



MASS IN C MINOR

Soli, Mixed Chorus, Orchestra and Organ

The Music Composed
by

Arthur Somervell

(1889)

VOCAL SCORE



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COVER IMAGE

“The Damsel of the Sanct Grael” by Dante Gabriel Rossetti, 1874



The “renaissance” in English music is generally agreed to have started in the late Victorian period, beginning roughly in 1880. Public demand for major works in support of the annual choral festivals held throughout England at that time was considerable which led to the creation of many large scale works for orchestra with soloists and chorus.

Although a number of those works were engraved, printed and are regularly performed today, performance scores for a considerable number of compositions, both large-scale and more intimate works, are not available. These works were either never engraved or were engraved and printed but are no longer available in the publishers’ catalogues. While the existence of these works is documented in biographies of the composers, the ability to study and, most importantly, to perform these compositions is not possible.

Changes in the International copyright laws, coupled with changing musical tastes, played a pivotal role in creating this void. As a result, music publishers lost the ability to generate revenue from the sale/rental of such music. In 1964, holograph and copyist scores from both Novello and from publishers it represented were offered to the British Library and the Royal College of Music Library (see The RCM Novello Library – The Musical Times, Feb. 1983 by Jeremy Dibble).

These autograph full score manuscripts along with copies of engraved vocal scores, widely available through various online library sources, are now the only resources available for studying and performing these works.

The English Heritage Music Series has been created to ensure that these compositions are preserved, are accessible for scholarly research and, most importantly, are available for performance by future generations. Its mission is to:

- Source non-engraved/out-of-print English composer compositions that are in the U.S. public domain
- Preserve these compositions through the preparation of performance scores using notation software
- Provide open Internet access to the scores to facilitate study, performance and sharing of performance material (program notes, audio, reviews, etc.)

In preparing the English Heritage Music Series editions, every effort has been made to adhere strictly to the notation contained in the manuscripts. Because of the passage of time and its effect on the condition of the manuscript, the absence of clear information often times by the composer in notating divided instruments, and with emendations in the composer and other hands resulting from use of the manuscript in performance, there were numerous circumstances which required interpretation and decisions for notes, accidentals, dynamics, articulations and tempi. Should questions arise in the use of these editions, the composers’ autograph manuscripts and the Novello vocal scores should be consulted for clarification.

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Source Information

Full Score Manuscript
Vocal Score
Manuscript Transcription & Score Preparation

Royal College of Music Library MS 4777
Novello’s Original Octavo Edition no. 9093 © 1891
David Fielding - dhcfielding@charter.net

Reference Material and Software

Notation Software: Finale v. 27.2 *Audio Software:* Garritan Personal Orchestra 5 *Graphic Software:* Adobe Photoshop CS5
Document Software: Affinity Serif Publisher *Music Notation Reference:* [Behind Bars](#) by Elaine Gould, Faber Music © 2011

TO
MY TWO ENGLISH MASTERS
PROFESSOR C. VILLIERS STANFORD
AND
DR. C. HUBERT H. PARRY

THIS MASS IS GRATEFULLY

DEDICATED BY

THEIR PUPIL

APRIL 30, 1883

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I. KYRIE.

Adagio.

SOPRANO.

ALTO.

TENOR.

BASS.

PIANO.

pp

8

7

9093

12

12

pp Ky - ri - e e -

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

pp sempre legato

17

17

p Ky - ri - e e - le - i -

- le - i - son, e - le -

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

20

20

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

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

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

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

34

- i - son, e - le - i - son, e - le - i - son;
 - e e - le - i - son, Ky - ri - e e - le - i - son; Chris - te e -
 - i - son, Ky - ri - e e - le - i - son;
 - son, e - le - i - son, Ky - ri - e e - le - i - son;

