

Romániai Műve
szerzette
LISZT FERENCZ.

Előadva Budán 1867 Szentiván hó 8^{án}
midőn Őfelségeik

Alsó Ferencz József

Osztrák Császár

Magyar Ország apostoli királyává

Erzsébet Császárné pedig

Magyar királynévá

koronáztattak

Partitúra.
Zenekarszólamok.

Zongorakivonat.
Karszólamok.

Akiadók tulajdona.

LIPCSE,
Bodoútf 2.

SCHUBERTH J. & TÁRSA

NEW-YORK,
820 Broadway.

Philadelphia 610 Archstreet.

Lith. Anst. v. F. W. Garbrecht, Leipzig.

Missæ Coronationales
auctore
Francisco Liszt.

Producta die 8^{va} Junii 1867.

cum Suae Majestates
Franciscus Iosephus I^{us}
Austriæ Imperator
ET
Elisabetha Imperatrix
Regni Hungariæ
Corona redimirentur.

modorum musicorum omnium complexus
modi symphoniaci

in usum clavichordii
modi chorici

Quod opus est proprium editorum:

LIPSIÆ,
in platea Felicis 2.

J. SCHUBERTHII & SOC.

NOVI-YORICI,
820 Broadway.

Philadelphiæ 610 Archstreet.

Lith. Anst. v. F. W. Garbrecht, Leipzig.

Krönungs Messe

componirt von
FRANZ LISZT
aufgeführt am 8. Juni 1867 in Ofen.

als Ihre Majestäten

Franz Joseph der I^{te}

Kaiser von Österreich
zum apostolischen König von Ungarn
und Kaiserin

Elisabeth

zur Königin von Ungarn gekrönt wurden.

Partitur Pr. 8 Thlr netto
Orchesterstimmen Pr.

Clavier-Auszug Pr. 2½ Thlr netto
Chorstimmen Pr. 2 Thlr

Eigenthum der Verleger:

LEIPZIG,
Felixstrasse 2.

J. SCHUBERTH & C^o

NEW-YORK,
820 Broadway.

Philadelphia 610 Archstreet.

Lith. Anst. v. F. W. Garbrecht Leipzig

Kyrie.

Andante maestoso assai.

Franz Liszt.

Sopran.
Alt.
Tenor.
Bass.

SOLO.

Sopran.
Alt.
Tenor.
Bass.

CHOR.

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

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

PIANO.

Andante maestoso assai.

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

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

A

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

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

Vom Buchstaben A bis zum Buchstaben B das Tempo etwas bewegen.

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

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

B Alt Solo. (betend)

Chri - - ste e -

Sopran Solo. *(belend)*

le - i - son. Chri -

C

ste e - le - i - son.

un poco mosso (*ma poco*) Chri -

Tenor Solo. Chri - ste dolce

p dol.

un poco mosso (*ma poco*)

staccato un poco

ste e - - le - - i -

dol. e - - le - - i - son.

D *un poco accelerando*

SOLO. Tenor. *cresc.*
 Chri - ste e -

Bass. *cresc.*
 Chri - ste e - le - i -

CHOR. *p cresc.*
 Chri - ste *p cresc.*
 e - le - i -

p cresc.
 Chri - ste *p cresc.*
 e - le - i -

un poco accelerando

cresc.

Quasi Allegro moderato.

SOLO. le - i - son.

son.

CHOR. *f*
 Chri - ste e - le -

son. *f*
 Chri - ste e - le -

Quasi Allegro moderato.

f

SOLO. e - - le - - i - - son

CHOR. - - i - - son.

Chorus lyrics: - - i - - son.

CHOR. Chri - - ste e - - le - -

Chri - - ste e - - le - -

Chorus lyrics: Chri - - ste e - - le - -

E

SOLO.

e - - le - - i - - son.

CHOR.

i - - son.

i - - son.

ff

ff

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

ff

ff

ff

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

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

ff

ff

F

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

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

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

e - le - i - son

diminuendo

le - i - son

le - i - son

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

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

diminuendo

diminuendo **G** *pp*

ri.e e - le - i - son e - le - i -

pp *pp* *pp* *pp*

e - le - i -

e - le - i -

son.

son.

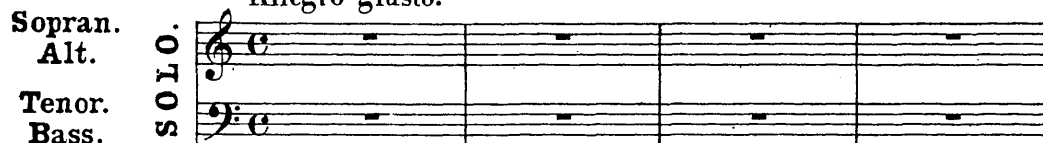
son.

Gloria.

Allegro giusto.

Sopran.
Alt.
Tenor.
Bass.

SOLO.



Sopran.
Alt.
Tenor.
Bass.

CHOR.

