

John Webber

for Abraham Newsom OSB

# KOINONIA

*for chorus and small orchestra*

*CONDUCTOR'S SCORE*

webbermusic.com

201504



Orchestra:

2 flutes  
2 B $\flat$  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 sæ-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

The musical score is arranged in a standard orchestral format. The woodwind section (Flutes, Clarinets, Horns) and strings (Violins, Violas, Cellos, Double Bass) are the primary melodic and harmonic carriers. The vocal parts (Soprano, Alto, Tenor, Bass) are currently silent. The percussion section (Timpani) is also silent. The score features a variety of dynamics, including *mf*, *pp*, *mp*, *p*, and *ppp*. The woodwinds and strings play a complex, interlocking rhythmic pattern. The strings are marked with *pizz.* (pizzicato) and *ppp* (pianississimo). The woodwinds have some melodic lines, particularly in the Flute 1 and Clarinet in Bb 1 parts. The overall texture is dense and intricate.

Fl. 1

Fl. 2

B♭ Cl. 1

B♭ Cl. 2

Hn. 1

Hn. 2

Timp.

S

A

T

B.

Ky - ri - e E - lei -

VI. I

VI. II

Va.

Vc.

Db.

arco

*mp*

*mp*

*ppp*

*ppp*

*mp > pp*

14

Fl. 1

Fl. 2

B♭ Cl. 1

B♭ Cl. 2

Hn. 1

Hn. 2

Timp.

S

A

T

B.

VI. I

VI. II

Va.

Vc.

Db.

son

Ky - ri - e

Ky - ri - e

Ky - ri - e E - lei - son

Ky - ri - e

*mf*

*pp*

*p*

*tr*

*pizz.*

*arco*

20

Fl. 1

Fl. 2

B♭ Cl. 1

B♭ Cl. 2

Hn. 1

Hn. 2

Timp.

S

A

T

B.

8

arco

VI. I

VI. II

Va.

Vc.

Db.

*f*

*mf*

*p*

*ff*

*mp*

*pp*

*f*

*fp*

arco

pizz.

pizz.

Ky - ri - e E - lei - son Ky - ri - e E - lei - son Ky - ri - e E - lei - son Ky - ri - e E - lei - son



26

Fl. 1 *mf* *p*

Fl. 2 *mf* *p*

B♭ Cl. 1 *mf* *p* *mp* *pp*

B♭ Cl. 2 *mf* *p* *mp* *pp*

Hn. 1 *mp* *pp*

Hn. 2 *mp* *pp*

Timp. *p*

S  
lei - son Ky - ri - e E - lei - son *mp*

A  
lei - son Ky - ri - e E - lei - son *mp*

T  
8 lei - son Ky - ri - e E - lei - son *mp*

B.  
lei - son Ky - ri - e E - *mp*

VI. I *pizz.* *f*

VI. II *pizz.* *f*

Va. arco *pp*

Vc. arco *pp* *pizz.*

Db. *pp*

32

Fl. 1

Fl. 2

B♭ Cl. 1

B♭ Cl. 2

Hn. 1

Hn. 2

Timp.

S

A

T

B.

VI. I

VI. II

Va.

Vc.

Db.

*pp*

*pp*

*pp*

*p*

Ky - ri - e Ky - ri - e E - lei - son

Ky - ri - e Ky - ri - e E - lei - son

8 Ky - ri - e Ky - ri - e E - lei - son

lei - son Ky - ri - e E - lei - son

37

Fl. 1 *f* rit.

Fl. 2

B♭ Cl. 1 *f*

B♭ Cl. 2

Hn. 1 *f*

Hn. 2

Timp.

S *pp*  
Ky - ri - e E - lei - son Ky - ri - e E - lei - son Ky - ri - e E - lei - son

A *pp*  
Ky - ri - e E - lei - son Ky - ri - e E - lei - son Ky - ri - e E - lei - son

T *pp*  
8 Ky - ri - e E - lei - son Ky - ri - e E - lei - son Ky - ri - e E - lei - son

B. *pp*  
Ky - ri - e E - lei - son Ky - ri - e E - lei - son Ky - ri - e E - lei - son

VI. I *arco p mf*

VI. II *arco mp mf*

Va. *mp pp*

Vc. *pp mp pp*

Db. *pp mp*

Musical score for orchestra and vocal soloists. The score includes staves for Flutes 1 and 2, B♭ Clarinets 1 and 2, Horns 1 and 2, Timpani, Soprano, Alto, Tenor, Bass, Violins I and II, Viola, Violoncello, and Double Bass. The vocal parts sing "Chris - te" with dynamic markings of *pp* and *mp*. The double bass part has a *ppp* marking.

42

Fl. 1

Fl. 2

B♭ Cl. 1

B♭ Cl. 2

Hn. 1

Hn. 2

Timp.

S

A

T

B.

VI. I

VI. II

Va.

Vc.

Db.

*pp* Chris - te

*pp* Chris - te

*pp* Chris - te

*pp* Chris - te

*pp* Chris - te

*pp* Chris - te

*pp* Chris - te

*pp* Chris - te

*mp* Chris - te E -

*mp* Chris - te E -

*mp* Chris - te E -

*mp* Chris - te E -

*ppp*

*ppp*

49

Fl. 1

Fl. 2

B♭ Cl. 1

B♭ Cl. 2

Hn. 1

Hn. 2

Timp.

S  
lei - son  
Chris - te  
Chris - te  
E - lei - son

A  
lei - son  
Chris - te  
Chris - te  
E - lei - son

T  
lei - son  
Chris - te  
Chris - te  
E - lei - son

B.  
lei - son  
Chris - te  
Chris - te  
E - lei - son

VI. I  
1 solo 1st Violin  
*mf* *f* > *pp*

VI. II  
1 solo 2nd Violin  
*mf* *f* > *pp*

Va.  
1 solo Viola  
*mp*

Vc  
1 solo Cello  
*mp*  
the rest  
*pp* > *ppp*

Db.  
*ppp*  
pizz.

