

Edward Nesbit

# MASS

*for Soprano Solo, SATB Choir and Organ*

## MASS

EDWARD NESBIT

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Duration c. 30'

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## PERFORMANCE NOTES

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

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

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

## PROGRAMME NOTE

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

# MASS

## I - Kyrie

EDWARD NESBIT

**Arcaico**  $\text{♩} = 60$

SOPRANO SOLO

SOPRANO

ALTO

Ky - e - le - i - son.

S. Solo

S.

A.

14

S. Solo

S.

A.

T.

Chri - ste, Chri - ste, Chri - ste,

Chri - ste, Chri - ste, Chri - ste,

Chri - ste, Chri - ste, Chri - ste,

20

S. Solo *pp* *mp express.*

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

A. *p* *mp* *p* *mp* *p* *mp* *p* *mp* *p* *mp* *p*

T. *mp* *p* *mp* *p* *mp* *p* *mp* *p* *mp* *p*

Chri - ste, Chri - ste,

Chri - ste, Chri - ste, Chri - ste, Chri - ste, Chri - ste, Chri - ste,

Chri - ste, Chri - ste, Chri - ste, Chri - ste, Chri - ste, Chri - ste,

Chri - ste, Chri - ste, Chri - ste, Chri - ste, Chri - ste, Chri - ste,

25

S. Solo *rit.*

S. *mp* *p* *mp* *p* *mp* *p* *mp* *p* *pp* *p*

A. *p* *mp* *p* *mp* *p* *mp* *p* *mp* *p* *mp* *p*

T. *mp* *p* *mp* *p* *mp* *p* *mp* *p* *mp* *p*

e - i - son. *rit.*

Chri - ste, Chri - ste,

Chri - ste, Chri - ste, Chri - ste, Chri - ste, Chri - ste, Chri - ste,

Chri - ste, Chri - ste, Chri - ste, Chri - ste, Chri - ste, Chri - ste,

Chri - ste, Chri - ste, Chri - ste, Chri - ste, Chri - ste, Chri - ste,

2

Poco meno mosso  $\text{♩} = 52$ 

32

S. Solo *pp*  
 - ri - e - i - son. *ppp* Ky - ri - e,  
*pp*  
 S. Ky - e - le - i - son. *ppp* *pp* Ky - ri - e,  
*pp*  
 A. Ky - e - le - i - son. *ppp* *pp* Ky - ri - e,  
*pp*  
 T. Ky - e - le - i - son. *ppp*  
*pp*  
 B. Ky - e - le - i - son.

39

S. Solo *p* *pppp*  
 - ri - Ky - e - le - i - son.  
*pp* *p* *pppp*  
 S. Ky - e, - ri - e - le - i - son.  
*pp* *p* *pppp*  
 A. Ky - e, - ri - e - le - i - son.  
*pp* *p* *pppp*  
 T. Ky - e, - ri - e - le - i - son.  
*pp* *p* *pppp*  
 B. Ky - e, - ri - e - le - i - son.

## II - Gloria

**Declamato ♩ = 66**

SOPRANO SOLO

Glo - ri - a in ex - cel -

≡

S. Solo

sis De - o et in ter ra pax -

≡

S. Solo

ho - mi - ni - bus

T.

Glo - ri - a, -

B.

Glo - ri - a, -

Org.

8' p

59

S. Solo *f*  
bo nae vo lun-

T. *fp* Glo ri a.

B. *fp* Glo ri a.

Org.

63

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

A. *fp* *fp* *fp* *sfp*  
Lau - da - mus te,

T. *fp* *fp* *fp* *sfp*  
Lau - da - mus te,

B. *fp* *fp* *fp* *sfp*  
Lau - da - mus te,

Org.

4

68

S. Solo

A.

T.

B.

Org.



72

S. Solo

A.

T.

B.

Org.

78 **5**

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

A. *f* *p*  
te.

T. *f* *p*  
te.

B. *f* *p*  
te.

**5**

Org. *(b)*



82 *(tr)* *f* *3* *3* *tr* *mp > p* *3*  
S. Solo prop-ter mag - nam glo - - - ri-am tu- am,

A. *(b)*

T. *(b)* *3*

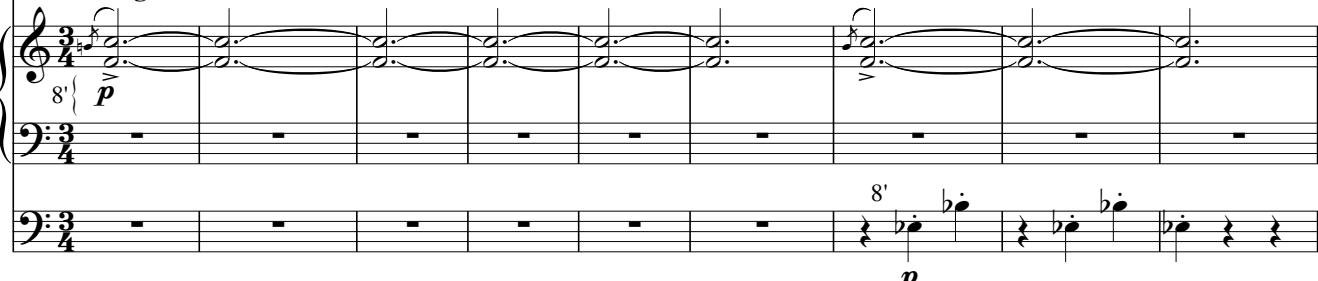
B. *pp* *3*

Org. *(b)* *3*

**6****Energico**  $\text{♩} = 112$ 

87 S. Solo 

**6****Energico**  $\text{♩} = 112$ 

Org. 



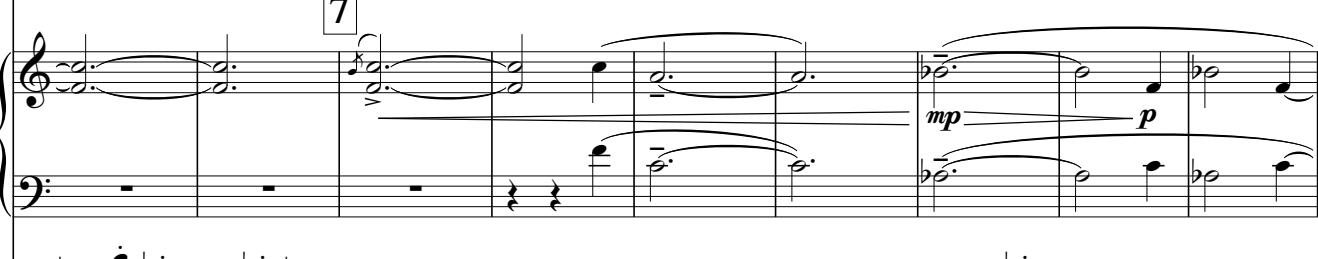
S. Solo 

Org. 

