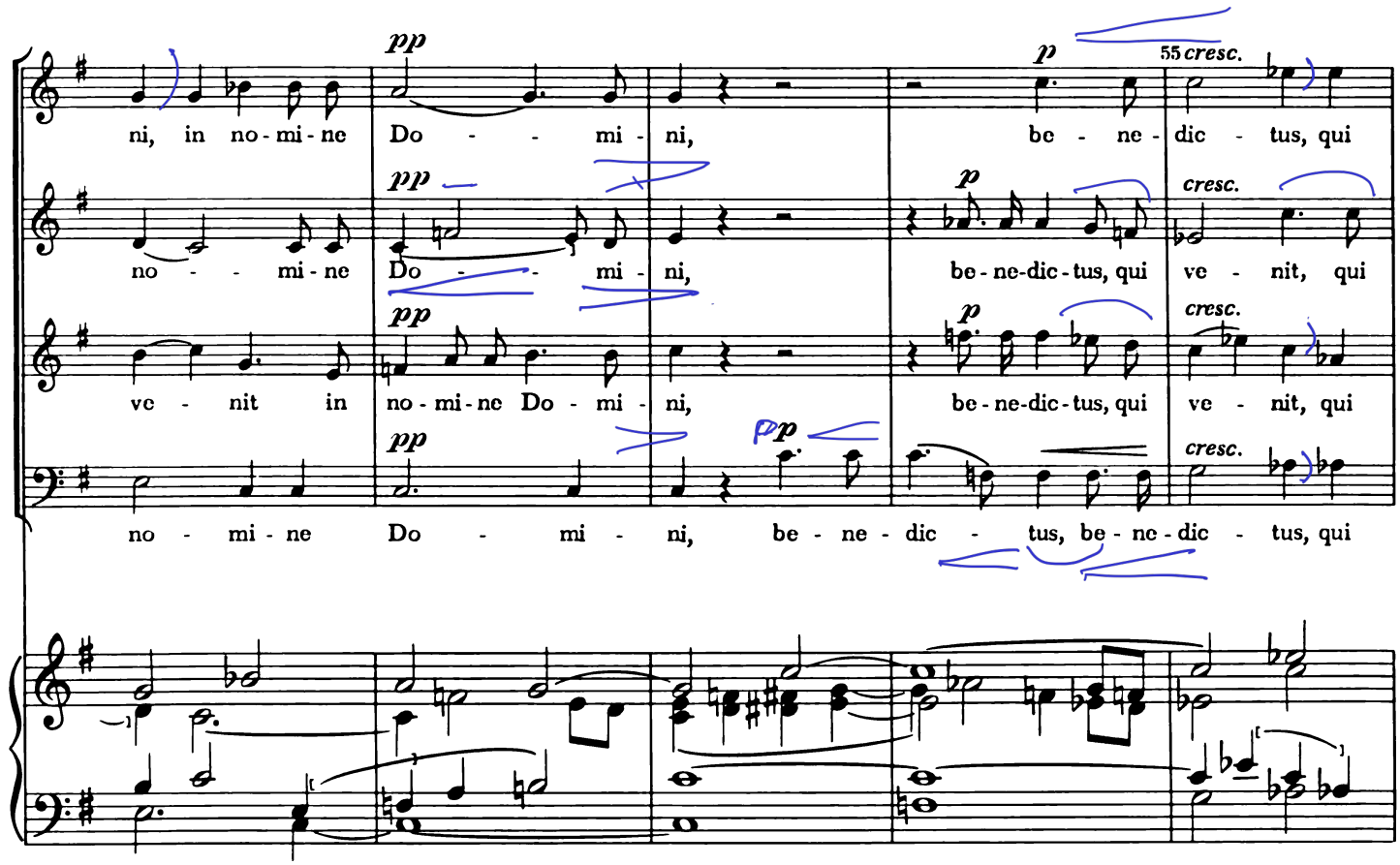

Lento
pp
Ped.
5
10
15
20
25
Be - ne - dic - tus, qui ve - nit,
Be-ne - dic - tus, qui ve - nit, qui
Be - ne - dic - tus, qui ve - nit,
be - ne - dic - tus, qui
Be-ne-
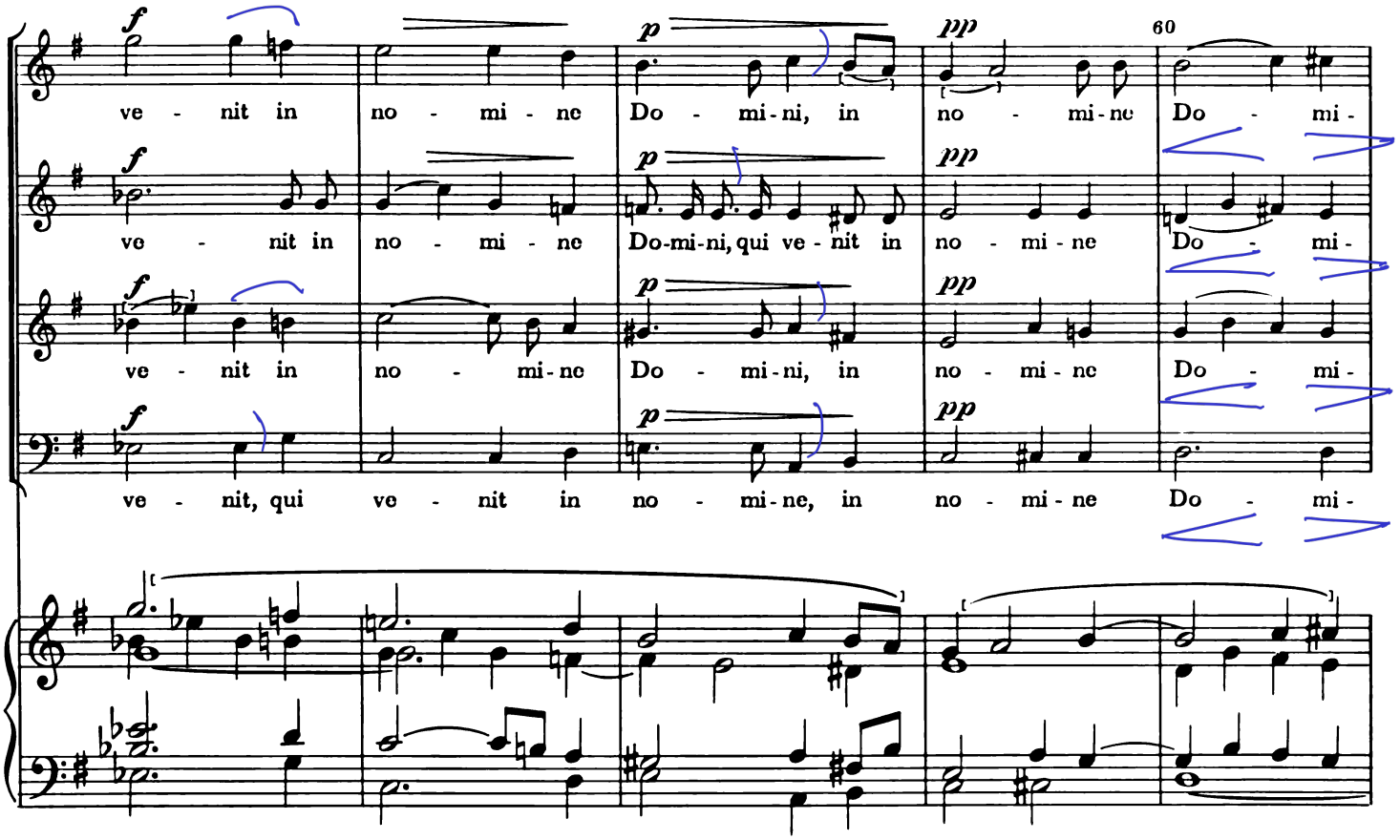

30
mf
be - ne - dic - tus, qui ve - nit in no - mi - ne
dic - tus, qui ve - nit, qui ve - nit, qui ve - - nit in no - - mi - ne
f
ve - nit, qui ve - nit in no - mi - ne Do-mi-ni, qui ve - nit in no - mi - ne
ve - nit, qui ve - nit in no - mi - ne Do - mi-ni, in no - mi - ne
[cresc.]
[dim.]
35
p
Do - - - mi - ni,
be-nedic-tus, qui ve - nit, qui ve - nit in
Do - mi - ni, be - ne - dic - - tus, qui ve - nit in no - mi - ne, in
be - ne - dic-tus, qui ve - nit in no - mi-ne
T.
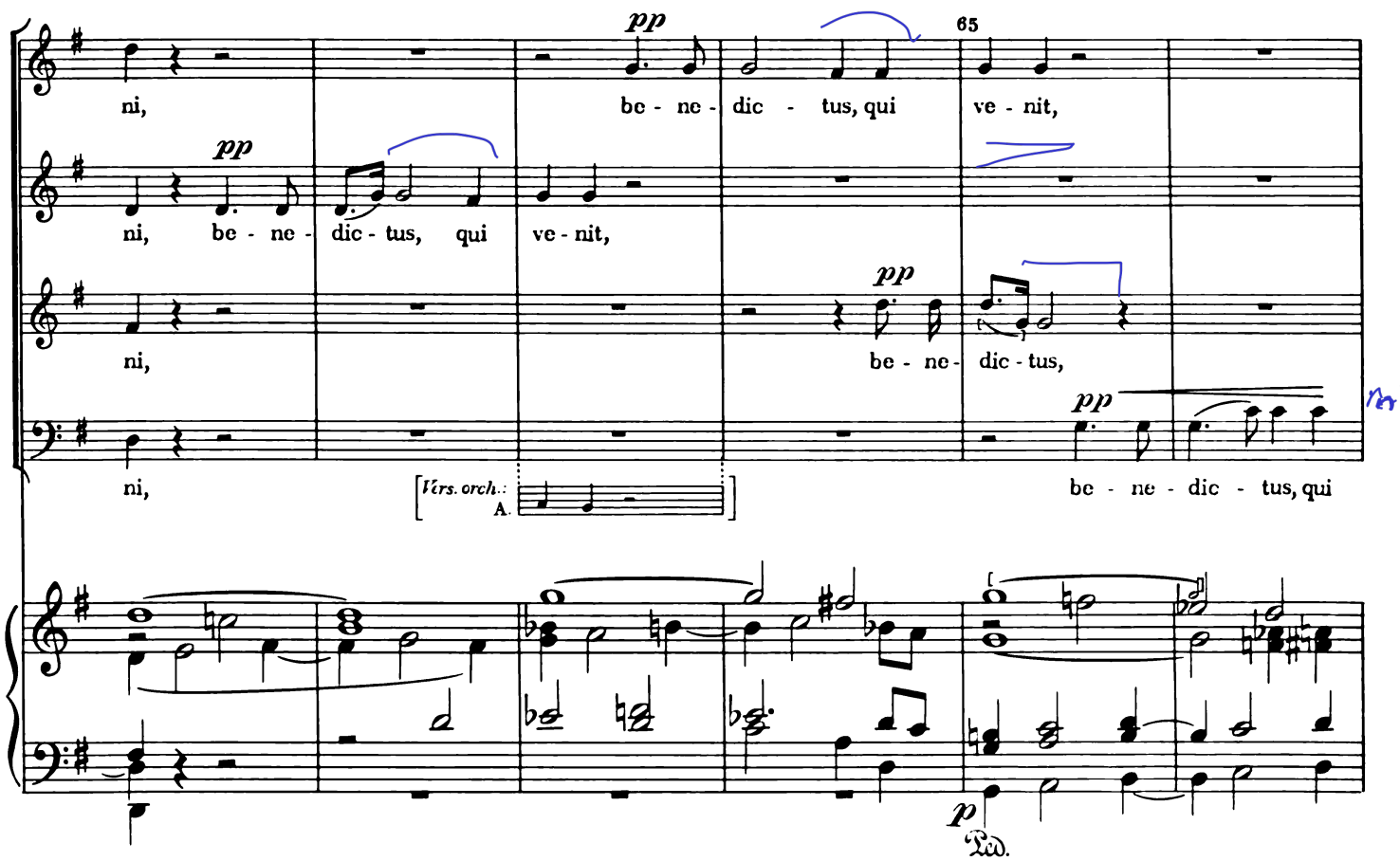

dim.
40
pp
no - - mi-ne Do - mi - ni, in no - mi-ne Do - mi - ni, be-ne-dic -
dim.
pp
no - - mi-ne Do - mi-ni, in no - mi-ne Do - mi - ni,
dim.
pp
Do - - mi - ni, qui ve - nit in no - mi-ne Do - mi - ni,
p
dim.
pp
be - ne-dic-tus, qui ve - nit in no - mi-ne Do - mi - ni,
pp
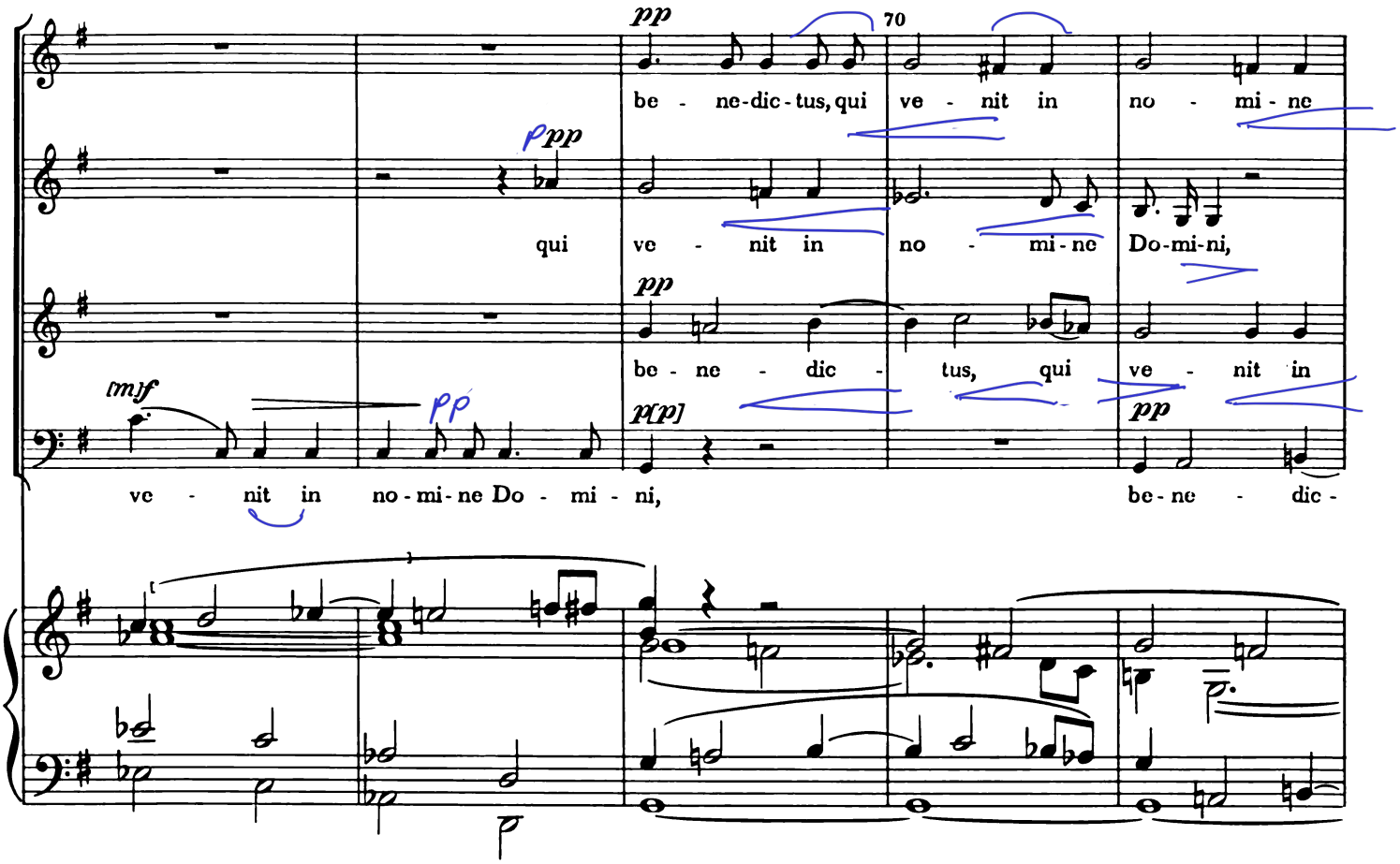

45
mp cresc.
tus, qui ve - nit, be-ne-dic -
[p cresc.]
be-ne-dic - tus, qui ve -
pp
NB
mp
be-nedic - tus, qui ve - nit, qui ve - - nit, qui
p
cresc.
be-ne - dic-tus, qui ve-nit, qui ve -
NB
NB
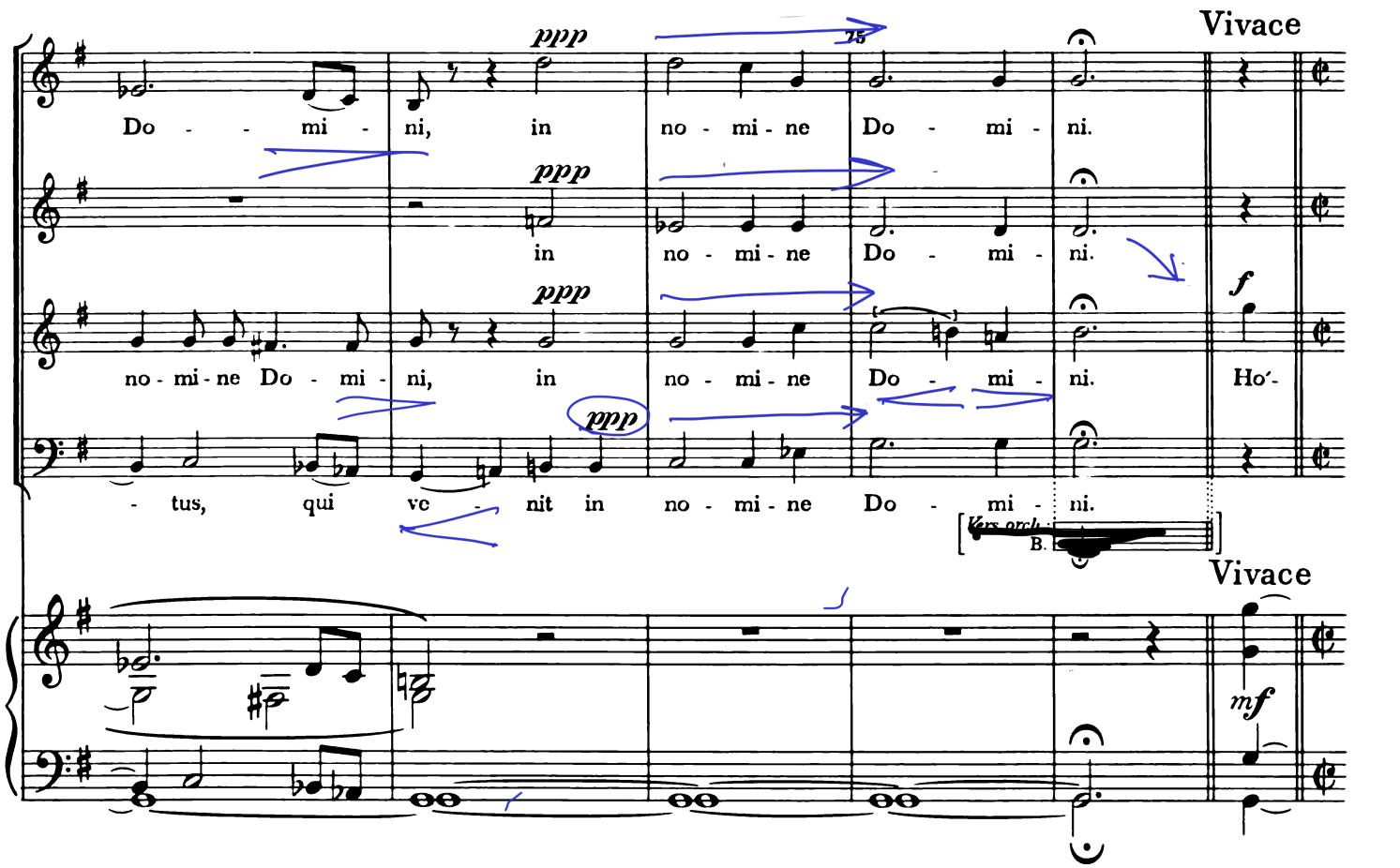

- tus, qui ve - nit, qui ve - nit in no - mi - ne Do - mi -
nit, qui ve - - nit, qui ve - nit in no - mi - ne Do - mi - ni, in
ve - - - nit in no - - - mi - ne Do - - mi - - ni, qui ve - nit, qui
nit in no - mi - ne Do - mi - ni, qui ve - nit in no - mi - ne, in
50
f
dim.
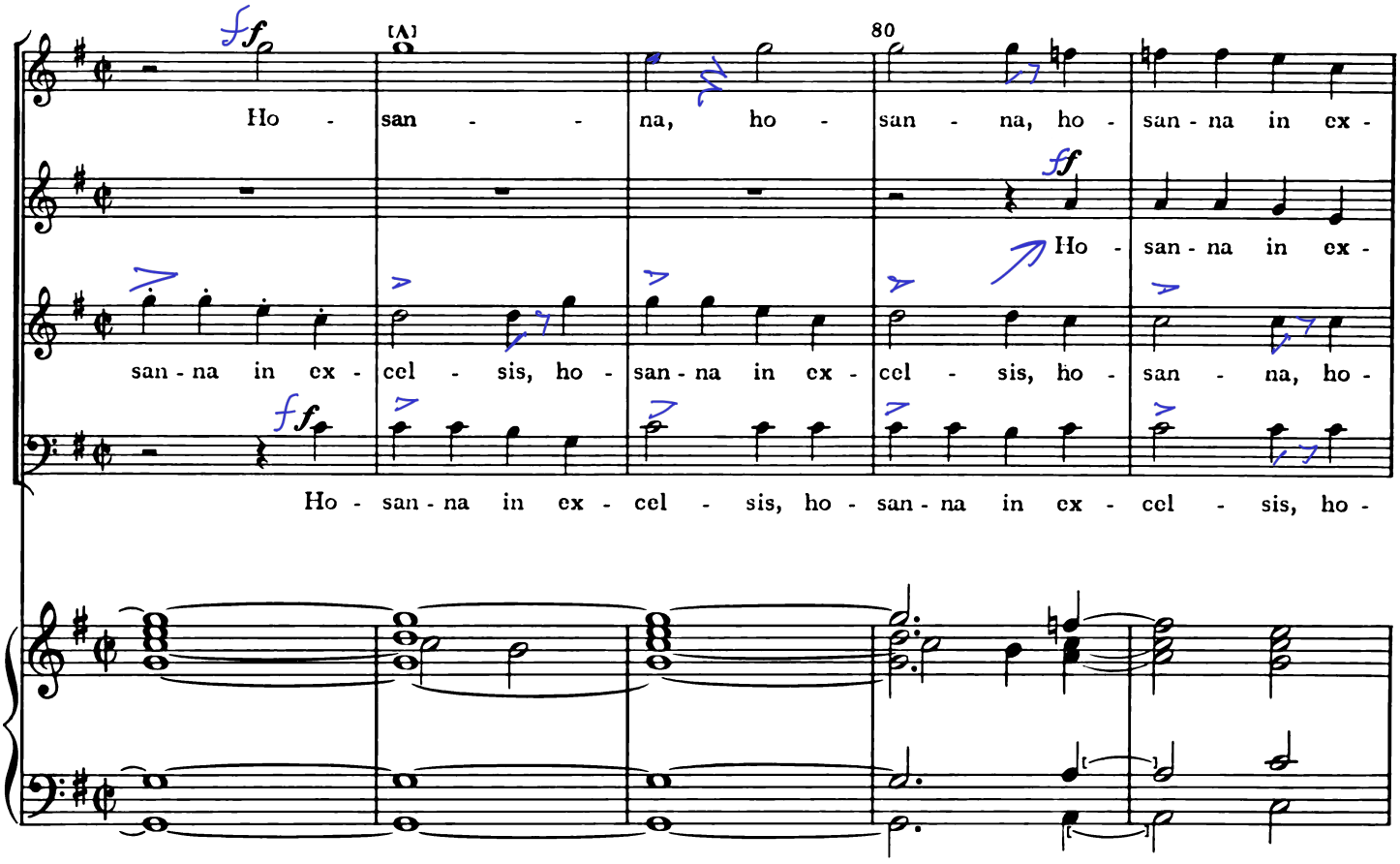