55

Fl. 1

Fl. 2

B♭ Cl. 1

B♭ Cl. 2

Hn. 1

Hn. 2

Timp.

S  
E - lei - son

A  
E - lei - son

T  
E - lei - son

B.  
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

tutti pizz.

*pp* pizz.

*pp*

60

Fl. 1 *f* *ff* *mf*

Fl. 2 *f* *ff* *ff* *mf* *p*

B♭ Cl. 1 *f* *ff* *mf* *p*

B♭ Cl. 2 *f* *ff* *ff* *mf* *p*

Hn. 1

Hn. 2 *ff* *mf*

Timp.

S *ff* *mf* *p*

A *ff* *mf* *p*

T *f* *ff* *mf* *p*

B. *f* *ff* *mf* *p*

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

VI. I *tutti* *mf* *ff* *f*

VI. II *tutti* *mf* *ff* *f*

Va. *tutti* *mf* *ff* *f*

Vc. *tutti* *f* *mf* *pp* arco

Db. *f* *mf* *pp* arco

64

Fl. 1  
Fl. 2  
B♭ Cl. 1  
B♭ Cl. 2  
Hn. 1  
Hn. 2  
Timp.  
S  
A  
T  
B.  
VI. I  
VI. II  
Va.  
Vc.  
Db.

*pp*  
Ky - ri - e  
*pp*  
Ky - ri - e  
*pp*  
Ky - ri - e  
*pp*  
Ky - ri - e  
*mp* *f*  
*pp*  
*pp*  
*pp*

Detailed description: This page of a musical score covers measures 64 to 67. The woodwind section includes two flutes (Fl. 1 and Fl. 2), two B-flat clarinets (B♭ Cl. 1 and B♭ Cl. 2), and two horns (Hn. 1 and Hn. 2). The horn parts feature melodic lines starting in measure 65, marked *pp*. The percussion part (Timp.) is silent. The vocal soloists (Soprano, Alto, Tenor, Bass) all sing the text "Ky - ri - e" in a rhythmic pattern, marked *pp*. The string section consists of Violin I (VI. I), Violin II (VI. II), Viola (Va.), Violoncello (Vc.), and Double Bass (Db.). The Violin I part has dynamics *mp* and *f*. The Violin II, Viola, and Violoncello parts are marked *pp*. The Double Bass part is also marked *pp*.



68

Fl. 1 *p* *pp*

Fl. 2 *p*

B♭ Cl. 1 *p* *pp*

B♭ Cl. 2 *p*

Hn. 1

Hn. 2

Timp.

S  
Ky - ri - e Ky - ri - e Chris - te E - lei - son

A  
Ky - ri - e Ky - ri - e Chris - te E - lei - son

T  
8 Ky - ri - e Ky - ri - e Chris - te E - lei - son

B.  
Ky - ri - e Ky - ri - e Chris - te E - lei - son

VI. I

VI. II

Va.

Vc.

Db.

Detailed description: This page of a musical score, numbered 17, contains measures 68 through 71. The woodwind section includes Flute 1 (Fl. 1), Flute 2 (Fl. 2), Clarinet in B-flat 1 (B♭ Cl. 1), Clarinet in B-flat 2 (B♭ Cl. 2), Horn 1 (Hn. 1), and Horn 2 (Hn. 2). The percussion part includes Timpani (Timp.). The vocal section features Soprano (S), Alto (A), Tenor (T), and Bass (B.). The string section includes Violin I (VI. I), Violin II (VI. II), Viola (Va.), Violoncello (Vc.), and Double Bass (Db.). The woodwinds and strings play a rhythmic accompaniment of eighth notes. The vocalists sing the Kyrie eleison text. Dynamics include piano (p) and pianissimo (pp). A rehearsal mark '68' is placed at the beginning of the first measure.

*rall.*

72

Fl. 1

Fl. 2

B♭ Cl. 1

B♭ Cl. 2

Hn. 1

Hn. 2

Timp.

S

A

T

B.

VI. I

VI. II

Va.

Vc.

Db.

*pp*

Chris-te E - lei - son

Ky - ri - e

Chris-te E - lei - son

Ky - ri - e

Chris-te E - lei - son

Ky - ri - e

Chris-te E - lei - son

Ky - ri - e

II: Gloria, Maestoso ♩=100

The musical score for 'II: Gloria, Maestoso' is presented in a multi-staff format. The instruments and their parts are as follows:

- Flute 1 & 2:** Both flutes have a rest for the first two measures, then enter in the third measure with a melody marked *ff* and a 7-measure slur.
- Clarinet in B $\flat$  1 & 2:** Both clarinets play a rhythmic pattern of eighth notes in the first measure, then have rests for the remaining two measures.
- Horn in F 1 & 2:** Both horns have a rest for the first two measures. In the third measure, they play a melody marked *ff*, which continues into the fourth measure with a 5-measure slur and a dynamic change to *fff*.
- Timpani:** Plays a rhythmic pattern of eighth notes in the first measure, then has rests for the remaining two measures.
- Vocal Parts (Soprano, Alto, Tenor, Bass):** All vocal parts begin with a melody marked *ff*. The lyrics are: 'Glo - ri - a in ex - cel - sis De - o'. The vocal parts have rests for the second and third measures.
- Violins I & II:** Both violin parts have a rest for the first two measures. In the third measure, they enter with a melody marked *mf*. The Violin I part continues with a 5-measure slur.
- Violas:** The Viola part has a rest for the first two measures. In the third measure, it enters with a melody marked *mf*, which continues with a dynamic change to *f* in the fourth measure.
- Cellos & Double Bass:** The Cello and Double Bass parts have a rest for the first two measures. In the third measure, they play a rhythmic pattern marked *ff*. In the fourth measure, they play a melody marked *mf*, which continues with a dynamic change to *f*.

