

Stockhausen

Messe

Couv. 6

Double vérifié  
de  
V.m.

V.m. 222



M E S S E

à Quatre Parties en Chœur

avec Accompagnement

de deux Harpes, (Quatre Cors et Basses Ad-Libitum)

Composée et Dédinée

à Son Altesse Sérénissime

Mademoiselle d'Orléans

PAR

F. STOCKHAUSEN.

Prix 56.<sup>f</sup>

Divisée en deux Livraisons

La 1.<sup>e</sup> est composée des Parties Séparées, Prix 20.<sup>f</sup>

La 2.<sup>e</sup> de la Partition du Chant, avec Accomp.<sup>t</sup> de Piano ou Harpe, 16.<sup>f</sup>

N.B. On double le nombre des voix, Harpes et Basses, selon la grandeur du local, comme celui des Violons et Basses dans un Orch.  
On peut se procurer des Parties nécessaires pour doubler séparément.

à Paris

Chez l'Auteur, Rue Grange Batelière, N.<sup>o</sup> 17.

Chez Pacini, Editeur de Musique, Boulevard des Italiens, N.<sup>o</sup> 11.

Propriété de l'Auteur.

(Œuv. 6.)

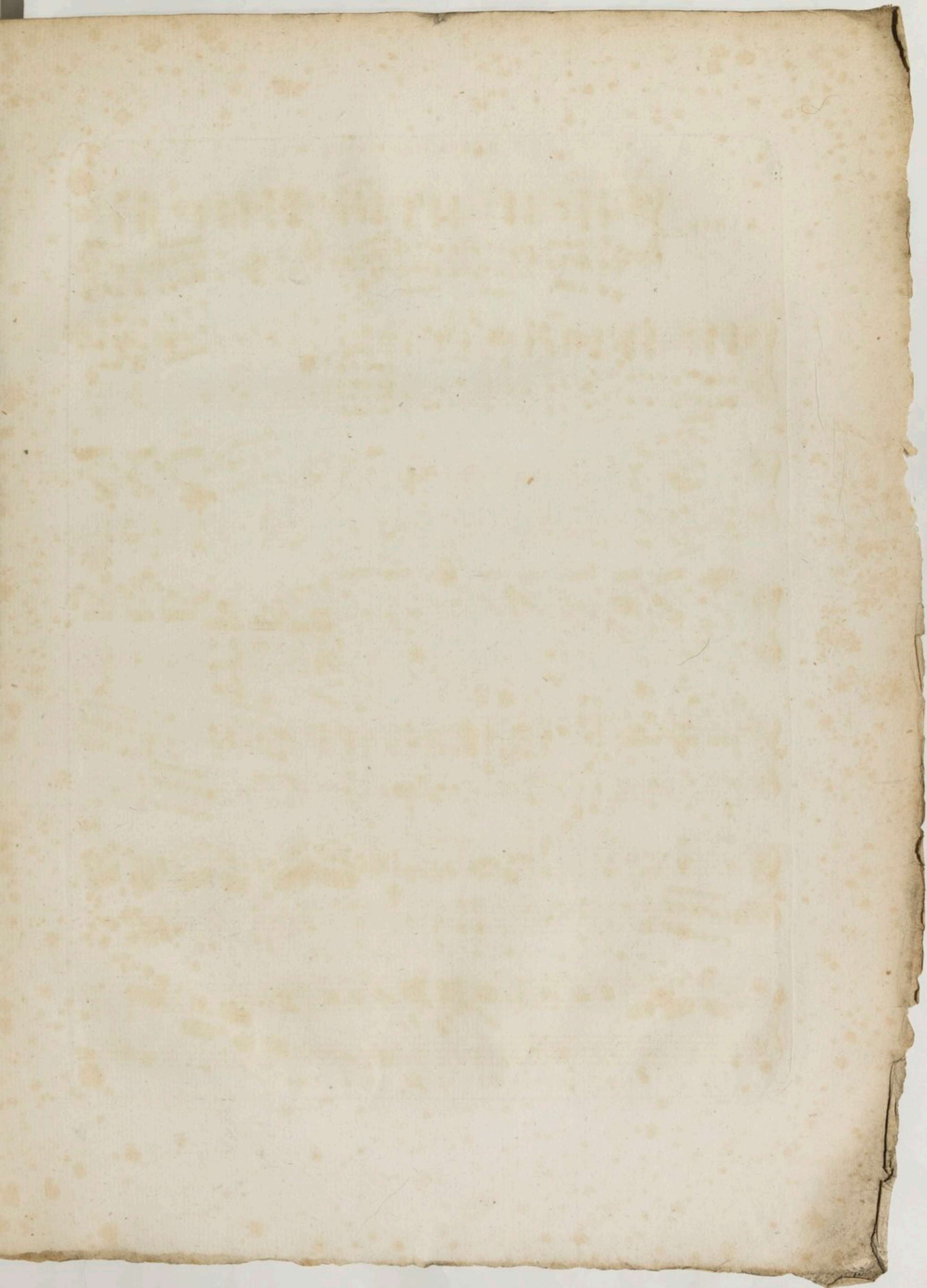
Déposé à la D.<sup>on</sup> de la L.<sup>ie</sup>

Vm<sup>1</sup>-2220

Stockhausen

Faint, illegible text, possibly bleed-through from the reverse side of the page.

*London*



KIRIE.

Andante.

The musical score is written for Harp I or Piano. It begins with a treble clef and a 3/4 time signature. The first system includes a bass clef and a 4/4 time signature. The piece is marked 'Andante' and 'KIRIE.'. The score contains several systems of music, each with a treble and bass staff. Dynamic markings include *p*, *f*, *mf*, and *cres.*. There are also various articulation marks and repeat signs throughout the piece.

HARPA I<sup>re</sup> ou PIANO

The musical score is written for Harp I or Piano and consists of seven systems of two staves each. The notation includes treble and bass clefs, various dynamics such as *cres*, *f*, *p*, *rff*, and *pp*, and articulation marks. The final system is marked *Adagio* and includes a *Harpeggio* section. The paper shows signs of age, including yellowing and some staining.

GLORIA

First system of musical notation for the Gloria, featuring a grand staff with treble and bass clefs, 3/4 and 4/4 time signatures, and a forte (f) dynamic marking.

Second system of musical notation, including a 'de cres' (decrescendo) marking and a piano (p) dynamic marking.

Third system of musical notation, featuring a piano (p) dynamic marking and an 8-measure rest.

Fourth system of musical notation, including a 'cres.' (crescendo) marking and a fortissimo (ff) dynamic marking.

Fifth system of musical notation, featuring a 'de cres.' (decrescendo) marking, a pianissimo (pp) dynamic marking, and a 'solo' marking.

Sixth system of musical notation, including a piano (p) dynamic marking and a fortissimo (ff) dynamic marking.

Seventh system of musical notation, showing a continuation of the melodic and harmonic lines.

Eighth system of musical notation, marked 'Piu lento' (Piu lento) and featuring a piano (p) dynamic marking.



HARPE 1<sup>re</sup> ou PIANO

The musical score is written for a single instrument, labeled 'HARPE 1<sup>re</sup> ou PIANO'. It consists of eight systems, each with a treble and bass staff. The key signature is one flat (B-flat), and the time signature is 3/4. The notation includes a variety of rhythmic patterns, such as arpeggiated chords and sixteenth-note runs. Dynamics like 'p' (piano) and 'f' (forte) are used to indicate volume changes. The paper is aged and shows some staining.

The musical score is arranged in six systems, each consisting of a grand staff (treble and bass clefs). The first system begins with a forte (*f*) dynamic. The second system includes a piano (*p*) dynamic. The third system continues with various dynamics. The fourth system is marked *Piu moto* and includes a forte (*f*) dynamic. The fifth system is marked *Moderato*. The sixth system is labeled *CREDO* and begins with a piano (*p*) dynamic. The score features a variety of musical textures, including arpeggiated chords, flowing sixteenth-note passages, and sustained harmonic accompaniment. The paper shows signs of age, with some staining and wear at the edges.

HARPA 1<sup>a</sup> ou PIANO

First system of music, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music features a complex texture with many sixteenth notes in the treble and quarter notes in the bass. Dynamic markings 'f' and 'F' are present.

Second system of music, continuing the piece. It features a similar texture to the first system, with a 'p' dynamic marking in the treble staff.

Third system of music, showing a change in texture with more sustained notes in the treble and a more active bass line.

Fourth system of music, featuring a prominent melodic line in the treble staff with a 'p' dynamic marking, and a bass line with rhythmic patterns.

Fifth system of music, characterized by a dense texture of chords in the treble and a steady bass line. A 'FF' dynamic marking is visible.

Sixth system of music, featuring a 'F' dynamic marking and a more active bass line with some sixteenth-note passages.

Seventh system of music, the final system on the page. It includes the instruction 'Acc: La et Mi.' and ends with a fermata on the treble staff.

HARPA I<sup>re</sup> ou PIANO

8

8<sup>va</sup> loco

pp

Bis

ff

Adagio

3/4

p

HARPA 1<sup>a</sup> ou PIANO

The first system of music consists of two staves. The upper staff is in treble clef with a 7/8 time signature, starting with a piano (*p*) dynamic. It contains a series of eighth-note chords and arpeggiated figures. The lower staff is in bass clef with a 7/8 time signature, providing a harmonic accompaniment with chords and single notes.

The second system continues the piece. The upper staff has a *de cresc.* marking. The tempo changes to *Andantino* in a 3/4 time signature. The lower staff has a *p solo* marking. The music features a mix of chords and melodic lines.

The third system begins with a piano (*p*) dynamic. The upper staff has a key signature change to one sharp (F#). The music consists of chords and arpeggiated patterns in both staves.

The fourth system continues with a key signature change to two sharps (F# and C#). The music is characterized by dense chordal textures and arpeggiated figures in both staves.

The fifth system starts with a piano (*p*) dynamic. The upper staff has a key signature change to two sharps (F# and C#). The music features intricate arpeggiated patterns and chords.

The sixth system begins with a piano (*p*) dynamic and includes a fortissimo piano (*fp*) marking. The music consists of chords and arpeggiated figures in both staves.

The seventh system has a key signature change to one flat (Bb) and a common time signature. The music features chords and arpeggiated patterns in both staves.

