

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



Bärenreiter Kassel · Basel · London · New York · Praha
BA 7511

INHALT / CONTENTS

Kyrie	XX 1
Gloria	XX 14
Credo	XX 35
Sanctus	XX 61
Benedictus	XX 68
Agnus Dei	XX 77
→ Gloria.....	14

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 chorus, 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.
Christe eleison.
Kyrie eleison.

Lord, have mercy.
Christ, have mercy.
Lord, have mercy.

Gloria

Gloria in excelsis Deo.
Et in terra pax hominibus bonae voluntatis.

Glory to God in the highest.
And on earth peace to people of good will.

Laudamus te. Benedicimus te. Adoramus te. Glorificamus te.
Gratias agimus tibi propter magnam gloriam tuam.

We praise you. We bless you. We adore you. We glorify you.
We give you thanks for your great glory.

Domine Deus, Rex caelestis, Deus Pater omnipotens.
Domine Fili unigenite, Jesu Christe.
Domine Deus, Agnus Dei, Filius Patris.

Lord God, heavenly King, God the Father almighty.
Lord Jesus Christ, only begotten Son.
Lord God, Lamb of God, Son of the Father.

Qui tollis peccata mundi, miserere nobis.
Qui tollis peccata mundi, suscipe deprecationem nostram.
Qui sedes ad dexteram Patris, miserere nobis.

You take away the sins of the world, have mercy on us.
You take away the sins of the world, receive our prayer.
You are seated at the right hand of the Father, have mercy on us.

Quoniam tu solus Sanctus. Tu solus Dominus.
Tu solus Altissimus, Jesu Christe.
Cum Sancto Spiritu, in gloria Dei Patris. Amen.

For you alone are the Holy One. You alone are the Lord.
You alone are the Most High, Jesus Christ.
With the Holy Spirit, in the glory of God the Father. Amen.

Credo

Credo in unum Deum, Patrem omnipotentem,
factorem caeli et terrae, visibilium omnium et invisibilium.

I believe in one God, the Father almighty,
maker of heaven and earth, of all things visible and invisible.

Et in unum Dominum Jesum Christum,
Filium Dei unigenitum, et ex Patre natum ante omnia saecula.

And in one Lord Jesus Christ,
the only begotten Son of God, born of the Father before all ages.

Deum de Deo, lumen de lumine, Deum verum de Deo vero,
genitum, non factum, consubstantialem Patri:
per quem omnia facta sunt.

God from God, light from light, true God from true God,
begotten, not made, consubstantial with the Father:
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.
Et ascendit in caelum, sedet ad dexteram Patris.

And he rose again on the third day, according to the Scriptures.
And he ascended into heaven, and sits at the right hand of the Father.

Et iterum venturus est cum gloria, judicare vivos et mortuos,
cujus regni non erit finis.

He will come again in glory to judge the living and the dead,
and his kingdom will have no end.

Et in Spiritum Sanctum, Dominum et vivificantem:
qui ex Patre Filioque procedit.

And in the Holy Spirit, the Lord and giver of life:
who proceeds from the Father and the Son.

Qui cum Patre et Filio simul adoratur et conglorificatur:
qui locutus est per prophetas.

Who with the Father and the Son is adored and glorified:
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.
Pleni sunt caeli et terra gloria tua.
Hosanna in excelsis.

Holy, holy, holy Lord God of hosts.
Heaven and earth are full of your glory.
Hosanna in the highest.

Benedictus

Benedictus qui venit in nomine Domini.
Hosanna in excelsis.

Blessed is he who comes in the name of the Lord.
Hosanna in the highest.

Agnus Dei

Agnus Dei, qui tollis peccata mundi, miserere nobis.
Agnus Dei, qui tollis peccata mundi, miserere nobis.
Agnus Dei, qui tollis peccata mundi, dona nobis pacem.

