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## Missa Brevis

Eunwha Kang

Missouri State University, Kang712@live.missouristate.edu

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**MISSA BREVIS**

A Master's Thesis

Presented to

The Graduate College of

Missouri State University

In Partial Fulfillment

Of the Requirements for the Degree

Master of Music

By

Eunwha Kang

December 2020

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## **MISSA BREVIS**

Department of Music

Missouri State University, December 2020

Master of Music

Eunwha Kang

### **ABSTRACT**

*Missa Brevis* is a twenty-minute composition for mixed choir, horn, trumpet, and trombone. Because the piece is a “short mass,” it consists of only four movements, leaving out the *Credo*. It is composed more concisely than a general mass. The Mass is centered on the note E, and each movement is based on a different scale. The inspiration for this work came from composers of various historical periods and geographical regions. Elements of traditional South Korean music, as well as Neoclassical music elements similar to those found in the music of Paul Hindemith and Igor Stravinsky are incorporated throughout this music.

**KEYWORDS:** choral, brass, mass, *Missa Brevis*, choir music

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A Master's Thesis  
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Approved:

Michael F. Murray, D.M.A., Thesis Committee Chair

John S. Prescott, D.M.A., Committee Member

Cameron F. LaBarr, D.M.A., Committee Member

Julie Masterson, Ph.D., Dean of the Graduate College

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## MISSA BREVIS – INTRODUCTION

*Missa Brevis* is a work that represents the composer’s musical interest and personal musical development. The primary purpose of composing this piece is to create a large-scale piece that employs the form of the Mass, an important and traditional genre of choral music. The inspiration for composing *Missa Brevis* came from composers from various periods and regions. Elements of traditional South Korean music by the environment in which the composer grew up, as well as Neoclassical music elements influenced by Paul Hindemith and Igor Stravinsky are incorporated throughout this music.

*Missa Brevis* is an approximately twenty-minute composition for mixed choir, horn, trumpet, and trombone. Since the piece is a *Missa Brevis*, it consists of only four movements, leaving out the *Credo*, and is composed more concisely than a general mass. The four movements were written in the order: *Kyrie*, *Gloria*, *Sanctus*, and *Agnus Dei*.

*Kyrie* and *Agnus Dei*, which begin and end the work, are *a cappella* with no instrumental accompaniment. The other movements include the chorus and the instruments. The Mass is centered on the note E, and each movement has different scales as shown in Table 1. The tonic and scales give overall unity and diversity of sounds.

Table 1. Scales in each movement.

Movement	Scale
Kyrie	E Dorian (E-F#-G-A-B-C#-D)
Gloria	Octatonic scale (C#-D-E-F-G-Ab-Bb-B)
Sanctus	Natural minor (E-F#-G-A-B-C#-D)
Agnus Dei	E major (E-F#-G#-A-B-C#-D#)



## Kyrie

Kyrie is a *cappella* composed in the traditional *Kyrie* form, divided into three parts by the text: *Kyrie eleison, Christe eleison, Kyrie eleison*.

In this movement, the composer uses several South Korean traditional music elements. First, the main motive of this movement has a syncopated rhythm with a longer offbeat. The syncopated rhythm and the intervals between two notes emphasize *Kyrie*'s "K" sound, which comes from *Choo-seong*, one of the vocal techniques of *Sigimsae*, a decorative note or a playing method that decorates the main note in front or behind it in traditional Korean music.<sup>1</sup> For the same reason, the composer uses the note E as a pedal tone in the bass with irregular rhythms. The soprano part uses only six notes, excluding the sixth scale degree, C-sharp, in E *Dorian* mode. The melody of the soprano begins with the same motive that is in the alto and tenor, which mimics *Jeong-ga*, the only music with a pitch in traditional Korean music. There are several pitches on one syllable.

The second part, *Christe Eleison*, has been modulated to F-sharp *Phrygian* mode, the major second melodic interval with the first section. This part has a homophonic texture in contrast to the previous part. In measure 50, the use of the perfect fifth harmonic intervals between the soprano and the alto voices show the characteristics of organum, which contrasts with the previous part.

In the last section of *Kyrie*, spoken sound appears in the chorus. The spoken sounds appear randomly and unpredictably, making it unclear to the listener where the sounds are coming from, so the lyrics can be emphasized.

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<sup>1</sup> Kim (2009, 49-80).

## Gloria

*Gloria* is for tenor and bass solo, chorus, and brass. It has the longest text in the mass, and it is not repetitive like *Kyrie* or *Agnus Dei*, so it was composed in a modified rondo form in which the last section is transformed as shown in Table 2, giving regularity to this movement.

Table 2. The form divided by text in *Gloria*

Measure	Text
A (m.1 – m.31)	Gloria in excelsis Deo. Et in terra pax hominibus bonae voluntatis.
B (m.32 – m.49)	Laudamus te. Benedictus te. Adoramus te. Glorificamus te. Gratias agimus tibi propter magnam gloriam tuam.
A' (m.49 – m.78)	Domine Deus, Rex coelestis, Deus Pater omnipotens. Domine Fili unigenite, Jesu Christe. Domine Deus, Agnus Dei, Filius Patris.
C (m.79 – m.100)	Qui tollis peccata mundi, miserere nobis. Qui tollis peccata mundi, suscipe deprecationem nostrum. Qui sedes ad dexteram Patris, miserere nobis.
A'' (m.100 – m.129)	Quoniam tu solus sanctus. Tu solus Dominus.
A''' (m.130 – m.144)	Cum Sancto Spritu in Gloria Dei Patris. Amen.

