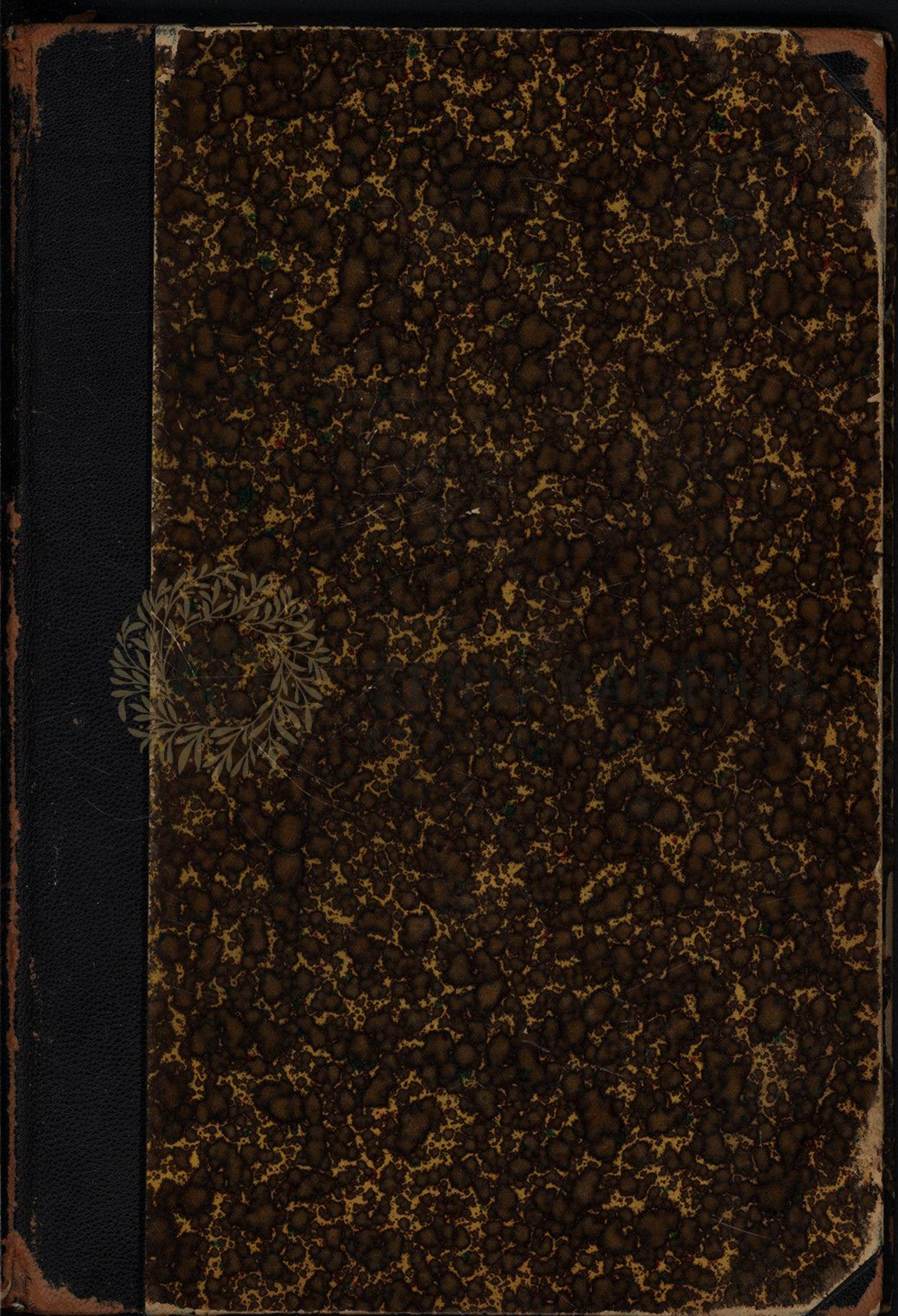






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Orsz. M. Liszt Ferenc Zenei Főiskola	
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THE THREE

FAVORITE MASSES,

COMPOSED BY

MOZART, HAYDN,

AND

BEETHOVEN,

IN VOCAL SCORE,



WITH AN ACCOMPANIMENT FOR THE ORGAN OR PIANOFORTE,



BY

VINCENT NOVELLO.

LISZT MÚZEUM

BEETHOVEN'S MASS IN C.

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

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

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ZENEAKADÉMIA

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A CRITICAL NOTICE OF BEETHOVEN'S MASS IN C.

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

By EDWARD HOLMES.

THE Masses of the last century exhibit a strong family relationship, particularly those of Haydn and Mozart; according to the elegance of mind and the facility of genius of the father, such are the features of the children—different, yet the same. The pleasure of the ear was to those composers a sort of religion; their wealth of melody, their fulness of ideas, and command of all the effects which delight in voice, wind, or string, rendered their compositions a simple offering to God, and an acknowledgement of the powers conferred on them. On this theory alone can be explained many movements in their Masses, which please so much in a secular manner that they lead the catholic hearer to his Creator in "the ways of pleasantness;" nor can the senses which delight in them easily be deficient in a natural piety. Far from imitating the severe models of the Palestrina school and its gloomy and awful character, they sought to engage in the service of religion whatever was graceful, sweet, and attractive—awakening by this means the affectionate feelings of their auditory. The highest music has this softening and humanizing influence; Mozart's Masses are the votive offerings of a pious Catholic, who would identify the cause of religion with the charms of the most exquisite melody; and Haydn's contributions to the service of his church are made in a kindred spirit.

The first bold deviation from this flowery path in modern Catholic service music, was made by Beethoven in his Mass in C. Quitting the traditions of his predecessors, and reading anew the text of the Mass, he produced by the power of imagination and reflection, a work which, for its artistic novelty, stands conspicuous among the productions of the century—a beacon or landmark. Church music is no longer exclusive; its doors are opened to any who have the temerity to compose in pure self-dependence, and not leaning on tradition. From this some few things advantageous to the art have resulted; the composer himself has greatly improved upon his first idea in the Mass in D, and the public have some pieces of this calibre by other composers, whose extensive plan in orchestra and chorus prevents from being often heard or thoroughly digested. Whatever is great or pre-eminent in this new order of sacred music, depends mostly on an army of performers—the most lavish means of orchestra and chorus. The composers are thus condemned to long periods of silence; but when their works are performed, they refresh the spirit jaded with formulas and longing to meet new ideas half-way. Parts of the Mass in D of Beethoven and of the Requiem of Berlioz, not similar in design to any known sacred music, are still of a power and majesty that will bear comparison with any. The noble independence of the ideas causes in the hearer a glow of admiration, and, despite our reverence for

antiquity, we must admit the solid defence of a school which avers—*whatever has a good effect, is good.* Nor is the cause of music harmed by allowing a proper freedom of thought to composers. Our enlarged orchestras and increased powers of effect demand ideas commensurate in grandeur; and, after all, it remains a task of the greatest difficulty and of rare accomplishment to awaken enthusiasm in the human soul. Let composers take what means they may, they cannot err in accomplishing this object.

Beethoven's Mass in C, the first model of a new style of choral music, though for a long time under the ban of strangeness and eccentricity, like other works by the same hand, has gradually won its way in public, to favour and even popularity. Each of its divisions possesses a strongly-marked character; and, notwithstanding many surprises of the ear, abrupt modulations, and uncommon phrases, the voice of music in it is never absent. To the uninitiated, the Kyrie in C, $\frac{2}{4}$, is not without a full share of the perplexities which arise from sudden transitions, remote harmonies, and singular closes. Patient study and the habit of hearing, however, lead us more and more into the ideal of the composer, and prove the truth and the regularity of his conception. The opening of this Mass is one of its most characteristic parts. It is a grave and pathetic choral prayer, of a severe character of melody, expressing the import of the text, and discarding all ornament intended for the mere gratification of the ear; the time *Andante con moto*, $\frac{2}{4}$; the score choral, with a full orchestra except flutes and trumpets. The rich, subdued murmur of low strings in the outset, forms a most attractive commencement; and the soft, low tone of voices and instruments, disposes the listener to suspense and solemn feeling. Beethoven is known at once in the effective five-part harmony of the first bars:—

Soprano. *Tutti. p*

Alto. *Tutti. p* Ky-ri - e - lei - - son.
Ky - - -

Tenor. *Tutti. p* Ky-ri - e

Bass. *pp*

Viola. *pp*

Bassi. *pp*

A smooth feature of the first violins,

pp

which begins with the voices at the second bar, doubled in harmony by the seconds, completes the

orchestral disposition. That this simplicity may not prove insipid, a *crescendo* is provided, of which the chord of E is the climax—a powerful effect, and the more surprising as it introduces immediately the cadence in C. The moving quavers which flow continually through this movement with melodious expression, are now taken up by the clarionets and bassoons in thirds doubled,—



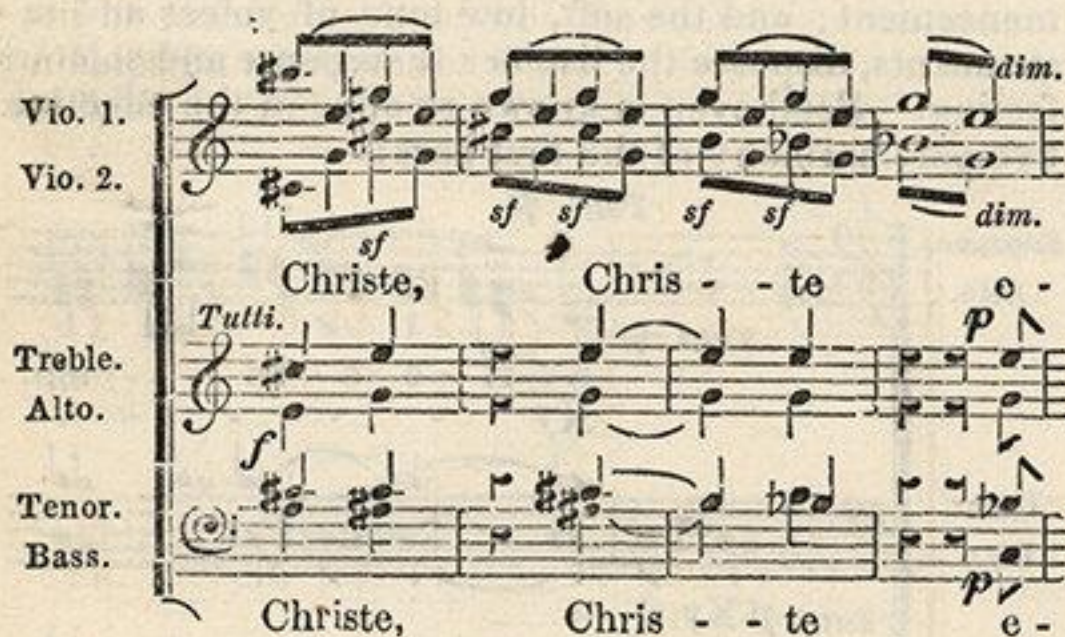
and the strings coming in contrary motion, form a cadence of excellent orchestral effect. All that follows, to those who do not know the music, is surprise; the original key seems lost; we wander through a labyrinth of surprising harmonies, and with a treatment of subjects quite as strange. The first solo is of the utmost simplicity:—



This closes at the eighth bar in E minor, and is treated by Beethoven contrapuntally and in canon after his extraordinary manner:—



By degrees the musician learns to appreciate ideas so nobly extravagant. The eight bars of chorus following in E minor are of a plaintive beauty; and the symphony in the major of E, in which the bassoons imitate the violins in contrary motion, charms the ear. From hence we are borne in a few bars into the regions of remote harmony. The passage which follows is curious alike for its accent and its enharmonic changes; it is, perhaps, the salient point of the Kyrie—of striking invention, and eminently beautiful. Trouble and agitation are expressed in these accents of the chorus:—



The last chord, $\flat 7$, is treated as an extreme sharp sixth on C (the $B\flat$ an $A\sharp$); and the resolution, $\sharp 6$ on $B\sharp$ in the bass, produces a charming cadence. This is repeated; then, still in E, the subject is sung by basses and tenors, with a holding note from the treble chorus. Extremely beautiful is the orchestral effect here produced; but it is time to remember the original key, and the composer takes this short route to it from E major:—



At the next chord, with the whole orchestra *forte*, we have returned to C on these harmonies,—



and the first strain is repeated. The treble solo at "Kyrie" is now heard with different treatment:—



This grateful progression introduces at the tutti *crescendo* a finely-planned, magnificent surprise. The C in the bass, $\sharp 6$, is turned into a pedal note,—



and a return to the key so well prepared results, as to strike the ear with pleasure, notwithstanding its novelty and boldness. The holding notes of the voices accompanying the melody in the orchestra are of an effect peculiar to Beethoven—his gravest musical colouring. At the conclusion, the sustaining of the unison G by them all, the bass even ending a fifth above the root, produces an effect the most mysterious and solemn. However vague and strange the eccentric modulation and course of this Kyrie may at first appear, its clearness, the genuine music in its design, and its place and connection with classical models, become continually more apparent. It is a chapter in the art which we owe to the meditation of a conscientious master, whose new effects and independent plan enlarge the scope of music.

