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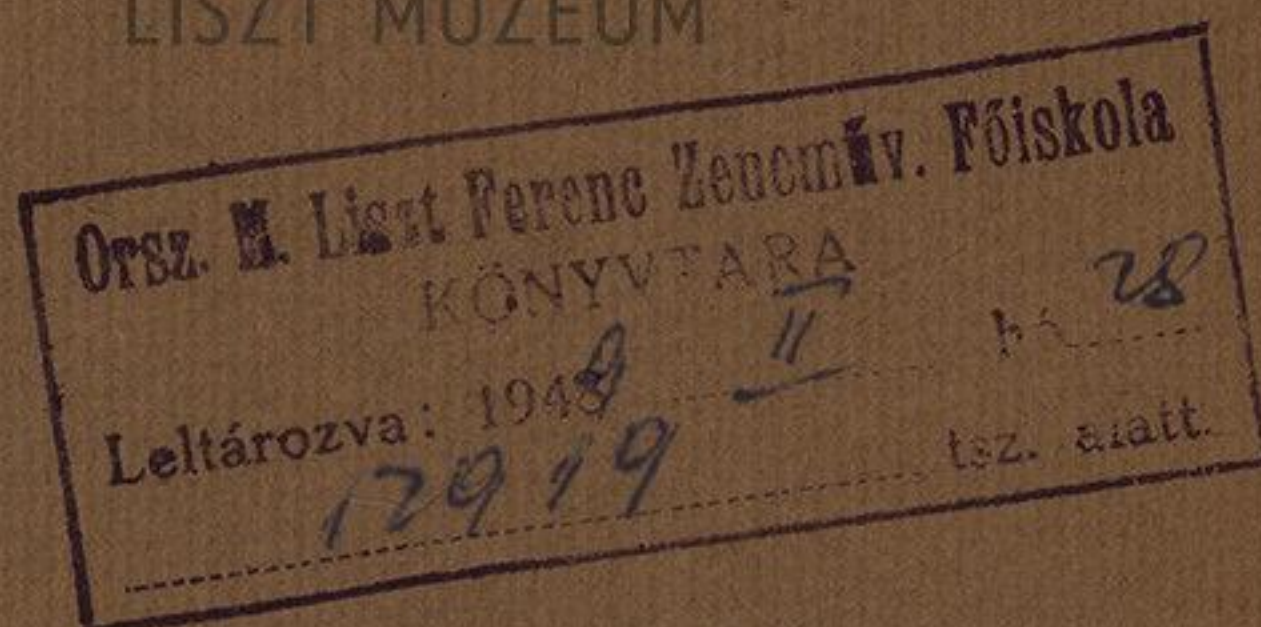
LISZT MÚZEUM

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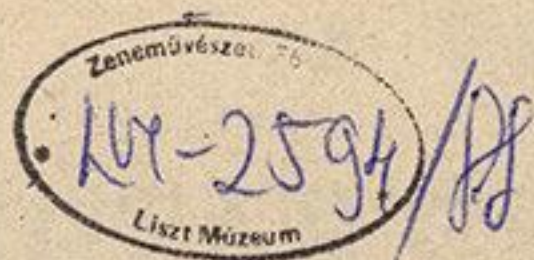




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THE THREE

FAVORITE MASSES,

COMPOSED BY

MOZART, HAYDN,

AND

BEETHOVEN,

IN VOCAL SCORE,

WITH AN ACCOMPANIMENT FOR THE ORGAN OR PIANOFORTE,



BY ZENEAKADÉMIA

VINCENT NOVELLO.

MOZART'S TWELFTH MASS.

*** In addition to the original Latin Words, an adaptation to English Words has been added
by R. G. LORRAINE, Esq.

To this Edition is added Mr. E. HOLMES' Critical Essay, extracted from the "Musical Times."

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A CRITICAL NOTICE OF MOZART'S TWELFTH MASS.

Extracted from the papers on Mozart's Masses in the "Musical Times."

By EDWARD HOLMES.

THE works of Mozart outstrip catalogues, and elude even the patient and laborious enquiries of the musical antiquarian. We see them, and cannot tell whence they came—when or for what occasion they were produced, unless their style, their structure, or instrumentation, compared with compositions whose date and origin are known, afford the clue to a probable conjecture. The succession of novelties still continually appearing by the same master hand, adds greatly to the mysterious interest of that short life of genius and industry, which, as Hazlitt would express it, was "a hymn to Fame."

Until we possess all Mozart's compositions in the complete score, and are able both to read them and hear them, it is impossible to appreciate fully the services he rendered to music; and thus the business of a final verdict on Mozart, though the materials for it are in favorable progress, must yet be committed to some distant period. If he received through the Bachs, through Gluck and Haydn, and above all through the exquisite dramatic musicians of Italy, some glimmering of that elegance of melody and harmony in which the modern style was long dawning,—it was he also who revealed it to us in its meridian splendour, in works free from the mannerisms and redundancies of a former age, diffusing the spirit of beauty through forms of an almost endless diversity. The neat and well developed idea, or the finished model which Mozart from time to time exhibited in his compositions, afforded many a suggestion to be worked out by his successors: the creative influence of his pen did not subside with his mortal term on earth; and Europe, it is to be believed, long maintained a creditable activity in composition through the mere recoil of that gigantic force with which he impelled the whole machine of music.

And here we must express, in the name of the musical public, the thanks which are due to many worthy German editors, who have already dispersed and are still bringing out careful editions of Mozart's works in score; and chiefly in this respect to the excellent musical family of André, in Offenbach, proprietors of his MSS., who, as guardians of his posthumous fame, are still executing their trust most conscientiously. Since last we addressed the readers of the *Musical Times*, we have seen with extreme interest and

gratification the commencement by André of an edition of Mozart's Pianoforte Concertos, in full score, with the orchestral parts engraved in small notes above the pianoforte part. A work more instructive, and more demanded by musicians as a means of illuminating one of the most occult branches of their art,—namely, the treatment of the orchestra in accompanying the solo of a concerto,—was never devised. Long ago we suggested the importance of this undertaking, and were told that it would not repay the expense; yet André has ventured upon it, in reliance on the ever-growing new world of music. We have seen, also, compositions well worthy of the attention of the directors of our Philharmonic Societies: a Serenade in E flat, in six parts, for wind instruments, never yet performed in England—and an orchestral Symphony, with obligato parts and concerted solos for a principal violin and viola, the pedal points in the first movement of which last are extremely fine. Among minor novelties have also appeared divertimentos for four stringed instruments and two horns, which are interesting in some of their movements, and in others common and ordinary enough. Mozart, like Homer, was authorised to "nod" at times; but yet we incline to explain his very rare platitudes after the manner of that whimsical author of the *Spectator* papers, who told his readers, when they found him dull, to be sure that "he had a design in it." In alluding incidentally to the progress now making towards the complete collection and publication of Mozart's works, we hope we are communicating fresh interest to the particular subject on which we are engaged, and affording to many a reader welcome intelligence.

The origin of the Twelfth Mass seems to be indicated by Mozart in one of his letters from Mannheim in 1778, in which, speculating on the best means of getting an appointment at that place, he writes:—"I intend to compose a new grand Mass, and present it to the Elector." The character of the music, destined for some important festival of the Church, displays him in this work not so much employing his own pen as imitating the Italian style, which was in vogue towards the close of the 18th century; and yet, as was his custom when adopting another style, blending and insinuating his own therewith in a manner which distinguishes him from all musicians.

What is curious and remarkable in this direction of his artistic power, is, that the pieces he produced under the shelter of another's fame, which are abundant in his Opera and Church music, and in his Pianoforte works, remain to this day some of the most pleasing and popular. They do not wear out, but still survive in fresh favor, while the works to which they owe their birth have mostly descended the stream of oblivion. Whatever of foreign style passed through the mind of this composer, whether majestic, elegant, or fanciful, came out in the imitation heightened and embellished. He seized upon what was excellent in the minds of others as well as in his own; the same power which gave him the perfect control of his own ideas, made him equally master of those of others; and Mozart seems never more happy than in holding his own mirror to one of his friends, and showing him to himself in it, more elegant and more charming than he imagined.

The instrumental parts of the Twelfth Mass want only clarinet and flute parts to meet the full capacity of a grand orchestra of the present time. Being in this respect equal in extent to the scale on which Mozart prepared most of his later symphonies—with parts for two violas throughout—the Mannheim orchestra (in 1778 the first in Germany) seems to be indicated. In further confirmation of this, we have the prevailing Italian style of the music, intended to gratify a Court where that taste predominated, where Italian singers performed the solo parts, and for whom, in compliance with the prejudices of their education, Mozart has not forgotten to supply at due intervals a sufficient number of florid solos. Some of the passages of these solos, written principally to display compass, as may be seen in the florid examples for the bass and tenor in the Benedictus, are among the parts of the work most open to hostile criticism. Other blemishes which musicians have noticed, are the so-called *Rosalia*—repetitions of passages a note higher—the undue prolongation of sequences—occasional lapses in the rules of counterpoint—and, above all, we have heard the complaint of undue length. Though much of this is founded in truth, and originates in the concessions which Mozart made to the old style, it may also be affirmed that not a single antiquated passage appears which he has not accompanied and atoned for by some modern beauty. It is indeed curious to find that he who latterly pruned his ideas so scrupulously should allow himself to extend one thought through many bars: but this was peculiar to the old school of writing—the composer was imitating it, and he would not do things by halves. He would rather find out something in iteration itself to please. As for undue length, that will scarcely be found an objection of any force, when *all* the resources of the orchestra are engaged. The parts omitted in arrangements are the frequent cause of erroneous judgments being passed upon works; and we should beware of the liability to be led astray, by listening to curtailed

and factitious copies. The master must be saved or condemned on the evidence of his production in its unity and completeness.

Notwithstanding all that has been said for and against the Twelfth Mass, its history in England is peculiar—for never has any work of the kind been so popular, its melodies almost rivalling in that respect those of the *Zauberflöte* or *Don Giovanni*. It has been translated from its original destination in the Catholic choir, to the theatre, the cathedral, the drawing-room. As the earliest ambition of the aspiring bass singer is to perform the Kyrie, its echoes have doubtless extended to many of the haunts of secular business; its melody, caught up, has been hummed unexpectedly in many a place where melody is rare, lightening for awhile the burden of life. Men of all professions may avouch the truth of this statement.

The Kyrie, in G, $\frac{3}{4}$, is introduced by a bass solo full of sweetness and grace, and of a simplicity which gains the suffrages of every musical taste, natural or cultivated. The rhythmical periods of the melody, four bars long—completing the subject in eight bars—give dignity as well as breadth to the melody. Fine tone in bass or tenor voices always tells effectively in this opening. But the most charming effect of these commencing bars occurs where the soprano and alto solo join the quartet, singing at first in unison, and afterwards spreading out over the harmony of the seventh, the stringed instruments at the same time accompanying the voices in unison:—

Ky - ri - e e - lei - son.

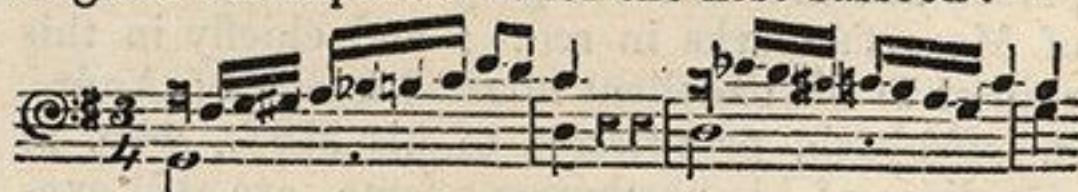
- son, Kyri - e e - lei - son.

It is pleasant to find out and to point with certainty to the preferences of Mozart. We may remember the beautiful effect of the two treble voices singing in unison in the quartet, "Conoscete," in the first finale of *Figaro*, in the passage where Susannah and the Countess sing together:—



Doubtless, in such effects as these, we still enjoy what the composer long before us particularly enjoyed.

But in the phrase of the Kyrie, quoted above, in which the music is complete, Mozart has this singular accompaniment for the first bassoon:—



Whether these chromatic passing notes do not injure the clearness and purity of the vocal passage, and appear as a superfluous after-thought, is open to question. In our opinion, if the author had ever in later years reviewed the score of this

work, he would have struck his pen through them. The passages of chromatic passing notes in the first bassoon, which strike the reader as so remarkable in perusing the score of this Kyrie, were certainly deliberately written, for they are introduced with symmetrical regularity. Sometimes they are happy; alike original and boldly defiant of the precedent which chiefly reigned in music in the last century. In the cadence on G, just before the commencement of the *Christe eleison*, while the voices and part of the orchestra sustain the dominant seventh, the first bassoon makes a curious and agreeable passage of contrary motion against the violins in octaves:—



To begin on the seventh and to make the seventh ascend are certainly two offences against the letter of the law in music; yet the composer should always chiefly remember the rules that he may with fuller assurance find out good opportunities to set himself above them. Nature teaches certain laws with respect to progressions of parts and the resolution of discords, which are not the less good and worthy of respect because genius is continually finding the means to alter or evade them, and still they give an edge to discovery; for beauty in composition to strike the ear with freshness must be associated with what is unexpected and uncommon. To the innovations of Mozart we owe that high *ideal* of music which still subsists and makes real composition the work of a select few.

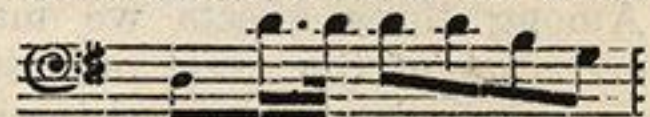
At the *Christe eleison* the voices subside into secondary interest, and the orchestra proceeds with a feature of agreeable movement in the violins:—



By one of our Composer's characteristic transitions, this passage is afterwards reproduced in E minor, in which key it is more piquant by contrast. The instrumental orchestra exchanging now and then its prominence with an energetic choral unison on the words "*Christe eleison*," maintains the interest of this intermediate part of the Kyrie with pretty ornate passages for the violins, a very easy track of modulation, duets for the middle voices in the simple old Italian taste, and phrases very often repeated. We have thought with some pains whether these repe-

titions could not be retrenched; and though places might be found, yet the effect of the music would on the whole suffer by excision. We are content to hear the chords of the dominant and tonic revolve six times in succession on such

a bass as this:—



for the sake of what it is to introduce, which Mozart had evidently well considered.

But the grand and remarkable piece of repetition is the pedal point on the dominant, which extends through two bars by gradations of one note descending. The voices begin thus:—



In accompanying this, the high horns in G sustain the pedal D in the middle of the harmony, and the oboes and bassoons redouble the soprano and alto parts in the upper and lower octave, causing the dissonances to come very close to the pedal, and the whole passage to display, as it goes on, very curious positions of harmony. How the Italian musicians must have opened their ears at these double octaves in long succession, when a single consecutive progression of them was forbidden in ancient counterpoint:—



We have never realized the full effect of this progression as it stands in the score; with the mere voices and stringed instruments it is charming, and can never be heard by the musician without pleasure. On the return to the subject, we have what we had before with new florid elegance in the violin parts, and this long but very characteristic and beautiful movement is brought to a close. Whatever there is merely pretty and popular in this Kyrie is redeemed by passages of such musicianship in the melody and harmonizing that none but Mozart could have written them; and the same success everywhere attended his compositions, whether he wrote dramatic choruses in his Salzburg Masses to please himself and his friends, or went out of his way to adopt some peculiar and favorite style to flatter the ears of an Elector who liked Italian music, and thought Jomelli the model of perfection.

The Gloria has the same points of resemblance and dissimilarity to Mozart.

Divided into four movements, this composition;

* Composers for the Orchestra know that it is necessary to write what will please the player and interest him in his part, as well as please his hearers. Mozart seldom overlooked this consideration—his instrumental parts have pleasure for the performer.

when considered in reference to the age in which it was produced, and to the claims to priority of discovery in the invention of choral and instrumental effects, possesses higher interest than the musician, at a hasty glance, might be inclined to suppose. Among these effects we must enumerate the *crescendo* of the great orchestra, by studied degrees bringing voices and instruments to a climax of *fortissimo*—an effect peculiarly modern, and which has since been found equally good, or even better, reversed;—the coda, or tail-piece of a few bars, unconnected with what has gone before, and added solely with a view to brilliant conclusion;—the unison redoubled over three octaves, in voices and instruments; and the same unison exemplified in syncopated passages of melody, as we still hear them in the finale of the modern Italian opera. Such are the salient points of novelty which communicate historical importance to the Gloria of the Twelfth Mass. Effective and agreeable as the music still is, it must in its day have opened a marvellous prospect of the future glories of the orchestra; and yet the plan of the composition which proposes to produce a grand effect by the most simple means, and therefore does not employ the composer's usual resources of harmony and modulation, shows Mozart accomplishing a musical design, which is in complete symmetry and consistency with itself, with as much facility and success in a new style as if he had used in it only his passages of predilection and favored regard.

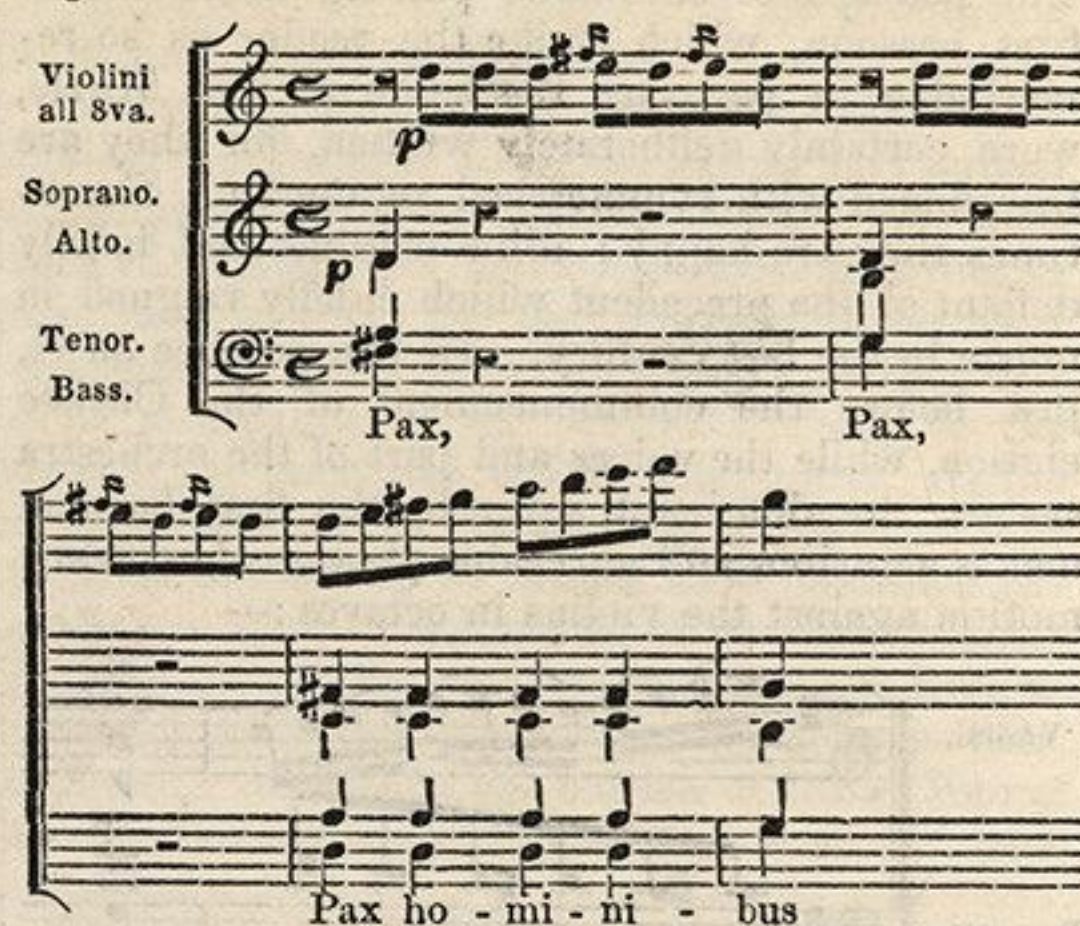
Reserved for a grand effect, and in contrast with the soft melodious Kyrie, we have the Gloria in C, *Allegro moderato*, $\frac{4}{4}$, the orchestra reinforced by horns, trumpets, and drums. The successive notes of the common chord extending in unison from the key-note to the tenth, form a subject of great simplicity; but yet, delivered by a good choir, they sound so grand and jubilant, that, when years ago, under the Kemble management, the gorgeous cathedral coronation scene of Charles X. at Paris, was represented at Covent-garden Theatre, this music to accompany it was adopted by common consent of both managers and musicians, and nothing fitter for the occasion could be wished. Mozart did not wish miscellaneous hearers to hesitate in their impressions of this part of his work, but that it should strike at once: hence its fitness for dramatic purposes. It has been remarked that the trumpets are silent in the opening bars, though the introduction intones the natural notes of their scale. By this reservation, however, the passage is saved from a certain vulgarity which would have ensued, had too much been done; and the effect in the first burst of choral harmony—"In excelsis Deo gloria"—is enhanced. What follows is a passage of mere effect, consisting almost entirely of repetition: it is prolonged for eighteen bars; and then,

after the powerful unison, 

Et in ter-ra

Mozart introduces, for better hearers, this uncommonly elegant and characteristic phrase, in

which the real author will be instantly recognised:—



Violini all 8va.
Soprano.
Alto.
Tenor.
Bass.

Pax, Pax,
Pax ho - mi - ni - bus

Not only do the short notes of the voices accompanying *piano* produce a beautiful and unusual effect, but they afford an opening for the fine holding notes of the wind instruments. It is in creating such opportunities that the master shows his skill, and in filling them up the most passionate impulses of his pen—his work is to him manifest enjoyment.

The regular and skilfully-prepared *crescendo* which is afterwards introduced twice, must have certainly been unusual in its day; not any other of Mozart's Masses, and no Opera of the same date, with which we are acquainted, exhibiting that great effect of the modern orchestra in a point of so much stress and importance. If church music could have dispensed with the *crescendo*—this effect, and its opposite, the *decrescendo*, have certainly been the life and soul of the musical drama, and of all symphony, orchestral, and quartet music. They have given expression to melody, and a new charm to harmonic combinations; nothing has more dazzled the faculties of hearers, and stimulated or lulled their senses.

At length, leaving the Opera entirely on one side, the *crescendo* established in instrumental music a domain of its own, and imparted to inarticulate sounds a vivacity and force of description by turns beautiful or sublime. Through the art of musical painting, exemplified in contrasts of light and shade, and the varied tones and *timbre* of instruments, composers have become, among all the brotherhood of poetry, the artists most powerful in their impressions on the sensibility of mankind. They place us, at will, in Arcadian scenes of soft repose and luxurious enjoyment, or amid the direst convulsions and throes of nature, in which they "ride the whirlwind and direct the storm." Of all enchanters of this kind, Beethoven has been the most potent; and, next to him, Weber. Cherubini, less gifted in point of imagination than these, has produced in his overtures well-designed and remarkable effects of the *crescendo*; and Rossini, afterwards, in a more commonplace and formal fashion, labored at the same thing as the regular climax to

his Opera overtures; indeed, we must not forget that in the last act of *Il Barbiere* he has painted a night storm, which is at least terrific enough to suggest thoughts of a cab, or of a good umbrella, while the Count and Rosina are making their escape amidst flashes of the most vivid lightning from the flutes. This sketch of instrumental painting, by Rossini, partakes of the light tone of his Opera; but the storm with which Beethoven has darkened the landscape of the Pastoral Symphony is fearful and tremendous—and its gradual subsiding into the shepherd's song of thanksgiving, is one of the most serious and elevated examples of that poetry of abstract sounds, in which music, after all, has its chief strength, and is most honored.

To say that Mozart first invented the crescendo would be to assume too much, because this effect seems a necessary consequence of the progress of execution on instruments—an art which, when advanced, would leave players little satisfied with the contrasts of loud and soft, as they were directed to be used of old, and from time immemorial, when instruments were first united to voices. Even the first symphonists, Stamitz and Vanhall, can hardly have overlooked the necessity of fine gradations as well as of broad contrasts of tone in their works; but the full and complete illustration of this department of musical effect was certainly reserved for Mozart. He was practising it all his life, and became more and more skilful in those touches of the orchestra, which, by the gradual addition of the instruments sounding in the score, place harmonies in new positions, and make the music swell or die away in a manner suited to the passion and expression of the scene.

Mozart seldom suffers himself to be inspired by words; he rather expands and amplifies sentiments and situations. In this Gloria, however, there is unusual declamation, and a very triumphant expression of the theme. After enjoying the conception of a happy effect, the musician generally turns his thoughts towards its contrivance in the score, to examine the means which conduce to the end. In the climax of this crescendo, at "Bonæ voluntatis," where the basses ascend to an

unusually high note—



Bo - næ, Bo - næ,

the thought of the thrilling sounds which strong voices produce upon these notes, especially in a chorus, doubtless entered the composer's mind when he imagined the passage.

It is evident that this music was addressed to ears addicted to the simple career of the modulation of the day. Nothing can be less calculated to surprise than the changes of key which introduce the return to the subject at "Domine Deus." The cadence of the crescendo is in G; then we have E minor, D minor, C; then C minor and A flat, a sharp-sixth on which sets us down at once at the place whence we came. But on the road we are obliged to admire some traits of Mozart as an individual composer—peculiarities of composition

introduced by him into music, which he maintained through life, distinguishing his voluptuous ear and the spirit of enjoyment which possessed him.

No one has so exhausted decoration and embellishment on the simplest progressions of harmony. The passing from the dominant seventh to the common chord makes to his ears a very agreeable tune, especially when he has the leading note in the bass; then he will go on any number of bars for the mere enjoyment of the sounds, and the symmetrical repetitions of a phrase, and the mixture of the holding and the moving notes. In his dramatic music he is so enamoured of his orchestra, that we see the actors often at a non-plus in their parts to know what to do, and how to fill them out, while the symphonies are sounding—which should certainly be imputed to him as a fault, could we believe that he had not duly considered that part of his work, and imagined higher qualifications in singing actors than they often possess.

Such a Mozartean passage as has just been described appears in the youthful work before us, and precedes the words "laudamus benedicimus." After one thin bar, to provoke the ear,—the author, continuing the same feature for the violins, alternates the harmony of the common chord and $\frac{5}{4}$ for eight

bars, in this manner:—

Violini.
Bassi. *p*

Oboe.
Corni.

Violini.
all 8va.

Viola.
Bassi.

The first system of musical notation shows the beginning of the passage. It includes staves for Violini (Violins), Bassi (Basses), Oboe, Corni (Horns), Violini all 8va (Violins all octave), Viola, and Bassi. The notation shows a progression of chords and intervals, with a dynamic marking of *p* (piano) for the Basses.

The second system of musical notation continues the passage, showing the same instrumental parts as the first system. The notation shows a continuation of the chordal and intervallic progression.

The pleasure in this simple progression arises from its symmetrical adjustment, the tones of the instruments, the dispersion of the harmony, the rhythmical entrance of the violas and basses, and of the voices. A hundred kindred passages might be selected in Mozart's works. His repetitions, far from being those of a poverty-stricken invention, are employed precisely because the ear desires them; and the composer knew his audience as well as he knew his own music. He saw, like a poet, beauties in familiar things, which were overlooked by others, because of their familiarity. The old operatic cadence with which the Gloria

concludes,  he has introduced at the close of many songs with a profuse and inexhaustible variety of invention in the orchestral accompaniment.

This Gloria, as performed by the Covent-garden orchestra, is still fresh in my recollection; and it gives me pleasure to recall the beautiful effect of the notes of the oboes holding on above the chorus, as the trebles and altos descend to the lower parts of their scale at "Gratias agimus." Everything in music, from the solo to the chorus, requires peculiar treatment in the accompaniment; and it is in this department that the modern school shows its great excellence and superiority. Mozart contents himself with putting a few notes in the right places, and thus his scores are extremely clear and easy to read. The school of Meyerbeer, Mendelssohn, and Berlioz produces fine effects by an opposite system of elaboration; but this is music for huge orchestras and great houses: we cannot take it home with us and enjoy it at the pianoforte like that of Mozart. The highest attributes of genius characterise that age of music in which scores were not laboriously filled with notes. Clear thoughts, rapidly committed to paper, and easily expressed, distinguish the compositions of the Haydn and Mozart school; and these will be always better liked, as being more in the nature of music itself, than what is coldly and deliberately planned, however effective under circumstances.

The Qui tollis, *Adagio*, C minor, $\frac{3}{4}$, is for solo voices and chorus, stringed instruments, oboes, and bassoons. This solemn, grand, and ecclesiastical movement, is one of the finest in the Mass; and yet it is not so much in Mozart's own style as in that of the Italian church music of its period. Notwithstanding the elegance and expression of the soli parts, it contains certain passages of accompaniment marked by the peculiar taste of the age, and which by successive hearings have acquired an antique and formal character. Mozart was assuredly pleasing his hearers in their own way when he adopted the syncopated progression in the bass which introduces the half cadence on the dominant in the passage following:



All who have experience of the old Italian and the English opera of the last century, will remember how common it was to use such a progression of notes in the bass to introduce a cadenza. Whatever in music, by being much imitated, acquires powerful associations with its age, is liable to the usual fate of fashion; and thus certain passages, not bad when they were in-

vented, now meet the ear as complete representatives of a bygone day, as to the eye would be the contents of an old wardrobe—its brocaded waistcoats and laced coats. This passage has, moreover, a faded elegance and antique character, from the double shake with which the solo voices close.

But the chorus, entering in long notes and *forte* at the Miserere, has an expression of exaltation and solemnity indestructible by time. Let what change will take place in the graces of melody or in the taste of melodious progressions, the simple and grand combinations of harmony will always remain of a like effect while human nature remains the same. The dignified motion of the first violins in this passage of the *Adagio* adds greatly to the choral elevation expressed in it:—



Thus far might be the work of Jomelli; but at the second entrance of the chorus, at "suscipe deprecationem," the harmonies become so impassioned and dramatic, that the true composer cannot be longer concealed. The symphony at the close, in C minor, is a piece of Mozart's scoring, which is pleasant to read and imagine, but better to hear:—




At the third and last entrance of the chorus the composer curtails what had been before heard, and substitutes a coda of ten bars on the dominant harmony of F minor, but avoids a cadence in that key by taking a diminished seventh on B natural. The Miserere, which is sung *tutti piano*, subsides into a splendid effect of *pianissimo*. Nothing can be more religious, solemn, and affecting, than the conclusion, breathed out by an accomplished choir:—

mise - re - re no - - - bis,

Soprano. *p* *pp*

Alto. *p* *pp*

Tenor. *p* *pp*

Bass. *p* *pp*

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

In the next movement, Quoniam, in G, $\frac{2}{4}$, the music can scarcely be said to begin with the introductory symphony; the chords struck on the violins merely arouse attention by announcing that something is about to take place. The voice parts, consisting of solo, quartet, and chorus, are florid, pretty, and elegant; and relieve, by the contrast of a light and cheerful style, the solemnity of the Qui tollis. Were it not for the melodious and elegant effect of the quartet of voices, and the delicacy of the instrumentation, the character of this music would be common: the bass and tenor solos, which open the two divisions of the movement, have this tendency; but the popular in style is still combined with matter for the refined hearer. The history of melody and of instrumental effect might be well illustrated by a composition so strongly marked by its age as this. We are carried back to the time of Artaxerxes and Dr. Arne, in a symphony ending with this formula of notes—the old and approved method of coming to a cadence:—

Vio. 1.