Tempo 1<sup>o</sup>

First system of musical notation, consisting of a grand staff with treble and bass clefs. The music begins with a piano (*p*) dynamic marking. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of half notes.

Second system of musical notation, continuing the piece. The right hand has a more active melodic line with some grace notes, and the left hand continues with a consistent accompaniment.

Third system of musical notation. It includes a specific instruction "sol#" above the treble clef. The right hand has a complex texture with many beamed notes, and the left hand has a more rhythmic accompaniment. A fortissimo (*ff*) dynamic marking appears in the right hand.

Fourth system of musical notation. The right hand features a series of chords and arpeggiated figures, with a forte (*f*) dynamic marking. The left hand continues with a steady accompaniment.

Fifth system of musical notation. It includes a four-measure rest in the right hand, indicated by a "4" above the staff. The left hand continues with a steady accompaniment.

Sixth system of musical notation. The right hand has a melodic line with some grace notes, and the left hand continues with a steady accompaniment. A piano (*p*) dynamic marking is present.

Seventh system of musical notation. The right hand has a melodic line with some grace notes, and the left hand continues with a steady accompaniment. A forte (*f*) dynamic marking is present.

First system of musical notation, consisting of two staves (treble and bass clef). The music features chords and single notes. Dynamic markings include *p* and *ff*.

Second system of musical notation, consisting of two staves. The music continues with chords and single notes. Dynamic markings include *p* and *ff*.

Third system of musical notation, consisting of two staves. The music features a prominent eighth-note pattern in the right hand, marked *8<sup>va</sup>*. The left hand has a similar pattern. Dynamic marking is *pp*.

Fourth system of musical notation, consisting of two staves. The music features a prominent eighth-note pattern in the right hand, marked *8<sup>va</sup>*. The left hand has a similar pattern. Dynamic marking is *pp*.

Fifth system of musical notation, consisting of two staves. The music features a prominent eighth-note pattern in the right hand, marked *loco*. The left hand has a similar pattern. Dynamic marking is *ff*.

Sixth system of musical notation, consisting of two staves. The music features chords and single notes. Dynamic marking is *ff*.

Seventh system of musical notation, consisting of two staves. The music features chords and single notes. Dynamic marking is *ff*.

Adagio

SANCTUS

Harpeggio

*p*

*mf*

de cres

*p*

*f*

All: non troppo

Sol #



HARPA 1<sup>re</sup> ou PIANO

Tempo 1<sup>o</sup>

Benedictus

HARPA 1<sup>re</sup> ou PIANO

14 Allegro

ff

Andante

AGNUS Dei.

Largo

Tempo 1<sup>o</sup>

F solo

*p* *decr.*

*Largo*  
*p*

*Adagio II* *Cors*  
11

*All.*  
*f*

*p*

*pp*

*ppp*  
83

*[Faint, illegible handwriting, likely bleed-through from the reverse side of the page.]*

M E S S E

à Quatre Parties en Chœur

avec Accompagnement

de deux Harpes, (Quatre Cors et Basses Ad-Libitum)

Composée et Dédinée

à Son Altesse Sérénissime

Mademoiselle d'Orléans

PAR

F. STOCKHAUSEN.

Prix 56<sup>f</sup>

Divisée en deux Livraisons

La 1<sup>e</sup> est composée des Parties Séparées, Prix 20<sup>f</sup>

La 2<sup>e</sup> de la Partition du Chant, avec Accomp<sup>t</sup> de Piano ou Harpe, 16<sup>f</sup>

N.B. On double le nombre des voix, Harpes et Basses, selon la grandeur du local, comme celui des Violons et Basses dans un Orchestre.  
On peut se procurer des Parties nécessaires pour doubler séparément.

à Paris

Chez l'Auteur, Rue Grange Batelière, N<sup>o</sup> 17.

et Chez Pacini, Editeur de Musique, Boulevard des Italiens, N<sup>o</sup> 11.

Propriété de l'Auteur.

(Œuv. 6.)

Déposé à la D<sup>on</sup> de la L<sup>ie</sup>

Andante

KIRIE.

The musical score is written for a harp or piano and is titled "KIRIE." It begins with the tempo marking "Andante". The score is organized into eight systems, each consisting of two staves (treble and bass clef). The time signature is 3/4 for the first system and 4/4 for the subsequent systems. The key signature is one flat (B-flat major or D minor). The score includes various dynamic markings such as *f* (forte), *p* (piano), *mf* (mezzo-forte), *cresc.* (crescendo), and *decresc.* (decrescendo). There are also articulation marks and a section marked "Acc: La". The piece concludes with a double bar line.

All<sup>o</sup> non troppo

GLORIA.

HARPE 2<sup>da</sup> ou PIANO

The musical score is written for a harp or piano and consists of seven systems, each with a treble and bass staff. The notation includes chords, triplets, and various dynamic markings. The first system begins with a fortissimo (FP) marking. The second system includes the instruction "Piu lento" and a 4-measure rest. The fifth system features a section marked "Acc: Ut" and includes a "8<sup>va</sup> Basso" instruction with a dashed line. The score concludes with a repeat sign and a final chord.



HARPE 2<sup>da</sup> ou PIANO

Tempo 1<sup>o</sup>

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (B-flat and E-flat). The music features a series of chords and some melodic lines. A double bar line is present, followed by a dynamic marking of **ff** (fortissimo).

The second system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music continues with a mix of chords and melodic fragments.

The third system of musical notation consists of two staves. The upper staff features a prominent sixteenth-note arpeggiated pattern. The lower staff provides a harmonic accompaniment with chords and some melodic lines.

The fourth system of musical notation consists of two staves. The upper staff continues with the sixteenth-note arpeggiated pattern. The lower staff has a more active melodic line with eighth and sixteenth notes.

The fifth system of musical notation consists of two staves. The upper staff has a dynamic marking of **F** (forte) and the instruction *Piu Moto* (More Motion). The music becomes more rhythmic and energetic.

The sixth system of musical notation consists of two staves. The lower staff begins with fingerings: 3, 2, 1, 4, 3, 2. The system concludes with a double bar line.

Moderato.

CREDO

*p*

*p*

Acc: le La *f*

Acc: le Mi *ff*

*p*

*mf*

HARPE 2<sup>da</sup> ou PIANO

First system of musical notation. Treble staff contains a melodic line with dynamic markings *f*, *ff*, and *Decc:La.*. Bass staff contains a supporting accompaniment.

Second system of musical notation. Treble staff contains a melodic line with dynamic markings *pp* and *Acc. La et Mi*. Bass staff contains a supporting accompaniment.

Third system of musical notation. Treble staff contains a melodic line with dynamic marking *ff*. Bass staff contains a supporting accompaniment.

Fourth system of musical notation. Treble staff contains a melodic line with dynamic markings *p* and *ff*. Bass staff contains a supporting accompaniment.

Fifth system of musical notation. Treble staff contains a melodic line. Bass staff contains a supporting accompaniment.

Sixth system of musical notation, starting with the tempo marking *Adagio* and measure number 15. The time signature is 3/4. Treble staff contains a melodic line. Bass staff contains a supporting accompaniment.

Seventh system of musical notation. Treble staff contains a melodic line with dynamic markings *pp* and *de cres.*. Bass staff contains a supporting accompaniment. The system ends with the marking *V.S.*

Andantino

Handwritten musical score for Harpe 2<sup>de</sup> ou PIANO, page 8. The score consists of eight systems of two staves each. It begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The tempo is marked 'Andantino'. The first system includes a dynamic marking 'p'. The second system continues the piece. The third system also continues. The fourth system features a dynamic marking 'pp'. The fifth system includes a dynamic marking 'p' and a 'Tempo' section marked with a double bar line and a new key signature of one flat (F) and a common time signature (C). The sixth system continues in the new key signature. The seventh system includes a dynamic marking 'sol' (solfège). The eighth system concludes with a dynamic marking 'ff'.

HARPE 2<sup>da</sup> ou PIANO

The musical score is written for a harp or piano and consists of eight systems of two staves each. The key signature is one flat (B-flat). The score includes various musical notations such as treble and bass clefs, notes, rests, and dynamic markings. Fingerings are indicated by numbers 1-5. Performance instructions like "Acc: le La" are present. The piece concludes with a double bar line.

System 1: Treble clef, bass clef. Fingerings: 3, 3. Dynamic: *ff*.

System 2: Treble clef, bass clef. Fingerings: 8, 8.

System 3: Treble clef, bass clef. Dynamic: *f*, *f*.

System 4: Treble clef, bass clef. Fingerings: 2, 2. Dynamic: *f*.

System 5: Treble clef, bass clef. Fingerings: 2, 2. Dynamic: *f*.

System 6: Treble clef, bass clef. Dynamic: *fp*. Instruction: *Acc: le La*.

System 7: Treble clef, bass clef. Dynamic: *ff*.

System 8: Treble clef, bass clef. Ends with a double bar line.

Adagio

SANCTUS

All<sup>o</sup> non troppo

Acc: le La

BENEDICTUS

Qui venit.

Tempo 1<sup>o</sup> 14

All<sup>o</sup>

AGNUS Dei

Andante

*f* *P*

Largo.

*p*

Tempo 1<sup>o</sup>

*f* *pp*

Largo

*p*

Adagio.

*p* Attacca Subito.

All<sup>to</sup>

*f* *cres.*

*p* *pp* *ppp* FIN





M E S S E

à Quatre Parties en Chœur

avec Accompagnement

de deux Harpes, (Quatre Cors et Basses Ad-Libitum)

Composée et Dédiée

à Son Altesse Sérénissime

Mademoiselle d'Orléans

PAR

F. STOCKHAUSEN.

Prix 36.<sup>f</sup>

Divisée en deux Livraisons

La 1.<sup>re</sup> est composée des Parties Séparées, Prix 20.<sup>f</sup>

La 2.<sup>de</sup> de la Partition du Chant, avec Accomp.<sup>t</sup> de Piano ou Harpe, 16.<sup>f</sup>

---

N.B. On double le nombre des voix, Harpes et Basses, selon la grandeur du local, comme celui des Violons et Basses dans un Orch.

On peut se procurer des Parties nécessaires pour doubler séparément.

---

à Paris

Chez l'Auteur, Rue Grange Batelière, N.<sup>o</sup> 17.

et Chez Pacini, Editeur de Musique, Boulevard des Italiens, N.<sup>o</sup> 11.

