

11. Preludio Religioso (Offertory)

Andante Maestoso ♩=92

Measures 1-6 of the Preludio Religioso. The music is in G major and common time. The right hand features chords and arpeggiated figures, while the left hand has a steady eighth-note accompaniment. The dynamic marking is *ff*.

Measures 7-11. The right hand continues with chords and arpeggios, and the left hand with eighth notes. The dynamic marking changes to *pp* at measure 9.

Measures 12-16. The right hand has a melodic line with some rests, and the left hand continues with eighth notes. Dynamic markings include *ff* at measure 12 and *pp* at measure 14.

Measures 17-23. The tempo and meter change to *Andantino mosso* 3/4 time with a tempo of ♩=76. The right hand has rests, and the left hand has a melodic line. The dynamic marking is *p*.

Measures 24-29. The right hand has rests, and the left hand has a melodic line. The dynamic marking is *p*.

Measures 30-35. The right hand has a melodic line, and the left hand has a melodic line. The dynamic marking is *p*.

36

Musical score for measures 36-40. The piece is in G major (one sharp) and 4/4 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes.

41

Musical score for measures 41-46. Dynamics include *f* (forte) and *p* (piano). The right hand continues with a melodic line, and the left hand has a more active accompaniment with some chords.

47

Musical score for measures 47-52. Dynamics include *pp* (pianissimo) and *cresc.* (crescendo). The right hand has a melodic line with some rests, and the left hand has a steady accompaniment.

53

Musical score for measures 53-58. Dynamics include *f* (forte) and *ff* (fortissimo). The right hand has a melodic line with some rests, and the left hand has a steady accompaniment.

59

Musical score for measures 59-63. Dynamics include *f* (forte). The right hand has a melodic line with some rests, and the left hand has a steady accompaniment.

64

Musical score for measures 64-68. Dynamics include *f* (forte) and *ff* (fortissimo). The right hand has a melodic line with some rests, and the left hand has a steady accompaniment.

69

Musical score for measures 69-73. Dynamics include *pp* (pianissimo). The right hand has a melodic line with some rests, and the left hand has a steady accompaniment.

75

Musical score for measures 75-79. The piece is in G major (one sharp) and 3/4 time. The right hand features a melodic line with some grace notes, while the left hand provides a steady accompaniment. The key signature is G major.

80

Musical score for measures 80-84. The right hand continues the melodic development. A *cresc.* (crescendo) marking is present in the right hand starting at measure 82. The left hand accompaniment remains consistent.

85

Musical score for measures 85-90. The right hand has a more active melodic line. Dynamic markings of *f* (forte) are present in both hands at measures 85 and 87. The left hand accompaniment is steady.

91

Musical score for measures 91-96. The right hand features a melodic line with some grace notes. A *pp* (pianissimo) marking is in the left hand at measure 91, and a *cresc.* (crescendo) marking is in the right hand at measure 95. The left hand accompaniment is steady.

97

Musical score for measures 97-103. The right hand has a melodic line with grace notes. Dynamic markings include *f* (forte) in the left hand at measure 97, *ff* (fortissimo) in the right hand at measure 100, and *p* (piano) in the right hand at measure 103. The left hand accompaniment is steady.

104

Musical score for measures 104-109. The right hand has a melodic line with grace notes. Dynamic markings include *p* (piano) in the left hand at measure 104 and *f* (forte) in the right hand at measure 108. The left hand accompaniment is steady.

110

Musical score for measures 110-114. The right hand has a melodic line with grace notes. Dynamic markings include *f* (forte) in the left hand at measure 110, *ff* (fortissimo) in the right hand at measures 111 and 112, and *pp* (pianissimo) in the right hand at measure 113. The left hand accompaniment is steady.

115

ppp

Musical score for measures 115-120. The piece is in G major (one sharp) and 3/4 time. The right hand features a melodic line with grace notes and slurs, while the left hand provides a steady accompaniment. A *ppp* dynamic marking is present in measure 119.