It is seldom that Mozart has such things to answer for. Then, as if some friendly burgomeister and patron of his was to be present at the performance of the Mass, Mozart provides for him, to remind him of the musical charms of his youth, a passage of Rosalia:—

Tu solus sanc - - tus

Soprano. *p*

Alto. *p*

Tenor. *p*

Bass. *p*

Tu solus sanc - - tus

Tu so - lus

This phrase is repeated three times, ending with a cadence a note higher till it reaches E minor. The composer then returns to G, by descending gradations, in a manner purely his own, so beautiful and expressive as to form an instructive contrast to a progression which carries in it the seeds of old age and decay:—

Quo - ni - am tu so - lus, tu

Soprano. *p*

Alto. *p*

Tenor. *p*

so - lus sanc - - tus

- - tis - si - mus tu so - -

This passage was certainly liked by its composer:

we may see it in his accompaniment for the first violins, ; an octave feature peculiar to his scores, when in the most luxurious vein of composition.

The conclusion for solo voices is also striking—

Je - su Chris - te,

Cherubini, in the Et incarnatus of his Mass in F, and Beethoven, in the slow movement of his Symphony in C minor, have improved on hints here given for the rise and fall of simple melody.

The last chorus of the Gloria is a model of the choruses of effect since abundantly introduced into Oratorios, Cantatas, Masses, &c., as final terminations, or at their main divisions. Of these, a fugue forms the chief and prominent feature, though not carried throughout to the end, the subject being relinquished for something more popular and effective than counterpoint can afford, and the music brought to a conclusion amidst a blaze of grand harmonies, and of glittering and rapid accompaniments. Haydn's chorus, "The heavens are telling," Beethoven's final chorus in the *Mount of Olives*, the concluding chorus in the Gloria of Cherubini's Mass in F, are instances immediately occurring to the memory in which this plan of composition has been adopted. It needed but to show the way, and set the example of some bold and surprising change in the routine of composition, and hundreds were ready to profit by it, and to diversify and even improve upon the original invention.

We shall do very imperfect justice to the idea of the heroic and daring genius of Mozart, from his earliest manhood, if we omit to consider the number of important and beautiful things in music which owe their first discovery to him. It is in this light that we must consider his services to the art, whenever in silent meditation on the progress of music we are enabled to revolve the chronology of composition. He opened the door to the moderns in such a number of new designs, and, by the demonstrations of his skill, so well stemmed the tide of authority and precedent, that there is nothing new and beautiful appearing as a rare effort in the present age of music, which does not owe him tribute.

How much, in spite of the finished specimens of fugued writing contained in the works of the old school, as represented by the Saxon champions, Bach and Handel, the productions of that school require alteration and improvement, to address an audience of the present day, without fatiguing them, we have of late had many opportunities of observing. In going through the library of Handel's works, to prepare them for public performance, every director feels himself authorised to prune and retrench at discretion, and generally does the composer good service therein. Apposition of pieces, and contrast of effects—all that work in music which constitutes a good de-

sign, and carries on the interest of hearers in one uninterrupted succession of pleasing emotions—is so little consulted, that, if an Oratorio should be performed in its entirety, and one tiresome, uninteresting song permitted to succeed another, as left in the original by the composer, the thermometer of public sufferance and disgust would soon point out the necessary excisions. It appears astonishing that such an animated and enthusiastic man—one so impassioned in his impulses—should have exercised no authority over his libretto. The common-place and trivial sentiments and subjects of many of the songs set by Handel, show him to have set work in a dogged and resolute spirit—defying any words to baffle him, and apparently ready, as Michael Wise once threatened, to set the gazette or the speeches in Parliament to music.

Exercises in counterpoint took, in this age, the place of inspiration and taste; and themes, extended by imitation and fugue, helped to fill the barren spots in thick volumes, whose intrinsic interest bore a small proportion to their bulk. The musical public of the last century exercised no influence on the composer, by inciting him to condense and mould his work for pleasure. Audiences were scanty, and the few who understood music well were contented to be gratified at intervals. The pecuniary recompense of Handel's labours was not obtained so much by the performance of his oratorios, as by the handsome subscription with which these works were supported on their publication. Hence prolixity in the formation of a big book was not discouraged; and, on examining the real treasures contained in his volumes, we find much of the most important duty of the composer still to perform.

Yet when the moment came, and a sentiment or situation of interest was suitably expressed in words for music, who could excel Handel? and especially when he roused himself with lion energy for some fugue—such, for instance, as the closing one to *Alexander's Feast*, "Let old 'Timotheus," with its memorable pedal point, in which all the four subjects are brought in so naturally, and lead with such effect to the final cadence, as to be a model of excellence for all time.

The choral works of Sebastian Bach are only just beginning to be known, through the exertions of the society under the superintendence of Mr. Sterndale Bennett. It will be interesting to learn how compositions, produced in the secluded life of Leipzig in the last century, are adapted to the present requirements of music. Certainly, in instrumental music, Bach greatly outstripped his age; and, in music for keyed instruments—the pianoforte chiefly—has left works of such elegance and beauty of expression, as well as profound science, that neither Mozart nor Beethoven can excel them, or excite higher pleasure. When we consider the smallness of the means employed to produce the music of such a work as the Forty-eight Preludes and Fugues—the pianoforte only, and ten fingers—with the result obtained,—the

evergrowing life-long interest of the compositions, their variety of character, the beauty of the mere tunes and subjects, and the structure of the counterpoint, which is as interesting to read and think of, as to hear,—it is difficult not to give this work the highest place in the productions of musical mind.

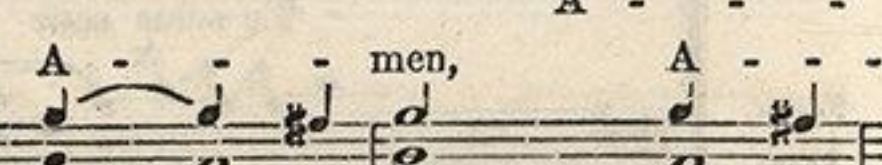
In the face of these great authorities for fugue, Mozart broke up the accustomed usage, and opened therein a free territory for musicians. The fugue in the Twelfth Mass is the first specimen of modern art in that style. Its form is entirely new. Instead of ending after the pedal point, as the most natural climax of the composition, it goes into a coda, introducing a crescendo, and a very showy operatic cadenza, in which novelty and effect appear as elements of interest in music.

The subject of the fugue may be well remembered, but we venture to quote it:—

Bass. 
Cum Sancto Spi-ri - tu in . . glo-ri-a De-i

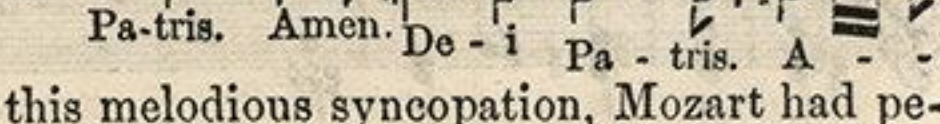
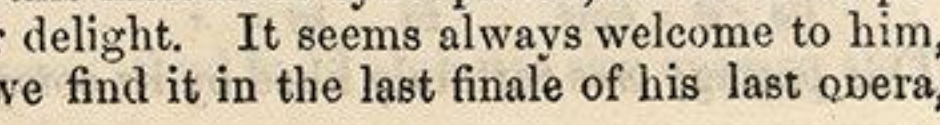
 The counterpoint to this bold and grand subject is extremely florid, and spreads over such an extent of notes—a tenth often in running scale passages for the bass—that the music is not easy to execute, and requires a choir who can vocalize and pass smoothly from note to note.

The full and harmonious effect of these wide dispersions of harmony gratify the hearer; and these bars, as they used to be performed by the old South Street Choir, remain still very pleasant in my recollection:—

A - - men, A - - -
Soprano. 
Alto. 
Tenor. 
Bass. 
A - - -

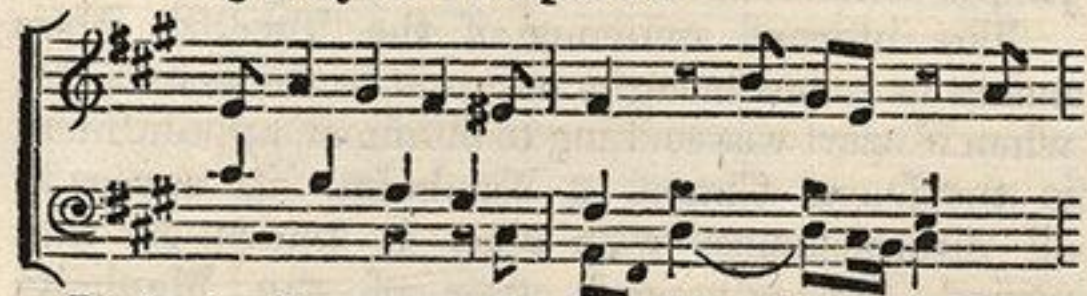
-men, A - - - men, A - - -


Beautiful and expressive, and entirely in the modern character of the fugue, is the intermediate phrase—a sequence of the seventh and sixth, which introduces the subject in the bass, in E minor:—

A - - - - - men.
Soprano. 
Alto. 
Tenor. 
Pa-tris. Amen. De - i Pa - tris. A - -

In this melodious syncopation, Mozart had peculiar delight. It seems always welcome to him, and we find it in the last finale of his last opera,

Clemenza di Tito, introducing the first solo of its hero. Bach had before admired the same thing; and though he employs it with elegance and expression in his fugue in F $\sharp$ minor (No. 38), it does not sound so well as in Mozart, from being only in two parts:



It is to be remembered that Mozart knew nothing of the 48 Fugues at this time, nor till the year in which he was first settled at Vienna. But the great point of interest in the fugue, is the magnificent *pedale* prolonged for sixteen bars, and heralded with pompous chromatic chords, and the notes of the trumpet marking the first and third of the bar. The composer knew that he had a good thing in hand, and aroused attention to it with his wonted address. The sudden cessation of all motion in voices or instruments for half a bar before the tenor leads off "Cum Sancto," is an example:—

In glo-ri-a De-i Pa-tris

The joyous character of the whole passage has never been exceeded in music, and the musician who recalls his first impressions of it, will remember his feelings of surprise and admiration. In this fugue, the old premeditated science—its curious inversions of double counterpoint, and bringing of several subjects together—is discarded for one general choral and orchestral effect of exultation and triumph. As an artistic work, it is simple and unlaboured, bearing traces of passion, eagerness, and haste in the composition. One may even find in it some examples of faulty progressions, octaves and fifths, but the ear is satisfied in these last, by the sound making the forbidden fifth having been heard before in another part.

The structure of the Credo shows a desire to hasten the expression of the text, so as to keep the music of the Mass within reasonable limits. The words are declaimed on chords in the most usual style of the progressions of Mozart, who reserves himself for the *Et incarnatus est*, A minor, *Adagio*, $\frac{4}{4}$. The design of this movement is original, and the effect not surpassed by any of

the maturest works of the author. It is a tenor solo, accompanied by soprano, alto, and bass solo voices, with a chorus, entering occasionally *tutti piano*, and orchestral effects of the most exquisite description. The stringed instruments begin the subject in unison:—



and, after the two corresponding bars, the whole orchestra enters *piano*, the parts dispersed in this symmetrical and beautiful manner:—

Vio. 1.
Oboi.
Vio. 2.
Viola.
Cor.
Fag.
Bassi.

The tenor solo begins with those breathing song notes to which a Rubini or a Mario would give the expression; its opening is curiously accompanied with almost the identical notes of the symphony. The cantabile of the tenor, by turns pathetic and sweet, keeps its way amidst such novel resources of accompaniment of voices and instruments, that the listener can hardly do justice to them on a first hearing. But the music becomes simpler as it proceeds, and the subdued tones of the chorus in the expression of the Crucifixus have a solemnity and depth of coloring not to be surpassed. Mozart, as usual, leads us up to his most impassioned effects. The first entrance of the chorus of basses, *sotto voce*, on the words Crucifixus, with the iterated notes on the stringed instruments, produces in the hearer a momentary agitation and renewed attention. After the cadence in F, the music goes on quietly:—

Tutti.
p

Sub Pon-ti-o Pi-la-to

then comes the change to D minor, and then the $\frac{6}{8}$ on B, with the beautiful appoggiatura in the violin accompaniment, the F $\sharp$ against the F $\natural$ in the alto:—

Vio. 1.
Soprano.
Alto.
Tenor.
Bass.

Pi-la-to pas-sus,



From the manner in which the author prolongs this exquisite feature of accompaniment, it is evident that he had been preparing for it, and that he leaves it with regret. The chorus closes on the dominant of A minor—the tenor solo then resumes in that key part of the theme before heard in C major, and the chorus is again brought in for a short ecclesiastical cadence terminating with the major third. This *Et incarnatus est* is not only the greatest movement in the Mass, but one of the greatest in all music. Performed in a vast edifice, with all those accessories of sight and sound, of choir and orchestra, with which the Catholic service is celebrated on the continent, its effect can scarcely be conceived.

The *Sanctus*, in C, $\frac{3}{4}$, is simple and majestic, but is much surpassed by the composer in other works. There is a reminiscence of the *Kyrie* at "Dominus Deus," as if Mozart were afraid that in this long work hearers would forget what he began with. By this resource he gives connection and uniformity of design to his productions. The *Benedictus*, in F, opens with the first thought of the minuet in *Don Giovanni*, and it is curious to observe how it turns off. This piece for a quartet of solo voices and chorus, is much too long, and the solos constructed for the display of the compass and florid execution of the singers would now be thought intolerably tedious. They are mere solfeggi in the old Italian taste, made to conciliate the Italian singers, who were the first performers of this work. Mozart gratifies his German orchestra with more success. This solo passage for the first oboe is extremely elegant:—



The *Agnus Dei*, in C minor, has a slight correspondence in style with the *Qui tollis*. It is a chorus in which the voices principally accompany the orchestra, and solos for the violoncellos and first violins have alternate prominence. The instrumental effects are very agreeable, but Mozart did not put out much power in their construction. It is curious that this Mass does not end in the key in which it began. The last movement, in C, $\frac{2}{4}$, *Dona nobis*, is remarkable for brilliancy and originality. Though light, and in perpetual motion in its accompaniments, it bears the stamp of creative mind. It resumes, in a new time, the crescendo, the unison, the syncopated phrase of the *Gloria*, and blends all that had been before heard with something new, binding together and completing the whole. The accompaniments sometimes career about in double

scales with extraordinary activity, and in a manner which the utmost latitude of rejoicing in a great Catholic festival can alone reconcile us to in Church music. Yet this brilliant climax is in keeping with what has gone before, and is the proper conclusion of the musical design.

The internal evidence of the Twelfth Mass makes us unhesitatingly assign it to the year 1778, when Mozart was seeking to obtain an appointment in the Ducal Chapel at Mannheim. It agrees in all circumstances with what is known of that period—the advanced state of the Mannheim orchestra, the Italian taste of the solo singers there engaged, and the history of an epoch in the art when an important change could only be introduced into music by paying some homage to tradition, and not overthrowing the established system at once. Of the manner in which this was done, the work remains a monument. The immense variety of effects, combinations, and contrasts, capable of being brought within the scope of the modern orchestra and chorus, could hardly have been represented in a work less extensive, which had not only to please the solo singers in their own way, but to open new prospects of pleasure in the art, and to shew from whose pen they might be expected. Produced under these difficult conditions, the pen hurried, and the composer evidently desirous of reaching the end of his work, we may well compound for some redundancies in it, and wonder to find musical pleasure so long and so well sustained.

For the young composer himself, at the age of 22, the work, as it regarded influence on his own fortune or position, was a failure. Can it really have been that such pure and natural melodies were fifty years in advance of their first audience? Was the magnificent patronage of the century solely lavished on executing artists, and denied to any composer, not a professed imitator, walking reverentially in the old ways? The traditions of the first reception of the work are lost. Here at least we know that within thirty years it has been more liked than any Mass—that its simple unpretending style attains by common consent the *beau idéal* of graceful simplicity, and that nothing continues more to extend the circles of those who love and practise music.

Of the Mannheim sojourn of the youthful Mozart, much remains to be told, could we only summon credible witnesses. He wrote at this time, under the influence of friendship, and of the softer feelings incident to his years, some of his best things. We see by the bassoon and oboe parts of the Mass that he was on the best terms with the wind instrument players. A quartet for the flute, and another for the oboe, with stringed instruments, written at this period for particular players, offered them higher proof of his estimation; while the slow movements of his sonatas for the Piano and Violin are in the greatest esteem for their sentimental beauty. His health was already delicate. He is said as early as 1778 to have suffered from an affection of the chest, complicated with a nervous malady that caused him hours of deep dejection.

12919

Zenei Művészeti
Főiskola
Budapest

MOZART'S MASS, No. 12.

N.B.—Should this Movement be found too long for the Service, it may be curtailed by beginning at this mark * Page 11.



Adagio. Met. 72 = ♩

TREBLE.

ALTO.

TENOR.
(Sve. lower.)

BASS.

Tutti.

I will call up-on the Lord, and com-plain un-to my
Ky - ri - e e - le - i - son, Ky - ri - e e - le - i -

ACCOMP.

Met. 72 = ♩

p

8va.

Tutti.

I will call up-on the Lord, and com-plain un-
Ky - ri - e e - le - i - son, Ky - ri - e e -

God, son, I will call, I will call up-on him, and complain un-to my
Ky - ri - e e - lei - son, e - lei - son, Ky - ri - e e - lei - son, e -

Tutti.

I will call up-on the Lord, and com-
Ky - ri - e e - le - i - son, Ky - ri -

Tutti.

I will call up-on the Lord, and com-
Ky - ri - e e - le - i - son, Ky - ri -

to my God, I will call, I will call up-on the Lord, and com-
le - i - son, e - lei - son, Ky - ri - e e - le - i - son, Ky - ri -

God, my God, I will call, I will call up-on the Lord, and com
le - i - son, e - lei - son, Ky - ri - e e - le - i - son, Ky - ri -

8va.

plain, complain un-to my God, I will call upon him, up-on him, I will call up-
 - e e-lei-son, e-lei-son, Ky-ri-e e-lei-son, e-lei-son, Ky-ri-e e-

plain, complain un-to my God, I will call upon him, up-on him, I will call up-
 - e e-lei-son, e-lei-son, Ky-ri-e e-lei-son, e-lei-son, Ky-ri-e e-

plain, complain un-to my God, I will call upon him, up-on him, I will call up-
 - e e-lei-son, e-lei-son, Ky-ri-e e-lei-son, e-lei-son, Ky-ri-e e-

plain complain un-to my God, I will call upon him, up-on him,
 - e e-lei-son, e-lei-son, Ky-ri-e e-lei-son, e-lei-son,

Full to 15.

8va.

on him, and complain un-to my God, I will call up-on him, up-on
 - lei-son, Ky-ri-e e-lei-son, Ky-ri-e e-lei-son, e-lei-

on him, and complain un-to my God, I will call up-on him, up-on
 - lei-son, Ky-ri-e e-lei-son, Ky-ri-e e-lei-son, e-lei-

on him, and complain un-to my God, I will call up-on him, up-on
 - lei-son, Ky-ri-e e-lei-son, Ky-ri-e e-lei-son, e-lei-

and complain un-to my God, I will call up-on him, up-on
 Ky-ri-e e-lei-son, Ky-ri-e e-lei-son, e-lei-

him, I will call up-on him and complain un-to my God; Lord, in
 - son, Ky-ri-e e-lei-son, Ky-ri-e e-lei-son, Ky-ri-

him I will call up-on him and complain un-to my God; Lord in thee is my hope,
 - son, Ky-ri-e e-lei-son, Ky-ri-e e-lei-son, Ky-ri-e e-lei-son,

him I will call up-on him and complain un-to my God; Lord, in thee,
 - son, Ky-ri-e e-lei-son, Ky-ri-e e-lei-son, Ky-ri-e

him and complain un-to my God; Lord, in
 - son, Ky-ri-e e-lei-son, Ky-ri-e

thee, Lord in thee is my hope, quicken me, quicken me as thou art wont,
 - e - le - i - son, Ky - ri - e Ky - ri - e e - le - i - son,

Lord in thee is my hope, quicken me, quicken me, as thou art wont, Lord in thee is my
 e - le - i - son, Ky - ri - e, Ky - ri - e e - le - i - son, Ky - ri - e, Ky - ri -

Lord in thee is my hope, quicken me, quicken me as thou art wont, Lord in
 e - le - i - son, Ky - ri - e, Ky - ri - e e - le - i - son, Ky - ri -

- thee quicken me, quicken me as thou art wont,
 - e, Ky - ri - e, Ky - ri - e e - le - i - son,

Ped. 8va.

Lord in thee, Lord in thee is my hope, quicken me, quicken me as thou art
 Ky - ri - e e - le - i - son, Ky - ri - e, Ky - ri - e e - le - i -

hope, Lord in thee is my hope, quicken me, quicken me as thou art
 e - le - i - son, Ky - ri - e, Ky - ri - e e - le - i -

thee, Lord in thee is my hope, quicken me, quicken me as thou art
 e - le - i - son, Ky - ri - e, Ky - ri - e e - le - i -

Lord in thee, quicken me, quicken me as thou art
 Ky - ri - e, Ky - ri - e e - le - i -

wont, I will call up-on the Lord, and com-plain un -
 - son, Ky - ri - e e - le - i - son, Ky - ri - e e -

wont, I will call up-on the Lord, and com-plain un -
 - son, Ky - ri - e e - le - i - son, Ky - ri - e e -

wont, I will call up-on the Lord, and com-plain un -
 - son, Ky - ri - e e - le - i - son, Ky - ri - e e -

wont, I will call up-on the Lord, and com-plain un -
 - son, Ky - ri - e e - le - i - son, Ky - ri - e e -

to my God.
le i son.

to my God.
le i son.

to my God.
le i son.

to my God.
le i son.

Lord, why art
Chris - te e -

Lord why art thou so far from me?
Chris - te e - lei - son, e - lei - son,

Lord, why art thou so far from me? haste thee to help me,
 Chris - te e - lei - son, e - lei - son, Chris - te e - lei - son,

Lord, why art thou so far? haste thee to help me,
 Chris - te e - le - - i - son, Chris - te e - lei - son,

thou, why art thou so far from me? haste thee to help me,
 - lei - son, e - lei - son, e - lei - son, Chris - te e - lei - son,

haste thee to help me, haste thee to help me, haste thee to help me,
 Chris - te e - lei - son, Chris - te e - lei - son, Chris - te e - lei - son,

Sva.

Lord why art thou so far from
 Chris - te e - lei - son, e - lei -

Lord, why art thou so
 Chris - te e - le - i

Lord, why art thou, why art thou so far from
 Chris - te e - lei - son, e - lei - son, e - lei -

Lord why art thou so far from me? haste thee to help me, haste thee to help
 Chris - te e - lei - son, e - lei - son, Chris - te e - lei - son. Chris - te e - lei

me? son, Haste thee to help me, to help me. Be not far from me.
 Chris-te e-lei-son, e-lei-son, Christe e-lei-son,

far? son, Haste thee to help me, to help me. Be not far from me.
 Chris-te e-lei-son, e-lei-son, Christe e-lei-son,

me? son, Haste thee to help me, to help me. Be not far from me.
 Chris-te e-lei-son, e-lei-son, Christe e-lei-son,

me? son, Haste thee to help me, to help me. Be not far from me.
 Chris-te e-lei-son, e-lei-son, Christe e-lei-son,

f Ped.

Haste thee to help me, be not far from me, Haste thee to help me,
 Chris-te e-lei-son, Christe e-lei-son, Chris-te e-lei-son,

Haste thee to help me, be not far from me, Haste thee to help me,
 Chris-te e-lei-son, Christe e-lei-son, Chris-te e-lei-son,

Haste thee to help me, be not far from me, Haste thee to help me,
 Chris-te e-lei-son, Christe e-lei-son, Chris-te e-lei-son,

Haste thee to help me, be not far from me, Haste thee to help me,
 Chris-te e-lei-son, Christe e-lei-son, Chris-te e-lei-son,

be not far from me; Haste thee to help me, O Lord God.
 Chris-te e-lei-son, Chris-te e-lei-son, e-lei-son,

be not far from me; Haste thee to help me, O Lord God.
 Chris-te e-lei-son, Chris-te e-lei-son, e-lei-son,

be not far from me; Haste thee to help me, O Lord God.
 Chris-te e-lei-son, Chris-te e-lei-son, e-lei-son,

be not far from me; Haste thee to help me, O Lord God.
 Chris-te e-lei-son, Chris-te e-lei-son, e-lei-son,

p

That thou may'st save me,
Chris-te e-lei-son,

Be thou my strong rock and house of de-fence,
Chris-te e-lei-son, e-lei-son,

Be thou my strong rock and house of de-fence,
Chris-te e-lei-son, e-lei-son,

Be thou my strong rock and
Christe-e lei-son, e-

Be thou my strong rock and
Chris-te-e lei-son, e-

That thou may'st save me,
Chris-te e-lei-son,

That thou may'st save
Chris-te e-lei-

that thou may'st save me, that thou may'st save me.
Chris-te-e lei-son, Chris-te e-lei-son,

Lord, why art thou so far from
Chris-te e-lei-son, e-lei-

house of de-fence.
lei-son,

Haste
Chris-

house of de-fence,
lei-son,

Lord, why art
Chris-te e-

me,
son,

That thou may'st save me.
Chris-te e-lei-son,

Haste
Chris-

me? Lord, why art thou so far from me? Lord why art
-son, Chris-te e-lei-son, e-lei-son, Chris-te e-

thee to help me? Haste thee, Haste thee to help
-te e-lei-son, Chris-te, Chris-te e-lei-

thou so far from me? Haste thee, Haste thee to help me, to help
-lei-son, e-lei-son, Chris-te, Chris-te e-lei-son, e-lei-

thee to help me, Haste thee to help
-te e-lei-son, Chris-te e-lei-

8va. Ped.

thou so far from me, Hastee thee, Hastee thee to help me, to help
 - lei - son, e - lei - son, Chris - te, Chris - te e - lei - son, e - lei -

me, to help me, Hastee thee, Hastee thee to help me, to help
 - son, e - lei - son, Chris - te, Chris - te e - lei - son, e - lei -

me, to help me, Hastee thee, Hastee thee to help me, to help
 - son, e - lei - son, Chris - te, Chris - te e - lei - son, e - lei -

me, to help me, Hastee thee, Hastee thee to help me, to help
 - son, e - lei - son, Chris - te, Chris - te e - lei - son, e - lei -

8va.

me, son, Tutti. to help
 - son, e - lei -

me, son, Tutti. to help
 - son, e - lei -

me, son, Tutti. to help
 - son, e - lei -

me, son, Solo. Hastee thee to help me, Hastee thee to help me, to help
 - son, Chris - te e - lei - son, Chris - te e - lei - son, e - lei -

Tutti.

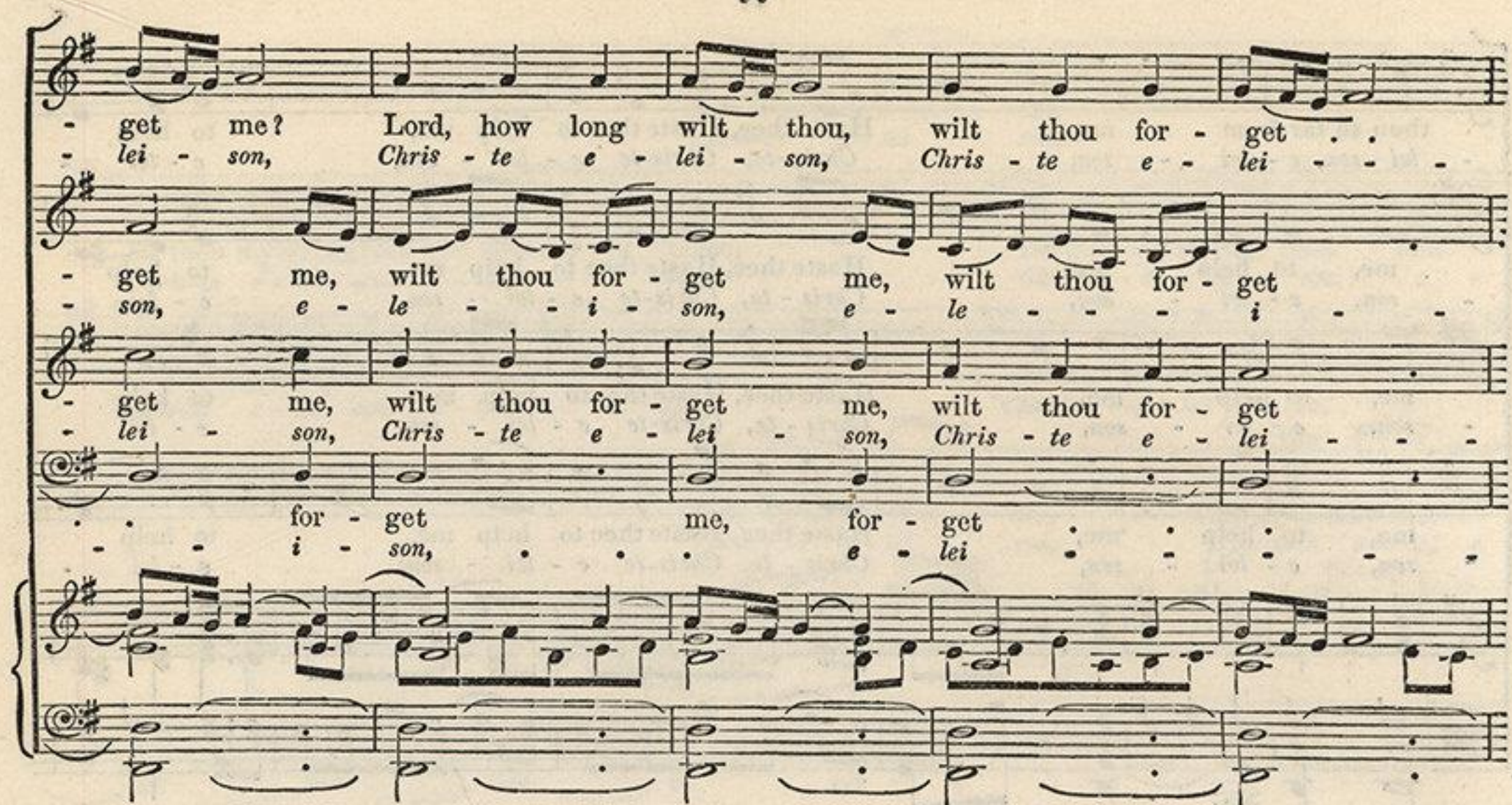
me. How long wilt thou for - get me? Lord, how long wilt thou, wilt thou for -
 - son, Chris - te, Chris - te e - lei - son, Chris - te e - lei - son, Chris - te e -

me. Lord, how long wilt thou for - get me, wilt thou for -
 - son, Chris - te e - lei - son, Chris - te e - lei - son, Chris - te e -

me. Lord, how long wilt thou, wilt thou for - get me, wilt thou for -
 - son, Chris - te e - lei - son, Chris - te e - lei - son, Chris - te e -

me, son, How long wilt thou
 - son, Chris te e - lei -

1ca.

