

29. Matin Responsory

adapted from a Magnificat by
G. P. da PALESTRINA (c.1525–94)
edited by
Stephen Cleobury

Cantor *p* **BARITONE SOLO** *p*

I look_ from a - far: and lo, I see the power of God
coming, and a cloud covering } the whole earth. _

Cantor *mp*

Go ye out to meet him and_ say:

FULL CHOIR *mp*

SOPRANO
ALTO

TENOR
BASS

peo - ple | Is - ra - el?
Tell us, art thou he that should } peo - ple_ | Is - ra - el?
come to reign over thy } peo - ple | Is - ra - el?
peo - ple | Is - ra - el?

~~*mp*~~ **SOPRANO SOLO** *mf*

High and low, _ rich and poor, one with an - o - ther, _

mf

and_ Go ye out to meet him and say:

Italicized syllables should be lengthened slightly. A small break should be made at vertical lines in the text.

~~SOLO~~ SOPRANO

mf

Hear, O thou Shepherd of } Jo-seph like a sheep, -
 Israel, thou that leadest }

mf should _____ come?

Tell us, art thou he that should _____ come? _____

mf should _____ come?

FULL SOPRANOS

f

Stir up thy strength, O Lord, and come _____

f peo - ple Is - ra - el.

to reign over thy peo - ple _____ Is - - ra - el. _____
 peo - ple Is - - - ra - el.

f peo - ple Is - ra - el. _____

CANTOR

f

Glory be to the Fa-ther, and to the Son, and to the Ho-ly Ghost.

f

I look from a far:
I look from a far:

co - v'ring the whole earth.

and lo, I see the power of God } co-v'ring the whole earth.
coming, and a cloud } co-v'ring the whole earth.

co - v'ring the whole earth.

FULL ~~Chorus~~ Tenors + Basses

ff

Go ye out to meet him and say:

peo - ple | Is - ra - el?

Tell us, art thou he that should } peo - ple | Is - ra - el?
come to reign over thy } peo - ple | Is - ra - el?

peo - ple | Is - ra - el?

13. Creator of the stars of night

MALCOLM ARCHER
(b. 1952)Office Hymn
English text by J. M. Neale
and editors of *The New English Hymnal*

Misterioso (♩ = 54)

S./A. Unison *p*

T./B. Unison

1. Cre - a - tor of the

Misterioso (♩ = 54)

Sw. *p*
legato

sim.

Ped.

4

stars of night, Thy peo-ple's ev - er - last - ing light,

7

Je - su, Re - deem - er, save us all, And hear thy

10

ser - vants_ when_ they_ call.

13

mp

2. Thou cam-est, bride - groom of_ the_ bride, As drew the world_ to

mp

2. Thou cam-est, bride - groom of_ the_ bride, As drew the

Sw. mp (bright)

16

eve - ning - tide, Pro-ceed-ing from_ a vir - gin_ shrine,

world_ to eve - ning - tide, Pro-ceed-ing from_ a vir - gin_

19

The Son of Man, yet all di - vine.

shrine, The Son of Man, yet all di - vine.

3. At thy great name, ex - alt - ed now, All knees must bend, all hearts must bow,

23

mf

S. A.

Ah ah

T. B.

mf

Ah ah

p

And things in heav'n and earth shall own That thou art Lord and King a -

27

Ah ah ah ah

Ah ah

31 - lone.
mp

(ORG.) Sw. (Full) mp legato Gt. mf

35 *f*

4. God the Fa - ther, God the Son, and

unis. f

4. To God the Fa - ther, God the Son, and God the Spi - rit,

f

38

Spi - rit, Three in One, Laud, ho - nour, might, and

Three in One, Laud, ho - nour, might, and glo - ry be

41

glo - - ry be From age to age e - ter - nal -

From age to age e - ter - nal - ly.

ff

poco a poco dim.

44

- ly. A - - - men,

A - - - men, A - - -

mp

Sw.

47

A - - - men, A - men. a niente

- men, A - - - men, A - men. a niente

p

pp

pp

pp

20. How lovely are the messengers

From *Saint Paul*
Romans 10: 15, 18

FELIX MENDELSSOHN
(1809–47)
edited by
Malcolm Archer

Andante con moto ♩ = 132

ALTO

p

How love - ly are the mes - sen - gers that preach us the gos - pel of

ORGAN

p

Ped.

5

peace, How love - ly are the mes - sen - gers that preach us the gos - pel of

sempre legato

9

S.

A. peace, the gos - pel of peace, the mes - sen - gers that

T.

B. *p*

How love - ly are the mes - sen - gers that

13

preach us the gos-pel of peace! How love -

preach us the gos-pel of peace! How love - ly are the mes - sen-gers that

17

To all the

- - ly are they that preach us the gos-pel of peace! To all the

To all the

preach us the gos-pel of peace, the gos - pel of peace! To all the

cresc.

21

na - tions is gone forth the sound of their words, To all the

na - tions is gone forth the sound of their words, the sound

na - tions is gone forth the sound of their words, To all the

na - tions is gone forth the sound of their words, To all the

25

na - tions is gone forth the sound of their words, is

is gone, is gone forth the

na - tions is gone forth the sound of their

na - tions is gone, is gone forth the sound of their

28

gone forth the sound of their words. _____

sound _____ of _____ their words.

words, _____ ✓ their words. How love - ly are the mes - sen-gers that

words, _____ the sound. _____ How

32

How love - ly are the mes - sen-gers that preach us the gos-pel of

How love - ly are the mes - sen-gers that preach us, ✓ that

preach us the gos-pel of peace, the mes - sen-gers that preach us, ✓ that

love - ly are the mes - sen-gers, ✓ the mes - sen-gers that preach

36

peace, _____ they _____ that preach us the gos - pel of
 preach us the gos - pel of peace, that preach us the gos - pel of
 preach us the gos - pel, the gos - pel of peace, √ that preach us the gos - pel of
 us, _____ that preach us the gos - pel of peace, √ the gos - pel of

40

peace! To all the na - tions is gone forth the sound of their
 peace!
 peace! To all the
 peace!

44

words,
To all the na - tions is gone forth the sound of their
na - tions,
To all the

cresc.

48

To all the na - tions is gone forth the sound of their
words,
To all the na - tions is gone forth the sound of their
To all the na - tions is gone forth the sound of their
na - tions is

f

52

words, is gone forth the sound of their words; To

words, is gone forth the sound of their words; To

words, is gone forth the sound of their words; To

gone forth the sound of their words, is gone forth the sound of their

55

all the na - tions is gone forth the sound of their words, thro'-out

all the na - tions is gone forth the sound of their words, thro' - out

all the na - tions is gone forth the sound of their words, thro'-out

words; To all the na - tions is gone forth the sound of their words, thro'-out

f

59

all the lands their glad ti - dings.

all the lands their glad ti - dings. How love - ly are the

all the lands their glad ti - dings. —

all the lands their glad ti - dings. —

dim.

p

64

How love - ly — they that

mes - sen - gers that preach us the gos - pel of peace! How love - ly are the mes - sen -

How love - ly they that

How love - ly they that

How love - ly they that

p

69

preach us the gos-pel of peace, they that preach us the
 - gers / that preach us the gos-pel of peace, that preach us the
 preach, / that preach us the gos-pel of peace, that preach us the
 preach us the gos-pel of peace, the

p

73

gos - pel of peace!
 gos - pel of peace!
 gos - pel of peace!
 gos - pel of peace!

sf *pp*

50. Wachet auf!

(Wake, O wake!)