38

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

41

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

II. GLORIA.

Allegro.
PIANO. *mf*

5

9 *ff*

15
SOPRANO I.
SOPRANO II.
ALTO.
TENOR.
BASS.

C ff
Glo - ri - a, Glo - ri - a,
ff
Glo - ri - a, Glo - ri - a,
ff
Glo - ri - a, Glo - ri - a,
ff
Glo - ri - a, Glo - ri - a,
ff
Glo - ri - a, Glo - ri - a,

mf *ff* *C*

20

Glo - ria in ex - cel - sis De -

Glo - ria in ex - cel - sis De -

Glo - ria in ex - cel - sis De -

Glo - ria in ex - cel - sis De -

Glo - ria in ex - cel - sis De -

The musical score for measures 20-24 consists of five vocal staves and a piano accompaniment. The vocal parts are in G major and feature a melodic line with a long note on 'De' in each measure. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

25

-o.

-o.

-o.

-o.

-o.

-o.

ff

The musical score for measures 25-29 features five vocal staves with rests and a piano accompaniment. The piano part begins with a forte (*ff*) dynamic and includes a complex rhythmic pattern in the right hand and a steady bass line in the left hand.

31

D *pp*

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

pp

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

pp

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

pp

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

pp

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

D

38

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

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

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

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

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

p *pp*

45

-ta - tis.

-ta - tis.

-ta - tis.

-ta - tis.

-ta - tis.

pp

ritto *ritto*

52

ff Glo - ri - a, Glo - ri - a, Glo - ria in ex - cel - sis

ff Glo - ri - a, Glo - ri - a, Glo - ria in ex - cel - sis

ff Glo - ri - a, Glo - ri - a, Glo - ria in ex - cel - sis

ff Glo - ri - a, Glo - ri - a, Glo - ria in ex - cel - sis

ff Glo - ri - a, Glo - ri - a, Glo - ria in ex - cel - sis

ff

57

Musical score for measures 57-61. It features five vocal staves and a piano accompaniment. The vocal parts are marked with "De - - - - o." and have a long note value. The piano accompaniment includes a dynamic marking of *ff* (fortissimo) starting in measure 60.

62

Musical score for measures 62-66. It features five vocal staves and a piano accompaniment. The vocal parts are marked with "Lau - - da - mus te, be - ne -". The piano accompaniment includes dynamic markings of *mf* (mezzo-forte) and *E* (ritardando) with the instruction *Meno mosso*.

68

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

72

- di - ci - mus te; a - do - ra - mus te. Lau - da -
 - mus te; a - do - ra - mus te. Lau - da -
 - di - ci - mus te; a - do - ra - mus te. Lau - da -
 - di - ci - mus te; a - do - ra - mus te. Lau - da - mus
 Lau - da - mus te; be - ne -

76

- mus te, lau -
- mus te, lau -
- mus te,
te, lau - da - mus te; a - do - ra - mus te, lau -
- di - ci - mus te, lau - da - mus te; a - do - ra - mus te,

79

- da - mus te; be - ne - di - ci - mus te; a - do - ra - mus te; glo - ri - fi -
- da - mus te; be - ne - di - ci - mus te; a - do - ra - mus te; glo - ri - fi -
lau - da - mus te; be - ne - di - ci - mus te; a - do - ra - mus
- da - mus te; be - ne - di - ci - mus te; a - do - ra - mus te; glo - ri - fi -
lau - da - mus te; be - ne - di - ci - mus te; a - do - ra - mus

Ped.

82

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

85

accel. *Tempo I.*

- da - mus te; be - ne - di - ci - mus te, a - do - ra - mus, a - do -
accel. - da - mus te; be - ne - di - ci - mus te, a - do - ra - mus, a - do -
accel. - da - mus te; be - ne - di - ci - mus te, a - do - ra - mus, a - do -
accel. - da - mus te; be - ne - di - ci - mus te, a - do - ra - mus, a - do -
accel. - da - mus te; be - ne - di - ci - mus te, a - do - ra - mus, a - do -
Tempo I.