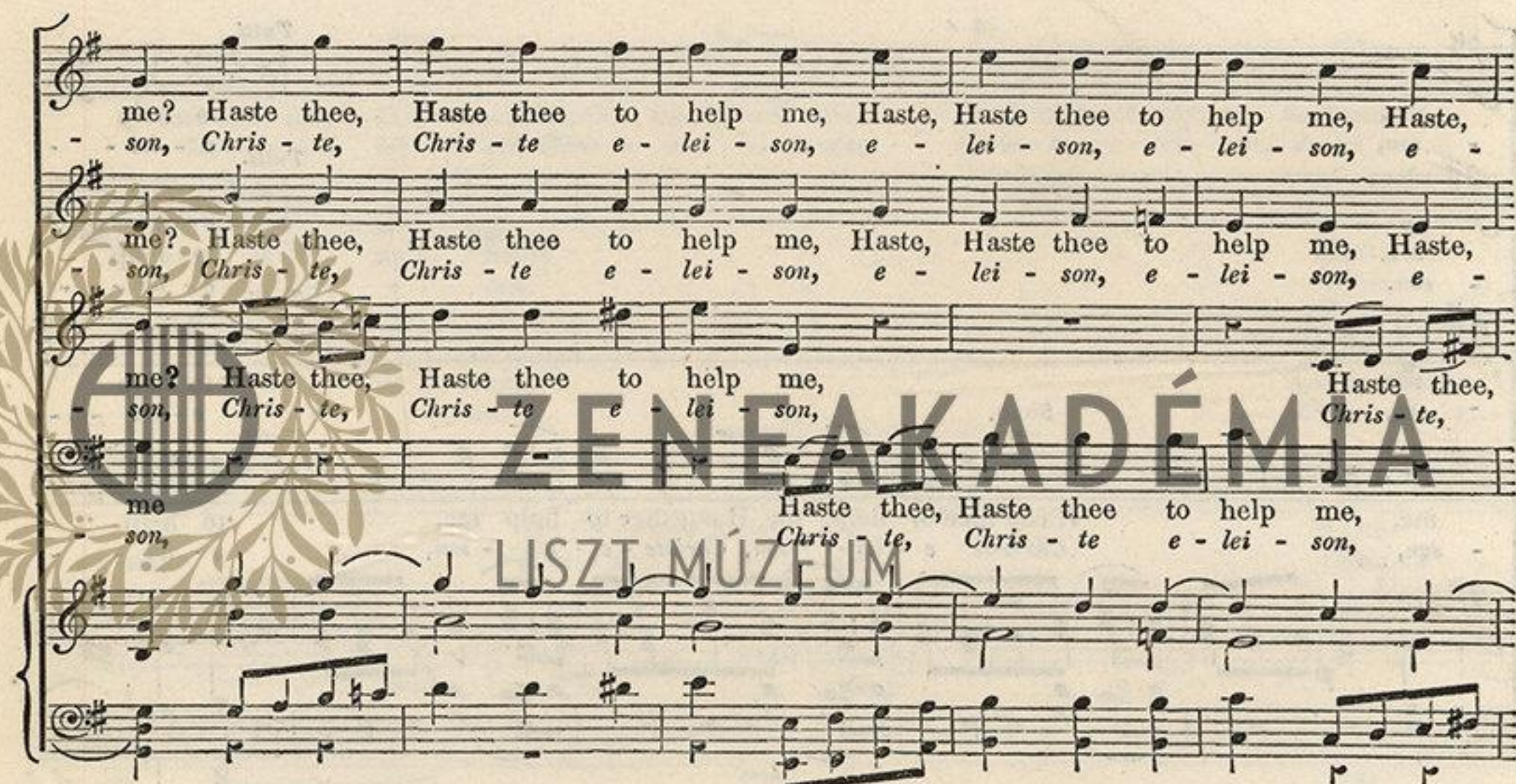


- get me? Lord, how long wilt thou, wilt thou for - get
 - lei - son, Chris - te e - lei - son, Chris - te e - lei - son,

- get me, wilt thou for - get me, wilt thou for - get
 - son, e - le - i - son, e - le - i - son,

- get me, wilt thou for - get me, wilt thou for - get
 - lei - son, Chris - te e - lei - son, Chris - te e - lei - son,

for - get me, for - get
 i - son, e - lei



me? Haste thee, Haste thee to help me, Haste, Haste thee to help me, Haste,
 - son, Chris - te, Chris - te e - lei - son, e - lei - son, e - lei - son, e -

me? Haste thee, Haste thee to help me, Haste, Haste thee to help me, Haste,
 - son, Chris - te, Chris - te e - lei - son, e - lei - son, e - lei - son, e -

me? Haste thee, Haste thee to help me, Haste thee,
 - son, Chris - te, Chris - te e - lei - son, Chris - te,

me Haste thee, Haste thee to help me,
 - son, Chris - te, Chris - te e - lei - son,



Haste thee to help me, Haste, Haste thee to help me,
 - lei - son, e - lei - son, e - lei - son, e - lei - son,

Haste thee to help me, Haste, Haste thee to help me,
 - lei - son, e - lei - son, e - lei - son, e - lei - son,

Haste thee to help me, Haste, Haste thee to help me,
 Chris - te e - lei - son, e - lei - son, e - lei - son,

Haste, Haste thee to help me,
 e - lei - son, e - lei - son,

8va. 8va.

Haste thee to help me, Haste thee to help me, Haste, Haste thee to help me.
 Chris-te e-lei-son, Chris-te e-lei-son, e-lei-son, e-lei-son,
 Haste thee to help me, Haste thee to help me, Haste, Haste thee to help me.
 Chris-te e-lei-son, Chris-te e-lei-son, e-lei-son, e-lei-son,
 Haste thee to help me, Haste thee to help me, Haste, Haste thee to help me.
 Chris-te e-lei-son, Chris-te e-lei-son, e-lei-son, e-lei-son,
 Haste thee to help me, Haste thee to help me, Haste, Haste thee to help me.
 Chris-te e-lei-son, Chris-te e-lei-son, e-lei-son, e-lei-son,
 8va.

p
 8va.

*
 I will call up-on the Lord and complain un-
 Ky-ri-e e-lei-son, Ky-ri-e e-
 *
 p
 8va.

I will call up - on the Lord,
 Ky - ri - e e - le - i - son,
 to my God, I will call, I will call up - on him,
 - le - i - son, Ky - ri - e e - lei - son, e - lei - son,

and com - plain un - to my God. I will call, I will
 Ky - ri - e e - lei - son, e - lei - son, Ky - ri -
 and com - plain un - to my God. my God. I will call, I will
 e - lei - son, e - lei - son, e - le - i - son, e - lei - son, Ky - ri -

call up - on the Lord, and com - plain, com -
 e e - le - i - son, Ky - ri - e e -
 call up - on the Lord, and com - plain, com -
 e e - le - i - son, Ky - ri - e e -
 call up - on the Lord, and com - plain, com -
 e e - le - i - son, Ky - ri - e e -

8 va.

plain un-to my God, I will call up-on him, up-on
lei-son, e-lei-son, Ky-ri-e e-lei-son, e-lei-son

plain un-to my God, I will call up-on him, up-on
lei-son, e-lei-son, Ky-ri-e e-lei-son, e-lei-son

plain un-to my God, I will call up-on him, up-on
lei-son, e-lei-son, Ky-ri-e e-lei-son, e-lei-son

plain un-to my God, I will call up-on him, up-on
lei-son, e-lei-son, Ky-ri-e e-lei-son, e-lei-son

8va.

him, I will call up-on him, and complain un-to my God, I will
son, Ky-ri-e e-lei-son, Ky-ri-e e-lei-son, Ky-ri-e

him, I will call up-on him, and complain un-to my God, I will
son, Ky-ri-e e-lei-son, Ky-ri-e e-lei-son, Ky-ri-e

him, I will call up-on him, and complain un-to my God, I will
son, Ky-ri-e e-lei-son, Ky-ri-e e-lei-son, Ky-ri-e

him, and complain un-to my God, I will
son, Ky-ri-e e-lei-son, Ky-ri-e e-lei-son, Ky-ri-e

call up-on him, up-on him, I will call up-on him, and complain
e-lei-son, e-lei-son, Ky-ri-e e-lei-son, Ky-ri-e

call up-on him, up-on him, I will call up-on him, and complain
e-lei-son, e-lei-son, Ky-ri-e e-lei-son, Ky-ri-e

call up-on him, up-on him, I will call up-on him, and complain
e-lei-son, e-lei-son, Ky-ri-e e-lei-son, Ky-ri-e

call up-on him, up-on him, and complain
e-lei-son, e-lei-son, Ky-ri-e

un - to my God. Lord, in thee, Lord, in thee is my
e - le - i - son. Ky - ri - e e - le - i - son.

un - to my God. Lord, in thee is my hope, Lord, in thee is my
e - le - i - son, Ky - ri - e e - lei - son, e - le - i - son.

un - to my God. Lord, in thee, Lord, in thee is my
e - le - i - son. Ky - ri - e e - le - i - son.

un - to my God. Lord, in thee, Ky - ri - e,

hope: quicken me, quicken me, as thou art wont.
- son, Ky - ri - e, Ky - ri - e e - le - i - son.

hope: quicken me, quicken me, as thou art wont. Lord, in thee is my
- son, Ky - ri - e, Ky - ri - e, e - le - i - son, Ky - ri - e, Ky - ri -

hope: quicken me, quicken me, as thou art wont. Lord, in
- son, Ky - ri - e, Ky - ri - e, e - le - i - son, Ky - ri -

quicken me, quicken me, as thou art wont.
Ky - ri - e, Ky - ri - e, e - le - i - son,

Lord, in thee, Lord, in thee is my hope: quicken me, quicken me,
Ky - ri - e e - le - i - son, Ky - ri - e, Ky - ri - e,

hope, Lord, in thee is my hope: quicken me, quicken me,
e - le - i - son, Ky - ri - e, Ky - ri - e,

thee, Lord, in thee is my hope: quicken me, quicken me,
e - le - i - son, Ky - ri - e, Ky - ri - e,

Lord, in thee, quicken me, quicken me,
Ky - ri - e, Ky - ri - e, Ky - ri - e,

as thou art wont. I will call up-on the
 e - le - i - son, Ky - ri - e e - le - i -

thou art wont. I will call up-on the
 e - lei - son, Ky - ri - e e - le - i

as thou art wont. I will call up-on the Lord,
 e - le - i - son, Ky - ri - e e - le - i - son,

as thou art wont. I will call up-on the Lord,
 (3) e - le - i - son, Ky - ri - e e - le - i - son,

The piano accompaniment consists of two staves, with the right hand playing a melody of eighth and sixteenth notes, and the left hand providing a harmonic accompaniment with chords and single notes.

Lord, son, and Kyrie com - plain un - to my God, un -
 son, ri - e e - le i - son, e -

Lord, son, and Kyrie com - plain un - to my God, un -
 son, ri - e e - le i - son, e -

and Kyrie com - plain un - to my God, un -
 Kyrie com - plain un - to my God, un -
 and Kyrie com - plain un - to my God, un -
 Kyrie com - plain un - to my God, un -

The score is for a vocal and piano setting of the Kyrie eleison. It features five vocal staves (Soprano, Alto, Tenor 1, Tenor 2, and Bass) and a piano accompaniment. The music is in G major and 4/4 time. The vocal parts enter with the text 'Lord, son, and Kyrie com - plain un - to my God, un -' and continue with 'son, ri - e e - le i - son, e -'. The piano accompaniment provides a harmonic and rhythmic foundation for the vocal lines.

to - le - - - my i - - - God. son.

to - le - - - my i - - - God. son.

to - le - - - my i - - - God. son.

to - le - - - my i - - - God. son.

to - le - - - my i - - - God. son.

The piano accompaniment consists of a right-hand part with flowing sixteenth-note patterns and a left-hand part with sustained chords and a simple bass line.

16
GLORIA.

Tutti. f

TREBLE.
Glo - ri - ous is thy name, Al - migh - - ty
Glo - ri - a in ex - cel - sis De - -

ALTO.
Glo - ri - ous is thy name, Al - migh - - ty
Glo - ri - a in ex - cel - sis De - -

TENOR.
(Two lower.)
Glo - ri - ous is thy name, Al - migh - - ty
Glo - ri - a in ex - cel - sis De - -

BASS.
Tutti. f
Glo - ri - ous is thy name, Al - migh - - ty
Glo - ri - a in ex - cel - sis De - -

ACCOMP.
Met. 132 - *Fully with Trumpet.*

Lord, glo - ri - ous is thy name, is thy name, O
o, in ex - cel - sis, De - o glo - ri -

Lord, glo - ri - ous is thy name, is thy name, O
o, in ex - cel - sis, De - o glo - ri -

Lord, glo - ri - ous is thy name, is thy name, O
o, in ex - cel - sis, De - o glo - ri -

Lord, glo - ri - ous is thy name, is thy name, O
o, in ex - cel - sis, De - o glo - ri -

Ped.

Lord, glo - ri - ous is thy name, glo - ri - ous is thy name, Al - migh - -
a, De - o glo - ri - a, glo - ri - a in ex - cel - sis, De - -

Lord, glo - ri - ous is thy name, glo - ri - ous is thy name, Al - mighty, glo - ri - ous
a, De - o glo - ri - a, glo - ri - a in ex - cel - sis, De - o in ex -

Lord, glo - ri - ous is thy name, glo - ri - ous is thy name, Al - mighty, glo - ri - ous
a, De - o glo - ri - a, glo - ri - a in ex - cel - sis, De - o in ex -

Lord, glo - ri - ous is thy name, glo - ri - ous is thy name, Al - mighty,
a, De - o glo - ri - a, glo - ri - a in ex - cel - sis, De - o



is thy name, O Lord, glo - rious is thy name, O Lord, glo - rious is thy name, O
 - cel-sis, De - o in ex - cel-sis, De - o in ex - cel-sis, De -

is thy name, O Lord, glo - rious is thy name, O Lord, glo - rious is thy name, O
 - cel-sis, De - o in ex - cel-sis, De - o in ex - cel-sis, De -

glo - rious, glorious is thy name, is thy
 in ex - cel-sis, De - o, De -

ty, glorious is thy name, Al - migh - ty Lord; all the an - gels
 o in ex - cel sis, De - o glo - ri - a, et in ter - ra

Lord, glorious is thy name, Al - migh - ty Lord; all the an - gels
 o in ex - cel - sis, De - o glo - ri - a, et in ter - ra

Lord, glorious is thy name, Al - migh - ty Lord; all the an - gels
 o in ex - cel - sis, De - o glo - ri - a, et in ter - ra

name, glorious is thy name, Al - migh - ty Lord; all the an - gels
 o in ex - cel - sis, De - o glo - ri - a, et in ter - ra

Without Trumpet.

8va.

stand, stand round a - bout thy throne, all the an - gels
 pax, pax, pax ho - mi - ni - bus et in ter - ra,

stand, stand round a - bout thy throne, all the an - gels
 pax, pax, pax ho - mi - ni - bus et in ter - ra,

stand, stand round a - bout thy throne, all the an - gels
 pax, pax, pax ho - mi - ni - bus et in ter - ra,

stand, stand round a - bout thy throne, all the an - gels
 pax, pax, pax ho - mi - ni - bus et in ter - ra,

Choir.

stand, stand round a - bout thy throne; Let all
pax, *pax,* *pax* ho - mi - ni - bus; bo - næ,
 stand, stand round a - bout thy throne; Let all
pax, *pax,* *pax* ho - mi - ni - bus; bo - næ,
 stand, stand round a - bout thy throne; Let all
pax, *pax,* *pax* ho - mi - ni - bus; bo - næ,
 stand, stand round a - bout thy throne; Let all
pax, *pax,* *pax* ho - mi - ni - bus; bo - næ,
 Swell Hautboy.

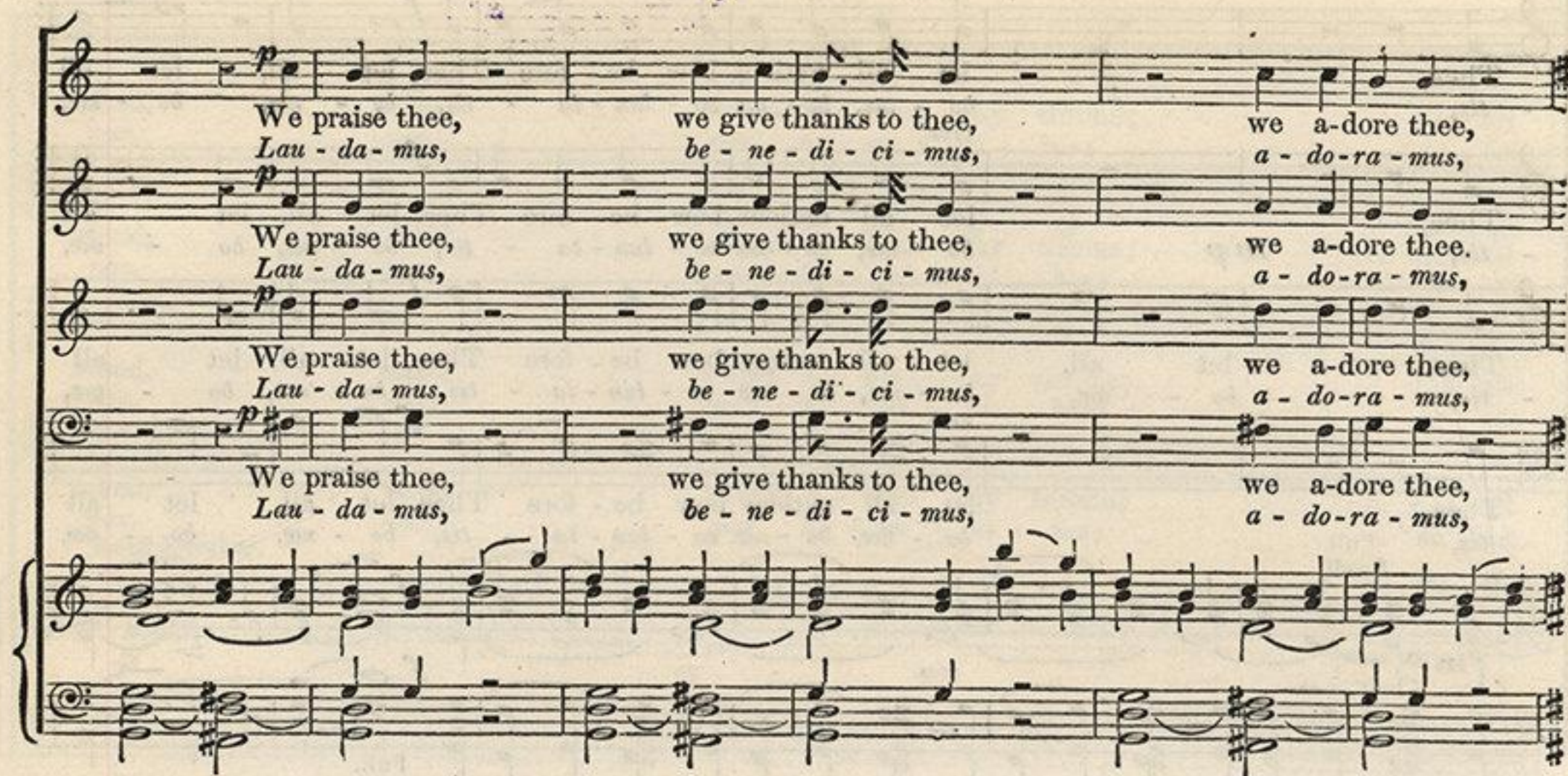
na - tions bow be - fore thee, bow be - fore thee,
 bo - næ vo - lun - ta - tis, vo - lun - ta - tis,
 na - tions bow be - fore thee, bow be - fore thee,
 bo - næ vo - lun - ta - tis, vo - lun - ta - tis, *mp*
 na - tions bow be - fore thee, bow be - fore thee, let all,
 bo - næ vo - lun - ta - tis, bo - næ bo - næ
 na - tions bow be - fore thee, bow be - fore thee, Full
 bo - næ vo - lun - ta - tis, vo - lun - ta - tis, Swell.
 Choir. 8va.

cres. let all na-tions bow be - fore Thee, let all, let all nations bow be - fore
 bo - næ, bo - næ vo - lun - ta - tis, bo - næ, bo - næ, bo - næ vo - lun - ta - tis, bo - næ, bo - næ vo - lun - ta - tis
cres. let all na-tions bow be - fore Thee, let all, let all nations bow be - fore
 bo - næ, bo - næ vo - lun - ta - tis, bo - næ, bo - næ, bo - næ vo - lun - ta - tis, bo - næ, bo - næ vo - lun - ta - tis
cres. let all na-tions bow be - fore Thee, let all, let all nations bow be - fore
 bo - næ, bo - næ vo - lun - ta - tis, bo - næ, bo - næ, bo - næ vo - lun - ta - tis, bo - næ, bo - næ vo - lun - ta - tis
cres. let all na-tions bow be - fore Thee, let all, let all nations bow be - fore
 bo - næ, bo - næ vo - lun - ta - tis, bo - næ, bo - næ, bo - næ vo - lun - ta - tis, bo - næ, bo - næ vo - lun - ta - tis
cres. Full.

Thee, *cres.* let all nations bow be - fore Thee, let all, let all
 - tis, bo - næ, bo - næ vo - lun - ta - tis, bo - næ, bo - næ,
cres.
 Thee, *mp* let all nations bow be - fore Thee, let all, let all
 - tis, bo - næ, bo - næ vo - lun - ta - tis, bo - næ, bo - næ,
cres.
 Thee, let all, let all nations bow be - fore Thee, let all, let all
 - tis, bo - næ, bo - næ, bo - næ vo - lun - ta - tis, bo - næ, bo - næ,
cres.
 Thee, *Full* let all nations bow be - fore Thee, let all, let all
 - tis, *Swell* bo - næ, bo - næ vo - lun - ta - tis, bo - næ, bo - næ,
mp *Choir* *cres.* *f* *Full.*

na - tions bow be - fore Thee, and de - clare thy wond - 'rous
 bo - næ vo - lun - ta - tis, bo - næ vo - lun - ta -
 na - tions bow be - fore Thee, and de - clare thy wond - 'rous
 bo - næ vo - lun - ta - tis, bo - næ vo - lun - ta -
 na - tions bow be - fore Thee, and de - clare thy wond - 'rous
 bo - næ vo - lun - ta - tis, bo - næ vo - lun - ta -
 na - tions bow be - fore Thee, and de - clare thy wond - 'rous
 bo - næ vo - lun - ta - tis, bo - næ vo - lun - ta -
Ped.

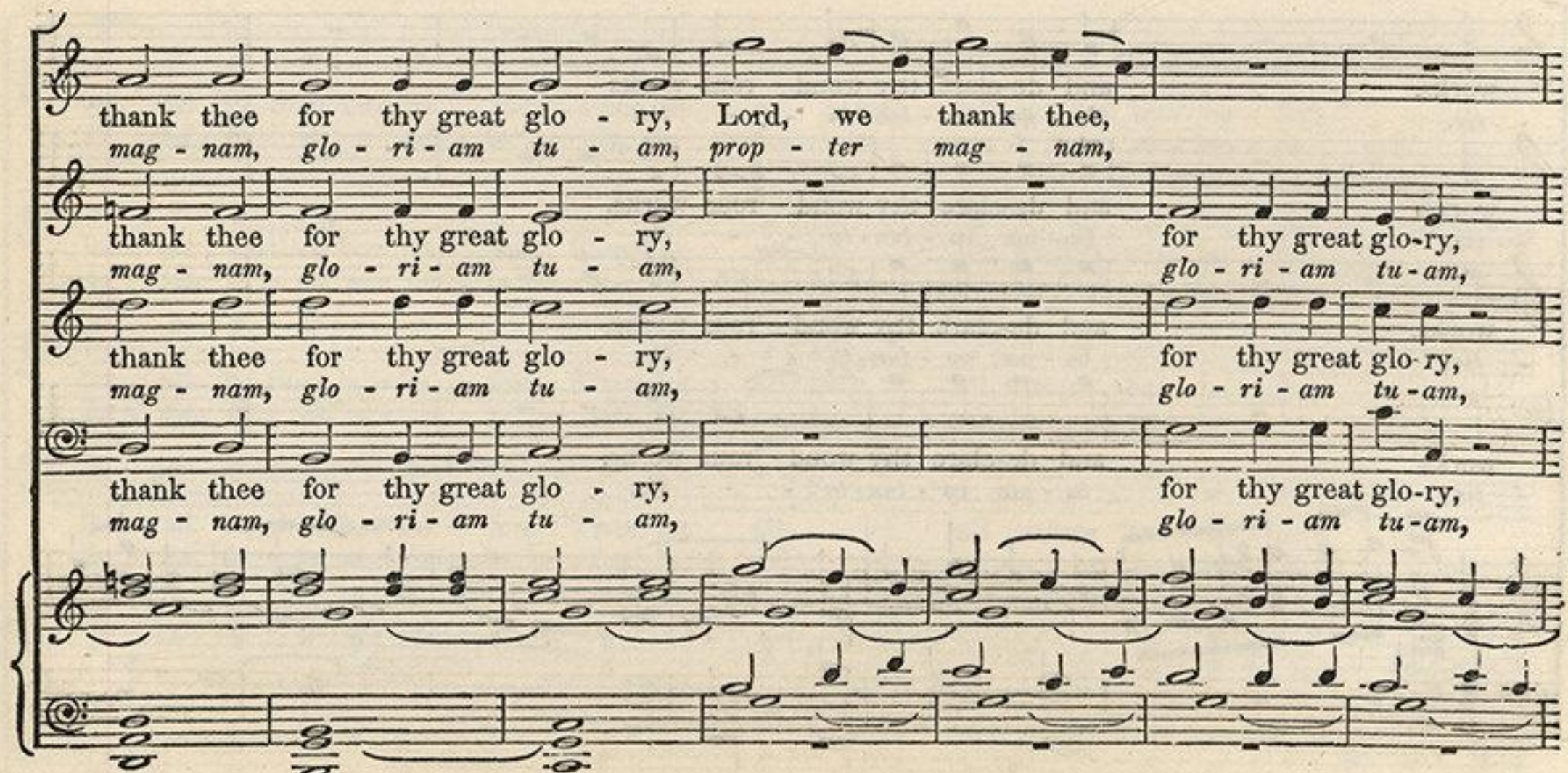
works, and de - clare thy wond - 'rous works
 - tis, bo - næ vo - lun - ta - tis.
 works, and de - clare thy wond - 'rous works.
 - tis, bo - næ vo - lun - ta - tis.
 works, and de - clare thy wond - 'rous works.
 - tis, bo - næ vo - lun - ta - tis.
 works, and de - clare thy wond - 'rous works.
 - tis, bo - næ vo - lun - ta - tis.
p



We praise thee, we give thanks to thee, we a-dore thee,
 Lau - da - mus, be - ne - di - ci - mus, a - do - ra - mus,
 We praise thee, we give thanks to thee, we a-dore thee.
 Lau - da - mus, be - ne - di - ci - mus, a - do - ra - mus,
 We praise thee, we give thanks to thee, we a-dore thee,
 Lau - da - mus, be - ne - di - ci - mus, a - do - ra - mus,
 We praise thee, we give thanks to thee, we a-dore thee,
 Lau - da - mus, be - ne - di - ci - mus, a - do - ra - mus,



we glo - ri - fy thee. Lord, we a-dore thee, we bless thee; Lord, we
 glo - ri - fi - ca - mus. Gra - ti - as a - gi - mus, ti - bi prop - ter
 we glo - ri - fy thee. Lord, we a-dore thee, we bless thee; Lord, we
 glo - ri - fi - ca - mus. Gra - ti - as a - gi - mus, ti - bi prop - ter
 we glo - ri - fy thee. Lord, we a-dore thee, we bless thee; Lord, we
 glo - ri - fi - ca - mus. Gra - ti - as a - gi - mus, ti - bi prop - ter
 we glo - ri - fy thee. Lord, we a-dore thee, we bless thee; Lord, we
 glo - ri - fi - ca - mus. Gra - ti - as a - gi - mus, ti - bi prop - ter



thank thee for thy great glo - ry, Lord, we thank thee,
 mag - nam, glo - ri - am tu - am, prop - ter mag - nam,
 thank thee for thy great glo - ry, for thy great glo - ry,
 mag - nam, glo - ri - am tu - am, glo - ri - am tu - am,
 thank thee for thy great glo - ry, for thy great glo - ry,
 mag - nam, glo - ri - am tu - am, glo - ri - am tu - am,
 thank thee for thy great glo - ry, for thy great glo - ry,
 mag - nam, glo - ri - am tu - am, glo - ri - am tu - am,

Lord, we thank thee, *prop - ter mag - nam,* Lord, we thank thee for thy great *prop - ter mag - nam, glo - ri - am*

for thy great glo - ry, *glo - ri - am tu - am,* Lord, we thank thee for thy great *prop - ter mag - nam, glo - ri - am*

for thy great glo - ry, *glo - ri - am tu - am,* Lord, we thank thee for thy great *prop - ter mag - nam, glo - ri - am*

for thy great glo - ry, *glo - ri - am tu - am,* Lord, we thank thee for thy great *prop - ter mag - nam, glo - ri - am*

glo - ry, tu - am, for thy great glo - ry, *glo - ri - am tu - am,* for thy great glo - ry. *glo - ri - am tu - am.*

glo - ry, tu - am, for thy great glo - ry, *glo - ri - am tu - am,* for thy great glo - ry. *glo - ri - am tu - am.*

glo - ry, tu - am, for thy great glo - ry, *glo - ri - am tu - am,* for thy great glo - ry. *glo - ri - am tu - am.*

glo - ry, tu - am, for thy great glo - ry, *glo - ri - am tu - am,* for thy great glo - ry. *glo - ri - am tu - am.*

Heav'n is thy throne, and earth is thy foot - stool. *f*
Do - mi - ne De - us, Deus Rex Cœ - les - tis.

