

# W. A. MOZART

## MISSA

C MOLL – C MINOR – UT MINEUR  
KV 427 (417a)

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C. F. PETERS  
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# MISSA

## KYRIE

W. A. MOZART

(1756-1791)

ed. by H. C. R. London

Reduction for piano by

Josef Nebois

*Andante moderato*

Soprano

Alto

Tenore

Basso

Pianoforte

*p* Str.

Tutti *f*

Ky - ri - e e -

Tutti *f*

Ky - ri -

Ob.

7

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

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

*Tutti f*  
Ky - - ri - e e - lei - - - son.

*Tutti f*  
Ky - - ri - e e - lei - - son.

*f* Fag.

Trpt.  
Timp.

11

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

Ky - - -

Trpt., Timp.



14

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

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

17

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

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

Ky - - - ri - e e -

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

20

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

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

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

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

23

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

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

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

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

Trpt.  
Timp.

26

*p*

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

*p*

- son. Ky - ri - e e - lei -

*p*

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

*p*

- son. Ky - ri - e e - lei -

30

- lei - son, e - lei - son.

- son.

- lei - son.

son, e - lei - son.

Ob., Fag.

Tromb., Cor.

*p*

33 S. Solo

Chri - - - ste e - lei - - son, e -

*p* Vln. *pp*

37 B

- lei - son, Chri - ste, Chri - ste e - le - - - i -

Tutti *p* Chri - - ste

Tutti *p* Chri - - ste

Tutti *p* Chri - - ste

Tutti *p* e - lei - son,

e - lei - - son,

*cresc.* *p*



42 S. Solo

- son, e - lei - son, e -

*p* Chri - ste, Chri - ste e - lei - son,

*p* Chri - ste, Chri - ste e - lei - son,

*p* Chri - - - - - ste e - lei - son,

*p* Chri - - - - - ste e - lei - son,

*cresc.* *p*

47

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

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

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

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

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

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

## 52 S. Solo

- ste, Chri- ste e- lei - - son, Chri- ste, Chri- - ste e- lei - -

*f* *p*

## 58

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

## 62

*tr* *S. Tutti* *p* *S. Solo* *tr* *tr*

- - son, e- - lei- son, e- - lei- son. Chri- ste e- lei - - -

*p* Chri- - - ste e- lei- son.

*p* e- lei - son,

*p* e- lei - i - son,

Ob.

*p* *mf*

66 S. Solo

69 *tr* S. Tutti

son. Ky - - - ri - e e -

73

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

Tutti

Tutti

Ky - - -



76

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

Tutti

+ Cor., Trpt., Timp.

79

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

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

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

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

*tr* *tr*

82

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

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

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

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

*(Handwritten circled 'D')*

85

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

- son, Ky - ri - e e -

- son, Ky - ri - e e -

- son, Ky - ri - e e -



88

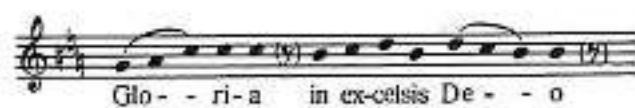
- lei - son, e - lei - son, e - lei - son, e - lei - son, Ky - ri - e e - lei - son, Ky - ri - e e - lei - son, Ky - ri - e e - lei - son, Ky - ri - e e - lei - son.

*p*

91

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

*p* *pp*



# GLORIA

*Allegro vivace*

Coro

Soprano *f*  
Glo - ri - a

Alto *f*  
Glo - ri - a

Tenore *f*  
Glo - ri - a in ex - cel -

Basso *f*  
Glo - ri - a in ex - cel -

Pianof. *Tutti f*

5

in ex - cel - sis, in ex -

in ex - cel - sis,

sis, in ex - cel - sis,

- sis, in ex - cel - sis,



8

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

glo - - - - - ri-a in ex- cel-sis, glo - - - - - ri-a in ex -

glo - - - - - ri-a in ex- cel-sis, glo -

in ex-cel - - - - - sis

12

- cel-sis, glo - ri-a in ex- cel-sis, in ex-cel-sis, in ex- cel-sis, in ex- cel - - - - - sis

- cel-sis, glo - - ri-a in ex- cel-sis, in ex- cel-sis, in ex- cel - - - - - sis,

