

46480

NOVELLO'S ORIGINAL OCTAVO EDITION.

MESSE SOLENNELLE

(ST. CECILIA)

IN VOCAL SCORE

COMPOSED BY

CH. GOUNOD.

EDITED, AND THE PIANOFORTE ACCOMPANIMENT ARRANGED, BY
JOSEPH BARNBY.

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MESSE SOLENNELLE

(ST. CECILIA).

Full Score, 60s. ; Vocal Score, folio, 8s. ; Chorus parts, 4s. ; String parts, 7s. 6d. ,
Wind parts, 18s.

GOUNOD'S COMMUNION SERVICE

(MESSE SOLENNELLE).

As sung at St. Andrew's Church, Wells Street. The English words adapted by the

REV. W. G. LONGDEN, M.A. Edited by JOSEPH BARNEY.

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GOUNOD'S "MESSE SOLENNELLE."

No. 1.

Kyrie.

Moderato quasi Andantino.

SOPRANO.

TENOR,
(8ve. lower.)

BASS.

1st
SOPRANO.

2nd
SOPRANO.

TENOR,
(8ve. lower.)

BASS.

* PIANO-
FORTE.

SOLO.

CHORUS.

p

p

Ky -

Ky -

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

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

p

p

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

p

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

p

Ped. *

A Folio Edition of this Mass is published by Novello and Co., with an accompaniment arranged expressly for the Organ.

Musical score for the first system. It consists of six staves. The top three staves are for vocal parts (Soprano, Alto, and Tenor/Bass), and the bottom three are for piano accompaniment. The key signature is one sharp (F#). The piano part features a complex texture of chords and arpeggios. Pedal markings are present at the bottom of the piano part: Ped., * Ped., * Ped., * Ped., * Ped., and *.

p
Ky - - ri - e

p
Ky - - ri - e

Musical score for the second system, continuing from the first. It consists of six staves. The vocal parts continue with the lyrics. The piano accompaniment maintains its complex texture. Pedal markings are present at the bottom of the piano part: Ped., * Ped., * Ped., * Ped., * Ped., and *.

p
Ky - - ri - e Ky - - ri -

p
e - - le - - i - son,

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

Ped. * Ped. * Ped. * Ped. * Ped.

E - le - - i - son, e - le - i -
 E - le - - i - son, e - le - i -
 E - le - - i - son, e - le - i -
 - le - i - son,

Ped. * Ped. * Ped. * Ped. * Ped.

son, e - le - - i - son, e - le - - i - son,
 son, e - le - - i - son, e - le - - i - son,
 son, e - le - - i - son, e - le - - i - son,

ppp Ky - ri-e e - le - i - son,
ppp Ky - ri-e e - le - i - son,
ppp Ky - ri-e e - le - i - son,
ppp Ky - ri-e e - le - i - son,

Ped. * Ped. * Ped. * Ped. * Ped. *

(Empty musical staves)

p Chris - te, Chris - te e - le - - i - son, Chris - te,
p Chris - te, Chris - te e - le - - i - son, Chris - te,
p Chris - te, Chris - te e - le - - i - son, Chris - te,
p Chris - te, Chris - te e - le - - i - son, Chris - te,

p Ped. * Ped. * Ped. * Ped. * Ped.

Chris - te e - le - i - son, Chris - te, Chris - te e -
 Chris - te e - le - i - son, Chris - te, Chris - te e -
 Chris - te e - le - i - son, Chris - te, Chris - te e -
 Chris - te e - le - i - son, Chris - te, Chris - te e -

cres
cres
cres
cres

Ped. * Ped. * Ped. * Ped. * Ped. *

E -
 E -
 E -

le - i - son, e - le - i - son, e - le - i - son,
 le - i - son, e - le - i - son, e - le - i - son,
 le - i - son, e - le - i - son, e - le - i - son,
 le - i - son, e - le - i - son, e - le - i - son,

cen *do.* *dim.*
cen *do.* *dim.*
cen *do.* *dim.*
cen *do.* *dim.*

Ped. * Ped. * Ped. * Ped. * Ped. *

le - i - son, e - le - i - son, e -

le - i - son, e - le - i - son, e -

le - i - son, e - le - i - son, e -

Chris - te,

Chris - te,

Chris - te,

Chris - te,

Ped. * Ped. * Ped. * Ped.

le - i - son, e - le - i - son,

le - i - son, e - le - i - son,

le - i - son, e - le - i - son,

Chris - te e -

Chris - te e -

Chris - te e -

Chris - te e -

Ped. * Ped. * Ped.

son, . . . Chris - - te e - le - i - son,
 son, . . . Chris - - te e - le - i - son,
 son, . . . Chris - - te e - le - i - son,

Ped. * Ped. * Ped. * Ped. * Ped.

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

Ped. * Ped. * Ped. * Ped. * Ped.

Ky - - ri - e, ...
 Ky - - ri - e, ...
 Ky - - ri - e, ...
 - e e - le - - i - son,
 - e e - le - - i - son,
 - e e - le - - i - son,
 - e e - le - - i - son,
 Ped. * Ped. * Ped. * Ped. * Ped.

cres. Ky - - ri - e, ... *dim.* Ky - - ri - e e - le - i -
cres. Ky - - ri - e, ... *dim.* Ky - - ri - e e - le - i -
cres. Ky - - ri - e, ... *dim.* Ky - - ri - e e - le - i -
 Ped. * Ped. * Ped. Ped. * Ped.

son.

son.

son.

p Ky - ri - e, . . . *cres.* Ky - ri - e, . . .

p Ky - ri - e, . . . *cres.* Ky - ri - e, . . .

p Ky - ri - e, . . . *cres.* Ky - ri - e, . . .

p Ky - ri - e, . . . *cres.* Ky - ri - e, . . .

pp *cres.*

Ped. * Ped. * Ped. * Ped. * Ped. *

cres. *dim.*

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

cres. *dim.* *p*

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

cres. *dim.* *p*

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

cres. *dim.* *p*

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

cres. *dim.* *p* *pp*

Ped. * Ped. * Ped. * Ped. * Ped. *

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

Più lento.
 - son, . . Ky - ri - e, Ky - ri - e e - le - i - son. . .
 - son, . . Ky - ri - e, Ky - ri - e e - le - i - son. . .
 - son, . . Ky - ri - e, Ky - ri - e e - le - i - son. . .
 - son, . . Ky - ri - e, Ky - ri - e e - le - i - son. . .
Più lento.
 Ped. * Ped. *

No. 2.

