

Edward Nesbit

MASS

for Soprano Solo, SATB Choir and Organ

MASS
EDWARD NESBIT

Copyright © 2014 by Edward Nesbit

Duration c. 30'

CONTENTS

- I - Kyrie - p. 1
- II - Gloria - p. 4
- III - Sanctus - p. 22
- IV - Benedictus - p. 39
- V - Interlude - p. 65
- VI - Agnus Dei - p. 81

PERFORMANCE NOTES

Grace notes should be sung before the beat; mortents should be sung on the beat.

In certain unaccompanied passages, an organ part doubling the choir has been added in small notes; this is ideally for rehearsal purposes only, but if necessary may be played in performance to aid singability.

The registration of the organ part has been left largely to the organists discretion; indications of the octave(s) at which the stops should sound (8' etc.) have been included, however, and should be adhered to strictly.

PROGRAMME NOTE

Mass takes as its starting point the idea of the paraphrase mass, a Renaissance genre in which existing pieces of music were used as the basis of the composition of a mass. In the present piece, I have made reference to a large number of different composers. Sometimes this takes the form of literal quotations, such as the figure at the opening of 'Der Leiermann' from Schubert's *Winterreise* which appears at several points; sometimes the references are much more abstract, such as the ostinato-based organ interlude, which suggests the (also ostinato-based) organ interlude in Janacek's *Glagolitic Mass*. The other composers referenced are Britten, Palestrina, Ravel, Schoenberg and Wagner. Knowledge of these references, however, is at no point essential to an understanding of the music, which is intended to cohere on its own terms.

MASS I - Kyrie

EDWARD NESBIT

Arcaico ♩ = 60

SOPRANO SOLO *p* - ri - e - i - son. *poco*

SOPRANO *p* Ky - e - le - i - son. *poco*

ALTO *p* Ky - e - le - i - son. *poco*

S. Solo *p* *mp* *p*

S. *p* *mp* *p*

A. *p* *mp* *p*

S. Solo *pp* 1

S. *mp* *p* *mp* *p* *mp* *p*
Chri - ste, Chri - ste, Chri - ste,

A. *mp* *p* *mp* *p* *mp* *p* *mp* *p*
Chri - ste, Chri - ste,

T. *mp* *p* *mp* *p* *mp* *p*
Chri - ste, Chri - ste, Chri - ste,

20 *pp* *mp espress.*

S. Solo
Chri - - - - - .5 - ste. 3 3 3

S.
mp *p* *mp* *p* *mp* *p* *mp* *p* *mp* *p*
Chri - ste, Chri - ste, Chri - ste, Chri - ste, Chri - ste,

A.
p mp *p mp* *p mp* *p mp* *p mp* *p mp*
Chri - - - ste, Chri - - - ste, Chri

T.
mp *p* *mp* *p* *mp* *p* *mp* *p*
Chri - ste, Chri - ste, Chri - ste, Chri - ste, Chri - ste,

25 *mp* *pp* rit.

S. Solo
e 3 le - i - son. 3 3

S.
mp *p* *mp* *p* *mp* *p* *mp* *p* *mp* *p* *mp* *p*
Chri - ste, Chri - ste,

A.
p mp *p mp* *p mp* *p mp* *p mp* *p mp*
- ste, Chri - ste, Chri - ste, ste,

T.
mp *p* *mp* *p* *mp* *p* *mp* *p* *mp* *p*
Chri - ste, Chri - ste,

2

Poco meno mosso ♩ = 52

32

S. Solo *pp* *ppp* *pp*

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

S. *pp* *ppp* *pp*

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

A. *pp* *ppp* *pp*

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

T. *pp* *ppp*

Ky - e - le - i - son.

B. *pp* *ppp*

Ky - e - le - i - son.

39

S. Solo *p* *pppp*

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

S. *pp* *p* *pppp*

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

A. *pp* *p* *pppp*

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

T. *pp* *p* *pppp*

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

B. *pp* *p* *pppp*

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

II - Gloria

Declamato ♩ = 66

SOPRANO SOLO

45 *f* *tr* *(non dim.)*

Glo - ri - a in ex - cel -



S. Solo

50 *tr* *f* *tr*

- sis De - o et in ter - ra pax -



S. Solo

55 *tr* *(sempre non dim.)*

ho - mi - ni - bus

T. *fp* *fp* *fp*

Glo - ri - a,

B. *fp* *fp* *fp*

Glo - ri - a,

Org. 8' *p*

59 *f*

S. Solo bo - nae - vo - - - - lun -

T. *fp* *fp* *fp*
Glo - - - ri - - - a.

B. *fp* *fp* *fp*
Glo - - - ri - - - a.

Org.

63 *f*

S. Solo - ta - tis. Lau - da - mus te, -

A. *fp* *fp* *fp* *sf=p*
Lau - da - mus te, -

T. *fp* *fp* *fp* *sf=p*
Lau - da - mus te, -

B. *fp* *fp* *fp* *sf=p*
Lau - da - mus te, -

Org. **4**

68

S. Solo

7

f *tr*

be - ne - di - ci - mus

A.

f *fp* *fp* *fp*

be - ne - di - ci - mus

T.

f *fp* *fp* *fp*

be - ne - di - ci - mus

B.

f *fp* *fp* *fp*

be - ne - di - ci - mus

Org.

72

S. Solo

3 3 7 3

f *p* *f*

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

A.

fp *f* *fp*

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

T.

fp *f* *fp*

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

B.

fp *f* *fp*

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

Org.

78 **5**

S. Solo *f* Gra - - - ti - as a - gi - mus ti - bi

A. *f* *p*
te.

T. *f* *p*
te.

B. *f* *p*
te.

Org. **5**



82 *(tr)* *f* *mp > p*

S. Solo prop-ter mag - nam glo - - ri-am tu - am,

A. *pp*

T. *pp*

B. *pp*

Org.

6

Energico $\text{♩} = 112$

S. Solo *mf* *fp* *mf*

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

6

Energico $\text{♩} = 112$

Org. *p*

Ped. *p*

=

S. Solo *f* *mf* *p*

Rex coe - les - tis, De - us Pa - ter om - ni - po - tens.

Org. *mp* *p*

Ped. *p*

=

S. Solo *mf* *fp* *mf*

Do - mi - ne Fi - li u - ni - ge - ni - te, Je - su Chris - te,

Org. *mp* *p*

Ped.

=

S. Solo *p* 8

Do - mi - ne De - us, Ag - nus De - i, Fi - li - us Pat - ris,

Org. 8

Ped.

p ————— *mf*

S. Solo 122
 qui tol - lis pec - ca - - ta mun - - - di,

Org.