Glo - - - ria Glo -



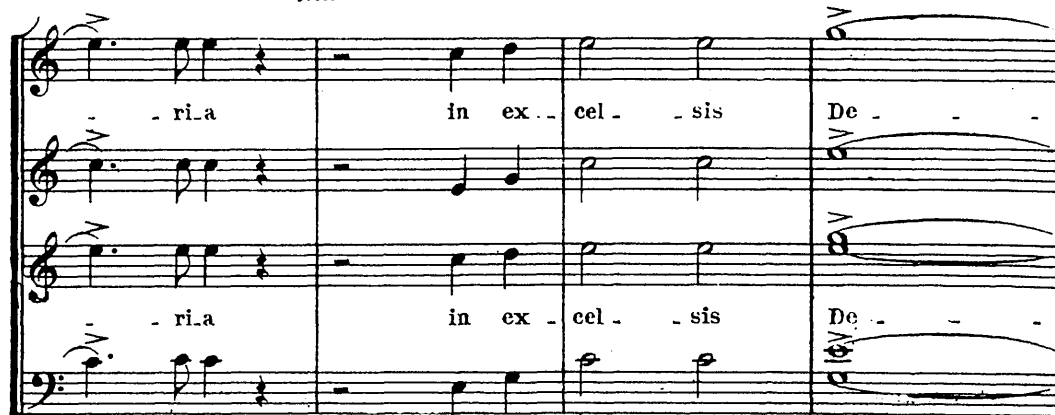
Allegro giusto.

PIANO.



- ria in ex - - cel - - sis De - - -

- ria in ex - - cel - - sis De - - -



H

in ex - cel - sis De - o

in ex - cel - sis De - o

SOLI.

Et in ter - ra pax ho -

p

Chor tacet.

mf

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

mi - ni - bus bo - nae vo - lun - ta - tis

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

SOLI.

CHOR. *mp*

et in ter.ra pax ho - mi - ni - bus bo - nae

et in ter.ra pax ho - mi - ni - bus bo - nae

6 4 3 4 5 4

Un poco animato ma non troppo.

nae vo - lun - ta - - - tis.

vo - lun - ta - - - tis. Lau -

vo - lun - ta - - - tis. Lau -

Un poco animato ma non troppo.

J (*Alla breve* Tenor Solo.
taktiren.)

espressivo
Lau - da - mus

da - mus te

da - mus te

Alt Solo.
espressivo

te. be - ne - di - ci - mus te

Bass. Lau - da - mus te

p be - ne -

p be - ne -

p be - ne -

Alt Solo.

Lau - da - - mus

di - ci - mus te

di - ci - mus te

This system contains the first vocal line for the Alt Solo, starting with the lyrics "Lau - da - - mus". Below it are two staves for a vocal duet, both with the lyrics "di - ci - mus te". The piano accompaniment consists of a treble and bass staff with chords.

This system shows the piano accompaniment for the first system, featuring a treble and bass staff with a rhythmic accompaniment of eighth and sixteenth notes.

K

Sopran. be - ne - di - - ci - mus te

te lau - da - - mus te

This system contains the vocal line for the Soprano, starting with the lyrics "Sopran. be - ne - di - - ci - mus te". The piano accompaniment continues with chords.

a - - do -

a - - do -

This system contains the vocal lines for the Soprano and another voice part, both with the lyrics "a - - do -". The piano accompaniment continues with chords.

un poco marcato

This system shows the piano accompaniment for the second system, featuring a treble and bass staff with a rhythmic accompaniment of eighth and sixteenth notes.

First system of musical notation. It consists of a vocal line (treble clef) and a piano accompaniment (bass clef). The vocal line has the lyrics "a - do - ra - mus te". The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line in the left hand.

Second system of musical notation. It consists of two vocal lines (treble clef) and a piano accompaniment (bass clef). The vocal lines have the lyrics "ra - mus te a - do" and "ra - mus te a - do". The piano accompaniment continues with the eighth-note pattern.

Piano accompaniment for the second system, showing the right and left hand parts with eighth-note figures.

poco a poco accelerando il Tempo.

Third system of musical notation. It consists of a vocal line (treble clef) and a piano accompaniment (bass clef). The vocal line has the lyrics "a - do - ra - mus te". The piano accompaniment continues with the eighth-note pattern.

Fourth system of musical notation. It consists of two vocal lines (treble clef) and a piano accompaniment (bass clef). The vocal lines have the lyrics "ra - mus te glo - ri - fi -" and "ra - mus te glo - ri - fi -". The piano accompaniment continues with the eighth-note pattern.

poco a poco accelerando il Tempo.

Piano accompaniment for the fourth system, showing the right and left hand parts with eighth-note figures.

f marcato **L** *gra -*

glo - ri - fi - ca - mus te *gra -*

f marcato

ca - mus te *gra - - ti - as a - gi - mus*

ca - mus te *gra - - ti - as a - gi - mus*

- - ti - as

gra - - ti - as a - gi - mus ti - bi prop - ter ma

gra - - ti - as

ti - - bi gra - ti - as a - gi - mus ti - bi prop - ter ma -

ti - - bi gra - ti - as a - gi - mus ti - bi prop - ter ma -

sempre cresc.