ni, in no - mi - ne Do - - mi - ni, be - ne - dic - tus, qui
no - - - mi - ne Do - - mi - ni, be - ne - dic - tus, qui ve - nit, qui
ve - nit in no - mi - ne Do - mi - ni, be - ne - dic - tus, qui ve - nit, qui
no - mi - ne Do - mi - ni, be - ne - dic - tus, be - ne - dic - tus, qui
55
pp
p
cresc.
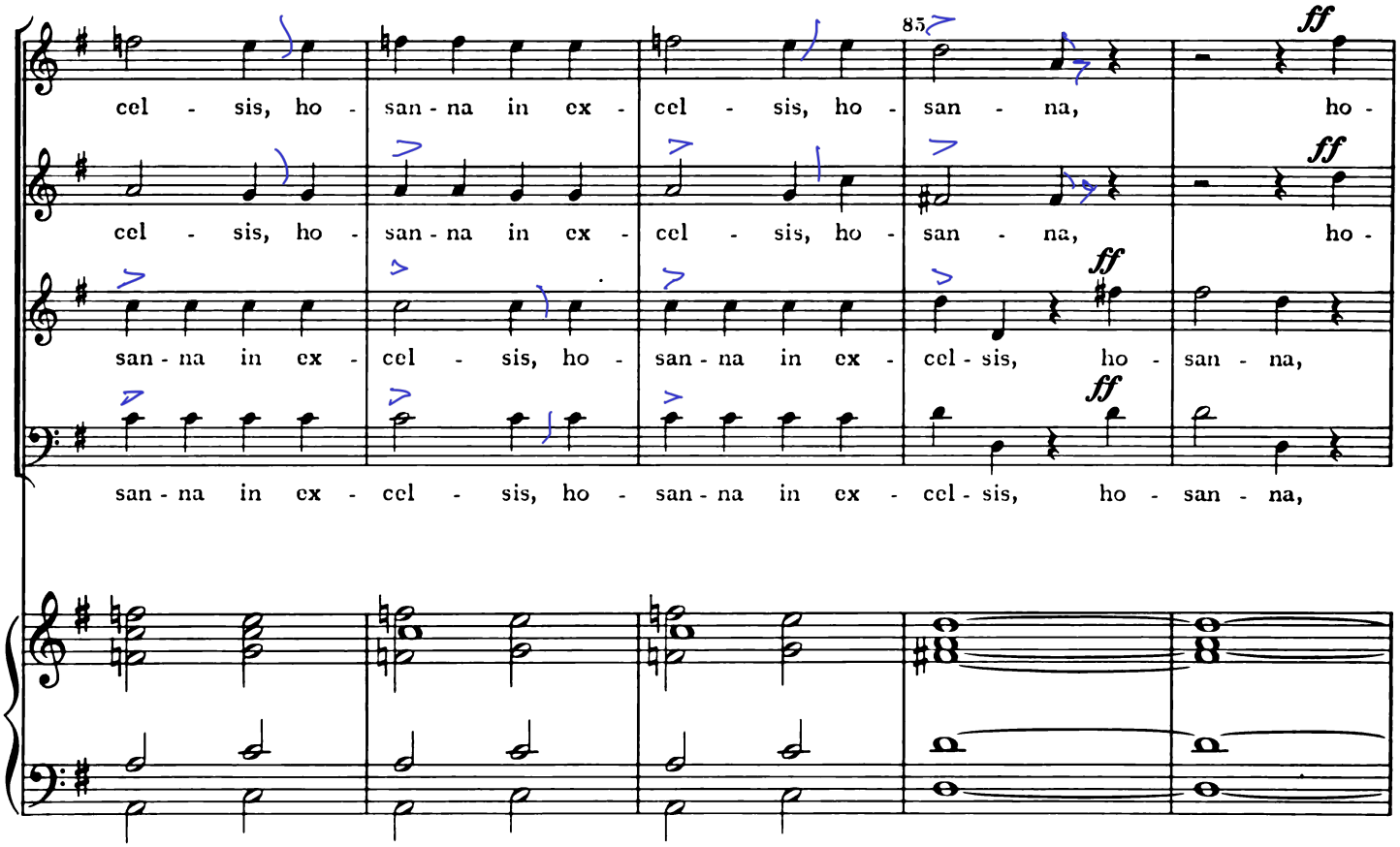

ve - nit in no - mi - ne Do - mi - ni, in no - mi - ne Do - mi -
ve - nit in no - mi - ne Do-mi-ni, qui ve - nit in no - mi - ne Do - mi -
ve - nit in no - mi - ne Do - mi - ni, in no - mi - ne Do - mi -
ve - nit, qui ve - nit in no - mi - ne, in no - mi - ne Do - mi -
60
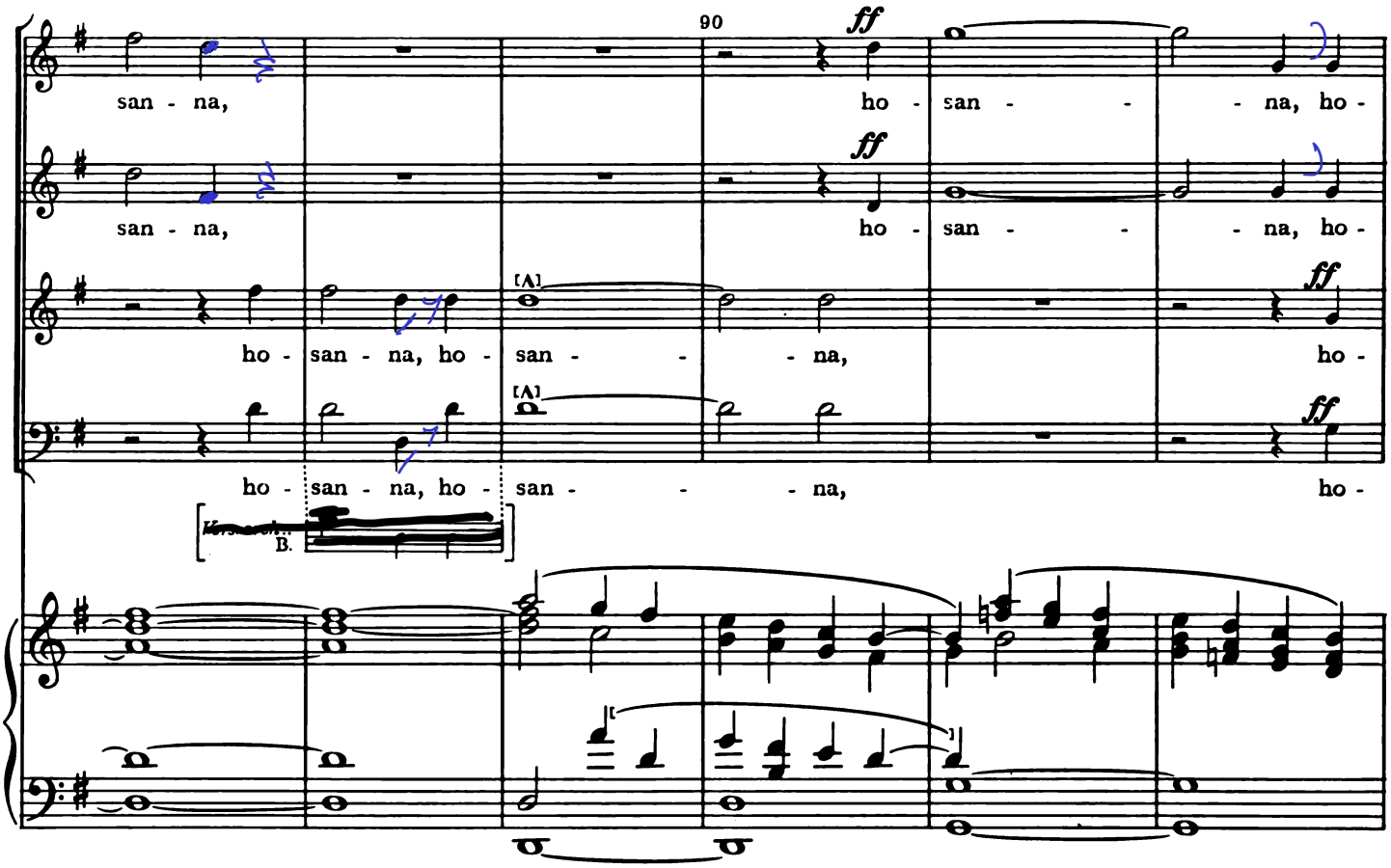

ni, be - ne - dic - tus, qui ve - nit,
ni, be - ne - dic - tus, qui ve - nit,
ni, be - ne - dic - tus,
ni, be - ne - dic - tus, qui
Vers. orch.: A.
65
mf

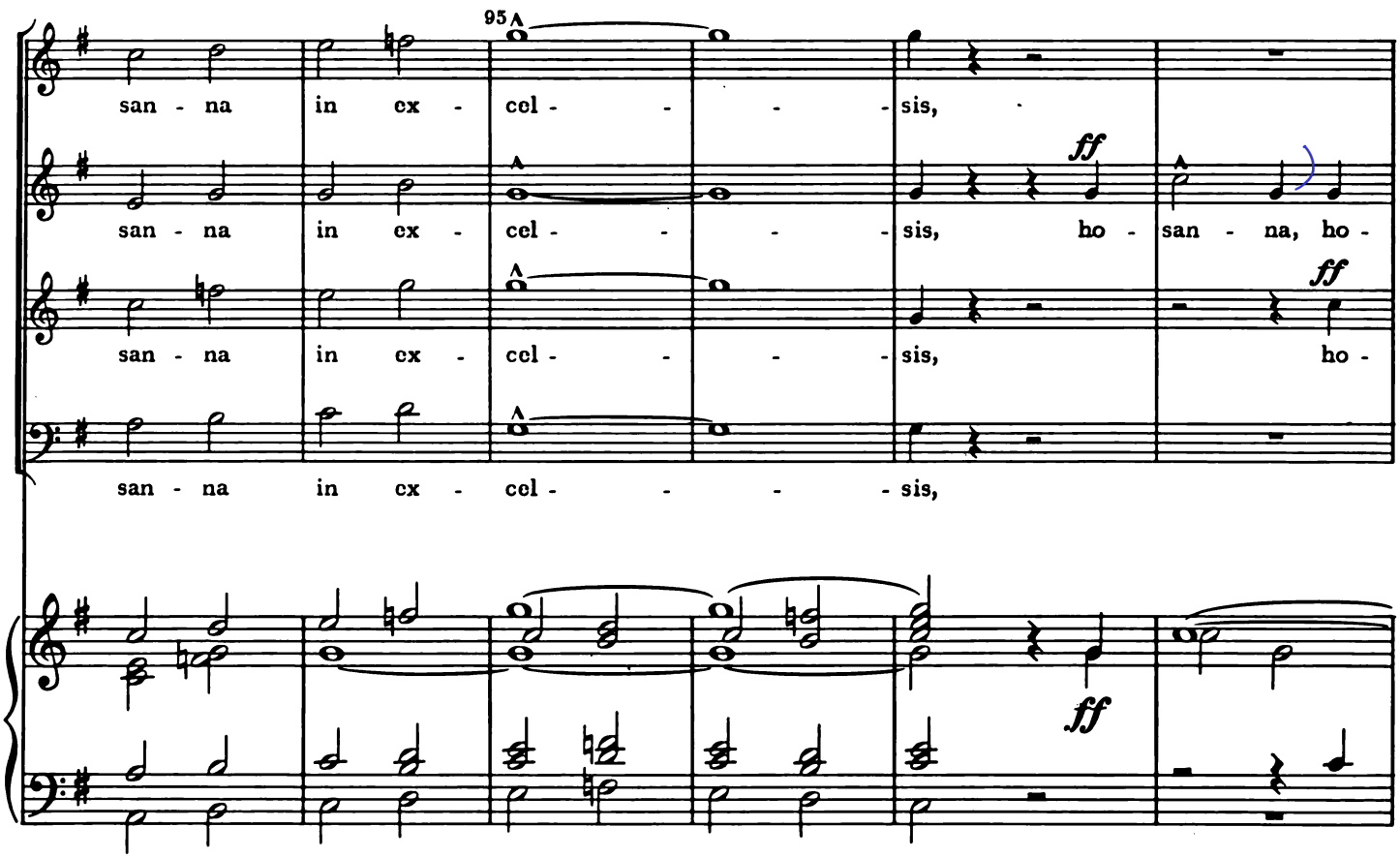

70
pp
be - ne-dic-tus, qui ve - nit in no - mi - ne
ppp
qui ve - nit in no - mi-ne Do-mi-ni,
pp
be - ne - dic - tus, qui ve - nit in
mf
pp
p[p]
pp
ve - nit in no-mi-ne Do - mi - ni, be-ne - dic -
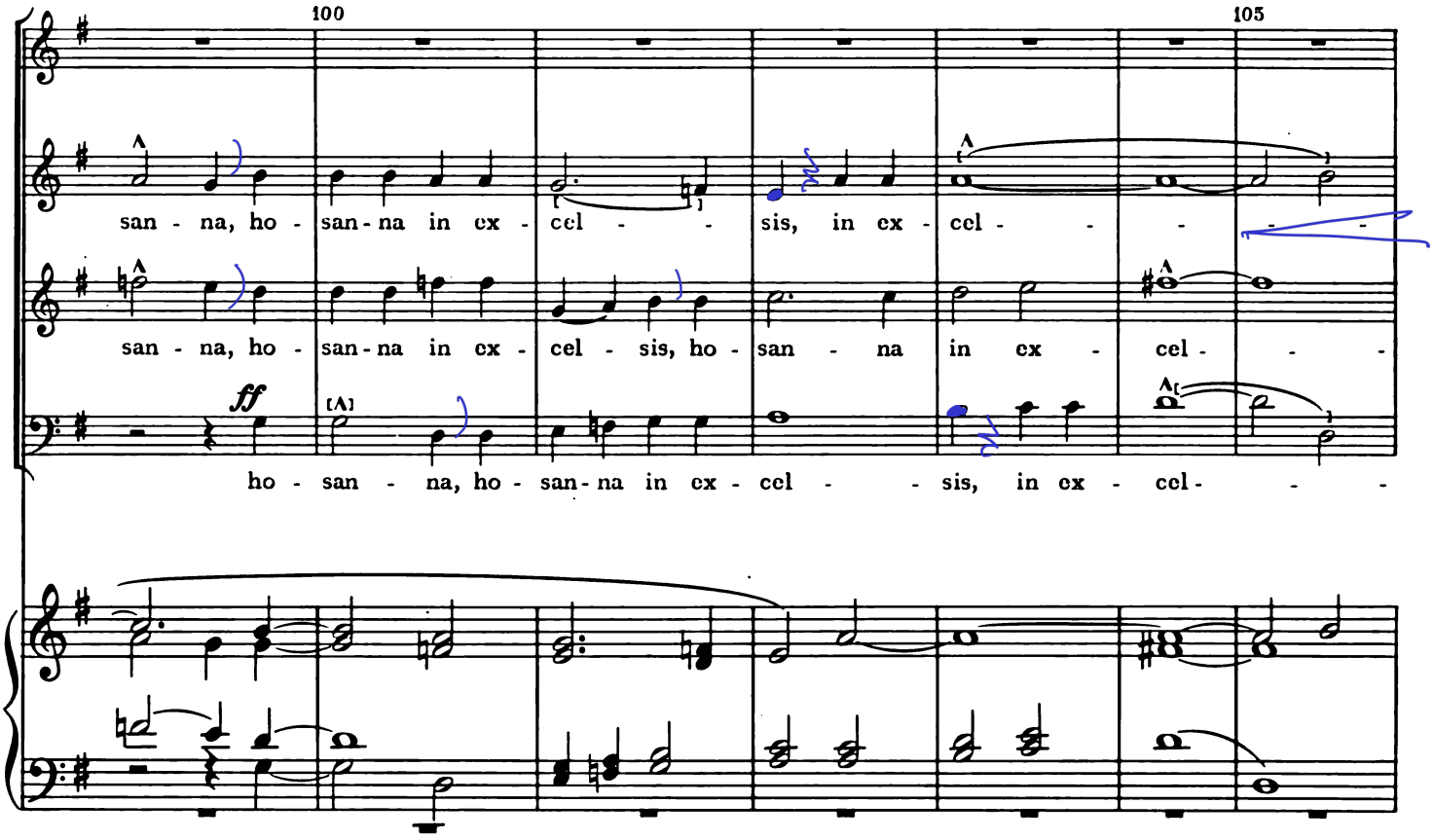

75
Vivace
ppp
Do - - mi - ni, in no - mi - ne Do - mi - ni.
ppp
in no - mi - ne Do - mi - ni.
ppp
no - mi - ne Do - mi - ni, in no - mi - ne Do - mi - ni.
f
Ho'-
ppp
- tus, qui ve - nit in no - mi - ne Do - mi - ni.
Vivace
mf
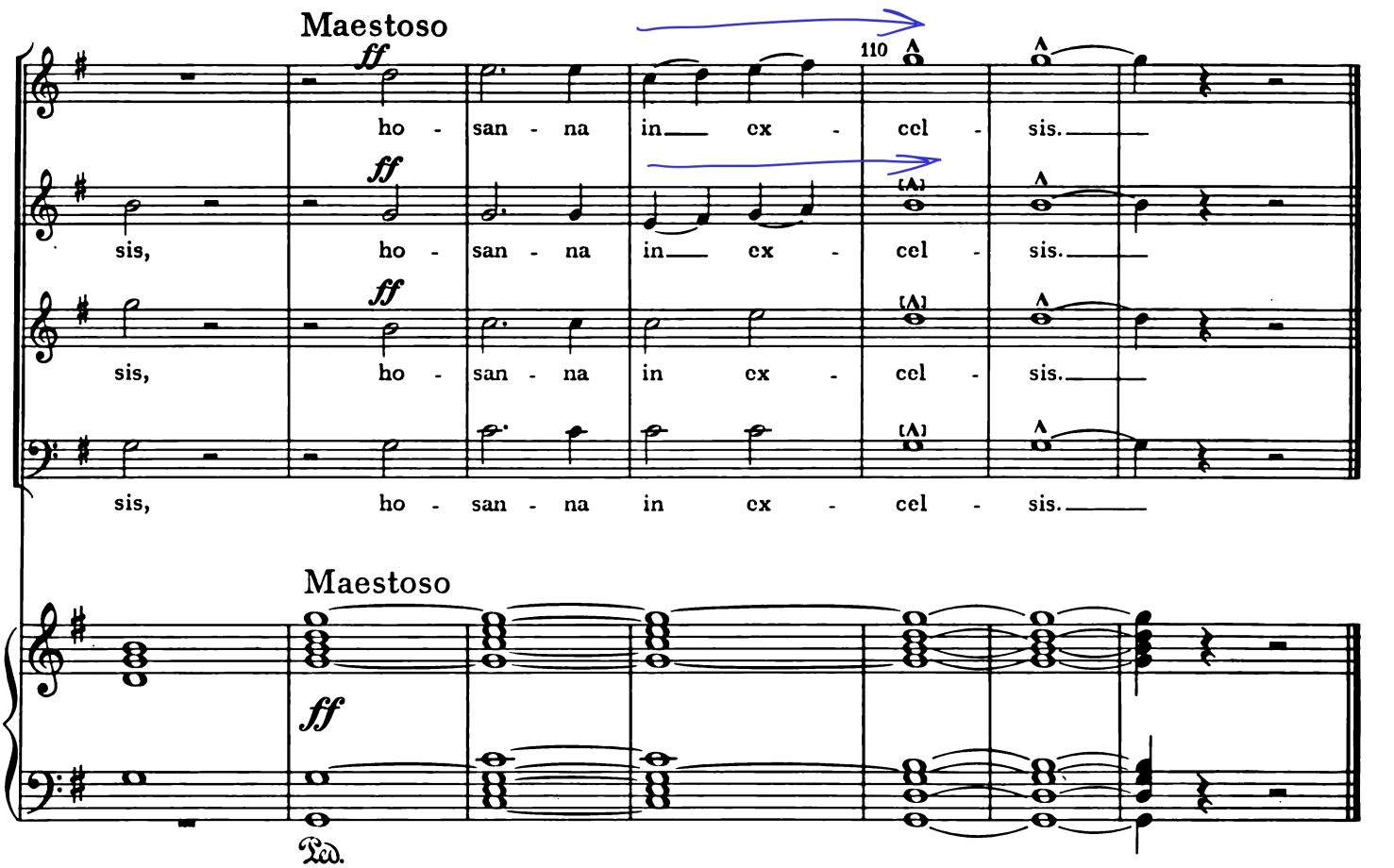

[A]
80
Ho - san - na, ho - san - na, ho - san - na in ex -
Ho - san - na in ex -
san - na in ex - cel - sis, ho - san - na in ex - cel - sis, ho - san - na, ho -
Ho - san - na in ex - cel - sis, ho - san - na in ex - cel - sis, ho -


85
cel - sis, ho - san - na in ex - cel - sis, ho - san - na, ho -
cel - sis, ho - san - na in ex - cel - sis, ho - san - na, ho -
san - na in ex - cel - sis, ho - san - na in ex - cel - sis, ho - san - na,
san - na in ex - cel - sis, ho - san - na in ex - cel - sis, ho - san - na,
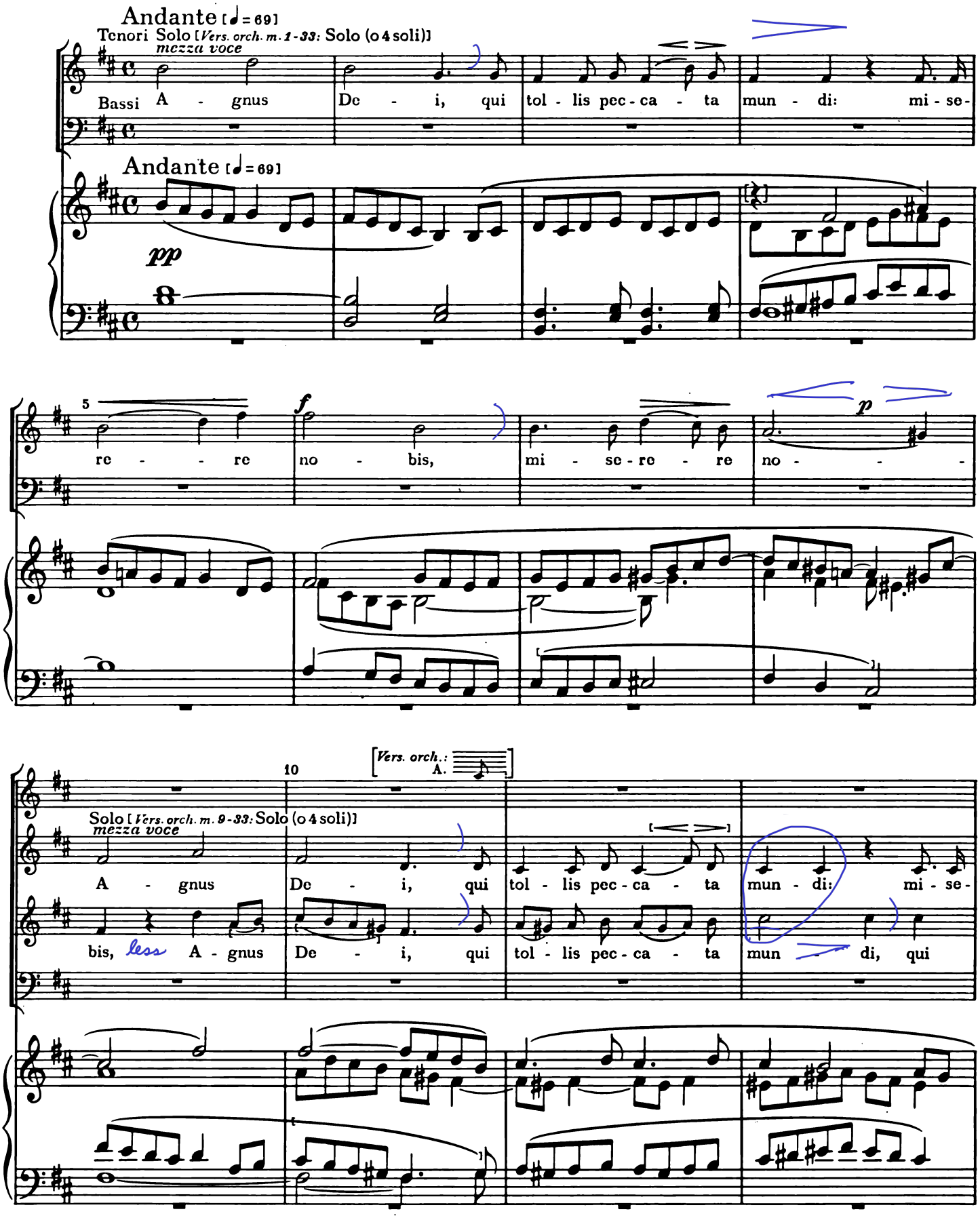