133 *p* 9 *p*

S. Solo
 mi - - se -

Org.

Ped.

142 *poco* ————— *pp*

S. Solo
 re - - - re no - bis.

Org.

152 *mf* *fp* ————— *mf*

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

Org.

Ped.

162 *f* *mf* *mf*

S. Solo
Rex coe - les - - tis, De - us Pa - ter om - ni - po - tens.

Org.
mp *p*

Ped.

171 *p* **11** *mf* **11**

S. Solo
Do - mi - ne Fi - li u - ni - ge - ni - te,

Org.

Ped.

180 *fp* *mf*

S. Solo
Je - su Chris - te, Do - mi - ne De - us, Ag - - - nus

Org.
mp *p*

Ped.

190 *p* **12** *p* *mf* **12**

S. Solo
De - i, Fi - li - us Pat - ris, qui tol - lis pec - ca - ta

Org.

Ped.

200 *p* **13** *p*

S. Solo
 mun - - - di, **13** sus - ci - pe

Org.

mp *p*

S. Solo
 de - pre - ca - ti - o - nem nos -

Org.

222 *pp*

S. Solo
 - tram.

Org.

Ped. *pp*

14 *pp* *poco*

S. Solo
 Qui se - - des ad dex - te - ram Pat - -

14 *pp*

Org.

Ped.

242

S. Solo

ris, _____ mi - se -

pp *più pp*

Org.

più pp

Ped.

252

S. Solo

re - re no - bis. _____

ppp

Org.

Ped.

pp

262 **15**

Org.

Ped.

271

Org.

Ped.

p

16

282

S. Solo *f*
Do - mi - ne, Do - mi - ne,

Org. *p*

Ped.

292

S. Solo *fp* ————— *f*
Do - mi - ne De - - - - us, Rex

Org.

Ped.

300

S. Solo **17**
coe - les - - - tis, De - us Pa - ter, **17** Do - mi - ne, Do - mi - ne

Org. **17**

Ped.

308

S. Solo *fp* ————— *f* ————— *mp*
De - - - us, De - us Pa - ter om - ni - - po - tens.

Org. *mf* *p*

Ped.

317 *mf* *mfp* *mp* *mfpp* *p* *mp-pp non cresc.*

S. Solo

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

Org.

Ped.

327

S. Solo

us.

18

18

Org.

Ped.

pp

338

Org.

p

Ped.

p

349

Org.

19

Con moto ♩ = 120

362

S. *pp* Quo - - ni - am tu so - lus Sanc - tus, *sfz* *pp*

A. *pp* Quo - - ni - am tu so - lus Sanc - tus, *sfz* *pp*

T. *pp* tu so - lus Sanc - tus, *sfz* *pp*

B.

19

Con moto ♩ = 120

Org. *pp* *ppp*

Ped.



20

372

S. *sfz* *pp* tu so - lus Do - mi - nus, *3*

A. *sfz* *pp* tu so - lus Do - mi - nus, *3*

T. *p* *sfz* *pp* so - lus Do - mi - nus, *3*

B.

20

Org. *3*

Ped. *3*

21

380

S. *sfz* *p* *pp* *p* *3*
 tu so - lus Al - tis - si - mus, Quo - ni - am

A. *sfz* *p* *pp* *p* *3*
 tu so - lus Al - tis - si - mus, Quo - ni - am

T. *sfz* *p* *pp* *p* *3*
 tu so - lus Al - tis - si - mus, Quo - ni - am

B.

Org.

21



387

S. *mf* *p* *mf*
 tu so - lus Sanc - tus, tu so - lus Do - mi - nus,

A. *mf* *p* *mf*
 tu so - lus Sanc - tus, tu so - lus Do - mi - nus,

T. *p* *mf* *p* *mf*
 so - lus Sanc - tus, so - lus Do - mi - nus,

B.

Org.

22

394 *p* *mf*

S. tu so - lus Al - tis - si - mus, al - tis - si -

A. tu so - lus Al - tis - si - mus, al - tis - si -

T. tu so - lus Al - tis - si - mus, al - tis - si -

B. tu so - lus Al - tis - si - mus, al - tis - si -

Org.

22



399 *fp*

S. mus, al - tis - si - mus,

A. mus, al - tis - si - mus,

T. mus, al - tis - si - mus,

B. mus, al - tis - si - mus,

Org.

23

403 *f*

S. Je - su Chris - te, Je - su Chri - ste, cum Sanc - to

A. Je - su Chris - te, Je - su Chri - ste, cum Sanc - to

T. Je - su Chris - te, Je - su Chri - ste, cum Sanc - to

B. Je - su Chris - te, Je - su Chri - ste, cum Sanc - to

Org. *f*

23



409 *più f* *mf*

S. Spi - ri - tu,

A. Spi - ri - tu,

T. Spi - ri - tu,

B. Spi - ri - tu,

Org.

412 *ff*

S. Solo Je - su Chris - te, Je - su Chris -

S. Je - su Chris - te,

A. Je - su Chris - te,

T. Je - su Chris - te,

B. Je - su Chris - te,

413 *ff*

Org.

Ped. 16' *ff*

419 *p* *più ff*

S. Solo te, cum Sanc - - - - - to Spi - ri - tu in

S. cum Sanc - - - - - to Spi - ri - tu in

A. cum Sanc - - - - - to Spi - ri - tu in

T. cum Sanc - - - - - to Spi - ri - tu in

B. cum Sanc - - - - - to Spi - ri - tu in

Org.

25

424 *mf* *mp*

S. Solo
 glo - ri - a.

S.
mf *mp*
 glo - ri - a De - i Pat - ris.

A.
mf *mp*
 glo - ri - a De - i Pat - ris.

T.
mf *mp*
 glo - ri - a De - i Pat - ris.

B.
mf *mp*
 glo - ri - a De - i Pat - ris.

25

Org.
mf



26

431 *f* *tr*

S. Solo
 A - - - -

S.
p (breathe freely)
 A - - - - men.

A.
p (breathe freely)
 A - - - - men.

T.
p (breathe freely)
 A - - - - men.

B.
p (breathe freely)
 A - - - - men.

26

Org.

III - Sanctus

447 **Agitato** ♩ = 96

SOPRANO SOLO

f

Sanc - tus, Sanc - tus,

Organ

8' *mf*

Agitato ♩ = 96

453

S. Solo

Sanc - tus, Sanc - tus,

f

28

Org.