This musical score page, numbered 20, features a full orchestral ensemble and vocal soloists. The instruments listed on the left include two Flutes (Fl. 1, Fl. 2), two B♭ Clarinets (B♭ Cl. 1, B♭ Cl. 2), two Horns (Hn. 1, Hn. 2), Timpani (Timp.), Violin I (VI. I), Violin II (VI. II), Viola (Va.), Violoncello (Vc.), and Double Bass (Db.). The vocal parts are for Soprano (S), Alto (A), Tenor (T), and Bass (B.). The score is written in a common time signature with a key signature of one flat (B♭). The vocal parts enter in the second measure with the lyrics: "et in ter-ra pax ho-mi-ni-bus bo-nae vo-lun-ta-tis". The instrumental parts include various textures: woodwinds with melodic lines and slurs, brass with sustained chords and rhythmic patterns, and strings with moving accompaniment. Dynamic markings such as *ff* (fortissimo) are used throughout to indicate volume. Performance instructions like "Unis." (unison) are present for the strings. The page concludes with a final chord marked *ff*.



12

Fl. 1

Fl. 2

B♭ Cl. 1

B♭ Cl. 2

Hn. 1

Hn. 2

Timp.

S

A

T

B.

8

VI. I

VI. II

Va.

Vc.

Db.

*pp*

*mf*

*p*

*pp*

*mf*

*f*

*f*

*f*

*f*

*pp*

*pp*

te Gra-ti - as a - gi - mus ti - bi Prop-ter mag-nam glo - ri - am tu - am

te Gra-ti - as a - gi - mus ti - bi Prop-ter mag-nam glo - ri - am tu - am

te Gra-ti - as a - gi - mus ti - bi Prop-ter mag-nam glo - ri - am tu - am

te Gra-ti - as a - gi - mus ti - bi Prop-ter mag-nam glo - ri - am tu - am

*f* *mf*

*f* *mf*

*f*

*f*

*f*

*pp*

*pp*

18

Fl. 1  
Fl. 2  
B♭ Cl. 1  
B♭ Cl. 2  
Hn. 1  
Hn. 2  
Timp.  
S  
A  
T  
B.  
VI. I  
VI. II  
Va.  
Vc.  
Db.

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-  
Do-mi-ne De-us Do-mi-ne De-us Do-mi-ne De-us Rex coe-

*mp* *mf* *f* *p*

23

Fl. 1

Fl. 2

B♭ Cl. 1

B♭ Cl. 2

Hn. 1

Hn. 2

Timp.

S

A

T

B.

VI. I

VI. II

Va.

Vc.

Db.

les - tis De - us Pa - ter om - ni - po - tens

les - tis De - us Pa - ter om - ni - po - tens

les - tis De - us Pa - ter om - ni - po - tens

les - tis De - us Pa - ter om - ni - po - tens

pizz.

pizz.

*p*

*p*

*p*

*p*

*p*



29

Fl. 1

Fl. 2

B♭ Cl. 1

B♭ Cl. 2

Hn. 1

Hn. 2

Timp.

S

A

T

B.

VI. I

VI. II

Va.

Vc.

Db.

*pp*

*mp*

*p*

2 desks only

*mp*

*p*

*arco*

*p*

*arco*

*p*

34

Fl. 1 *mf*

Fl. 2 *mf*

B♭ Cl. 1

B♭ Cl. 2

Hn. 1

Hn. 2

Timp.

S *mp*  
Do-mi-ne Fi - li De-us Ag - nus

A *mp*  
u - ni - ge-ni-te Je-su Chris-te Do-mi-ne De-us Ag - nus

T

B.

2 desks only

VI. I

2 desks only

VI. II

Va. *mp*

Vc.

Db.

Detailed description: This page of a musical score, numbered 26, contains measures 34 through 38. The instrumentation includes two flutes (Fl. 1 and Fl. 2), two B-flat clarinets (B♭ Cl. 1 and B♭ Cl. 2), two horns (Hn. 1 and Hn. 2), timpani (Timp.), vocal soloists (Soprano, Alto, Tenor, Bass), and a string section (Violins I and II, Viola, Violoncello, and Double Bass). The woodwinds and strings play a rhythmic accompaniment of eighth notes. The vocal soloists enter in measure 34 with the lyrics 'Do-mi-ne Fi - li De-us Ag - nus'. The Alto part has a melodic line with lyrics 'u - ni - ge-ni-te Je-su Chris-te Do-mi-ne De-us Ag - nus'. Dynamics include *mf* for the flutes and *mp* for the vocalists. The score is written in a common time signature.

39

Fl. 1

Fl. 2

B♭ Cl. 1

B♭ Cl. 2

Hn. 1

Hn. 2

Timp.

S

A

T

B.

2 desks only

VI. I

VI. II

Va.

Vc.

Db.

Dei Fi - li - us Pa - tris

Dei Fi - li - us Pa - tris

*mp* Do-mi-ne Fi - li

43

Fl. 1

Fl. 2

B♭ Cl. 1

B♭ Cl. 2

Hn. 1

Hn. 2

Timp.

S

A

T *mp*  
u - ni - ge - ni - te Je - su Chris - te

B.  
De - us Ag - nus Dei  
Do - mi - ne De - us Ag - nus Dei

2 desks only

VI. I

2 desks only

VI. II

2 desks only

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.

Fi - li-us Pa - tris

Fi - li-us Pa - tris

2 desks only

VI. I

VI. II

Va.

Vc.

Db.

*pp*

*pp*

Qui

a tempo, ♩=100

49

Fl. 1

Fl. 2

B♭ Cl. 1

B♭ Cl. 2

Hn. 1

Hn. 2

Timp.

S

A

T

B.

VI. I

VI. II

Va.

Vc.

Db.

*p*

*pp*

*pp*

*pp*

toll - is pec - ca - ta mun - di

toll - is pec - ca - ta mun - di

sus -

sus -

mi - se - re - re no - bis Qui toll - is pec - ca - ta mun - di

mi - se - re - re no - bis Qui toll - is pec - ca - ta mun - di

54 *rall.* meno, ♩=60

Fl. 1  
Fl. 2  
B♭ Cl. 1  
B♭ Cl. 2  
Hn. 1  
Hn. 2  
Timp.  
S  
A  
T  
B.  
VI. I  
VI. II  
Va.  
Vc.  
Db.

ci - pe de - pre - ca - tio - nem nos - tram  
ci - pe de - pre - ca - tio - nem nos - tram  
mf  
Qui se - des ad  
tutti  
pp  
pp  
pp

60

Fl. 1

Fl. 2

B♭ Cl. 1

B♭ Cl. 2

Hn. 1

Hn. 2

Timp.

