MUSIC
M
2011
P157
M5

MISSA

PAPÆ MARCELLI

For Six Voices a Capella.

Composed by Palestrina.

Transcribed and Edited for the use of Modern Church Choirs and Choral Societies, by

Rev. Joseph Graf,

Director of the Cathedral Choir, Baltimore, Md.

Pustet & Co.

New York:
No. 52 Barclay Street.

Cincinnati,
No. 204 Vine

Boston, Mass.:
Oliver Ditson & Co.

Copyright by

Digitized by
UNIVERSITY OF NOTRE DAME

Digitized by
UNIVERSITY OF NOTRE DAME
Original from
UNIVERSITY OF NOTRE DAME

Digitized by
UNIVERSITY OF NOTRE DAME

Original from
UNIVERSITY OF NOTRE DAME

Digitized by
UNIVERSITY OF NOTRE DAME

Original from
UNIVERSITY OF NOTRE DAME

Digitized by
UNIVERSITY OF NOTRE DAME

Original from
UNIVERSITY OF NOTRE DAME

Digitized by
UNIVERSITY OF NOTRE DAME

Original from
UNIVERSITY OF NOTRE DAME

MISSA

PAPÆ MARCELLI

For Six Voices a Capella.

Composed by Palestrina.

Transcribed and Edited for the use of Modern Church Choirs
and Choral Societies, by

Rev. Joseph Graf,
Director of the Cathedral Choir, Baltimore, Md.

Fr. Pustet & Co.

New York:
No. 52 Barclay Street.

Cincinnati, O.:
No. 204 Vine Street.

Boston, Mass.:
Oliver Ditson & Co.

Copyright, 1884, by E. Steinbach, for Fr. Pustet & Co.

Digitized by
UNIVERSITY OF NOTRE DAME

Original from
UNIVERSITY OF NOTRE DAME

Preface.

Of the ninety-three Masses composed by the "*Princeps Musicæ*," the one called *Missa Papæ Marcelli* has obtained the greatest celebrity in the history of church music.

The great musical abuses which had crept into the Church, occasioned a decree from the Council of Trent* enjoining to the Bishops the abolition of all "*profane*" and "*frivolous*" music, either vocal or instrumental; and in 1564, the year after the General Council, Pope Pius IV. appointed a commission of eight Cardinals to carry into effect the canons of that Synod. To the Cardinals Vitelozzi and St. Charles Borromeo was especially committed the charge of musical reform. After a long debate on the question of abolishing altogether the so-called figured music, as being profane and frivolous, the suggestion was made by Cardinal Borromeo to commission Palestrina, the famous composer of the *Improperia*, to write a Mass in which all profane melodies or worldly airs should be excluded, and in which the words could be distinctly heard, in spite of contrapuntal complications. "Poor Palestrina!" exclaims Baini, his biographer, "this was the severest trial of his whole life; for upon the success of his experiment depended the fate of church music."

But Pierluigi shrank not from the trial; his genius triumphed; he became the *Saviour of Music*.

Within three months Palestrina presented three new masses, which were performed by the Papal choir on the 26th of April, 1565, in presence of the Congregation of Cardinals. The first two were greatly admired, but the third won a burst of applause both from the Cardinals and the singers. The commission then decreed "*the preservation of music of that style in divine service.*"

When Pope Pius heard himself the victorious mass, on the 29th of June, at a solemn service in the Sistine Chapel, he exclaimed: "These must have been the strains which John the Apostle heard in the heavenly Jerusalem, and which another John (Giovanni da Palestrina) has renewed in that of earth." It is, indeed, *musica del altro mondo*, as the Italians call it; by his pure, angelical melodies, Palestrina lifts up the ravished listener to heavenly regions, whilst the modern artists endeavor to make earth heavenly by their merry, and often scandalously gay, "church music."†

The title of "Missa Papæ Marcelli," which the composition bears, was not given it until its publication, at the request of Philip II. of Spain, several years after the death of Pope Marcellus, whose pontificate was but of twenty-one days, but who, as Cardinal, had long been a real Mæcenas to Palestrina.

The Mass is written in the eighth tone (*tonus hypomixolydius*), and must be intoned half a tone or a full tone lower, according to the quality of the tenors; first and second tenor or bass does not mean "*higher*" or "*lower*" voices, as in the modern male quartette, but simply denotes the voice which first introduces the theme of a contrapuntal phrase. An organ accompaniment to such a composition is evidently out of the question; string instruments might *sustain* the voices, if necessary, although Dr. Ambros calls even such an accompaniment "musical vandalism."

Whatever may be the opinion of some distinguished choirmasters in Germany on the necessity of retaining the old clefs and the old system of notation for the works of the old masters, there are strong reasons to believe that, in this country at least, a more modern appearance of the old scores will facilitate their study, and help to popularize the masterpieces of the golden age of church music. The present score has been transcribed from the latest and best edition of Palestrina's complete works, now in course of publication under the supervision of Rev. Fr. Haberl of Ratisbon.

By strictly following the directions of the score, the proper coloring of the different parts of the composition will be obtained; minor details, change of tempo, etc., are left to the good taste of each choirmaster. Particular attention is to be given to the clear and correct articulation of the text; the accented vowels, which require to be slightly emphasized, are printed in different type; the sign ‖ is used as a breathing-mark.

May this magnificent and truly religious work of art replace again in our churches the compositions of the modern school—that music which pleases the senses, but does not edify the mind, nor raise the heart from earth to heaven.

Joseph Graf,
Choirmaster.

Baltimore, February 22, 1884.

---

* Sess. XXII. De Celeb. Missæ: "Ab Ecclesiis vero musicas eas, ubi sive organo, sive cantu, lascivum aut impurum aliquid miscetur arceant, ut domus Dei vere domus orationis esse videatur ac dici possit."

† Mendelssohn's criticism of Haydn's Masses.

Digitized by UNIVERSITY OF NOTRE DAME
Original from UNIVERSITY OF NOTRE DAME

Missa Papae Marcelli.

KYRIE.

Metr. ♩ = 84.

Sop'o. *mf*

Ky - rie e - lei - - - - - son, Ky -

Alto. *mf*

Ky - - rie e - - lei - son,

Tenor I. *mf*

Ky - rie e - - lei - - - - - son, Ky - rie e -

Tenor II.

mf

Ky - rie

Bass I. *mf*

Ky - - rie e - lei - - - - - son,

Bass II.

mf

Ky - -

Digitized by UNIVERSITY OF NOTRE DAME
Original from UNIVERSITY OF NOTRE DAME

4

dim *stringendo.*

1 - ric . . . e - - - lei - - - son, Ky - ric

2 Ky - ric e - lei - - - - son, Ky - ric, e - -

3 - lei - - - - - - - son, Ky - ric . . . e - lei - -

4 *p* e - lei - - - - - son, Ky - ri - e e - lei - -

5 *f* Ky - rie e - lei - -

6 - - rie e - - lei - - - - son, *ff* Ky - rie e - le - i -

dim.

1 e - lei - - son, *p* Ky - ri - e, e - -

2 - - - le - i - son, *p* Ky - rie, e - - - lei - -

3 - - - - - - - - - - - - - - - - - -

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

5 - - - - - - son, *mf* Ky - - rie, e - le - i - son,

6 *p* - - son, Ky - - rie, e - - lei - - - - -

Digitized by UNIVERSITY OF NOTRE DAME
Original from UNIVERSITY OF NOTRE DAME

1 - - lei - son, ff Ky - rie, e - lei - - son, Ky- rie, e - mf 5

2 - - - son, ff Ky - rie, e - lei - - - - son, e - lei -

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

4 - - - - - - son, Ky - rie, e - lei - son, e - lei -

5 Ky - rie e - lei - - - - - son,

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

dim. cres. - - - - rit. - - -

1 - - lei - - - - - - son. . . . . .