Gloria in excelsis.

Larghetto.

SOPRANO.

TENOR,
(8ve lower.)

BASS.

SOLI.

1st
SOPRANO.

2nd
SOPRANO.

TENOR,
(8ve lower.)

BASS.

CHORUS.

PIANO-
FORTE.

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

SOPRANO SOLO.

Glo - ri - a, . . Glo - - ri - a . . . in ex - cel - sis

ppp With the lips closed.

ppp

With the lips closed.

ppp

ppp

pp

ppp

De - o, et in ter - ra pax ho - mi - nibus, bo - næ, bo - næ, bonæ vo - lun -

The first system of the musical score consists of three staves. The top staff is a vocal line in G major, with lyrics: "De - o, et in ter - ra pax ho - mi - nibus, bo - næ, bo - næ, bonæ vo - lun -". The middle staff is a vocal line, and the bottom staff is a piano accompaniment. The piano part features a delicate texture with many sixteenth notes and rests, marked with *pp* (pianissimo).

- ta - tis,

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

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

The second system of the musical score consists of three staves. The top staff is a vocal line with lyrics: "- ta - tis,". The middle staff is a vocal line with lyrics: "Glo - ri - a .. in ex - cel - sis De - o, Glo - ri - a .. in ex - cel - sis,". The bottom staff is a piano accompaniment. The piano part features a delicate texture with many sixteenth notes and rests, marked with *pp* (pianissimo).

Allegro pomposo

Allegro pomposo.

f Lau - da - mus te, be - ne - di - ci - mus

f Lau - da - mus te, be - ne - di - ci - mus

f Lau - da - mus te, be - ne - di - ci - mus

f Lau - da - mus te, be - ne - di - ci - mus

Allegro pomposo.

f

te, lau - da - mus te, be - ne - di - ci - mus te, a - do -

te, lau - da - mus te, be - ne - di - ci - mus te, a - do -

te, lau - da - mus te, be - ne - di - ci - mus te, a - do -

f te, lau - da - mus te, be - ne - di - ci - mus te, a - do -

f

ra - - - mus te, glo - ri - fi - ca - - - mus te, a - do - ra - - - mus

ra - - - mus te, glo - ri - fi - ca - - - mus te, a - do - ra - - - mus

ra - - - mus te, glo - ri - fi - ca - - - mus te, a - do - ra - - - mus

ra - - - mus te, glo - ri - fi - ca - - - mus te, a - do - ra - - - mus

Gra - ti - as, gra - ti - as a - gimus

Gra - ti - as, gra - ti - as a - gimus

Gra - ti - as, gra - ti - as a - gimus

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

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

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

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

dim. pp

cres. *dim.*

ti - bi propter magnam glo - ri - am, glo - ri - am tu - am,

cres. *dim.*

ti - bi propter magnam glo - ri - am, glo - ri - am tu - am,

cres. *dim.*

ti - bi propter magnam glo - ri - am, glo - ri - am tu - am,

p *cres.*

Gra - ti - as, gra - ti - as a - gi - mus ti - bi prop - ter magnam

p *cres.*

Gra - ti - as, gra - ti - as a - gi - mus ti - bi prop - ter magnam

p *cres.*

Gra - ti - as, gra - ti - as a - gi - mus ti - bi prop - ter magnam

p *cres.*

Gra - ti - as, gra - ti - as a - gi - mus ti - bi prop - ter magnam

Do - mi - ne . . .

Do - mi - ne . . .

Do - mi - ne . . .

glo - ri - am, glo - ri - am tu - am, Do - mi - ne

glo - ri - am, glo - ri - am tu - am, Do - mi - ne

glo - ri - am, glo - ri - am tu - am, Do - mi - ne

glo - ri - am, glo - ri - am tu - am, Do - mi - ne

De - us, . . . Do - mi - ne . . . De - us, . . .

De - us, . . . Do - mi - ne . . . De - us, . . .

De - us, . . . Do - mi - ne . . . De - us, . . .

De - us, . . . Do - mi - ne . . . De - us, . . .

De - us, . . . Do - mi - ne . . . De - us, . . .

De - us, . . . Do - mi - ne . . . De - us, . . .

8ves.

Rex cœ - les - tis, De - us Pa - ter om - ni - potens, Pa - ter om - ni - potens,
 Rex cœ - les - tis, De - us Pa - ter om - ni - potens, Pa - ter om - ni - potens,
 Rex cœ - les - tis, De - us Pa - ter om - ni - potens, Pa - ter om - ni - potens,
 Rex cœ - les - tis, De - us Pa - ter om - ni - potens, Pa - ter om - ni - potens,

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

8034.

*Andante.
Sempre stac.*

p
8va.
Marcata la melodia.

BASS SOLO.

Do - mine, Do - mine,

8va.
dolce.
cres.

fi - li u - ni - ge - nite, Je - - su Chris - - te,

cres.
dim.
8va.
dim.
p
cres.

Je - su Chris - - te, Do - - mine De - us,

cres.
pp
p
8va.
dim.
pp
p
cres

Ag - - nus De - - i, fi - li - us, fi - - li - us

cres.
cres.
cres.

dim.

TENOR SOLO.

Pa - - tris. Qui tol - lis, qui tol - - lis pec - ca - - ta

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

Qui *dim.*

- bis. Sus - ci - pe, sus - ci - pe
tol - lis, qui tol - lis pec - ca - - - ta mun - - di, Sus - ci - pe . .

SOPRANO SOLO.

Qui se - des, qui se - des ad dex - teram
de - pre - ca - ti - o - nem nos - tram. Qui se - des, qui se - des ad dex - teram
de - pre - ca - ti - o - nem nos - tram. Qui se - des, qui se - des ad dex - teram

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

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

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

cres. *dim.* *cres.* *cres.* *dim.* *cres.*

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

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

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

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

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

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

f *dim.* *p* *p* *cres.*

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

- tus, tu so - lus Do - - - mi - nus, tu so - lus Do - - - mi - nus, tu
 - tus, tu so - lus Do - - - mi - nus, tu so - lus Do - - - mi - nus, tu
 - tus, tu so - lus Do - - - mi - nus, tu so - lus Do - - - mi - nus, tu
 - tus, tu so - lus Do - - - mi - nus, tu so - lus Do - - - mi - nus, tu

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

do. *f*

De - - - i Pa - tris, in glo - ri - a De - i, De - - - i
 De - - - i Pa - tris, in glo - ri - a De - i, De - - - i
 De - - - i Pa - tris, in glo - ri - a De - i, De - - - i
 De - - - i Pa - tris, in glo - ri - a De - i, De - - - i

Sva. *loco.*

Pa - tris, in glo - ri - a De - i Pa - - tris. Cum Sancto

Pa - tris, in glo - ri - a De - i Pa - - tris. Cum

Pa - tris, in glo - ri - a De - i Pa - - tris. Cum Sancto

Pa - tris, in glo - ri - a De - i Pa - - tris.

