John Webber

for Abraham Newsom OSB

KOINONIA

for chorus and small orchestra

CONDUCTOR'S SCORE

webbermusic.com

201504

Orchestra:

2 flutes
2 B♭ clarinets
2 F horns

timpani

SATB chorus

Strings (min. 6 6 4 4 2)

durata circa 23 minutes
score is transposed

I

KYRIE

Kyrie eleison.
Christe eleison.
Kyrie eleison.

II
GLORIA

Gloria in excelsis Deo.
Et in terra pax
hominibus bonæ voluntatis.
Laudamus te; benedicimus te;
adoramus te; glorificamus te.
Gratias agimus tibi
propter magnam gloriam tuam.
Domine Deus, Rex coelestis,
Deus Pater omnipotens.
Domine Fili unigenite Jesu Christe.
Domine Deus, Agnus Dei,
Filius Patris.
Qui tollis peccata mundi,
miserere nobis.
Qui tollis peccata mundi,
suscipe deprecationem nostram.
Qui sedes ad dextram Patris,
O miserere nobis.
Quoniam tu solus Sanctus,
tu solus Dominus,
tu solus Altissimus, Jesu Christe.
Cum Sancto Spiritu
in gloria Dei Patris.
Amen.

IV

SANCTUS

Sanc-tus, Sanc-tus, Sanc-tus,
Do-mi-nus De-us Sa-ba-oth.
Ple-ni sunt coe-li et
ter.
O-san-na in ex-cel-sis.

V

AGNUS DEI

Ag-nus Dei,
qui tol-lis pec-ca-ta mund-i,
mi-se-re-re no-bis.
Ag-nus Dei.
Do-na no-bis pa-cem.

III

CREDO

Cre-do in u-num De-um;
Pa-trem om-ni-po-ten-tem,
fac-to-rem coe-li et ter-rae,
vi-si-bi-li-um om-ni-um et in-vi-si-bi-li-um.

Cre-do in u-num Do-mi-num Je-sum Chris-tum,
Fi-li-um Dei u-ni-ge-ni-tum,
Et ex Pa-tre na-tum an-te om-ni-a sæ-cu-la.
De-um de De-o, lum-en de lu-mine,
De-um ve-rum de De-o ve-ro,
Ge-ni-tum non fac-tum,
con-sub-stan-ti-a-lem Pa-tri:
per qu-em om-n-a fac-ta sunt.

Qui prop-ter nos ho-mi-nes,
et prop-ter nos-tram sa-lu-tem
des-cen-dit de coe-lis.
Et in-car-na-tus est de Spi-ri-tu Sanc-to
ex Ma-ri-a Vir-gi-ne: et ho-mo fac-tus est.
Cru-ci-fi-xus e-tiam pro no-bis
sub Pon-tio Pi-la-to,
passus et sepultus est.
Et resurrexit tertia die
se-cun-dum Scrip-tu-ras.
Et as-cen-dit in coe-lum:
se-det ad dex-ter-am Pat-ris.
Et i-te-rum ven-tur-us est cum glo-ri-a,
ju-d-ica-re vi-vos et mor-tu-os:
cu-jus reg-ni non e-rit fi-nis.

Cre-do in Spi-ri-tum Sanc-tum,
Do-omi-num, et vi-vi-fi-can-tem:
qui ex Pa-tre Fi-li-o-que pro-ce-dit.
Qui cum Pat-re et Fi-li-o si-mul
a-do-ra-tur et con-glo-ri-fi-ca-tur:
qui lo-cu-tus est per Pro-phe-tas.

Cre-do in u-nam san-ctam
ca-tho-li-cam et a-pos-to-li-cam Ec-cle-si-am.
Con-fi-te-or u-num bap-ti-sma
in re-mis-sio-nem pec-ca-to-rum.
Et ex-pec-to re-sur-rec-ti-o-nem mor-tu-o-rum
et vi-tam ven-tu-ri sae-cu-li.
A-men.

When I saw that John Webber was naming this setting of the mass "Koinonia", I thought it was a perfect name. I am not sure what the word means in actual spoken or classical Greek, but in specifically Christian and monastic usage, it means "life together". The reasons I thought the name was perfect are twofold. The first reason is the fact that the mass (Eucharist, Lord's supper, communion service, etc.) is one of the most common expressions of the way Christians are (supposed to be) united in love and compassion – it is the time that we gather to sing, pray, eat, and drink in order to remember who we are and to remember (or more usually to slowly realize) who Jesus is to us. The second reason naming this musical setting "Koinonia" is a good choice is because even though John and I have different religious ideas, we have worked together on music and have discussed our different viewpoints with respect and openness. Imagine what the world would be like if everyone would do that: acknowledging when others' beliefs differ from ours and yet treating others as equals in God's (and our own) sight.

This musical setting of the text of the western (Latin) celebration of Koinonia is short and precise, yet it is full of many complete and satisfying musical ideas. The Kyrie is certainly happier in tone than most, as if instead of pleading "Lord have mercy", it is acknowledging "Lord has mercy". It exudes quiet confidence, like Julian of Norwich: "contrary to all the evidence I can perceive, all will be well". The Gloria opens in what I think of as a "Handelesque" manner and works its way to the end reminding us "it is always about God, it is never about me". The Credo tackles a hard subject (musically and personally): there are so many words and ideas in a short amount of time that it is difficult to set it all to music in a coherent manner. John does the job well here, and does it in a simple, straightforward manner. The personal problem with the Creed is the fact that it tries to make the ineffable effable and quantifies the unquantifiable. John and I have discussed the Creed at times – my take on it is that it is not a definitive set of concrete truths that all Christians must believe. Rather, it is a starting point for pondering, conversing, praying, and acting. I love the music for the crucifixion part: it expresses confusion and dismay. One can imagine the confusion and dismay of the apostles: "It was not supposed to turn out this way!", as well as our own confusion and dismay: "Does he really mean it when he says we have to take our own crosses to follow him?" The setting of the Sanctus does a good job indicating the complete "otherness" of God, and it is done in a simple manner ("simplicity" permeates the entirety of "Koinonia", and that is meant as a compliment). The voices near the beginning of the movement evoke the first theme of the Kyrie. The ending section starting with the timpani sets forth a sense of awe and joy – expressing the human condition of being finite creatures in a relationship with the Infinite Creative. Simplicity again guides the Agnus Dei; a simple request to take our mistakes and transform them into peace. Near the end the low string pizzicato reminds us of the beginning of the Kyrie, and at the very end the voices have the main Kyrie theme.

I thank John for writing this and for putting so much work into my own compositions. Koinonia/Life Together can actually work! It takes effort, but it is worth it. While you are together, don't forget to sing, pray, eat, and drink – for Christians, that is how we remember.

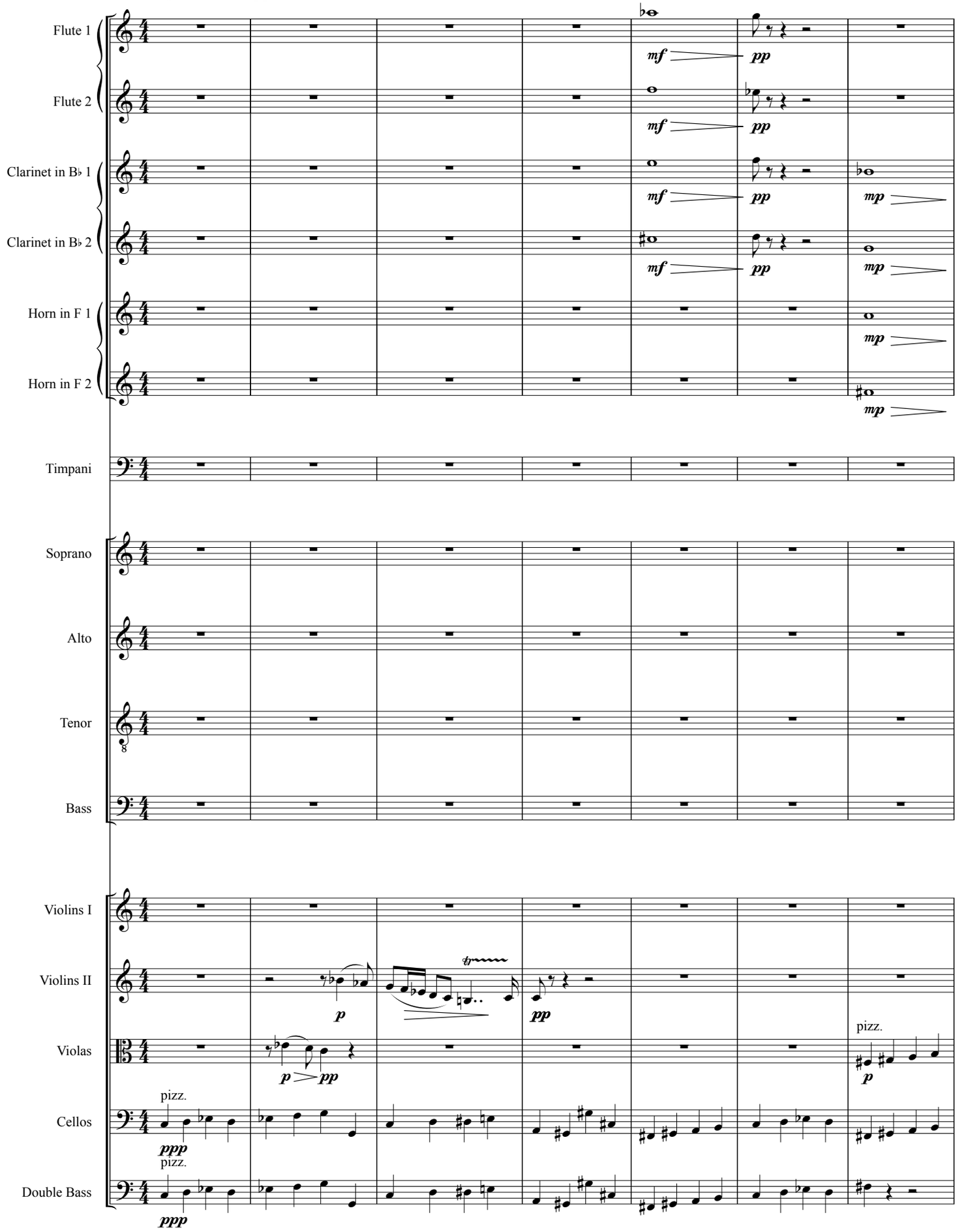
Br. Abraham Newsom OSB
St. Gregory's Abbey
Three Rivers, Michigan

for Abraham Newsom OSB

KOINONIA

John Webber
201504

I: Kyrie, non troppo, ♩=100



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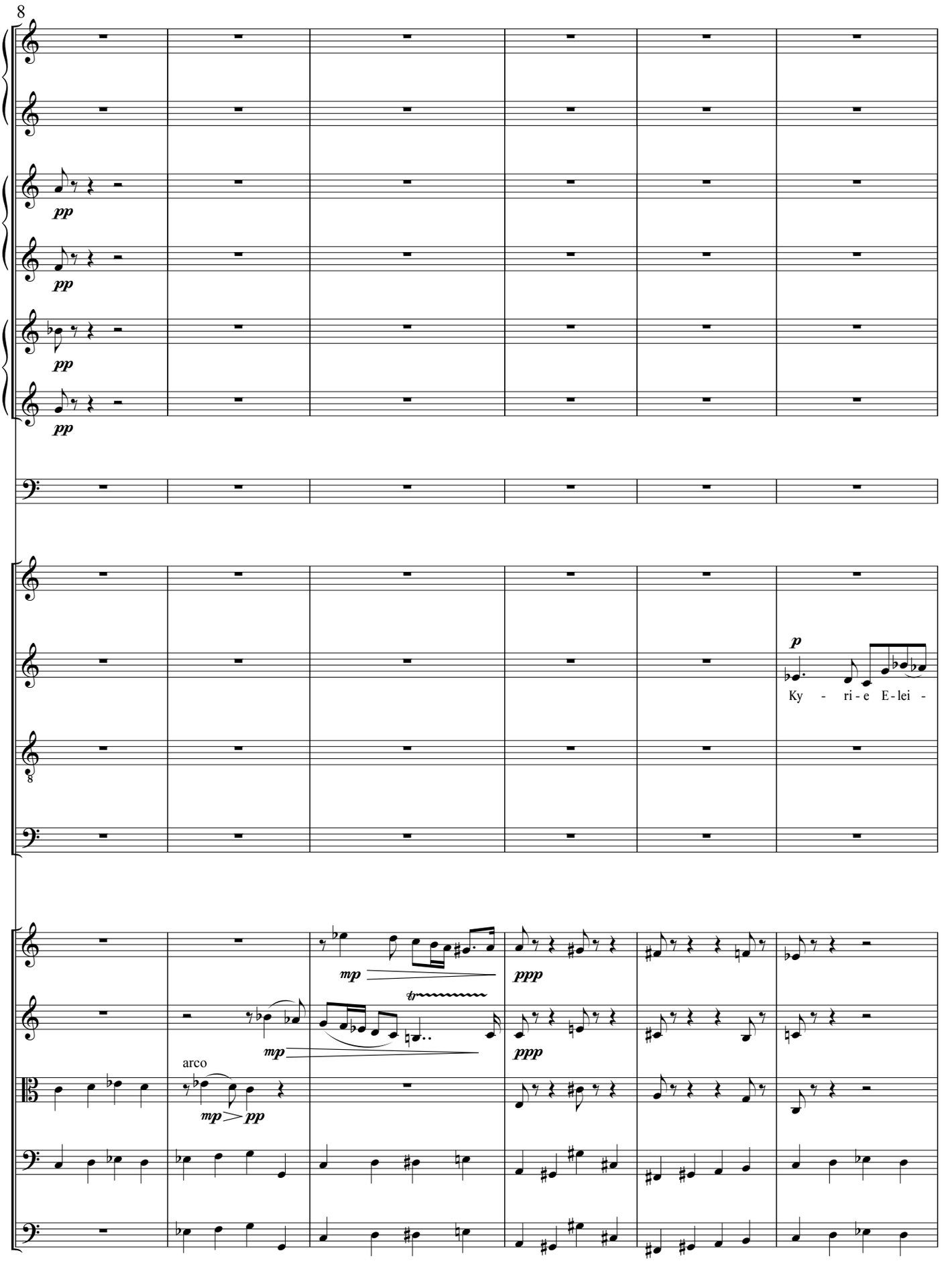
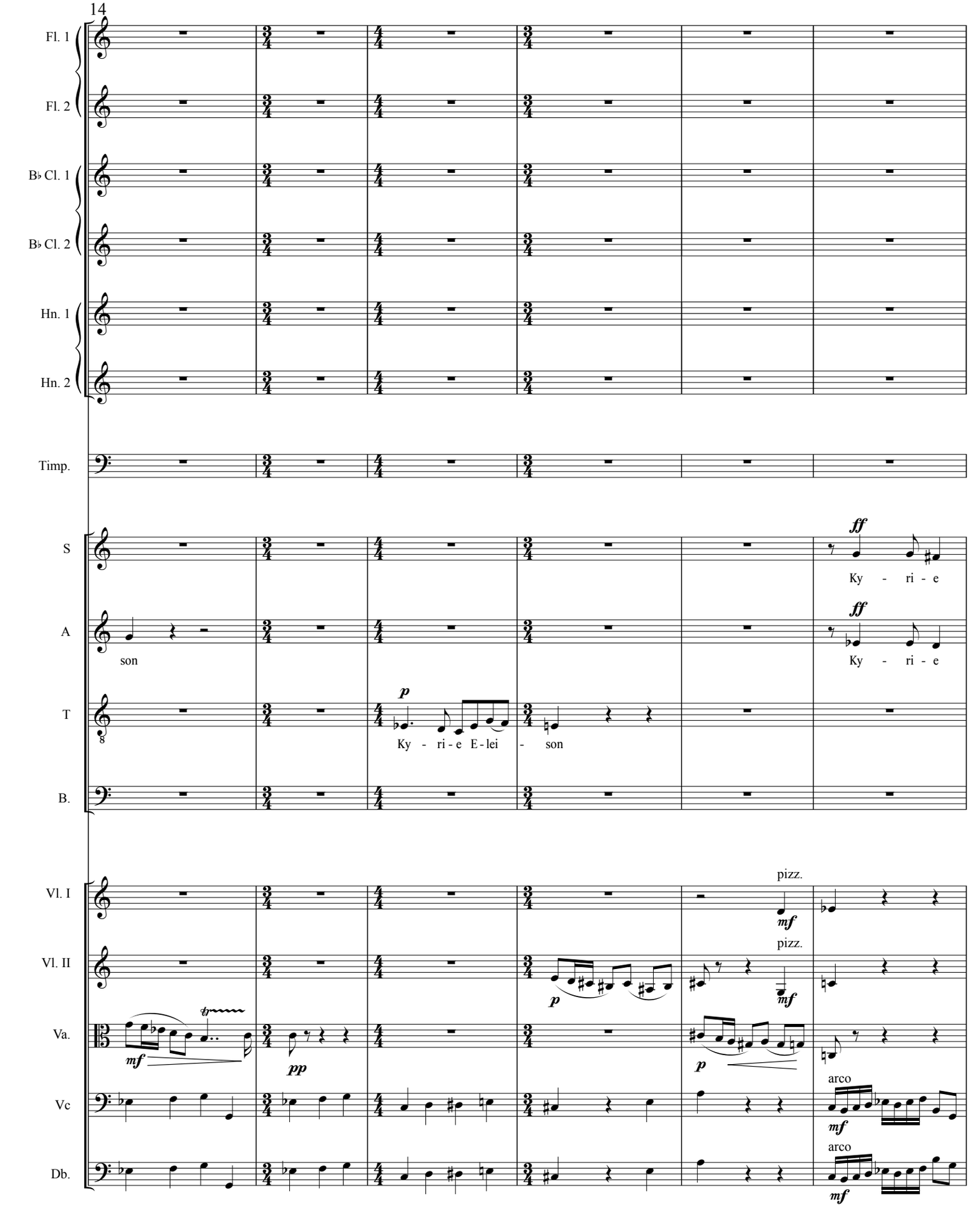
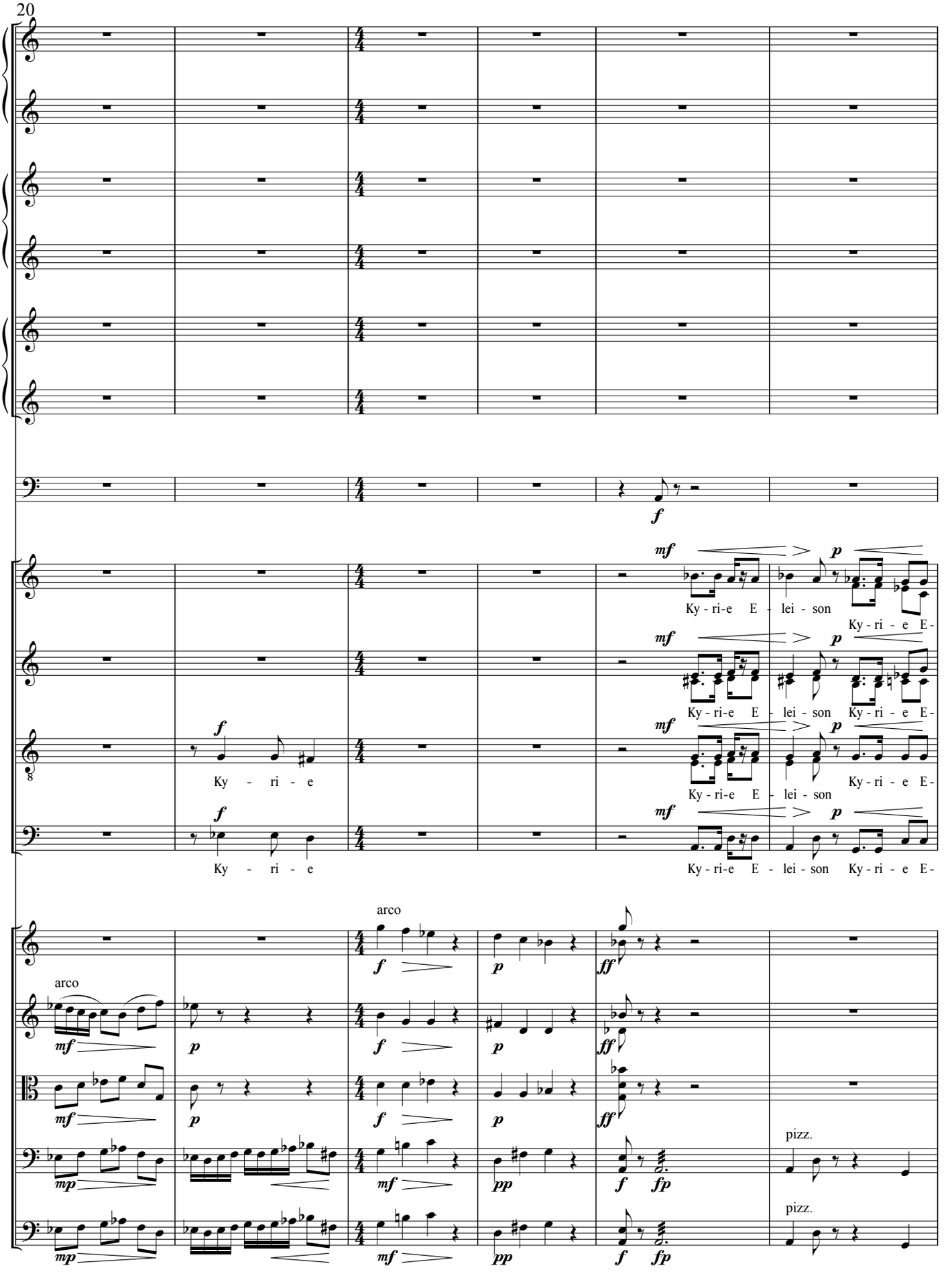
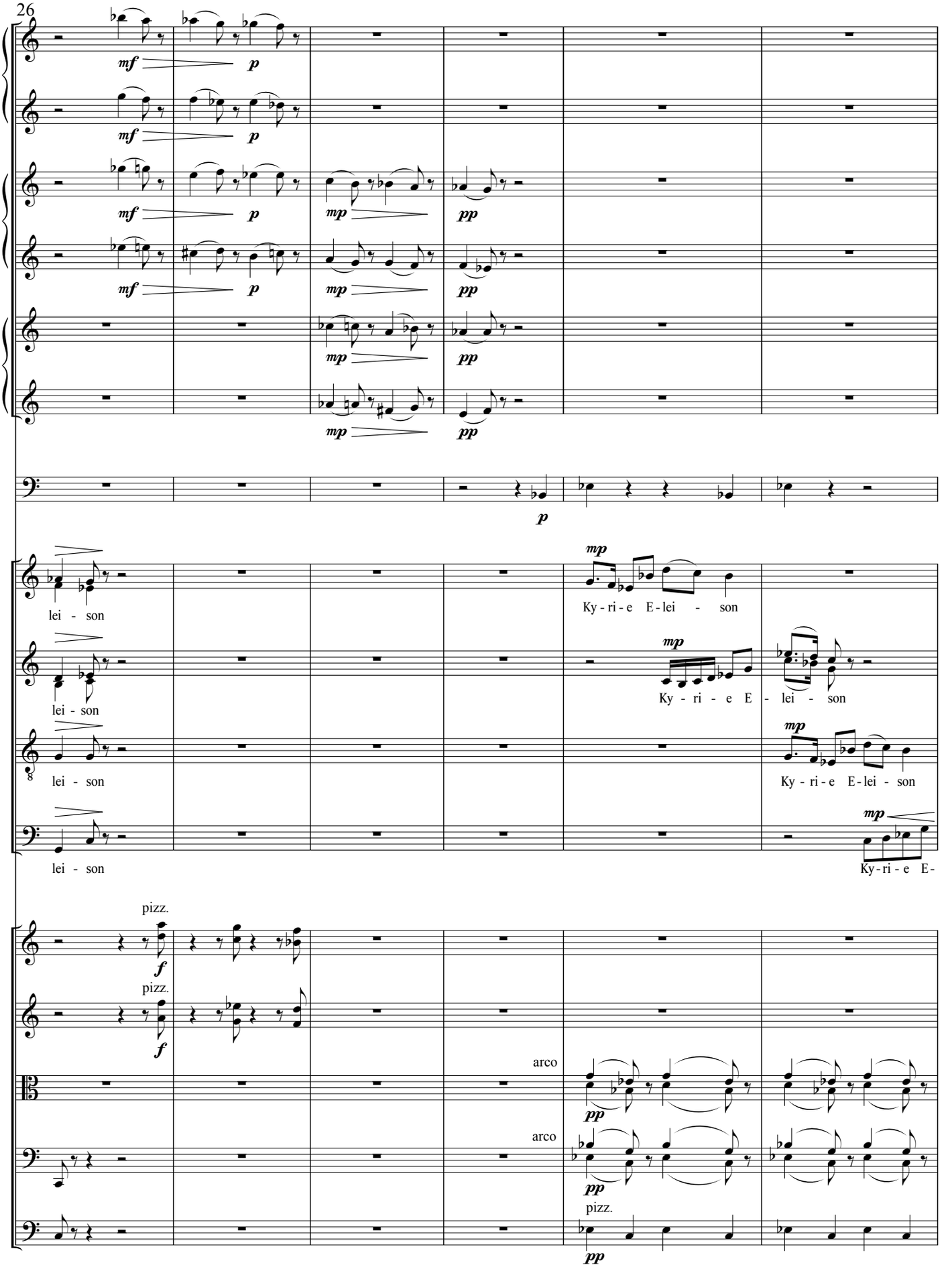
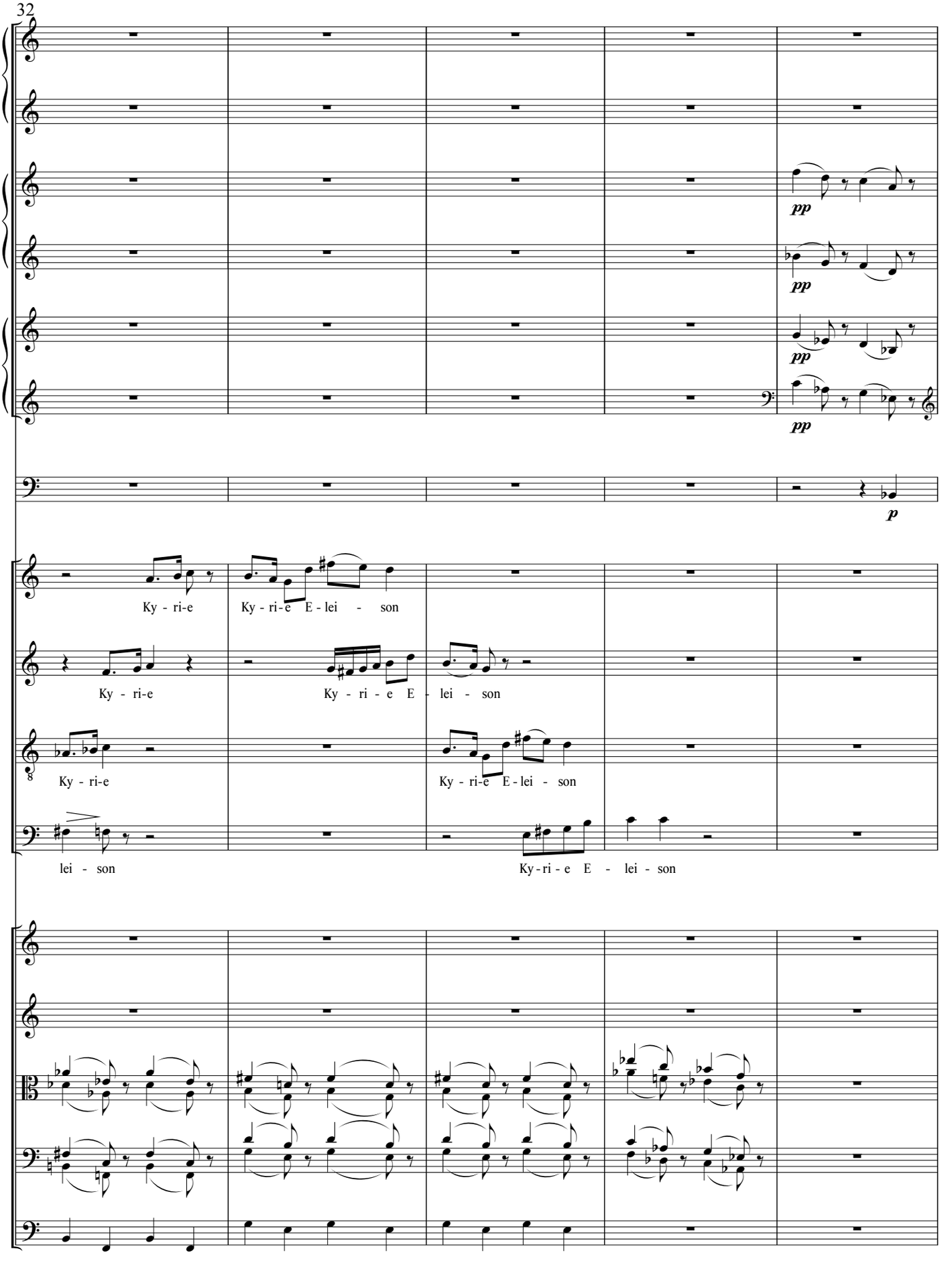
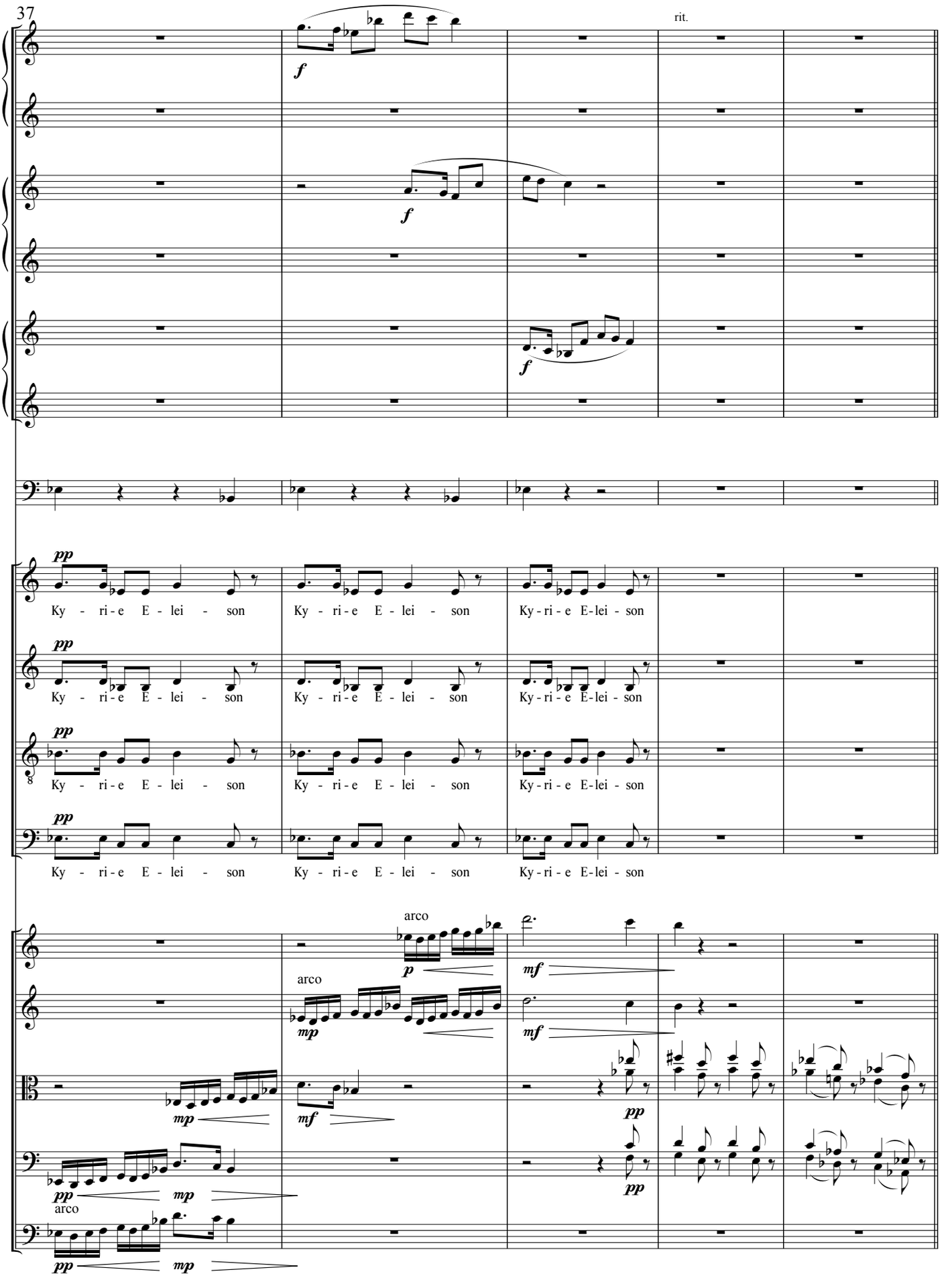

8
Fl. 1
Fl. 2
B♭ Cl. 1
B♭ Cl. 2
Hn. 1
Hn. 2
pp
Timp.
S
A
T
B.
p
Ky - ri - e E - lei -
Vl. I
Vl. II
Va.
Vc
Db.
mp
ppp
arco
mp pp

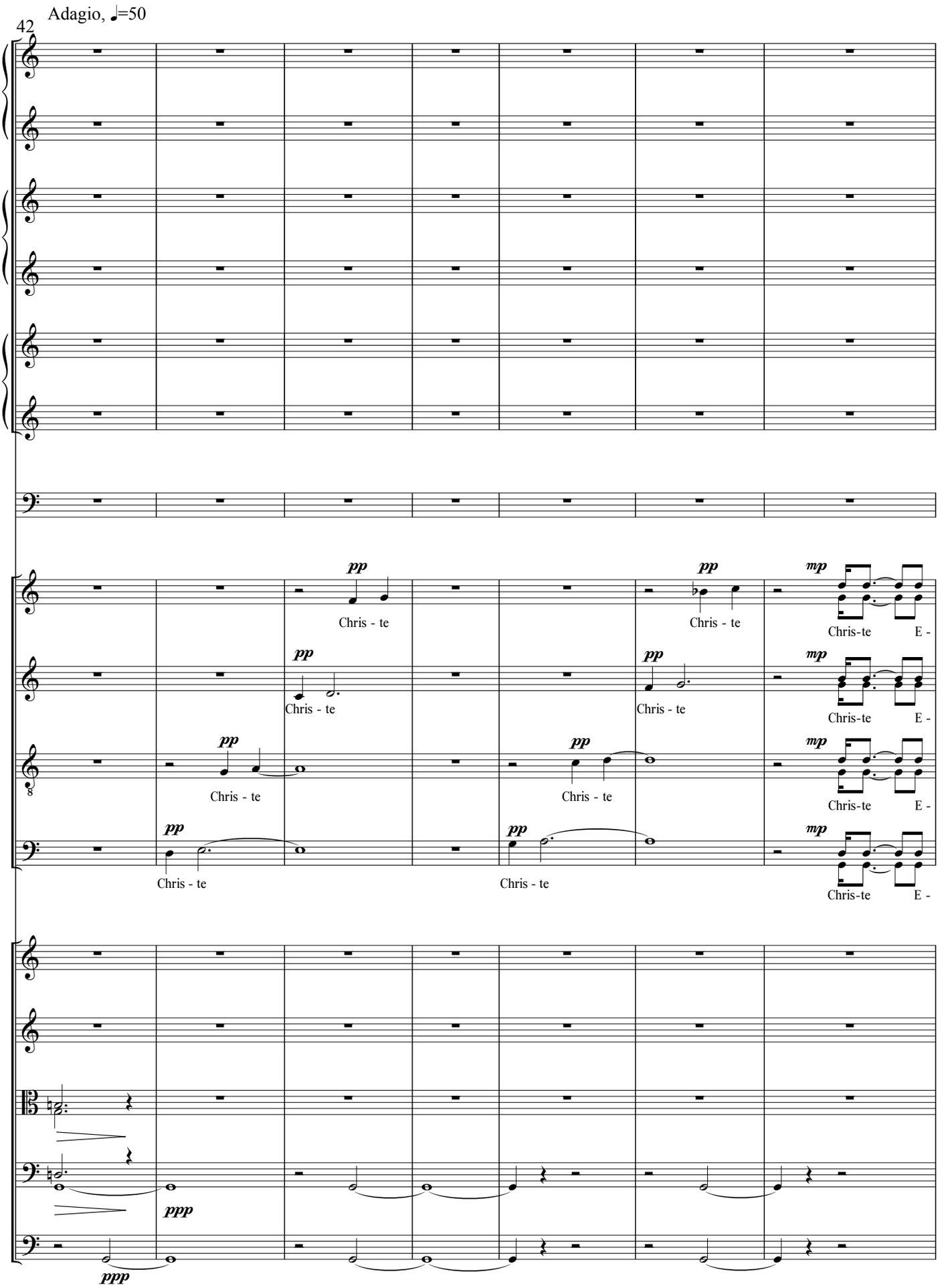

14
Fl. 1
Fl. 2
B♭ Cl. 1
B♭ Cl. 2
Hn. 1
Hn. 2
Timp.
S
A
T
B.
Vl. I
Vl. II
Va.
Vc
Db.
ff
Ky - ri - e
son
p
Ky - ri - e E - lei - son
pizz.
mf
pp
arco

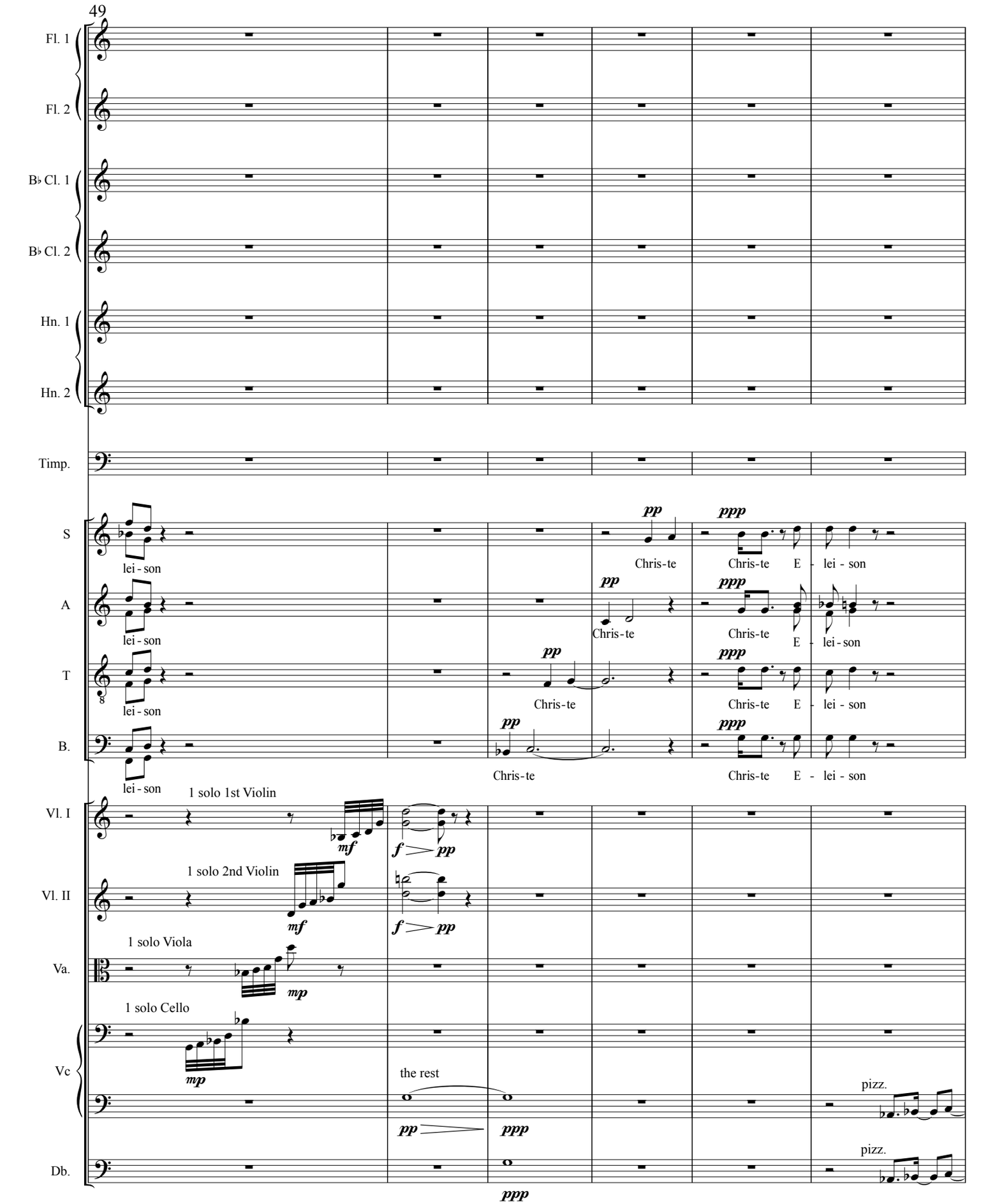

20
Fl. 1
Fl. 2
B♭ Cl. 1
B♭ Cl. 2
Hn. 1
Hn. 2
Timp.
S
A
T
B.
Vl. I
Vl. II
Va.
Vc
Db.
Ky - ri - e
Ky - ri-e E - lei - son
Ky - ri - e E -
arco
pizz.