S

A

T

B.

dex - tram Pa-tris Qui se-des ad

*mf*

*mf*

*p*

*mf*

*mf*

*p*

*mf*

*mf*

*mf*

*p*

*mf*

*mf*

*mf*

*pp*

*pp*



meno, ♩=40

65

Fl. 1  
Fl. 2  
B♭ Cl. 1  
B♭ Cl. 2  
Hn. 1  
Hn. 2  
Timp.  
S  
A  
T  
B.  
VI. I  
VI. II  
Va.  
Vc.  
Db.

dex - tram Pa - tris  
ad dex - tram Pa - tris  
Pa - tris  
dex - tram Pa - tris

O mi - se - re - re no - bis  
O mi - se - re - re no - bis  
O mi - se - re - re no - bis  
O mi - se - re - re no - bis

*p* *pp* *ppp*

*mf* *p* *pp* *ppp*

*ppp* *ppp*

*accel.*

*piu mosso*, ♩=84

71

Fl. 1

Fl. 2

B♭ Cl. 1

B♭ Cl. 2

Hn. 1

Hn. 2

Timp.

S  
no - bis  
*p*  
Quo-ni-am tu so-lus Sanc-tus, tu so-lus Do-

A  
no - bis  
*p*  
Quo-ni-am tu so-lus Sanc-tus, tu so-lus Do-

T  
no - bis  
*p*  
Quo-ni-am tu so-lus Sanc-tus, tu so-lus Do-

B.  
no - bis  
*p*  
Quo-ni-am tu so-lus Sanc-tus, tu so-lus Do-

VI. I

VI. II

Va.

Vc.

Db.

78

Fl. 1 *p*

Fl. 2 *p*

B♭ Cl. 1 *p*

B♭ Cl. 2 *p*

Hn. 1

Hn. 2

Timp.

S *mp* *mf*  
mi - nus Quo-ni-am tu so-lus Sanc-tus, tu so-lus Do - mi - nus Quo-ni-am tu so-lus

A *mp* *mf*  
mi - nus Quo-ni-am tu so-lus Sanc-tus, tu so-lus Do - mi - nus Quo-ni-am tu so-lus

T *mp* *mf*  
mi - nus Quo-ni-am tu so-lus Sanc-tus, tu so-lus Do - mi - nus Quo-ni-am tu so-lus

B. *mp* *mf*  
mi - nus Quo-ni-am tu so-lus Sanc-tus, tu so-lus Do - mi - nus Quo-ni-am tu so-lus

VI. I

VI. II

Va.

Vc. *p* *mp* *mf*

Db. *p* *mp* *mf*

85

Fl. 1

Fl. 2

B♭ Cl. 1

B♭ Cl. 2

Hn. 1

Hn. 2

Timp.

S  
Sanc-tus, tu so-lus Do - mi - nus tu so - lus Al - tis - si - mus tu so - lus

A  
Sanc-tus, tu so-lus Do - mi - nus tu so - lus Al - tis - si - mus tu so - lus

T  
Sanc-tus, tu so-lus Do - mi - nus tu so - lus Al - tis - si - mus tu so - lus

B.  
Sanc-tus, tu so-lus Do - mi - nus tu so - lus Al - tis - si - mus tu so - lus

VI. I

VI. II

Va.

Vc.

Db.

91

Fl. 1 *f* *ff* *mf*

Fl. 2 *f* *ff* *mf*

B♭ Cl. 1 *f* *ff* *mf*

B♭ Cl. 2 *f* *ff* *mf*

Hn. 1 *f* *mf*

Hn. 2 *f* *mf*

Timp.

S *ff* *fff* *f*

A *ff* *fff* *f*

T *ff* *fff* *f*

B. *ff* *fff* *f*

Al - tis - si - mus Je - - - - su Chris - te Je -

Al - tis - si - mus Je - - - - su Chris - te Je -

Al - tis - si - mus Je - - - - su Chris - te Je -

Al - tis - si - mus Je - - - - su Chris - te Je -

VI. I *f* *ff*

VI. II *f* *ff*

Va. *f* *ff*

Vc.

Db.

95

Fl. 1

Fl. 2

B♭ Cl. 1

B♭ Cl. 2

Hn. 1

Hn. 2

Timp.

S

A

T

B.

VI. I

VI. II

Va.

Vc.

Db.

su Chris-te Je - su Chris - te Cum Sanc - to Spi-ri - tu

su Chris-te Je - su Chris - te Cum Sanc - to Spi-ri - tu

su Chris-te Je - su Chris - te Cum Sanc - to Spi-ri - tu

su Chris-te Je - su Chris - te Cum Sanc - to Spi-ri - tu

*mf*

*mf*

*mf*

*mf*

*mp*

*p*

*f*

*f*

*p*

*p*

rall. a fine

101

Fl. 1

Fl. 2

B♭ Cl. 1

B♭ Cl. 2

Hn. 1

Hn. 2

Timp.

S

A

T

B.

VI. I

VI. II

Va.

Vc.

Db.

*pp*

*ppp*

*ppp*

*mp*

*p*

*pp*

*ppp*

*mp*

*p*

*pp*

*ppp*

*mp*

*p*

*pp*

*ppp*

*ppp*

*ppp*

in glo-ri-a Dei Pa-tris Dei Pa-tris Dei Pa-tris A-men

in glo-ri-a Dei Pa-tris Dei Pa-tris Dei Pa-tris A-men

in glo-ri-a Dei Pa-tris Dei Pa-tris Dei Pa-tris A-men

in glo-ri-a Dei Pa-tris Dei Pa-tris Dei Pa-tris A-men

*ppp*

*ppp*

III: Credo, Moderato, ♩=108

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

*ff*

*p*

Cre-do in u-num De-um

Cre-do in u-num De-um

Cre-do in u-num De-um

Cre-do in De-um

Cre-do in u-num De-um

Cre-do in De-um

*p*

*p*

*p*



11

Fl. 1

Fl. 2

B♭ Cl. 1

B♭ Cl. 2

Hn. 1

Hn. 2

Timp.