2 - - son, . . Ky-rie, e - lei - - - - - son.

3 - - son, e - lei - son, Ky - rie e- lei - - - - son.

4 - - - - - - son, Ky - rie, e - - lei - son.

5 Ky - rie, e - lei - son, Ky - rie, e - - lei - - son.

6 - - son, . . . Ky-rie e - lei - son, e- lei - - - son.

Digitized by UNIVERSITY OF NOTRE DAME
Original from UNIVERSITY OF NOTRE DAME

6

♩ = 88.

Dolce.

1 *p p* Chri - ste e - lei - son, e - lei - son . . Chri -

2 *p p* Chri - - ste e - lei - - - son, Christe e - lei-

3 *p* Chri-ste e - - - - lei - - - - -

4 Christe e - - lei- -

5 Chri - ste e - - lei- -

6 *Dolce.* Chri - ste e - - lei - son, e - lei - - son. Chri-

1 - - ste e - le - i - - son, Chri - - ste e - lei- -

2 - - son, . . . Chri - ste e - -

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

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

5 - - son, Christe e - - lei - son,

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

Digitized by UNIVERSITY OF NOTRE DAME
Original from UNIVERSITY OF NOTRE DAME

1 - - son, Chri - - ste Chri - ste e -

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

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

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

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

6 - - son, Chri - - ste e - -

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

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

3 - - lei - son, Christe e - - - - le- i - son,

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

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

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

Digitized by
UNIVERSITY OF NOTRE DAME
Original from
UNIVERSITY OF NOTRE DAME

8

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

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

3 Chri - ste e - lei - - - - - - son.

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

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

6 - - son Chri - - ste e - lei - - - son.

♩ = 92—100. *Con moto.*

1 Ky - rie e - lei - - - - son, Ky - rie e -

2 Ky - - rie e - lei - - - - - son,

3 Ky - - rie e - lei - - - son,

4 Ky - - rie

5 Ky - - rie e - lei - son, Ky -

6 Ky - -

Digitized by
UNIVERSITY OF NOTRE DAME
Original from
UNIVERSITY OF NOTRE DAME

1 *f*
- - lei - - - - - - - - - son, Ky - -

2
Ky - - rie e - lei - - - - son,

3
Ky - rie e - lei- son, Ky - - rie e - lei - -

4
- - e - lei - - - - - - - son, e - lei - -

5
- - rie e - lei - son, Ky - rie e - -

6
- - rie e - lei - - - - - son, e - lei - -

1 *ff*
- - rie e - lei - son, Ky - rie e - lei - - - -

2
Ky - rie e - lei - son, Ky - ri- e e - lei - -

3 *ff*
- - - - son, Ky - ri - e e - lei - son, Ky - rie

4
- - - - - son, *ff* Ky - rie e - lei - - son, Ky-

5
- - lei - - - son, Ky-rie e - lei - -

6
- - son, Ky - rie e - lei - - - son,

Digitized by
UNIVERSITY OF NOTRE DAME
Original from
UNIVERSITY OF NOTRE DAME

10

dim.

- - - - - son, Ky-rie e - lei - son, e - lei - - -

- - - - son, Ky-rie e - lei - son, Ky-rie e - lei - son,

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

- - rie e - lei - - - - son, Ky - rie e - lei - son, e - lei - -

- - - - - - - - son, Ky- rie e - lei - -

Ky-rie e - lei - - - - - - - son, e -

rit. a poco a poco. *adagio.*

- - - - - - - - - son.

Ky - rie e - lei - son, Ky - rie e - lei - - son.

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

- - - son, Ky - rie e - lei - - - - son.

- - - - - - - - - - - - - - - son.

- - lei - son, Ky - - rie e - lei - - - son.

Digitized by
UNIVERSITY OF NOTRE DAME
Original from
UNIVERSITY OF NOTRE DAME

GLORIA IN EXCELSIS DEO.

M. M. ♩ = 104.

1 *p* Et in ter - ra pax ho - mi - ni - bus bo -

2 *p* Et in ter - ra pax ho - mi - ni - bus bo -

3 Bo -

4 *p* Et in ter - ra pax ho - mi - ni - bus,

5 *p* Et in ter - ra pax . . . ho - mi - ni - bus,

6 Bo -

più mosso.

1 - - næ vo - lun - ta - tis, lau - da - mus te, be - ne -

2 - - næ vo - lun - ta - tis, lau - da - mus te, be - ne -

3 - - næ vo - lun - ta - tis, be - ne -

4 *f* lau - da - - mus te,

5 *f* lau - da - mus te,

6 - - næ vo - lun - ta - tis, be - ne -

Digitized by UNIVERSITY OF NOTRE DAME
Original from UNIVERSITY OF NOTRE DAME

un poco rit. *marcato.*

1 - - di- ci-mus te, glo- ri- fi - cα - mus

2 - - di- ci-mus te. glo- ri - fi - cα - mus

dolce.

3 - - di - ci-mus te, ad - o - rα - mus te.

4 ad - o - rα - mus te, glo-ri - fi - cα - mus

5 ad - o - rα - mus te.

6 - - di - ci-mus te, glo- ri - fi - cα - mus

con spiritu.

1 te. Grα - ti - as α - gi - mus ti - - bi pro-

2 te. Grα - ti - as α - gi - mus ti - - bi,

3 Grα - ti - as α - gi - mus ti - bi, . .

4 te. Grα - ti - as α - gi - mus ti - bi pro-

5 Grα - ti - as α - gi - mus ti - - bi,

6 te. Pro-

Digitized by UNIVERSITY OF NOTRE DAME
Original from UNIVERSITY OF NOTRE DAME

tranquillo.

1 - - pter ma- gnam glo - ri-am tu - - - - am.

2 tu - - - am. Do - mi-ne De-

3 Do- mi- ne De -

4 - - pter ma-gnam glo - ri - am tu - am.

5 Do - mi-ne De -

6 - - pter ma-gnam glo - ri-am tu - - - - am. Do - mi-ne De -

1 De - us Pa - ter o - - mni-po-

2 *dim.* - - us, Rex coe - - le - - stis,

3 - - us, Rex . . coe- le - stis,

4 De - us Pa - ter o - mni-po-

5 - - us, Rex . . . coe- le - stis.

6 - - us Rex, De - us Pa - ter o - - mni-po-

Digitized by UNIVERSITY OF NOTRE DAME
Original from UNIVERSITY OF NOTRE DAME

1 *f* - tens, Do - mi - ne Fi - li, . . . *ff* Do - mi - ne Fi - -

2 *f* Do - mi - ne Fi - - li, *ff* Do - mi - ne Fi - -

3 *f* Do - mi - ne Fi - - li, *ff* Do - mi - ne Fi - -

4 - tens, *ff* Do - mi - ne Fi - -

5 *f* Do - mi - ne Fi - li, ... *ff* Do - mi - ne Fi - -

6 - - tens, . . . *ff* Do - mi - ne Fi - li, . . .