Lamb of God, you take away the sins of the world, have mercy on us.
Lamb of God, you take away the sins of the world, have mercy on us.
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)

Andante con moto [$\text{♩} = 40$]

p molto legato

Soprani
Alti
Tenori
Bassi

Ky - ri - e [e - lei -

Andante con moto [$\text{♩} = 40$]

ORGANO

pp

pp

son, e - lei -

p molto legato

p molto legato

Ky - ri - e [e - lei -

son, e - lei -

molto legato

*) podle oroh. verze - nach der Orchesterversion - according to the orchestral version - suivant la version orchestrale

© Editio Supraphon, Praha - Bratislava 1970
(now Editio Supraphon, Praha)

H 4952

10 *p* *mf* *f*

cresc. *mf* *f*

son, Ky - ri - o e - lei - son, e -

son, e - lei - son, Ky - ri - e,

p *mf* *f*

Ky - ri - o e - lei - son, e - lei - son, o -

15 *ff* *dim.*

son, e - lei - son, e - lei -

lei - son, e - lei - son, e - lei -

Ky - ri - o e - lei - son, Ky - ri - o e -

lei - son, Ky - ri - e e - lei -

ff *dim.*

son,

son, *p* *pp*

son, *p dim.* *pp*

lei - son,

son, *mp* *pp*

son, o - lei - son,

pp

p *pp*

p

Ky - ri - o e - lei - son, o - 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

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 -

33

cresc.

f cresc.

f

cresc.

cresc.

son, Ky - ri - e e - lei - son, e - lei -

son, Ky - ri - e e - lei - son, e - lei -

e - lei - son,

cresc.

f

40

cresc.

cresc.

cresc.

f

Ky - ri - e e - lei - son, Ky -

son, Ky - ri - e e - lei -

son, Ky - ri - e, Ky - ri - e e -

Ky - ri - e e - lei - son, e - lei -

f

The image displays a musical score for the 'Kyrie eleison' section of Franz Schubert's Mass in E-flat major, D. 137. The score is written for four vocal parts (Soprano, Alto, Tenor, and Bass) and piano accompaniment. The key signature is E-flat major (three flats) and the time signature is common time (C). The vocal parts are arranged in four staves, and the piano accompaniment is in the bottom staff. The lyrics are 'Kyrie eleison'. The score includes various musical notations such as notes, rests, and dynamic markings like 'ff' (fortissimo) and 'f' (forte). The piano part features a prominent bass line with a strong rhythmic pattern.

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,

p

f

50

lei - - son, Ky - ri - e e - lei -

son, e - lei son, Ky - ri - e e -

Ky - ri - e e - lei son, e - lei

Ky - ri - e e - lei son, e -

Piano accompaniment for the first system, measures 50-54.

55 *ff* *rall.* *NB*

son, e - lei son, e - lei - son.

lei - son, e - lei - son.

son, e - lei son, e - lei - son.

lei - son, e - lei - son.

Piano accompaniment for the second system, measures 55-59.

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)]
[pp] 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

Chris - te, Chris - to o - lei - son, Chris - to, Chris - to o - lei - son.

[p] Chris - te, Chris - to o - lei - son,

[pp]

[dim] son, o - lei - son.

p son, o - lei - son.

son.

[Tutti] Chris - te,

[Tutti] Chris - to

[mf] Chris - to, Chris - to o - lei - son,

[Tutti] Chris - to, Chris - to o - lei - son,

[mf] Chris - to, Chris - to o - lei - son, e - lei - son, e -

75

Chris - te [e - lei - son,

son, e - lei - son,

lei - son,

lei - son, e - lei - son,

dim. *[p]*

sempre legato
p
Chris - te, Chris - te o -

80

Chris - te, Chris - te,

son, c - lei -

Chris - te, Chris - te e - lei - son, Chris - te

Chris - te, Chris - te e - lei - son, e -

f *cresc.*

f *cresc.*

p *cresc.*

p *cresc.* *f*

pp *[cresc.]*

Same note.

★

[1ers. orch.: S.]

Chris - te e -

11

85

ff

Chris - te, Chris - te, Chris - te, Chris - te o - lei - son, Chris - te, **ff**

son, e - lei - son, e - lei - son, Chris - te, **ff**

Chris - te, Chris - te, Chris - te o - lei - son, Chris - te, **ff**

lei - son, Chris - te, Chris - te, Chris - te,

mp

90

Chris - te e - lei - son, e - lei - son.

Chris - te o - lei - son, e - lei - son.

Chris - te e - lei - son, e - lei - son.

Chris - te o - lei - son, e - lei - son.

pp

95

Tempo I

Ky - ri - e e - lei - son, e - lei - son,
 Ky - ri - e e - lei - son,
 Ky - ri - e e - lei - son, e - lei - son,

Dynamics: *p*, *pp*, *[p]*, *p*.
 Markings: *100*, *✓*, *100*.