- - ri-a in ex-cel- sis, in ex- cel-sis, in excel-sis, in ex- cel - - - - - sis,

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

16

De - - - - - a, in ex - cel -

in ex - cel - - - - sis De - o, in ex - cel -

in ex - cel - - - - sis De - o, in ex -

- sis, in ex - cel - - - - sis De - o, in ex -



19

- sis De - o, in excel - sis, in excel - sis, in excel - sis,

- sis De - o, in excel - sis, in excel - sis, in excel - sis,

- cel - - - - sis De - o, in excel - sis, in excel - sis, in excel - sis,

- cel - sis De - o, in excel - sis, in excel - sis, in excel - sis,



22

*p* et in - ter - ra, in ter - ra pax ho - mi - ni - bus

*p* et in - ter - ra, in ter - ra pax ho - mi - ni - bus

*p* et in - ter - ra pax ho - mi - ni - bus

*p* et in - ter - ra pax ho - mi - ni - bus

*p* Str.

*p*

+ Cor.

27

bo - nae vo - lun -

bo - nae vo -

bo - nae

bo - nae

*fp*

31

-ta - tis, Glo - ri-a in ex -

- lun - ta - tis, Glo -

vo - lun - ta - tis, Glo - ri-a in excel-sis, in ex -

- nae vo - lun - ta - tis,

*f*

*f*

*f*



35

- cel-sis, in ex-cel-sis, in ex-cel-sis, in ex-cel - sis -

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

- cel-sis, in ex-cel-sis, in ex-cel - sis,

*f* Glo - ri-a in ex-cel-sis, in ex-cel-sis, in ex-cel -

38

De - o, in ex-cel -

in ex-cel - sis De-o, in ex-cel -

in ex-cel - sis De-o, in ex -

- sis, in ex-cel - sis De-o, in ex -

41

- sis De-o, in excel-sis, in ex-cel-sis, in excel-sis,

- sis De-o, in excel-sis, in ex-cel-sis, in excel-sis,

- cel - sis De-o, in excel-sis, in ex-cel-sis, in excel-sis,

- cel - sis De-o, in excel-sis, in ex-cel-sis, in excel-sis,

44

*p*

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

*p*

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

*p*

et in-ter-ra pax ho-mi-ni-bus

*p*

et in-ter-ra pax ho-mi-ni-bus

*P Str.*

*p*

+ Cor.

49

bo - nae vo lun

bo - nae vo

bo - nae

bo

*fp*

53

-ta - tis.

- lun - ta - tis.

vo - lun - ta - tis.

- nae vo - lun - ta - tis.

*p*

57

*pp*



## Gratias

204 Adagio

1. Soprano *f* Tutti  
Gra - ti-as, gra - ti-as a-gimus ti - bi pro - pter

2. Soprano Tutti *f*  
Gra - ti-as a - gimus ti - bi pro - pter

Alto Tutti *f*  
Gra - ti-as a - gimus ti - bi pro - pter

Tenore Tutti *f*  
Gra - ti-as a - gimus ti - bi pro - pter

Basso Tutti *f*  
Gra - ti-as a - gimus ti - bi pro - pter, pro - pter

*f* Tutti (- Trpt., Timp.)

207

ma - - gnam, ma - gnam glo - ri-am tu - am, gra - ti -

ma - - gnam, ma - gnam glo - ri-am tu - am, gra - ti -

ma - - gnam, ma - gnam glo - ri-am tu - am, gra - ti -

ma - - gnam, ma - gnam glo - ri-am tu - am, gra - ti -

ma - - gnam, ma - gnam glo - ri-am tu - am, gra - ti -

*p*

210

- as a - - gi - mus, pro - pter ma - gnam glori-am, pro - pter ma - gnam

- as a - - gi - mus, pro - pter ma - gnam

- as a - - gi - mus, pro - pter ma - gnam glori-am, pro - pter ma - gnam

- as a - - gi - mus, pro - pter ma - gnam glori-am, pro - pter ma - gnam

- as a - - gi - mus, pro - pter ma - gnam glori-am, pro - pter ma - gnam

213

glo - ri - am tu - - am.

glo - ri - am tu - - am.

glo - ri - am tu - - am.

glo - ri - am tu - - am.

glo - ri - am tu - - am.