28

459

S. Solo

Sanc - tus, Sanc - - - - 3_ - tus, Sanc - tus,

f > *p* *f* *f*

3

Org.

29

f

463

S. Solo

Org.

Sanc - tus, Sanc - tus, Sanc - tus,



468

S. Solo

Org.

Sanc - tus, Sanc - tus, Sanc - tus,



474

S. Solo

Org.

Sanc - tus, Sanc - tus, Sanc - tus, Sanc - tus,



30

f

poco

479

S. Solo

Org.

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

484 *f* *poco*

S. Solo

Org.

Ped.

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

31

488 *f*

S. Solo

Org.

Ped.

De - us Sa - ba - oth; ple - ni sunt coe - li,

493

S. Solo

Org.

Ped.

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

498 **32**

S. Solo

ple - ni sunt coe -

32

Org.

Ped.

503 *poco a poco cresc.*

S. Solo

- li et ter - ra, et ter -

poco a poco cresc.

Org.

Ped.

508 **33**

S. Solo

- ra, et

33

Org.

Ped.

512

S. Solo

(t) ter - - - - -

Org.

Ped.

516

S. Solo

- ra

Org.

Ped.

519

S. Solo

Org.

Ped.

34

S. Solo

522 *ff*

glo - - - - - ri -

34

Org.

f

Ped.

f



S. Solo

525

- - a,

Org.

Ped.



S. Solo

527 *ff*

glo - - - - - ri -

Org.

Ped.

530

S. Solo

Org.

Ped.

ri - a,

533

S. Solo

Org.

Ped.

glo

35

ff

535

S. Solo

Org.

Ped.

ri - a

538 *mf* *p*

S. Solo

tu - - a.

Org. *mf* *p*

Ped. *mf* *pp*

546 **36**

Org.

Ped. *p*

553

Org.

Ped.

557

Org.

Ped.

37

Deciso $\text{♩} = 120$

564 *f*

S. *f*
Sanc - tus Do - mi - nus De - - - us Sa - ba - oth,

A. *f*
Sanc - tus Do - mi - nus De - - - us Sa - ba - oth,

T. *f*
Sanc - tus Do - mi - nus De - - - us Sa - ba - oth,

B. *f*
Sanc - tus Do - mi - nus De - - - us Sa - ba - oth,

37

Deciso $\text{♩} = 120$

Org. *f*

38

572

S. *f*
Sanc - tus Do - mi - nus De - us, Sanc - tus Do - - mi - nus

A. *f*
Sanc - tus Do - mi - nus De - us, Sanc - tus Do - mi - nus

T. *f*
Sanc - tus Do - mi - nus De - us, Sanc - tus Do - - mi - nus

B. *f*
Sanc - tus Do - mi - nus De - us, Sanc - tus Do - mi - nus

38

Org. *f*

39

580

S. *f* *più f*
De - us, Sanc - tus Do - mi - nus, Do - mi - - nus De - ,

A. *f* *più f*
De - us, Sanc - tus Do - mi - nus, Do - mi - nus De - ,

T. *f* *più f*
De - us, Sanc - tus Do - mi - nus, Do - mi - - nus De - ,

B. *f* *più f*
De - us, Sanc - tus Do - mi - nus, Do - mi - nus De - ,

Org.

39



589

S. *f*
De - , De - us Sa - ba - oth, De - us Sa - ba - oth, Sanc - tus Do -

A. *f*
De - , De - us Sa - ba - oth, De - us Sa - ba - oth, Sanc - tus Do -

T. *f*
De - , De - us Sa - ba - oth, De - us Sa - ba - oth, Sanc - tus Do -

B. *f*
De - , De - us Sa - ba - oth, De - us Sa - ba - oth, Sanc - tus Do -

Org.

40

40

596

S. *mi - nus De - us, Sanc - tus Do - mi - nus, Sanc - tus*

A. *mi - nus De - us, Sanc - tus Do - mi - nus, Sanc - tus*

T. *mi - nus De - us, Sanc - tus Do - mi - nus, Sanc - tus*

B. *mi - nus De - us, Sanc - tus Do - mi - nus, Sanc - tus*

Org.

605

S. *Do - mi - - nus De - us, ple - ni sunt*

A. *Do - mi - nus De - us, ple - ni sunt*

T. *Do - mi - - nus De - us, ple - ni sunt*

B. *Do - mi - nus De - us, ple - ni sunt*

Org.

41

mf *fp* *f p* *f p*

614

S. *fp* *f p* *f*
 coe - li et ter - ra, ple - ni sunt coe -

A. *fp* *f p* *f*
 coe - li et ter - ra, ple - ni sunt coe -

T. *fp* *f p* *f*
 coe - li et ter - ra, ple - ni sunt coe -

B. *fp* *f p* *f*
 coe - li et ter - ra, ple - ni sunt coe -

Org.



620

S. *f p* *f p* *f*
 - li et ter-ra glo - ri - a, glo - ri - a tu - a.

A. *f p* *f p* *f*
 - li et ter-ra glo - ri - a, glo - ri - a tu - a.

T. *f p* *f p* *f*
 - li et ter-ra glo - ri - a, glo - ri - a tu - a.

B. *f p* *f p* *f*
 - li et ter-ra glo - ri - a, glo - ri - a tu - a.

Org.

43

625

S.

Ho - san - na, Ho - san - - - - na, Ho

A.

Ho - san - na, Ho - san - - - - na, Ho

T.

Ho - san - na, Ho - san - - - - na, Ho

B.

Ho - san - na, Ho - san - - - - na, Ho -

Ho - san - na, Ho - san - - - - na, Ho -

Ho - san - na, Ho - san - - - - na, Ho -

43

Org.

632

S. *più ff* *fff*
 san - - na, Ho - san - na, Ho - san - na in ex - cel -

più ff *fff*
 san - na, Ho - san - na, Ho - san - na in ex - cel -

A. *più ff* *fff*
 san - na, Ho - san - na, Ho - san - na in ex - cel -

T. *più ff* *fff*
 san - - na, Ho - san - na, Ho - san - na in ex - cel -

più ff *fff*
 san - na, Ho - san - na, Ho - san - na in ex - cel -

B. *più ff* *fff*
 san - na, Ho - san - na, Ho - san - na in ex - cel -

Org.

638

S.

Musical staff for Soprano (S.). It features a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The melody begins with a triplet of eighth notes (B-flat, A, B-flat) followed by a quarter note (B-flat), a half note (A), and a quarter note (B-flat). The lyrics "sis, Ho - san - na in ex -" are written below the staff. Dynamic markings include *f* (forte) and *mf* (mezzo-forte). There are also accents and a fermata over the final note.