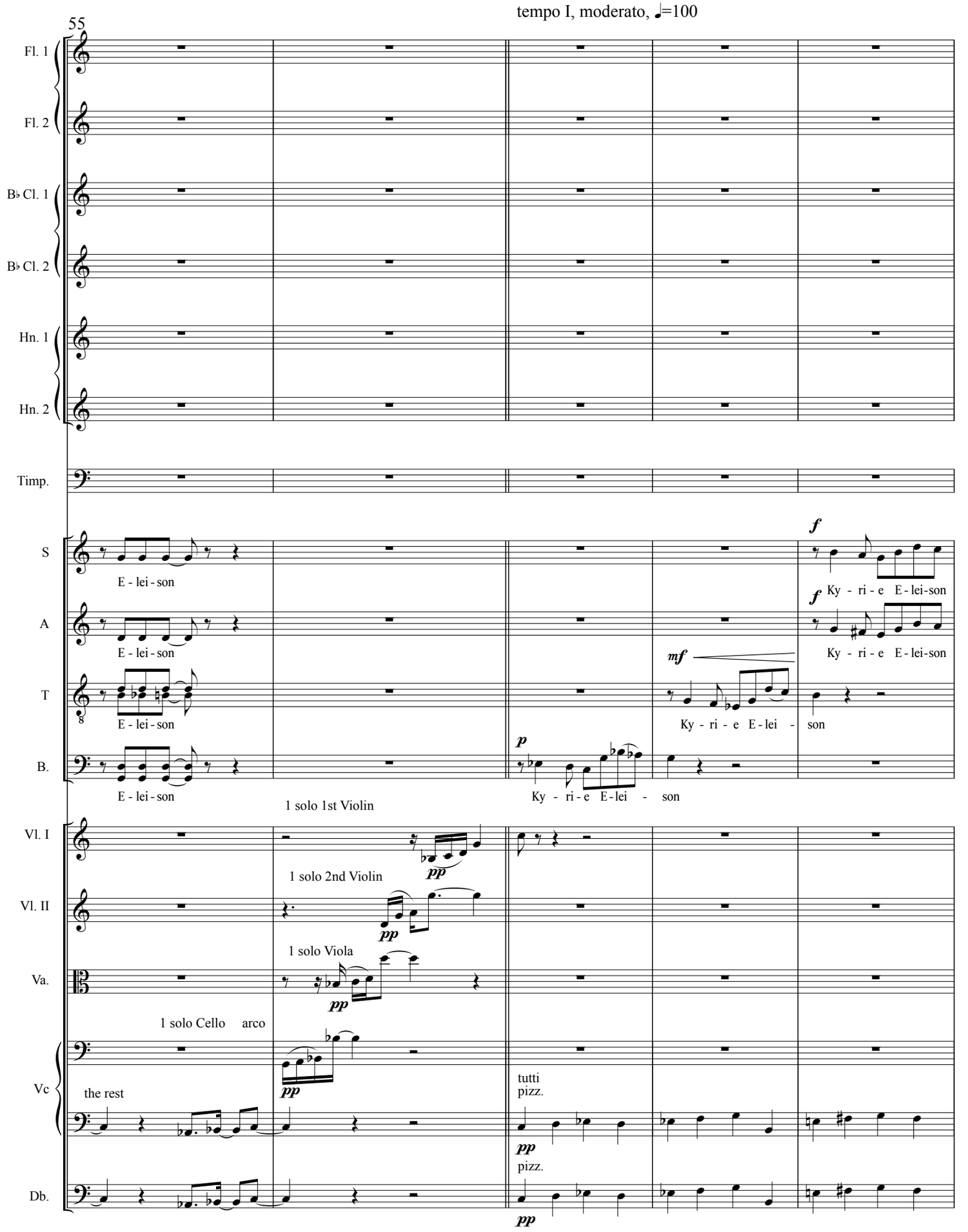

26
Fl. 1
Fl. 2
B♭ Cl. 1
B♭ Cl. 2
Hn. 1
Hn. 2
Timp.
S
A
T
B.
Vl. I
Vl. II
Va.
Vc
Db.
mf
p
mp
pp
f
lei - son
Ky - ri - e E - lei - son
Ky - ri - e E-lei - son
Ky-ri - e E-
pizz.
arco

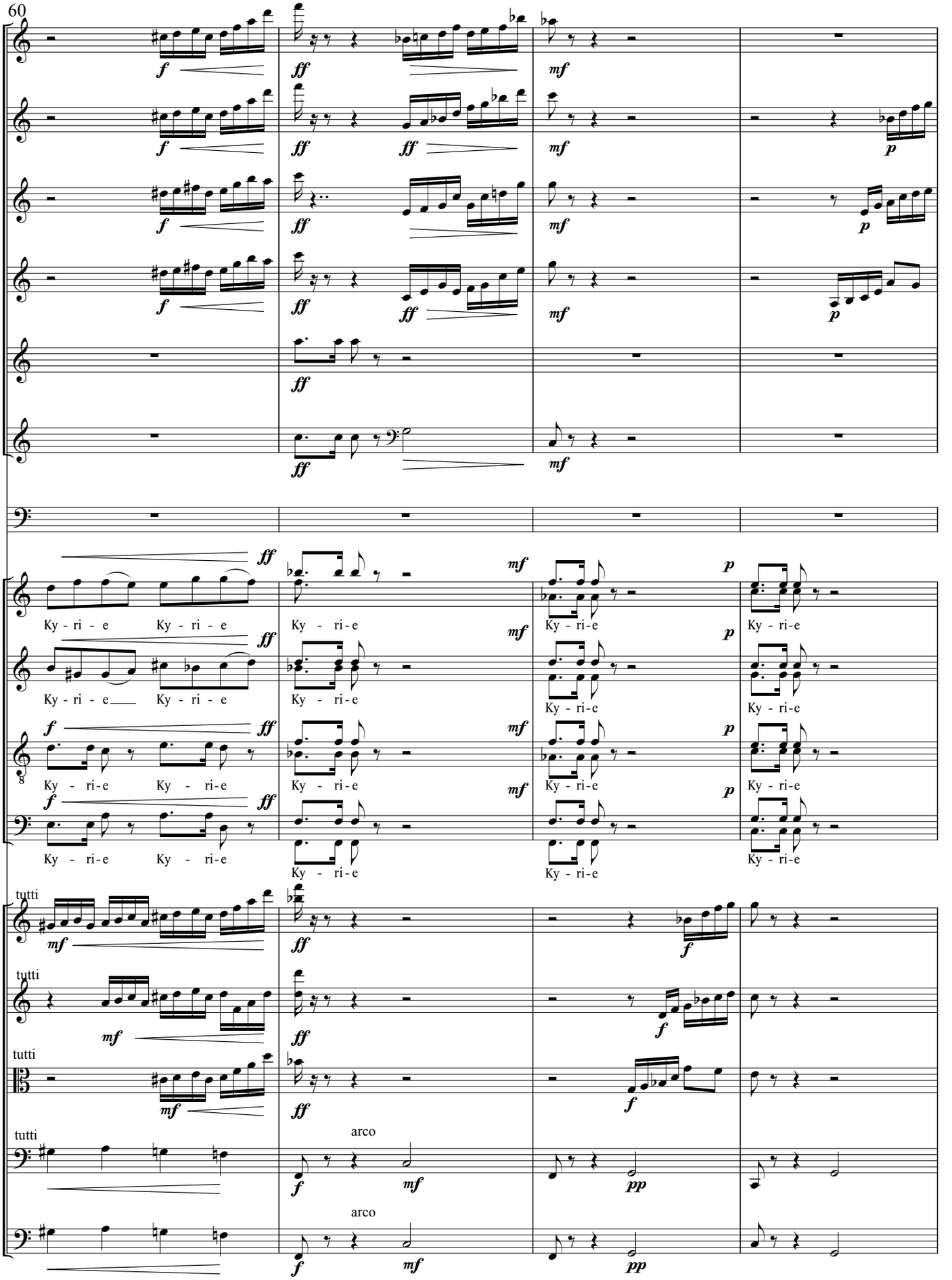

32
Fl. 1
Fl. 2
B♭ Cl. 1
B♭ Cl. 2
Hn. 1
Hn. 2
Timp.
S
A
T
B.
Vl. I
Vl. II
Va.
Vc
Db.
pp
pp
pp
pp
p
Ky - ri-e
Ky - ri-e E - lei - son
Ky - ri-e
Ky - ri - e E - lei - son
Ky - ri-e
Ky - ri-e E - lei - son
lei - son
Ky - ri - e E - lei - son

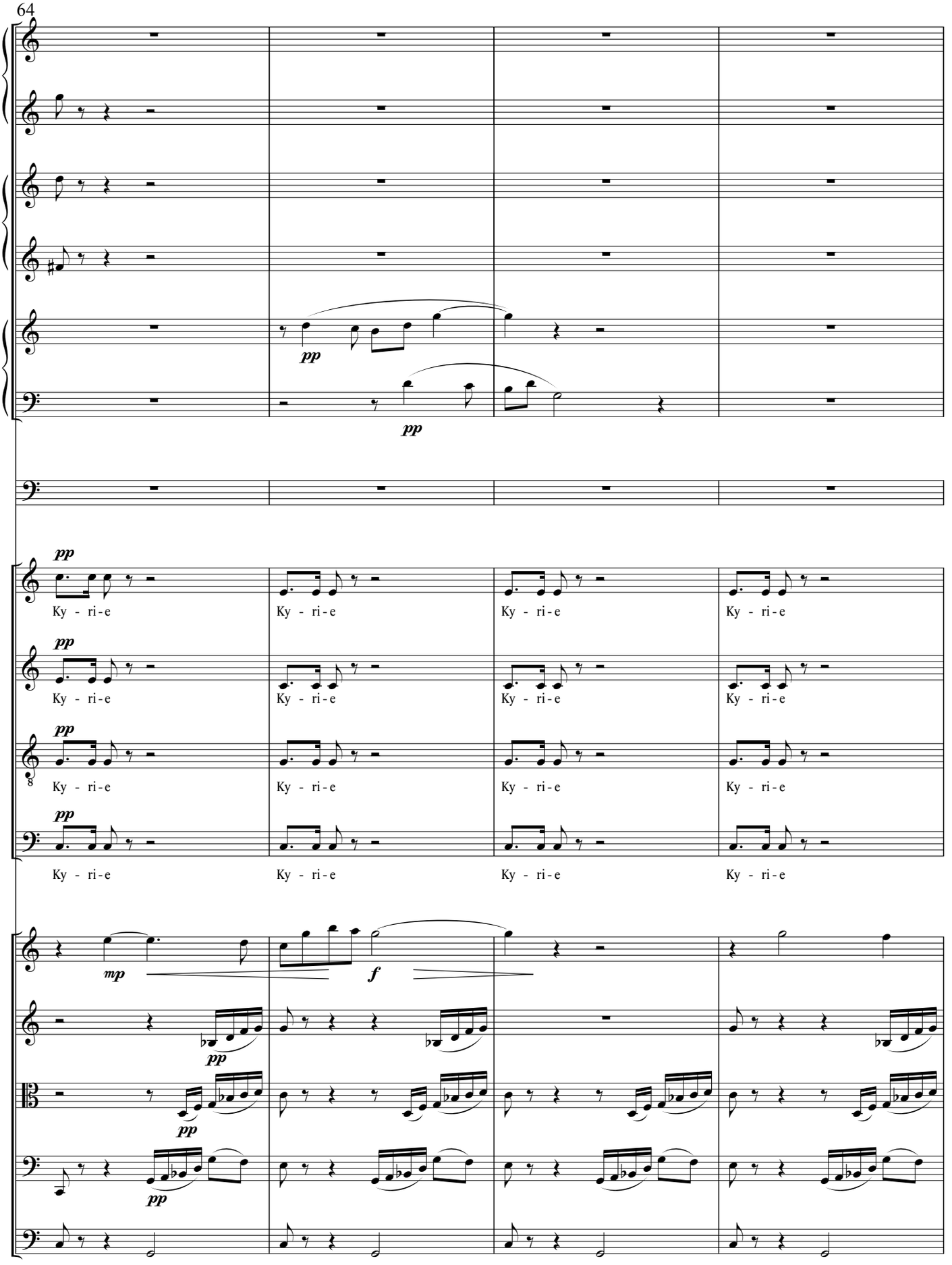

37
rit.
Fl. 1
Fl. 2
B♭ Cl. 1
B♭ Cl. 2
Hn. 1
Hn. 2
Timp.
S
A
T
B.
Ky - ri - e E - lei - son
Ky - ri - e E - lei - son
Ky - ri - e E - lei - son
Vl. I
Vl. II
Va.
Vc
Db.
arco
arco
arco

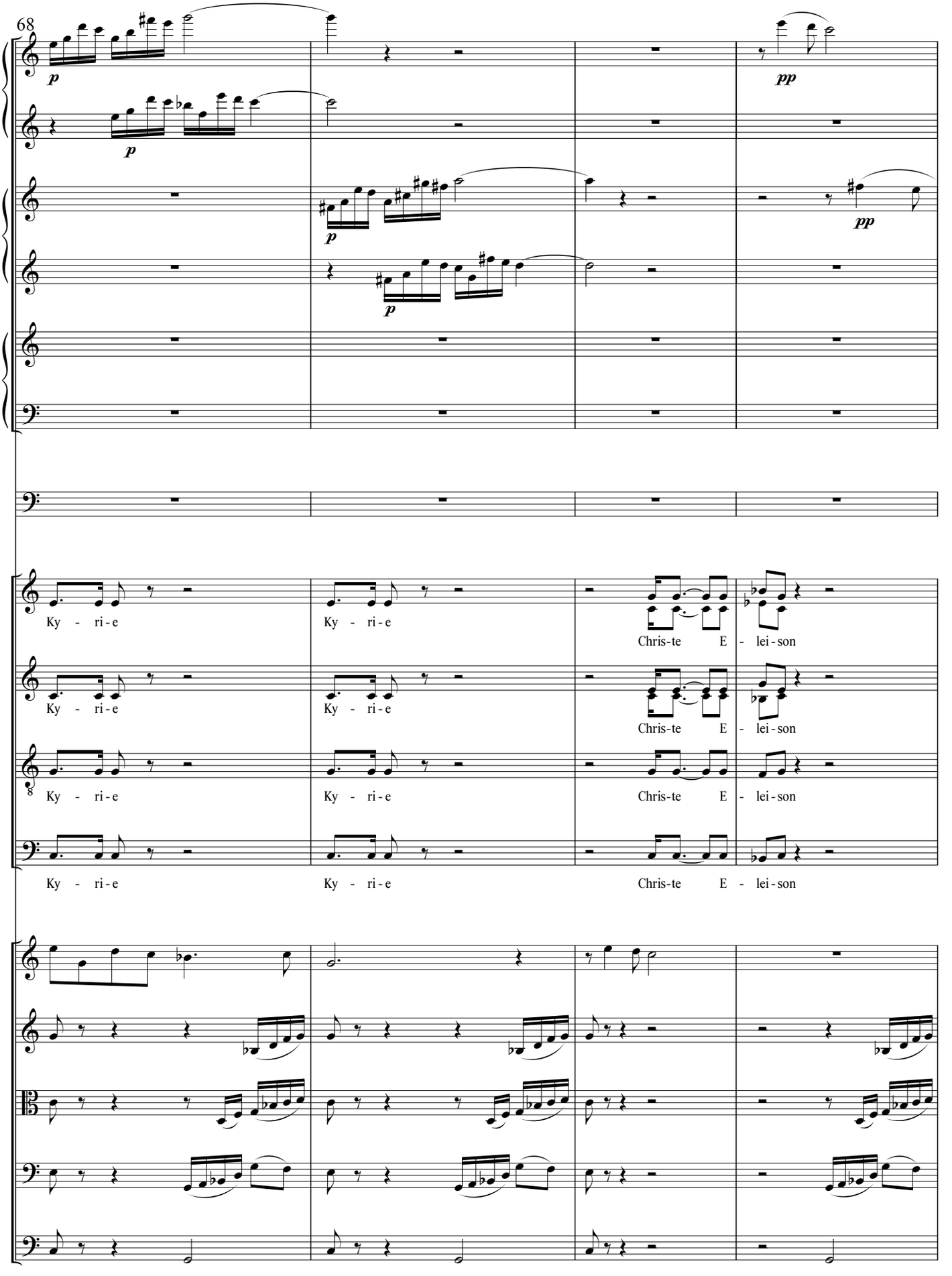

Adagio, ♩=50
42
Fl. 1
Fl. 2
B♭ Cl. 1
B♭ Cl. 2
Hn. 1
Hn. 2
Timp.
S
A
T
B.
Vl. I
Vl. II
Va.
Vc
Db.
pp
Chris - te
mp
Chris-te
E -
ppp


49
Fl. 1
Fl. 2
B♭ Cl. 1
B♭ Cl. 2
Hn. 1
Hn. 2
Timp.
S
A
T
B.
Vl. I
Vl. II
Va.
Vc
Db.
lei - son
Chris - te
E - lei - son
1 solo 1st Violin
1 solo 2nd Violin
1 solo Viola
1 solo Cello
the rest
pizz.
pizz.
pp
ppp
mf
mp
f


55
tempo I, moderato, ♩=100
Fl. 1
Fl. 2
B♭ Cl. 1
B♭ Cl. 2
Hn. 1
Hn. 2
Timp.
S
A
T
B.
E - lei - son
E - lei - son
E - lei - son
E - lei - son
f
Ky - ri - e E - lei-son
f
Ky - ri - e E - lei-son
mf
Ky - ri - e E - lei - son
p
Ky - ri - e E - lei - son
1 solo 1st Violin
1 solo 2nd Violin
1 solo Viola
1 solo Cello arco
the rest
Vl. I
Vl. II
Va.
Vc
Db.
pp
tutti
pizz.
pizz.


60
Fl. 1
Fl. 2
B♭ Cl. 1
B♭ Cl. 2
Hn. 1
Hn. 2
Timp.
S
A
T
B.
Ky - ri - e Ky - ri - e
Ky - ri - e Ky - ri - e
Ky - ri - e Ky - ri - e
Ky - ri - e Ky - ri - e
Vl. I
Vl. II
Va.
Vc
Db.
tutti
arco


64
Fl. 1
Fl. 2
B♭ Cl. 1
B♭ Cl. 2
Hn. 1
Hn. 2
pp
pp
Timp.
S
A
T
B.
pp
Ky - ri - e
Ky - ri - e
Ky - ri - e
Ky - ri - e
Vl. I
Vl. II
Va.
Vc
Db.
mp
f
pp


68
Fl. 1
Fl. 2
B♭ Cl. 1
B♭ Cl. 2
Hn. 1
Hn. 2
Timp.
S
A
T
B.
Vl. I
Vl. II
Va.
Vc
Db.
p
pp
Ky - ri-e
Chris-te E - lei-son

72

rall.

Fl. 1

Fl. 2

B♭ Cl. 1

B♭ Cl. 2

Hn. 1

Hn. 2

pp

Timp.

S

A

T

B.

Chris-te E - lei - son

Ky - ri - e

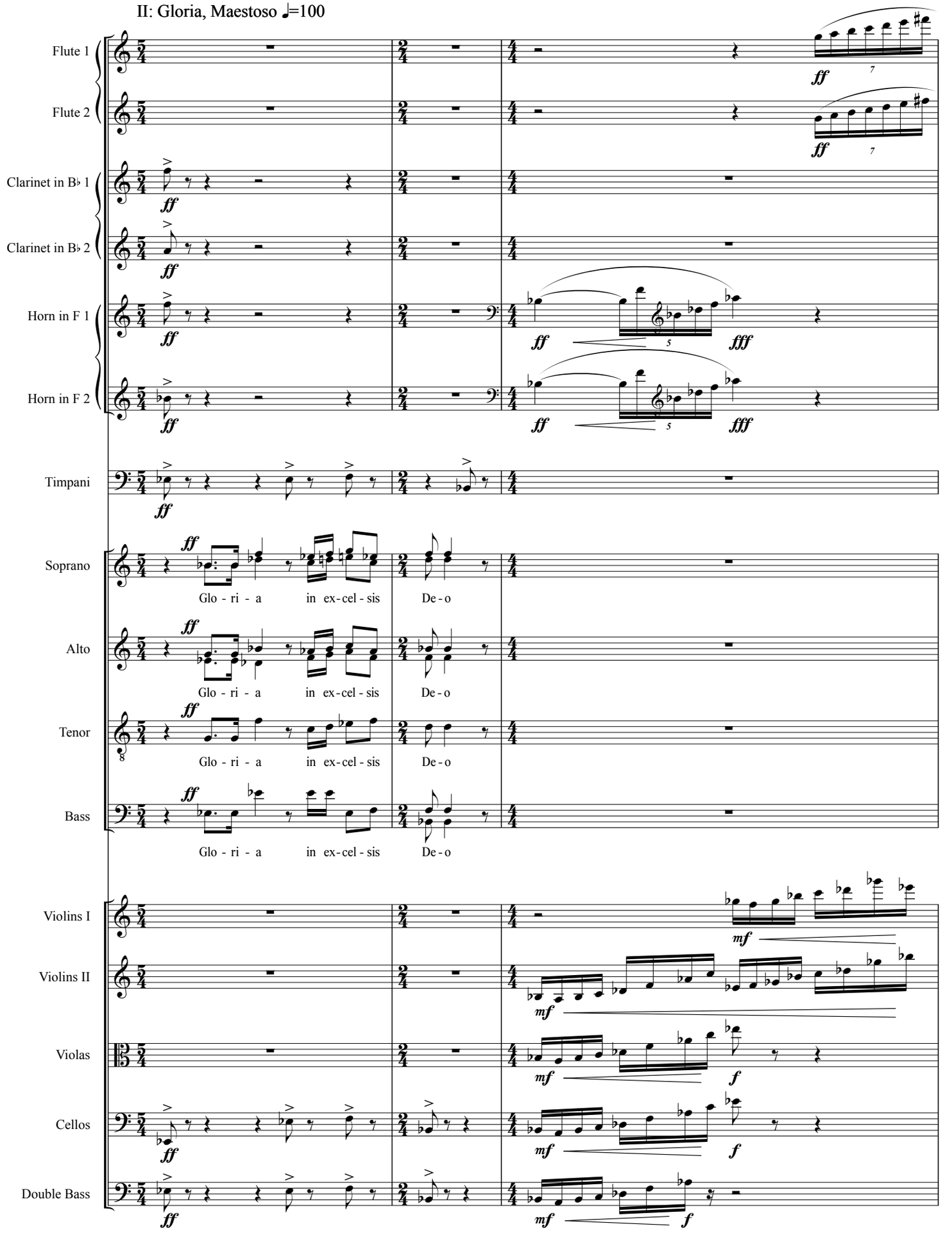
Vl. I

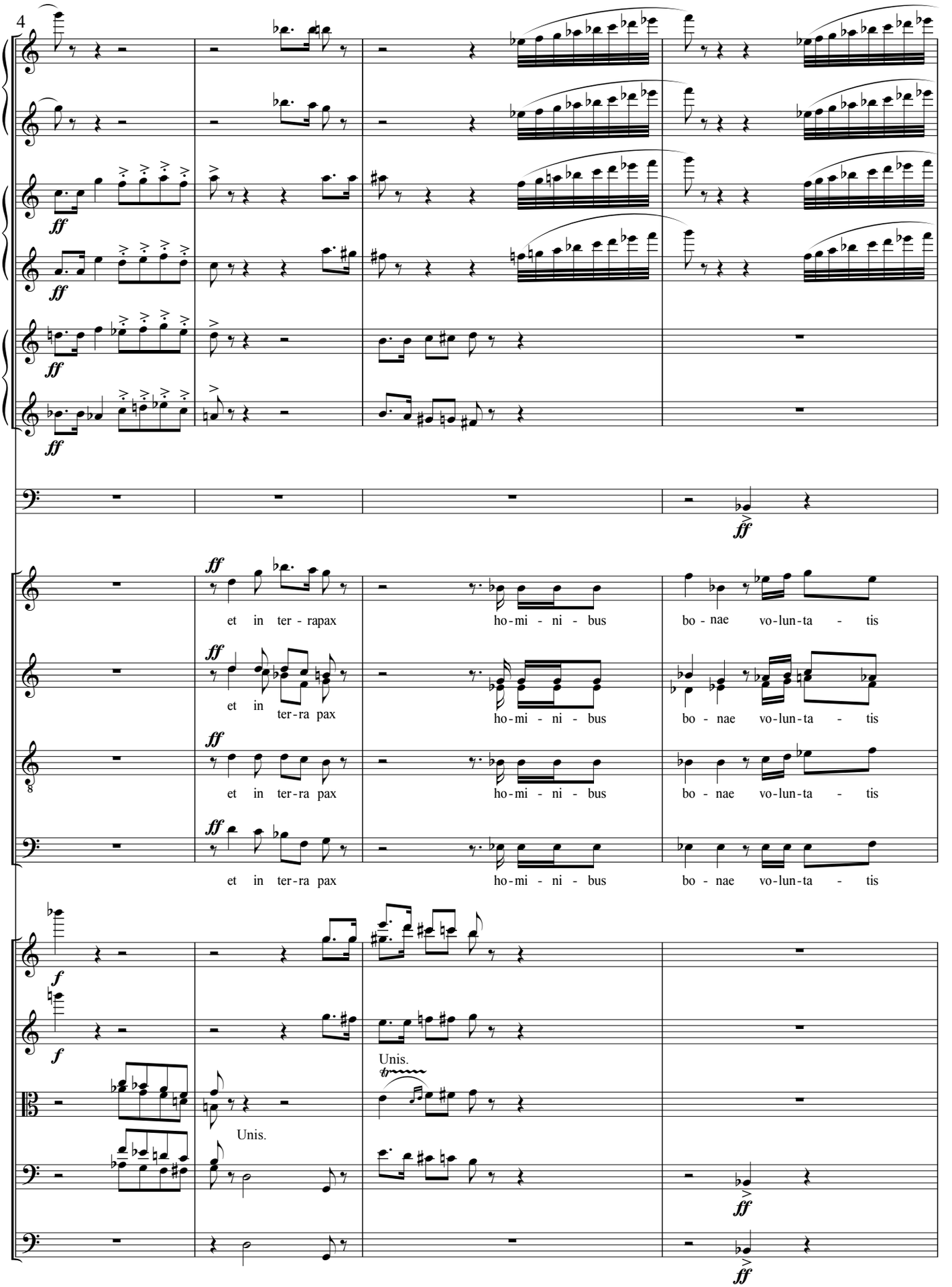
Vl. II

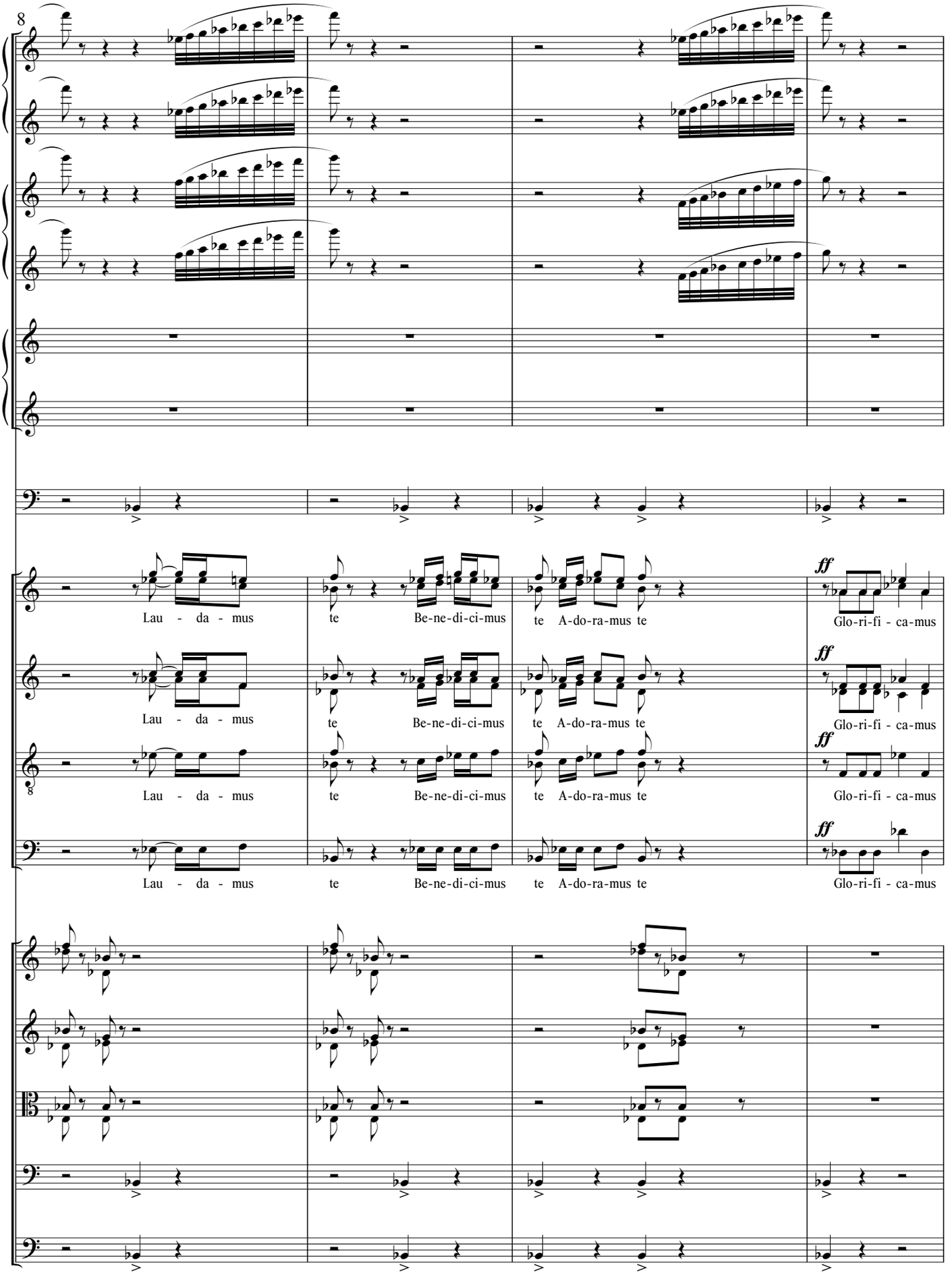
Va.

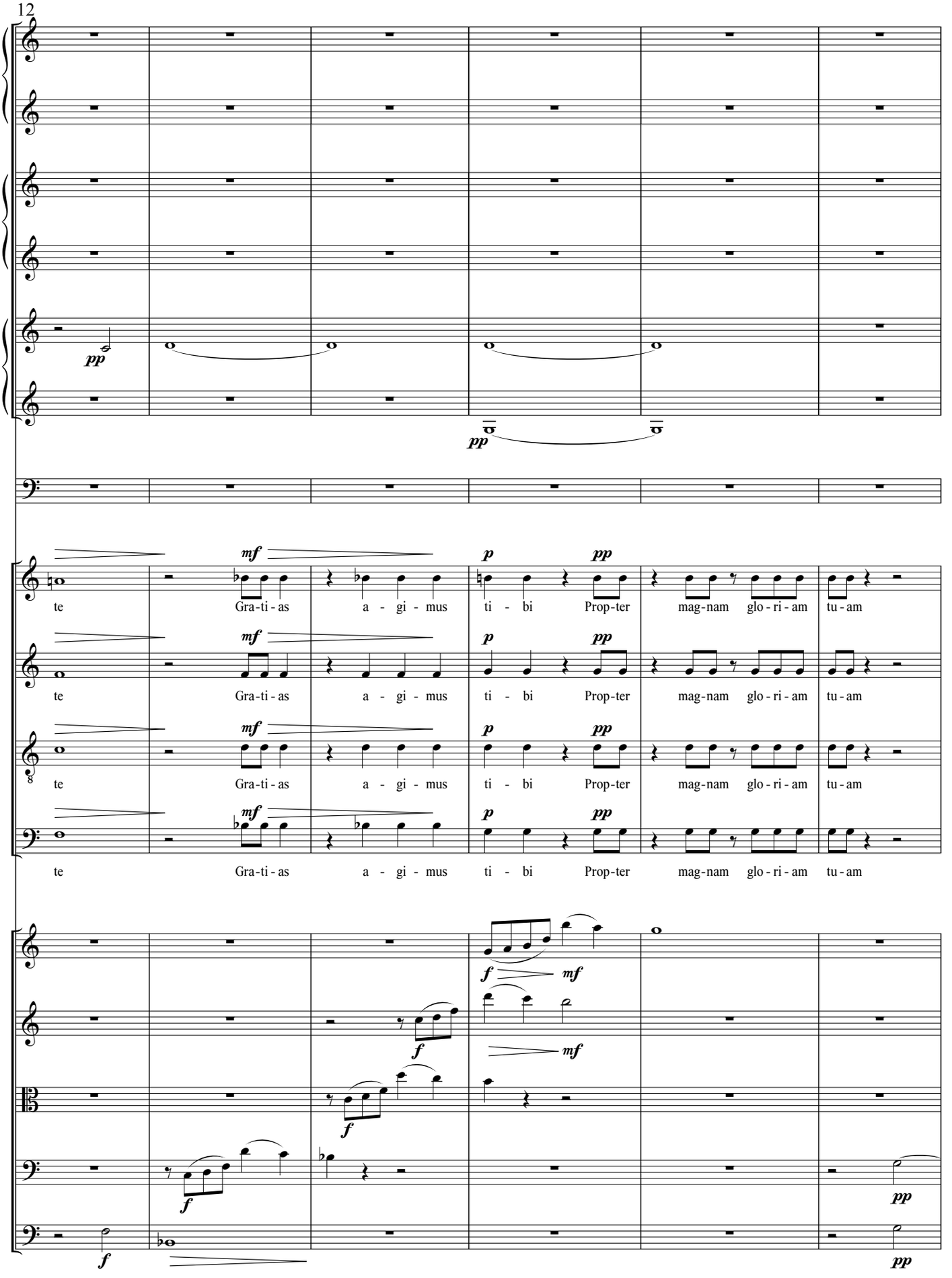
Vc

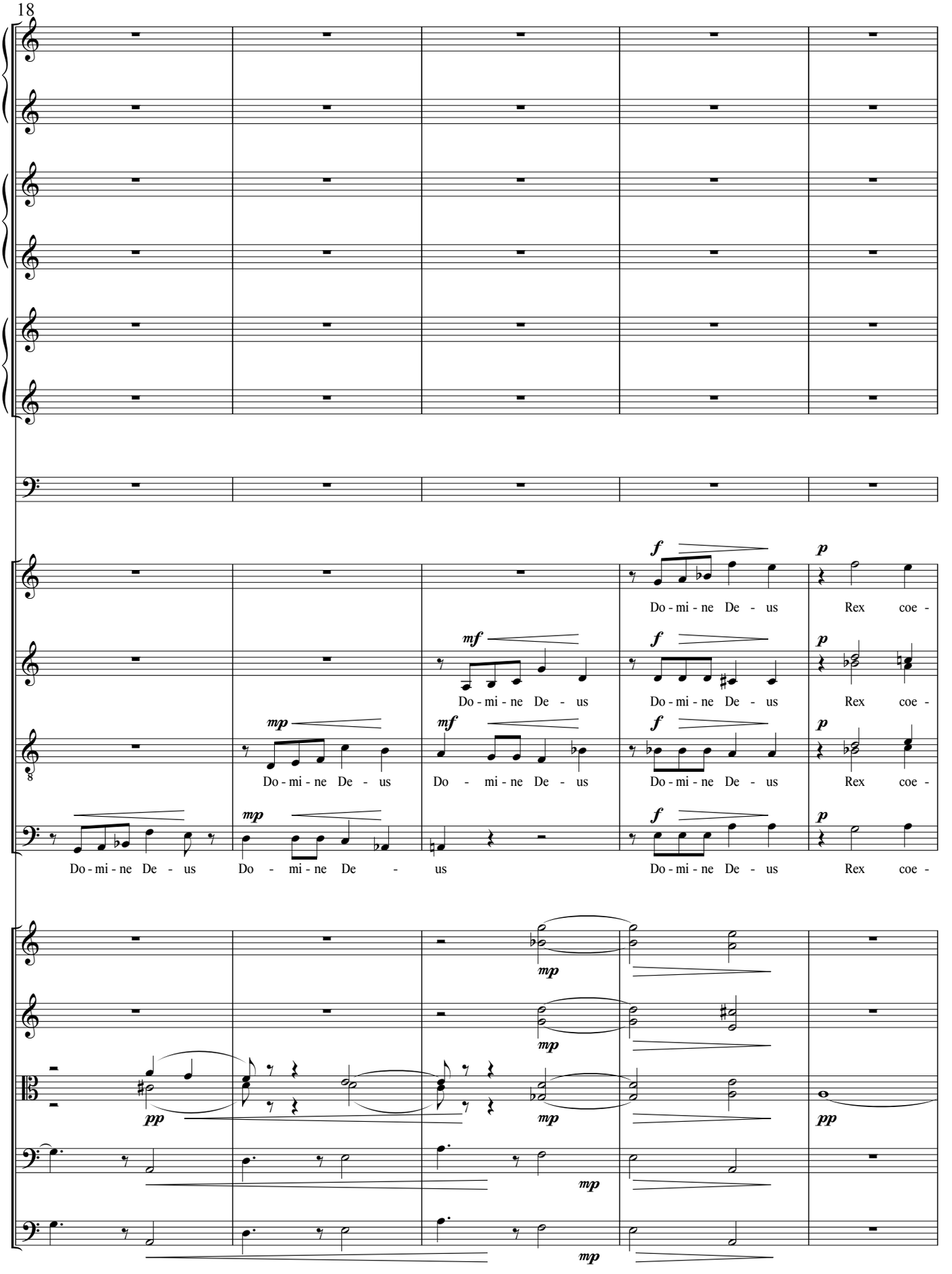
Db.