1 *dim.* - - li u - ni - ge- ni- te, u - ni - ge - ni - te, *p* Je - - su. . *cres.*

2 - - li u - ni-ge - ni- te, u - ni - ge - ni - te, *p* Je - - su

3 - - li u -ni - ge- ni- te, ... *p* Je - - su

4 - - li u - ni - ge- ni- te, *p* Je - - - su

5 - - li u - ni - ge- ni- te, *p* Je - - su

6 . . . u - - ni - ge - ni - te,

Digitized by UNIVERSITY OF NOTRE DAME
Original from UNIVERSITY OF NOTRE DAME

1 ff p
. . . . Chri - ste, Je - - su Chri - - ste,

2 ff f
Chri - ste, Je - - su Chri - ste Do - mi- ne

3 ff f
Chri - ste, Je - - - su Chri - - ste, Do - mi - ne

4 ff
Chri - ste, Je - - - su Chri - - ste,

5 ff
Chri - ste, Je - - su Chri - ste,

6 ff f
Je - - su Chri - ste, Do - mi - ne

mezza voce.

1
Do - mi- ne De - us, A - gnus

2 *dolce.*
De - us. A-gnus De - - - i,

3
De - us, A - gnus De - - i, ... A - gnus

4
A - gnus De - i, Do - mi- ne De - us, A-gnus De-

5
Do - mi- ne De - us, A - gnus

6
De - us, A - gnus De - - i,

Digitized by
UNIVERSITY OF NOTRE DAME
Original from
UNIVERSITY OF NOTRE DAME

16

1 De - i, Fi - li - us Pa - - - - - - tris, . .

2 Fi - li- us Pa - - - tris, Fi - li-

3 De i, Fi - li - us Pa - tris, Fi-

4 - - - i, Fi - li-

5 De - i, ... Fi - li-

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

1 . . . . . Fi - li - us Pa - - - - tris.

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

3 - - li - us Pa - - - - tris, Pa - - - tris.

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

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

6 . . . Fi - li - us Pa - - - - tris.

Digitized by UNIVERSITY OF NOTRE DAME
Original from UNIVERSITY OF NOTRE DAME

M. M. ♩ = 72. *andante.*

1 *p p* Qui tol - lis pec - ca - ta mun - - di,

2 *p p* Qui tol - lis pec - ca - ta mun - - di, *dolcissimo.* mi - se - re - re

3 *p p* Qui tol - lis pec - ca - ta mun - - di, no-

4 Mi - se - re - re

5 Mi - se - re - re

6 *p p* Qui tol - lis pec - ca - ta mun - di,

rit. *a tempo.*

1 mi - se- re- re no - bis, qui tol - lis pec-ca - ta

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

3 - - - bis, mi - se- re- re no - bis, qui tol - lis pec - ca - ta

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

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

6 mi - se- re- re no - bis,

Digitized by UNIVERSITY OF NOTRE DAME
Original from UNIVERSITY OF NOTRE DAME

1 ♩= 80. *cres. molto.* ^

mf *f*

mun - di, su - sci - pe, su - - - sci - pe de - pre-

2 *mf* *f*

mun - di, su - sci - pe, su - sci - pe de - pre-

3 *mf* *f*

mun - di, su - sci - pe, su - sci - pe . . . de - pre-

4 *mf*

mun - di, su - sci - pe, su - - - sci - pe

5

mun - di, su - sci - pe, su - - sci - pe

6 *mf* *f*

su - sci - pe, su - sci-pe de - pre-

1 ♩= 84—88.

ff

- - ca - ti - *o* - nem no - stram, de - pre-ca- ti - *o* - nem no - -

2

- - ca - ti - *o* - nem no - - stram, de - pre- ca- ti- *o* - nem no - - -

3

- - ca - ti- *o*nem no - - stram,

4 *ff*

de - pre- ca- ti-*o*nem no - - -

5

de - pre-ca - ti-*o* - nem no - - -

6

- - ca - ti- *o* - nem no - - stram.

Digitized by UNIVERSITY OF NOTRE DAME
Original from UNIVERSITY OF NOTRE DAME

poco ritard.

1 *mf* stram. Qui se - des ad - dex-te - ram Pa - tris,

2 stram, *p* mi - se - re -

3 *mf* Qui se - des . . ad dex-te - ram Pa - tris,

4 stram, *p* mi - se - re -

5 stram, *p* mi - se - re -

6 *mf* Qui se - des ad - dex-te - ram Pa - tris,

1 mi- se- re - re no - - -

2 - - re no - - - bis, no - -

3 mi- se- re - re no - - - -

4 - - re no - - - bis,

5 - - - re no - - bis.

6 mi- se- re - - re no - -

Digitized by UNIVERSITY OF NOTRE DAME
Original from UNIVERSITY OF NOTRE DAME

20

Allegro. ♩= 100. *stringendo a poco a poco.*

1 - - bis. Quo - ni - am tu so- lus san- ctus, tu so-lus Do - - mi-

2 - - bis. Quo - ni- am tu solus san - ctus,

3 - - bis. Tu so - lus Do - mi-nus, .

4 Quo - ni-am tu so-lus san-ctus, tu so - lus Do - - mi-nus,

5 Quo - ni-am tu so-lus san- ctus,

6 - - bis. Tu so - lus Do - mi-nus, .

cres.

1 - - nus, Je - - su Chri - -

2 *ff* tu so - lus al - tis - si - mus, *p* Je - - su Chri - -

3 . . . al - tis - si - mus, Je - - su Chri - -

4 *ff* tu so - lus al - - tis - si - mus, *p* Je - - su Chri - -

5 *ff* tu so - lus al - - - tis- si - mus, *p* Je - - su Chri - -

6 . . . Je - - su Chri - -

Digitized by UNIVERSITY OF NOTRE DAME
Original from UNIVERSITY OF NOTRE DAME

cres.

♩ = 112. *sempre forte.*

1 - ste, Je - - su Chri - ste, cum san-cto Spi - ri-

2 - - ste, Je - su Chri - - - ste,

3 - - ste, Je - - su Chri - - - ste,

4 - - ste, Je - - su Chri - ste, cum - san-cto Spi- ri -

5 - - ste, Je - - su Chri - - ste,

6 - - ste, Je - su Chri - ste, cum san-cto Spi - ri-

1 - - tu, in glo- ri - a

2 cum san-cto Spi - ri - tu De - i Pa -tris, A - -

3 cum san-cto Spi - ri - tu in glo-ri - a De - i Pa - tris, A - -

4 - - tu, cum san-cto Spi - ri - tu

5 cum san- cto Spi - ri - tu

6 - - tu, in glo - ri - a De - i Pa - tris, A - -

Digitized by UNIVERSITY OF NOTRE DAME
Original from UNIVERSITY OF NOTRE DAME

accelerando.

1 in glo-ri - a De - i Pa - tris, A - - - men, in

2 - - - men, De - i Pa - tris, A - - - men,

3 - - - men, in

4 in glo-ri - a De-i Patris, A - - - - men,

5 in glo-ri - a De - i Pa - tris, A - - - men,

6 - - - men, in glo-ri - a, in

♩ = 126.

1 glo - ri - a, in glo - ri - a De - i Pa - tris, A - - - -

2 in glo - ri - a De - i Pa - tris, A - men, A - -

3 glo - ri - a De - - i Pa-tris, A-men, A - -

4 in glo-ri - a De - i Pa - tris, A - - - -

5 in glo- ri - a A -

6 glo - ri - a De - i Pa - tris, A - - men,

Digitized by UNIVERSITY OF NOTRE DAME
Original from UNIVERSITY OF NOTRE DAME

rit. ten.

men.

men.

men

1 *f*
vi - si - bi - li - um

2
cœ - li et ter - - - re, vi - si - bi - li - um

3
cœ - li et ter - - - - re,

4
cœ - li et ter - - - re, vi - si - bi - li - um

5
cœ - li et ter - - - re, vi - si - bi - li - um

6 *f*
vi - si - bi - li - um

1 *ff* *mezza voce.*
o - - mni - um et in - vi - si - bi - li-um. Et in u -

2 *ff*
o - - mni - um. Et in u -

3 *p*
et in - vi- si- bi- - li- um.