The octatonic scale and brass instruments are featured in neoclassical music with a slow tempo but strong dynamics. The motive is composed of four diatonic segments of the octatonic scale: B, C-sharp, D, and E, which is unique to this movement.

The A section is divided into two smaller sections composed of the same motive with a tempo change at measure 16. In the first part of A section, the chorus and the instruments exchange the main melody. After the tempo change, all parts play together creating polyphonic textures.

The B section, which has lyrics praising the Lord, starts from the main note E with *pp* in the chorus, and it gradually expands through the addition of dynamics.

Unlike the lyrics of the other parts in this movement that praise the Lord, the C section has lyrics that ask the Lord to have mercy on us and receive our prayer. The composer used recitativo technique to express these lyrics, allowing two soloists to sing freely in place of the chorus. The instruments are composed of long notes rather than complex rhythms so that the solo's recitativo can be more easily heard. The harmonic intervals between the instruments and singers use the same perfect intervals that are emphasized in the main melody.

The final section uses a modified rondo form because it is repeated twice. The chorus immediately sings the main melody in A''' without the brass and the movement finishes with a tempo change that only the brass instruments play.

### **Sanctus**

*Sanctus* is not divided in form by lyrics as the other movements are, but is divided into four asymmetrical parts by musical elements. Table 3 shows the form of *Sanctus*.

Table 3. The form divided by text in *Sanctus*

Measure	Text
A (m.1 – m.30)	Sanctus, Sanctus, Sanctus Dominus Deus Sabaoth.
B (m.31 – m.77)	Pleni sunt coeli et terra Gloria tua. Dominus Deus Sabaoth.
Horn solo (m.77 – m.90)	Sanctus, Sanctus, Sanctus Dominus Deus Sabaoth.
B' (m.91 – m.99)	Hosanna in excelsis

The scale of the A section is E natural minor. The motive of the A section that includes a sixteenth note and a dotted eighth note which gives the effect of a grace note. This was influenced by the *Choo-seong* and *Toe-seong* of *Sigimsae*, a vocal technique of traditional South

Korean music. It is used to further emphasize the accent of the Latin words, and this motive is used only in the lyric “Sanctus,” which means Holy. The instruments coming in from measure 9 imitate the motive of chorus. Before music goes to the climax, the bass sustains main note E as a pedal tone. The climax begins with the change of the lyrics, and the A section ends with a change in rhythm and dynamics.

Unlike the A section, where the lyrics are simple and the music has a harmonic texture within one scale, the B section does not stay on a single scale but has several modulations. Rhythm dominates this section. The rhythm of the new lyric, “Pleni sunt coeli et terra Gloria tua,” consists of two consecutive groups of three eighth notes followed by two. However, “Dominus Deus Sabaoth,” the text that also appeared in section A and meaning Lord God of Hosts, uses a change of meter to distinguish it from the previous text and emphasize its accent. In contrast to the complex rhythm of the chorus, the instrumental parts appear one by one to support the choir, in long notes until the end of the phrase. The *Sigimsae* motive in the A section appears in the instruments when the chorus is repeated, such as the horn part of measure 34. This section does not stay on one scale and has frequent modulations.

Through the rhythmic motive, accelerando, and crescendos, the music reaches a climax, which is resolved by a horn solo. The horn solo, which includes elements of Korean musical melody, *Choo-seong*, and *Toe-seong*, gives musical unity with the elements used in *Kyrie* as well as section A of this movement. The choir members freely and individually whisper the lyrics of “Sanctus” at the beginning of the horn solo. In measure 84, they perform the lyrics “Dominus Deus Sabaoth” with spoken sounds as in *Kyrie* until the solo finishes. Through the whispering and spoken sounds, the meaning of the lyrics, Holy, Lord God of hosts, is expressed more dramatically and effectively to the listener.

In the last section of *Sanctus*, the rhythmic motive of the B section increases the dynamics in a short time through *poco a poco crescendo*, and the tempo accelerates with *accelerando*, producing tension. The last tension is maximized by halting all sound at the fermata in the first beat of measure 97, and this tension resolves at the second beat of measure 97. The last harmony at measure 98 foreshadows the beginning of the next movement, *Agnus Dei*.

### **Agnus Dei**

While other movements create harmonies with polyphonic textures of each voice, the harmonies and melodies lead the entire movement in *Agnus Dei*. The movement is marked with the key signature of E major but additional notes in every chord create harmonies between consonance and dissonance. The lyrics of this movement are divided into three parts with two parts that use the same lyrics and one part with different lyrics. This movement, however, consists of four parts by dividing the form in different ways, as shown in Table 4.

Table 4. Form comparison

Form	Original division	Missa Brevis
A	Agnus Dei, qui tollis peccata mundi: miserere nobis	Agnus Dei, qui tollis peccata mundi:
B	Agnus Dei, qui tollis peccata mundi: miserere nobis	miserere nobis
A'	Agnus Dei, qui tollis peccata mundi: dona nobis pacem.	Agnus Dei, qui tollis peccata mundi:
coda		dona nobis pacem.