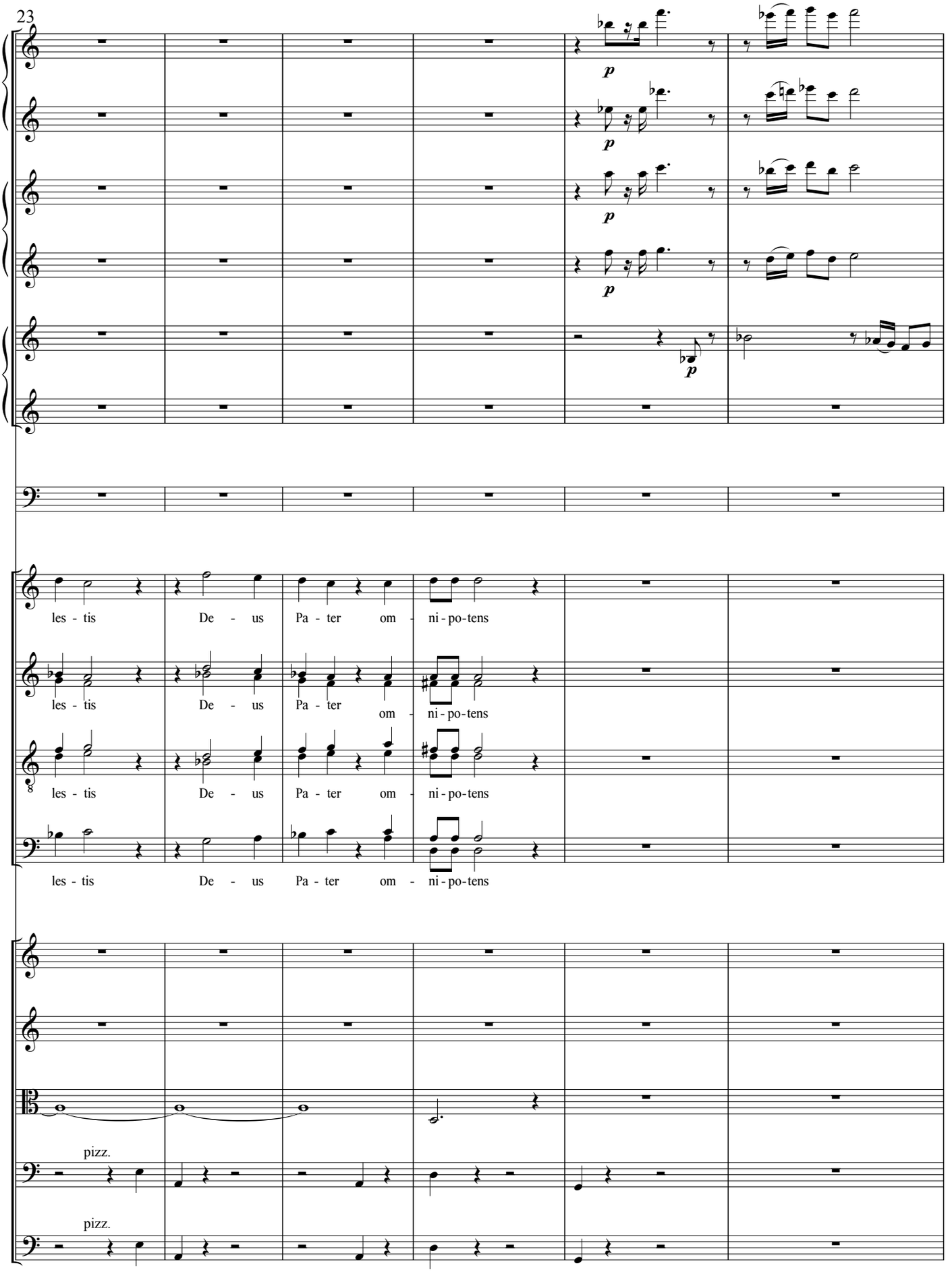

II: Gloria, Maestoso ♩=100
Flute 1
Flute 2
Clarinet in B♭ 1
Clarinet in B♭ 2
Horn in F 1
Horn in F 2
Timpani
Soprano
Alto
Tenor
Bass
Violins I
Violins II
Violas
Cellos
Double Bass
Glo - ri - a in ex-cel - sis De - o

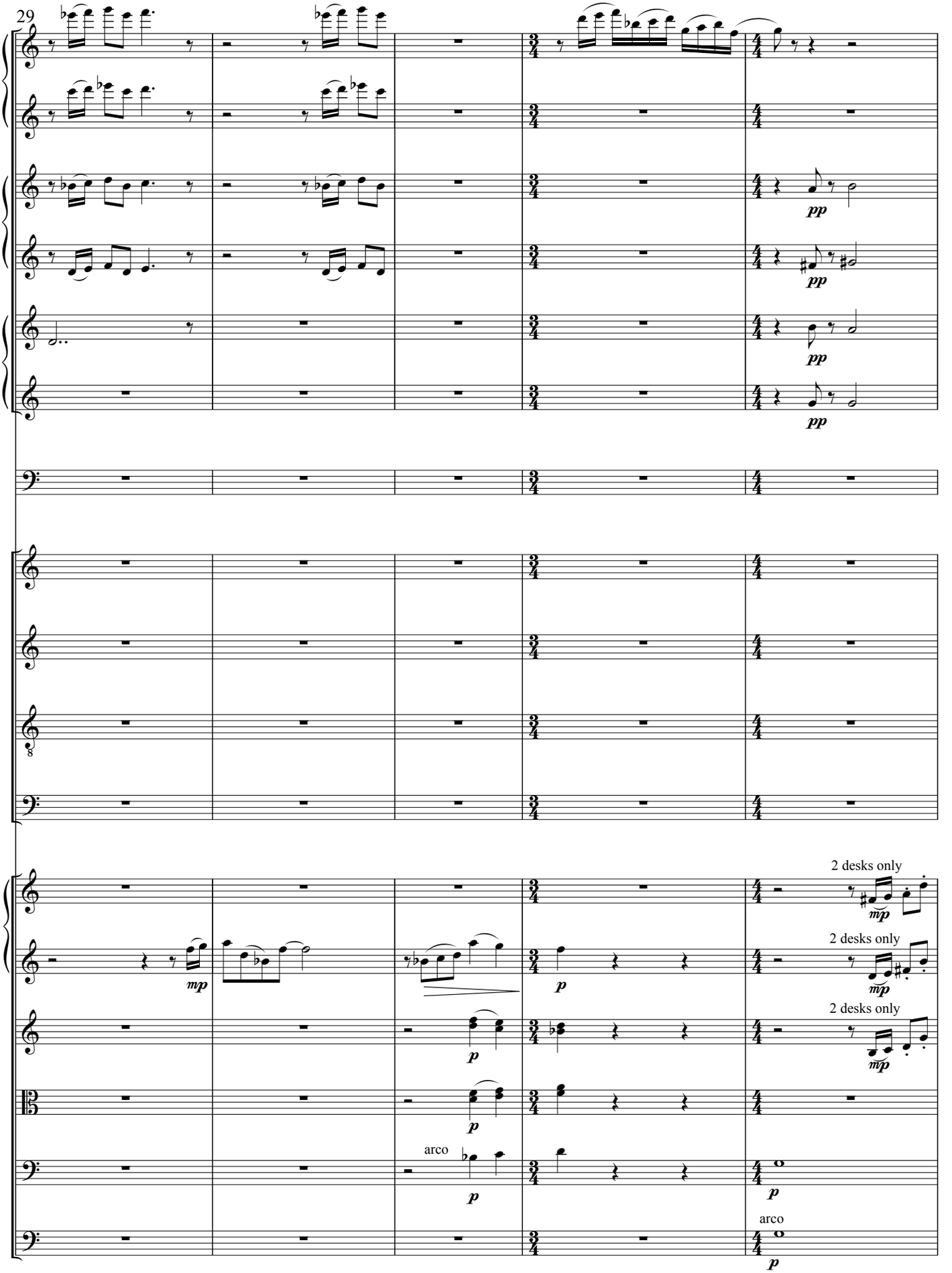

4
Fl. 1
Fl. 2
B♭ Cl. 1
B♭ Cl. 2
Hn. 1
Hn. 2
Timp.
S
A
T
B.
Vl. I
Vl. II
Va.
Vc
Db.
ff
et in ter - rapax
et in ter-ra pax
ho-mi - ni - bus
bo - nae vo-lun-ta - tis
f
Unis.

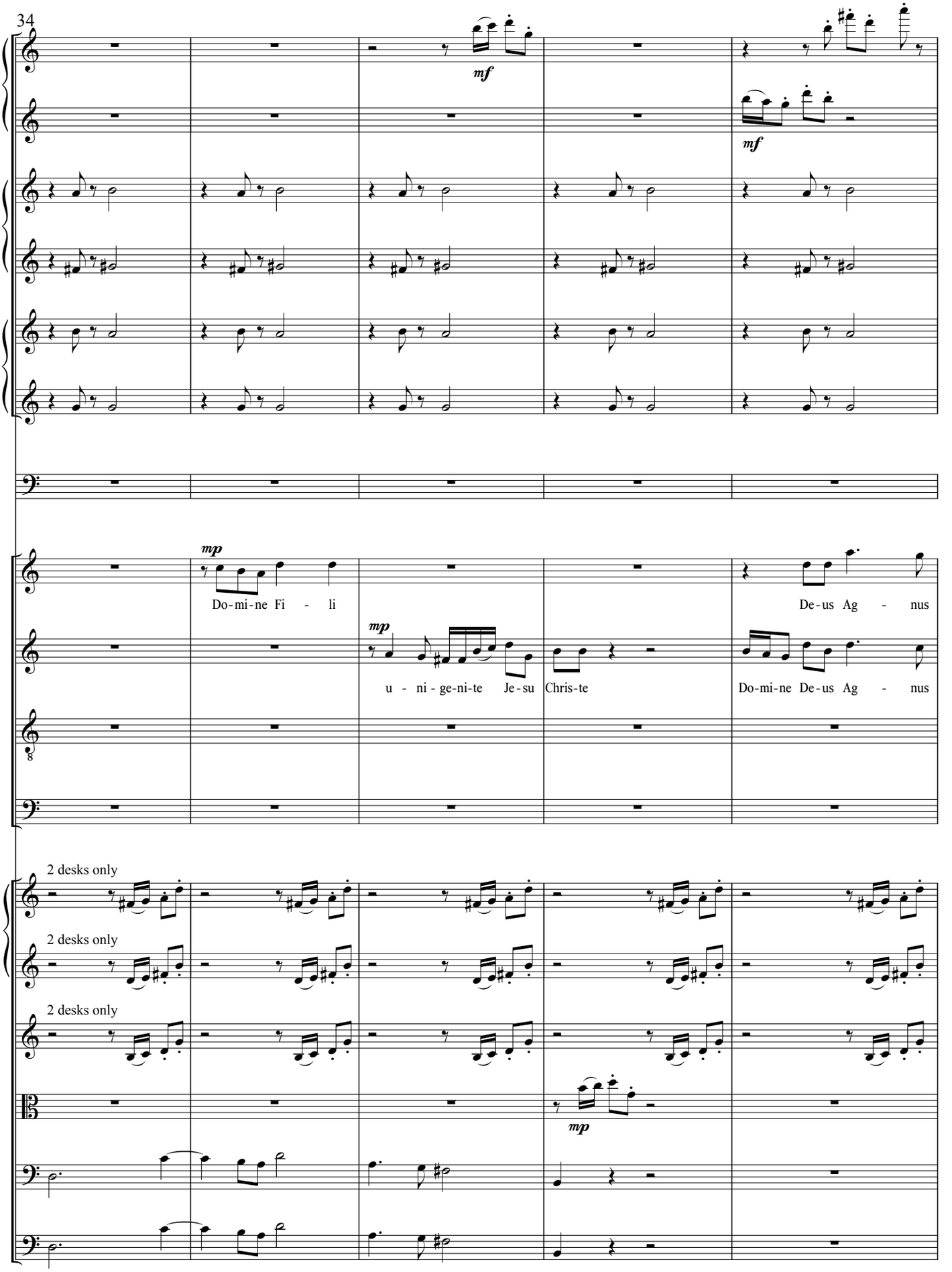

8
Fl. 1
Fl. 2
B♭ Cl. 1
B♭ Cl. 2
Hn. 1
Hn. 2
Timp.
S
A
T
B.
Lau - da - mus
te
Be-ne-di-ci-mus
te A-do-ra-mus te
ff
Glo-ri-fi - ca-mus
Vl. I
Vl. II
Va.
Vc
Db.

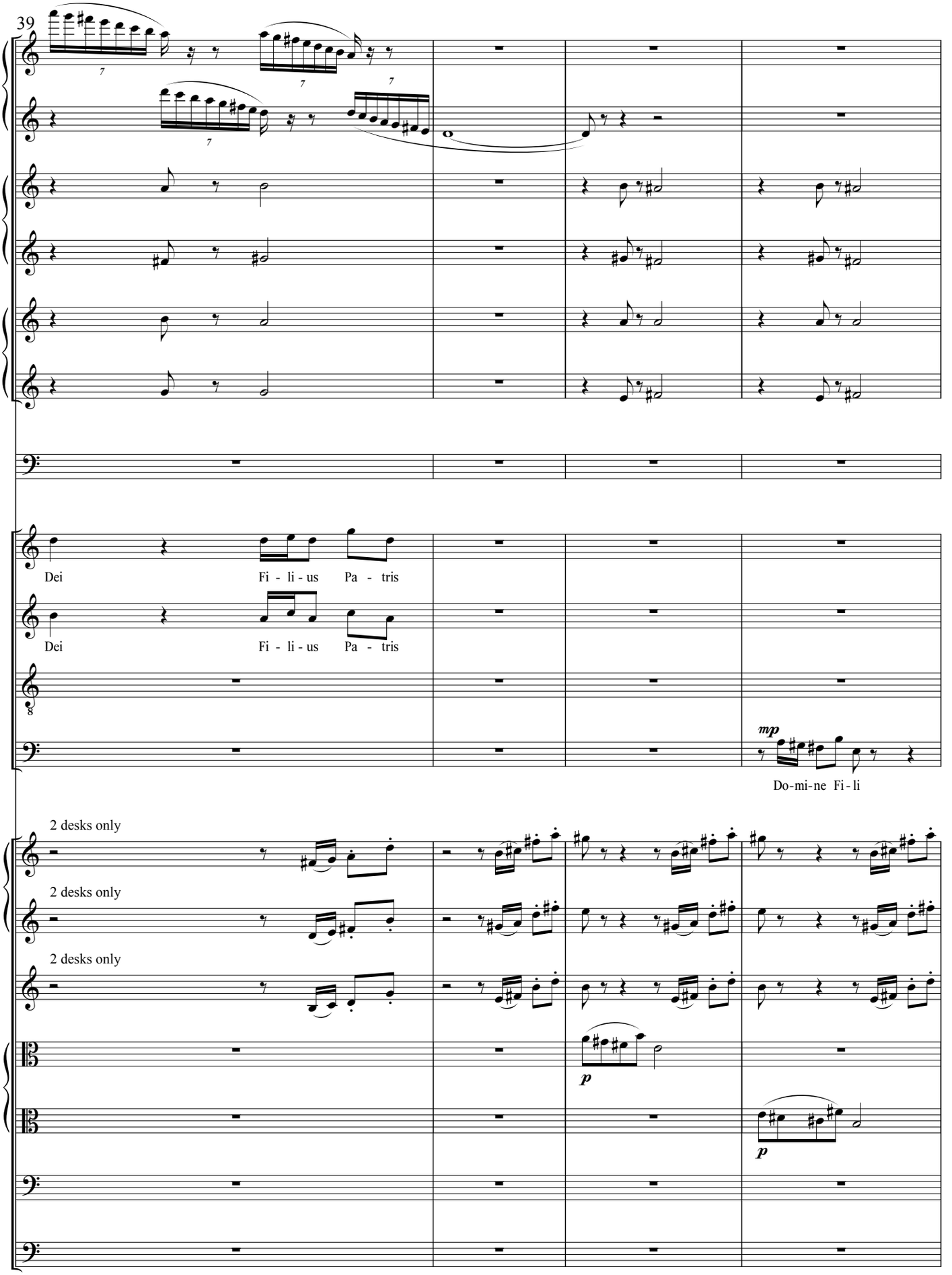

12
Fl. 1
Fl. 2
B♭ Cl. 1
B♭ Cl. 2
Hn. 1
Hn. 2
Timp.
S
A
T
B.
Vl. I
Vl. II
Va.
Vc
Db.
pp
mf
p
pp
te Gra-ti-as a-gi-mus ti-bi Prop-ter mag-nam glo-ri-am tu-am
f
mf
pp

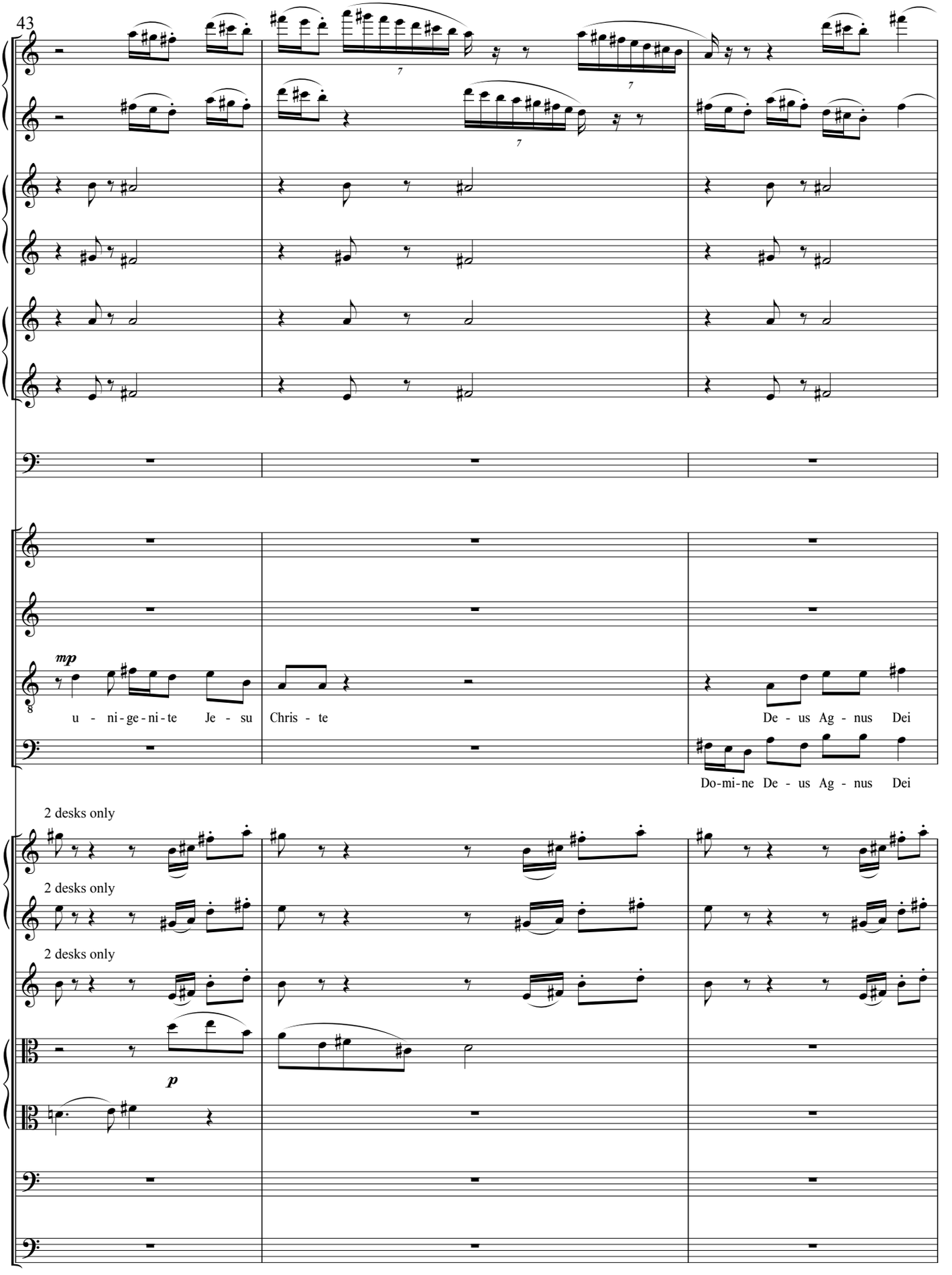

18
Fl. 1
Fl. 2
B♭ Cl. 1
B♭ Cl. 2
Hn. 1
Hn. 2
Timp.
S
A
T
B.
Vl. I
Vl. II
Va.
Vc
Db.
Do - mi - ne De - us
Rex coe -
Do - mi - ne De - us
Do - mi - ne De - us
Do - mi - ne De - us
Rex coe -
Do - mi - ne De - us
Do - mi - ne De - us
Do - mi - ne De - us
Rex coe -
Do - mi - ne De - us
Do - mi - ne De - us
Do - mi - ne De - us
Rex coe -

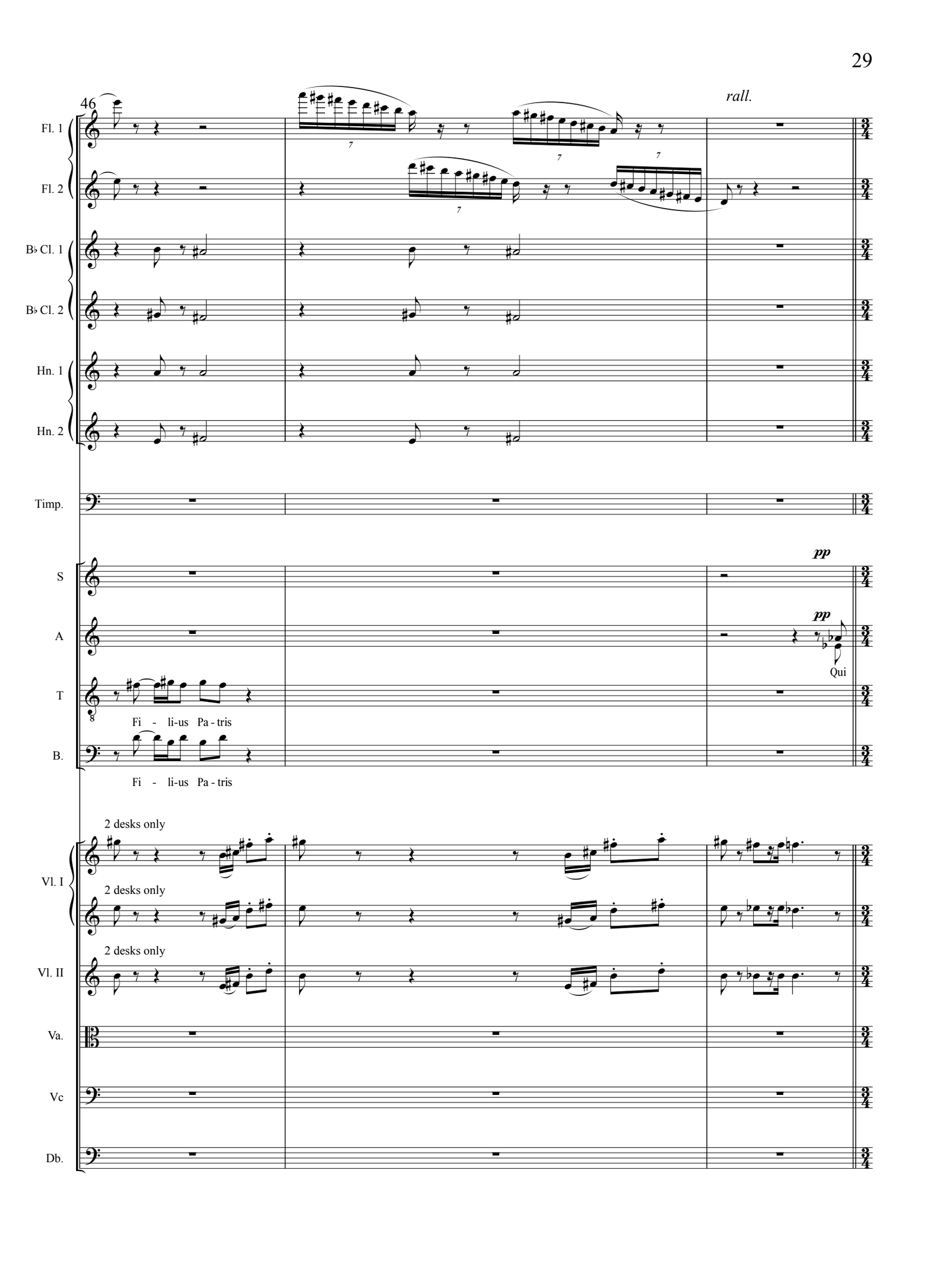

23
Fl. 1
Fl. 2
B♭ Cl. 1
B♭ Cl. 2
Hn. 1
Hn. 2
Timp.
S
les - tis De - us Pa - ter om - ni - po - tens
A
les - tis De - us Pa - ter om - ni - po - tens
T
les - tis De - us Pa - ter om - ni - po - tens
B.
les - tis De - us Pa - ter om - ni - po - tens
Vl. I
Vl. II
Va.
pizz.
Vc
pizz.
Db.

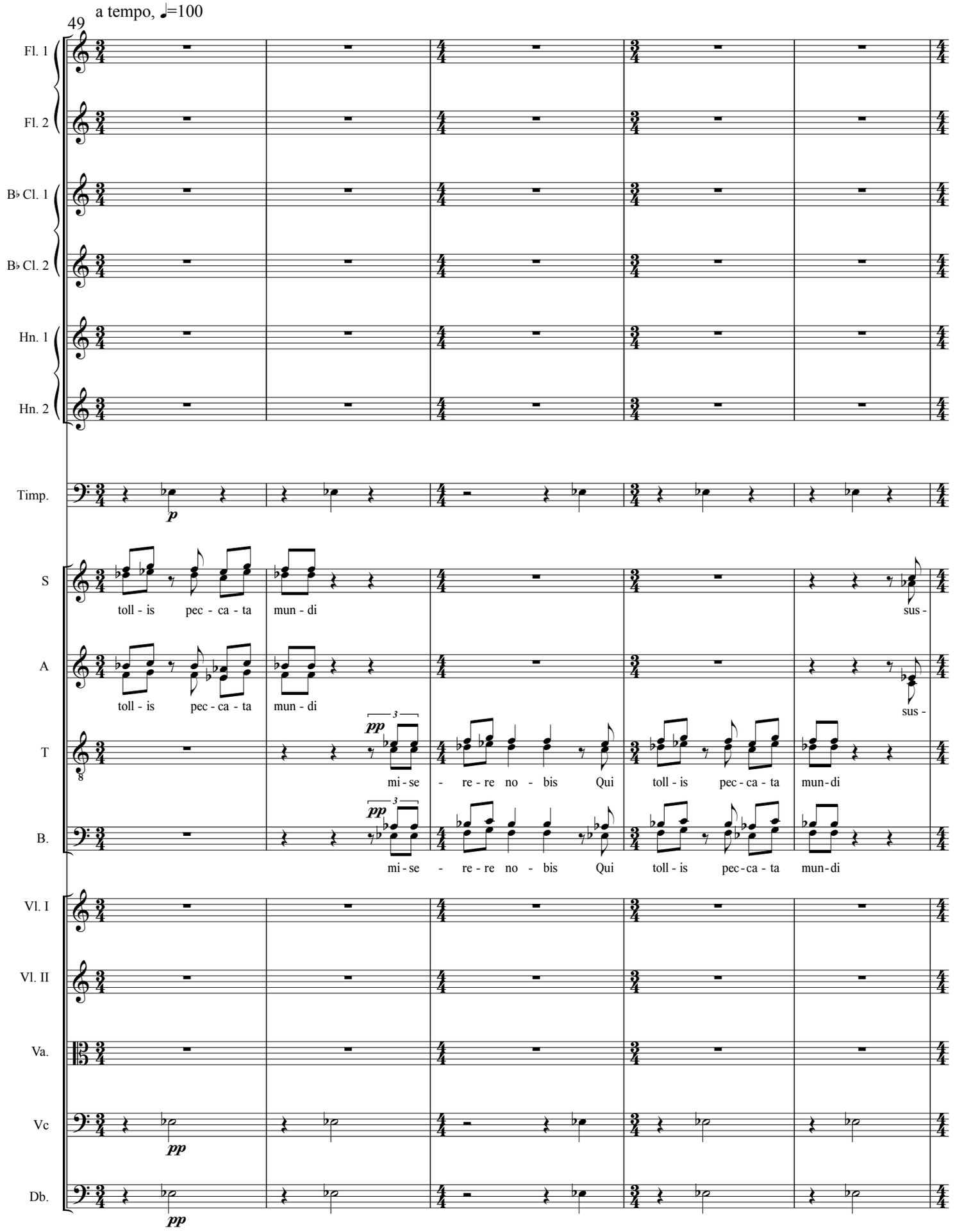

29
Fl. 1
Fl. 2
B♭ Cl. 1
B♭ Cl. 2
Hn. 1
Hn. 2
Timp.
S
A
T
B.
Vl. I
Vl. II
Va.
Vc
Db.
pp
mp
p
arco
2 desks only

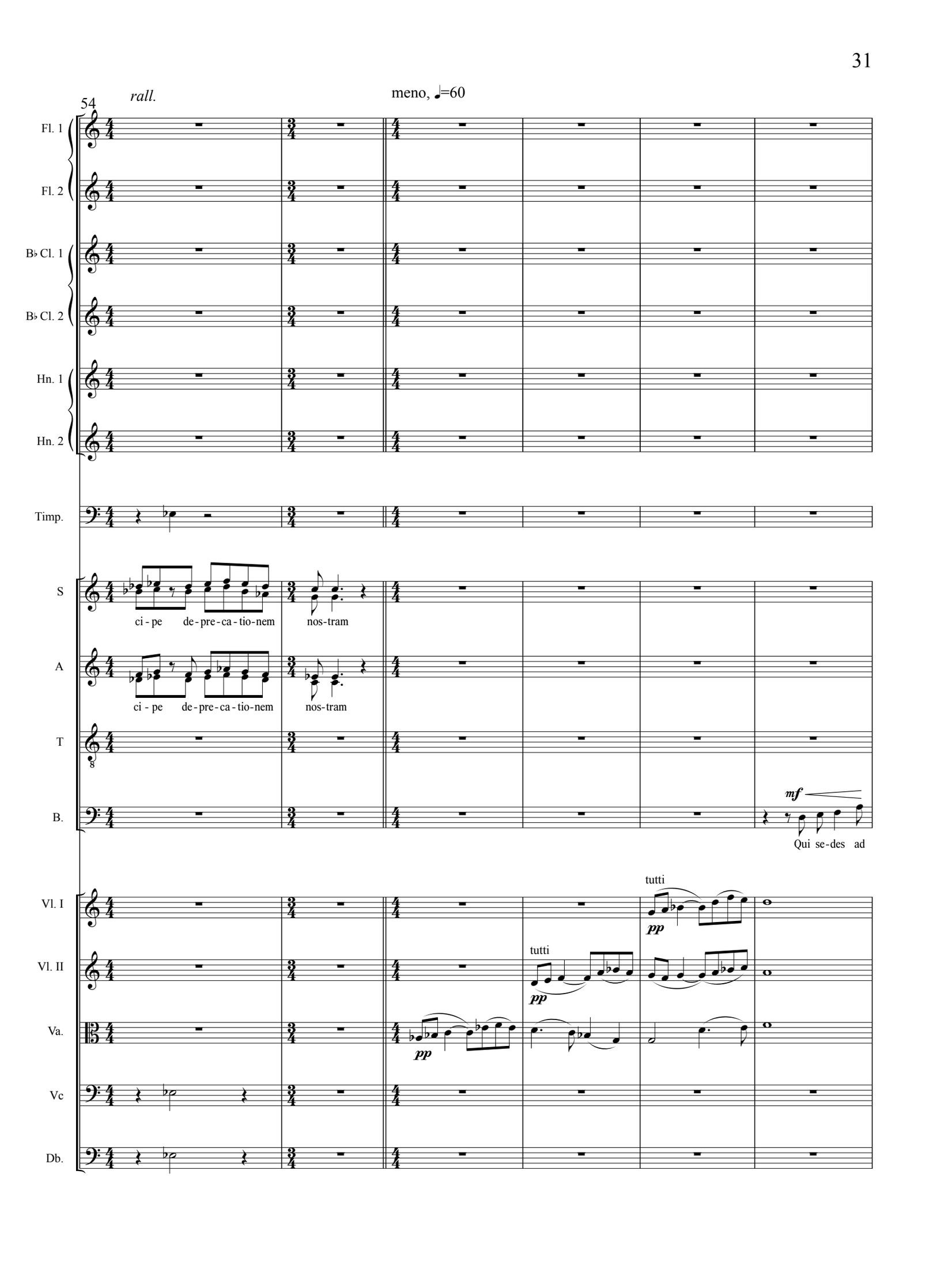

34
Fl. 1
Fl. 2
B♭ Cl. 1
B♭ Cl. 2
Hn. 1
Hn. 2
Timp.
S
A
T
B.
Vl. I
Vl. II
Va.
Vc
Db.
mf
mf
mp
mp
mp
Do-mi-ne Fi - li
u - ni - ge-ni-te Je-su Chris-te
De-us Ag - nus
Do-mi-ne De-us Ag - nus
2 desks only
2 desks only
2 desks only

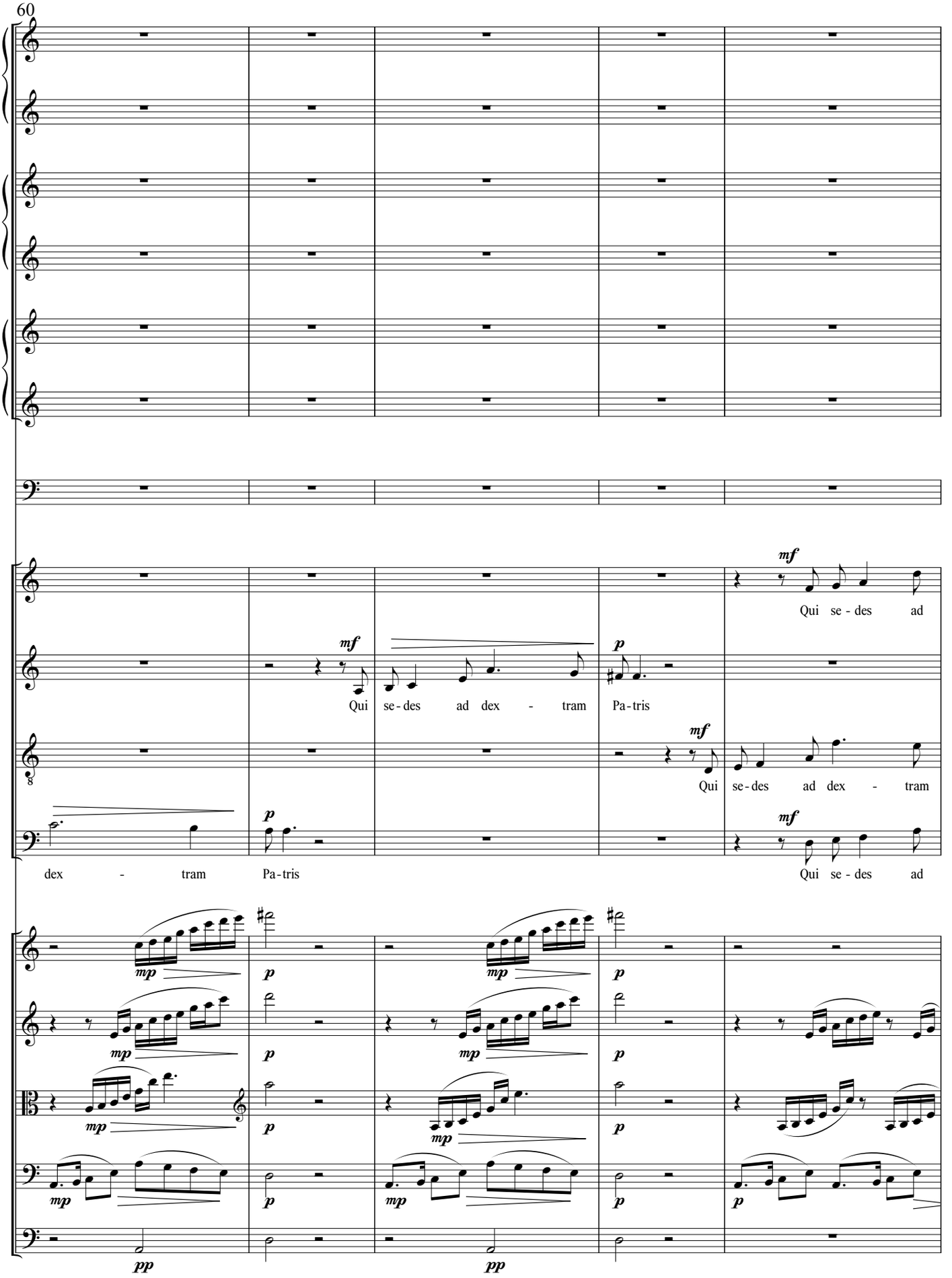

39
Fl. 1
Fl. 2
B♭ Cl. 1
B♭ Cl. 2
Hn. 1
Hn. 2
Timp.
S
Dei
Fi - li - us
Pa - tris
A
Dei
Fi - li - us
Pa - tris
T
B.
mp
Do-mi-ne Fi - li
2 desks only
Vl. I
2 desks only
Vl. II
2 desks only
Va.
p
p
Vc
Db.

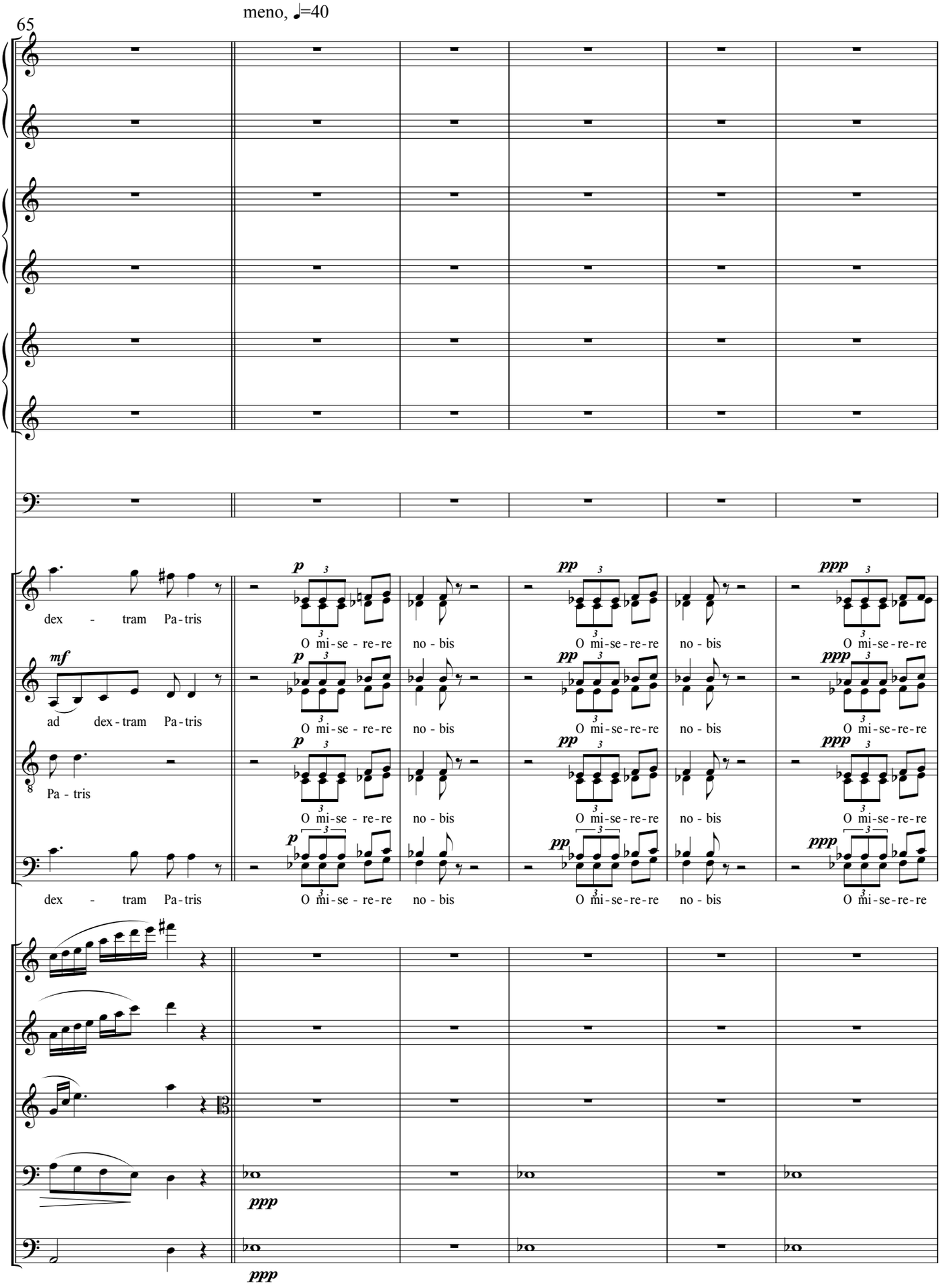

43
Fl. 1
Fl. 2
B♭ Cl. 1
B♭ Cl. 2
Hn. 1
Hn. 2
Timp.
S
A
T
B.
mp
u - ni-ge-ni-te Je - su
Chris - te
De - us Ag - nus Dei
Do-mi-ne De - us Ag - nus Dei
2 desks only
Vl. I
2 desks only
2 desks only
Vl. II
Va.
p
Vc
Db.

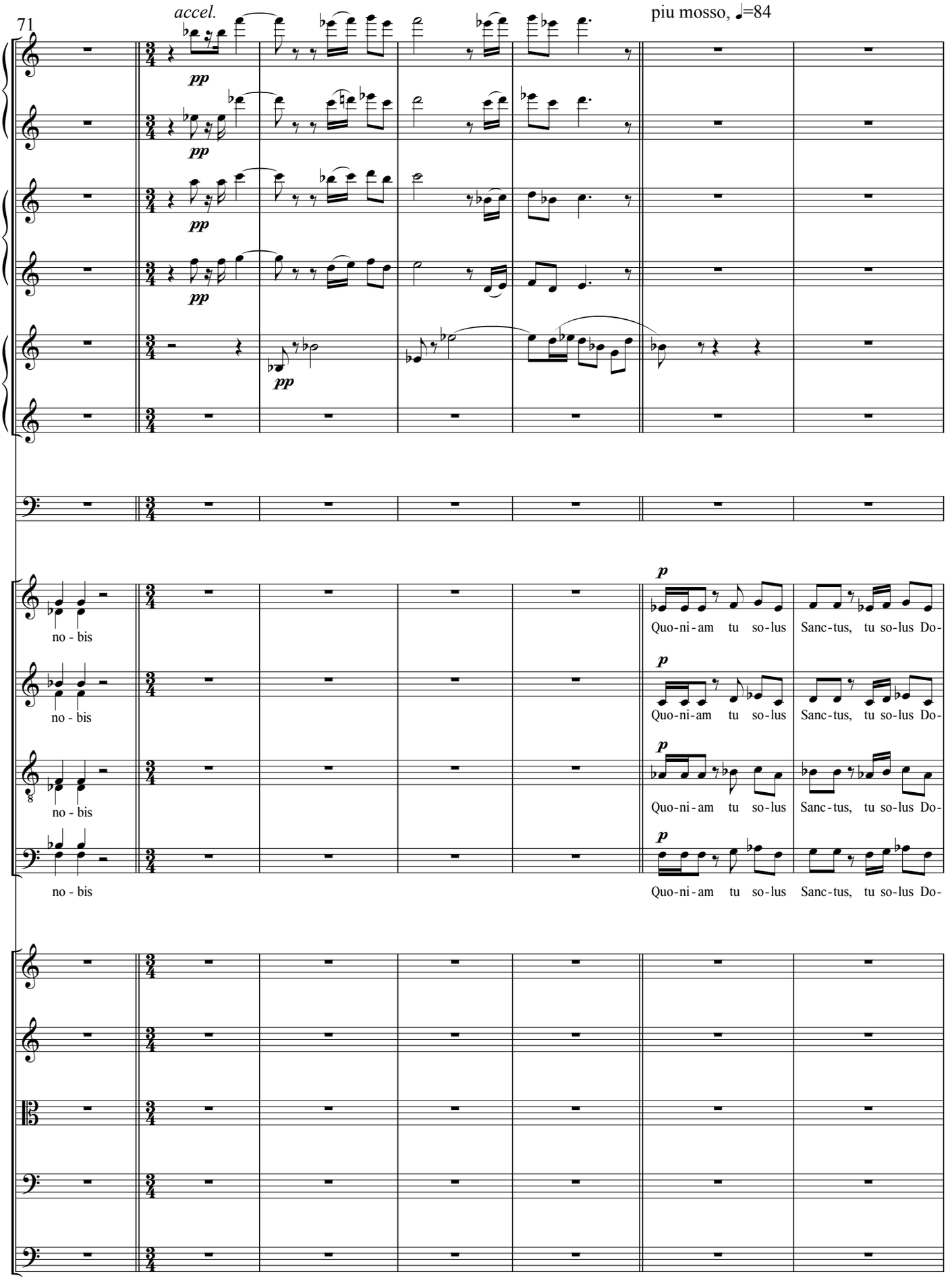

46
rall.
Fl. 1
Fl. 2
B♭ Cl. 1
B♭ Cl. 2
Hn. 1
Hn. 2
Timp.
S
A
T
B.
pp
pp
Qui
Fi - li-us Pa - tris
Fi - li-us Pa - tris
2 desks only
Vl. I
2 desks only
Vl. II
2 desks only
Va.
Vc
Db.