89

- ra - mus - te. Gra-ti-as

- ra - mus - te. Gra-ti-as

- ra - mus - te. Gra-ti-as

- ra - mus - te. Gra-ti-as

- ra - mus - te. Gra-ti-as

- ra - mus - te. Gra-ti-as

94

a - gi - mus ti - bi prop - ter mag - nam

a - gi - mus ti - bi prop - ter mag - nam

a - gi - mus ti - bi prop - ter mag - nam

a - gi - mus ti - bi, gra - ti - as, gra - ti - as

a - gi - mus ti - bi prop - ter mag - nam

99 *ff*

glo - ri - am tu -

glo - ri - am tu -

glo - ri - am tu -

a - gi - mus ti - bi prop - ter mag - nam glo - ri - am tu -

glo - ri - am tu - am,

105

am, Do - mi - ne

am, Do - mi - ne, Do - mi - ne

am, Do - mi - ne De - us, Do - mi - ne

am, Do - mi - ne De - us, Do - mi - ne

Do - mi - ne De - us, Rex cœ - les - tis, Pa - ter om -

110

De - - - us, Rex coe - les - - tis,
De - - - us, Rex coe - les - - tis,
De - - - us, Rex coe - les - - tis,
De - - - us, Rex coe - les - - tis,
- ni - po - tens, Rex coe - les - - tis,

ff
2.

116

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

ff

122

dim.

9098

128

TENOR SOLO.

SOPRANO
p Do-mi-ne Fi-li u-ni-gen-i-te, *pp* Je-su

ALTO
p Do-mi-ne Fi-li u-ni-gen-i-te, *pp* Je-su

TENOR
p Do-mi-ne Fi-li u-ni-gen-i-te,

BASS
p Do-mi-ne Fi-li u-ni-gen-i-te, *pp* Je-su

f

133

Chris-te, Do-mi-ne De-us, Ag-nus De-i

Chris-te, Do-mi-ne De-us, Ag-nus De-i, Ag-nus

pp Je-su Chris-te, Do-mi-ne De-us, Ag-nus

Chris-te, Do-mi-ne De-us, Ag-nus

p

138

mf **G**
mi - se - re - re no - bis.

pp
Ag - nus De - i, Fi - li - us Pa - - - tris, qui tol - lis...
De - i, Fi - li - us Pa - - - tris, qui tol - lis...
De - i, Fi - li - us Pa - - - tris. qui tol - lis...
De - i, Fi - li - us Pa - - - tris, qui tol - lis...

G

143

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

pp

148

mf

mi - se - re - re

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

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

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

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

153

no - bis,

mf *f*

Qui tol - lis pec - ca - ta mun - di sus - ci - pe de - pre - ca - ti o - nem

mf *f*

Qui tol - lis pec - ca - ta mun - di sus - ci - pe de - pre - ca - ti o - nem

mf *f*

Qui tol - lis pec - ca - ta mun - di sus - ci - pe de - pre - ca - ti o - nem

mf *f*

Qui tol - lis pec - ca - ta mun - di sus - ci - pe de - pre - ca - ti - o - nem

159

f **H** < >

mi - se-re-re no - bis,

f nos - tram, Qui se-des — ad dex-teram Pa - tris, mi - se-re - re

f nos - tram, Qui se-des — ad dex-teram Pa - tris, mi - se-re - re

f nos - tram, Qui se-des — ad dex-teram Pa - tris, mi - se-re - re

f nos - tram, Qui se-des — ad dex-teram Pa - tris, mi - se-re - re

H

164

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

p no - bis, mi - se - re - re no - - - bis. *pp*

p no - bis, mi - se - re - re no - - - bis. *pp*

p no - bis, mi - se - re - re no - - - bis. *pp*

p no - bis, mi - se - re - re no - - - bis. *pp*

p no - bis, mi - se - re - re no - - - bis. *pp*

molto rall.