4 *ff*
o - - mni - um Et in u -

5 *ff* *p*
o - mni- um et - in - vi - si - bi- li- um.

6 *ff*
o - - - - - mni - um. Et in u -

Digitized by
UNIVERSITY OF NOTRE DAME
Original from
UNIVERSITY OF NOTRE DAME

1 - num Do-mi- num, et in u - num Do - minum Je - sum Chri -

2 - num Do - mi - num, ...

3 Et in u - num Do - mi-num Je - sum Chri-

4 - num Do - mi-num, et in u - num Do - mi-num Je - sum Chri-

5 Et in u - num Do - mi-num Je - sum Chri -

6 - num Do - mi - num,

1 - stum, et ex Pa - tre

2 Fi - li- um De - i u - ni - ge - ni - tum, et ex Pa- tre

3 - stum, Fi - li-um De - i u - ni - ge - ni - tum,

4 - stum, et ex Pa- tre

5 -. stum, et ex Pa - tre

6 Fi - li- um De - i u - ni - ge - ni- tum, et ex Pa- tre

Digitized by UNIVERSITY OF NOTRE DAME
Original from UNIVERSITY OF NOTRE DAME

dim. p ♩ = 110.

1 na - tum an - te o - mni - a sæ - cu - la, mf De-um de

2 na - tum an - te o - mni - a sæ - - - cu- la, mf De - um de

3 mf De - um de

4 na - tum an - te o - mni - a sæ - cu - la,

dim.

5 na - tum an - te o - mni - a sæ - cu - la,

6 na - tum. mf De - um de

1 De - o, De - um ve - rum, De - um ve -

2 De - o, lu - men de lu - mi - ne, De - um ve - rum

3 De - o, lu - men de lu - mi - ne De - um ve -

4 lu - men de lu - mi - ne De - um ve - rum, De - um ve -

5 lu - men de lu - mi - ne, De - um ve - -

6 De - o, De - um ve - rum

Digitized by UNIVERSITY OF NOTRE DAME
Original from UNIVERSITY OF NOTRE DAME

27

1 - - rum de De- o ve - - - - - - - ro, ge -

2 de De- o ve - ro, ge -

3 - - rum de De- o ve - - - - ro, ge -

4 - - rum de De- o ve - ro, de De- o ve - - - ro,

5 - - rum de De- o ve - - - - ro,

6 de De- o ve - ro, ge - -

dolce. *rit.*

1 - - ni-tum non fa - ctum, con - substan-ti - *a* - lem Pa - - -

2 - - ni-tum non fa - ctum,

3 - - ni-tum non fa - ctum con - substanti *a* - lem Pa - - -

4 con - substanti - *a* - lem,

5 *rit.*
con - substanti - *a* - lem Pa - - -

6 - - ni-tum non fa - ctum,

Digitized by UNIVERSITY OF NOTRE DAME
Original from UNIVERSITY OF NOTRE DAME

ff

dim.

- - tri, per quem o-mni- a fa - cta sunt.

per quem o-mni- a fa - cta sunt. . . .

p dolciss.

- tri, per quem o-mni- a fa - cta sunt. Qui propter nos ho-

p

per quem o-mni- a fa - cta sunt. . . . Qui propter nos ho-

dim.

tri, per quem o-mni-a fa - cta sunt.

ff

p dolciss.

per quem o-mni- a fa-cta sunt. Qui propter nos ho-

f sempre.

Et propter no- stram sa - lu - - tem

f

Et propter no- stram sa - lu - tem de-scendit

rilen.

- - - mi - nes, et propter no- stram sa - lu - tem

- - - mi - nes de - scen -

Et propter no- stram sa - - lu - tem

- - - mi - nes descen -

Digitized by UNIVERSITY OF NOTRE DAME

Original from UNIVERSITY OF NOTRE DAME

rit. molto e dim.

1 de - scen - dit de cœ - - lis.

2 de cœ - - - lis, de - scen - dit de cœ - - lis.

3 de - scen-dit de . . . cœ - - lis.

4 - dit de cœ - lis, de-scen- dit . . . de cœ - lis.

5 de - scen - - dit de cœ - - lis.

6 - - dit de cœ - lis.

♩ = ca. *adagio.*

1 Et in - car - na - tus est de Spi - ri - tu

2 Et in - car - na - tus est de Spi - ri - tu san - -

3 Et in - car - na - tus est de Spi - ri - tu

4 Et in - car - na - tus est

5 Et in - car - na - tus est de Spi - ri - tu -

6 Et in - car - na - tus est

Digitized by UNIVERSITY OF NOTRE DAME
Original from UNIVERSITY OF NOTRE DAME

30

rit.

1 san - cto ex Ma - ri - a vir - - gi - ne, et . .

2 - - - cto ex Ma - ri - a vir - - gi - ne,

3 san - cto ex Ma - ri - a vir - - gi - ne, et . .

4 ex Ma - ri - - a vir - - gi - ne,

5 san - cto, et . .

6 ex Ma - ri - a vir - gi - ne,

1 . . . . . ho - mo fa - - - - ctus est.

2 et ho - - mo fa - - ctus est.

3 . . . . . ho - mo . . . . fa - - ctus est.

4 et ho - mo fa - - - - ctus est.

5 . . . . . ho - mo fa - - ctus . . est.

6 et ho - mo fa - - ctus est.

Digitized by
UNIVERSITY OF NOTRE DAME
Original from
UNIVERSITY OF NOTRE DAME

Soli Quatuor vocibus.

♩ = 76. *andante.*

Cantus. 1

Altus. 2 — *e - - ti - am pro no - -*

dolce.

Tenor I. 3 — Cru - ci - fi - xus *e - - ti - am pro no - -*

Basses I. 4 — Cru - ci - fi - xus *e - - ti - am pro no - -*

molto ritardando.

1 — sub Pon- ti - o Pi - la - - - - to pas - - sus,

2 — - - bis sub Pon- ti - o Pi - la - - to - - to pas - - sus,

3 — - - bis sub Pon- ti - o Pi - la - to pas - sus,

4 — - - bis pas - sus,

♩ = 104. *string.*

1 — et se - pul - tus est. Et re - sur - re - xit ter - ti -

2 — et se - pul - tus est. Et re - sur - re - xit ter - ti -

3 — et se - pul - tus est. Et re - sur - re - xit ter - ti -

4 — et se - pul - tus est. Et - re - sur- re - xit

Digitized by UNIVERSITY OF NOTRE DAME
Original from UNIVERSITY OF NOTRE DAME

1
- - a di - - e.

2
- - a . . di - e.

3
- - a . . di - e sc- c*a*n-dum script*u* - - - - ras.

4
sc- c*a*n-dum script*u* - - - - ras.

♩= 110.

1
Et a - scen - dit in cœ - lum, se - det ad

2
Et a - scen - dit in cœ - lum, se - det ad

3
Et a - scen - dit in cœ - lum se - det . . . ad

4
Et a - scen - dit in cœ - lum, . . .

1
de-xteram Pa - - - tris; cum glo- ri-

2
de-xteram Pa - - - tris; et *i* - te-rum vent*u*-rus est cum glo-ri-

3
de-xteram Pa - - - tris; et *i* - te-rum vent*u*-rus est

4
et *i* - te-rum vent*u*-rus est

Digitized by
UNIVERSITY OF NOTRE DAME
Original from
UNIVERSITY OF NOTRE DAME

p p morendo.