Philipp Nicolai
translation by
Francis Crawford Birkitt

PHILIPP NICOLAI (1556–1608)

arranged by

J. S. BACH (1685–1750)

**SOPRANO
ALTO**

1. 'Wa - chet auf!' ruft uns die Stim - me der
1. 'Wake, O wake!' With ti - dings thrill - ing The
2. Zi - on hört die Wäch - ter sing - en, das
2. Si - on hears the watch - men sing - ing, Her

**TENOR
BASS**

4

Wäch - ter, sehr hoch auf der Sin - ne; 'Wach
watch - men's cry the air is fill - ing: 'A -
Herz tut ihr vor Freu - den spring - en, sie
heart for joy with in her spring - ing; She

7

auf, du Stadt Je - ru - sa - lem! Mit - ter - nacht heisst
- rise, Je - ru - sa - lem, a - rise! Mid - night strikes! no
wach - et und steht ei - lend auf. 'Ihr Freund kommt vom
wakes, and ea - ger - ly at - tends; See her Friend, from

10

die - se Stun - de; sie ruf - en uns mit
more de - lay - ing: The hour has come! we
Him - mel präch - tig, von Gna - den stark, von
heaven de - scend - ing, A - dorned with truth and

Original key C major.

Dynamics at performers' discretion.

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13

hel - lem Mun - de: 'Wo seid ihr, klu - gen
hear them say - ing; 'Where are ye all, ye
Wahr - heit mäch - tig: ihr Licht wird hell, ihr
grace un - end - ing! Her light shines clear, her

16

Jung - frau - en? Wohl auf, der Bräut - gam kommt; steht -
vir - gins wise? The Bride - groom now is nigh: Stand -
Stern geht auf? Nun komm, du wer - te Kron, Herr -
star a - scends. Ap - pear, thou pre - cious Crown! God's -

19

auf, die Lam - pen nehmt! Hal - le - lu - ja! Macht euch be - reit zu -
forth! your lamps raise high! Ha - le - lu - ja! In bright ar - ray This -
Je - su, Gott - es Sohn! Ho - si - an - na! Wir fol - gen all' zum
Son, to earth come down! Sing 'Ho - san - na! Now rise we all To -

23

der Hoch - zeit. Ihr müs - set ihm ent - ge - gen gehn!
nup - tial day Go forth and meet him in the way!
Freu - den - saal und hal - ten mit das A - bend - mal.
that glad hall Where to thy feast thou dost us call.

Within an Advent Carol Service context, it may prove particularly effective for the whole chorale to be played on full organ while the choir moves from one part of the building to another. The choir then sings verse 1 unaccompanied and with great verve.

33. On Jordan's bank

Charles Coffin
translated by John Chandler
and the editors of *Hymns & Psalms*

Melody: Winchester New
arranged by
MALCOLM ARCHER
(b. 1952)

Moderato ♩ = 84

VOICES

ORGAN *mp legato*

Man.

4 v.1 SOPRANOS (+ Altos) *mp*
v.2 TENORS & BASSES

1. On Jor - dan's bank the Bap - tist's cry
2. Then cleansed be ev - 'ry Chris - tian breast,

7
An - noun - ces that the Lord is nigh; A - wake and hear - ken,
And fur - nished for so great a guest! Yea, let us each our

11 *after v.2: straight on for v.3*
for he brings Glad ti - dings from the King of kings!
heart pre - pare For Christ to come and en - ter there.

15

S. A. *mf*

T. B. *mf*

3. For_ thou art_ our sal - va - tion, Lord,

20

Our re - fuge, and_ our great re - ward; Without thy_ grace we waste a - way —

25

p

Like flow'rs that_ wi - ther and_ de - cay.

p

(ORG.) *mp* Sw. (full swell)

Ped.

29

poco rall. **DESCANT SOPRANOS** *a tempo* **f**

4. All praise, e - ter - nal_

f **ALL OTHER VOICES**

4. All praise, e - ter - nal

poco rall. *a tempo*

Gt. *cresc.*

33

Son, to thee _____ Whose ad - vent_ sets thy peo - ple_ free, _____ √ Whom,

(8) Son, to thee _____ Whose ad - vent sets thy peo - ple free, _____ √ Whom,

37

rall.

with the Fa - ther, we a - dore, _____ And Ho - ly Ghost for_ e - ver - more.

(8) with the Fa - ther, we a - dore, _____ And Ho - ly Ghost for e - ver - more.

rall.

39. The Angel Gabriel

Paraphrase by
Sabine Baring-Gould

Basque carol
arranged by
MALCOLM ARCHER

(b. 1952)

Gently lilting (♩ = 69)

v1. SOPRANOS (♫ Alto) *unis.*
v2. TENORS & BASSES

VOICES

ORGAN

p

Man.

p 1. The
mp 2. For

5

An - gel Ga - bri - el from hea - ven came, — His wings as drift - ed snow, his
known a bless - ed Mo - ther thou shalt be, — All ge - ne - ra - tions laud and

9

eyes — as flame; — 'All hail!' said he, 'thou low - ly maid - en Ma - ry, — Most
hon - our thee, — Thy son shall be Im - man - u - el, by seers fore - told; —

15

high - ly fa - voured la - dy.' Glo - ri - a!

after v. 2: straight on for v. 3

22 *pp*

S. A. *pp*

3. Then gen-tle Ma-ry meek-ly bowed her— head,— 'To me be as it pleas-eth

T. B. *pp*

27 *cresc.* *mf*

God',—) she said,— 'My soul shall laud and mag-ni-fy his ho-ly— name': Most

cresc. *mf*

33 *mp*

high-ly fa-voured la - dy. Glo - ri - a!

mp

(ORG.) *mf*

Ped.

40 **DESCANT** *unis. mf*

S. A. 4. Of her, Im - man - u - el, the Christ was_ born In Beth - le -

(Melody) *unis. mf*

T. B. 4. Of her, Im - man - u - el, the Christ was born_ In Beth - le - hem, / all on a

45 *f*

- hem, / on Christ - mas morn, - And Christ - ian folk will ev - er -

f

Christ - mas morn, - / And Christ - ian folk through - out the world will ev - er

50 *mp* *rall.* *pp*

say _____ 'Most high - ly fa - voured la - dy.' / Glo - ri - a!

mp *p* *pp*

say _____ 'Most high - ly fa - voured la - dy.' / Glo - - - ri - a!

rall.

45. This is the truth sent from above

English traditional

arranged by
R. VAUGHAN WILLIAMS
(1872-1958)

**SOPRANO
ALTO**

mf 1. This is the truth sent from a - bove, — The
mp 2. The first thing that I will re - late, — That
ff 3. Thus we were heirs to end - less woes — Till
mf 4. And at this sea - son of the year — Our
pp ex. 5. Thus he in love to us be - haved, — To

**TENOR
BASS**

truth of God, — the God of love; — There - fore don't turn — me —
 God at first — did man cre - ate; — The next thing which — to —
 God the Lord — did in - ter - pose; — And so a — pro - mise —
 blest Re - deem - er did ap - pear, — And here did — live, — and —
 show us how — we must be saved; — And if you — want — to —

6 (6)
(4)

from the door, — But — heark - en all, — both — rich — and — poor.
 you I tell — Wo - man was made — with — him — to — dwell.
 soon did run: — That he'd re - deem — us — by — his — Son.
 here did preach, — And — ma - ny thou - sands — he — did — teach.
 know the way, — Be — pleased to hear — what — he — did — say.