The A section exhibits a homophonic texture in which the sopranos sing the main melody and the other voices sing harmony. In contrast to the A section, in the B section each voice independently sings the same motive and creates tension through changes in tempo and dynamics. In the A' section, where the same theme is repeated, the main melody is sung by the altos in measure 28, while the sopranos provide the obligato. The tenors and basses are divided into two voices each in this section, providing a rich sound.

The composition of *Missa Brevis* is a primary achievement for the composer. The form and scale in each of the four movements was determined according to the content of the lyrics. Elements of traditional South Korean music were incorporated to give musical unity and to allow the composer's own identity to come through the music. The whispered and spoken sounds are an application of modern techniques to the most traditional form of choral music, the mass. The use of these aleatoric elements ensures that each performance will be different as determined by the individual members of the choir.

## WORKS CITED

Kim, Junghee. 2009. "A study for *Sigimsae* on the folk songs." *Journal of the Korean music study* 46: 49-80.

# MISSA BREVIS

## Kyrie

♩=62

Soprano

Alto

Tenor 1

Tenor 2

Bass

*p*

*p*

*p*

Ky - ri - e

Ky - ri - e

Ky - ri - e Ky - ri - e Ky - ri -

8

S

A

T

T

B

*p*

*p*

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

Ky - ri - e Ky - ri - e

Ky - ri - e Ky - ri - e

Ky - ri - e Ky - ri - e

e Ky - ri - e Ky - ri - e Ky -



16

S

A *mp* Ky - ri -

T *p* Ky - ri - e

T *p* Ky - ri - e *mp* Ky - ri - e

B - ri - e Ky - ri - e Ky - ri -

A

S *mp* Ky - ri - e e - le - - i - son *mf* Ky - ri - e e -

A e Ky - ri - e e - le - i - son Ky -

T Ky - ri - e e - le - i - son Ky - ri -

B e Ky - ri - e Ky - ri - e e - le - i -

28

S *f*  
 le - <sup>3</sup>i - son e - le - <sup>3</sup>i - son e <sup>3</sup> - le - i - son e - le - i - son

A  
 - - ri - e Ky - ri - e Ky - ri - e e -

T *mf*  
 e Ky - ri - e e - le - i - son Ky - ri - e e -

B *mf*  
 son e - le - i - son Ky - ri - e e -

34

S *mf*  
 e <sup>3</sup> - le - i son Ky -

A  
 le - i - son O e - le - i - son

T  
 le - i son O e - le - i - son

B  
 le - i - son O e - le - i - son

39

S *mp* *p*  
 ri - e Ky - ri - e Ky - ri -

A *mp* *p*  
 O e - le - i - son Ky - ri - e Ky - ri -

T *mp* *p*  
 O e - le - i - son O e - le - i -

B *mp* *p*  
 O e - le - i - son O

45

S  
 e

A  
 e

T  
 8  
 son e - le - i son

B  
 le - i - son  
 e - le - i son

**B**  $\text{♩} = 86$   
*mf*

S Chri - ste e - le - i - son e - le - i - son

A Chri - ste e - le - i - son e - le - i - son

T *mf*  
 Chri - ste e - le - i - son e -

B *mf*  
 Chri - ste e - le - i - son e -

56

S Chri - ste e - le - i - son e - le - i - son

A Chri - ste e - le - i - son e - le - i - son

T le - i - son Chri - ste e - le - i - son e - le - i - son

B le - i - son Chri - ste e - le - i - son e - le - i - son

61

S Chri-ste \_\_\_\_\_ Chri-ste e le - i - son, e - le-i-son, e -

A Chri-ste \_\_\_\_\_ Chri-ste e le - i - son, e - le-i-son, \_\_\_\_\_

T Chri - ste e - le - i - son Chri ste e - le - i - son, e - le - i - son

B Chri - ste e - le - i - son Chri-ste e - le - i - son, e - le - i - son,

67

S le-i-son \_\_\_\_\_ e - le-i-son \_\_\_\_\_ e - le-i-son \_\_\_\_\_ e - le - i - son

A \_\_\_\_\_ e - le - i - son \_\_\_\_\_ e - le - i - son \_\_\_\_\_ e - le - i - son \_\_\_\_\_ e - le - i - son

T \_\_\_\_\_ e - le - i - son \_\_\_\_\_ e - le - i - son \_\_\_\_\_ e - le - i - son, e - le - i - son

B \_\_\_\_\_ e - le - i - son \_\_\_\_\_ e - le - i - son \_\_\_\_\_ e - le - i - son \_\_\_\_\_ e - le - i - son

*accel.* *ff* *a tempo*

**C** **Tempo I**

*mf* *p*

S  
Chri - ste e - le - i - son e - le - i - son

A  
*pp*  
Chri - ste e - le - i - son

T  
*pp*  
Chri - ste e - le - i - son

T  
8

B  
*pp*  
Chri - ste e - le - i - son

\* The boxed "Kyrie" indicates spoken sound. Speaking should begin approximately where the box appears in each part with individual tempos and pitches. Starting with a single singer in m. 87, the number of speaking singers will gradually increase. By m. 109, the number of singer speaking should be more than the number of singers singing.