Tempo I

Dynamics: *pp*.

NB

Ky - ri - e e - lei - son, e - lei - son, e - lei - son,
 son, Ky - ri - e e - lei - son, Ky - ri - e e - lei - son,
 son, e - lei - son, Ky - ri - e, Ky - ri - e e - lei - son,
 Ky - ri - e e - lei - son, e - lei - son, Ky - ri - e e - lei - son,

Dynamics: *mf*, *cresc.*, *f*, *ff*, *p*, *[cresc.]*.
 Markings: *105*, *✓*, *ff*.

Dynamics: *p*, *f*, *ff*.

Musical score for "The Mass" by Franz Schubert, featuring vocal parts and piano accompaniment. The score includes lyrics in Latin and German, with performance instructions such as "dim.", "p", "pp", "rit.", "a tempo", and "molto legato".

[illegible]

CREDO

Allegro moderato [$\text{♩} = 132$]

mezza voce
[mp]

Cre - do in u - num De - um, Pa - trem o - mni - po - ten - tom,

dim. *p*

[Vers. orch. Alti m. 2 - 80: 4 soli; gli altri voci sempre tutti]

Allegro moderato [$\text{♩} = 132$]

p

p *And.*

10 15

Cre - do in u - num De - um, fa - cto - rem coe - li et ter - - rae, mezza voce

vi - si -

Cre - do in u - num Do - um, fa - cto - rem coe - li et ter - - rae,

Cre - do in u - num De - um, fa - cto - rem coe - li et ter - - rae,

20

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 -

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.

35

Cre-do in u - num Do - mi - num, Fi - li - um

go - ni - tum.

Cre-do in u - num Do - - mi-num, Fi - li - um

Cre-do in u - num Do - mi - num, Fi - li - um

f

40

Do - i u - ni - ge - ni - tum

mezza voce

p Et ex Pa - tro na - - tum an - to

De - i u - ni - ge - ni - tum.

De - i u - ni - ge - ni - tum.

p

Et ex Pa - tre na - tum

o - mni - a sae - cu - la.

Et ex Pa - tre na - tum

Et ex Pa - tre na - tum

an - te o - mni - a sae - cu - la.

De - um de De - o,

an - te o - mni - a sae - cu - la.

De - um de De - o,

an - te o - mni - a sae - cu - la.

De - um de De - o,

65

ff *pp* *p* *ff*

lu - men de lu - mi - ne, De - um vo - 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

pp *ff* *pp* *ff*

[*ff*] [*ff*]

70 75

ff *pp* *mf* *ff*

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,

de De - o ve - ro. Ge - ni - tum,

pp *ff* *pp* *ff* *pp*

[*ff*] [*ff*]

80

ff non fac - tum, *pp* con - sub - stan - ti - a - lem Pa - tri: *ff* con - sub - stan - ti -

ff non fac - tum, *ff* con - sub - stan - ti -

ff non fac - tum, con - sub - stan - ti -

ff *pp* *ff*

ff *pp* *ff*

85 90

a - lem Pa - tri: *pp* per quem om - ni - a fac - ta sunt.

a - lem Pa - tri:

a - lem Pa - tri:

pp

95

per quem o - mni - a fa - cta sunt. *(Vers. orch.: Tutti)* Qui pro - pter

Qui pro - pter nos

per quem o - mni - a fa - cta sunt. Qui pro - pter

per quem o - mni - a fa - cta sunt. Qui pro - pter

[Cello]

100

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

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

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

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

tem de - scen - dit, de - scen - dit do -
tem de - scen - dit, de - scen - dit, de - scen - dit do
tem de - scen - dit, de - scen - dit, de - scen - dit de
tem do - scen - dit, de - scen - dit, de - scen - dit de

103 110

The musical score for measures 103-110 features four vocal staves and a piano accompaniment. The vocal parts are in a homophonic setting, with lyrics in French. The piano accompaniment provides a harmonic foundation with chords and moving lines in both hands.

coe - - - lis, de coe - - - - - lis.
coe - - - lis, de coe - - - - - lis.
coe - - - lis, de coe - - - - - lis.
coe - - - lis, de coe - - - - - lis.

115

The musical score for measures 115-122 continues the vocal and piano setting. The vocal parts maintain the same homophonic texture, with the piano accompaniment providing harmonic support. The lyrics are in French.