In performance the following scheme proves very effective: verse 1. Solo Soprano, verse 2. Solo Tenor/Baritone. (The Editors)



Joseph
Haydn

**Missa
Sancti Nicolai**

**Edited by
H.C. Robbins Landon**

**Vocal Score
*Klavierauszug***

FABER *ff* MUSIC

Joseph Haydn

MISSA SANCTI NICOLAI

MASS FOR FOUR PART CHORUS
FOUR SOLO VOICES AND
ORCHESTRA

EDITED BY
H. C. ROBBINS LANDON

Piano reduction by
Roderick Biss

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Orchestra

2 OBOES
2 HORNS IN G
BASSOON
ORGAN
STRINGS

Duration: *c.* 26 minutes

PREFACE

The autograph manuscript of this Mass is entitled “Missa Sancti Nicolai In Nomine Domini di me Giuseppe Haydn 1772”. Since the original parts are still preserved in the Esterházy archives at Eisenstadt Castle, we presume that the Mass was written to celebrate the nameday of Prince Nicolaus Esterházy on 6 December 1772. The orchestral musicians and singers frequently remained at Eszterháza Castle in Hungary until very late in the season, often until just before Christmas. But this year exceptional circumstances dictated a more early return to Eisenstadt. The story of Haydn’s Farewell Symphony is well known. Briefly, the musicians, who with the exception of Haydn and the leader Luigi Tomasini were forced to leave their wives behind them when they went to Hungary, objected to being separated from their families for so many months of each year; and so they persuaded Haydn to express their collective disapproval not in words but in the more subtle and certainly more effective medium of music. Haydn wrote the Farewell Symphony in which, as will be remembered, the musicians leave the room one by one during the Finale, so that at the end only Haydn and Tomasini – both of whom were playing violins – remained in the half-darkened *Sala Terrena* of the castle at Eszterháza. The Prince, being a clever and also basically humane and enlightened despot, got the message and is reported to have said: “Well, if all the musicians leave, we might as well leave, too.” The Court departed for Eisenstadt shortly thereafter.

Thus the *Missa Sancti Nicolai* may have been a kind of surprise congratulation for Prince Nicolaus, because it was not customary for Haydn to write a Mass to celebrate the Prince’s nameday. We put this forward, at any rate, as a tentative explanation as to the work’s existence.

Later Haydn seems to have used this Mass for another occasion, for in the *Entwurf-Katalog* we find that the entry “Missa St. Nicolai” has been changed by crossing out the last word and substituting “Josephi” instead, all this in Haydn’s own hand. In the Elßler catalogue of 1805 the work is entitled “Missa St. Josephi”, and it is interesting to note that on the original parts in Eisenstadt the words “S. Josephi” have been added on the title page at a later date.

The first critical edition of this pastoral Mass was printed in series XXIII/Vol. 1 of the now defunct Haydn Society Complete Edition of Haydn’s works (edited by Carl Maria Brand, Vienna–Boston 1951). While Dr. Brand had access to the autograph manuscript and various other authentic and/or contemporary manuscripts, the two most important authentic sources apart from the various autograph and autograph parts were not known to him or were unavailable: in the first place the original performance material in the archives at Eisenstadt, which was then not available because Eisenstadt was in the Russian-occupied zone of Austria, and the local Austrian authorities were at great pains to prevent the Russians from knowing of the existence of the music archives in the Esterházy Castle there; and secondly, an authentic set of parts copied by Joseph Elßler on Esterházy paper from the mill at Lockenhaus with the characteristic watermark of a jumping stag and the letters IGW, which the present writer discovered in 1952 in the music archives of the Augustinian monastery of St. Florian in Upper Austria. Since, as will be seen, the autograph manuscript is not quite complete, and since the *Dona nobis pacem* was never written out at all in the autograph, these authentic sources were able to provide us for the first time with the complete Mass in an entirely authentic form.

We are grateful to the authorities of the Westdeutsche Bibliothek, Marburg; the monastery

of St. Florian in Upper Austria; and especially to Dr. J. Harich of the Esterházy archives in Eisenstadt, who allowed us to study the original performance material and also provided us with photographic copies thereof.

Several general problems regarding the performance of this Mass may be mentioned here. Haydn writes out the viola part only in the *Et incarnatus est* and the *Benedictus*, and in sources B and C the viola part contains only these two movements. It is, however, quite obvious that Haydn intended the viola to double the bass part in the rest of the Mass, as will be seen from the fact that the *Osanna in excelsis* at the end of the *Benedictus* has the viola doubling the bass line (obviously it must have played some notes in the original section as it appears in the *Sanctus*). We have therefore indicated that the viola should double the bass at the beginning of each movement and the orchestral material available on hire from the publishers includes a reconstruction of the entire viola part as we imagine the players must have improvised it during the first performance at Eisenstadt. Similarly we presume that a bassoon doubled the bass line throughout most of the work.

The most interesting problem regards the text of the *Dona nobis pacem*. In the autograph this movement is not written out and at the end of the *Agnus* there is the note (not in Haydn's hand) "*Dona nobis ut Kyrie*"; and for the first performance the singers obviously improvised the new text under the music of the *Kyrie*. Since it is unlikely that even Haydn's famous singers will have improvised the same text, there must have been a certain amount of confusion at the première, and as far as we can make out, when the work was revived as the *Missa Sancti Josephi*, the *Dona nobis pacem* was still not written out. (It must have been about this time that Haydn delivered the parts to St. Florian, where there is no written-out *Dona nobis pacem*.)

When Haydn returned from England and became *Kapellmeister* to Prince Nicolaus II Esterházy, his principal duties were concerned with the composition and production of church music, of which Nicolaus II was inordinately fond. Upon some occasion for which Haydn may have required a new Mass at short notice, he seems to have written out the vocal part of the *Dona nobis pacem* himself. They were added in Haydn's own hand under blank space following the *Agnus Dei* in all four vocal parts. Two of these pages, the Soprano and the Alto parts, were subsequently torn from the body of the manuscript and perhaps given to someone as a memento of Haydn's handwriting. The Soprano part is in private possession, but the photograph exists, whereas the Alto part now is in the Library of Congress, Washington. When Dr. Brand edited the score for the Haydn Society, he could not have known that these mysterious autograph *Dona nobis* sections had been removed from the main body of the original performance material. The handwriting in which Haydn added the *Dona nobis* text is a great deal later than 1772; and this is most graphically shown by the fact that Haydn, helping out his copyist Joseph Elßler, wrote some of the original 1772 parts of the *Agnus Dei* himself, so that one can see the great difference in the two handwritings in a clear and even dramatic way. We would be inclined to date the *Dona nobis* additions as c. 1795 to 1800. We also suspect, moreover, that the two pages which are missing from the parts in Eisenstadt were removed during Haydn's lifetime or very shortly thereafter, because substitute parts, apparently by Johann Elßler (son of Joseph), were copied and put in their place, which suggests that the work was still in the repertoire when the pages were removed.

The Mass was scored for a small instrumental group. Probably during the period when Haydn had retired from his active duties and Hummel was *Kapellmeister* at Eisenstadt, a large supplementary group of instruments was added: flute, two bassoons, two trumpets in D

and timpani in D and G; at that time a number of duplicate string and vocal parts seems to have been added to permit the work to be performed on a larger scale than that which Haydn had originally envisaged. In fact, many copies of the work with trumpet and timpani parts by Ignaz v. Seyfried were circulated throughout the Austro-Hungarian monarchy in the early nineteenth century. We cannot, however, but feel that this large additional instrumentation is foreign to the intimate and pastoral spirit of the work, and since they are demonstrably not authentic, their presence is of only historical interest.

It would seem that the Mass was composed and copied in considerable haste, so that Haydn was obliged to supplement the figures of the organ part of the autograph manuscript, which are rather few and far between; he added a more comprehensive figuring in his own hand on the organ part of the Eisenstadt parts, and we have incorporated these additional figures without further comment in our score.

As we have shown, Haydn occupied himself, probably in the 1790s, with writing out the *Dona nobis pacem* text. Our version is that found in the Eisenstadt parts, which is complete and authentic. But there is also another version which is different in some details and in certain respects perhaps more satisfactory; but unfortunately this other version is not complete and extends only through bar 89. This source consists of two pages of the vocal score written by Johann Elßler *c.* 1795 (?) of the *Kyrie*, but without the text. Haydn then filled in the Latin text of the *Dona* himself. This incomplete manuscript (our source D) is in the Bibliothèque du Conservatoire, Paris. Since this version is not complete, we have shown all the divergencies between it and the Eisenstadt text in the critical notes that follow. Those conductors who may wish to use this other version of the *Dona nobis pacem* will find a reconstruction of the missing bars 90 to the end in Dr. Brand's edition for the Haydn Society.