Largo

## Qui tollis

315

Coro I, Soprano

Alto

Tenore

Basso

Coro II, Soprano

Alto

Tenore

Basso

Tutti *f* (-Trpt, Timp.)

318

- lis pec - ca - ta mun - di,

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

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

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

Qui tol - lis

Qui tol -

Qui tol -

Qui tol -



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

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

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

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



327

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

330

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

333

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

qui tol - lis pec -

qui tol -

[illegible]

The image displays a page from a musical score for 'Gloria in excelsis Deo' by Johann Sebastian Bach. The score is written for a choir and a keyboard instrument (likely harpsichord or organ). The vocal parts are arranged in two systems, each with four staves (Soprano, Alto, Tenor, and Bass). The keyboard part is at the bottom, consisting of two staves (Treble and Bass). The music is in G major (one sharp) and 4/4 time. The lyrics are in Latin, and the score includes various musical notations such as notes, rests, and bar lines. The lyrics for the first system are: 'tol - lis, qui tol - lis pec - ca - ta pec - ca - ta, qui tol - lis pec - ca - ta tol - lis pec - ca - ta mun - di, pec - ca - ta'. The lyrics for the second system are: 'tol - lis, qui tol - lis pec - ca - ta tol - lis pec - ca - ta qui tol - lis pec - ca - ta mun - di, pec - ca - ta'. The keyboard part features a complex, rhythmic accompaniment with many sixteenth and thirty-second notes.

**B**

[illegible]



*p*

sus - ci - pe de - pre - ca - ti - o - nem

Sus - ci - pe de - pre - ca - ti - o - nem

Sus - ci - pe de - pre - ca - ti - o - nem

Sus - ci - pe de - pre - ca - ti - o - nem

- - ci - pe, sus - ci - pe de - pre - ca - ti - o - nem

- - ci - pe, sus - ci - pe de - pre - ca - ti - o - nem

- - ci - pe, sus - ci - pe de - pre - ca - ti - o - nem

- - ci - pe, sus - ci - pe de - pre - ca - ti - o - nem

- - ci - pe, sus - ci - pe de - pre - ca - ti - o - nem

*f* *Tutti*

no - stram, qui se - des ad dex - te - ram

no - stram, qui se - des ad dex - te - ram

no - stram, qui se - des ad dex - te - ram

no - stram, qui se - des ad dex - te - ram

no - stram, qui

no - stram,

no - stram,

no - stram,

no - stram,

Pa - tris, qui se - des ad dex-te-ram Pa -

Pa - tris, qui se - des ad dex-te-ram Pa -

Pa - tris, qui se - des ad dex-te-ram Pa -

Pa - tris, qui se - des ad dex-te-ram Pa -

se - des, qui se - des ad dex-te-ram Pa -

qui se - des ad dex-te-ram Pa -

qui se - des, qui se - des ad dex-te-ram Pa -

qui se - des, qui se - des ad dex-te-ram Pa -

- tris, qui se - des, qui se - des, qui

- tris, qui se - des, qui se - des ad dex-te-ram

- tris, qui se - des, qui se - des, qui

- tris, qui se - des ad dex-te-ram Pa -

- tris, qui se - des, qui se - des,

- tris, qui se - des, qui se - des, qui

- tris, qui se - des, qui se - des, qui

- tris, qui se - des ad dex-te-ram Pa -



**C**

E. E. 6057 a

360

362

This section of the musical score, numbered 362, features a vocal ensemble and a piano accompaniment. The vocal parts (Soprano, Alto, Tenor, and Bass) are arranged in four staves, each with a vocal line and a corresponding lyric line. The lyrics are "mi-se-re-re," repeated. The piano accompaniment is shown in a grand staff (treble and bass clefs) with a forte (f) dynamic marking. The music is in a key with one flat (B-flat) and a 4/4 time signature. The vocal lines are characterized by a melodic line with a descending interval, while the piano accompaniment provides a rhythmic and harmonic foundation with chords and moving lines in both hands.

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

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

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

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

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

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

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

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

+Tromb.



[illegible][illegible]

## Jesu Christe

Adagio

542 Coro *f*

Je - su, Je - su Chri - - - ste, Je - su Chri - - - ste, Je - su

Je - su, Je - - - - - su Christe, Je - su Chri - ste, Je - - su

Je - su, Je - - su Chri - - ste, Je - - su Chri - ste, Je - - su

Je - su, Je - su Chri - - ste, Je - su Chri - ste, Je - - su

*f* Tutti (Trpt., Timp.)