Heav'n is thy throne, and earth is thy foot - stool. *f*
Do - mi - ne De - us, Deus Rex Cœ - les - tis.

Heav'n is thy throne, and earth is thy foot - stool. *f*
Do - mi - ne De - us, Deus Rex Cœ - les - tis.

Heav'n is thy throne, and earth is thy foot - stool. *f*
Do - mi - ne De - us, Deus Rex Cœ - les - tis.

cres.
Full with Trumpet.
8va.

Thou art King o-ver all the world.
De - us Pa - ter om - ni - po - tens.

Thou art King o-ver all the world.
De - us Pa - ter om - ni - po - tens.

Thou art King o-ver all the world.
De - us Pa - ter om - ni - po - tens.

Thou art King o-ver all the world.
De - us Pa - ter om - ni - po - tens.

Ped.

Glorious is thy name, is thy name, O Lord, glo-rious is thy name. Blessing and
Do-mine Fi - li u - ni - ge - ni - te, Je - su Chris - te, Do - mi - ne

Glorious is thy name, is thy name, O Lord, glo-rious is thy name. Blessing and
Do-mine Fi - li u - ni - ge - ni - te, Je - su Chris - te, Do - mi - ne

Glorious is thy name, is thy name, O Lord, glo-rious is thy name. Blessing and
Do-mine Fi - li u - ni - ge - ni - te, Je - su Chris - te, Do - mi - ne

Glorious is thy name, is thy name, O Lord, glo-rious is thy name.
Do-mine Fi - li u - ni - ge - ni - te, Je - su Chris - te,

ZENEAKADEMIA

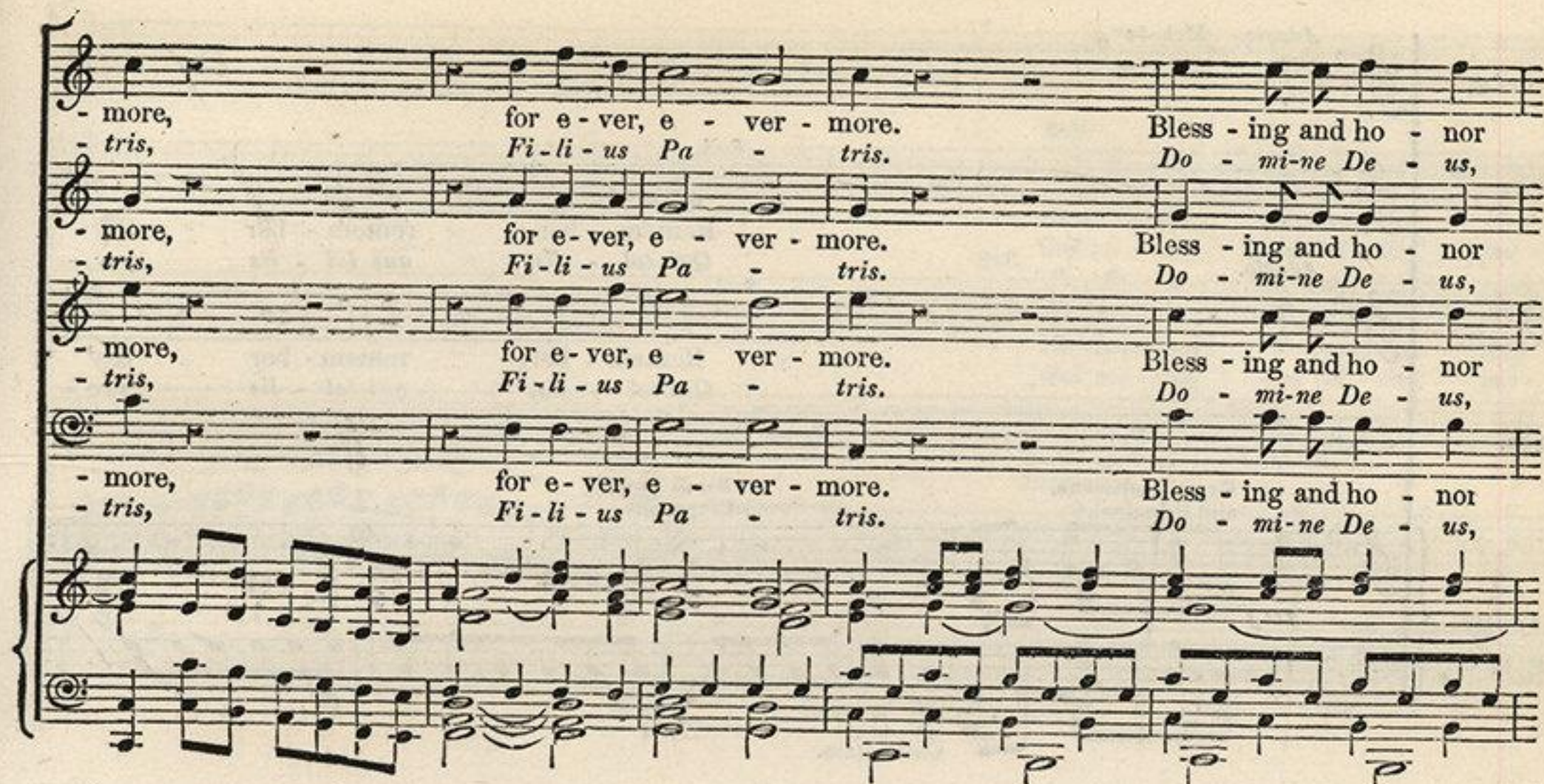
ho-nor be to God, for e-ver and e-ver, for e-ver, e-ver -
De-us, Agnus De-i, Fi-li-us Patris, Fi-li-us Pa -

ho-nor be to God, for e-ver and e-ver, for e-ver, e-ver -
De-us, Agnus De-i, Fi-li-us Patris, Fi-li-us Pa -

ho-nor be to God, for e-ver and e-ver, for e-ver, e-ver -
De-us, Agnus De-i, Fi-li-us Patris, Fi-li-us Pa -

for e-ver, e-ver -
Fi-li-us Pa -

Full without Trumpet.



- more, - tris, for e-ver, e-ver-more. Bless-ing and ho-nor
 - tris, Fi-li-us Pa-tris. Do-mi-ne De-us,

- more, - tris, for e-ver, e-ver-more. Bless-ing and ho-nor
 - tris, Fi-li-us Pa-tris. Do-mi-ne De-us,

- more, - tris, for e-ver, e-ver-more. Bless-ing and ho-nor
 - tris, Fi-li-us Pa-tris. Do-mi-ne De-us,

- more, - tris, for e-ver, e-ver-more. Bless-ing and ho-nor
 - tris, Fi-li-us Pa-tris. Do-mi-ne De-us,

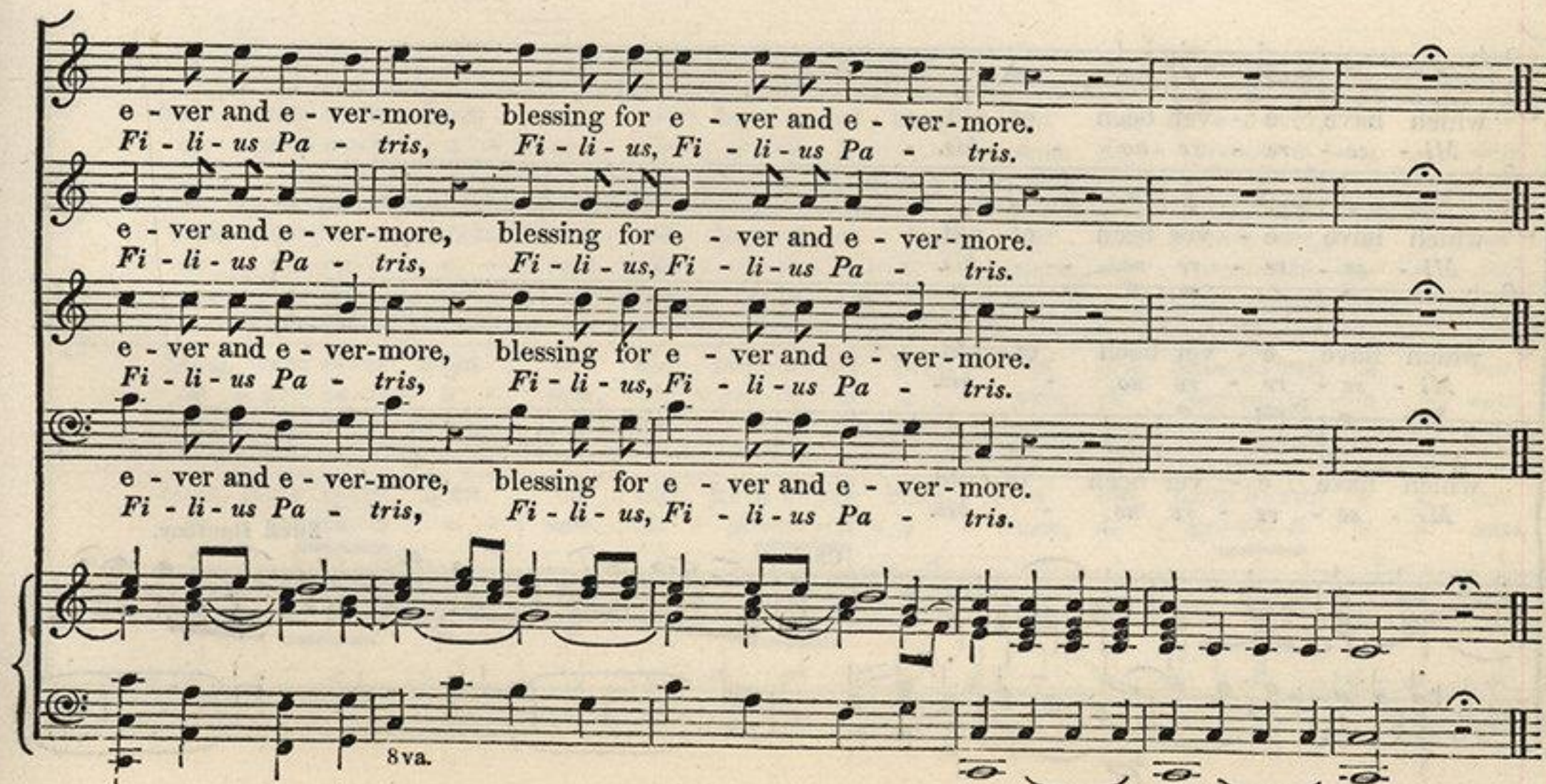


be to God, for e-ver and e-ver-more. Blessing and ho-nor be to God, for
 Ag-nus De-i, Fi-li-us Pa-tris. Do-mi-ne De-us, Ag-nus De-i,

be to God, for e-ver and e-ver-more. Blessing and ho-nor be to God, for
 Ag-nus De-i, Fi-li-us Pa-tris. Do-mi-ne De-us, Ag-nus De-i,

be to God, for e-ver and e-ver-more. Blessing and ho-nor be to God, for
 Ag-nus De-i, Fi-li-us Pa-tris. Do-mi-ne De-us, Ag-nus De-i,

be to God, for e-ver and e-ver-more. Blessing and ho-nor be to God, for
 Ag-nus De-i, Fi-li-us Pa-tris. Do-mi-ne De-us, Ag-nus De-i,



e-ver and e-ver-more, blessing for e-ver and e-ver-more.
 Fi-li-us Pa-tris, Fi-li-us, Fi-li-us Pa-tris.

e-ver and e-ver-more, blessing for e-ver and e-ver-more.
 Fi-li-us Pa-tris, Fi-li-us, Fi-li-us Pa-tris.

e-ver and e-ver-more, blessing for e-ver and e-ver-more.
 Fi-li-us Pa-tris, Fi-li-us, Fi-li-us Pa-tris.

e-ver and e-ver-more, blessing for e-ver and e-ver-more.
 Fi-li-us Pa-tris, Fi-li-us, Fi-li-us Pa-tris.

Adagio. Met. 54 -

TREBLE.

ALTO.

TENOR.
(8ve lower.)

BASS.

Great Diapasons.
and Principal.

Swell two
Diapasons.

ACCOMP.
Met. 54 -

Choir Bass.

Soli.
Remem - ber, remem - ber thy
Qui tol - lis, qui tol - lis pec -

Adagio.
Remem - ber, remem - ber thy
Qui tol - lis, qui tol - lis pec -

Tutti.
and thy lov - ing, lov - ing kind - ness,
Tutti. Mi - se - re - re, Mi - se - re - re,
ten - der mer - cies, and thy lov - ing, lov - ing kind - ness,
ca - ta mun - di, *Tutti.* Mi - se - re - re, Mi - se - re - re,
ten - der mer - cies, and thy lov - ing, lov - ing kind - ness,
ca - ta mun - di, *Tutti.* Mi - se - re - re, Mi - se - re - re,
and thy lov - ing, lov - ing kind - ness,
Mi - se - re - re, Mi - se - re - re,
mf
8va. Ped 8va.

which have e - ver been of old.
Mi - se - re - re no - bis.
which have e - ver been of old.
Mi - se - re - re no - bis.
which have e - ver been of old.
Mi - se - re - re no - bis.
which have e - ver been of old.
Mi - se - re - re no - bis.

Choir.

Swell Hautboy.

Soli.
Re-mem-ber, re-mem-ber thy
Qui tol - lis, qui tol - lis, pec -

Soli.
Re-mem-ber, re-mem-ber thy
Qui tol - lis, qui tol - lis, pec -

Swell two Diapasons.

Choir.

p

Sva.

Tutti.
and thy loving kind - ness, which have e - ver
Sus - ci - pe de - pre - ca - ti - o - nem,

Tutti.
ten - der mer - cies, and thy loving kind - ness, which have e - ver
- ca - ta mun - di, Sus - ci - pe de - pre - ca - ti - o - nem,

Tutti.
ten - der mer - cies, and thy loving kind - ness, which have e - ver
- ca - ta mun - di, Sus - ci - pe de - pre - ca - ti - o - nem,

Tutti.
and thy loving kind - ness, which have e - ver
Sus - ci - pe de - pre - ca - ti - o - nem,

mf

Sva.

Ped. Sva.

been, have e-ver been of old, have e-ver been of old, have e-ver, e - ver
de - pre - ca - ti - o - nem, de - pre - ca - ti - o - nem, de - pre - ca - ti - o - nem,

been have e-ver been of old, have e-ver been of old, have e-ver, e - ver
de pre - ca - ti - o - nem, de - pre - ca - ti - o - nem, de - pre - ca - ti - o - nem,

been, have e-ver been of old, have e-ver been of old, have e-ver, e - ver
de - pre - ca - ti - o - nem, de - pre - ca - ti - o - nem, de - pre - ca - ti - o - nem,

been, have e-ver been of old, have e-ver been of old, have e-ver, e - ver
de - pre - ca - ti - o - nem, de - pre - ca - ti - o - nem, de - pre - ca - ti - o - nem,

been of old, which have e-ver, e-ver been of
 nos - tram, de - pre-ca - ti - o - nem nos - of

been of old, which have e-ver, e-ver been of
 nos - tram, de - pre-ca - ti - o - nem nos - of

been of old, which have e-ver, e-ver been of
 nos - tram, de - pre-ca - ti - o - nem nos - of

been of old, which have e-ver, e-ver been of
 nos - tram, de - pre-ca - ti - o - nem nos - of

old.
 tram.

old.
 tram.

old.
 tram.

old.
 tram.

old.
 tram.

Choir. Swell Hautboy. Choir.

Soli.

De-li - ver, de-li - ver the poor and the
 Qui se - des, qui se - des ad dex - ter - am

Soli.

De-li - ver, de-li - ver the poor and the
 Qui se - des, qui se - des ad dex - ter - am

Soli.

De-li - ver, de-li - ver the poor and the
 Qui se - des, qui se - des ad dex - ter - am

Swell two Diapasons.

8va

Tutti.
f
 Let thy mer - cy be on them that fear
 Mi - se - re - re, Mi - se - re - re no -

nee - dy. Let thy mer - cy be on them that fear
 Pa - tris. Mi - se - re - re, Mi - se - re - re no -

nee - dy. Let thy mer - cy be on them that fear
 Pa - tris. Mi - se - re - re, Mi - se - re - re no -

nee - dy, Let thy mer - cy be on them that fear
 Pa - tris. Mi - se - re - re, Mi - se - re - re no -

mf

thee. *bis.* Let thy mer - cy be on
 Mi - se - re - re, Mi - se -

thee. *bis.* Let thy mer - cy be on
 Mi - se - re - re, Mi - se -

thee. *bis.* Let thy mer - cy be on
 Mi - se - re - re, Mi - se -

thee. *bis.* Let thy mer - cy be on
 Mi - se - re - re, Mi - se -

p

them that fear thee. *bis.*
 re - re no -

them that fear thee. *bis.*
 re - re no -

them that fear thee. *bis.*
 re - re no -

them that fear thee. *bis.*
 re - re no -

pp *Swell Stop D only.*

pp *Choir Stop D only.*

Allegretto. Met. 88 =

TREBLE.

ALTC.

TENOR.
(8ve lower.)

BASS.

Great Diapasons.

mf

Met. 88 =

8va.

Solo.

Praise the Lord, for
Quo - ni - am tu

Swell two Diapasons and principal.

p *mf* *p*

Dulciana.

Soli.

His name be mag-ni-fied, His name be mag-ni-fied through the
Tu so-lus Do-mi-nus, so-lus al-tis-si-mus Je-su

Soli.

His name be mag-ni-fied, His name be mag-ni-fied through the
Tu so-lus Do-mi-nus, so-lus al-tis-si-mus Je-su

Soli.

His name be mag-ni-fied, His name be mag-ni-fied through the
Tu so-lus Do-mi-nus, so-lus al-tis-si-mus Je-su

he is gra-cious.
so-lus sanc-tus.

whole earth.
Chris - te.

whole earth.
Chris - te.

whole earth.
Chris - te.

Praise the Lord, for he is gra - cious.
Quo - ni - am tu so - lus sanc - tus,

The Lord be ex - alt - ed a - bove all gods, the Lord be ex -
tu so - lus, tu so - lus al - tis - si - mus, tu so - lus, tu

The Lord be ex - alt - ed a - bove all gods, the Lord be ex -
tu so - lus, tu so - lus al - tis - si - mus, tu so - lus, tu

The Lord be ex - alt - ed a - bove all gods, the Lord be ex -
tu so - lus, tu so - lus al - tis - si - mus, tu so - lus, tu

The Lord be ex - alt - ed a - bove all gods, the Lord be ex -
tu so - lus, tu so - lus al - tis - si - mus, tu so - lus, tu

8va.

alt - ed a - bove all gods, be ex - alt - ed a - bove all
so - lus al - tis - si - mus Je - su Chris - te, Je - su Chris -

alt - ed a - bove all gods, be ex - alt - ed a - bove all
so - lus al - tis - si - mus Je - su Chris - te, Je - su Chris -

alt - ed a - bove all gods, be ex - alt - ed a - bove all
so - lus al - tis - si - mus Je - su Chris - te, Je - su Chris -

alt - ed a - bove all gods, be ex - alt - ed a - bove all
so - lus al - tis - si - mus Je - su Chris - te, Je - su Chris -

8va.

gods. te. Praise the Lord for e - - ver, for e - -
 Quo - ni - am tu so - - lus, tu so - -

gods. te. Praise the Lord for e - - ver, for e - -
 Quo - ni - am tu so - - lus, tu so - -

gods. te. Praise the Lord for e - - ver, for e - -
 Quo - ni - am tu so - - lus, tu so - -

gods. te. His name be prais - ed,
 Tu so - lus sanc - tus.

8va.

ver and e - - ver - more, Praise him e - ver - more, Praise
 lus al - tis si - mus, Je - su Chris - te, Je -

ver and e - - ver - more, Praise him e - ver - more,
 lus al - tis si - mus, Je - su Chris - te,

ver and e - - ver - more, Praise him e - ver - more, Praise him
 lus al - tis si - mus, Je - su Chris - te, Je - su

his name be mag - ni - fied. Praise him e - ver - more, Praise him
 so - lus al - tis - si - mus Je - su Chris - te, Je - su

8va.

him e - ver - more.
 su Chris - te.

Praise him e - ver - more.
 Je - su Chris - te.

e - ver - more,
 Chris - te, Praise him e - ver - more.
 Je - su Chris - te.

e - ver - more,
 Chris - te, Praise him e - ver - more.
 Je - su Chris - te.

Praise the Lord for e - - ver, for e - - ver and e - - ver -
 Quo - ni - am tu so - - lus, tu so - - lus al - tis - - si -

Praise the Lord for e - - ver, for e - - ver and e - - ver
 Quo - ni - am tu so - - lus, tu so - - lus al - tis - - si -

Praise the Lord for e - - ver, for e - - ver and e - - ver -
 Quo - ni - am tu so - - lus, tu so - - lus al - tis - - si -

His name be prais - ed, his name be
 Tu so - lus sanc - tus, so - lus al -

8va. 8va.

more, Praise him e - ver - more.
 - mus, Je - su Chris - te.

more, Praise him e - ver - more, Praise him Praise
 - mus, Je - su Chris - te, Je - su Chris -

more, Praise him e - ver - more, Praise him, Praise
 - mus, Je - su Chris - te, Je - su Chris

glo - ri - fied, Praise him e - ver - more, Praise him, Praise
 - tis - si - mus, Je - su Chris - te, Je - su Chris

p

him now and e - - ver - - more.
 - te, Je - su Chris - te.

him now and e - - ver - - more,
 - te, Je - su Chris - te.

him now and e - - ver - - more,
 - te, Je - su Chris - te.

mf

Soli. His name be
Tu so - lus

Soli. His name be
Tu so - lus

Solo. Praise the Lord for he is gra - cious.
Quo - ni - am tu so - lus sanc - tus.

Soli. His name be
Tu so - lus

p

8va.

mag - ni - fied, his name be mag - ni - fied thro' the whole earth.
Do - mi - nus, so - lus al - tis - si - mus Je - su Chris - te.

mag - ni - fied, his name be mag - ni - fied thro' the whole earth.
Do - mi - nus, so - lus al - tis - si - mus Je - su Chris - te.

Serve the
Quo - ni -

mag - ni - fied, his name be mag - ni - fied thro' the whole earth.
Do - mi - nus, so - lus al - tis - si - mus, Je - su Chris - te.



and come be-fore him
tu so-lus, so-lus

Serve the
Quo-ni-

Lord with joy and glad-ness, and come be-fore him with a song,
- am tu so-lus sanc-tus, tu so-lus, so-lus sanc-tus,

and come be-fore him
tu so-lus, so-lus

with a song, and come be-fore him with a song,
sanc-tus, tu so-lus, so-lus Do-mi-nus,

Lord with joy, serve the Lord with joy and glad
- am tu so-lus al-tis-si-mus tu so-

and come be-fore him with a song,
tu so-lus, so-lus Do-mi-nus,

with a song, and come be-fore him with a song,
sanc-tus, tu so-lus, so-lus Do-mi-nus,

serve the Lord with joy and glad-ness, with glad-ness, and with
Quo-ni-am tu so-lus sanc-tus, tu so-lus Do-mi-

serve the Lord with joy and glad-ness, with glad-ness, and with
Quo-ni-am tu so-lus sanc-tus, tu so-lus Do-mi-

serve the Lord with joy and glad-ness, with glad-ness, and with
Quo-ni-am tu so-lus sanc-tus, tu so-lus Do-mi-

joy, nus, and come be - fore him, and come be - fore
tu so - lus sanc tus, tu so - lus Do

ness, nus, and come be - fore him, before him
tu so - lus sanc tus, tu so - lus

joy, nus and come be - fore him, before him
tu so - lus sanc tus, tu so - lus

joy, nus, be - fore him,
tu so - lus,

8va.

him, come be - fore him with a song. Praise the Lord for
mi - nus, so - lus al - tis si - mus. Quo - ni - am tu

with a song, be - fore him with a song. Praise the Lord for
Do mi - nus, so - lus al - tis si - mus. Quo - ni - am tu

with a song, be - fore him with a song. Praise the Lord for
Do mi - nus, so - lus al - tis si - mus. Quo - ni - am tu

tu so - lus him al - tis - si - mus, with a song.

e - ver, for e - ver e - ver - more, for
so - lus, tu so - lus sanc tus, tu

e - ver, for e - ver e - ver - more, Praise the
so - lus al - tis si mus, tu so - lus, tu

e - ver, for e - ver e - ver - more, Praise the
so - lus al - tis si mus, tu so - lus, tu

e - ver, e - ver - more.
so - lus Do - mi - nus,

Lord for e - ver - more.
so - lus Do - mi - nus.

Lord for e - ver - more.
so - lus Do - mi - nus.

The Lord's name be mag-nified, the Lord's name be glo-ri-fied
tu so - lus al - tis-si-mus, tu so - lus al - tis-si-mus.

mf

8va.

through the whole earth, through the whole earth.
Je - su Chris - te, Je - su Chris - te.

through the whole earth, through the whole earth.
Je - su Chris - te, Je - su Chris - te.

through the whole earth, through the whole earth.
Je - su Chris - te, Je - su Chris - te.

through the whole earth, through the whole earth.
Je - su Chris - te, Je - su Chris - te.

cres.

p

Praise the Lord for e - ver, for e - ver and
Quo - ni - am tu so - lus, tu so - lus al -

Praise the Lord for e - ver, for e - ver and
Quo - ni - am tu so - lus, tu so - lus al -

His name be prais - ed,
tu so - lus sanc - tus,

Praise the Lord for e - ver, for e - ver and
Quo - ni - am tu so - lus, tu so - lus al -

p

him e - ver more.
su Chris - - - te.

more, te, praise him e - ver more.
Je - - su Chris - - te.

more, te, praise him e - ver more.
Je - - su Chris - - te.

praise him e - ver more.
Je - - su Chris - - te.

ZENEMŰZSÉGI KADÉMIA
LISZT MŰZÉUM

Praise the Lord for e - - ver, for e - - ver and e - - ver
 Quo - ni - am tu so - - lus, tu so - - lus al - tis - si -
 Praise the Lord for e - - ver, for e - - ver and e - - ver
 Quo - ni - am tu so - - lus, tu so - - lus al - tis - si -
 his name be prais - ed, his name be
 tu so - lus sanc - tus, so - lus al -
 Praise the Lord for e - - ver, for e - - ver and e - - ver
 Quo - ni - am tu so - - lus, tu so - - lus al - tis - si -
 Praise the Lord for e - - ver, for e - - ver and e - - ver
 Quo - ni - am tu so - - lus, tu so - - lus al - tis - si -

more, mus, praise him Je - su Chris - - te, e - ver - more, praise the Lord for e - ver - more, Je - su, Je - su Chris - -

more, mus, praise him Je - su Chris - - te, e - ver - more, praise the Lord for e - ver - more, Je - su, Je - su Chris - -

mag-ni-fied, tis - si-mus, praise him Je - su Chris - - te, e - ver - more, praise the Lord for e - ver - more, Je - su, Je - su Chris - -

more, mus, praise him Je - su Chris - - te, e - ver - more, praise the Lord for e - ver - more, Je - su, Je - su Chris - -

8va.

more, te, praise the Lord for e - ver - more, praise him, praise Je - su, Je - su Chris - te, Je - su Chris -

more, te, praise the Lord for e - ver - more, praise him, praise Je - su, Je - su Chris - te, Je - su Chris -

more, te, praise the Lord for e - ver - more, praise him, praise Je - su, Je - su Chris - te, Je - su Chris -

more, te, praise the Lord for e - ver - more, praise him, praise Je - su, Je - su Chris - te, Je - su Chris -

p

him. te.

him. te.

him. te.

him. te.

p pp

Adagio. Tutti.

TREBLE. Thou Lord art God a-lone, al-migh-ty and e-ver-last-ing.
Cum sanc-to spi-ri-tu, in glo-ri-a De-i Pa-tris.

ALTO. Thou Lord art God a-lone, al-migh-ty and e-ver-last-ing.
Cum sanc-to spi-ri-tu, in glo-ri-a De-i Pa-tris.

TENOR. (8ve lower.) Thou Lord art God a-lone, al-migh-ty and e-ver-last-ing.
Cum sanc-to spi-ri-tu, in glo-ri-a De-i Pa-tris.

BASS. Thou Lord art God a-lone, al-migh-ty and e-ver-last-ing.
Cum sanc-to spi-ri-tu, in glo-ri-a De-i Pa-tris.
Full without Trumpet.

ACCOMP. *Adagio. ff*
Met. 54 =

Ped. 8va.

Allegro.

A - men. A - men. A - men. A - men. A - men. A - men.

Allegro. Met. 160 =

Ped. 8va.

Thou Lord art God a-lone, al-migh-ty and e-ver-last-ing.
Cum sanc-to spi-ri-tu, in glo-ri-a De-i Pa-tris.

- last-ing. A - men. A - men. Thou Lord art God a-lone, al-migh-ty and e-ver-
Pa-tris. A - men. A - men. Cum sanc-to spi-ri-tu, in glo-ri-a De-i

8va.

Thou Lord art God a - lone, al - mighty and e - ver -
Cum sanc-to spi - ri - tu, in . . glo - ri-a De - i

hr
 A - - men. A - - men. Thou Lord art God . . a - lone, al - migh - ty and
 A - - men. A - - men. *Cum sanc-to spi - ri tu, in glo - ri - a*

- last - ing. A - men, A - - men, A - - men. A - -
 Pa - tris. A - men, A - - men, A - - men. A - -

sva.

Thou Lord art God a - lone, al -
Cum sanc-to spi - ri - tu, in . .

hr
 - last - ing. A - - men, A - - men. Thou Lord art God a - lone, al - migh -
 Pa - tris. A - - men, A - - men. *Cum sanc-to spi - ri - tu, in glo -*

e - ver - last - ing. A - men, A - - men.
 De - i Pa - tris. A - - men, A - - men.