S

A

T

B.

VI. I

VI. II

Va.

Vc.

Db.

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 *p*

Fl. 2

B♭ Cl. 1 *p*

B♭ Cl. 2

Hn. 1 *p*

Hn. 2

Timp.

S  
et in - vi - si - bi - li - um Cre - do in u - num Do - mi - num Je - sum Chris - tum

A  
et in - vi - si - bi - li - um Fi - li - um

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

B.  
et in - vi - si - bi - li - um

VI. I *ppp*

VI. II *ppp*

Va. *ppp*

Vc.

Db.

27

Fl. 1

Fl. 2

B $\flat$  Cl. 1

B $\flat$  Cl. 2

Hn. 1

Hn. 2

Timp.

S

A  
Dei u - ni - ge - ni - tum

T  
Et ex Pa - tre na - tum an - te om - ni - a sae - cu - la

B.  
De - um

pp

ppp

ppp

34

Fl. 1

Fl. 2

B♭ Cl. 1

B♭ Cl. 2

Hn. 1

Hn. 2

Timp.

S

A

T

B.

VI. I

VI. II

Va.

Vc.

Db.

*mp* De-um ve - rum

*mf* de De-o ve - ro

*f* Ge-ni - tum non fac - tum

*mp* De-um ve - rum

*mf* De - o ve-ro

*f* Ge-ni-tum non fac-tum

*p* lum - en

*mp* de lu - mi - ne

*mf* de lu - mi - ne

*f* lum-en lum-en

*mp* de De - o, lum - en

*mf* de lu - mi - ne

*f* lum-en lum-en

*f*

*f*

42

Fl. 1 *f*

Fl. 2 *f*

B♭ Cl. 1 *f*

B♭ Cl. 2 *f*

Hn. 1 *f*

Hn. 2 *f*

Timp.

S *ff*  
con - sub - stan - ti - a - lem Pa - tri

A *ff*  
con - sub - stan - ti - a - lem Pa - tri

T *ff*  
con - sub - stan - ti - a - lem Pa - tri

B. *ff*  
con - sub - stan - ti - a - lem Pa - tri

VI. I *mf*

VI. II *mf*

Va. *mf*

Vc.

Db.

47

Fl. 1

Fl. 2

B♭ Cl. 1

B♭ Cl. 2

Hn. 1

Hn. 2

Timp.

S

A

T

B.

VI. I

VI. II

Va.

Vc.

Db.

*f* *p* *mf*

per qu - em om - n - a fac - ta sunt et

per qu - em om - n - a fac - ta sunt Qui prop - ter nos ho - mi - nes

*f* *p* *pp*

*f* *p* *pp*

*f* *p* *pp*

*p* *pp*

*p* *pp*

54

Fl. 1 *pp* *ppp*

Fl. 2 *pp* *ppp*

B♭ Cl. 1 *pp* *ppp*

B♭ Cl. 2 *pp* *ppp*

Hn. 1 *ppp*

Hn. 2

Timp.

S *p*  
prop-ter nos-tram sa-lu-tem  
coe-lis —  
est de Spi-ri-tu

A *p*  
des-cen-dit de coe-lis —  
est de Spi-ri-tu

T *p*  
des-cen-dit de coe-lis —  
in-car-na-tus est de Spi-ri-tu

B. *p*  
des-cen-dit de coe-lis — Et in-car-na-tus in-car-na-tus est de Spi-ri-tu

VI. I

VI. II

Va.

Vc.

Db.

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.

*pp*

*p*

*pp*

*p*

*pp*

*p*

*pp*

*p*

*mp*

*mp*

Sanc-to — ex Ma-ri - a Vir-gi-ne: et ho - mo fac - tus est Cru - ci - fi - xus

Sanc-to — ex Ma-ri - a Vir-gi-ne: et ho - mo fac - tus est Cru - ci - fi - xus

Sanc-to — ex Ma-ri - a Vir-gi-ne: et ho - mo fac - tus est e-tiam pro

Sanc-to — ex Ma-ri - a Vir-gi-ne: et ho - mo fac - tus est e-tiam pro



69

Fl. 1  
Fl. 2  
B♭ Cl. 1  
B♭ Cl. 2  
Hn. 1  
Hn. 2  
Timp.  
S  
A  
T  
B.  
VI. I  
VI. II  
Va.  
Vc.  
Db.

Cru - ci - fi - xus  
Cru - ci - fi - xus  
no - bis  
no - bis  
sub Pon - tio Pi - la - to  
sub Pon - tio Pi - la - to  
pas - sus et se - pul - tus est  
pas - sus et se - pul - tus est  
Et re - sur -  
Et re - sur -

*mf*  
*mf*  
*mf*  
*mf*

75

Fl. 1  
Fl. 2  
Bb Cl. 1  
Bb Cl. 2  
Hn. 1  
Hn. 2  
Timp.  
S.  
A.  
T.  
B.  
VI. I  
VI. II  
Va.  
Vc.  
Db.

*ff*  
Et as-cen-dit in coe-lum  
*ff*  
Et as-cen-dit in coe-lum  
*f*  
Et re-sur-rex-it  
*ff*  
Et re-sur-rex-it  
*f*  
Et re-sur-rex-it  
*ff*  
Et as-cen-dit as-cen-dit in coe-lum  
*f*  
*ff*  
*f*  
*ff*  
*ff*  
*ff*

rex-it  
Et re-sur-rex-it  
Et re-sur - rex-it  
Et as - cen-dit as-cen-dit in coe - lum  
rex-it  
Et re-sur-rex-it  
Et re-sur - rex-it  
Et as - cen-dit as-cen-dit in coe - lum



88

Fl. 1

Fl. 2

B♭ Cl. 1

B♭ Cl. 2

Hn. 1

Hn. 2

Timp.