170 *Tempo I.*

176

182

188

SOPRANO I.

SOPRANO II.

ALTO.

TENOR.

BASS.

Quo-ni-am tu so-lus

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

193

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

198

Quo-ni - am tu
 Quo-ni - am tu so - lus sanc - - - tus, tu so - - - lus
 - - - tus, tu so - - - lus Do - mi - nus,
 Do - mi-nus.. Tu so - lus al - tis - si - mus Je - - -
 so - - - lus Do - - - mi - nus.. Tu so - lus al -

203

so - lus sanc - tus, Tu so - lus Do - mi - nus. Tu
 Do - - - - mi - nus. Tu so - lus al - tis - si - mus
 Do - mi - nus, tu so - lus Do - mi - nus.
 - su Chris - te, cum Sanc - to
 - tis - si - mus, Je - - su Chris - te cum Sanc - to

208

so - lus al - tis - - - - si - mus, Je - su
 Je - su Chris - - te.
 cum Sanc - to Spi - ri - tu, cum Sanc - -
 Spi - ri - tu, cum Sanc - to - Spi - ri - tu, in glo - ri - a
 Spi - ri - tu, in glo - ri - a De - i Pa - - -

213

Chris - - te in glo - ri - a De - i Pa - - tris, in glo - ri - a
 Je - su Chris - te in glo - - - ri - a
 - - to Spi - ri - tu in glo - ri - a De - i
 De - i Pa - - tris, in glo - ri - a, in glo - ri - a
 - tris, cum Sanc - - to Spi - ri - tu, in glo - ri - a

219

De - i Pa - - tris. **K**
 De - i Pa - - tris. Quo - ni - am tu so - - -
 Pa - - - tris. Quo - ni - am tu *mf*
 De - i Pa - - tris.
 De - i Pa - tris. Quo - ni - am tu so - lus sanc - tus, Tu
K

224

Tu so-lus Do-mi-nus, Quo-ni-am tu so-lus - - - lus - - - tus. Tu so-lus
 - lus sanc-tus. so-lus sanc-tus. Quo-ni-am tu so-lus
 Quo-ni-am tu so-lus sanc-tus so-lus Do-mi-nus. Tu so-lus

230

sanc-tus. Tu so-lus al-tis-si-mus Je-su
 Do-mi-nus. Do-mi-nus. Tu so-lus al-tis-si-mus Je-su
 Tu so-lus al-tis-si-mus Je-su
 Do-mi-nus. Tu so-lus al-tis-si-mus Je-su

235

Chris - te in glo - ri - a De - i Pa - - tris.

Quo-ni-am tu so - lus

Chris - te in glo - ri - a De - i Pa - - tris.

Chris - te in glo - ri - a De - i Pa - - tris.

Chris - te in glo - ri - a De - i Pa - - tris.

241

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

sanc - - tus, tu so - - lus sanc - tus, tu

246

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

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

mf Quo-ni-am tu so - - lus

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

251

so-lus, tu so-lus al-tis-si-mus Je-su Chris-te Cum sanc-to

- lus al-tis-si-mus Je - - su Chris - - te Cum

f Quo-ni-am tu so-lus al-tis - si-mus

sanc - - tus tu so-lus al-tis-si-mus Je-su Chris-te Cum

- - lus Domi-nus tu so-lus al-tis-si-mus Je - su Chris-te Cum

271

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

ff

277

sf

284

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

291

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

299

- men.

- men.

- men.

- men.

- men.

ff

Ped.

305

V

V

V

V

V

III. CREDO.

Allegro.

SOPRANO. *f* Pa - trem om -

ALTO. *f* Pa - trem om -

TENOR. *f* Pa -

BASS. *ad lib.* **PRIEST.** *f* Pa -
Cre-do in u-num De - um.