Propriété de l'Auteur.

(Œuv. 6.)

Déposé à la D.<sup>on</sup> de la 1.<sup>re</sup>

BASSI.

*Andante.*  
 KIRIE.

*f* *p* *cres.* *f* *p* *cres.* *f* *p* *cres.* *f* *p* *pp* *cres.* *f* *p* *cres.* *f* *p* *Adagio.* *pp* *rinf.*

*All<sup>o</sup> non troppo.*  
 GLORIA.

*f* *cres.* *p* *cres.* *ff* *cres.*

BASSI.

The musical score is written for Basses and Cellos. It begins with a key signature of one flat and a 2/4 time signature. The first staff is for Basses. The second and third staves are for Cello, with dynamics *p* and *pp*. The fourth staff is for Basses, with dynamics *f* and *p*. The fifth and sixth staves are for Cello, with dynamics *p* and *f*. The seventh and eighth staves are for Basses, with dynamics *p* and *f*. The ninth and tenth staves are for Cello, with dynamics *p* and *f*. The eleventh and twelfth staves are for Basses, with dynamics *p* and *f*. The thirteenth and fourteenth staves are for Cello and Bassoon, with dynamics *f* and *f*. The score includes various dynamics (*p*, *pp*, *f*, *cres.*), tempo markings (*Piu lento*, *Tempo imo*, *Piu molto*), and articulation marks.

BASSI.

Moderato.

CREDO.

Musical score for Basses, Moderato section. It consists of 14 staves of music in bass clef with a key signature of two flats and a common time signature. The music features various dynamics including piano (p), piano-piano (pp), and fortissimo (ff), along with a crescendo (cres.) marking. The notation includes quarter, eighth, and sixteenth notes, as well as rests and slurs.

Cello.

Bassi.

Adagio.

Musical score for Basses, Adagio section. It consists of two staves of music in bass clef with a key signature of two flats and a 5/4 time signature. The music starts with a piano-piano (pp) dynamic and includes various note values and rests.

The musical score is written for Basses (BASSI.), Cello (Cello.), and Basses (Bassi.). It consists of 14 staves of music. The notation includes various clefs (bass clef), key signatures (one flat and one sharp), and time signatures (3/4, 3/4, 3/4, 3/4, 3/4, 3/4, 3/4, 3/4, 3/4, 3/4, 3/4, 3/4, 3/4, 3/4). Dynamics include *p*, *pp*, *f*, and *ppp*. Performance instructions include *Andantino.*, *Tempo imo.*, *col arco*, *pizz.*, and *deces.*. The score features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are also some markings like *4* and *1* above notes, possibly indicating fingerings or articulation.

Basso.

Cello.

Bassi.

*p* *f* *ff*

*pp*

*ff*

Adagio.

SANCTUS.

*p* *f*

Allegro non troppo.

*f*

BASSI.

Tempo imo.

Cello

Bassi.

First system of musical notation for Basses, Cello, and Basses. It consists of four staves. The first staff is for Basses, the second for Cello, and the third and fourth for Basses. The tempo is 'Tempo imo.' and the dynamics include 'p' and 'Allegro.'

Allegro.

Andante.

AGNUS DEI.

Second system of musical notation for Agnus Dei. It consists of two staves. The first staff is for Cello and the second for Basses. The tempo is 'Andante.' and the dynamics include 'p'.

Cello.

Bassi.

Largo.

Third system of musical notation for Agnus Dei. It consists of one staff for Cello and Basses. The tempo is 'Largo.' and the dynamics include 'p'.

Tempo imo.

Fourth system of musical notation for Agnus Dei. It consists of two staves. The first staff is for Cello and the second for Basses. The tempo is 'Tempo imo.' and the dynamics include 'p' and 'pp'.

Cello.

Bassi.

Largo.

Fifth system of musical notation for Agnus Dei. It consists of one staff for Cello and Basses. The tempo is 'Largo.' and the dynamics include 'pp'.

Adagio.

Allegro Moderato.

Sixth system of musical notation for Agnus Dei. It consists of two staves. The first staff is for Cello and the second for Basses. The tempo is 'Adagio.' and 'Allegro Moderato.' and the dynamics include 'p'.

Seventh system of musical notation for Agnus Dei. It consists of two staves. The first staff is for Cello and the second for Basses. The dynamics include 'pp' and 'ppp'.

pp

ppp

*[Faint, illegible text, likely bleed-through from the reverse side of the page]*



M E S S E

à Quatre Parties en Chœur

avec Accompagnement

de deux Harpes, (Quatre Cors et Basses Ad-Libitum)

Composée et Dédicée

à Son Altesse Sérénissime

Mademoiselle d'Orléans

PAR

F. STOCKHAUSEN.

Prix 36.<sup>f</sup>

Divisée en deux Livraisons

La 1.<sup>re</sup> est composée des Parties Séparées, Prix 20.<sup>f</sup>

La 2.<sup>e</sup> de la Partition du Chant, avec Accomp.<sup>t</sup> de Piano ou Harpe, 16.<sup>f</sup>

N.B. On double le nombre des voix, Harpes et Basses, selon la grandeur du local, comme celui des Violons et Basses dans un Orch.  
On peut se procurer des Parties nécessaires pour doubler séparément.

à Paris

Chez l'Auteur, Rue Grange Batelière, N.<sup>o</sup> 17.

et Chez Pacini, Editeur de Musique, Boulevard des Italiens, N.<sup>o</sup> 11.

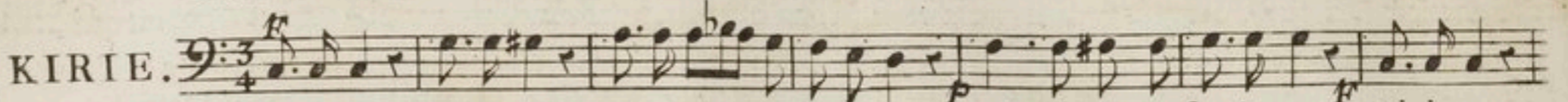
Propriété de l'Auteur.

(Œuv. 6.)

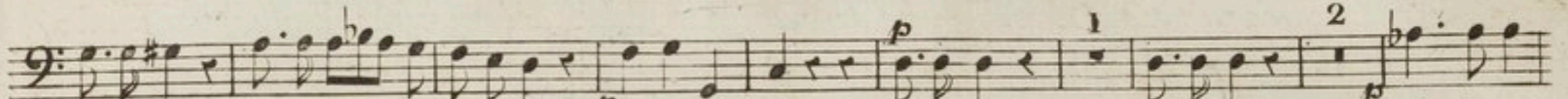
Déposé à la D.<sup>on</sup> de la 1.<sup>re</sup>

BASSO

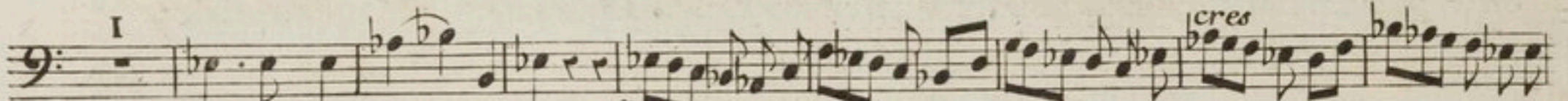
Andante.

KIRIE. 

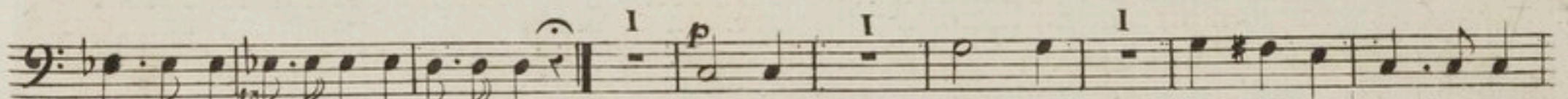
Kiri-e Kiri-e Kiri-e e-le-i-son Ki-ri-e e-le-i-son Kiri-e



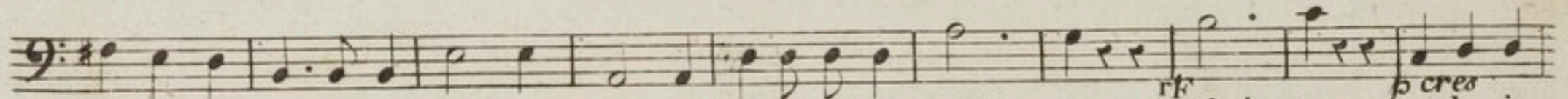
Kiri-e Kiri-e e-le-i-son e-le-i-son Kiri-e Kiri-e Ki-ri-e



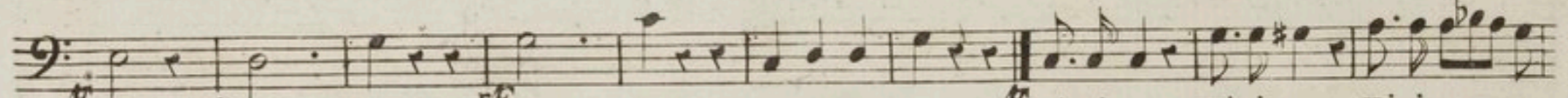
Ki-ri-e e-le-i-son Ki-ri-e e-le-i-son Ki-ri-e e-le-i-son Ki-ri-e



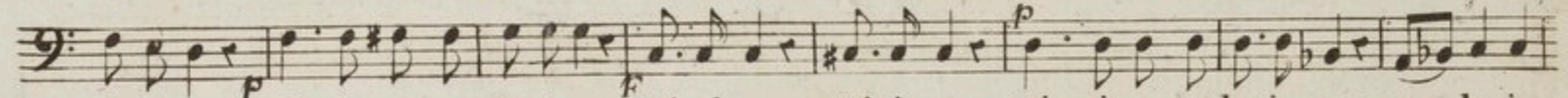
le-i-son Kiri-e e-le-i-son Christe Christe Christe e-le-i-son