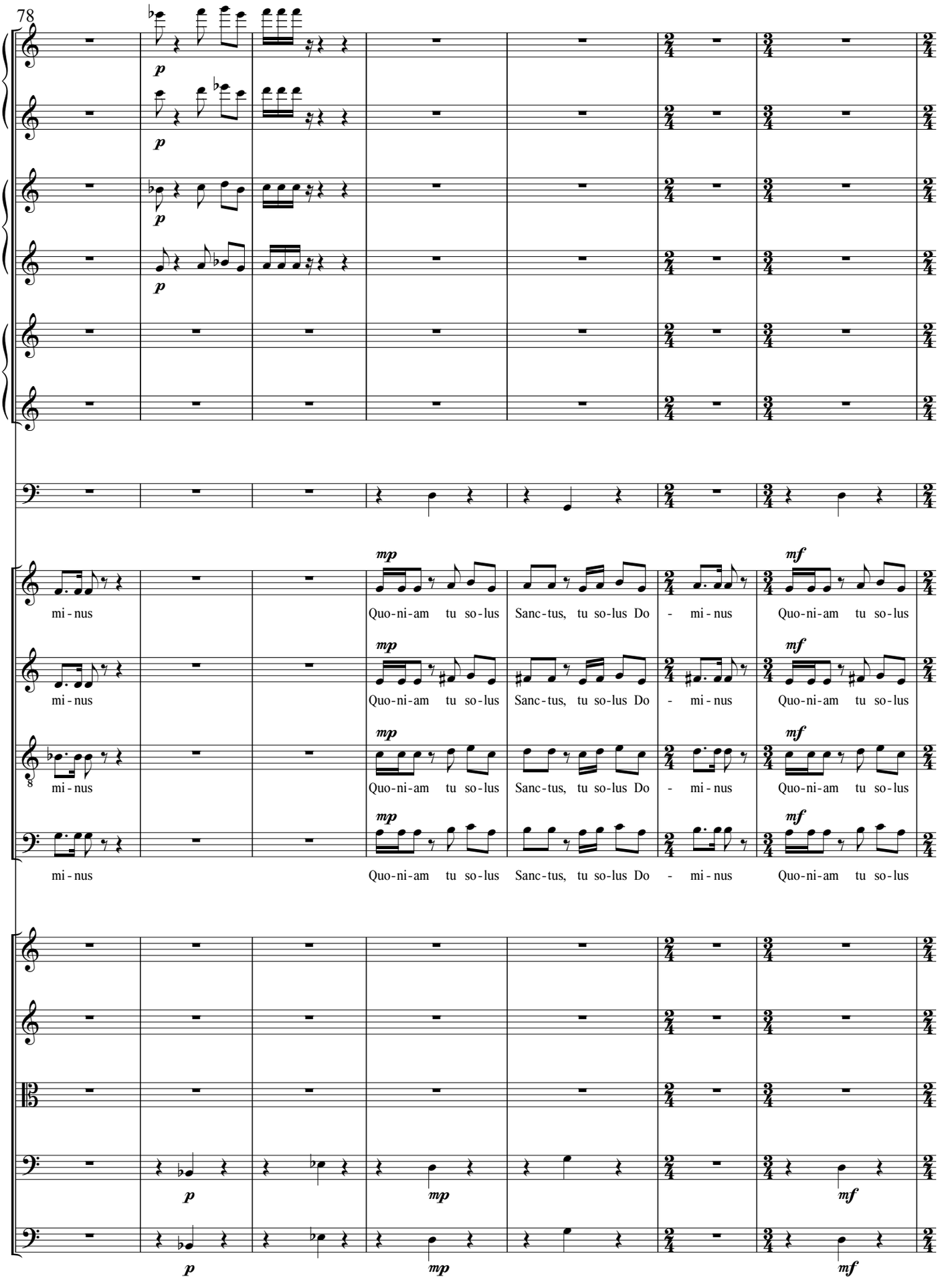

a tempo, ♩=100
49
Fl. 1
Fl. 2
B♭ Cl. 1
B♭ Cl. 2
Hn. 1
Hn. 2
Timp.
p
S
toll - is pec - ca - ta mun - di
sus -
A
toll - is pec - ca - ta mun - di
sus -
T
pp
mi - se - re - re no - bis Qui toll - is pec - ca - ta mun - di
B.
pp
mi - se - re - re no - bis Qui toll - is pec - ca - ta mun - di
Vl. I
Vl. II
Va.
Vc
pp
Db.
pp

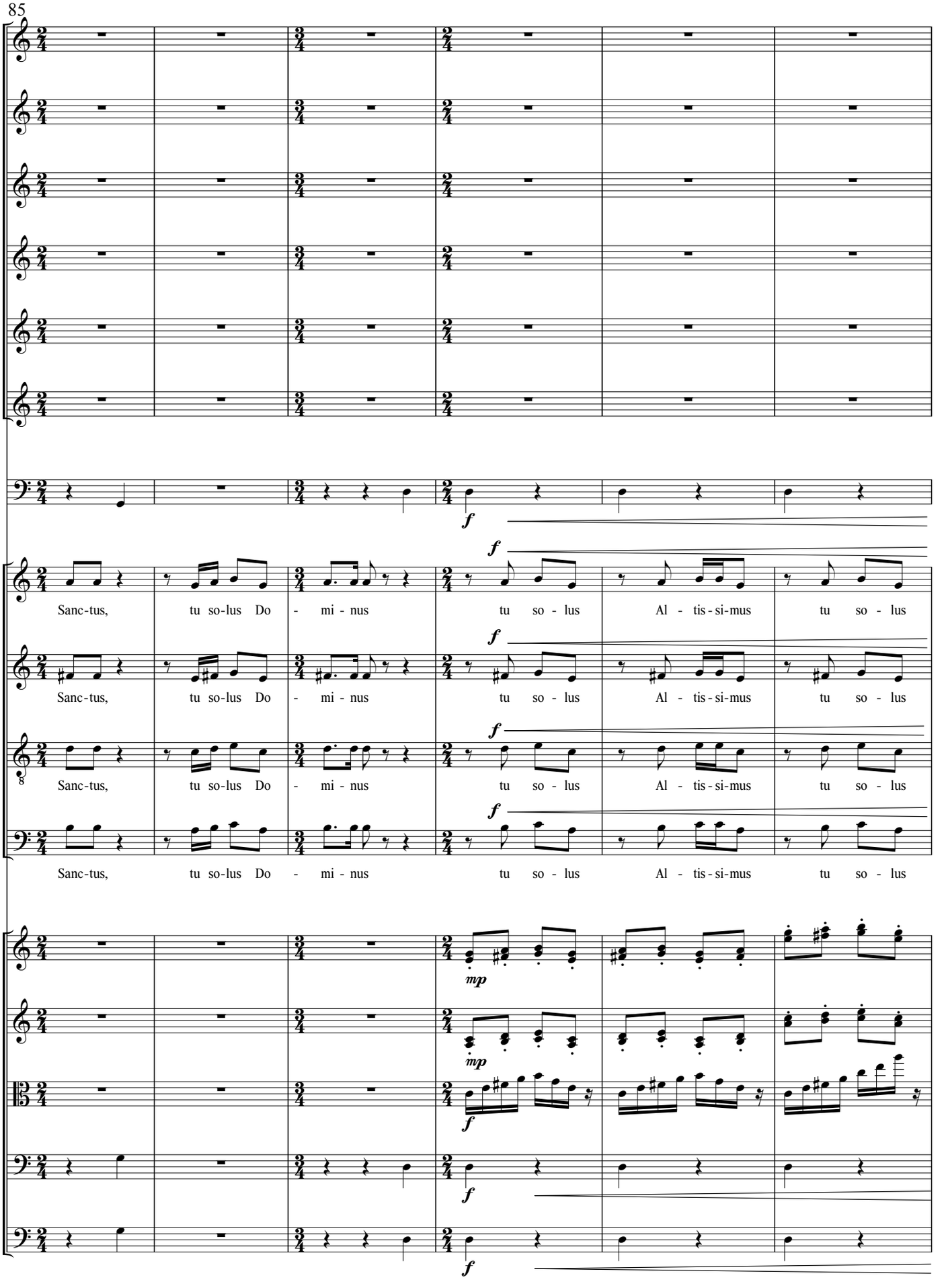

54
rall.
meno, ♩=60
Fl. 1
Fl. 2
B♭ Cl. 1
B♭ Cl. 2
Hn. 1
Hn. 2
Timp.
S
ci - pe de - pre - ca - tio - nem nos - tram
A
ci - pe de - pre - ca - tio - nem nos - tram
T
B.
mf
Qui se - des ad
tutti
Vl. I
pp
tutti
Vl. II
pp
Va.
pp
Vc
Db.

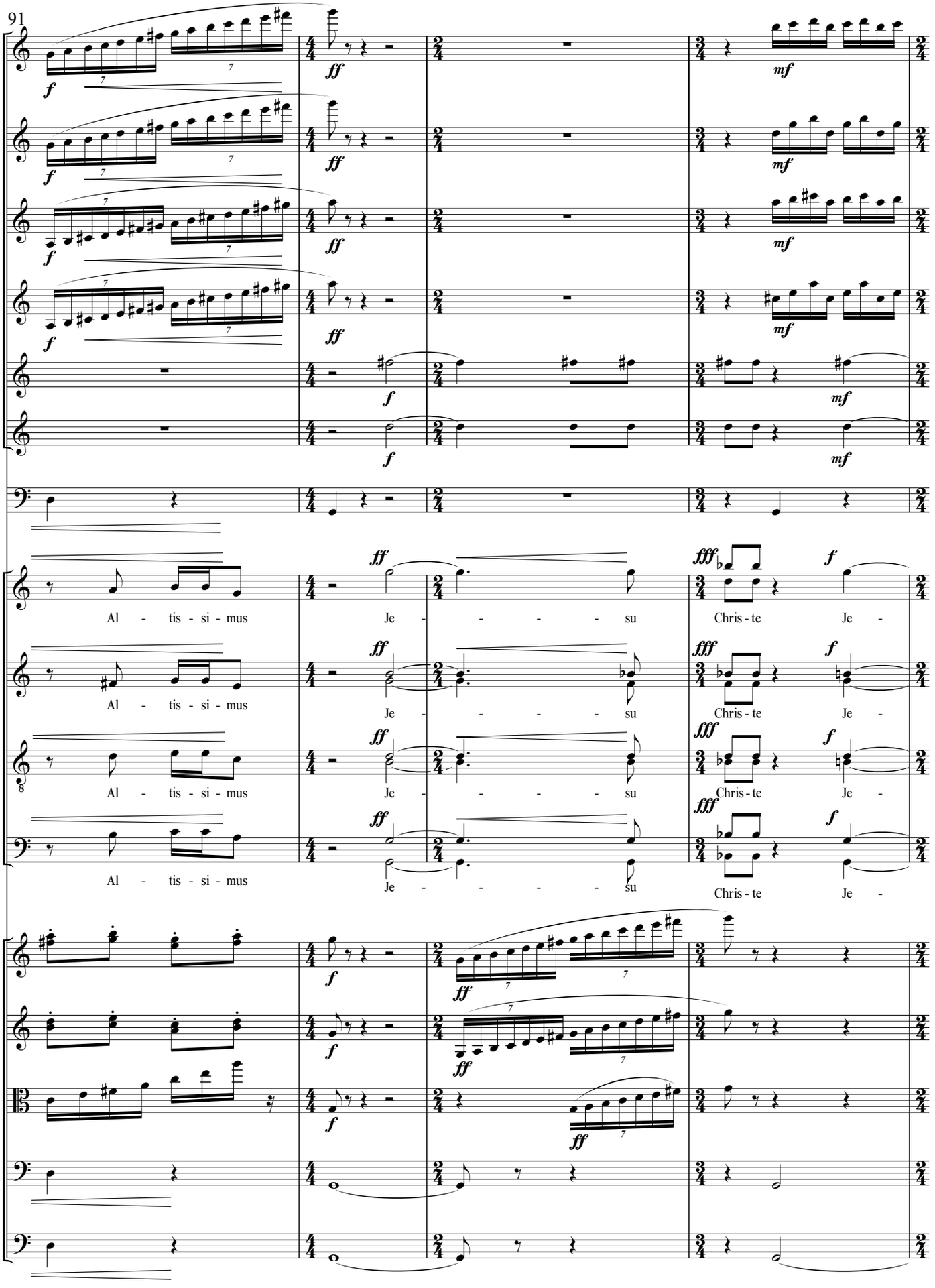

60
Fl. 1
Fl. 2
B♭ Cl. 1
B♭ Cl. 2
Hn. 1
Hn. 2
Timp.
S
A
T
B.
Vl. I
Vl. II
Va.
Vc
Db.
mf
Qui se - des ad
p
Qui se - des ad dex - tram Pa - tris
mf
Qui se - des ad dex - tram
p
dex - tram Pa - tris
mf
Qui se - des ad
mp
p
pp

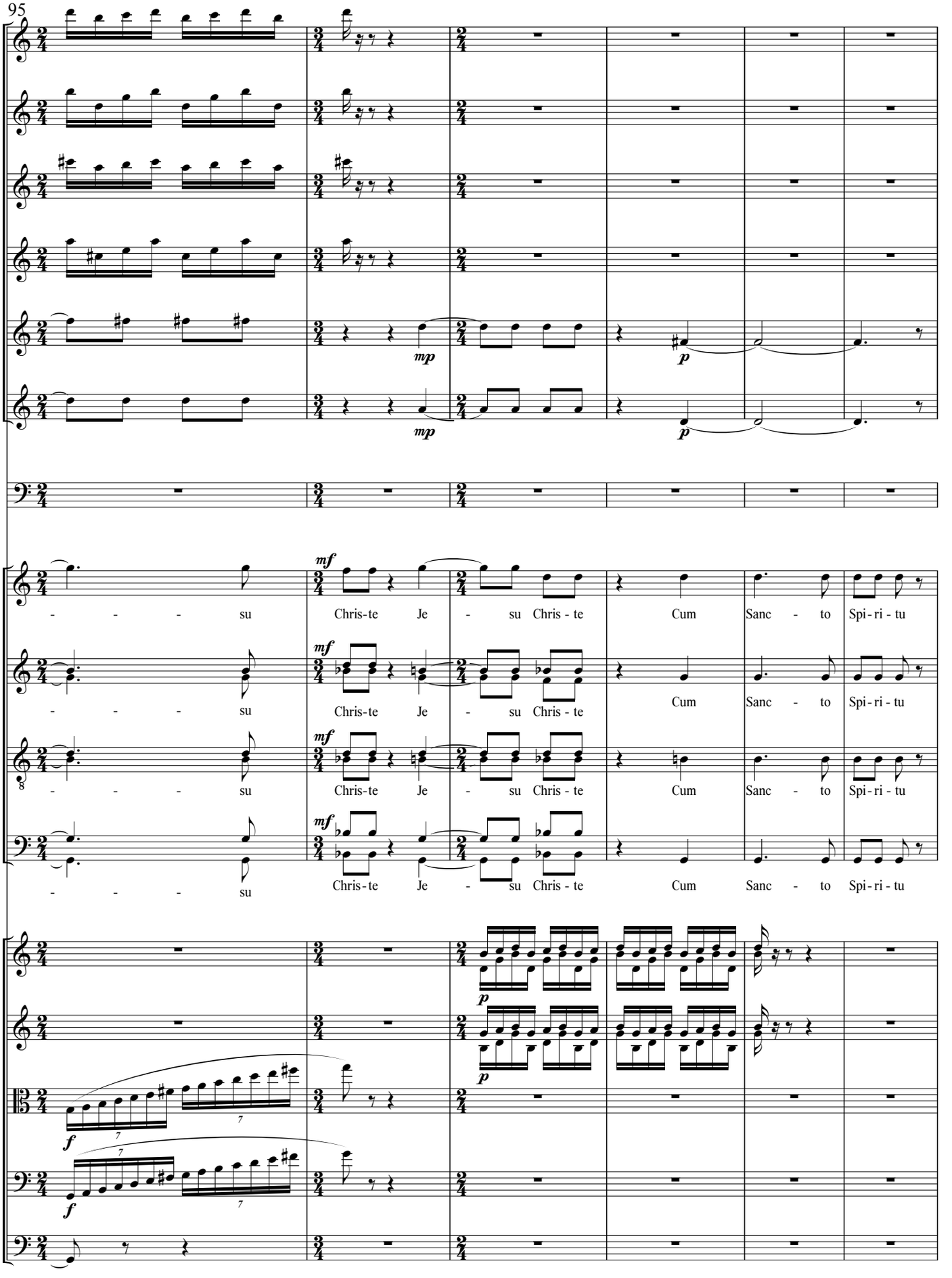

meno, ♩=40
65
Fl. 1
Fl. 2
B♭ Cl. 1
B♭ Cl. 2
Hn. 1
Hn. 2
Timp.
S
A
T
B.
Vl. I
Vl. II
Va.
Vc
Db.
dex - tram Pa-tris
ad dex-tram Pa-tris
Pa - tris
O mi-se - re-re no - bis
O mi-se-re-re no - bis
O mi-se-re-re
p
pp
ppp
mf

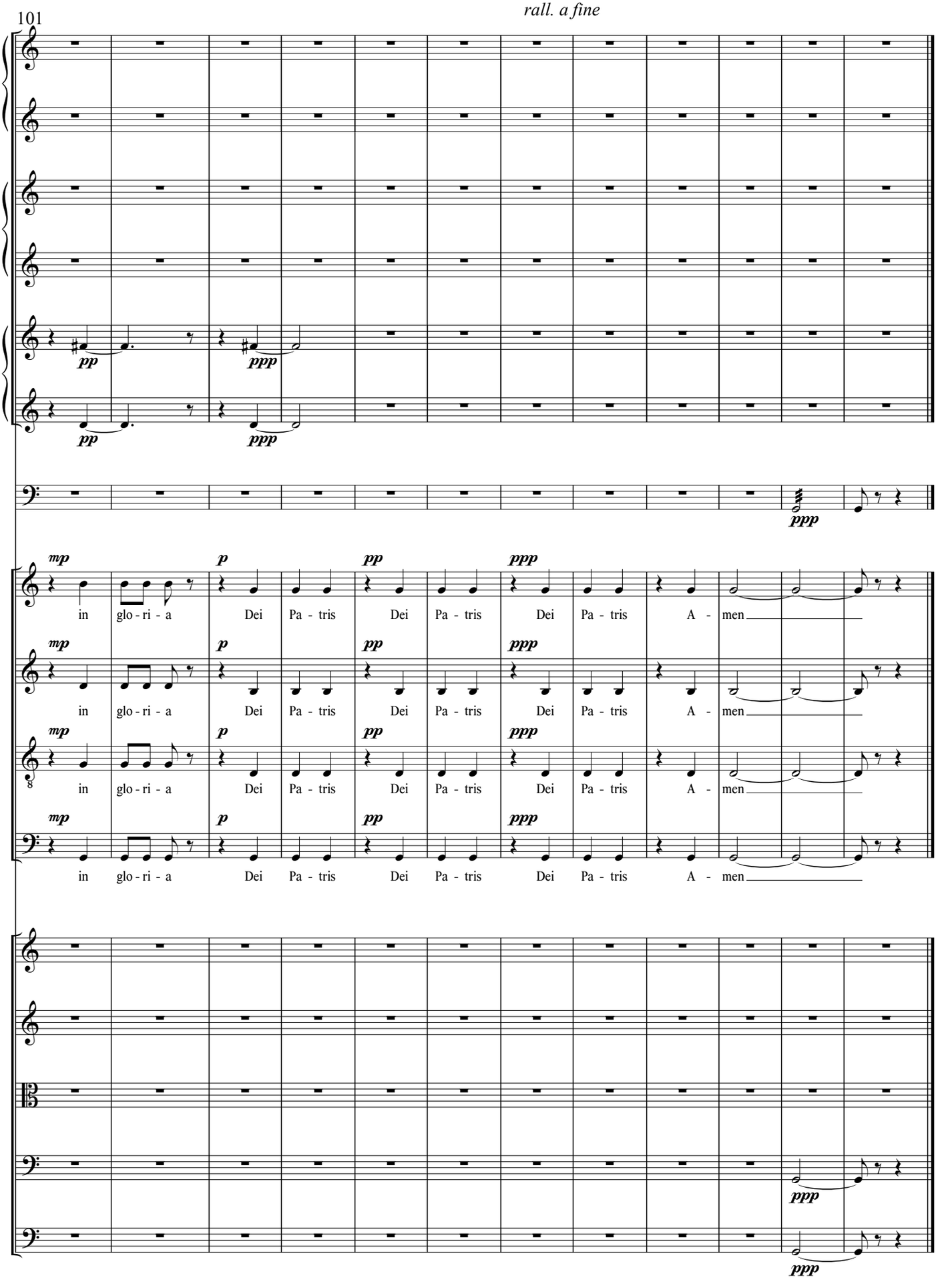

71
accel.
piu mosso, ♩=84
Fl. 1
Fl. 2
B♭ Cl. 1
B♭ Cl. 2
Hn. 1
Hn. 2
Timp.
S
A
T
B.
pp
p
no - bis
Quo-ni-am tu so-lus Sanc-tus, tu so-lus Do-
Vl. I
Vl. II
Va.
Vc
Db.


78
Fl. 1
Fl. 2
B♭ Cl. 1
B♭ Cl. 2
Hn. 1
Hn. 2
Timp.
S
A
T
B.
Vl. I
Vl. II
Va.
Vc
Db.
mi - nus
Quo-ni-am tu so-lus Sanc-tus, tu so-lus Do - mi - nus Quo-ni-am tu so-lus
p
mp
mf

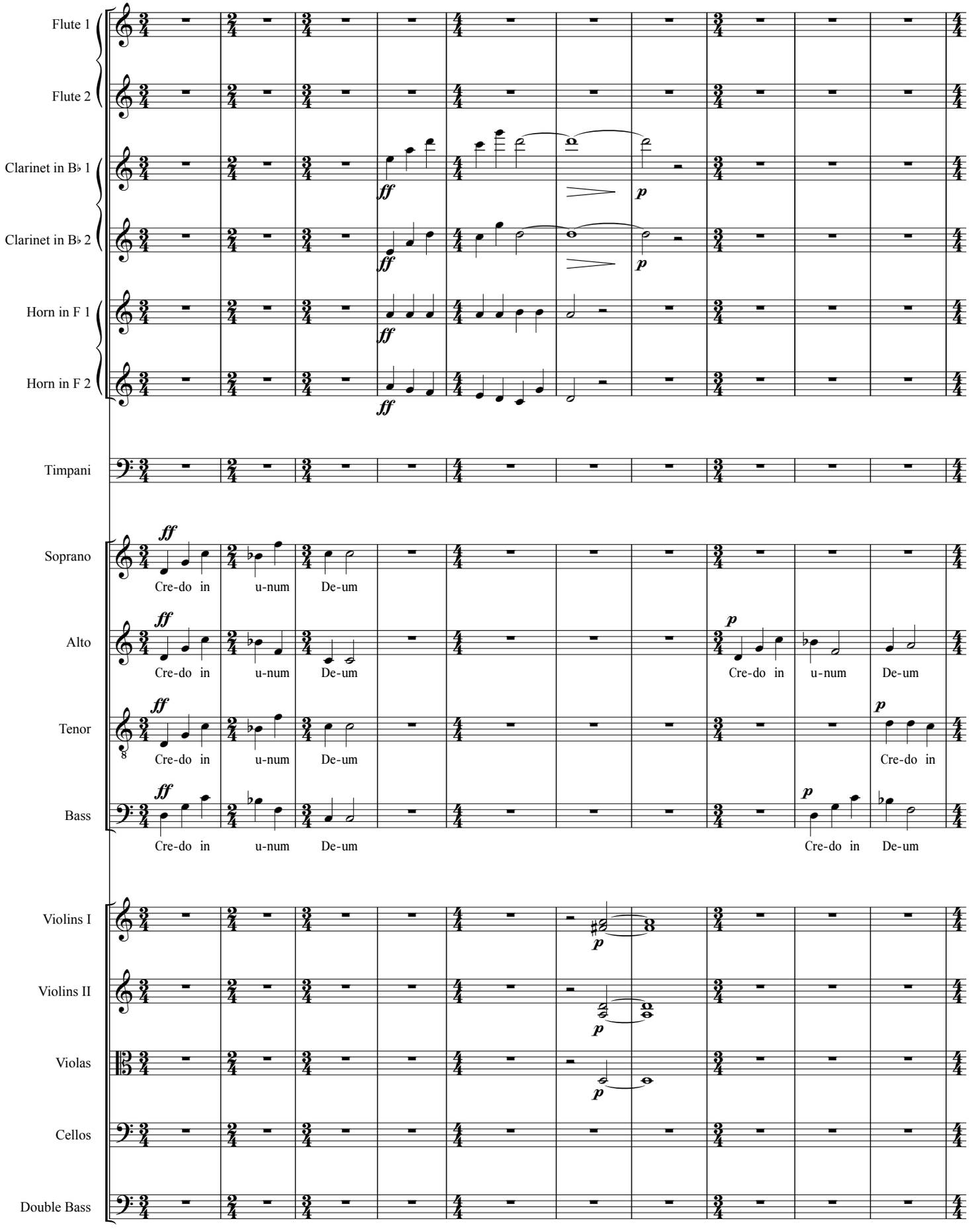

85
Fl. 1
Fl. 2
B♭ Cl. 1
B♭ Cl. 2
Hn. 1
Hn. 2
Timp.
S
A
T
B.
Vl. I
Vl. II
Va.
Vc
Db.
Sanc-tus, tu so-lus Do - mi - nus tu so - lus Al - tis - si-mus tu so - lus
f
mp

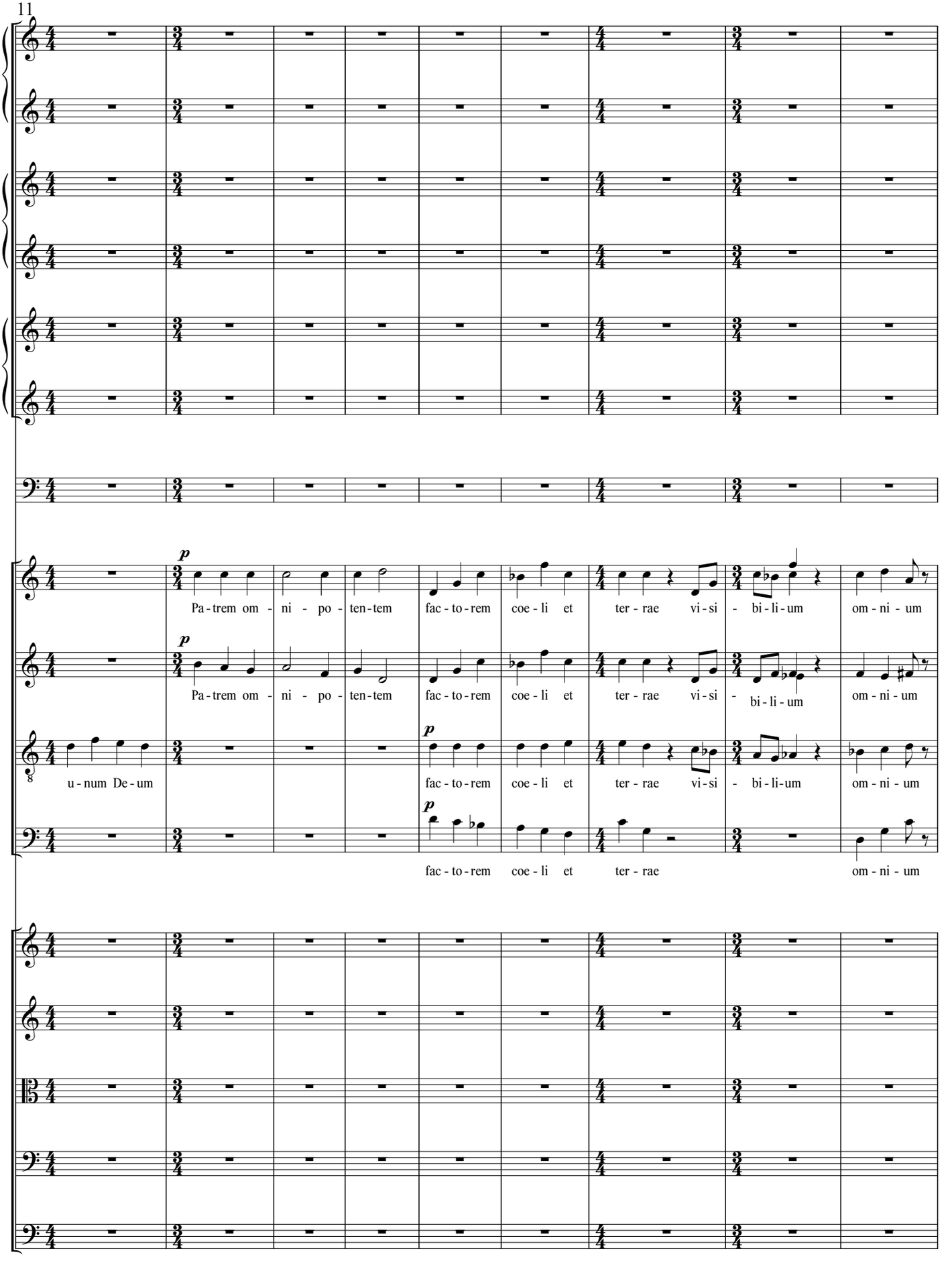

91
Fl. 1
Fl. 2
B♭ Cl. 1
B♭ Cl. 2
Hn. 1
Hn. 2
Timp.
S
A
T
B.
Vl. I
Vl. II
Va.
Vc
Db.
Al - tis - si - mus
Je - - - - - su
Chris - te
Je -

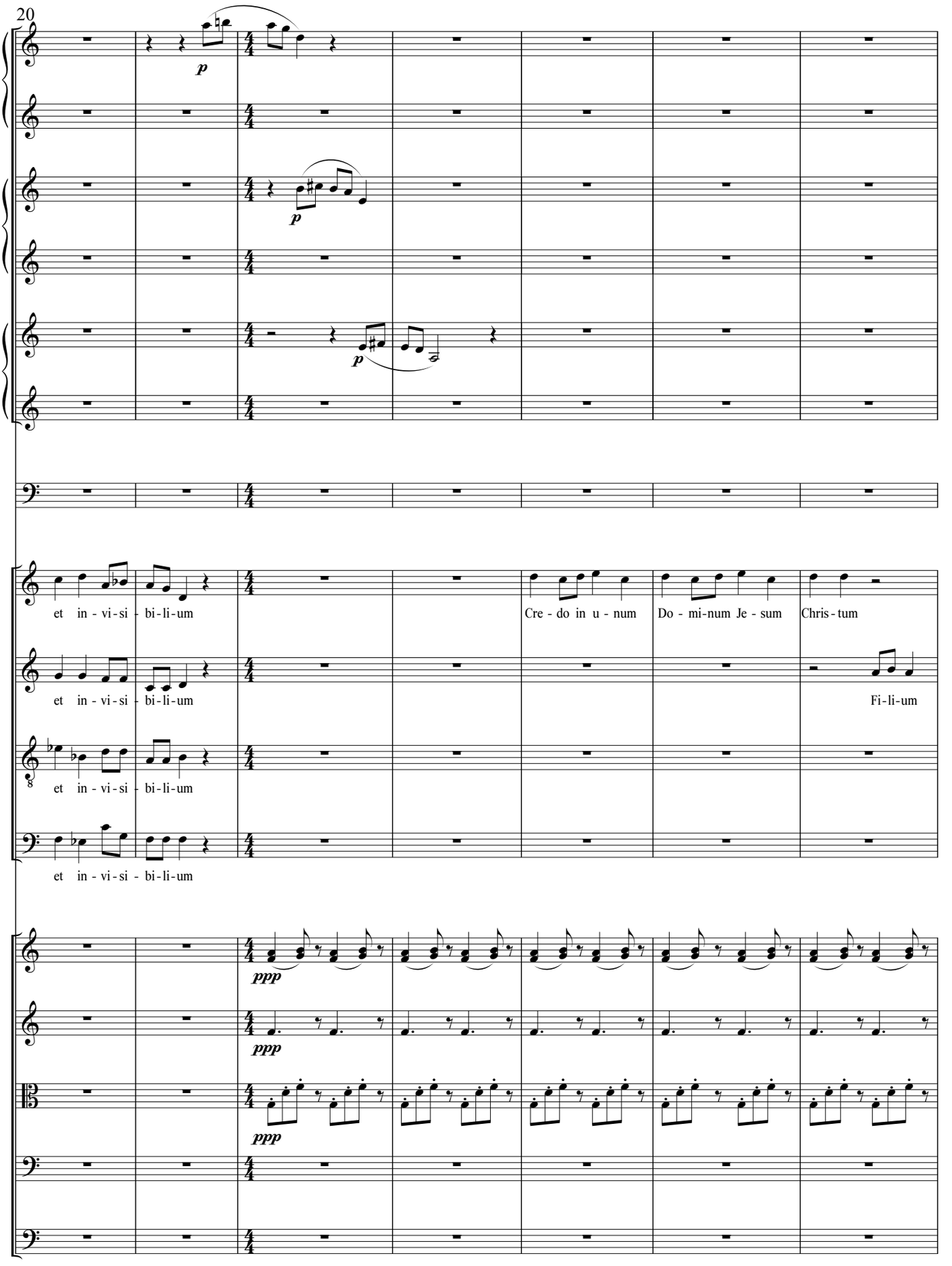

95
Fl. 1
Fl. 2
B♭ Cl. 1
B♭ Cl. 2
Hn. 1
Hn. 2
Timp.
S
A
T
B.
Vl. I
Vl. II
Va.
Vc
Db.
mp
p
mf
f
- - - su
Chris-te Je - su Chris - te
Cum Sanc - to Spi - ri - tu

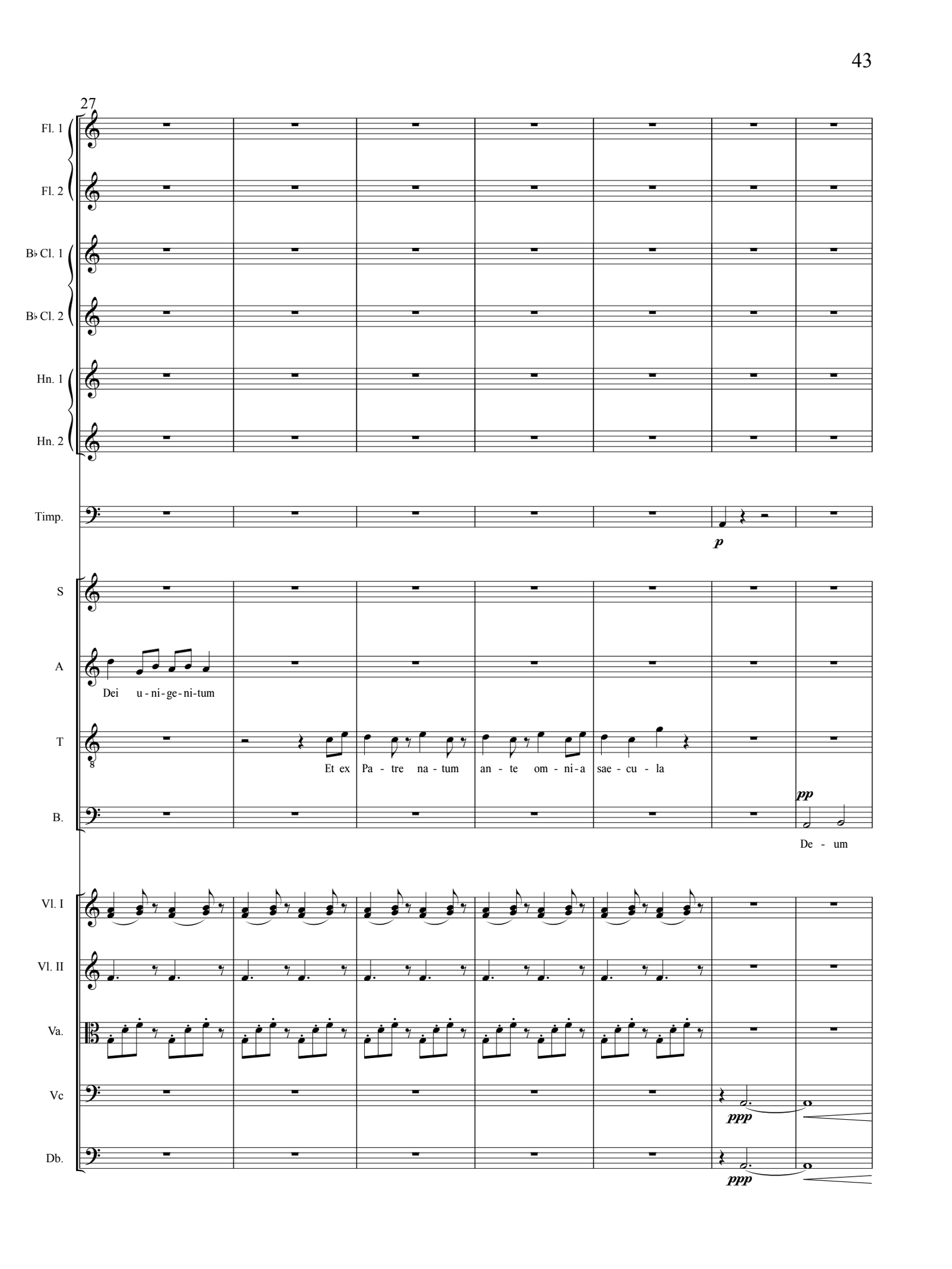

101
rall. a fine
Fl. 1
Fl. 2
B♭ Cl. 1
B♭ Cl. 2
Hn. 1
Hn. 2
Timp.
S
A
T
B.
Vl. I
Vl. II
Va.
Vc
Db.
pp
ppp
mp
p
in glo - ri - a Dei Pa - tris Dei Pa - tris Dei Pa - tris A - men