S

A

T

B.

VI. I

VI. II

Va.

Vc

Db.

vi - vos et mor - tu - os cu - jus reg - ni non e - rit fi - nis

Cre - do in Spi - ri - tum Sanc - tum

vi - vos et mor - tu - os cu - jus reg - ni non e - rit fi - nis

Cre - do in Spi - ri - tum

vi - vos et mor - tu - os cu - jus reg - ni non e - rit fi - nis

Cre - do in Spi - ri - tum Sanc - tum

vi - vos et mor - tu - os cu - jus reg - ni non e - rit fi - nis

Cre - do in Spi - ri - tum Sanc - tum

95

Fl. 1  
Fl. 2  
B♭ Cl. 1  
B♭ Cl. 2  
Hn. 1  
Hn. 2  
Timp.  
S  
A  
T  
B.  
VI. I  
VI. II  
Va.  
Vc.  
Db.

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

*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.

VI. I

VI. II

Va.

Vc.

Db.

*pp*

*pp*

*pp*

*pp*

*mf*

*mf*

Fi - li - o - que pro - ce - dit

Fi - li - o - que pro - ce - dit

qui ex Pa - tre Fi - li - o - que pro - ce - dit

qui ex Pa - tre Fi - li - o - que pro - ce - dit

Qui cum

Qui cum

110

Fl. 1

Fl. 2

B♭ Cl. 1

B♭ Cl. 2

Hn. 1

Hn. 2

Timp.

S

A

T

B.

VI. I

VI. II

Va.

Vc.

Db.

Pat-re et Fi-li-o si-mul et Fi-li-o si-mul et con-glo-ri-fi-ca-tur

Pat-re et Fi-li-o si-mul et Fi-li-o si-mul a-do-ra-tur et con-glo-ri-fi-ca-tur

Qui cum Pat-re et Fi-li-o si-mul a-do-ra-tur et con-glo-ri-fi-ca-tur

Qui cum Pat-re et Fi-li-o si-mul a-do-ra-tur et con-glo-ri-fi-ca-tur

*mf* *f* *ff* *f*

*mf* *f* *ff* *f*

*mf* *f* *ff* *f*

*mf* *ff* *f*

*mf* *ff* *f*

117

Fl. 1

Fl. 2

B♭ Cl. 1

B♭ Cl. 2

Hn. 1

Hn. 2

Timp.

S

A

T

B.

VI. I

VI. II

Va.

Vc.

Db.

*pp*

*mf*

*p*

*ff*

*pp*

*mp*

*p*

qui lo-cu-tus est per Pro-phe-tas Cre-do

qui lo-cu-tus est per Pro-phe-tas Cre-do

qui lo-cu-tus est per Pro-phe-tas Cre-do

qui lo-cu-tus est per Pro-phe-tas Cre-do

*pp*

*pp*

*pp*

*f*

*p*

*mp*

*p*

*pp*



126

Fl. 1  
Fl. 2  
B♭ Cl. 1  
B♭ Cl. 2  
Hn. 1  
Hn. 2  
Timp.  
S  
A  
T  
B.  
VI. I  
VI. II  
Va.  
Vc.  
Db.

*pp*  
*pp*  
*pp*  
*pp*  
*pp*  
*pp*  
*pp*  
*pp*  
*pp*  
*pp*  
*pp*  
*pp*

in u - nam sanc - tam ca - tho - li - cam et a - pos - to - li - cam Ec - cle - si - am  
in u - nam sanc - tam ca - tho - li - cam et a - pos - to - li - cam Ec - cle - si - am  
in u - nam sanc - tam ca - tho - li - cam et a - pos - to - li - cam Ec - cle - si - am  
in u - nam sanc - tam ca - tho - li - cam et a - pos - to - li - cam Ec - cle - si - am



143

Fl. 1

Fl. 2

B♭ Cl. 1 *pp*

B♭ Cl. 2 *pp*

Hn. 1 *pp*

Hn. 2 *pp*

Timp.

S  
re-sur-rec-ti-o-nem mor-tu-o-rum et vi-tam ven-tu-ri sae-cu-li A-men

A  
re-sur-rec-ti-o-nem mor-tu-o-rum et vi-tam ven-tu-ri sae-cu-li A-men

T  
re-sur-rec-ti-o-nem mor-tu-o-rum et vi-tam ven-tu-ri sae-cu-li A-men

B.  
re-sur-rec-ti-o-nem mor-tu-o-rum et vi-tam ven-tu-ri sae-cu-li A-men

VI. I *p*

VI. II *p*

Va. *p*

Vc. *p*

Db. *p*





11

Fl. 1

Fl. 2

B♭ Cl. 1

B♭ Cl. 2

Hn. 1

Hn. 2

Timp.

S

A

T

B.

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

VI. I

VI. II

Va.

Vc.

Db.

Andante, ♩=60

18

Fl. 1

Fl. 2

B♭ Cl. 1

B♭ Cl. 2

Hn. 1

Hn. 2

Timp.

S

Do-mi-nus De-us

A

Do-mi-nus De-us

Sanc-tus

Sanc-tus

Sanc-tus

Sanc-tus

mp

T

Sanc-tus

Sanc-tus

Sanc-tus

B.

tus

Sanc-tus

Sanc-tus

VI. I

pizz.

p

VI. II

pizz.

p

Va.

pizz.

p

Vc.

pizz.

p

Db.

24

Fl. 1

Fl. 2

B♭ Cl. 1

B♭ Cl. 2

Hn. 1

Hn. 2

Timp.

S

A

T

B.

VI. I

VI. II

Va.

Vc.

Db.