**D**

S Kyrie

A Kyrie

T  
*p*  
Ky - ri - e

T  
*p*  
Ky - ri - e

B  
*p*  
Ky - ri - e Ky - ri - e Ky - ri - e

89 *p*

S Ky - ri - e e - le i - son

A *p*  
Ky - ri - e Ky - ri - e

T Ky - ri - e Ky - ri - e

T Ky - ri - e

B e Ky - e Ky - ri - e Ky -

Kyrie

Kyrie

E

S Kyrie

A Kyrie

T Kyrie

T Kyrie

B - ri - e Ky - ri - e Ky - ri -

*p*  
Ky - ri - e

104

S Kyrie Kyrie

A Kyrie *p* Kyrie  
Ky - ri - e Ky - ri - e

T *p* Kyrie  
Ky - ri - e Ky - ri - e Ky - ri -

T Kyrie  
Ky - ri - e

B e Ky - ri - e Ky - ri - e Ky - - -

110

S *p* Kyrie Kyrie  
Ky - ri - e e - le i - son Niente

A Kyrie Kyrie  
e Niente

T Kyrie Kyrie Kyrie  
e Niente

T Kyrie Kyrie  
Niente

B - - ri - - e Niente



# Gloria

Grandly (♩ = 45)

*ff*

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

*ff*

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

*ff*

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

*ff*

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

Horn in F  
*ff*

Trumpet in C  
*ff*

Trombone  
*ff*

9

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

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

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

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

Hn.

C Tpt.

Tbn.

A Moderato (♩ = c. 108)

S  
o et in ter-ra pax ho mi-ni-bus bonae vo-lun-ta - tis

A  
o et in ter-ra pax ho mi-ni-bus bo - vo-lun-ta - tis

T  
o et in ter-ra pax ho mi-ni-bus bonae vo-lun-ta - tis

B  
o et in ter-ra pax ho mi-ni-bus bonae vo-lun-ta - tis

Hn.

C Tpt.

Tbn.

16

24

*f*

S et in ter-ra pax-ho mi-ni-bus bo-nae vo-lun-ta - tis \_\_\_\_\_

A et in ter-ra pax-ho mi-ni-bus bo-nae vo-lun-ta - tis \_\_\_\_\_

T *f* et in ter-ra pax-ho mi-ni-bus bo-nae vo-lun-ta - tis \_\_\_\_\_

B *f* et in ter-ra pax ho mi-ni-bus bo-nae vo-lun-ta - tis \_\_\_\_\_

Hn. 24

C Tpt.

Tbn.

**B**

*pp* *accel.*

S Lau-da - mus te Be-ne-di - ci-mus te A - do - ra - mus te glo-ri - fi - ca - mus te

A *pp* Lau-da - mus te Be-ne-di - ci-mus te A - do - ra - mus te glo-ri - fi - ca - mus te

T *pp* Lau-da - mus te Be-ne-di - ci - mus te A - do - ra - mus te glo - ri - fi - ca - mus te

B *pp* Lau-da - mus te Be-ne - di - ci-mus te A - do - ra - mus glo-ri-fi-ca - mus te

32

Hn.

C Tpt.

Tbn.

*a tempo*  
37 *mp* *accel.* *f*

S Lau - da - mus te Be - ne - di - ci - mus te A - do - ra - mus te glo - ri - fi - ca - mus te

A Lau - da - mus te Be - ne - di - ci - mus te A - do - ra - mus te glo - ri - fi - ca - mus te

T Lau - da - mus te Be - ne - di - ci - mus te A - do - ra - mus te glo - ri - fi - ca - mus te

B Lau - da - mus te Be - ne - di - ci - mus te glo - ri - fi - ca - mus te

Hn. *mp* *f*

C Tpt. *mp* *f*

Tbn. *mp* *f*

*a tempo*  
42 *mp* *mp* *mp* *mp*

S Gra - ti - as a - gi - mus ti - bi prop - ter ma - gnam glo - ri - am tu - am Gra - ti - as a - gi - mus ti - bi prop - ter ma - gnam glo - ri - am

A Gra - ti - as a - gi - mus ti - bi prop - ter ma - gnam glo - ri - am a - gi - mus ti - bi prop - ter ma - gnam glo - ri - am

T Gra - ti - as a - gi - mus ti - bi glo - ri - am tu - am a - gi - mus ti - bi prop - ter ma - gnam glo - ri - am

B Gra - ti - as a - gi - mus ti - bi glo - ri - am tu - am a - gi - mus ti - bi prop - ter ma - gnam glo - ri - am

Hn.

C Tpt.

Tbn.