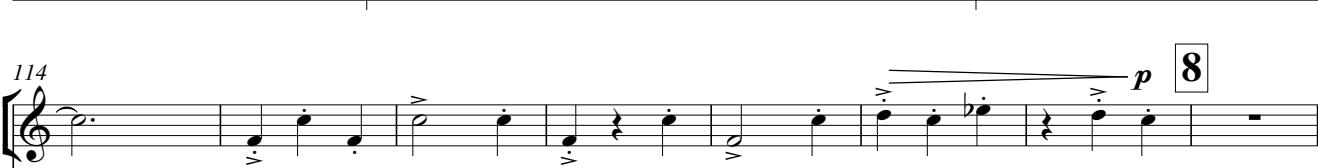


S. Solo 

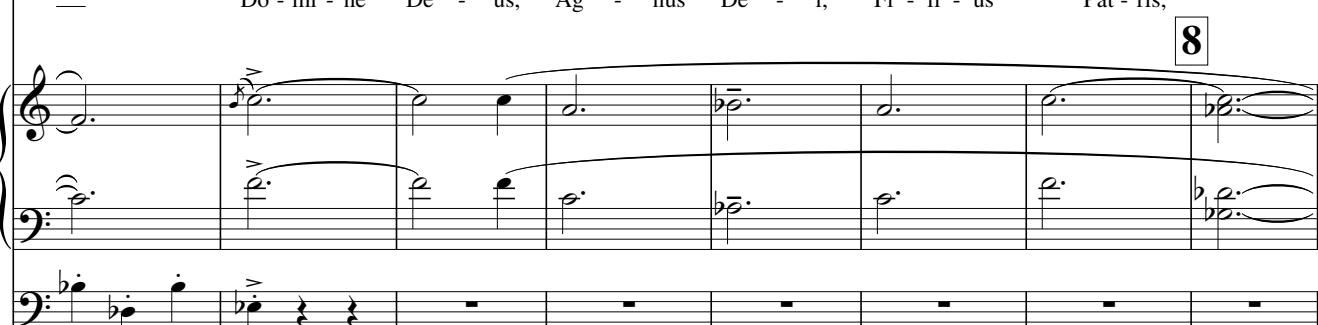
**7**

Org. 



S. Solo 

**8**

Org. 

**8**

*p* ————— *mf*

122

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

Org.

9

133      *p* ————— *p* —————

S. Solo      mi - - - se -

Org.

Ped.

142      *poco* ————— *pp*

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

Org.

10

152      *mf* ————— *fp* ————— *mf*

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

Org.

Ped.

162

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

Org.

Ped.

171

S. Solo      ————— p ————— 11 mf Do - mi - ne Fi - li u - ni - ge - ni - te,

Org.

Ped.

180 fp ————— mf

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

Org.

Ped.

190 ————— p 12 p ————— mf

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

Org.

200 **p**

S. Solo      mun - - - di, \_\_\_\_\_

**13**

Org. sus - ci - pe

**13**

211 **mp** **p**

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

Org.

222 **pp**

S. Solo - tram..

Org.

Ped. **pp**

232 **pp** **poco**

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

**14**

Org. **pp**

Ped.

242

S. Solo      *pp*      *più pp*  
 ris, \_\_\_\_\_ mi - se -

Org.  
Ped.

=

252

S. Solo      *ppp*  
 re - re no - bis. \_\_\_\_\_

Org.  
Ped.

=

262 **15**

Org.  
Ped.

=

271

Org.  
Ped.

**16**

282

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

Org.      **16**      *p*

Ped.

====

292      *fp*      *f*

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

Org.

Ped.

====

300

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

Org.

Ped.

====

308      *fp*      *f*

S. Solo      De - us,      De - us Pa - ter      om - ni - - po - tens.

Org.      *mf*      *p*

Ped.

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

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

Org.

Ped.

**18**

327

S. Solo      - - - - - us.

Org.

Ped.

**18**

**18**

338

Org.

Ped.

*p*

**18**

349

Org.

19

362 **S.** *Con moto* ♩ = 120

**A.**

**T.**

**B.**

19

**Con moto** ♩ = 120

Org.

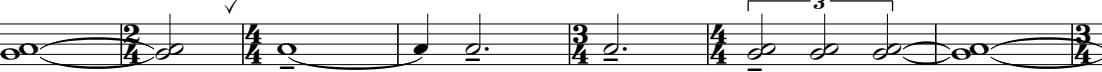
Ped.

2

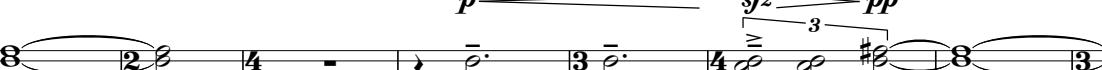
20

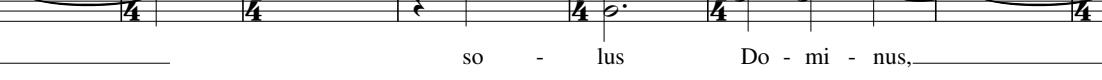
372

S. 

A. 

T. 

B. 

Org. 

21

380

S. tu so - lus Al - tis - si - mus, Quo - ni - am

A. tu so - lus Al - tis - si - mus, Quo - ni - am

T. tu so - lus Al - tis - si - mus, Quo - ni - am

B.

Org.

387

21



387

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

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

T. tu so - lus Sanc - tus, tu so - lus Do - mi - nus,

B.

Org.

**22**

394 *p*

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

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

T. <sup>8</sup> tu so - lus Al - tis - si - mus, al - tis - si -

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

**22**

Org.



399 *fp*

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

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

T. <sup>8</sup> mus, al - tis - - - si - mus, \_\_\_\_\_

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

Org.

**23**

403 *f*

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

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

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

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

**23**

Org.

**23**

409 *più f*

S. Spi - ri - tu, *mf*

A. Spi - ri - tu, *mf*

T. Spi - ri - tu, *mf*

B. Spi - ri - tu, *mf*

Org.

412 *ff*

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

S. Je - su Chris - te,

A. Je - su Chris - te,

T. Je - su Chris - te,

B. Je - su Chris - te,

24

*ff*

Org. *ff*

Ped. *ff*

419 *più ff*

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

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

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

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

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

Org.

25

S. Solo *mf* glo - ri - a. *mp*

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

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

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

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

**25**

Org. *mf*

26

431 26

S. Solo *p* (breathe freely) A

S. A. T. B. Org.

Org.

437 (tr) tr (non dim.) men, A -

**27** 3 f

S. Solo

S.

A.

T.

B.

pp

pp

pp

pp

Org.

442 (non dim.) tr 3 men.

**27**

S. Solo

S.

A.

T.

B.

pppp

pppp

pppp

pppp

Org.

### III - Sanctus

447      **Agitato**  $\text{♩} = 96$

SOPRANO SOLO

Sanc - tus,      Sanc - tus,

**Agitato**  $\text{♩} = 96$

Organ

453

S. Solo

Sanc - tus,      Sanc - tus,

28

Org.

28

S. Solo

f > p      f      f

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

459

Org.

**29***f*

463

S. Solo

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

**29**

Org.



468

S. Solo

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

Org.



474

S. Solo

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

Org.

**30***f**poco*

479

S. Solo

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

**30**

Org.

484 *f* ————— *poco* —————

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

Org.

≡

31

488 *b*

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

31

Org.

