

D.W. 2'10"-2'30" **INTROITUS**

$\text{♩} = 50 \text{ in } 2$

**Zoltán Kodály**

**Maestoso**

Gen 3  
Sw. 3

ORGAN  
Ped. O.D.

CLOSE  
Ch. BOX

Handwritten notes: *G+*, *s*, *G+*

Handwritten notes: *Sw sostenuto*, *t obue*, *poco a poco al*, *(no cresc)*

Handwritten notes: *tempo*, *4*

Handwritten notes: *poco allarg.*, *cresc.*, *2*, *sempre cresc.*, *21234*



A handwritten musical score for the song "The Rose Tree". The score is written on three staves. The top staff is in treble clef, the middle staff is in bass clef, and the bottom staff is in bass clef. The key signature is one flat (B-flat). The time signature is 3/4. The melody is written in the top staff, and the accompaniment is written in the middle and bottom staves. The score includes various musical notations such as notes, rests, and accidentals. There are some handwritten annotations, including "Eb" above the first staff and "G b" above the middle staff. The score is written in ink on a piece of paper with a vertical crease down the center.

Handwritten musical score for "The Swan" by Camille Saint-Saëns. The score is written on three staves (treble, alto, and bass clefs) and includes various musical notations such as notes, rests, and dynamic markings. The title "The Swan" is written in a decorative font at the top. The score is marked with "poco rallent." and "mp". There are also handwritten annotations like "to Sw." and "X".

Handwritten musical score for a piece titled "a tempo (meno mosso)". The score is written on three staves: Treble, Bass, and Bass. The key signature is one flat (B-flat). The tempo marking "a tempo (meno mosso)" is written above the first staff. The score includes various musical notations such as notes, rests, and dynamic markings. Handwritten annotations include "MAN" in parentheses above the first staff, "pp" (pianissimo) above the second staff, "dim." (diminuendo) above the second staff, and "(no pedal)" in parentheses below the third staff. The score is marked with a large "A#" in the top left corner.

# KYRIE

$d = 50$  in 2

Andante

SOPRANO

ALTO

TENOR

BASS

*pp*

Ky - ri - e, e - le - i - son.

Ky - ri - e, e - le - i - son.

*pp*

Ky - ri - e, e - le - i - son.

Ky - ri - e, e - le - i -

Andante

Boxer Staff

ORGAN

Gen 3

Sw 3

Ped 3

①

*cresc.*

Ky - ri - e, e - lei

*dimin.*

*pp*

son.

*mf*

*dimin.*

*pp*

Ky - ri - e, e - le - i - son.

*dimin.*

*pp*

*cresc.*

son,

Ky - ri - e, e - lei

son.

*cresc.*

*dimin.*

*pp*

② 3 SOLI *pp*

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

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

*pp* e - lei - son, e - lei -

*pp* e - lei - son, e - lei -

e - lei - son, e - lei -

*pp*

*± RH*

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

*dim.* *cresc.*

son, e - le - i - son, e - le - i - son, e -

*dim.* *cresc.*

son, son, son,

*dim.* *f*

④ *Tutti* *f* *sosten.* *tempo I.*

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

le - i - son, e le - - - son, Ky - ri - e, e - le - i - son,

e - le - i - son, e lei - son, Ky - ri - e, e - le - i - son, Ky - ri -

*Sw.* *sosten.* *tempo I.*

*rit*

⑤ *rall.* *tempo I.* *sosten.* *pp*

son, e le - - - i - son, e lei - son.

Ky - ri - e, e le - - - i - son, e lei - son.

son, e lei - - - son, Ky - ri - e, e - le - i - son.

e, e - le - i - son, e lei - - - son, Ky - ri - e, e - le - i - son.