**C** **Tempo I** *ff*

S tu - am Do - mi - ne De - us Rex <sup>3</sup>coe - les - tis

A tu - am Do - mi - ne De - us Rex <sup>3</sup>coe - les - tis

T tu - am Do - mi - ne De - us Rex <sup>3</sup>coe - les - tis

B tu - am Do - mi - ne De - us Rex <sup>3</sup>coe - les - tis

Hn. *ff* <sup>3</sup>

C Tpt. *ff* <sup>3</sup>

Tbn. *ff* <sup>3</sup>

S <sup>57</sup> Do - mi - ne De - us Rex <sup>3</sup>coe - les - tis De - us Pa - ter om - ni - po - tens De - us Rex <sup>3</sup>coe - les -

A Do - mi - ne De - us Rex <sup>3</sup>coe - les - tis De - us Pa - ter om - ni - tens Rex <sup>3</sup>coe - les -

T <sup>8</sup> Do - mi - ne De - us Rex <sup>3</sup>coe - les - tis De - us Pa - ter om - ni - po - tens De - us Rex <sup>3</sup>coe - les -

B Do - mi - ne De - us Rex <sup>3</sup>coe - les - tis De - us Pa - ter om - ni - tens Rex <sup>3</sup>coe - les -

Hn. <sup>57</sup> <sup>3</sup>

C Tpt. <sup>3</sup>

Tbn. <sup>3</sup>

**D** Moderato (♩ = c. 108)

The musical score is divided into two systems. The first system covers measures 64 to 71, and the second system covers measures 72 to 79. The vocal parts (Soprano, Alto, Tenor, Bass) and the instrumental parts (Horn, Trumpet, Trombone) are arranged in a standard choral and orchestral format. The lyrics are: "tis Do-mi-ne fi-li u-ni-ge-ni-te Je-su Chri-ste". The instrumental parts feature dynamic markings such as *f* and *mf*. The score includes various musical notations such as notes, rests, and articulation marks.

S  
tis Do-mi-ne fi-li u-ni-ge-ni-te Je-su Chri-ste

A  
tis Do-mi-ne fi-li u-ni-ge-ni-te Je-su Chri-ste

T  
tis Do-mi-ne fi-li u-ni-ge-ni-te Je-su Chri-ste

B  
tis Do-mi-ne fi-li u-ni-ge-ni-te Je-su Chri-ste

Hn.  
*f*

C Tpt.  
*f*

Tbn.  
*f*

64

S  
Do-mi-ne fi-li u-ni-ge-ni-te Je-su Chri-ste

A  
Do-mi-ne fi-li u-ni-ge-ni-te Je-su Chri-ste

T  
Do-mi-ne fi-li u-ni-ge-ni-te Je-su Chri-ste

B  
Do-mi-ne fi-li u-ni-ge-ni-te Je-su Chri-ste

Hn.  
*f*

C Tpt.  
*f*

Tbn.  
*f*

72

**E**

S  
A  
T  
B

*solo mf*  
Qui tol-lis pec-ca-ta mun-di, Qui tol-lis pec-ca-ta

*solo mf*  
mi-se-re-re no-bis

79  
Hn. *mf p mf p mf*  
C Tpt.  
Tbn. *p mp mf*

89  
S  
A  
T  
B

mun-di, Qui se-des ad dex-te-ra Pa-tris,

sus-ci-pe de-pre-ca-ti-o-nem no-stram mi-se-re-re no-bis

89  
Hn. *mf p*  
C Tpt.  
Tbn. *mf p*

**F** Tempo I

**S** *ff*  
Quo - ni-am tu - so - lus Sanc - tus

**A** *ff*  
Quo - ni-am tu - so - lus Sanc - tus

**T** *ff*  
Quo - ni-am tu - so - lus Sanc - tus

**B** *ff*  
Quo - ni-am tu - so - lus Sanc - tus

**Hn.** *ff*

**C Tpt.** *ff*

**Tbn.** *ff*

**S** *ff*  
108 Quo - ni-am tu - so - lus Sanc - tus tu - so - lus Do - mi-nus Tu so - lus Sanc -

**A** *ff*  
108 Quo - ni-am tu - so - lus Sanc - tus tu - so - lus Do - nus Sanc -

**T** *ff*  
108 Quo - ni-am tu - so - lus Sanc - tus tu - so - lus Do - mi-nus Tu so - lus Sanc -

**B** *ff*  
108 Quo - ni-am tu - so - lus Sanc - tus tu - so - lus Do - nus Sanc -

**Hn.** *ff*

**C Tpt.** *ff*

**Tbn.** *ff*

Detailed description: This musical score page contains vocal and instrumental parts for measures 98 through 112. The vocal parts (Soprano, Alto, Tenor, Bass) are written in a single system with lyrics underneath. The instrumental parts (Horn, C Trumpet, Trombone) are written in a separate system below the voices. The key signature is one sharp (F#), and the time signature is 4/4. The dynamic marking *ff* (fortissimo) is used throughout. The lyrics are Latin: "Quo - ni-am tu - so - lus Sanc - tus" and "Quo - ni-am tu - so - lus Do - mi-nus Tu so - lus Sanc -". The score includes various musical notations such as treble and bass clefs, notes, rests, and triplets. Measure numbers 100, 108, and 110 are indicated at the start of their respective systems.



G Moderato (♩ = c. 108)

The musical score is divided into two systems. The first system covers measures 115 to 122, and the second system covers measures 123 to 130. The vocal parts (Soprano, Alto, Tenor, Bass) and the instrumental parts (Horn, Trumpet, Trombone) are arranged in a standard orchestral layout. The lyrics are: "tus Tu so-lus Al - ti-ssi-mus, Je-su Chri - ste". The score includes various musical notations such as rests, notes, beams, and dynamic markings like *f*. The time signature changes from 4/4 to 3/4 and back to 4/4. The key signature is one sharp (F#).