1 - - a, ju - di - ca - re vi - vos et mor - tu-

2 - - a, ju - di- ca - - re vi - vos et mor - tu-

p

3 vi - vos et mor - tu-

p

4 ju - di - ca - re vi - vos et mor - tu-

♩ = 116.

ff

1 - - os: cu - jus

a tempo.

ff

2 - - os: cu - jus re - gni non e - rit fi - - nis, cu - jus

3 - - os: cu - jus re - gni non e - rit . . . fi - nis, cu - jus

4 - - os: cu - jus re - gni non e - rit fi - nis, cu - jus

rit. *p p*

1 re - gni non e - rit fi - nis, non e - rit fi - - nis.

2 re - gni non e - rit fi - nis, non e - rit fi - nis.

3 re - gni non e - rit fi - - - - - - - nis.

4 re - gni non e - rit fi - - nis.

Digitized by UNIVERSITY OF NOTRE DAME
Original from UNIVERSITY OF NOTRE DAME

Tutti.

♩ = 104. *mezza voce.*

Cantus. 1 — Et in Spi - ri - tum san - ctum Do - mi - - num,

Altus. 2 — Et in Spi - ri - tum san - ctum Do - mi - num, et vi -

Tenor I. 3 — Et in Spi - ri - tum san - ctum Do - mi- num, et vi -

Tenor II. 4 — Et in Spi - ri - tum san-ctum Do - mi - num, et vi -

Bassus I. 5 — Et in Spi - ri - - tum, ... et vi -

Bassus II. 6 — San - ctum Do - mi - num,

1 — et vi - vi - - fi - - can - - -

2 — vi - fi- can - - tem, et vi - vi - fi- can - tem,

3 — vi - fi - can - tem,

4 — vi- fi - can - - tem, et vi - vi - fi-can - - - -

5 — vi - fi - can - tem,

6 — et vi - vi - fi - can - tem,

Digitized by UNIVERSITY OF NOTRE DAME
Original from UNIVERSITY OF NOTRE DAME

1 - tem, qui ex Pa - tre Fi - li - o- que . . . pro-

2 qui ex Pa - tre Fi - li - o- que pro - ce - -

3 qui ex Pa - tre Fi - - - li - o - - que

4 - tem, qui ex Pa - - tre Fi - li - o - - que pro - ce - -

5 qui ex Pa - tre Fi - li - o.

6 qui ex Pa - tre Fi - - li - o - - que . . . pro-

1 - - ce - dit, qui cum Pa - tre

2 - - dit qui cum Pa - tre et . . . Fi- li - o . . si-

3 qui cum Pa - tre et Fi - - li - o si - -

4 - - dit qui cum Pa - tre et Fi- li - o si - - -

5 qui cum Pa - - tre et . . . Fi- li - o

6 - - ce - dit si - -

Digitized by UNIVERSITY OF NOTRE DAME
Original from UNIVERSITY OF NOTRE DAME

con fuoco.

et con - - glo- ri- fi - ca - tur, qui

pesanto.

- - mul a- do - ra - tur,

qui

- - mul a- do - ra - tur, et - con - - glo- ri- fi - ca - tur, qui

- - mul a- do - ra - tur, et con-glo - ri - fi - ca - - tur, qui

et - con - - glo- ri- fi - ca - tur, qui

- - mul a- do - ra - tur, . . .

qui

. . . lo - cu- tus est per Pro - phe - - - - - tas.

mezza voce.

. . . lo - cu- tus est per . . . Pro - - phe - tas. Et

. . . lo - cu- tus est per . . . Pro - - phe - tas. Et

. . . lo - cu- tus est per Pro-phe - - - - tas.

. . . lo - cu - tus est per . . . Pro - phe - - tas.

: : : lo - cu - tus est per . . . Prophe - - tas. . . . Et

Digitized by
UNIVERSITY OF NOTRE DAME
Original from
UNIVERSITY OF NOTRE DAME

Moderato poco meno.

mezza voce.

1 Et u-nam san- ctam ca - tho - - li - cam et a- po -

2 unam san - ctam ca - tho - - li - cam et a- po-sto- li -

3 unam san - ctam catho- li - - cam et a- po - sto - li -

4 Et u-nam san - ctam ca-tho - li - cam et a - - po -

5 et a- po-sto- li -

6 unam san - ctam catho - - li - cam.

più mosso.

1 - - sto- li-cam Ec - cle - si - am. Confi- te - or u - num ba-

2 - - cam Ec - cle - si - - am. Confi- te - - or

3 - cam Ec-cle-si - - am. Confi- te - - or unum ba -

4 - - sto- li-cam Ec- cle - si - am. Con-fi - te - or u - num ba-pti -

5 - - cam Ec-cle - - si - - am. Confi - te - - or

6 Con-fi - te - - or unum ba-

Digitized by UNIVERSITY OF NOTRE DAME

Original from UNIVERSITY OF NOTRE DAME

1 - - pti - - sma in re-mis-si - o - - - - -

2 u-num ba - pti - sma in . . re-mis-si - o - nem . . . .

3 - - pti - - sma in re-mis-si - - o-nem . . . .

4 - - - - - sma in re - mis-si - o- nem pec - ca - to-

5 u-num ba - pti - sma . . in . . re-mis-si-

6 - - pti - - sma in re-mis-si - o - nem . . . .

rit. *allegro.* ♩ = 116.

1 ff - - nem pec - ca- to - - - - - - rum. Et ex - -

2 ff pec - ca - to - - - - - - rum. Et ex - - -

3 ff . . . pec - ca - to - rum, pec - ca - to - rum. Et ex - spe - -

4 - - rum, pec - ca - to - - rum. Et ex - -

5 - - o - nem pec - ca - - to - - rum. Et ex - spe - -

6 pec - ca - to - - - - - rum.

Digitized by UNIVERSITY OF NOTRE DAME
Original from UNIVERSITY OF NOTRE DAME

1 - - - spe - - cto, et ex - spe - cto re - sur - re-cti- o -

2 - - spe - cto, et ex - spe - - - - cto

3 - - cto et ex - - spe - cto re - sur - re-cti- o -

4 - - spe - - cto, et . . . ex- spe - - cto re-sur - re-cti - o -

5 - - - - - cto, et ex - spe - cto re - sur - re-cti- o -

6 Et ex - spe - - - - - cto,

ril.

1 - - nem, re - sur- re - cti - o - nem mor - tu - o - - - - -

2 re - sur - re - cti - o - - - nem mor - tu- o - -

3 - - nem mor - tu- o - - - - rum.

4 - - nem, re- sur - re - cti - o - nem mor - tu - o - - rum, mor-

5 - - nem, mor - tu - o - - - - -

6 re - sur - re - cti - o - nem

Digitized by UNIVERSITY OF NOTRE DAME
Original from UNIVERSITY OF NOTRE DAME

40

a tempo.
un poco stringendo.

1 - - - rum. Et vi - tam ven- tu - ri sæ - - - cu-

2 - - - - rum. . . Et vi - tam ven - tu - ri et vi - -

3 *f* Et vi - tam ven-tu - - - ri sæ - cu-

4 - - tu - o - rum. Et vi - tam ven- tu - ri sæ - - cu-

5 - - - - - rum.

6 *f* Et vi - tam ven- tu - ri sæ - - - cu-

sempre. *ff* ♩ = 126.