The *Gloria*, *Allegro* $\frac{4}{4}$, designed in colossal proportions, forms altogether the most powerful division of the Mass. Simple diatonic grandeur in the melodies for the voices, brilliant instrumentation, a triumphant energy of style, and a great clearness and decision in every feature of the music, render this composition memorable as the poetical conception of a Gloria. In the three movements which compose it, the interest is

varied and constantly heightened. The opening in chords for the voices, with running scales in thirds on the violins, raises expectation. After the sustained chords of the tonic and subdominant have returned to C, an accented phrase from trebles and altos in octaves forms the chief feature of the music:—



This phrase is prolonged and imitated in all the instrumental symphonies, and becomes an excellent orchestral response to the voices when heard alone. Its energy contrasts well with the supplicatory phrase for the chorus unaccompanied:—



When at the half bar, the orchestra of strings, aided by brass instruments and drums, enters with commanding energy,—



we observe a great purpose developed in an idea apparently capricious. How much of pure gold has Beethoven the alchemist extracted from common things in this manner! At "Benedicimus" the chorus intone the chords of G and C, suddenly descending from the harmony of C to B flat at "adoramus," to express religious sentiment. This gothic progression, unused in our times, produces a thrilling effect. It was approved by the master, who has introduced it also in the second finale of *Fidelio*. The unison phrase last quoted, now prolonged, appears as the bass at "Glorificamus" to a chord of $\flat$ on B $\flat$, sustained *ff* by the voices. It proceeds thus joyfully and vigorously,—



and on arriving at C, we greet the same feature turned into a free canon between the soprano and alto, to a florid accompaniment of violins. After a grand and majestic choral cadence, the same phrase is carried on in an orchestral symphony, closing and subsiding in this delightful manner to introduce music of a new character in accordance with the text:—



The expressive and elegant figure which appears in the third bar of this extract, is employed as an accompaniment to tenor solo and chorus alternately, through all the rest of this movement, which also derives from it its chief character. The *Qui tollis*, *Andante mosso*, in F minor, is a purely dramatic conception. The solo led off by the alto, with synopated motion of the strings, is plaintive, and mingled

with the exclamations of the chorus, excites all the listening faculties:—



For more than twenty bars the voices continue with this low accompaniment without wind instruments, and the finest tones of the solo singers are displayed in the most melodious phrases. At the cadence of the vocal quartet a place is made for the wind instruments, and a solo clarinet and bassoon are heard in exquisite response. These bars in A flat possess consummate elegance. The "Qui sedes," tutti, is intoned in massive unison, and to this succeeds the *Miserere*, a powerful passage, in which, though the progression is not new, we may discern new treatment of old materials. The syncopation of voices and instruments is most effective:—



From this place all is rich enjoyment, the most solemn and impassioned feelings are awakened by the composer. The following phrase of oboes and clarionets on the low G of the horns,—



leads, when taken up chorally in the bass in the succeeding bars, to a sublime passage; the forte on the B $\flat$ is of this description; such a cry of agony is rarely heard in music. The charm of this movement is its freedom from exaggeration; it is varied and new, without transgressing the bounds of nature and propriety.

Quoniam, 4, *Allegro ma non troppo*, is one of the greatest productions of the art. Its effects and style are of a simplicity, breadth, and grandeur unequalled.

The singular theme is first given with oboes and flutes in unison, accompanied by tenors and violoncellos:—

Flauti.
Oboi.
Viola.
Celli.

Allegro.
ff

All the instruments and voices take up this subject in unison, then gradually spreading into harmony, make a majestic cadence in C, to introduce the fugue on a bass subject "Cum sancto." The conduct of the music here is quite unprecedented; no one who has heard can forget its electrical effect; even Handel himself has nowhere struck more like a thunderbolt. After this subject has been answered in all the four parts,—

Cum Sancto Spi - ri - tu in glo-ria De-i Patris.

the fugue is interrupted, and the opening subject introduced in the bass with florid violin accompaniment and holding notes from the wind band; the hearer thinks nothing can be more magnificent:—

Vio. 1.
Vio. 2.
Coro. Bassi.

Quo - ni - am tu so-lus, tu

It is surpassed, however, when this subject is transferred in unison to the stringed instruments, and the voices accompany. The iterated G of the trumpets, afterwards held on by the treble chorus, is of wonder-working effect, and can only be appreciated in the hearing:—

Vio. 1.
Vio. 2.
Tromb.
Tenor.
Alto.
Treble.
Bass.
Bassi.

Unis.

Treble. Quo -
Alto. Quo - ni - am
Quo - ni - am,
Quo - ni - am tu

Grandeur and triumph speak intelligibly here, and memory lingers over the glorious passage. The fugue resumed is worked in clear counterpoint, scarcely differing in that respect from Haydn and Mozart. One of the most singular ideas of Beethoven occurs at Amen, which is always heard with amazement; repetition alone reconciles the ear to the sudden progression. From A minor we arrive at G $\flat$ in six bars,

and by this singular sequence of fundamental harmonies:—

Chorus. Orchestra. Chorus. Orchestra.

A - men. A - men.

So on to G $\flat$, returning to C by one chord:—

ff

The movement from key to key by fundamental chords at "tu solus altissimus" is a new and grand idea. A playful imitation of the fugue theme for soprano solo introduces a charming effect of the chorus alone, *tutti*, *p*. The cadence made in C, the choral phrase is thus beautifully altered,—

Treble.
Alto.
Tenor.
Bass.

Tutti. p A - - - men.
Solo. A - - -

leaving the resolution on the $\sharp$ on F $\sharp$ in suspense, and commencing the next passage without harmony, which is only indicated by the melody. The rich play of fancy is continued to the end in a noble and prolonged cadence; it confers a character of vigour and originality on the Gloria which the fugue alone would not have done; and it is in the noble appendix from the Amen that the poetical fancy of Beethoven is chiefly recognised.

The *Credo*, *Allegro con brio*, $\frac{3}{4}$, is of an imposing symphonic character, and throughout the introduction the instruments claim prominence. The theme of the orchestra is first heard from violoncellos and bassoons, accompanied by a tremolo of violas:—

Allegro con brio.

Viole.
Celli.
e Fag.
unis.
Bass.

pp
p
p

The chorus thus quietly introduced soon rises into grandeur. The simplicity of the voice parts, in which there is no counterpoint, is adapted to this object. In chords, in unison, or in short separate fragments of melody, the voices accompanied by a tremolo of the bow of the violins in spreading arpeggios to their highest positions, contrasting occasionally with the holding harmonies of wood and brass in powerful modulations, make most energetic music. The fire and majesty of style, the mighty chords on which Beethoven contrives to dwell, notwithstanding the quick movement, bear the hearer away on a torrent. We are involuntarily reminded of the tumultuous waves of the ocean and the greatest images of nature. Nothing can better illustrate this than the passage following the grand chord of B $\flat$ at "Christum," sud-

denly introduced by an enharmonic employment of the flat seventh on C—

Vio. 1.
Vio. 2.
Viola.
Bassi.
unis.
Coro.
unis.

continuing to the same figure of the violins,—

Coro.
unis.

and falling on a ♭ on G[♯], a perfect wave of sound:—

Vio. 1.
Vio. 2.
Coro.
Tenor.
Bass.
Bassi.

Even this little sketch will help many to perceive how simplicity and grandeur go hand-in-hand in the Credo. The compact declamation of the chorus continues most effective; the choral exclamations, "Deum vero; omnia facta sunt," are complete examples of the intense and terrible energy of the unison. At "Qui propter nos," the style becomes subdued and religious, in accordance with the spirit of the words; and the *Et incarnatus*, *Adagio*, in E flat, is introduced after a general subsiding of voices and instruments. Nothing more soothing, sweet, and solemn than the phrases of the opening quartett can be conceived; the solos and the tutti following are of a mysterious expression and sombre orchestral colouring, which reach the *ideal* of gloomy sublimity. The tenor solo, "et homo," with its characteristic solos of clarionets and bassoons, expresses penitential and contrite feelings with the profound and peculiar art of Beethoven. Every instant the hearer is struck by invention. At a cadence in B[♭] minor, "crucifixus" begins on a tutti of the basses of magnificent breadth and grandeur:—

Vio. 1.
Vio. 2.
Viola.
F auti.
Obol.
Clar.
unis.
Basses.
Bassi.

After a response by the altos, taken up by the whole chorus, the passage, *piano*, subsides in a mysterious unison—the dramatic expression of awe and horror.

Great pains are necessary in giving utterance to this bold conception, to prevent its falling into the ridiculous. The words sung under breath in unison—

Treble.
Alto.
unis.
Tenor.
all *Ses.*

imitated by the basses in stillness, and without accompaniment, are thus introduced for the first time in music. It is a noble and a great idea. The quartett of sighs at "passus," with *fortes* of the orchestra on unaccented notes, leads, in a passage of breathless interest, to an interrupted cadence at "sepultus," where, instead of the chord of E flat, on which the ear anticipates repose, the bass mounts suddenly to a tenth, and descends on a great interval of the diminished seventh:

Pas - sus,

The emotion in every chord, the surprising harmonies, and the great effects of the orchestra, set the mark of Beethoven on every note. Let us admire the swelling and surging of the orchestra, the fine distribution of the harmony, and the agitation expressed in the two times of the violins:—

Vio. 1.
Viola.
Vio. 2.
Oboe.
Clar.
Fag.
Bassi.

The close, "et sepultus," is of profound solemnity. The pedal E flat of the trebles, with the D natural of the altos hitting against it, leaving the suspended seventh unresolved, startles every fresh ear. The same thing is heard in the prisoners' chorus in *Fidelio*. No similar cadence is known in vocal music; but Mozart, in the finale of his violin quartet in E flat, No. 4, has the same idea. He softens its effect, however, by placing the hard intervals at a greater distance. Surprise is continued at the "Et resurrexit," which proceeds immediately *Allegro* in D, after E flat, one chord of the extreme sharp sixth sufficing to make the modulation. The strings play in unison with the voice, and modulate by a melody without chords into G. All is uncertainty and eager expectation of the ear. The tutti take up in short phrases of imitation the subject just heard, finish their phrase in F, and after one chord from the orchestra—the chord of C—prolonged for six bars *fortissimo* with voices and instruments, forms a climax the most animated and unexpected. This return will always be remembered; it is in keeping with the character of the Mass, in which we have observed (at "Tu solus altissimus," for example,) the most surprising changes accomplished by simple common chords without chromatic modulation. The grandeur and majesty of church music are upheld by this process, as the cathedral roof is by its massive pillars. An orchestral figure of triplets is introduced at "et iterum," and is continued with excellent effect to the end. No powerful image of the text escapes the composer. The words "Judicare vivos" are ushered in by unisons *ff* of the brass instruments

and voices in response, after which the whole orchestra burst into harmony on this thrilling chord:—

Treble. *ff* Ju - di - ca - re vi - vos.
Alto. *ff* Ju - di - ca - re vi - vos.
Tenor. *ff* Ju - di - ca - re vi - vos.
Bass. *ff* Ju - di - ca - re vi - vos.

in which, however, we re-acknowledge the effect of "Tremasclerato" in the finale of the first act of *Don Giovanni*; and probably Beethoven was unconsciously inspired by the same recollection. All the orchestral features of this movement display great freedom and beauty; they are charmingly various, and the accompaniment of the solos, "Et in Spiritum," &c., are emanations of the greatest genius and mastery in music. Beethoven happily unites the old monastic effects with his ultra modern inventions. The octaves of the voices "Et unam," accompanied only with chords of the strings, have a cloistral solemnity, and make an excellent contrast with the modern usages in chorus and orchestra at "et expecto resurrectionem." The "Et vitam," a fughetta *vivace*, is a singular movement, and its treatment is to the ear of the musician somewhat humorous. For some bars the music goes on in C in an approved and lively manner, in which method is recognised and the composition instantly understood. After the first alto solo in A, the modulation runs wild; the unpractised hearer is astonished, and the musician can hardly repress a smile at the caprice of genius. From C we are soon in C#, but return by a liberal provision of dominant sevenths:—

Vio. 1. A - men.
Vio. 2. A - men.
Treble. A - men.
Alto. A - men.
Tenor. A - men.
Bass. A - men.

This modulation on the seventh proceeds by fundamental chords till the key of D is reached, at which there is a stretto of the subject, and we have again sevenths in all parts of the harmony, in every bar, and with such a comical frequency that one is persuaded of the playful mood of the author in this part of his work. There is, however, grandeur in this stretto, and the ear, which has been long on its travels, is again pleased with the key. The choral Amen is fine, and the slow chords of voices *piano* please, after the continued rapid motion of the rest. There is a tradition that after the first performance of this Mass, Hummel, the composer, one of the auditory, was seen laughing; that Beethoven was offended, and did not easily forgive him. Could the "Et vitam" have been the cause?

The *Sanctus* presents a series of beautiful and interesting movements. The bold, original handling, which gave the first physiognomical character to the Mass, is here most happily followed up. In the opening symphony, *adagio* and *piano* for wind instruments, tenors, and violoncellos, the hearer listens only to a piece of religious music, which, though it breathes a devout spirit, creates no surprise, nor transgresses a traditional style. Its smooth current, however, does not flow long unruffled. The musician who listens to the following six choral bars for the first time, will, if the execution be good, receive first astonishment and then delight at a succession of harmonies which to

this day stands alone on the page of Beethoven. The enharmonic change which at the third bar of the voice parts transports us from the key of A major to the dominant of B flat minor, and then with one intervening bar back to A, is a passage quite unexampled. Well considered with regard to its execution, not too trying to the voices and ears of a choir practised in singing without accompaniment, this passage, notwithstanding its sudden contrast of remote keys, falls on the ear with softness, and a preparation of the chords which aid their solemn effect. The slight shudder with which we hear the half-cadence at "Sabaoth,"—

Tutti p Adagio. Sanc - tus, Sanc - tus,
Treble. Sanc - tus, Sanc - tus,
Alto. Sanc - tus, Sanc - tus,
Tenor. Sanc - tus, Sanc - tus,
Bass. Sanc - tus, Sanc - tus,
Sanctus Do-mi-nus De-us Sa - ba-oth,
Sanctus Do-mi-nus De-us Sa - ba-oth.

expresses with great force human feelings in the contemplation of the majesty of God. This mighty theme, the *Sanctus*, which some masters have set forth in all the blaze of harmony, has sometimes an effect on the mind as powerful through an opposite treatment. Beethoven's *Sanctus* is an example of this; like the "still, small voice" in the scriptures, it is more sublime than the whirlwind or the fire. At the cadence of the voices, the orchestral disposition of instruments in the symphony is soothing and grateful to the ear:—

Vio. 1. *p*
Vio. 2. *p*
Clar. *p*
Fag. *p*
Viola. *p*
Bassi. *p*
Tym. *p*
Coro. *p*
Cor. *p*
Sanc - tus,

At the fourth bar, the progression in A is interrupted by a cadence in B flat, at which the voices alone, *tutti piano*, enter with a roll of drums *piano*. The choral phrase expresses in its severe simplicity feelings of humble adoration. Probably there is not in music a piece of more concentrated effect than the movement

we are examining; from the place at which the voices are introduced, the *Sanctus* occupies but twelve bars, but in this short space every progression tells. The "Pleni" is a chorus of original construction. Beethoven has reproduced many effects of the old church music in this Mass; in almost every piece there is something to remind us of it. The opposition of "Heaven and earth," expressed in high and low sounds, is just Purcell's idea in his noble *Te Deum* in D. At the word "Cœli" there is a pause of the orchestra for half a bar; the sopranos then sustain the high F#, while the flute in an arpeggio of the chord seems to wing its flight to heaven. The contrast "et terra" is given in a prolonged fortissimo of the basses on the high D—the most telling note of their voices. But the gem which gives chief lustre to this chorus is the charming "Osanna"—an idea the most melodious and beautiful, happily introduced to vary and conduct the music to an effective conclusion. This theme, alike original in the accent and the melody of the phrase, is briefly fugued upon and heard in two, three, and once in four parts, just before the final cadence:—



The counterpoint to the subject is very ingenious; and the brief exclamations in which the voices reiterate "Osanna," create an exhilarating effect in the joyful spirit of the text, yet without levity. We linger in admiration over the genius displayed in these bars.