M sempre accelerando sino al Presto.

gnam glo-ri-am tu-am Do-mi-ne De-

gnam glo-ri-am tu-am Do-mi-ne De-
gnam glo-ri-am tu-am Do-mi-ne De-

sempre accelerando sino al Presto.

us Rex coe-le-stis

us Rex coe-le-stis
us Rex coe-le-stis

ff
De - - us Pa - - ter om - ni - - po - - tens

ff
De - - us Pa - - ter om - ni - - po - - tens

ff
De - - us Pa - - ter om - ni - - po - - tens

N
Do - mi - ne Fi - li

Do - mi - ne Fi - li

Do - mi - ne Fi - li

u - ni ge - ni te Je - - -

This system contains two vocal staves and a piano accompaniment. The vocal parts enter with the lyrics "u - ni ge - ni te" and conclude with a long, sustained note for "Je - - -". The piano accompaniment provides harmonic support with chords and moving lines.

u - ni ge - ni te Je - - -

u - ni ge - ni te Je - - -

This system continues the vocal and piano parts from the first system. It features three vocal staves and piano accompaniment, all maintaining the same melodic and harmonic material.

This block shows the piano accompaniment for the first section, consisting of two staves with a rhythmic pattern of eighth and sixteenth notes.

su Chri - - - ste

This system introduces the lyrics "su Chri - - - ste". It includes two vocal staves and piano accompaniment. A large "0" is positioned above the first vocal staff.

su Chri - - - ste

su Chri - - - ste

This system continues the vocal and piano parts for the lyrics "su Chri - - - ste", featuring three vocal staves and piano accompaniment.

This block shows the piano accompaniment for the second section, consisting of two staves with a rhythmic pattern of eighth and sixteenth notes.

Presto: ff.

Do - mi - ne De - us

Presto. ff.

Do - mi - ne De - us

Do - mi - ne De - us

trem. ff.

trem.

ff.

A - gnus De - i Fi -

ff.

A - gnus De - i Fi -

A - gnus De - i Fi -

ff.

trem.

li - us Pa - - - tris.

li - us Pa - - - tris.

P Lento assai. Tenor Solo.

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

Sopran Solo. a tempo *espressivo*

poco ritard. Mi - - - se - - - re - -

marcato dolce espressivo

re mi - - - se - - - re - - - re

p *espressivo* mi - se - re - re mi - se - re - - - re

no - bis Qui

Qui

p *dolcissimo smorzando* *sf*

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

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

f

a tempo *espressivo* Sus - ci - pe sus - ci - pe de - pre -

p sus - ci - pe de - pre -

espressivo

a tempo *marcato*

ca - ti - o - nem **R** poco a poco

ca - ti - o - nem nostram.

poco a poco *p* *dolciss. smorz.* *mf*

accelerando più mosso fin al Tempo I.

mf Mi - se -

mf Qui se - des ad dex - teram Pa - tris

mf Qui se - des ad dex - teram Pa - tris

accelerando più mosso fin al Tempo I.

Mi - - se - re - re *S* *Alla breve*

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

Mi - - se - re -

Mi - - se - re - re no -
Mi - - se - re - re no -

mi - - se - re -

p *p* *p* *p*

cresc.

taktiren) *Tempo I.*

re - re no - bis
- re no - bis

bis

re - no - bis

bestimmt
mf quo - ni
mf quo - ni

dim. *Tempo I.*

2 4 2

Quo - ni - am tu so - - lus

am tu so - - lus San - - - ctus

am tu so - - lus San - - - ctus

San - - - ctus tu so - - lus Do - - mi -

tu so - - lus Do - - mi - nus tu

tu so - - lus Do - - mi - nus tu

cresc.

T

nus tu so - - lus al - tis - si - mus

so - - lus al - tis - si - mus

Je - - su Chri - - ste Cum san - cto

Je - - su Chri - - ste Cum san - cto

This musical score is for a choir and piano. It consists of six systems of music. The first system shows the vocal parts (Soprano, Alto, Tenor, Bass) and the piano accompaniment. The lyrics for the first system are "Spi - ri - tu in". The second system continues the vocal parts and piano accompaniment, with the lyrics "Spi - ri - tu in". The third system is a piano solo, featuring a complex, rhythmic accompaniment. The fourth system shows the vocal parts and piano accompaniment, with the lyrics "glo - ri - a De - i Pa -". The fifth system continues the vocal parts and piano accompaniment, with the lyrics "glo - ri - a De - i Pa -". The sixth system is a piano solo, featuring a complex, rhythmic accompaniment.

tris a - - men

This system shows a vocal line in the upper staff and piano accompaniment in the lower staff. The vocal line has a rest for the first two measures, followed by the lyrics "a - - men" in the third and fourth measures. The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand.

tris a - - men

tris a - - men

This system features three vocal staves and piano accompaniment. The top two vocal staves have lyrics "tris" in the first measure and "a - - men" in the third measure. The bottom vocal staff has lyrics "tris" in the first measure and "a - - men" in the third measure. The piano accompaniment is consistent with the previous system.