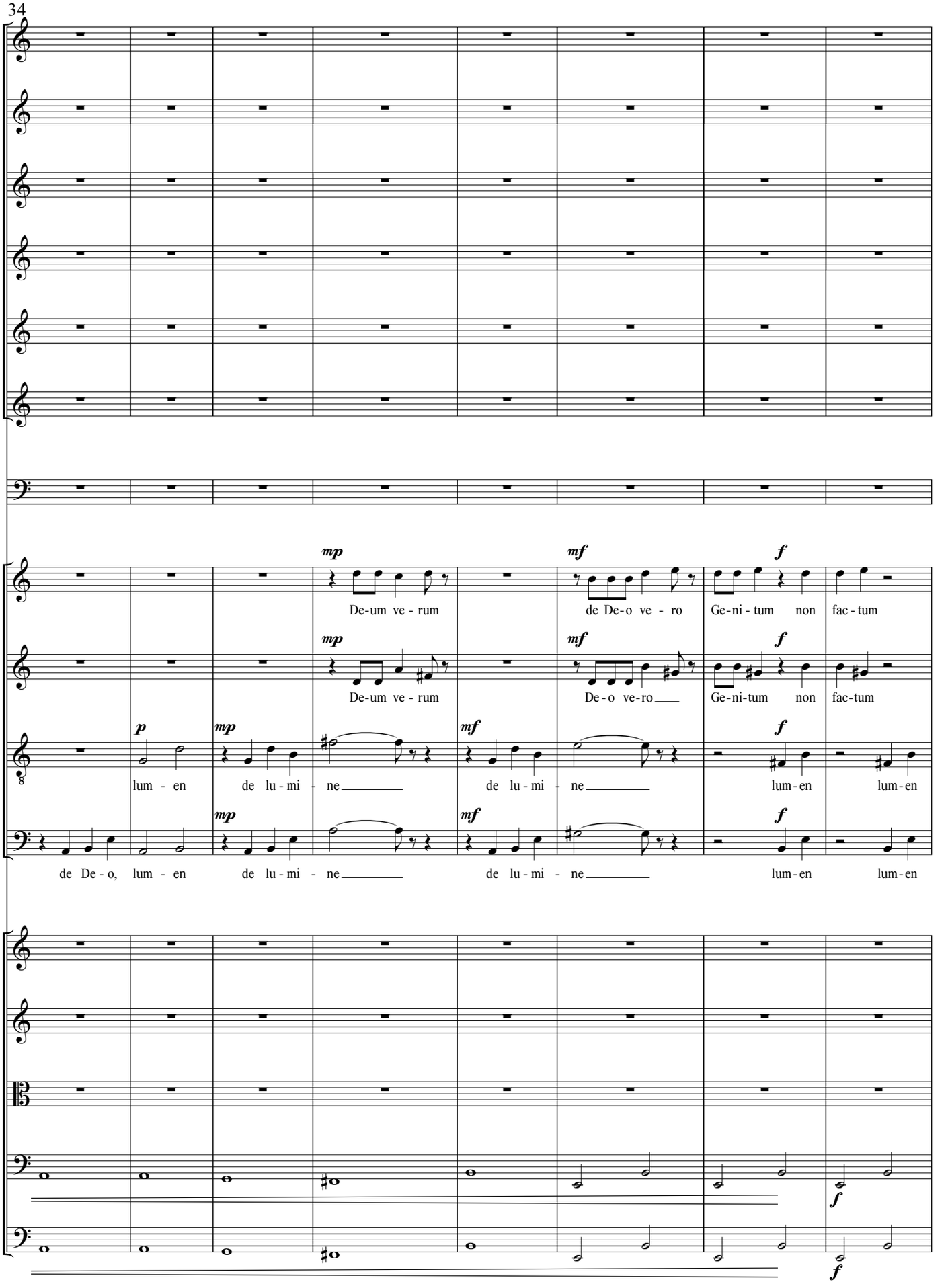
III: Credo, Moderato, ♩=108

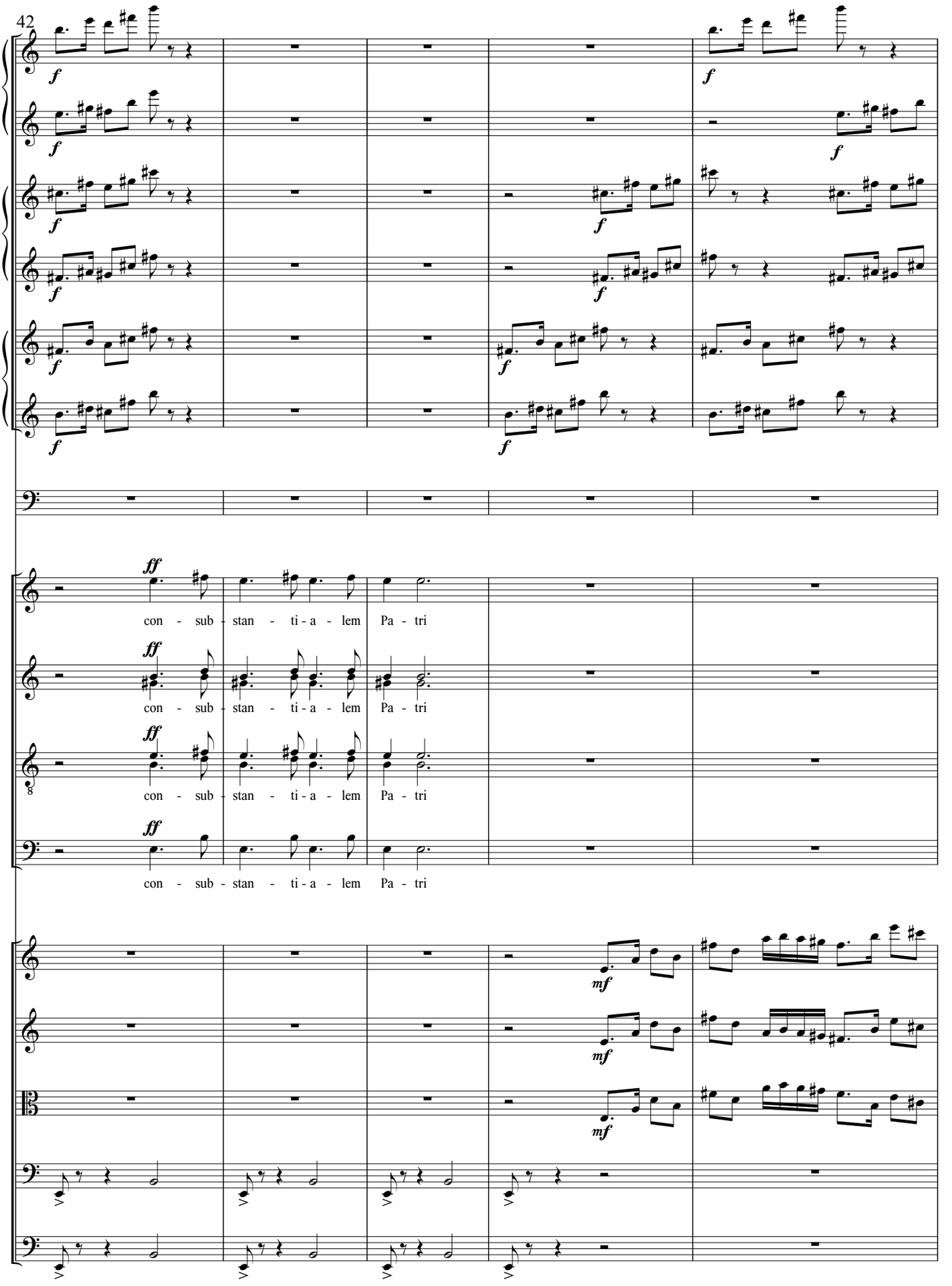


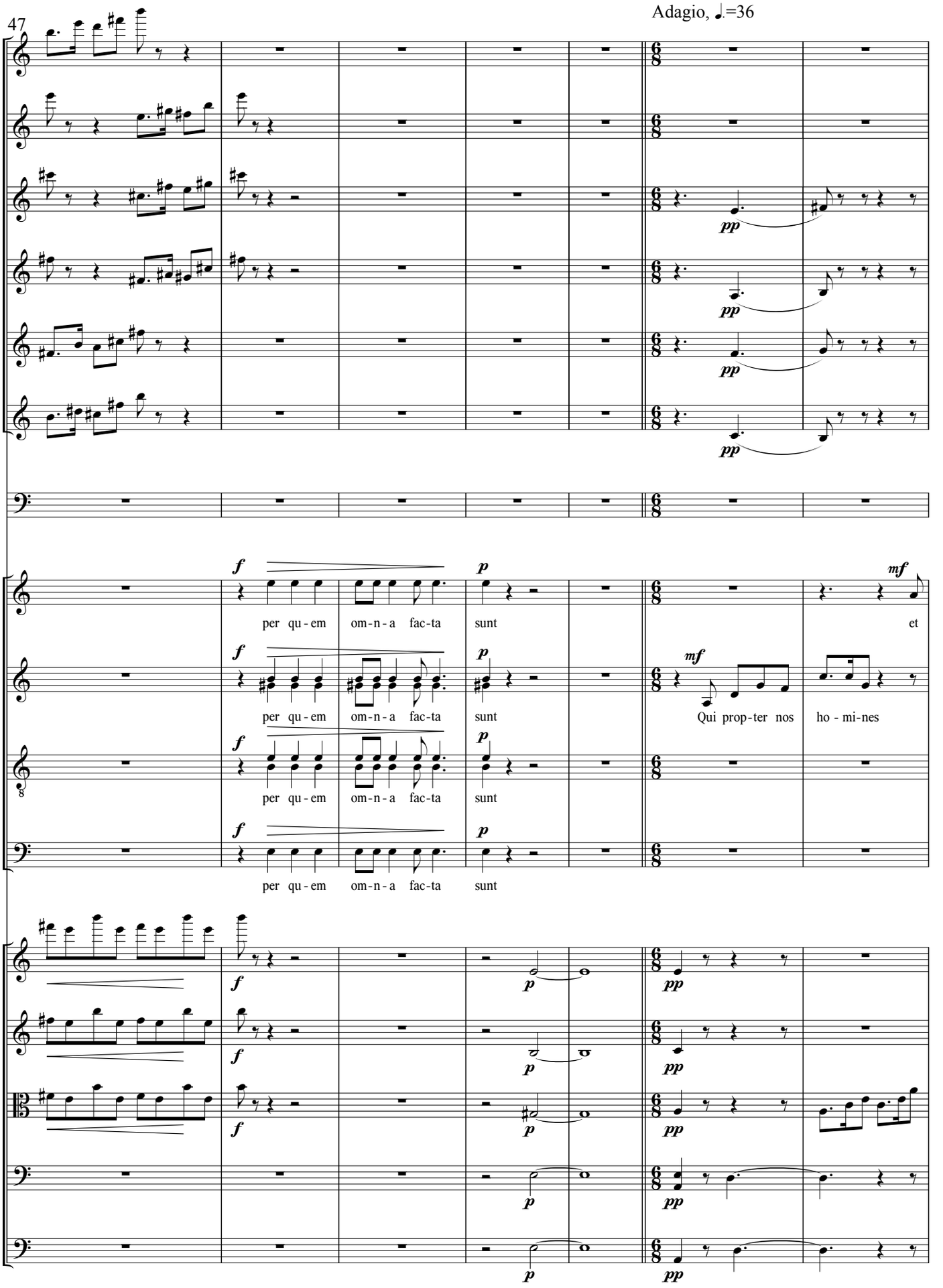

11
Fl. 1
Fl. 2
B♭ Cl. 1
B♭ Cl. 2
Hn. 1
Hn. 2
Timp.
S
A
T
B.
Vl. I
Vl. II
Va.
Vc
Db.
p
Pa-trem om - ni - po - ten-tem fac-to-rem coe-li et ter-rae vi-si - bi-li-um om-ni-um
Pa-trem om - ni - po - ten-tem fac-to-rem coe-li et ter - rae vi-si - bi-li-um om-ni-um
u-num De-um fac-to-rem coe-li et ter-rae vi-si - bi-li-um om-ni-um
fac-to-rem coe-li et ter - rae om-ni-um

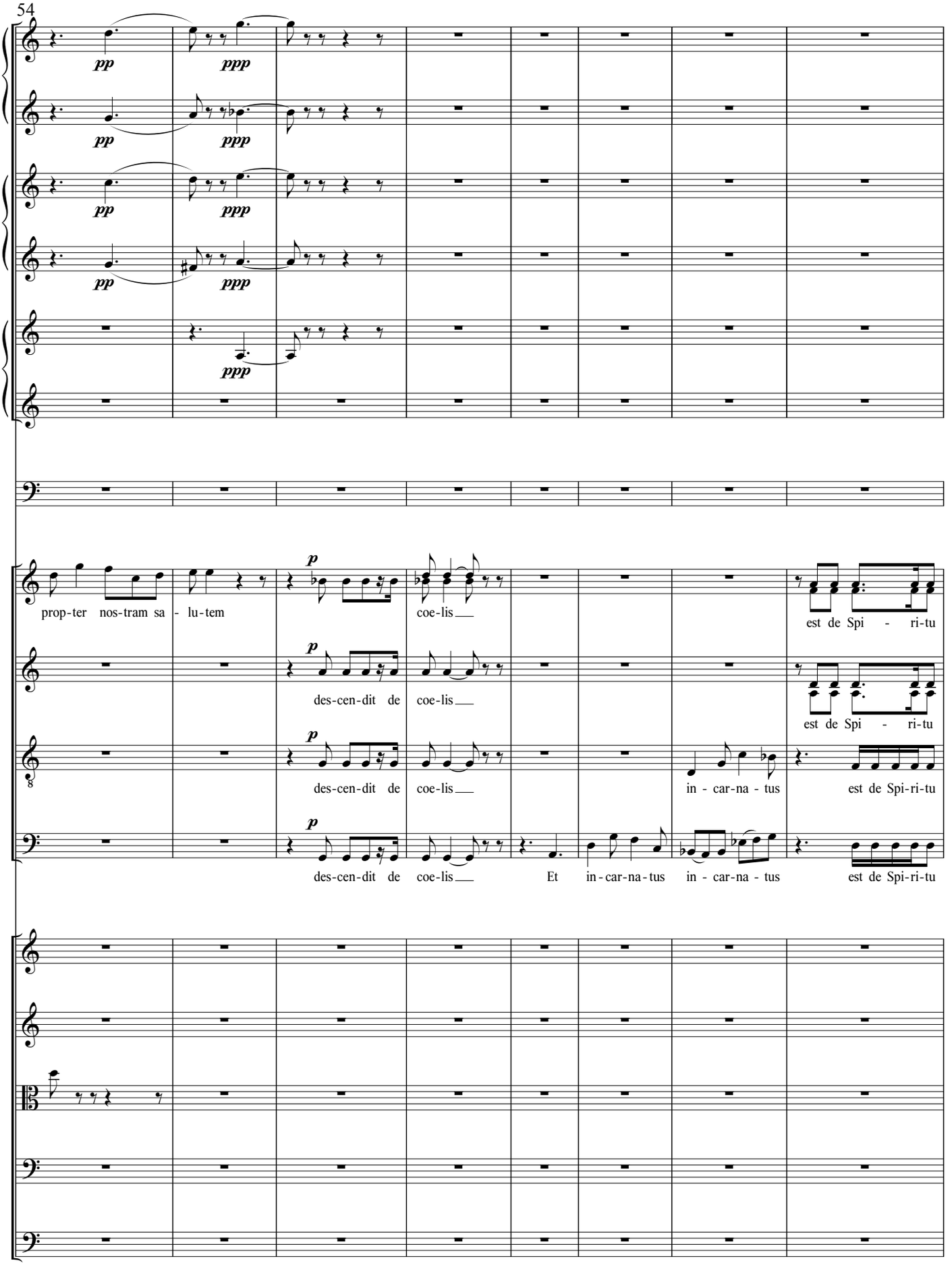

20
Fl. 1
Fl. 2
B♭ Cl. 1
B♭ Cl. 2
Hn. 1
Hn. 2
Timp.
S
A
T
B.
Vl. I
Vl. II
Va.
Vc
Db.
p
et in - vi - si - bi - li - um
Cre - do in u - num
Do - mi - num Je - sum
Chris - tum
Fi - li - um
ppp

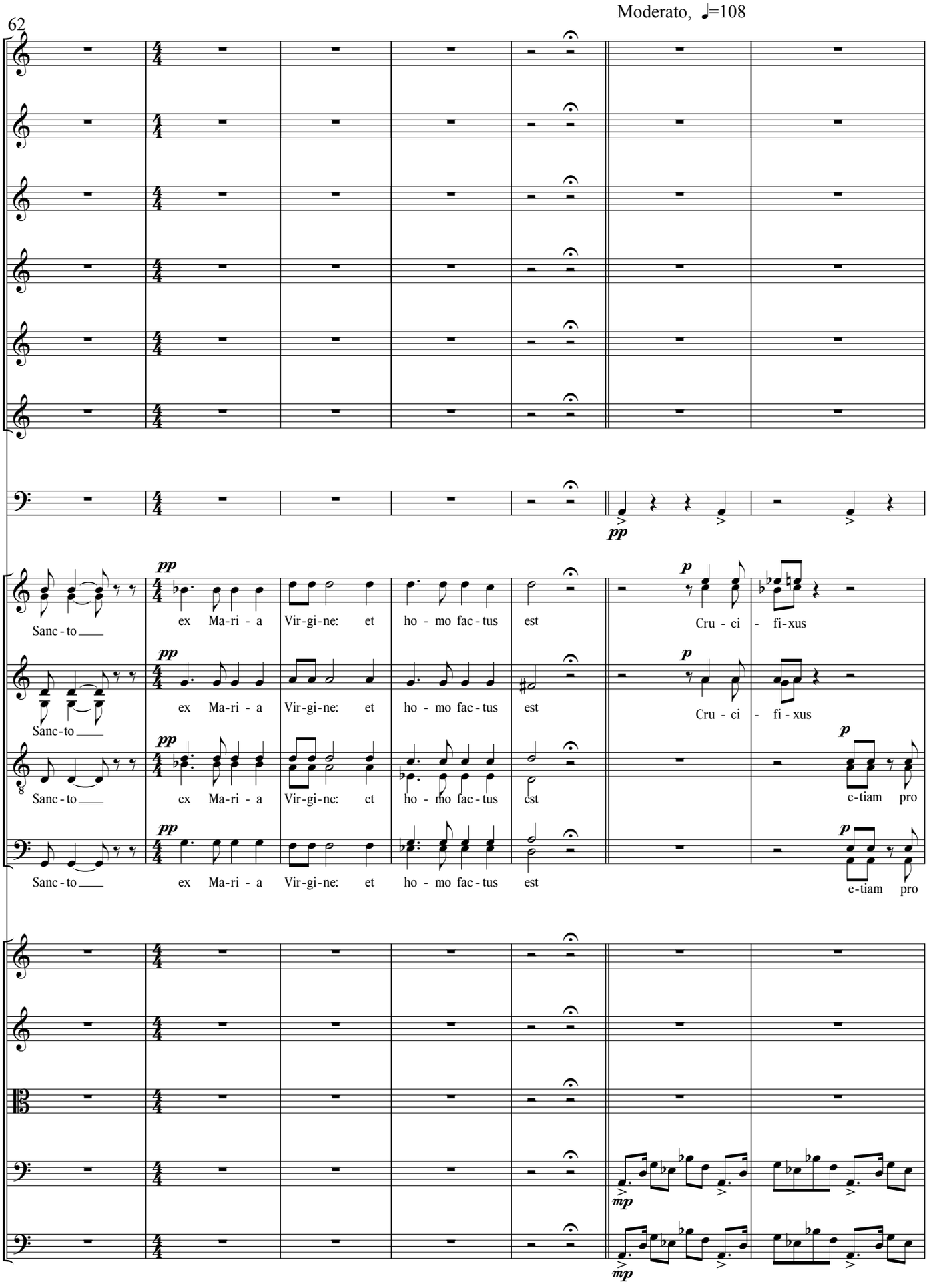

27
Fl. 1
Fl. 2
B♭ Cl. 1
B♭ Cl. 2
Hn. 1
Hn. 2
Timp.
p
S
A
Dei u - ni - ge - ni - tum
T
8
Et ex Pa - tre na - tum an - te om - ni - a sae - cu - la
B.
pp
De - um
Vl. I
Vl. II
Va.
Vc
ppp
Db.
ppp

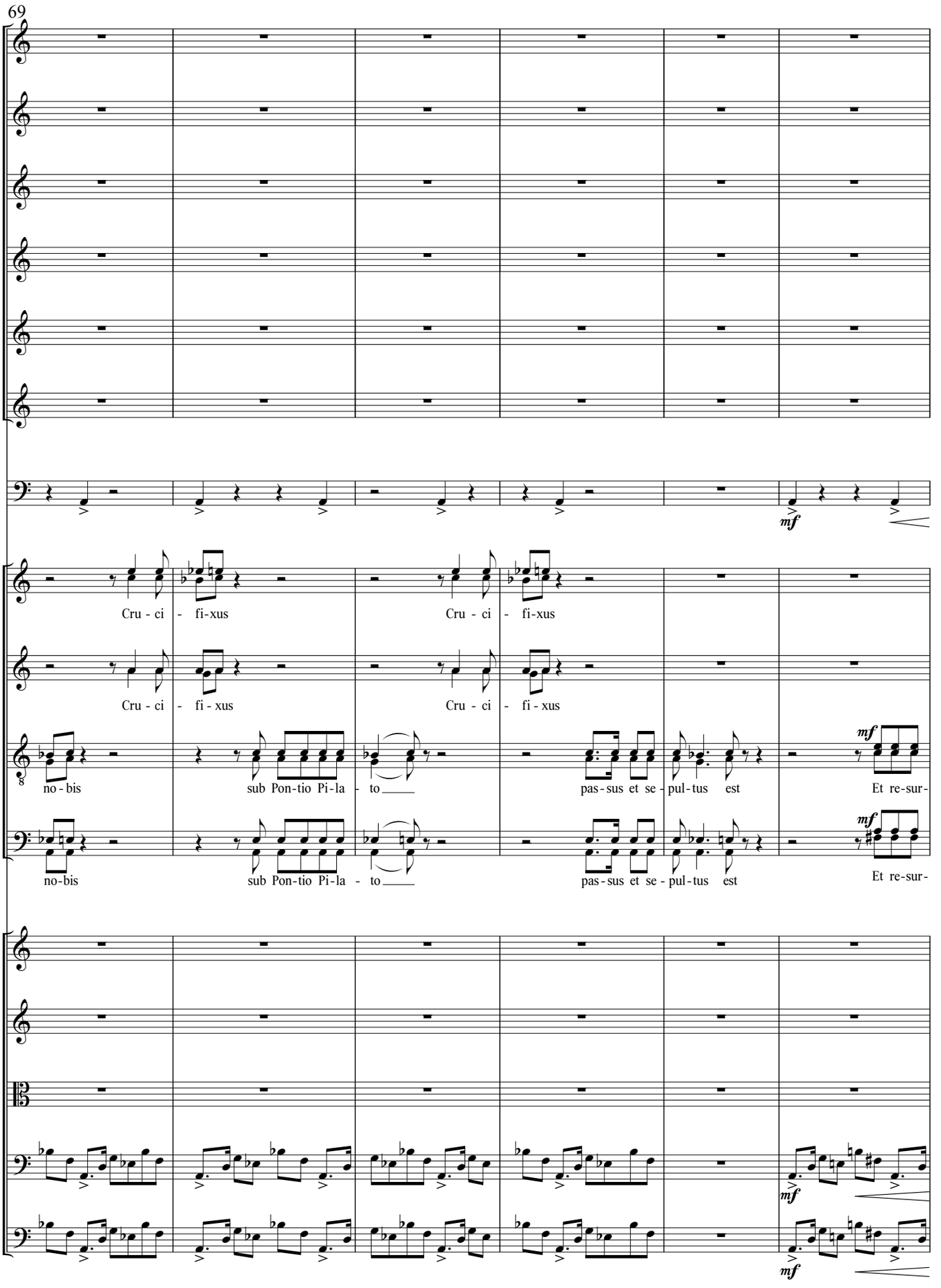

34
Fl. 1
Fl. 2
B♭ Cl. 1
B♭ Cl. 2
Hn. 1
Hn. 2
Timp.
S
A
T
B.
Vl. I
Vl. II
Va.
Vc
Db.
mp
mf
f
p
De-um ve - rum
de De-o ve - ro
Ge-ni - tum non fac - tum
De-um ve - rum
De - o ve-ro
Ge-ni-tum non fac-tum
lum - en
de lu - mi - ne
de lu - mi - ne
lum-en
lum-en
de De - o, lum - en
de lu - mi - ne
de lu - mi - ne
lum-en
lum-en

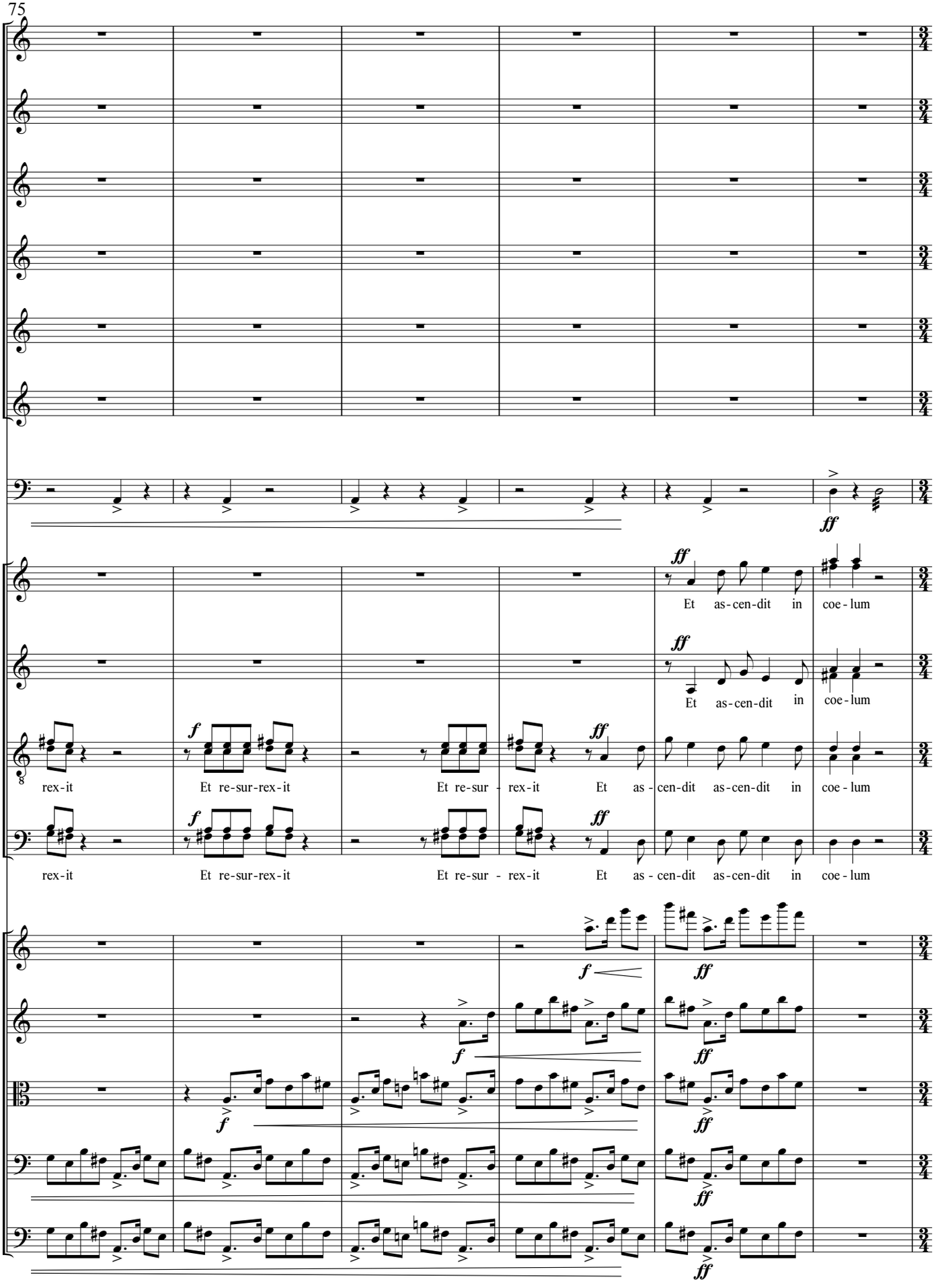

42
Fl. 1
Fl. 2
B♭ Cl. 1
B♭ Cl. 2
Hn. 1
Hn. 2
Timp.
S
A
T
B.
con - sub - stan - ti - a - lem Pa - tri
Vl. I
Vl. II
Va.
Vc
Db.

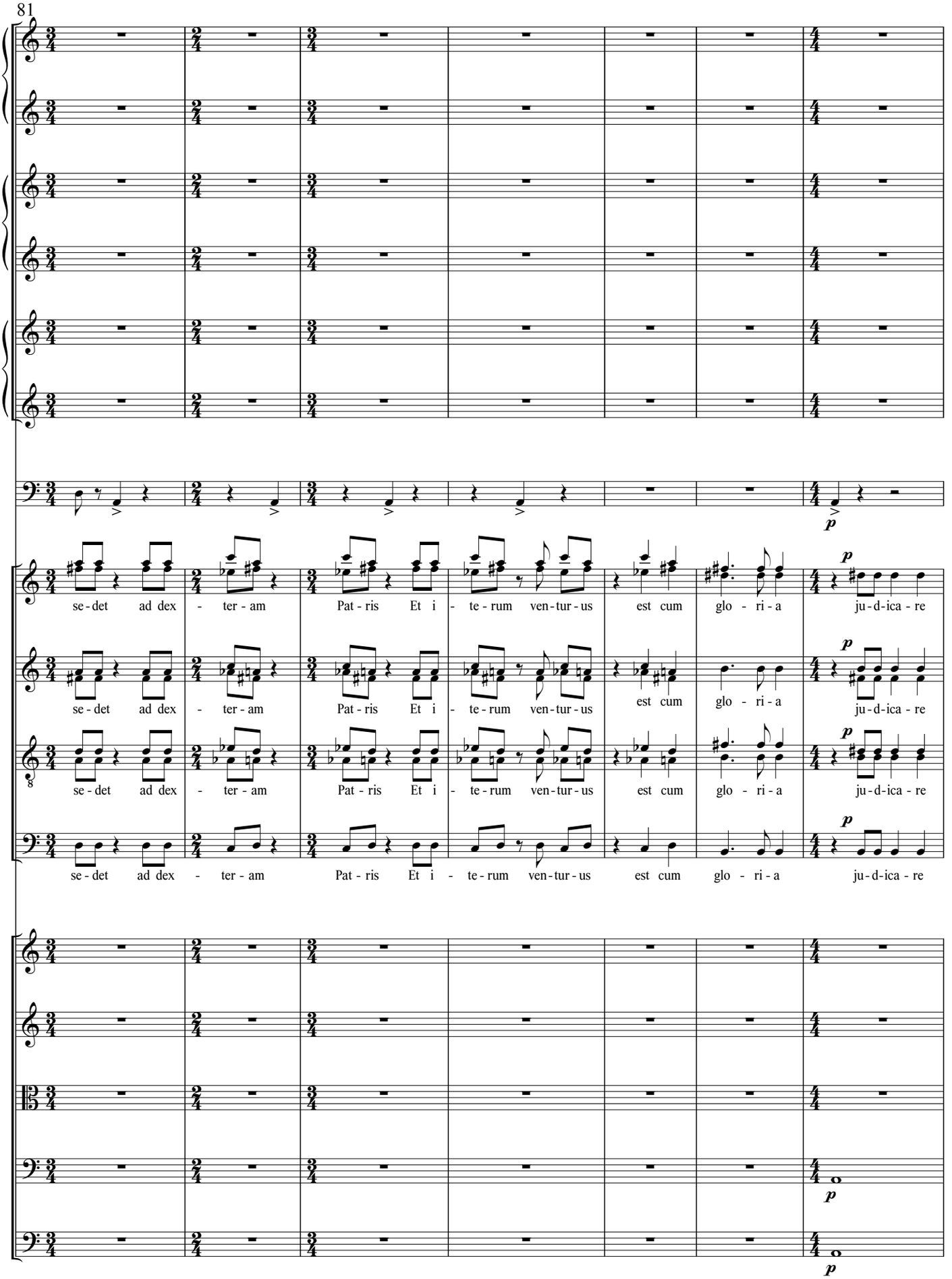

47
Adagio, ♩.=36
Fl. 1
Fl. 2
B♭ Cl. 1
B♭ Cl. 2
Hn. 1
Hn. 2
Timp.
S
A
T
B.
Vl. I
Vl. II
Va.
Vc
Db.
per qu - em om - n - a fac - ta sunt
Qui prop - ter nos ho - mi - nes
et

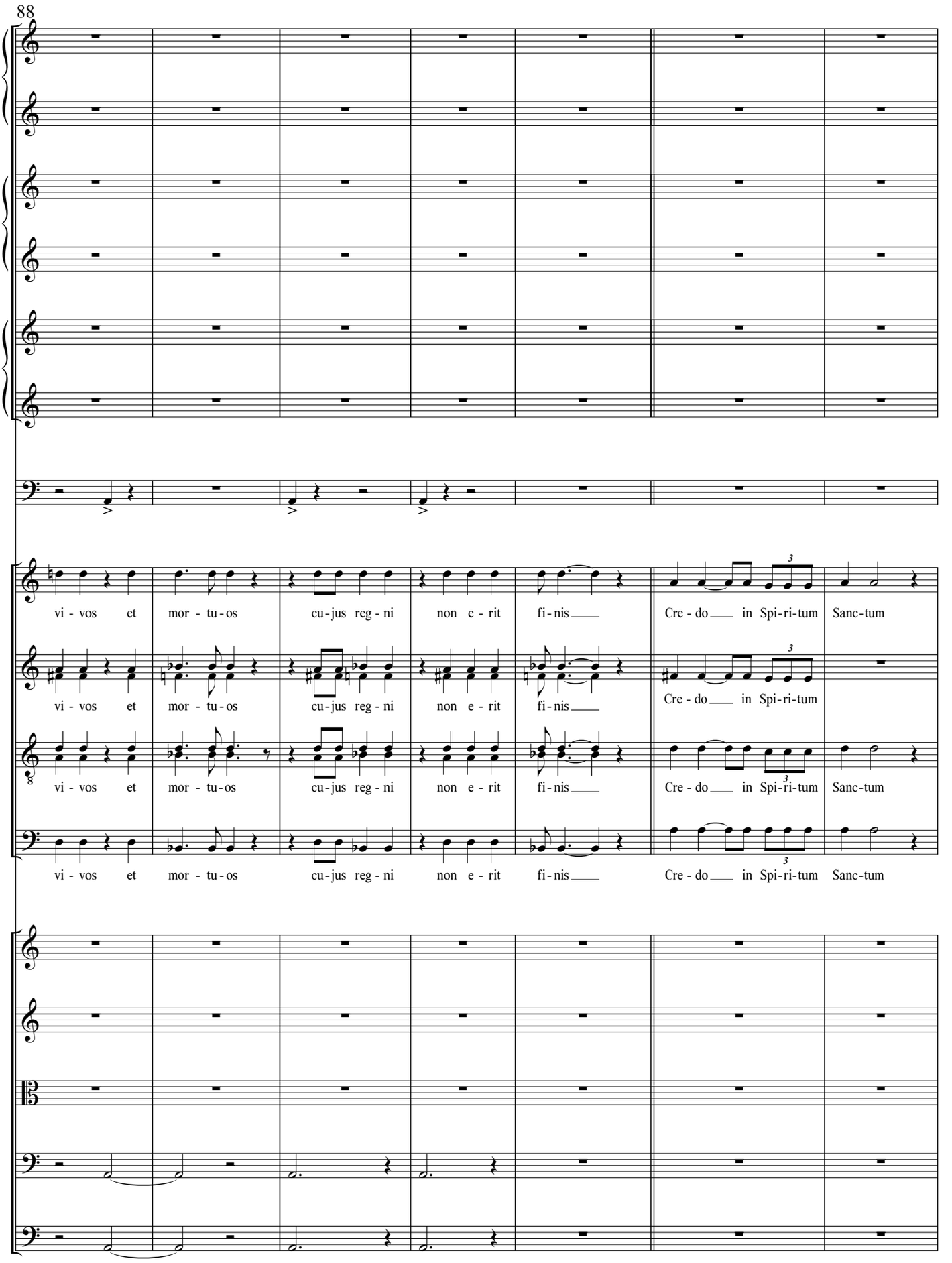

54
Fl. 1
Fl. 2
B♭ Cl. 1
B♭ Cl. 2
Hn. 1
Hn. 2
Timp.
S
A
T
B.
Vl. I
Vl. II
Va.
Vc
Db.
pp
ppp
p
prop-ter nos-tram sa - lu-tem
coe-lis
est de Spi - ri-tu
des-cen-dit de
in - car-na - tus
Et

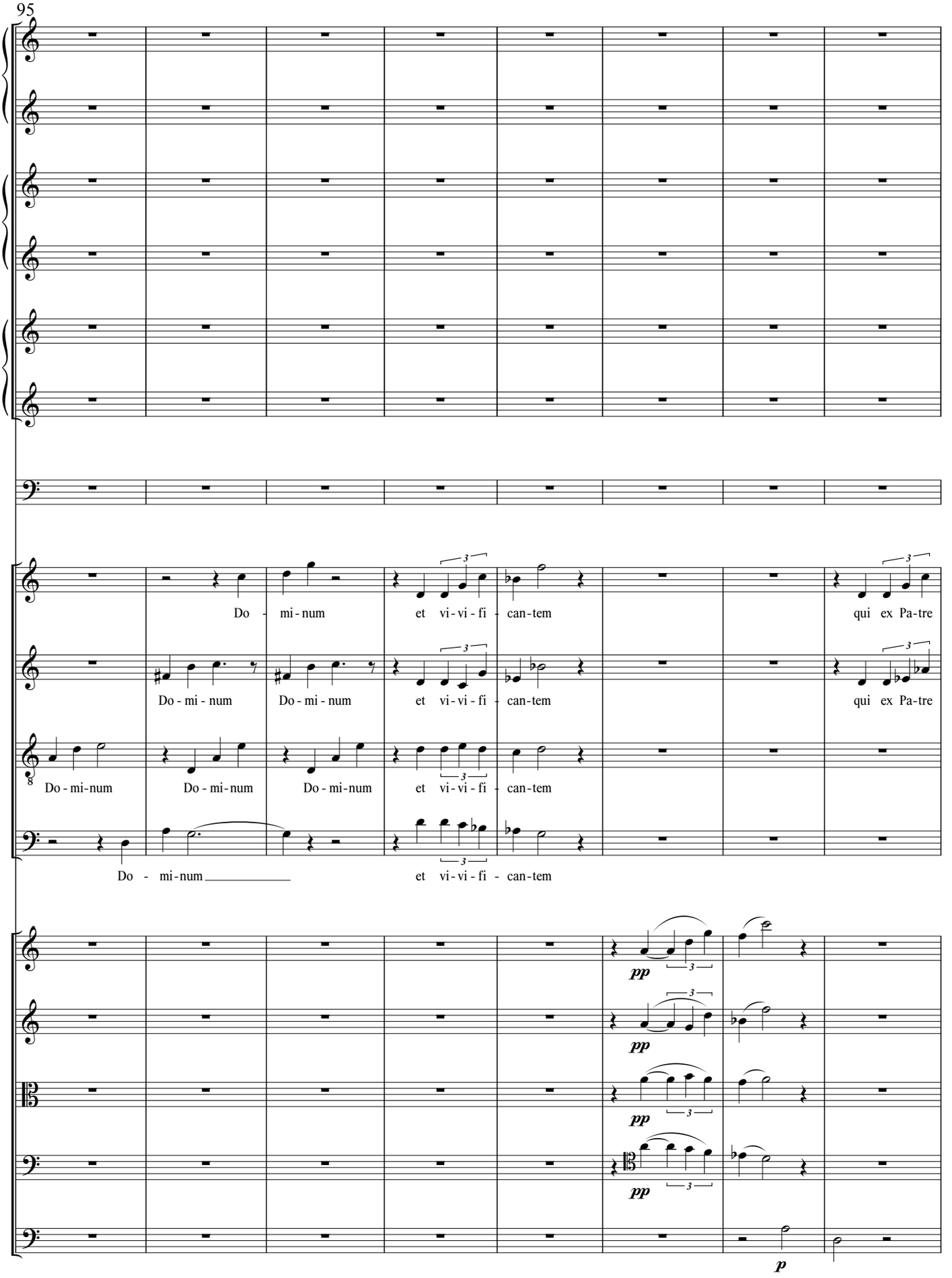

62
Moderato, ♩=108
Fl. 1
Fl. 2
B♭ Cl. 1
B♭ Cl. 2
Hn. 1
Hn. 2
Timp.
S
A
T
B.
Vl. I
Vl. II
Va.
Vc
Db.
pp
p
mp
Sanc - to
ex Ma-ri - a Vir-gi-ne: et ho - mo fac - tus est
Cru - ci - fi-xus
Cru - ci - fi - xus
e-tiam pro

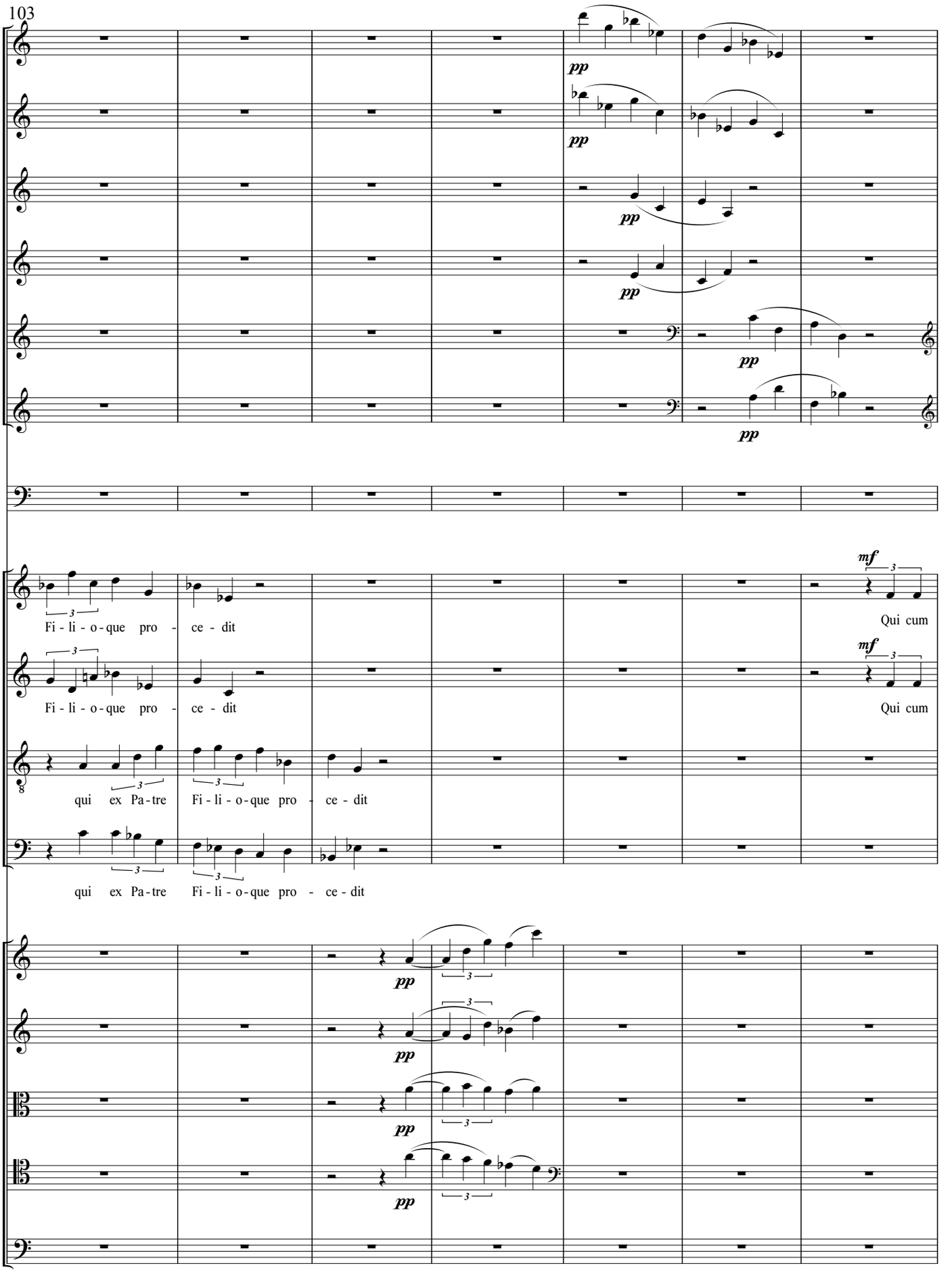

69
Fl. 1
Fl. 2
B♭ Cl. 1
B♭ Cl. 2
Hn. 1
Hn. 2
Timp.
mf
S
Cru - ci - fi-xus
Cru - ci - fi-xus
A
Cru - ci - fi - xus
Cru - ci - fi - xus
T
no - bis
sub Pon-tio Pi-la - to
pas-sus et se - pul-tus est
Et re-sur-
B.
no-bis
sub Pon-tio Pi-la - to
pas-sus et se - pul-tus est
Et re-sur-
Vl. I
Vl. II
Va.
Vc
Db.