The *Benedictus*, in F, $\frac{2}{4}$, *Allegretto ma non troppo*, with a solo violoncello in the orchestra, is a piece richly adorned with beautiful and well-studied effects; and though the principal melodies and subject are not original, the whole together—the vocal quartett, the chorus, and orchestra—leaves on the mind the impression of novelty and of masterly contrivances hitherto unheard. The theme with which a quartett of voices *solì* begins, has no distinctive feature of Beethoven till the cadence, when this characteristic figure of the violoncello enters, and points to the author at once:—



Alternate imitative solos in the voice part, and the most delicate touches in the orchestra, please in the outset; after which, the chorus being in reserve and to be introduced into the *Benedictus* with effect, the alto is left entirely alone for a short time. Immediately following, there is this effective dialogue between the chorus and solo voices; the oboes hold on a G above, and the strings play in unison with the chorus:—



From this place, the hearer watches with interest the entrances of the chorus, which is always brought in with increasing effect to the climax. Particularly grateful and charming to the musician is its employment three bars further on with this choice harmony,—



suspending the interest of the ear, and prolonging the vocal cadence. The following close of the solo voices has not a bad effect, but the rising seventh in the tenor is quite a heresy in part-writing; it has a clumsy look, moreover, which makes us regret that Beethoven gave it the currency of his name:—



At the recurrence of the first subject, new treatment is expected, and expectation is gratified. The vocal quartett proceeds in clear counterpoint and in phrases of imitation very originally conducted to the dominant of D major, on which note the chorus in unison *pp* join. Beautiful orchestral effects are interspersed; the contrast of key in the figure of the violins is striking; but still more so the sudden cessation of the harmony, and the march of voices and instruments in two parts only, both converging into unison for the cadence. The entire passage is most interesting and delightful; it is a product of the individuality of Beethoven, as rich in the idea as the great experience of effect it denotes. Throughout the *Benedictus* there appears, as in certain movements of Haydn and Mozart, that love of the master for his work, which is the delight of all succeeding musicians. This is ever perceived in compositions which are greatly cherished by posterity; those affectionate touches and enthusiastic impulses which cause agitation in the composing, give a foretaste of immortality—indeed, they never die. After a majestic choral climax, the second part of the *Benedictus* subsides into comparative silence. Two voices are heard unaccompanied in this piece of the gothic:—



These monastic bare fifths and octaves produce an extraordinary effect, and they are quite in character with the ancient touches which run through the Mass. Without such a resource, Beethoven probably would have thought his work deficient in religious severity. The concluding bars, with the chorus in octaves descending by the intervals of the common chord to F, while the violins and flute accompany in a protracted form the figure first indicated by the solo violoncello, introduce a great surprise and a charming stroke of modulation. Everything in music seems to depend on contrast and apposition. The simplest note or chord is endued with all the power of expression if we can only divine when and where to use it. The long repose of the ear in F, with the sounds *sotto voce* of a multitude of voices and instruments, must be the

cause why a change like this (by no means unheard before) produces enchanting pleasure:—

Vio. 1.
Vio. 2.
Viola.
Bassi.

By this modulation the "Osanna" is re-introduced, and the termination rendered brilliant.

The *Agnus Dei*, $\frac{12}{8}$, *poco Andante*, in C minor, is the movement of the Mass least characterised by extraordinary features of invention, though, nevertheless, very pleasing and beautiful music. It is of a dramatic structure; great choral cries, and occasionally softer accents, mingle with the expressive symphony of the instruments imploring pity and compassion. However, a great deal of this piece appears to have been constructed with coolness and deliberation,—the workings of plan and taste rather than of true emotion. The triplet rhythm of the phrases of accompaniment in violins and basses, and the very elegant clarionet solo which introduces the *Miserere* at the 20th bar, make music uncommonly pleasing to the ear,—at the same time, scarcely satisfying the *inner ear* of the mind; for, in this department of the Mass, we cannot easily sacrifice the spirit of devout contrition. Where this does not influence the first conception of the author, the most languishing accents of melody in minor keys will not replace it, nor raise in the mind the desired image. The *Dona*, *Allegro ma non troppo*, is most excellent. This chorus, with solos in the lively style adopted by Mozart and Haydn, but with the most characteristic impress of the hand of Beethoven, is full of harmonic surprises, which occasion a delightful excitement to the listener. Long, sweet, and solemn phrases in the choral part are contrasted with a certain simple and innocent vivacity in the instruments, making most original combinations, and developing unexpected beauties of harmony. How delighted is the musician, when, after this phrase of symphony by horns and bassoons,—

in which he naturally looks on the last E as the third of the chord of C, to find it taken up by the second violin, and prepared as a discord of suspension on B:—

Vio. 1.
Vio. 2.
Coro.
Viola
Bassi.

Though this is one of the salient beauties of the *Dona*, we must not omit to notice the grand and dramatic re-introduction of the *Agnus Dei*; the slow and magnificent chords prolonged in the quick movement at this place strike every one. The *Miserere* is of unequalled boldness. It is the poetical expression of humiliation and lowly-murmured prayer—dangerous in a bad performance of falling into the ridiculous on account of the quick movement, but not the less excellent and true:—

Treble.
Alto.
Tenor.
Bass.
Bassi.

The chief importance of this remarkable Mass consists in showing how far sacred music may be freed from formulas, and placed under the dominion of imagination.

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BEETHOVEN'S MASS IN C.

Andante con moto quasi Allegretto.

TREBLE. *Tutti.* When I call up-on . . . thee, O hear me, O
Ky - ri - e e - le - i - son, e - lei - son, e -

ALTO. *Tutti.* When I call up-on . . . thee, O hear . . . me,
Ky - ri e e - le - i - son, e - lei - son,

TENOR, (Sve lower.) *Tutti.* When . . . I call, O
Ky - ri - e, e -

BASS. *Tutti.* When I call . . . up-on thee, O hear . . . me, O
Ky - ri - e . . . e - lei - son, e - lei - son, e -

ACCOMP. *pp*

Met. 116 =

cres. hear me for thy mer - cy's sake.
- lei - son, e - lei - son,

cres. O hear for thy mer - cy's sake.
e lei - son, e - lei - son,

cres. hear me for thy mer - cy's sake.
- lei - son, e - lei - son,

cres. hear me for thy mer - cy's sake.
- lei - son, e - lei - son,

cres. *p* *cres.*

Solo. Hear my voice, . . . hear my voice, . . . hear my voice, O Lord, and help . . . me,
Ky - ri - e, . . . Ky - ri - e, . . . Ky - ri - e e - lei - son,

Solo. Hear my
Ky - ri -

Tutti. *f* hear my voice and help me, Lord, *p*
Ky ri - e e - le - i - son,

Solo. hear my voice and help me, hear my voice and help me, Lord, hear my
Ky ri - e e - lei - son, *Tutti.* *f* *Ky* - ri - e e - le - i - son, *Ky* - ri -

Solo. hear my voice, hear my voice and help me, Lord, hear my
Ky ri - e, *Tutti.* *f* *Ky* - ri - e e - le - i - son, *Ky* - ri -

voice, hear my voice, hear my voice and help me, Lord
 e - le - i - son, *Ky* - ri - e, *Ky* - ri - e e - le - i - son,

hear my voice, and help me, Lord.
Ky ri - e e - lei - son.

voice, O hear my voice and help me, Lord.
 e - lei - son, e - lei - son.

voice, O hear my voice and help me, Lord.
 e - lei - son, e - lei - son.

hear my voice and help me, Lord.
Ky ri - e e - lei - son.

cres. *f*

Solo. *p* Have mer - cy on us, *Tutti.* *f* have mer - cy on us,
 Chris - te e - lei - son, Chris - te e - lei - son,

Solo. *p* Have mer - cy on us, *Tutti.* *f* have mer - cy on us, *Solo.* *p* O
 Chris - te e - lei - son, Chris - te e - lei - son, e -

Solo. *p* Have mer - cy on us, *Tutti.* *f* have mer - cy on us,
 Chris - te e - lei - son, Chris - te e - lei - son,

Tutti. *f* Have mer - cy on us,
 Chris - te e - lei - son,

f *p*

Tutti.

O hear and spare us, hear .
e - lei - son, Chris - te, Chris -

hear our pray'r, - - le - - i - son.

Solo. O hear our pray'r, e - lei - - son,

Tutti. O hear and spare us, e - lei - - son, Chris - te, hear .
Chris -

O hear and spare us, e - lei - son, Chris - te, hear .
Chris -

us and spare us, e - lei - son, e -

us, and spare us, son, hear . us, te

us, and spare us, son, Chris - - te

us, and spare us, son, O hear our pray'r son,

us, and spare us, son, O spare e - lei -

dim. *pp* *cres.*

hear our pray'r O hear and spare us hear us and
- le - i - son, e - lei - son, Chris - te, Chris - - te e -

O hear and spare us, hear . us and
e - lei - son, Chris - te, Chris - - te, e -

hear . us, O hear and spare us, hear us and
Chris - - te e - lei - son, Chris - te, Chris - - te e -

us, O hear and spare us. hear us and
son, e - lei - son, Chris - te, Chris - - te e -

dim.

p

spare us. Hear
lei son, Ky

p

spare us.
lei son,

Hide not thou thy
Ky - ri - e e -

Hide not thou thy
Ky - ri - e e -

pp

us Lord, *cres.* O spare us, O hear us and
ri - e e - lei - son, e - lei - son e -

O hear us, and spare us, O hear us and
e - lei - son, e - lei - son, e - lei - son, e -

face from us, O hear us, O hear us and
lei son, e lei son, e - lei - son, e -

face from us
lei son, O hear us and
e - lei - son e -

cres.

ff *p*

spare us, When I call up - on thee, O
lei son, Ky - ri - e e - lei - son, e -

spare us, When I call up - on thee,
lei son, Ky - ri - e e - lei - son,

spare us, When I call
lei son, Ky ri - e

spare us, When I call, O
lei son, Ky ri - e e -

ff *p dim.* *pp*

cres. *f*

hear me, O hear me for thy mer - cy's sake.
 - lei - son, e - lei - son, e - lei - son,

O hear me, O hear for thy mer - cy's sake.
 e - lei - son, e - lei - son, e - lei - son,

O hear, me, O hear me for thy mer - cy's sake.
 e - lei - son, e - lei - son, e - lei - son,

hear me, O hear me for thy mer - cy's sake.
 - lei - son, e - lei - son, e - lei - son,

cres. *p*

Solo.

Hear my voice, hear my voice, hear my voice and
 Ky - ri - e, Ky - ri - e, Ky - ri - e e -

Solo.

Hear my
 Ky - ri - e

Solo.

Hear my
 Ky - ri - e

p

cres. Tutti. *ff*

help me, Lord, and help me, Lord, O . . . hear my voice, O Lord, and
 - le - i - son, e - le - i - son, Ky - ri - e, Ky - ri - e e -

Solo. *cres. Tutti.* *ff*

and help me, O . . . hear my voice, O Lord,
 e - lei - son, Ky - ri - e, Ky - ri - e

cres. Tutti. *ff*

voice and help me, O . . . hear my voice, O Lord, and
 - e e - lei - son, Ky - ri - e, Ky - ri - e e -

cres. Tutti. *ff*

voice and help me, O . . . hear my voice, O Lord and
 - e e - lei - son, Ky - ri - e, Ky - ri - e e -

cres. *f* *ff*

help me, hear my voice and help
 lei son, Ky ri e lei

and help me, hear my voice and help
 e lei son, Ky ri e lei

help me, and help me, hear my voice and help
 lei son, e lei son, Ky ri e lei

help me, hear my voice and help
 lei son, Ky ri e lei

pp

me, hear my voice and help me, hear my
 son, Ky ri e lei son, Ky ri

me, hear my voice and help me, hear my
 son, Ky ri e lei son, Ky ri

me, hear my voice and help me, hear my
 son, Ky ri e lei son, Ky ri

me, hear my voice and help me, hear my
 son, Ky ri e lei son, Ky ri

ff *p*

voice and help me, and help me.
 e lei son, e lei son.

voice and help me, and help me.
 e lei son, e lei son.

voice and help me, and help me.
 e lei son, e lei son.

voice and help me, and help me.
 e lei son, e lei son.

f *p*

GLORIA.



ff Allegro.