121

cresc. *f* *ff*

Musical score for measures 121-126. The right hand continues with a melodic line, and the left hand has a more active accompaniment. Dynamics include *cresc.*, *f*, and *ff*.

127

rall. un poco *pp* *in tempo* *rit.* *in tempo* *ff* *pp*

Musical score for measures 127-133. The tempo changes from *rall. un poco* to *in tempo*, then *rit.*, and back to *in tempo*. Dynamics include *pp*, *ff*, and *pp*. There are accents (^) over several notes in the right hand.

134

cresc. *rit.* *ff* *in tempo* *ppp*

Musical score for measures 134-141. The right hand has a series of chords with accents (^). Dynamics include *cresc.*, *rit.*, *ff*, and *ppp*. The tempo is marked *in tempo*.

142

cresc.

Musical score for measures 142-148. The right hand has a series of chords. Dynamics include *cresc.*

149

Tempo Imo *f* *ff*

Musical score for measures 149-158. The tempo changes to *Tempo Imo*. Dynamics include *f* and *ff*. The right hand has a series of chords.

Ritornello

Andante

pp *cresc.* *smorz* *ppp*

Musical score for the Ritornello section, measures 159-168. The tempo is *Andante*. Dynamics include *pp*, *cresc.*, *smorz*, and *ppp*. The right hand has a melodic line with accents (^).

12. Sanctus

SATB Soli & Chorus

Andantino mosso

Tutti pp mf f Solo f pp

San-ctus, San-ctus, San - ctus. Do - mi - nus, Do - mi - nus De - us sa - ba-

Tutti pp mf f Solo pp

San-ctus, San-ctus, San - ctus. Do - mi - nus, Do - mi - nus De - us sa - ba-

Tutti pp mf f Solo pp

San-ctus, San-ctus, San - ctus. Do - mi - nus, Do - mi - nus De - us sa - ba-

Tutti pp mf f Solo pp

San-ctus, San-ctus, San - ctus. Do - mi - nus, Do - mi - nus De - us sa - ba-

Andantino mosso

For rehearsal only - to be performed 'a capella'

8 *f* *Tutti f*

- oth. Ple-ni sunt cœ - li et ter - ra glo - ri - a tu - a.

f *Tutti f* *Solo f*

- oth. Ple-ni sunt cœ - li et ter - ra glo - ri - a tu - a. Ho - san - na in ex-

f *Tutti f*

- oth. Ple-ni sunt cœ - li et ter - ra glo - ri - a, glo - ri - a tu - a.

f *Tutti f* *Solo f*

- oth. Ple-ni sunt cœ - li et ter - ra glo - ri - a, glo - ri - a tu - a. Ho - san - na in ex-

14

Solo f Ho - san - na in ex - cel - sis. *Tutti sotto voce* Be - ne - di - ctus, Be - ne -

- cel - sis. *Tutti sotto voce* Be - ne - di - ctus, Be - ne -

Solo f Ho - san - na in ex - cel - sis. *Tutti sotto voce* Be - ne - di - ctus, Be - ne -

- cel - sis. *Tutti sotto voce* Be - ne - di - ctus, Be - ne -

21

- di - ctus qui ve - nit, ve - nit in no - mi - ne Do - mi - ni. *f* *pp*

- di - ctus qui ve - nit, ve - nit in no - mi - ne Do - mi - ni. *f* *pp* Ple - ni sunt

- di - ctus qui ve - nit, ve - nit in no - mi - ne Do - mi - ni. *f* *pp* Ple - ni sunt cœ - li et

- di - ctus qui ve - nit, ve - nit in no - mi - ne Do - mi - ni. *f* *pp* Ple - ni sunt cœ - li et ter -

27 *f* *Solo f*

Ple-ni sunt cœ-li et ter - ra glo - ri - a tu - a. Ho - san - na in ex - cel-
cœ-li et ter - ra glo - ri - a tu - a. Ho - san - na in ex - cel - sis.
ter - ra glo - ri - a, glo - ri - a tu - a. Ho - san - na in ex - cel-
- ra glo - ri - a, glo - ri - a tu - a. Ho - san - na in ex - cel - sis.