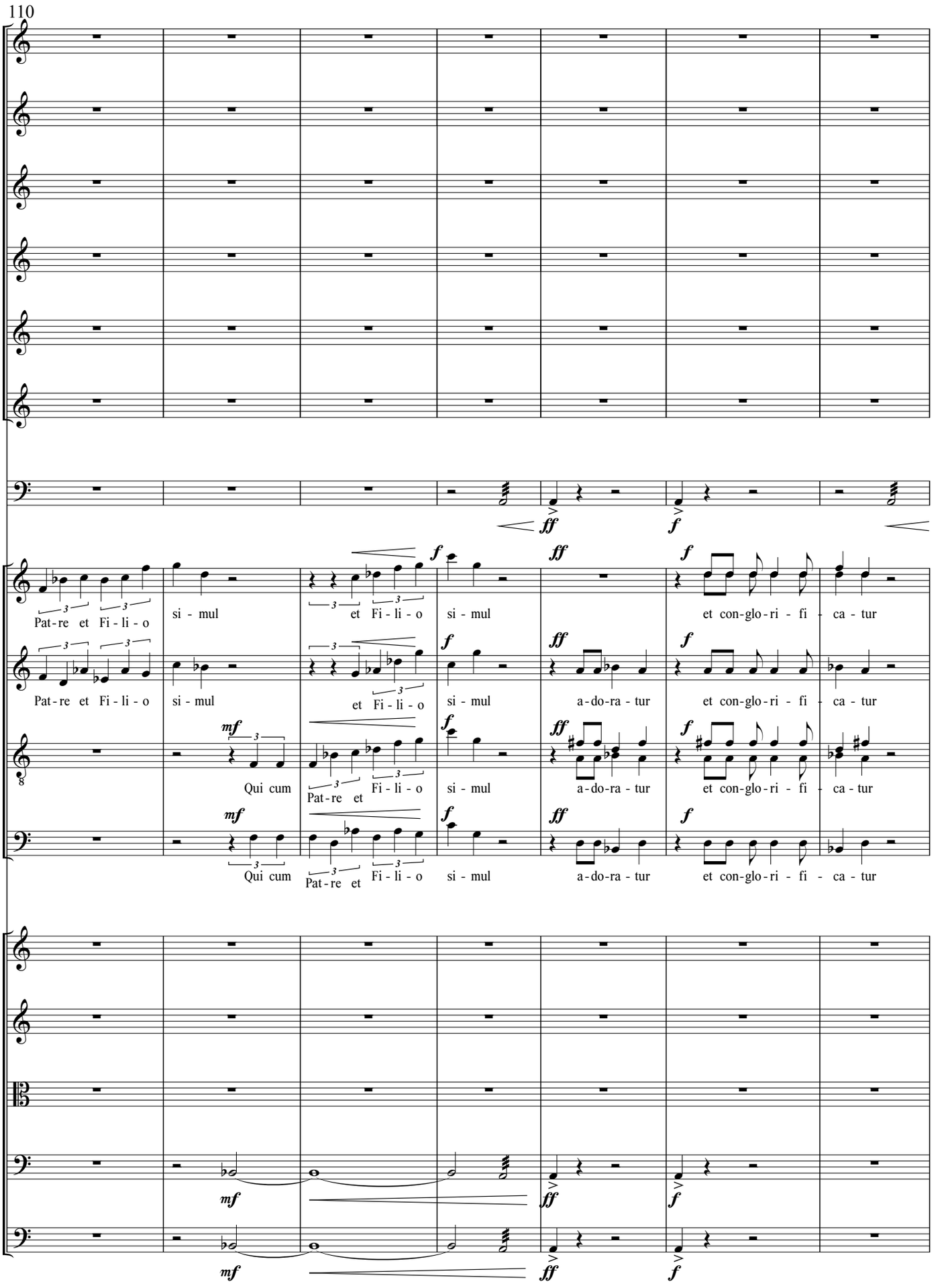

75
Fl. 1
Fl. 2
B♭ Cl. 1
B♭ Cl. 2
Hn. 1
Hn. 2
Timp.
S
A
T
B.
Vl. I
Vl. II
Va.
Vc
Db.
ff
Et as-cen-dit in coe-lum
f
rex-it
Et re-sur-rex-it
Et re-sur - rex-it
Et as - cen-dit as-cen-dit in coe - lum

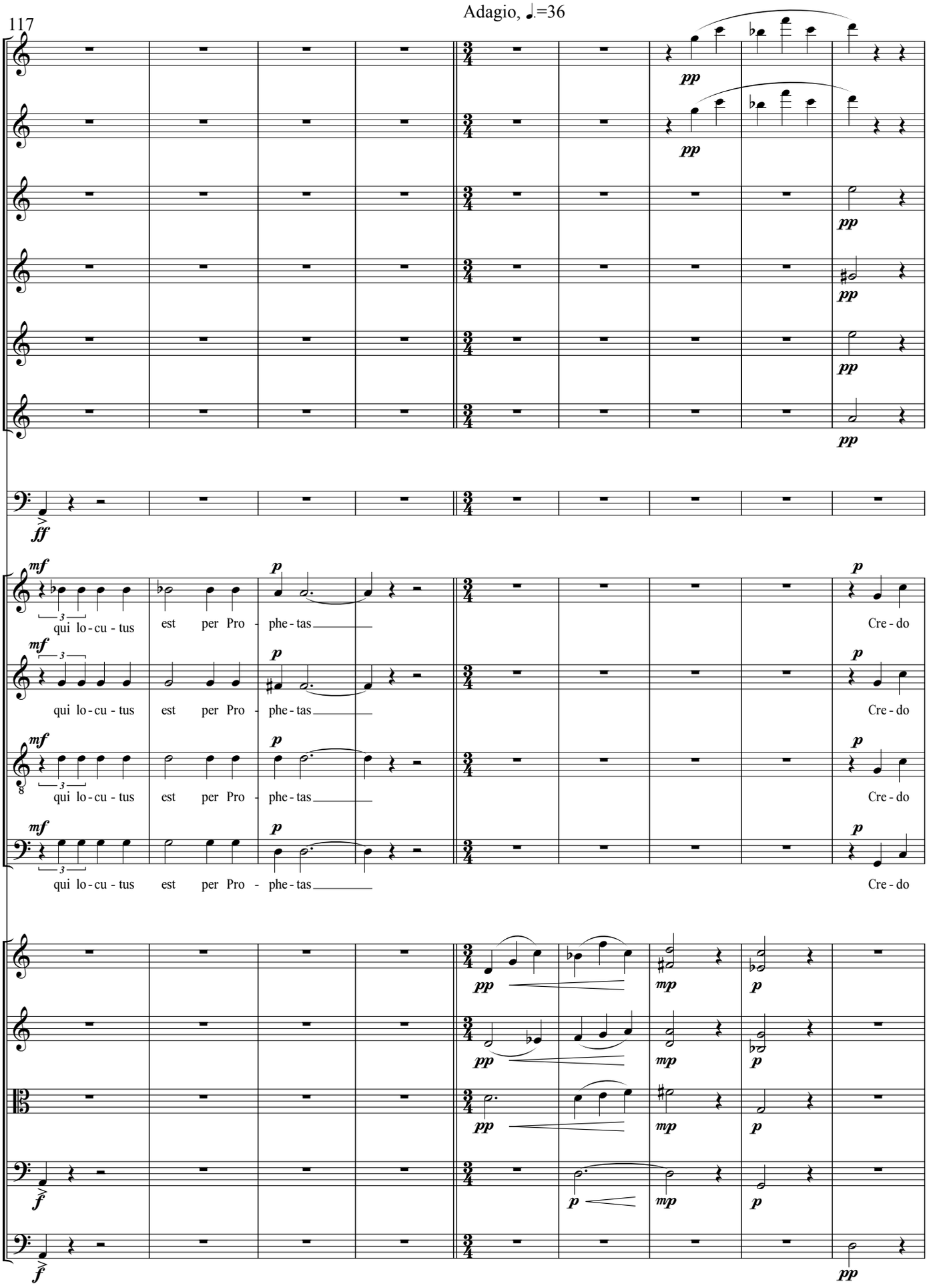

81
Fl. 1
Fl. 2
B♭ Cl. 1
B♭ Cl. 2
Hn. 1
Hn. 2
Timp.
S
A
T
B.
Vl. I
Vl. II
Va.
Vc
Db.
se - det ad dex - ter - am Pat - ris Et i - te - rum ven - tur - us est cum glo - ri - a ju - d - ica - re
p

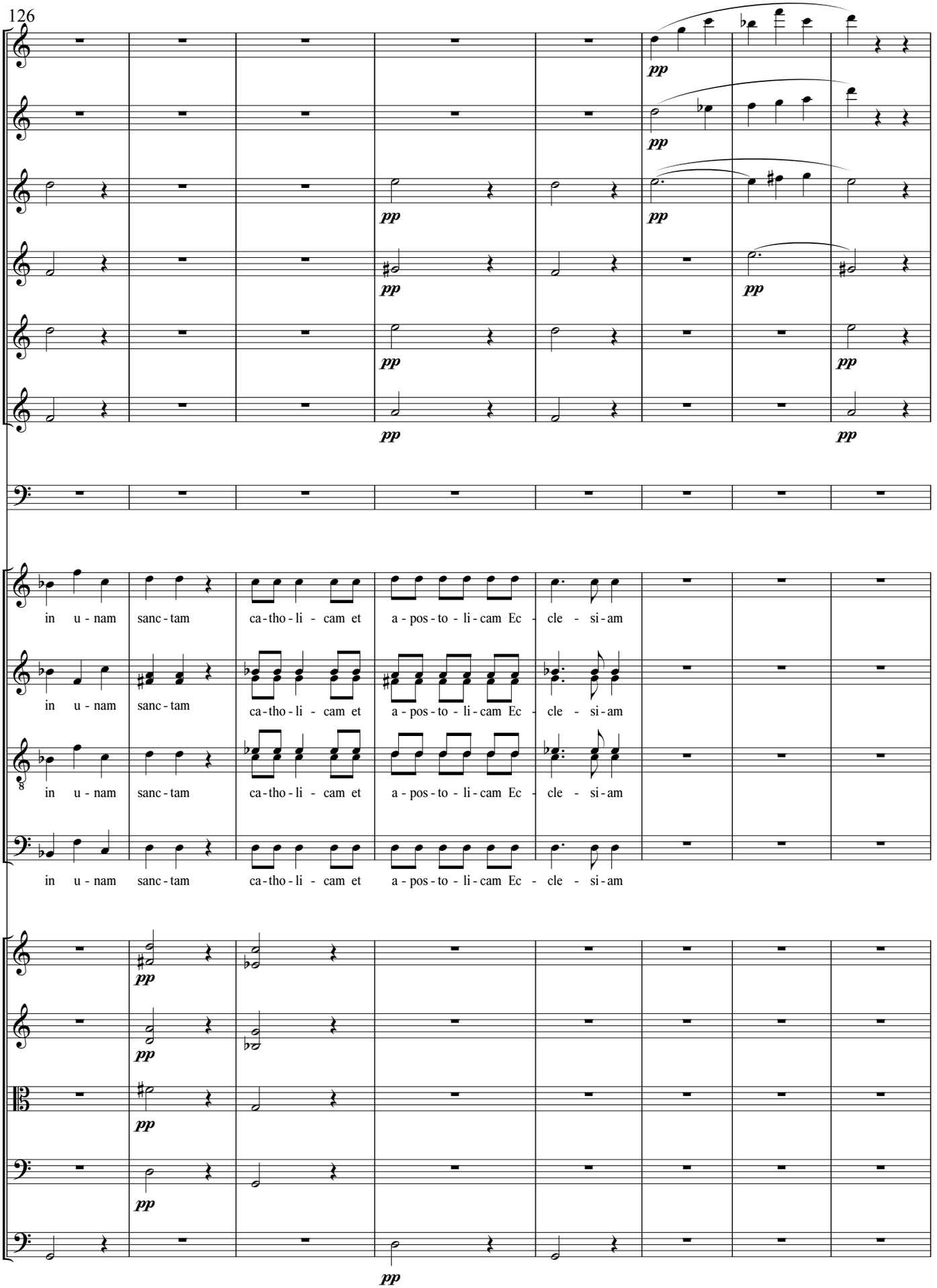

88
Fl. 1
Fl. 2
B♭ Cl. 1
B♭ Cl. 2
Hn. 1
Hn. 2
Timp.
S
vi - vos et mor - tu - os cu - jus reg - ni non e - rit fi - nis Cre - do in Spi - ri - tum Sanc - tum
A
vi - vos et mor - tu - os cu - jus reg - ni non e - rit fi - nis Cre - do in Spi - ri - tum
T
vi - vos et mor - tu - os cu - jus reg - ni non e - rit fi - nis Cre - do in Spi - ri - tum Sanc - tum
B.
vi - vos et mor - tu - os cu - jus reg - ni non e - rit fi - nis Cre - do in Spi - ri - tum Sanc - tum
Vl. I
Vl. II
Va.
Vc
Db.

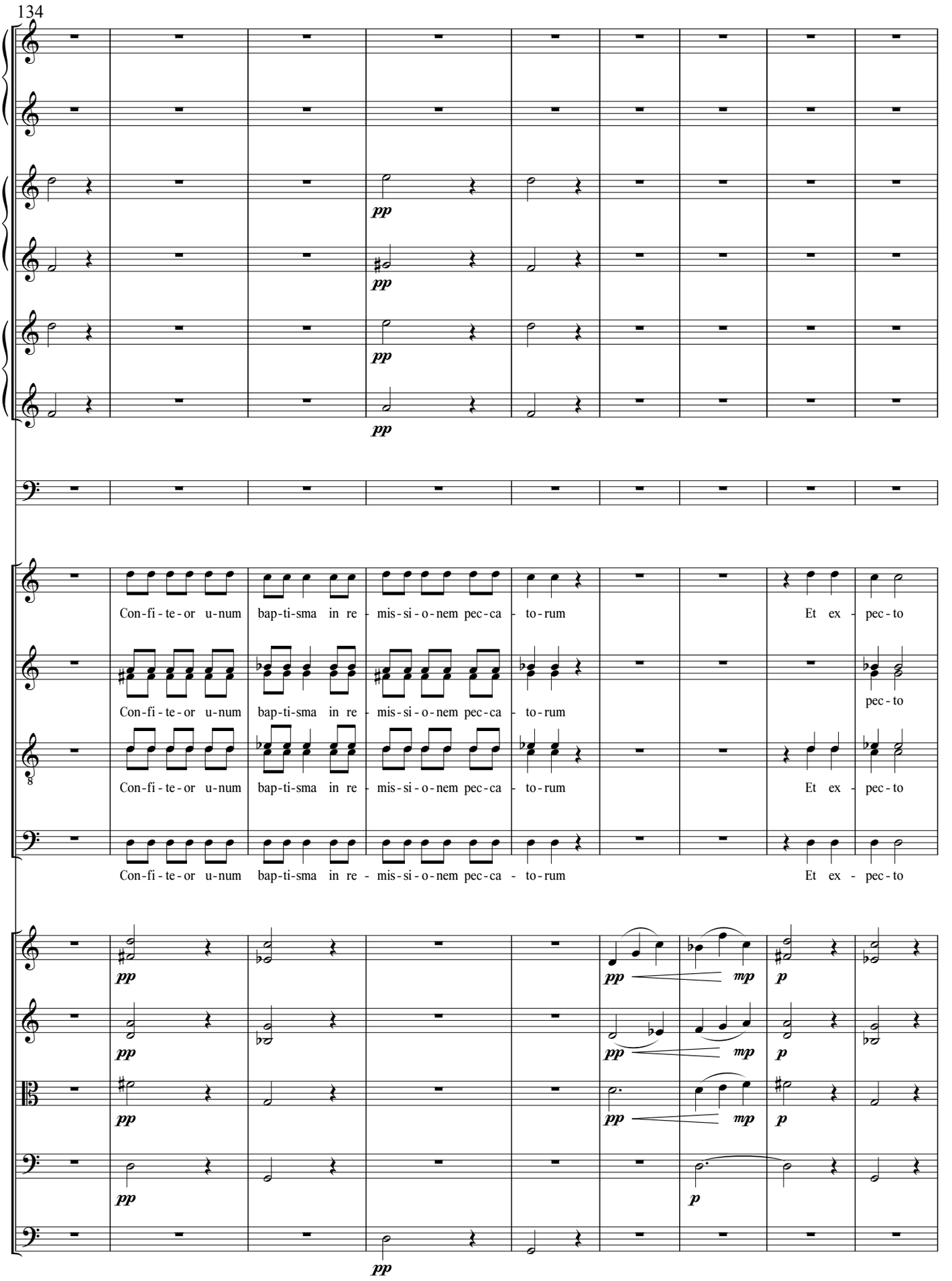

95
Fl. 1
Fl. 2
B♭ Cl. 1
B♭ Cl. 2
Hn. 1
Hn. 2
Timp.
S
A
T
B.
Do - mi - num
et vi - vi - fi - can - tem
qui ex Pa - tre
Do - mi - num
Do - mi - num
et vi - vi - fi - can - tem
qui ex Pa - tre
Do - mi - num
Do - mi - num
Do - mi - num
et vi - vi - fi - can - tem
Do - mi - num
et vi - vi - fi - can - tem
Vl. I
Vl. II
Va.
Vc
Db.
pp
pp
pp
pp
p

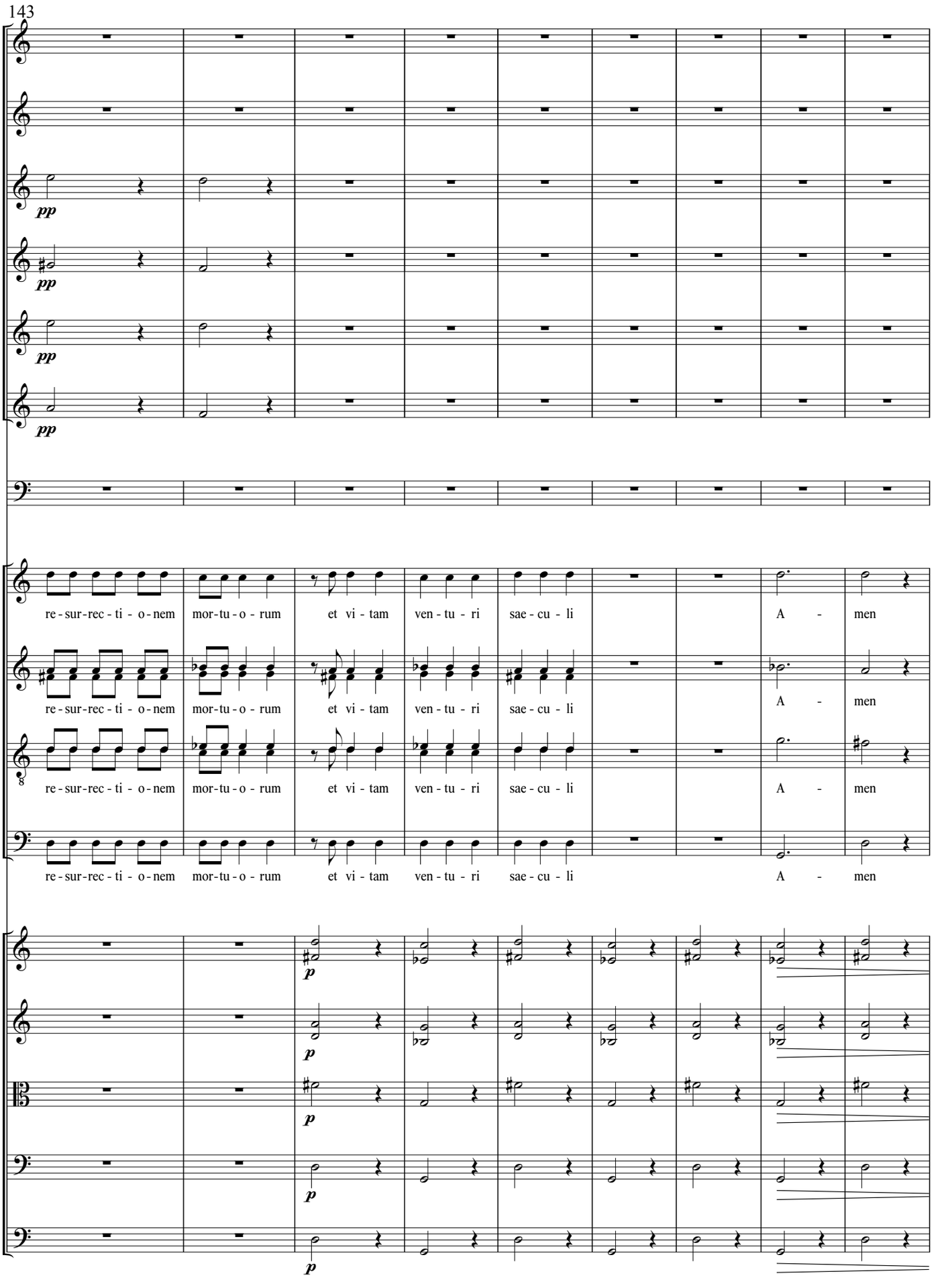

103
Fl. 1
Fl. 2
B♭ Cl. 1
B♭ Cl. 2
Hn. 1
Hn. 2
Timp.
S
A
T
B.
Vl. I
Vl. II
Va.
Vc
Db.
pp
mf
Fi - li - o - que pro - ce - dit
Qui cum
qui ex Pa - tre

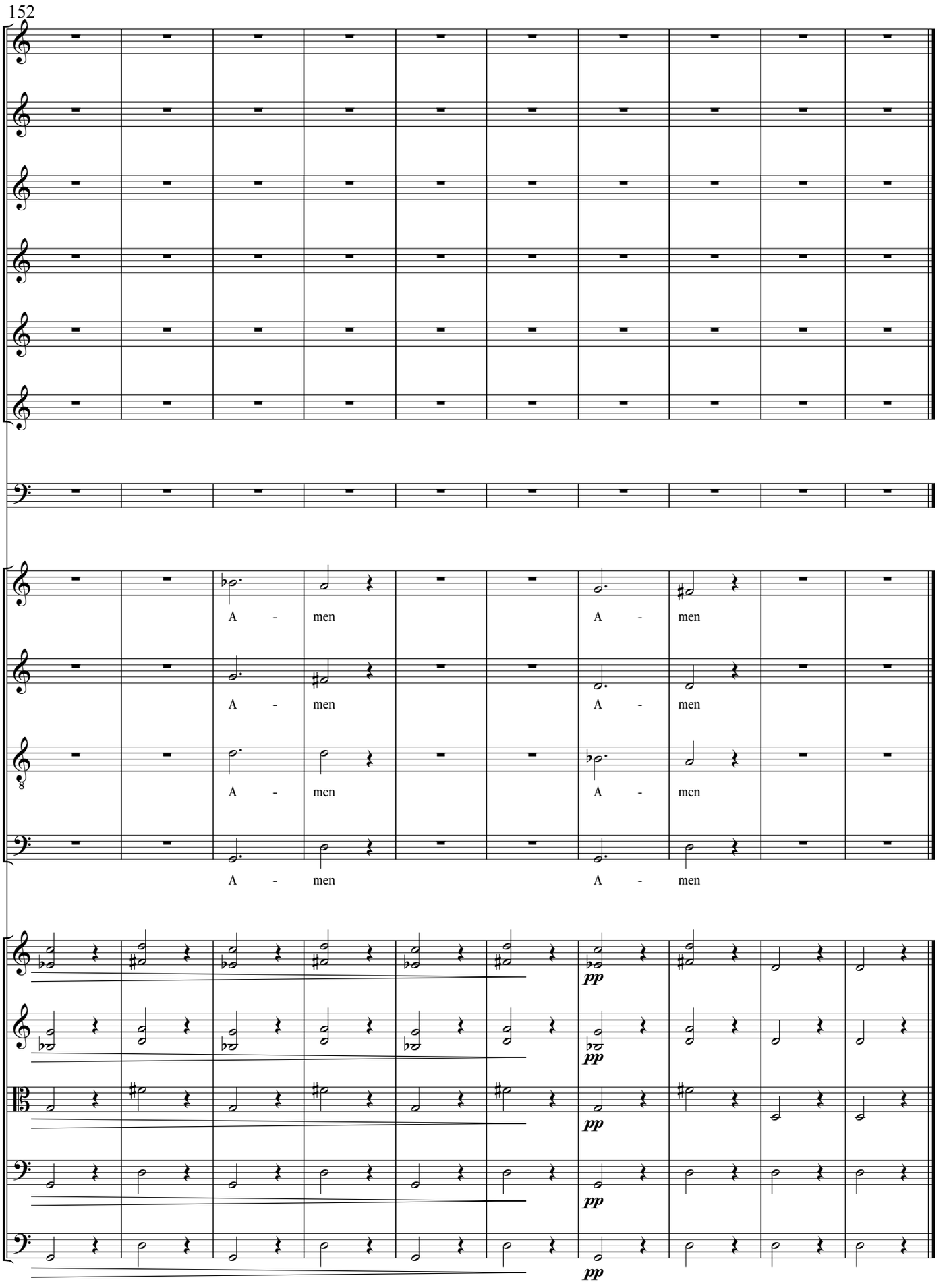

110
Fl. 1
Fl. 2
B♭ Cl. 1
B♭ Cl. 2
Hn. 1
Hn. 2
Timp.
S
A
T
B.
Vl. I
Vl. II
Va.
Vc
Db.
Pat-re et Fi-li-o
si-mul
et Fi-li-o
et con-glo-ri-fi-ca-tur
a-do-ra-tur
Qui cum
Pat-re et
ff
f
mf


117
Adagio, ♩.=36
Fl. 1
Fl. 2
B♭ Cl. 1
B♭ Cl. 2
Hn. 1
Hn. 2
Timp.
S
A
T
B.
Vl. I
Vl. II
Va.
Vc
Db.
qui lo - cu - tus est per Pro - phe - tas
Cre - do
pp
mp
p
mf
ff
f

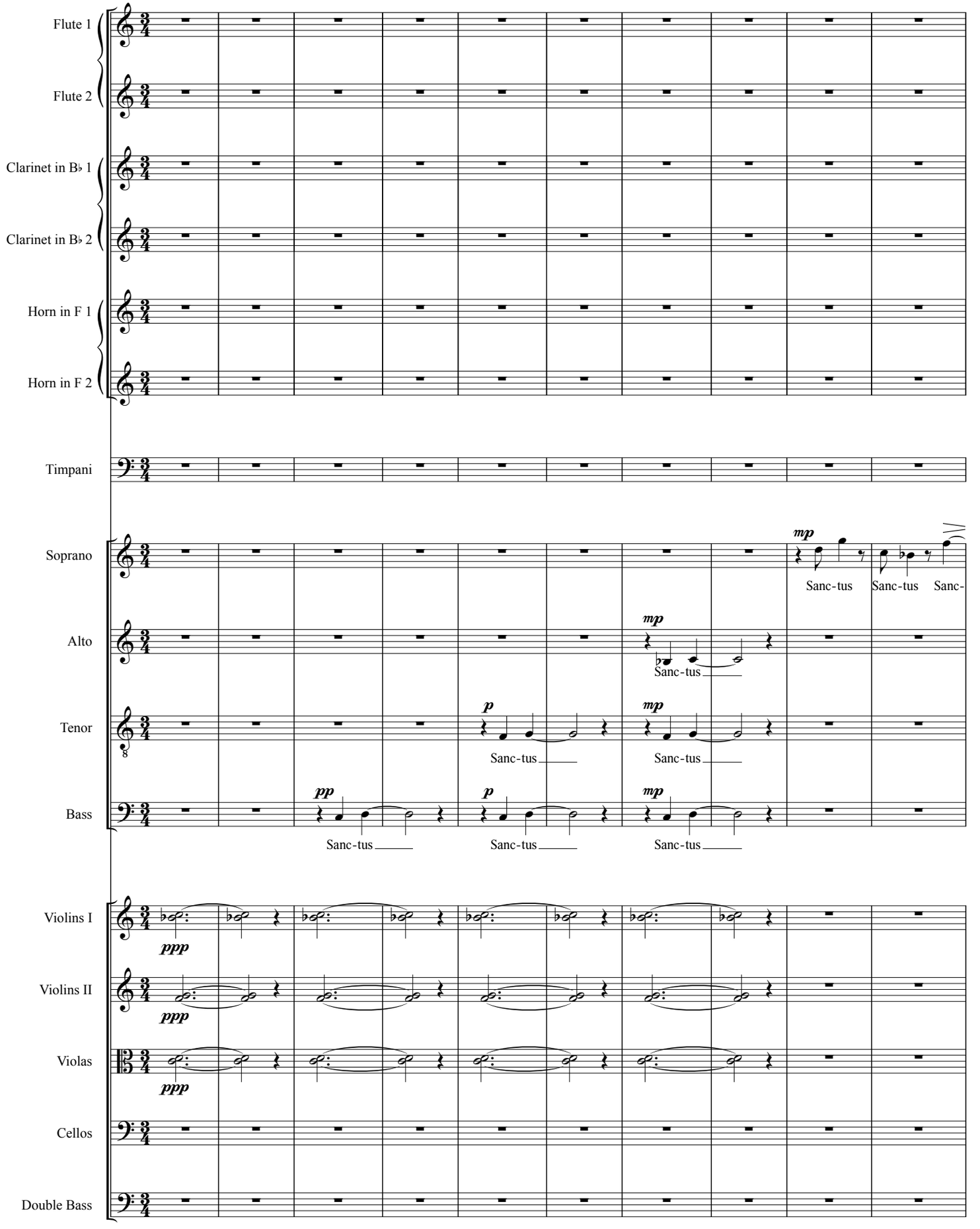

126
Fl. 1
Fl. 2
B♭ Cl. 1
B♭ Cl. 2
Hn. 1
Hn. 2
Timp.
S
A
T
B.
Vl. I
Vl. II
Va.
Vc
Db.
pp
in u - nam sanc - tam ca - tho - li - cam et a - pos - to - li - cam Ec - cle - si - am


134
Fl. 1
Fl. 2
B♭ Cl. 1
B♭ Cl. 2
Hn. 1
Hn. 2
Timp.
S
A
T
B.
Vl. I
Vl. II
Va.
Vc
Db.
pp
Con-fi-te-or u-num bap-ti-sma in re-mis-si-o-nem pec-ca-to-rum
Et ex-pec-to
pec-to
mp
p


143
Fl. 1
Fl. 2
B♭ Cl. 1
B♭ Cl. 2
Hn. 1
Hn. 2
pp
Timp.
S
A
T
B.
re - sur - rec - ti - o - nem mor - tu - o - rum et vi - tam ven - tu - ri sae - cu - li A - men
Vl. I
Vl. II
Va.
Vc
Db.
p


152
Fl. 1
Fl. 2
B♭ Cl. 1
B♭ Cl. 2
Hn. 1
Hn. 2
Timp.
S
A
T
B.
A - men
A - men
A - men
A - men
A - men
A - men
A - men
A - men
Vl. I
Vl. II
Va.
Vc
Db.
pp
pp
pp
pp