This system shows the piano accompaniment for the first system, with a dense texture of chords in the right hand and a rhythmic bass line in the left hand.

a - - - men.

This system shows a vocal line and piano accompaniment. The vocal line has a rest for the first two measures, followed by the lyrics "a - - - men." in the third and fourth measures. The piano accompaniment is sparse, with few notes in both hands.

a - - - men.

a - - - men.

This system features three vocal staves and piano accompaniment. The top two vocal staves have lyrics "a - - - men." in the third measure. The bottom vocal staff has lyrics "a - - - men." in the third measure. The piano accompaniment is sparse, with few notes in both hands.

This system shows the piano accompaniment for the second system, with a dense texture of chords in the right hand and a rhythmic bass line in the left hand.

Graduale.

Psalm 116.

Allegro pomposo e animato.

Sopran I. II.

Alt.

Tenor.

Bass.

Gemischter Chor.

Musical notation for mixed choir (Soprano, Alto, Tenor, Bass) with first four measures of rests and rehearsal marks 1, 2, 3, 4.

Tenor I. II.

Bass I. II.

Männer Chor.

NB. Dieser Psalm kann vom Männerchor allein aufgeführt werden.

Musical notation for men's choir (Tenor I. II., Bass I. II.) with first four measures of rests and rehearsal marks 1, 2, 3, 4.

PIANO.

Allegro pomposo e animato.

Piano accompaniment notation for the first system.

Vocal and piano accompaniment for the first system of lyrics: Lau - da - te Do - minum om - nes gen -

Vocal and piano accompaniment for the second system of lyrics: Lau - da - te Do - minum om - nes gen -

Piano accompaniment for the third system.

tes lau - da - te e - um om - nes po - pu -

tes lau - da - te e - um om - nes po - pu -

tes lau - da - te e - um om - nes po - pu -

A

li lau - da - te Do.minum lau - da - te e - um

li lau - da - te Do.minum lau - da - te e - um

li lau - da - te Do.minum lau - da - te e - um

om - nes gen - tes om - nes po - pu - li lau -

om - nes gen - tes om - nes po - pu - li lau -

B

da - te Dominum lau - da - te e - um om - nes gen - tes om - nes po - pu -

da - te Dominum lau - da - te e - um om - nes gen - tes om - nes po - pu -

li Quo-ni-am con-fir-
li Quo-ni-am con-fir-
li Quo-ni-am con-fir-

Solo oder halber Chor. p espr.

ma-ta est su-per nos mi-se-ri-cor-
ma-ta est su-per nos mi-se-ri-cor-
ma-ta est su-per nos mi-se-ri-cor-
Solo oder halber Chor. p

se ri - cor - mi se - di a
di - a mi se - ri - cor - di - a
se - ri - cor - di - a

dim.
dim.

e -

Begleitung, mit gemischten Chor.

- di - a mi se - ri - cor - di - a
se - ri - cor - di - a

dim.
dim.

e -

Begleitung, mit Männer Chor.

C Chor.
jus Quo - ni - am confir - ma - ta
jus

Chor.
jus Quo - ni - am confir - ma - ta
jus

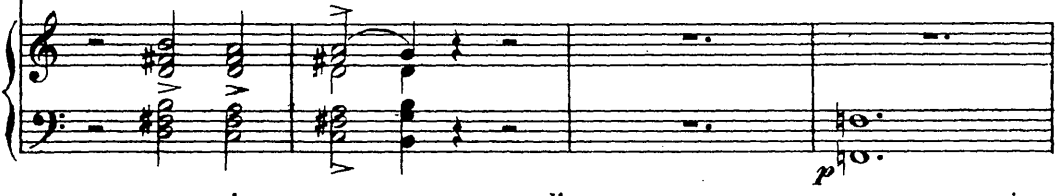
Solo oder halber Chor.

est su - per nos *p* *mi* *espressivo* se - ri - *p* cor - mi - *p* *mi*



Solo oder halber Chor.

est su - per nos *p* *mi* *espressivo* se - ri - cor - *p* *mi*



- se - ri - cor - di - a *p* *mi*
- se - di - a *p* *mi*
- se - ri - cor - di - a *p* *mi*
- se - ri - cor - di - a *p* *mi*



- se - ri - cor - di - a *p* *mi*
- di - a *p* *mi*
- se - ri - cor - *p* *mi*



se - ri - cor - di - a mi - se - ri -
- se - di - a mi - se - ri - cor -
- se - ri - cor - di - a mi - se - ri -
- se - ri - cor - di - a

se - ri - cor - di - a mi - se - ri -
- di - a mi - se - ri - cor -

This system contains the first two systems of music. The first system features a vocal line with lyrics and a piano accompaniment. The second system continues the piano accompaniment.

cor - di - a *dim.* **D** dolce
cor - di - a *dim.* e -
cor - di - a *dim.* dol. dol. c
cor - di - a dolce
- di - a dol. c

This system contains the third and fourth systems of music. The third system includes a vocal line with lyrics and a piano accompaniment. The fourth system continues the piano accompaniment. The system concludes with a key signature change to D major and a time signature change to 2/2, marked with 'D dolce'.

un poco accelerando il tempo

Two vocal staves (Soprano and Alto) and a piano accompaniment. The vocal parts enter with the lyrics "jus et ve - - - ri -". The piano accompaniment provides harmonic support with chords and moving lines.