Christe e-le-i-son Christe Christe e-le-i-son Chris-te Chris-te e-le-i-



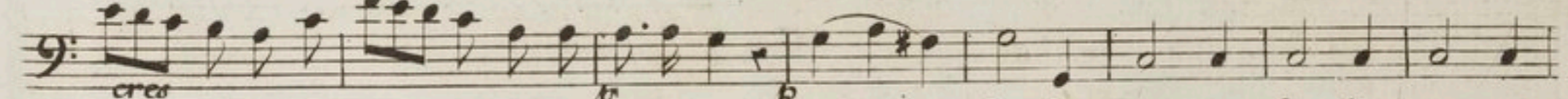
son Chris-te Chris-te e-le-i-son Kiri-e Kiri-e Kiri-e e-



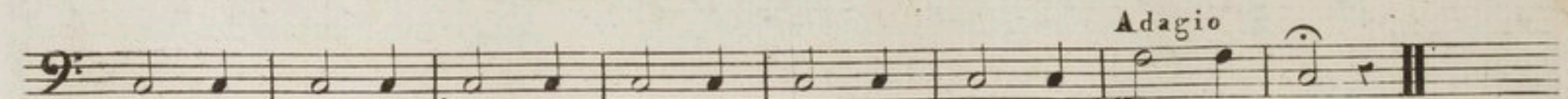
le-ison Kiri-e e-le-i-son Kiri-e Kiri-e Ki-ri-e e-le-i-son e-le-i-



son Kiri-e e-le-i-son Kiri-e e-le-i-son e-le-i-son Ki-ri-e e-le-i-son

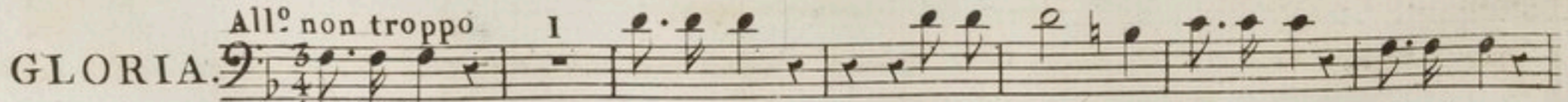


Ki-ri-e e-le-i-son e-le-i-son e-le-i-son e-le-i-son e-

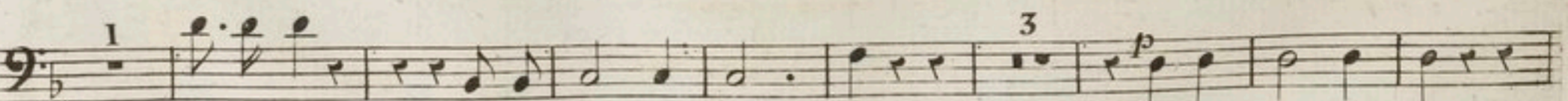


le-i-son e-le-i-son e-le-i-son e-le-i-son

Adagio

GLORIA. 

Gloria Gloria in ex-cel-sis Gloria Gloria



Gloria in ex-celsis De-o et in ter-ra pax...

I 2  
 pax ho-mi-ni-bus bonæ volun-tatis laudamus te bene-  
 -dicimus te a-do-ramus te *ff* glori-fi-ca-mus te glori-fi-ca-mus te  
*pp* gra-ti-as a-gi-mus a-gi-mus ti-bi *f* propter magnam glo-ri-am  
 tu-am glo-ri--am tu-am *Piu lento tutti* *f* De-us Pater om--ni-po-tens  
*4* Je-su Je-su Chris-te *solo* Do-mi-nus De--us Agnus De-i  
*tutti* *f* Fi-li-us Fi-li-us Pa--tris *4* *p* mi-se-re-re no--bis Qui-tol-lis pec-  
 ca-ta pecca--ta mundi sus-ci-pe de *cres.* pre-ca-ti-o--nem nos--tram  
*solo* *p* Qui sedes ad-tex-teram Pa-tris *tutti* *ff* mi-se-re--re mi-se-re--re mi-se-re-re  
*Tempo 1º* no--bis mi-se-re-re no--bis *f* Quoni-am Quoniam Quoniam tu  
 so-lus sanc-tus tu so-lus al-tis-si-mus Je--su Chris-te Cum  
*I* *Piu moto* *I*  
 Sancto Spi-ri--tu Je--su Chris--te cum Sancto Spi-ri--tu  
*f* in glori-a De-i Pa-tris A-men A-men A-men A--men

BASSO

Moderato

CREDO . *p* Cre - do Cre - do in u - - num in u - num de - um

pa - trem pa - trem om - ni - - po - - ten - tem *p* Cre - do Cre - do fac -

to - rem cœ - li cœ - li et terræ *p* vi - - si - bi - li - um vi - - si - bi - li -

um om - ni - - um et in vi - - - si - bi - li - um et in unum

Do - minum Jesum Chris - tum *p* et in unum Dominum Jesum Christum

fi - li - um dei u - ni ge - ni - tum *f* et ex - pa - tre na - tum ante omni - a sæ - cu - la

om - ni - a sæ - cu - - la *ff* de - um de de - o lumen - de lumine deum

verum de de - o ve - ro *fp* Ge - nitum non factum consubstan - ti - - a - lem

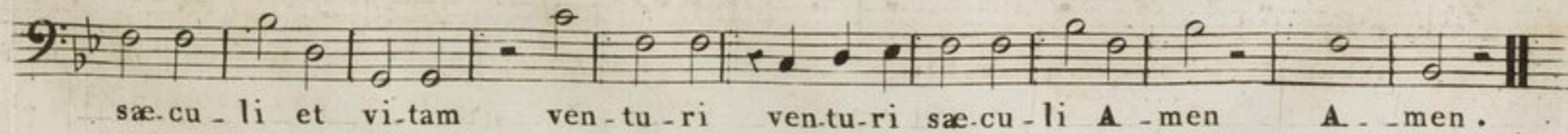
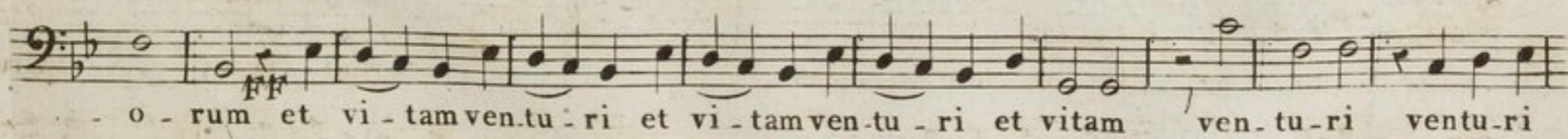
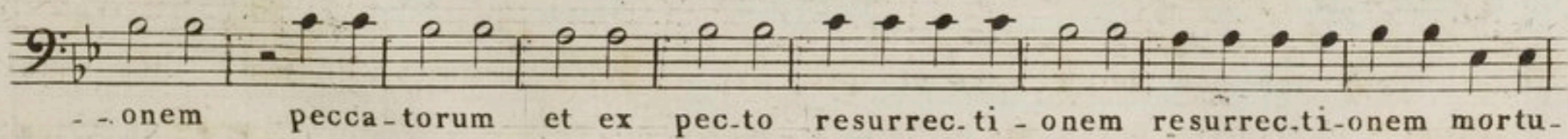
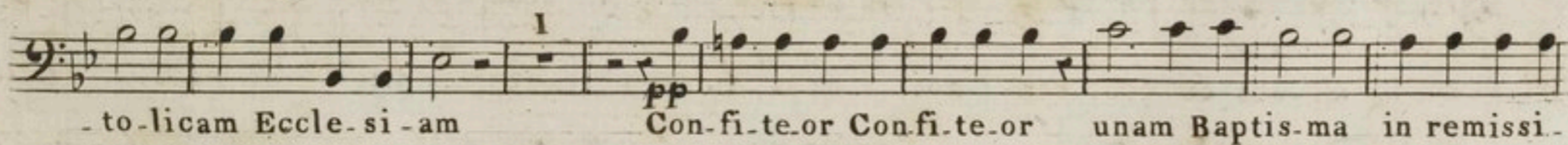
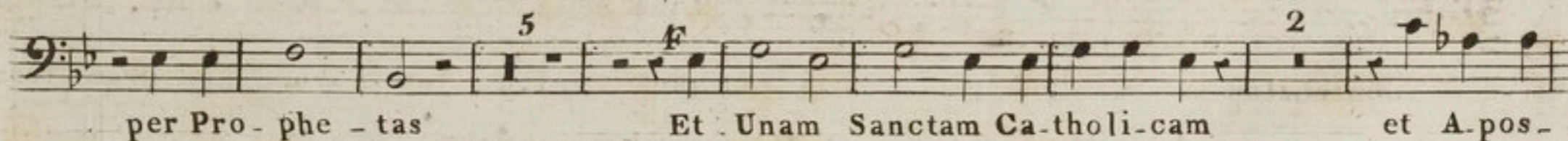
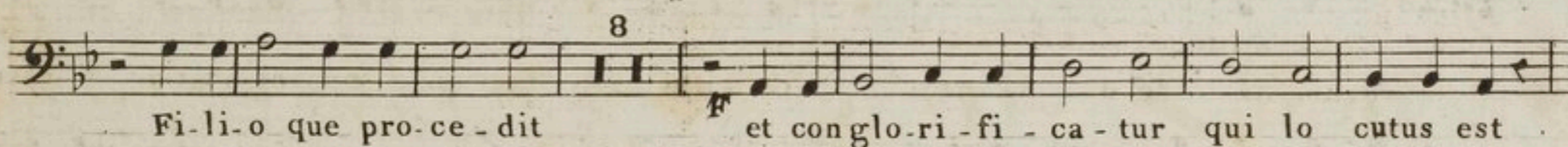
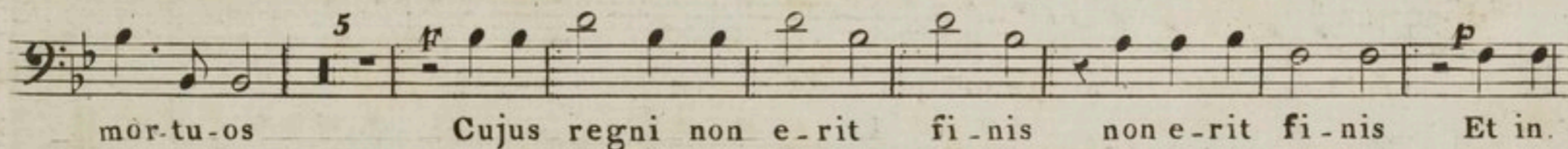
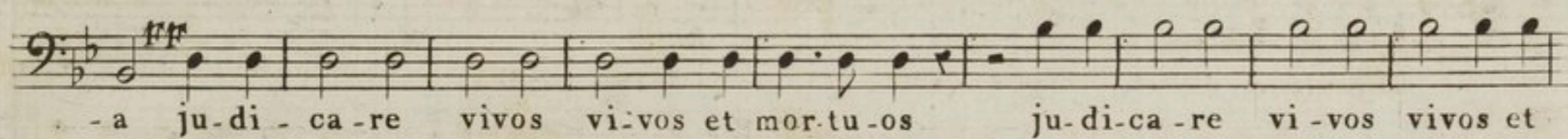
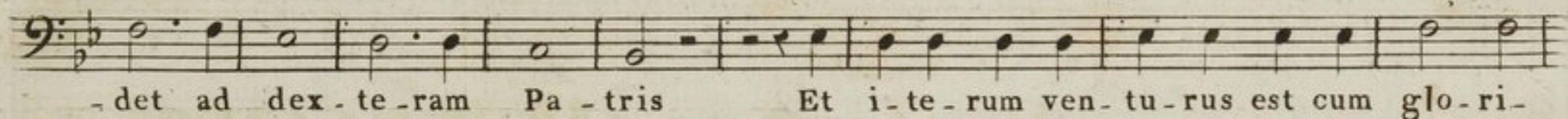
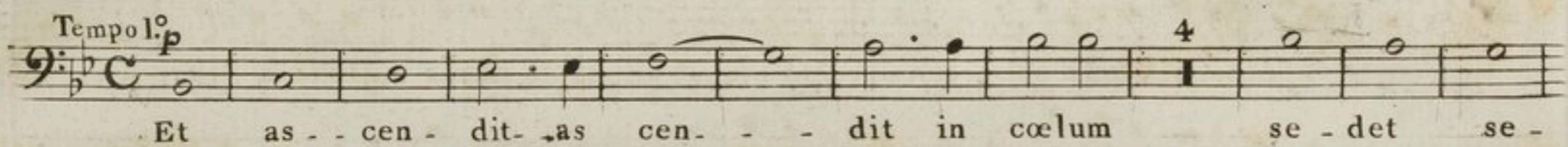
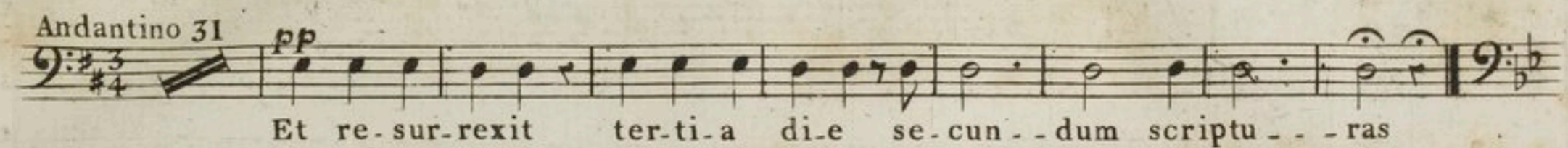
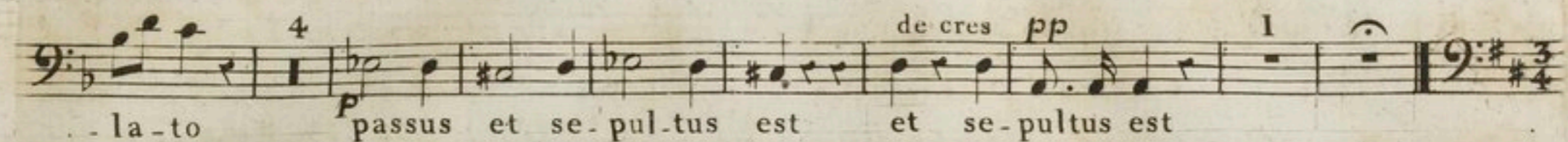
consubstan - ti - a - lem pa - - - tri per quem omni - a fac - ta - sunt qui prop - ternos