*RALL*

*rall.* *tempo I.* *sosten.* *5*

*Sw*

*RIT Ped. C.D.*

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

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

①

**ALTO**

**TENOR**

## BASS

Gen 3  
Sw. (3)  
Red D.D.  
ORGAN  
Box 1/2

ORGAN  
Box 1/2

**Allegro**

Pedal D

**Pax!**

Lau

...bo - nae vo-lun - ta - - tis. Lau - damus te.

|       |        |                 |     |            |             |     |
|-------|--------|-----------------|-----|------------|-------------|-----|
| Et in | ter-ra | pax ho-mi - ni- | bus | Pax! _____ | Lau - damus | te. |
|-------|--------|-----------------|-----|------------|-------------|-----|

...bo - nae vo-lun - ta - - tis. Lau - damus te. Lau\_\_

**p poco sosten.**

|   |    |   |   |   |   |     |     |       |    |   |   |        |     |      |   |        |    |
|---|----|---|---|---|---|-----|-----|-------|----|---|---|--------|-----|------|---|--------|----|
| - | da | - | - | - | - | mus | te. | Be-ne | di | - | - | ci-mus | te. | A-do | - | ra-mus | te |
|---|----|---|---|---|---|-----|-----|-------|----|---|---|--------|-----|------|---|--------|----|

Lau - - da - - mus te. Be-ne - di - - ci-mus te. A-do - ra-mus

Lau - - da - mus te. Be-ne - di - ci-mus te. A-do - ra-mus

- da - - - mus te. Be-ne-di-ci-mus te. A-do-ra-mus

*poco sosten.*

Swell

4 RET

De - us - Pa - ter om - ni - potens. Domi-ne Fi - li u - ni-genite. Je - su Chris -

De - us Pa-ter om - ni - potens. Do - mi-ne Fi - li Je - su Chris -

les - tis, om - ni - potens. Domi-ne Fi - li u - ni-genite. Je - su Christe.

les - tis, om ni - potens. Do - mi-ne Fi - li Je - su Christe.

te. Do-mi-ne De - us, Ag-nus De - i, Fi - li-us Pa - tris. *rall. dim.*

te. Do-mi-ne De - us, Ag-nus De - i, Fi - li-us Pa - tris. *rall. dim.*

Do - mi-ne De-us, Ag - nus De-i, Fi - li - us Pa - tris. *rall. dim.*

Do-mi-ne De-us, Ag - nus De-i, Fi - li - us Pa - tris. *rall. dim.*

*Tempo*

Glo-ri - fi - ca - mus te. Gra-ti - as a - gimus ti-bi propter mag - nam

*Tempo*

Glo-ri - fi - ca - mus te. Gra-ti - as a - gimus ti-bi propter mag - nam

*Tempo*

Glo-ri - fi - ca - mus te. Gra - ti - as a - gimus

*Tempo*

Glo-ri-fi - ca - mus te. Gra - ti - as a - gimus

*Tempo*

*Open Swells*

*G4*

*B*

②

*crescendo*

glo - ri-am tu - am. Rex cae - les - tis

*crescendo*

glo - ri-am tu - am. Rex cae - les - tis

*crescendo*

Do-mi - ne De - us, Rex cae -

*crescendo*

Do-mi - ne De - us, Rex cae -

*crescendo*

4 3 2 3 4

5

♩ = 80 Adagio

SOLO

Qui tol-lis pec-ca-ta mun-di, mi-se-re-re no-bis. Qui tol-lis pec-

*cresc.*

Adagio

*p espress.*

*cresc.*

*F# minor*

Ped. 00

④

- ca-ta mun-di, sus-ci-pe depre-ca-ti-o-nem no-

SOLO

Qui tol-lis pec-ca-ta mun-di, sus-ci-pe depre-ca-ti-o-nem

*f* *dim.*

*dim.*

*D.D.*



⑤

stam, ...mi-se re re, SOLO ...mi-se re re

no - - - stram, Qui se-des ad dex-te-ram Pa-tris, mi - se - re - re

At (box open) Sw

poco a poco dim. . . . . e rall. . . . . pp

re - re, mi-se re - re, mi-se re - re no bis.

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

no - bis mi-se re - re, mi-se re - re, mi-se re - re no bis.

poco a poco dim. . . . . e rall. . . . . RALL.