*pp*

*mf*

*p*

*mp*

*pizz.*

*p*

Sanc - tus Sanc-tus

Sanc - tus

Sanc - tus

Sanc - tus Sanc-tus Sanc-tus

Sanc - tus

Sanc - tus Sanc-tus

Sanc - tus

Sanc - tus

Sanc - tus Sanc-tus Sanc-tus

Sanc-tus

Sanc - tus Sanc-tus

Sanc - tus

Sanc - tus

Sanc - tus

Sanc - tus Sanc-tus Sanc-tus

Sanc-tus

Sanc - tus

Sanc - tus

arco

*pp*

*pp*

*mp*

*p*

*p*

*p*

*p*



30

Fl. 1

Fl. 2

B♭ Cl. 1

B♭ Cl. 2

Hn. 1

Hn. 2

Timp.

S

A

T

B.

VI. I

VI. II

Va.

Vc.

Db.

*p* *mp* *p* *mf*

Sanc - tus Do - mi - nus De - us Do - mi - nus De - us Do - mi - nus De - us Sa - ba - oth

*p* *mp* *p* *mf*

Sanc - tus Do - mi - nus De - us Do - mi - nus De - us Do - mi - nus De - us Sa - ba - oth

*p* *mp* *p* *mf*

Sanc - tus Sanc - tus Do - mi - nus De - us Do - mi - nus De - us Do - mi - nus De - us Sa - ba - oth

*p* *mp* *p* *mf*

Sanc - tus Sanc - tus Do - mi - nus De - us Do - mi - nus De - us Do - mi - nus De - us Sa - ba - oth

pizz. *p* *pp*

pizz. *p* *pp*

5/4

37

Fl. 1 *p*

Fl. 2

B♭ Cl. 1 *p*

B♭ Cl. 2

Hn. 1

Hn. 2

Timp.

S *pp* Ple - ni sunt coe - li et ter - ra *p* Ple - ni sunt coe - li et ter - ra

A *pp* Ple - ni sunt coe - li et ter - ra *p* Ple - ni sunt coe - li et ter - ra

T *pp* Ple - ni sunt coe - li et ter - ra

B. *pp* Ple - ni sunt coe - li et ter - ra

VI. I *pizz.* *pp*

VI. II *pp* *p*

Va. *p*

Vc. *pp* *p*

Db.

40

Fl. 1

Fl. 2

B♭ Cl. 1

B♭ Cl. 2

Hn. 1

Hn. 2

Timp.

S.

A.

T.

B.

VI. I

VI. II

Va.

Vc.

Db.

*p*

*mf*

*f*

*ff*

*p*

*mf*

*f*

*ff*

*p*

*mf*

*f*

*ff*

*p*

*mf*

*f*

*ff*

*arco*

*arco*

*arco*

*arco*

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 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 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

*p*

*mf*

*f*

*ff*

*p*

*mf*

*f*

*ff*

*p*

*mf*

*f*

*ff*

*arco*

*arco*

*arco*

*arco*

44

Fl. 1 *pp*

Fl. 2 *pp*

B♭ Cl. 1 *pp*

B♭ Cl. 2 *pp*

Hn. 1

Hn. 2

Timp.

S *pp*  
Ple - ni sunt coe - li et ter - ra Ple - ni sunt coe - li et ter - ra Ple - ni sunt coe - li et ter - ra

A *pp*  
Ple - ni sunt coe - li et ter - ra Ple - ni sunt coe - li et ter - ra Ple - ni sunt coe - li et ter - ra

T *pp*  
Ple - ni sunt coe - li et ter - ra Ple - ni sunt coe - li et ter - ra Ple - ni sunt coe - li et ter - ra

B. *pp*  
Ple - ni sunt coe - li et ter - ra Ple - ni sunt coe - li et ter - ra Ple - ni sunt coe - li et ter - ra

VI. I *f* *arco* *p* *arco*

VI. II *mp* *p*

Va. *mf* *p*

Vc.

Db.

Adagio, ♩=48

47

Fl. 1

Fl. 2

B♭ Cl. 1

B♭ Cl. 2

Hn. 1

Hn. 2

Timp.

S

A

T

B.

VI. I

VI. II

Va.

Vc.

Db.

*pp*

Sanc - tus

*pp*

Sanc - tus

*pp*

Sanc - tus

*pp*

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

*pp*

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

*pp*

Ple - ni sunt

sunt

*ppp*

*ppp*

*ppp*

*ppp*

Fl. 1

Fl. 2

B♭ Cl. 1

B♭ Cl. 2

Hn. 1

Hn. 2

Timp.

S

A

T

B.

VI. I

VI. II

Va.

Vc.

Db.

coe - li et ter - ra glo - ri - a tu - a O - san - na O - san - na in ex - cel - sis

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

glo - ri - a tu - a O - san - na O - san - na in ex - cel - sis

pp < fff

pp < fff

ppp

pp < fff

pp < fff

pp < fff

pp < fff

piu mosso, ♩=60

63

Fl. 1 *ff* *f* *mf* *pp*

Fl. 2

B♭ Cl. 1 *ff* *f* *mf* *pp*

B♭ Cl. 2

Hn. 1 *ff* *f* *mf* *pp*

Hn. 2

Timp. *f* *mf*

S

A

T

B.

VI. I *f* *mf* *p* *pp*

VI. II *f* *mf* *p* *pp*

Va. *f* *mf* *p* *pp*

Vc. *mf* *p* *pp*

Db. *mf* *p* *pp*

## V: Agnus Dei, Adagio, ♩=72

Flute 1

Flute 2

Clarinet in B $\flat$  1

Clarinet in B $\flat$  2

Horn in F 1

Horn in F 2

Timpani

Soprano

Alto

Tenor

Bass

Violins I

Violins II

Violas

Cellos

Double Bass

*p*

Ag - nus Dei qui tol - lis pec - ca - ta mun - di

*p*

Ag - nus Dei qui tol - lis pec - ca - ta mun - di

*p*

Ag - nus Dei qui tol - lis pec - ca - ta mun - di

*pp*

*pp*

*pp*



9

Fl. 1 *ppp*

Fl. 2 *ppp*

B♭ Cl. 1 *ppp*

B♭ Cl. 2 *ppp*

Hn. 1 *ppp*

Hn. 2 *ppp*

Timp.