90
ff
san - na,
ho - san - - - na, ho -
san - na,
ho - san - - - na, ho -
[A]
ho - san - na, ho - san - - - na,
ho -
ho - san - na, ho - san - - - na,
ho -
B.
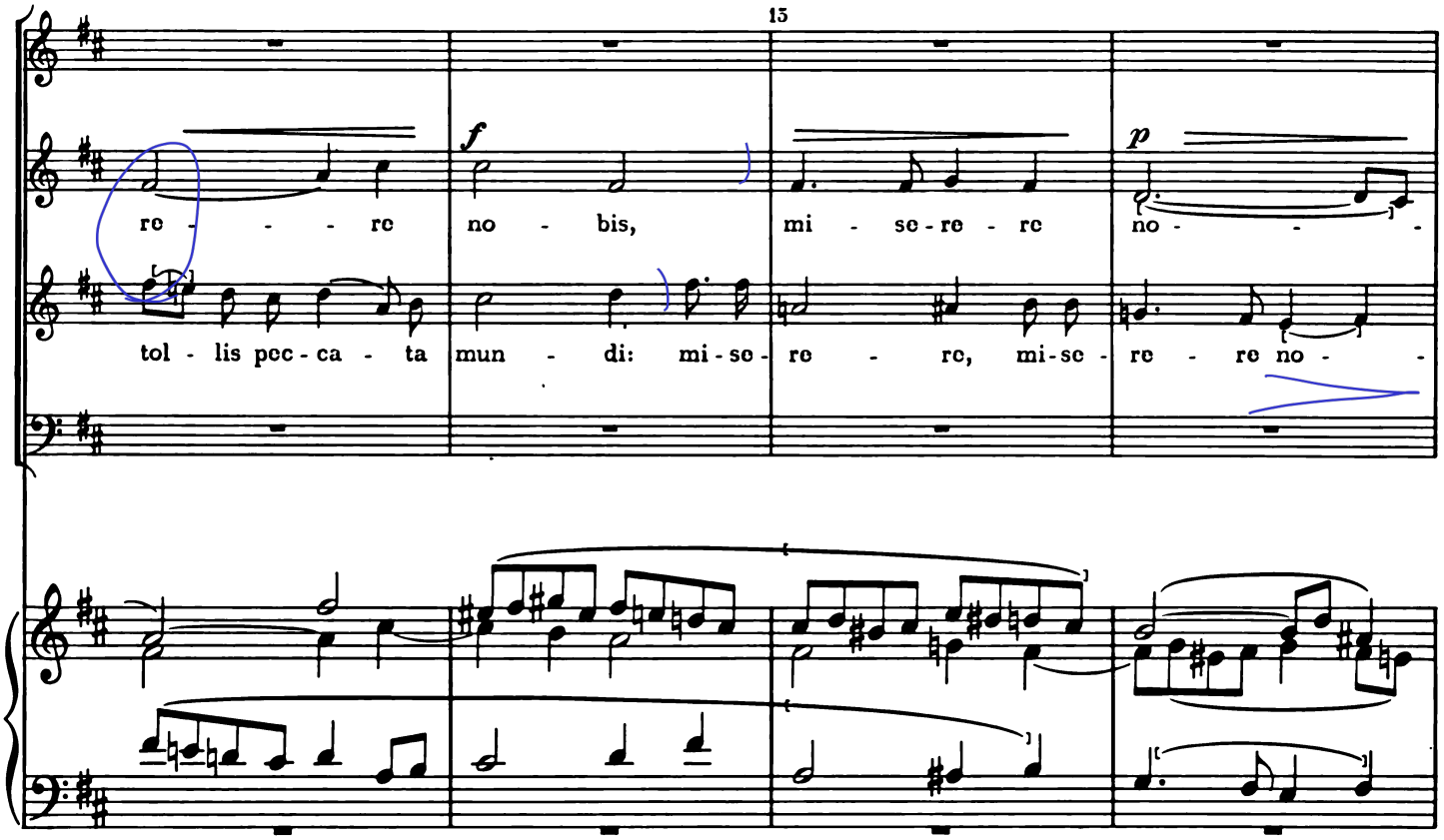

95
san - na in ex - cel - - - - sis,
san - na in ex - cel - - - - sis, ho - san - na, ho -
ff
san - na in ex - cel - - - - sis,
ho -
san - na in ex - cel - - - - sis,
ff

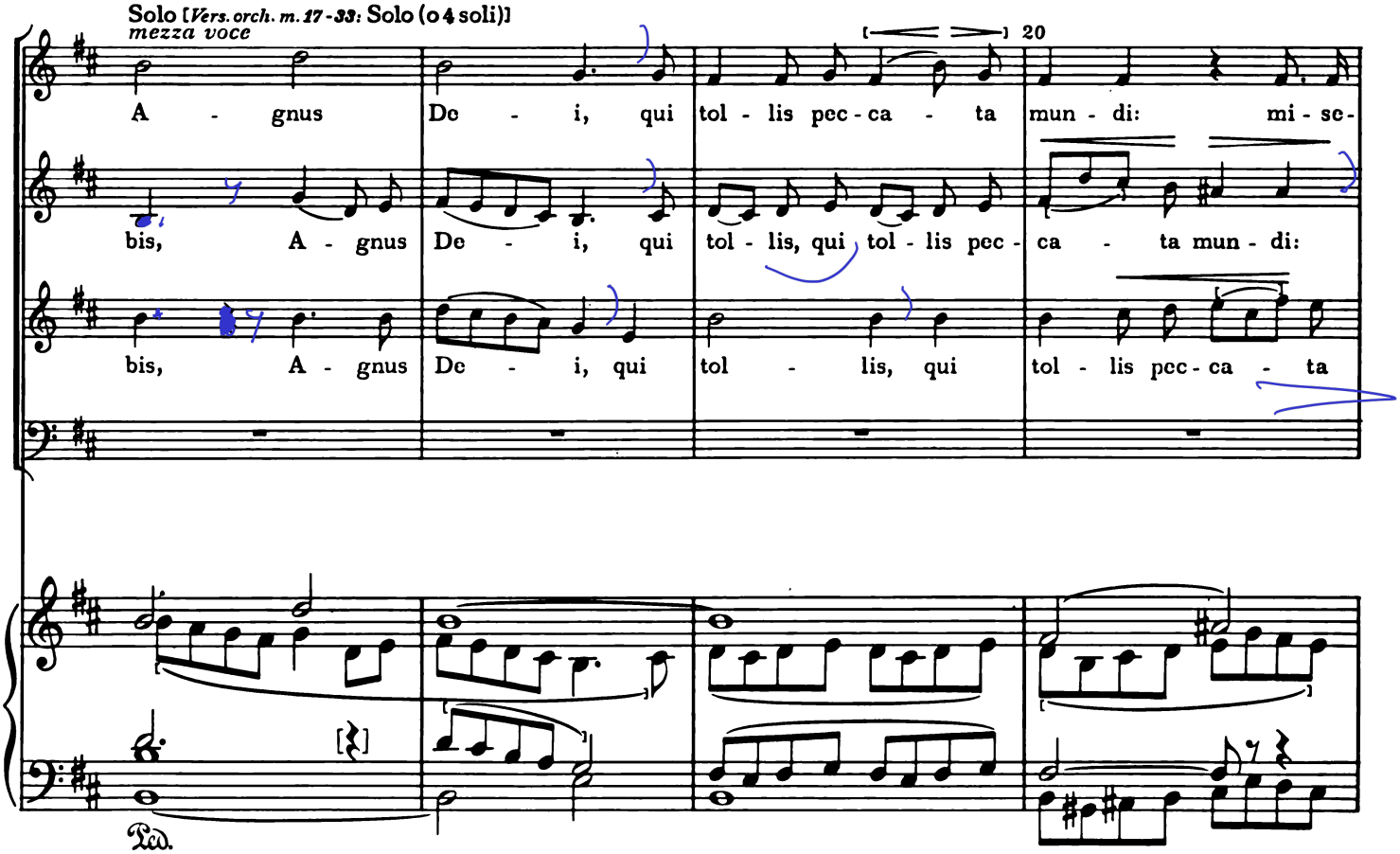

100
105
san - na, ho - san - na in ex - cel - - sis, in ex - cel - - - - - -
san - na, ho - san - na in ex - cel - sis, ho - san - na in ex - cel - - - -
ff
ho - san - na, ho - san - na in ex - cel - - sis, in ex - cel - - -
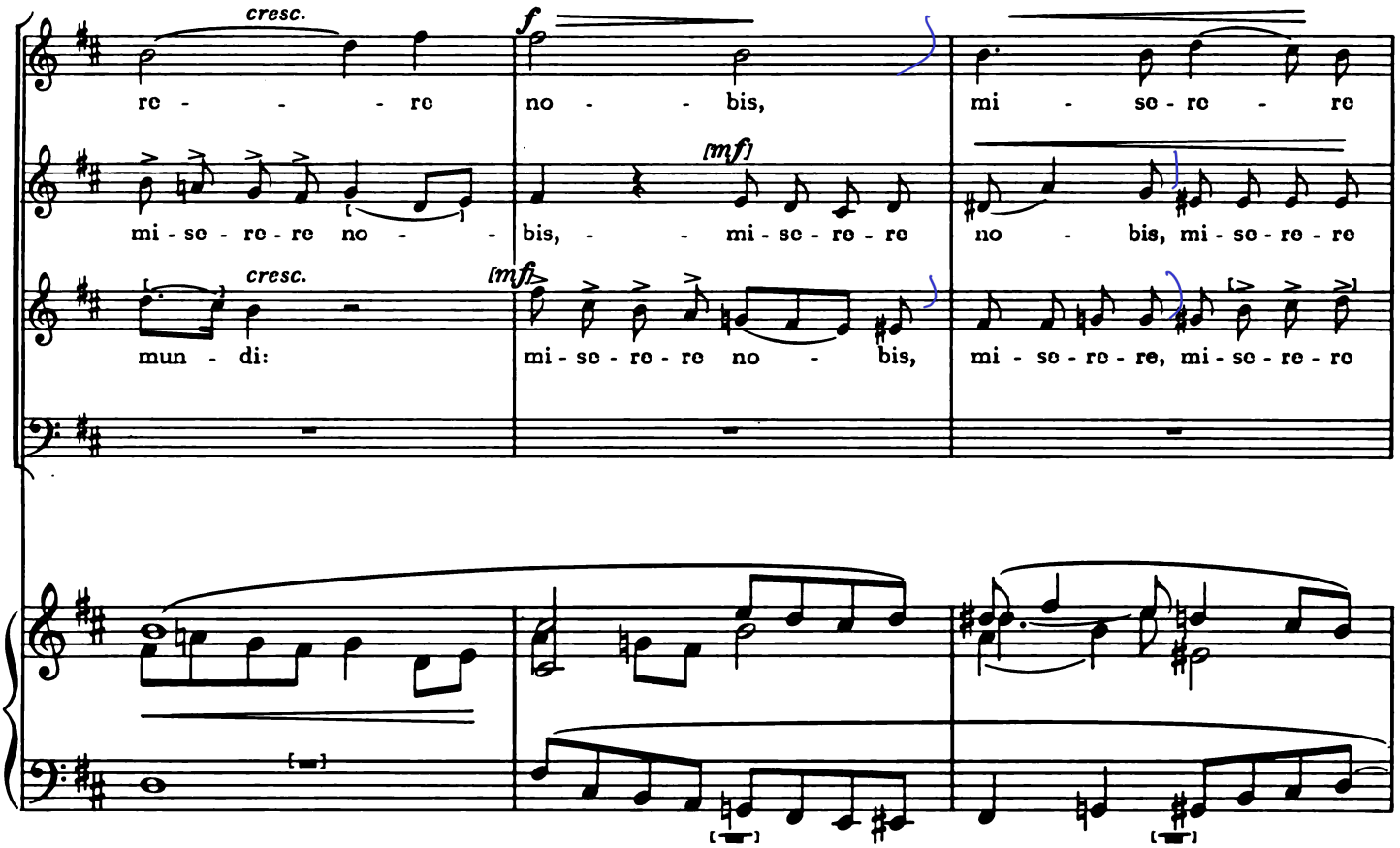

Maestoso
ff
110
ho - san - na in ex - cel - sis.
sis, ho - san - na in ex - cel - sis.
sis, ho - san - na in ex - cel - sis.
sis, ho - san - na in ex - cel - sis.
Maestoso
ff
Ped.
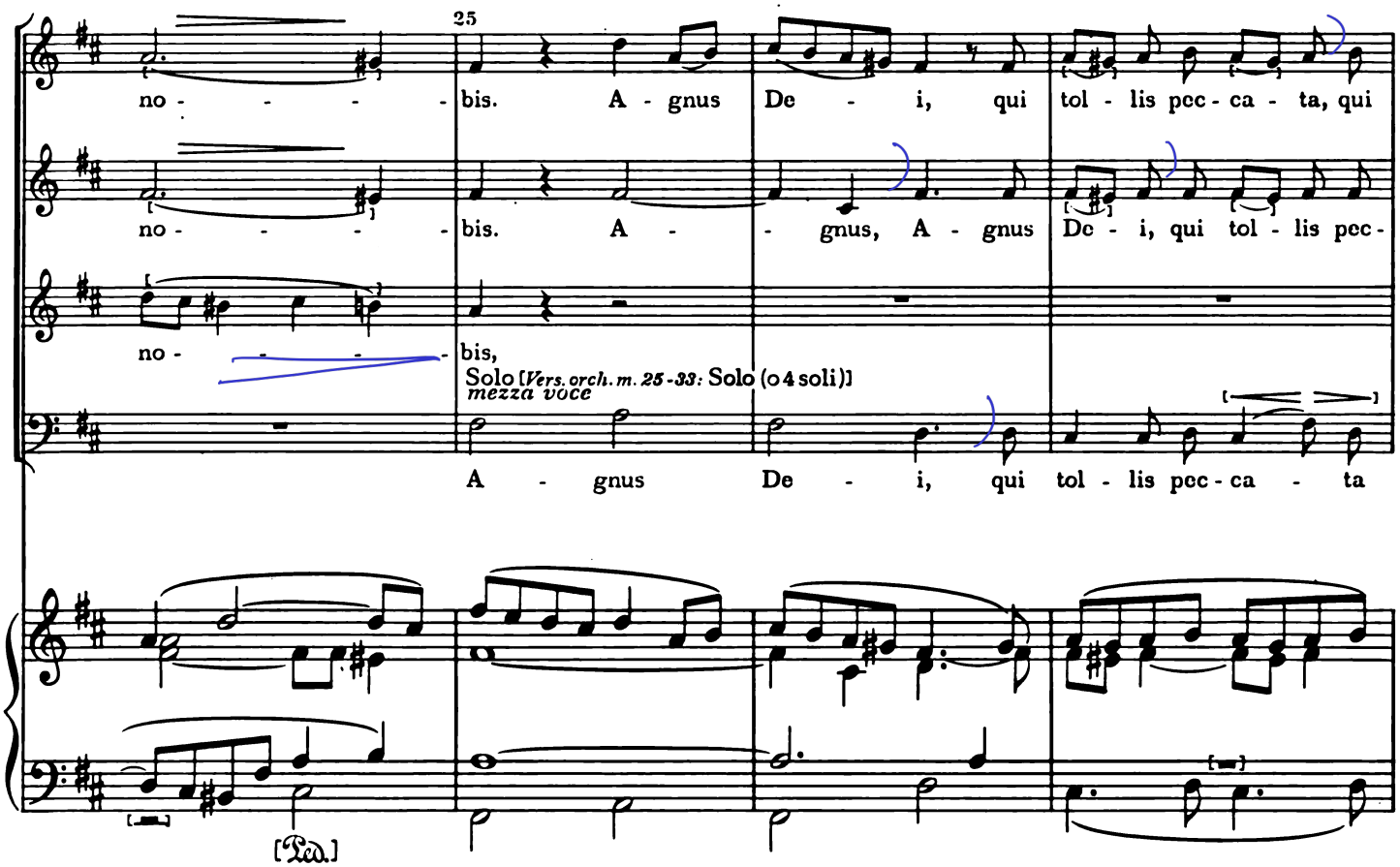
AGNUS DEI
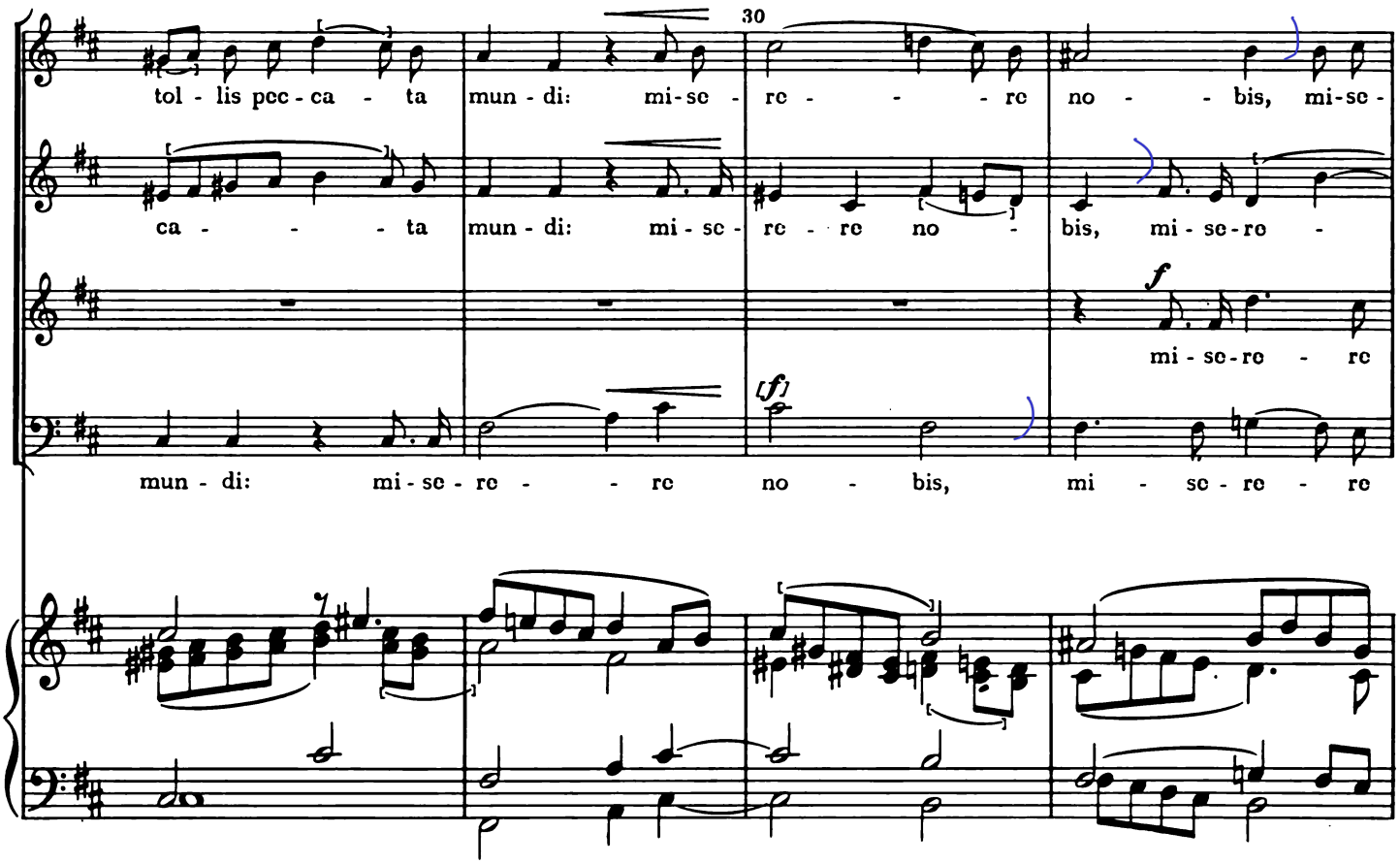

Andante [♩ = 69]
Tenori Solo [Vers. orch. m. 1-33: Solo (o 4 soli)]
mezza voce
Bassi A - gnus De - i, qui tol - lis pec - ca - ta mun - di: mi - se-
Andante [♩ = 69]
pp
5
re - re no - bis, mi - se - re - re no -
f
p
10
[Vers. orch.: A.]
Solo [Vers. orch. m. 9-33: Solo (o 4 soli)]
mezza voce
A - gnus De - i, qui tol - lis pec - ca - ta mun - di: mi - se-
bis, less A - gnus De - i, qui tol - lis pec - ca - ta mun - di, qui
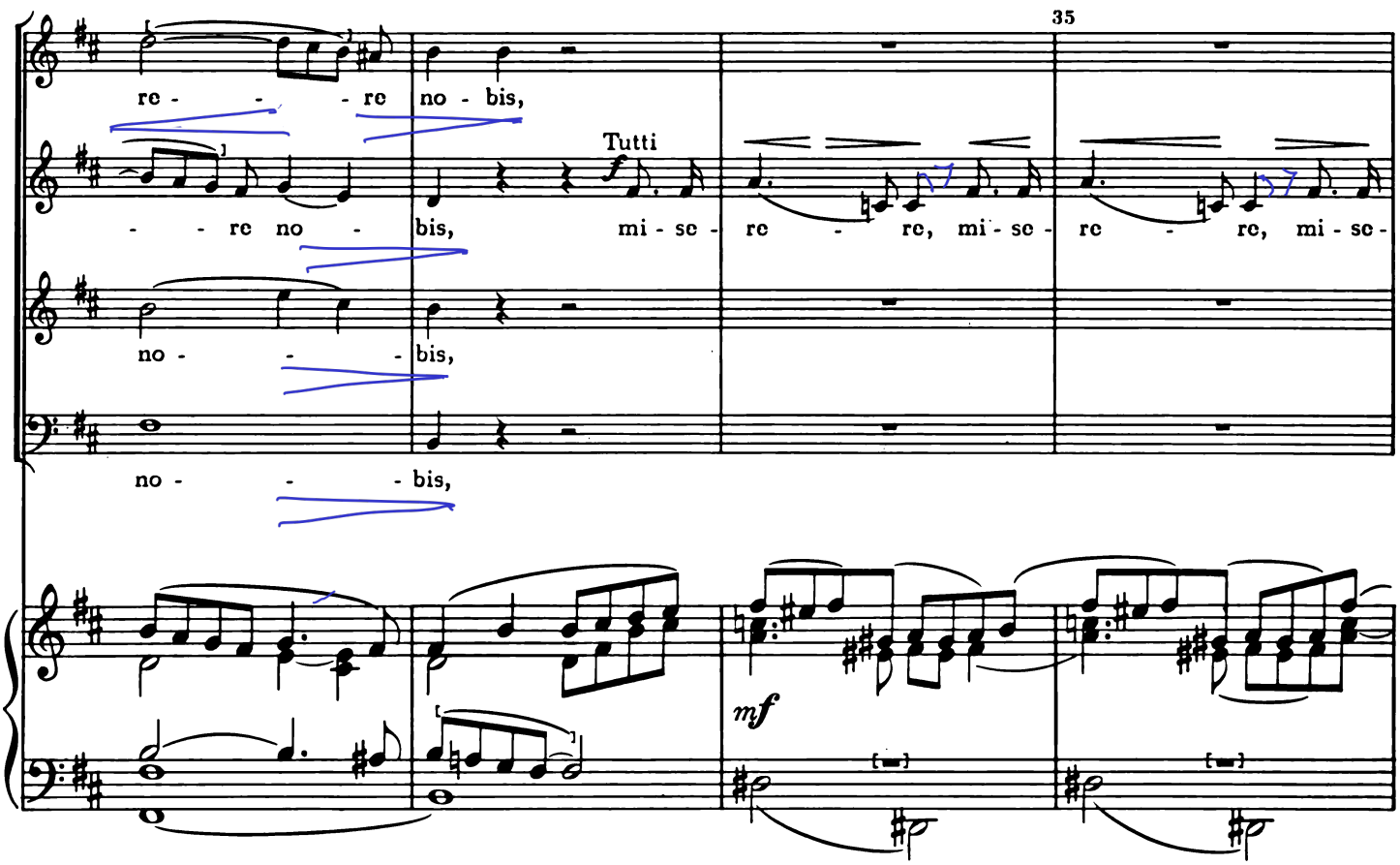