IV: Sanctus, Adagio, ♩=48



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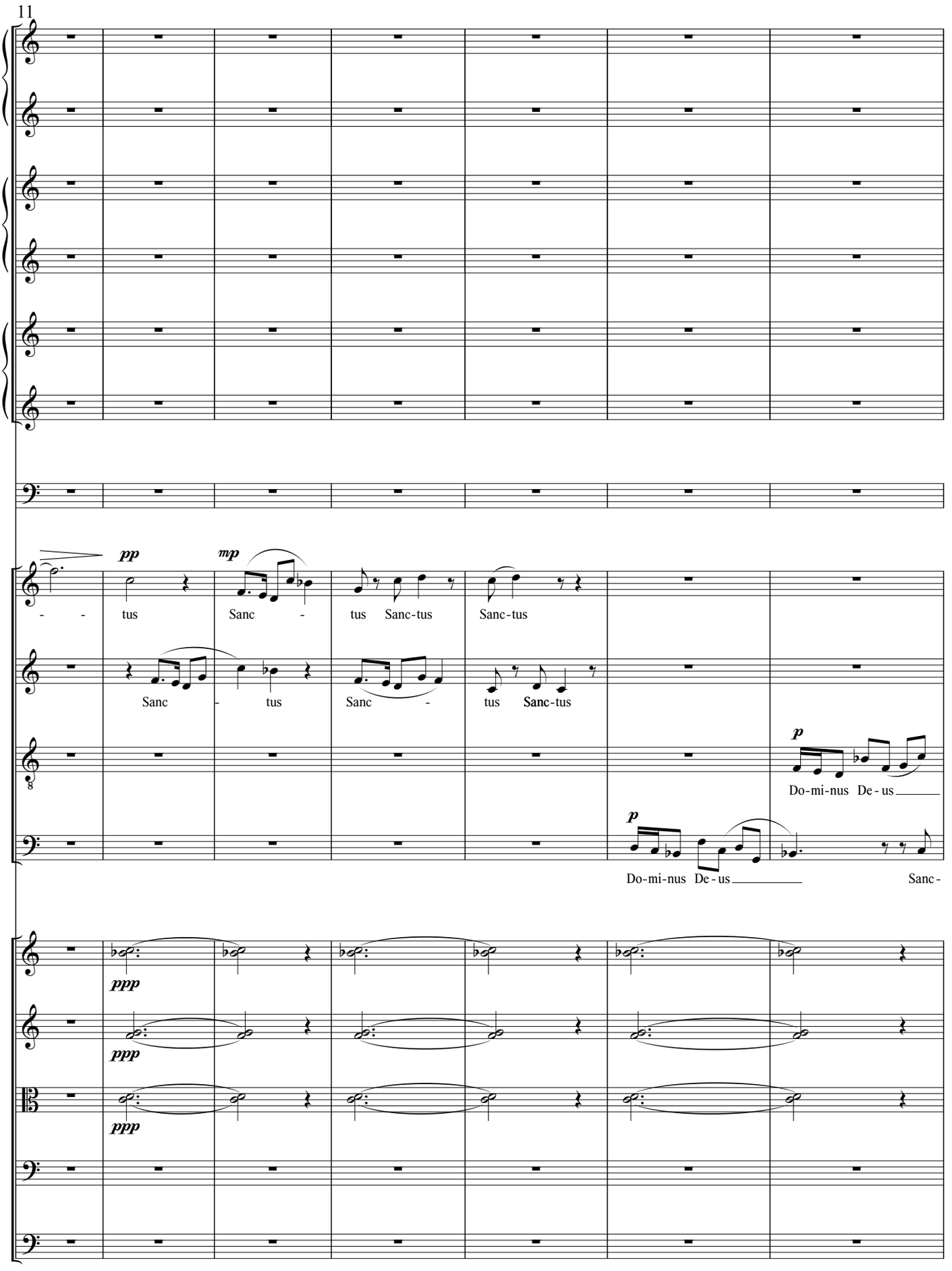
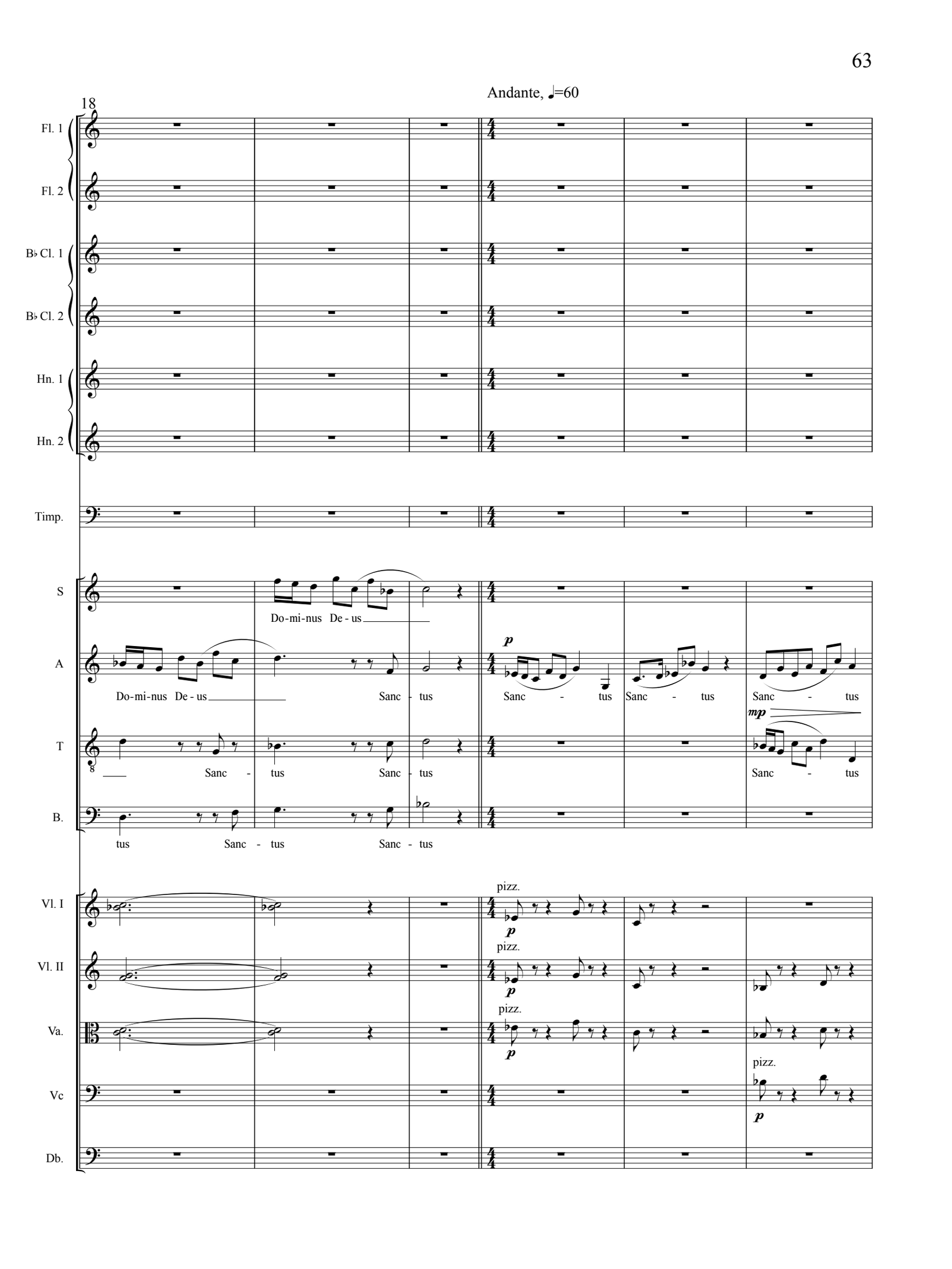
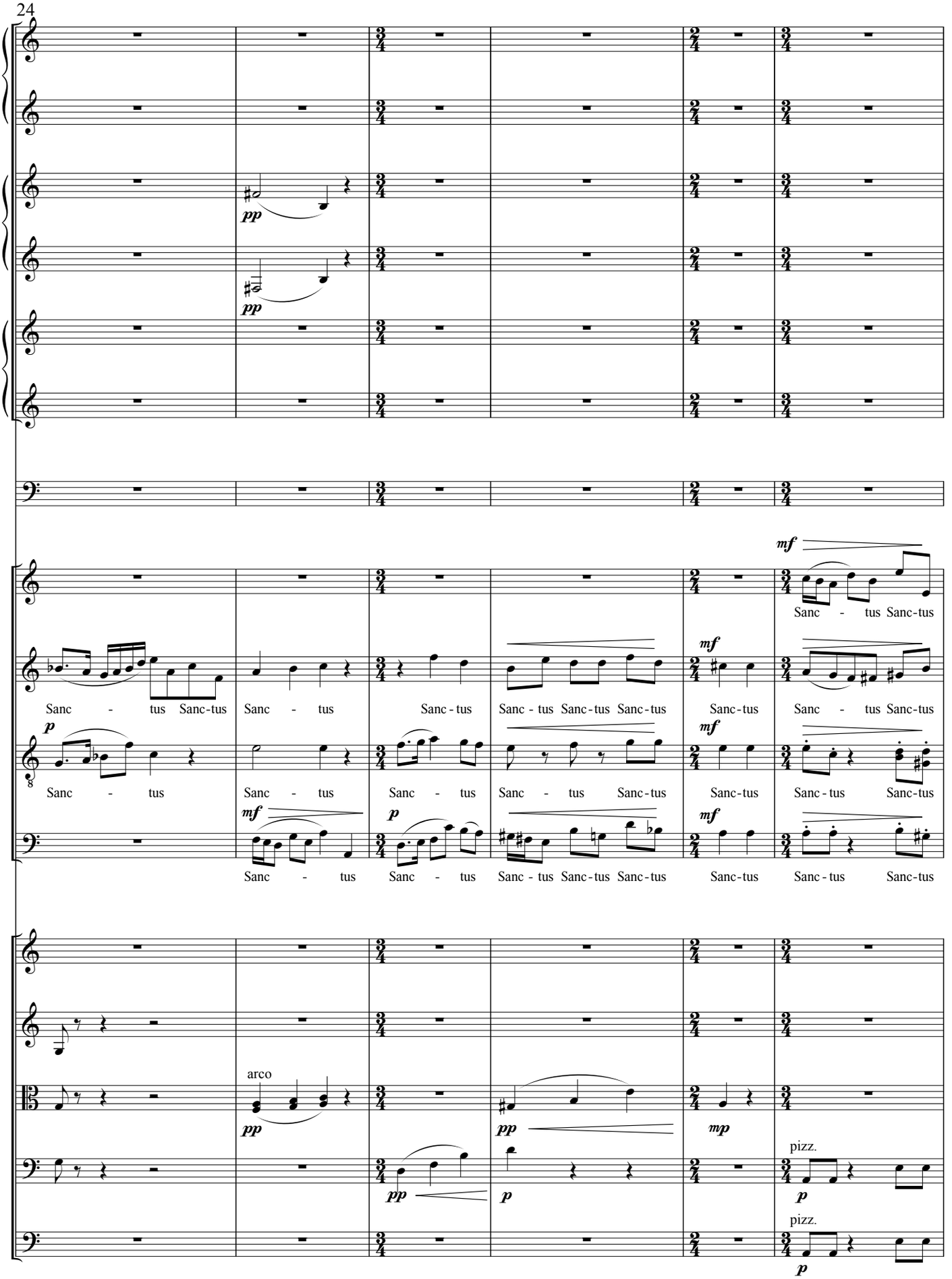
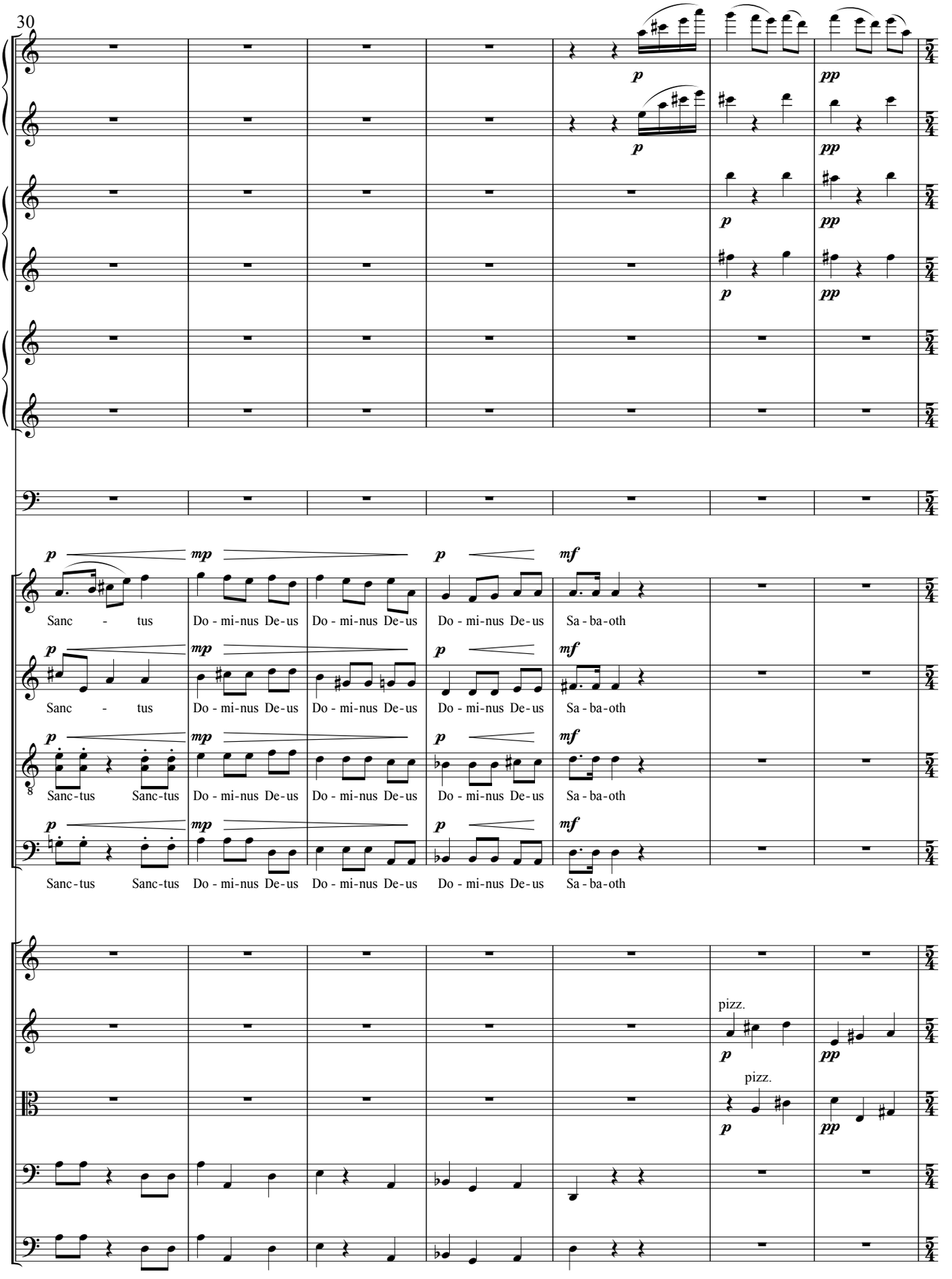
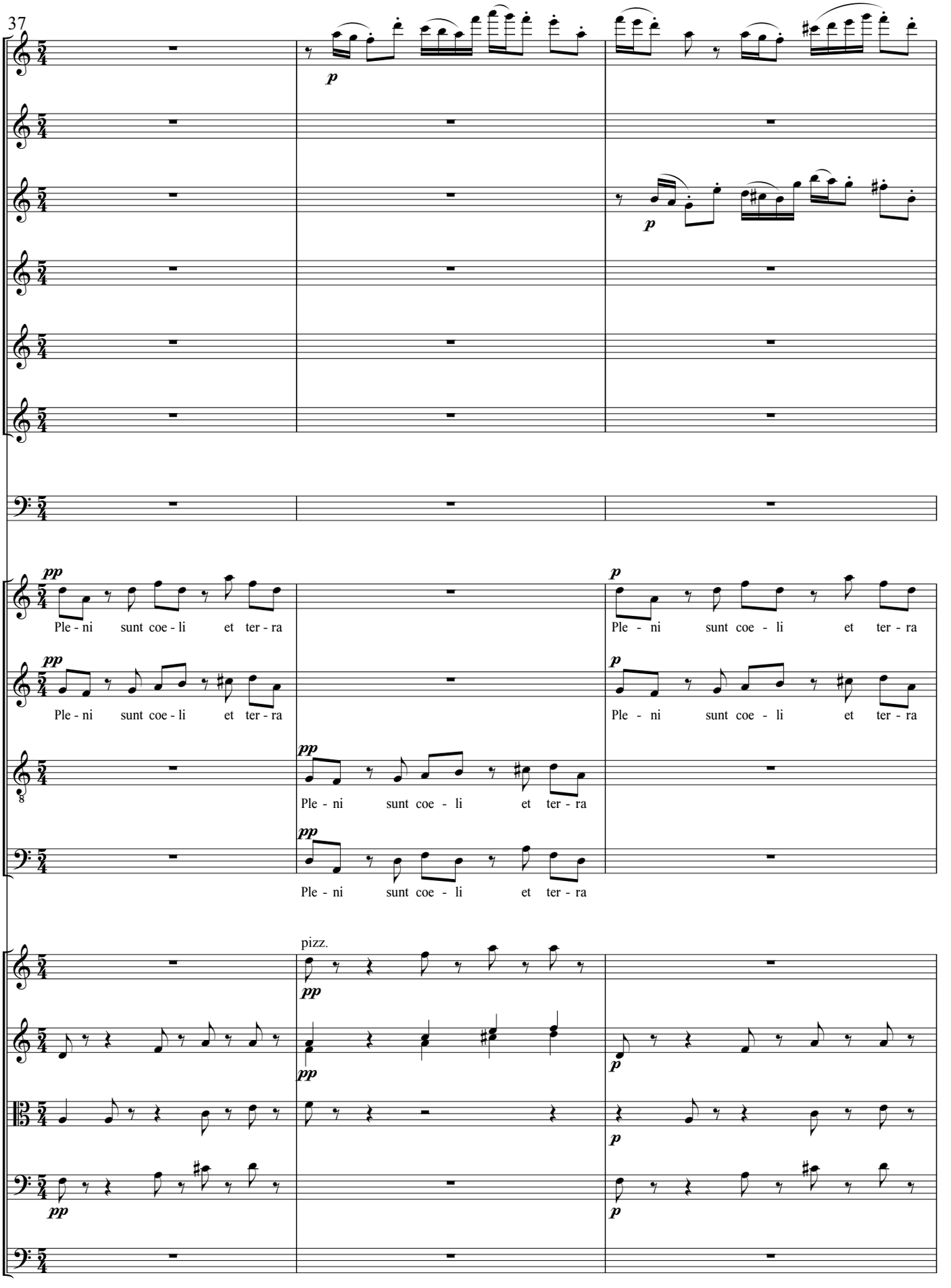
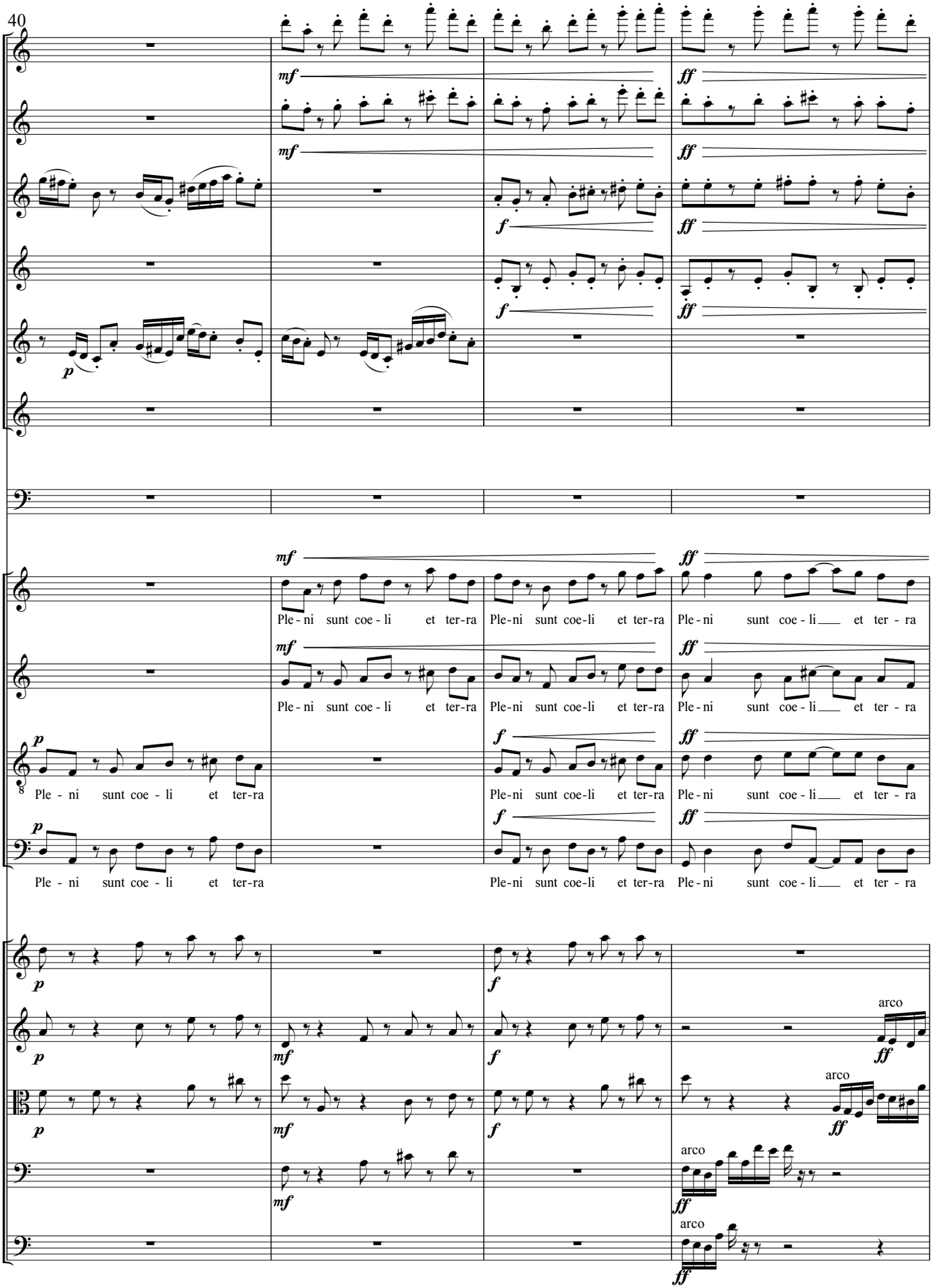

11
Fl. 1
Fl. 2
B♭ Cl. 1
B♭ Cl. 2
Hn. 1
Hn. 2
Timp.
S
A
T
B.
Vl. I
Vl. II
Va.
Vc
Db.
pp
mp
- - tus Sanc - tus Sanc-tus Sanc-tus
Sanc - tus Sanc - tus Sanc-tus
p
Do-mi-nus De-us
p
Do-mi-nus De-us
Sanc-
ppp
ppp
ppp

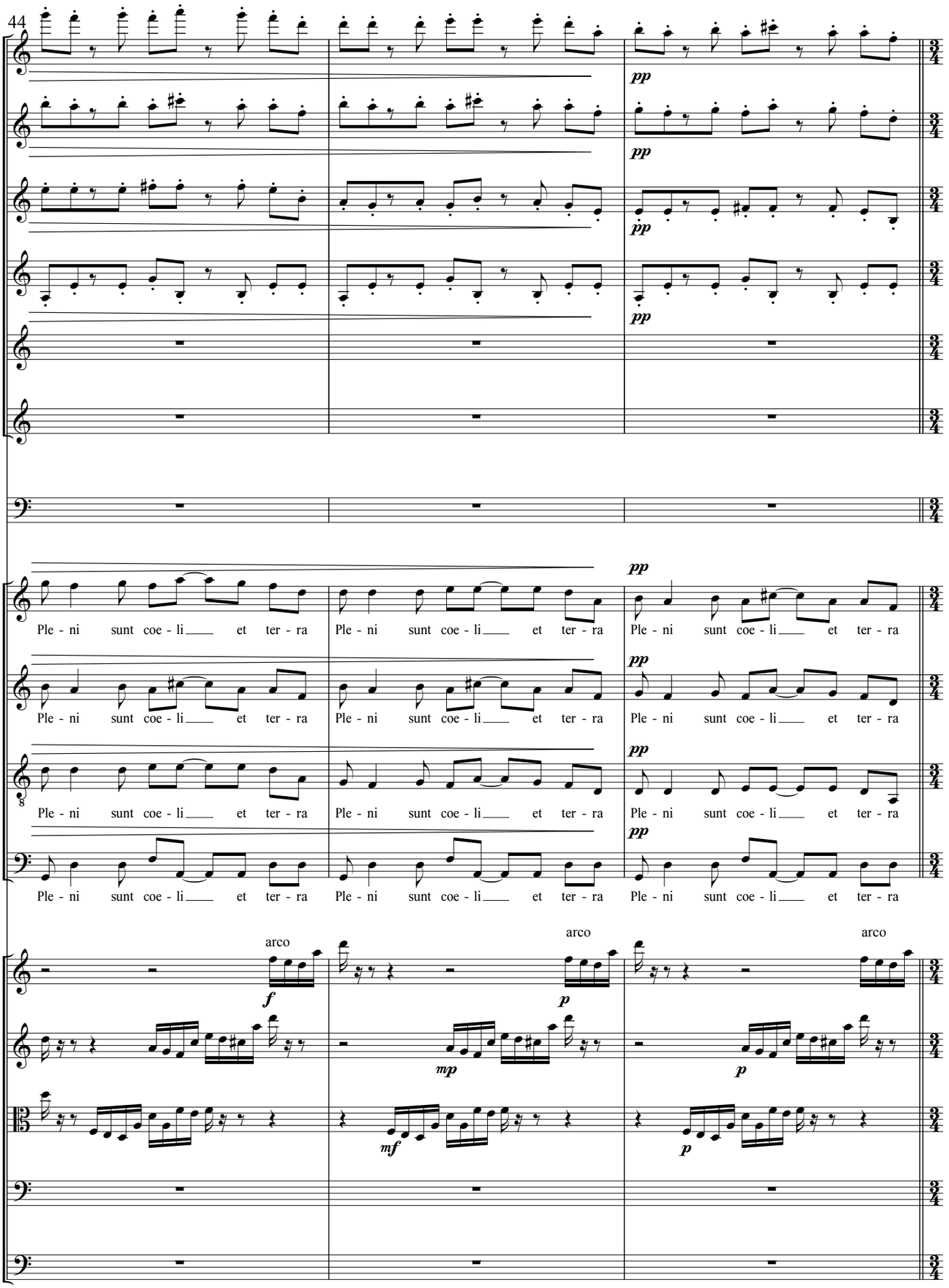

Andante, ♩=60
18
Fl. 1
Fl. 2
B♭ Cl. 1
B♭ Cl. 2
Hn. 1
Hn. 2
Timp.
S
A
T
B.
Vl. I
Vl. II
Va.
Vc
Db.
Do-mi-nus De - us
Do-mi-nus De - us
Sanc - tus
Sanc - tus
Sanc - tus
Sanc - tus
Sanc - tus
Sanc - tus
Sanc - tus
tus
Sanc - tus
Sanc - tus
p
mp
pizz.

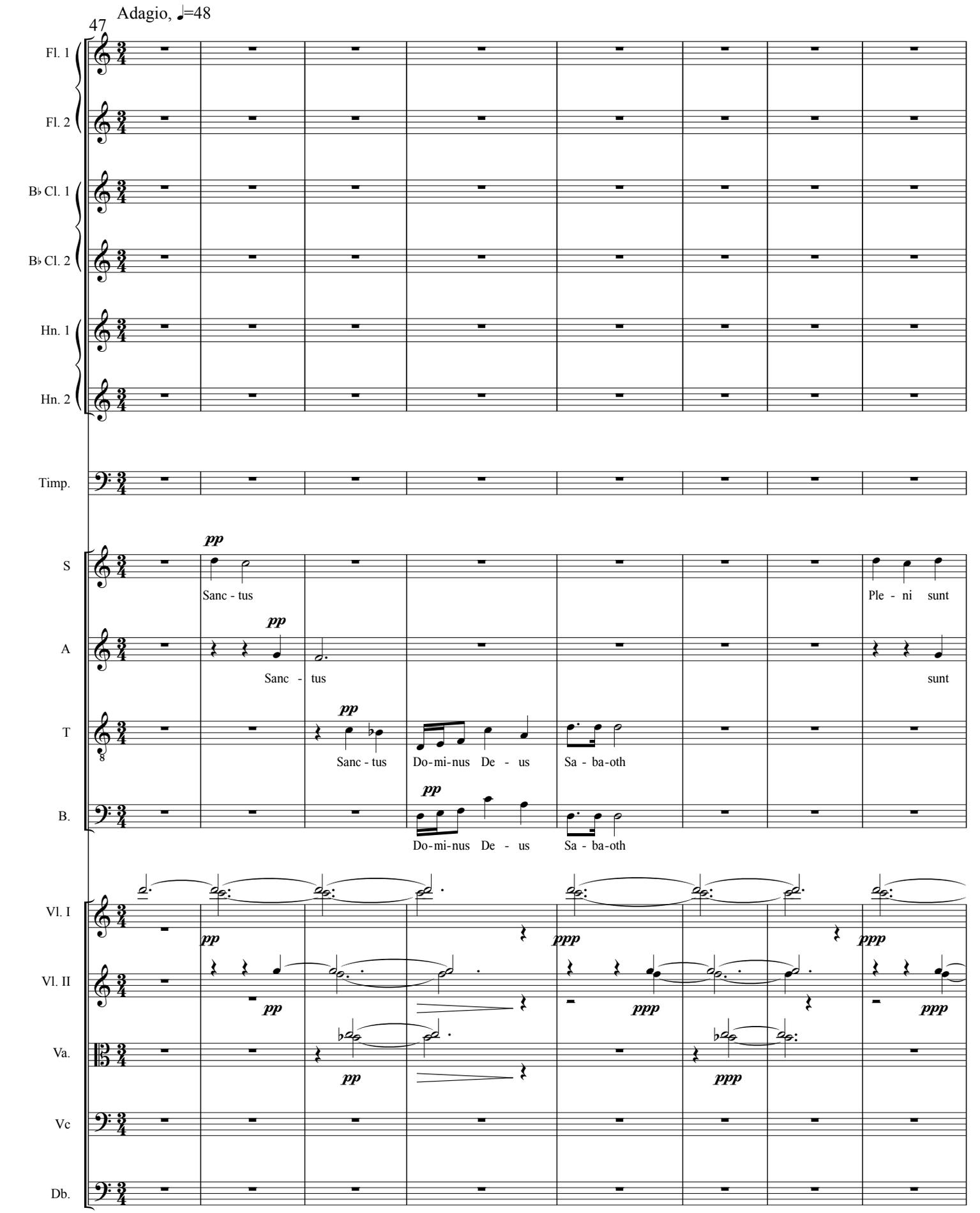

24
Fl. 1
Fl. 2
B♭ Cl. 1
B♭ Cl. 2
Hn. 1
Hn. 2
Timp.
S
A
T
B.
Vl. I
Vl. II
Va.
Vc
Db.
pp
mf
p
mp
Sanc - tus Sanc-tus
Sanc - tus
Sanc-tus
Sanc - tus Sanc-tus Sanc-tus
arco
pizz.

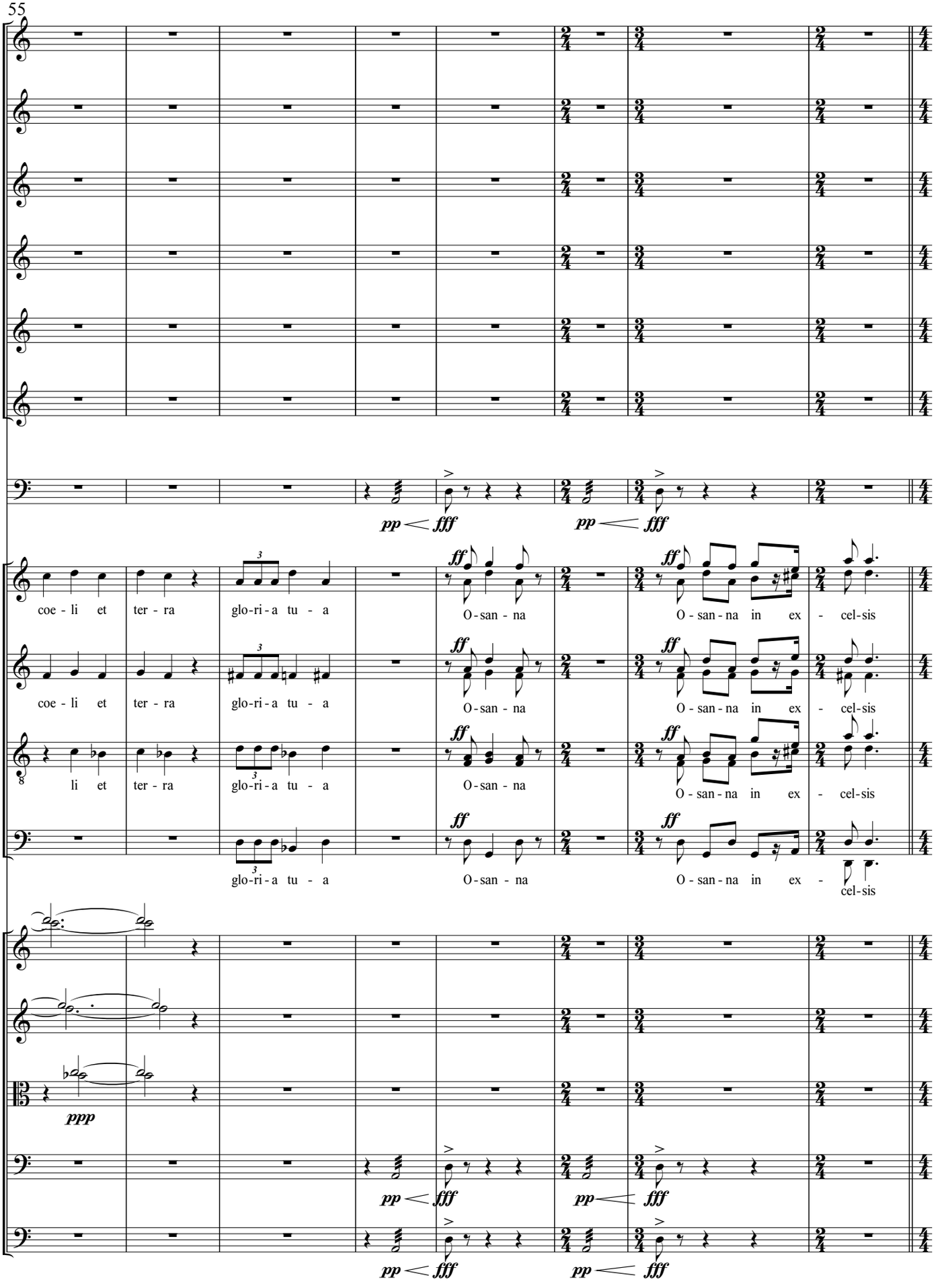

30
Fl. 1
Fl. 2
B♭ Cl. 1
B♭ Cl. 2
Hn. 1
Hn. 2
Timp.
S
A
T
B.
Vl. I
Vl. II
Va.
Vc
Db.
Sanc - tus Do - mi-nus De-us Do - mi-nus De-us Do - mi-nus De-us Sa - ba-oth
Sanc - tus Do - mi-nus De-us Do - mi-nus De-us Do - mi-nus De-us Sa - ba-oth
Sanc-tus Sanc-tus Do - mi-nus De-us Do - mi-nus De-us Do - mi-nus De-us Sa - ba-oth
Sanc-tus Sanc-tus Do - mi-nus De-us Do - mi-nus De-us Do - mi-nus De-us Sa - ba-oth
pizz.
pizz.


37
Fl. 1
Fl. 2
B♭ Cl. 1
B♭ Cl. 2
Hn. 1
Hn. 2
Timp.
S
A
T
B.
Vl. I
Vl. II
Va.
Vc
Db.
pizz.
Ple - ni sunt coe - li et ter - ra


40
Fl. 1
Fl. 2
B♭ Cl. 1
B♭ Cl. 2
Hn. 1
Hn. 2
Timp.
S
A
T
B.
Vl. I
Vl. II
Va.
Vc
Db.
Ple - ni sunt coe - li et ter-ra
Ple-ni sunt coe-li et ter-ra
Ple - ni sunt coe - li et ter - ra
arco

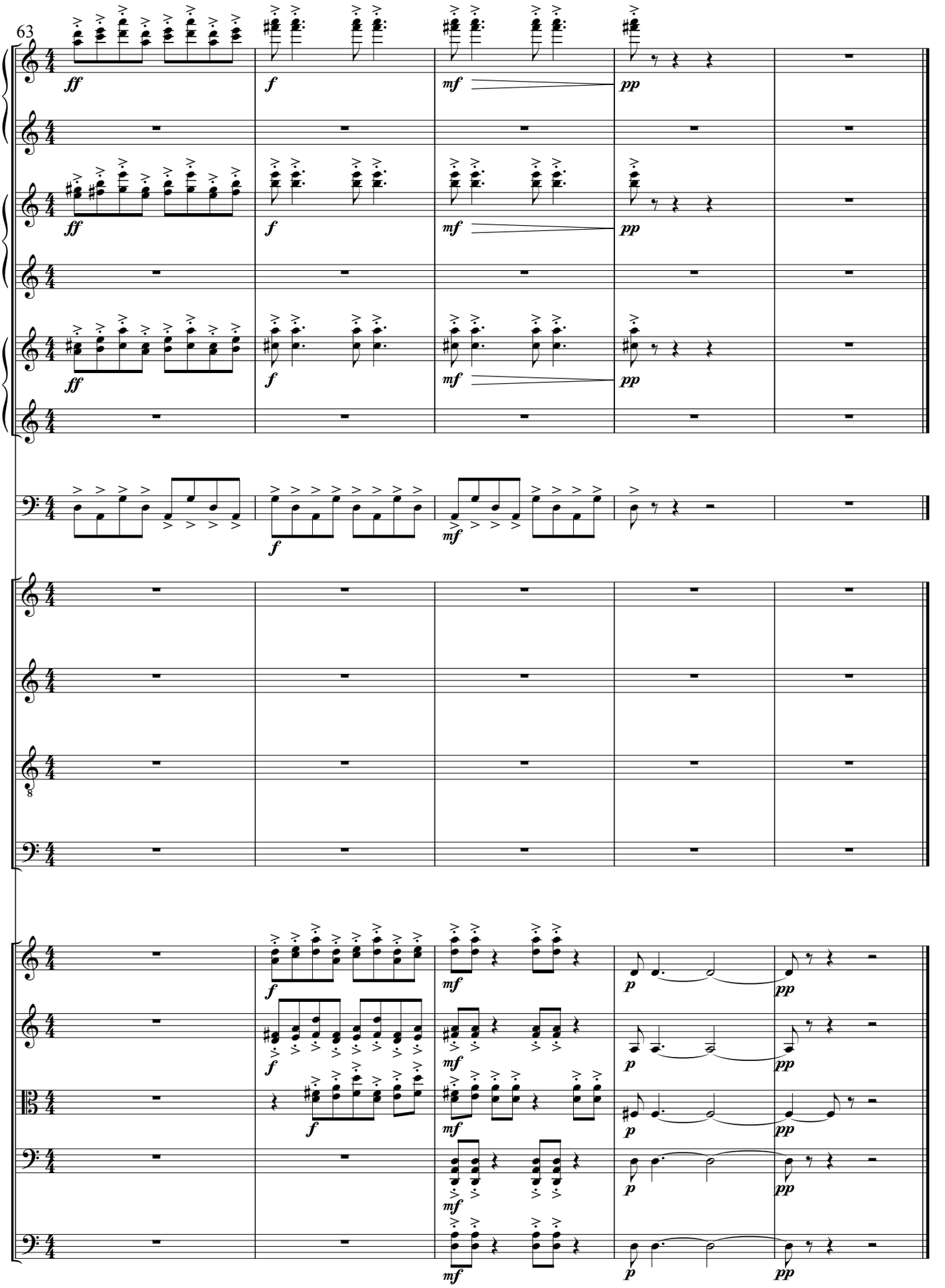

44
Fl. 1
Fl. 2
B♭ Cl. 1
B♭ Cl. 2
Hn. 1
Hn. 2
Timp.
S
A
T
B.
Vl. I
Vl. II
Va.
Vc
Db.
pp
Ple - ni sunt coe - li et ter - ra
arco
f
p
mp
mf


Adagio, ♩=48
47
Fl. 1
Fl. 2
B♭ Cl. 1
B♭ Cl. 2
Hn. 1
Hn. 2
Timp.
S
A
T
B.
Vl. I
Vl. II
Va.
Vc
Db.
pp
Sanc - tus
Sanc - tus
Sanc - tus
Do-mi-nus De - us
Sa - ba-oth
Do-mi-nus De - us
Sa - ba-oth
Ple - ni sunt
sunt
ppp

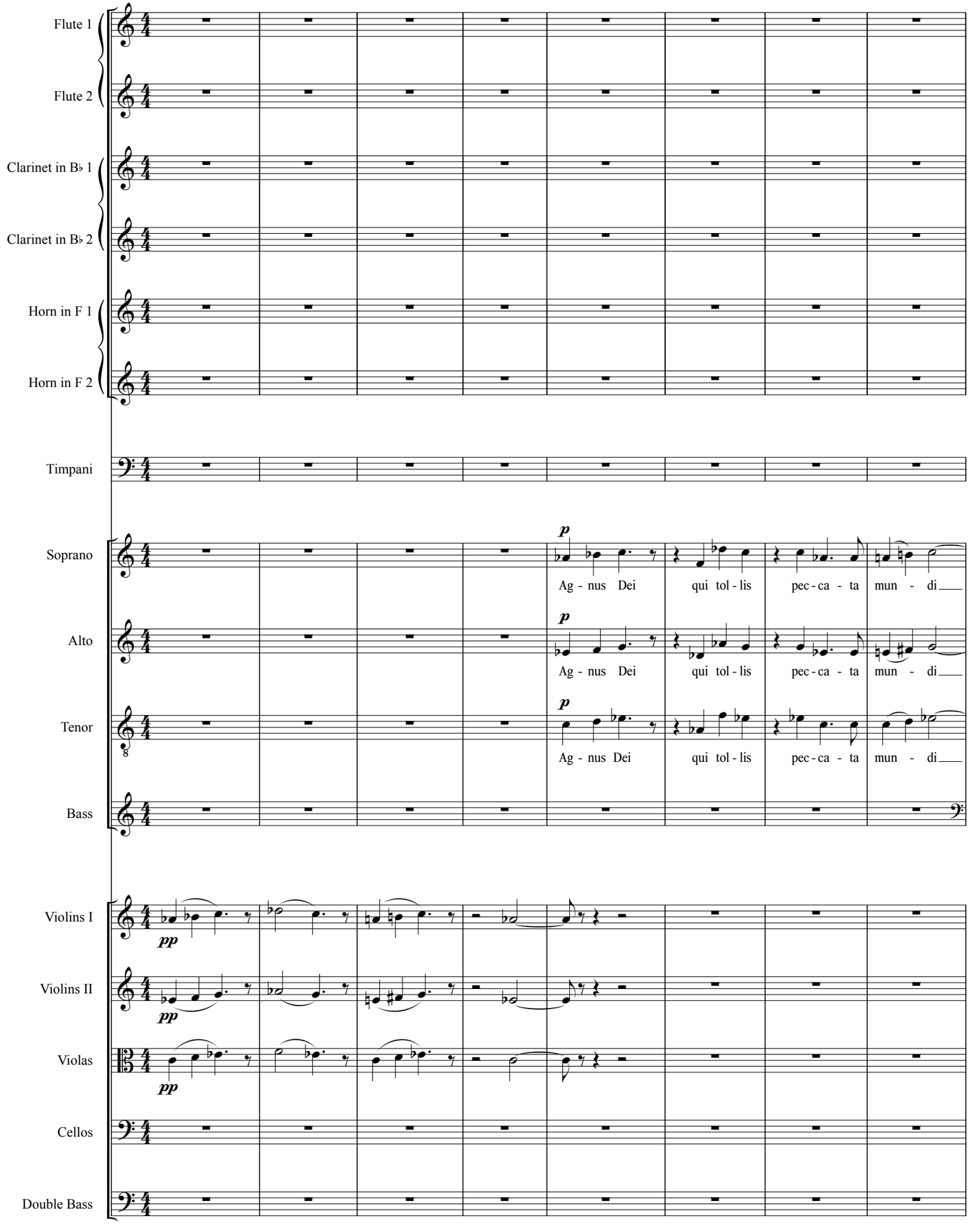

55
Fl. 1
Fl. 2
B♭ Cl. 1
B♭ Cl. 2
Hn. 1
Hn. 2
Timp.
S
A
T
B.
Vl. I
Vl. II
Va.
Vc
Db.
coe - li et ter - ra glo-ri - a tu - a
O - san - na
O - san - na in ex - cel - sis
li et ter - ra glo-ri - a tu - a
pp fff
ff
ppp