- men, A - men, A - - men, A - - men.
 - men, A - men, A - - men, A - - men.

hr

- mighty and e - ver - last - ing, A - - men, A - - men. Thou Lord art God a - lone, al -
 glo - ri - a De - i Pa - tris, A - - men, A - - men. *Cum sanc-to spi - ri - tu, in*

- - - ty and e - ver - last - ing, A - men, A - - men. Thou Lord art God a - lone, a -
 - - - ri - a De - i Pa - tris, A - men, A - - men. *Cum sanc - to spi - ri - tu, in*

Thou Lord art God . . a -
Cum sanc - to spi - - ri -

Thou Lord art God a -
Cum sanc - to spi - - ri -

hr

sva.

- mighty and e-ver-last - - ing, A-men, A - men, A - - -
 glo-ri-a De-i Pa - - tris, A-men, A - men, A - - -

- mighty e - ver - last-ing, A - men, A - men, A - - -
 glori-a De - i Pa-tris, A - men, A - men, A - - -

- lone, al-migh - ty and e-ver, e-ver-last - ing, A - - - men, al -
 - tu, in glo - ri-a De-i, De-i Pa - tris, A - - - men, in

- lone, al - mighty and e-ver - last-ing, A - men, A - - - men, A - men, e - ver -
 - tu, in . . glo-ri-a De-i Pa-tris, A - men, A - - - men, A - men, De - i

- men, A - - - men. Thou Lord art God a - lone, al-migh-ty and e - ver -
 - men, A - - - men. Cum sanc-to spi - ri - tu, in glo - ri-a De - i

- men, A - - - men, Thou Lord art God a - lone, al - migh -
 - men, A - - - men, Cum sanc-to spi - ri - tu, in glo - - -

- mighty and e - ver - last - ing, Thou Lord art God a - lone, al - mighty and e - ver -
 glo-ri-a De - i Pa - tris, Cum sanc-to spi - ri - tu, in glo-ri-a De - i

- last - ing, A - men. men.
 Pa - tris, A - men.

- last - - ing, A - - - men, al-migh - ty and e - ver last - ing,
 Pa - - tris, A - - - men, in glo - ri-a De-i Pa - tris,

- ty and e - ver last - ing, A - - - men, A - - - men, A - - -
 ri-a De - i Pa - tris, A - - - men, A - - - men, A - - -

- last - - ing, A - men, A - men, A - men, A - - -
 Pa - - - tris, A - men, A - men, A - men, A - - -

Thou Lord art God a - lone, al - migh - ty and
 Cum sanc-to spi - ri - tu, in glo - ri - a

8va.

[illegible]

A - - men, A - - men, A - -
 A - - men, A - - men, A - -
 - men, al-migh - ty and e - ver - last - ing, A - - men, A - -
 - men, in glo - ri - a De-i Pa - tris, A - - men, A - -
 - - - - - men, e - ver - last - ing, A - -
 - - - - - De - i Pa - tris, A - -
 - - - - - men, A - -
 - - - - - men, A - -

men, A - - - men.
men, A - - - men.

men, A - - - men. Thou Lord art God a - lone, al - mighty and e - ver - lasting, A - -
men, A - - - men. Cum sanc - to spi - ri - tu, in glo - ri - a De - i Pa - tris, A - -

men. Thou Lord art God a - lone, al - migh -
men. Cum sanc - to spi - ri - tu, in glo -

men.
men

Thou Lord art God a - lone, al - migh - ty and
Cum sanc - to spi - ri - tu, in glo - ri - a

- men, A - - - men, Thou Lord art God a - lone, e-ver-last-ing, A - -
 - men, A - - - men, *Cum sanc-to spi - ri - tu, De-i Pa-tris, A - -*

- ty and e - ver - last-ing, A - - men, A - -
 - ri - a De - i Pa - tris, A - - men, A - -

e - ver - last-ing, A - - - men, Thou Lord art God a - lone, al - migh - ty and e - ver - last - ing, .
De-i Pa - tris, A - - - men, Cum sanc - to spi - ri - tu, in glo - ri - a De-i Pa - tris, .

- men, A - - - men, e - - ver - last - ing, A - men, A - - -
 - men, A - - - men, De - i Pa - tris, A - men, A - - -

- men, A - - - men, al - migh - ty and e - ver - last-ing, A - -
 - men, A - - - men, in glo - ri - a De - i Pa - tris, A - -

Thou Lord art God a - lone, A - - men, A - - -
Cum sanc - to spi - ri - tu, A - - men, A - - -

sua.

A - - men, A - - - men, A - -
 A - - men, A - - - men, A - -

- men, e - ver - last - ing A - - men, e - ver - last - ing, A - -
 - men, De - i Pa - tris, A - - men, De - i Pa - tris, A - -

- men, e - ver - last - ing, A - - men, e - ver - last - ing, A - -
 - men, De - i Pa - tris, A - - men, De - i Pa - tris, A - -

- men.
 - men,

God a-lone, Thou Lord art God a-lone, Thou Lord art God a-lone, al-
 spi-ri-tu, Cum sanc-to spi-ri-tu, Cum sanc-to spi-ri-tu, in

God a-lone, Thou Lord art God a-lone, Thou Lord art God a-lone, al-
 spi-ri-tu, Cum sanc-to spi-ri-tu, Cum sanc-to spi-ri-tu, in

God a-lone, Thou Lord art God a-lone, Thou Lord art God a-lone, al-
 spi-ri-tu, Cum sanc-to spi-ri-tu, Cum sanc-to spi-ri-tu, in

God a-lone, Thou Lord art God a-lone, Thou Lord art God a-lone, al-migh-
 spi-ri-tu, Cum sanc-to spi-ri-tu, Cum sanc-to spi-ri-tu, in glo-

migh-ty and e-ver-last-ing, A-men, A-men, A-
 glo-ri-a De-i Pa-tris, A-men, A-men, A-

migh-ty and e-ver-last-ing, A-men, A-men, A-
 glo-ri-a De-i Pa-tris, A-men, A-men, A-

Thou Lord art God a-lone, al-migh-ty and e-ver-last-ing, A-men, A-men, A-
 Cum sanc-to spi-ri-tu, in glo-ri-a De-i Pa-tris, A-men, A-men, A-

ty and e-ver-last-ing, A-men, A-men, A-
 ri-a De-i Pa-tris, A-men, A-men, A-

e-ver-last-ing, A-men, A-men, A-
 De-i Pa-tris, A-men, A-men, A-

e-ver-last-ing, A-men, A-men, A-
 De-i Pa-tris, A-men, A-men, A-

e-ver-last-ing, A-men, A-men, A-
 De-i Pa-tris, A-men, A-men, A-

A-men, A-men, A-
 A-men, A-men, A-



men, A - - - men, A - - -
men, A - - - men, A - - -

al - mighty and e - ver - last - ing, A - - - men, al - mighty and e - ver
in - glo - ri - a De - i Pa - tris, A - - - men, in glo - ri - a De - i

men, A - - - men, A - - -
men, A - - - men, A - - -



men, A - - - men, A - - - men.
men, A - - - men, A - - -

last - ing, A - - - men, A - - - men, A - men, A - - -
Pa - tris, A - - - men, A - - - men, A - men, A - - -

men, A - - - men, A - - - men, men,
men, A - - - men, A - - -



Piu Allegro.

Thou Lord art God a - lone, al - mighty and e - ver - last - ing, A - men, A - men, A - men,
Cum sanc - to spi - ri - tu, in glo - ri - a De - i Pa - tris, A - men, A - men, A - men,

men, Thou Lord art God a - lone, al - mighty everlasting, A - men, A - men, A - men,
men, Cum sanc - to spi - ri - tu, in glo - ri - a De - i Pa - tris, A - men, A - men, A - men,

Thou Lord art God, . . . art God a - lone, A - - - men, A - men,
Cum sanc - to sanc - to spi - ri - tu, A - - - men, A - men,

- men, al - mighty and e - ver - last - ing, A - - - men, A - men, A - men, A - men,
- men, in glo - ri - a De - i Pa - tris, A - - - men, A - men, A - men,

8va.

Piu Allegro.

Three Favourite Masses, by Mozart, Haydn, and Beethoven.—Novello's Edition.

* This alteration of time is wanting in the original score.

al - - migh - ty and e - ver - last - ing, A - men,
 in glo - ri - a De - i Pa - tris, A - men,

al - - migh - ty and e - ver - last - ing, A - men,
 in glo - ri - a De - i Pa - tris, A - men,

Thou Lord art God a-lone, al-migh - ty and e - ver - last - ing, A - - men,
Cum sanc-to spi-ri-tu, in glo - ri - a De - i Pa - tris, A - - men,

Thou Lord art God a - lone, al - migh - ty and e - ver - last - ing, A - men,
Cum sanc-to spi - ri - tu, in glo - ri - a De - i Pa - tris, A - men, Full swell.

Ped.

p

A - - - - -

al - migh - ty and e - ver - last - ing, A - -
 in glo - ri - a De - i Pa - tris, A - -

p

al - migh - ty and e - ver last - ing, A - -
 in - glo - ri - a De - i Pa - tris, A - -

cres.

almighty and everlasting, A -
 in - glo-ri-a De-i Patris, A -

cres.

f

men, e - ver - last - ing, A - men,
 men, De - i Pa - tris, A - men,

f

men, e - ver - last - ing, A - men,
 men, De - i Pa - tris, A - men,

f

men, e - ver last - ing, A - men,
 men, De - i Pa - tris, A - men,

f

men, e - ver - last - ing, A - men,
 men, De - i Pa - tris, A - men,

Thou Lord art
Cum sanc - to

Thou Lord art God a - -
Cum sanc - to spi - ri -

Full Organ.

Ped. 8va.

al - migh - ty and e - ver - last - ing, A - - men.
 in - glo - ri - a De - i Pa - tris, A - - men.

al - migh - ty and e - ver - last - ing, A - - men.
 in - glo - ri - a De - i Pa - tris, A - - men.

God alone, al-migh - ty and e - ver - last - ing A - - men.
 spi-ri - tu, in glo - ri - a De - i Pa - tris, A - - men.

- lone, al - migh - ty and e - ver last - ing, A - - men.
 - tu, in glo - ri - a De - i Pa - tris, A - - men. Full swell.

p A - - - - - men, e - ver -
 A - - - - - men, De - i

p al - migh - ty and e - ver - last - ing, A - - men, e - ver -
 in glo - ri - a De - i Pa - tris, A - - men, De - i

p al - migh - ty and e - ver - last - ing, A - - men, e - ver
 in glo - ri - a De - i Pa - tris, A - - men, De - i

al-migh - ty and e - ver - last - ing, A - - men, e - ver -
 in glo - ri - a De - i Pa - tris, A - - men, De - i

8va.

- last - ing, A - - men, e - ver - last - ing, A - - men. Thou Lord art God a -
 Pa - tris, A - - men, De - i Pa - tris, A - - men. Cum sanc - to spi - ri -

- last - ing, A - - men, e - ver - last - ing, A - - men. Thou Lord art God a -
 Pa - tris, A - - men, De - i Pa - tris, A - - men. Cum sanc - to spi - ri -

- last - ing, A - - men, e - ver - last - ing, A - - men. Thou Lord art God a -
 Pa - tris, A - - men, De - i Pa - tris, A - - men. Cum sanc - to spi - ri -

- last - ing, A - - men, e - ver - last - ing, A - - men. Thou Lord art God a -
 Pa - tris, A - - men, De - i Pa - tris, A - - men. Cum sanc - to spi - ri -

8va.

- lone al - migh-ty and e - ver-last - ing, A - men, A - - men, e - ver -
 - tu, in . . glo - ri - a De - i Pa - - tris, A - men, A - - men, De - i

- lone al - migh-ty and e - ver-last - ing, A - men, A - - men, e - ver -
 - tu, in . . glo - ri - a De - i Pa - - tris, A - men, A - - men, De - i

- lone al - migh-ty and e - ver-last - ing, A - men, A - - men, e - ver -
 - tu, in . . glo - ri - a De - i Pa - - tris, A - men, A - - men, De - i

- lone al - migh-ty and e - ver-last - ing, A - men, A - - men, e - ver -
 - tu, in . . glo - ri - a De - i Pa - - tris, A - men, A - - men, De - i

- last-ing, A - men, e - ver - last - ing, A - men, A - - men, A - -
 - Pa - tris, A - men, De - i Pa - tris, A - men, A - - men, A - -

- last-ing, A - men, e - ver - last - ing, A - men, A - - men, A - -
 - Pa - tris, A - men, De - i Pa - tris, A - men, A - - men, A - -

- last-ing, A - men, e - ver - last - ing, A - men, A - - men, A - -
 - Pa - tris, A - men, De - i Pa - tris, A - men, A - - men, A - -

- last-ing, A - men, e - ver - last - ing, A - men, A - - men, A - -
 - Pa - tris, A - men, De - i Pa - tris, A - men, A - - men, A - -

Trumpet.

Ped. Sva. Sva.

- men, A - men, A - men.
 - men, A - men, A - men.

- men.
 - men.

- men, A - men, A - men.
 - men, A - men, A - men.

- men, A - men, A - men,
 - men, A - men, A - men,

CREDO.



Tutti. Allegro. Met. 100 = ♩

TREBLE.
Na - tions, na - tions shall do him ser - vice, kings shall fall down be -
Cre - do, Cre - do in u - num De - um, Pa - trem om - ni - po -

ALTO.
Na - tions, na - tions shall do him ser - vice, kings shall fall down be -
Cre - do, Cre - do in u - num De - um, Pa - trem om - ni - po -

TENOR.
8ve lower.) Na - tions, na - tions shall do him ser - vice, kings shall fall down be -
Cre - do, Cre - do in u - num De - um, Pa - trem om - ni - po -

BASS.
Na - tions, na - tions shall do him ser - vice, kings shall fall down be -
Cre - do, Cre - do in u - num De - um, Pa - trem om - ni - po -
Tutti. Allegro.

ACCOMP.
Met. 100 = ♩ Full to 15. 8va.

fore him, and dai - ly shall he be prais - ed, kings shall fall down be - fore him, and dai - ly
ten - tem, fac - to - rem Cœ - li et ter - ræ, Pa - trem om - ni - po - ten - tem, fac - to - rem

fore him, and dai - ly shall he be prais - ed, kings shall fall down be - fore him, and dai - ly
ten - tem, fac - to - rem Cœ - li et ter - ræ, Pa - trem om - ni - po - ten - tem, fac - to - rem

fore him, and dai - ly shall he be prais - ed, kings shall fall down be - fore him, and dai - ly
ten - tem, fac - to - rem Cœ - li et ter - ræ, Pa - trem om - ni - po - ten - tem, fac - to - rem

fore him, and dai - ly shall he be prais - ed, kings shall fall down be - fore him, and dai - ly
ten - tem, fac - to - rem Cœ - li et ter - ræ, Pa - trem om - ni - po - ten - tem, fac - to - rem

Ped.

shall he be prais - ed. It is Thou, Lord, that rul - est the sea, and that com -
Cœ - li et ter - ræ, vi - si - bi - li - um om - ni - um et in - vi - si -

shall he be prais - ed. It is Thou, Lord, that rul - est the sea, and that com -
Cœ - li et ter - ræ, vi - si - bi - li - um om - ni - um et in - vi - si -

shall he be prais - ed. It is Thou, Lord, that rul - est the sea, and that com -
Cœ - li et ter - ræ, vi - si - bi - li - um om - ni - um et in - vi - si -

shall he be prais - ed. It is Thou, Lord, that rul - est the sea, and that com -
Cœ - li et ter - ræ, vi - si - bi - li - um om - ni - um et in - vi - si -

Ped. 8va.

mand - est the wa - ters. Give the ho - nor due, give the ho - nor due to his
 bi - li - um, et in u - num Do - mi - num Je - sum Chris - tum, Fi - li - um

mand - est the wa - ters. Give the ho - nor due, give the ho - nor due to his
 bi - li - um, et in u - num Do - mi - num Je - sum Chris - tum, Fi - li - um

mand - est the wa - ters. Give the ho - nor due, give the ho - nor due to his
 bi - li - um, et in u - num Do - mi - num Je - sum Chris - tum, Fi - li - um

mand - est the wa - ters. Give the ho - nor due, give the ho - nor due to his
 bi - li - um, et in u - num Do - mi - num Je - sum Chris - tum, Fi - li - um

migh - ty, to his migh - ty name. Sing un - to the Lord, ye saints of
 De - i u - ni - ge - ni - tum, et ex Pa - tre na - - tum, an - te

migh - ty, to his migh - ty name. Sing un - to the Lord, ye saints of
 De - i u - ni - ge - ni - tum, et ex Pa - tre na - - tum, an - te

migh - ty, to his migh - ty name. Sing un - to the Lord, ye saints of
 De - i u - ni - ge - ni - tum, et ex Pa - tre na - - tum, an - te

migh - ty, to his migh - ty name. Sing un - to the Lord, ye saints of
 De - i u - ni - ge - ni - tum, et ex Pa - tre na - - tum, an - te

his, and re - joice all ye that are true of heart. Bless - ed be
 om - ni - a, an - te om - ni - a sæ - - cu - la, De - um de

his, and re - joice all ye that are true of heart. Bless - ed be
 om - ni - a, an - te om - ni - a sæ - - cu - la, De - um de

his, and re - joice all ye that are true of heart. Bless - ed be
 om - ni - a, an - te om - ni - a sæ - - cu - la, De - um de

his, and re - joice all ye that are true of heart. Bless - ed be
 om - ni - a, an - te om - ni - a sæ - - cu - la, De - um de

God, the Lord God of Is - ra - el, bless - ed be God, the Lord God of
 De - o, lu - men de lu - mi - ne, De - um de De - o, lu - men de

God, the Lord God of Is - ra - el, bless - ed be God, the Lord God of
 De - o, lu - men de lu - mi - ne, De - um de De - o, lu - men de

God, the Lord God of Is - ra - el, bless - ed be God, the Lord God of
 De - o, lu - men de lu - mi - ne, De - um de De - o, lu - men de

God, the Lord God of Is - ra - el, bless - ed be God, the Lord God of
 De - o, lu - men de lu - mi - ne, De - um de De - o, lu - men de

Is - ra - el, in all pla - ces of his do - mi - - nion.
 lu - mi - ne, De - um ve - rum de De - o ve - - ro,

Is - ra - el, in all pla - ces of his do - mi - - nion.
 lu - mi - ne, De - um ve - rum de De - o ve - - ro,

Is - ra - el, in all pla - ces of his do - mi - - nion.
 lu - mi - ne, De - um ve - rum de De - o ve - - ro,

Is - ra - el, in all pla - ces of his do - mi - - nion.
 lu - mi - ne, De - um ve - rum de De - o ve - - ro,

He is good and gra - cious, shew - ing mer - cy un - to them that call, that
 Ge - ni - tum non fac - tum, con sub - stan - ti - a - lem Pa - tri, per quem

He is good and gra - cious, shew - ing mer - cy un - to them that call, that
 Ge - ni - tum non fac - tum, con sub - stan - ti - a - lem Pa - tri, per quem

He is good and gra - cious, shew - ing mer - cy un - to them that call, that
 Ge - ni - tum non fac - tum, con sub - stan - ti - a - lem Pa - tri, per quem

He is good and gra - cious, shew - ing mer - cy un - to them that call, that
 Ge - ni - tum non fac - tum, con sub - stan - ti - a - lem Pa - tri, per quem

Ped. Sra.

call on his ho - ly name. His ex - cel - lent ma - jes - ty shall last for
 om - ni - a fac - ta sunt, Qui prop - ter - nos ho - mines et prop - ter

call on his ho - ly name. His ex - cel - lent ma - jes - ty shall last for
 om - ni - a fac - ta sunt, Qui prop - ter nos ho - mines et prop - ter

call on his ho - ly name. His ex - cel - lent ma - jes - ty shall last for
 om - ni - a fac - ta sunt, Qui prop - ter nos ho - mines et prop - ter

call on his ho - ly name. His ex - cel - lent ma - jes - ty shall last for
 om - ni - a fac - ta sunt, Qui prop - ter nos ho - mines et prop - ter

e - ver and e - - - ver, for e - ver and e - ver, world with - out
 nos - tram sa - lu - - - tem des - cen - dit, des - cen - dit de cœ - -

e - ver and e - - - ver, for e - ver and e - ver, world with - out
 nos - tram sa - lu - - - tem des - cen - dit, des - cen - dit de cœ - -

e - ver and e - - - ver, for e - ver and e - ver, world with - out
 nos - tram sa - lu - - - tem des - cen - dit, des - cen - dit de cœ - -

e - ver and e - - - ver, for e - ver and e - ver, world with - out
 nos - tram sa - lu - - - tem des - cen - dit, des - cen - dit de cœ - -

8va.

end, for e - ver world with - out end.
 - lis, des - cen - dit de cœ - - lis.

end, for e - ver world with - out end.
 - lis, des - cen - dit de cœ - - lis.

end, for e - ver world with - out end.
 - lis, des - cen - dit de cœ - - lis.

end, for e - ver world with - out end.
 - lis, des - cen - dit de cœ - - lis.



TREBLE. *Adagio. Met. 60 = ♩*

ALTO. *Adagio.*

TENOR. *Adagio.*
(8ve lower.)

BASS. *Adagio.*

ACCOMP. *Met. 60 = ♩*

mf Great Diap. *p* Swell two Diap. *mf* *p* Choir Dulciana.

8va. 8va.

Solo.

bow down and hear me,
et in-car-na-tus,

cres. *p* *mf* *p*

I dai-ly call on Thee, O go not far from me.
et in-car-na-tus est de spi-ri-tu sanc-to,

mf *p*

8va.

Lord, have mer-cy, have mer - - cy up-on me, and give ear, and give ear to my
ex Ma - ri - a, Ma - ri - - a Virgine, et Ho-mo, et Ho - mo fac-tus

Swell two Diap. Choir Flute. Swell.

Ped. Great Diap.

Solo.
 O Lord heal me,
Cru-ci-fix-us,

Solo.
 O Lord
 Cruci -

pray'r, and give ear to my pray'r,
est, et Ho - mo fac - tus est

Solo.
 O Lord, heal me,
Cruci - fix - us,

Ped. 3va. Double Diap alone.

O Lord, heal me,
Cru-ci-fix-us,

O Lord, heal me,
Cru-ci-fix-us,

O Lord, heal me,
Cru-ci-fix-us,

Lord, have mer - cy, have mer - - cy up -
ex Ma - ri - a, Ma - ri - - a

O Lord, heal me,
Cruci - fix - us,

O Lord, heal me,
Cruci - fix - us,

O Lord,
 Cruci -

heal me, for my bones are sore vex'd, for my bones are sore vex'd,
 - fix - us e - ti - am pro no - bis, e - ti - am pro no - bis,
 heal me, for my bones are sore vex'd, for my bones are sore vex'd,
 - fix - us e - ti - am pro no - bis, e - ti - am pro no - bis,
 on me, and give ear, and give ear, and give ear
 Vir - gi-ne, et Ho - mo, et Ho - mo, et Ho - mo,
 heal me for my bones are sore vex'd, for my bones are sore vex'd,
 - fix - us e - ti - am pro no - bis, e - ti - am pro no - bis,
 senza
 Ped.

O Lord, heal me, for my bones are sore vex'd, for my bones are sore
 Cru - ci - fix - us e - ti - am pro no - bis, e - ti - am pro no -
 and give ear to my pray'r, O Lord, heal me, O Lord,
 et Ho - mo fac - tus, est Cru - ci - fix - us, Cru - ci -
 to fac - my pray'r, O Lord, heal me, for my bones are sore
 tus, est Cru - ci - fix - us e - ti - am pro no -
 and give ear to my pray'r, O Lord, heal me, for my bones, for my bones are sore
 et Ho - mo fac - tus, est Cru - ci - fix - us e - ti - am, e - ti - am pro no -
 157

Tutti.
 vex'd, O Lord, heal me, for my bones are sore vex'd,
 - bis, Cru - ci - fix - us e - ti - am pro no - bis, Tutti. O Lord, heal me, for my
 heal me, for my bones are sore vex'd, O Lord, heal me, for my bones, for my
 - fix - us e - ti - am pro no - bis, Tutti. Cru - ci - fix - us e - ti - am, e - ti -
 vex'd, for my bones are sore vex'd, O Lord heal me, for my bones, for my
 - bis, e - ti - am pro no - bis, Tutti. Cru - ci - fix - us e - ti - am, e - ti -
 vex'd, O Lord, heal me, for my bones are
 - bis, Cru - ci - fix - us e - ti - am pro
 Diap.
 Double Diap.

bones are sore vex'd, are sore vex'd, be merci-ful and spare me, be merci-ful and
 - am pro no - bis, pro no - bis, sub Pon-ti - o Pi - la - to, sub Pon-ti - o Pi -

bones are sore - vex'd, be merci-ful and spare me, be merci-ful and
 - am pro no - bis, sub Pon-ti - o Pi - la - to, sub Pon-ti - o Pi -

bones are sore - vex'd, be merci-ful and spare me, be merci-ful and
 - am pro no - bis, sub Pon-ti - o Pi - la - to, sub Pon-ti - o Pi -

sore - vex'd, be merci-ful and spare me, be merci-ful and
 no - bis, sub Pon-ti - o Pi - la - to, sub Pon-ti - o Pi -

spare me, ere I go hence and be no more seen, and be no more seen.
 - la - to, pas - sus, pas - sus et se - pul - tus, est et se - pul - tus, est

spare me, ere I go hence and be no more seen, and be no more seen.
 - la - to, pas - sus, pas - sus et se - pul - tus, est et se - pul - tus, est

spare me, ere I go hence and be no more seen, and be no more seen.
 - la - to, pas - sus, pas - sus et se - pul - tus, est et se - pul - tus, est

spare me, ere I go hence and be no more seen, and be no more seen.
 - la - to, pas - sus, pas - sus et se - pul - tus, est et se - pul - tus, est

Solo.
 O Lord, heal me, O Lord,
 Cru-ci - fix-us, Cru-ci -

Solo.
 O Lord, heal me, O Lord,
 Cru-ci - fix-us, Cru-ci -

Solo.
 Lord, have mer - cy, have mer - cy up - on me and
 ex Ma - ri - a, Ma - ri - a Vir - gi - ne et

Solo.
 O Lord, heal me, O Lord, heal me,
 Cru-ci - fix-us, Cru-ci - fix-us,

heal me, O Lord, heal me, for my bones are sore - vex'd, for my bones are sore -
 - fix-us, Cru - ci - fix-us e - ti - am pro no - bis, e - ti - am pro no -

heal me, and give ear to my pray'r, O Lord, heal me, O Lord, heal me, O Lord,
 - fix-us, et ho - mo fac - tus est Cru - ci - fix - us, Cru - ci - fix - us, Cru - ci -

give ear to my pray'r, O Lord, heal me for my bones are sore -
 ho - - mo fac - - tus est Cru - ci - fix - us e - ti - am pro no - -

O Lord, heal me, and give ear to my pray'r, for my bones are sore - vex'd, O Lord,
 Cru - ci - fix - us et ho - mo fac - tus est e - ti - am pro no - bis, Cru - ci -

Tutti. pp
 vex'd, for my bones are sore - vex'd, Be mer - ci - ful and spare me, ere I go hence
 - bis, Cru - ci - fix - us e - ti - am sub Pon - ti - o Pi - la - to, pas - sus et se -

heal me, Be mer - ci - ful and spare me, ere I go hence
 - fix - us, sub Pon - ti - o Pi - la - to, pas - sus et se -

Tutti. pp
 vex'd, for my bones are sore - vex'd, Be mer - ci - ful and spare me ere I go hence
 - bis, e - ti - am pro no - bis, sub Pon - ti - o Pi - la - to, pas - sus et se -

Tutti. pp
 heal me, for my bones are sore - vex'd, Be mer - ci - ful and spare me, ere I go hence
 - fix - us e - ti - am pro no - bis, sub Pon - ti - o Pi - la - to pas - sus et se -

and be no more seen, and be no more, no more seen.
 - pul - - tus est, pas - sus et se - pul - tus est.

and be no more seen, and be no more, no . . more seen.
 - pul - - tus est, pas - sus et se - pul - tus est.

and be no more seen, and be no more, no . . more seen.
 - pul - - tus est, pas - sus et se - pul - tus est.

and be no more seen, and be no more, no more seen.
 - pul - - tus est, pas - sus et se - pul - tus est.

dim.

Tutti. Allegro. Met. 100 = ♩

TREBLE.
God is gone up, gone up with a noise and the sound of the trumpet, the
Et re - sur - rex - it ter - ti - a di - e se - cun - dum scrip - tu - ras, se -

ALTO.
God is gone up, gone up with a noise and the sound of the trumpet, the
Et re - sur - rex - it ter - ti - a di - e se - cun - dum scrip - tu - ras, se -

TENOR.
(8ve lower.)
God is gone up, gone up with a noise and the sound of the trumpet, the
Et re - sur - rex - it ter - ti - a di - e se - cun - dum scrip - tu - ras, se -

BASS.
God is gone up, gone up with a noise and the sound of the trumpet, the
Et re - sur - rex - it ter - ti - a di - e se - cun - dum scrip - tu - ras, se -

Tutti. Allegro.