Sva loco.

f p

Detailed description: This system contains five vocal staves and a piano accompaniment. The vocal parts enter with the text "Pa - tris, in glo - ri - a De - i Pa - - tris. Cum Sancto". The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand. Dynamic markings include *p* and *f*.

cres Spi - ri - tu, cum Sanc - to *cen* Spi - - ri - tu, cum Sanc - to Spi - - ri -

cres . . . Sanc - to Spi - ri - tu, cum Sanc - to Spi - ri - tu, cum Sanc - to *cen*

cres Spi - ri - tu, cum Sanc - to Spi - ri - tu, cum Sanc - to Spi - ri - *cen*

cum Sancto Spi - ri - tu. . . . cum Sancto Spi - ri - tu. . . . cum Sancto

cres *cen*

Detailed description: This system contains five vocal staves and a piano accompaniment. The vocal parts continue with the text "Spi - ri - tu, cum Sanc - to Spi - - ri - tu, cum Sanc - to Spi - - ri -". The piano accompaniment continues with the same rhythmic pattern. Dynamic markings include *cres* and *cen*.

- tu, cum Sanc-to Spi-ri-tu in glo-ri-a De-i,
 do. Spi-ri-tu, cum Sanc-to Spi-ri-tu in glo-ri-a De-i,
 do. - tu, cum Sanc-to Spi-ri-tu in glo-ri-a De-i,
 do. Spi-ri-tu, . . . cum Sancto Spi-ri-tu in glo-ri-a De-i,

De-i Pa-tris, in glo-ri-a De-i, De-i
 De-i Pa-tris, in glo-ri-a De-i, De-i
 De-i Pa-tris, in glo-ri-a De-i, De-i
 De-i Pa-tris, in glo-ri-a De-i, De-i

8va.

Pa - tris, in glo - ri - a De - i Pa - - tris.

Pa - tris, in glo - ri - a De - i Pa - - tris.

Pa - tris, in glo - ri - a De - i Pa - - tris.

Pa - tris, in glo - ri - a De - i Pa - - tris.

Sva.

ff Adagio.

A - - men, A - - men, A - men.

ff A - - men, A - - men, A - men.

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

A - - men, A - - men, *Adagio.* A - men.

No. 3.

Credo.

ff Moderato molto maestoso.

Marcato il basso.

Cre - do . . in u - num De - um, Pa - trem . . om - ni - po -

Cre - do . . in u - num De - um, Pa - trem . . om - ni - po -

Cre - do . . in u - num De - um, Pa - trem . . om - ni - po -

Cre - do . . in u - num De - um, Pa - trem . . om - ni - po -

- ten - tem, fac - to - rem cœ - li et ter - ræ,
 - ten - tem, fac - to - rem cœ - li et ter - ræ,
 - ten - tem, fac - to - rem cœ - li et ter - ræ,
 - ten - tem, fac - to - rem cœ - li et ter - ræ,
 vi - si - bi - li - um om - ni - um et in - vi - si - bi - li - um.
 vi - si - bi - li - um om - ni - um et in - vi - si - bi - li - um.
 vi - si - bi - li - um om - ni - um et in - vi - si - bi - li - um.
 vi - si - bi - li - um om - ni - um et in - vi - si - bi - li - um.
 Et in ... u - num Do - mi - num
 Et in ... u - num Do - mi - num
 Et in ... u - num Do - mi - num
 Et in ... u - num Do - mi - num

Je - sum, . . . Je - sum Chris - tum, Fi - li - um . . .

Je - sum, . . . Je - sum Chris - tum, Fi - li - um . . .

Je - sum, . . . Je - sum Chris - tum, Fi - li - um . . .

Je - sum, . . . Je - sum Chris - tum, Fi - li - um . . .

. . . Fi - li - um De - i . . . u - ni - ge - ni - tum, . . .

. . . Fi - li - um De - i . . . u - ni - ge - ni - tum, . . .

. . . Fi - li - um De - i . . . u - ni - ge - ni - tum, . . .

. . . Fi - li - um De - i . . . u - ni - ge - ni - tum, . . .

et ex Pa - tre na - tum an - te . . .

et ex Pa - tre na - tum an - te . . .

et ex Pa - tre na - tum an - te . . .

et ex Pa - tre na - tum an - te . . .

om - ni - a sæ - cu - la, . . . an - te om - ni - a
 om - ni - a sæ - cu - la, . . . an - te om - ni - a
 om - ni - a sæ - cu - la, . . . an - te om - ni - a
 om - ni - a sæ - cu - la, . . . an - te om - ni - a

cres. molto.
cres. molto.
cres. molto.
cres. molto.

een - do. *molto.*

sæ - cu - la. . . De - um . . . de De - o, . . .
 sæ - cu - la. . . De - um . . . de De - o, . . .
 sæ - cu - la. . . De - um . . . de De - o, . . .
 sæ - cu - la. . . De - um . . . de De - o, . . .

f *ff* *f* *ff*

lu - men . . . de lu - mi - ne, . . . De - um ve - rum de
 lu - men . . . de lu - mi - ne, . . . De - um ve - rum de
 lu - men . . . de lu - mi - ne, . . . De - um ve - rum de
 lu - men . . . de lu - mi - ne, . . . De - um ve - rum de

De - o ve - ro; ge - ni - tum non fac - tum, con - sub - stan - ti -

De - o ve - ro; ge - ni - tum non fac - tum, con - sub - stan - ti -

De - o ve - ro; ge - ni - tum non fac - tum, con - sub - stan - ti -

De - o ve - ro; ge - ni - tum non fac - tum, con - sub - stan - ti -

- a - lem Pa - tri, . . . per quem om - ni - a fac - - ta sunt. .

- a - lem Pa - tri, . . . per quem om - ni - a fac - - ta sunt. .

- a - lem Pa - tri, . . . per quem om - ni - a fac - - ta sunt. .