Organists may be slightly puzzled by Haydn's use of "Solo" and "Tutti". This is not only used to indicate when soloists ("Solo") or the choir ("Tutti") are singing, but also patently means the kind of registration that the organist should use: a typical case in point will be found in the opening of the *Sanctus*.

H. C. ROBBINS LANDON

CRITICAL REPORT

Sources:

A: Incomplete autograph Preussische Staatsbibliothek (from the Artaria collection), Berlin, now Westdeutsche Bibliothek, Marburg a.d. Lahn, Mus. ms. autogr. Jos. Haydn 16; on folio paper from the Esterházy mill at Lockenhaus with the letters "IGW" and two kinds of jumping stags. The various missing pages are indicated in footnotes in our score.

B: The original performance material in the Esterházy archives at Eisenstadt. The parts were copied by Joseph Elßler but Haydn himself made many additions, wrote the words of the Latin text in many sections of the vocal parts, and even wrote several pages entirely in his own hand. The manner in which Elßler and Haydn succeeded each other, shows that they were working under pressure. The manuscript has a title page with a fanciful bird holding a wreath in which is the word "MISSA". Underneath in another hand "S. Josephi". The list of the instruments and voices, etc., is enclosed in a pretty design which includes two further birds, coats of arms, etc. Folio paper from the Esterházy mill at Lockenhaus with numerous duplicated parts of a later date and with the supplementary instruments described above.

C: Manuscript parts by Joseph Elßler in the Augustinian monastery of St. Florian, Upper Austria, on folio paper from the Esterházy mill at Lockenhaus.

D: The vocal score by Elßler and Haydn for the *Dona nobis pacem* in Paris, mentioned above.

The Soprano and Alto parts torn out from B have not been regarded separately, but have been, as it were, restored to their original place. Unfortunately, however, the reverse sides of these pages are illegible because some collector mounted the *Dona nobis pacem* side face upwards and glued the *Agnus Dei* side to a piece of paper. Perhaps one day the Libraries in question will remove this offending piece of vandalism so that we may examine the reverse side of the two sheets in question.

Kyrie:

1/2: V. II A - C



36: changed on basis V.I and later passages. V.I B, C 5th crotchet ; we feel that these figures in 36/37 should either be two equal quavers as in B, C or all three dotted, as we have suggested in our score.

43: Org. B figures added by Haydn himself for the rest of the Kyrie and all of the Gloria, Sanctus, Benedictus and Agnus.

44/47: Some scholars have taken objection to this passage because of the fact that the Alto and Bass parts result in a series of parallel octaves. This may be easily remedied by the following change suggested by Dr. Brand in his Haydn Society edition; the same change must, of course, be applied to the passage in question in the *Dona nobis pacem*.



Tutti

Sop. -son, e - lei -

Alt. -son, e - lei - son, e - lei - son,


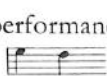
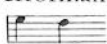


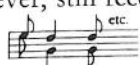
Ten. -son, e - lei -

Bass -son, e - lei -

Org. -son, e - lei -



- 54: V.I B, C *f*; V. II A *f*.
 57: Stacc. only Ob., also Gloria last bar (126). Alto 2nd to 3rd crotchet slurred.

Gloria:

- 2: Stacc. only V.I.
 16, etc.: The portions for Vc. alone are in the tenor clef.
 22: Org. "3" on 3rd note rather than 2nd, as previously.
 23: Ob.I B, C slur over whole bar, changed on basis Ob.II. V.I, II B, C *p* on first note.
 25: Org. B *f* in Haydn's hand; Elßler's hand *f* a bar later (but correctly in Violone part).
 28: Bass B, C 
 changed on basis Sop. and Ten.
 31: Sop. performance ; see also bar 69. 
 33/34: Ob. I slur on basis Ob.II.
 36: Stacc. only Org. and Violone, also at 82, 90 and 105.
 38: Org., Violone stacc. added on basis following bars.
 39: V.I last 3 notes on slur, also V.II whole bar.
 40: Oboes' *p* against strings' *f* clearly marked in B, C.
 58: Sop. performance 
 64: Org. B stacc. in Haydn's hand, added on this basis to rest of Instr. (no stacc. in A).
 72: Sop. B, C no *tr*.
 83: V.II A no dynamic mark; in B *f*; but *ff* is meant, as in 75.
 90: V.I, II all sources 
 98: Ob. I slur may begin on first note; sources are not very clear; no slurs Ob.I, II next bar.
 121: A has a large ink stain which renders the Horns almost illegible. The second note of Horn I is, however, still recognizable as *f*". In B, C 

Note that the "8" figure in Org. is not in A but added (by Haydn) in B: This figure would seem to contradict the Horn parts of B and C. We presume that Haydn intended Horn II to continue doubling Horn I until 3rd note.


Credo:

- 36: Org. A - C last 4 notes  (A MS. in Melk has our version.
 44: Org. B, C "9" and "8" missing from last two figures.
 55 ff: Ten. B text added in Haydn's hand to end of Mass (exception: 98/109 of this movement).
 69 ff: Bass B text added in Haydn's hand to end of Mass.
 75/77: V. II B originally like V.I throughout. (Some contemporary Mss. have this unison reading, but most of the reliable old copies incorporate B's change.)
 79: Horns B, C rest (probably a page torn in autograph).
 88: Bass B, C 
 107: Org. B "4" instead of "6".
 108/9: Stacc. only Org. and Violone.

Sanctus:

- Org. figures in Haydn's hand to end of Agnus Dei in source B.
 3 ff: Phras. very scarce in A - C; our suggestions have been placed in brackets.
 4: Chor. "Tutti" from B, C (missing in A entirely): in B Elßler has "T:" for Alto; in Bass "Tutti" added later in an unknown hand.
 14: Ob.II B, C first 2 notes not dotted.
 25/26: Chor. A no tie.
 34: V.II A no ornament.
 37/45 and Benedictus 63, 71: Alto last note *c*" (but see Ob. II and V.II: this must be an oversight in A - C).
 52: Stacc. only V.I, added on this basis to Benedictus 78.

Benedictus:

- Org. figures A very sparse; B's Org. figured by Haydn himself throughout. Sop. B text added in Haydn's hand.
 1: "Solo" in Org. (refers to basic registration) not in A. In B, C "Solo" also V.I, Violone, etc. (We have generally not mentioned such "Soli" in B, C since they were for orientation purposes and are missing in A.)
 13: Stacc. only V.II in B, C 4 stacc.).
 18: Org. figure 5th quaver \sharp in B, C (nothing in A).
 26/7: Sop. B, C 

- 28: Ten. B, C second grace missing.
- 29: Ob. II B, C slur begins on 1st note (also bar 33); Org., Violone, B, C *f* on 1st note.
- 34: Org., Violone A *no p*.
- 53: Alto B—end of page at bar 52, remaining page torn out (see above). A substitute page made by Johann Elßler contains the rest of the Mass.
- 55: Ob. I B, C slur over whole bar.
- 59: Ob. I A first grace missing. Org. B, C penultimate figure “6,” (in B in Haydn’s hand, it will be recalled).

Agnus:


- 1: Chor. A *no* “Tutti”. Ten. B *p* in Haydn’s hand (it was missing in A).
- 10: Sop. B—end of page at bar 9, remaining page torn out (see above); a substitute page made by Johann Elßler contains the rest of the Mass.
- 20: Org., Violone B, C *p* again.
- 40: Chor. A $\text{D} \quad \text{D} \quad \text{D}$; in B corrected from this shorthand by Haydn himself in the Ten. part.
- 45: V. phrasing missing in A, but present in B, C (V.I only). The second note appears to be “g” in A rather than “a” as in B and C (this applies to V.I, II).