Soprano (S): tus Tu so-lus Al - ti-ssi-mus, Je-su Chri - ste

Alto (A): tus Tu so-lus Al - ti-ssi-mus, Je-su Chri - ste

Tenor (T): tus Tu so - lus Al - ti-ssi-mus, Je-su Chri - ste

Bass (B): tus Tu so - lus Al - ti-ssi-mus, Je-su Chri - ste

Horn (Hn.): *f*

Trumpet (C Tpt.): *f*

Trombone (Tbn.): *f*

Measures 115-122

Soprano (S): Tu so - lus Al - ti-ssi-mus, Je-su Chri - ste

Alto (A): Tu so - lus Al - ti-ssi-mus, Je-su Chri - ste

Tenor (T): Tu so - lus Al - ti-ssi-mus, Je-su Chri - ste

Bass (B): Tu so - lus Al - ti-ssi-mus, Je-su Chri - ste

Horn (Hn.): *f*

Trumpet (C Tpt.): *f*

Trombone (Tbn.): *f*

Measures 123-130

**H** **Tempo I**

*ff*

S Cum Sanc-to Spi-ri-tu in glo-ri-a Cum Sacn-to Spi-ri-tu in Glo-ri-a

A Cum Sanc-to Spi-ri-tu in glo-ri-a Cum Sacn-to Spi-ri-tu in Glo-ri-a

T Cum Sanc-to Spi-ri-tu in glo-ri-a Cum Sacn-to Spi-ri-tu in Glo-ri-a

B Cum Sanc-to Spi-ri-tu in glo-ri-a Cum Sacn-to Spi-ri-tu in Glo-ri-a

130

Hn.

C Tpt.

Tbn.

**Moderato** (♩ = c. 108)

137

S — glo-ria De-i Pa-tris glo-ria De-i Pa-tris A-men

A — glo-ria De-i Pa-tris Pa-tris A-men

T — glo-ria De-i Pa-tris glo-ria De-i Pa-tris A-men

B — glo-ria De-i Pa-tris Pa-tris A-men

137

Hn.

C Tpt.

Tbn.

# Sanctus

Andante rubato  
*mf*

Soprano: Sanc - - - tus      Sanc - - - tus

Alto: Sanc - - - tus      Sanc - - - tus

Tenor: Sanc - - - tus      Sanc - - - tus

Bass: Sanc - - - tus      Sanc - - - tus

Detailed description: This block contains the first four measures of the vocal score. It features four staves for Soprano, Alto, Tenor, and Bass. The music is in 4/4 time with a key signature of one sharp (F#). The tempo is marked 'Andante rubato' and the dynamic is 'mf'. The lyrics 'Sanc - - - tus' are written under each staff. The Soprano and Alto parts have a melodic line with a slur over the first two notes of each phrase. The Tenor and Bass parts have a more rhythmic accompaniment with a slur over the first two notes of each phrase. The Soprano and Alto parts have a fermata over the final note of each phrase.

5

S: Sanc - - - tus      Sanc - - - tus      Sanc - - - - - - - tus

A: Sanc - - - tus      Sanc - - - tus      Sanc - - - - - - - tus

T: San - - - tus      Sanc - - - - - - - tus

B: Sanc - - - tus      Sanc - - - - - - - tus

Detailed description: This block contains measures 5 through 8 of the vocal score. It features four staves for Soprano (S), Alto (A), Tenor (T), and Bass (B). The music continues in 4/4 time with a key signature of one sharp (F#). The lyrics are 'Sanc - - - tus' repeated three times. The Soprano part has a melodic line with a slur over the first two notes of each phrase. The Alto part has a similar melodic line. The Tenor and Bass parts have a more rhythmic accompaniment. The Soprano and Alto parts have a fermata over the final note of each phrase.

**A**

*mf*  
Sanc - tus Sanc - tus Sanc - tus Sanc -

*mp*  
Sanc - tus Sanc - tus Sanc - tus Sanc -

*mf*  
Sanc - tus Sanc - tus Sanc - tus Sanc -

*mp*  
Sanc - tus Sanc - tus Sanc - tus Sanc -

Hn. *mf* *mp*

C Tpt. *mf*

Tbn. *mf*

*f*  
tus Sanc - tus Do - mi - nus De - us Do - mi - nus De - us Sa -

*f*  
- tus Sanc - tus Do - mi - nus De - us Do - mi - nus De - us ba -

*f*  
tus Sanc - tus Do - mi - nus De - us oth -

*f*  
tus Sanc - tus Do - mi - nus De - us oth -

Hn. *f*

C Tpt. *f*

Tbn. *f*

23

*p* *ff*

S Do nus De us Sa - - - oth Sa - ba - oth

*p* *ff*

S mi - nus De - us Sa - - - oth Sa - ba - oth

*p* *ff*

A Do nus De us Sa - oth Sa - ba - oth

*p* *ff*

A mi - nus De - us Sa - oth Sa - ba - oth

*p* *ff*

T mi - nus De - us ba - oth Sa - ba - oth

*p* *ff*

T Do nus De us ba - oth Sa - ba - oth

*p* *ff*

B mi - nus De - us ba - oth Sa - ba - oth

*p* *ff*

B Do nus De us ba - oth Sa - ba - oth

23

Hn. *ff*

C Tpt. *ff*

Tbn. *ff*

**B** **Allegro** (M.M. ♩ = c. 120)

*mf*

S Ple-ni sunt coe - li et ter-ra glo-ri-a glo-ri-a tu a \_\_\_\_\_ Ple-ni sunt coe - li et ter-ra glo-ri - a glo-ri - a tu a \_\_\_\_\_