- a - lem Pa - tri, . . . per quem om - ni - a fac - - ta sunt. .

dim.

pp Qui prop - ter nos ho - - - mi - nes, . . . et

pp Qui prop - ter nos ho - - - mi - nes, . . . et

pp Qui prop - ter nos ho - - - mi - nes, . . . et

pp Qui prop - ter nos ho - - - mi - nes, . . . et

pp

prop - ter nos - tram sa - lu - tem des - cen - dit, des - cen - dit de

prop - ter nos - tram sa - lu - tem des - cen - dit, des - cen - dit de

prop - ter nos - tram sa - lu - tem des - cen - dit, des - cen - dit de

prop - ter nos - tram sa - lu - tem des - cen - dit, des - cen - dit de

ppp

** Adagio.*

Et in-car -

Et in-car -

Et in-car -

cœ - - - lis.

cœ - - - lis.

cœ - - - lis.

cœ - - - lis.

** Adagio.*

ppp

* This Recitation of the Mystery of the Incarnation ought to be chanted by the choirs as *piano* as possible, in order to respond by the profound expression of the voices to the unfathomable depth of the subject.

- na - tus est . . . de Spi - ri - tu Sanc - to,
 - na - tus est . . . de Spi - ri - tu Sanc - to,
 - na - tus est . . . de Spi - ri - tu Sanc - to,
 Et in - car - na - tus est . .
 Et in - car - na - tus est . .
 Et in - car - na - tus est . .
 Et in - car - na - tus est . .
 Ex Ma - ri - a Vir - gi - ne,
 Ex Ma - ri - a Vir - gi - ne,
 Ex Ma - ri - a Vir - gi - ne,
 . . . de Spi - ri - tu Sanc - to, Ex Ma - ri - a
 . . . de Spi - ri - tu Sanc - to, Ex Ma - ri - a
 . . . de Spi - ri - tu Sanc - to, Ex Ma - ri - a
 . . . de Spi - ri - tu Sanc - to, Ex Ma - ri - a

pppp
pppp
pp
pppp
pppp
pp
pp

Et homo fac-tus est.

Et homo fac-tus est.

Et homo fac-tus est.

Vir-gi-ne, Et homo fac-tus est. . .

Vir-gi-ne, Et homo fac-tus est. . .

Vir-gi-ne, Et homo fac-tus est. . .

Vir-gi-ne, Et homo fac-tus est. . .

pppp

pppp

pppp

pppp

pp

pp

cres.

Cru-ci - fix - us, e - tiam pro

cres.

Cru-ci - fix - us, e - tiam pro

cres.

Cru-ci - fix - us, e - tiam pro

cres.

cres.

no - - bis, pro no - bis sub Pon - ti - o Pi - la - - to.

no - - bis, pro no - bis sub Pon - ti - o Pi - la - - to.

no - - bis, pro no - bis sub Pon - ti - o Pi - la - - to.

Cru - ci -

dim. *p* *p*

Cru-ci - fix - us e - ti - am pro no - - -

Cru-ci - fix - us e - ti - am pro no - - -

Cru-ci - fix - us e - ti - am pro no - - -

fix - us e - ti - am pro no - - -

cres. *dim.* *cres.* *dim.* *cres.* *dim.* *cres.* *dim.*

- - bis, pro no - bis sub Pon-ti - o Pi - la - - - to, pas - sus,
 - - bis, pro no - bis sub Pon-ti - o Pi - la - - - to, pas - sus,
 - - bis, pro no - bis sub Pon-ti - o Pi - la - - - to,
 - - bis, pro no - bis sub Pon-ti - o Pi - la - - - to.

pas-sus, pas-sus, pas-sus et se -
 pas-sus, pas-sus, pas-sus et se -
 pas-sus, pas-sus, pas-sus, et se -
 pas-sus, pas-sus, pas-sus, et se -

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

tempo primo. *p* *cres.*

Et re - sur - rex - it,

tempo primo. *p*

Et re - sur - rex - it,

tempo primo. *pp*

cres. molto. *ff*

Et re - sur - rex - it, re - sur - rex - it

cres. *ff*

Et re - sur - rex - it, re - sur - rex - it

cres. *cres.* *ff*

Et re - sur - rex - it, Et re - sur - rex - it, re - sur - rex - it

cres. *ff*

Et re - sur - rex - it, re - sur - rex - it

p *cres.* *molto.* *ff*

ter - ti - a di - e se - cun - dum Scrip - tu - ras, . . .

ter - ti - a di - e se - cun - dum Scrip - tu - ras, . . .

ter - ti - a di - e se - cun - dum Scrip - tu - ras, . . .

ter - ti - a di - e se - cun - dum Scrip - tu - ras, . . .

fff
 et as - cen - dit in cœ - lum, se - det ad dex - te - ram
fff
 et as - cen - dit in cœ - lum, se - det ad dex - te - ram
fff
 et as - cen - dit in cœ - lum, se - det ad dex - te - ram
fff
 et as - cen - dit in cœ - lum, se - det ad dex - te - ram

Pa - tris, et i - terum ven - tu - rus est cum glo - ri - a
 Pa - tris, et i - terum ven - tu - rus est cum glo - ri - a
 Pa - tris, et i - terum ven - tu - rus est cum glo - ri - a
 Pa - tris, et i - terum ven - tu - rus est cum glo - ri - a

ju - - di - ca - re vi - vos et mor - - tu - os, cu - jus
 ju - - di - ca - re vi - vos et mor - - tu - os, cu - jus
 ju - - di - ca - re vi - vos et mor - - tu - os, cu - jus
 ju - - di - ca - re vi - vos et mor - - tu - os, cu - jus

reg - ni non e - rit fi - nis. Et in . . . Spi - ri - tum

reg - ni non e - rit fi - nis. Et in . . . Spi - ri - tum

reg - ni non e - rit fi - nis. Et in . . . Spi - ri - tum

reg - ni non e - rit fi - nis. Et in . . . Spi - ri - tum

Sanc - tum, Do - mi - num et vi - vi - fi - can - tem,

Sanc - tum, Do - mi - num et vi - vi - fi - can - tem,

Sanc - tum, Do - mi - num et vi - vi - fi - can - tem,

Sanc - tum, Do - mi - num et vi - vi - fi - can - tem,

qui ex . . . Pa - tre fi - li - o - - - que pro -

qui ex . . . Pa - tre fi - li - o - - - que pro -

qui ex . . . Pa - tre fi - li - o - - - que pro -

qui ex . . . Pa - tre fi - li - o - - - que pro -

ce - - dit, qui cum

ce - - dit, qui cum

ce - - dit, qui cum

ce - - dit, qui cum

dim. *p*

cres

Pa - tre et Fi - li - o . . . si - - mul . . . a - do -

Pa - tre et Fi - li - o . . . si - - mul . . . a - do -

Pa - tre et Fi - li - o . . . si - - mul . . . a - do -

Pa - tre et Fi - li - o . . . si - - mul . . . a - do -

cres

cen - - do. *molto.*

- ra - tur, . . . et con glo - ri - fi - ca - tur, . . .