15
re - - - - re no - bis, mi - se - re - re no - - -
tol - lis pec - ca - ta mun - di: mi - se - re - re, mi - se - re - re no - -
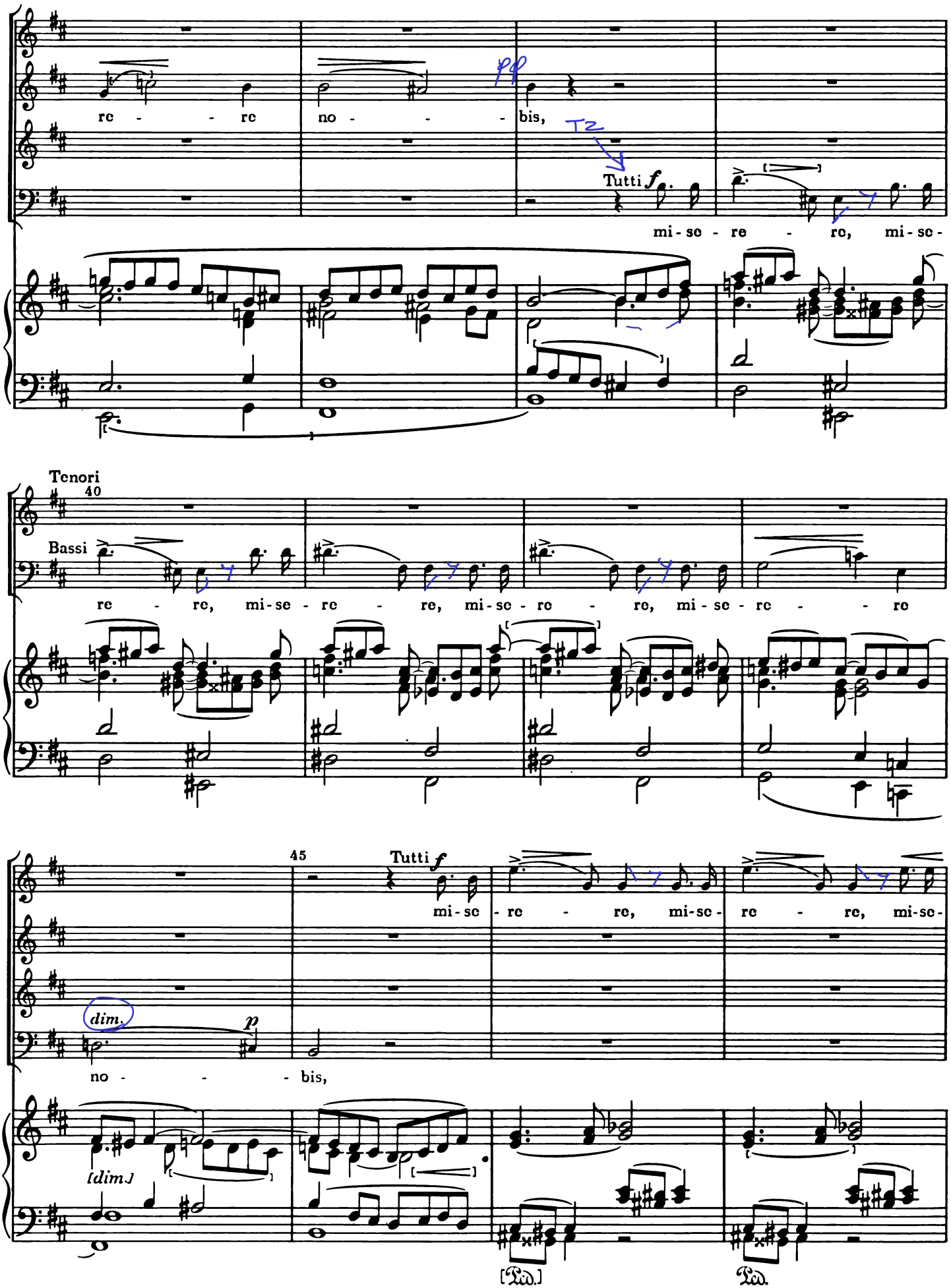

Solo [Vers. orch. m. 17-33: Solo (o 4 soli)]
mezza voce
20
A - gnus De - i, qui tol - lis pec - ca - ta mun - di: mi - se -
bis, A - gnus De - i, qui tol - lis, qui tol - lis pec - ca - ta mun - di:
bis, A - gnus De - i, qui tol - lis, qui tol - lis pec - ca - ta
Ped.
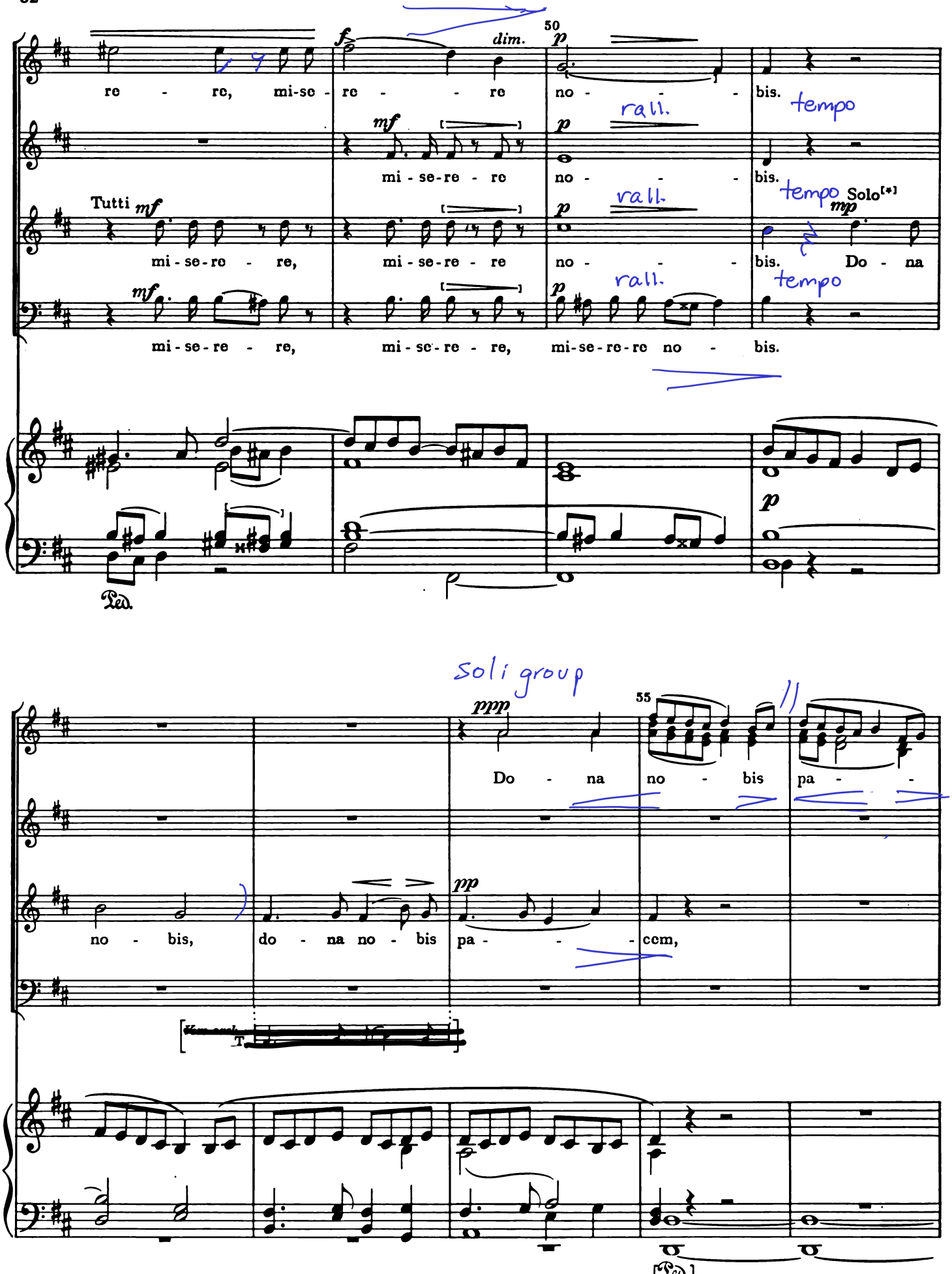

cresc.
f
re - - - - re
no - - - bis,
mi - se - re - re
(mf)
mi - se - re - re no - - -
bis, - - mi - se - re - re
no - bis, mi - se - re - re
cresc.
(mfz)
mun - di:
mi - se - re - re no - bis,
mi - se - re - re, mi - se - re - re


25
no - - - - - bis. A - gnus De - i, qui tol - lis pec - ca - ta, qui
no - - - - - bis. A - - gnus, A - gnus De - i, qui tol - lis pec -
no - - - - bis,
Solo [Vers. orch. m. 25-33: Solo (o 4 soli)]
mezza voce
A - gnus De - i, qui tol - lis pec - ca - ta
[Ped.]


30
tol - lis pec - ca - ta
mun - di: mi - se - re - re no - bis, mi - se -
ca - ta
mun - di: mi - se - re - re no - bis, mi - se - re -
f
mi - se - re - re
(f)
mun - di: mi - se - re - re no - bis, mi - se - re - re


35
re - re no - bis,
Tutti
f
- re no - bis, mi - se - re - re, mi - se - re - re, mi - se -
no - bis,
no - bis,
mf


re - - re no - - - bis,
pp
Tutti f
mi - se - re - re, mi - se -
Tenori
40
Bassi
re - re, mi - se - re - re, mi - se - re - re, mi - se - re - - re
45
Tutti f
mi - se - re - re, mi - se - re - re, mi - se -
dim.
p
no - - - bis,
[dim.]
[Ped.]
Ped.



[*] *Vers. orch. tutti*

Tutti

pp

cem, do - na no - - bis, do - - na no bis

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

Tutti pp

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

pp

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

ten. tempo rall.

60

Vers. orch.

B.

pa - - - -

pp

65

ppp rit.

pa - cem, pa - cem, pa - - - cem.

pa - cem, pa - cem, pa - - - cem.

pa - cem, pa - cem, pa - - - cem.

pa - cem, pa - cem, pa - - - cem.
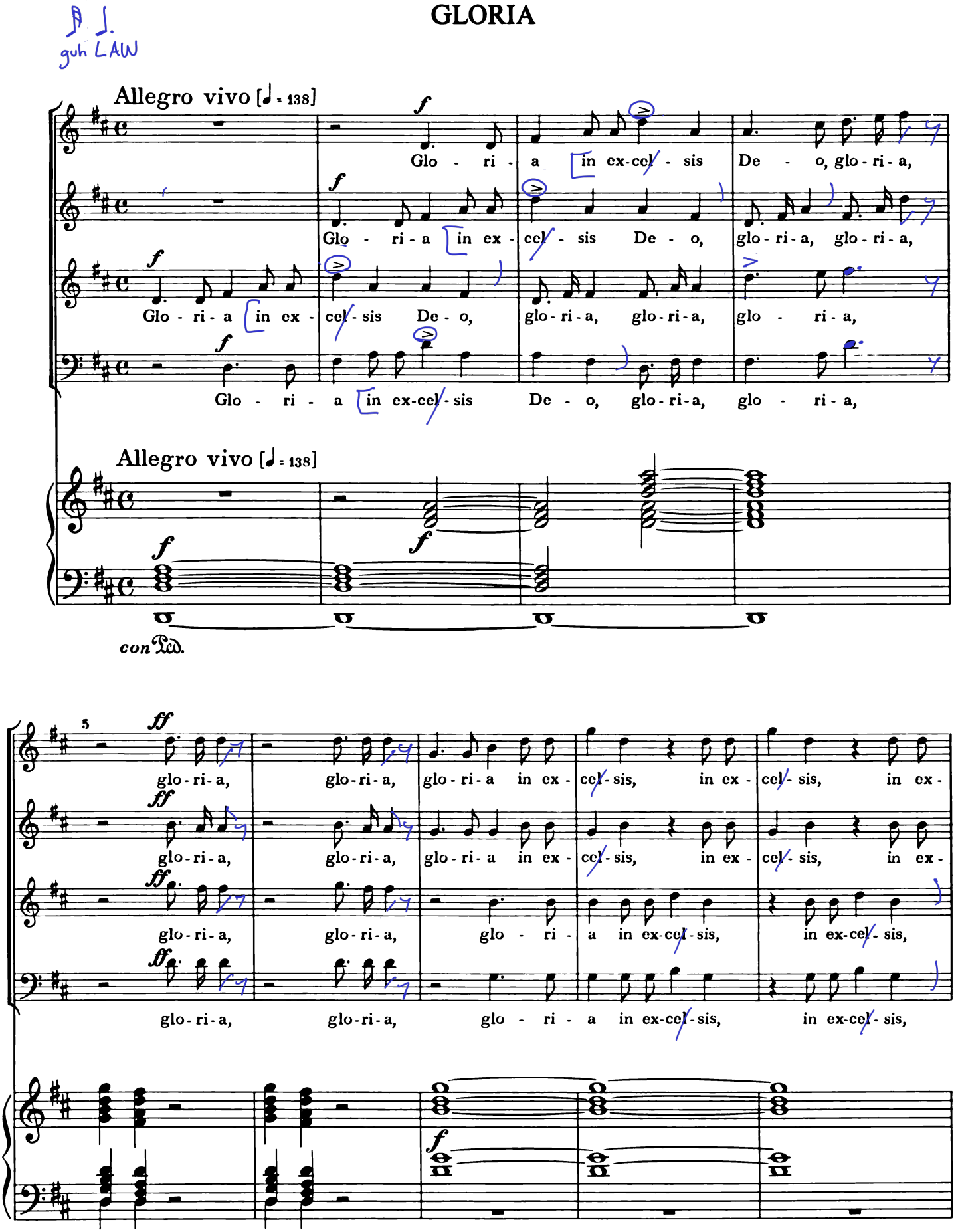
cem,
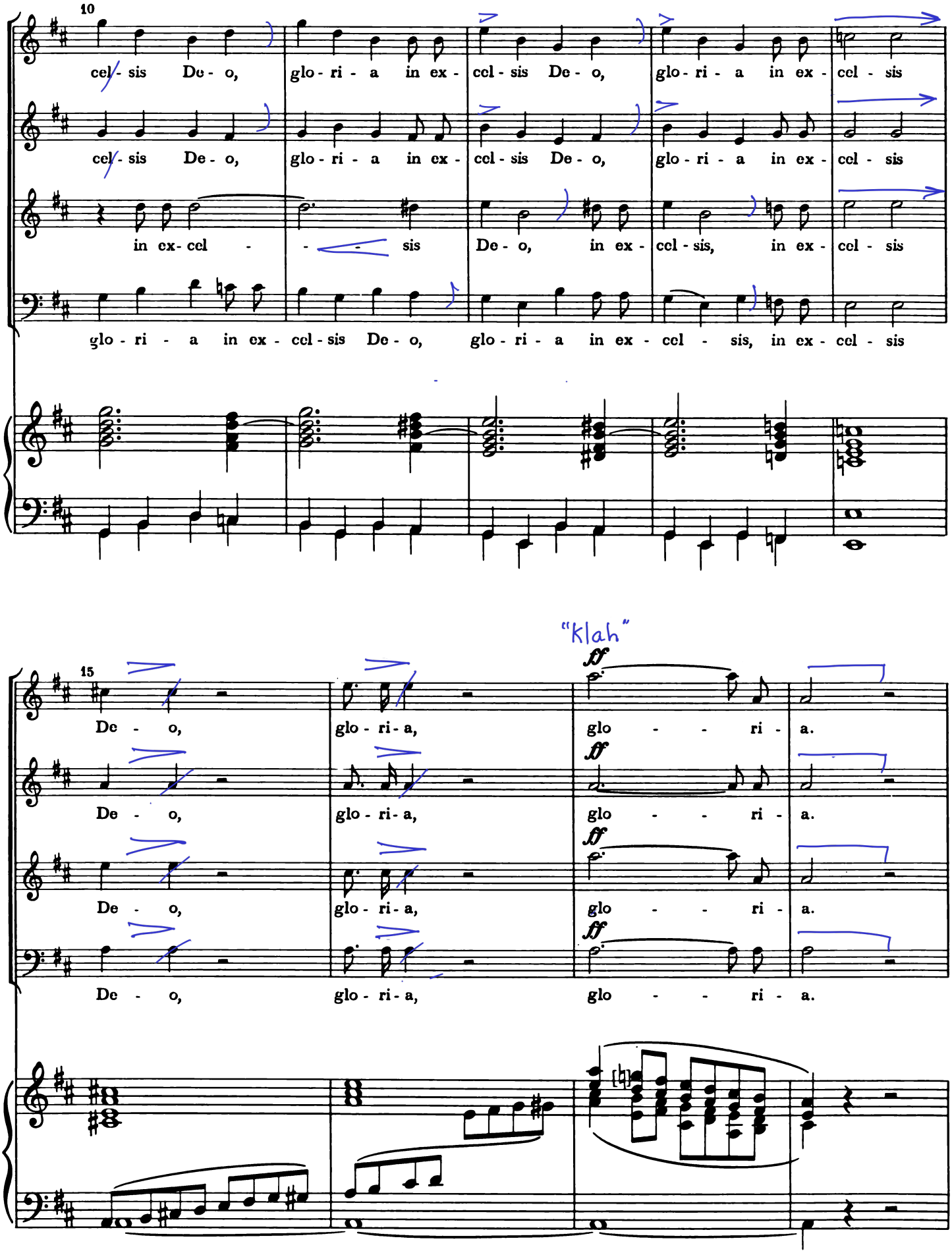
rit.
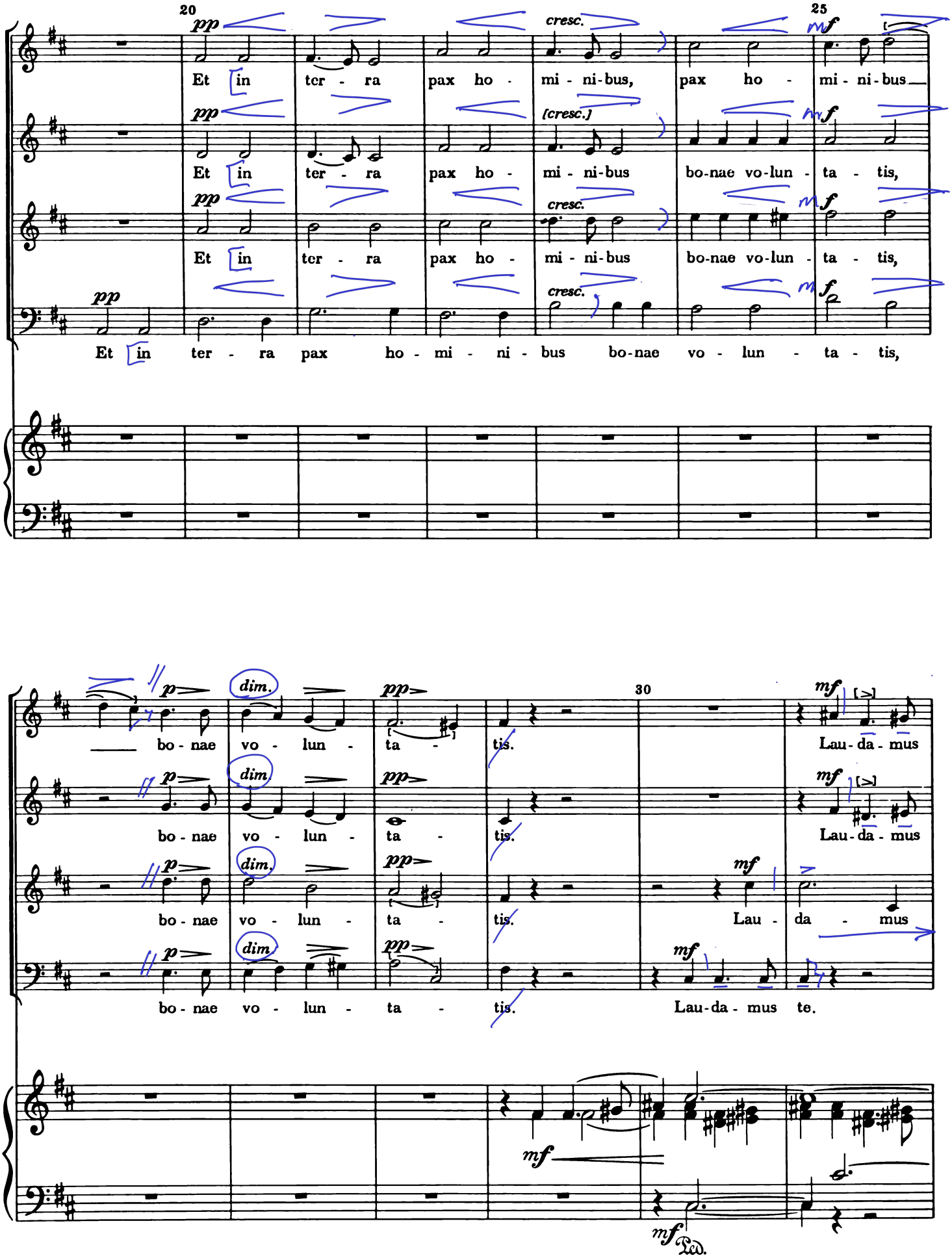
[pppp]
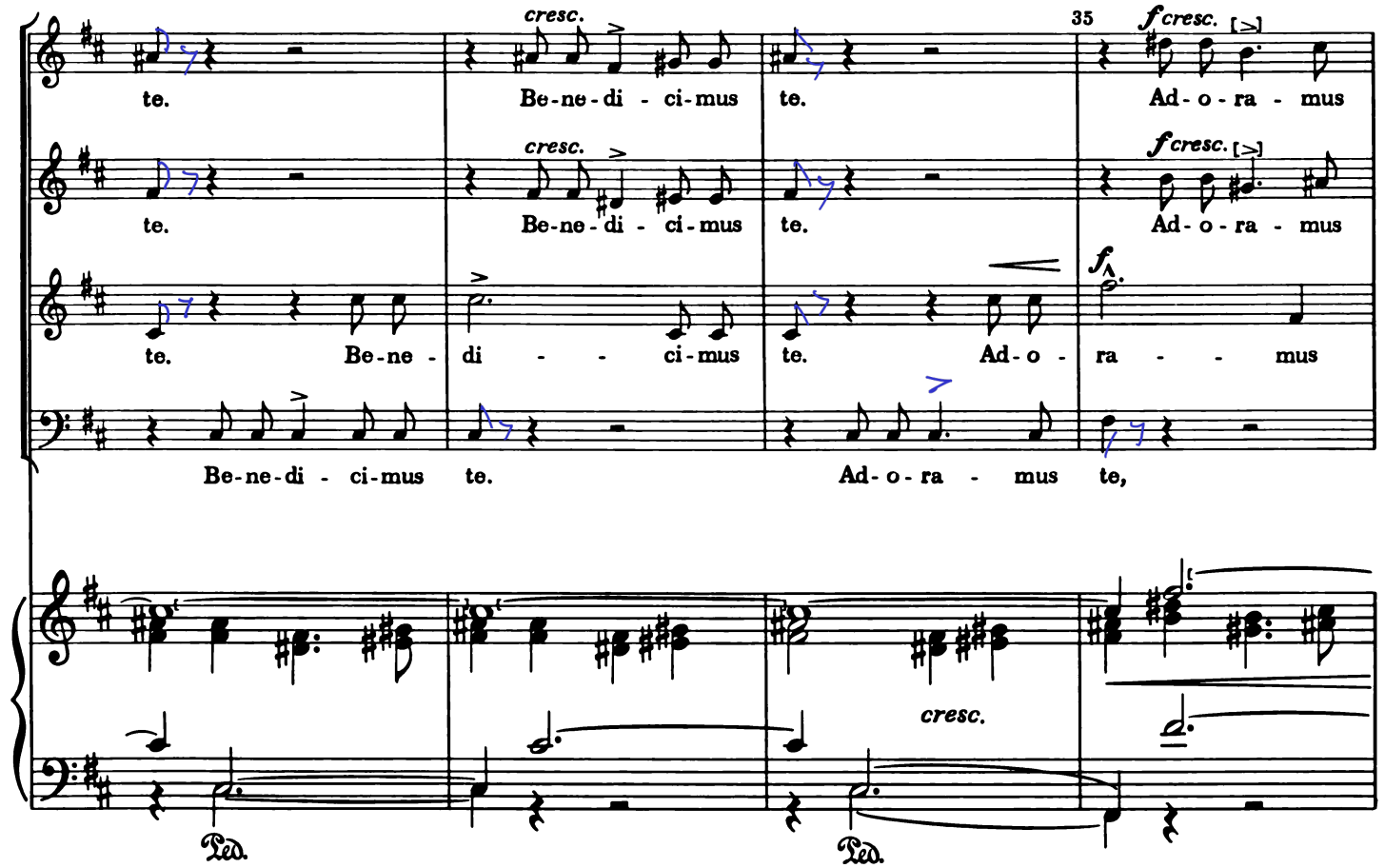
17. VI. 1887
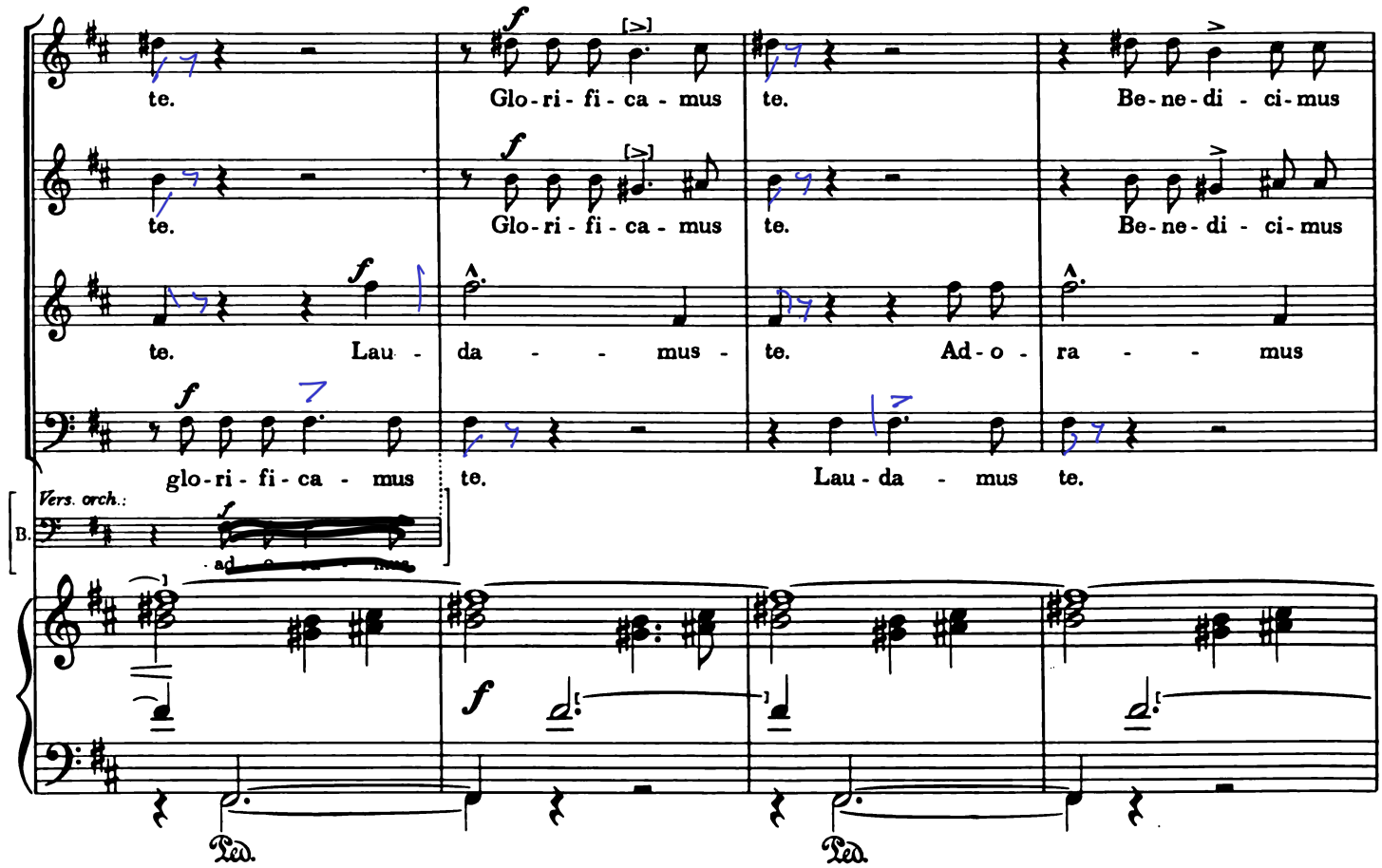
GLORIA
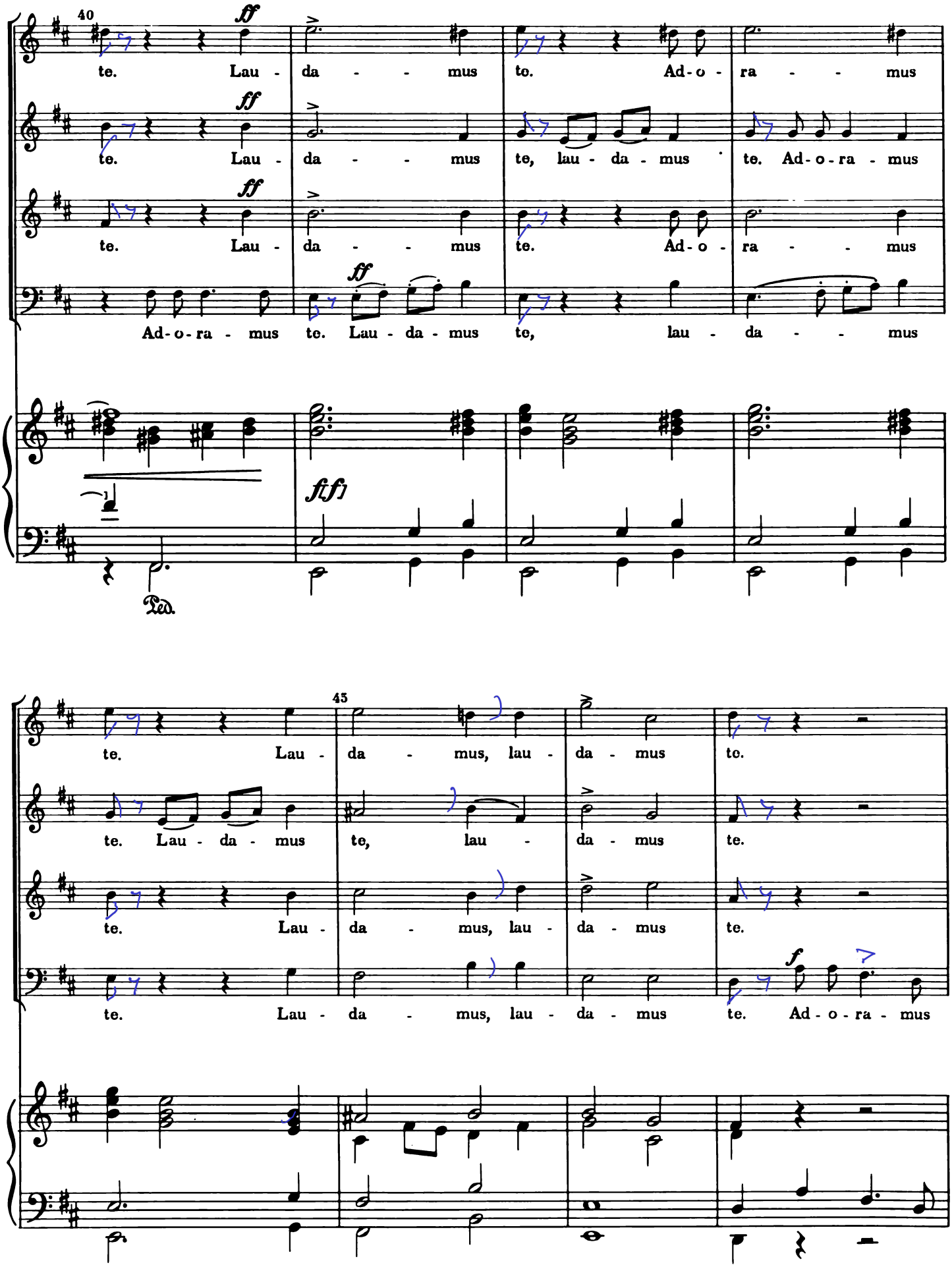