A Ple-ni sunt coe - li et ter-ra glo-ri-a glo-ri-a tu-a \_\_\_\_\_ Ple-ni sunt coe - li et ter-ra glo-ri - a glo-ri - a tu - a \_\_\_\_\_

T \_\_\_\_\_ *f* glo-ri-a tu - a \_\_\_\_\_ glo-ri-a tu -

B \_\_\_\_\_ *f* glo-ri-a tu - a \_\_\_\_\_ glo-ri-a tu -

Hn. *fp* \_\_\_\_\_ *fp* \_\_\_\_\_

C Tpt. *fp* \_\_\_\_\_ *fp* \_\_\_\_\_

Tbn. \_\_\_\_\_ *fp* \_\_\_\_\_ *fp* \_\_\_\_\_

37

S Ple-ni sunt coe - li et ter-ra glo-ri - a glo-ri - a tu a \_\_\_\_\_ *f* Ple-ni sunt coe-li et ter-ra glo - ri - a glo-ri - a tu a \_\_\_\_\_

A Ple-ni sunt coe - li et ter-ra glo-ri - a glo-ri - a tu-a \_\_\_\_\_ *f* Ple-ni sunt coe-li et ter-ra glo - ri - a glo-ri - a tu a \_\_\_\_\_

T a \_\_\_\_\_ glo-ri-a tu - a \_\_\_\_\_ glo - ri - a \_\_\_\_\_

B a \_\_\_\_\_ glo-ri-a tu - a \_\_\_\_\_ glo - ri - a \_\_\_\_\_

Hn. \_\_\_\_\_

C Tpt. \_\_\_\_\_

Tbn. \_\_\_\_\_

42

S  
 glo - ri - a — tu - a glo - ri - a — Do - mi - nus Do - mi - nus

A  
 glo - ri - a — glo - ri - a — Do - mi - nus Do - mi - nus

T  
 Ple - ni sunt coe - li et ter - ra glo - ri - a glo - ri - a tu - a Ple - ni sunt coe - li et ter - ra De - us De - us

B  
 Ple - ni sunt coe - li et ter - ra glo - ri - a glo - ri - a tu - a Ple - ni sunt coe - li et ter - ra De - us De - us

Hn.  
*pp*  $\rightarrow$  *f*

C Tpt.  
*pp*  $\rightarrow$  *f*

Tbn.  
*pp*  $\rightarrow$  *f*

47

S  
 Sa - ba - oth — Do - mi - nus Do - mi - nus Do - mi - nus Do - mi - nus

A  
 Ple - ni sunt coe - li et ter - ra glo - ri - a glo - ri - a tu - a Do - mi - nus Do - mi - nus Do - mi - nus Do - mi - nus

T  
 Sa - ba - oth — De - us De - us De - us De - us

B  
 Ple - ni sunt coe - li et ter - ra glo - ri - a glo - ri - a tu - a De - us De - us De - us De - us

Hn.  
*fp*  $\rightarrow$  *ff*

C Tpt.  
*fp*  $\rightarrow$  *ff*

Tbn.  
*fp*  $\rightarrow$  *ff*

**C**

Soprano (S): *f* Sa-ba-oth — *mf* Do-mi-nus De-us

Alto (A): *mp* Ple-ni sunt coe-li et ter-ra glo-ri-a glo-ri-a tu-a *p* De-us Do-mi-nus Sa-ba-oth

Tenor (T): *f* Sa-ba-oth — *f* Sa-ba-oth — *mf* Do-mi-nus De-us

Bass (B): *mp* Ple-ni sunt coe-li et ter-ra glo-ri-a glo-ri-a tu-a *p* Do-mi-nus De-us Sa-ba-oth

Horn (Hn.): *mp*

C Trumpet (C Tpt.): *mp*

Trombone (Tbn.): *mp*

Soprano (S): *mf* Do-mi-nus —

Alto (A): *p* De-us Do-mi-nus De-us Do-mi-nus De-us Sa-ba-oth De-us

Tenor (T): *mf* Do-mi-nus —

Bass (B): *p* Do-mi-nus De-us Do-mi-nus De-us Do-mi-nus De-us Sa-ba-oth Sa-ba-oth

Horn (Hn.): *mf*

C Trumpet (C Tpt.): *mf*

Trombone (Tbn.): *mf*



65 *accel.*  
*f poco a poco cresc.* *a tempo*

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

A *f poco a poco cresc.*  
Ple-ni sunt coe-li et ter-ra Ple-ni sunt coe-li et ter-ra glo-ri-a glo - ri - a tu-a Do-mi-nus Do-mi-nus Do-mi-nus Do-mi-nus