- ra - tur, . . . et con glo - ri - fi - ca - tur, . . .

cen - - do. *molto.*

- ra - - tar, . . . et con glo - ri - fi - ca - tur, . . .

- ra - - tur, . . . et con glo - ri - fi - ca - tur, . . .

cen - - do. *mol* - - to.

fff
qui lo - cu - tus est per pro - phe - tas.

fff
qui lo - cu - tus est per pro - phe - tas.

fff
qui lo - cu - tus est per pro - phe - tas.

fff
qui lo - cu - tus est per pro - phe - tas.

f *fff*

Et u-num sanc - tum Ca - tho - li - cam et A - pos - to - licam Ec -

Et u-num sanc - tum Ca - tho - li - cam et A - pos - to - licam Ec -

Et u-num sanc - tum Ca - tho - li - cam et A - pos - to - licam Ec -

Et u-num sanc - tum Ca - tho - li - cam et A - pos - to - licam Ec -

- cle - si - am. Con - fi - te - or u - num bap - tis - ma,

- cle - si - am. Con - fi - te - or u - num bap - tis - ma,

- cle - si - am. Con - fi - te - or u - num bap - tis - ma,

- cle - si - am. Con - fi - te - or u - num bap - tis - ma,

in re - mis - si - o - nem pec - ca - to - - - rum

in re - mis - si - o - nem pec - ca - to - - - rum.

in re - mis - si - o - nem pec - ca - to - - - rum.

in re - mis - si - o - nem pec - ca - to - - - rum.

dim. molto.

1ST SOPRANO.

2ND SOPRANO. *pp*

1ST TENOR. *pp*

2ND TENOR. *pp*

1ST BASS. *pp*

2ND BASS. *pp*

Et ex-pec - to

Et ex-pec - to re - sur - rec - ti -

Et ex-pec - to re - sur - rec - - ti -

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

Et ex - pec - to re - sur - rec - ti - o - nem, et ex -

pp

pp

Et ex-pec-to re-sur-rec-ti-o-nem mor-tu-o-rum,
 ex-pec-to re-sur-rec-ti-o-nem mor-tu-o-rum,
 -o-nem, re-sur-rec-ti-o-nem mor-tu-o-rum,
 -o-nem, re-sur-rec-ti-o-nem mor-tu-o-rum,
 -pec-to re-sur-rec-ti-o-nem mor-tu-o-rum,
 -pec-to re-sur-rec-ti-o-nem mor-tu-o-rum, et ex-pec-to

pp

pp

et ex-pec-to
 et ex-pec-to, ex-pec-to
 et ex-pec-to re-sur-rec-ti-o-nem,
 et ex-pec-to re-sur-rec-ti-o-nem,
 et ex-pec-to re-sur-rec-ti-o-nem, ex-pec-to
 re-sur-rec-ti-o-nem, et ex-pec-to

pp

re - sur - rec - ti - o - nem mor - tu - o - rum,

re - sur - rec - ti - o - nem mor - tu - o - rum,

1st Tenor.

2nd Tenor.

1st Bass.

2nd Bass.

re - sur - rec - ti - o - nem mor - tu - o - rum,

Arpa.

Una corda.

pp

Ped.

Detailed description: This system contains five vocal staves and two piano staves. The vocal parts (Soprano, 1st Tenor, 2nd Tenor, 1st Bass, and 2nd Bass) all sing the lyrics 're - sur - rec - ti - o - nem mor - tu - o - rum,'. The piano accompaniment includes an arpeggiated figure in the right hand, marked 'Arpa.' and 'Una corda.', and a sustained chordal texture in the left hand, marked 'pp' and 'Ped.'.

Et vi - - - - - tam

Et vi - - - - - tam

Et vi - - - - - tam

Et vi - - - - - tam

Et vi - - - - - tam

* Ped. *

Detailed description: This system contains five vocal staves and two piano staves. The vocal parts all sing the lyrics 'Et vi - - - - - tam'. The piano accompaniment features a more active arpeggiated figure in the right hand, marked with '* Ped. *' at the beginning and end of the phrase, and a sustained chordal texture in the left hand.

ven - - - tu - - ri sæ
 ven - - - tu - - ri sæ
 ven - - - tu - - ri sæ
 ven - - - tu - - ri sæ

Ped. * Ped.

This system contains four vocal staves and two piano staves. The vocal parts are in a homophonic setting, with each voice part (Soprano, Alto, Tenor, Bass) having its own line. The piano accompaniment consists of a right-hand part with a flowing sixteenth-note pattern and a left-hand part with a similar pattern. Pedal markings are present in both piano parts.

- - - eu - li, et
 - - - eu - li, et
 - - - eu - li, et
 - - - eu - li, et

Ped. * Ped.

This system continues the musical score with four vocal staves and two piano staves. The vocal parts continue with the lyrics "eu - li, et". The piano accompaniment maintains the same rhythmic and melodic patterns as in the first system, with pedal markings in both hands.

vi - - - - - tam ven - - - - -

vi - - - - - tam ven - - - - -

vi - - - - - tam ven - - - - -

vi - - - - - tam ven - - - - -

Ped. * Ped. * Ped. *

The first system consists of four vocal staves and two piano staves. The vocal parts are in treble clef, and the piano accompaniment is in bass clef. The lyrics are 'vi - - - - - tam ven - - - - -'. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. Pedal markings are present: 'Ped.' under the first measure, '* Ped.' under the second and third measures, and '* Ped.' under the fourth measure.

- tu - - ri sæ - - - - - cu - - - - -

- tu - - ri sæ - - - - - cu - - - - -

- tu - - ri sæ - - - - - cu - - - - -

- tu - - ri sæ - - - - - cu - - - - -

- tu - - ri sæ - - - - - cu - - - - -

Ped. * Ped. * Ped. *

The second system consists of four vocal staves and two piano staves. The vocal parts are in treble clef, and the piano accompaniment is in bass clef. The lyrics are '- tu - - ri sæ - - - - - cu - - - - -'. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. Pedal markings are present: 'Ped.' under the first measure, '* Ped.' under the second and third measures, and '* Ped.' under the fourth measure.

li.
li.
li.
li.