## Cum Sancto Spiritu

(Alla breve)

546

Chri - - ste, Je - su Chri - ste.

Chri - ste, Je - - su Chri - ste.

Chri - ste, Je - - su Chri - ste.

Chri - - ste, Je - - su Chri - ste. Cum San - - - - - cto

Cum Sancto Spiritu in gloria Dei

Cum Sancto Spiritu in gloria Dei Patris, amen

## A

Cum Sancto Spiritu in gloria Dei Patris, amen



570

-cto Spi-ri-tu in glo-ri-a De-i

ri-a De-i Pa-

-tris, a-

-men, a-men, a-

575

Pa - tris, a - men, a - - - - - men, a - - -

- tris a - - - - men. Cum San - - - -

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

- - - - - men, a - - - - - men. Cum San - - - - -

The musical score is for a piece titled "Amen, Amen, Amen" (numbered 575). It features four vocal staves and a piano accompaniment. The vocal parts are written in treble clef, and the piano part is in grand staff (treble and bass clef). The lyrics are: "Pa - tris, a - men, a - - - - - men, a - - -", "- tris a - - - - men. Cum San - - - -", "- - - - - men, a - - - - - men, a - - - - -", and "- - - - - men, a - - - - - men. Cum San - - - - -". The piano accompaniment consists of chords and moving lines in both hands, providing harmonic support for the vocal melody.



580

-cto Spi - ri - tu in glo - - - -men.  
-cto Spi - ri - tu in glo - - - -ri a De - i

**B**

586

-men, a - - - -ri - a De - i Pa - - - tris, a - - - -  
Cum San - - - -cto  
Pa - - tris a - - - -  
Cor,

592

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

Spi - ri - tu in glo - ri - a De - i Pa -

men, a - men, a -

*p* *f* *p* *f*

598

- men. Cum San -

- men, a - men, a -

- tris, a - men, a -

- men. Cum San -

Ob. + Tromb. Str.

Fag. + Tromb.

*p* *f*





614 *p*

- - - - - ri - a De - i Pa - tris, a - men,

*p* *f*

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

*p* *f*

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

*p* *f*

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

*f* Bl.

*p*

619

a - - - - - men a - - -

a - - - - - men

- - - - - men. Cum

- - - - - men. Cum San -

+ Str.



634

men,  
Cum San-  
men, a - men,  
men, a -

639

a - men, a -  
cto Spi - ri - tu in glo -



644

men, a - - - - - men.

- ri-a De-i Pa- - - - - tris. Cum

-men, a - - - - - -men. Cum San-

649

Cum

San - - - - - cto Spi - ri -

- - - - - cto Spi - ri - tu, a - - - - -

654

San - - - - - cto Spi - ri -  
- tu, a - - - - -  
- men. Cum San - - - - -  
- - - - - men.

659

- tu, a - - - - - men.  
- cto Spi - ri - tu cum San - - - - -  
Cum San - - - - -

664

- cto Spi - ri - tu, a - - - - - men.  
Cum - cto Spi - ri - tu, a - - - - -



669

Cum San-cto Spi-ri-

674

-cto Spi-ri-tu in glo-ri-

**F**

679

ri-a Cum San-cto men.

Ob.



ctō Spi - ri - tu,  
a - - - - - men.  
Spi - ri - tu,  
Cum San - - - - -

This system contains measures 684 through 688. It features four vocal staves and a piano accompaniment. The vocal parts enter with the words 'ctō Spi - ri - tu,' and 'a - - - - - men.' The piano accompaniment provides a harmonic and rhythmic foundation with various melodic lines in both hands.

Cum San - - - - - cto  
a - - - - -  
- - - - - cto Spi - ri - tu,  
a - - - - -

This system contains measures 689 through 693. The vocal parts continue with 'Cum San - - - - - cto' and 'a - - - - -'. The piano accompaniment continues with its melodic and harmonic support.

a - - - - - men, a - - - - -  
Spi - ri - tu, a - - - - - men, a - - - - -  
men, a - - - - - men, a - - - - -  
a - - - - - men, a - - - - - men, a - - - - -

This system contains measures 694 through 698. The vocal parts enter with 'a - - - - - men, a - - - - -' and continue with 'Spi - ri - tu, a - - - - - men, a - - - - -' and 'men, a - - - - - men, a - - - - -'. The piano accompaniment continues with its melodic and harmonic support.