ho - mi - nes et prop - ter nos tram sa - lu - tem des cendit de cœ - - lis qui

prop - ter nos ho - mi - nes et prop - ter nos tram sa - lu - tem des cendit

de cœ - lis de cœ - - lis *Adagio* 9 *solo* Cruci - fix - us Cruci -

fix - us e - ti - am pronobis *2* sub Pon - ti - o Pi - la - to sub Pon - ti - o Pi -



**SANCTUS** *Adagio*

Sanctus Sanctus Sanctus Sanctus Dominus Deus  
 Sa-ba-oth Deus Sa-ba-oth Plenisunt caeli et ter-  
 ra Plenisunt caeli et terra glori-a tu-a  
 Plenisunt caeli caeli et terra Plenisunt caeli glori-a tu-a ho-  
 san-na in excel-sis hosanna in excelsis ho-  
 san-na in excelsis hosanna in excel-sis ho-san-na in excel-sis ho-  
 san-na ho-san-na in excel-sis in excel-sis

**AGNUS DEI** *Andante* *Choro Largo*

Mise-re-re Mise-re-re Mise-re-re  
 nobis Mise-re-re Mise-re-re Mise-re-re nobis Mise-  
 re-re Mi-se-re-re Mi-se-re-re nobis Agnus de-i qui tollis qui  
 tol-lis pec-ca-ta mundi Agnus de-i qui tollis qui tollis pecca-ta  
 mundi qui tollis pecca-ta mundi do-na no-bis pacem do-na  
 no-bis do-na no-bis pa-cem do-na no-bis pa-cem do-  
 na do-na no-bis pa-cem pa-cem pa-cem. FIN

M E S S E

à Quatre Parties en Chœur

avec Accompagnement

de deux Harpes, (Quatre Cors et Basses Ad-Libitum)

Composée et Dédicée

à Son Altesse Sérénissime

Mademoiselle d'Orléans

PAR

F. STOCKHAUSEN.

Prix 56<sup>l</sup>

Divisée en deux Parties

La 1<sup>re</sup> est composée des Parties Séparées, Prix 20<sup>l</sup>

La 2<sup>e</sup> de la Partition du Chant, avec Accomp<sup>t</sup> de Piano ou Harpe, 16<sup>l</sup>.

N.B. On double le nombre des voix, Harpes et Basses, selon la grandeur du local, comme celui des Violons et Basses dans un Orch.

On peut se procurer des Parties nécessaires pour doubler séparément.

à Paris

Chez l'Auteur, Rue Grange Batelière, N<sup>o</sup> 17.

et Chez Pacini, Editeur de Musique, Boulevard des Italiens, N<sup>o</sup> 11.

Propriété de l'Auteur.

(ŒUV. 6.)

Déposé à la D<sup>on</sup> de la L<sup>ie</sup>

Andante

KIRIE.

*F* Ki-ri-e Ki-ri-e Ki-ri-e e-le-i-son Ki-ri-e e-le-i-son *f* Ki-ri-e  
 Ki-ri-e Ki-ri-e e-le-i-son *p* e-le-i-son Ki-ri-e Ki-ri-e  
*solo* *f* Ki-ri-e e-le-i-son Ki-ri-e e-le-i-son e-le-i-son *f* e-le  
 i-son *f* Ki-ri-e e-le-i-son *p* Christe Christe *mf* Christe e-  
 le-i-son *p* Christe e-le-i-son Chris-te *p cres* Chris-te e-le-i-son *f* Christe  
*rf* Chris-te *p* e-le-i-son Ki-ri-e Ki-ri-e Ki-ri-e e-le-ison Ki-ri-e e-  
 le-i-son *f* Ki-ri-e Ki-ri-e Ki-ri-e e-le-i-son e-le-i-son Ki-ri-e e-le-i-son  
*cres* *f* Ki-ri-e e-le-i-son e-le-i-son e-le-i-son *cres* e-le-i-son e-le-i-son e-  
 le-i-son e-le-i-son e-le-i-son *pp* *Adagio* e-le-i-son

GLORIA

Allº nontropo.

*f* Gloria Gloria in excel-cis Gloria Gloria Gloria  
 in ex-cel-cis De-o et in terra pax pax homi-ni-bus  
 bonæ vo-lun-tatis *f* laudamus te bene-di-cimus te a-do-ramus te glori-fi-  
 camus te glori-fi-camus te *p* grati-as a-gimus ti-bi *pp* propter  
*cres* *f* ma-gnam glo-ri-am tu-am *f* propter ma-gnam glo-ri-am tu-am glo-ri-am tu-am  
*Piu 4* *lento* De-us Pa-ter om-ni-po-tens Je-su Je-su Chris-te



*f* Fili-us Fili-us Pa-tris Qui tollis pec-ca-ta pec-ca-ta mundi *p solo* mi-se-re-re no-  
 bis Qui tollis pec-ca-ta pecca-ta mundi *cresc* suscipe depreca-ti-o-nem nos-tram. Qui sedes ad  
 dexteram Pa-tris *3 tutti* mise-re-re mise-re-re mise-re-re no-bis mise-  
 re-re no-bis *Tempo 1º* Quoniam Quoni-am Quoni-am tu so-lus sanc-tus tu  
 solus al-tis-si-mus Je-su Chris-te Cum Sanctu Spi-ri-tu Je-su Chris-te Cum Sanctu  
 Spi-ri-tu *Piu moto* in gloria De-i Patris A-men A-men Amen A-men.  
 Moderato.  
**CREDO** *p* Cre-do Credo in u-num in u-num deum pa-trem pa-trem omni-  
 po-ten-tem *f* fac-to-rem cœ-li cœ-li et terræ Cre-do Cre-do vi-si-bi-li-um  
 vi-si-bi-li-um om-ni-um et in vi-si-bi-li-um *p* et in u-num Do-minum  
 Jesum Chris-tum *p* et in unum Dominum Jesum Christum fi-li-um dei uni-ge-ni-tum.  
 et ex patre natum ante om-ni-a sæ-cu-la om-ni-a om-ni-a sæ-cu-la  
 deum de deo lumende lumine deum verum de de-o ve-ro *I pp* Geni-tum non factum  
 consubstan-ti-a-lem consubstan-ti-a-lem pa-tri per quem om-ni-a fac-ta sunt qui prop-ternos  
 homi-nes et prop-ter nos-tram sa-lutem descen-dit de cœ-lis qui prop-ternos homines et  
 prop-ter nos-tram sa-lutem descen-dit de cœ-lis de cœ-lis *Adagio 3/3*