Ped. *Ped.

Detailed description: This system contains four vocal staves and a grand piano accompaniment. The vocal parts are in treble clef, and the piano part is in bass clef. The piano accompaniment features a complex, rhythmic pattern of sixteenth-note chords. Pedal markings 'Ped.' and '*Ped.' are placed below the piano part. The lyrics 'li.' are written under each of the four vocal staves.

A - - - men,
A - - - men,
A - - - men,
A - - - men.

p A - - - men,
p A - - - men.

*Ped.

Detailed description: This system contains four vocal staves and a grand piano accompaniment. The vocal parts are in treble clef, and the piano part is in bass clef. The piano accompaniment continues with the same rhythmic pattern as the first system. Pedal markings '*Ped.' are placed below the piano part. The lyrics 'A - - - men,' are written under each of the four vocal staves. Dynamic markings '*p*' are placed above the vocal staves.

pp

pp A

pp A

pp A

A

The first system of the musical score consists of five staves. The top four staves are vocal staves, each with a treble clef. The first staff has a whole rest. The second and third staves have a whole note 'A' with a dotted line extending to the right. The fourth staff has a whole note 'A' with a dotted line. The fifth staff is a bass clef staff with a whole note 'A' and a dotted line. Below these are two grand staff systems. The first grand staff system has a treble clef and a bass clef. The treble clef part has a series of eighth-note chords, with a 'Ped.' marking below the first measure and another 'Ped.' marking below the eighth measure. The bass clef part has a series of eighth-note chords, with an asterisk '*' below the fifth measure. The second grand staff system has a treble clef and a bass clef. The treble clef part has a series of chords, with a 'Ped.' marking below the first measure. The bass clef part has a series of chords, with a 'Ped.' marking below the first measure.

The second system of the musical score consists of five staves. The top four staves are vocal staves, each with a treble clef. The first staff has a whole note 'men,' with a dotted line. The second staff has a whole note 'men,' with a dotted line. The third staff has a whole note 'men,' with a dotted line. The fourth staff has a whole note 'men,' with a dotted line. The fifth staff is a bass clef staff with a whole note 'men,' with a dotted line. Below these are two grand staff systems. The first grand staff system has a treble clef and a bass clef. The treble clef part has a series of eighth-note chords, with a 'cres.' marking above the fifth measure and a 'Ped.' marking below the sixth measure. The bass clef part has a series of eighth-note chords, with an asterisk '*' below the fifth measure and another 'Ped.' marking below the eighth measure. The second grand staff system has a treble clef and a bass clef. The treble clef part has a series of chords, with a 'cres.' marking above the first measure. The bass clef part has a series of chords, with a 'Ped.' marking below the first measure.

1st Soprano
cres.

2nd Soprano. A
cres.

A
cres.

A

men.

men.

men.

ff

Ped.

* Ped.

cres.

ff

dim.

dim.

dim.

dim.

p

pp

p

pp

Offertory.

No 4.

PRIMO.

Adagio molto. *cres.* *pp*

p *cres.* *dim.* *pp*

SECONDO

cres. *dim.* *pp*

cres. *dim.* *pp*

8va. lower.

cres. *dim.* *pp*

cres. *dim.* *pp*

8va lower.

cres. *dim.* *pp* *cres.*

cres. *dim.* *pp* *cres.*

8va lower.

musical score system 1, featuring piano and bass staves with dynamic markings *molto.* and *dim. p*.

musical score system 2, featuring piano and bass staves with dynamic markings *cres.*, *dim.*, *p*, *pp*, and *cres. molto.*.

musical score system 3, featuring piano and bass staves with dynamic markings *ff*, *dim.*, *p*, *pp*, and *ppp*. Includes a *Ped.* marking at the end.

Sanctus.

No. 4*

TENOR SOLO.

Andante (not too slow).

ACCOMP

Ped.

* Ped.

Sanc - tus, sanc - tus, sanc - tus Do-mi - nus,

ppp

Ped.

* Ped.

* Ped.

Sanc - tus, sanc - tus, De - - us Sa - - ba - oth, . . .

poco cres.

* Ped.

* Ped.

* Ped.

* Ped.

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

ppp

Sanc - - - tus,

ppp

Sanc - - - tus.

ppp

Sanc - - - tus,

ppp

Sanc - - - tus.

cres.

dim.

ppp

Ped.

* Ped.

* Ped.

* Ped.

Sanc - - tus, Sanc - - tus Do - mi - nus, . . .

Sanc - - tus. Sanc - - tus Do - mi - nus, . . .

Sanc - - tus, Sanc - - tus Do - mi - nus, . . .

Sanc - - tus, Sanc - - tus Do - mi - nus, . . .

* Ped. * Ped. *

Sanc - - tus, Sanc - tus De - - us Sa - - ba -

Sanc - - tus, Sanc - tus De - - us Sa - - ba -

Sanc - - tus, Sanc - tus De - - us Sa - - ba -

Sanc - - tus, Sanc - tus De - - us Sa - - ba -

Sves. ad lib.

Ped * Ped. * Ped.

poco cres.

poco cres.

oth, . . . De - - us Sa - ba - oth, . . .

oth, . . . De - - us Sa - ba - oth, . . .

oth, . . . De - - us Sa - ba - oth, . . .

oth, . . . De - - us Sa - ba - oth, . . .

Sves. ad lib.

Ped. * Ped. * Ped. * Ped.

cres. *dim.* *p*

cres. *dim.* *p*

cres. *dim.* *p*

cres. *dim.* *p*

TENOR SOLO.

Ple - ni sunt cœ - li et ter - ra,

pp

* Ped. * Ped.

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

Ple - ni sunt cœ - li, cœ - li et ter - ra, Ple - ni sunt,

p *cres.* *p*

p *cres.* *pp*

Ple - ni sunt glo - ri - a tu - a, Ple - ni - sunt, Ple - ni sunt

p *f*

p *mf*

glo - ri - a tu - - a, . . .

dim.