699

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

f

## G

704

f

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

Cum San -

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

Cum

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

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

+ Trpt., Timp.

f

Timp.

p Ob.

p

710

cto Spi - ri - tu in glo -

San - cto Spi - ri - tu

Cum San - cto, cum San - cto Spi - ri - tu

Cum San - cto Spi - ri - tu

p

f Tutti



717

The musical score consists of five staves. The first four staves are vocal parts (Soprano, Alto, Tenor, Bass) and the fifth staff is the piano accompaniment. The key signature has one sharp (F#). The tempo/mood is marked 'Allegro'. The lyrics are 'in glo - ri - a, in glo - ri - a, in glo - ri - a, in glo - ri - a,'.

in glo - ri - a, in glo - ri - a,  
in glo - ri - a, in glo - ri - a,  
in glo - ri - a, in glo - ri - a,

722

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



727

H

- tris, a - - - - -

- tris, a - - - - -

- tris, a - - - - -

- tris, a - - - - -

732

- - - - - 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.

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

## CREDO

Solo

Cre-do in un-um De - - - um

Allegro maestoso

Ob., Fag., Cor., Str.

Measures 1-6 of the piano introduction. The music is in 3/4 time, starting with a forte (f) dynamic. The woodwinds (Bl.) and strings (Str.) play a rhythmic pattern of eighth and sixteenth notes.

Measures 7-9 of the piano introduction. The woodwinds (Bl.) play a melodic line with some chromaticism, while the strings (Str.) continue the rhythmic accompaniment.

Measures 10-13 of the piano introduction. The woodwinds (Bl.) play a melodic line with a trill (tr) in measure 12. The strings (Str.) continue the rhythmic accompaniment.

14  
Coro Soprano I

Vocal score for the choir, measures 14-17. The parts are for Soprano I, Soprano II, Alto, Tenore, and Basso. The lyrics are "Cre-do, cre-do in un-um De-um". The music is in 3/4 time, with a forte (f) dynamic.

Measures 18-21 of the piano introduction. The piano continues with a rhythmic accompaniment, supporting the vocal entry.

17

Pa - trem o-mni - po - ten - tem, fa - cto - rem coe - li et

Pa - trem o-mni - po - ten - tem, fa - cto - rem coe - li et

Pa - trem o-mni - po - ten - tem, fa - cto - rem coe - li et

Pa - trem o-mni - po - ten - tem, fa - cto - rem coe - li et

Pa - trem o-mni - po - ten - tem, fa - cto - rem coe - li et

20

ter - rae, fa - cto - rem coe - li et ter - rae,

ter - rae, fa - cto - rem coe - li et ter - rae,

ter - rae, fa - cto - rem coe - li et ter - rae,

ter - rae, fa - cto - rem coe - li et ter - rae,

ter - rae, fa - cto - rem coe - li et ter - rae,



23

vi - si - bi - li - um o - mni - um, et in - vi - si -

vi - si - bi - li - um o - mni - um, et in - vi -

vi - si - bi - li - um o - mni - um,

vi - si - bi - li - um o - mni - um, et in -

vi - si - bi - li - um o - mni - um,

27

- bi - - - - li - um, et in - vi - si - bi - li -

- si - bi - - - - li - um, et in - vi - si - bi - li -

et in - vi - - - - - si - bi - - - li -

vi - - - - - si - bi - li -

et in - vi - - - - - si - bi - li -

31

-um.

-um.

-um.

-um.

-um.