PIANO. *Allegro.* *f*

6

- ni - po - ten - tem, fac - to - rem cœ - li et ter - ræ, vi - si -

- ni - po - ten - tem, fac - to - rem cœ - li et ter - ræ, vi - si -

- trem om - ni - po - ten - tem, fac - to - rem cœ - li et ter - ræ, vi - si -

- trem om - ni - po - ten - tem, fac - to - rem cœ - li et ter - ræ, vi - si -

12

- bi - li - um om - ni - um et in vi - si - bi - li - um. Et in
 - bi - li - um om - ni - um et in vi - si - bi - li - um. Et in
 - bi - li - um om - ni - um et in vi - si - bi - li - um. Et in
 - bi - li - um om - ni - um et in vi - si - bi - li - um. Et in

18

u - num Do - minum Je - sum Chris - tum Fi - li - um De - i
 u - - num Do - minum Je - sum Chris - tum Fi - li - um De - i
 u - num Do - minum Je - sum Chris - tum Fi - li - um De - i
 u - num Do - mi - num Je - sum Chris - tum Fi - li - um De - i

24

u - ni - ge - ni - tum ex Pa - tre na - tum an - te om - ni - a sæ - - cu -
 u - ni - ge - ni - tum ex Pa - tre na - tum an - te om - ni - a
 u - ni - ge - ni - tum ex Pa - tre na - tum an - te om - ni - a sæ - -
 u - ni - - ge - ni - tum an - te om - ni - a

29

ff

- la De-um de De-o lu-men de lu-me-ne De-um
 sæ-cu-la De-um de De-o lu-men de lu-mi-ne De-um
 - cu-la De-um de De-o lu-men de lu-mi-ne De-um
 sæ-cu-la De-um de De-o lu-men de lu-mi-ne De-um

35

ve - rum de De-o ve - ro Ge - nitum non fac - tum, con substan-ti -
 ve - rum de De-o ve - ro Ge - ni-tum non fac - tum, con substan-ti -
 ve - rum de De-o ve - ro Ge - ni-tum non fac - tum, con substan-ti -
 ve - rum de De-o ve - ro Ge - ni-tum non fac - tum, con substan-ti -

41

- 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

dolce

48

O SOLI. *p*

Qui prop-ter nos ho-mi-nes et prop-ter nos-tram sa-

Qui prop-ter nos ho-mi-nes et prop-ter nos-tram sa-

Qui prop-ter nos ho-mi-nes et prop-ter nos-tram sa-

Qui prop-ter nos ho-mi-nes et prop-ter nos-tram sa-

54

p

- lu - tem de - scen - dit de coe - lis.

- lu - tem de - scen - dit de coe - lis.

- lu - tem de - scen - dit de coe - lis.

- lu - tem de - scen - dit de coe - lis.

60

rall.

67

Adagio. *pp*

Et in - car - na - tus est de spi - ri - tu sanc - to

Et in - car - na - tus est de spi - ri - tu sanc - to

Et in - car - na - tus est de spi - ri - tu sanc - to

Et in - car - na - tus est de spi - ri - tu sanc - to

Adagio. *pp*

73

ex Ma - ri - a vir - gi - ne,

ex Ma - ri - a vir - gi - ne, ex Ma - ri - a vir - - -

ex Ma - ri - a vir - gi - ne, ex Ma -

ex Ma - ri - a vir - gi - ne, ex Ma - ri - -

79

p

ex Ma - ri - a vir - - gi - ne et

- gi - ne et ho - - mo et

- ri - a vir - - gi - ne et ho - mo et

- a vir - - gi - ne et ho - mo et

84

ho - mo - fac - tus est. *pp* Cru - ci - fix - - us,
 ho - mo fac - tus est. *pp* Cru - ci - fix - - us,
 ho - mo fac - tus est. *pp* Cru - ci - fix - - us,
 ho - mo - fac - tus est. *pp* Cru - ci - fix - - us,

90

cru - ci - fix - us e - ti - am pro no - bis
 cru - ci - fix - us e - ti - am pro no - bis
 cru - ci - fix - us e - ti - am pro no - bis
 - - ci - fix - us e - ti - am pro no - bis

95

sub *pp* Pon - ti - o Pi - la - - to
 sub *pp* Pon - ti - o Pi - la - to Cru - - - - ci - fix - -
 sub *pp* Pon - ti - o Pi - la - - to
 sub *pp* Pon - ti - o Pi - la - - to

102

- us
e - ti - am pro - no - - - bis.