ACCOMP.
Met. 100 = ♩
Full to 15.
8va.

sound of the trum - pet. Lift up, lift up your heads, O ye
cun - dum scrip - tu - ras, et as - cen - dit in cœ - lum, in

sound of the trum - pet. Lift up, lift up your heads, O ye
cun - dum scrip - tu - ras, et as - cen - dit in cœ - lum, in

sound of the trum - pet. Lift up, lift up your heads, O ye
cun - dum scrip - tu - ras, et as - cen - dit in cœ - lum, in

sound of the trum - pet. Lift up, lift up your heads, O ye
cun - dum scrip - tu - ras, et as - cen - dit in cœ - lum, in

8va.

gates, and be ye lift up, ye e - ver -
cœ - lum, se - det, se - det ad dex - ter - am

gates, and be ye lift up, ye e - ver -
cœ - lum, se - det, se - det ad dex - ter - am

gates, and be ye lift up, ye e - ver -
cœ - lum, se - det, se - det ad dex - ter - am

gates, and be ye lift up, ye e - ver -
cœ - lum, se - det, se - det ad dex - ter - am

last - - ing doors. The Lord shall reign for
Pa - - tris, et i - - te - - rum ven -

e - ver more, the Lord shall reign for
tu - - rus, est ven - tu - - rus, est cum

e - ver more. He shall reign for e - ver and
glo - - ri - a ju - di - ca - - re vi - vos et

e - - ver - - more, he shall reign, he shall reign for
 Mor - - tu - - os, cu - jus reg - ni non, e - - rit

e - - ver - - more, he shall reign, he shall reign for
 Mor - - tu - - os, cu - jus reg - ni non, e - - rit

e - - ver - - more, he shall reign, he shall reign for
 Mor - - tu - - os, cu - jus reg - ni non, e - - rit

e - - ver - - more, he shall reign, he shall reign for
 Mor - - tu - - os, cu - jus reg - ni non, e - - rit

[illegible]

un - - to our King. O clap your hands, clap your hands to - ge - ther, clap your
Do - - mi - num et vi - vi - fi - can - tem, qui ex Pa - tre Fi - li

un - - to our King. O clap your hands, clap your hands to - ge - ther, clap your
Do - - mi - num. et vi - vi - fi - can - tem, qui ex Pa - tre Fi - li -

un - - to our King. O clap your hands, clap your handsto - ge - ther, all ye
Do - - mi - num et vi - vi - fi - can - tem, qui cum Pa - tre et

un - - to our King, O clap your hands, clap your hands to - ge - ther, all ye
Do - - mi - num et vi - vi - fi - can - tem, qui cum Pa - tre et

hands, all ye peo-ple, clap your hands to - ge - ther, O clap your hands to
 - o, que pro - ce - dit si - mul a - do - ra - tur et con glo - ri - fi -

hands, all ye peo-ple, clap your hands to - ge - ther, O clap your hands to -
 - o, que pro - ce - dit si - mul a - do - ra - tur et con glo - ri - fi -

peo - - ple, O clap your hands to - ge - ther, O clap your hands to -
 Fi - - li - o, si - mul a - do - ra - tur et con glo - ri - fi -

peo - - ple, O clap your hands to - ge - ther, O clap your hands to -
 Fi - - li - o, si - mul a - do - ra - tur et con glo - ri - fi -

- ge - ther, all ye peo-ple sing un - to God, O sing un - to
 - ca - tur, qui lo - cu - tus est per Pro - phe - - tas; et u - - nam

- ge - ther, all ye peo-ple sing un - to God, O sing un - to
 - ca - tur, qui lo - cu - tus est per Pro - phe - - tas; et u - - nam

- ge - ther, all ye peo-ple sing un - to God, O sing un - to
 - ca - tur, qui lo - cu - tus est per Pro - phe - - tas; et u - - nam

- ge - ther, all ye peo-ple sing un - to God, O sing un - to
 - ca - tur, qui lo - cu - tus est per Pro - phe - - tas; et u - - nam

God, un - to God, with the voice, with the voice . . of
 sanc - tam Ca - tho - li - cam et a - pos - to - - li - cam

God, un - to God, with the voice, with the voice . . of
 sanc - tam Ca - tho - li - cam et a - pos - to - - li - cam

God, un - to God, with the voice, with the voice . . of
 sanc - tam Ca - tho - li - cam et a - pos - to - - li - cam

God, un - to God, with the voice, with the voice . . of
 sanc - tam Ca - tho - li - cam et a - pos - to - - li - cam

me - cle - lo - dy. We wait for thy lov - ing
 ec - cle - si - am, Con - fi - te - or u - num,

me - cle - lo - dy. We wait for thy lov - ing
 ec - cle - si - am, Con - fi - te - or u - num,

me - cle - lo - dy. We wait for thy lov - ing
 ec - cle - si - am, Con - fi - te - or u - num,

me - cle - lo - dy. We wait for thy lov - ing
 ec - cle - si - am, Con - fi - te - or u - num,

8va.

kind - ness, O God, thy lov - ing, lov - ing kind - ness, in thy
 u - num bap - tis - ma in re - mis - si - o - nem pec - ca -

kind - ness, O God, thy lov - ing, lov - ing kind - ness, in thy
 u - num bap - tis - ma in re - mis - si - o - nem pec - ca -

kind - ness, O God, thy lov - ing, lov - ing kind - ness, in thy
 u - num bap - tis - ma in re - mis - si - o - nem pec - ca -

kind - ness, O God, thy lov - ing, lov - ing kind - ness, in thy
 u - num bap - tis - ma in re - mis - si - o - nem pec - ca -

tem - ple. Help us, help us,
 to - rur; et ex - pec - to

tem - ple. Help us, help us,
 to - rum; et ex - pec - to

tem - ple. Help us, help us,
 to - rum; et ex - pec - to

tem - ple. Help us, help us,
 to - rum; et ex - pec - to

A musical score for a hymn titled "God of our salvation". The score consists of five staves. The first four staves are for vocal parts, each beginning with a treble clef. The lyrics are written below each staff. The fifth staff is for piano accompaniment, starting with a bass clef and a key signature of one sharp (F#). The music is in common time (C) and features a simple melody with some harmonic support from the piano part.

God of our sal - va - - tion, help us, help us, God of our sal -
re - - sur-rec-ti - o - nem, et ex - pec - - to re - - sur-rec-ti -

God of our sal - va - - tion, help us, help us, God of our sal -
re - - sur-rec-ti - o - nem, et ex - pec - - to re - - sur-rec-ti -

God of our sal - va - - tion, help us, help us, God of our sal -
re - - sur-rec-ti - o - nem, et ex - pec - - to re - - sur-rec-ti -

God of our sal - va - - tion, help us, help us, God of our sal -
re - - sur-rec-ti - o - nem, et ex - pec - - to re - - sur-rec-ti -

va - - - tion, o - - - nem, for thy Mor - tu - - Name's

va - - - tion, o - - - nem, for thy Mor - tu - - Name's

va - - - tion, o - - - nem, for thy Mor - tu - - Name's

va - - - tion, o - - - nem, for thy Mor - tu - - Name's

va - - - tion, o - - - nem, for thy Mor - tu - - Name's

ZENÉAKADÉMIA LISZT MŰZEUM

The image shows a page from a hymn book, specifically for the hymn "The Old Hundred." The title is at the top, followed by the lyrics: "The Old Hundred Name's sake, for thy Name's sake. Mor-tu-o-rum, sake, for thy Name's sake. rum, sake, Mor for thy Name's rum, sake." The musical notation includes a vocal line with a treble clef and a piano accompaniment with a grand staff (treble and bass clefs). The key signature is one sharp (F#), and the time signature is common time (C). The piano part features a prominent bass line with a repeating eighth-note pattern in the right hand and a more active bass line in the left hand. The vocal line is a simple melody with lyrics written below the notes. The page is numbered 100 at the bottom right.

The Old Hundred

Name's sake, for thy Name's sake.
 o - rum, Mor - tu - o - rum.

sake, for thy Name's sake.
 rum, Mor - tu - o - rum.

rum, sake, Mor for thy Name's rum, sake.
 rum, sake, Mor for thy Name's rum, sake.

rum, sake, Mor for thy Name's rum, sake.

100

ff

O et sing to the Lord a
vi - tam ven - tu - ri

ff

O et sing to the Lord a
vi - tam ven - tu - ri

ff

O et sing to the Lord a
vi - tam ven - tu - ri

ff

O et sing to the Lord a
vi - tam ven - tu - ri

Full without Trumpet.

new song of praise and thanksgiv - ing, and let all the
sæ - cu - li, sæ - cu - li, A - men, et vi - tam ven -

new song of praise and thanksgiv - ing, and let all the
sæ - cu - li, sæ - cu - li, A - men, et vi - tam ven -

new song of praise and thanksgiv - ing, and let all the
sæ - cu - li, sæ - cu - li, A - men, et vi - tam ven -

new song of praise and thanksgiv - ing, and let all the
sæ - cu - li, sæ - cu - li, A - men, et vi - tam ven -

8va.

peo - - ple, let all the peo - - ple say A - - men.
tu - - ri, ven - tu - ri sæ - - cu - li, A - - men.

peo - - ple, let all the peo - - ple say A - - men.
tu - - ri, ven - tu - ri sæ - - cu - li, A - - men.

peo - - ple, let all the peo - - ple say A - - men.
tu - - ri, ven - tu - ri sæ - - cu - li, A - - men.

peo - - ple, let all the peo - - ple say A - - men.
tu - - ri, ven - tu - ri sæ - - cu - li, A - - men.

p

A - - - men O sing to the Lord a new song, a new song of
 A - - - men, et vi - tam ven - tu - ri, ven - tu - ri sæ - cu - li,

A - - - men, O sing to the Lord a
 A - - - men, et vi - tam ven - tu - ri

A - - - men, O sing to the Lord a
 A - - - men, et vi - tam ven - tu - ri

A - - - men, O sing to the Lord a
 A - - - men, et vi - tam ven - tu - ri

p

Swell 2 diap.
and prin.

cres.

praise and thankgiv - ing, A - - - men, and let all the
 sæ - cu - li, A - - - men, et vi - tam ven -

cres.

song of thankgiv - ing, A - - - men, and let all the
 sæ - cu - li, A - - - men, et vi - tam ven -

cres.

song of thanks-giv - ing, A - - - men, and let all the peo - ple say
 sæ - cu - li, A - - - men, et vi - tam ven - tu - ri, ven -

cres.

song of thanks-giv - ing, A - - - men, and let all the peo - ple say
 sæ - cu - li, A - - - men, et vi - tam ven - tu - ri, ven -

cres.

Gt. Org.

Ped

peo - ple, and let all the peo - ple say, A - - - men, A - - -
 tu - ri, et vi - tam ven - tu - ri sæ - cu - li, sæ - cu - li, A - - -

peo - ple, and let all the peo - ple say, A - - - men, A - - -
 tu - ri, et vi - tam ven - tu - ri sæ - cu - li, sæ - cu - li, A - - -

A - - - men, let all the peo - ple say A - - -
 tu - ri, sæ - cu - li, sæ - cu - li, A - - -

A - - - men, let all the peo - ple say A - - -
 tu - ri, sæ - cu - li, sæ - cu - li, A - - -

sing to the Lord a new song, a new song of praise and thanks-giv - ing,
 vi - tam ven - tu - ri, ven - tu - ri sæ - cu - li, sæ - cu - li, A - men,

O sing to the Lord a song of thanks-giv - ing,
 et vi - tam ven - tu - ri sæ - cu - li, A - men,

O sing to the Lord a song of thanks-giv - ing,
 et vi - tam ven - tu - ri sæ - cu - li, A - men,

O sing to the Lord a song of thanks-giv - ing,
 et vi - tam ven - tu - ri sæ - cu - li, A - men,

A - - - men, and let all the peo - ple, and let all the
 A - - - men, et vi - tam ven - tu - ri, et vi - tam ven - tu - ri
 A - - - men, and let all the peo - ple, and let all the
 A - - - men, et vi - tam ven - tu - ri, et vi - tam ven - tu - ri
 A - - - men, and let all the peo - ple say, A - - - men, let all the
 A - - - men, et vi - tam ven - tu - ri, ven - tu - ri, sæ - cu - li,
 A - - - men, and let all the peo - ple say, A - - - men, let all the
 A - - - men, et vi - tam ven - tu - ri, ven - tu - ri, sæ - cu - li,

Gt. Org. with
 Trumpet.

peo - ple say A - men, A - men, A - - - men,
 sæ - cu - li, sæ - cu - li, A - men, A - - - men,
 peo - ple say A - men, A - men, A - - - men,
 sæ - cu - li, sæ - cu - li, A - men, A - - - men,
 peo - ple say A - - - men, A - - - men,
 sæ - cu - li, A - - - men, A - - - men,
 peo - ple say A - - - men, A - - - men,
 sæ - cu - li, A - - - men, A - - - men,

A - - men, let all the peo - ple say, A - - men,
 A - - men, ven - tu - ri sæ - cu - li, A - - men,
 A - - men, let all the peo - ple say, A - - men,
 A - - men, ven - tu - ri sæ - cu - li, A - - men,
 A - - men, sing to the Lord a new song of praise and thanks -
 A - - men, vi - tam ven - tu - ri sæ - cu - li, A - - men
 A - - men, sing to the Lord a new song of praise and thanks -
 A - - men, vi - tam ven - tu - ri, ven - tu - ri sæ - cu - li,
 A - - men, sing to the Lord a new song of praise and thanks -
 A - - men, vi - tam ven - tu - ri, ven - tu - ri sæ - cu - li,

A - - men, A - - men, let all the
 A - - men, A - - men, ven - tu - ri
 A - - men, A - - men, let all the
 A - - men, A - - men, ven - tu - ri
 - giv - ing, and let all the peo - ple say, A - - men, let all the
 ven - tu - ri sæ - cu - li, sæ - cu - li, A - - men, vi - tam ven -
 - giv - ing, and let all the peo - ple say, A - - men, let all the
 sæ - cu - li, A - - men, vi - tam ven - tu - ri, ven - tu - ri
 Ped. Svi.

peo - ple say, A - - men, let all the peo - ple say, A - -
 sæ - cu - li, A - - men, ven - tu - ri sæ - cu - li, A - -
 peo - ple say, A - men, let all the peo - ple say, A - -
 sæ - cu - li, A - men, ven - tu - ri sæ - cu - li, A - -
 peo - ple say, A - - men, let all the peo - ple say, A - -
 - tu - ri sæ - cu - li, ven - tu - ri sæ - cu - li, A - -
 peo - ple say, A - men, let all the peo - ple say, A - -
 sæ - cu - li, A - men, ven - tu - ri sæ - cu - li, A - -
 8va.

men, A - men, A - men, A - men, A - men.
 men, A - men, A - men, A - men, A - men.
 men, A - men, A - men, A - men, A - men.
 men, A - men, A - men, A - men, A - men.
 men, A - men, A - men, A - men, A - men.
 men, A - men, A - men, A - men, A - men.

Three Favourite Masses, by Mozart, Haydn, and Beethoven.—Novello's Edition.

SANCTUS.



Tutti. Adagio. Met. 60 = ♩

TREBLE.
Ho - ly, Ho - ly, Ho - ly, Ho - ly, Ho - ly Lord
Sanc - tus, Sanc - tus, Sanc - tus, Sanc - tus Do - mi - nus

ALTO.
Ho - ly, Ho - ly, Ho - ly, Ho - ly,
Sanc - tus, Sanc - tus, Sanc - tus, Sanc - tus,

TENOR.
(8ve. lower.)
Ho - ly, Ho - ly, Ho - ly, Ho - ly,
Sanc - tus, Sanc - tus, Sanc - tus, Sanc - tus,

BASS.
Ho - ly, Ho - ly, Ho - ly, Ho - ly,
Sanc - tus, Sanc - tus, Sanc - tus, Sanc - tus,

Tutti. Adagio.

ACCOMP.
Met. 60 = ♩
Full to 15. *p* Swell. Choir. Dulciana.

God of Sa - ba - oth, Ho - ly Lord God of Sa - ba -
De - us Sa - ba - oth, Do - mi - nus De - us Sa - ba -

Ho - ly, Ho - ly, Ho - ly,
Sanc - tus, Sanc - tus, Sanc - tus,

Ho - ly Lord God of Sa - ba - oth, Sa - ba -
Do - mi - nus De - us Sa - ba - oth, Sa - ba -

Ho - ly, Ho - ly, Ho - ly, Ho - ly,
Sanc - tus, Sanc - tus, Sanc - tus, Sanc - tus,

Swell. *Swell.* Choir. Choir.

oth, Ho - ly Lord, Ho - ly God of Sa - ba - oth,
oth, Do - mi - nus De - us, Sa - ba - oth,

Ho - ly Lord, Ho - ly Sa - ba - oth,
Do - mi - nus De - us, Sa - ba - oth,

oth, Ho - ly Lord, Ho - ly Sa - ba - oth,
oth, Do - mi - nus De - us, Sa - ba - oth,

ly, Ho - ly Lord, Ho - ly Sa - ba - oth,
tus, Do - mi - nus De - us, Sa - ba - oth,

Ho - ly, Ho - ly, Ho - ly, Ho - ly,
Sanc - tus, Sanc - tus, Sanc - tus, Sanc - tus,
Ho - ly, Ho - ly, Ho - ly, Ho - ly,
Sanc - tus, Sanc - tus, Sanc - tus, Sanc - tus,
Ho - ly, Ho - ly, Ho - ly, Ho - ly, Ho - ly Lord
Sanc - tus, Sanc - tus, Sanc - tus, Sanc - tus, Do - mi - nus,
Ho - ly, Ho - ly, Ho - ly, Ho - ly,
Sanc - tus, Sanc - tus, Sanc - tus, Sanc - tus,
Trumpet.

Ho - ly Lord, Ho - ly God of Sa - ba -
Do - mi - nus De - us, De - us Sa - ba -
Ho - ly Lord, Ho - ly God of Sa - ba -
Do - mi - nus De - us, De - us Sa - ba -
Ho - ly Lord, Ho - ly God of Sa - ba -
Do - mi - nus De - us, De - us Sa - ba -
Ho - ly Lord, Ho - ly God of Sa - ba -
Do - mi - nus De - us, De - us Sa - ba -
Ped.

Allegro.
oth. Na - tions, na - tions, na - tions shall bow down be -
oth. *Allegro.* Ple - ni, Ple - ni, Ple - ni sunt Cæ - li et
oth. Na - tions, na - tions, na - tions shall bow down be -
oth. *Allegro.* Ple - ni, Ple - ni, Ple - ni sunt Cæ - li et
oth. Na - tions shall bow down be - fore thee, shall bow down be -
oth. *Allegro.* Ple - ni sunt Cæ - li et ter - ra sunt, Cæ - li et
oth. Na - tions shall bow down be - fore thee, shall bow down be -
oth. *Allegro.* Ple - ni sunt Cæ - li et ter - ra sunt, Cæ - li et

fore thee.
ter - ra,

King-doms,
Ple - ni,

king-doms,
Ple - ni,

king-doms shall
Ple - ni sunt

fore thee.
ter - ra,

King-doms shall shew forth thy glo - ry, shall
Ple - ni sunt Cæ - li et ter - ra, sunt

fore thee.
ter - ra,

King-doms,
Ple - ni,

king-doms,
Ple - ni,

king-doms shall
Ple - ni sunt

fore thee.
ter - ra,

King-doms shall shew forth thy glo - ry, shall
Ple - ni sunt Cæ - li et ter - ra, sunt

The musical score is for a setting of the Lord's Prayer. It features five vocal parts (Soprano, Alto, Tenor 1, Tenor 2, and Bass) and a piano accompaniment. The lyrics are: "fore thee. ter - ra, King-doms, Ple - ni, king-doms, Ple - ni, king-doms shall Ple - ni sunt. King-doms shall shew forth thy glo - ry, shall Ple - ni sunt Cæ - li et ter - ra, sunt. King-doms, Ple - ni, king-doms, Ple - ni, king-doms shall Ple - ni sunt. King-doms shall shew forth thy glo - ry, shall Ple - ni sunt Cæ - li et ter - ra, sunt." The piano part provides a harmonic foundation with chords and moving lines.

The image shows a page from a musical score, likely for a vocal and piano setting of Liszt's 'Gloria'. The score is written on ten staves. The first five staves are vocal parts, and the last five are piano accompaniment. The lyrics are in Latin: 'shew forth thy glo - ry, Cæ - li et ter - ra, shew forth thy ri - a'. The music is in G major and 4/4 time. A large, stylized watermark 'ZENEA KADEMI' is overlaid on the center of the page, and 'LISZT MÚZEUM' is visible at the bottom.

shew forth thy glo - ry,
Cæ - li et ter - ra,

shew forth thy glo - ry,
Cæ - li et ter - ra,

shew forth thy glo - ry,
Cæ - li et ter - ra,

shew forth thy glo - ry,
Cæ - li et ter - ra,

shew forth thy glo - ry,
Cæ - li et ter - ra,

shew forth thy ri - a

shew forth thy ri - a

shew forth thy ri - a

shew forth thy ri - a

shew forth thy ri - a

ZENEA KADEMI

LISZT MÚZEUM

[illegible]

na in the high est,
na in ex cel sis,
na in the high est,
na in ex cel sis,
na in the high est,
na in ex cel sis,
na in the high est,
na in ex cel sis,

Gt. Org.

Ho san na in the high est, Ho san na
Ho san na in ex cel sis, Ho san na
Ho san na in the high est, Ho san na
Ho san na in ex cel sis, Ho san na
Ho san na in the high est, Ho san na
Ho san na in ex cel sis, Ho san na
Ho san na in the high est, Ho san na
Ho san na in ex cel sis, Ho san na

in the high est.
in ex cel sis.
in the high est.
in ex cel sis.
in the high est.
in ex cel sis.
in the high est.
in ex cel sis.

N.B.—Should this movement be found too long for the Service, it may be curtailed by beginning at this mark * Page 32.

ACCOMP.
Met. 72 = ♩

Swell 2 Diap.
& Prin

mf

Choir Stop Diap.
& Dulciana,

mf

Gt. Diaps.

Swell.

Gt. Diaps.

Swell.

Choir.

Swell.



Solo.

He is bless - ed that com - eth, that com - eth,
Be - ne - dic - tus qui ve - nit, qui ve - nit, Soli.

He is bless - ed that
Be - ne - dic - tus qui
Soli.

He is bless - ed
Be - ne - dic - tus
Soli.

He is bless - ed
Be - ne - dic - tus

p

ZENEAKADEMIA
LISZT MUZEUM

He is bless - ed that com - eth, that com - eth,
Be - ne - dic - tus qui ve - nit, qui ve - nit,

com - eth, that com - eth,
ve - nit qui ve - nit,

- ed that com - eth,
- tus qui ve - nit,

- ed that com - eth,
- tus qui ve - nit,

Sva.

He is blessed that com - eth,
Be - ne - dic - tus qui ve - nit.

eth, that com - eth, O Lord, in thy ho - ly name, that com - eth, that
nit, qui ve - nit in no - mi - ne Do - mi - ni, qui ve - nit, qui *Tutti.*
eth, ho - ly name, He is - blessed that
nit, Do - mi - ni, Be - ne - dic - tus qui *Tutti.*
eth, ho - ly name, blessed that
nit, Do - mi - ni, Tutti. ve - nit, qui *Tutti.*
eth, Ho - ly name, He is bless - ed that
nit, Do - mi - ni, Be - ne - dic - tus qui *mf*

com - eth, O Lord, in thy ho - ly name, He is bless - ed, is
ve - nit in no - mi - ne Do - mi - ni, Be - ne - dic - tus qui
com - eth, O Lord, in thy ho - ly name, He is bless - ed, is
ve - nit in no - mi - ne Do - mi - ni, Be - ne - dic - tus qui
com - eth, O Lord, in thy ho - ly name, He is bless - ed, is
ve - nit in no - mi - ne Do - mi - ni, Be - ne - dic - tus qui
com - eth, O Lord, in thy ho - ly name, He is bless - ed, is
ve - nit in no - mi - ne Do - mi - ni, Be - ne - dic - tus qui *8va.*

Soli.

He is
Be ne -

bless - ed that com - eth,
ve - nit, qui ve - nit,

bless - ed that com - eth,
ve - nit, qui ve - nit,

bless - ed that com - eth,
ve - nit, qui ve - nit,

bless - ed that com - eth,
ve - nit, qui ve - nit,

dolce.
p

bless - ed that com - eth, O Lord, in thy ho - ly name,
- dic - tus qui ve - nit in no - mi - ne Do - mi - ni,

Soli.

He is bless - ed that com - eth, O Lord, in thy ho - ly
Be - ne - dic - tus qui ve - nit in no - mi - ne Do - mi -

Soli.

He is bless - ed that com - eth, O Lord, in thy ho - ly
Be - ne - dic - tus qui ve - nit in no - mi - ne Do - mi -

Soli.

that com - eth, O Lord, in thy ho - ly
qui ve - nit in no - mi - ne Do - mi -

Tutti.

He is bless - ed, is bless - ed that
Be - ne - dic - tus qui ve - nit, qui

Tutti.

name, He is bless - ed, is bless - ed that
- ni, Be - ne - dic - tus qui ve - nit, qui

Tutti.

name, He is bless - ed, is bless - ed that
- ni, Be - ne - dic - tus qui ve - nit, qui

Tutti.

name, He is bless - ed, is bless - ed that
- ni, Be - ne - dic - tus qui ve - nit, qui

mf

Solo.

com - eth, O Lord, in thy ho - - ly name, that com
 ve - nit in no - - mi - ne Do - - mi - ni, Qui ve - - - -

com - eth, O Lord, in thy ho - - ly name,
 ve - nit in no - - mi - ne Do - - mi - ni,

com - eth, O Lord, in thy ho - - ly name,
 ve - nit in no - - mi - ne Do - - mi - ni,

com - eth, O Lord, in thy ho - - ly name,
 ve - nit in no - - mi - ne Do - - mi - ni,

p

Soli.

He is bless - ed that com - eth, O
 Be - ne - dic - tus qui ve - nit, qui

Soli.

He is bless - ed that com - eth, O
 Be - ne - dic - tus qui ve - nit, qui

Soli.

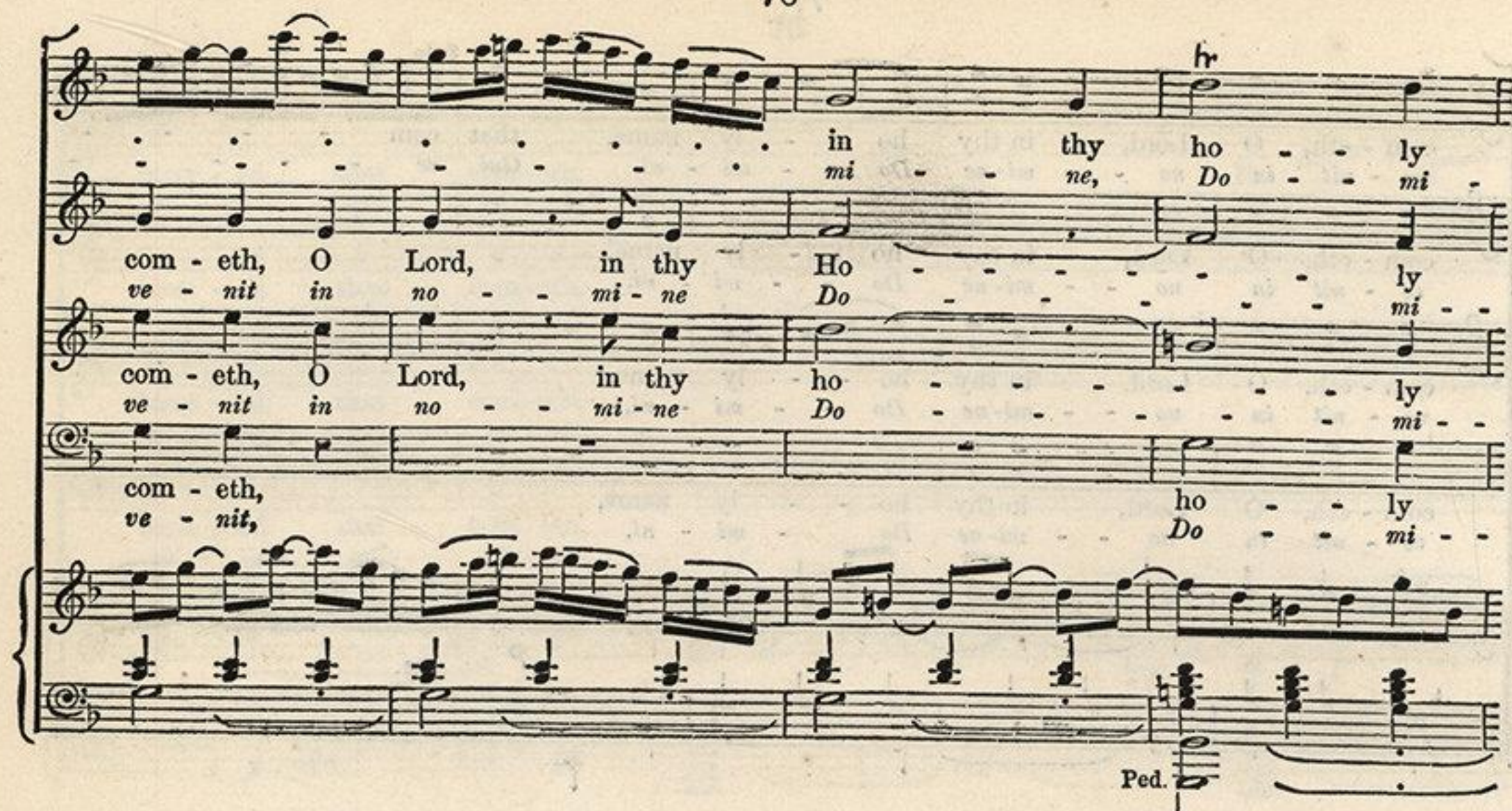
He is bless - ed that com - eth, O
 Be - ne - dic - tus qui ve - nit, qui

eth, O Lord,
 nit in no - - - -

Lord, in thy ho - - ly name, that
 ve - nit in no - - mi - ne, qui

Lord, in thy ho - - ly name, that
 ve - nit in no - - mi - ne, qui

Lord, in thy ho - - ly name, that
 ve - nit in no - - mi - ne, qui



in thy ho - ly
mi ne, Do mi -

com - eth, O Lord, in thy Ho ly
ve - nit in no - mi - ne Do mi -

com - eth, O Lord, in thy ho ly
ve - nit in no - mi - ne Do mi -

com - eth, ho ly
ve - nit, Do mi -

Ped.