Allegro vivo [♩ = 138]
Glo - ri - a [in ex-cel - sis De - o, glo - ri - a,
Glo - ri - a [in ex - cel - sis De - o, glo - ri - a, glo - ri - a,
Glo - ri - a [in ex - cel - sis De - o, glo - ri - a, glo - ri - a,
Glo - ri - a [in ex-cel - sis De - o, glo - ri - a, glo - ri - a,
Allegro vivo [♩ = 138]
con Ped.
5
glo - ri - a, glo - ri - a, glo - ri - a in ex - cel - sis, in ex - cel - sis, in ex -
glo - ri - a, glo - ri - a, glo - ri - a in ex - cel - sis, in ex - cel - sis, in ex -
glo - ri - a, glo - ri - a, glo - ri - a in ex-cel - sis, in ex-cel - sis,
glo - ri - a, glo - ri - a, glo - ri - a in ex-cel - sis, in ex-cel - sis,
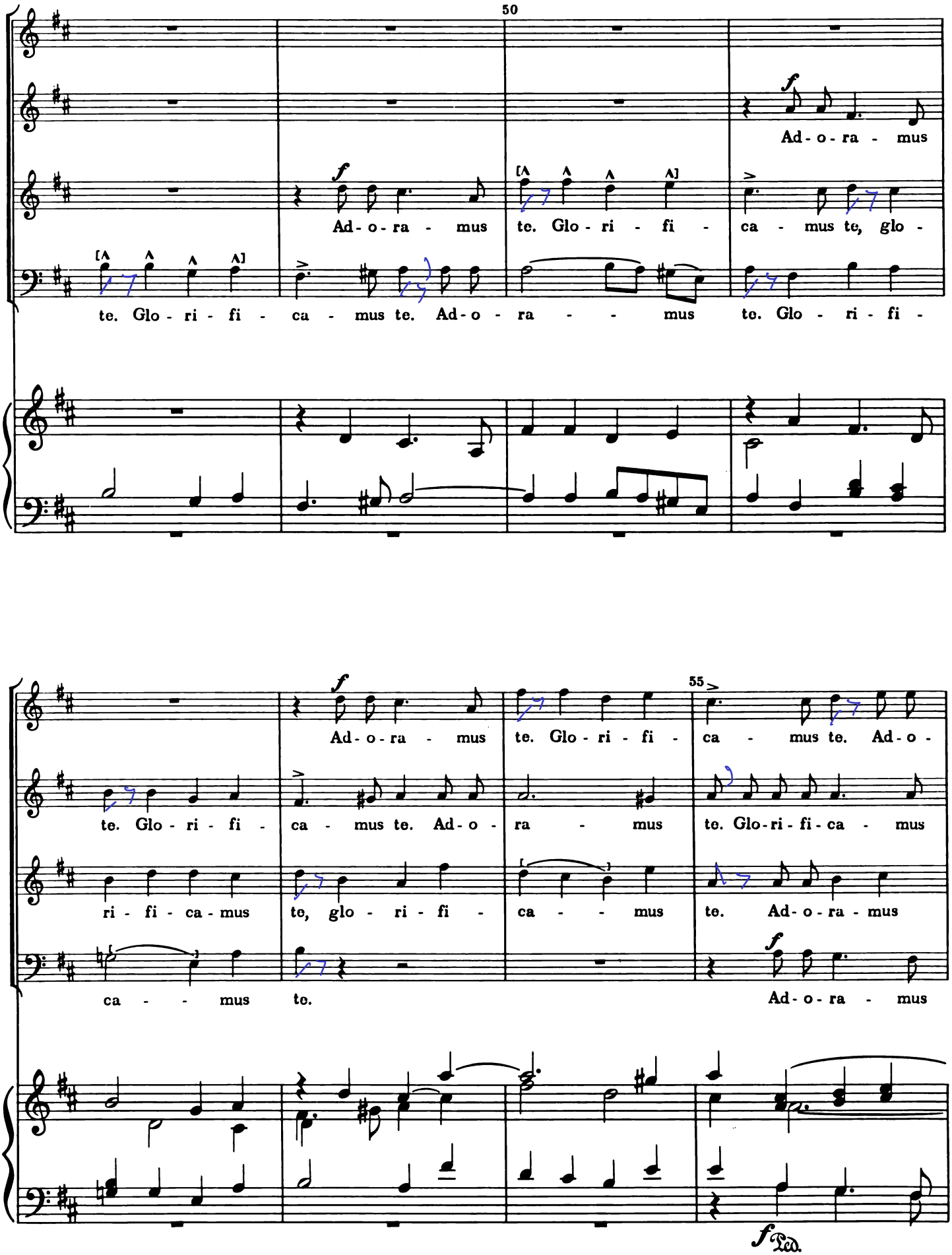

10
cel- sis De- o, glo- ri- a in ex- cel- sis De- o, glo- ri- a in ex- cel- sis
cel- sis De- o, glo- ri- a in ex- cel- sis De- o, glo- ri- a in ex- cel- sis
in ex- cel - - - sis De- o, in ex- cel- sis, in ex- cel- sis
glo- ri- a in ex- cel- sis De- o, glo- ri- a in ex- cel - sis, in ex- cel- sis
"klah"
15
De - o, glo- ri- a, glo - - ri- a.
De - o, glo- ri- a, glo - - ri- a.
De - o, glo- ri- a, glo - - ri- a.
De - o, glo- ri- a, glo - - ri- a.
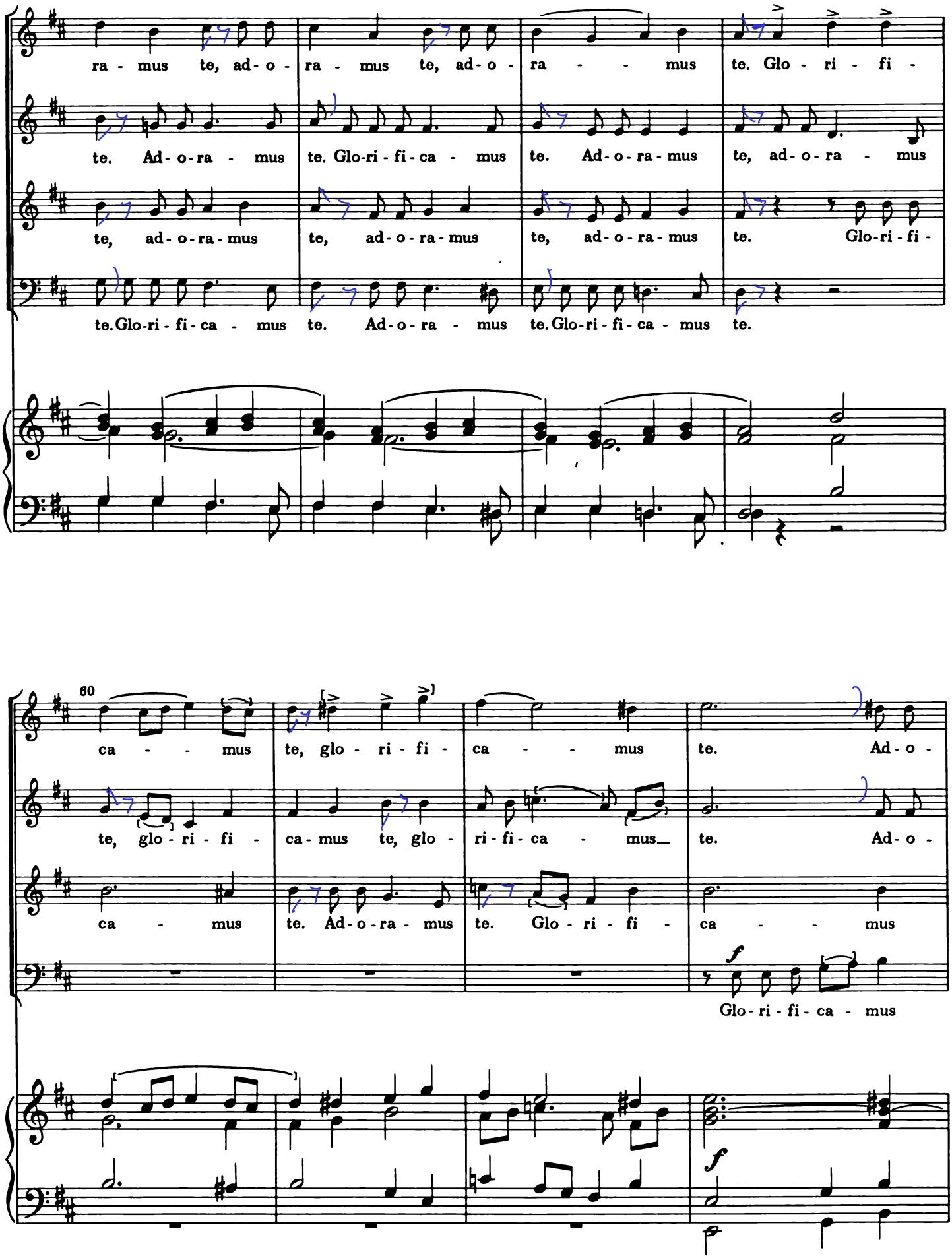

20
25
30
pp
cresc.
mf
Et in ter - ra pax ho - mi - ni - bus, pax ho - mi - ni - bus
Et in ter - ra pax ho - mi - ni - bus bo - nae vo - lun - ta - tis,
Et in ter - ra pax ho - mi - ni - bus bo - nae vo - lun - ta - tis,
Et in ter - ra pax ho - mi - ni - bus bo - nae vo - lun - ta - tis,
p
dim.
pp
bo - nae vo - lun - ta - tis.
Lau - da - mus
Lau - da - mus
bo - nae vo - lun - ta - tis.
Lau - da - mus
bo - nae vo - lun - ta - tis.
Lau - da - mus te.
Ped.
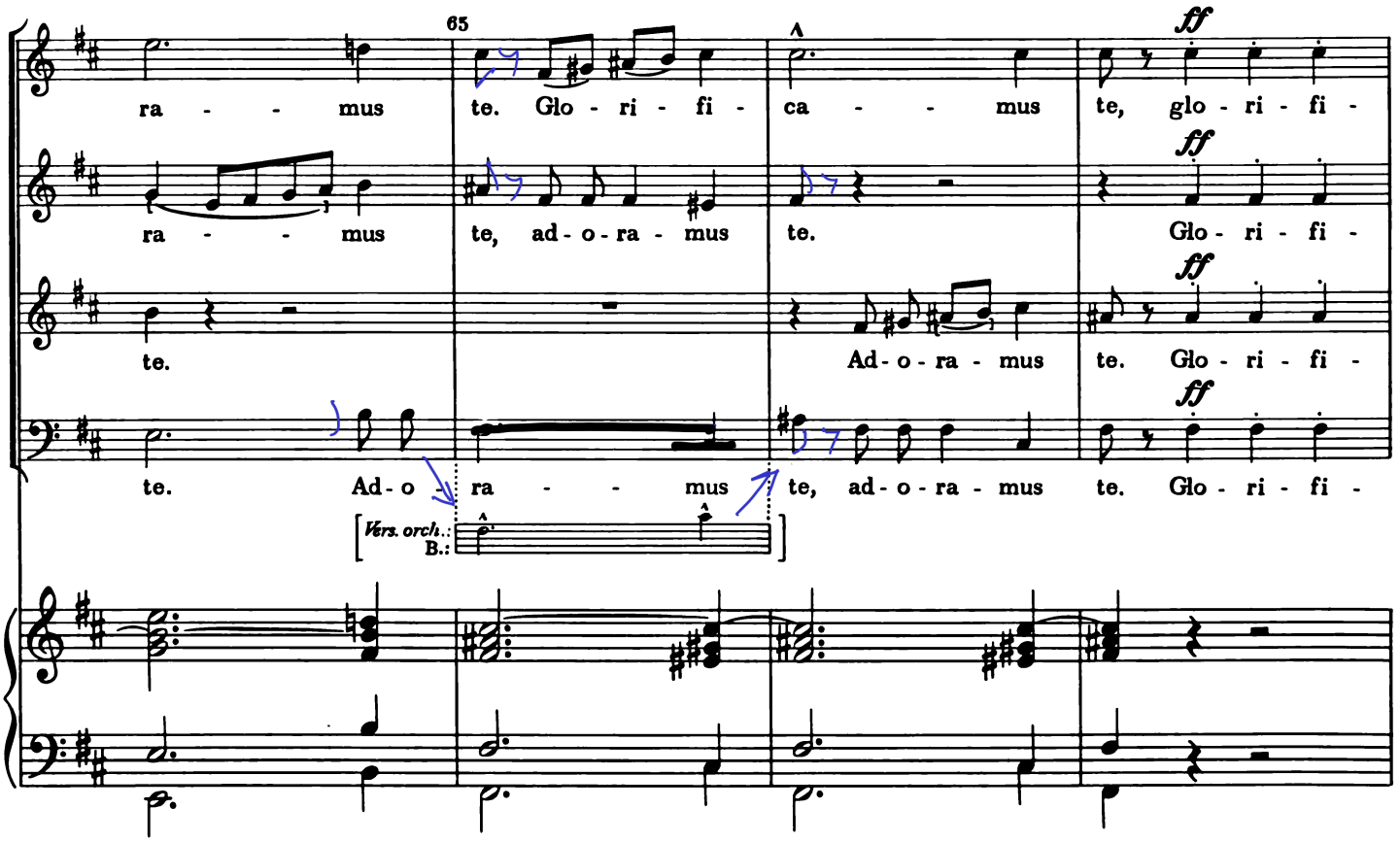

cresc.
35
f cresc.
te. Be-ne-di-ci-mus te. Ad-o-ra-mus
te. Be-ne-di-ci-mus te. Ad-o-ra-mus
te. Be-ne- di - ci-mus te. Ad-o- ra - mus
Be-ne-di-ci-mus te. Ad-o-ra-mus te,
cresc.
Ped.
Ped.
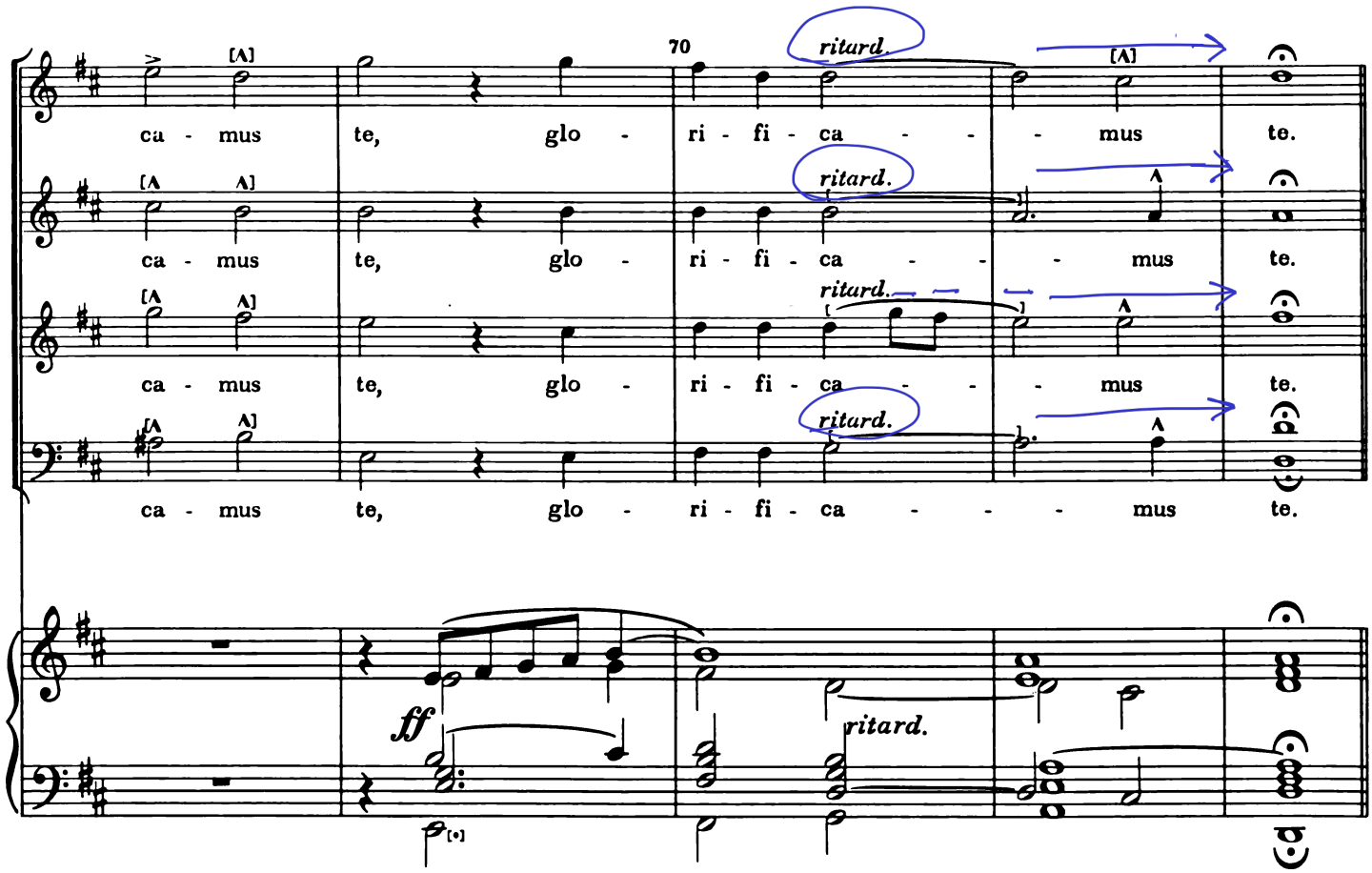