109

CHORUS. **P pp**

109

Pas - - - sus et se - pul - tus est.

110

Pas - - - sus et se - pul - tus est.

111

Pas - - - sus et se - pul - tus est.

112

Pas - - - sus et se - pul - tus est.

113

Pas - - - sus et se - pul - tus est.

114

Pas - - - sus et se - pul - tus est.

115

Pas - - - sus et se - pul - tus est.

116

Pas - - - sus et se - pul - tus est.

117

Allegro Tempo I.

Et re-sur-rex - it ter - ti - a di - e se - cun - dum scrip - tu - ras Et as -

Et re-sur-rex - it ter - ti - a di - e se - cun - dum scrip - tu - ras Et as -

Et re-sur-rex - it ter - ti - a di - e se - cun - dum scrip - tu - ras Et as -

Et re-sur-rex - it ter - ti - a di - e se - cun - dum scrip - tu - ras Et as -

Allegro Tempo I.

123

- cendit in cœ - lum se - det ad dex - te - ram Pa - - tris. et

- cendit in cœ - lum se - det ad dex - te - ram Pa - - tris.

- cen - dit in cœ - lum se - det ad dex - te - ram Pa - - tris.

- cen - dit in cœ - lum se - det ad dex - te - ram Pa - - tris. et

129

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

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

133

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

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

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

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

137

glo - ri - a ju - di - ca - re vi - vos et mor - tu -

glo - ri - a ju - di - ca - re vi - vos et mor - tu -

glo - ri - a ju - di - ca - re vi - vos et mor - tu -

glo - ri - a ju - di - ca - re vi - vos et mor - tu -

142

- os, cu - jus re - gni non e - rit fi -

- os, cu - jus re - gni non e - rit fi -

- os, cu - jus re - gni non e - rit fi -

- os, cu - jus re - gni non e - rit fi -

147

- nis.

- nis.

- nis.

- nis.

9093

153

Poco meno mosso.

Et in u - - num
Et in u - num Spi - ri-tum Sanc-tum Do-mi-num et vi-vi-fi-

Poco meno mosso.

159

Spi - ri-tum Sanc - tum Do-mi-num et vi - vi - fi - can - - tem,
- can - tem, qui ex Pa - - tre Fi - - li - o - que pro -
Et in u - - num Spi - - ri-tum

164

qui ex Pa - tre Fi - - li - o - que pro - ce - - dit
- ce - dit ex Pa - tre Fi - - li - o - que pro - ce - - dit
Qui ex Pa - - tre Fi - - li - o - que pro -
Sanc - tum Dominum qui ex Pa - - tre Fi - - li - o - que pro -

169

si - mul a - do - ra - tur et con glo - ri - fi - ca -
 si - mul a - do - ra - tur et con glo - ri - fi - ca -
 - ce - dit si - mul a - do - ra - tur et con glo - ri - fi -
 - ce - dit si - mul a - do - ra - tur et con glo - ri - fi -

175

- tur, *S* *ff* qui lo - cu - tus est per Pro - phe - tas.
 - tur, *ff* qui lo - cu - tus est per Pro - phe - tas.
 - ca - tur, *ff* qui lo - cu - tus est per Pro - phe - tas.
 - ca - tur, *ff* qui lo - cu - tus est per Pro - phe - tas. *ff*
 - ca - tur, *S* *ff* qui lo - cu - tus est per Pro - phe - tas. Et