*ms.*

*p*

*cresc.*

*f*

35

Cre - do, et in un - um Do - mi -

Cre - do, et in un - um Do - mi -

Cre - do, et in un - um Do - mi -

Cre - do, et in un - um Do - mi -

Cre - do, et in un - um Do - mi -

38

- num, Je - sum Chri - stum, Fi - li - um,

- num, Je - sum Chri - stum, Fi - li - um,

- num, Je - sum Chri - stum, Fi - li - um,

- num, Je - sum Chri - stum, Fi - li - um,

- num, Je - sum Chri - stum, Fi - li - um,

41

B

Fi - li - um De - i u - ni - ge - ni - tum, et ex Pa - tre

Fi - li - um De - i u - ni - ge - ni - tum, et ex Pa - tre

Fi - li - um De - i u - ni - ge - ni - tum, et ex Pa - tre

Fi - li - um De - i u - ni - ge - ni - tum, et ex Pa - tre

Fi - li - um De - i u - ni - ge - ni - tum, et ex Pa - tre



44

na - tum an - te, na - tum an - te, na - tum an - te, na - tum an - te, na - tum, cre - do, cre - do, cre - do,

48

te o-mni-a sae - cu - te, an - te o-mni-a sae - cu - te, an - te o-mni-a sae - cu - an - te o-mni-a sae - cu - cre - do, an - te o-mni-a sae - cu -

52

- la.

- la.

- la.

- la.

- la.

*P Str.*

*p*

*p*

*p*

C

56

De - um

De - um

De - um

De - um de

De - um de

*cresc.*

*f*

60

de De - o, lu - men de lu - mi - ne,

de De - o, lu - men de lu - mi - ne,

de De - o, lu - men de lu - mi - ne,

De - o, lu - men de lu - mi - ne,

De - o, lu - men de lu - mi - ne,

63

De - um ve - rum de De - o ve - ro,

De - um ve - rum de De - o ve - ro,

De - um ve - rum de De - o ve - ro,

De - um ve - rum de De - o ve -

De - um ve - rum de De - o ve -



67

ge - ni - tum, non fa - ctum, ge - ni - tum, non  
 ge - ni - tum, non fa - ctum, ge - ni - tum, non  
 ge - ni - tum, non fa - ctum, ge - ni - tum, non  
 - ro, ge - ni - tum, non fa - ctum, ge - ni - tum,  
 - ro, ge - ni - tum, non fa - ctum, ge - ni - tum,

70

fa - ctum, con - sub -  
 fa - ctum, con -  
 fa - ctum, con -  
 non fa - ctum, con - sub - stan - ti - a - lem  
 non fa - ctum, con - sub - stan - ti - a - lem

73

- stan - ti - a - lem Pa - tri, per quem

sub - stan - ti - a - lem Pa - tri,

sub - stan - ti - a - lem Pa - tri,

Pa - tri, per

Pa - tri,

76

per quem o -

per quem o -

quem o -

per quem o -

79

mni-a fa - cta

mni-a fa - cta

mni-a fa - cta

mni-a fa - cta

mni-a fa - cta

82

sunt.

sunt.

sunt.

sunt.

sunt.



86

Cre - do, qui pro - pter nos ho - mi -

Cre - do, qui pro - pter nos ho - mi -

Cre - do, qui pro - pter nos ho - mi -

Cre - do, qui pro - pter nos ho - mi -

Cre - do, qui pro - pter nos ho - mi -

89

- nes et pro - pter no - stram sa - lu - tem,

- nes et pro - pter no - stram sa - lu - tem,

- nes et pro - pter no - stram sa - lu - tem,

- nes et pro - pter no - stram sa - lu - tem,

- nes et pro - pter no - stram sa - lu - tem,

92

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

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

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

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

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

95

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

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

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

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

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

98

de - scen - dit, de - scen -

- scen -

102

dit de coe - lis, de -

dit, de - scen - dit de coe - lis, de -

dit, de - scen - dit de coe - lis, de -

dit, de - scen - dit, de - scen - dit de coe - lis, de -

dit, de - scen - dit, de - scen - dit de coe - lis, de -



106

Five vocal staves (Soprano, Alto, Tenor 1, Tenor 2, Bass) and a piano accompaniment. The vocal parts are in unison, singing the lyrics: - scen - dit de coe - lis, de coe - lis, de. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand, and a similar pattern in the left hand, with some chords and rests.