Soprani 120 125

Alti Solo [*Vers. orch.: Solo (o 4 soli)*]

p

Et in - car - na - tus est do Spi - ri - tu Sanc -

130

to ex Ma - ri - a Vir - gi - no: —

f *pp*

135 140

pp

et in - car - na - tus est, et in - car - na - tus est,

ms. v. Solo [*Vers. orch.: Solo (o 4 soli)*]

Et in - car - na - tus est do Spi - ri - tu Sanc - to

pp

143 *[Solo] [Vers. orch.: Solo (o 4 soli)]* *pp* 150

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: *mf* *pp* et in - car - na - tus

155 160 *[Tutti] pp*

Spi - ri - tu Sanc - to ex Ma - ri - a Vir - gi - ne: *[Tutti] pp* et

ex Ma - ri - a Vir - gi - ne: *pp* et ho -

est, in - car - na - tus, et in - car - na - tus est, *[Tutti] pp* et

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* 180 *ppp*

ctus est, et ho - mo fa - ctus [est. *ppp*

ctus est, et ho - mo fa - ctus [est. *ppp*

- gi ne: et ho - mo fa - ctus, fa - ctus [est. *ppp*

ctus est, et ho - mo fa - ctus, fa - ctus [est. *ppp*

Più mosso

185 190

ff Cru - ci - fix - us e - ti - am pro
ff Cru - ci - fix - us e - ti - am pro
ff Cru - ci - fix - us e - ti - am pro
ff Cru - ci - fix - us e - ti - am pro

Vers. orch.: Cru - ci - fix - us e - ti - am pro
T. *ff*
B. *ff*

Più mosso

ff *pp* *ff*

ff *pp* *ff*

Vers. orch.: no - bis: 195 *ff* 200

no - bis: sub Pon - ti - o Pi - la - to
ff sub Pon - ti - o Pi - la - to
ff sub Pon - ti - o Pi - la - to
ff sub Pon - ti - o Pi - la - to

Vers. orch.: no - bis: sub Pon - ti - o Pi - la - to
T. *ff*
B. *ff*

pp *ff*

pp *ff*

205 *ff* 210

pas - sus, pas - sus,

pas - sus, pas - sus, *pp*

pas - sus, pas - sus, et se -

pas - sus, pas - sus,

[Vers. orch.:
T. *ff*
B. *pp*]

pp *ff* *pp*

Red.

215 *pp*

et se - pul - tus] (est,

pp et se - pul - tus] (est, et se - pul - tus] (est,

pul - tus] (est, et se - pul - tus est, se - pul - tus] (est,

pp et se - pul - tus] (est, se - pul - tus] (est, se - pul - tus] (est,

pp

ppp 220 225

pas - sus, et se - pul - tus est, —

ppp

pas - sus, et se - pul - tus est, —

ppp

pas - sus, et se - pul - tus est, —

ppp

pas - sus, et se - pul - tus est, —

pp

pp 230 235

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

pp

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

pp

se - pul - tus] est,

pp

et se - pul - tus] est, se - pul - tus] est,

pp

pp

H 4952

[Tempo I. ♩ = 132]

240 245

[ppp] se - pul - tus] est. *[ppp]* se - pul - tus] est. *[ppp]* se - pul - tus] est. *[ppp]* se - pul - tus] est. *[Vers. orch. m. 242a - 245; 4 soli]* Et re - sur - re - xit ter - ti - a di - e, se - cundum Scrip -

se - pul - tus] est.

[Tempo I. ♩ = 132]

mp

250 255

f Et re - sur - re - xit ter - ti - a di - e, re - sur - re - xit se - cun -

f Et re - sur - re - xit ter - ti - a di - e, re - sur - re - xit se - cun -

f tu - ras, et re - sur - re - xit ter - ti - a di - e, re - sur - re - xit se - cun -

f Et re - sur - re - xit ter - ti - a di - e, re - sur - re - xit se - cun -

ff

260 265

dum Scrip - tu - ras.

dum Scrip - tu - ras.

[Vers. orch. m. 260-267: 4 soli] *f* Et as - cen-dit in coe - lum: se-det ad dex - teram

dum Scrip - tu - ras. [Vers. orch. T.]

mp

270 275

f Et a - scendit in coe - lum: se-det ad dex-teram Pa - tris.

f Et a - scendit in coe - lum: se-det ad dex-teram Pa - tris.

f Pa - tris. Et a - scendit in coe - lum: se-det ad dex-teram Pa - tris.

f Et a - scendit in coe - lum: se-det ad dex-teram Pa - tris.

ff

[Pw.]