te. Glo-ri-fi-ca-mus te. Be-ne-di-ci-mus
te. Glo-ri-fi-ca-mus te. Be-ne-di-ci-mus
te. Lau- da - mus- te. Ad-o- ra - mus
glo-ri-fi-ca-mus te. Lau-da-mus te.
Vers. orch.:
B.
Ped.
Ped.
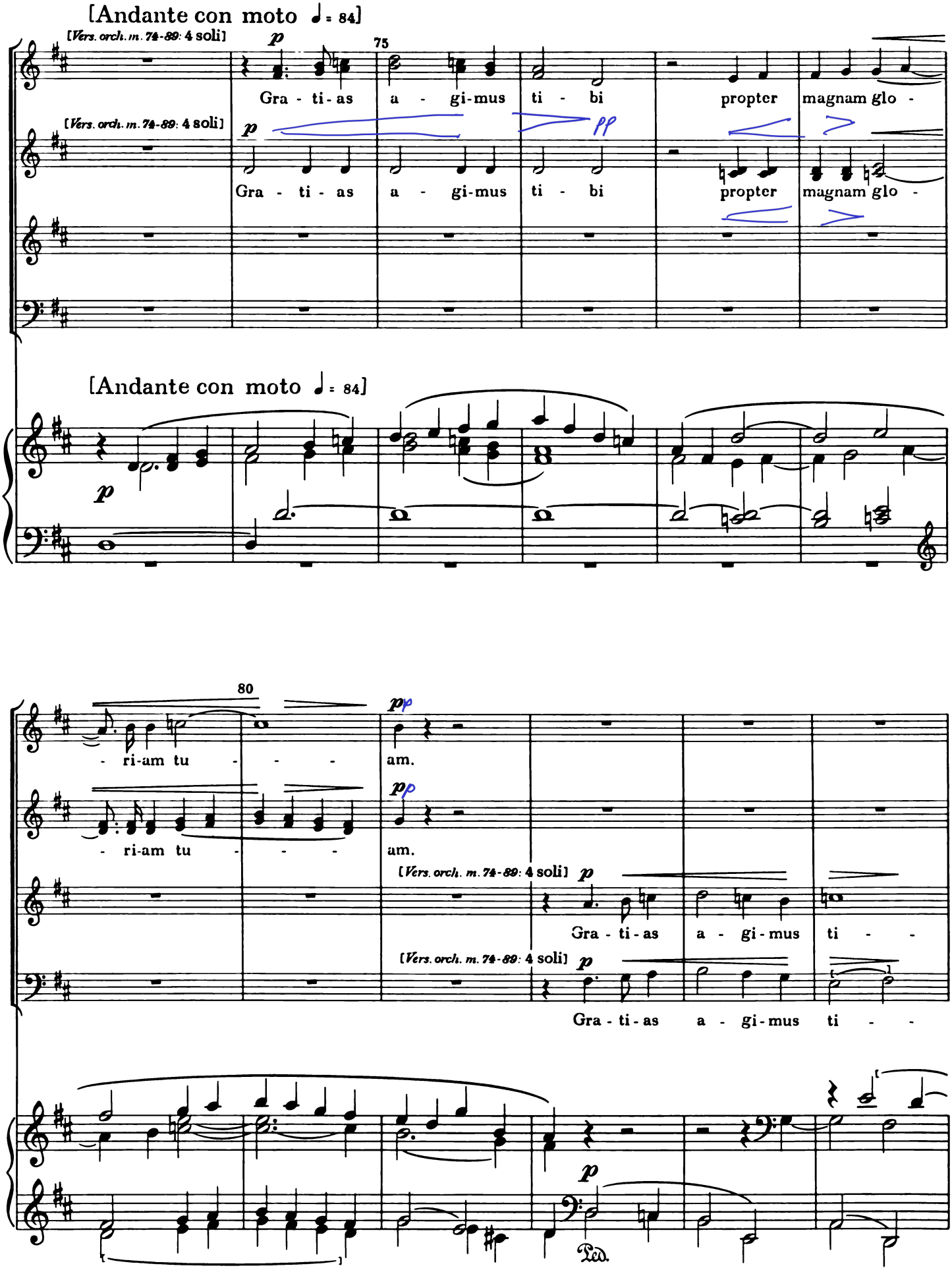

40
ff
te. Lau - da - - - mus te. Ad-o - ra - - - mus
ff
te. Lau - da - - - mus te, lau - da - mus te. Ad-o-ra - mus
ff
te. Lau - da - - - mus te. Ad-o - ra - - - mus
ff
Ad-o-ra - mus te. Lau - da - mus te, lau - da - - - mus
fff
Ped.
45
te. Lau - da - mus, lau - da - mus te.
te. Lau - da - mus te, lau - da - mus te.
te. Lau - da - mus, lau - da - mus te.
f
te. Lau - da - mus, lau - da - mus te. Ad - o - ra - mus
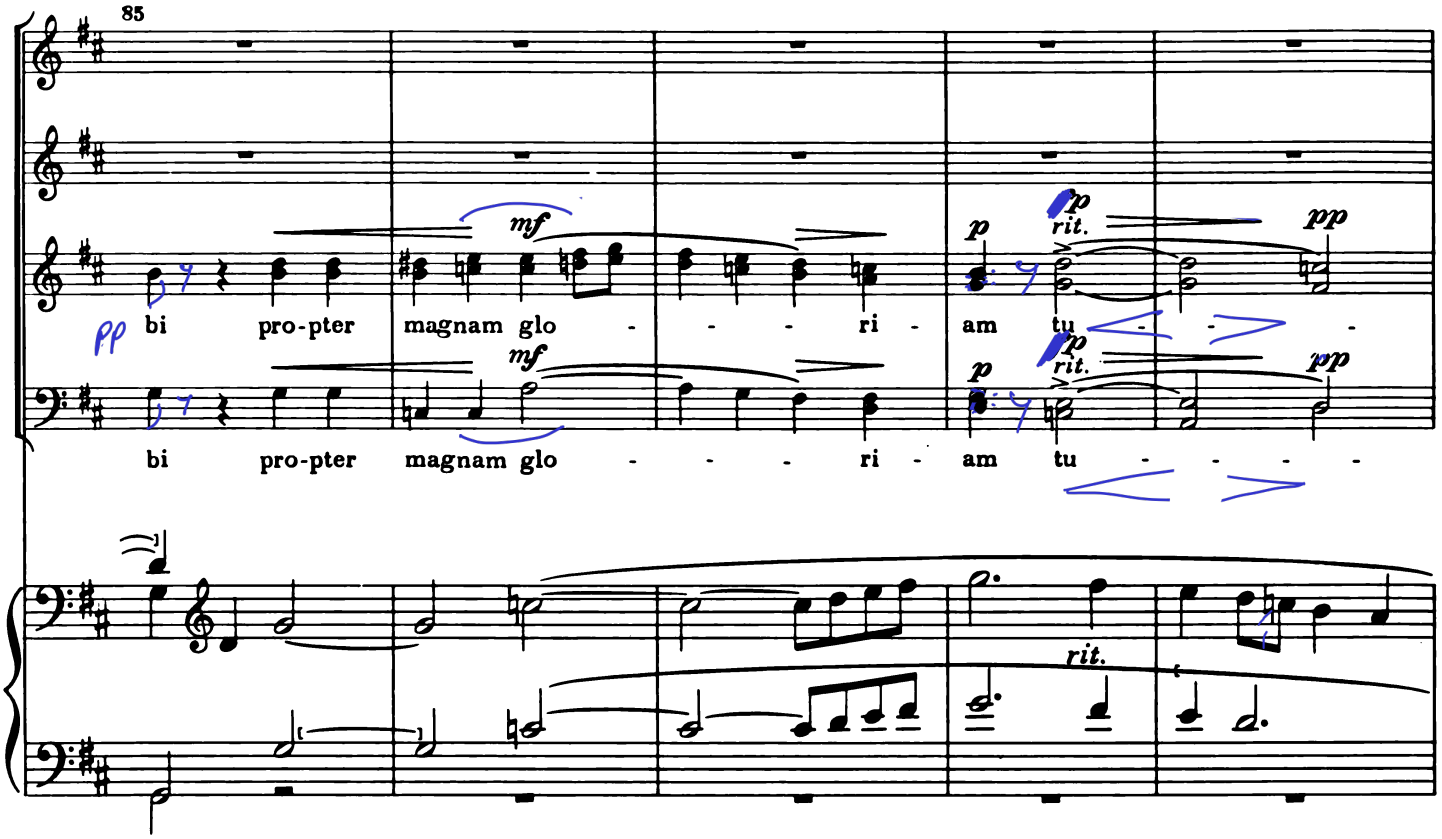

50
Ad-o-ra-mus
Ad-o-ra-mus te. Glo-ri-fi-ca-mus te, glo-
te. Glo-ri-fi-ca-mus te. Ad-o-ra-mus te. Glo-ri-fi-
55
Ad-o-ra-mus te. Glo-ri-fi-ca-mus te. Ad-o-
te. Glo-ri-fi-ca-mus te. Ad-o-ra-mus te. Glo-ri-fi-ca-mus
ri-fi-ca-mus te, glo-ri-fi-ca-mus te. Ad-o-ra-mus
ca-mus te.
Ad-o-ra-mus
f
Ped.

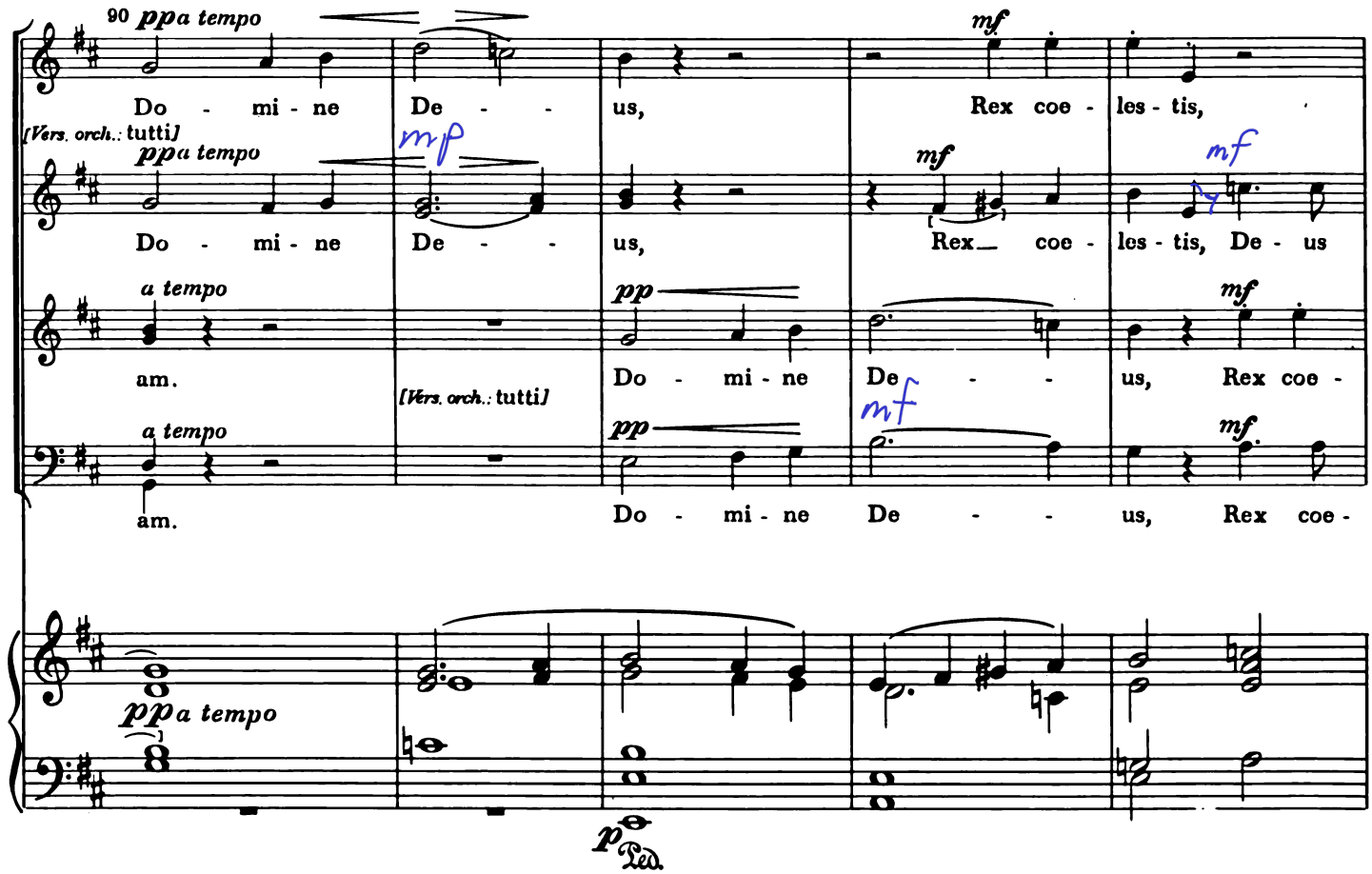

ra - mus te, ad- o - ra - mus te, ad- o - ra - - - mus te. Glo - ri - fi -
te. Ad- o- ra - mus te. Glo-ri - fi - ca - mus te. Ad- o- ra- mus te, ad- o- ra - mus
te, ad- o- ra- mus te, ad- o- ra- mus te, ad- o- ra- mus te. Glo-ri - fi -
te. Glo-ri - fi - ca - mus te. Ad- o- ra - mus te. Glo-ri - fi - ca - mus te.
60
ca - - - mus te, glo - ri - fi - ca - - - mus te. Ad- o -
te, glo - ri - fi - ca- mus te, glo - ri - fi - ca - mus te. Ad- o -
ca - mus te. Ad- o- ra - mus te. Glo - ri - fi - ca - - - mus
f
Glo - ri - fi - ca - mus
f
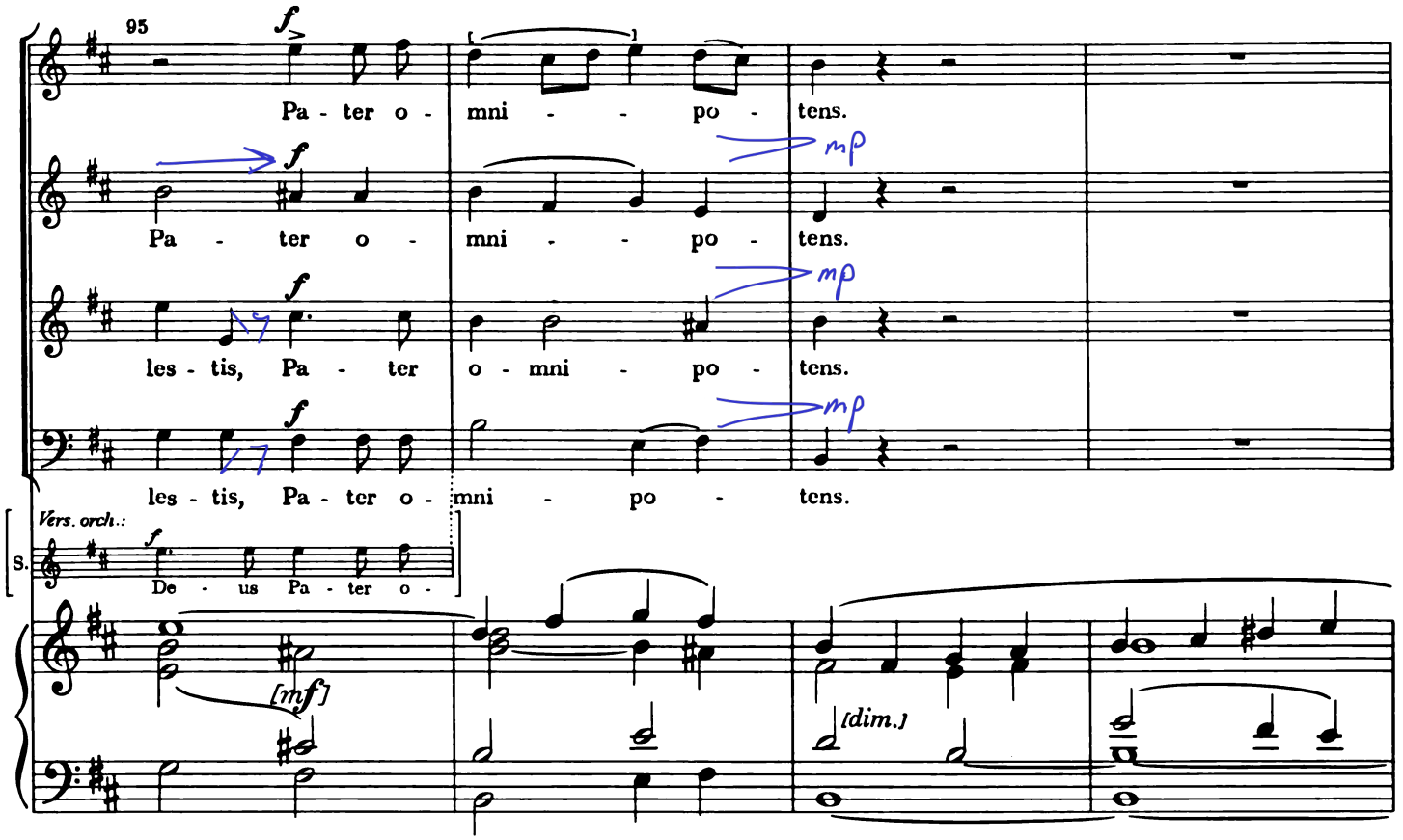

65
ra - - - mus te. Glo - ri - fi - ca - - - mus te, glo - ri - fi -
ra - - - mus te, ad - o - ra - mus te. Glo - ri - fi -
te. Ad - o - ra - mus te, glo - ri - fi -
te. Ad - o ra - - - mus te, ad - o - ra - mus te. Glo - ri - fi -
ff
Vers. orch.:
B.:

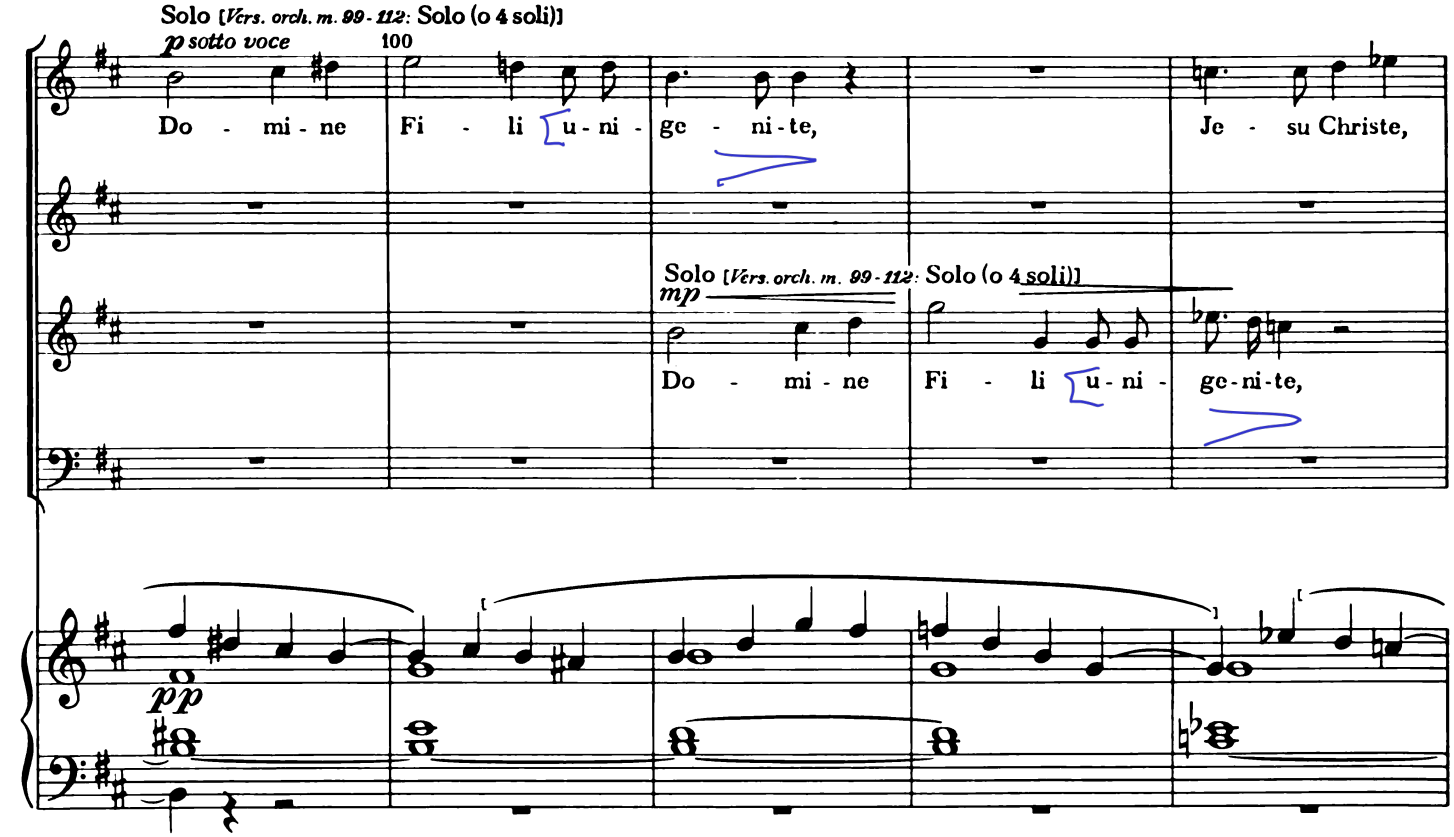

70
ritard.
ca - mus te, glo - ri - fi - ca - - - mus te.
ca - mus te, glo - ri - fi - ca - - - mus te.
ca - mus te, glo - ri - fi - ca - - - mus te.
ca - mus te, glo - ri - fi - ca - - - mus te.
ff
ritard.
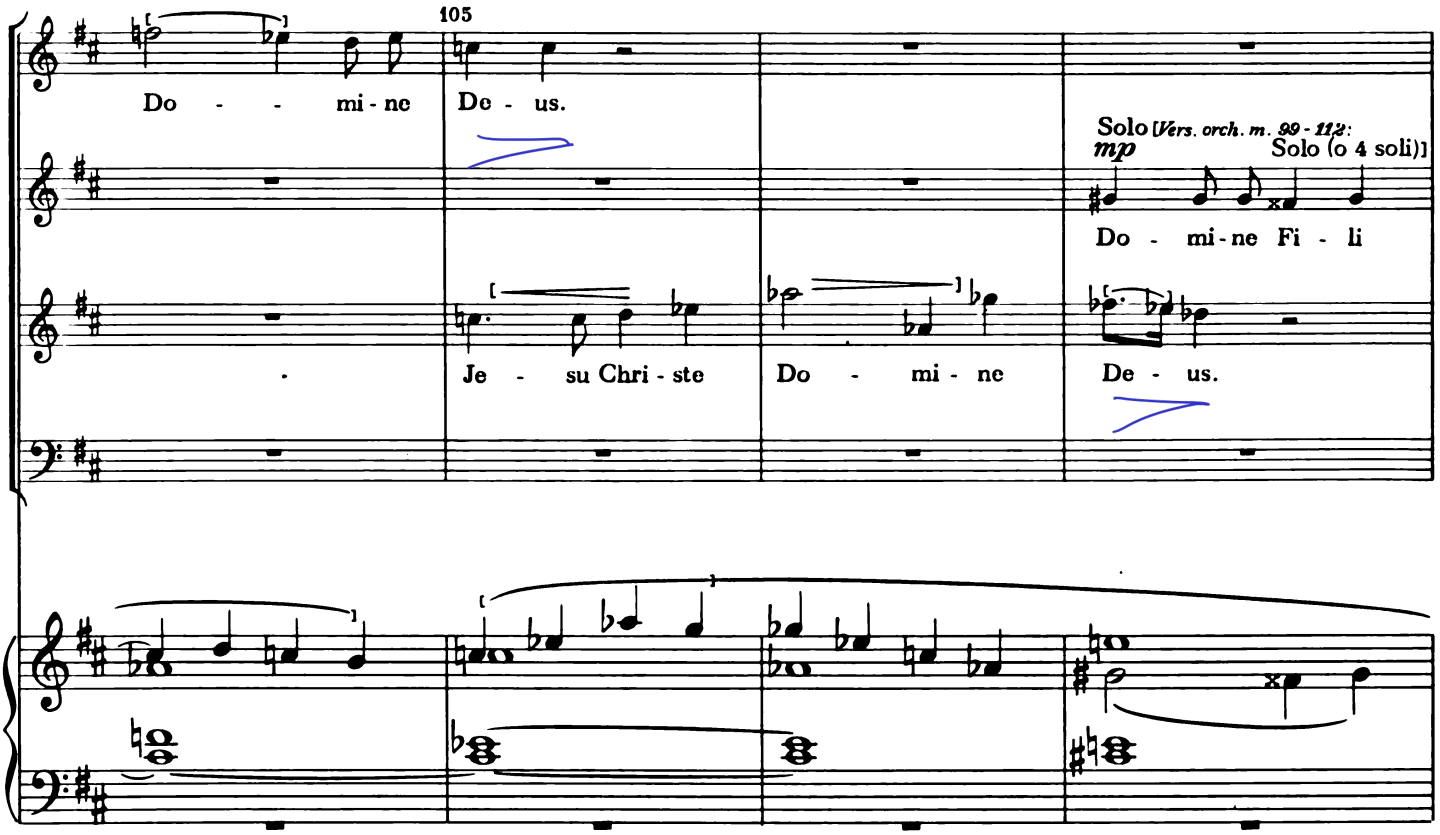