TREBLE. Praise the Lord, Praise the Lord,
Glo - ri - a, glo - ri - a,

ALTO. Praise the Lord, Praise the Lord,
Glo - ri - a, glo - ri - a,

TENOR, (8ve lower.) Praise the Lord, Praise the Lord,
Glo - ri - a, glo - ri - a,

BASS. Praise the Lord, Praise the Lord,
Glo - ri - a, glo - ri - a,

ACCOMP. *ff*
Met. 100 = ♩

Lord, His be the glo - ry, world without end, Praise the Lord.
- a, glo - ri - a in ex - cel - sis De - o, glo - ri - a,

Lord, His be the glo - ry, world without end, Praise the Lord.
- a, glo - ri - a in ex - cel - sis De - o, glo - ri - a,

Lord, - a, Praise the Lord.
- a, glo - ri - a,

Lord, - a, Praise the Lord.
- a, glo - ri - a,

Sing all ye peo - ple, sing and ex - tol his great name.
glo - ri - a, glo - ri - a in ex - cel - sis De - o,

Sing all ye peo - ple, sing and ex - tol his great name.
glo - ri - a, glo - ri - a in ex - cel - sis De - o,

Sing all ye peo - ple, sing and ex - tol his great name.
glo - ri - a, glo - ri - a in ex - cel - sis De - o,

Sing all ye peo - ple, sing and ex - tol his great name.
glo - ri - a, glo - ri - a in ex - cel - sis De - o,

p

In the Lord's word will I com - fort me,
et in ter - ra pax, ho - mi - ni - bus,

In God's word will I re - joice. I will sing of thy
bo - næ vo - lun - ta - tis, bo - næ vo - lun - ta

thy ta pow'r and thy lov - ing
tis, bo - næ vo - lun -

I will sing of thy pow'r and thy lov - ing
bo - næ vo - lun - ta - tis, bo - næ vo - lun -

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mer - cy,
ta - tis, thou art my strength
lau - da - mus te, and my
be - ne -

mer - cy,
ta - tis, thou art my strength
lau - da - mus te, and my
be - ne -

mer - cy,
ta - tis, thou art my strength
lau - da - mus te, and my
be - ne -

mer - cy,
ta - tis, thou art my strength
lau - da - mus te, and my
be - ne -

f *ff*

rock of de - fence, Lord, we give thee thanks now and for e - ver - more, now
 - di - ci - mus te, a - do - ra - mus te, glo - ri - fi - ca - mus te, glo -

rock of de - fence, Lord, we give thee thanks now and for e - ver - more, now
 - di - ci - mus te, a - do - ra - mus te, glo - ri - fi - ca - mus te, glo -

rock of de - fence, Lord, we give thee thanks now and for e - ver - more, now
 - di - ci - mus te, a - do - ra - mus te, glo - ri - fi - ca - mus te, glo -

rock of de - fence, Lord, we give thee thanks now and for e - ver - more, now
 - di - ci - mus te, a - do - ra - mus te, glo - ri - fi - ca - mus te, glo -

pp ff

and for e - ver - mus
 - ri - fi - ca -

and for e - ver - more, now and for e - ver - mus
 - ri - fi - camus te, glo - ri - fi - ca -

and for e - ver - more, now and for e - ver - mus
 - ri - fi - ca - mus te, glo - ri - fi - ca -

and for e - ver - more, now and for e - ver - mus
 - ri - fi - ca - mus te, glo - ri - fi - ca -

- more, now . . and for e - - ver - - more.
te, glo - - ri-fi - ca - - mus te.

- more, now . . and for e - - ver - - more.
te, glo - - ri-fi - ca - - mus te.

- more, now . . and for e - - ver - - more.
te, glo - - ri-fi - ca - - mus te.

- more, now . . and for e - - ver - - more.
te, glo - - ri-fi - ca - - mus te.

Solo.
Lord, we a -
Gra - ti - as

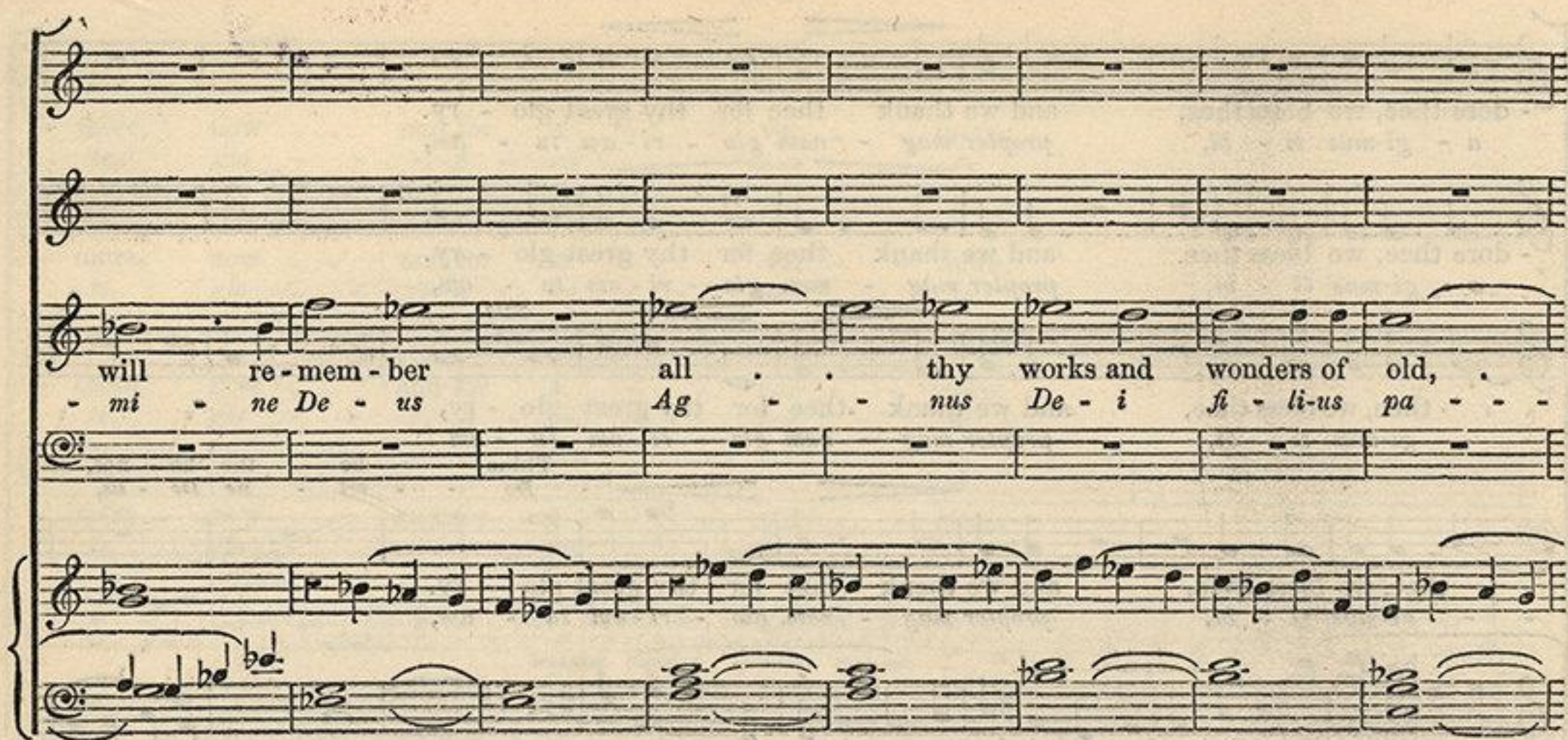
8va.

Tutti.
Lord, we a -
Gra - ti - as

Tutti.
Lord, we a -
Gra - ti - as

Tutti.
Lord, we a - dore thee, we bless thee, and we thank thee for thy great glo - ry, Lord, we a - dore
a - gimus, ti - bi propter mag - nam, glo - ri - am tu - - am, Grati - as a - -

Tutti.
Lord, we a - dore
Gra - ti - as a - -



will re-mem-ber all thy works and wonders of old,
 - mi - ne De - us Ag - nus De - i fi - li-us pa -



Tutti. We will re-mem-ber
 Do - mi - ne De - us
Tutti. We will re-mem-ber
 Do - mi - ne De - us
Tutti. time,
 tris, We will re-mem-ber
 Do mi ne De - us
Tutti. We will re-mem-ber
 Do - mi - ne De - us



all thy works and won-ders of old
 Ag - nus De - i, fi - li-us pa -
 all thy works and won-ders of old
 Ag - nus De - i, fi - li-us pa -
 all thy works and won-ders of old
 Ag - nus De - i, fi - li-us pa -
 all thy works and won-ders of old
 Ag - nus De - i, fi - li-us pa -

time.
tris.

time.
tris.

time.
tris.

time.
tris.

time,
tris.

dim. p

Andante mosso. Met. 108 = ♩

Solo.

Give ear to my sup - pli - ca - tion, give
Qui tol - lis pec - ca - ta mun-di, qui

ZENEAKADÉMIA

LISZT MŰZEUM

Tutti.

Lord have mer - cy, Lord, have mercy on us,
Mi - se - re - re, Solo. mi - se - re - re no - bis, Solo.

ear to my sup - pli - ca - tion, Lord, have mer - cy, Lord have mercy,
tol - lis pec - ca - ta mun-di, Mi - se - re - re, mi - se - re - re, Lord, have
mi - se -

Tutti.

Lord have mercy on us,
mi - se - re - re no - bis,

Lord. have mer - cy,
Mi - se - re - re,

Tutti.

Lord, have mer - cy, Lord, have mercy on us,
Mi - se - re - re, mi - se - re - re no - bis,

8va.

mer - cy on . . . us.
re - re no - bis.

Solo.
Give ear to my sup - pli -
Qui tol - lis pec - ca - ta

Give ear to my sup - pli - ca - tion, give
Qui tol - lis pec - ca - ta mun - di, qui

Solo.
Give ear to my supplica - tion, hear my pray'r
Qui tol - lis peccata mun - di, sus - ci - pe,

hear my
sus - ci -

ca - tion,
mun - di,

ear to my sup - pli - ca - tion, hear my pray'r.
tol - lis pec - ca - ta mun - di, sus - ci - pe,

cres.
hear my pray'r, let my crying come . . . be - fore thee,
sus - ci - pe de - pre - ca - ti - o - - - - - nem nos - - - tram,

cres.
pray'r, hear my pray'r, let my crying come . . . before thee,
pe, sus - ci - pe de - pre - ca - ti - o - - - - - nem nos - - - tram,

cres.
hear my pray'r, let my crying come . . . be - fore thee, hear my pray'r,
sus - ci - pe de - pre - ca - ti - o - - - - - nem nos - - - tram, sus - ci - pe,

cres.
hear my pray'r, let my crying come . . . be - fore thee, hear my
sus - ci - pe de - pre - ca - ti - o - - - - - nem nos - - - tram. sus - ci -

p

hear my pray'r, *cres.* hear my pray'r, let my crying come
sus - ci - pe, *sus - ci - pe de-pre-ca-ti - o*

hear my pray'r, hear my pray'r, let my crying come
sus - ci - pe, . sus - ci - pe de-pre-ca-ti - o

hear my pray'r, let my crying come
sus - ci - pe de-pre-ca-ti - o

pray'r
pe, hear my pray'r, let my crying come
sus - ci - pe de-pre-ca-ti - o

p

Tutti. *cres.* *ff*
 be - fore thee, a - rise - Lord, a - rise, and shew forth thy sal -
nem nos - - tram, *qui se - des, qui se - des ad dex - - teram*

Tutti. *cres.* *ff*
 be - fore thee, a - rise Lord, a - rise, and shew forth thy sal -
nem nos - - tram, *qui se - des, qui se - des ad dex - - teram*

Tutti. *cres.* *ff*
 be - fore thee, a - rise Lord, a - rise, and shew forth thy sal -
nem nos - - tram, *qui se - des, qui se - des ad dex - - teram*

Tutti. *cres.* *ff*
 be - fore thee, a - rise Lord, a - rise, and shew forth thy sal -
nem nos - - tram, *qui se - des, qui se - des ad dex - - teram*

f *f* *f* *cres.* *ff*
 8va.

p
 va - tion. Let thy mer-cy, let thy mer-cy be on
pa - tris, mi - se - re - re, mi - se - re - re, mi - se -

p
 va - tion. Let thy mer-cy, let thy mer-cy be on
pa - tris, mi - se - re - re, mi - se - re - re, mi - se -

p
 va - tion. Let thy mer-cy, let thy mer-cy be on
pa - tris, mi - se - re - re, mi - se - re - re, mi - se -

p
 va - tion. Let thy mer-cy, let thy mer-cy be on
pa - tris, mi - se - re - re, mi - se - re - re, mi - se -

p

[illegible]

The image displays a page from a musical score for 'Te Deum' by Franz Liszt. The score is written for voice and piano. The vocal part is in the upper staves, and the piano accompaniment is in the lower staves. The music is in 2/2 time and B-flat major. The lyrics are in Hungarian, and the score includes dynamic markings such as 'cres.' and 'f'. A large, semi-transparent watermark 'ZENEMÁKADÉMIA' is overlaid across the center of the page.

cres.
 mer - cy, Lord, have mer - cy, Lord, have mer - cy
 re - re, mi - se - re - re, mi - se - re - re

us, bis, cres.
 Lord, have mer - cy, Lord, have mer - cy
 mi - se - re - re, mi - se - re - re

f
 mer - cy, Lord, have mer - cy, Lord, have mer - cy
 re - re, mi - se - re - re, mi - se - re - re

cres.
 Lord, have mer - cy on us, Lord, have mer - cy
 mi - se - re - re no - bis, mi - se - re - re

cres.
f

[illegible]

p

Lord, have mer - cy on . . . us.
 mi - se - re - re no - - bis.

Lord, have mer - cy on . . . us.
 mi - se - re - re no - - bis.

Lord, have mer - cy on . . . us.
 mi - se - re - re no - - bis.

mer - cy on . . . us.
 re - re no - - bis.

*Allegro
 ma non troppo*

Allegro ma non troppo. Met. 92. = ♩

ZENEAKADÉMIA

LISZT MŰZEUM

ff

ff

Thou a - lone art ho - ly, a - lone art ho - ly, Thou
 Quo - ni - am tu so - lus, tu so - lus sanc - tus, tu

Thou a - lone art ho - ly, a - lone art ho - ly, Thou
 Quo - ni - am tu so - lus, tu so - lus sanc - tus, tu

Thou a - lone art ho - ly, a - lone art ho - ly, Thou
 Quo - ni - am tu so - lus, tu so - lus sanc - tus, tu

Thou a - lone art ho - ly, a - lone art ho - ly, Thou
 Quo - ni - am tu so - lus, tu so - lus sanc - tus, tu

ff

on - ly art the Lord, most high in the glo - ry of the Fa -
 so - lus do - mi - nus, tu so - lus al - tis - si - mus, Je - su Chris -

on - ly art the Lord, most high in the glo - ry of the Fa -
 so - lus do - mi - nus, tu so - lus al - tis - si - mus, Je - su Chris -

on - ly art the Lord, most high in the glo - ry, in the glo - ry of the Fa -
 so - lus do - mi - nus, tu so - lus al - tis - si - mus, al - tis - si - mus, Je - su Chris -

on - ly art the Lord, most high in the glo - ry, in the glo - ry of the Fa -
 so - lus do - mi - nus, tu so - lus al - tis - si - mus, al - tis - si - mus, Je - su Chris -

ther, of the Fa - ther. ther.
 te, Je - su Chris te.

ther, of the Fa - ther. ther.
 te, Je - su Chris te.

ther, of the Fa - ther. ther.
 te, Je - su Chris te.

ther, of the Fa - ther. Be thou ex - alt - ed, Lord, for e - ver among the heathen
 te, Je - su Chris te. Cum sanc - to spi - ri - tu in glo - ri - a De - i Pa - tris.