Ped.

≡

493

S. Solo ple - ni sunt coe - li et ter - ra,

Org.

Ped.

8'

498

**32**

S. Solo      ple - ni      sunt \_\_\_\_\_ coe - - - - -

**32**

Org.

Ped.

**≡**

503

S. Solo      - li et ter - - - ra, et ter - - -

poco a poco cresc.

Org.

Ped.

**≡**

508

**33**

S. Solo      - - - ra, et - - -

**33**

Org.

Ped.

512

S. Solo (t) ter

Org.

Ped.

516

S. Solo - ra

Org.

Ped.

519

S. Solo

Org.

Ped.

二

525

S. Solo

a,

Org.

Ped.

2

527

S. Solo

Org.

Ped.

530

S. Solo

ri - a,

Org.

Ped.

**35**

ff

S. Solo

glo

**35**

Org.

Ped.

535

S. Solo

ri - a

Org.

Ped.

538

S. Solo *mf* — *p*

tu - - a.

Org. *mf* — *p*

Ped. *mf* — *pp*

**36**

Org.

Ped. *p*

553

Org.

Ped.

557

Org.  $\frac{3}{4}$

Ped.  $\frac{3}{4}$

37

**Deciso** ↘ = 120

564 f

S.   
Sanc - tus Do - mi - nus \_\_\_\_\_ De - - - us Sa - ba - oth,

A.   
Sanc - tus \_\_\_\_\_ Do - mi - nus De - - - us Sa - ba - oth,

37

**Deciso**  $\bullet = 120$

Musical score for Organ, page 10, measures 11-12. The score consists of two staves. The top staff is for the Organ, starting with a dynamic of **f**. The bottom staff is for the Organ, continuing from the previous measure. The music features a mix of 3/4 and 2/4 time signatures. Various slurs and grace notes are present throughout the measures.



38

572

S. 

A. 

T. 

B. 

38

Musical score for Organ, measures 11-12. The score consists of two staves. The top staff is in treble clef, 3/4 time, and the bottom staff is in bass clef, 3/4 time. Both staves feature a mix of common time (indicated by a 'C') and 2/4 time (indicated by a '2'). The music includes various note values such as eighth and sixteenth notes, and rests. Measure 11 starts with a half note in common time, followed by a quarter note in 2/4 time, and so on. Measure 12 continues this pattern, starting with a half note in common time. The notation uses sharp signs (#) to indicate key changes.

**39**

580

S. *f* *più f*  
De - us, Sanc - tus Do - mi - - nus, Do - mi - - - nus De -,  
  
 A. *f* *più f*  
De - us, Sanc - tus Do - mi - - nus, Do - mi - - nus De -,  
  
 T. *f* *più f*  
De - us, Sanc - tus Do - mi - - nus, Do - mi - - - nus De -,  
  
 B. *f* *più f*  
De - us, Sanc - tus Do - mi - - nus, Do - mi - - nus De -,  
  
 Org. **39**

**40**

589

S. *f*  
De - , De - us Sa - ba - oth, De - us Sa - ba - oth, Sanc - tus Do - ,  
  
 A. *f*  
De - , De - us Sa - ba - oth, De - us Sa - ba - oth, Sanc - tus Do - ,  
  
 T. *f*  
De - , De - us Sa - ba - oth, De - us Sa - ba - oth, Sanc - tus Do - ,  
  
 B. *f*  
De - , De - us Sa - ba - oth, De - us Sa - ba - oth, Sanc - tus Do - ,  
  
 Org. **40**

596

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

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

T. 8 mi - nus De - us, Sanc - tus Do - mi - nus, Sanc - tus

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

Org.

**41**

605

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

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

T. 8 Do - mi - nus De - us, ple - ni sunt

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

Org.

**41**

614

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

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

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

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

Org.

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

**42**

2

620

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

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

T. *f p* 8 li et terra glo - ri - a, glo - ri - a tu - a.

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

Org.

43

625

S.

A.

T.

B.

Org.

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

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

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

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

43

Organ

632

S.

*più ff*

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

A.

*più ff*

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

T.

*più ff*

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

B.

*più ff*

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

Org.

44

638

S.

A.

T.

B.

Org.

644

S.

A.

T.

B.

Org.

Ped.

The musical score consists of six staves. The first four staves (Soprano, Alto, Tenor, Bass) are in treble clef, while the Organ and Pedal staves are in bass clef. The tempo is marked 644. The vocal parts (Soprano, Alto, Tenor, Bass) play eighth-note patterns with sustained notes. The Organ part features sustained notes with a dynamic marking of **p** over a bracket labeled **{8'}**. The Pedal part has a dynamic marking of **p** over a bracket labeled **8'**.

**45**

651

S. Solo

*p* *mp* *pp*  
*semplice*

Ho - san - na \_\_\_\_\_

*p* *#* *w*

in \_\_\_\_\_ ex -

**45**

Org.

Ped.

==

659

*poco > pp*

S. Solo

cel - sis.

Org.

*poco* *p* *ppp*

Ped.

## IV - Benedictus

**Soprano Solo**

**Soprano**

**Scherzando** ♩ = 72

667

Be - ne - dic - tus qui

Be- ne - - dic - tus

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

**S. Solo**

**S.**

673 *poco* ♩ = 72

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

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

**S. Solo**

**S.**

**46**

678 ♩ = 72

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

- mi - ne, no- mi - Do-mi-ni,

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

683

S. Solo *p*

ne - - - Do - - - mi - ni, Do - - - mi - ni.

S. *p*

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

S. *p*

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

rit.

47

Calmato  $\text{♩} = 60$

688 *pp*

S. Solo

Be - - - ne - dic - tus

*pp*

S.

Ah, Ah,

*pp*

S.

Ah, Ah, Ah.

47

Calmato  $\text{♩} = 60$

Org. {

695 *pp pp p ppp*

S. Solo

qui ve - - nit,

S.

Ah. *ppp*

S.

*ppp*

Org. {

48

41

700

S. Solo

S.

A.

Org.



49

708

S. Solo

S.

A.

T.

Org.

pp

mf

pp

mf

pp

mf

pp

pp

pp

714

S. Solo

S.

A.

T.

Org.

719 *p*                      *pp*                      **50**                      *pp*

S. Solo

S.

A.

T.

Org.

724 **p** non dim.

S. Solo (p) in

S.

A. Ah.

T. Ah.

Org.

**51**

728 Scherzando  $\text{J} = 72$

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

S. In no - mi -

A. - mi - ne Dom - Do - mi -

T. Do - mi - - mi - ni.

734

S. Solo      ne - dic -      tus

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

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

T.      -      -      -      -      Be-ne - dic -      Be-ne -

8



739

S. Solo      qui      ve - nit      in

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

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

T.      -      -      - dic - tus,      -      3

8



**52**

743

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

S.      -      3      p      qui ve - nit      no -

A.      -      2      -      p      ve - nit,      ve - nit      in no - mi - ne,      no -

T.      -      2      -      p      qui ven -      ve - nit      in no -      no -

747

S. Solo *p*

S.

A.

T.