1 - - li, et vi - tam ven- tu - ri sæ- cu- li. A - ▾

2 - - tam ven-tu - - - - ri sæ - cu- li. . . . .

3 - - li, et vi - tam ven- tu - ri sæ - - cu - li.

4 - - li, et vi - tam ven- tu - ri sæ - cu- li. . . . A -

5 Et vi - tam ven-tu - ri sæ - - cu - li,

6 - - - li. A - - -

Digitized by
UNIVERSITY OF NOTRE DAME
Original from
UNIVERSITY OF NOTRE DAME

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

2 . . . A - - - - men, A - - men, .

3 . . . A - - - - men, A - - men,

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

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

6 - - men, . . A - - - - - - - -

1 men, A - - - - - men.

2 . . . A - - - - men, A - - - - men.

3 A - - - men, A - - - - - - - men.

4 - - - - - - men. . . . . .

5 - - men, . . . A - - - - - - men.

6 - - - - - - men, A - - - - - - men.

Digitized by
UNIVERSITY OF NOTRE DAME
Original from
UNIVERSITY OF NOTRE DAME

SANCTUS.

♩=80. *mezza voce.*

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

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

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

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

5 San - - - - ctus, San - -

6 *mezza voce.* San - - - ctus, San - - - - - - -

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

2 - - ctus, San - - - ctus, . . San - - - -

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

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

5 - - - - - - - - ctus, ... San -

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

Digitized by
UNIVERSITY OF NOTRE DAME
Original from
UNIVERSITY OF NOTRE DAME

accelerando.

1 - - ctus, San - - - - - ctus, ...

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

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

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

5 - - - - - - - - - - ctus, ...

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

♩ = 92.

dim

1 Do - mi - nus De - us Sa - - - - - ba -

2 - - ctus, Do - mi-nus De - us Sa - - - - ba-

3 - - ctus, . . . Do - mi- nus De - us Sa - -

4 - ctus, Do - mi - nus De - - ns

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

6 - - ctus.

Digitized by UNIVERSITY OF NOTRE DAME
Original from UNIVERSITY OF NOTRE DAME

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

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

3 - - - - ba - oth, Do - mi-

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

5 . . . . Do - - mi - nus De - us Sa - ba -

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

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

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

3 - - nus De - - - us Sa - - ba - oth, . . Sa -

4 Do - mi-nus De - us Sa - -

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

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

Digitized by
UNIVERSITY OF NOTRE DAME
Original from
UNIVERSITY OF NOTRE DAME

♩ = 100.

1 - - - ba - oth. ff Ple - ni sunt cœ -

2 - - - - ba - oth Ple - ni sunt cœ - li et . . . . ter -

3 - - - - ba - oth. f Ple-ni sunt cœ - li et . . ter - -

4 - - - - ba - oth. f Ple - ni sunt cœ - - - li et ter - ra

5 . . . . f Ple - ni sunt cœ - li et ter - - - - -

6 - - - ba - - oth.

1 - - - li et . . . . ter - - ra, ff ple - ni sunt cœ - -

2 - - ra, ple-ni sunt cœ - li et ter - ra, et ter - - -

3 - - ra, ... ple-ni sunt cœ - - li et

4 ple - ni sunt cœ - li et . . ter - - ra, ff ple -

5 - - ra, . . ff ple - ni sunt cœ - -

6 Pleni sunt cœ - li et ter - - - - - ra, ple-ni sunt

Digitized by UNIVERSITY OF NOTRE DAME
Original from UNIVERSITY OF NOTRE DAME

string.

1 - - li et ter - - - - ra glo - ri - a tu - -

2 - - - - - - ra glo - ri - a tu - - - a, . .

3 - - ter - - - - - ra glo - ri - a tu - - - - - -

4 - - ni sunt cœ - li et ter - ra

5 - - li et ter - - - - - ra

6 cœ - li et ter - ra glo - ri - a tu - - - - -

1 - - a, ... glo - ri - a tu - -

2 . . . glo - ri - a tu - - - - - -

3 - - a, glo - ri - a . . tu - - - a, glo - ri - a tu - -

4 glo - ri - a tu - a, glo - ri - a . . . tu - -

5 glo - ri - a tu - - a, glo - ri -

6 - - a, glo - ri - a tu - - - - - - -

Digitized by
UNIVERSITY OF NOTRE DAME
Original from
UNIVERSITY OF NOTRE DAME

1 - - - - - - - a, glo - - ri - a tu - - -

2 - - a, ... glo - ri - a tu - - -

3 - - a, glo - ri - a tu - - a, glo - - - ri - a

4 - - - - - - - - - - a, glo - ri -

5 - - a, tu - - - a, glo - ri - a . .

6 - - a, glo - - ri - a . . tu - a,

riten.

1 - - - - - - a. . . . . .

2 - - - a, glo - ri - a tu - . - - - a.

3 tu - - - a. . . . . .

4 - - a . . . . tu - a, . . . glo - ri - a tu - - a.

5 tu - - a, glo - ri - a . . . . tu - - a.

6 glo - ri - a . . . tu - - - - - a.

Digitized by
UNIVERSITY OF NOTRE DAME
Original from
UNIVERSITY OF NOTRE DAME

♩ = 116.

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

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

3 f O - - san - na in

4 f O - san - na in ex - - cel - sis, O - san - na in .

5 f O - san - na in ex - cel - - - - - sis, . .

6 f O - - san - na in ex - -

♩ = 120.

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

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

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

4 . . . ex - cel - - - - - - sis, O - san - na

5 . . . O - - san - - na in ex -

6 - - cel - sis, . . . O - san - na in

Digitized by UNIVERSITY OF NOTRE DAME
Original from UNIVERSITY OF NOTRE DAME

sempre. *ff*

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

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

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

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

5 - - cel - sis, in . . . . ex - - cel - - - - -

6 ex - cel - - - - - sis,

1 in ex - cel - - - - - - - - sis.

2 - - cel - - - - - - - - - - - - sis.

3 in . . . . ex - cel - sis, ex - cel - sis.

4 . . . in ex - cel - - sis, ex - cel - - - - sis.

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

6 O - - san - na in ex - - cel - sis.

Digitized by UNIVERSITY OF NOTRE DAME
Original from UNIVERSITY OF NOTRE DAME

BENEDICTUS.

Soli Quatuor vocum.

♩ = 76. *adagio. dolce.*

Cantus. 1 — *p* Be - ne - di - - - - - - - - - -

Altus. 2 — *p* Be - -

Tenor I. 3 — *p* Be - ne - di - - - - - - - - - -

Tenor II. 4 — *p* Be - - - ne - -

1 — - - - - - - - ctus, ...

2 — - - ne - di - - - - - - - - - - - ctus, be -

3 — - - - ctus, *mf* be - - - ne -

4 — - - di - - - - - - - - - - - - - - -

1 — *mf* be - - ne - - di - - - - - - - - -

2 — - - - - ne - - - - di - - - - ctus, be-

3 — - - di - - - - - - - - - - - - - - - -

4 — - - ctus, *mf* be - - - ne - -

Digitized by UNIVERSITY OF NOTRE DAME
Original from UNIVERSITY OF NOTRE DAME

1 *f* - - - - - - - - - ctus, ... *p* qui

2 - - ne - di - - - - - ctus,

3 - - ctus, *p* qui ve - - - - - -

4 A - - di - - - - - - - - ctus, *p* qui - ve - - - -

1 ve - - - - - - - - - - nit, ...