SOPRANO 1<sup>o</sup>

Andantino. *Soli*

Et resur-rex...it terti-a di-e ter-ti-a di-e

et resur-rexit terti-a di-e se-cun-dum Scripturas se-cundum scrip-

-turas et resur-rex-it terti-a di-e et resur-rex-it terti-a

di-e se-cundum scrip-turas se-cundum scrip-turas se-cundum scrip-turas et

re-sur-rex-it Et as-cen-dit as-cen-dit in coelum

se-det se-det ad dex-te-ram pa-tris Et i-terum ven-

turus est cum glo-ri-a ju-di-ca-re vi-vos vivos et mor-tu-os ju-di-ca-re

vi-vos vivos et mor-tu-os Cujus re-gni non e-rit fi-nis cujus

regni non e-rit fi-nis non erit fi-nis Et in spiritum Sanctum Dominum et

vi-vi-fi-cantem Qui ex Pa-tre Fi-li-o que pro-cedit Qui cum

Pa-tre et Fi-li-o simul a-do-ra-tur et con-glori-fi-ca-tur Qui lo-

-cutus est per Prophe-tas et Unam Sanctam Catholicam et

Unam Sanctam Catholicam et Apos-to-li-cam E-cle-si-am Con-

fi-teor confi-te-or unum Baptisma in remis-si-onem . pecca-torem Et exspecto resurrecti-  
 onem resurrecti-onem mortu-o-rum et vi-tam ven-tu-ri et vi-tam ven-tu-ri et  
 vitam ven-tu-ri venturi se-cu-li et vitam ven-tu-ri venturi se-cu-li a-men a-men.

**SANCTUS** *Adagio* *solo* *tutti* *solo*  
 Sanctus Sanctus Sanctus Do-mi-nus Sanctus Sanctus Sanctus Do-mi-

nus Dominus De-us Sa-ba-oth Dominus De-us Sa-ba-oth

*solo* *tutti*  
 Do-mi-nus De-us De-us Sa-ba-oth Dominus De-us De-us Sabaoth

*All<sup>o</sup> non troppo*  
 Ple-ni sunt coe-li et ter-ra Ple-ni sunt coe-li et ter-ra et ter-ra

Ple-ni sunt coeli et ter-ra Ple-ni sunt coe-li glori-a tu-a Ple-ni sunt coeli et

ter-ra glori-a tu-a ho-san-na in ex-cel-sis

*N.B. Temp<sup>o</sup> 1<sup>o</sup> solo du Tenore*  
 Bene dictus qui ve-nit in nomi-ne Do-mi-ni Benedic-tus qui ve-nit Bene-

dictus qui venit in no-mi-ne do-mi-ni Be-ne-dictus qui venit in no-mi-ne Do-mi-ni

*All<sup>o</sup> tutti*  
 Ho-sanna in excelsis ho-san-na in excelsis hosanna in excel-sis ho-

san-na in excel-sis ho-san-na hosan-na hosanna in excel-sis

*N.B. Le Solo du Tenore et du 2<sup>o</sup> Soprano peut être chanté par le 1<sup>er</sup> Soprano.*

AGNUS *Andante.*  $\frac{3}{4}$  *solo*

Agnus De - i qui - tollis qui - tollis peccata mundi Agnus  
 De - i qui - tol - lis qui - tol - lis qui - tol - lis pecca - ta mun - di Agnus  
 De - i Agnus de - i mi - se - re - re no - bis

*Chor Largo.*

*pp* Mi - se - re - re mi - se - re - re mi - se - re - re no - bis

*Tempo 1º*  $\frac{3}{4}$  *solo* *du 2º Soprano*

Agnus De - i qui - tol - lis qui - tol - lis pecca - ta mundi mi - se - re - re mi - se - re - re mi - se - re - re mi - se - re - re no - bis Agnus De - i qui - tol - lis qui - tol - lis pecca - ta mundi mi - se - re - re mi - se - re - re mi - se - re - re no - bis.

*Largo tutti*

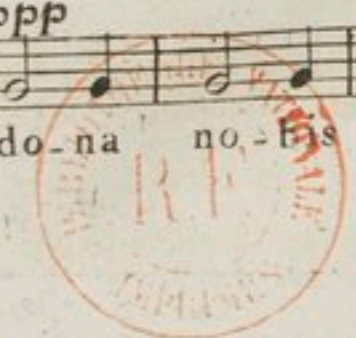
mi - se - re - re mi - se - re - re mi - se - re - re nobis mi - se - re - re mi - se - re - re mi - se - re - re nobis

*Adagio Mezza Voce* *solo*

Agnus De - i qui - tollis qui - tollis pec - ca - ta mundi Agnus De - i qui - tollis  
 qui - tollis pecca - ta mundi qui - tollis pecca - ta mundi *cres* dona nobis pacem.

*Allº*

*F* do - na no - bis pa - cem do - na no - bis pa - cem  
*pp* do - na no - bis do - na do - na do - na no - bis pa - cem.



M E S S E

à Quatre Parties en Chœur

avec Accompagnement

de deux Harpes, (Quatre Cors et Basses Ad-Libitum)

Composée et Dédicée

à Son Altesse Sérénissime

Mademoiselle d'Orléans

PAR

F. STOCKHAUSEN.

Prix 36.<sup>f</sup>

Divisée en deux Livraisons

La 1.<sup>e</sup> est composée des Parties Séparées, Prix 20.<sup>f</sup>

La 2.<sup>e</sup> de la Partition du Chant, avec Accomp.<sup>t</sup> de Piano ou Harpe, 16.<sup>f</sup>

N.B. On double le nombre des voix, Harpes et Basses, selon la grandeur du local, comme celui des Violons et Basses dans un Orcl.  
On peut se procurer des Parties nécessaires pour doubler séparément.

à Paris

Chez l'Auteur, Rue Grange Batelière, N<sup>o</sup> 17.

et Chez Pacini, Editeur de Musique, Boulevard des Italiens, N<sup>o</sup> 11.

Propriété de l'Auteur.

(Œuv. 6.)

Déposé à la D<sup>en</sup> de la L<sup>ie</sup>

ALTO ou 2<sup>do</sup> SOPRANO.

**KIRIE** *Andante*

*f* Ki-ri-e Ki-ri-e Ki-ri-e e-le-i-son *p* Ki-ri-e e-le-ison *f* Ki-ri-e Ki-ri-e

*p* Ki-ri-e e-le-i-son *p* e-le-i-son *f* Ki-ri-e *1* Ki-ri-e *2* *p* Ki-ri-e *1*

*cres* Ki-ri-e e-le-i-son *pp* e-le- i-son *f* Ki-ri-e e-le-ison

*1* *p* Christe *1* Christe *5* Christe e-le-i-son e-le-ison *p* Chris-te *rf* Chris-

-te e-le-i-son *p* Chris-te *rf* Chris-te *p* e-le-in-son *rf* Ki-ri-e

Ki-ri-e Ki-ri-e e-le-i-son Ki-ri-e e-le-ison Ki-ri-e Ki-ri-e Ki-ri-e e-le-ison

*p* e-le-i-son *p* Ki-ri-e e-le-ison *cres* *rf* Ki-ri-e *p* e-le-ison *cres*

*f* son e-le-i-son e-le-ison e-le-ison e-le-i-son *pp* e-le-ison *Adagio*

**GLORIA** *All<sup>o</sup> non troppo. 1*

*f* Glori-a *1* Glori-a in ex-cel-sis Glori-a *1* Gloria

Gloria in ex-cel-sis de-o *3* Et in terra pax pax ho-

mi-ni-bus *1* bo-nae volun-tatis *1* lau-damus te be-ne-di-ci-mus

te a-do-ra-mus te glori-fi-ca-mus te glori-fi-camus te *1* gra-ti-as *pp*

a-gimus a-gimus ti-bi *8* *f* propter magnam glori-am tuam glori-am tuam *Piu lento*

*solo* *tutti*  
 De-us Pa-ter om-ni-po-tens Do-mi-ni fi-li u-ni-ge-ni-te Je-su Je-su  
 Chris-te fi-li-us fi-li-us Pa-tris mi-se-re-re no-  
 bis qui tollis pec-ca-ta pec-ca-ta mundi sus-ci-pe de-pre-ca-ti-onis nos tram  
*solo* *tutti*  
 Qui se-des ad dex-te-ras Pa-tris mi-se-re-re mi-se-re-re mi-se-  
 re-re mi-se-re-re no-bis Quoni-am Quoni-am Quoni-  
 am tu so-lus sanc-tus tu so-lus altis-si-mus Je-su Chris-  
 te cum sanc-to Spi-ri-tu Je-su cum sanc-to Spi-ri-tu in  
 gloria de-i Pa-tris A-men A-men A-men A-men.

**CREDO** *Moderato*  
 Cre-do Cre-do in u-num in u-num de-um  
 pa-trem pa-trem om-ni-po-ten-tem Cre-do  
 Cre-do Cre-do Cre-do vi-si-bi-li-um vi-  
 si-bi-li-um om-ni-um et in vi-si-bi-li-um  
 et in u-num Do-mi-num Je-sum Chris-tum.