*p*

*mp*

*p*

*mp*

*mp*

*mp*

in no - mi - ne

mi - ne

no - mi - no - mi - ne, no - mi -

mi - ne, in no -

no - mi - no - mi - ne, no - mi -

mi - ne, - mi - ne, no - mi - ne, no - mi -

no - mi - no - mi - ne, no - mi -

751

S. Solo

S.

A.

T.

Do

ne, no - mi - ne, no - mi - ne, no - mi -

ne, no - mi - ne, no - mi - ne, no - mi -

ne, no - mi - ne, no - mi - ne, no - mi -

ne, no - mi - ne, no - mi - ne, no - mi -

**53**

755 *mf pesante*

S. Solo

S.

A.

T.

*mp*

*mp*

*mp*

*mp*

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

Be - ne - dic - tus qui ve - nit, Be - ne - dic -, Be - ne - dic - tus

Be - ne - dic - tus qui ve - nit Be - ne - dic -, Be - ne - dic - tus

Be - ne - dic - tus qui ve - nit Be - ne - dic -, Be - ne - dic - tus

**53**

Org.

54

759 *poco*

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

A.

T.

Org.



762

S. Solo      *2* *4* *3* *2* *4* *3* *2* *4* *3* *2* *4* *3* *2* *4* *3* *2* *4*  
 dic - tus      qui ve - nit in no - mi - ne,  
 S.      *2* *4* *3* *2* *4* *3* *2* *4* *3* *2* *4* *3* *2* *4* *3* *2* *4* *3* *2* *4*  
 dic - tus qui ve -, qui - ve - nit in no - mi - ne Do -, Do - mi - ni,  
 A.      *2* *4* *3* *2* *4* *3* *2* *4* *3* *2* *4* *3* *2* *4* *3* *2* *4* *3* *2* *4* *3* *2* *4*  
 dic - tus qui ve -, qui - ve - nit in no - mi - ne Do -, Do - mi - ni,  
 T.      *2* *4* *3* *2* *4* *3* *2* *4* *3* *2* *4* *3* *2* *4* *3* *2* *4* *3* *2* *4* *3* *2* *4*  
 dic - tus qui ve -, qui - ve - nit in no - mi - ne Do -, Do - mi - ni,  
 Org.

765

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

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

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

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

Org.

55

768

S. Solo      ni.      Be - ne - dic -

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

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

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

Org.

55

771

S. Solo      *poco*

tus      qui      ve -      -      -      nit

S.

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

A.

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

T.

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

Org.



774

S. Solo

in      no - mi - ne      Do -      mi -

S.

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

A.

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

T.

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

Org.

**56**

777

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

**56**

Org. {

780

S. Solo Do mi ni,  
S. pp ve - nit in no - mi - ne, in no - mi - ne Do - mi - ni.  
A. pp ve - nit in no - mi - ne, in no - mi - ne Do - mi - ni.  
T. pp ve - nit in no - mi - ne, in no - mi - ne Do - mi - ni.  
Org. {

783

S. Solo *p*  
Do - mi - ni, Do  
S. *pp*  
no - mi -, no - mi - ne Do - mi - ni.  
A. *pp*  
no - mi -, no - mi - ne Do - mi - ni.  
T. *pp*  
no - mi -, no - mi - ne Do - mi - ni.

57

Be - ne - dic - tus qui ve - nit,  
Be - ne - dic - tus qui ve - nit,  
Be - ne - dic - tus qui ve - nit,

Org.

786

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

Org.

789

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

58

**Calmato**  $\text{♩} = 60$

**S. Solo** 793 **pp** Be ne -

**S.** Ah, Ah,

**A.** Ah, Ah,

**T.** Ah, Ah,

**B.** Ah, Ah,

58

**Calmato**  $\text{♩} = 60$ 

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

**Org.**

**Ped.** 8', 16' **pp**

799

S. Solo *p* *pp* *pp*  
dic - - - tus - - - qui

S. *cresc. poco a poco*  
Ah, Ah,

A. *cresc. poco a poco*  
Ah, Ah,

T. *cresc. poco a poco*  
Ah, Ah,

B. *cresc. poco a poco*  
Ah, Ah,

Org. *cresc. poco a poco*

Ped. *cresc. poco a poco*

59

This musical score page contains six staves of music. The top staff is for the Soprano Solo, starting with a dynamic *p* and transitioning to *pp*. The lyrics 'dic - - - tus - - - qui' are written below the notes. The second staff is for the Soprano, marked with *cresc. poco a poco* and 'Ah,' repeated. The third staff is for the Alto, also with *cresc. poco a poco* and 'Ah,' repeated. The fourth staff is for the Tenor, featuring a series of eighth-note patterns with *cresc. poco a poco* and 'Ah,' repeated. The fifth staff is for the Bass, with *cresc. poco a poco* and 'Ah,' repeated. The bottom two staves are for the Organ and Pedal, both with *cresc. poco a poco* markings. Measure numbers 799 and 59 are indicated at the top and bottom right respectively.

805

S. Solo

*ve - - - nit*

S.

*p*

Ah,

*poco*

A.

*p*

Ah,

T.

*p cresc. poco a poco*

Ah,

*p cresc. poco a poco*

B.

*p cresc. poco a poco*

Ah,

Org.

Ped.

*...p...*

810 *pp*

**60**

*p*

S. Solo

S.

A.

T.

B.

Org.

Ped.

in

Ah,

Ah,

Ah,

Ah,

Ah,

**60**

815

S. Solo

S.

A.

T.

B.

Org.

Ped.

no - - - mi - ne \_\_\_\_\_ Do - mi -

Ah,

Ah,

Ah,

Ah,

820 **61**

S. Solo *mp* ni.

S. *mp* Ah, *mf* Ah,

A. *mp* Ah,

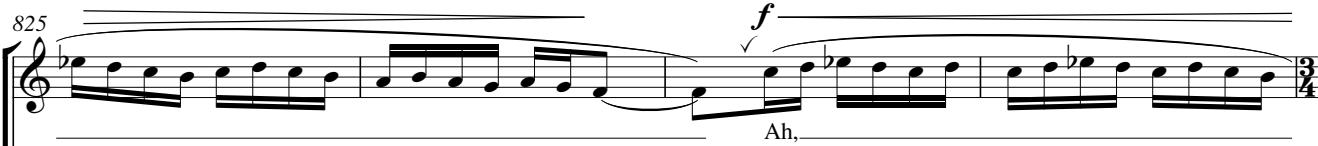
T. *mp cresc. poco a poco* Ah, *mf cresc. poco a poco* Ah,