A.

Musical staff for Alto (A.). It features a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The melody begins with a triplet of eighth notes (B-flat, A, B-flat) followed by a quarter note (B-flat), a half note (A), and a quarter note (B-flat). The lyrics "sis, Ho - san - na in ex -" are written below the staff. Dynamic markings include *f* (forte) and *mf* (mezzo-forte). There are also accents and a fermata over the final note.

A.

Musical staff for Alto (A.). It features a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The melody begins with a triplet of eighth notes (B-flat, A, B-flat) followed by a quarter note (B-flat), a half note (A), and a quarter note (B-flat). The lyrics "sis, Ho - san - na in ex -" are written below the staff. Dynamic markings include *f* (forte) and *mf* (mezzo-forte). There are also accents and a fermata over the final note.

T.

Musical staff for Tenor (T.). It features a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The melody begins with a triplet of eighth notes (B-flat, A, B-flat) followed by a quarter note (B-flat), a half note (A), and a quarter note (B-flat). The lyrics "sis, Ho - san - na in ex -" are written below the staff. Dynamic markings include *f* (forte) and *mf* (mezzo-forte). There are also accents and a fermata over the final note.

B.

Musical staff for Bass (B.). It features a bass clef, a key signature of one flat (B-flat), and a 3/4 time signature. The melody begins with a triplet of eighth notes (B-flat, A, B-flat) followed by a quarter note (B-flat), a half note (A), and a quarter note (B-flat). The lyrics "sis, Ho - san - na in ex -" are written below the staff. Dynamic markings include *f* (forte) and *mf* (mezzo-forte). There are also accents and a fermata over the final note.

Musical staff for Bass (B.). It features a bass clef, a key signature of one flat (B-flat), and a 3/4 time signature. The melody begins with a triplet of eighth notes (B-flat, A, B-flat) followed by a quarter note (B-flat), a half note (A), and a quarter note (B-flat). The lyrics "sis, Ho - san - na in ex -" are written below the staff. Dynamic markings include *f* (forte) and *mf* (mezzo-forte). There are also accents and a fermata over the final note.

Org.

Musical staff for Organ (Org.). It features a grand staff (treble and bass clefs), a key signature of one flat (B-flat), and a 3/4 time signature. The accompaniment includes triplets of eighth notes in both hands. The lyrics "sis, Ho - san - na in ex -" are written below the staff. Dynamic markings include *f* (forte) and *mf* (mezzo-forte). There are also accents and a fermata over the final note.

644

S. *mp* *p* *pp*
- - - cel - - - sis.

mp *p* *pp*
- - - cel - - - sis.

A. *mp* *p* *pp*
- - - cel - - - sis.

T. *mp* *p* *pp*
- - - cel - - - sis.

mp *p* *pp*
- - - cel - - - sis.

B. *mp* *p* *pp*
- - - cel - - - sis.

Org. *p* 8'
8'

Ped. *p* 8'

45

S. Solo

651

p *mp* *pp* *p*

semplice

Ho - san - na in ex -

45

Org.

Ped.



S. Solo

659

poco *pp*

cel - sis.

Org.

Ped.

poco *p* *ppp*

IV - Benedictus

667 **Scherzando** ♩ = 72

SOPRANO SOLO
p
 Be - ne - dic - tus qui

SOPRANO
p
 Be - ne - dic - tus

p
 Be - ne - dic - - ne - dic - tus, Be - ne - dic - tus

673 *poco* *p*

S. Solo
 ve - - - nit, qui ve - nit in no -

S.
 qui ve - nit, ve - nit in no - mi -

qui, qui ven - no - mi - no - mi - ne

46

678 *mp* *p* *mp*

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

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

in no - mi - no - mi - me, - mi - ne,

683 *p* *rit.*

S. Solo ne Do - mi - ni, Do - mi - ni.

S. *p* no - mi - -ne, no - Do - mi - ni.

p ve-nit in no - mi - - mi - ne.

47 *Calmato* ♩ = 60

688 *pp* *p*

S. Solo Be - - - - - ne - dic - tus

S. *pp* Ah, Ah,

pp Ah, Ah, Ah.

47 *Calmato* ♩ = 60

Org.

695 *pp* *pp* *p* *ppp*

S. Solo qui ve - - - nit,

S. *ppp* Ah,

ppp

Org.

48

700

S. Solo

S.

A.

48

Org.



49

708

S. Solo

S.

A.

T.

49

Org.

714

S. Solo

ne

S.

Ah,

A.

Ah,

T.

Ah,

Ah,

Org.



719

S. Solo

p *pp* 50 *pp*
dic - tus qui ve - nit

S.

Ah,

A.

Ah,

T.

Ah,

Org.

50

724 *p non dim.* 43

S. Solo *(p)*
in

S.

A. Ah.

T. Ah.

Org.

51

728 **Scherzando** ♩ = 72

S. Solo
no - mi - ne Do - mi - ni.

S. *p*
In no - mi -

A. *p*
- mi - ne Dom - Do - mi -

T. *p*
Do - mi - - mi - ni.

734

S. Solo *poco* *p*
Be - ne - dic - tus

S.
Be-ne-dic - Be-ne-dic-tus, Be - dic - tus, Be - ne -

A.
Do-mi-ni. Be - ne - Be - ne - be - ne - dic - tus, - dic - tus

T.
- dic - tus, Be-ne-dic - Be - ne -

739

S. Solo *p*
qui ve - nit in

S.
Be - ne - dic - - dic - tus,

A.
- dic - tus, Be - ne - Be - ne -

T.
- dic - tus, - dic - tus,

52

743

S. Solo *mp* *p*
no - mi - ne Do - mi - ni,

S. *p* *mp*
qui ve - nit no -

A. *p* *mp*
ve - nit, ve - nit in no - mi - ne, no -

T. *p* *mp*
qui ven - ve - nit in no - no -

747

S. Solo *mp* *p*
 in no - mi - - - - - ne

S. *mp*
 mi - ne no - mi - no - mi - ne, no - mi -

A. *p* *mp*
 mi - ne, in no - no - mi - no - mi - ne, no - mi -

T. *p* *mp*
 mi - ne, - mi - ne, no - mi - no - mi - ne, no - mi -

751

S. Solo
 Do - - - - - mi - ni.

S.
 ne, no - mi - ne, no - mi - ne, no - mi -

A.
 ne, no - mi - ne, no - mi - ne, no - mi -

T.
 ne, no - mi - ne, no - mi - ne, no - mi -

53

755 *mf pesante*

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

S. *mp*
 Be - ne - dic - tus qui ve - nit, Be - ne - dic -, Be - ne - dic - tus

A. *mp*
 Be - ne - dic - tus qui ve - nit Be - ne - dic -, Be - ne - dic - tus

T. *mp*
 Be - ne - dic - tus qui ve - nit Be - ne - dic -, Be - ne - dic - tus

53

Org.