name, He is bless - ed, is
ni, Be ne - dic - tus qui

name, He is
ni, Be ne -

name, He is
ni, Be ne -

name, He is
ni, Be ne -

ZENEAKADEMIA



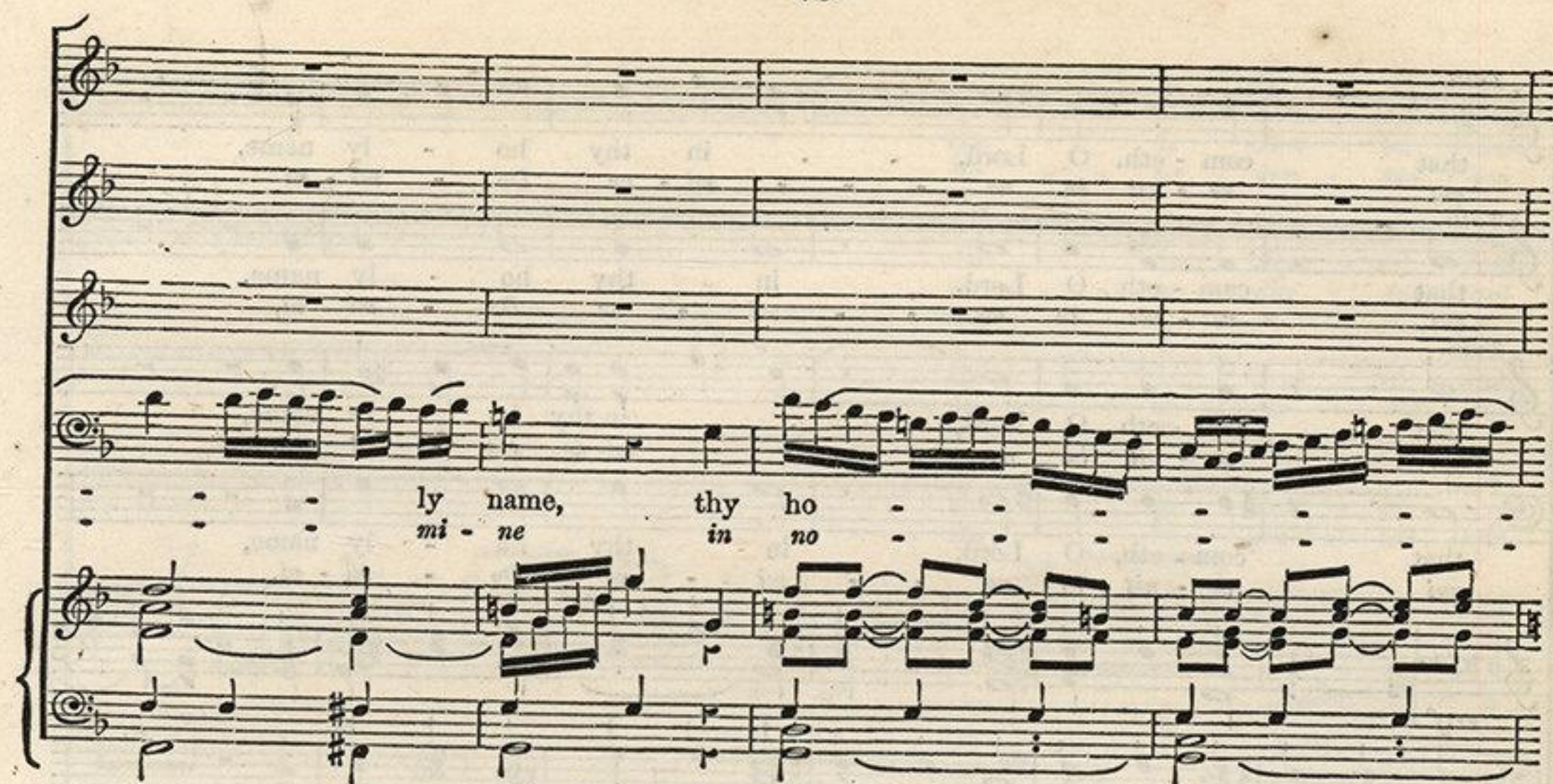
bless - ed that com - eth,
ve - nit, qui ve - nit,

bless - ed that com - eth,
dic - tus qui ve - nit,

bless - ed that com - eth,
dic - tus qui ve - nit,

O Lord, in thy ho
qui ve - nit in no

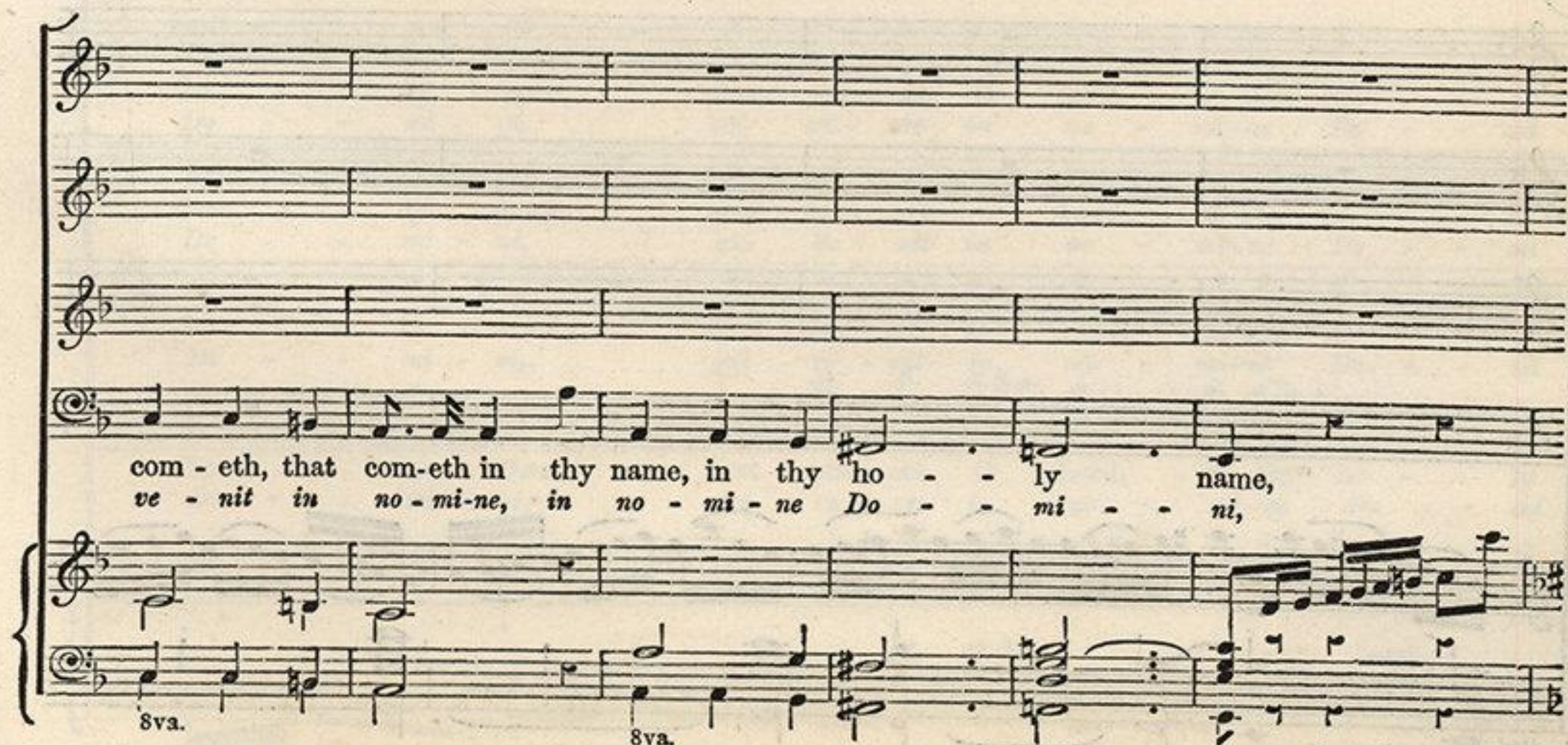
8va.



ly name, thy ho
mi - ne in no



ly name, that
mi - ne, que



com - eth, that com-eth in thy name, in thy ho - - ly name,
ve - nit in no - mi-ne, in no - mi - ne Do - - mi - - ni,

8va. 8va.

Tutti.

that com - eth, O Lord, in thy ho - ly name,
 qui ve - nit in no - mi - ne Do - mi - ni,

Tutti.

that com - eth, O Lord, in thy ho - ly name,
 qui ve - nit in no - mi - ne Do - mi - ni,

Tutti.

that com - eth, O Lord, in thy ho - ly name,
 qui ve - nit in no - mi - ne Do - mi - ni,

Tutti.

that com - eth, O Lord, in thy ho - ly name,
 qui ve - nit in no - mi - ne Do - mi - ni,

mf

He is bless - ed that
Be - - ne - dic - tus qui

He is bless - ed that
Be - - ne - dic - tus qui

He is bless - ed that
Be - - ne - dic - tus qui

He is bless - ed that
Be - - ne - dic - tus qui

com - eth, He is bless - ed that com - eth, O Lord, in thy
ve - - nit, Be - - ne - dic - tus qui ve - nit in no - mi - ne

com - eth, He is bless - ed that com - eth, O Lord, in thy
ve - - nit, Be - - ne - dic - tus qui ve - nit in no - mi - ne

com - eth, He is bless - ed that com - eth, O Lord, in thy
ve - - nit, Be - - ne - dic - tus qui ve - nit in no - mi - ne

com - eth, He is bless - ed that com - eth, O Lord, in thy
ve - - nit, Be - - ne - dic - tus qui ve - nit in no - mi - ne

ho - - ly name, that com - eth O Lord, in thy ho - - ly
Do - - mi - ni, qui ve - nit in no - mi - ne Do - - mi -

ho - - ly name, that com - eth O Lord, in thy ho - - ly
Do - - mi - ni, qui ve - nit in no - mi - ne Do - - mi -

ho - - ly name, that com - eth O Lord, in thy ho - - ly
Do - - mi - ni, qui ve - nit in no - mi - ne Do - - mi -

ho - - ly name, that com - eth O Lord, in thy ho - - ly
Do - - mi - ni, qui ve - nit in no - mi - ne Do - - mi -

name, *ni,* He is bless - ed that
Be - - ne - dic - tus qui

name, *ni,* He is bless - ed that
Be - - ne - dic - tus qui

name, *ni,* He is bless - ed that
Be - - ne - dic - tus qui

name, *ni,* He is bless - ed that
Be - - ne - dic - tus qui

dolce.

p

com - - eth, O Lord, . . in thy ho - ly name,
ve - - nit in no - - mi - ne Do - mi - ni,

com - - eth, O Lord, . . in thy ho - ly name,
ve - - nit in no - - mi - ne Do - mi - ni,

com - - eth, O Lord, . . in thy ho - ly name,
ve - - nit in no - - mi - ne Do - mi - ni,

cres.

com - - eth, He is bless - ed,
ve - - nit, Be - ne - dic - tus,

f

8va.

Solo.

He is bless - ed, is
Be - ne - dic - tus qui

p

8va.

Three Favourite Masses, by Mozart, Haydn, Beethoven.—Novello's Edition.

* See directions for curtailment, Page 73.

bless - ed that com - eth,
 ve - nit qui ve - nit,
 Soli.
 He is bless - ed that com - eth, that com - eth
 Be - ne - dic - tus qui ve - nit, qui ve - nit,
 Soli.
 He is bless - ed that com - eth,
 Be - ne - dic - tus qui ve - nit,
 Soli.
 He is bless - ed that com - eth,
 Be - ne - dic - tus qui ve - nit,
 8va.

He is bless - ed, is bless - ed that com - eth,
 Be - ne - dic - tus qui ve - nit, qui ve - nit,
 ZENEAKADÉMIA
 LISZT MŰZSEUM

He is bless - ed that com - eth,
 Be - ne - dic - tus qui ve - nit,
 He is bless - ed that com - eth,
 Be - ne - dic - tus qui ve - nit,
 He is bless - ed that com - eth,
 Be - ne - dic - tus qui ve - nit,
 He is bless - ed that com - eth,
 Be - ne - dic - tus qui ve - nit,
 mf
 mf

Tutti.
in
 O Lord, in thy ho - - ly name, He is bless - ed, is
 no - mi-ne Do - - mi - ni, Be-ne - dic - tus qui

Tutti.
in
 O Lord, in thy ho - - ly name, He is bless - ed, is
 no - mi-ne Do - - mi - ni, Be-ne - dic - tus qui

Tutti.
in
 O Lord, in thy ho - - ly name, He is bless - ed, is
 no - mi-ne Do - - mi - ni, Be-ne - dic - tus qui

Tutti.
in
 O Lord, in thy ho - - ly name, He is bless - ed, is
 no - mi-ne Do - - mi - ni, Be-ne - dic - tus qui

mf
 8va.

bless - ed that com - eth,
 ve - nit, qui ve - nit,

bless - ed that com - eth,
 ve - nit, qui ve - nit,

bless - ed that com - eth,
 ve - nit, qui ve - nit,

bless - ed that com - eth,
 ve - nit, qui ve - nit,

Soli.
 He is
 Be - ne -

dolce.
p

Soli.
 He is bless - ed that com - eth, O Lord, in thy ho - - ly
 Be - ne - dic - tus qui ve - nit in no - mi - ne Do - - mi -

Soli.
 He is bless - ed that com - eth, O Lord, in thy ho - - ly
 Be - ne - dic - tus qui ve - nit in no - mi - ne Do - - mi -

bless - ed that com - eth, O Lord, in thy ho - lyname,
 dic - tus qui ve - nit in no - mi-ne Do - mi-ni,

Soli.
 that com - eth, O Lord, in thy ho - - ly
 qui ve - nit in no - mi - ne Do - - mi -

Tutti.

name, He is bless - ed, is bless - ed, that
 ni, *Tutti.* Be - - ne - dic - tus qui ve - - nit, qui

name, He is bless - ed, is bless - ed, that
 ni, *Tutti.* Be - - ne - dic - tus qui ve - - nit, qui

name, He is bless - ed, is bless - ed, that
 ni, *Tutti.* Be - - ne - dic - tus qui ve - - nit, qui

mf

Ped. Sva.

com - eth, O Lord, in thy ho - - ly name,
 ve - nit in no - - mi - ne Do - - mi - ni,

com - eth, O Lord, in thy ho - - ly name,
 ve - nit in no - - mi - ne Do - - mi - ni,

Solo.

com - eth, O Lord, in thy ho - - ly name, that com
 ve - nit in no - - mi - ne Do - - mi - ni, qui ve

com - eth, O Lord, in thy ho - - ly name,
 ve - nit in no - - mi - ne Do - - mi - ni,

Swell two diap.

p

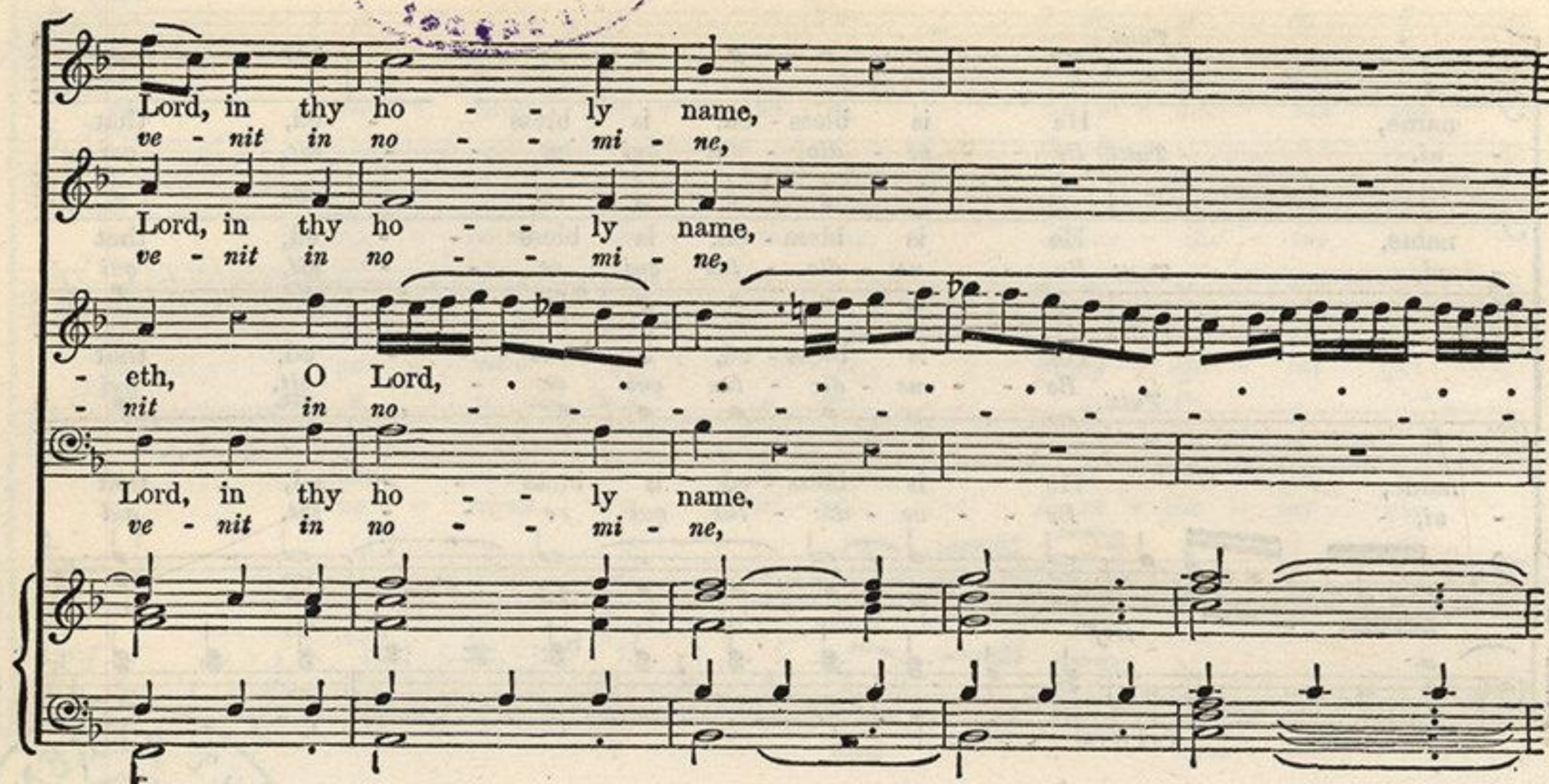
Soli.

He is bless - ed that com - eth, O
Soli. Be - - ne - dic - tus qui ve - nit, qui

He is bless - ed that com - eth, O
 Be - - ne - dic - tus qui ve - nit, qui

Soli.

He is bless - ed that com - eth, O
 Be - - ne - dic - tus qui ve - nit, qui



Lord, in thy ho - - ly name,
ve - nit in no - - mi - ne,

Lord, in thy ho - - ly name,
ve - nit in no - - mi - ne,

eth, O Lord,
nit in no - -

Lord, in thy ho - - ly name,
ve - nit in no - - mi - ne,

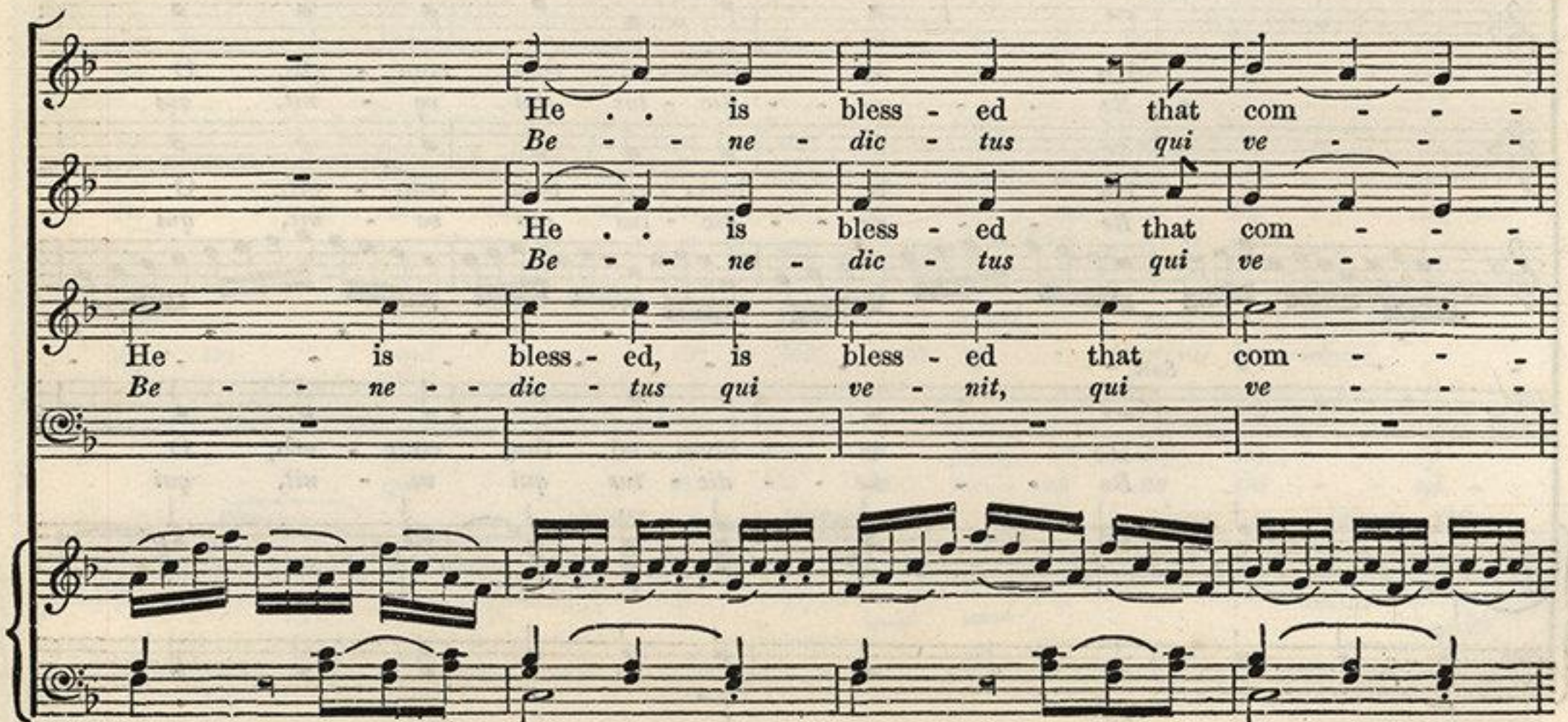


He is bless - - ed,
Be - ne - dic - - tus,

He is bless - - ed,
Be - ne - dic - - tus,

in thy ho - - ly name,
mi - ne Do mi - ni,

is bless - - ed,
qui ve nit,



He is bless - ed that com - -
Be - ne - dic - tus qui ve - -

He is bless - ed that com - -
Be - ne - dic - tus qui ve - -

He is bless - ed, is bless - ed that com - -
Be - ne - dic - tus qui ve - nit, qui ve - -

eth, nit,
eth, nit,
eth, nit,
He is bless-ed, bless-ed that
Be - ne - dic - tus qui ve - nit
bless
qui
He is bless-ed that com-eth, O
Be - ne - dic - tus qui ve - nit in

Tutti.
that com-eth, O
Tutti. qui ve - nit in
com-eth in thy ho - ly name, that com-eth, O
ve - nit no - mi - ne Do - mi - ni, Tutti. qui ve - nit in
ed that com-eth, that com-eth, O
ve - nit nit, Tutti. qui ve - nit in
Lord, in thy ho - ly name, that com-eth, O
no - mi - ne Do - mi - ni, mf qui ve - nit in
mf

Lord, in thy ho - ly name, He is blessed that
no mi - ne Do - mi - ni, Be - ne - dic - tus qui
Lord, in thy ho - ly name, He is blessed that
no mi - ne Do - mi - ni, Be - ne - dic - tus qui
Lord, in thy ho - ly name, He is blessed that
no mi - ne Do - mi - ni, Be - ne - dic - tus qui
Lord, in thy ho - ly name, He is blessed that
no mi - ne Do - mi - ni, Be - ne - dic - tus qui

com-eth, O Lord, in thy ho - - ly name, He is
ve - nit in no - - mi - ne Do - - mi - ni, Be - ne -

bless-ed that com-eth, O Lord, in thy ho - - ly
dic - tus qui ve - nit in no - - mi - ne Do - - mi -

name. Ho - san - - na
ni. Ho - san - - na
name. Ho - san - - na
ni. Ho - san - - na
name. Ho - san - - na
ni. Ho - san - - na

Allegro. Met. 112=

Swell.

8va.

in the high est, Ho - san - na
in ex - cel sis, Ho - san - na
in the high est, Ho - san - na
in ex - cel sis, Ho - san - na
in the high est, Ho - san - na
in ex - cel sis, Ho - san - na

Full Org. with Trumpet.
Ped.

in the high est, Ho - san - na in the
in ex - cel sis, Ho - san - na in the
in the high est, Ho - san - na in the
in ex - cel sis, Ho - san - na in the
in the high est, Ho - san - na in the
in ex - cel sis, Ho - san - na in the

Full Org. with Trumpet.
Ped.

high est. Ho - san - na
in ex - cel sis, Ho - san - na
high est. Ho - san - na
in ex - cel sis, Ho - san - na
high est. Ho - san - na
in ex - cel sis, Ho - san - na

Full Org. with Trumpet.
Ped.

AGNUS DEI.

Tutti. Adagio. Met. 72=

TREBLE.
Lord have mer - cy, have mer - cy
Ag - - nus De - i qui tol - lis

ALTO.
Lord have mer - cy, have mer - cy
Ag - - nus De - i qui tol - lis

TENOR.
Sve. lower.
Lord have mer - cy, have mer - cy
Ag - - nus De - i qui tol - lis

BASS.
Lord have mer - cy, have mer - cy
Ag - - nus De - i qui tol - lis

ACCOMP.
Met. 72=
2 Diap. and Prin.

Tutti. Adagio.

have mer-cy on us, have mer-cy, mer-cy
pec-ca-ta mun-di, pec-ca-ta mun-di,

have mer-cy on us, have mer-cy mer-cy
pec-ca-ta mun-di, pec-ca-ta mun-di,

have mer-cy on us, have mer-cy on
pec-ca-ta mun-di, pec-ca-ta mun

have mer-cy on us, have mer-cy, on . . .
pec-ca-ta mun-di, pec-ca-ta mun

on us. Curtailment, *ad lib.*,
mun di. go to * Page 92.

on us.
mun di.

us.
di.

us.
di.

Crem. Choir. Swell. Crem.

Swell Prin. and Diap.

Christ have mercy,
Mi - - se - re - re,

Christ have mercy,
Mi - - se - re - re,

Christ have mercy,
Mi - - se - re - re,

Christ have mercy,
Mi - - se - re - re,

Christ have mercy on
Mi - - se - re - re no - -

Christ have mercy on
Mi - - se - re - re no - -

Christ have mercy on
Mi - - se - re - re no - -

Christ have mercy on
Mi - - se - re - re no - -

Swell.

Crem.

Ped.

us, Christ have mer - cy on us,
 - bis, Mi se - re - re no - - bis,

us, Christ have mer - cy on us,
 - bis, Mi se - re - re no - - bis,

us, Christ have mer - cy on us,
 - bis, Mi se - re - re no - bis,

us, Christ have mer - cy on us,
 - bis, Mi se - re - re no - bis, Swell.

Swell. Crem.

Crem.

Lord have mer - cy, mer - cy on us, Lord have mer - cy
 Mi - se - re - re, Mi - se - re - re, Mi - se - re - re

Lord have mer - cy, mer - cy on us, Lord have mer - cy
 Mi - se - re - re, Mi - se - re - re, Mi - se - re - re

Lord have mer - cy, mer - cy on us, Lord have mer - cy
 Mi - se - re - re, Mi - se - re - re, Mi - se - re - re

Lord have mer - cy, mer - cy on us, Lord have mer - cy
 Mi - se - re - re, Mi - se - re - re, Mi - se - re - re

Gt. Org.
 mf

on no us. bis.

on no us. bis.

on no us. bis.

on no us. bis.

Swell.

Crem.

Swell.

Crem.

Swell.

Crem.

Crem.

Lord have mer - cy
Ag - nus De - i

Lord have mer - cy
Ag - nus De - i

Lord have mer - cy
Ag - nus De - i

Lord have mer - cy
Ag - nus De - i

Swell.

Gt. Org.
mf

have mer - cy,
 qui tol - lis,
 have mer - cy,
 qui tol - lis,
 have mer - cy,
 qui tol - lis,
 have mer - cy,
 qui tol - lis,
 have mer - cy,
 pec - ca - ta
 have mer - cy,
 pec - ca - ta
 have mer - cy,
 pec - ca - ta
 have mer - cy,
 pec - ca - ta

on us, Lord have mer - cy, have mer - cy, have mer - cy, have mer - cy, have
 mun - di, Ag - - nus De - i qui tol - lis pec - ca - ta, qui tol - lis pec -

on us, Lord have mer - cy, have mer - cy, have mer - cy, have mer - cy, have
 mun - di, Ag - - nus De - i qui tol - lis pec - ca - ta, qui tol - lis pec -

on us, Lord have mer - cy, have mer - cy, have mer - cy, have mer - cy, have
 mun - di, Ag - - nus De - i qui tol - lis pec - ca - ta, qui tol - lis pec -

on us, Lord have mer - cy, have mer - cy, have mer - cy, have mer - cy, have
 mun - di, Ag - - nus De - i qui tol - lis pec - ca - ta, qui tol - lis pec -

LISTZ MŰZEUM

mer - - cy on us,
ca - - ta mun - - di,

mer - - cy on us,
ca - - ta mun - - di,

mer - - cy on us,
ca - - ta mun - - di,

mer - cy on us,
ca - ta mun - di,

Curtailment, *ad lib.*,
go to * Page 101.

Crem.

Swell.

Christ have mer - cy,
Mi - se - re - re,

Christ have mer - cy,
Mi - se - re - re,

Christ have mer - cy,
Mi - se - re - re,

Christ have mer - cy,
Mi - se - re - re,

Crem. Swell.

Ped.

Christ have mer - cy on us, Christ have mer - cy on
Mi - se - re - re no - bis, Mi - se - re - re no -

Christ have mer - cy on us, Christ have mer - cy on
Mi - se - re - re no - bis, Mi - se - re - re no -

Christ have mer - cy on us, Christ have mer - cy on
Mi - se - re - re no - bis, Mi - se - re - re no -

Christ have mer - cy on us, Christ have mer - cy on
Mi - se - re - re no - bis, Mi - se - re - re no -

Crem. Swell. Crem.

Ped.

us, Christ have mer - cy
bis, Mi - se - re - re

us, Christ have mer - cy
bis, Mi - se - re - re

us, Christ have mer - cy
bis, Mi - se - re - re

us, Christ have mer - cy
bis, Mi - se - re - re

Swell. Crem. Gt. Org. mf

on us.
no bis.

on us.
no bis.

on us.
no bis.

on us.
no bis.

Crem.

Swell.

Lord have mer - cy, have mer - cy, have mercy
Ag - nus De - i qui tol - lis pec-ca-ta

Lord have mer - cy, have mer - cy, have mercy
Ag - nus De - i qui tol - lis pec-ca-ta

Lord have mer - cy, have mer - cy, have mercy
Ag - nus De - i qui tol - lis pec-ca-ta

Lord have mer - cy, have mer - cy, have mercy
Ag - nus De - i qui tol - lis pec-ca-ta

Swell.

Choir Dulciana
without Crem.

on us, have mercy on us, have mercy on us.
mun-di, pec-ca-ta mun-di, pec-ca-ta mun - di.

on us, have mercy on us, have mercy on us.
mun-di, pec-ca-ta mun-di, pec-ca-ta mun - di.

on us, have mercy on us, have mercy on us.
mun-di, pec-ca-ta mun-di, pec-ca-ta mun - di.

on us, have mercy on us, have mercy on us.
mun-di, pec-ca-ta mun-di, pec-ca-ta mun - di.

Swell.

Choir.

Double Diap. alone.

Segue
Majore.

N.B.—If considered necessary, this Movement may be curtailed by beginning at ♪ Page 101.

Allegro Met. 104 = ♩

TREBLE.

ALTO. Solo.
Praise the Lord ye na - tions all, and re - joice be -
Do - na no - bis pa - - cem, do - na no - bis

TENOR.
Sve. lower.

BASS.