Rit. + O.R.

in 2 ⑥ *Tempo I.*

**TUTTI**

Quo - ni - am tuso-lus San - - ctus. Tu so-lus

**TUTTI**

Quo - ni - am tuso-lus San - - ctus. Tu so-lus

**TUTTI**

Quo - ni - am tuso-lus San - - ctus. Tu so-lus

**TUTTI**

Full Sw  $\frac{1}{2}$  open Quo - ni - am tuso-lus San - - ctus. Tu so-lus

*Tempo I.* 2 1 2 1

*VO*

Do - mi - nus. Tu so-lus Al - - -

Do - mi - nus. Tu so-lus Al - - -

Do - mi - nus. Tu so-lus Al - - -

Do - mi - nus. Tu so-lus Al - - -

1 3 2 3



⑧

trist. A - - - - - men,

trist. A - - - - - men,

trist. A - - - - - men,

trist. A - - - - - men,

Coerc. pedal)

HEEL  
D

ov o

sosten. Tempo rall.

A - - - - - men.

sosten. Tempo rall.

A - - - - - men.

sosten. Tempo rall.

A - - - - - men.

sosten. Tempo rall.

A - - - - - men.

sosten. Tempo rall.

A - - - - - men.

RIT

(Kodaly - 55)

# CREDO

d: 60 in 2



**Allegro moderato**

SOPRANO

Gen 3

Sw 6

ALTO

Ped. O.D

(Crescendo)

OFF

TENOR

BASS

Pa-trem om-ni-po-ten-tem, fac-to-rem cae - - li et ter - rae, vi-si - bi-li-um

Pa-trem om-ni-po-ten-tem, fac-to-rem cae - - li et ter - rae,

**Allegro moderato**

3

ORGAN

Swell

Shut

om-ni-um, et in - vi-si - bi - li-um. Et in u - num Dominum Fi - li-um

om-ni-um, et in - vi-si - bi - li-um. Et in u - num Dominum Fi - li-um

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

Je - - sum Chris-tum,

om-ni-um, et in - vi-si - bi - li-um. Et in u - num Dominum Fi - li-um

om-ni-um, et in - vi-si - bi - li-um. Et in u - num Dominum Fi - li-um

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

Je - - sum Chris-tum,

om-ni-um, et in - vi-si - bi - li-um. Et in u - num Dominum Fi - li-um

om-ni-um, et in - vi-si - bi - li-um. Et in u - num Dominum Fi - li-um

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

Je - - sum Chris-tum,

om-ni-um, et in - vi-si - bi - li-um. Et in u - num Dominum Fi - li-um

om-ni-um, et in - vi-si - bi - li-um. Et in u - num Dominum Fi - li-um

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

Je - - sum Chris-tum,

om-ni-um, et in - vi-si - bi - li-um. Et in u - num Dominum Fi - li-um

om-ni-um, et in - vi-si - bi - li-um. Et in u - num Dominum Fi - li-um

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

Je - - sum Chris-tum,

om-ni-um, et in - vi-si - bi - li-um. Et in u - num Dominum Fi - li-um

om-ni-um, et in - vi-si - bi - li-um. Et in u - num Dominum Fi - li-um

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

Je - - sum Chris-tum,

om-ni-um, et in - vi-si - bi - li-um. Et in u - num Dominum Fi - li-um

om-ni-um, et in - vi-si - bi - li-um. Et in u - num Dominum Fi - li-um

De-i u - ni - ge-ni-tum, ... an - te om - ni - a sac - cu - la. De-um de De - o,  
 De - i et ex Pat-re na - tum, De-um de De - o,  
 De-i u - ni - ge-ni-tum...an-te om - ni - a sac - cu - la.  
 Et ex Pat-re na - tum, an - te om - ni - a sac - cu - la.

Handwritten musical notation and a circled chord in the bass staff.

②  
 lu - men de lu - mi-ne, De - um ve - rum de De - o ve - ro. Ge-ni-tum non  
 lu - men de lu - mi-ne, De - um ve - rum de De - o ve - ro. Ge-ni-tum non  
 Ge-ni-tum non  
 Ge-ni-tum non

Handwritten musical notation, including a circled chord and the word "(Pedal)" in the bass staff.