34 *Tutti sotto voce* *f*

- sis. Be - ne - di - ctus, Be - ne - di - ctus qui ve - nit, ve - nit in
Be - ne - di - ctus, Be - ne - di - ctus qui ve - nit, ve - nit in
- sis. Be - ne - di - ctus, Be - ne - di - ctus qui ve - nit, ve - nit in
Be - ne - di - ctus, Be - ne - di - ctus qui ve - nit, ve - nit in

41 *pp* *SoloPPP* *f* \wedge \wedge

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

pp *SoloPPP* *f* \wedge \wedge

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

pp *SoloPPP* *f* \wedge \wedge

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

pp *SoloPPP* *f* \wedge \wedge

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

46 *ppp Tutti* *SoloPPP* \wedge

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

ppp Tutti \wedge *SoloPPP*

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

ppp Tutti *SoloPPP*

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

ppp Tutti *SoloPPP* \wedge

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

51 *f* *Tutti ppp*

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

f *Tutti ppp*

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

f *Tutti ppp*

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

f *Tutti ppp*

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



56 *ff* *ff* *ff* *ff*

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

ff *ff* *ff* *ff*

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

ff *ff* *ff* *ff*

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

ff *ff* *ff* *ff*

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



13. O Salutaris

Soprano Solo

Andantino sostenuto ♩ = 88.

15 SOPRANO SOLO

O sa - lu -

22

- ta - ris hos - ti - a, Quae cce - li pan - dis os - ti -

28

- um, O sa - lu - ta - ris hos - ti - a, Quae cce - li pan -

34

- dis os - ti - um, quæ cœ - li pan - dis, quæ cœ - li

41

pan - dis os - ti - um. *Animando un pochino*

48

Bel - la pre-munt hos - ti - li - a, bel - la pre-munt hos - ti - li - a,

56

da ro - bur fer au - xi - li - um, da ro - bur fer au - xi - li -

63

- um, da ro - bur fer au - xi - li - um, da ro - bur fer au -

70 *ritornando al primo tempo*

- xi - li - um.

ppp

78

O sa - lu - ta - ris hos - ti - a, Quæ cœ - li pan - dis os-

p

84

- ti - um, O sa - lu - ta - ris hos - ti - a, Quæ

90

cœ - li pan - dis os - ti - um. Bel - la

tr

pp

96

pre - munt, pre - munt, pre - munt,

102 *cresc.*

pre - munt hos - ti - li - a, da ro - bur, da ro - bur,

109 *f*

da ro - bur fer au - xi - li - um, da ro - bur fer au - xi - li -

117

- um, da ro - bur fer au - xi - li - um.

124 *f*

Bel - la pre - munt hos - ti - li - a, bel - la pre - munt hos - ti - li - a,

131 *f*

bel - la pre - munt hos - ti - li - a,

138 *cresc.* *f*

da ro - bur, da ro - bur, da ro - bur fer au - xi - li-

ppp *cresc.* *mf*

146

- um, da ro - bur fer au - xi - li - um, da ro - bur fer au-

smorz. *pp*

154

- xi - li - um. A - men.

pp *ppp*

161

A - men.