2 *p* qui ve - - - nit, *mf* qui ve - -

3 - - - - nit, *mf* qui ve - - - - - -

4 - - - - nit, qui ve - - - - - nit, qui

1 *mf* qui ve - - - - - nit in no- mi-ne

2 - - - - - nit . . . . . in no - mi - ne Do-mi -

3 *p* - - nit, ve - - - - - nit *f* in

4 ve - - - - - - - - nit, qui ve - - nit

Digitized by UNIVERSITY OF NOTRE DAME
Original from UNIVERSITY OF NOTRE DAME

accelerando.

1 *ff* Do - - - - mi - ni, *ff* in no- mi-

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

3 no - mi- ne Do- mi - ni, *f* in no- mi - ne Do-mi - ni,

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

1 - - ne . . Do - mi - ni, *ff* in no - mi-ne . . . . . Do- mi -

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

3 *f* in no - mi- ne . . Do - mi - ni, in no - mi-ne Do -

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

1 - - ni, *mf* in no - mi- ne Do - - mi - ni. . .

2 - - ne Do - - mi - ni. . . . . *mf* *p* *pp*

3 - - - - - mi - ni, Do - - mi - - ni. . . *p* *pp*

4 - - ne . . . . Do - - - - mi - ni. . . . *p* *pp*

Osanna ut supra.

Digitized by UNIVERSITY OF NOTRE DAME
Original from UNIVERSITY OF NOTRE DAME

♩ = 76.

Cantus. 1 — *p* A - - gnus De - - - - - -

Altus. 2 — *p* A - - gnus De - -

Tenor I. 3 — *p* A - gnus De - - i, . . . A - gnus De-

Tenor II. 4

Bassus I. 5 — *p* A - - gnus De - - - - -

Bassus II. 6

1 — - - - i, *p* A - gnus De - - - - - - - -

2 — - - - - - - - - i, A - - gnus De - i, *mf* A -

3 — - - - - - - - - - i, A - gnus De - -

4 — *p* A - - gnus De - - - - -

5 — - - - i, ... *mf* A - -

6 — *p* A - - gnus De - - - - - - - -

Digitized by UNIVERSITY OF NOTRE DAME
Original from UNIVERSITY OF NOTRE DAME

1 - - - - - - i, A - - gnus . . . De-

2 - - gnus De - - - - - - - - - - - - - -

3 - - i, A - - gnus De - - - - - - -

4 - - - - - - A - - i, A - - gnus De - - -

5 - - - gnus De - - - - - - - - - - -

6 - - i, A - - gnus De - - -

mezza voce. dolce.

1 - - - - - - i, qui tol - - lis pec - - ca - -

2 - - i, ... qui tol - lis pec-

3 - - - - - - - i, qui tol - - lis,

4 - - - - - - i, qui tol - lis pec - ca - - - - -

5 - - i, qui tol - - lis pec - - ca - -

6 - - - - - - i,

Digitized by
UNIVERSITY OF NOTRE DAME
Original from
UNIVERSITY OF NOTRE DAME

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

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

3 qui tol - lis pec - - ca - ta mun - -

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

5 - - ta mun - - di, mun - - di,

6 qui tol - lis pec - - ca - ta mun - -

accelerando.

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

2 qui tol - lis pec - ca- ta mun - - - - - -

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

4 - - - - - - - - di, ...

5 qui tol - lis pec - ca - ta mun - - -

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

Digitized by UNIVERSITY OF NOTRE DAME
Original from UNIVERSITY OF NOTRE DAME

1 — di, qui tol - lis pec - ca - ta

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

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

4 qui tol - - lis . . pec - ca - ta . . mun - - - -

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

6 qui tol - lis pec - ca - ta mun - -

uñ poco ritard.

1 mun - - di, mi - se - re - re no - - - -

2 - - - - di, mi - se - re - re no - - - - - -

3 - - di, ... mi - se - re - re no - lis,

4 - - - - - di, mi - se -

5 - - - - di, mi - se - re - re no - - - -

6 - - - - - di, ...

Digitized by
UNIVERSITY OF NOTRE DAME
Original from
UNIVERSITY OF NOTRE DAME

1 - - - - bis, mi - se - re - - re, mi - se -

2 - - - - bis, mi - - se - re - re no - - -

3 mi - se - re - re no - - - - - - - - -

4 - - re - re no - - - - - - - bis,

5 - - - - bis, mi -

6 mi - se - re - re no - - - - -

1 - - re - re no - - - - - - - - bis,

2 - - bis, mi - se - re - - re no - bis, mi - se -

3 - - - - - - - - bis, mi - se - re - re

4 mi - se - re - - re no - - - - bis, mi -

5 - - se - re - re no - - - - - - bis, . .

6 - - bis, mi -

Digitized by
UNIVERSITY OF NOTRE DAME
Original from
UNIVERSITY OF NOTRE DAME

accelerando.

1 mi - se - re - re . . . no - - - - - -

2 - - re - re no - - - - bis, mi - se -

3 no - bis, mi - se - re - re no - - - - -

4 - - se - re - re no- bis, mi - se - re - - re

5 mi - se - re - re no - bis,

6 - - se - re - re no - - - - - - -

rall.

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

2 - - re - re no - - - - - - - - - bis.

3 - - bis. . . . . .

4 no - - - - - - - - - - - bis.

5 mi - se - re - re no - - - - bis.

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

Digitized by
UNIVERSITY OF NOTRE DAME
Original from
UNIVERSITY OF NOTRE DAME

AGNUS DEI. II.

♩ = 84.

Cantus I. 1 — *mf* — A - - gnus De - - - - - - - - i, . . .

Cantus II. 2 — Resolutio.

Altus I. 3 — *mf* — A - - gnus De - - - - - i,

Altus II. 4 — Resolutio. — A - - -

Tenor. 5 — *mf* — A - gnus De - - - - - - - - i, A -

Bassus I. 6 — Canon. — *mf* — A - gnus De - - - - - - - i,

Bassus II. 7 — A - - -

1 — . . . A - - - - - gnus De - - - - - - - - - - -

2 — *mf* — A - - gnus De - -

3 — A - - - - gnus De - - i, A - gnus De - - -

4 — gnus De - - - - - - - - i, A - - gnus

5 — - - - - gnus De - i, A - gnus De - - - - - - -

6 — A - - - - gnus De - - i, A - - - gnus

7 — . . . gnus De - - - - - - i, ...

Digitized by UNIVERSITY OF NOTRE DAME
Original from UNIVERSITY OF NOTRE DAME

1 - - i, A - gnus De - - - - - - - - -

2 - - - - - - - - - i, A - - - gnus De - i, . . .

3 - - - i, A - gnus De - - - - - - - - i,

4 De - i, A - - - gnus De - - - -

5 - - - - - - - - - i, A - gnus De - - - -

6 De - - - - i,

7 A - gnus . . . . . De - - - -

1 - - i, qui tol - lis pec -

2 A - - gnus De - - - - i,

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

4 - - i, qui tol - lis pec - ca - -

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

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

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

Digitized by UNIVERSITY OF NOTRE DAME
Original from UNIVERSITY OF NOTRE DAME

1 - - ca - - - - - - - - - - - - - - ta mun - -

2 qui tol - lis pec - ca - - ta mun - -

3 - - ta mun - - - - - - - - di, mun - - -

4 - - ta mun - di,

5 - - - - - ta mun - - - - - - - - - di, . . .

6 qui tol - lis pec - ca - - ta

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

1 - - - - - - - - - di, qui tol - lis pec - ca - -

2 - - di, qui tol - lis pec-

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

4 qui tol - lis nec - ca - - ta mun - - di,

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

6 mun - - - di,

7 - - qui tol - - - - lis pec - - - - ca . .