[Andante con moto ♩ = 84]
[Vers. orch. m. 74-89: 4 soli]
75
Gra - ti - as a - gi-mus ti - bi propter magnam glo -
[Vers. orch. m. 74-89: 4 soli]
Gra - ti - as a - gi-mus ti - bi propter magnam glo -
[Andante con moto ♩ = 84]
80
- ri-am tu - - -
am.
- ri-am tu - - -
am.
[Vers. orch. m. 74-89: 4 soli]
Gra - ti - as a - gi-mus ti - -
[Vers. orch. m. 74-89: 4 soli]
Gra - ti - as a - gi-mus ti - -
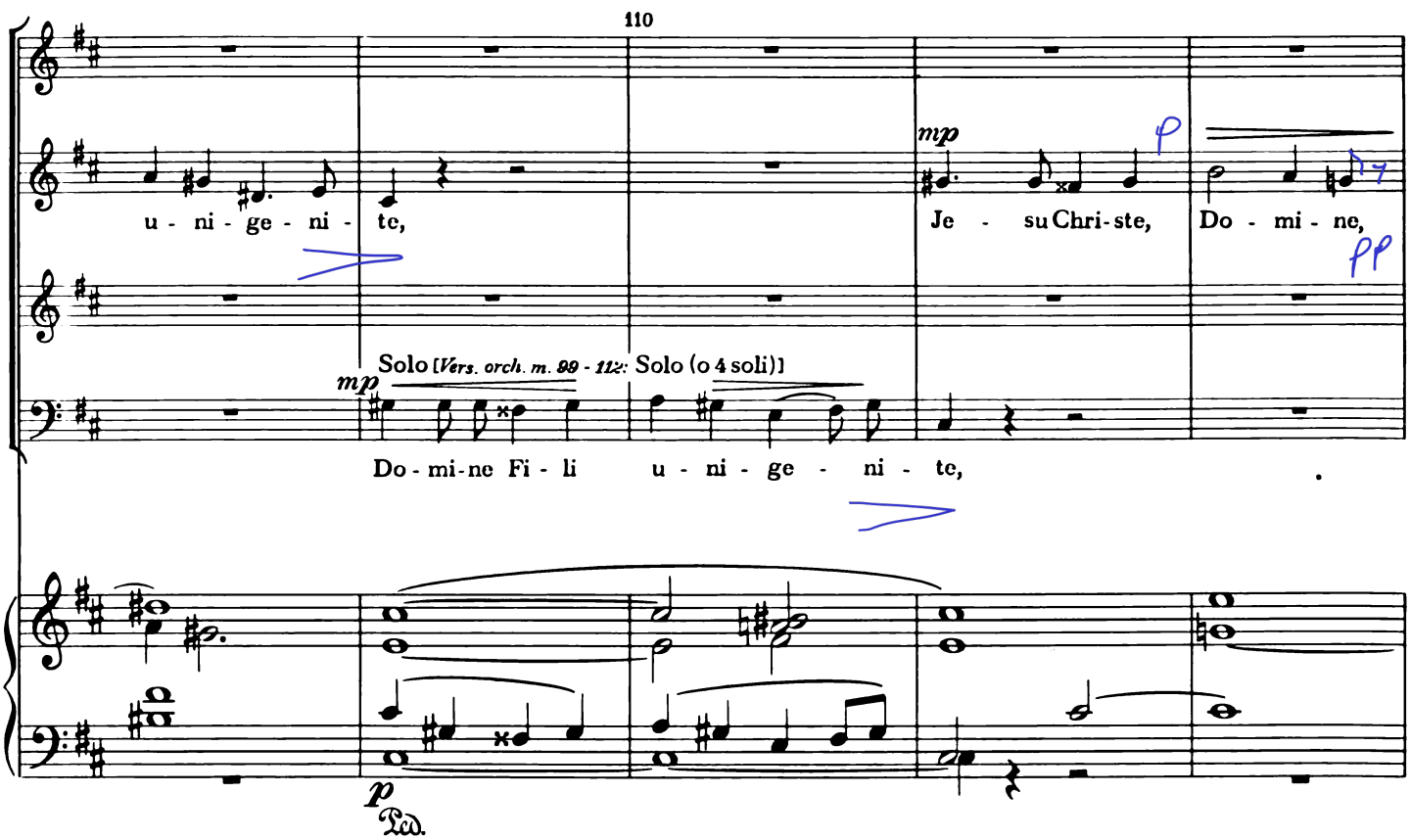

85
pp
bi pro-pter magnam glo - - - ri - am tu - - -
mf
p
rit.
pp
bi pro-pter magnam glo - - - ri - am tu - - - -
rit.
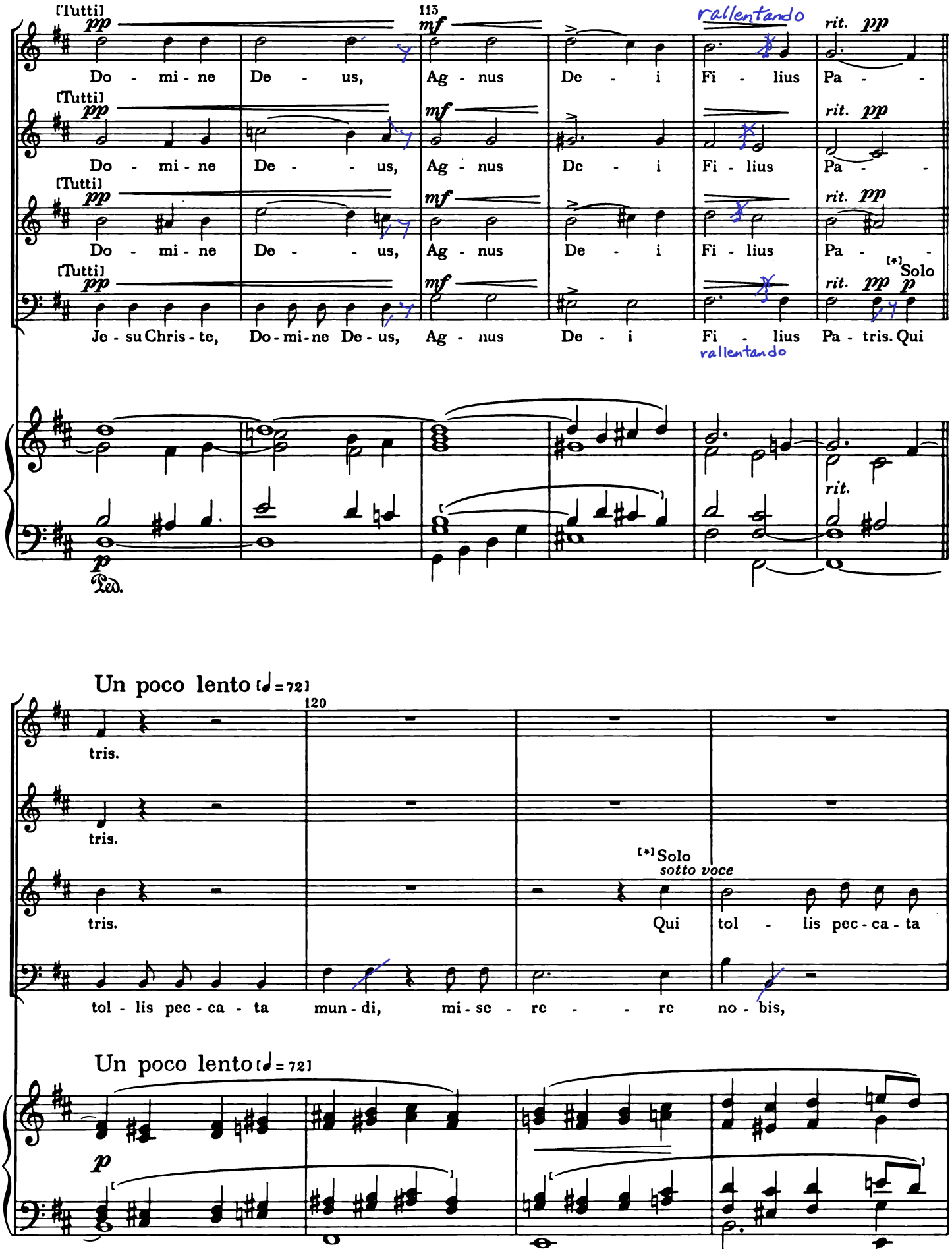

90 pp a tempo
Do - mi - ne De - - us, Rex coe - les - tis,
mf
[Vers. orch.: tutti]
pp a tempo
Do - mi - ne De - - us, Rex coe - les - tis, De - us
mp
mf
a tempo
am.
pp
Do - mi - ne De - - us, Rex coe -
[Vers. orch.: tutti]
mf
a tempo
am.
Do - mi - ne De - - us, Rex coe -
pp a tempo
p Ped.


95
Pa - ter o - mni - po - tens.
Pa - ter o - mni - po - tens.
les - tis, Pa - ter o - mni - po - tens.
les - tis, Pa - ter o - mni - po - tens.
Vers. orch.:
De - us Pa - ter o -
[mf]
[dim.]
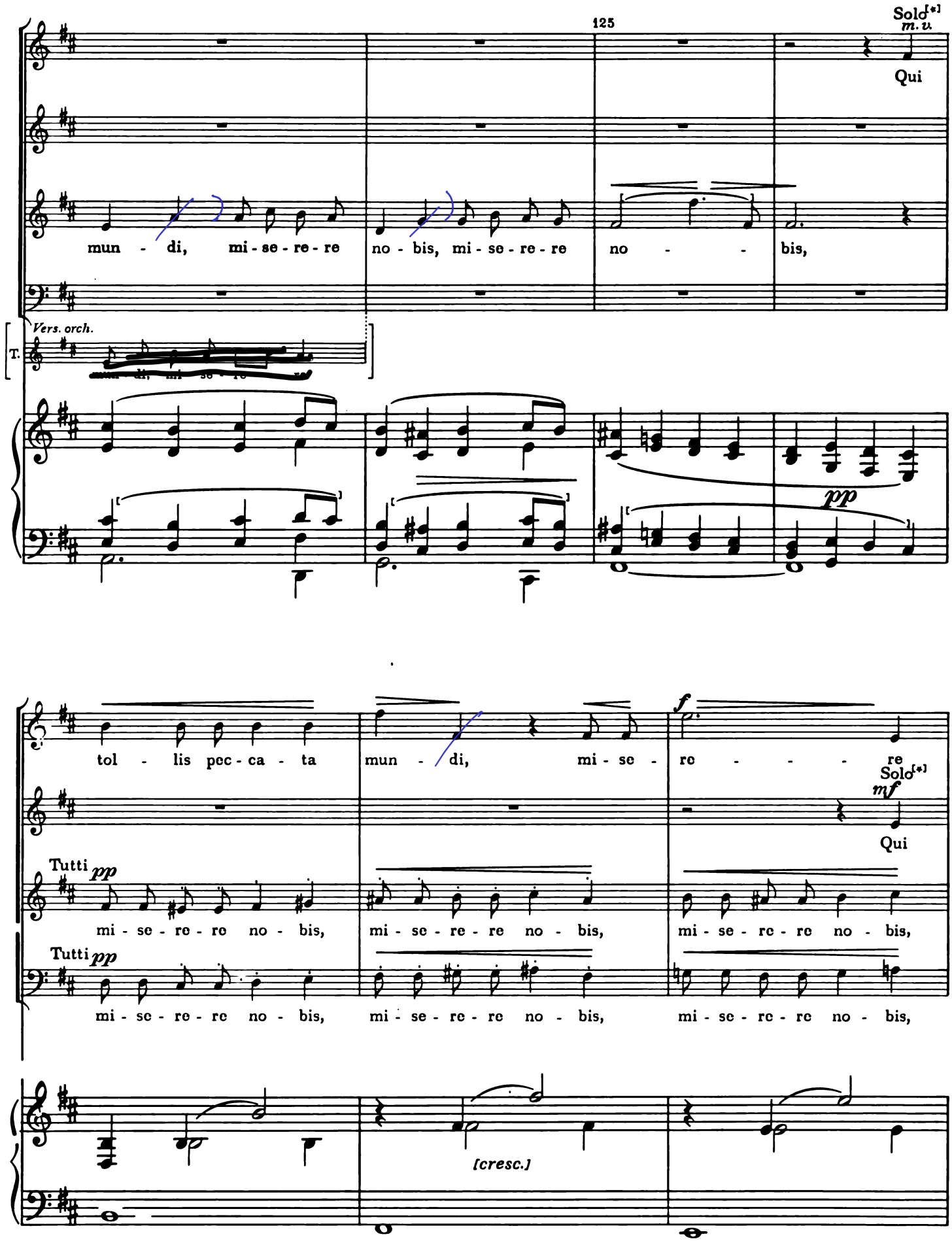

Solo [Vers. orch. m. 99-112: Solo (o 4 soli)]
p sotto voce
100
Do - mi - ne Fi - li u - ni - ge - ni - te, Je - su Christe,
Solo [Vers. orch. m. 99-112: Solo (o 4 soli)]
mp
Do - mi - ne Fi - li u - ni - ge - ni - te,
pp


105
Do - - - mi - ne
De - us.
Solo [Vers. orch. m. 99 - 112: Solo (o 4 soli)]
mp
Do - mi - ne Fi - li
Je - su Chri - ste
Do - mi - ne
De - us.
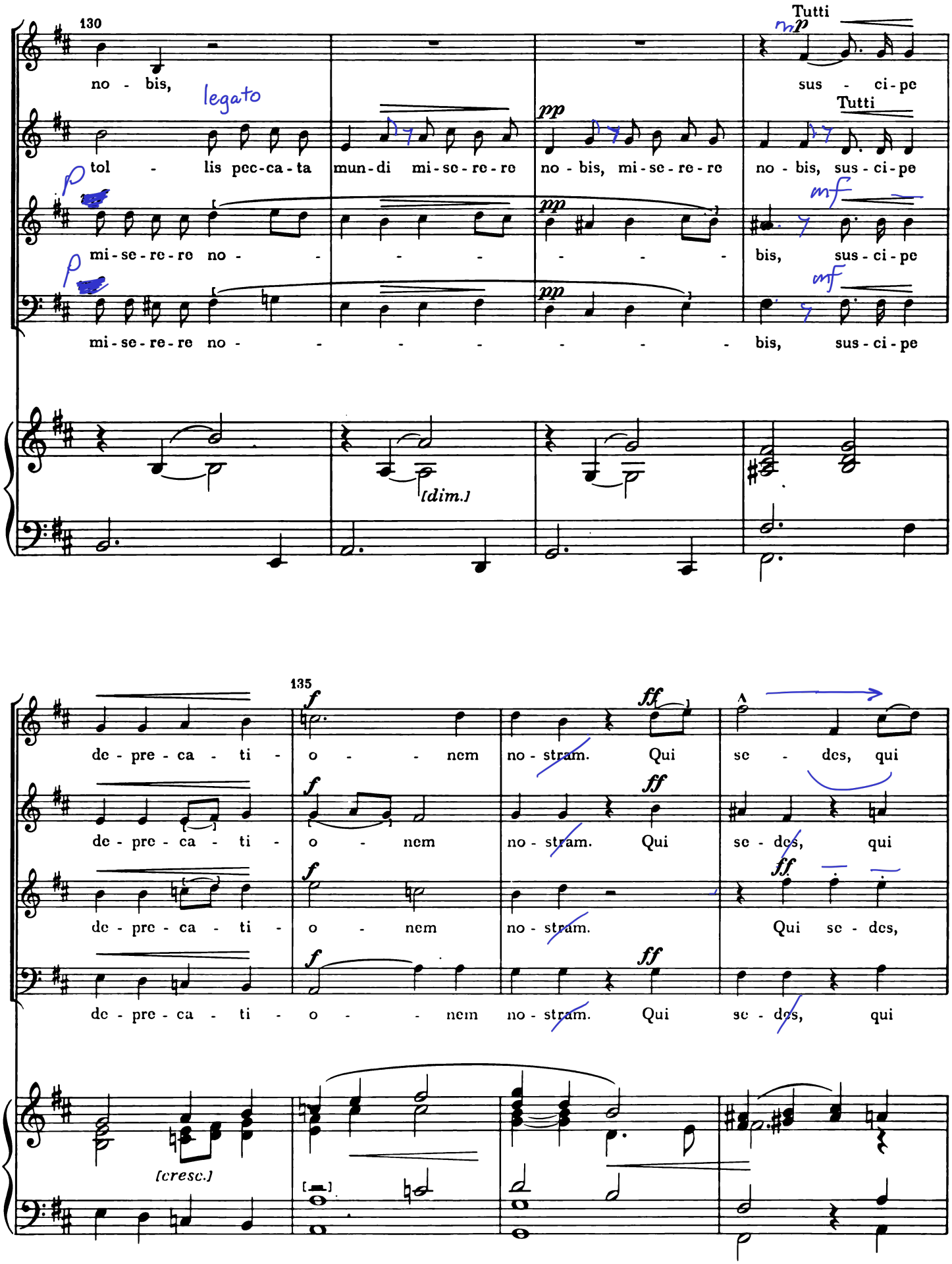

110
u - ni - ge - ni - te,
mp
Je - su Chri - ste,
Do - mi - ne,
pp
Solo [Vers. orch. m. 99 - 112: Solo (o 4 soli)]
mp
Do - mi - ne Fi - li
u - ni - ge - ni - te,
p
Ped.
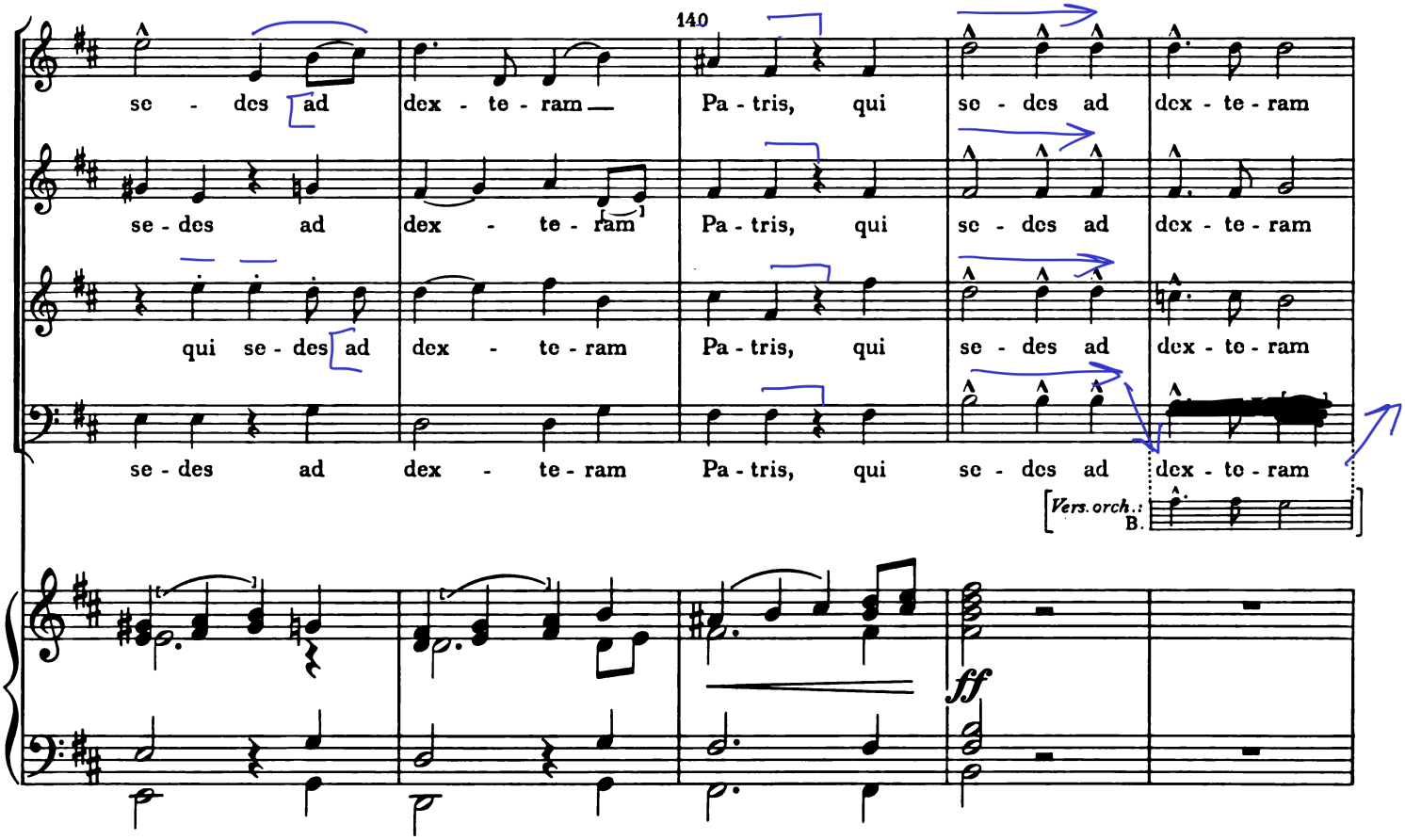


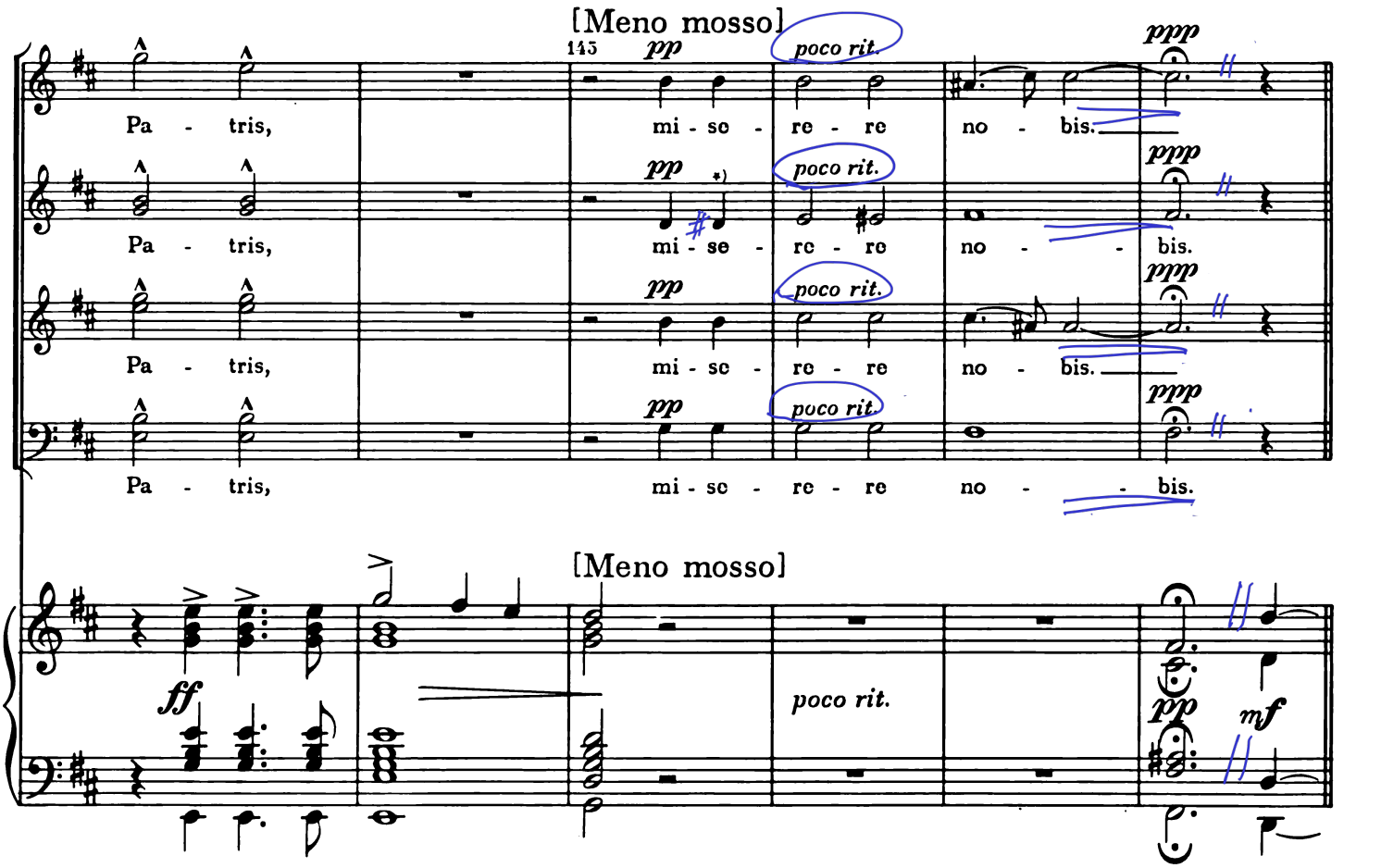
[*] *Vers. orch. sempre tutti*



[*] *Vers. orch. sempre tutti*


130
Tutti
no - bis,
legato
sus - ci - pe
Tutti
tol - lis pec-ca-ta mun-di mi-se-re-re no - bis, mi-se-re-re no - bis, sus-ci-pe
mi-se-re-re no - - - - - - - bis, sus-ci-pe
mi-se-re-re no - - - - - - - bis, sus-ci-pe
[dim.]
135
de-pre-ca-ti-o - nem no-stram. Qui se - des, qui
de-pre-ca-ti-o - nem no-stram. Qui se-des, qui
de-pre-ca-ti-o - nem no-stram. Qui se-des,
de-pre-ca-ti-o - nem no-stram. Qui se-des, qui
[cresc.]