Continuation of the vocal and piano parts from the first system. The vocal parts continue with "jus et ve - - - ri -".

un poco accelerando il tempo

Continuation of the vocal and piano parts. The piano accompaniment features a more active, rhythmic pattern.

Two vocal staves and piano accompaniment. The vocal parts enter with the lyrics "tas Do - - - mi - ni".

Continuation of the vocal and piano parts. The vocal parts continue with "tas Do - - - mi - ni".

Continuation of the vocal and piano parts. The piano accompaniment continues with its rhythmic accompaniment.

poco a poco cresc.

ma - - - net ma - - - net

poco a poco cresc.

ma - - - net ma - - - net

poco a poco cresc.

in ae - - - ter - - - - num

in ae - - - ter - - - - num

E molto crescendo -

in ae - - ter - - - - -

in ae - - ter - - - - -

molto crescendo -

in ae - - ter - - - - -

molto crescendo -

molto crescendo -

num. Lau - da - - - te lau -

num. Lau - da - - - te lau -

ff

num. Lau - da - - - te lau -

ff

s

da - - - te lau - da - - - te Do - - - minum lau -

The first system of music consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The lyrics are "da - - - te lau - da - - - te Do - - - minum lau -". There are accents (^) above the first and third measures of the vocal lines.

da - - - te lau - da - - - te Do - - - minum lau -

The second system of music consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The lyrics are "da - - - te lau - da - - - te Do - - - minum lau -". There are accents (^) above the first and third measures of the vocal lines.

The piano accompaniment for the first two systems, showing dense chordal textures with triplets (marked with '3') and various rhythmic patterns.

F
da - - - te lau - da - - - te e - - -

The third system of music consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The lyrics are "da - - - te lau - da - - - te e - - -". A key signature change to F major is indicated by a large 'F' at the start of the system. There are accents (^) above the first and third measures of the vocal lines.

da - - - te lau - da - - - te e - - -

The fourth system of music consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The lyrics are "da - - - te lau - da - - - te e - - -". There are accents (^) above the first and third measures of the vocal lines.

The piano accompaniment for the third and fourth systems, continuing the dense chordal textures and rhythmic patterns.

um om - - - nes

um om - - - nes

This system contains the first two systems of music. Each system has a vocal line (treble clef) and a piano accompaniment line (bass clef). The lyrics 'um om - - - nes' are written below the vocal lines. The piano accompaniment consists of chords and moving lines in both hands.

um om - - - nes

This system contains the third system of music, following the same format as the first two systems with vocal and piano parts and the lyrics 'um om - - - nes'.

This system shows the piano accompaniment for the first section, with both treble and bass clefs. It features a complex texture with many chords and moving lines.

gen - - tes om - - - nes po - - pu.li

gen - - tes om - - - nes po - - pu.li

gen - - - - tes om - - nes

This system contains the fourth system of music. The lyrics 'gen - - tes om - - - nes po - - pu.li' are written below the vocal lines. The piano accompaniment continues with chords and moving lines.

gen - - tes om - - - nes po - - pu.li

gen - - - - tes om - - nes

This system contains the fifth system of music, with the same format as the previous systems and the lyrics 'gen - - tes om - - - nes po - - pu.li'.

This system shows the piano accompaniment for the second section, with both treble and bass clefs. It features a complex texture with many chords and moving lines.

G

quo - - ni - am con - fir - ma - - ta est su - per

This system contains the first two staves of music. The top staff is a vocal line with lyrics 'quo - - ni - am con - fir - ma - - ta est su - per'. The bottom staff is a piano accompaniment. The key signature has one flat (B-flat), and the time signature is 4/4. The music is in G major.

quo - - ni - am con - fir - ma - - ta est su - per

This system contains the next two staves of music, continuing the vocal line and piano accompaniment from the first system. The lyrics are 'quo - - ni - am con - fir - ma - - ta est su - per'.

This system shows the piano accompaniment for the first two systems of music, consisting of two staves (treble and bass clef). The accompaniment features a steady rhythmic pattern with chords.

un poco rallent.

nos mi - se - ri - cor - -

This system contains the third and fourth staves of music. The tempo marking '*un poco rallent.*' is placed above the vocal line. The lyrics are 'nos mi - se - ri - cor - -'. The piano accompaniment continues with a similar rhythmic pattern.

nos mi - se - ri - cor - -

This system shows the piano accompaniment for the third system of music, consisting of two staves (treble and bass clef). The accompaniment continues with a similar rhythmic pattern.

un poco rallent.