Tenori 280

Bassi

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

pp

285

Et i - te-rum ven - tu - rus est cum glo -

glo - ri - a, et i - te-rum ven - tu - rus est cum glo -

less.

290

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

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

ri - a, cum glo - ri - a, cum

ri - a, cum

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

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

[Pia]

legato

a tempo
Soprani

Soprani

330

Alti [Vers. orch. m. 328-375: 4 soli]
mezza voce

mezza voce

Cre-do in Spi-ri-tum Sanc-tum, Do-minum et vi-vi-fi-can-

a tempo

pp

335

340

tem:

Cre - do in Spi - ri - tum Sanc - - tum, Do - mi-num

Cre - do in Spi - ri - tum Sanc - - tum, Do - mi-num

Cre - do in Spi - ri - tum Sanc - - tum, Do - mi-num

Cre - do in Spi - ri - tum Sanc - tum, Do - mi-num

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:

qui	ex	Pa - tre	Fi - li -	o - que pro -
-----	----	----------	-----------	---------------

et vi - vi - fi - can - - tem:

pp

*molto
legato*

350

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

ce - dit.

Qui cum Pa -

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

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

Soprani

355

Alti

- tre et Fi - li - o si - mul ad - o - ra -

360

Qui cum Pa - tre et Fi - li - o si - mul ad - o -

tur, f

Qui cum Pa - tre et Fi - li - o si - mul ad - o -

Qui cum Pa - tre et Fi - li - o si - mul ad - o -

365

370

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

ra - tur, *pp*

375

cu - tus est per Pro - phe - tas. et con - glo - ri - fi - ca -

et con - glo - ri - fi - ca -

ff

f

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

(Vers. orch.: tutti)

Alti

Cre - do in u - nam sanc - tam ca - tho - li - cam

Cre - do in u - nam sanc - tam ca - tho - li - cam

390

395

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

400

cre - do, cre - do.

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

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

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

[mf]

+Alti
Tenori

Bassi

405

[Vers. orch.]

410

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

415

ff

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

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

rum.

ff

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

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The treble staff contains a melody with a key signature of one flat (B-flat) and a 2/4 time signature. The bass staff provides a harmonic accompaniment with chords and single notes. The melody includes a prominent triplet of eighth notes in the second measure. The piece concludes with a final chord in the bass staff.

[illegible]

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]

mf
f

pp 10 *pp* *dim.* 15
 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,

pp

20

pp Sanc - tus, Sanc - tus, *pp* Sanc - tus Do - mi - nus, De - us *mp*

pp Sanc - tus, Sanc - tus, *pp* Sanc - tus Do - mi - nus, De - us *mp*

pp Sanc - tus, Sanc - tus, *pp* Sanc - tus Do - mi - nus, De - us *mp*

pp Sanc - tus, Sanc - tus, *pp* Sanc - tus Do - mi - nus, De - us *mp*

pp

The image displays a musical score for the piece "Sicut erat" by Joseph Haydn. The score is written for four vocal parts (Soprano, Alto, Tenor, and Bass) and a piano accompaniment. The key signature is one sharp (F#), and the time signature is common time (C). The score is divided into two systems. The first system covers measures 25 to 30. The vocal parts enter in measure 25 with the lyrics "Sa - ba - oth,". The piano accompaniment enters in measure 25 with a melody in the right hand and a bass line in the left hand. The second system covers measures 31 to 36. The vocal parts continue with the lyrics "Sanc - tus Do - minus, De - us Sa - ba - oth,". The piano accompaniment continues with a melody in the right hand and a bass line in the left hand. The score includes various musical notations such as notes, rests, bar lines, and dynamic markings like *pp* (pianissimo) and *mf* (mezzo-forte). There are also handwritten annotations in red ink, including "pp", "A", "B", and "C", which likely refer to specific performance instructions or editions. The score is presented on a white background with black musical notation and red handwritten notes.

ff 35 40

Sanc - tus Do-mi-nus, De - us Sa - ba-oth, Sanc-tus, Sanc-tus Do-mi-nus, De - us

Sanc - tus Do-mi-nus, De - us Sa - ba-oth, Sanc-tus, Sanc-tus Do-mi-nus, De - us

Sanc - tus Do-mi-nus, De - us Sa - ba-oth, Sanc-tus, Sanc-tus Do-mi-nus, De - us

Sanc - tus Do-mi-nus, De - us Sa - ba-oth, Sanc-tus, Sanc-tus Do-mi-nus, De - us

f

[*Ad.*]

Più mosso

45

Sa - - ba - oth. —

Sa - - ba - oth. — Ple - ni sunt coe - li et ter - ra_ glo - ri - a tu - a.