8va.

Be thou ex - alt - ed, Lord, for e - ver a - mong the heathen, A
 Cum sanc - to spi - ri - tu in glo - ri - a De - i Pa - tris, A

A men, be thou ex - alt - ed, Lord, for
 men, cum sanc - to spi - ri - tu in

Be thou ex - alt - - ed, Lord, for e - ver, a -
Cum sanc-to spi - ri - tu in glo - ri - a

Lord, for e - ver a-mong the heathen, A -
tu in glo - ri - a De - i pa - tris, A

men, be thou ex - alt - - ed, Lord, for e - ver, a -
men, cum sanc-to spi - ri - tu in glo - ri - a

e - ver a - mong the heathen, A - men.
glo - ri - a De - i pa - tris, A - men.



- mong the heathen, A - men.
De - i pa - tris, A - men.

men.
 men.

- mong the heathen, A - men.
De - i pa - tris, A - men.

Thou a - lone art ho - ly, a - lone art ho -
Quo - ni - am tu so - lus, tu so - lus sanc

Thou on-ly art the Lord,
Tu so-lus do mi - nus,

Thou on-ly art God, most high,
Tu so-lus al - tis si - mus,

Thou a - lone art ho -
Je - su, Je - su Chris

ly,
 tus,

Thou . . . a - lone . . .
 Quo - ni - am . . .

Thou on - ly art - the Lord, thou on - ly, thou
 Quo - ni - am, quo - ni - am tu so - lus, tu

ly, thou, thou on - ly art the Lord, thou on - ly, thou
 te. Quo - ni - am, quo - ni - am tu so - lus, tu

thou . . . a - lone art ho - ly, alone art ho - ly,
 quo - ni - am tu so - lus, tu so - lus sanc - tus,

art ho - ly, thou on - ly art Lord, in the high - est,
 tu so - lus, tu so - lus al - tis - si - mus, Je - su

on - ly art the Lord, thou on - ly art the Lord, in the high - est, the high - est,
 so - lus sanc - tus, so - lus do - mi - nus tu so - lus al - tis - si - mus, Je - su

on - ly art the Lord, thou on - ly art the Lord, in the high - est, the high - est,
 so - lus sanc - tus, so - lus do - mi - nus, tu so - lus al - tis - si - mus, Je - su

a - lone art ho - ly, thou a - lone, thou a - lone art the Lord, in the high - est,
 tu so - lus do - mi - nus, tu so - lus, tu so - lus al - tis - si - mus, Je - su

Je - sus Christ.
 Chris - te.

Je - sus Christ. Be thou ex -
 Chris - te. Cum sanc - to

Je - sus Christ. Be thou ex - alt - ed, Lord, for e - ver a - mong the heathen, A -
 Chris - te. Cum sanc - to spi - ri - tu in glo - ri - a De - i pa - tris, A -

Je - sus Christ. Be thou ex - alt - ed, Lord, for e - ver among the heathen, A - men.
 Chris - te. Cum sanc - to spi - ri - tu in glo - ri - a De - i pa - tris A - men.

p

A - - - men. Thou a - lone, a - lone art ho - ly, thou on - ly
 A - - - men. Quo - ni - am tu so - lus sanc - tus, tu so - lus.

A - - - men. Thou a - lone, a - lone art ho - ly, thou on - ly
 A - - - men. Quo - ni - am tu so - lus sanctus, tu so - lus.

- - - men. Thou a - lone, a lone art ho - ly,
 - - - men. Quo - ni - am tu so - lus sanc - tus,

- - - men. Thou a - lone, a - lone art ho - ly,
 - - - men. Quo - ni - am tu so - lus sanc - tus,

p *cres.*

f *ff* *ff*

art the Lord, most high in the glo - - - ry, the glo - ry of
 do - mi - nus, tu so - lus al - tis - si - mus, Je - su Chris -

art the Lord, most high in the glo - - - ry, the glo - ry of
 do - mi - nus, tu so - lus al - tis - si - mus, Je - su Chris -

thou on - ly art Lord, in the glo - - - ry, the glo - ry of
 tu so - lus, tu so - lus al - tis - si - mus Je - su Chris

thou on - ly art Lord, in the glo - - - ry, the glo - ry of
 tu so - lus, tu so - lus al - tis - si - mus Je - su Chris

f *ff*

God. Be thou ex - alt - - ed, Lord, for e - ver a-mong the heathen, A - - -
 - te, cum sanc-to spi - - - ri - tu in glo - ri - a De - i pa - tris, A - - -

God. Be thou ex - alt - - ed, Lord, for e - ver a-mong the heathen, A - - -
 - te, cum sanc-to spi - - - ri - tu in glo - ri - a De - i pa - tris, A - - -

God. Be thou ex - alt - - ed, Lord, for e - ver among the heathen, A - - -
 - te, cum sanc-to spi - - - ri - tu in glo - ri - a De - i pa - tris, A - - -

God. Be thou ex - alt - - ed, Lord, for e - ver among the heathen, A - - -
 - te, cum sanc-to spi - - - ri - tu in glo - ri - a De - i pa - tris, A - - -

Solo.

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

men, - - - - -
men, - - - - -

men, - - - - -
men, - - - - -

men, - - - - -
men, - - - - -

p

Tutti.

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

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

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

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

p

Solo.

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

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

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

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

p

CREDO.

Allegro con Brio. *Tutti.*

TREBLE. *p* Cre - do,

ALTO. *p* Tutti. Glo - ry,

TENOR. (8ve lower.) *p* Tutti. Cre - do,

BASS. *p* Tutti. Cre - do,

Accomp. *p* *Allegro con Brio.*

Met. 126 = ♩

cres. glo - ry, and great worship be un - to our
cres. cre - do, cre - do in u - num De -

cres. glo - ry, and great worship be un - to our
cres. cre - do, cre - do in u - num De -

cres. glo - ry, and great worship be un - to our
cres. cre - do, cre - do in u - num De -

cres. glo - ry, and great worship be un - to our
cres. cre - do, cre - do in u - num De -

God. Fa - ther and Lord, al - migh - ty up - on the
 um, pa - trem om - ni - po - ten - tem, fac - to - rem

God. Fa - ther and Lord al - migh - ty up - on the
 um, pa - trem om - ni - po - ten - tem, fac - to - rem

God. Fa - ther and Lord al - migh - ty
 um, pa - trem om - ni - po - ten - tem,

God. Fa - ther and Lord al - migh - ty up -
 um, pa - trem om - ni - po - ten - tem, fac -

harp. I will praise thee, Lord, I will praise thee, I will
 cœ - li et ter - ræ, cœ - li et ter - ræ, vi - si -

harp. I will praise thee, Lord, I will praise thee, I will
 cœ - li et ter - ræ, cœ - li et ter - ræ, vi - si -

up-on the harp. I will praise thee, I will
 fac-to - rem cœ - li et ter - ræ, vi - si -

on the harp. I will praise thee, I will give thee
 to - rem cœ - li et ter - ræ, vi - si - bi - li -

give thee thanks for the help of thy countenance, and trust in the liv - ing
 bi - li - um, vi - si - bi - li - um om - ni - um et in - vi - si - bi - li -

give thee thanks for the help of thy countenance, and trust in the liv - ing
 bi - li - um, vi - si - bi - li - um om - ni - um et in - vi - si - bi - li -

give thee thanks for the help of thy countenance, and trust in the liv - ing
 bi - li - um, vi - si - bi - li - um om - ni - um et in - vi - si - bi - li -

thanks for the help of thy countenance, and trust in the liv - ing
 um, vi - si - bi - li - um om - ni - um et in - vi - si - bi - li -

God. We, we will be glad and be joy - ful
 um; Et in u - num do - mi - num Je - sum

God. We, we will be glad and be joy - ful
 um; Et in u - num do - mi - num Je - sum

God. We, we will be glad and be joy - ful
 um; Et in u - num do - mi - num Je - sum

God. We, we will be glad and be joy - ful
 um; Et in u - num do - mi - num Je - sum

cres. f

al - way. And we will triumph, and we will triumph in his migh - - - ty
 Christum. Fi - li - um De - i, fi - li - um De - i u - ni - ge - - - ni -

al - way. And we will triumph, and we will triumph in his migh - - - ty
 Christum. Fi - li - um De - i, fi - li - um De - i u - ni - ge - - - ni -

al - way. And we will triumph, and we will triumph in his migh - - - ty
 Christum. Fi - li - um De - i, fi - li - um De - i u - ni - ge - - - ni -

al - way. And we will triumph, and we will triumph in his migh - - - ty
 Christum. Fi - li - um De - i, fi - li - um De - i u - ni - ge - - - ni -

name. Praise the Lord, . . . with the trum-pet
 - tum et ex pa - - - tre na - tum

name. Praise the Lord . . . with the trum-pet, in his
 - tum et ex pa - - - tre na - tum an - te

name. Praise the Lord, . . . with the trum-pet in his ho - li-ness,
 - tum et ex pa - - - tre na - tum an - te om - ni-a,

name. Praise the Lord, . . . with the trum-pet
 - tum et ex pa - - - tre na - tum

In the fir - mament of his pow'r.
 an-te om - ni-a se - cu - la.

ho - liness fir - mament of his pow'r.
 om - ni-a, om - ni-a se - cu - la.

fir - mament of his pow'r. Sing to Je -
 om - ni-a se - cu - la. De - um de

In the fir - mament of his pow'r.
 an-te om - ni-a se - cu - la.

Sing to Je - ho-vah,
De - um de De - o,

Lord God of Is - ra-el,
lu - men de lu - mi-ne,

ho - vah,
De - o,

Lord God of Is - ra-el,
lu - men de lu - mine.

in all pla - ces of his do - min - ion mag - ni - fy, mag - ni - fy his
De - um ve - rum de De - o ve - ro, ge - ni - tum, ge - ni - tum non

in all pla - ces of his do - min - ion mag - ni - fy, mag - ni - fy his
De - um ve - rum de De - o ve - ro, ge - ni - tum, ge - ni - tum non

in all pla - ces of his do - min - ion mag - ni - fy, mag - ni - fy his
De - um ve - rum de De - o ve - ro, ge - ni - tum, ge - ni - tum non

in all pla - ces of his do - min - ion mag - ni - fy, mag - ni - fy his
De - um ve - rum de De - o ve - ro, ge - ni - tum, ge - ni - tum non

mer - cy. O praise his great name for e - - - ver,
fac - tum, con sub - stan - ti - a - - - lem pa - - - tri,

mer - cy. O praise his great name for e - - - ver.
fac - tum, con sub - stan - ti - a - - - lem pa - - - tri,

mer - cy. O praise his great name for e - - - ver,
fac - tum, con sub - stan - ti - a - - - lem pa - - - tri,

mer - cy. O praise his great name for e - - - ver,
fac - tum, con sub - stan - ti - a - - - lem pa - - - tri,

and his glo-rious pow'r and majes-ty be ex - alt - - - ed a -
 per quem om-ni-a, per quem om-ni-a, per quem om - - - ni-a

and his glo-rious pow'r and majes-ty be ex - alt - - - ed a -
 per quem om-ni-a, per quem om-ni-a, per quem om - - - ni-a

and his glo-rious pow'r and majes-ty be ex - alt - - - ed a -
 per quem om-ni-a, per quem om-ni-a, per quem om - - - ni-a

and his glo-rious pow'r and majes-ty be ex - alt - - - ed a -
 per quem om-ni-a, per quem om-ni-a, per quem om - - - ni-a

bove all worlds. Magni-fy, magni-fy, mag - - - ni -
 fac - ta sunt, om-ni-a om-ni-a, om - - - ni - a

bove all worlds. Magni-fy, magni-fy, mag - - - ni -
 fac - ta sunt, om-ni-a om-ni-a, om - - - ni - a

bove all worlds. Magni-fy, magni-fy, mag - - - ni -
 fac - ta sunt, om-ni-a om-ni-a, om - - - ni - a

bove all worlds. Magni-fy, magni-fy, mag - - - ni -
 fac - ta sunt, om-ni-a om-ni-a, om - - - ni - a

fy the Lord.
 fac - ta sunt.

fy the Lord.
 fac - ta sunt.

fy the Lord.
 fac - ta sunt.

fy the Lord.
 fac - ta sunt.

In thee have I put my trust, O
 Qui propter nos ho - mi - nes, et

In thee have I put my trust, O
 Qui propter nos ho - mi - nes, et

for e - ver, de - scen - dit, for e - ver, con - de - scen - dit, de -

for e - ver, de - scen - dit, for e - ver, con - de - scen - dit, de -

let me not be con - found - ed for e - ver, for e - ver, con -
prop - ter nostram sa - lu - tem de - scen - dit, de - scen - dit, de -

let me not be con found - ed for e - ver, for e - ver,
prop - ter nostram sa - lu - tem de - scen - dit, de - scen - dit,

found - ed for e - ver, in thee have I put my trust, O
- scen - dit de cœ - lis, qui prop - ter nos ho - mi - nes, et

found - ed for e - ver, in thee have I put my trust, O
- scen - dit de cœ - lis, qui prop - ter nos ho - mi - nes, et

found - ed for e - ver, in thee have I put my trust, O
- scen - dit de cœ - lis, qui prop - ter nos ho - mi - nes, et

con - founded for e - ver, in thee have I put my trust, O
de - scen - dit de cœ - lis, qui prop - ter nos ho - mi - nes et

let me not be con - found - ed for e - ver, for
prop - ter nos - tram sa - lu - tem de - scen - dit, de -

let me not be con - found - ed for e - ver, for
prop - ter nos - tram sa - lu - tem de - scen - dit, de -

let me not be con - found - ed for e - ver, for e - ver,
prop - ter nos - tram sa - lu - tem de - scen - dit, de - scen - dit,

let me not be con - found - ed for e - ver, for e - ver,
prop - ter nos - tram sa - lu - tem de - scen - dit, de - scen - dit,

e - ver, con - found - - ed for e - - ver.
- scen - dit, de - scen - - dit de cœ - - lis.

e - ver, con - found - - ed for e - - ver.
- scen - dit, de - scen - - dit de cœ - - lis.

con - found - - ed for e - - ver.
de - scen - - dit de cœ - - lis.

con - found - - ed for e - - ver.
de - scen - - dit de cœ - - lis.