This system shows the piano accompaniment for the fourth system of music, consisting of two staves (treble and bass clef). The tempo marking '*un poco rallent.*' is placed above the vocal line. The accompaniment continues with a similar rhythmic pattern.

al Tempo I.

Two vocal staves (Soprano and Alto) and a piano accompaniment staff. The lyrics are: - di - a e - jus. The music is in a major key with a treble clef and a common time signature. The piano part features a steady eighth-note accompaniment.

Two vocal staves and a piano accompaniment staff. The lyrics are: - di - a e - jus. The piano accompaniment continues with a consistent rhythmic pattern.

al Tempo I.

Piano accompaniment for the second system, showing the right and left hand parts. The right hand has a melodic line with some grace notes, while the left hand provides harmonic support.

Two vocal staves and a piano accompaniment staff. The lyrics are: et ve - ritas Do - mi ni ma -. The music includes dynamic markings such as *ff* and *f*. The piano accompaniment features a more active melodic line in the right hand.

Two vocal staves and a piano accompaniment staff. The lyrics are: et ve - ritas Do - mi ni ma -. The piano accompaniment continues with a melodic and harmonic accompaniment.

Piano accompaniment for the fourth system, showing the right and left hand parts. The right hand has a complex melodic line with many sixteenth notes, while the left hand provides a steady accompaniment.

net in ae - ter -

net in ae - ter -

8va bassa

num.

num.

Credo.

45

Maestoso (ma non Lento.)

Alle unisono.

Sopran.
Alt.

Tenor.
Bass.

ORGEL.

Cre - do in unum Deum Patrem omni-po-tentem

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

et in-vi-si-bi-li-um. Et in unum Dominum Jesum Chri-stum

Fi-lium De-i u-ni-ge-ni-tum et ex Pa-tre na-tum

an - te om - ni - a Sae - cu - la De - um de De - o

lu - men de lu - mi - ne De - um ve - rum de De - o ve - - ro

B

Ge - nitum non fa - ctum Consubstan - ti - a - lem Pa - - tri

per quem om - ni - a fa - - cta sunt qui prop - ter nos ho - mines

et propter nostram sa - lu - tem de - scen - dit de coe - lis.

p

C *pp*
Et in - car - na - tus est de Spi - ri - tu San - cto

pp *ppp*
ex Ma - ri - a Vir - gi - ne et ho - mo fa - ctus est.

D
Cru - ci - fi - xus e - tiam pro no - bis sub Pon - ti - o Pi - la - to

p

ritard.

passus et se - pul - tus est et re - sur - re - xit ter - ti - a di - e

ritard.

ritard.

E

se - cundum scrip - tu - ras et ascen - dit in coe - lum

se - det ad dex - teram Pa - tris et i - te - rum ven - tu - rus est cum glo - ri - a

ju - di - ca - re vi - vos et mor - tu - os cujus regni non erit fi - nis.

F_p

Et in Spi - ri - tum Sanctum Do - minum et vi - vi - fi - can - tem

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

G

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

f

per Pro - phe - tas. Et unam Sanctam ca - tho - licam et a - postolicam Ecclesiam.

Con - fi - te - or u - nam Bap - tis - ma in re - mis - si - o - nem

H
pec - ca - to - rum et ex - pe - cto re - sur - re - cti -

o - men mor - tu - o - rum et vi - tam ven - tu - ri

sae - cu - li a - men.

Offertorium.

Lento:

PIANO.

sostenuto ed espressivo

dolce sempre espressivo

*ten. * ten. **

un poco ritenuto *a tempo*

lunga *ten. ten. ten. ten.*

misterioso *Premolando*

ten. ten. ten. ten.

piu cresc. *ten. ten. ten. ten.*

*ten. * ten. * ten. * ten. **

sempre dolce

Fingerings: 4 1 2 3 4 3 2 1, 2 1 3 2 1, 1 2 3 4 3 2 1, 2 1 1 2, 2 1 2 1

dolcissimo espressivo

Fingerings: 2 1 1 2, 2 1 1 2, 1 2 1 2 3, 1 2 1 2 1

Dynamic markings: *pp*, *pp*

ritenuto smorz.

Dynamic marking: *p*

Characteristics: *lunga*, *misterioso*

più cresc.

Dynamic marking: *p*

Characteristics: *tremolando*, *ten.*

ten.

Characteristics: *ten.*

marcatissimo

Characteristics: *ten.*, *ten.*, *ten.*, *ten.*, *ten.*

2 1 2 3 2 1 2 3

ff sempre
tr.
tremolando *tr.* *tr.* *

8va bassa loco 8va bassa loco

OSSIA. *tr.* *tr.* *tr.* *tr.* *tr.* *tr.*

8va bassa - - - - -

ten. *ten.*

tr. * *tr.* * *tr.* * *tr.* * *tr.* *

8va bassa loco 8va bassa

tr. *tr.* *tr.* *tr.* * *f espress. molto*

8va bassa - - - - -

poco a poco ritenuto *piu ritenuto* *p*

Sanctus.

Andante maestoso assai.
ma non troppo Lento.