Sa - - ba - oth. —

Sa - - ba - oth. —

Più mosso

mf

50 *f* Ple - ni sunt coe - li et ter - ra glo - ri - a tu - a, *f*

Ple - ni sunt coe - li et ter - ra glo - ri - a tu - a, [A] *f* ple - ni sunt

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

Ple - ni sunt coe - li et ter - ra glo - ri - a tu - a, [A] *f*

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

ff

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

coe - li et ter - ra coe - li et ter - ra glo - ri - a tu - a.

f ple - ni sunt coe - li et ter - ra glo - ri - a tu - a.

[A] *f* ple - ni sunt coe - li et ter - ra glo - ri - a tu - a.

ff

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 -

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, 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

[Vers. orch.: T.]

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,

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,

90

S2

A2

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.

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

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

Molto maestoso

ff

attacca

BENEDICTUS

Lento

The musical score is written for piano and voice. It begins with a piano introduction in G major, marked *Lento* and *pp*. The piano part features flowing arpeggiated figures in both hands. The vocal part enters at measure 5 with the lyrics "Be - ne - dic - tus, qui ve - nit,". The piano accompaniment continues with a similar arpeggiated pattern. At measure 10, the piano part has a *pp* marking. The vocal part continues with "Be - ne - dic - tus, qui ve - nit, qui". At measure 15, the piano part has a *pp* marking. The vocal part continues with "Be - ne - dic - tus, qui ve - nit, qui". At measure 20, the piano part has a *pp* marking. The vocal part continues with "Be - ne - dic - tus, qui ve - nit, qui". At measure 25, the piano part has a *pp* marking. The vocal part continues with "Be - ne - dic - tus, qui ve - nit, qui". The score ends with a final piano flourish.

pp

5

10

15

20

25

pp

mf

p

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

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

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

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

pp

mf 30.

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

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.]*

p 35 *mf*

Do - mi - ni, be - ne - dic - tus, qui ve - nit, qui ve - nit in

p *p* *mf*

Do - mi - ni, be - ne - dic - tus, qui ve - nit in no - mi - ne, in

p *p* *mf*

Do - mi - ni, be - ne - dic - tus, qui ve - nit in no - mi - ne

p Do - mi - ni, *[Vers. orch. T.]*

no - - mi-ne Do - mi - ni, in no - mi - ne Do - mi - ni, be-ne-dic -

no - - mi-ne Do - mi-ni, in no - mi - ne Do - mi - ni,

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

be - ne-dic-tus, qui ve - nit in no - mi - ne Do - mi - ni,

40 *pp*

tus, qui ve - nit,

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

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

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

45 *mp cresc.*

[p cresc.]

pp

p

cresc.

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

50 *dim.* *dim.* *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

pp *pp* *pp* *pp* *p* *p* *cresc.* *cresc.* *cresc.* *cresc.*

55 *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, [Vers. orch.: A.] be - ne - dic - tus, qui

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 ve - nit in no - mi - ne Do - mi - ni, *pp* be - ne - dic -

75

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. *ff* Ho -

ppp - tus, qui ve - nit in no - mi - ne Do - mi - ni.

pppp [Vers. orch. B.]

Vivace

Vivace

ff $[A]$ 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 ff
 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 -

ho - san - na, ho - san - - na, ho -

ho - san - na, ho - san - - na, ho -

[Vers. orch. B.]