③ *sosten.* *Tempo* *p*

fac-tum, con substan-ti - a-lem Pa - tri: per quem om-ni - a fa - cta sunt. Qui pro - pter nos

*sosten.* *Tempo* *p*

fac-tum, con substan-ti - a-lem Pa - tri: per quem om-ni - a fa - cta sunt. Qui pro - pter nos

*sosten.* *Tempo* *p*

fac-tum, con substan-ti - a-lem Pa - tri: per quem om-ni - a fa - cta sunt. Qui pro - pter nos

*sosten.* *Tempo*

fac-tum, con substan-ti - a-lem Pa tri: / per quem om-ni - a fa - cta sunt.

*sosten.* *Tempo*

*Swell*

RIT.

*cresc.* *f allargando* *p*

ho-mi-nes, et pro-pter nos-tram sa-lu - tem des-cen-dit de cae-lis.

*cresc.* *f allargando* *p*

ho-mi-nes, et pro-pter nos-tram sa-lu - tem des-cen-dit de cae-lis.

*cresc.* *f allargando* *p*

*misprint* ho-mi-nes, et pro-pter nos-tram sa-lu - tem des-cen-dit de cae-lis.

*cresc.* *f allargando* *p*

et pro-pter nos-tram sa-lu - tem des-cen-dit de cae-lis.

*f allargando*

*cresc.* 23 12

(RIT.)

# Adagio

de Spi-ri-tu San - cto  
 ex Ma-ri-a Vir - gi-ne: Et  
 Et in-car - na - tus est  
 ex Ma-ri-a Vir - gi-ne: Et  
 Et in-car - na - tus est  
 ex Ma-ri-a Vir - gi-ne: Et

*pp* *cresc.* *pp* *cresc.* *pp* *cresc.*

## Adagio

*Sw 3* *pp* *cresc.*

Ped. O.D.

ho-mo fa-ctus est. Cru - ci - fi - xus e-ti-am pro no - bis:  
 ho-mo fa-ctus est. Cru - ci - fi - xus e - ti-am pro no - bis:  
 ho-mo fa-ctus est. Cru - ci - fi - xus e - ti - am pro no-bis:  
 ho-mo fa-ctus est. sub

④ *f* *f* *f* *f*

*p* *4 3 2* *X*



~~Ad. O. P.~~

67

$\text{♩} = 60$

Allegro mosso

*p cresc.*

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

*p cresc.*

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

Sw. 5  
Sw. 5  
Allegro mosso

*p cresc.*

- cun - dumscriptu - ras.

Et as-cen - dit in cae - - lum;

Et as-cen - dit in cae - - - -

- cun - dumscriptu - ras.

Et as-cen - dit in cae - - - -

Et as-cen - dit in cae - - - -

⑥

*cresc.*

se - det ad dex - te - ram Pa - tris. Et

*cresc.*

lum: se - det ad dex - te - ram Pa - tris. Et

*cresc.*

lum: se - det ad dex - te - ram Pa - tris. Et

lum: se - det ad dex - te - ram Pa - tris. Et

*cresc.*

*cresc.*

⑦

i - te - rum ven - tu - rus est cum glo - ri - a ju - di - ca - re

i - te - rum ven - tu - rus est cum glo - ri - a ju - di - ca - re

i - te - rum ven - tu - rus est cum glo - ri - a ju - di - ca - re...

i - te - rum ven - tu - rus est cum glo - ri - a ju - di - ca - re...

(A mo.)

vi - vos et mor - tu - os: cu - jus reg - ni non

vi - vos et mor - tu - os: cu - jus reg - ni non

cu - jus reg -

cu - jus reg -

*dimin.* e - rit fi - nis.

*dimin.* e - rit fi - nis.

*dimin.* ni non e - rit fi - nis.

*dimin.* ni non e - rit fi - nis.