At the end of Agnus “Kyrie da capo” or “Dona nobis ut Kyrie” in B.

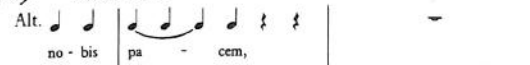
Dona nobis:



Concerning the text see general remarks above.


- 57: Sop., Alto D. Second part of bar “nobis”, first part of bar 58 “pacem”.

62/3: Ten. D 

65/69: Source D

Alt.	
Ten.	
Bass	

†	
pa -	
-	

80: Sop., Alto D 

84/89: Chor. D

Sop.	
Alt.	
Ten.	
Bass	

†	
-	
-	
-	

- 87: Bass in B last note minim (bar 41 of Kyrie likewise minim in A-C).

- 94: Alto autograph page in B breaks off here (probably cut away when the page was mounted) at end of bar 94, but the remaining bars exist in dup. ripieno part in B.

- 99: Sop. B last note minim, as in Kyrie, bar 53.

- 103: Alto B $\text{no} \quad \text{no} \quad \text{bis}$ perhaps a better solution than the one in Haydn’s autograph Sop. part.

Adagio Tutti

p:

Agnus Dei qui tollis peccata mundi peccata mundi misere-

re misere re misere re misere re no-bis

Agnus Dei qui tollis peccata mundi peccata mundi

misere-re misere re misere re misere re

no-bis Agnus Dei qui tollis qui tollis peccata

mundi peccata mundi *rit. forte* Dona nobis pe: cem dona no-

= bis pacem dona pa: cem: cem: com nobis pacem dona dona nobis pa: cem

rit. Tutti
dona nobis pa: cem dona nobis pa: cem = = = = = con dona no bis pa: cem =

= cem: con dona nobis pa: cem = cem: con dona nobis pacem pa: cem dona no-

bis pacem.

A page from the original performance material of 1772.
 Tenor part of *Agnus Dei* in Haydn's hand, with the
Dona nobis pacem, also in Haydn's hand, added much
 later. Eisenstadt, Esterházy Archives.

In Nomine Domini
MISSA SANCTI NICOLAI

Edited by H. C. Robbins Landon

JOSEPH HAYDN
(1732–1809)

KYRIE

Allegretto

SOPRANO
ALTO
TENORE
BASSO

Allegretto

p *f* *p* *f* *p*

5

5

SOLO

10

Ky - ri - e e - lei - son, Ky - ri - e e - lei - son, e³ - lei -

SOLO

Ky - ri - e e - lei - son, Ky - ri - e e - lei - son, e³ - lei -

10

tr *ff* *p*

15

- son, Chri - ste, Chri -

- son, Chri - ste, Chri -

SOLO Ky - ri - e e - lei - son, Chri - ste, Chri -

SOLO Ky - ri - e e - lei - son, Chri - ste, Chri -

R.H. *fz* *p* *fz*

20

- ste e - lei - son, Chri - ste, Chri - ste e - lei -

- ste e - lei - son, Chri - ste e - lei - son,

- ste e - lei - son, Chri - ste e - lei - son, e -

- ste e - lei - son, Chri - ste e -

p

20

- son, e - lei - son, e - lei - son, Chri -

e - lei - son, Chri - ste e - lei - son, Chri -

- lei - son, e - lei - son, Chri - ste e - lei - son, Chri -

- lei - son, e - lei - son, Chri - ste e - lei - son, Chri -

TUTTI

25

- ste, ✓ Chri - ste e - lei - son, e - lei - son,

- ste, ✓ Chri - ste e - lei - son, e - lei - son,

- ste, ✓ Chri - ste e - lei - son, e - lei - son,

- ste ✓ Chri - ste e - lei - son, e - lei - son,

25

30

30

p

f

tr

SOLO

SOLO Ky - ri - e e - lei - son, e - lei - son,

Ky - ri - e e - lei - son, e - lei - son,

SOLO

SOLO

SOLO Ky - ri - e e -

35

35

p

p

50

- son, e - lei - son, Ky - ri - e e - lei - son, e - lei - son,
 - e e - lei - son, Ky - ri - e e - lei - son, e - lei - son,
 - son, e - lei - son, Ky - ri - e e - lei - son, e - lei - son,
 - son, e - lei - son, Ky - ri - e e - lei - son, e - lei - son,

tr
p

SOLO *p* TUTTI *f*

SOLO *p* TUTTI *f*
 Ky - ri - e e - lei - son, Ky - ri - e e -
 SOLO *p* TUTTI *f*
 e - lei - son, e - lei - son, Ky - ri - e e -
 SOLO *p* TUTTI *f*
 e - lei - son, e - lei - son, Ky - ri - e e -
 SOLO *p* TUTTI *f*
 e - lei - son, Ky - ri - e e -

L.H.
ff

55

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

3

55

Bright!

GLORIA

Vivace
TUTTI

SOPRANO
Glo-ri-a in ex-cel - sis De - o, et in ter - ra pax ho -

ALTO
Glo-ri-a in ex-cel - sis De - o, et in ter - ra pax ho -

TENORE
Glo-ri-a in ex-cel - sis De - o, et in ter - ra pax ho -

BASSO
Glo-ri-a in ex-cel - sis De - o, et in ter - ra pax ho -

Vivace
f *p*

5

- mi - ni-bus ✓ bo - nae vo - lun - ta - - - - tis,

- mi - ni-bus ✓ bo - nae vo - lun - ta - - - - tis,

- mi - ni-bus ✓ bo - nae vo - lun - ta - - - - tis,

- mi - ni-bus ✓ bo - nae vo - lun - ta - - - - tis,

5

10 *f*

glo-ri-a in ex-cel - sis De - o, glo-ri-a De - o in ex - cel - sis,

glo-ri-a in ex-cel - sis De - o, glo-ri-a De - o in ex - cel - sis,

glo-ri-a in ex-cel - sis De - o, glo-ri-a De - o in ex - cel - sis,

glo-ri-a in ex-cel - sis De - o, glo-ri-a De - o in ex - cel - sis,

15 *mp Legato*

glo - ri - a De - o, lau - da - mus te,

glo - ri - a De - o, *mf leg.* lau - da - mus

glo - ri - a De - o, lau - da - mus

glo - ri - a De - o,

15

be - ne - di - ci - mus te,

te,

te, *f marc.* lau - da - mus te,

be - ne - di - ci - mus

be - ne - di - ci - mus

(Mus)

30

te, te, lau - da - mus, be - ne - di - ci - mus, ad - o - ra - mus, glo - ri - fi -

te, te, lau - da - mus, be - ne - di - ci - mus, ad - o - ra - mus,

te, te, lau - da - mus, be - ne - di - ci - mus, ad - o - ra - mus,

te, te, lau - da - mus, be - ne - di - ci - mus, ad - o - ra - mus,

30

(Stagger)

- ca - - - - - mus te, glo - ri - fi - ca - - - - - mus te,

glo - ri - fi - ca - - - - - mus, glo - ri - fi - ca - - - - - mus te,

glo - ri - fi - ca - - - - - mus te, glo - ri - fi - ca - - - - - mus te,

glo - ri - fi - ca - - - - - mus te, glo - ri - fi - ca - - - - - mus te,

35

glo - ri - a in ex - cel - sis De - - - o.

glo - ri - a in ex - cel - sis De - - - o.

glo - ri - a in ex - cel - sis De - - - o.

glo - ri - a in ex - cel - sis De - - - o.