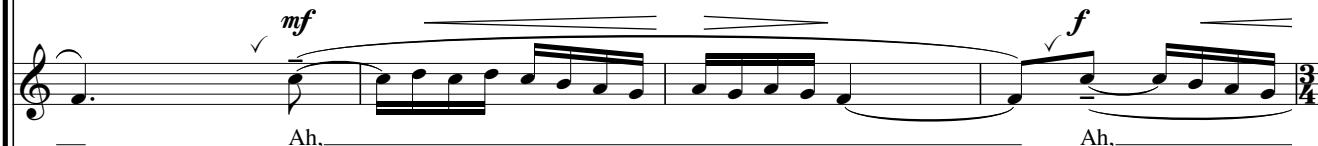
B. *mf cresc. poco a poco* Ah, Ah,

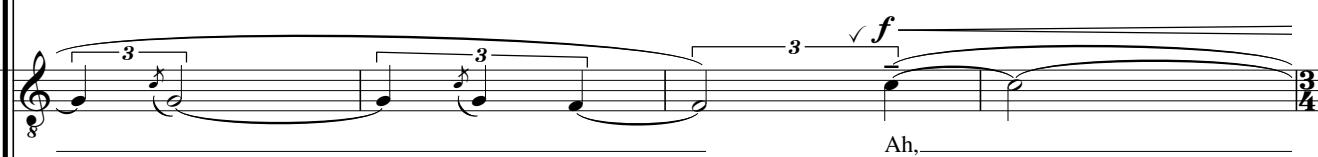
**61**

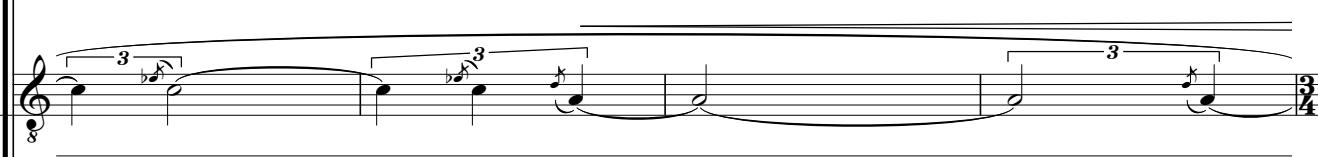
Org. Ped. *mf...*

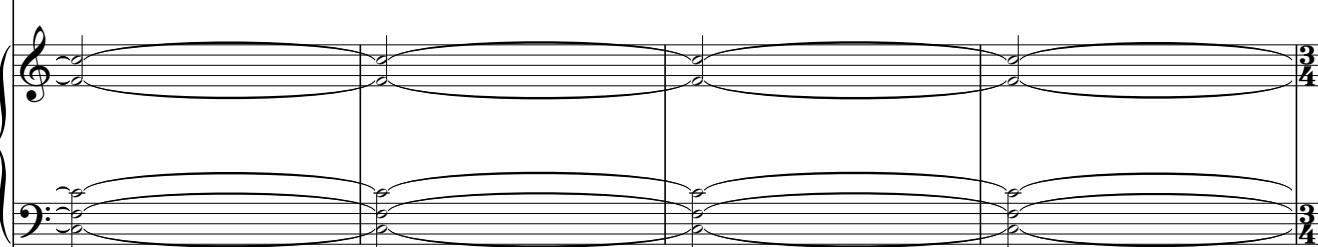
825

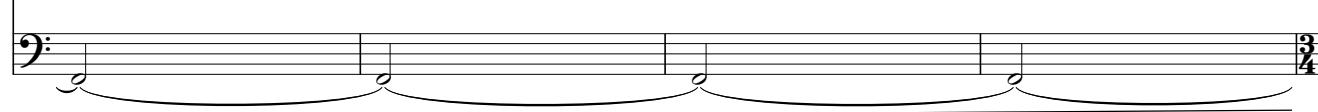
S. 

A. 

T. 

B. 

Org. 

Ped. 

62

829

S.

Ah,

*S.*

(Ah,) Ah.

A.

Ah,

T.

Ah,

T.

Ah, Ah,

B.

Ah,

Ah,

Ah,

Org.

Ped.

ff

ff

834

S.

A.

T.

B.

Org.

Ped.

63

838

S.

A.

T.

B.

Org.

Ped.

*più ff*

Ah,

*più ff*

Ah,

*più ff fff*

Ah,

*più ff*

Ah,

*più ff*

Ah,

Ah,

**63**

*poco rit.*

843      *fff*      short

Ah.

S.

Ah.

A.      *fff*

Ah.

T.      *fff*

Ah.

B.      *fff*

Ah.,      Ah.,      Ah.

Org.

Ped.      short

*f*

**64** A Tempo  $\text{♩} = 60$ 

848

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

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

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

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

**64** A Tempo  $\text{♩} = 60$

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



852

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

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

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

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

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

**65**

855 *ff* Be - ne - - dic - tus, Be - ne - - -

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

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

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

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

Org.

**65**

859 *ff* *mf* dic - tus, Be - ne - - dic

S. *ff* *mf* dic - tus, Be - ne - - dic

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

T. *f* *ff* *mp*

B. *f* *ff* *mp*

Org.

864

S. *p* *pp*  
tus.

A. *mp* *pp*  
- tus.

Org. *pp*

==

**66**

868

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

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

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

## V - Interlude

873 **Prestissimo**  $\text{d} = 138$

Musical score for Organ and Pedals. The Organ part (Treble and Bass staves) consists of sustained notes with grace notes, dynamic *mf*, and 8' pitch marking. The Pedals part (Bass staff) consists of eighth-note patterns with dynamic *mf* and 8' pitch marking.

883

Musical score for Organ and Pedals. The Organ part (Treble and Bass staves) consists of sustained notes with grace notes and dynamic *f*. The Pedals part (Bass staff) consists of eighth-note patterns.

893

Musical score for Organ and Pedals. The Organ part (Treble and Bass staves) consists of sustained notes with grace notes. The Pedals part (Bass staff) consists of eighth-note patterns.

902

Musical score for Organ and Pedals. The Organ part (Treble and Bass staves) consists of sustained notes with grace notes. The Pedals part (Bass staff) consists of eighth-note patterns.

912

Org.

Ped.

This musical score page shows two staves. The top staff is for the organ, indicated by a brace and the label "Org.". It consists of two treble clef staves. The bottom staff is for the pedal, indicated by a bass clef and the label "Ped.". The music is in common time. Measure 912 starts with a forte dynamic. The organ has sixteenth-note patterns with grace notes. The pedal has sustained notes with grace notes. The key signature changes to one sharp at the end of the measure.

920

Org.

Ped.

This musical score page shows two staves. The top staff is for the organ, indicated by a brace and the label "Org.". It consists of two treble clef staves. The bottom staff is for the pedal, indicated by a bass clef and the label "Ped.". The music is in common time. Measure 920 features eighth-note patterns with grace notes. The organ and pedal play in unison.

929

Org.

Ped.

This musical score page shows two staves. The top staff is for the organ, indicated by a brace and the label "Org.". It consists of two treble clef staves. The bottom staff is for the pedal, indicated by a bass clef and the label "Ped.". The music is in common time. Measure 929 continues the eighth-note patterns with grace notes from the previous measure.

938

Org.

Ped.

This musical score page shows two staves. The top staff is for the organ, indicated by a brace and the label "Org.". It consists of two treble clef staves. The bottom staff is for the pedal, indicated by a bass clef and the label "Ped.". The music is in common time. Measure 938 features eighth-note patterns with grace notes. The organ and pedal play in unison.

947

Org.

Ped.

This musical score excerpt shows two staves. The top staff is for the organ, indicated by a treble clef and a brace. It consists of two systems of four measures each. The first system starts with a dotted half note followed by eighth-note pairs. The second system begins with a sharp sign above the staff, followed by eighth-note pairs. The bottom staff is for the pedal, indicated by a bass clef. It also consists of two systems of four measures each, featuring sustained notes with grace notes.