**8** *Tempo I*

*Tempo I*

*Tempo I*

**+ TENOR**  
*Tempo I*

Et in Spi - ri - tum San - ctum, Do - mi -

*dimin.* Et in Spi - ri - tum San - ctum, Do - mi -

*Tempo I*

*mf cresc.*  
 Qui ex Pa - tre, Fi - li - o - que pro  
*mf cresc.*  
 Qui ex Pa - tre, Fi - li - o - que pro-ce -  
*cresc.*  
 - num, et vi - vi-fi-can - tem: *mf cresc.*  
 Qui ex Pa - tre, Fi - li - o - que pro-ce -

⑨

- ce - dit. Qui cum Pa-tre, et Fi-li - o *ff* sim-ul a-do-ra - tur, et conglo-ri-fi-ca -  
 - dit. Qui cum Pa-tre, et Fi-li - o *ff* sim-ul a-do-ra - tur, et conglo-ri-fi-ca -  
 Qui cum Pa-tre, et Fi-li - o *ff* sim-ul a-do-ra - tur, et conglo-ri-fi-ca -  
 - dit. Qui cum Pa-tre, et Fi-li - o *ff* sim-ul a-do-ra - tur, et conglo-ri-fi-ca -

*ff* *ff*

tur: \_\_\_\_\_

tur: \_\_\_\_\_

tur: \_\_\_\_\_

tur: \_\_\_\_\_

(+ TENOR)

qui lo - cu - tus est per Pro-

(Balance) *At*

*Box 2*

⑩

*cresc.*

Et u - nam san-ctam ca - tho - li - cam et a-pos-to - li -

*cresc.*

Et u - nam san-ctam ca - tho - li - cam et a - pos - to - li -

*cresc.*

ca - tho - li - cam Ecc -

*cresc.*

phe - tas. ca - tho - li - cam Ecc -

*At*

*5*

*4*

*cresc.*

*f poco sost.*

- cam Ecc - le - - si - am. Con - fi - te - or u - num bap - tis - ma.

- cam Ecc - le - si - am. \_\_\_\_\_ Con - fi - te - or u - num bap - tis - ma (more)

- le - - si - am. \_\_\_\_\_ Con - fi - te - or u - num bap - tis - ma

- le - - si - am. Con - fi - te - or u - num bap - tis - ma

*f poco sost.* (RALL)

*G<sup>p</sup>*

*12*

II tempo

Et ex -

(+ TENOR)

*f cresc.*

in re - mis - si - o - nem pec - ca - to - rum.

only RH. CE

*cresc.*

*fp cresc.*

*0 10 1*

Et vi - tam ven - tu - ri sae -

-spec to re-sur-rec-ti - o - nem mor - tu - o - rum.

Et vi - tam ven - tu - ri sae -

Et vi - tam ven -

Crescendo Pedal

*rallent.* Tempo I. (sosten.)

- cu - li. A - - - - - men.

*rallent.* Tempo I. (sosten.)

- cu - li. A - - - - - men.

*rallent.* Tempo I. (sosten.)

- tu - ri sae - cu - li. A - - - - - men.

*rallent.* Tempo I. (sosten.)

RIT

RIT



# SANCTUS

(Kodaly: 60)

in 4 d = 80

Larghetto

SOPRANO

ALTO

TENOR

BASS

Gen. 3

Sw. 3

Ped. 00

ORGAN

Larghetto

*pp*

(not for liturgical use)

①

San - - - - - ctus, *cresc. poco a poco*

S.I. *cresc.*

S.II San - - - - - ctus, San

A.I. San

ctus, *cresc. poco a poco*

A.II. San - - - - - ctus,

A.II. San - - - - - ctus,

(Sw.)

*cresc.*

*poco a poco*

(Cresc)

S. I. + II.  
San-ctus Dominus, De - us Sa - ba - oth. *dim.*

A. I + II.  
ctus Dominus, De - us Sa - ba - oth. *dim.*

*cresc. poco a poco*  
San - ctus De - us Sa - ba - oth. *dim.*

*f* *dim.* 1 2 3 4 1 2 3 4

San - ctus, san - ctus. (only)

②

*p* Ple-ni sunt caeli et terra *cresc.* glo - ri-a tu-a.