Ple - ni sunt cœ - - -
 Ple - ni sunt cœ - -
 Ple - ni sunt cœ - li, cœ - -
 Ple - ni sunt cœ - - li, ple - ni sunt cœ - - -
 - li, . . . cœ - li et
 - li, . . . cœ - li et
 - li, . . . cœ - li et ter - ra, et
 - li, . . . cœ - li et ter - ra, cœ - li et
 ter - - - ra . . .
 ter - - - ra . . .
 ter - - - ra . . . glo - ri - a
 ter - - - ra . . . glo - ri - a tu - - a,

ppp
ppp
ppp
ppp
pp
pp
pp
pp
pp
pp
pp

pp
 glo - ri - a tu - - - a, . . .
pp
 glo - ri - a tu - - - a, . . .
 glo - - ri - a tu - - - a, . . . *poco cres.*
 glo - ri - a tu - - - a, Ple - ni sunt cœ - - - li,
 Ped.

glo - ri - a tu - - a, glo - ri - a
 glo - ri - a
cres - - - - - *cen* - - - - - do. *molto.*
 cœ - li et ter - - ra glo - ri - a tu - - a, glo - ri - a
 cœ - li et ter - - ra glo - ri - a tu - - a, glo - ri - a
cres - - - - - *cen* - - - - - do. *molto.*
 * Ped.

f *fff* *largo.*
 tu - a . . . Sanc - - tus, Sanc - tus, . Sanc - - tus Do - mi - nus . .
f *fff* *largo.*
 tu - a . . . Sanc - - tus, Sanc - tus, . Sanc - - tus Do - mi - nus . .
f *fff* *largo.*
 tu - a . . . Sanc - - tus, Sanc - tus, . Sanc - - tus Do - mi - nus . .
f *fff* *largo.*
 tu - a . . . Sanc - - tus, Sanc - tus, . Sanc - - tus Do - mi - nus . .
 * Ped. * Ped. * Ped. * Ped.

Sanc - tus, Sanc - tus .. De - - us

Sanc - tus, Sanc - tus .. De - - us

Sanc - tus, Sanc - tus .. De - - us

Sanc - tus, Sanc - tus .. De - - us

* Ped. * Ped. * Ped.

Sa - - ba - oth, Sanc - - tus, Sanc - - tus,

Sa - - ba - oth, Sanc - - tus, Sanc - - tus,

Sa - - ba - oth, Sanc - - tus, Sanc - - tus,

Sa - - ba - oth, Sanc - - tus, Sanc - - tus,

Sves. Ped. * Ped. * Ped.

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

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

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

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

Ped. * Ped. * Ped. Sves.

Sa - - - - ba - oth. . . Ho - san - na, . . . Ho - san - na . . .

Sa - - - - ba - oth. . . Ho - san - na, . . . Ho - san - na . . .

Sa - - - - ba oth. . . Ho - san - na, . . . Ho - san - na . . .

Sa - - - - ba - oth. . . Ho - san - na, . . . Ho - san - na . . .

dim ff dim. ff dim.

Suss. Ped. * Ped. * Ped.

in ex - cel - - sis. . .

in ex - cel - - sis. . .

in ex - cel - - sis. . .

in ex - cel - - sis. . .

ff dim molto. ppp

Ped. * Ped.

Ped. * Ped.

Benedictus.

No. 5.

Adagio.

SOPRANO SOLO.

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

ACCOMP.

pp

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

cres. dim. p

ppp 1st SOPRANO. CHORUS.

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

ppp 2nd SOPRANO. CHORUS.

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

ppp 1st TENOR. CHORUS.

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

ppp 2nd TENOR. CHORUS.

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

ppp 1st BASS. CHORUS.

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

ppp 2nd BASS. CHORUS.

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

ppp

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

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

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

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

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

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

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

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

no - mi - ne . . Do - mi - ni, . . Ho - san - na in ex - cel - sis . .

no - mi - ne . . Do - mi - ni, . . Ho - san - na in ex - cel - sis . .

no - mi - ne . . Do - mi - ni, . . Ho - san - na in ex - cel - sis . .

no - mi - ne . . Do - mi - ni, . . Ho - san - na in ex - cel - sis . .

no - mi - ne . . Do - mi - ni, . . Ho - san - na in ex - cel - sis . .

no - mi - ne . . Do - mi - ni, . . Ho - san - na in ex - cel - sis . .

no - mi - ne . . Do - mi - ni, . . Ho - san - na in ex - cel - sis . .

no - mi - ne . . Do - mi - ni, . . Ho - san - na in ex - cel - sis . .

Agnus Dei.

No. 6.

Andante moderato.

1st SOPRANO.

2nd SOPRANO.

TENOR, (3ve. lower.)

BASS.

ACCOMP.

cres - cen - - - do.

dim.

Ag - - nus De - i, Ag - nus De - i, qui

Ag - - nus De - i, Ag - nus De - i, qui

Ag - - nus De - i, Ag - nus De - i, qui

Ag - - nus De - i, Ag - nus De - i, qui

p

p

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

mi - - se - re - re, *p cres.* mi - se - re - re no - bis, *dim.* mi - se - re - re no - - -
 mi - - se - re - re, *p cres.* mi - se - re - re no - bis, *dim.* mi - se - re - re no - - -
 mi - - se - re - re, *p cres.* mi - se - re - re no - bis, *dim.* mi - se - re - re no - - -
 mi - - se - re - re, *p cres.* mi - se - re - re no - bis, *dim.* mi - se - re - re no - - -

- - bis.
 - - bis.
 - - bis. **TENOR SOLO.** Do - - mi - ne non sum dig - nus ut
 - - bis.

in - tres, ut in - tres sub tec - tum me - - um . . . sed

tan - - tum die ver - - bo et sa - na - bi - tur

CHORUS.

Ag - nus De - i,

Ag - nus De - i,

CHORUS.