Adagio. 72 = ♩

Solo.
O Lord, give ear to me, give ear to my
Et in - car - na - tus est, de spi - ri - tu

Solo.
O Lord, give ear to me,
Et in - car - na - tus est,

Solo.
O Lord, give ear to me, O Lord, give ear to me,
Et in - car - na - tus est, et in - car - na - tus est,

Solo.
O Lord, give ear to me, O Lord, give ear to me,
Et in - car - na - tus est, Et in - car - na - tus est,

Adagio. 72 = ♩

sf *p*

cry - ing when . . I am in hea - vi - ness;
sanc - to, ex . . Ma - ri - a vir - gi - ne,

give ear to my cry - ing when I am in hea - vi - ness;
de spi - ri - tu sanc - to, ex Ma - ri - a vir - gi - ne;

give ear to my cry - ing when I am in hea - vi - ness; Con - si - der
de spi - ri - tu sanc - to, ex Ma - ri - a vir - gi - ne, et ho - mo,

give ear to my cry - ing when I am in hea - vi - ness;
de spi - ri - tu sanc - to ex Ma - ri - a vir - gi - ne;

Con - si - der my com-plaint, et ho - mo fac - tus est, Con - si - der my com-plaint, et ho - mo fac - tus est. Tutti. Un - to thee I Cru - ci - fix - us

Un - to thee I make my sup-pli - ca - tion, un - to cru - ci - fix - us e - ti - am pro no - bis, cru - ci - fix - us. Tutti. Un - to thee I make my sup-pli - ca - tion. e - ti - am pro no - bis, Un - to thee I make my sup-pli - ca - tion. e - ti - am pro no - bis, sub Pon - ti - o Pi - la - to.

thee I make my sup-pli - ca - tion, I make my suppli - ca - tion. - fix - us e - ti - am pro no - bis, sub Pon - ti - o Pi - la - to, thee I make my sup-pli - ca - tion, I make my suppli - ca - tion. - fix - us e - ti - am pro no - bis, sub Pon - ti - o Pi - la - to. make, . . I make my sup-pli - ca - tion, I make my suppli - ca - tion. e - ti - am, e - ti - am pro no - bis, sub Pon - ti - o Pi - la - to. thee I make my sup-pli - ca - tion, I make my suppli - ca - tion. sub Pon - ti - o Pi - la - to.

pp

li - ver me, and de - li - ver me.
pul - tus est, et se - pul - tus est.

pp

li - ver me, de-li-ver me.
pul - tus est, se-pultus est.

pp

li - ver me, and de - li - ver me.
pul - tus est, et se - pul - tus est.

pp

li - ver me, Hear me and de - li - ver me.
pul - tus est, et se - pul - tus est.

pp *cres.*

Allegro. 120 = ♩

Allegro.

Allegro.

Allegro. Solo.

Allegro. 120 = ♩

Be thou ex - alt - ed,
Et re - sur - rex - it,O Lord, ex - alt - ed, Be thou ex -
et re - sur - rex - it, ter - ti - a

Tutti.

Be thou ex - alt - ed, O Lord, in thine own
Et as - cen - dit, as - cen - dit in cœ -ex - alt - ed, O Lord, in thine own
As - cen - dit, as - cen - dit in cœ -

Tutti.

alt - ed, O Lord, in thine own strength, ex - alt - ed, thine own
die, se - cundum scriptu - ras, as - cen - dit in cœ -

strength. Up, Lord, let man not have the up - per, the up - - per hand.
- lum, se - det ad dex - teram, ad dex - te - ram pa - - - tris.

strength. Up, Lord, let man not have the up - per, the up - - per hand.
- lum, se - det ad dex - teram, ad dex - te - ram pa - - - tris.

strength. Up, Lord, let man not have the up - per, the up - - per hand.
- lum, se - det ad dex - teram, ad dex - te - ram pa - - - tris.

strength. Up, Lord, let man not have the up - per, the up - - per hand.
- lum, se - det ad dex - teram, ad dex - te - ram pa - - - tris.

The Lord is king for e - vermore.
et i - terum ven - tu - rus est,

The Lord is king for e - vermore, The
et i - terum ven - tu - rus est, cum

The Lord is king for e - ver and evermore, The
et i - terum ven - tu - rus, and ven - turus est, cum

The Lord is king for e - ver and e - ver - more, The
et i - te - rum ven - tu - rus, ven - tu - rus est, cum

The Lord is king for e - vermore, and the hea - then,
cum glo - ri - a, cum glo - ri - a, ju - di - ca - re,

Lord is king, for e - vermore, and the hea - then,
glo - ri - a, cum glo - ri - a, ju - di - ca - re,

Lord is king for e - vermore, and the hea - then,
glo - ri - a, cum glo - ri - a, ju - di - ca - re,

Lord is king for e - vermore, and the hea - then,
glo - ri - a, cum glo - ri - a, ju - di - ca - re,

and the hea - then are perish'd out of the land.
ju - di - ca - - re vi - vos et mor - tu - os,

and the hea - then are perish'd out of the land.
ju - di - ca - - re vi - vos et mor - tu - os,

and the hea - then are perish'd out of the land. Lord, give sen - tence
ju - di - ca - - re vi - vos et mor - tu - os, cu - jus reg - ni

and the hea - then are perish'd out of the land. Lord, give sen - tence, give sentence
ju - di - ca - - re vi - vos et mor - tu - os, cu - jus reg - ni non e - rit

O give sentence, Lord, Lord, give sentence with me, O
cu - jus reg - ni non, non, non e - rit fi - - nis, non,

O give sentence, Lord, Lord, give sentence with me, O
cu - jus reg - ni non, non, non e - rit fi - - nis, non,

give sentence with me, Lord, Lord, give sentence with me, O
non e - rit fi - nis, non, non, non e - rit fi - - nis, non,

with me, O give sentence, Lord, Lord, give sentence with me, O
fi - nis, cu - jus reg - ni non, non, non e - rit fi - nis, non,

Lord!
non.

Lord!
non.

Lord!
non.

Lord!
non.

For the Lord liv - eth,
Et in spiritum sanc - tum,

Solo

p

blessed be the God of my sal - va - tion,
do - minum et . . vi - vi - fi - ca - tem,

Solo.
Ev'n the God that seeth that I be a - ven - ged.
Qui cum pa - tre fi - li - o - que pro - ce - dit,

It is
Qui cum

Solo.
It is he that de - li - vereth me, and set - teth me up, and
Qui cum pa - tre et fi - li - o si - mul a - do - ra - tur, et

he that de - li - vereth me from my cru - el e - ne - mies, and set - teth me up a - bove my
pa - tre et fi - li - o si - mul a - do - ra - tur et con glo - ri - fi - ca - tur, et

Tutti.
set - teth me up a - bove my foes.
con glo - ri - fi - ca - tur,

ff For this cause, O Lord, I will
qui lo - cu - tus est per pro -

Tutti.
ff For this cause, O Lord, I will
qui lo - cu - tus est per pro -

Tutti.
ff For this cause, O Lord, I will
qui lo - cu - tus est per pro -

Tutti.
foes, a - bove, a - bove my foes.
con glo - ri - fi - ca - tur,

ff For this cause, O Lord, I will
qui lo - cu - tus est per pro -

praise thee, - phe - tas, For this cause, O Lord, I will praise thee.
- phe - tas, qui lo - cu - tus est per. pro - phe - tas,

praise thee, - phe - tas, For this cause, O Lord, I will praise thee.
- phe - tas, qui lo - cu - tus est per. pro - phe - tas,

praise thee, - phe - tas, For this cause, O Lord, I will praise thee.
- phe - tas, qui lo - cu - tus est per. pro - phe - tas,

praise thee, - phe - tas, For this cause, O Lord, I will praise thee.
- phe - tas, qui lo - cu - tus est per. pro - phe - tas,

Re - jice, re - jice in the Lord and mag - ni -
et u - nam sanc - tam ca - tho - li - cam et

Re - jice, re - jice in the Lord and mag - ni -
et u - nam sanc - tam ca - tho - li - cam et

Re - jice, re - jice in the Lord and mag - ni -
et u - nam sanc - tam ca - tho - li - cam et

Re - jice, re - jice in the Lord and mag - ni -
et u - nam sanc - tam ca - tho - li - cam et

- fy him all ye seed of Is - ra - el. How plen - ti - ful, Lord, is thy good - ness which thou hast laid
a - pos - to - li - cam ec - cle - si - am, con - fi - te - or u - nam bap - tis - mam in re - mis - si -

- fy him all ye seed of Is - ra - el. How plen - ti - ful, Lord, is thy good - ness which thou hast laid
a - pos - to - li - cam ec - cle - si - am, con - fi - te - or u - nam bap - tis - mam in re - mis - si -

- fy him all ye seed of Is - ra - el. How plen - ti - ful, Lord, is thy good - ness which thou hast laid
a - pos - to - li - cam ec - cle - si - am, con - fi - te - or u - nam bap - tis - mam in re - mis - si -

- fy him all ye seed of Is - ra - el. How plen - ti - ful, Lord, is thy good - ness which thou hast laid
a - pos - to - li - cam ec - cle - si - am, con - fi - te - or u - nam bap - tis - mam in re - mis - si -

up for them that fear thee. I will thank thee with-out ceas-ing,
 - o - nem pec - ca - to - rum, et ex - pec - to, et ex - pec - to

up for them that fear thee. I will thank thee with-out ceas-ing,
 - o - nem pec - ca - to - rum, et ex - pec - to, et ex - pec - to

up for them that fear thee. I will thank thee with-out ceas-ing,
 - o - nem pec - ca - to - rum, et ex - pec - to, et ex - pec - to

up for them that fear thee. I will thank thee with-out ceas-ing,
 - o - nem pec - ca - to - rum, et ex - pec - to, et ex - pec - to

For thou art my help - er, my re-deem - er.
 re - sur-rec - ti - o - nem mor-tu - o - rum.

For thou art my help - er, my re-deem - er.
 re - sur-rec - ti - o - nem, mor-tu - o - rum,

For thou art my help - er, my re-deem - er.
 re - sur-rec - ti - o - nem, mor-tu - o - rum.

For thou art my help - er, my re-deem - er.
 re - sur-rec - ti - o - nem, mor-tu - o - rum.

Segue Vivace.

Vivace 88 = ♩
Tutti.
 O praise ye the Lord for e - ver and e - ver, A - - - men,
 Et vi - tam ven - tu - ri se - cu - li, A - - - men, *Tutti.*

Vivace.

Vivace.

Vivace.

Vivace 88 = ♩
f

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

praise ye the Lord for e - ver, and e - ver, A - - men, A - men,
vi - tam ven - tu - ri se - cu - li, A - - - men, A - men,

f Tutti.
O praise ye the
Et vi - tam ven -

men,
men,

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

Lord for e - ver and e - ver, A - men, A - men, A - men,
- tu - ri se - cu - li, A - men, A - men, A - men,
Tutti.

O praise ye the Lord, for e - ver and
Et vi - tam ven - tu - ri se - cu - li

O praise ye the Lord for e-ver and
 et vi - tam ven - tu - ri se - cu - li,
 men,
 men,
 A - men,
 A - men,
 e - ver A - men,
 A - men,
 A - men, A - men,
 A - men, A - men.

[illegible]

Solo.

O praise ye the Lord for e-ver and e-ver,
 et vi-tam ven-tu-ri se-cu-li, A-ver-

ZENEA KADÉMIA
 SZT. MŰZEUM

Handwritten musical score for "Amen" by J. Haydn, Op. 76, No. 3. The score is for a full orchestra and voices. It features a grand staff with piano and strings, and vocal staves for Soprano, Alto, Tenor, and Bass. The music is in G major and 3/4 time. The lyrics "Amen" are written below the vocal staves. The score includes dynamic markings like "p" (piano) and "Tutti".

[illegible]

O praise ye the Lord, for e - ver and e - - ver, A - - -
 Et vi - tam ven - tu - ri se - cu - li, A - - - men, A - - -

praise ye the Lord for e - ver and e - ver, A - - - men, A - - -
 vi - tam ven - tu - ri se - cu - li A - - - - - - - - - men, A - - -

e - - - ver, A - - - - - - - - - men, A - - - men, A - - -
 A - - - - - - - - - men, A - - - men, A - - -

O praise ye the Lord for e - ver and e - - ver,
 Et vi - tam ven - tu - ri se - cu - li, A - - - men,

[illegible]

SANCTUS.

Adagio. 56 = ♩

TREBLE.

ALTO.

TENOR.
(Sve. lower.)

BASS.

ACCOMP.
Met. 56 = ♩

Tutti. Sempre p

Ho - ly,
Sanc - tus,

Ho - ly,
Sanc - tus,

Ho - ly,
Sanc - tus,

Ho - ly,
Sanc - tus,

(Voices alone.)

ho - ly, ho - ly, ho - ly Lord God of Sa - ba-oth, God of Sa - - ba -
sanc - tus, sanc - tus do - mi-nus De - us Sa - ba-oth, De - us Sa - - ba -

ho - ly, ho - ly, ho - ly Lord God of Sa - ba-oth, God of Sa - - ba -
sanc - tus, sanc - tus do - mi-nus De - us Sa - ba-oth, De - us Sa - - ba -

ho - ly, ho - ly, ho - ly Lord God of Sa - ba-oth, God of Sa - - ba -
sanc - tus, sanc - tus do - mi-nus De - us Sa - ba-oth, De - us Sa - - ba -

ho - ly, ho - ly, ho - ly Lord God of Sa - ba-oth, God of Sa - - ba -
sanc - tus, sanc - tus do - mi-nus De - us Sa - ba-oth, De - us Sa - - ba -

oth, Ho - ly, ho - ly,
oth, Sanc - tus, sanc - tus,

oth, Ho - ly, ho - ly,
oth, Sanc - tus, sanc - tus,

oth, Ho - ly, ho - ly,
oth, Sanc - tus, sanc - tus,

oth, Ho - ly, ho - ly,
oth, Sanc - tus, sanc - tus,

p (Voices alone.)