95A *ff*

san - na in ex - cel - - sis,

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

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

san - na in ex - cel - - sis,

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 -

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

Maestoso

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

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

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

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

p

15

ro - - 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. 27-33: Solo (o 4 soli))
mezza voce

20

A - gnus Do - i, qui tol - lis pec - ca - ta mun - di: mi - se -

bis, *less* A - gnus De - i, qui tol - lis, qui tol - lis pec - ca - ta mun - di:

bis, *less* A - gnus De - i, qui tol - lis, qui tol - lis pec - ca - ta

cresc. ro - - - ro no - - bis, mi - so - ro - ro

mi - so - re re no - - bis, - - mi - se - re - ro no - bis, mi - so - re - ro

cresc. mun - di: *mf* mi - so - re - re no - bis, mi - so - re - re, mi - so - re - ro

[]

[]

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

[]

[]

The image displays a musical score for the 'Gloria' by Giuseppe Verdi. The top system is a vocal score for four voices (Soprano, Alto, Tenor, Bass) in G major. The lyrics are 're - - re no - bis, mi - se - re, mi - se - re, mi - se -'. The vocal parts are marked with 'Tutti' and '35'. The bottom system is a piano accompaniment in G major, featuring a melody in the right hand and a bass line in the left hand. The piano part is marked with 'mf' and '35'.

re - re no - bis, *Tutti f.* mi - so - re - ro, mi - so -

Tenori
40

Bassi

re - re, mi - so - re - re, mi - so - ro - ro, mi - so - re - ro

45 *Tutti f.*

mi - so - re - ro, mi - so - re - re, mi - so -
no - bis,

dim. *p*

dim.

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

mi - se-re - re no - bis.

Tutti *mf* mi - se-ro - re, mi - se-re - re no - bis. Solo^(*) *mp* Do - na

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

Do - na no - bis pa -

no - bis, do - na no - bis pa - - com,

[Vers. orch.]

ten. tempo *rall.*

mp *ten.* *rall.*

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

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

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

mp Do - na no - bis, *ten.* do - na - no - bis pa - cem,

[Str. orch. B.]

65 *ppp* *rit.*

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

ppp *rit.*

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

ppp *rit.*

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

ppp *rit.*

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

ppp *rit.*

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

ppp *rit.*

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

guh LAW

GLORIA

Allegro vivo [♩ = 138]

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

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

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

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

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.

Handwritten annotations: *Klah* (above measure 17), *ff* (above measure 18)

20 *pp* *crac.* 25 *mf*

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

pp *crac.* *mf*

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

pp *crac.* *mf*

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

pp *crac.* *mf*

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

// *p* *dim.* *pp* 30 *mf*

bo - nae vo - lun - ta - tis. Lau - da - mus

// *p* *dim.* *pp* *mf*

bo - nae vo - lun - ta - tis. Lau - da - mus

// *p* *dim.* *pp* *mf*

bo - nae vo - lun - ta - tis. Lau - da - mus

// *p* *dim.* *pp* *mf*

bo - nae vo - lun - ta - tis. Lau - da - mus te.

mf *mf*

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. *f cresc.* [*>*]

cresc. *f cresc.* [*>*]

f

cresc.

Tea

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. ad - o - ra - mus

f

Tea

40

ff

te. Lau - da - - mus to. 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

Ad - o - ra - mus to. Lau - da - mus te, lau - da - - mus

45

te. Lau - da - mus, lau - da - mus to.

te. Lau - da - mus te, lau - da - mus te.

te. Lau - da - mus, lau - da - mus te.

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 to. 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 to. Glo - ri - fi - ca - mus

ri - fi - ca - mus to, glo - ri - fi - ca - - mus te. Ad-o-ra - mus

ca - - mus to. Ad-o-ra - - mus

f

The image displays a page from a musical score for 'Gloria in excelsis Deo' by Johann Sebastian Bach. The score is written for four vocal parts (Soprano, Alto, Tenor, and Bass) and a keyboard accompaniment. The key signature is D major (two sharps: F# and C#), and the time signature is common time (C). The vocal parts are arranged in four staves, each with a vocal line and a corresponding Latin text. The keyboard part is shown at the bottom, with a grand staff (treble and bass clefs) and a single melodic line. The text is in Latin, and the music is in a Baroque style, characterized by its rhythmic complexity and use of ornaments. The page is numbered 10 in the bottom right corner.

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

Glo - ri - fi - ca - - mus

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 -

[Vers. orch.: B.]

70

ritard.

[A]

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

[A] [A]

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

[A] [A]

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

[A] [A]

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

ritard.

ff

ritard.