35

SOPRANO SOLO

40

Gra - ti - as a - gi - mus ti - bi, a - gi - mus ti - bi, pro - pter ma - gnam

45

glo - ri - am tu - am, propter ma - - - - gnam glo - ri - am tu - - -

50

- am, Do - mi - ne, Do - mi - ne De - us, Rex - coe - le - stis, De - - - us

55

Pa - ter o - mni - po - tens, Do - mi - ne Fi - li u - ni -

60

- ge - ni - te, u - ni - ge - ni - te, Je - - - su,

65 Je - su Chri - ste, Do - mi - ne, Do - mi - ne De - us, A - gnus De - i,

70 Fi - li - us Pa - tris, Fi - li - us, Fi - li - us Pa - tris.

75 *f* TUTTI pec - ca - ta

75 Qui tol - - - lis pec - ca - - - ta

80 *p* mun - di, mi - se - re - re no - - bis,

80 mun - di, mi - se - re - re no - - bis, qui tol -

85 *f* *p* *Legato!*

pec - ca - ta mun - di, sus - ci - pe

pec - ca - - - ta mun - di, sus - ci - pe

pec - ca - - - ta mun - di, sus - ci - pe

lis pec - ca - - - ta mun - di, sus - ci - pe

90 *f*

de - pre - ca - ti - o - nem no - stram, sus - ci - pe,

de - pre - ca - ti - o - nem no - stram, sus - ci - pe,

de - pre - ca - ti - o - nem no - stram, sus - ci - pe,

de - pre - ca - ti - o - nem no - stram, sus - ci - pe,

qui se - des ad dex - - - te - ram

qui se - des ad dex - - - te - ram

qui se - des ad dex - - - te - ram

qui se - des ad dex - - - te - ram

95

Pa - tris, mi - se - re - re no -

Pa - tris, mi - se - re - re no -

Pa - tris, mi - se - re - re no -

Pa - tris, mi - se - re - re no -

100

Allegro

- bis. Quo-ni-am tu so - lus

- bis. Quo-ni-am tu so - lus

- bis. Quo-ni-am tu so - lus

- bis. Quo-ni-am tu so - lus

100

Allegro *tr*

(sops stagger!)

San - ctus, tu so - lus Do - mi - nus, tu so - lus Al - tis - si - mus, Je - su Chri -

San - ctus, tu so - lus Do - mi - nus, tu so - lus Al - tis - si - mus, Je - su Chri -

San - ctus, tu so - lus Do - mi - nus, tu so - lus Al - tis - si - mus, Je - su Chri -

San - ctus, tu so - lus Do - mi - nus, tu so - lus Al - tis - si - mus, Je - su Chri -

tr *tr* *tr*

105

- ste, cum San - cto Spi - ri - tu, in glo - ri - a De - i Pa - tris. ✓ A - men, a -

- ste, cum San - cto Spi - ri - tu, in glo - ri - a De - i Pa - tris. ✓ A - men, a -

- ste, cum San - cto Spi - ri - tu, in glo - ri - a De - i Pa - tris. ✓ A - men, a -

- ste, cum San - cto Spi - ri - tu, in glo - ri - a De - i Pa - tris. ✓ A - men, a -

105

110

- men, ✓

- men, ✓

- men, ✓

- men, ✓

- men, a - - - - men, a - - - - men,

110

(Slower)

115

a - - - - men, a - - - - men, a - - - -

- - - - men, a - - - - men,

- - - - men,

a - - - -

115

Musical score system 1, measures 1-3. It features five staves: four vocal staves (Soprano, Alto, Tenor, Bass) and one piano accompaniment staff. The lyrics are: "men, a - - - - - men, a - - - - - a - - - - - men, a - - - - -".

Musical score system 2, measures 4-6. It features five staves: four vocal staves and one piano accompaniment staff. The lyrics are: "men, a - - - - - men, a - - - - - men, a - - - - - men, a - - - - - men, a - - - - -".

Musical score system 3, measures 7-10. It features five staves: four vocal staves and one piano accompaniment staff. The lyrics are: "men, a - - - - - men, a - - - - - men, a - - - - - men, a - - - - - men, a - - - - -".

CREDO

Allegro
(TUTTI)

SOPRANO
Cre - do in u - num De - um, Pa - trem o - mni - po -

ALTO
Cre - do, cre - do, ge - ni - tum non

TENORE
Cre - do, cre - do, De - um de

BASSO
Et in u - num Do - mi - num Je - sum

Allegro
f

- ten - tem, ✓ fa - cto - rem coe - li et

fa - ctum, con - sub - stan - ti - a - - lem

De - o, lu - men de lu - mi - ne,

Chri - stum, Fi - li - um De - i u - ni -

ter - - - rae, vi - - - si -

Pa - - - tri: per quem

De - - - um ve - rum, De - - - um

- ge - - - ni - tum, et ex

10

- bi - li - um et in - vi - si - bi - li - um, et in -
o - mni - a, per quem o - mni - a fa -
ve - rum de De - o ve - ro, De - um
Pa - tre, ex Pa - tre na - tum an - te

15

- vi - si - bi - li - um, qui pro - pter nos
- cta, facta sunt, qui pro - pter nos
ve - rum de De - o ve - ro, qui pro - pter nos
o - mni - a sac - cu - la, qui pro - pter nos

20

ho - mi - nes et pro - pter no - stram sa - lu - tem de -
ho - mi - nes et pro - pter no - stram sa - lu - tem de -
ho - mi - nes et pro - pter no - stram sa - lu - tem de -
ho - mi - nes et pro - pter no - stram sa - lu - tem de -

- scen - dit de coe - lis, de - scen - dit de

- scen - dit de coe - lis, de

- scen - dit de coe - lis, de - scen - dit de

- scen - dit de coe - lis, de - scen - dit de

coe - lis.

coe - lis.

coe - lis.

coe - lis.

Adagio 30

SOLO

Et in - car - na - tus est de Spi - ri - tu San - cto, et in - car - na - tus est de

Adagio 30

p

Spi - ri - tu San - cto ex Ma - ri - a, Ma - ri - a Vir - gi - ne: et ho - mo, et

35

ho - mo fa - ctus est, et ho - mo, et ho - mo fa - ctus, SOLO

35

Cru - ci - fi - xus e - ti - am,

SOLO

40

Cru - ci - fi - xus e - ti - am pro no - bis

et ho - mo fa - ctus est, et ho - mo

Cru - ci - fi - xus e - ti - am pro no - bis sub Pon - ti - o Pi - la - to

40

pro no - bis sub Pon - ti - o Pi - la - to, pro no - bis,
 sub Pon - ti - o Pi - la - to pas -
 fa - ctus est, cru - ci - fi - xus e - ti - am, pas -
 pas - sus, pas - sus et se - pul - tus est, sub Pon - ti - o Pi -

pas - sus et se - pul - tus est, pro no - bis, pas -
 sus et se - pul - tus est, pro no - bis sub
 sus et se - pul - tus, e - ti - am pro no - bis,
 - la - to pas - sus et se - pul - tus est, pro no - bis,

sus et se - pul - tus est, pas - sus, pas - sus et se - pul - tus
 Pon - ti - o Pi - la - to pas - sus, pas - sus et se - pul - tus
 pas - sus, pas - sus, pas - sus et se - pul - tus
 pas - sus est, pas - sus, pas - sus pro

p

est, *p* pro no - bis, sub Pon - ti - o se - pul - tus est.

est, cru - ci - fi - xus, pas - sus et se - pul - tus, se - pul - tus est.

p

est, cru - ci - fi - xus, pas - sus et se - pul - tus, se - pul - tus est.

no - bis sub Pon - ti - o Pi - la - to se - pul - tus est.

pp

55 Allegro
(TUTTI)

Et re - sur - re - - xit ter - ti - a di - e, ✓ se -

(TUTTI)

Et re - sur - re - - xit ter - ti - a di - e, ✓ se -

(TUTTI)