ACCOMP. *Allegro. Swell 2 Diap.*
Met. 104 = ♩
p
Dulc. Sva.

fore him, Praise the Lord, ye na - tions all, and re -
pa - - cem, Do - na no - bis pa - - cem, Do - na

Tutti.
Hal - le - lu - jah, A - men.
Tutti. Do - na no - bis pa - - cem,
- joice be - fore . . him.
no - bis pa - - cem. Hal - le - lu - jah, A - men.
Tutti. Do - na no - bis pa - - cem,
Hal - le - lu - jah, A - men.
Tutti. Do - na no - bis pa - - cem,
Hal - le - lu - jah, A - men.
Do - na no - bis pa - - cem,
Full to 15.

Hal-le - lu - jah, A - men. Hal - le - lu - jah, A - - -
 Do - na no - bis pa - cem, Do - - - na no - bis pa - - -

Hal-le - lu - jah, A - men. Hal - le - lu - jah, A - - -
 Do - na no - bis pa - cem, Do - - - na no - bis pa - - -

Hal-le - lu - jah, A - men. Hal - le - lu - jah, A - - -
 Do - na no - bis pa - cem, Do - - - na no - bis pa - - -

Hal-le - lu - jah, A - men. Hal - le - lu - jah, A - - -
 Do - na no - bis pa - cem, Do - - - na no - bis pa - - -

- men. Hal - le - lu - jah, A - - - men.
 cem, Do - - - na no - bis pa - - - cem,

men. Hal - le - lu - jah, A - - - men.
 cem, Do - - - na no - bis pa - - - cem,

men. Hal - le - lu - jah, A - - - men.
 cem, Do - - - na no - bis pa - - - cem,

men. Hal - le - lu - jah, A - - - men.
 cem, Do - - - na no - bis pa - - - cem,

A - - - men. A - - - men. Hal - le - lu - jah, Hal - le -
 do - - - na no - - - bis, do - na pa - - - cem, do - na

A - - - men. A - - - men. Hal - le - lu - jah, Hal - le -
 do - - - na no - - - bis, do - na pa - - - cem, do - na

A - - - men. A - - - men. Hal - le - lu - jah, Hal - le -
 do - - - na no - - - bis, do - na pa - - - cem, do - na

A - - - men. A - - - men. Hal - le - lu - jah, Hal - le -
 do - - - na no - - - bis, do - na pa - - - cem, do na

lu - jah, Hal - le - lu - jah, A - men, A - - men.
no - bis pa - cem, Do - na no - bis pa - - cem,

lu - jah, Hal - le - lu - jah, A - men, A - - men.
no - bis pa - cem, Do - na no - bis pa - - cem,

lu - - - jah, A - - men, A - - men. Hal - le -
no - - - bis pa - - cem, pa - - cem Do - na

lu - jah, Hal - le - lu - jah, A - men, A - - men.
no - bis pa - cem, Do - na no - bis pa - - cem,

Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, A - men. Hal - le - lu - jah, A -
Do - na no - bis, no - bis pa - cem, do - na no - bis pa - cem, do - na no - bis pa -

Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, A - men. Hal - le - lu - jah, A -
Do - na no - bis, no - bis pa - cem, do - na no - bis pa - cem, do - na no - bis pa -

lu - jah, A -
pa - cem, pa -

Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, A - -
Do - na no - bis, no - bis pa - cem, do - na no - bis pa - cem, do - na pa - -

8va.

men, Hal - le - lu - jah, A - men, A - men, Hal - le - lu - jah.
- cem, do - na no - bis pa - cem, pa - cem, do - na no - bis,

men, Hal - le - lu - jah, A - men, A - men, Hal - le - lu - jah.
- cem, do - na no - bis pa - cem, pa - cem, do - na no - bis,

men, Hal - le - lu - jah, A - men, A - men, Hal - le - lu - jah.
- cem, do - na no - bis pa - cem, pa - cem, do - na no - bis,

men, Hal - le - lu - jah, A - men, A - men, Hal - le - lu - jah.
- cem, do - na no - bis pa - cem, pa - cem, do - na no - bis,

Hal-le - lu - jah, Hal-le - lu - jah, A - men,
do - na pa - cem, do - na no - bis pa - cem,

Hal-le - lu - jah, Hal-le - lu - jah, A - men,
do - na pa - cem, do - na no - bis pa - cem,

Hal-le - lu - jah, Hal - le - lu - jah,
do - na pa - cem, no - bis pa - cem,

Hal-le lu - jah, Hal-le - lu - jah, A - men,
do - na pa - cem, do - na no - bis pa - cem,

Hal-le - lu - jah, A - men, A - -
do - na no - bis, do - na pa - -

Hal-le - lu - jah, A - men, A - -
do - na no - bis, do - na pa - -

Hal-le - lu - jah, Hal - le - lu - jah,
do - na no - bis pa - cem, pa - cem,

Hal-le - lu - jah, A - men, A - -
do - na no - bis, do - na pa - -

men, A - - men, A - - men, Hal - le - lu - jah,
cem, do - - na no - - bis, do - na, do - na

men, A - - men, A - - men, Hal - le - lu - jah,
cem, pa - - cem, do - na, do - na, do - na

A - - men, A - - men, Hal - le - lu - jah,
pa - - cem, do - na, do - na no - bis,

men, A - - men, A - - men, Hal - le - lu - jah,
cem, do - - na no - - bis, do - na, do - na

Sva.

Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, A - men, Hal - le - lu - jah,
no - bis pa - cem, do - na no - bis, do - na no - bis pa - cem, pa - cem, da

Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, A - men, Hal - le - lu - jah,
no - bis pa - cem, do - na no - bis, do - na no - bis pa - cem, pa - cem, da

A - men,
pa - cem, Hal - le - lu - jah
pa - cem, da

Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, A - men, Hal - le - lu - jah,
no - bis pa - cem, do - na no - bis, do - na no - bis pa - cem, pa - cem, da

A - men, A - men, A - men, A - men,
pa - cem, da pa - cem, do - na

A - men, A - men, A - men, A - men,
pa - cem, da pa - cem, do - na

A - men, A - men, A - men, A - men,
pa - cem, da pa - cem, do - na

A - men, A - men, A - men, A - men,
pa - cem, da pa - cem, do - na

A - men, A - men, A - men, A - men,
no - bis pa - cem, no - bis pa - cem, no - bis pa - cem, no - bis pa - cem,

A - men, A - men, A - men, A - men,
no - bis pa - cem, no - bis pa - cem, no - bis pa - cem, no - bis pa - cem,

A - men, A - men, A - men, A - men,
no - bis pa - cem, no - bis pa - cem, no - bis pa - cem, no - bis pa - cem,

A - men, A - men, A - men, A - men,
no - bis pa - cem, no - bis pa - cem, no - bis pa - cem, no - bis pa - cem,

p Swell.

First system of musical notation, including vocal staves and piano accompaniment.

Second system of musical notation, including vocal staves and piano accompaniment.

• Solo.

Praise the Lord, ye nations all, and re-joice be-
 Do-na no-bis pa-cem, do-na no-bis.

Choir. *p*

Third system of musical notation, including vocal staves and piano accompaniment.

fore him, Praise the Lord, ye nations all, and re-
 pa-cem, do-na no-bis pa-cem, do-na

Three Favourite Masses, by Mozart, Haydn, and Beethoven.—Novello's Edition.

* See directions for curtailment, pages 93 and 96.

Tutti.

Hal - le - lu - jah, A - men,
Tutti. do - na no - bis pa - cem,

- joice be - fore him,
 no - bis pa - cem,

Hal - le - lu - jah, A - men,
Tutti. do - na no - bis pa - cem,

Hal - le - lu - jah, A - men,
Tutti. do - na no - bis pa - cem,

Hal - le - lu - jah, A - men,
 do - na no - bis pa - cem,



Hal - le - lu - jah, A - men,
 do - na no - bis pa - cem,

Hal - le - lu - jah, A - men,
 do - na no - bis pa - cem,

Hal - le - lu - jah, A - men,
 do - na no - bis pa - cem,

Hal - le - lu - jah, A - men,
 do - na no - bis pa - cem,

Hal - le - lu - jah, A - men,
 do - na no - bis pa - cem,

Hal - le - lu - jah, A - men,
 do - na no - bis pa - cem,

Hal - le - lu - jah, A - men,
 do - na no - bis pa - cem,

Hal - le - lu - jah, A - men,
 do - na no - bis pa - cem,



- men, Hal - le - lu - jah, A - men, Hal - le -
 - cem, do - na no - bis pa - cem, do - na

- men, Hal - le - lu - jah, A - men, Hal - le -
 - cem, do - na no - bis pa - cem, do - na

- men, Hal - le - lu - jah, A - men, Hal - le -
 - cem, do - na no - bis pa - cem, do - na

- men, Hal - le - lu - jah, A - men, Hal - le -
 - cem, do - na no - bis pa - cem, do - na



lu - jah, A - - men, Hal - le - lu - jah, A - men, Hal - le - lu - jah,
no - bis pa - - cem, do - na no - bis pa - cem, do - na no - bis

lu - jah, A - - men, Hal - le - lu - jah, A - men, Hal - le - lu - jah,
no - bis pa - - cem, do - na no - bis pa - cem, do - na no - bis

lu - jah, A - - men, Hal - le - lu - jah, A - men, Hal - le - lu - jah,
no - bis pa - - cem, do - na no - bis pa - cem, do - na no - bis

lu - jah, A - - men, Hal - le - lu - jah, A - men, Hal - le - lu - jah,
no - bis pa - - cem, do - na no - bis pa - cem, do - na no - bis

[illegible]

Hal - le - lu - jah, Hal - le - lu - jah, A
do - na no - bis, no - bis pa - cem, pa - - -

Hal - le - lu - jah, Hal - le - lu - jah, A
do - na no - bis, no - bis pa - cem, pa - - -

Hal - le - lu - jah, Hal - le - lu - jah, Hal - le lu - jah, A
do - na no - bis pa - cem, pa - cem, do - na no - bis pa - -

Hal - le - lu - jah, Hal - le - lu - jah, Hal - le lu - jah, A
do - na no - bis pa - cem, pa - cem, do - na no - bis pa - -

men, cem, A pa

men, cem, Hal - le - lu - jah, A

men, cem, do - na no - bis pa

men, cem, Hal - le - lu - jah, A

men, cem, do - na pa - cem, pa

men, cem, Hal - le - lu - jah, A

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

Full Swell.

cres. men, A men, A

cres. cem, da pa cem, da

men, Hal - le - lu - jah, A men, A

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

men, Hal - le - lu - jah, A men, A

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

men, Hal - le - lu - jah, A men, A

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

cres. f Gt. Org.

Ad lib. go to page 105.

men, Hal - le - lu - jah, Hal - le - lu - jah,

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

men, Hal - le - lu - jah, Hal - le - lu - jah,

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

men, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le -

pa - cem, do - na pa - cem, pa - cem, pa - cem, do - na

men, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le -

pa - cem, do - na pa - cem, pa - cem, pa - cem do - na

p

A - - men,
pa - - cem,

A - - men,
pa - - cem,

lu - jah A - men,
no - bis pa - cem,

lu - jah, A - men,
no - bis pa - cem,

Hal - le - lu - jah,
do - na no - bis

Hal - le - lu - jah,
do - na no - bis

Hal - le - lu - jah, A - men,
do - na no - bis pa - cem,

p

Swell.

cres. *f*

men, A - -
cem, da pa - -

A - - men, Hal - le - lu - jah, A - - men, A - -
pa - - cem, do - na no - bis pa - - cem, da pa - -

A - - men, Hal - le - lu - jah, A - - men, A - -
pa - - cem, do - na no - bis pa - - cem, da pa - -

A - - men, Hal - le - lu - jah, A - - men, A - -
pa - - cem, do - na no - bis pa - - cem, da pa - -

cres. *f* *Gt. Org.*

men, A - - men, A - -
cem, da pa - - cem, do - na pa - -

men, A - - men, A - -
cem, da pa - - cem, do - na pa - -

men, A - - men, A - -
cem, da pa - - cem, do - na pa - -

men, A - - men, A - -
cem, da pa - - cem, do - na pa - -

men, A men, A men, Hal - le - lu - jah, A - -
 cem, do na pa cem, do - na no - bis pa - -

men, A men, A men, Hal - le - lu - jah, A - -
 cem, do na pa cem, do - na no - bis pa - -

men, A men, A men, Hal - le - lu - jah, A - -
 cem, do na pa cem, do - na no - bis pa - -

men, A men, A men, Hal - le - lu - jah, A - -
 cem, do na pa cem, do - na no - bis pa - -

Full without Trumpet.

men, A men, Hal - le - lu - jah, A - - men,
 cem, pa cem, do - na no - bis pa - - cem,

men, A men, Hal - le - lu - jah, A - - men,
 cem, pa cem, do - na no - bis pa - - cem,

men, A men, Hal - le - lu - jah, A - - men,
 cem, pa cem, do - na no - bis pa - - cem,

men, A men, Hal - le - lu - jah, A - - men,
 cem, pa cem, do - na no - bis pa - - cem,

A - - men, A - - men, A - - men, A - -
 pa - - cem, da pa - - cem, da pa - - cem, da pa - -

A - - men, A - - men, A - - men, A - -
 pa - - cem, da pa - - cem, da pa - - cem, da pa - -

A - - men, A - - men, A - - men, A - -
 pa - - cem, da pa - - cem, da pa - - cem, da pa - -

A - - men, A - - men, A - - men, A - -
 pa - - cem, da pa - - cem, da pa - - cem, da pa - -

men.
cem. *Ad lib. go to ♯*

men.
cem.

men.
cem.

men.
cem.

men.
cem.

Swell.

p Swell.

Choir.

Swell.

o p

Praise the Lord, ye na - tions all, and re -
Do - na no - bis pa - - cem, do - na

p

Praise the Lord, ye na - tions all, and re -
Do - na no - bis pa - - cem, do - na

p

Praise the Lord, ye na - tions all, and re -
Do - na no - bis pa - - cem, do - na

p

Praise the Lord, ye na - tions all, and re -
Do - na no - bis pa - - cem, do - na

Choir. *p*

joyce be fore him, Praise the Lord, ye na - tions all,
no - bis pa - cem, do - na no - bis pa - - - cem,

and re - joice be fore him, A - - - men,
do - na no - bis pa - cem, do - na

A - - - men.
pa - - - cem.

Choir stop D alone.

pp

FINE.

Novello's Octavo Choruses.

NOVELLO AND CO. have printed ALL THE CHORUSES from the OCTAVO EDITION of the Oratorios, at 1½d., 3d., 4½d., or 6d. Every Chorus may thus be had distinct, in Vocal Score, with Organ Accompaniment, for a few pence. The advantage of this facility will be evident to those who want large numbers.

HANDEL.			HANDEL.			HANDEL.		
No.		Pence.	No.		Pence.	No.		Pence.
1	And the glory of the Lord	Messiah 3	61	Hail! Judea ...	ditto 1½	102	Swell the full chorus	Solomon 3
2	And with his stripes	ditto 1½	62	Hallelujah. Amen ...	ditto 1½	103	{ Now a different measure	ditto 3
27	And he shall purify	ditto 1½	64	Hail, mighty Joshua	Joshua 4½	103	{ Shake the dome ...	ditto 3
3	All we, like sheep ...	ditto 3	63	How soon our tow'ring hopes	ditto 1½	104	See the proud chief	Deborah 4½
4	And the children of Israel	Israel 4½		{ How are the mighty fall'n		105	The Lord gave the word	Messiah 1½
5	{ And Israel saw ...	ditto 1½	279	{ She delivered the poor	ditto 4½	106	Their sound is gone out	ditto 1½
	{ And believed the Lord ...	ditto 1½		{ The righteous shall be had	ditto 3	107	They loathed to drink	Israel 1½
6	{ He is my God ...	ditto 3	280	{ How excellent thy name	Saul 3	108	The trumpet's loud clangour	Ode 1½
	{ And I will exalt him ...	ditto 3	222	{ The youth inspired ...	ditto 4½	109	{ Thy right hand, O Lord	Israel 3
	{ The depths have covered	ditto 3		{ Our fainting courage ...	ditto 3	109	{ And in the greatness ...	ditto 3
7	And with the blast ...	ditto 3	223	{ How excellent	ditto 4½	110	Thou sentest forth thy wrath	ditto 3
8	Ah! wretched Israel ...	Judas 1½		{ Hallelujah ...	ditto 4½	111	{ Who is like unto thee?	ditto 1½
9	{ All the earth ...	Dettingen 3	65	{ Moses and the children	Israel 4½	112	The earth swallowed them	ditto 1½
	{ To thee all angels ...	ditto 3		{ I will sing unto the Lord	ditto 4½	113	The people shall hear ...	ditto 6
10	Awake the trumpet's ...	Samson 3	66	In glory high ...	Jephtha 3	114	To our great God ...	Judas 1½
11	Almighty ruler of the skies	Joshua 1½	67	Immortal Lord ...	Deborah 7½	114	To thee cherubin ...	Dettingen 3
12	As from the power	Ode on St. Cecilia's Day 6	258	King's daughters were among	1½	115	{ The glorious company ...	ditto 1½
13	At last divine Cecilia	Alexander's Feast 3	260	Kings shall be thy nursing fathers	3	116	{ Thine honourable, true	ditto 1½
14	All your boast will end	Deborah 3	68	Let their celestial concerts	Samson 8	117	Thou art the King ...	ditto 1½
15	Bacchus' blessings are a treasure	Alexander's Feast 1½	69	Lift up your heads ...	Messiah 3	118	Then shall they know	Samson 3
16	Behold the Lamb of God	Messiah 1½	71	Let all the angels of God	ditto 1½		Samson 3	
17	Behold, Darius	Alexander's Feast 1½	73	Let us break their bonds	ditto 3	119	To dust his glory ...	ditto 1½
18	Break his bands of sleep	ditto 1½	74	Let old Timotheus yield	Alexander's Feast 3	120	To man God's universal law	ditto 3
19	But as for his people	Israel 3				121	Theme sublime ...	Jephtha 3
20	But the waters overwhelmed	ditto 1½	75	Lead on, lead on ...	Judas 1½	122	{ To song and dance ...	Samson 2
	{ O death, where is thy sting?		76	Let thy deeds be glorious	Deborah 3		{ To fame immortal go ...	ditto 2
21	{ (Duet) ...	Messiah 3	77	{ Let our glad songs ...	ditto 6	123	The princes applaud	Alexander's Feast 1½
	{ But thanks be to God	ditto 3	261	{ Let thy hand be strengthened	3	124	Tune your harps ...	Judas 3
	{ (Chorus) ...	ditto 3	262	{ Let justice and judgment	1½	125	Throughout the land	Solomon 3
22	Cherub and Seraphim	Jephtha 4½	78	Mourn, ye afflicted ...	Judas 3	126	Thus rolling surges rise	ditto 1½
23	Doubtful fear ...	ditto 3	79	Mourn, all ye Muses	Acis 1½	127	The name of the wicked	ditto 4½
24	Disdainful of danger ...	Judas 3		{ Dead March ...	Saul 1½	128	To long posterity ...	Joshua 3
25	{ Day by day we magnify	Dettingen 4½	228	{ Mourn, Israel, mourn	ditto 1½	129	The Lord commands ...	ditto 3
	{ Make them to be numbered	ditto 4½	80	Must I my Acis still bemoan?	Acis 3	130	The Great Jehovah ...	ditto 1½
26	Draw the tear ...	Solomon 1½	81	May no rash intruder	Solomon 3	131	The listening crowd	Alexander's Feast 3
28	{ Despair all around them	Deborah 3	82	Music spread thy voice	ditto 3	132	The many rend the skies	ditto 4½
	{ Allelujah ...	ditto 3	83	May all the host ...	Joshua 1½	276	The ways of Zion do mourn	Funeral Anthem 3
29	Egypt was glad	Israel in Egypt 3	257	My heart is inditing (1st movement)	3	281	{ Their bodies are buried	ditto 3
226	Envy! eldest born of hell	Saul 1½	84	No more to Ammon's God	Jephtha 3		{ But their name liveth ...	ditto 3
255	Exceeding glad shall he be	3	85	{ Doleful tidings ...	Deborah 3	282	{ The people will tell ...	ditto 1½
30	For unto us a child	Messiah 4½		{ Now the proud insulting foe	ditto 3	283	{ And the congregation ...	ditto 3
31	Fallen is the foe ...	Judas 3	86	O God behold ...	Jephtha 3	284	They shall receive ...	ditto 3
32	For Sion lamentation make	ditto 1½	87	O first created beam	Samson 3	284	The merciful goodness	ditto 1½
33	Fixed in his everlasting seat	Samson 3	89	O thou that tellest	(Solo and Chorus) Messiah 3	133	{ The great king of kings	Deborah 3
34	From the censer curling	Solomon 7½	90	O Father, whose Almighty	Judas 3		{ Doleful tidings ...	ditto 3
35	From the east unto the west	ditto 3	91	{ Vouchsafe, O Lord	Dettingen 4½	254	The king shall rejoice	(1st movement) 1½
37	From harmony ...	Ode 3		{ O Lord, in thee ...	ditto 4½	256	Thou hast prevented him	3
38	For all these mercies	Joshua 1½	92	O thou bright orb	Joshua 3	259	Upon thy right hand	3
39	Father of mercy ...	ditto 1½	93	O the pleasures of the plains	Acis 3	134	{ Worthy is the Lamb	Messiah 4½
40	Forbear thy doubts	Deborah 1½		{ O blast with thy tremendous	Deborah 3		{ Amen ...	ditto 4½
41	For ever to the voice	ditto 1½	94	{ O hear thy lowly servants' prayer	ditto 3	224	{ Welcome, mighty King	Saul 1½
42	Galatea, dry thy tears	Acis 3		{ O Baal, monarch of the skies	ditto 3		{ David his ten thousand slew	ditto 1½
230	Gird on thy sword ...	Saul 4½	95	O fatal consequence of rage	Saul 3	135	We come, in bright array	Judas 1½
43	Great Dagon has subdued	Samson 3	227	{ Eagles were not so swift	ditto 3	136	We hear ...	ditto 1½
45	Glorious hero! ...	ditto 3		{ In sweetest harmony (Air)	ditto 3	137	We never will bow down	ditto 3
46	Glory to God ...	Messiah 1½	229	{ O fatal day ...	ditto 3	138	We praise thee, O God	Dettingen 4½
47	Glory to God ...	Joshua 4½	96	Praise the Lord ...	Solomon 6	139	{ When thou hadst overcome	ditto 3
48	Happy we ...	Acis 1½		{ Lord of eternity ...	Deborah 3		{ We therefore pray thee	ditto 3
49	Happy pair	Alexander's Feast 3	97	{ Plead thy just cause	ditto 3	140	When his loud voice	Jephtha 6
50	His yoke is easy	Messiah 1½		{ Preserve him for the glory	Saul 3	141	With thunder arm'd	Samson 1½
51	He trusted in God ...	ditto 3	225	{ Is there a man?	ditto 3	142	With pious heart ...	Solomon 4½
52	How dark, O Lord	Jephtha 4½	275	Sing, O ye heavens	Belshazzar 6	143	We with redoubled rage	Joshua 1½
53	Hear, Jacob's God ...	Samson 3	277	She put on righteousness	Funeral Anthem 1½	144	Wretched lovers ...	Acis 3
54	Hallelujah ...	Messiah 4½				278	When the ear heard her	Funeral Anthem 1½
55	Hear us, our God ...	Samson 1½	98	Surely he hath borne	Messiah 1½		Your harps and cymbals	Solomon 6
56	He spake the word	Israel 3	99	Since by man came death	ditto 1½	146	Your voices tune	Alexander's Feast 3
57	He gave them hailstones	ditto 3	100	{ The Lord shall reign ...	Israel 7½	147	Ye sons of Israel ...	Joshua 4½
58	{ He sent a thick darkness	ditto 3		{ Sing ye to the Lord ...	ditto 7½	148	Ye house of Gilead	Jephtha 3
	{ He smote all the first-born	ditto 3	36	See the conqu'ring hero	Judas 1½	149	Zadock the Priest	...
59	{ He rebuked the Red Sea	ditto 3	101	Sing unto God ...	ditto 3			
	{ He led them through the deep	ditto 3						
60	Hear us, O Lord ...	Judas 3						

For further numbers, see next page.

NOVELLO & Co., 69, Dean Street, Soho, and 35, Poultry; also in New York, at 1, Clinton Hall, Astor Place.

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291	Gloria—Sing to the Lord ...	3
292	Gratias—Lord, we adore ...	4½
293	Quoniam—Praise the Lord ...	4½
294	Credo—O be joyful ...	3
295	Et incarnatus—O Lord, give ear ...	3
296	Et resurrexit—Thou hast main- tained ...	3
297	Et vitam—Lord, thine be the power ...	3
298	Sanctus—Holy, holy ...	1½
299	Benedictus—He is blessed ...	4½
300	Agnus Dei—God our Father ...	3
301	Dona nobis—Sing the praises ...	3

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163	Quoniam—Sing with joy ...	3
164	Credo—Lord, thou hast made ...	3
165	Et incarnatus—O Lord, rebuke me not ...	1½
166	Et resurrexit—Thou hast main- tained ...	3
167	Sanctus—Holy, holy ...	4½
168	Benedictus—He is blessed ...	4½
169	Agnus Dei—Lord, we pray thee ...	4½
170	Dona nobis—Hallelujah, Amen ...	4½

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245	Hark! the mountains resound ...	4½
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247	Let the wheel move gaily ...	3
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202	Credo—Nations shall do him service ...	1½
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204	Et resurrexit—God is gone up ...	6
205	Sanctus—Holy, holy ...	1½
206	Benedictus—He is blessed ...	7½
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208	Dona nobis—Praise the Lord ...	6

MOZART'S FIRST MASS.

No.		Pence.
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287	Credo—Nations shall do him service ...	6
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214	Christe eleison ...	4½
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221	King, tremendous ...	4½
222	Recordare Jesu ...	4½
223	Kindly Jesu ...	4½
224	Confutatis maledictus ...	4½
225	When the cursed ...	4½
226	Lachrymosa ...	4½
227	Day of mourning ...	4½
228	Domine Jesu Christe ...	4½
229	Lord Jesus Christ ...	4½
230	Hostias et Preces ...	4½
231	Offering of Prayer ...	4½
232	Sanctus ...	4½
233	Holy, holy, holy ...	4½
234	Benedictus ...	4½
235	He is blessed ...	4½
236	Agnus Dei ...	4½
237	Thou that takest upon thee ...	4½
238	Lux Æterna ...	4½
239	Show thy favor ...	4½
240	Cum Sanctis ...	4½
241	O show thy mercy ...	4½
242	O God, when thou appearest ...	4½
243	Splendente Te, Deus ...	6
244	Glory, honor, praise ...	6

ROSSINI'S "STABAT MATER." [TRIBULATION.]

232	Stabat Mater dolorosa ...	4½
233	Lord most holy ...	4½
234	Eia Mater (B. Solo and Chorus) ...	3
235	Thou hast tried our hearts ...	3
236	Sancta Mater (Quartett) ...	4½
237	I have longed for thy salvation ...	4½
238	Inflammatus (S. Solo and Chorus) ...	4½
239	When thou comest ...	4½
240	Quando corpus ...	4½
241	Hear us, O Lord (Quartett) ...	3
242	In sempiterna sæcula. Amen. ...	3
243	To Him be glory ...	4½

SPOHR'S "LAST JUDGMENT."

267	Praise the Lord our God ...	3
268	Holy, Holy, Holy, (Solo and Chos.) ...	1½
269	O Lord, thou art God alone (Ditto) ...	1½
270	Blessing, Power, Honor, Glory (T. Solo and Chorus) ...	3
271	Hail, Lord Almighty ...	1½
272	Seek the Lord ...	1½
273	Destruction is fallen on Babylon ...	4½
274	Blessed for ever are they that die ...	1½
275	Great and wonderful art thou ...	4½

MENDELSSOHN.

No.		Pence.
72	All men, all things ...	7½
73	Praise thou the Lord ...	7½
74	All ye that cried ...	ditto
75	I waited for the Lord ...	6
76	(Duet s.s. and Chorus) ...	ditto
77	As the Hart pants ...	3
78	But our God abideth ...	3
79	Come, let us sing ...	6
80	For his is the sea ...	3
81	For I had gone forth ...	3
82	Henceforth, when ye hear ...	3
83	(T. Solo & Chos.) ...	3
84	Happy and blest are they ...	3
85	How lovely are the messengers do. ...	3
86	Thus saith the Lord ...	3
87	I praise thee, O Lord ...	3
88	(B. Solo and Chorus) ...	3
89	Is this he? ...	3
90	O thou, the true and only ...	3
91	Lord, thou alone ...	4½
92	Let all men praise ...	1½
93	Now this man ...	3
94	Not only unto him ...	4½
95	O great is the depth ...	4½
96	O be gracious ...	1½
97	O come, let us worship ...	3
98	(T. Solo & Chos.) ...	3
99	Rise up, arise ...	6
100	Sleepers, wake ...	ditto
101	To God on high ...	1½
102	To thee, O Lord ...	ditto
103	Stone him to death ...	3
104	See what love ...	1½
105	The nations are now ...	6
106	The gods themselves ...	1½
107	This is Jehovah's Temple ...	3
108	Far be it from thy path ...	ditto
109	The night is departing ...	6
110	Why, my soul ...	1½
111	Why, my soul (last Chorus) ...	6
112	Ye nations, offer ...	6

BEETHOVEN'S "ENGEDI." [MOUNT OF OLIVES.]

195	O praise him, all ye nations ...	6
196	Hallelujah ...	4½

BEETHOVEN'S MASS IN C.

190	Kyrie ...	3
191	When I call upon thee ...	3
192	Gloria ...	7½
193	Praise the Lord ...	7½
194	Qui tollis ...	7½
195	Give ear to my supplication ...	7½
196	Quoniam ...	7½
197	Thou alone art holy ...	7½
198	Credo ...	7½
199	Glory and great worship ...	7½
200	Et incarnatus ...	7½
201	O Lord, give ear ...	7½
202	Et resurrexit ...	7½
203	Be thou exalted ...	7½
204	Et vitam ...	7½
205	O praise ye the Lord ...	7½
206	Sanctus ...	7½
207	Holy, holy ...	7½
208	Benedictus ...	7½
209	He is blessed ...	7½
210	Agnus Dei ...	7½
211	Hear my crying ...	7½
212	Dona nobis ...	7½
213	Blessed be the Lord ...	7½

SPOHR'S "GOD, THOU ART GREAT."

263	God, thou art great (1st movement) ...	3
264	Thou earth, waft sweet incense ...	1½
265	Walk ye, hundred thousands ...	3
266	God, thou art great (final chorus) ...	3

(To be continued.) For former numbers, see preceding page.

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