Ped.

956

Org.

Ped.

This musical score excerpt shows two staves. The top staff is for the organ, indicated by a treble clef and a brace. It consists of two systems of four measures each. The first system starts with a dotted half note followed by eighth-note pairs. The second system begins with a sharp sign above the staff, followed by eighth-note pairs. The bottom staff is for the pedal, indicated by a bass clef. It also consists of two systems of four measures each, featuring sustained notes with grace notes.

965

Org.

Ped.

This musical score excerpt shows two staves. The top staff is for the organ, indicated by a treble clef and a brace. It consists of two systems of four measures each. The first system starts with a dotted half note followed by eighth-note pairs. The second system begins with a sharp sign above the staff, followed by eighth-note pairs. The bottom staff is for the pedal, indicated by a bass clef. It also consists of two systems of four measures each, featuring sustained notes with grace notes.

974

Org.

Ped.

This musical score excerpt shows two staves. The top staff is for the organ, indicated by a treble clef and a brace. It consists of two systems of four measures each. The first system starts with a dotted half note followed by eighth-note pairs. The second system begins with a sharp sign above the staff, followed by eighth-note pairs. The bottom staff is for the pedal, indicated by a bass clef. It also consists of two systems of four measures each, featuring sustained notes with grace notes.

983

Organ (Org.) and Pedal (Ped.) parts are shown. The Organ part consists of two staves: Treble (G-clef) and Bass (F-clef). The Pedal part is in Bass clef. The music features continuous eighth-note patterns with grace notes and slurs. Measure numbers 983, 991, 999, and 1007 are indicated above the staves.

991

Organ (Org.) and Pedal (Ped.) parts are shown. The Organ part consists of two staves: Treble (G-clef) and Bass (F-clef). The Pedal part is in Bass clef. The music continues with eighth-note patterns and grace notes. Measure numbers 983, 991, 999, and 1007 are indicated above the staves.

999

Organ (Org.) and Pedal (Ped.) parts are shown. The Organ part consists of two staves: Treble (G-clef) and Bass (F-clef). The Pedal part is in Bass clef. The music continues with eighth-note patterns and grace notes. Measure numbers 983, 991, 999, and 1007 are indicated above the staves.

1007

Organ (Org.) and Pedal (Ped.) parts are shown. The Organ part consists of two staves: Treble (G-clef) and Bass (F-clef). The Pedal part is in Bass clef. The music continues with eighth-note patterns and grace notes. Measure numbers 983, 991, 999, and 1007 are indicated above the staves.

1014

Org. *mf*

This musical score page shows two staves. The top staff is for the organ, indicated by a brace and the label 'Org.'. It features a treble clef, a key signature of one sharp, and a common time signature. The notes are primarily eighth-note pairs with grace notes, and dynamic markings like 'mf' and crescendo/decrescendo arrows are present. The bottom staff is for the pedal, indicated by a bass clef and the label 'Ped.'. It consists of a single continuous line of eighth notes.

Ped.

1024

Org.

This page continues the musical score from measure 1014. The organ part remains similar, with eighth-note pairs and grace notes. The pedal part continues its eighth-note pattern. Measure 1024 introduces a dynamic marking 'ff' (fortissimo) under the organ's first note of the second measure.

Ped.

1034

Org.

This page continues the musical score from measure 1024. The organ part maintains its eighth-note pattern with grace notes. The pedal part begins a new rhythmic pattern, consisting of eighth-note pairs. The dynamic marking 'ff' is present under the organ's first note of the second measure.

Ped. *ff*

1044

Org.

This page continues the musical score from measure 1034. The organ part continues its eighth-note pattern with grace notes. The pedal part continues its eighth-note pair pattern. The dynamic marking 'ff' is present under the organ's first note of the second measure.

Ped.

1054

This musical score page shows two staves. The top staff, labeled "Org.", consists of two treble clef staves. The bottom staff, labeled "Ped.", is a bass clef staff. The music is in common time. Measure 1054 starts with a rest followed by a series of eighth-note chords. The organ part features sustained notes with grace notes, while the pedal part provides harmonic support.

1063

This musical score page shows two staves. The top staff, labeled "Org.", consists of two treble clef staves. The bottom staff, labeled "Ped.", is a bass clef staff. The music is in common time. Measure 1063 continues the pattern of sustained notes with grace notes in the organ part and harmonic support from the pedal part.

1072

This musical score page shows two staves. The top staff, labeled "Org.", consists of two treble clef staves. The bottom staff, labeled "Ped.", is a bass clef staff. The music is in common time. Measure 1072 maintains the established harmonic and rhythmic patterns.

1081

This musical score page shows two staves. The top staff, labeled "Org.", consists of two treble clef staves. The bottom staff, labeled "Ped.", is a bass clef staff. The music is in common time. Measure 1081 concludes the section with a final set of sustained notes and grace notes in the organ part.

1090

Org.

Ped.

This musical score page contains two staves. The top staff is for the Organ, featuring two treble clef lines. It consists of six measures of music, each with a single vertical bar line. The notes are primarily eighth notes, some with stems pointing up and others down, separated by short vertical dashes. Measure 1 starts with a half note. Measures 2-5 feature sixteenth-note patterns. Measure 6 ends with a half note. The bottom staff is for the Pedal, indicated by a bass clef and a 'P' symbol. It also has six measures. The notes are mostly quarter notes, with measure 1 starting on a half note. Measures 2-5 show a repeating pattern of quarter notes. Measure 6 ends on a half note. Measure numbers 1090 are written above both staves.

1100

Org.

Ped.

This page shows the continuation of the musical score. The Organ part (measures 1100-1104) maintains its six-measure cycle of patterns. The Pedal part (measures 1100-1104) continues its steady quarter-note pulse. Measure numbers 1100 are written above both staves.

1109

Org.

Ped.

This page shows the continuation of the musical score. The Organ part (measures 1109-1113) maintains its six-measure cycle of patterns. The Pedal part (measures 1109-1113) continues its steady quarter-note pulse. Measure numbers 1109 are written above both staves.

1118

Org.

Ped.

This page shows the continuation of the musical score. The Organ part (measures 1118-1122) maintains its six-measure cycle of patterns. The Pedal part (measures 1118-1122) continues its steady quarter-note pulse. Measure numbers 1118 are written above both staves.

1126

Org.

Ped.

This musical score section for organ and pedal begins with a dynamic of  $\text{f}$ . The organ part consists of two staves, both featuring sustained notes with grace note figures above them. The pedal part consists of two staves, each showing a continuous pattern of quarter notes. Measure lines are present between the first and second measures of each staff.

1134

Org.

Ped.

This section continues the organ and pedal parts from the previous measure. The organ's sustained notes with grace note figures are followed by a dynamic change to  $\text{p}$ , indicated by a circled symbol. The pedal part maintains its steady eighth-note pattern.

1142

Org.

Ped.

In this measure, the organ part features sustained notes with grace note figures, leading into a dynamic marking of  $f$ . The pedal part continues its eighth-note pattern throughout the measure.