*p* Ple-ni sunt caeli et ter-ra 1 2 3 4 *cresc.* glo - ri-a tu-a, 1 2 3 4 glo - ri-a tu-a.

*p* Ple-ni sunt caeli et terra *cresc.* glo - ri-a tu - a.

*p* Ple - ni sunt cae-li et terra *cresc.* glo - ri-a tu - a.

1 2 3 4 1 2 3 4 ③ 1 2 3 4 1 2 3 4 1 2 3

Musical score for four voices (Soprano, Alto, Tenor, Bass) with lyrics: Hosan - na, hosan-na in ex - cel - sis, Hosan-na in ex - cel - sis.

Musical score for two voices (Soprano, Bass) with rhythmic markings: 1+2+3+4+ and 1 2+3+4+.

Musical score for four voices with dynamics (p, mf, dim., pp) and tempo markings (1/2, 12/8). Includes handwritten notes: Sopr II Bb, Alto Eb.

Musical score for two voices (Soprano, Bass) with dynamics (p, pp) and tempo markings (1/2, 12/8). Includes handwritten notes: octave higher, both hands.

# BENEDICTUS

$\text{♩} = 50$   
in 2

**Tranquillo**

SOPRANO

ALTO

TENOR

BASS

Gen 3  
Sw. 3  
Fol. 10

ALL SWELL

**Tranquillo**

pp

legato

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

①

qui ve - nit in no - mi - ne Do - mi - ni.

nit

nit

nit

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

A#

Harmon. Ped. G#

32

②

*cresc.* Be - ne - di - ctus, qui ve - nit in no - mi - ne  
*cresc.* Be - ne - di - ctus, qui ve - nit in no - mi - ne  
*cresc.* - - nit in no - mi - ne Do - mi - ni, in no - mi - ne Do - -  
*cresc.* ve - - nit in no - mi - ne Do - -

*cresc.* *mf*

*dimin.* Do - mi - ni. *poco sost.* *tempo pp*  
*dimin.* Do - mi - ni. *poco sost.* *tempo pp*  
*dimin.* Do - mi - ni. *poco sost.* *tempo*  
*dimin.* Do - mi - ni. *poco sost.* *tempo*

*dimin.* *(Finito)* *poco sost.* *tempo* *(Ch)*  
*pp* *p espress.* *cresc.*  
*(Poco rit)*

③

Be -

*D#*

*er*

*X*

*G#*

*poco sosten. Tempo*

*pp*

*E*

*POCO RIT*

*p cresc.*

*sosten.*

*sosten.*

*RALL*

Be - ne - di - -

Be - ne - - di - ctus, qui

ne - di - ctus qui ve -

qui

*cresc.*

*sosten.*

*RIT*

*RALL*

*RALL*

*RALL*

*(Change to 4 beats)*

34

④

*Tempo*

*p* *cresc.*

ctus qui ve nit in

*Tempo*

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

*Tempo*

nit in no-mi-ne

*Tempo* *p* *cresc.*

Be-ne-dictus qui ve-

*Tempo* *p* *cresc.*

no-mi-ne Do-mi-ni. Ho-san-na in ex-cel-sis, Ho-

no-mi-ne Do-mi-ni. Ho-san-na in ex-cel-sis, Ho-

Do-mi-ni. Ho-san-na in ex-cel-

nit. Ho-san-na in ex-cel-

Get  
Bapt  
Sw 4  
Justin B

⑤

no-mi-ne Do-mi-ni. Ho-san-na in ex-cel-sis, Ho-

no-mi-ne Do-mi-ni. Ho-san-na in ex-cel-sis, Ho-

Do-mi-ni. Ho-san-na in ex-cel-

nit. Ho-san-na in ex-cel-

Get  
Bapt  
Sw 4  
Justin B

*cresc.* (Lo A) *sostenuto* **to 4 Larghetto**

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

*cresc.* *sostenuto*

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

*cresc.* (A 7) *sostenuto*

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

*cresc.* *sostenuto*

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

*cresc.* *sostenuto* **Larghetto**

**RIT.**

**6**

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

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

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

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

(F#m7) *sostenuto*



36

- cel - sis. Ho - san - na in ex - cel -

- cel - sis. Ho - san - na in ex - cel -

- cel - sis. Ho - san - na in ex - cel -

- cel - sis. Ho - san - na in ex - cel -

Bx SW

Sw (3)