SOLO.
Sopran.
Alt.
Tenor.
Bass.

SOLO.
Sopran.
Alt.
Tenor.
Bass.

PIANO.

SOLO.
Sopran.
Alt.
Tenor.
Bass.

PIANO.

A

De - - - us Sa - - - ba - oth

De - - - us Sa - - - ba - oth

getheilt

Do - - - minus De - - - us Sa - - - ba -

Do - - - minus De - - - us Sa - - - ba -

oth.

oth.

NB. Diese 2 Takte gelten nur wenn
die Orgel den Accord hält - anders
nicht - und gleich weiter.

B

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

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

rinforzando

glo - - ri - ae glo - ri - ae tu - ae
 glo - ri - ae glo - ri - ae tu - ae
 glo - ri - ae tu - ae
 glo - ri - ae tu - ae

glo - - ri - ae glo - ri - ae tu - ae
 glo - ri - ae glo - ri - ae tu - ae
 glo - ri - ae glo - ri - ae tu - ae
 glo - ri - ae glo - ri - ae tu - ae

rinforzando

C

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

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

Alt. *mezzo p*
 Ho - san - - - na in ex -

Bass. *mezzo p*
 Ho - san - - - na in ex -

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

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

getheilt
p
 Ho - san - - na

cel - - sis *p* ho - san - - - na in ex -

Ho - san - - na

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

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

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

ho - san - na

cel - sis ho - san - na in ex -

cel - sis ho - san - na

cel - sis ho - san - na in ex -

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a soprano clef and features a melodic line with lyrics: "sis ho - san - na in ex - cel - -". The piano accompaniment is written in a bass clef and provides harmonic support with chords and moving lines. The key signature has three sharps (F#, C#, G#).

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

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

ho - san - na

cel - sis ho - san - na

cel - sis ho - san - na

cel - sis ho - san - na

The second system of the musical score is similar to the first, but includes a dynamic marking "D" above the vocal line. The lyrics are: "sis ho - san - na in ex - cel - -". The piano accompaniment continues with the same harmonic structure. The key signature remains three sharps.

sis ho - san - na

sis ho - san - na

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

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

Tenor II. tacet.

diminuendo

Sopran Solo. ho - san - na. *verhallend*

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

pp

Benedictus.

Adagio molto.

PIANO.

The musical score consists of six systems of two staves each. The first system begins with a treble clef, a key signature of two sharps (F# and C#), and a common time signature (C). The tempo is marked 'Adagio molto'. The first system includes the instruction 'dolce' and 'Pia.'. The second system includes 'dim. pp perdendo dolce' and 'Pia.'. The third system includes 'dim. pp perdendo dolce' and 'Pia.'. The fourth system includes 'Pia.'. The fifth system includes 'Pia.'. The sixth system includes 'un poco ritenuto' and 'Pia.'. There are asterisks (*) in the bass staff of the second, third, and fifth systems. The score features various musical notations including slurs, ties, and dynamic markings.

Sopran. *Etwas bewegter.* *dolce*

Alt. **S O L O** *dolce* Be - - ne - di - ctus

Tenor. **S O L O** *dolce*

Bass. Be - - ne - di - ctus qui ve - -

Etwas bewegter.

qui ve - - nit in no - mine Do - mi - ni. *dim.*

nit in no - - mi - ne Do - - mi - ni. *dim.*

Sopran:

Alt. **S O R.** *p* Be - - ne - di - ctus.

Tenor. **C H** *p*

Bass. **C** *p* Be - - ne - di - ctus.

SOLI. *dolce* Be - - ne - di - ctus qui ve - -

Be - - ne - di - ctus qui ve - - nit

Be - - ne -
espressivo

G

nit in no - mine Do - mi - ni. *dim.* Be - ne - di - ctus

in no - - mi - ne Do - mi - ni. Be - ne - di - ctus

p Be - ne - di - ctus

p Be - ne - di - ctus

pp qui

qui

di - ctus qui ve - - - nit in no - - - mine -

Be - ne - di - ctus qui ve - - - nit in no - mi.

Be - ne - di - ctus qui ve - - - nit in no - mi.

Alt.

ve - - - nit in no - mine

Tenor.

ve - - - nit in no - mine

Do - - mi - ni.
 ne Do - mi - ni. Be - - ne - di - ctus

ne Do - mi - ni. Be - - ne - di - ctus

Sopran. *p espressivo*

Alt. Be - - ne - di - ctus *espressivo*

Tenor. Do - - mi - ni. Be - - ne -

Do - - mi - ni.

Be - - ne - di - ctus ho - san -

Be - - ne - di - ctus ho - san -

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

di - ctus. Ho - - san - - na in ex - - cel - -

pp *cresc.*

I

na in ex cel - sis ho san - na in excelsis
 - na in ex - cel - sis ho - san - na in excelsis
cresc. sis in ex cel - sis ho - sanna in ex - cel - sis ho -
cresc. in ex - cel - sis ho - san - na
cresc. sis in ex - cel - sis ho - sau - na ho - sanna in ex - cel - sis ho -
cresc.