Allegro. Met. 108 = J

Ho-ly Lord, Ho-ly Lord, God of Sa - ba-oth!
do-minus, do-mi-nus De - us Sa - ba-oth!

Ho-ly Lord, Ho-ly Lord, God of Sa - ba-oth!
do-minus, do-mi-nus De - us Sa - ba-oth!

Ho-ly Lord, Ho-ly Lord, God of Sa - ba-oth!
do-minus, do-mi-nus De - us Sa - ba-oth!

Ho-ly Lord, Ho-ly Lord, God of Sa - ba-oth!
do-minus, do-mi-nus De - us Sa - ba-oth!

Nations shall
Ple - ni sunt

Nations shall bow down be -
Ple - ni sunt cœ - li et

Allegro.

Nations shall bow down be-fore thee, bow down before thee.
Ple-ni sunt cœ - li et ter-ra glo-ri - a tu - a,

bow down be-fore thee, bow down before thee.
cœ - li et ter-ra glo-ri - a tu - a,

fore thee, shall bow down be-fore thee, bow down before thee. Kingdoms shall shew forth thy glo - ry, shall shew forth thy
ter-ra, et ter - ra, et ter-ra glo-ri - a tu - a, ple - ni sunt cœ - li et ter - ra, sunt cœ - li et

Nations shall bow down be-fore thee, bow down before thee.
Ple-ni sunt cœ - li et ter-ra glo-ri - a tu - a,

Kingdoms shall shew forth thy
ple - ni sunt cœ - li et

Kingdoms shall shew forth thy
ple - ni sunt cœ - li et

glo-ry, shew forth thy glo-ry,
ter-ra glo - ri - a tu - a,

glory, shew forth thy glo - ry
ter-ra glo - ri - a tu - a,

glo-ry, shew forth thy glo - ry,
ter-ra glo - ri - a tu - a,

glo-ry shew forth thy glo-ry,
ter-ra glo - ri - a tu - a,

shall shew
et ter

ff

shew forth thy glo - - ry, thy glo - ry, Kingdoms shall
ple - ni sunt cœ - - li et ter - ra, glo - ri - a

ff

shew forth thy glo - ry, Kingdoms shall shew forth, Kingdoms shall
ple - ni sunt cœ - li, ple - ni sunt cœ - li, glo - ri - a

ff

shew forth thy glo - - - ry, Kingdoms shall shew forth thy glo - ry, Kingdoms shall
ple - ni sunt cœ - - - li, ple - ni sunt cœ - li et ter - ra, glo - ri - a

forth, Kingdoms shall shew forth thy glo - ry, King - doms shall
- ra, ple - ni sunt cœ - li et ter - ra, cœ - li et

shew forth, kingdoms shall shew forth, shew forth thy glo-ry. Ho - - san - na in the high - - est,
tu - a, glo - ri - a tu - a, glo - ri - a tu - a. Ho - - san - na in ex - cel - - sis,

shew forth, kingdoms shall shew forth, shew forth thy glo-ry. Ho
tu - a, glo - ri - a tu - a, glo - ri - a tu - a. Ho

shew forth, kingdoms shall shew forth, shew forth thy glo-ry.
tu - a, glo - ri - a tu - a, glo - ri - a tu - a.

shew forth, kingdoms shall shew forth, shew forth thy glo-ry.
tu - a, glo - ri - a tu - a, glo - ri - a tu - a.

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

san - na in the high - - est, Ho-san-na, Ho-san - na,
san - na in ex - cel - - sis, Ho-san-na, Ho-san - na, *cres.*

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

Ho
Ho

cres.

cres.

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

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

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

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

cres.

ff

Hosanna in the high - est, in the high - est!
Hosanna in ex - cel - sis, in ex - cel - sis!

ff

Hosanna in the high - est, in the high - est!
Hosanna in ex - cel - sis, in ex - cel - sis!

ff

Hosanna in the high - est, in the high - est!
Hosanna in ex - cel - sis, in ex - cel - sis!

ff

Hosanna in the high - est, in the high - est!
Hosanna in ex - cel - sis, in ex - cel - sis!

BENEDICTUS.

Allegretto, ma non troppo. 72 = ♩

TREBLE. 1mo. *SOLI.*

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

TREBLE. 2do. *SOLI.*

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

TENOR. (Sve lower.) *SOLI.*

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

BASS. *SOLI.*

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

Allegretto, ma non troppo. 72 = ♩

ACCOMP. *Met. 72 = ♩*

p

He is bless-ed,
be - ne - dic - tus,

He is bless-ed,
be - ne - dic - tus,

He is bless-ed,
be - ne - dic - tus,

He is bless-ed,
be - ne - dic - tus,

He is blessed, that cometh
be - ne - dic - tus qui ve - nit

blessed,
dic - tus

that cometh O Lord in thy ho - ly name,
qui ve - nit in no - mi - ne do - mi - ni,

O Lord in thy ho - ly name,
in no - mi - ne do - mi - ni,

He is blessed,
be - ne - dic - tus,

He is bless-ed that com-eth O Lord in thy ho - ly name,
be - ne - dic - tus qui ve - nit in no - mi - ne do - mi - ni.

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

He is bless-ed, that cometh, that cometh O Lord in thy ho - ly name,
be - ne - dic - tus qui ve - nit, qui ve - nit in no - mi - ne do - mi - ni,

that cometh, that cometh O Lord in thy ho - ly name,
qui ve - nit, qui ve - nit in no - mi - ne, do - mi - ni,

cres. *f* *p* *f* *p* *f* *p*

CORO.

CORO 1st Sop.
He is bless - ed that com - eth, He is

2d Sop. Be - ne - dic - tus qui ve - nit, Be - ne -

CORO Tenor.
He is bless - ed that com - eth, He is

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

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

cometh, O Lord, in thy ho - ly name,
no - mi - ne, no - mi - ne do - mi - ni,
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,

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

cres.

that com-eth, O Lord, in thy ho - ly name, He is
 qui ve - nit in no - mi - ne do - mi - ni, be - ne -

that com-eth, O Lord, in thy ho - ly name, He is
 qui ve - nit in no - mi - ne do - mi - ni, be - ne -

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

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

that com - eth, O Lord, in thy ho - ly name,
 in no - mi - ne, no - mi - ne do - mi - ni,

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

8vi.

LISZT MŰZEUM

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

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

dim.

Lord, in thy ho - ly name,
no - mi - ne do - mi - ni,

Lord, in thy ho - ly name,
no - mi - ne do - mi - ni,

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

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

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

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

ho - ly name, do - mi - ni, He is bless - ed that
be - ne - dic - tus qui

ho - ly name, do - mi - ni, He is bless - ed
be - ne - dic - tus

ho - ly name, do - mi - ni, He is bless - ed
be - ne - dic - tus

ho - ly name, do - mi - ni, He is
be - ne -

p

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

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

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

bless - ed,
- dic - tus,



CORO.
p O Lord, in thy
 in no-mi-ne

CORO.
p O Lord, in thy
 in no-mi-ne

CORO.
p O Lord, in thy
 in no-mi-ne

He is bless-ed that cometh, that com-eth,
 be-ne-dic-tus qui ve-nit, qui ve-nit,
 ho-ly name, He is bless-ed that com-eth,
 do-mi-ni, be-ne-dic-tus qui ve-nit,
 ho-ly name, that com-eth, that com-eth,
 do-mi-ni, qui ve-nit, qui ve-nit,
 He is bless-ed, He is bless-ed that cometh, that com-eth,
 be-ne-dic-tus, be-ne-dic-tus, qui ve-nit, qui ve-nit,
cres. *f* *pp*

cres.

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

cres.

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

cres.

8va.

ho - ly name, He is bless-ed that com-eth, He is
do - mi - ni, be-ne-dic-tus qui ve - nit, be-ne -

ho - ly name, He is bless-ed that com-eth, He is
do - mi - ni, be-ne-dic-tus qui ve - nit, be-ne -

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,

that cometh, O Lord, in thy ho - ly name,
qui ve - nit in no - mi - ne do - mi - ni, 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,

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

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

He is bless-ed that cometh, O Lord, in thy ho-ly, thy ho-ly
 be-ne-dic-tus qui ve-nit in no-mi-ne, no-mi-ne do-mi-

He is bless-ed that cometh, O Lord, in thy ho-ly
 be-ne-dic-tus qui ve-nit in no-mi-ne do-mi-

He is bless-ed that cometh, O Lord, in thy ho-ly
 be-ne-dic-tus qui ve-nit in no-mi-ne do-mi-

He is bless-ed that cometh, O Lord, in thy ho-ly, thy ho-ly
 be-ne-dic-tus qui ve-nit, qui ve-nit in no-mi-ne do-mi-

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

bless-ed that cometh, O Lord, in thy ho-ly, thy ho-ly
 dic-tus qui ve-nit in no-mi-ne, no-mi-ne do-mi-

name, He is bless-ed that cometh, O Lord, in thy ho-ly, thy ho-ly
 ni, be-ne-dic-tus qui ve-nit in no-mi-ne, no-mi-ne do-mi-

name, He is bless-ed that cometh, O Lord, in thy ho-ly, thy ho-ly
 ni, be-ne-dic-tus qui ve-nit in no-mi-ne, no-mi-ne do-mi-

name, He is bless-ed that cometh, O Lord, in thy ho-ly, thy ho-ly
 ni, be-ne-dic-tus qui ve-nit in no-mi-ne, no-mi-ne do-mi-

name,
 ni,

He is bless - ed, He is bless - ed
be - ne - dic - tus, be - ne - dic - tus

He is bless - ed, He is bless - ed
be - ne - dic - tus, be - ne - dic - tus

ly name, He is bless - ed, He is
mi - ni, be - ne - dic - tus, be - ne -

ly name, He is bless - ed, He is
mi - ni, be - ne - dic - tus, be - ne -

ly name, He is bless - ed, He is
mi - ni, be - ne - dic - tus, be - ne -

O Lord, in thy ho - ly name, He is bless - ed, He is
in no - mi - ne do - mi - ni, be - ne - dic - tus, be - ne -

that com - eth, O Lord, in thy ho - ly name, He is
qui ve - nit in no - mi - ne do - mi - ni, be - ne -

that com - eth, O Lord, in thy ho - ly name, He is
qui ve - nit in no - mi - ne do - mi - ni, be - ne -

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

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

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

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

8va.

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

p

He is blessed that com-eth, O Lord, in thy ho-ly
Be - ne - dic-tus qui ve-nit in no-mi-ne do-mi-ly
He is blessed that com-eth, O Lord, in thy ho-ly
Be - ne - dic-tus qui ve-nit in no-mi-ne do-mi-ly
ho-ly name, O Lord, in thy ho-ly name, O Lord, in thy ho-ly
do-mi-ni, in no-mi-ne do-mi-ni, in no-mi-ne do-mi-ly
ho-ly name, O Lord, in thy ho-ly name, Lord, in thy ho-ly
do-mi-ni, in no-mi-ne do-mi-ni, no-mi-ne do-mi-ly

p

Coro.

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

Coro.

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

name.
ni.

name.
ni.

name.
ni.

name.
ni.

name.
ni.

p *dim.*

Lord, in thy ho - ly name.
no - mi - ne do - mi - ni.

Lord, in thy ho - ly name.
no - mi - ne do - mi - ni.

SOLI.

O Lord, in thy ho - ly name.
in no - mi - ne do - mi - ni.

SOLI.

O Lord, in thy ho - ly name.
in no - mi - ne do - mi - ni.

SOLI.

O Lord, in thy ho - ly name.
in no - mi - ne do - mi - ni.

SOLI.

O Lord, in thy ho - ly name.
in no - mi - ne do - mi - ni.

dim. sempre. *pp*

Segue Allegro.

CORO. Allegro. 108 = ♩

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

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

Ho -
 Ho -

Allegro. 108 = ♩

cres.
 Ho -
 Ho -

Hosanna, Ho-san - na, Hosanna, Ho-sanna, Ho-san -
 Hosanna, Ho-san - na, Hosanna, Ho-sanna, Ho-san -

cres.
 san - na in the high - est, Hosanna, Ho-san - na, Ho -
 san - na in ex - cel - sis, Hosanna, Ho-san - na, Ho -

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

ff
 - san - na, Hosanna, Hosanna in the high - est, in the high - est!
 - san - na, Hosanna, Hosanna in ex - cel - sis, in ex - cel - sis!

ff
 - na, Hosanna, Hosanna in the high - est, in the high - est!
 - na, Hosanna, Hosanna in ex - cel - sis, in ex - cel - sis!

ff
 - san - na, Hosanna, Hosanna in the high - est, in the high - est!
 - san - na, Hosanna, Hosanna in ex - cel - sis, in ex - cel - sis!

ff
 - na, Hosanna, Hosanna in the high - est, in the high - est!
 - na, Hosanna, Hosanna in ex - cel - sis, in ex - cel - sis!

AGNUS DEI.

Poco andante. 66 = ♩

TREBLE. *cres.* Hear my cry-ing, *p* O

ALTO. *cres.* Ag - nus De - i, qui

TENOR. (8va.lower.) *cres.* Hear my cry-ing, *p* O

BASS. *cres.* Ag - nus De - i, qui

ACCOMP. *pp* *cres.* *f* *p*

turn not thy mer - cy, thy mer - cy from me.

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

turn not thy mer - cy, thy mer - cy from me.

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

turn not thy mer - cy, thy mer - cy from me.