168

ff

14. Agnus Dei

Contralto Solo & Chorus

Andante sostenuto ♩=88

ppp *p* *ff*

5

mf *ff* *f* *ff* *sf* *p* *ppp*

9

CONTRALTO SOLO

dolce

A - gnus

f

11

3

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

f

13 *pp*

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

15 *f*

no - bis, qui tol - lis pec - ca - ta, pec - ca - ta

17 *pp* *a piacere*

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

a tempo sotto voce

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

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

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

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

colla voce *a tempo*

20

do - na no - bis pa - cem.

do - na no - bis pa - cem.

do - na no - bis pa - cem.

do - na no - bis pa - cem.

ppp

22

dolce

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

24

f

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

pp

f

ppp

26

- re - re, mi - se-re - re no - bis, qui tol - lis pec-

28 *ff* *pp*

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

f *ppp*

30 *a piacere*

mi se - re - re no - bis.

a tempo
sotto voce

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

sotto voce

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

sotto voce

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

sotto voce

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

colla voce *a tempo*

33 *dolce*

A - gnus

ppp

35

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

f

This system contains measures 35 and 36. The vocal line begins with a triplet of eighth notes on 'De' and continues with a melodic line. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand. A dynamic marking of *f* is present at the end of measure 36.

37

mun - di, do - na no - bis pa-

pp

This system contains measures 37 and 38. The vocal line continues with a melodic line. The piano accompaniment continues with the same rhythmic pattern. A dynamic marking of *pp* is present at the beginning of measure 37.

39

- cem, do - na no - bis pa-

pp

This system contains measures 39 and 40. The vocal line continues with a melodic line. The piano accompaniment continues with the same rhythmic pattern. A dynamic marking of *pp* is present at the beginning of measure 39.

41

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

f

This system contains measures 41 and 42. The vocal line continues with a melodic line. The piano accompaniment continues with the same rhythmic pattern. A dynamic marking of *f* is present at the end of measure 42.

43

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

a piacere

pp

colla voce

This system contains measures 43 and 44. The vocal line continues with a melodic line. The piano accompaniment continues with the same rhythmic pattern. A dynamic marking of *pp* is present at the beginning of measure 43. The instruction *a piacere* is written above the vocal line in measure 44, and *colla voce* is written below the piano part in measure 44.

45

p Qui tol-

- cem. *a tempo* *sotto voce*

Do-na no-bis pa - cem, do-na no-bis pa - cem. Qui tol - lis

sotto voce

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

sotto voce

8 Do-na no-bis pa - cem, do-na no-bis pa - cem. Qui tol - lis

sotto voce

Do-na no-bis pa - cem, do-na no-bis pa - cem. Qui tol-

a tempo

48

cresc.

- lis pec - ca - ta, pec - ca - ta

pec - ca - ta, pec - ca - ta mun-

tol - lis pec - ca - ta, pec - ca - ta

8 pec - ca - ta, pec - ca - ta mun - di.

- lis pec - ca - ta, pec - ca - ta

cresc.

50 *rfz* *f*

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

- di.

mun - di.

mun - di.

rfz *f*

52 *ff* *pp*

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

ff *ppp*

Do - na no - bis pa - cem, Qui tol - lis

ff *ppp*

Do - na no - bis pa - cem, Qui

ff *ppp*

Do - na no - bis pa - cem, Qui tol - lis

ff *ppp*

54

- lis pec - ca - ta, pec - ca - ta

pec - ca - ta, pec - ca - ta mun -

tol - lis pec - ca - ta, pec - ca - ta

pec - ca - ta, pec - ca - ta mun - di.

- lis pec - ca - ta, pec - ca - ta

cresc.

56

mf *rfz* *f*

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

mf

- di.

mf

mun - di.

mf

mun - di.

mf

mun - di.

rfz *f*

58 *tutta forza*
ff

no - bis, do - na

ff
Do - na no - bis, do - na no - bis,

ff
Do - na no - bis, do - na no - bis,

ff
Do - na no - bis, do - na no - bis,

ff
Do - na no - bis, do - na no - bis,

59

no - bis pa -

do - na no - bis pa -

do - na no - bis pa -

do - na no - bis pa -

do - na no - bis pa -

60

- cem.

- cem.

- cem.

- cem.

- cem.

tutta forza

62

ppp

p

66

ff

mf

ff

f

fff