759 *poco* *mf*

S. Solo Do - - - mi - ni. Be - - ne -

S. *mf* *mp*
qui ve - nit in no-mi-ne Do-, no-mi-ne Do - mi-ni. Be-ne-dic-tus, Be-ne-

A. *mf* *mp*
qui ve - nit in no-mi-ne Do-, no-mi-ne Do - mi-ni. Be-ne-dic-tus, Be-ne-

T. *mf* *mp*
qui ve - nit in no-mi-ne Do-, no-mi-ne Do - mi-ni. Be-ne-dic-tus, Be-ne-

Org. *mf* *mp*



762

S. Solo dic - tus qui ve - - - nit in no - mi - ne,

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

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

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

Org.

765 *f*

S. Solo no - mi - ne Do - - - - - mi -

S. *mf*
no - mi - ne Do - mi - ni, Do - mi - ni, Do - mi - ni, Do - mi - ni.

A. *mf*
no - mi - ne Do - mi - ni, Do - mi - ni, Do - mi - ni, Do - mi - ni.

T. *mf*
no - mi - ne Do - mi - ni, Do - mi - ni, Do - mi - ni, Do - mi - ni.

Org.



768 *mf* **55**

S. Solo ni. Be - ne - - - - - dic - - -

S. *mp*
Be - ne - dic - tus, Be - ne - dic - tus, Be - ne - dic - tus, Be -, Be - ne -, Be - ne - dic - tus

A. *mp*
Be - ne - dic - tus, Be - ne - dic - tus, Be - ne - dic - tus, Be -, Be - ne -, Be - ne - dic - tus

T. *mp*
Be - ne - dic - tus, Be - ne - dic - tus, Be - ne - dic - tus, Be -, Be - ne -, Be - ne - dic - tus

Org. **55**

771 *poco*

S. Solo
tus qui ve - nit

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

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

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

Org.



774

S. Solo
in no - mi - ne Do - mi -

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

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

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

Org.

56

777 *p*

S. Solo ni, Do mi ni,

S. *pp* Be - ne - dic - tus qui ve -, ve - nit in no - mi -, no - mi - ne Do - mi - ni. Be - ne - dic - tus qui

A. *pp* Be - ne - dic - tus qui ve -, ve - nit in no - mi -, no - mi - ne Do - mi - ni. Be - ne - dic - tus qui

T. *pp* Be - ne - dic - tus qui ve -, ve - nit in no - mi -, no - mi - ne Do - mi - ni. Be - ne - dic - tus qui

Org. **56**



780

S. Solo Do mi ni,

S. *pp* ve - nit in no - mi - ne, in no - mi - ne Do - mi - ni.

A. *pp* ve - nit in no - mi - ne, in no - mi - ne Do - mi - ni.

T. *pp* ve - nit in no - mi - ne, in no - mi - ne Do - mi - ni.

Org.

783

S. Solo *p* Do - - - - - mi - ni, *p* Do - - - - -

S. *pp* no - mi -, no - mi - ne Do - mi - ni. *pp* Be - ne - dic - tus qui ve - nit,

A. *pp* no - mi -, no - mi - ne Do - mi - ni. *pp* Be - ne - dic - tus qui ve - nit,

T. *pp* no - mi -, no - mi - ne Do - mi - ni. *pp* Be - ne - dic - tus qui ve - nit,

Org. *pp*

786

S. Solo

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

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

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

Org.

789

S. Solo *freely* *molto* *rit.* mi - ni.

Calmato ♩ = 60
pp

793

S. Solo

Be - - - - - ne -

S.

Ah, Ah,

A.

Ah, Ah,

T.

Ah, Ah,

B.

Ah, Ah, Ah,

Calmato ♩ = 60

NB manuals ideally for rehearsal only - but pedal should be used in performance.

Org.

Ped.

8', 16'

pp

799 *p* *pp* *pp*

S. Solo dic - - - tus qui

S. *cresc. poco a poco*

Ah, Ah,

A. *cresc. poco a poco*

Ah, Ah,

T. *cresc. poco a poco*

Ah,

B. *cresc. poco a poco*

Ah,

B. *cresc. poco a poco*

Ah, Ah,

Org.

Ped. *cresc. poco a poco*

805

S. Solo

ve - - - - - nit

p

Detailed description: This staff shows the vocal line for the Soprano Solo. It begins with a treble clef and a 2/4 time signature. The melody starts with a quarter note, followed by a half note, and then a quarter note. The lyrics 've - - - - - nit' are written below the notes. A dynamic marking of *p* (piano) is placed above the staff. The staff continues with a half note and a quarter note.

S.

Ah,

p

poco

Detailed description: This staff shows the vocal line for the Soprano. It begins with a treble clef and a 2/4 time signature. The melody starts with a quarter note, followed by a half note, and then a quarter note. The lyrics 'Ah,' are written below the notes. A dynamic marking of *p* (piano) is placed above the staff. The staff continues with a half note and a quarter note. A dynamic marking of *poco* (poco) is placed above the staff.

A.

Ah,

p

Detailed description: This staff shows the vocal line for the Alto. It begins with a treble clef and a 2/4 time signature. The melody starts with a quarter note, followed by a half note, and then a quarter note. The lyrics 'Ah,' are written below the notes. A dynamic marking of *p* (piano) is placed above the staff. The staff continues with a half note and a quarter note.

T.

Ah,

p cresc. poco a poco

Detailed description: This staff shows the vocal line for the Tenor. It begins with a treble clef and a 2/4 time signature. The melody starts with a quarter note, followed by a half note, and then a quarter note. The lyrics 'Ah,' are written below the notes. A dynamic marking of *p cresc. poco a poco* (piano crescendo poco a poco) is placed above the staff. The staff continues with a half note and a quarter note.

B.

Ah,

p cresc. poco a poco

Detailed description: This staff shows the vocal line for the Bass. It begins with a treble clef and a 2/4 time signature. The melody starts with a quarter note, followed by a half note, and then a quarter note. The lyrics 'Ah,' are written below the notes. A dynamic marking of *p cresc. poco a poco* (piano crescendo poco a poco) is placed above the staff. The staff continues with a half note and a quarter note.