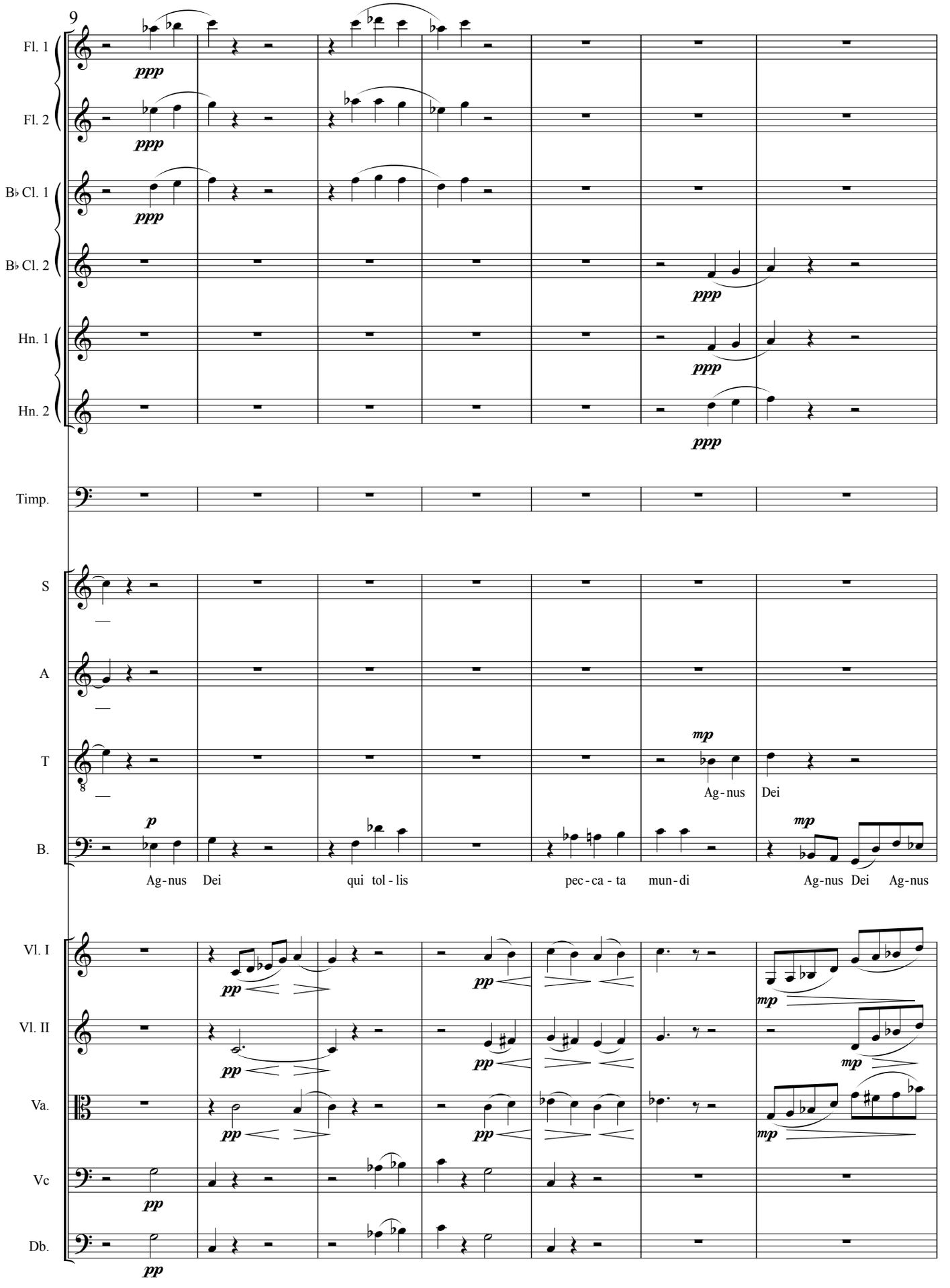
piu mosso, ♩=60

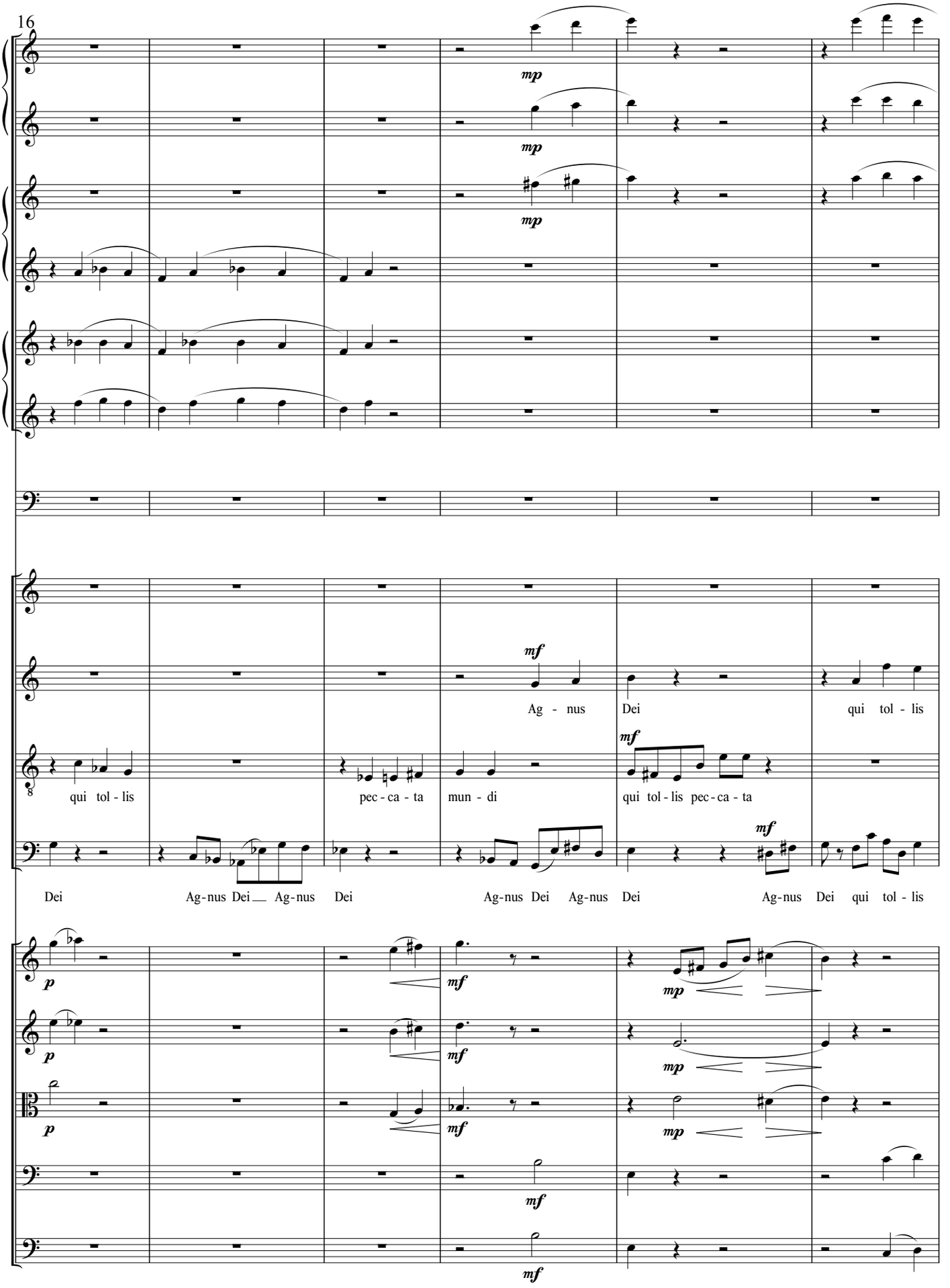
63

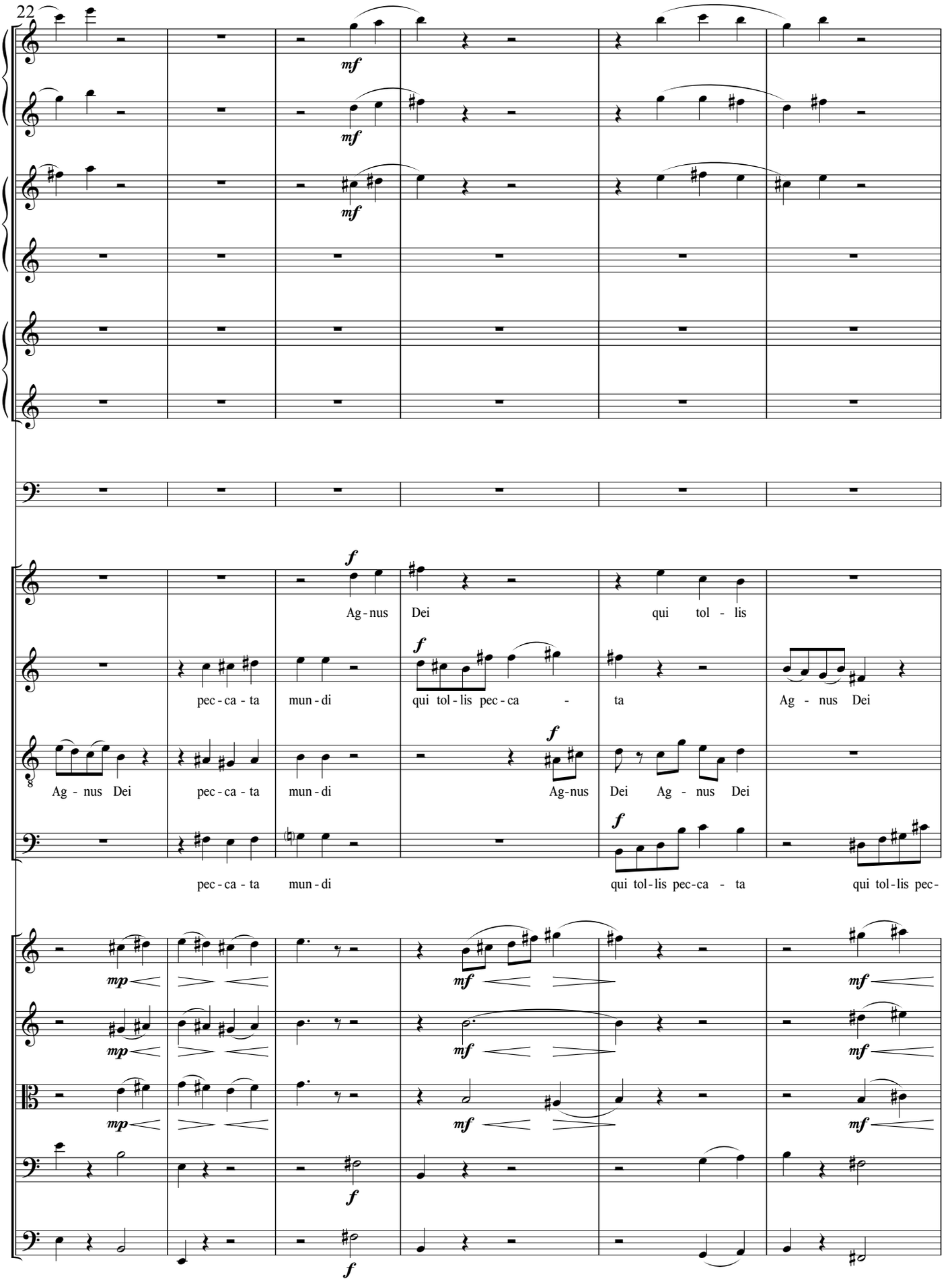


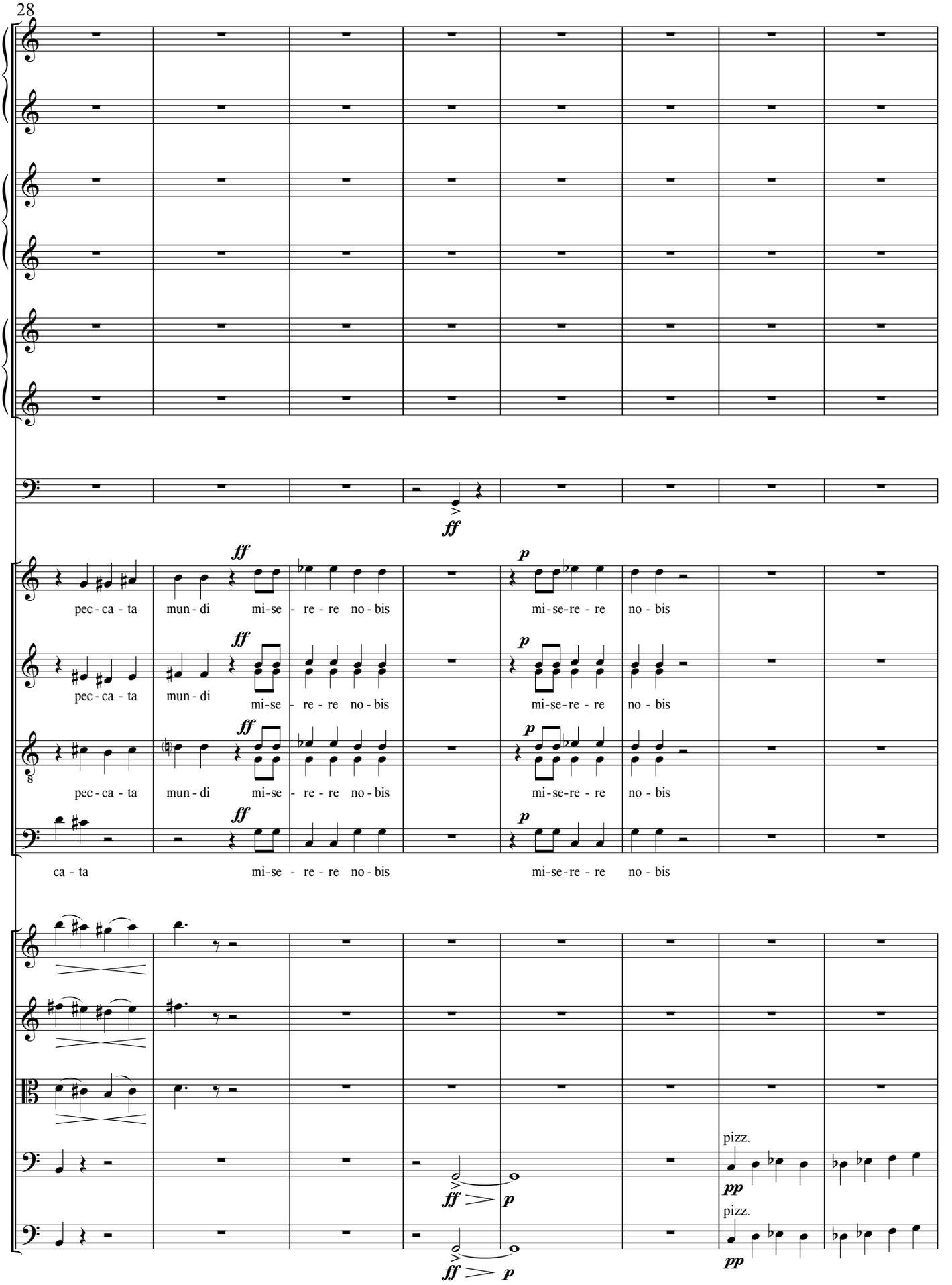
V: Agnus Dei, Adagio, ♩=72

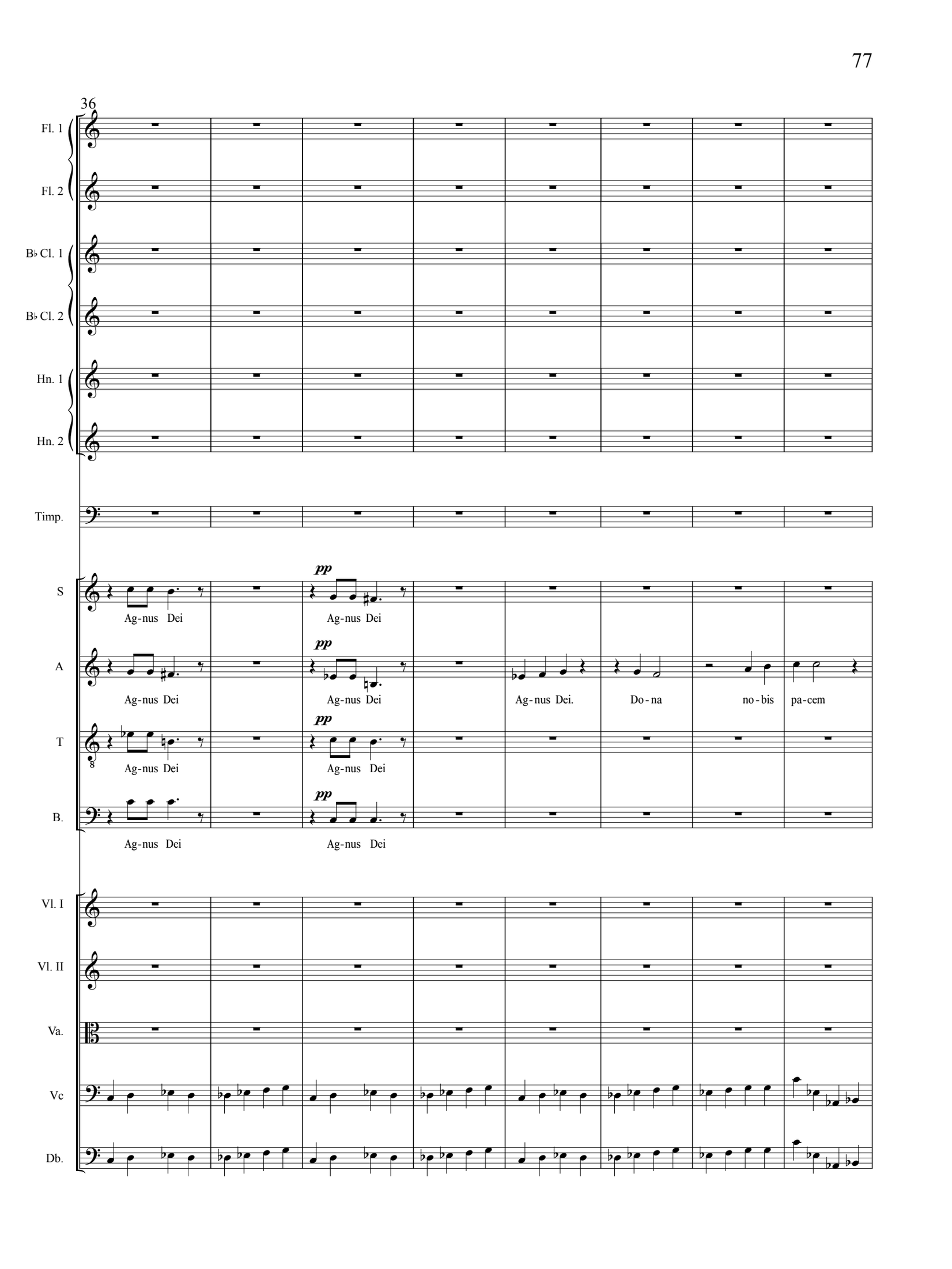


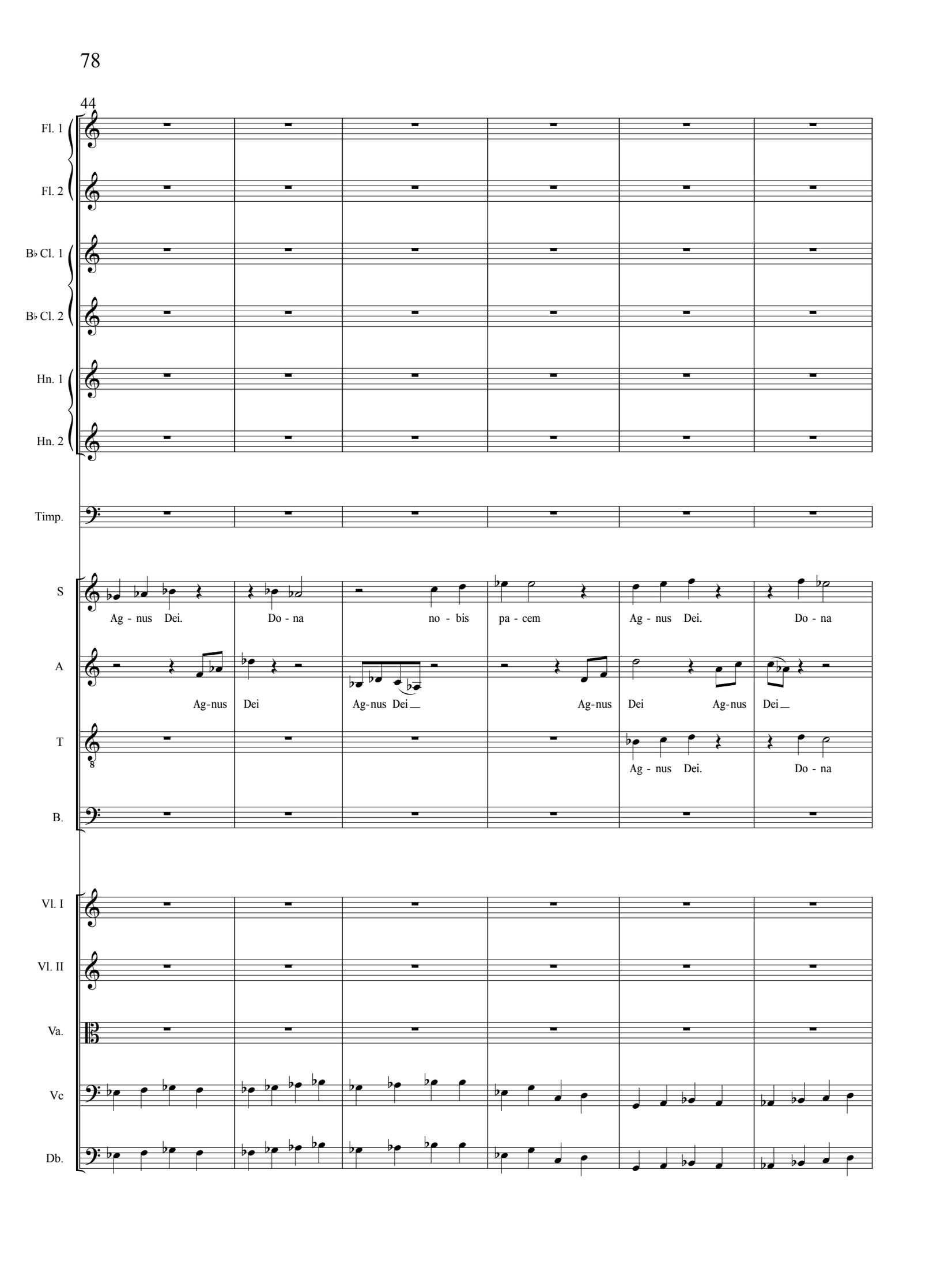

9
Fl. 1
Fl. 2
B♭ Cl. 1
B♭ Cl. 2
Hn. 1
Hn. 2
Timp.
S
A
T
B.
Vl. I
Vl. II
Va.
Vc
Db.
ppp
mp
p
pp
Ag-nus Dei
qui tol-lis
pec-ca-ta
mun-di
Ag-nus Dei Ag-nus

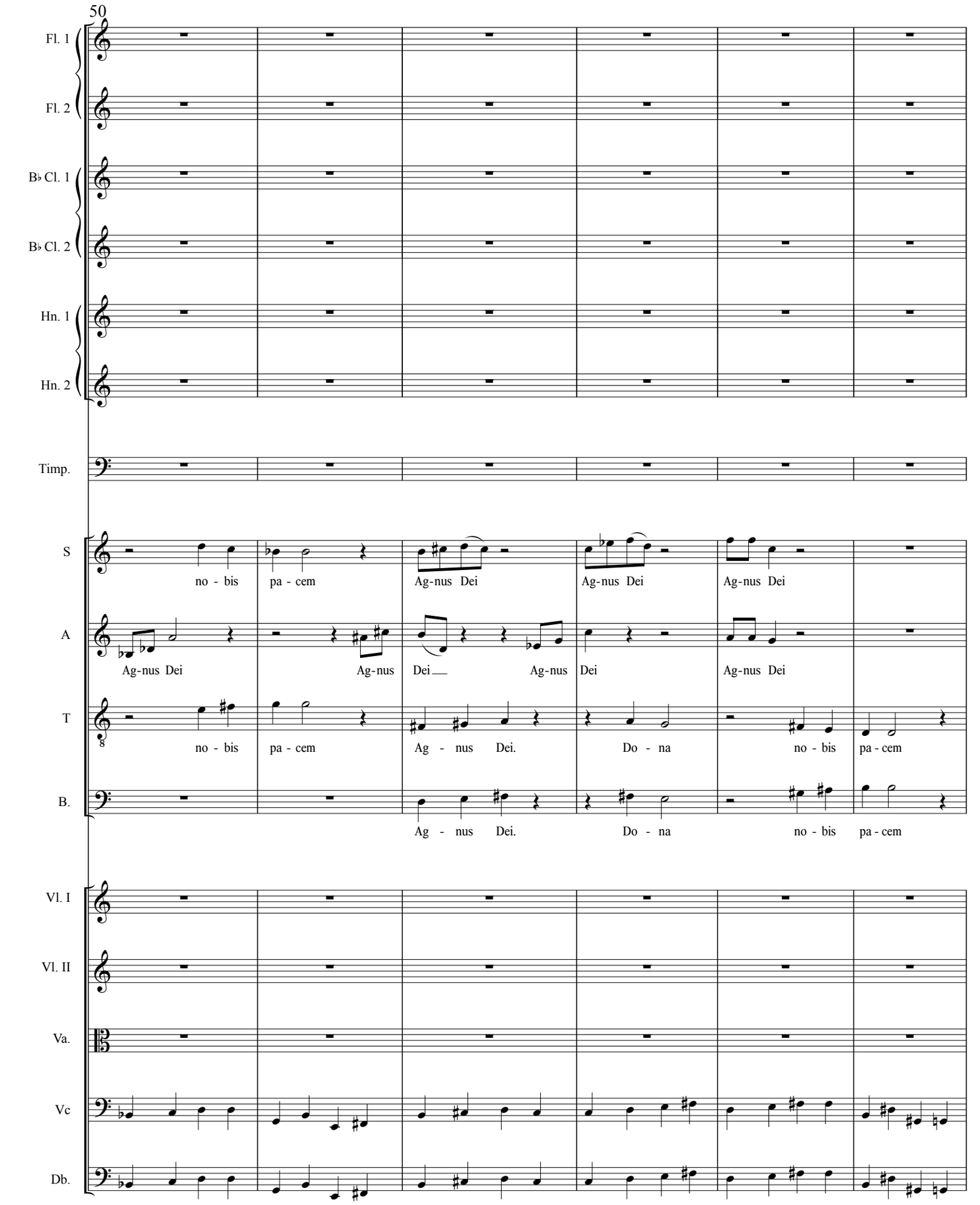

16
Fl. 1
Fl. 2
B♭ Cl. 1
B♭ Cl. 2
Hn. 1
Hn. 2
Timp.
S
A
T
B.
Vl. I
Vl. II
Va.
Vc
Db.
mp
mf
p
Ag - nus Dei qui tol - lis
qui tol - lis pec - ca - ta mun - di
qui tol - lis pec - ca - ta
Dei Ag-nus Dei Ag-nus Dei Ag-nus Dei Ag-nus Dei Ag-nus Dei qui tol - lis

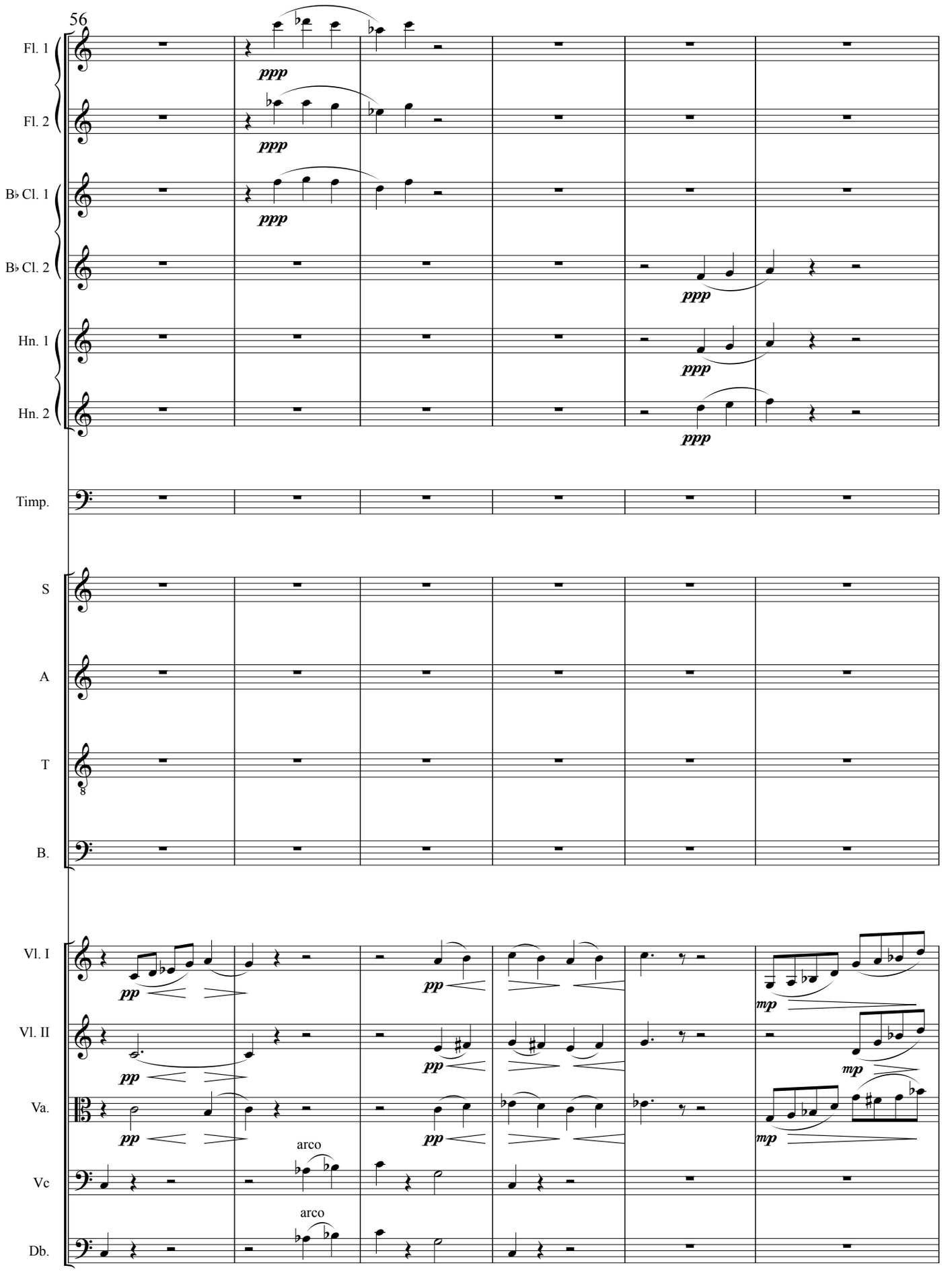

22
Fl. 1
Fl. 2
B♭ Cl. 1
B♭ Cl. 2
Hn. 1
Hn. 2
Timp.
S
A
T
B.
Vl. I
Vl. II
Va.
Vc
Db.
mf
f
mp
Ag - nus Dei qui tol - lis
pec - ca - ta mun - di qui tol - lis pec - ca - ta Ag - nus Dei
Ag - nus Dei pec - ca - ta mun - di Ag-nus Dei Ag - nus Dei
pec - ca - ta mun - di qui tol - lis pec - ca - ta qui tol - lis pec -

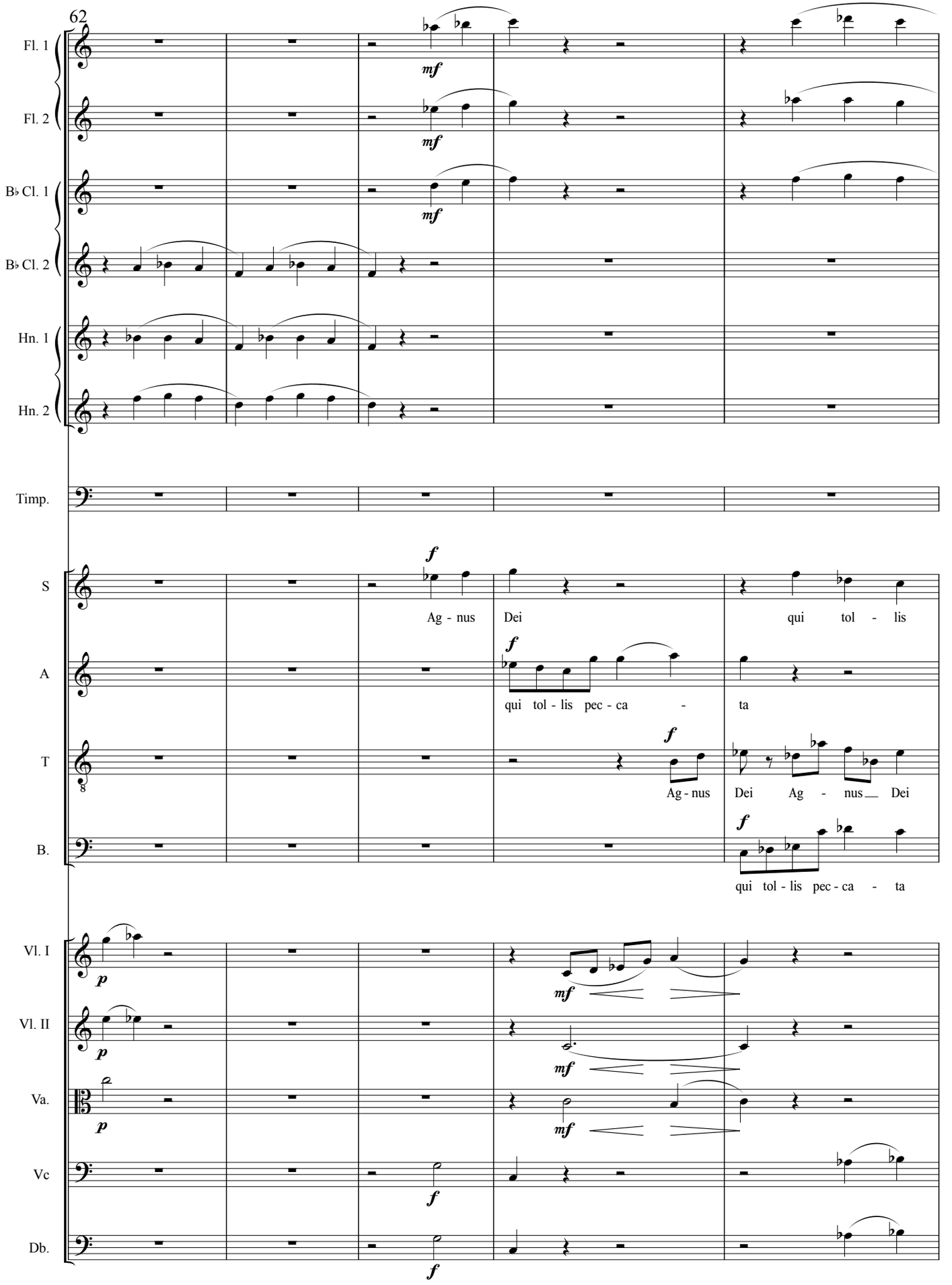

28
Fl. 1
Fl. 2
B♭ Cl. 1
B♭ Cl. 2
Hn. 1
Hn. 2
Timp.
ff
S
A
T
B.
ff
p
pec - ca - ta
mun - di
mi-se - re - re
no - bis
mi-se-re - re
ca - ta
Vl. I
Vl. II
Va.
Vc
Db.
pizz.
pp

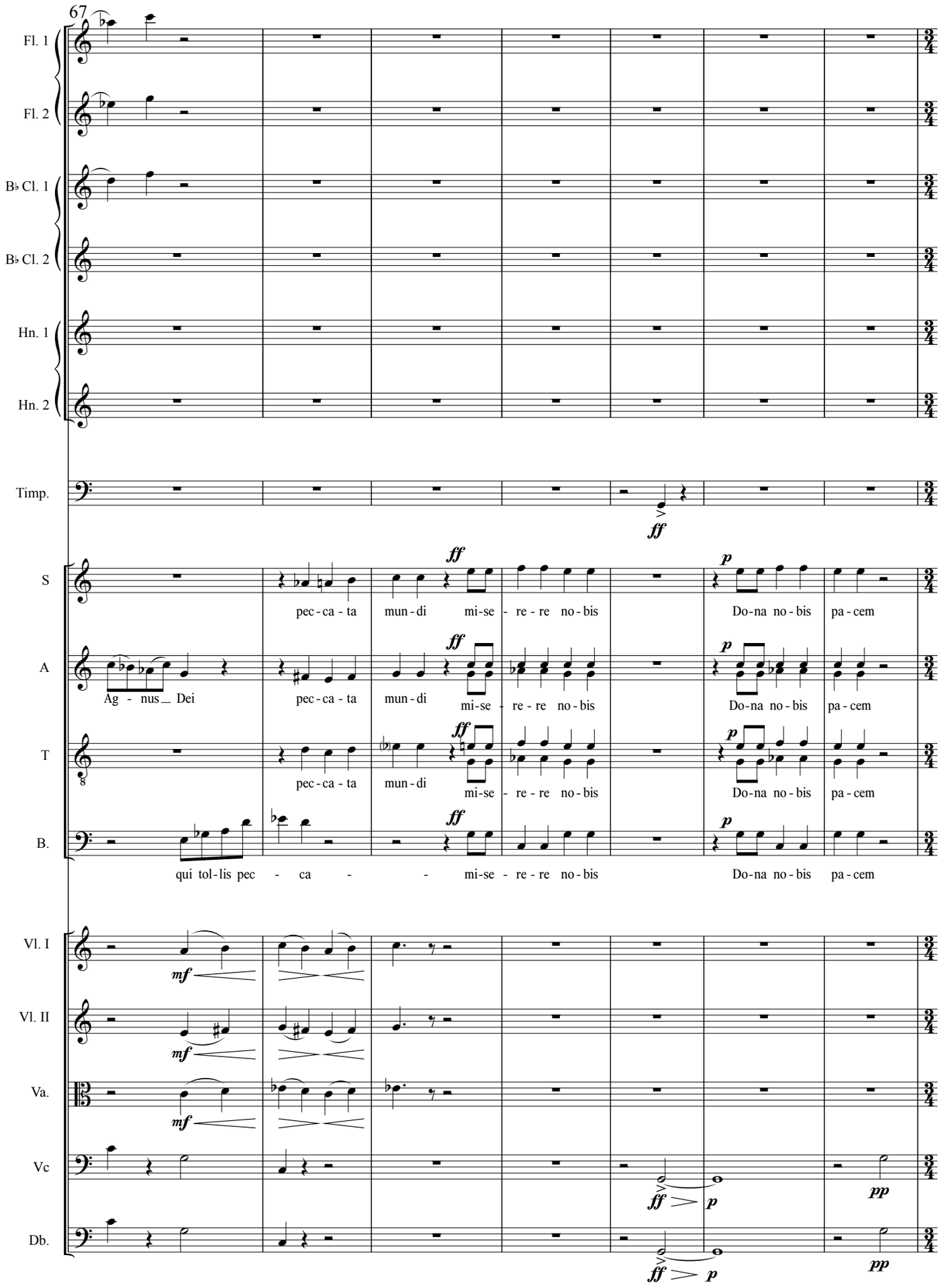

36
Fl. 1
Fl. 2
B♭ Cl. 1
B♭ Cl. 2
Hn. 1
Hn. 2
Timp.
S
A
T
B.
pp
Ag-nus Dei
Ag-nus Dei
Ag-nus Dei
Ag-nus Dei
Ag-nus Dei
Ag-nus Dei
Ag-nus Dei.
Do-na
no-bis
pa-cem
Vl. I
Vl. II
Va.
Vc
Db.

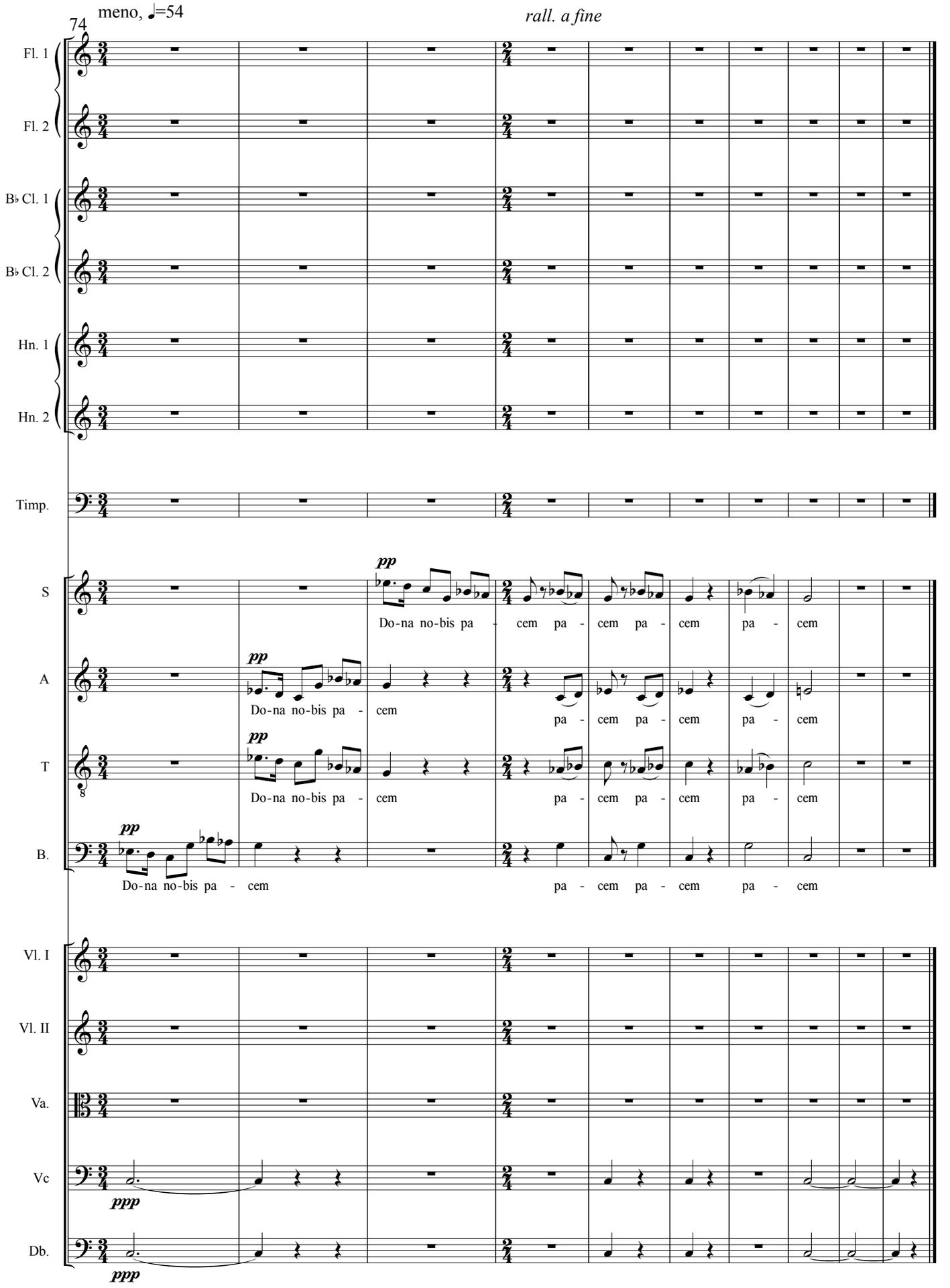

44
Fl. 1
Fl. 2
B♭ Cl. 1
B♭ Cl. 2
Hn. 1
Hn. 2
Timp.
S
Ag - nus Dei.
Do - na
no - bis
pa - cem
Ag - nus Dei.
Do - na
A
Ag-nus
Dei
Ag-nus Dei
Ag-nus
Dei
Ag-nus
Dei
T
Ag - nus Dei.
Do - na
B.
Vl. I
Vl. II
Va.
Vc
Db.


50
Fl. 1
Fl. 2
B♭ Cl. 1
B♭ Cl. 2
Hn. 1
Hn. 2
Timp.
S
no - bis pa - cem Ag-nus Dei Ag-nus Dei Ag-nus Dei
A
Ag-nus Dei Ag-nus Dei Ag-nus Dei Ag-nus Dei
T
no - bis pa - cem Ag - nus Dei. Do - na no - bis pa - cem
B.
Ag - nus Dei. Do - na no - bis pa - cem
Vl. I
Vl. II
Va.
Vc
Db.


56
Fl. 1
Fl. 2
B♭ Cl. 1
B♭ Cl. 2
Hn. 1
Hn. 2
Timp.
S
A
T
B.
Vl. I
Vl. II
Va.
Vc
Db.
ppp
pp
mp
arco


62
Fl. 1
Fl. 2
B♭ Cl. 1
B♭ Cl. 2
Hn. 1
Hn. 2
Timp.
S
A
T
B.
Vl. I
Vl. II
Va.
Vc
Db.
mf
f
p
Ag - nus Dei qui tol - lis
qui tol - lis pec - ca - ta
Ag - nus Dei Ag - nus Dei
qui tol - lis pec - ca - ta


67
Fl. 1
Fl. 2
B♭ Cl. 1
B♭ Cl. 2
Hn. 1
Hn. 2
Timp.
ff
S
A
T
B.
pec - ca - ta mun - di mi - se - re - re no - bis
Do - na no - bis pa - cem
Ag - nus Dei
qui tol - lis pec - ca - mi - se - re - re no - bis
Vl. I
Vl. II
Va.
Vc
Db.
mf
p
pp


meno, ♩=54
74
rall. a fine
Fl. 1
Fl. 2
B♭ Cl. 1
B♭ Cl. 2
Hn. 1
Hn. 2
Timp.
S
A
T
B.
Vl. I
Vl. II
Va.
Vc
Db.
pp
Do-na no-bis pa - cem pa - cem pa - cem pa - cem
ppp