SOPRANO 29

fi-li-um de-i u-ni ge-ni-tum *f* Cre-do Cre-do *I* *f* et ex pa-tre na-tum

an-te om-ni-a se-cu-la *I* *fff* de-um de de-o lumen-de lu-mi-ne de-um virum de-

de-o ve-ro *I* *pp* Ge-ni-tum non factum consubstan-ti-a-lem consubstanti-a-lem

pa-tri per quem om-ni-a fac-ta sunt qui propter nos ho-mi-nes et propter nostram sa-

-lu-tem des-cen-dit de cœ-lis qui propter nos ho-mi-nes et prop-ter

nos tram sa-lu-tem des-cen-dit de cœ-lis de cœ-lis

*Adagio*  
Et in car-na tus est di-spi-ri-tu san-cto ex Ma-ri-a *solo* Ma-ri-a Vir-gi-ne et

ho-mo et ho-mo factus est *23* *Andantino* *31* *pp* Et resur-rexit

ter-ti-a di-e se-cun-dum scrip-tu-ras *Tempo 1º* *p* Et as-cen-

-dit as-cen-dit in cœ-lum *4* se-det se-det ad de-te-ram

pa-tris *I* *p* Cre-do Cre-do ju-di-ca-re vi-vos vi-vos et *fff*

mor-tu-os ju-di-ca-re vi-vos vi-vos et mor-tu-os *I* *p* Cujus regni non

e-rit fi-nis *f* Cujus regni non e-rit fi-nis non e-rit fi-nis *p* Et in



spiri-tum Sanctum Dominum et vi-vifi-can-tem Qui ex Pa-tre fi-li-  
 o qui pro-ce-dit Cre-do Cre-do et con-glo-ri-fi-ca-tur qui lo-cutus est  
 per Prophe-tas et Unam Sanctam Catho-li-cam et unam Sanctem Ca-  
 tholicam et Apos-to-li-cam E-cle-si-am Con-fi-te-or unam Bap-  
 tis-ma in remis-si-onem pec-ca-to-rem Et ex-pec-to resurrec-ti-onem resurrec-ti-  
 onem mortu-o-rum et vi-tam ven-tu-ri et vi-tam ven-tu-ri et vi-tam ven-tu-ri ven-turi  
 se-cu-li et vi-tam ven-turi ven-turi su-cu-li A-men A-men.

**SANCTUS** *Adagio*

Sanctus Sanctus Sanctus Sanctus Dominus Deus  
 Sa-ba-oth Deus Sa-ba-oth *Allº non troppo* Plen-sunt cœ-li et ter-  
 ra Plen-sunt cœ-li et ter-ra Plen-sunt cœ-li et ter-ra glori-a tu-a  
 cœ-li et ter- ra glori-a tu-a hosanna in ex-cel-sis  
*Tempo 1º* 14 *Allº* ho-sanna in ex-celsis ho-san-na in excelsis hosanna in ex-cel-  
 sis hosanna in excelsis hosanna hosanna in ex-cel-sis *Agnus Dei Andante* 3 16

*Largo - tutti*  
*pp* Mi-se-re-re mi-se-re-re mi-se-re-re no-bis

*Tempo 1º* *3* *solo*  
 Agnus De-i qui-tol-lis qui-tol-lis pec-ca-ta

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

re-re no-bis Agnus De-i qui-tol-lis qui-tol-lis pec-ca-ta mundi mi-se-

re-re mi-se-re-re mi-se-re-re no-bis. *Largo - tutti* *p* Mi-se-re-re mi-se-

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

*Adagio Mezza voce*  
 re-re no-bis *p* Agnus De-i qui-tol-lis qui-tol-lis pec-ca-ta

*solo* mundi Agnus De-i *tutti* qui-tol-lis qui-tol-lis pec-ca-ta

*p* mundi qui-tollis pec-ca-ta *crec.* mun-di do-na no-bis pa-cem. *Attacca Subito*

*Allº* *tutti* *f* do-na no-bis pa-cem do-na no-bis pa-cem

*p* do-na no-bis *pp* do-na do-na *ppp* do-na nobis pa-cem. **FIN**

M E S S E

à Quatre Parties en Chœur

avec Accompagnement

de deux Harpes, (Quatre Cors et Basse Ad-Libitum)

Composée et Dédicée

à Son Altesse Sérénissime

Mademoiselle d'Orléans

PAR

F. STOCKHAUSEN.

Prix 36.<sup>f</sup>

Divisée en deux Livraisons

La 1.<sup>re</sup> est composée des Parties Séparées, Prix 20.<sup>f</sup>

La 2.<sup>de</sup> de la Partition du Chant, avec Accomp.<sup>t</sup> de Piano ou Harpe, 16.<sup>f</sup>

N.B. On double le nombre des voix, Harpes et Basses, selon la grandeur du local, comme celui des Violons et Basses dans un Orcl.

On peut se procurer des Parties nécessaires pour doubler séparément.

à Paris

Chez l'Auteur, Rue Grange Batelière, N.<sup>o</sup> 17.

et Chez Pacini, Editeur de Musique, Boulevard des Italiens, N.<sup>o</sup> 11.

Propriété de l'Auteur.

(Œuv. 6.)

Déposé à la D.<sup>on</sup> de la L.<sup>ie</sup>

**KIRIE.** *Andante.*

*f* Ki-ri-e Ki-ri-e Ki-ri-e e-le-i-son *f* Ki-ri-e e-le-i-son.

*f* Ki-ri-e Ki-ri-e Ki-ri-e e-le-i-son e-le-i-son *f* Ki-ri-e

Ki-ri-e *f* Ki-ri-e Ki-ri-e e-le-i-son e-le-... *crec.*

...i-son *mf* Ki-ri-e e-le-i-son *solo* Chris-te e-le-i-son Chris-te e-

*tutti* le-i-son *mf* Chris-te e-le-i-son Chris-te e-le-i-son Chris-te e-

le-i-son Chris-te *f* Chris-te *crec.* e-le-i-son *f* Chris-te

*mf* Chris-te *f* e-le-i-son *f* Ki-ri-e Ki-ri-e Ki-ri-e e-le-i-son.

*f* Ki-ri-e e-le-i-son *f* Ki-ri-e Ki-ri-e Ki-ri-e e-le-i-son.

*f* e-le-i-son *f* Ki-ri-e e-le-i-son Ki-ri-e e-le-i-son

*f* e-le-... *crec.* i-son *f* e-le-i-son *f* e-le-i-son e-

*Adagio* le-i-son e-le-i-son e-le-i-son e-le-i-son e-le-i-son.

**GLORIA** *All<sup>o</sup> nontropo.* 1

*f* Glori-a Glori-a in ex-celsis Glori-a Glori-a

Glori-a in ex-celsis de-o et in ter-ra pax

pax ho-mi-ni-bus      2      bonæ volun-tatis      2      *f* lau-da-mus te bene-  
 .di-ci-mus te a-do-ramus te *ff* glori-fi-camus te glori-fi-ca-mus te  
 1      *pp* gra-ti-as a-gi-mus a-gimus ti-bi      8      *f* propter ma-gnam glo-ri-am  
 tuam glo-ri-am tu-am      *p* Do-mi-ne de-us      *solo* *Piu Lento* Rex cœ-les-tis      *tutti* *f* De-us  
 pa-trem om-ni-po-tens      4      *p* Je-su Je-su Chris-te      4      *f* fi-li-us  
 fi-li-us pa-tris      4      *p* Mi-se-re-re no-bis qui-tol-lis pec-  
 ca-ta pec-ca-ta mundi sus-ci-pe de pre-ca-ti-o-nem nos tram Qui *solo*  
 se-des ad tex-te-ram Pa-tris      5      *tutti* Mi-se-re-re Mi-se-  
 re-re no-bis Mi-se-re-re no-bis      *Tempo 1<sup>o</sup>* *f* Quoni-am  
 Quo-ni-am      I      Quo-ni-am tu so-lus sanc-tus tu so-lus al-  
 tis-si-mus      2      Je-su Chris-te Cum Sancto Spi-ri-tu  
 I      Je-su Cum Sancto Spi-ri-tu      *Piu Moto 3* *f* in Glo-ri-a de-i  
 Pa-tris A-men A-men A-men

**CREDO.** Moderato 4

*p* Cre-do Cre-do in u-num in u-num deum Pa-trem Pa-  
 trem om-ni-po-ten-tem Cre-do Cre-do Cre-do Cre-do

vi-si-bi-li-um vi-si-bi-li-um om-ni-um et in vi-si-

bi-li-um et in u-num Do-minum Jesum Christum fi-li-um De-

i u-ni ge-ni-tum Credo et ex patre na-tum ante om-ni-a om-ni-a sæ-cu-

la deum de de-o lumen-de lu-mi-ne deum verum de de-o ve-ro

*pp* Geni-tum non factum consubstan-ti-a-lem consubstan-ti-a-lem pa-tri per quem

omni-a fac-ta sunt qui propter nos homi-nes et propter nos-tram sa-lu-tem des-

cendit de cœ-lis qui propter nos homi-nes et propter nos-tram sa-lu-tem

des cen-dit de cœ-lis de cœ-lis

*solo* Et resur-rex-it ter-ti-a di-e ter-ti-a di-e et resur-rex-it

ter-ti-a die se-cun-dum scrip-turas se-cun-dum scrip-turas ter-ti-a

di-e et resur-rex-it ter-ti-a die se-cun-dum scrip-turas se-cun-dum scrip-

turas se-cun-dum scrip-tu-ras *ppet* rex-sur-rex-it

Adagio 33

Andantino

*tutti*

TENORE

Tempo 1<sup>o</sup>

*p* Et as - cendit as - cen - - dit in coelum sedet sedet ad dex - teram Pa - tris Cre -  
do Cre - do judi - care vivos vivos et mortuos judi - care vivos vivos et mortu - os  
Cujus regni non e - rit finis non e - rit finis Et in spiritum Sanctum Dominum et vivi - fi -  
- cantem Qui ex Patre fili - o que pro - ce - dit Quicum Patre e fili - o simul a - do -  
- ratur et con - gori - ficatur Qui locutus est per Prophetas Et Unam Sanctam Catholicam  
et Apostolicam Eccle - si - am Confite - or unum Baptisma in remissi - onem pecca -  
- torum et ex - pecto - resurrexi - o - nem resurrexi - onem mortu - orum et vitam venturi et vitam ven -  
- turi et vitam venturi venturi saeculi et vitam venturi venturi saeculi Amen Amen

**SANCTUS.** *Adagio* *solo du Soprano* *tutti*

N: B: Sanctus Sanctus Sanctus Domi - nus Sanctus Sanctus  
*solo* Sanctus Do - mi - nus Dominus Deus Sa - ba - oth *tutti* Dominus Deus Sa - ba - oth  
*solo* Dominus De - us De - us Sa - ba - oth Dominus Deus De - us Sa - ba - oth  
*All. non Troppo* *tutti* Pleni sunt coe - li et ter - - - ra coe - - li et ter - ra Pleni sunt coe - li et  
ter - ra et terra glori - a glori - a tu - - - a Pleni sunt coe - li coe - li et  
ter - ra et ter - ra et ter - ra glori - a tu - - - a ho - san - na in ex - cel - sis.

N: B: Les Solos du Sanctus, peuvent être chantez par le Tenore.