[Andante con moto ♩ = 84]

[Vers. orch. m. 74-80: 4 soli] *p* 75

Gra - ti - as a - gi - mus ti - bi propter magnam glo -

[Vers. orch. m. 74-80: 4 soli] *p* *pp*

Gra - ti - as a - gi - mus ti - bi propter magnam glo -

[Andante con moto ♩ = 84]

p

80

ri-am tu am. *pp*

ri-am tu am. *pp*

[Vers. orch. m. 74-80: 4 soli] *p*

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

[Vers. orch. m. 74-80: 4 soli] *p*

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

p

85

bi pro-pter magnam glo - ri - am tu

bi pro-pter magnam glo - ri - am tu

pp *mf* *p* *fp rit.* *pp*

rit.

90 *ppa tempo*

Do - mi - ne De - us, Rex coe - les - tis,

(Vers. orch.: tutti) *ppa tempo* *mf* *f*

Do - mi - ne De - us, Rex coe - les - tis, De - us

a tempo *pp* *mf*

am. *(Vers. orch.: tutti)* Do - mi - ne De - us, Rex coe -

a tempo *pp* *mf*

am. Do - mi - ne De - us, Rex coe -

ppa tempo *pp*

95

f Pa - ter o - mni - po - tens.

mp Pa - ter o - mni - po - tens.

mp les - tis, Pa - ter o - mni - po - tens.

mp les - tis, Pa - ter o - mni - po - tens.

Vers. orch.:
s. 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))

Do - mi - ne Fi - li

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

110

u - ni - ge - ni - te,

Je - su Chri - ste, Do - mi - ne,

Solo (*Vers. orch. m. 99 - 112*: Solo (o 4 soli))

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

115

[Tutti] pp Do - mi - ne De - us, *mf* Ag - nus De - i Fi - lius Pa - *rit. pp*

[Tutti] pp Do - mi - ne De - us, *mf* Ag - nus De - i Fi - lius Pa - *rit. pp*

[Tutti] pp Do - mi - ne De - us, *mf* Ag - nus De - i Fi - lius Pa - *rit. pp*

[Tutti] pp Jo - su Chris - te, Do - mi - ne De - us, *mf* Ag - nus De - i Fi - lius Pa - tris. Qui *(*) Solo p*

p *rit.*

Un poco lento (♩ = 72)

120

tris.

tris.

tris.

() Solo sotto voce* Qui tol - lis pec - ca - ta

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

Un poco lento (♩ = 72)

p

125

Solo^(*)
m.u.

Qui

mun - di, mi - se - re - re no - bis, mi - se - re - re no - bis,

Vers. orch.

T. mun - di, mi - se - re - re

pp

tol - lis pec - ca - ta mun - di, mi - se - re - re

Solo^(*)
mf

Qui

Tutti *pp*

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

Tutti *pp*

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

[cresc.]

(*) Vers. orch. sempre tutti

130

no - bis,

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

mp *mp* *mp* *mf* *mf* *mf*

Tutti *Tutti*

[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

ff *ff* *ff* *ff*

[cresc.] *[m.]*

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.]

[Meno mosso]

143 *pp* *poco rit.* *ppp*

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

pp *poco rit.* *ppp*

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

pp *poco rit.* *ppp*

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

pp *poco rit.* *ppp*

Pa - tris, mi - so - 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

155

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. Cum Sanc - to

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

ff *ff* *ff* *ff*

Vera. orch.

ff Cum Sanc-to

ff Cum Sanc-to Spi-ri-tu in glo-ri-a De-i

Spi-ri-tu in glo-ri-a De-i Pa-tris, cum Sanc-to

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

ff cum Sanc-to Spi-ri-tu in glo-ri-a De-i

Pia

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.

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,

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

[Vers. orch.: B.]

185 **ff**

a - - - men, a - men, a - - men, a - - -

a - - - men, a - men, a - - men, a - - -

a - - - men, a - men, a - - men, a - - -

a - - - men, a - men, a - - men, a - - -

Vers. orch.: a - - - men, a - men, a - - men, a - - -

ff

rall. **Maestoso** **ff** 190

men, a - - - men. **Al** **ff** A - - men.

men, a - - - men. **ff** A - - men.

men, a - - - men. **ff** A - - men.

men, a - - - men. **ff** A - - men.

men, a - - - men. **ff** A - - men.

Vers. orch.: men. A - men. A - - men.

Maestoso **ff**