Et re - sur - re - - xit ter - ti - a di - e, ✓ se -

TUTTI

Et re - sur - re - - xit ter - ti - a di - e, ✓ se -

55 Allegro

f

60

- cun - dum scri - ptu - ras, ✓ et a - scen - dit in coe - lum,

- cun - dum scri - ptu - ras, ✓ et a - scen - dit in coe - lum,

- cun - dum scri - ptu - ras, ✓ et a - scen - dit in coe - lum,

- cun - dum scri - ptu - ras, ✓ et a - scen - dit in coe - lum,

60

65

se - det ad dex - te - ram Pa - tris, et

se - det ad dex - te - ram Pa - tris, et

se - det ad dex - te - ram Pa - tris,

se - det ad dex - te - ram Pa - tris,

70

i - te - rum ven - tu - rus est cum glo - ri - a ✓

i - te - rum ven - tu - rus est cum glo - ri - a ✓

et in Spi - ri - tum Sanc - tum, Do - mi - num et vi - vi - fi -

et in Spi - ri - tum Sanc - tum, Do - mi - num et vi - vi - fi -

70

ju - di - ca - re vi - vos et mor - tu - os, ✓

ju - di - ca - re vi - vos et mor - tu - os, ✓

- can - tem, ✓ qui cum Pa - tre et Fi - li - o ✓

- can - tem, ✓ qui ex Pa - tre Fi - li - o - que pro -

75

cu - - jus re - gni non e - - rit fi - -
 cu - - jus re - gni non e - - rit fi - -
 si - mul a - do - ra - tur et con - glo - ri - fi - ca -
 - ce - dit, ✓ qui lo - cu - tus est per Pro - phe - -

80

- nis, et u - nam, san - ctam, ✓ ca - tho - li - cam et a - po - sto - li - cam Ec - -
 - nis, et u - nam, san - ctam, ✓ ca - tho - li - cam et a - po - sto - li - cam Ec - -
 - tur, et u - nam, san - ctam, ✓ ca - tho - li - cam et a - po - sto - li - cam Ec - -
 - tas, et u - nam, san - ctam, ✓ ca - tho - li - cam et a - po - sto - li - cam Ec - -

85

- cle - si - am, ✓ con - fi - te - or u - num ba - ptis - ma in re - mis - si - -
 - cle - si - am, ✓ con - fi - te - or u - num ba - ptis - ma in re - mis - si - -
 - cle - si - am, ✓ con - fi - te - or u - num ba - ptis - ma in re - mis - si - -
 - cle - si - am, ✓ con - fi - te - or u - num ba - ptis - ma in re - mis - si - -

90

- o - nem pec-ca - to - rum, et ex - spe - cto re - sur - re - cti - o - nem mor -

- o - nem pec-ca - to - rum, et ex - spe - cto re - sur - re - cti - o - nem mor -

- o - nem pec-ca - to - rum, et ex - spe - cto re - sur - re - cti - o - nem mor -

- o - nem pec-ca - to - rum, et ex - spe - cto re - sur - re - cti - o - nem mor -

- tu - o - rum, et vi - tam ven - tu - ri

- tu - o - rum, et vi - tam ven - tu - ri

- tu - o - rum, et vi - tam ven - tu - ri

- tu - o - rum, et vi - tam ven - tu - ri

95

sae - cu - li. A - - - - men, a - - - - men, a - - - - men, a - - - - men,

sae - cu - li. A - - - - men, a - - - - men, a - - - - men, a - - - - men,

sae - cu - li. a - - - - men, A - - - - men, a - - - - men, a - - - - men,

sae - cu - li. A - - - - men, a - - - - men, a - - - - men, a - - - - men,

95

()

100



a - - - men, a - - - - - men, a -

a - - - men, a - - - - - men,

a - - - men, a - - - - - men,

a - - - men, a - - - - - men, a -

105



men, a - - - - -

a - - - - - men, a - - - - -

a - - - - - men, a - - - - -

men, a - - - - - men, a - - - - -

()

105



- men, a - - - - - men, a - men.

- - - - - men, a - - - - - men, a - men.

- - - - - men, a - - - - - men, a - men.

a - - - - - men, a - - - - - men, a - men.

SANCTUS

Adagio

SOPRANO

ALTO

TENORE

BASSO

(TUTTI) *p*

TUTTI *p* San - - - -

(TUTTI) *p* San - - - -

TUTTI *p* San - - - -

San - - - -

5

-ctus, San - - - - ctus, San - - - -

-ctus, San - - - - ctus, San - - - -

-ctus, San - - - - ctus, San - - - -

-ctus, San - - - - ctus, San - - - -

5

- ctus,
- ctus,
- ctus,
- ctus,

"Sa - bah - oth" "No 'got'!"

San - ctus, Do - mi-nus De - us Sa - ba-oth, Do - mi-nus De - us

San - ctus, Do - mi-nus De - us Sa - ba-oth, Do - mi-nus De - us

San - ctus, Do - mi-nus De - us

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

Sa - ba-oth, San - ctus, Do - mi-nus De - us

f

San - ctus, Do - mi-nus De - us Sa - ba-oth, Sa - - - ba -
 Sa - ba-oth, Do - mi-nus De - us, De - us Sa - - - ba -
 - oth, Do - mi-nus De - us Sa - - - ba -
 Sa - - - ba-oth, Sa - ba - -

15 *p*

- oth, San - - - ctus, San - - -
 - oth, San - - - ctus, San - - -
 - oth, San - - - ctus, San - - -
 - oth, San - - - ctus, San - - -

15 *p*

Allegro (Dance-like)

ctus. Ple - ni sunt coe - - - 20
 ctus. Ple - ni sunt coe - - -
 ctus. Ple - ni sunt coe - - -
 ctus. Ple - ni sunt coe - - -

Allegro 20

li et ter

li et ter

li et ter

li et ter

li et ter

ra

ra

ra

ra

ra

30 glo - ri - a tu - a, glo - ri - a,) glo - ri - a,) glo - ri - a tu - a. O -

30 glo - ri - a tu - a, glo - ri - a,) glo - ri - a,) glo - ri - a tu - a. O -

30 glo - ri - a tu - a, glo - ri - a,) glo - ri - a,) glo - ri - a tu - a. O -

30 glo - ri - a tu - a, glo - ri - a,) glo - ri - a,) glo - ri - a tu - a. O -

35

35

40

- san - na in ex - cel - sis, in ex - cel - sis,

- san - na in ex - cel - sis, in ex - cel - sis,

- san - na in ex - cel - sis, in ex - cel - sis,

- san - na in ex - cel - sis,

40

p

45

p o - san - na in ex - cel - sis, *f* in

p o - san - na in ex - cel - sis, *f* in

p o - san - na in ex - cel - sis, *f* in

p o - san - na in ex - cel - sis, *f* in

o - san - na in

45

ff

50

ex - cel - sis.

ex - cel - sis.

ex - cel - sis.

ex - cel - sis.

ex - cel - sis.

50

SIT ON CUE

BENEDICTUS

Moderato

SOPRANO

ALTO

TENORE

BASSO

Moderato

f

fz

fz

p

SOLO

Be - ne - di - ctus, qui ve - nit, qui ve - nit,

SOLO

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

SOLO

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

SOLO

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

fz

15

be - ne - di - ctus, qui ve - nit, qui ve - nit in
 no - mi - ne Do - mi - ni, in
 no - mi - ne Do - mi - ni, in
 no - mi - ne Do - mi - ni,

no - mi - ne, in no - mi - ne, in no - mi - ne Do - mi - ni,
 no - mi - ne, in no - mi - ne, in no - mi - ne Do - mi - ni,
 no - mi - ne, in no - mi - ne, in no - mi - ne Do - mi - ni, qui
 be - ne - di - ctus, qui ve - nit, qui ve - nit in no - mi - ne Do - mi - ni,

20

be - ne - di - ctus, qui ve - nit in no - mi - ne Do - -
 be - ne - di - ctus, qui ve - nit in no - mi - ne, in no - -
 ve - - - - - nit, qui ve - nit in no -
 be - ne - di - ctus, qui ve - nit in no -