- scen - dit de coe - lis, de coe - lis, de

- scen - dit de coe - lis, de coe - lis, de

- scen - dit de coe - lis, de coe - lis, de

- scen - dit de coe - lis, de coe - lis, de

- scen - dit de coe - lis, de coe - lis, de

110

Five vocal staves (Soprano, Alto, Tenor 1, Tenor 2, Bass) and a piano accompaniment. The vocal parts are in unison, singing the lyrics: coe - lis, coe - lis, coe - lis, coe - lis, coe - lis. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand, and a similar pattern in the left hand, with some chords and rests. The piano part includes dynamic markings: *p* (piano) and *cresc.* (crescendo).

coe - lis, coe - lis, coe - lis, coe - lis, coe - lis

*p* *cresc.*

113

de - scen - dit de coe - lis.

de - scen - - - - dit de coe - - - - lis.

de - scen - dit de coe - lis.

de - scen - - - - dit de coe - - - - lis.

de - scen - - - - dit de coe - lis.

# Et incarnatus est

Andante

117 Solo Fl., Ob.  
Fag. Str.

Str. sotto voce

122 Fl. Ob. Fag.

127 Bl. Str. Fag. Ob.



## SANCTUS

**Largo**

Coro I

Soprano San - ctus, San - ctus,

Alto San - ctus, San - ctus,

Tenore San - ctus, San - ctus,

Basso San - ctus, San - ctus,

Coro II

Soprano San - ctus, San - ctus,

Alto San - ctus, San - ctus,

Tenore San - ctus, San - ctus,

Basso San - ctus, San - ctus,

*f* Tutti Cor. Fag. Tromb. Bl.+Timp.

5

San - ctus, Do - mi - nus De - us

San - ctus, Do - mi - nus De - us

San - ctus, Do - mi - nus De - us

San - ctus, Do - mi - nus De - us

San - ctus, Do - mi - nus De - us

San - ctus, Do - mi - nus De - us

San - ctus, Do - mi - nus De - us

San - ctus, Do - mi - nus De - us

Tutti Cor. Tromb. Bl.+Timp. *p* Str.+Cor.



8

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

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

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

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

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

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

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

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

10

Sa - ba-oth, Do - mi - nus De - us Sa - ba-oth. Ple - ni

Sa - ba-oth, Do - mi - nus De - us Sa - ba-oth. Ple - ni

Sa - ba-oth, Do - mi - nus De - us Sa - ba-oth. Ple - ni

Sa - ba-oth, Do - mi - nus De - us Sa - ba-oth. Ple - ni

Do - mi - nus, Do - mi - nus De - us Sa - ba-oth. Ple - ni,

Do - mi - nus, Do - mi - nus De - us Sa - ba-oth. Ple - ni,

Do - mi - nus, Do - mi - nus De - us Sa - ba-oth. Ple - ni,

Do - mi - nus, Do - mi - nus De - us Sa - ba-oth. Ple - ni,

12

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

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

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

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

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

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

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

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

14

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

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

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

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

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

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

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

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

# Osanna

99

Allegro comodo

16

a. a. a. a. a. a. a. a.

O-san-na in ex-cel-sis, o -

O-sa-na in ex-cel-sis, o -

19

cel -

san - na in ex -

san - na in ex -



21

The musical score is written for a vocal ensemble and piano. It consists of two systems of staves. The first system has four staves: three for vocal parts (Soprano, Alto, and Tenor/Bass) and one for the piano accompaniment. The second system has three staves: two for vocal parts and one for the piano accompaniment. The lyrics are in Latin, praising God in the highest. The piano part features a prominent, rhythmic melody in the right hand and a more active bass line in the left hand. The vocal parts enter with a simple, homophonic melody. The score is in 4/4 time and the key signature has one sharp (F#).

in ex- cel - - - - -

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

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

O -

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

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

24

in ex - cel - - - - -

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

- cel - - - - - sis, o - san - na, o - san - na, o - san - na

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

O -

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

- san - - - - na, o - san - na, o - san - na in ex - cel - - - -

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

The musical score is written for a choir and piano. It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Allegretto'. The score is divided into two systems. The first system contains four staves: three vocal staves (Soprano, Alto, and Tenor/Bass) and one piano accompaniment staff. The second system contains four staves: one vocal staff (Soprano), one vocal staff (Alto), one vocal staff (Tenor/Bass), and one piano accompaniment staff. The lyrics are in Latin and are written below the vocal staves. The piano accompaniment consists of a right hand and a left hand, both playing a steady eighth-note pattern.