T *f poco a poco cresc.*  
Do - mi - nus De - us Sa - ba - oth De-us De-us De-us De-us

B *f poco a poco cresc.*  
Ple-ni sunt coe-li et ter-ra Ple-ni sunt coe-li et ter-ra glo-ri-a gli - ri - a tu a De-us De-us De-us De-us

Hn. *poco a poco cresc.*

C Tpt. *poco a poco cresc.*

Tbn. *poco a poco cresc.*

72 *f* *ff* *fff*

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

A *mf* *ff* *fff*  
Ple - ni sunt coe - li et ter - ra Ple-ni sunt coe-li et ter-ra glo - ri - a glo - ri - a tu - a Sa-ba-oth

T *f* *ff* *fff*  
Sa-ba-oth De - us Do-mi-nus Sa-ba-oth Sa-ba-oth

B *mf* *fff*  
Ple - ni sunt coe - li et ter - ra Ple-ni sunt coe-li et ter-ra glo - ri - a glo - ri - a tu - a Sa-ba-oth

Hn. *fp* *fff* *f*

C Tpt. *fp* *fff*

Tbn. *fp* *fff*

\* Beginning in m. 78, the chorus whispers the word "Sanctus" using individual tempos and pitches. The dynamics gradually increase beginning in m. 81 and change into spoken sound with the change in lyrics ("Dominus Deus Sabaoth") at m. 84.

**Rubato**

**D**

S Sanctus *freely read* *poco a poco cresc.*

A Sanctus *freely read* *poco a poco cresc.*

T Sanctus *freely read* *poco a poco cresc.*

B Sanctus *freely read* *poco a poco cresc.*

Hn. *mf*

S *84* Dominus Deus Sabaoth *decresc.*

A Dominus Deus Sabaoth *decresc.*

T Dominus Deus Sabaoth *decresc.*

B Dominus Deus Sabaoth *decresc.*

Hn. *84* *mp* *pp*

E

Allegro (M.M. ♩ = c. 120)

*pp* poco a poco cresc.

Soprano: 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 ho-san-na in ex-cel-sis ho-san-na in ex-cel-sis

Alto: Ho - san - na ho - san - na ho - san - na ho - san - na ho - san - na ho - san - na ho - san - na

Tenor: 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 ho-san-na in ex-cel-sis ho-san-na in ex-cel-sis

Bass: Ho - san - na ho - san - na ho - san - na ho - san - na ho - san - na ho - san - na ho - san - na

Hn. (Horn): Rest

C Tpt. (Trumpet): Rest

Tbn. (Trombone): Rest

Soprano: in ex - cel sis

Alto: in ex - cel sis

Tenor: in ex - cel sis

Bass: in ex - cel sis

Hn. (Horn): *f* *ff*

C Tpt. (Trumpet): *f* *ff*

Tbn. (Trombone): *f* *ff*

# Agnus Dei

Peacefully (♩=52-60)  
*p*

Soprano  
A - gnus De - i A - gnus De - i

Alto  
A - gnus De - i A - gnus De - i

Tenor  
A - gnus De - i A - gnus De - i

Bass  
A - gnus De - i A - gnus De - i

5

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

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

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

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

**A**

8

S A - gnus De - i A - gnus De - i

A 9 A - gnus De - i A - gnus De - i

T A - gnus De - i A - gnus De - i

B A - gnus De - i A - gnus De - i

13

S qui tol - lis pec - ca - ta mun - di, \_\_\_\_\_

A 13 qui tol - lis pec - ca - ta mun - di, \_\_\_\_\_

T 8 qui tol - lis pec - ca - ta mun - di, pec - ca - ta mun - di,

B qui tol - lis - pec - ca - ta mun - di, \_\_\_\_\_

**B**

S  
mi - se - re - re no -

A  
18 *p* mi - se - re - re no - bis *mp* mi - se - re - re no -

T  
8 *mp* mi - se - re - re no - bis no -

B  
*p* mi - se - re - re no - bis *mp* mi - se - re - re no - bis no -

S  
22 *accel.* *mf* mi - se - re - re

A  
22 *mp* mi - se - re - re no - bis

T  
8 *p* mi - se - re - re no - bis, mi - se - re - re no - bis

B  
*p* bis mi - se - re - re no - bis mi - se - re - re no - bis

*a tempo*

**f**

25

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

A 25 mi - se - re - re mi - se - re re re no - bis

T 8 mi - se - re - re no - bis mi se - re - re no - bis

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

**C** **Broadly** (♩=52-60)

S A - - - gnus A - - - gnus

A 28 A - gnus De - i A - gnus De - i

T 8 A - gnus De - i A - gnus De - i

B A - gnus De - i A - gnus De - i

32 *ff* *p* **D**

S qui tol - lis pec - ca - ta mun - di, do - na no - bis pa -

A qui tol - lis pec - ca - ta mun - di, do - na no - bis pa -

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

B qui tol - lis - pec - ca - ta mun - di, do - na

38 *pp* *rit.* *p* *pp* *pp* *pp*

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

A - cem do - na no - bis pa - cem do - na no - bis pa - cem

T do - na no - bis pa - cem do - na no - bis pa - cem

B no - bis no - bis pa - cem no - bis pa - cem