181

Con - fi - te - or
 Et u - num Sanc - tum Ca - tho - li -
 u - num Sanc - tum Ca - tho - li - cam et A - pos -

186

ff

Con - fi - te - or u - num Bap - tis - ma in re -
 - num con - fi - te - or u - num Bap - tis - ma in re -
 - cam et A - pos - to - li - cam, et A - pos -
 - to - li - cam Ec - cle - si - am, et A - pos -

191

- mis - si - o - nem pec - ca - to - rum et ex - pec - to
 - mis - si - o - nem pec - ca - to - rum et ex - pec - to
 - to - li - cam Ec - cle - si - am et ex - pec - to
 - to - li - cam Ec - cle - si - am et ex - pec - to

196

re - sur - rec - ti - o - nem mor - tu - o - rum.
 re - sur - rec - ti - o - nem mor - tu - o - rum.
 re - sur - rec - ti - o - nem mor - tu - o - rum.
 re - sur - rec - ti - o - nem mor - tu - o - rum. Et

202

T

Et vi - tam ven - tu - ri sae - cu -
 Et vi - tam, vi - tam ven - tu - ri sae - cu -
 Et vi - tam ven - tu - ri, vi - tam ven - tu - ri sae - cu -
 vi - tam ven - tu - ri, ven - tu - ri sae - cu -

208

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

214

rall.

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

rall.

IV. SANCTUS.

Maestoso.

The score is in 3/4 time with a key signature of two flats (B-flat and E-flat). The piano accompaniment begins with a *p* (piano) dynamic and includes several *Ped.* (pedal) markings. The dynamics progress to *f* (forte) and *ff* (fortissimo). The vocal parts enter at measure 11, with Soprano I, Soprano II, Alto, Tenor, and Bass all singing the word "Sanctus" on a long note. The vocal parts are marked with *f* and *ff*. A *U* (Uppercut) marking is present above the vocal lines. The piano accompaniment continues with complex chordal textures and moving bass lines.

17

-tus, Sanc - tus, Sanc - tus Do - mi - ne De - us Sa -
 -tus, Sanc - tus, Sanc - tus Do - mi - ne De - us Sa -
 -tus, Sanc - tus, Sanc - tus Do - mi - ne De - us Sa -
 -tus, Sanc - tus, Sanc - tus Do - mi - ne De - us Sa -
 -tus, Sanc - tus, Sanc - tus Do - mine
 -tus, Sanc - tus, Sanc - tus Do - mine

24

-ba - oth. Ple - ni sunt
 -ba - oth. Ple - ni sunt
 -ba - oth. Ple - ni sunt
 De - us Sa - ba - oth. Ple - ni sunt
 De - us Sa - ba - oth. Ple - ni sunt

41

rall.

Tempo I.

Four vocal staves (Soprano, Alto, Tenor, Bass) with lyrics: -san-na in ex-cel-sis De-o. The music is in 3/4 time, key of B-flat major. The first two staves are marked *rall.* and the last two are marked *Tempo I.*

Piano accompaniment for measures 41-46. The right hand features chords and melodic lines, while the left hand plays a steady bass line. Dynamics include *rall.* and *ff*. The tempo is *Tempo I.*

47

Five empty vocal staves for measures 47-52.

Piano accompaniment for measures 47-52. The right hand has chords and melodic lines, while the left hand has a bass line. Dynamics include *p* and *pp*.

BENEDICTUS.

QUARTETT.

SOPR. SOLO. *p* Be - ne - dic - - tus qui ve - nit in no - - mi - ne

ALTO SOLO. *p* Be-ne-dic - tus qui ve - nit in no - mi - ne

TENOR SOLO.

BASS SOLO.

PIANO.