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

from me, di,

cres. Hear my cry-ing, my cry-ing! O

Ag - nus De - i, qui tol - lis, qui

cres. Hear my cry-ing, my cry-ing! O

Ag - nus De - i, qui tol - lis, qui

cres. Hear my cry-ing, my cry-ing! O

Ag - nus De - i, qui tol - lis, qui

cres. Hear my cry-ing, my cry-ing! O

Ag - nus De - i, qui tol - lis, qui

cres. *f* *p*

turn not thy mercy from me!
tol - lis pec - ca - ta mun - di!

Lord, have mer - cy,
mi - se - re - re,

Lord, have mer - cy,
mi - se - re - re,

Lord, have
mi - se -

turn not thy mercy from me!
tol - lis pec - ca - ta mun - di!

Lord, have mer - cy,
mi - se - re - re,

Lord, have mer - cy,
mi - se - re - re,

turn not thy mercy from me!
tol - lis pec - ca - ta mun - di!

Lord, have mer - cy,
mi - se - re - re,

Lord, have mer - cy,
mi - se - re - re,

Lord, have mer - cy,
mi - se - re - re,

Lord, have mer - cy,
mi - se - re - re,

mer - cy on us! Lord, have mer - cy
 re - re no - bis! mi - se - re - re

Lord, have mercy on us! Lord, have mer - cy
 mi - se - re - re no - bis! mi - se - re - re

Lord, have mercy on us! Lord, have mer - cy
 mi - se - re - re no - bis! mi - se - re - re

Lord, have mercy on us! Lord, have mer - cy
 mi - se - re - re no - bis! mi - se - re - re

dim. p

on . . . us!
no . . . bis!

on . . . us!
no . . . bis!

on . . . us!
no . . . bis!

on . . . us!
no . . . bis!

cres. Hear my
Ag - nus

cres. Hear my
Ag - nus

cres. Hear my
Ag - nus

cres. Hear my
Ag - nus

cres.

cry - ing, De - i, my cry - ing, qui tol - lis, O turn not, qui tol - lis, O turn pec - ca - ta, pec -
 cry - ing, De - i, my cry - ing, qui tol - lis, O turn not, qui tol - lis, O turn pec - ca - ta, pec -
 cry - ing, De - i, my cry - ing, qui tol - lis, O turn not, qui tol - lis, O turn pec - ca - ta, pec -
 cry - ing, De - i, my cry - ing, qui tol - lis, O turn not thy mer - cy, O qui tol - lis pec - ca - ta, pec -

thy mer pec - ca - ta, not thy mer ta, pec - ca - ta, cy from me! Lord, have mi - se - di;
 thy mer pec - ca - ta, not thy mer ta, pec - ca - ta, cy from me! Lord, have mi - se - di;
 thy mer pec - ca - ta, not thy mer ta, pec - ca - ta, cy from me! Lord, have mi - se - di;
 thy mer pec - ca - ta, not thy mer ta, pec - ca - ta, cy from me! Lord, have mi - se - di;

mer - cy, Lord, have mer - cy on us! re - re, mi - se - re - re no - bis!
 mer - cy, Lord, have mer - cy on us! re - re, mi - se - re - re no - bis!
 mer - cy, Lord, have mer - cy on us! re - re, mi - se - re - re no - bis!
 mer - cy, Lord, have mer - cy on us! re - re, mi - se - re - re no - bis!

Allegro, ma non troppo. 66 = ♩

Solo.

mer - cy, mer - cy! Bless - ed, Bless - ed be the
do - na, do - na, do - na, Do - na no - bis

Solo.

mer - cy, mer - cy! Bless - ed, Bless - ed be the
do - na, do - na, do - na, Do - na no - bis

Solo.

mer - cy, mer - cy! Bless - ed, Blessed be the
do - na, do - na, do - na, Do - na no - bis

mer - cy, mer - cy!
do - na, do - na,

Allegro, ma non troppo. 66 = ♩

Tutti. *Soli.*

Lord God! Bless - ed! Ev'n the God of
pa - cem, pa - cem, do - na no - bis

Tutti. *Soli.*

Lord God! Bless - ed! Ev'n the Lord God
pa - cem, pa - cem, do - na no - bis,

Tutti. *Soli.*

Lord God! Bless - ed! Ev'n the God of
pa - cem, pa - cem, do - na no - bis

Lord God! Bless - ed! Ev'n the Lord God
pa - cem, pa - cem, do - na no - bis

Tutti.

Is - rael, bless - ed, bless - ed,
pa - cem, pa - cem, pa - cem,

Tutti.

of Is - rael, bless - ed, bless - ed,
pa - cem, pa - cem, pa - cem,

Tutti.

Is - rael, bless - ed, bless - ed,
pa - cem, pa - cem, pa - cem,

Tutti.

of Is - rael, bless - ed, bless - ed,
pa - cem, pa - cem, pa - cem,

cres.

bless - ed be the Lord God, Ev'n the God of
 do - na no - bis pa - cem, do - na no - bis
 bless - ed be the Lord God, Ev'n the Lord God
 do - na no - bis pa - cem, do - na no - bis
 bless - ed be the Lord God, Ev'n the God of
 do - na no - bis pa - cem, do - na no - bis
 bless - ed be the Lord God, Ev'n the Lord God
 do - na no - bis pa - cem, do - na no - bis

Is - rael, bless - ed, bless - ed,
 pa - cem, pa - cem, pa - cem,
 of Is - rael, bless - ed, bless - ed,
 pa - cem, pa - cem, pa - cem,
 Is - rael, bless - ed, bless - ed,
 pa - cem, pa - cem, pa - cem,
 of Is - rael, bless - ed, bless - ed,
 pa - cem, pa - cem, pa - cem,

cres. Hear my cry - ing! O turn not thy mer - cy
 Ag - nus De - i, qui tol - lis pec - ca - ta
cres. Hear my cry - ing! O turn not thy mer - cy
 Ag - nus De - i, qui tol - lis pec - ca - ta
cres. Hear my cry - ing! O turn not thy mer - cy
 Ag - nus De - i, qui tol - lis pec - ca - ta
cres. Hear my cry - ing! O turn not thy mer - cy
 Ag - nus De - i, qui tol - lis pec - ca - ta

from me.
mun di.

from me.
mun di.

from me.
mun di.

from me.
mun di.

Have compassion,
mi-se-re-re,

Have compassion,
mi-se-re-re,

Have compassion,
mi-se-re-re,

Have compassion,
mi-se-re-re,

Have compassion,
mi-se-re-re,

Have compassion,
mi-se-re-re,

Have compassion,
mi-se-re-re,

Have compassion,
mi-se-re-re,

pas-sion on us!
re-re no-bis;

pas-sion on us!
re-re no-bis;

on us!
no-bis;

on us!
no-bis;

Bless-ed,
do-na,

Bless-ed,
do-na,

Bless-ed,
do-na,

Bless-ed,
do-na,

Soli.

bless - ed, bless - ed, bless - ed be the
do - na, do - na, do - na no - bis

Soli.

bless - ed, bless - ed, bless - ed be the
do - na, do - na, do - na no - bis

Soli.

bless - ed, bless - ed, bless-ed be the
do - na, do - na, do - na no - bis

bless - ed,
do - na,

p

Tutti. *Soli.*

Lord God, bless - ed! Ev'n the
pa - cem, pa - cem, do - na

Tutti. *Soli.*

Lord God, bless - ed! Ev'n the
pa - cem, pa - cem, do - na

Soli. *Soli.*

Lord God, bless - ed! Ev'n the
pa - cem, pa - cem, do - na

Lord God, bless - ed! Ev'n the
pa - cem, pa - cem, do - na

Tutti.

God of Is - rael! Bless - ed,
no - bis pa - cem, pa - cem,

Tutti.

Lord God of Is - rael! Bless - ed,
no - bis pa - cem, pa - cem,

Soli. *Tutti.*

Ev'n the God of Is - rael! Bless - ed,
do - na no - bis pa - cem, pa - cem,

Tutti.

Lord God of Is - rael! Bless - ed,
no - bis pa - cem, pa - cem,

bless - ed, bless ed be the Lord God
 pa - cem, do - na no - bis pa - - cem,

bless - ed, bless ed be the Lord God
 pa - cem, do - na no - bis pa - - cem,

bless - ed, bless ed be the Lord God
 pa - cem, do - na no - bis pa - - cem,

bless - ed, bless ed be the Lord God
 pa - cem, do - na no - bis pa - - cem,

cres. *f*

[illegible]

ed,
cem,

ed,
cem,

ed,
cem,

ed,
cem,

ed,
cem,

God of Is

Ev'n the God of Is
do - na, do - na no

Ev'n the God of Is
do - na, do - na no

Ev'n the God of Is
do - na, do - na no

Ev'n the God of Is
do - na, do - na no

Ev'n the God of Is
do - na, do - na no

God of Is
do - na no

- rael, bless - ed, bless - ed, bless - ed
 - bis, pa - cem, pa - cem, do - na
 - rael, bless - ed, bless - ed, bless - ed
 - bis, pa - cem, pa - cem, do - na
 - rael, bless - ed, bless - ed, bless - ed
 - bis, pa - cem, pa - cem, do - na
 - rael, bless - ed, bless - ed, bless - ed
 - bis, pa - cem, pa - cem, do - na

The image shows a page from a musical score for 'Te Deum' by J. Haydn. It features five vocal staves (Soprano, Alto, Tenor 1, Tenor 2, and Bass) and a piano accompaniment at the bottom. The lyrics are in Latin: 'be the Lord God, no - bis pa - cem, bless pa -'. The score includes various musical notations such as notes, rests, and dynamic markings like 'f' (forte). A large, semi-transparent watermark 'ZENEA KADÉMI' is overlaid across the center of the page.

[illegible]

bless - ed be the Lord God, bless - ed,
 do - na, do - na no - bis pa - cem,
 bless - ed be the Lord God, bless - ed,
 do - na, do - na no - bis pa - cem,
 bless - ed be the Lord God, bless - ed,
 do - na, do - na no - bis pa - cem,
 be the Lord God, bless - ed,
 do - na no - bis pa - cem,

bless - ed, Ev'n the God of Is - rael, bless - ed,
 pa - cem, do - na no - bis pa - cem, pa - cem,
 bless - ed, Ev'n the God of Is - rael, bless - ed,
 pa - cem, do - na no - bis pa - cem, pa - cem,
 bless - ed, Ev'n the God of Is - rael, bless - ed,
 pa - cem, do - na no - bis pa - cem, pa - cem,
 bless - ed, Ev'n the God of Is - rael, bless - ed,
 pa - cem, do - na no - bis pa - cem, pa - cem,

bless - ed be the Lord God, bless
 do - na no - bis pa - cem, pa
 bless - ed be the Lord God, bless
 do - na no - bis pa - cem, pa
 bless - ed be the Lord God, bless
 do - na no - bis pa - cem, pa
 bless - ed be the Lord God, bless
 do - na no - bis pa - cem, pa

20. Fűiskola Budapest

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Tempo da Kyrie.

$\text{♩} = 116$

ed, bless - ed, bless - ed
cem, do - na no - bis

ed, bless - ed, bless - ed
cem, do - na no - bis

ed, bless - ed, bless - ed
cem, do - na no - bis

ed, bless - ed, bless - ed
cem, do - na no - bis

Tempo da Kyrie.

be the Lord God, the Lord God, Ev'n the God of
pa - cem, pa - cem, pa - cem, do - na no - bis

be the Lord, God, E'vn the God of
pa cem, pa cem, do - na no - bis

bless - ed, the Lord God, Ev'n the God of
pa - cem, pa - cem, do - na no - bis

be the Lord God, the Lord God, Ev'n the God of
pa - cem, pa - cem, do - na no - bis

Is - rael, bless - ed, bless - ed. Fine.
pa - cem, pa - cem, pa - cem!

Is - rael, bless - ed, bless - ed. Fine.
pa - cem, pa - cem, pa - cem!

Is - rael, bless - ed, bless - ed. Fine.
pa - cem, pa - cem, pa - cem!

Is - rael, bless - ed, bless - ed. Fine.
pa - cem, pa - cem, pa - cem!

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OF

MOZART, HAYDN, AND BEETHOVEN.

NOVELLO'S EDITION.



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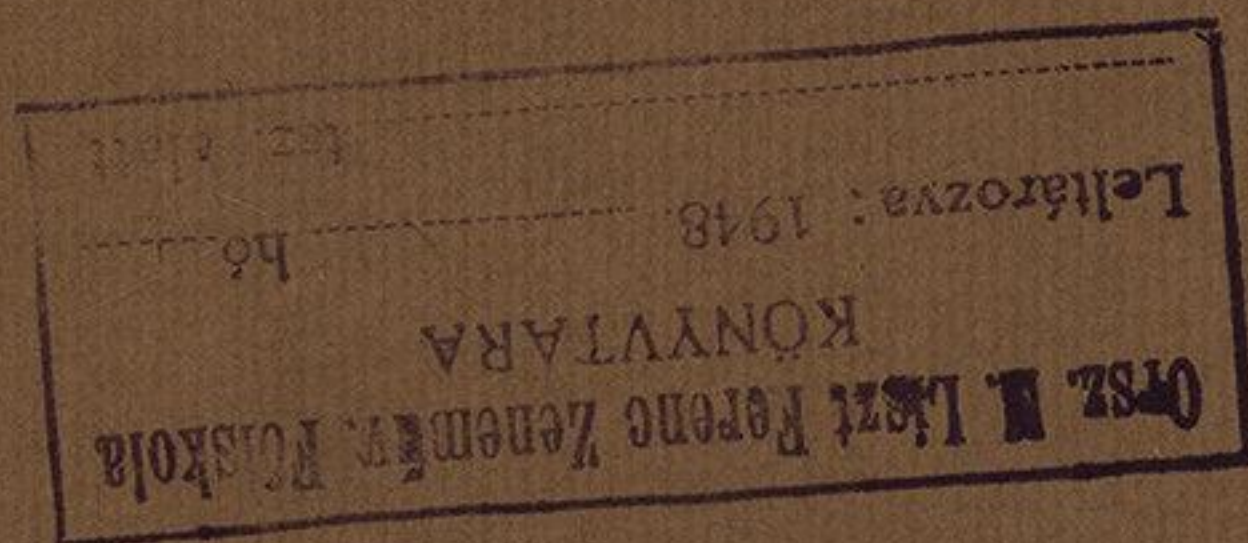
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