27

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

-sis, o-san-na, o-san-na, o-

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

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

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

-san-na, o-san-na, o-san-na, o-

-sis, o-san-na, o-san-na, o-

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

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



29

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

-san - - - - na, o - san - - - na,

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

- - - - - sis, o - san - na, o - san - na, o -

- - - - - na in ex - - cel - - sis, in ex - -

o - san - - - na,

o - - - san - na, o - san - na, o - san - na,

- - - - - sis, in ex - - cel - - sis,

- - - - - sis, in ex - - cel - - sis,



34

in ex-cel- sis,

- na, o-san-na, o-san- na, o-

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

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

- sis, in ex-

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

- san- na, o-san-na, o-san-na,

- cel- sis, o-san-na, o-san-na, o-

E.E. 6057a



E.E. 6057 a

40

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

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

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

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

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

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

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

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

The musical score is written for a choir and piano. It consists of nine staves. The first four staves are vocal parts (Soprano, Alto, Tenor, and Bass), and the last five staves are the piano accompaniment. The piano part features a complex, flowing melody in the right hand and a more rhythmic, supportive line in the left hand. The lyrics are written below the vocal staves, with hyphens indicating syllables that span across multiple notes or staves. The key signature has one sharp (F#), and the time signature is 4/4.

[illegible]





49

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

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

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

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

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

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

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

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

- na, o -

E.E. 6057 a

52

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

The piano accompaniment consists of a right hand with flowing sixteenth-note patterns and a left hand with a steady eighth-note bass line. The key signature has one sharp (F#), and the time signature is 4/4.



[illegible]

in ex-cel-sis, o-san-na in ex-cel-sis, in excel-sis, in excel-sis.

in ex-cel-sis, o-san-na in ex-cel-sis, in excel-sis, in excel-sis.

in ex-cel-sis, o-san-na in ex-cel-sis, in excel-sis, in excel-sis.

in ex-cel-sis, o-san-na in ex-cel-sis, in excel-sis, in excel-sis.

-cel-sis, o-san-na in ex-cel-sis, in ex-cel-sis, in excel-sis, in excel-sis.

-cel-sis, o-san-na in ex-cel-sis, in ex-cel-sis, in excel-sis, in excel-sis.

-cel-sis, o-san-na in ex-cel-sis, in ex-cel-sis, in excel-sis, in excel-sis.

-cel-sis, o-san-na in ex-cel-sis, in ex-cel-sis, in excel-sis, in excel-sis.

E.E.6057 a





102

-ni.

-ni.

-ni.

-ni.

*f*

105

Coro I, Soprano

Alto

Tenore

Basso

Coro II, Soprano

Alto

Tenore

Basso

*tr*

Tutti (Trpt., Tromb., Timp.)

108

- - - - - na, o - san - na  
 O - - san - - - na, o - san-na in ex-cel-sis, o - san - - -  
 - san - - - - - na, o - san - na  
 - san - na in ex-cel-sis, o - san-na in ex-cel-sis, o -  
 - - - - - na, o - san - na  
 O - - - san - - - na, o - san-na in ex-cel-sis, o - san - - -  
 - san - - - - - na, o - san - na  
 - san - na in ex-cel-sis, o - san-na in ex-cel-sis, o -

III

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

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

- san - na, o - san - na, o - san - na, o -

in ex - cel - sis, in ex - cel - sis,

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

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

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

in ex - cel - sis, in ex - cel - sis,

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

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



114

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

in ex-cel-sis, o-san-na in ex-cel-sis, in ex-cel-sis, in ex-cel-sis.

in ex-cel-sis, o-san-na in ex-cel-sis, in excel-sis, in ex-cel-sis.

in ex-cel-sis, o-san-na in ex-cel-sis, in excel-sis, in excel-sis.

in ex-cel-sis, o-san-na in ex-cel-sis, in excel-sis, in excel-sis.

-cel-sis, o-san-na in ex-cel-sis, in ex-cel-sis, in excel-sis, in excel-sis.

-cel-sis, o-san-na in ex-cel-sis, in ex-cel-sis, in excel-sis, in excel-sis.

-cel-sis, o-san-na in ex-cel-sis, in ex-cel-sis, in excel-sis, in excel-sis.

-cel-sis, o-san-na in ex-cel-sis, in ex-cel-sis, in excel-sis, in excel-sis.

E.E. 6057 a