5

Do - - mi - ni, Be - ne - dic - - tus, Be - ne -

Do - mi - ni, Be - ne - dic - - tus, Be - ne -

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

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

10

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

- ni, Be - - ne - - dic - - - tus Be - - ne -

14

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

19

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

24

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

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

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

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

rall.

CHORUS.

30 **W** *Più mosso.*

SOPRANO I. *f* Ho - san - na in ex -

SOPRANO II. *f* Ho - san - na in ex - cel - sis, Ho -

-ALTO. *f* Ho - san - na, Ho - san - na in ex -

TENOR. *f* Ho - san - na in ex - cel - sis, Ho - san -

BASS. *f* Ho - san - na in ex - cel - sis, Ho - san - na in ex -

W *Più mosso.*

f

34

- cel - sis, Ho - san - na in ex - cel - sis De - o, Ho - san - -

- san - na, Ho - san - na in ex - cel - sis De - o, Ho - san - -

- cel - sis, Ho - san - na in ex - cel - sis De - o, Ho - san - -

- na, Ho - san - na in ex - cel - sis De - o, Ho - san - -

- cel - sis, Ho - san - na in ex - cel - sis De - o, Ho - san - -

38

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

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

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

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

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

42 *rall.* *Tempo I.*

De - o.

De - o.

De - o.

De - o.

De - o.

rall. *ff*

Tempo I.

47

p *rit.* *pp*

AGNUS DEI.

Andante sostenuto.

TENOR SOLO.

PIANO.

Musical score for the beginning of the piece, measures 1-5. The Tenor Solo part is a whole rest. The Piano accompaniment begins with a piano (*p*) dynamic.

6

Musical score for measures 6-11. The Tenor Solo part begins with the lyrics "Ag - nus De - i qui". The Piano accompaniment continues with a piano (*p*) dynamic.

12

Musical score for measures 12-16. The Tenor Solo part continues with the lyrics "tol - lis pec - ca - ta mun - di qui tol - lis pec - ca -". The Piano accompaniment continues.

17

Musical score for measures 17-21. The Tenor Solo part begins with a fermata (X) over the first measure, followed by the lyrics "ta mun - di Ag - nus De - i Ag - nus". The Piano accompaniment continues.

22 *poco rall.*

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

28 *mf*

no - bis mi - se -

34

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

40 *mf*

no - bis Ag - nus De - i qui

45

tol - lis pec - ca - ta mundi qui tol - lis pec - ca - ta

51

mun - di Ag - nus De - i Ag - nus De - i qui

56

tol - lis pec - ca - ta qui tol - lis pec - ca -

61

- ta, pec - ca - ta mun - di

65 *rall.* AA

mi - se - re - re no - bis

rall. *f*

70 *p*

Ag - nus

poco a poco dim. *p*

76

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

81 BB

- ca - ta mun - di Ag - nus De - i

86

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

This system contains measures 86 through 90. It features a vocal line with lyrics and a piano accompaniment. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The piano part consists of chords and moving lines in both hands.

91

rall. **CC**
- - di do - na no - bis pa - cem

p

This system contains measures 91 through 95. It features a vocal line with lyrics and a piano accompaniment. The tempo marking *rall.* is present above the vocal line. A **CC** (Crescendo) marking is above the vocal line starting at measure 94. A piano dynamic marking *p* is present in the piano part at measure 94. The piano part continues with chords and moving lines.

96

This system contains measures 96 through 100. It features a vocal line that is mostly silent (rests) and a piano accompaniment. The piano part continues with chords and moving lines.

101

rall.

This system contains measures 101 through 105. It features a vocal line that is mostly silent (rests) and a piano accompaniment. The tempo marking *rall.* is present in the piano part at measure 104. The piano part continues with chords and moving lines.

117

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

123

EE

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

EE

128

FF

p

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

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

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

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

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

FF

p

134

pp

pa - cem.

pp

pa - cem.

pp

pa - cem.

pp

pa - cem.

pp

pa - cem.

p

pp



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