1151

Org.

Ped.

The organ part begins with a dynamic of  $\text{ff}$ , indicated by a circled symbol. It consists of sustained notes with grace note figures. The pedal part remains silent throughout this measure.

1162

Org.

Ped.

1162-1172

1173

Org.

Ped.

1183

Org.

Ped.

1193

Org.

Ped.

1162-1192

1203

Org.

Ped.

This musical score page shows two staves. The top staff is for the Organ, indicated by a brace and the label "Org.". It consists of two systems of five-line staves. The first system starts with a treble clef, a common time signature, and a key signature of one sharp. The second system starts with a bass clef, a common time signature, and a key signature of one sharp. The bottom staff is for the Pedal, indicated by the label "Ped." above a bass clef. Both staves feature continuous eighth-note patterns throughout the measures.

1212

Org.

Ped.

This musical score page shows two staves. The top staff is for the Organ, indicated by a brace and the label "Org.". It consists of two systems of five-line staves. The first system starts with a treble clef, a common time signature, and a key signature of one sharp. The second system starts with a bass clef, a common time signature, and a key signature of one sharp. The bottom staff is for the Pedal, indicated by the label "Ped." above a bass clef. Both staves feature continuous eighth-note patterns throughout the measures.

1221

Org.

Ped.

This musical score page shows two staves. The top staff is for the Organ, indicated by a brace and the label "Org.". It consists of two systems of five-line staves. The first system starts with a treble clef, a common time signature, and a key signature of one sharp. The second system starts with a bass clef, a common time signature, and a key signature of one sharp. The bottom staff is for the Pedal, indicated by the label "Ped." above a bass clef. The Organ part features eighth-note pairs with grace notes, while the Pedal part has eighth-note patterns. Dynamics "mf" are marked under both staves.

1231

Org.

Ped.

This musical score page shows two staves. The top staff is for the Organ, indicated by a brace and the label "Org.". It consists of two systems of five-line staves. The first system starts with a treble clef, a common time signature, and a key signature of one sharp. The second system starts with a bass clef, a common time signature, and a key signature of one sharp. The bottom staff is for the Pedal, indicated by the label "Ped." above a bass clef. The Organ part features eighth-note pairs with grace notes, while the Pedal part has eighth-note patterns.

1241

Org.

**f**

Ped.

This musical score excerpt shows two staves. The top staff is for the organ, indicated by a treble clef and a brace. It features a dynamic marking 'f' (fortissimo). The bottom staff is for the pedal, indicated by a bass clef. The music consists of eighth-note patterns with various slurs and grace notes.

Ped.

This is a continuation of the previous musical score, showing the organ and pedal parts for the next measure, starting with the pedal line.

1250

Org.

Ped.

This musical score excerpt shows the organ and pedal parts for measure 1250. The organ part consists of sustained notes with slurs, while the pedal part provides harmonic support with eighth-note patterns.

1260

Org.

Ped.

This musical score excerpt shows the organ and pedal parts for measure 1260. The organ part includes more complex rhythmic patterns with sixteenth-note figures and grace notes, while the pedal part continues its harmonic function.

1269

Org.

Ped.

This musical score excerpt shows the organ and pedal parts for measure 1269. The organ part features a melodic line with sixteenth-note figures and grace notes, while the pedal part provides harmonic support.

1277

Organ (Org.) and Pedal (Ped.) parts for measure 1277. The Organ part consists of two staves: treble and bass. The Pedal part is in bass clef. The music features sustained notes with grace notes and slurs.

1286

Organ (Org.) and Pedal (Ped.) parts for measure 1286. The Organ part consists of two staves: treble and bass. The Pedal part is in bass clef. The music features sustained notes with grace notes and slurs.

1294

Organ (Org.) and Pedal (Ped.) parts for measure 1294. The Organ part consists of two staves: treble and bass. The Pedal part is in bass clef. The music features sustained notes with grace notes and slurs.

1302

Organ (Org.) and Pedal (Ped.) parts for measure 1302. The Organ part consists of two staves: treble and bass. The Pedal part is in bass clef. The music features sustained notes with grace notes and slurs.

1310

Org. { *ff*  
*f*

Ped. *f*

1319

Org. {

Ped.

1329

Org. {

Ped.

1338

Org. {

Ped.

1347

Org.

Ped.

This musical score page contains two staves. The top staff is for the Organ, showing two voices. The bottom staff is for the Pedal. The music consists of eighth-note patterns with various dynamics and rests. Measure 1347 starts with a forte dynamic in the Organ's upper voice.

1356

Org.

Ped.

This musical score page contains two staves. The top staff is for the Organ, showing two voices. The bottom staff is for the Pedal. The music consists of eighth-note patterns with various dynamics and rests. Measure 1356 continues the melodic line established in the previous measure.

1364

Org.

Ped.

This musical score page contains two staves. The top staff is for the Organ, showing two voices. The bottom staff is for the Pedal. The music consists of eighth-note patterns with various dynamics and rests. Measure 1364 features a dynamic marking **f** (forte) in the Organ's upper voice.

1373

Org.

Ped.

This musical score page contains two staves. The top staff is for the Organ, showing two voices. The bottom staff is for the Pedal. The music consists of eighth-note patterns with various dynamics and rests. Measure 1373 concludes with a dynamic marking **ff** (double forte) in the Pedal.

1382

Org.

Ped.

This musical score page shows two staves. The top staff is for the organ (Org.) and the bottom staff is for the pedal (Ped.). The organ part consists of two voices, each with a treble clef and a key signature of one sharp. The pedal part has a bass clef. Measure 1382 begins with a dynamic of  $\hat{\text{p}}$ . The organ's upper voice has a sustained note with a grace note, and the lower voice enters with a sustained note. The pedal part has a sustained note. Measures 1383-1384 show a similar pattern with slight variations in the notes and dynamics.

1393

Org.

Ped.

This musical score page shows two staves. The top staff is for the organ (Org.) and the bottom staff is for the pedal (Ped.). The organ part consists of two voices, each with a treble clef and a key signature of one sharp. The pedal part has a bass clef. Measure 1393 begins with a dynamic of  $\hat{\text{p}}$ . The organ's upper voice has a sustained note with a grace note, and the lower voice enters with a sustained note. The pedal part has a sustained note. Measures 1394-1395 show a similar pattern with slight variations in the notes and dynamics. The organ's upper voice has a dynamic instruction *cresc. poco a poco*.

1403

Org.

Ped.

This musical score page shows two staves. The top staff is for the organ (Org.) and the bottom staff is for the pedal (Ped.). The organ part consists of two voices, each with a treble clef and a key signature of one sharp. The pedal part has a bass clef. Measure 1403 begins with a dynamic of  $\hat{\text{p}}$ . The organ's upper voice has a sustained note with a grace note, and the lower voice enters with a sustained note. The pedal part has a sustained note. Measures 1404-1405 show a similar pattern with slight variations in the notes and dynamics.

1412

Org.

Ped.