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

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

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

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

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

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

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

san - - - na **K** *dim.*

san - - - na in ex - cel - - - sis *dim.*

san - - - na in ex - cel - - - sis *diminuendo*

san - - - na in ex - cel - - - sis ho - san - - - *diminuendo*

san - - - na in ex - cel - - - sis ho - san - - - *diminuendo*

san - - - na in ex - cel - - - sis ho - san - - - *diminuendo*

san - - - na in ex - cel - - - sis ho - san - - - *diminuendo*

Ho - san - - - na

ho - san - -

Musical notation for the first system, including vocal lines and piano accompaniment. The vocal line starts with "sis." and "ho - san - - - na." The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line.

Musical notation for the second system. The vocal line continues with "na" and "in ex - cel - sis". Dynamic markings include *p* and *pp*. The piano accompaniment continues with the eighth-note pattern.

Piano accompaniment for the second system, featuring a *p trem.* (piano tremolo) in the right hand.

Musical notation for the third system, including Tenor Solo and piano accompaniment. The Tenor Solo part includes the lyrics "na" and "in ex - cel - sis ho -". Dynamic marking *pp* is present.

Musical notation for the fourth system, including Soprano and Alto parts and piano accompaniment. The Soprano part has the lyrics "ho - san - - - na" and the Alto part has "ho - san - na".

Piano accompaniment for the fourth system, continuing the eighth-note pattern.

Musical notation for the fifth system, including Soprano u. Alt Solo and piano accompaniment. The Soprano/Alto Solo part has the lyrics "san - na ho - - san - - na." Dynamic marking *pp* is present. The piano accompaniment includes the instruction *perdendosi* (fading away).

Agnus Dei.

Lento.

Sopran.
Alt.

S O L O.

Tenor.
Bass.

Sopran.
Alt.
Tenor.
Bass.

C H O R U S.

A - - - gnus De - i qui tol - lis pec-

Lento.

PIANO.

M

ca - - ta mun - di

mi - - se - -

Tenor.

Bass.

qui tol lis pecca ta mun - - di

dolce espressivo

re - - re mi - - se - re - - re

mi - se - re - re mi - se - re - re

mi - se - re - re mi - se - re - re

no - bis

no - bis A -

no - bis A -

p dim. pp

N

- gnus De - i qui tol - lis pec - ca - ta mun - di

- gnus De - i qui tol - lis pec - ca - ta mun - di

Tenor. *p*

Bass. *p* qui tollis peccata

mi - - - se - - - re - - - re mi - - - se -

espressivo

mi - se - re - re

mi - se - re - re

mun - - - di

dolce espressivo

re - - - re no-bis

mi - se - re - re no-bis

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

p dim. pp

O poco a poco più di moto fin al tempo del Kyrie.

Tenor Solo.

A - - - gnus De - - -

A - gnus De - - - i qui

A - gnus De - - - i qui

poco a poco più di moto fin al tempo del Kyrie.

qui
qui

p

espressivo

tol - - - lis pec - - ca - - ta mun - - -

tol - - - lis pec - - ca - - ta mun - - -

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

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

di qui tol - - -

di qui tol - - -

p **P**

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

Tempo del Kyrie.
Andante moderato un poco mosso.

Do - -
Do - -

- na no - bis pa - - - - - cem
- na no - bis pa - - - - - cem
- na no - bis pa - - - - - cem

Tempo del Kyrie.
Andante moderato un poco mosso.

- na no - - bis
- na no - - bis

Do - na no - bis pa - - -
Do - na no - bis pa - - -

mf.

q

pa - - - - - cem Do - - - - - Do - - - - -

pa - - - - - cem Do - - - - -

- - - - - cem Do - - - - -

Do - - - - - Do - - - - -

- - - - - cem Do - - - - -

Do - - - - -

mf

na no - - - - - bis pa - - - - -

na no - - - - - bis pa - - - - -

na no - - - - - bis pa - - - - -

na no - - - - - bis pa - - - - - *dim.*

na no - - - - - bis pa - - - - - *dim.*

na no - - - - - bis pa - - - - - *dim.*

na no - - - - - bis pa - - - - - *dim.*

dim.

cem do - - - na no - - - bis

cem do - - - na no - - - bis

cem do - - - na no - - - bis

cem do - - - na no - - - bis

cem do - - - na no - - - bis

cem do - - - na no - - - bis

più dimin.

R. *smorzando* *espressivo*

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

smorzando

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

smorzando

pa - - - - - cem.

smorzando

pa - - - - - cem.

smorzando

smorzando

pa - - - cem

pa - - - cem

pa - - - cem

p pa - - - cem *p* Do - na no - bis pa - -

pa - - - cem

pa - - - cem

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

p

S

Do - na no - bis pa - cem

Do - na no - bis pa - cem

cem

cem

cresc.

cre - scen - do

a - - - men

cre - scen - do

cre - scen - do

a - - - men

cre - scen - do

a - - - men

a - - men.

a - - men.