B.

Ah,

p cresc. poco a poco

Detailed description: This staff shows the vocal line for the Bass. It begins with a bass clef and a 2/4 time signature. The melody starts with a quarter note, followed by a half note, and then a quarter note. The lyrics 'Ah,' are written below the notes. A dynamic marking of *p cresc. poco a poco* (piano crescendo poco a poco) is placed above the staff. The staff continues with a half note and a quarter note.

Org.

Detailed description: This staff shows the organ accompaniment. It consists of two staves, a treble clef and a bass clef, both in 2/4 time. The organ part features a series of chords and arpeggios, providing a harmonic accompaniment for the vocal lines.

Ped.

...p...

Detailed description: This staff shows the pedal accompaniment. It consists of a single staff with a bass clef in 2/4 time. The pedal part features a series of chords and arpeggios, providing a harmonic accompaniment for the vocal lines. A dynamic marking of *...p...* (piano) is placed below the staff.

60

810 *pp* *p*
S. Solo in

S. *p* Ah, *p* Ah,

A. *p* Ah,

T. *p* Ah,

T. *p*

B. Ah,

60

Org.

Ped.

815

S. Solo

no - mi - ne Do - mi -

Detailed description: This staff is for the Soprano Solo part. It begins with a treble clef and a 2/4 time signature. The melody consists of a half note 'no', followed by a 3/4 time signature change, then a quarter note 'mi', another 3/4 time signature change, a quarter note 'ne', a 2/4 time signature change, a half note 'Do', another 3/4 time signature change, and finally a quarter note 'mi' in a 2/4 time signature. The lyrics are written below the notes.

S.

Detailed description: This staff is for the Soprano part. It features a treble clef and a 2/4 time signature. The music is characterized by rapid sixteenth-note passages, with some notes beamed together. The piece concludes with a 3/4 time signature change and a final note.

A.

Ah,

Detailed description: This staff is for the Alto part. It starts with a treble clef and a 2/4 time signature. The melody is a long, flowing line with a 3/4 time signature change. It includes a grace note and a checkmark above a note. The lyrics 'Ah,' are written below the staff.

T.

Detailed description: This staff is for the Tenor part. It uses a treble clef and a 2/4 time signature. The melody features several triplet markings over eighth notes. The piece ends with a 3/4 time signature change.

T.

Ah,

Detailed description: This staff is for the Tenor part. It uses a treble clef and a 2/4 time signature. The melody is filled with triplet markings over eighth notes. It includes a grace note and a checkmark above a note. The lyrics 'Ah,' are written below the staff.

B.

Ah, Ah, Ah,

Detailed description: This staff is for the Bass part. It uses a bass clef and a 2/4 time signature. The music consists of long, sustained notes. The lyrics 'Ah, Ah, Ah,' are written below the staff.

Org.

Detailed description: This section is for the Organ, consisting of two staves: a treble clef staff and a bass clef staff. Both staves feature long, sustained chords and melodic lines, with a 3/4 time signature change.

Ped.

Detailed description: This staff is for the Pedal part. It uses a bass clef and a 2/4 time signature. The music consists of long, sustained notes with a 3/4 time signature change.

820 *mp* *p*

S. Solo

ni.

Detailed description: This staff is for the Soprano Solo part. It begins with a treble clef and a 2/4 time signature. The music consists of a long, sustained note on the pitch 'ni' (middle C) that spans across several measures. The dynamic starts at mezzo-piano (*mp*) and gradually decreases to piano (*p*) by the end of the staff. A measure rest is indicated by a '7' over a vertical line.

mp *mf*

S.

Ah, Ah,

Detailed description: This staff is for the Soprano part. It features a treble clef and a 2/4 time signature. The melody is characterized by rapid sixteenth-note passages. The first section is marked mezzo-piano (*mp*) and the second section is marked mezzo-forte (*mf*). Both sections include the vocalization 'Ah,'.

mp

A.

Ah,

Detailed description: This staff is for the Alto part. It uses a treble clef and a 2/4 time signature. The music features sixteenth-note runs. A mezzo-piano (*mp*) dynamic is indicated. The vocalization 'Ah,' is present.

mp cresc. poco a poco

T.

Ah,

Detailed description: This staff is for the Tenor part. It uses a treble clef and a 2/4 time signature. The melody includes triplet markings (indicated by a '3' over a bracket). The dynamic is mezzo-piano (*mp*) with a 'cresc. poco a poco' (crescendo) instruction. The vocalization 'Ah,' is included.

mf cresc. poco a poco

B.

Ah,

Detailed description: This staff is for the Bass part. It uses a bass clef and a 2/4 time signature. The melody features triplet markings. The dynamic is mezzo-forte (*mf*) with a 'cresc. poco a poco' instruction. The vocalization 'Ah,' is included.

mf cresc. poco a poco

B.

Ah, Ah,

Detailed description: This staff is for the Bass part. It uses a bass clef and a 2/4 time signature. The music consists of sustained notes. The dynamic is mezzo-forte (*mf*) with a 'cresc. poco a poco' instruction. Two instances of the vocalization 'Ah,' are present.

Org.

Detailed description: This block contains two staves for the Organ. The upper staff is in treble clef and the lower staff is in bass clef, both in 2/4 time. The organ part consists of sustained chords and textures across several measures.

Ped.

...mf...

Detailed description: This staff is for the Pedal part. It uses a bass clef and a 2/4 time signature. The music consists of sustained notes. The dynamic is mezzo-forte (*mf*).

825

S. Musical staff for Soprano (S.) in 3/4 time. It features a melodic line with eighth-note patterns and a long phrase starting with a dynamic marking of *f* and a breath mark (v) above the notes. The lyrics "Ah," are written below the staff.

A. Musical staff for Alto (A.) in 3/4 time. It features a melodic line with eighth-note patterns and a long phrase starting with a dynamic marking of *mf* and a breath mark (v) above the notes. The lyrics "Ah," are written below the staff.

T. Musical staff for Tenor (T.) in 3/4 time. It features a melodic line with eighth-note patterns and a long phrase starting with a dynamic marking of *f* and a breath mark (v) above the notes. The lyrics "Ah," are written below the staff.

Musical staff for Bass (B.) in 3/4 time. It features a melodic line with eighth-note patterns and a long phrase starting with a dynamic marking of *f* and a breath mark (v) above the notes. The lyrics "Ah," are written below the staff.