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

fz

25

be - ne - di - ctus, qui ve - nit, qui ve - nit, qui ve - nit in no - -
 be - ne - di - ctus, qui ve - nit, qui ve - nit in no - -
 be - ne - di - ctus, qui ve - nit, qui ve - nit, in no - - -
 qui ve - nit in no - mi - ne, no - -

25

fz *fz* *fz*

30

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

tr *tr*

30

f *fz*

be - ne - di - ctus, qui

be - ne - di - ctus, qui - ve - nit

ve - nit, qui ve - nit, be - ne - di - ctus, qui - ve - nit

be - ne - di - ctus, qui - ve - nit in

in no - mi - ne Do - - - mi - ni, be - ne - di - ctus, qui

in no - mi - ne Do - - - mi - ni, be - ne - di - ctus, qui

in no - mi - ne Do - - - mi - ni, be - ne - di - ctus, qui

no - mi - ne Do - - - mi - ni, be - ne - di - ctus, qui

ve - nit, qui ve - nit, be - ne - di - ctus, qui ve - nit,
 ve - nit, qui ve - nit, be - ne - di - ctus, qui ve - nit
 ve - nit, qui ve - nit, be - ne - di - ctus, be - ne -
 ve - nit, qui ve - nit, be - ne -

45 be - ne - di - ctus, qui ve - nit in
 in no - mi - ne Do - mi - ni, in
 - di - ctus, qui ve - nit, be - ne - di - ctus, qui ve - nit in no - mi - ne, in
 - di - ctus, qui ve - nit, 45 be - ne - di - ctus, qui ve - nit

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

50

- ni, be - - - ne-di - ctus, qui ve -
 - ni, be-ne di - ctus, qui ve - nit, qui ve - nit in no - - -
 - ni, be-ne di - ctus, qui ve - nit, qui ve - nit in no - - -
 - ni, qui ve - nit in no - - -

50

fz *fz* *fz*

STAND!

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

55

f

Empty musical staves with a key signature of one sharp (F#) and a time signature of 3/4.

fz *fz* *tr*

60 Allegro TUTTI

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

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

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

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

60 Allegro

p **70** o - san - na in - ex - cel - sis, *f* in

p o - san - na in - ex - cel - sis, *f* in

p o - san - na in - ex - cel - sis, *f* in

p o - san - na in - ex - cel - sis, *f* in

o - san - na in

70

p *ff*

75 ex - cel - sis.

ex - cel - sis.

ex - cel - sis.

ex - cel - sis.

75

AGNUS DEI

Adagio

p TUTTI

SOPRANO
A - gnus De - i, qui tol - lis pec - ca - ta mun - di, pec - ca - ta

ALTO
A - gnus De - i, qui tol - lis pec - ca - ta mun - di, pec - ca - ta

TENORE
A - gnus De - i, qui tol - lis pec - ca - ta mun - di, pec - ca - ta

BASSO
A - gnus De - i, qui tol - lis pec - ca - ta mun - di, pec - ca - ta

Adagio

p

mun - di, mi - se - re - re, mi - se -

mun - di, mi - se - re - re, mi - se -

mun - di, mi - se - re - re, mi - se -

mun - di, mi - se - re - re, mi - se -

10

- re - re, mi - se - re - re, mi - se -

- re - re, mi - se - re - re, mi - se -

- re - re, mi - se - re - re, mi - se -

- re - re, mi - se - re - re, mi - se -

10

15

- re - re no - bis.

- re - re no - bis.

- re - re no - bis.

- re - re no - bis.

15

p

20

p

A - gnus De - i, qui tol - lis pec - ca - ta

A - gnus De - i, qui tol - lis pec - ca - ta

A - gnus De - i, qui tol - lis pec - ca - ta

A - gnus De - i, qui tol - lis pec - ca - ta

20

tr

25

f

mun - di, pec - ca - ta mun - di, mi - se -

mun - di, pec - ca - ta mun - di, mi - se -

mun - di, pec - ca - ta mun - di, mi - se -

mun - di, pec - ca - ta mun - di, mi - se -

25

f

re - re, ✓ mi - se - re - re, ✓ mi - se -

re - re, ✓ mi - se - re - re, ✓ mi - se -

re - re, ✓ mi - se - re - re, ✓ mi - se -

re - re, ✓ mi - se - re - re, ✓ mi - se -

re - re, ✓ mi - se - re - re, ✓ mi - se -

re - re, ✓ mi - se - re - re no - -

re - re, ✓ mi - se - re - re no - -

re - re, ✓ mi - se - re - re no - -

re - re, ✓ mi - se - re - re no - -

re - re, ✓ mi - se - re - re no - -

- bis.

- bis.

- bis.

- bis.

- bis.

p

tr

f 40

A - gnus De - i, qui tol - lis, qui tol - lis pec - ca - ta

A - gnus De - i, qui tol - lis, qui tol - lis pec - ca - ta

A - gnus De - i, qui tol - lis, qui tol - lis pec - ca - ta

A - gnus De - i, qui tol - lis, qui tol - lis pec - ca - ta

45

mun - di, ✓ pec - ca - ta mun - di.

mun - di, ✓ pec - ca - ta mun - di.

mun - di, ✓ pec - ca - ta mun - di.

mun - di, ✓ pec - ca - ta mun - di.

45

Allegretto 50

p *f* *p* *f* *p*

ff *tr* *tr*

SOLO

Do - na no - bis pa - cem, do - na, do - na no - bis pa - - -

SOLO

Do - na no - bis pa - cem, do - na, do - na no - bis pa - - -

60

-cem, do - na, do - na

-cem, do - na, do - na

SOLO

SOLO

do - na no - bis pa - cem, do - na no -

do - na no - bis pa - cem, do - na, do - na

60

R.H.

fz

p

fz

65

no - bis pa - cem, do - - - na, do - na

no - bis pa - cem, do - - - na pa - -

- - bis pa - cem, do - - - na pa - -

no - bis pa - cem, do - - - na,

65

no - bis pa - - - - - cem,
 - - - - - cem, do - na no - bis,
 - - - - - cem, pa - - - - - cem, pa - - - - - cem,
 pa - - - - - cem, pa - - - - - cem,

70 **TUTTI**
 no - bis pa - cem, do - - - - na, do - na
 no - bis pa - cem, **TUTTI** do - - - - na, do - na
 no - bis pa - cem, **TUTTI** do - - - - na, do - na
 no - bis pa - cem, **TUTTI** do - - - - na, do - na

75
 no - bis pa - cem,
 no - bis pa - cem,
 no - bis pa - cem,
 no - bis pa - cem,

SOLO

do - na
do - na

f *p* *tr*

no - bis pa - cem, do - na pa - cem, do - na
no - bis pa - cem, do - na pa - cem, do - na
SOLO do - na no - bis pa - cem, do - na
SOLO do - na no - bis pa - cem, do - na

80 *p* *tr*

no - bis pa - - - - - cem, pa - - - - -
no - bis pa - - - - - cem, pa - - - - -
no - bis pa - - - - - cem, pa - - - - -
no - bis pa - - - - - cem, pa - - - - -

85 *p* *tr*

SOLO *p*

- na no - bis pa - cem, do - na
 do - na no - bis pa - cem, SOLO *p* pa
 - na no - bis pa - cem, pa -
 - na no - bis pa - cem,

p

no - bis pa - - - - - cem, TUTTI *f* do - na no - bis
 - - - - - cem, pa - cem, TUTTI *f* do - na no - bis
 - - - - - cem, pa - - - - - cem, do - na no - bis
 SOLO *p* pa - - - - - cem, TUTTI *f* do - na no - bis

100

ff

pa - - - - - cem, pa - cem, do - na no - bis pa - cem.
 pa - - - - - cem, ✓ pa - - - - - cem, no - bis pa - cem.
 pa - - - - - cem, ✓ pa - cem, do - na no - bis pa - cem.
 pa - - - - - cem, ✓ pa - cem, do - na no - bis pa - cem.

tr

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