Ag - nus De - i,

Ag - nus De - i,

a - ni - ma me - - a.

dim. *p* *p* *p*

Ag - - nus De - i, qui tol - lis, qui tol - lis pec - ca - - ta mun - di,
 Ag - - nus De - i, qui tol - lis, qui tol - lis pec - ca - - ta mun - di,
 Ag - - nus De - i, qui tol - lis, qui tol - lis pec - ca - - ta mun - di,
 Ag - - nus De - i, qui tol - lis, qui tol - lis pec - ca - - ta mun - di,

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

p cres.

dim. *p* SOPRANO SOLO.
 mi-se-re-re no-bis. Do-mi-ne,
dim. *p*
 mi-se-re-re no-bis.
dim. *p*
 mi-se-re-re no-bis.
dim. *p*
 mi-se-re-re no-bis.

dim. *p* *pp*

non sum dig - nus ut in - tres, ut in - tres sub-tec - tum me - -

The first system consists of a vocal line on a treble clef staff and piano accompaniment on grand staff (treble and bass clefs). The key signature has two sharps (F# and C#). The vocal line begins with a dotted quarter note, followed by eighth and quarter notes. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

um, . . . sed tan - - tum dic ver - - bo,

The second system continues the vocal line and piano accompaniment. The vocal line has a dotted quarter note followed by eighth notes. The piano accompaniment includes dynamic markings: *cres.*, *dim.*, *cres.*, and *dim.* across the system.

et sa - na - bi - tur a - ni - ma me - - a,

The third system continues the vocal line and piano accompaniment. The vocal line has a dotted quarter note followed by eighth notes. The piano accompaniment includes dynamic markings: *cres.*, *dim.*, *p*, *cres.*, and *dim.* across the system. The system concludes with a double bar line and repeat sign.

pp *cres.*

Ag - nus De - i, Ag - nus De - i, qui tol - lis, qui tol - lis pec -

pp *cres.*

Ag - nus De - i, Ag - nus De - i, qui tol - lis, qui tol - lis pec -

pp *cres.*

Ag - nus De - i, Ag - nus De - i, qui tol - lis, qui tol - lis pec -

pp *cres.*

Ag - nus De - i, Ag - nus De - i, qui tol - lis, qui tol - lis pec -

dim. *p*

- ca - ta mun - di, do - na no - bis, do - na pa - cem,

dim. *p*

- ca - ta mun - di, do - na no - bis, do - na pa - cem,

dim. *p*

- ca - ta mun - di, do - na no - bis, do - na pa - cem,

dim. *p*

- ca - ta mun - di, do - na no - bis, do - na pa - cem,

p cres. *cres.* *cres.*

Ag - nus De - i, Ag - nus De - i, do - na no - bis pa - cem,

p cres. *cres.* *cres.*

Ag - nus De - i, Ag - nus De - i, do - na no - bis,

p cres. *cres.* *cres.*

Ag - nus De - i, Ag - nus De - i, do - na no - bis,

p cres. *cres.* *cres.*

Ag - nus De - i, Ag - nus De - i, do - na no - bis,

dim.
do - na no - bis pa - - cem. Ag - nus De - i, Ag - nus

dim.
do - na no - bis pa - - cem. Ag - nus De - i, Ag - nus

dim.
do - na no - bis pa - - cem. Ag - nus De - i, Ag - nus

do - na no - bis pa - - cem. Ag - nus De - i, Ag - nus

dim. *p*

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

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

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

De - i, do - - na no - bis. do - - na pa - cem, do - - na

pp *pp* *pp* *pp*

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

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

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

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

pp *pp*

cen. A - - men, A - - men.

cen. A - - men, A - - men.

cen. A - - men, A - - men,

cen. A - - men, A - - men,

cres. molto. *dim.*

p A - - - - - men.

cres. molto. *dim.*

p A - - - - - men.

cres. molto. *dim.*

p A - - - - - men.

cres. molto. *dim.*

p A - - - - - men.

cres. molto. *dim.* *pp*

No 7.

Domine Saluum.

CH. GOUNOD.

Largo.

ACCOMP.

The piano accompaniment is written for a grand piano in G major and common time. It features a series of chords in the right hand and a bass line in the left hand. The dynamics are marked as *f* (forte) and *p* (piano) in alternating measures. Pedal markings are present at the end of several measures, with an asterisk indicating a specific pedal effect.

No. 1.—“PRIÈRE DE L'ÉGLISE.”

1st SOPRANO.

Do - mi - ne sal - vum fac Re - gem no - strum Ed - war - - dum, . .

2nd SOPRANO.

Do - mi - ne sal - vum fac Re - gem no - strum Ed - war - - dum, . .

TENOR.

Do - mi - ne sal - vum fac Re - gem no - strum Ed - war - - dum, . .

BASS.

Do - mi - ne sal - vum fac Re - gem no - strum Ed - war - - dum, . .

Voices alone.

This section contains the vocal parts for the first system of the prayer. It includes staves for the 1st Soprano, 2nd Soprano, Tenor, and Bass, each with their respective lyrics. Below the vocal staves is a piano accompaniment for the voices alone, which provides harmonic support for the vocal lines.

et ex - au - di nos in di - e . . . qua in - vo - ca - ve - ri - mus te . . .

et ex - au - di nos in di - e . . . qua in - vo - ca - ve - ri - mus te . . .

et ex - au - di nos in di - e . . . qua in - vo - ca - ve - ri - mus te . . .

et ex - au - di nos in di - e . . . qua in - vo - ca - ve - ri - mus te . . .

This section contains the vocal parts for the second system of the prayer. It includes staves for the 1st Soprano, 2nd Soprano, Tenor, and Bass, each with their respective lyrics. Below the vocal staves is a piano accompaniment for the voices alone, which provides harmonic support for the vocal lines.

*Un peu anima. et
très en mesuré.*

No. 2.—“PRIÈRE DE L'ARMÉE.”

TENOR.

BASS.

Do - mi - ne sal - vum fac Re - gem
Do - mi - ne sal - vum fac Re - gem

no - - strum Ed - war - - dum,
no - - strum Ed - war - - dum,

et ex - au - di nos in di - e, qua in - vo -
et ex - au - di nos in di - e, qua in - vo -

- ca - - ve - - ri - - mus te.
- ca - - ve - - ri - - mus te.

No. 3.—“PRIÈRE DE LA NATION.”

Slower.

ff Do - mi - ne sal - vum fac Re - gem no - strum Ed - wár -

ff Do - mi - ne sal - vum fac Re - gem no - strum Ed - wár -

ff Do - mi - ne sal - vum fac Re - gem no - strum Ed - wár -

ff Do - mi - ne sal - vum fac Re - gem no - strum Ed - wár -

- dum, . . et ex - au - di nos in di - e, . . qua in - vo - ca - ve - ri - mus te . .

- dum, . . et ex - au - di nos in di - e, . . qua in - vo - ca - ve - ri - mus te . .

- dum, . . et ex - au - di nos in di - e, . . qua in - vo - ca - ve - ri - mus te . .

- dum, . . et ex - au - di nos in di - e, . . qua in - vo - ca - ve - ri - mus te . .

Ped. * Ped. * Ped. *

Ped. * Ped.

8034.