B. Musical staff for Bass (B.) in 3/4 time. It features a melodic line with eighth-note patterns and a long phrase starting with a dynamic marking of *f* and a breath mark (v) above the notes. The lyrics "Ah," are written below the staff.

Org. Musical staff for Organ (Org.) in 3/4 time. It consists of two staves (treble and bass clef) with sustained chords and arpeggiated figures.

Ped. Musical staff for Pedal (Ped.) in 3/4 time. It features a bass line with sustained notes and arpeggiated figures.

829

ff *f* *ff*

S.

Ah, _____

ff *f* *ff*

(Ah,) _____ Ah, _____

ff

Ah, _____

ff

Ah, _____

ff

Ah, _____ Ah, _____

ff

Ah, _____ Ah, _____ Ah, _____

Org.

ff

Ped.

834

ff

S.

Musical staff for Soprano (S.). The staff contains a melodic line starting with a quarter note G4, followed by eighth notes A4, Bb4, C5, D5, E5, F5, G5, and a half note G5. The key signature has two flats (Bb, Eb). The time signature is 2/4. A dynamic marking of *ff* is present above the staff. The vocal line is accompanied by a piano accompaniment of eighth notes.

Ah,

ff

A.

Musical staff for Alto (A.). The staff contains a melodic line starting with a quarter note G4, followed by eighth notes A4, Bb4, C5, D5, E5, F5, G5, and a half note G5. The key signature has two flats (Bb, Eb). The time signature is 2/4. A dynamic marking of *ff* is present above the staff. The vocal line is accompanied by a piano accompaniment of eighth notes.

Ah,

ff

T.

Musical staff for Tenor (T.). The staff contains a melodic line starting with a quarter note G4, followed by eighth notes A4, Bb4, C5, D5, E5, F5, G5, and a half note G5. The key signature has two flats (Bb, Eb). The time signature is 2/4. A dynamic marking of *ff* is present above the staff. The vocal line is accompanied by a piano accompaniment of eighth notes.

Ah,

3

3

3

B.

Musical staff for Bass (B.). The staff contains a melodic line starting with a quarter note G3, followed by eighth notes A3, Bb3, C4, D4, E4, F4, G4, and a half note G4. The key signature has two flats (Bb, Eb). The time signature is 2/4. A dynamic marking of *ff* is present above the staff. The vocal line is accompanied by a piano accompaniment of eighth notes.

Ah,

3

3

3

Org.

Musical staff for Organ (Org.). The staff contains a melodic line starting with a quarter note G4, followed by eighth notes A4, Bb4, C5, D5, E5, F5, G5, and a half note G5. The key signature has two flats (Bb, Eb). The time signature is 2/4. The organ part is accompanied by a piano accompaniment of eighth notes.

Ah,

Ped.

Musical staff for Pedal (Ped.). The staff contains a melodic line starting with a quarter note G3, followed by eighth notes A3, Bb3, C4, D4, E4, F4, G4, and a half note G4. The key signature has two flats (Bb, Eb). The time signature is 2/4. The pedal part is accompanied by a piano accompaniment of eighth notes.

Ah,

Ah,

Ah,

838

63

più ff

S.

Ah,

più ff

Ah,

A.

più ff

fff

Ah,

T.

più ff

Ah,

più ff

Ah,

B.

più ff

Ah,

Ah,

63

Org.

Ped.

Musical score for voice and organ, measures 838-841. The score includes parts for Soprano (S.), Alto (A.), Tenor (T.), Bass (B.), Organ (Org.), and Pedal (Ped.). The music is in 2/4 time with key changes to 3/4 and back to 2/4. It features dynamic markings like 'più ff' and 'fff', and vocalizations 'Ah,'. The organ part consists of sustained chords in the right hand and bass lines in the left hand.

poco rit.

843

fff

short

S.

Musical staff for Soprano (S.). The staff contains a melodic line starting with a half note G4, followed by quarter notes A4, B4, and C5. The piece concludes with a sixteenth-note triplet of G4, F4, and E4, marked with a checkmark and the word "short".

Ah.

fff

A.

Musical staff for Alto (A.). The staff contains a melodic line starting with a half note G4, followed by quarter notes A4, B4, and C5. The piece concludes with a sixteenth-note triplet of G4, F4, and E4, marked with a checkmark.

Ah.

Musical staff for Tenor (T.). The staff contains a melodic line starting with a half note G4, followed by quarter notes A4, B4, and C5. The piece concludes with a sixteenth-note triplet of G4, F4, and E4, marked with a checkmark.

Ah.

fff

T.

Musical staff for Tenor (T.). The staff contains a melodic line starting with a half note G4, followed by quarter notes A4, B4, and C5. The piece concludes with a sixteenth-note triplet of G4, F4, and E4, marked with a checkmark.

Ah.

fff

B.

Musical staff for Bass (B.). The staff contains a melodic line starting with a half note G4, followed by quarter notes A4, B4, and C5. The piece concludes with a sixteenth-note triplet of G4, F4, and E4, marked with a checkmark.

Ah,

Ah,

Ah.

poco rit.

short

Org.

Musical staff for Organ (Org.). The staff contains a melodic line starting with a half note G4, followed by quarter notes A4, B4, and C5. The piece concludes with a sixteenth-note triplet of G4, F4, and E4, marked with a checkmark.

Ped.

Musical staff for Pedal (Ped.). The staff contains a melodic line starting with a half note G4, followed by quarter notes A4, B4, and C5. The piece concludes with a sixteenth-note triplet of G4, F4, and E4, marked with a checkmark and the word "short".

short

f

64 A Tempo ♩ = 60

848 *ff*

S. Be - - - ne - dic - - - tus,

A. *ff* Be - - - ne - dic - - - tus,

T. *ff* - *f* *ff* - *f* *ff* - *f* *ff* - *f*
Be - - - ne - - - dic - - - tus,

B. *ff* - *f* *ff* - *f* *ff* - *f* *ff* - *f*
Be - - - ne - - - dic - - - tus,

64 A Tempo ♩ = 60

Org.



852 *ff*

S. Be - - - ne - - - dic - - - tus,

A. *ff* Be - - - ne - - - dic - - - tus,

T. *ff* - *f* *ff* - *f* *ff* - *f* *ff* - *f*
Be - - - ne - - - dic - - - tus,

B. *ff* - *f* *ff* - *f* *ff* - *f* *ff* - *f*
Be - - - ne - - - dic - - - tus,

Org.