Pedal

⑦

(Sop II F4) →

- sis. Ho - san - na in ex - cel -

- sis. Ho - san - na in ex - cel -

- sis. Ho - san - na in ex - cel -

- sis. Ho - san - na in ex - cel -

4°

texture

Sw

cresc.

dimin.

B

⑧

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

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

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

- san - na in ex - cel - sis,

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

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

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

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

*pp* *morendo*

Ho - san - na in ex - cel - sis.

Ho - san - na in ex - cel - sis.

Ho - san - na in ex - cel - sis.

Ho - san - na in ex - cel - sis.

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

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

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

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

# AGNUS

$\text{♩} = 60$  (Kodaly)

Adagio

SOPRANO

ALTO

TENOR

Gen 3

Sw 3

BASS

Box Shul

Ped. OD

TUTTI  
*espress*

SOLO

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

Ag-nus De-i, Ag-nus De-

Adagio

ORGAN

①

TUTTI  
*f*

SOLO

Ag-nus

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

TUTTI  
*f*

Ag-nus

De-i,

- re-re no-bis,

*cresc.*

i qui tol-lis pec-ca-ta mun-di:

*cresc.*

②

TUTTI

Qui tol-lis pec - ca - ta mun -  
 mun - di: mi - se - re - re no - bis. Qui tol - lis pec - ca -  
 Qui tol - lis pec - ca -  
 Qui tol-lis pec - ca - - ta mun -

*Look!*  
*f*

③

- di: mi - se - re - re no - bis, mi-se- re - re no - bis.  
 - ta, mi - se - re - re no - bis, mi-se- re - re no - bis.  
 - ta, mi-se-re - re - no - bis, mi-se- re - re no - bis.  
 - di: mi - se - re - re no - bis, mi - se - re - re no - bis.

*poco sosten.* *dim.*  
*poco sosten.* *dim.*  
*poco sosten.* *dim.*  
*poco sosten.* *dim.*

*RAL*  
*dim.*  
*(RIT)*

tempo *f*

Ag - nus De - i, qui tol - lis pec - ca - ta mun - di, Qui

tempo *f*

Ag - nus De - i, qui tol - lis pec - ca - ta, Qui

tempo *f*

Ag - nus De - i, qui tol - lis pec - ca - ta, Qui

tempo *f*

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

tempo *f* SW 5

G+

Red. O.P.

F4

(4)

cresc. mun - di: Do - na no - bis,

cresc. tol - lis pec - ca - ta mun - di: Do - na no - bis

cresc. tol - lis pec - ca - ta: Do - na no - bis pa -

cresc. - ca - ta mun - di: Do - na no - bis pa - -

cresc.

CRESO PEDAL

→ C

***allargando***  
***dimin.***

Handwritten musical score for "Gloria" by J. S. Bach, featuring vocal parts and piano accompaniment. The score includes lyrics in Portuguese and various performance markings.

**Lyrics:**

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

**Performance Markings:**

- dimin.* (diminuendo)
- a largando* (ritardando)
- RIT** (Ritardando)
- 3** (circled, indicating a triplet or measure count)
- 4** (circled, indicating a measure count)

⑤

### *Tempo*

Tempo

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

Tempo

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

Tempo

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

Tempo

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

Tempo

3 p

~~Ped~~ A

no - bis pa - - - - - cem

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

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

This system contains three staves. The top staff is a vocal line with lyrics 'no - bis pa - - - - - cem'. The middle staff is a piano accompaniment with lyrics 'do-na no - bis pa - cem, do-na no - bis pa - - - - - cem'. The bottom staff is a bass line with lyrics '- cem, do-na no - bis pa - - - - - cem'. The music is in 3/4 time, with a key signature of one flat (B-flat). The vocal line has a melodic line with some grace notes and a final sharp sign. The piano accompaniment features chords and moving lines. The bass line is mostly whole notes.