Digitized by
UNIVERSITY OF NOTRE DAME
Original from
UNIVERSITY OF NOTRE DAME

♩ = 92. *più mosso.*

1 - - - ta mun - di, do - na no - bis pa - cem, do-

2 - - ca - - ta mun - - di,

3 - - - - - - - di, ... do - na no - bis pa-

4 do - na

5 . . . pec - - ca - - ta mun - di, do - na no- bis pa - -

6 *f* do - na no - - bis . . . pa - - cem,

7 . . . . ta mun - - di, do - na no - bis pa - - - - -

dolce.

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

2 *p* do - na no - - bis . . . pa - -

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

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

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

6 do - na no - bis pa - cem,

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

Digitized by UNIVERSITY OF NOTRE DAME
Original from UNIVERSITY OF NOTRE DAME

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

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

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

4 - - cem,

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

6 do - - - - na

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

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

2

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

4 do - - - - na no - bis pa -

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

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

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

Digitized by
UNIVERSITY OF NOTRE DAME
Original from
UNIVERSITY OF NOTRE DAME

sempre. ff

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

2 do - - na no - - bis pa - - - - -

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

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

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

6 - - bis . . . . . pa - - - - - - - - - - - -

7 . . . pa - - cem, pa - - - - - - - -

ritard.

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

2 - - - cem. . . . . *pp*

3 - - na no - bis pa - - - - - - cem. . . . . *pp*

4 . . . pa - - - - - - - - - - - - - - - cem. . . *pp*

5 . . . pa - - - cem, do - na no - bis pa - cem. *pp*

6 - - - cem, do - - na no - bis pa - - cem, . . *pp*

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

MUSIC TYPOGRAPHY BY J. M. ARMSTRONG & CO. PHILADELPHIA

Digitized by UNIVERSITY OF NOTRE DAME
Original from UNIVERSITY OF NOTRE DAME

Digitized by
UNIVERSITY OF NOTRE DAME

Original from
UNIVERSITY OF NOTRE DAME

Digitized by
UNIVERSITY OF NOTRE DAME

Original from
UNIVERSITY OF NOTRE DAME

Digitized by
UNIVERSITY OF NOTRE DAME

Original from
UNIVERSITY OF NOTRE DAME

Date Due

PRINTED IN U. S. A.

Digitized by
UNIVERSITY OF NOTRE DAME

Original from
UNIVERSITY OF NOTRE DAME

180733

M 2011.P157M5
Missa Papae Marcelli for
mus
0 0000 005 750 203

180733

UNIVERSITY OF NOTRE DAME
UNIVERSITY LIBRARY

1. No book shall be kept longer than two weeks without renewal.
2. Books may be renewed for two weeks only.
3. Students who damage or lose books must pay for them.
4. A fine of two cents will be imposed for each day that the book is overdue.
5. Reserve books withdrawn at 9:00 P. M. must be returned at 8:00 A. M. next morning. Failure to return reserve books on time, will result in a fine.

Digitized by
UNIVERSITY OF NOTRE DAME
Original from
UNIVERSITY OF NOTRE DAME

New Publications.

RESPONSORY CARDS.

CANTUS APPROVED BY THE S. RIT. CONGR.

Red and black Imperial Folio.

TABLE A. **Responsoria ad Missam,** . . . . . 15 Cents.
The same on pasteboard, 35 Cents.

TABLE B. **Responsoria Deo Gratias ad Missam et Vesperas,** 15 Cents.
The same on pasteboard, 35 Cents.

According to the late decree of His Holiness, LEO XIII., only the chant approved by the Sacred Congregation of Rites as expressed in the Ratisbon edition of Pustet, is permitted in our churches. To facilitate choirs in attaining accuracy in the responses, two large cards, (a) *Responsoria ad Missam* and (b) *Responsoria Deo Gratias ad Missam et Vesperas* have just been published. We feel certain they will be most welcome to organists throughout the country.

They are printed in the style of the grand imperial folio of the Gradual, so commended by His Holiness.

——ORDERS SOLICITED.——

ORGAN-SCHOOL

FOR CATHOLIC ORGANISTS.

By H. OBERHOFFER, Op. XXXVI.—Translated from the German by R. W. OBERHOFFER, Organist.

This is the only Catholic, and most complete Organ-school of its kind.

Bound in Half Morocco, 284 pages. Price, $3.50.

REQUIEM AND LIBERA.

FOR SOPRANO, ALTO, TENOR AND BASS, WITH ORGAN ACCOMPANIMENT.

——Composed by REV. A. LAMMEL,——

Director of the Cathedral Chancel Choir, New York.

PRICE, 75 Cents.

Read the "ECHO,"

A Monthly Journal, devoted to the interests of Catholic Church Music.

Subscription Price (96 pp. text and 96 pp. music), per Annum, $1.50.

MAGISTER CHORALIS.

A Theoretical and Practical Manual of Gregorian Chant, by

REV. F. X. HABERL.

Translated into English by the MOST REV. N. DONNELLY, D. D., Archbishop of Dublin.

Bound. 283 Pages, 90 Cents.

FR. PUSTET & CO., PUBLISHERS,

52 Barclay Street, New York. **204 Vine Street, Cincinnati, O.**

Digitized by UNIVERSITY OF NOTRE DAME
Original from UNIVERSITY OF NOTRE DAME

MUSIC
M
2011
P157
M5

MISSA

PAPÆ MARCELLI

For Six Voices a Capella.

Composed by Palestrina.

Transcribed and Edited for the use of Modern Church Choirs and Choral Societies, by

Rev. Joseph Graf,

Director of the Cathedral Choir, Baltimore, Md.

Pustet & Co.

New York:
No. 52 Barclay Street.

Cincinnati,
No. 204 Vine

Boston, Mass.:
Oliver Ditson & Co.

Copyright by

Digitized by
UNIVERSITY OF NOTRE DAME

MUSIC
M
2011
P157
M5

MISSA

PAPÆ MARCELLI

For Six Voices a Capella.

Composed by Palestrina.

Transcribed and Edited for the use of Modern Church Choirs and Choral Societies, by

Rev. Joseph Graf,

Director of the Cathedral Choir, Baltimore, Md.

Pustet & Co.

New York:
No. 52 Barclay Street.

Cincinnati,
No. 204 Vine

Boston, Mass.:
Oliver Ditson & Co.

Copyright by

Digitized by
UNIVERSITY OF NOTRE DAME

MUSIC
M
2011
P157
M5

MISSA

PAPÆ MARCELLI

For Six Voices a Capella.

Composed by Palestrina.

Transcribed and Edited for the use of Modern Church Choirs and Choral Societies, by

Rev. Joseph Graf,

Director of the Cathedral Choir, Baltimore, Md.

Pustet & Co.

New York:
No. 52 Barclay Street.

Cincinnati,
No. 204 Vine

Boston, Mass.:
Oliver Ditson & Co.

Copyright by

Digitized by
UNIVERSITY OF NOTRE DAME

MUSIC
M
2011
P157
M5

MISSA

PAPÆ MARCELLI

For Six Voices a Capella.

Composed by Palestrina.

Transcribed and Edited for the use of Modern Church Choirs and Choral Societies, by

Rev. Joseph Graf,

Director of the Cathedral Choir, Baltimore, Md.

Pustet & Co.

New York:
No. 52 Barclay Street.

Cincinnati,
No. 204 Vine

Boston, Mass.:
Oliver Ditson & Co.

Copyright by

Digitized by
UNIVERSITY OF NOTRE DAME