S

A

T *mp*  
Ag - nus Dei

B. *p* *mp*  
Ag - nus Dei qui tol - lis pec - ca - ta mun - di Ag - nus Dei Ag - nus

VI. I *pp* *pp* *mp*

VI. II *pp* *pp* *mp*

Va. *pp* *pp* *mp*

Vc. *pp*

Db. *pp*

16

Fl. 1 *mp*

Fl. 2 *mp*

B♭ Cl. 1 *mp*

B♭ Cl. 2

Hn. 1

Hn. 2

Timp.

S

A *mf*  
Ag - nus Dei qui tol - lis

T *mf*  
qui tol - lis pec - ca - ta mun - di qui tol - lis pec - ca - ta

B *mf*  
Dei Ag-nus Dei Ag-nus Dei Ag-nus Dei Ag-nus Dei qui tol - lis

VI. I *p* *mf* *mp*

VI. II *p* *mf* *mp*

Va. *p* *mf* *mp*

Vc *mf*

Db. *mf*

22

Fl. 1  
Fl. 2  
B♭ Cl. 1  
B♭ Cl. 2  
Hn. 1  
Hn. 2  
Timp.  
S  
A  
T  
B.  
VI. I  
VI. II  
Va.  
Vc.  
Db.

*mf*  
*mf*  
*mf*  
*f*  
*f*  
*f*  
*mp*  
*mp*  
*mp*  
*f*  
*f*

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.

S

A

T

B.

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

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

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

ca - ta mi - se - re - re no - bis mi - se - re - re no - bis

VI. I

VI. II

Va.

Vc.

Db.

ff > p

pp pizz.

pp pizz.

36

Fl. 1

Fl. 2

B♭ Cl. 1

B♭ Cl. 2

Hn. 1

Hn. 2

Timp.

S

pp

Ag-nus Dei

Ag-nus Dei

A

pp

Ag-nus Dei

Ag-nus Dei

Ag-nus Dei.

Do-na

no-bis

pa-cem

T

pp

Ag-nus Dei

Ag-nus Dei

B.

pp

Ag-nus Dei

Ag-nus Dei

VI. I

VI. II

Va.

Vc.

Db.

44

Fl. 1

Fl. 2

B♭ Cl. 1

B♭ Cl. 2

Hn. 1

Hn. 2

Timp.

S

A

T

B.

VI. I

VI. II

Va.

Vc.

Db.

Ag - nus Dei. Do - na no - bis pa - cem Ag - nus Dei. Do - na

Ag-nus Dei Ag-nus Dei Ag-nus Dei Ag-nus Dei

Ag - nus Dei. Do - na

50

Fl. 1

Fl. 2

B $\flat$  Cl. 1

B $\flat$  Cl. 2

Hn. 1

Hn. 2

Timp.

S

A

T

B.

VI. I

VI. II

Va.

Vc.

Db.

no - bis pa - cem Ag - nus Dei Ag - nus Dei Ag - nus Dei

Ag - nus Dei Ag - nus Dei Ag - nus Dei

no - bis pa - cem Ag - nus Dei. Do - na no - bis pa - cem

Ag - nus Dei. Do - na no - bis pa - cem

56

Fl. 1

Fl. 2

B $\flat$  Cl. 1

B $\flat$  Cl. 2

Hn. 1

Hn. 2

Timp.

S

A

T

B.

Vi. I

Vi. II

Va.

Vc.

Db.

*ppp*

*pp*

*mp*

*arco*



62

Fl. 1 *mf*

Fl. 2 *mf*

B♭ Cl. 1 *mf*

B♭ Cl. 2

Hn. 1

Hn. 2

Timp.

S *f*  
Ag - nus Dei qui tol - lis

A *f*  
qui tol - lis pec - ca - ta

T *f*  
Ag - nus Dei Ag - nus Dei

B. *f*  
qui tol - lis pec - ca - ta

VI. I *p* *mf*

VI. II *p* *mf*

Va. *p* *mf*

Vc. *f*

Db. *f*

Detailed description: This page of a musical score, numbered 81, begins at measure 62. It features a woodwind section with Flutes 1 and 2, B♭ Clarinets 1 and 2, and Horns 1 and 2, all playing a melodic line with a dynamic of *mf*. The Timpani part is silent. The vocal soloists (Soprano, Alto, Tenor, Bass) enter with a *f* dynamic, singing the Latin text: "Ag - nus Dei qui tol - lis pec - ca - ta". The string section (Violins I and II, Viola, Violoncello, and Double Bass) provides accompaniment, with Violins I and II and Viola playing a rhythmic pattern at *mf*, and the lower strings playing sustained notes at *f*.

67

Fl. 1

Fl. 2

B $\flat$  Cl. 1

B $\flat$  Cl. 2

Hn. 1

Hn. 2

Timp.

S

A

T

B.

VI. I

VI. II

Va.

Vc.

Db.

*ff*

*p*

*mf*

*ff*

*p*

*ff*

*p*

*mf*

*ff*

*p*

*pp*

*pp*

pec-ca - ta mun-di mi-se - re - re no - bis Do-na no - bis pa - cem

Ag - nus\_ Dei pec-ca - ta mun-di mi-se - re - re no - bis Do-na no - bis pa - cem

pec-ca - ta mun-di mi-se - re - re no - bis Do-na no - bis pa - cem

qui tol-lis pec - ca - - mi-se - re - re no - bis Do-na no - bis pa - cem

3/4

74 *meno*, ♩=54 *rall. a fine*

Fl. 1

Fl. 2

B♭ Cl. 1

B♭ Cl. 2

Hn. 1

Hn. 2

Timp.

S

A

T

B.

Do-na no-bis pa - cem pa - cem pa - cem pa - cem

Do-na no-bis pa - cem pa - cem pa - cem pa - cem

Do-na no-bis pa - cem pa - cem pa - cem pa - cem

Do-na no-bis pa - cem pa - cem pa - cem pa - cem

VI. I

VI. II

Va.

Vc.

Db.

*ppp*

*ppp*