140
se - des ad dex - te - ram Pa - tris, qui se - des ad dex - te - ram
se - des ad dex - te - ram Pa - tris, qui se - des ad dex - te - ram
qui se - des ad dex - te - ram Pa - tris, qui se - des ad dex - te - ram
se - des ad dex - te - ram Pa - tris, qui se - des ad dex - te - ram
Vers. orch.: B.
ff


[Meno mosso]
145
pp
poco rit.
ppp
Pa - tris, mi - se - re - re no - bis.
Pa - tris, mi - se - re - re no - bis.
Pa - tris, mi - se - re - re no - bis.
Pa - tris, mi - se - re - re no - bis.
*)
[Meno mosso]
ff
poco rit.
pp
mf

[Tempo I]Allegro vivo

150

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

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

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

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

[Tempo I]Allegro vivo

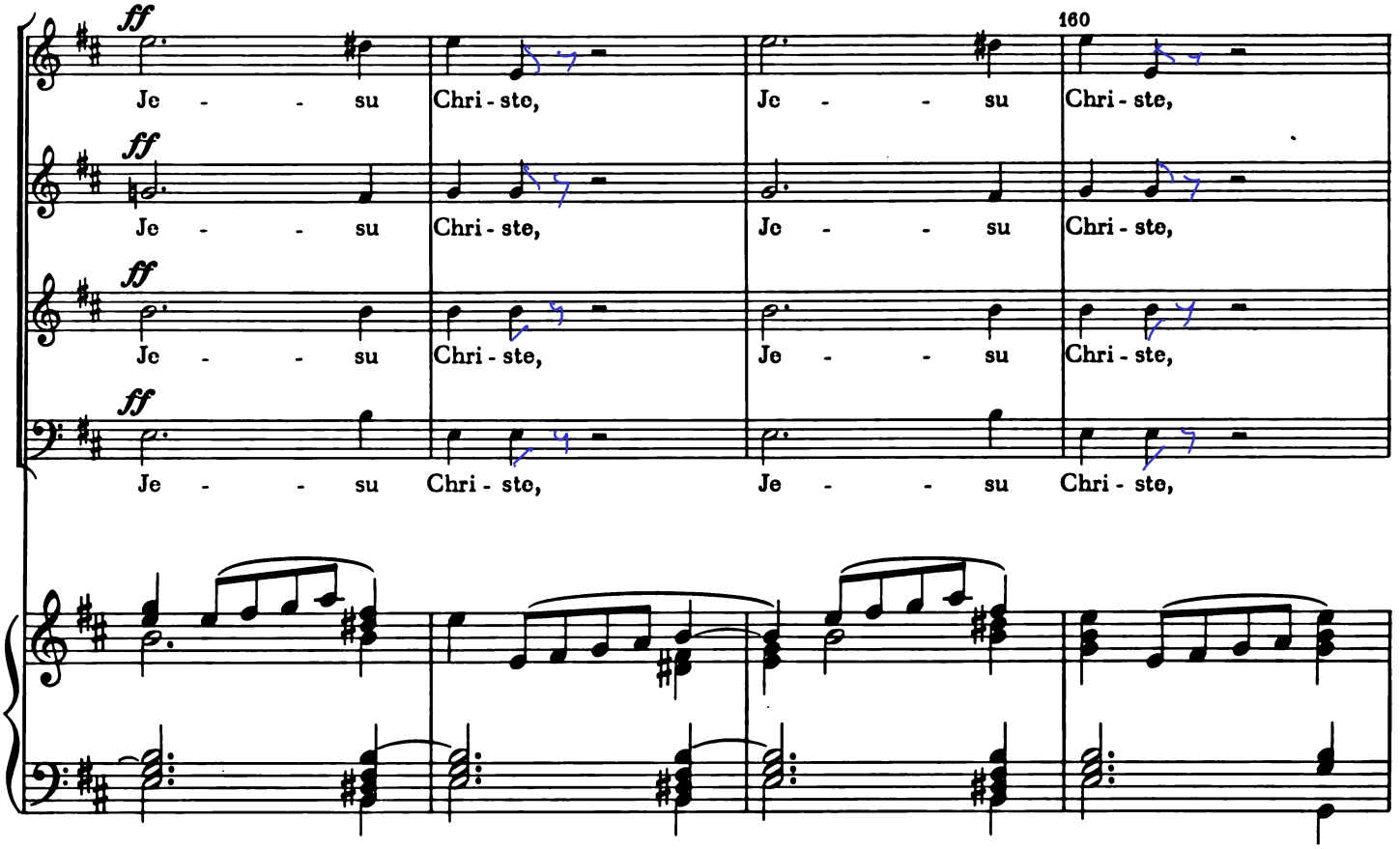
135
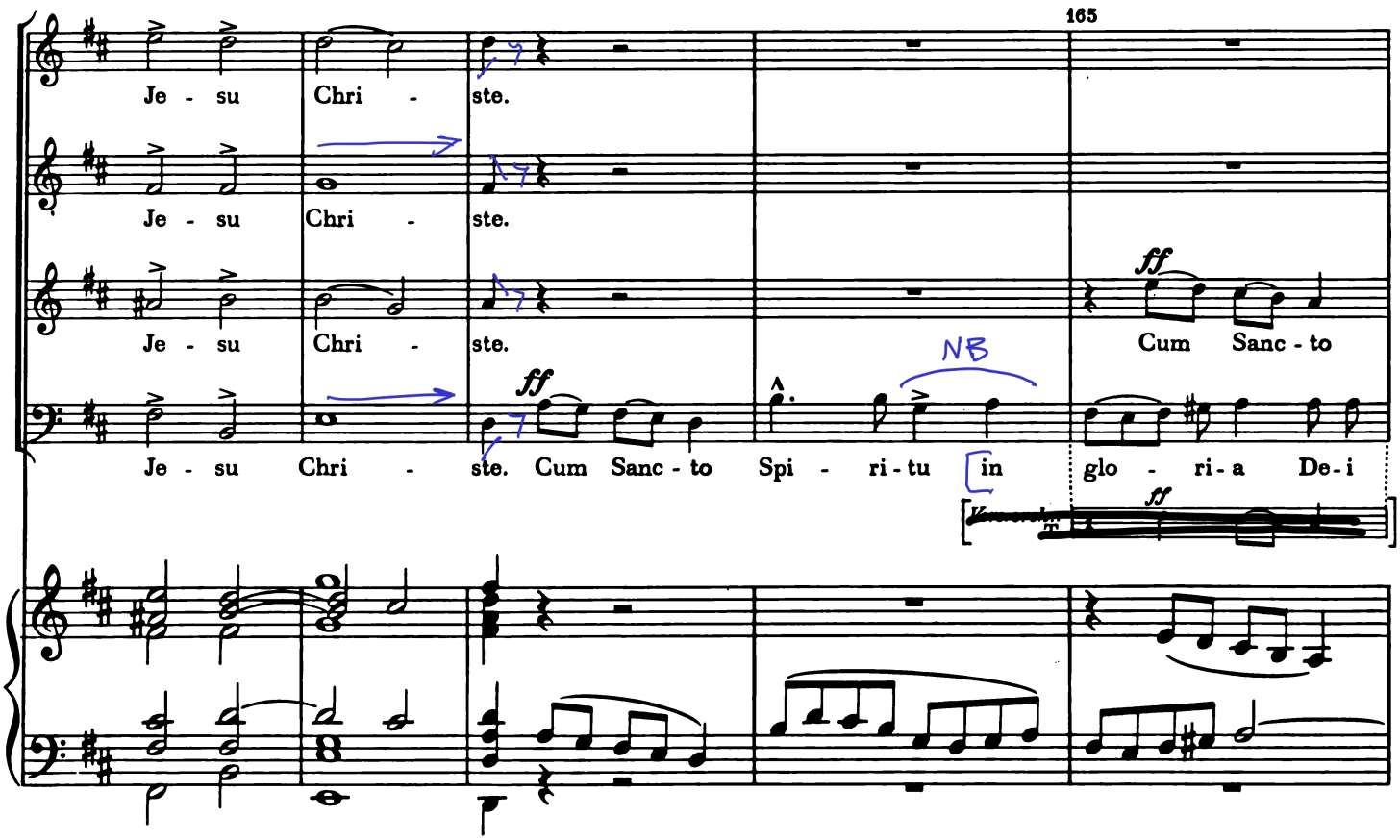
Do-mi-nus, quo - ni - am tu so - - lus Al - tis - si-mus,

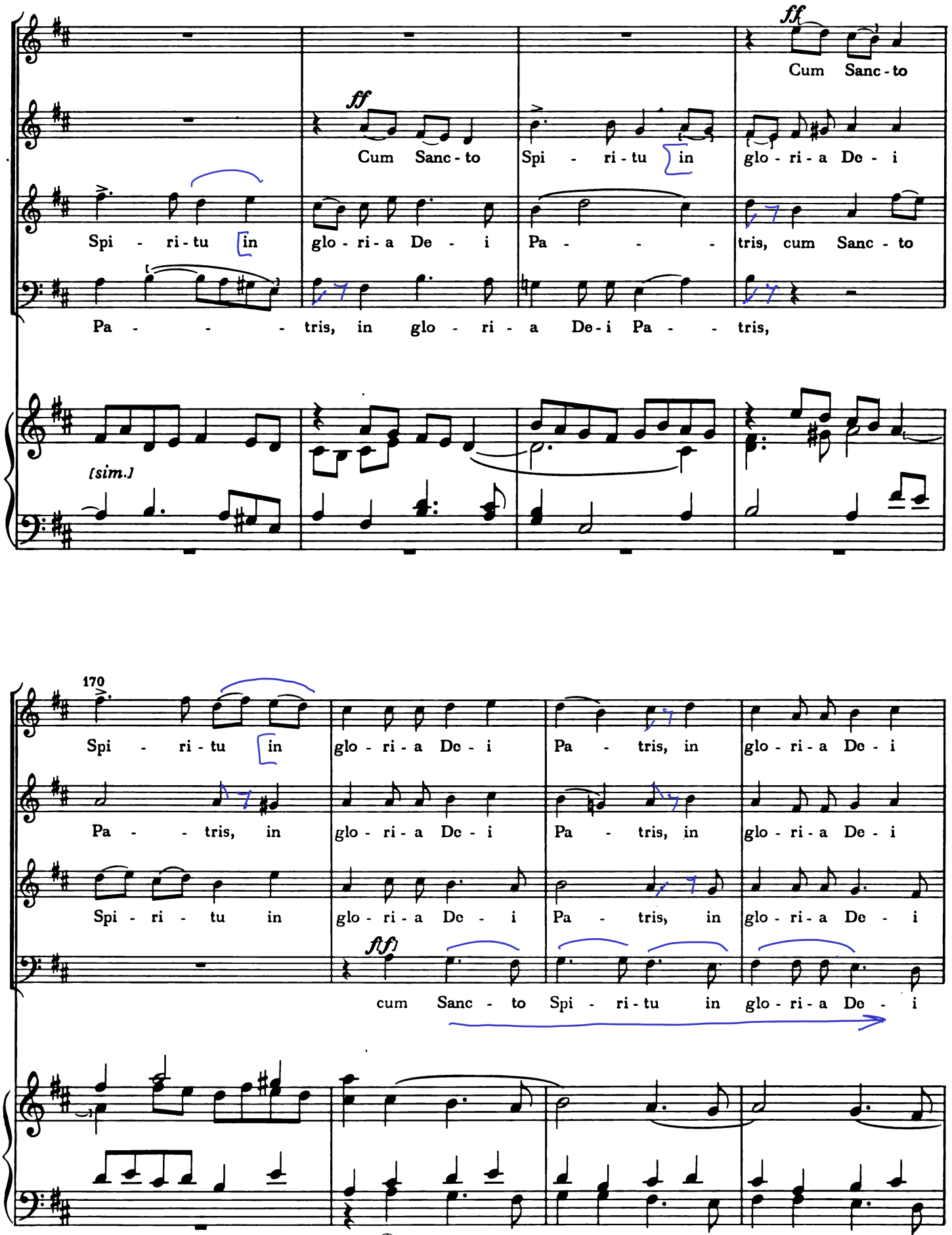
Do-mi-nus, quo - ni - am tu so - - lus Al - tis - si-mus,
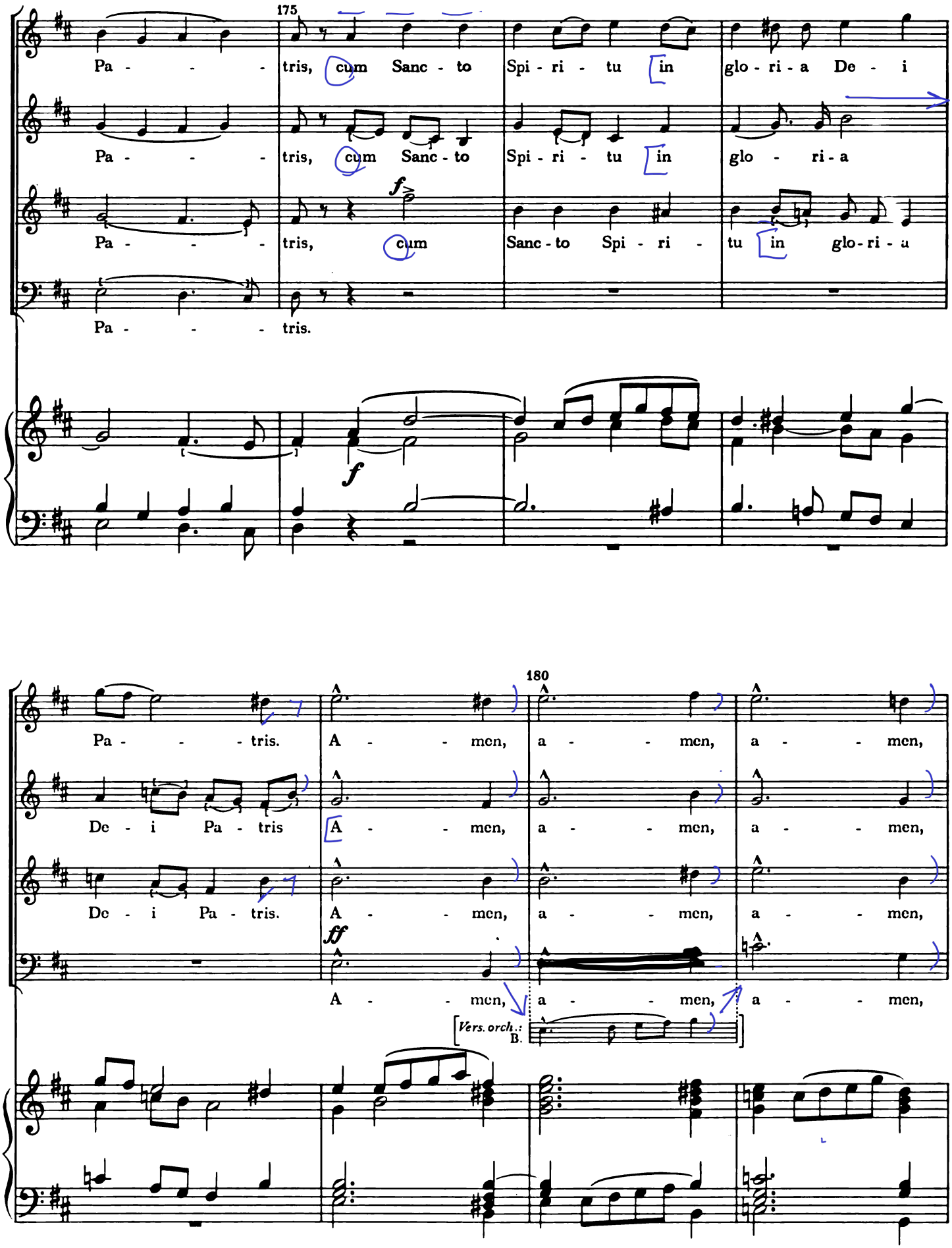
so - - lus Do - mi - nus, tu so - - lus Al - tis - si-mus,
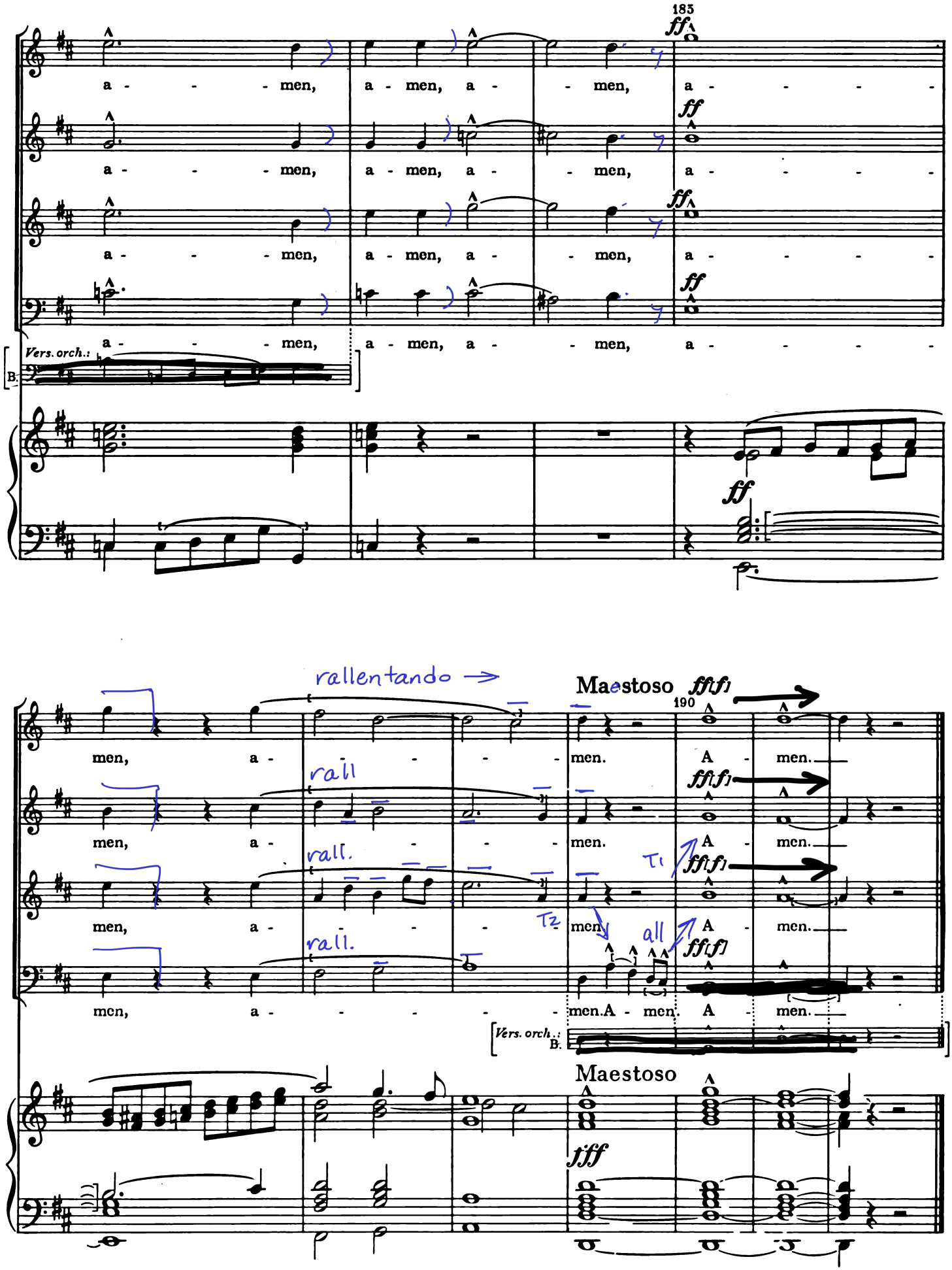
quo - ni-am tu so-lus Al - tis - si-mus, quo - ni-am tu so-lus Al - tis - si-mus,


160
ff
Je - - - su Chri - ste, Je - - - su Chri - ste,
ff
Je - - - su Chri - ste, Je - - - su Chri - ste,
ff
Je - - - su Chri - ste, Je - - - su Chri - ste,
ff
Je - - - su Chri - ste, Je - - - su Chri - ste,


165
Je - su Chri - ste.
Je - su Chri - ste.
Je - su Chri - ste.
ff
Cum Sanc - to
NB
ff
Je - su Chri - ste. Cum Sanc - to Spi - ri - tu in glo - ri - a De - i
ff


ff
Cum Sanc - to
Spi - ri - tu in glo - ri - a De - i
Pa - - - - tris, in glo - ri - a De - i Pa - - - tris,
[sim.]
170
Spi - ri - tu in glo - ri - a De - i Pa - tris, in glo - ri - a De - i
Pa - - tris, in glo - ri - a De - i Pa - tris, in glo - ri - a De - i
Spi - ri - tu in glo - ri - a De - i Pa - tris, in glo - ri - a De - i
fff
cum Sanc - to Spi - ri - tu in glo - ri - a De - i
Ped.


175
Pa - - - - tris, cum Sanc - to Spi - ri - tu in glo - ri - a De - i
Pa - - - - tris, cum Sanc - to Spi - ri - tu in glo - ri - a
Pa - - - - tris, cum Sanc - to Spi - ri - tu in glo - ri - a
Pa - - - - tris.
f
f
180
Pa - - - - tris. A - - - men, a - - - men, a - - - men,
De - i Pa - tris A - - - men, a - - - men, a - - - men,
De - i Pa - tris. A - - - men, a - - - men, a - - - men,
ff
A - - - men, a - - - men, a - - - men,
Vers. orch.:
B.


185
ff
a - - - men, a - men, a - - men, a - - - - -
Vers. orch.:
B.
rallentando →
Maestoso
ff(f)
190
men, a - - - - men. A - men.
rall
rall.
T1
T2
all
Vers. orch.:
B.
Maestoso
fff
H 4952