855 *ff* *ff*

S. Be - ne - - dic - - tus, Be - - - ne - - -

A. *ff* *ff*
Be - ne - - dic - - tus, Be - - - ne - - - dic - -

T. *ff* *f* *ff* *f* *ff* *f* *ff*
Be - - - ne - - - dic - - - tus.

B. *ff* *f* *ff* *f* *ff* *f* *ff*
Be - - - ne - - - dic - - - tus.

Org.



859 *ff* *mf*

S. dic - - tus, Be - - - ne - - - dic - -

A. *ff* *f*
- - - - - tus, Be - - - - - dic - - - - -

T. *f* *ff* *mp*

B. *f* *ff* *mp*

Org.

864

S. *p* *pp*
 - - - tus.

A. *mp* *pp*
 - tus.

Org.



66

868

S. Solo *pp* *mf* *p* *pp non cresc.*
 Ho - - san - na in ex - cel - - sis.

S. *pp* *mf* *p* *pp non cresc.*
 Ho - - san - na in ex - cel - - sis.

S. *pp* *mf* *p* *pp non cresc.*
 Ho - - san - na in ex - cel - - sis.

V - Interlude

873 **Prestissimo** $\text{♩} = 138$

Organ

8' *mf* 8'

Pedals

mf

883

8' *f* 8'

Org.

Ped.

893

Org.

Ped.

902

Org.

Ped.

912

Org.

Ped.

920

Org.

Ped.

929

Org.

Ped.

938

Org.

Ped.

947

Org.

Ped.

956

Org.

Ped.

965

Org.

Ped.

974

Org.

Ped.

983

Org.

Ped.

991

Org.

Ped.

999

Org.

Ped.

1007

Org.

Ped.

1014

Org. *mf*

Ped.

1024

Org.

Ped.

1034

Org.

Ped. *f*

1044

Org.

Ped.

1054

Org.

Ped.

1063

Org.

Ped.

1072

Org.

Ped.

1081

Org.

Ped.

1090

Org.

Ped.

1100

Org.

Ped.

1109

Org.

Ped.

1118

Org.

Ped.

1126

Org.

Ped.

Musical score for measures 1126-1133. The Organ part features a complex texture with multiple voices and a large slur. The Pedal part is a simple bass line.

1134

Org.

Ped.

Musical score for measures 1134-1141. The Organ part continues with complex textures and slurs. The Pedal part remains a simple bass line.

1142

Org.

Ped.

f

Musical score for measures 1142-1150. The Organ part includes a dynamic marking *f* and a key signature change to B-flat major. The Pedal part continues with a simple bass line.

1151

Org.

Ped.

Musical score for measures 1151-1158. The Organ part features a dense texture with many voices and slurs. The Pedal part is mostly silent with some notes.

1162

Org.

Ped.

1173

Org.

mf

Ped.

1183

Org.

f

Ped.

1193

Org.

Ped.

1203

Org.

Ped.

1212

Org.

Ped.

1221

Org.

mf

Ped.

mf

1231

Org.

Ped.

mf

1241

Org.

Ped.

1250

Org.

Ped.

1260

Org.

Ped.

1269

Org.

Ped.

1277

Org.

Ped.

1286

Org.

Ped.

1294

Org.

Ped.

1302

Org.

Ped.

1310

Org. *ff*

Ped. *f*

This system contains measures 1310 through 1318. The Organ part is written in two staves (treble and bass clefs) and features a melodic line with slurs and accents, and a harmonic accompaniment of chords. The Pedal part is in the bass clef, providing a rhythmic and harmonic foundation with slurs and accents. The dynamic markings are *ff* for the Organ and *f* for the Pedal.

1319

Org.

Ped.

This system contains measures 1319 through 1328. The Organ part continues with its melodic and harmonic development. The Pedal part maintains its accompaniment. The dynamic markings are not explicitly shown in this system but are implied to be consistent with the previous system.

1329

Org.

Ped.

This system contains measures 1329 through 1337. The Organ part shows further melodic and harmonic progression. The Pedal part continues its accompaniment. The dynamic markings are not explicitly shown in this system.

1338

Org.

Ped.

This system contains measures 1338 through 1346. The Organ part concludes its melodic and harmonic phrase. The Pedal part concludes its accompaniment. The dynamic markings are not explicitly shown in this system.

1347

Org.

Ped.

1356

Org.

Ped.

1364

Org.

Ped.

1373

Org.

Ped.

1382

Org.

Ped.

1393

Org.

Ped.

cresc. poco a poco

cresc. poco a poco

1403

Org.

Ped.

1412

Org.

Ped.

1422

Org.

Ped.

1431

Org.

Ped.

fff

1444

Org.

Ped.

f

1458

Org.

Ped.

fff

ff *fff*

VI - Agnus Dei

1470 **Semplice** ♩ = 66 *p* *p*

SOPRANO SOLO

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

Organ

8' *p*

1478 **67** *p* *pp*

S. Solo

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

Org.

1486 **68** *p* *p* **69**

S. Solo

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

S. *pp* *p*

A. *pp* *p*

T. *pp* *p*

B. *pp* *p*

Ag - nus De -

Org. *pp*

1493 *p* *pp*

S. Solo
mi - se - re - re no - bis.

S. *pp* *ppp*

A. *pp* *ppp*

T. *pp* *ppp*

B. *pp* *ppp*

Org. *p*

1500

70 *p*

S. Solo
Ag - nus De - - - i,

S. *p*

A. *p*

Org. 70 *tr*

+ 4' + 2'

3 3 3 3 3

1503 *p*

S. Solo *qui tol - - - lis pec - - ca - ta*

S. - nus De -

A. - nus De -

T. *p* Ag - nus De -

B. *p* Ag - nus De -

Org. *tr* 7 3 3 3 *tr*

1506 *mp* *p*

S. Solo *mun - di, do -*

S. *mp* - - - - - i,

A. *mp* - - - - - i,

T. *mp* - - - - - i,

B. *mp* - - - - - i,

Org. *(tr)* 5 7 3 *tr*

71

mp

1509

S. Solo

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

S.

p

Ag - - nus De - -

A.

p

Ag - - nus De - -

T.

p

Ag - - nus De - -

B.

p

Ag - - nus De - -

71

Org.



pp

1513

S. Solo

S.

i.

A.

i.

T.

i.

B.

i.

Org.

1516 *ppp*

S. *ppp*

A. *ppp*

T. *ppp*

B. *ppp*

Org. *tr* *tr* 3 3 3 5 7



1519 *tr* 3 *tr* 5



1523 *tr* 3 3 3 7 *ppp*