⑥ 3 SOLI *pp*

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

*pp* pa - cem, pa - - - - -

*pp* pa - cem, pa - - - - -

*pp* pa - cem, pa - - - - -

This system is marked '⑥ 3 SOLI' and 'pp'. It features four staves. The top staff is a vocal line with lyrics 'Do - na no - bis pa - cem, Do - na no - bis pa - - - - -'. The second staff is a vocal line with lyrics 'pa - cem, pa - - - - -'. The third staff is a vocal line with lyrics 'pa - cem, pa - - - - -'. The fourth staff is a piano accompaniment with lyrics 'pa - cem, pa - - - - -'. The music is in 3/4 time, with a key signature of one flat (B-flat). The vocal lines have melodic lines with some grace notes and a final sharp sign. The piano accompaniment features chords and moving lines.





# ITE, MISSA EST

Alternative choral version

**Maestoso**

SOPRANO

ALTO

TENOR

BASS

Gen 3  
Sw 5  
Bm Open  
Ped. OD  
+ 32' CB  
ORGAN

**Maestoso**

①

I - te mis - sa est.

I - te mis - sa est.

I - te mis - sa est.

I - te mis - sa est.

②

*p*

De - o gra -

*p*

De - o gra -

*p*

De - o gra -

*still cut*

*close*  
*swell*

*V*

③

ti - as De - o

ti - as De - o gra - ti - as.

*p*

De - o gra -

*cresc.*

*ab*

*V*

*SAME* →

④

ti - as,

gra - ti - as,

ti - as,

This system contains measures 1 through 4. It features four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right and Left Hand). The music is in a key with one flat (B-flat major or D minor) and 4/4 time. The vocal parts have lyrics 'ti - as,' and 'gra - ti - as,'. The piano accompaniment consists of a steady eighth-note bass line and a more active treble line with some grace notes.

ff

ff

V

^

^

This system contains measures 5 through 8. Measures 5 and 6 continue the vocal lines. Measures 7 and 8 feature a more complex piano accompaniment with triplets and sixteenth notes. There are dynamic markings 'ff' (fortissimo) and 'V' (crescendo) in the piano parts, and accents (^) under the final notes of measures 7 and 8.

⑤

no - bis pa - cem, più f

da pa - cem, più f

da pa - cem, più f

da pa - - - cem da pa -

This system contains measures 1 through 4 of a new section. The vocal parts have lyrics 'no - bis pa - cem, più f', 'da pa - cem, più f', and 'da pa - cem, più f'. The piano accompaniment features a steady eighth-note bass line and a treble line with some grace notes. There are dynamic markings 'f' (forte) and 'più f' (pianissimo) in the piano parts.

This system contains measures 5 through 8. It continues the vocal and piano parts from the previous system. The piano accompaniment features a steady eighth-note bass line and a treble line with some grace notes. There are dynamic markings 'f' (forte) and 'più f' (pianissimo) in the piano parts.

48

più forte

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

pa - cem, da pa - - - - - cem, da pa

pa - cem, da pa - - - - - cem, da pa

cem, da pa

2

B7

3

E7

- cem,

pa - cem,

- cem,

pa - cem,

- cem,

pa - cem,

- cem,

pa - cem,

menof

cresc. poco a poco

3

2

3

bm

CLOSE BOX

50

*tempo*  
*p*

cem, pa - - - cem,  
*cresc.*

cem, pa - - - cem,  
*cresc.*

cem, pa - - - cem,  
*cresc.*

cem, pa - - - cem,  
*cresc.*

cem, pa - - - cem,

*tempo*

*(A7)*  
*p*  
*cresc. poco a poco*

*(P)*

*ff*

A - - - - - men.

*ff*

A - - - - - men.

*ff*

A - - - - - men.

*ff*

A - - - - - men.

*(Bb)*  
*ff*

A - - - - - men.

*pesante*