This musical score page shows two staves. The top staff is for the organ (Org.) and the bottom staff is for the pedal (Ped.). The organ part consists of two voices, each with a treble clef and a key signature of one sharp. The pedal part has a bass clef. Measure 1412 begins with a dynamic of  $\hat{\text{p}}$ . The organ's upper voice has a sustained note with a grace note, and the lower voice enters with a sustained note. The pedal part has a sustained note. Measures 1413-1414 show a similar pattern with slight variations in the notes and dynamics.

1422

Org.

Ped.

This musical score excerpt shows two staves. The top staff is for the Organ, indicated by a brace and the label 'Org.'. It consists of two treble clef staves. The bottom staff is for the Pedal, indicated by a bass clef and the label 'Ped.'. The music is in common time. Measure 1422 starts with a rest followed by a series of eighth-note chords. The organ part uses grace notes and slurs. The pedal part has sustained notes. Measure 1423 continues with similar patterns, maintaining the dynamic and style established in measure 1422.

1431

Org.

Ped.

This musical score excerpt shows two staves. The top staff is for the Organ, indicated by a brace and the label 'Org.'. It consists of two treble clef staves. The bottom staff is for the Pedal, indicated by a bass clef and the label 'Ped.'. The music is in common time. Measure 1431 begins with a sustained note on the organ. Measure 1432 features a dynamic marking 'fff' over both staves. The organ part continues with sustained notes and grace notes. The pedal part has sustained notes. Measures 1433 through 1435 show a repeating pattern of sustained notes and grace notes on the organ, while the pedal part remains silent.

1444

Org.

Ped.

This musical score excerpt shows two staves. The top staff is for the Organ, indicated by a brace and the label 'Org.'. It consists of two treble clef staves. The bottom staff is for the Pedal, indicated by a bass clef and the label 'Ped.'. The music is in common time. Measure 1444 starts with a sustained note on the organ. Measure 1445 features a dynamic marking 'f'. The organ part continues with sustained notes and grace notes. The pedal part has sustained notes. Measures 1446 through 1448 show a repeating pattern of sustained notes and grace notes on the organ, while the pedal part remains silent.

1458

Org.

Ped.

This musical score excerpt shows two staves. The top staff is for the Organ, indicated by a brace and the label 'Org.'. It consists of two treble clef staves. The bottom staff is for the Pedal, indicated by a bass clef and the label 'Ped.'. The music is in common time. Measure 1458 begins with a dynamic marking 'fff' on the organ. The organ part continues with sustained notes and grace notes. The pedal part has sustained notes. Measures 1459 through 1461 show a repeating pattern of sustained notes and grace notes on the organ, while the pedal part has a rhythmic pattern. A dynamic marking 'ff' is shown above the organ staff in measure 1460, and a dynamic marking 'fff' is shown above the organ staff in measure 1461.

## VI - Agnus Dei

1470 Semplice  $\text{♩} = 66$

SOPRANO SOLO {  $\text{♩} = 66$   
 Ag-nus De - i, qui tol-lis pec - ca - ta

Organ {  $\text{♩} = 66$   
 $8' \{ p$

1478 67  $p$  —————  $pp$

S. Solo {  $\text{♩} = 66$   
 mun - di, mi - se - re - re no - bis.

Org. {  $\text{♩} = 66$

1486 68  $p$  —————  $p$  ————— 69

S. Solo {  $\text{♩} = 66$   
 Ag - nus De - i, qui tol - lis pec - ca - ta mun - di,

S. {  $\text{♩} = 66$   
 Ag - - - - - nus - - - - - De - - - - -

A. {  $\text{♩} = 66$   
 Ag - - - - - nus - - - - - De - - - - -

T. {  $\text{♩} = 66$   
 Ag - - - - - nus - - - - - De - - - - -

B. {  $\text{♩} = 66$   
 Ag - - - - - nus - - - - - De - - - - -

Org. {  $\text{♩} = 66$   
 $pp$  —————  $p$  ————— 69

1493 **p** **pp**

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

S. **pp**

A. **pp** **ppp**

T. **pp** **ppp**

B. **pp** **ppp**

Org. **p**

**70** **p**

S. Solo Ag - nus De i,

S. Ag

A. Ag

**70** **tr** **3** **tr** **3** **3**

Org. + 4' + 2' **3**

1503 **p**

S. Solo      qui tol - lis pec ca ta

S.      - nus De

A.      - nus De

T.      Ag - nus De

B.      Ag - nus. De

Org.

1506 **mp**

S. Solo      mun - di, do -

S.      - i,

A.      - i,

T.      - i,

B.      - i,

Org.

71

*mp*

1509

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

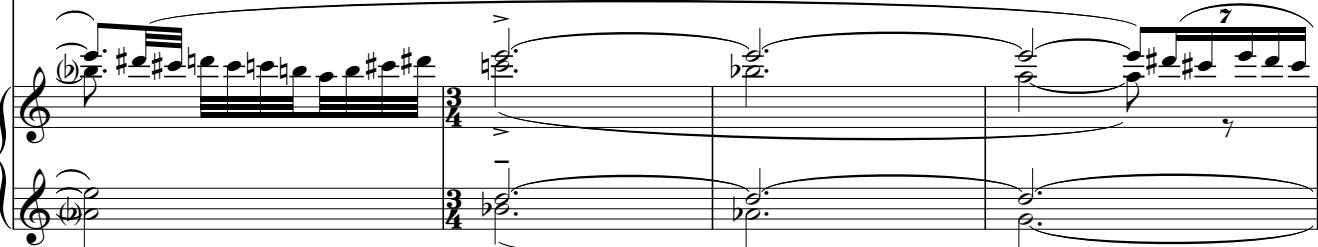
S.      Ag - - nus De

A.      Ag - - nus De

T.      Ag - - nus De

B.      Ag - - nus De

71

Org.      

=

1513      *pp*

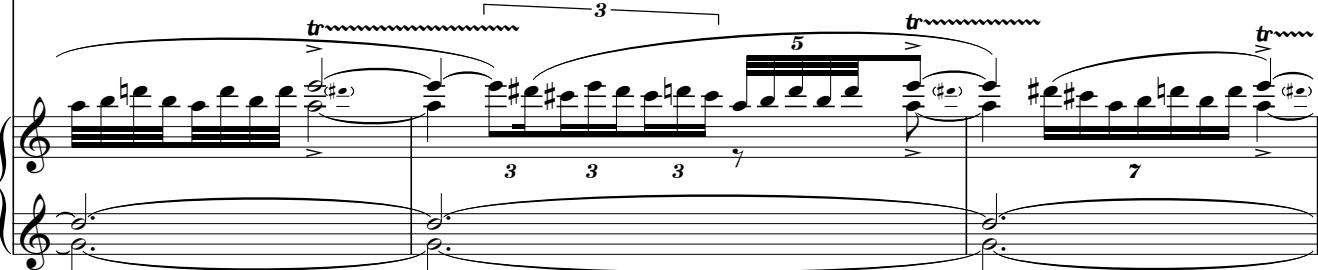
S. Solo

S.      i.

A.      i.

T.      i.

B.      i.

Org.      

1516

S. *ppp*

A. *ppp*

T. *ppp*

B. *ppp*

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



1519

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



1523

Org. 3 3 3 > 7 > *ppp*