TENORE

Tempo 1<sup>o</sup>  
*solo*

Be-ne-dic-tus qui ve-nit in no-mi-ne Do-mi-ni Be-ne-dic-tus qui  
 ve-nit Be-ne-dic-tus qui ve-nit in no-mi-ne Do-mi-ni Be-ne-dic-tus qui  
 venit in no-mi-ne Do-mi-ni *All<sup>o</sup> tutti* *f* Ho-san-na in ex-celsis Ho-san-  
 na in ex-cel-sis Ho-sanna in ex-cel-sis Ho-san-na in ex-celsis Ho-  
 san-na Ho-san-na Ho-san-na in ex-cel-sis

AGNUS Dei. *17* *Choro Largo* *fp* Mi-se-re-re Mi-se-re-re Mi-se-re-re nobis  
*22* *Choro Largo* *p* Mi-se-re-re Mi-se-re-re Mi-se-re-re nobis Mi-se-  
 re-re Mi-se-re-re Mi-se-re-re nobis. *Adagio Mezza voce* Agnus De-i qui tol-lis qui  
*solo* *fp* tol-lis pec-ca-ta mundi *tutti* *f* Agnus De-i qui tollis qui tollis pec-ca-  
 mundi qui tol-lis pec-ca-ta mundi do-na no-bis pa-cem *Attacca Subito* *All<sup>o</sup> f* do-  
 na no-bis pa-cem do-na no-bis pa-cem *p* do-  
 na do-na *fp* no-bis pa-cem *ppp* pa-cem pa-cem



CORNI in Ut.

I

Andante

1<sup>mo</sup>  
KIRIE  
2<sup>do</sup>

Musical score for the Kirie section, featuring two staves for the first and second parts. The music is in 3/4 time and includes dynamic markings such as *f*, *pp*, and *p*. Measure numbers 15, 12, and 2 are indicated.

Adagio

GLORIA

All<sup>o</sup> non troppo

in Fa.

Musical score for the Gloria section, featuring two staves for the first and second parts. The music is in 3/4 time and includes dynamic markings such as *p*, *f*, and *ff*. Measure numbers 1, 10, and 5 are indicated.

CORNI

Piu lento

First system of music for two horns. The top staff begins with a dynamic marking of **f**. Both staves feature a measure with a double bar line and the number 23, indicating a repeat or a specific measure. The bottom staff ends with a dynamic marking of **p**.

Second system of music for two horns. The top staff has a dynamic marking of **pp**. Both staves feature a measure with a double bar line and the number 4, indicating a repeat or a specific measure.

Third system of music for two horns, consisting of two staves with various rhythmic patterns and accidentals.

Fourth system of music for two horns. The top staff is marked **1<sup>o</sup> Tempo** and **3/4**. The bottom staff is marked **4/4**. Both staves feature a measure with a double bar line and the number 1, indicating a repeat or a specific measure. Dynamics include **f** and **p**.

Fifth system of music for two horns. The top staff is marked **13** and **Piu moto 8**. The bottom staff is marked **13** and **8**. Dynamics include **f**.

Sixth system of music for two horns. The top staff is marked **Moderato 21** and **In b**. The bottom staff is marked **21**. Dynamics include **p** and **f**. The system concludes with a double bar line and the number 15.

Seventh system of music for two horns. The top staff has a measure with a double bar line and the number 2. The bottom staff has a measure with a double bar line and the number 2. Dynamics include **p**, **ff**, and **f**.

Eighth system of music for two horns. The top staff has a measure with a double bar line and the number 4. The bottom staff has a measure with a double bar line and the number 4. Dynamics include **f**.

Ninth system of music for two horns, consisting of two staves with various rhythmic patterns and accidentals.

CORNI

First system of musical notation for the Horns, consisting of two staves. The music begins with a first finger fingering (I) and includes dynamic markings of *p* and *pp*.

Second system of musical notation for the Horns, consisting of two staves. It includes a first finger fingering (I) and a dynamic marking of *f*.

Third system of musical notation for the Horns, consisting of two staves. It begins with a dynamic marking of *p*.

Fourth system of musical notation for the Horns, consisting of two staves. It features a tempo change to *Adagio* at measure 19, a 3/4 time signature, and dynamic markings of *pp* and *f*. Fingerings 1 and 2 are indicated.

Fifth system of musical notation for the Horns, consisting of two staves. It includes dynamic markings of *pp* and *de cres* (decrescendo), and concludes with a 3/4 time signature.

Sixth system of musical notation for the Horns, consisting of two staves. It is labeled *Corni in D.* and *Andantino Resurrexit*. It includes a *solo p* marking and fingerings 1 and 2.

Seventh system of musical notation for the Horns, consisting of two staves. It includes fingerings 1 and 2.

Eighth system of musical notation for the Horns, consisting of two staves. It includes dynamic markings of *pp*.

4 Corni in b

CORNI

The musical score is written for four horns in B-flat. It consists of two systems of staves. The first system includes a tempo marking 'Tempo I?' and a dynamic marking 'ff'. The second system includes dynamic markings 'p', 'ff', and 'f'. The score features various musical notations such as slurs, accents, and fingerings (1, 2I, 5, 8). The notation is arranged in two systems, each with two staves. The first system starts with a tempo marking 'Tempo I?' and a dynamic marking 'ff'. The second system includes dynamic markings 'p', 'ff', and 'f'. The score features various musical notations such as slurs, accents, and fingerings (1, 2I, 5, 8).

Corni in Es

CORNI

SANCTUS

Adagio

pp

pp

All<sup>o</sup> non troppo

Adagio 14

All<sup>o</sup>

f

Corni in C Ut.

AGNUS Dei.

Andante

Largo

Andante

Largo

Adagio II solo

All<sup>to</sup> 2

II cres p

f

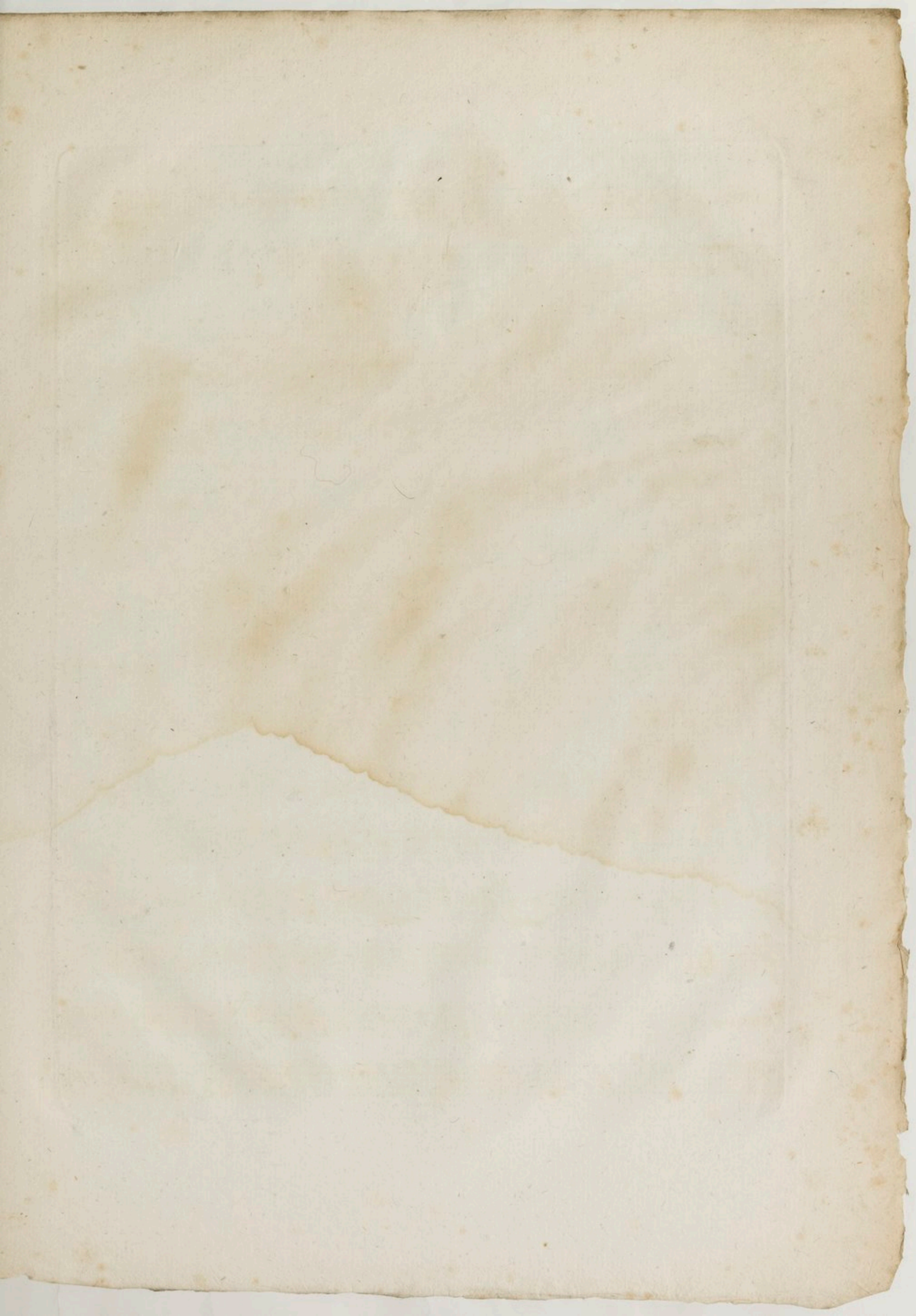
p

sempre p

pp

pp





5<sup>me</sup> CORNO in sol.

KIRIE.

1 2  
 1 11  
 1 12 2  
 4 4 2  
 Adagio.

Corno in ut.

GLORIA.

1 2 1 1  
 2 9  
 cres. decres. 5  
 4 4

Piu lento.

Tempo imo. 1 5 15  
 Pin molto, 8

Moderato. Corno in fa.

CREDO

2 6  
 44



3<sup>me</sup> CORNO in fa .

4 *p* 1 *f*

*f* *p* *f* Adagio.

4 *pp* Andantino. Moderato. Tempo imo. 24 *f*

35 *p* 24 *f*

5 *ff*

19 *mf* 1 *p*

8 1 2 3 4 5 6 7 8 9 *p*

10 11 12 13 5 2 *f*

SANCTUS. Adagio. Corno in fa 5 5

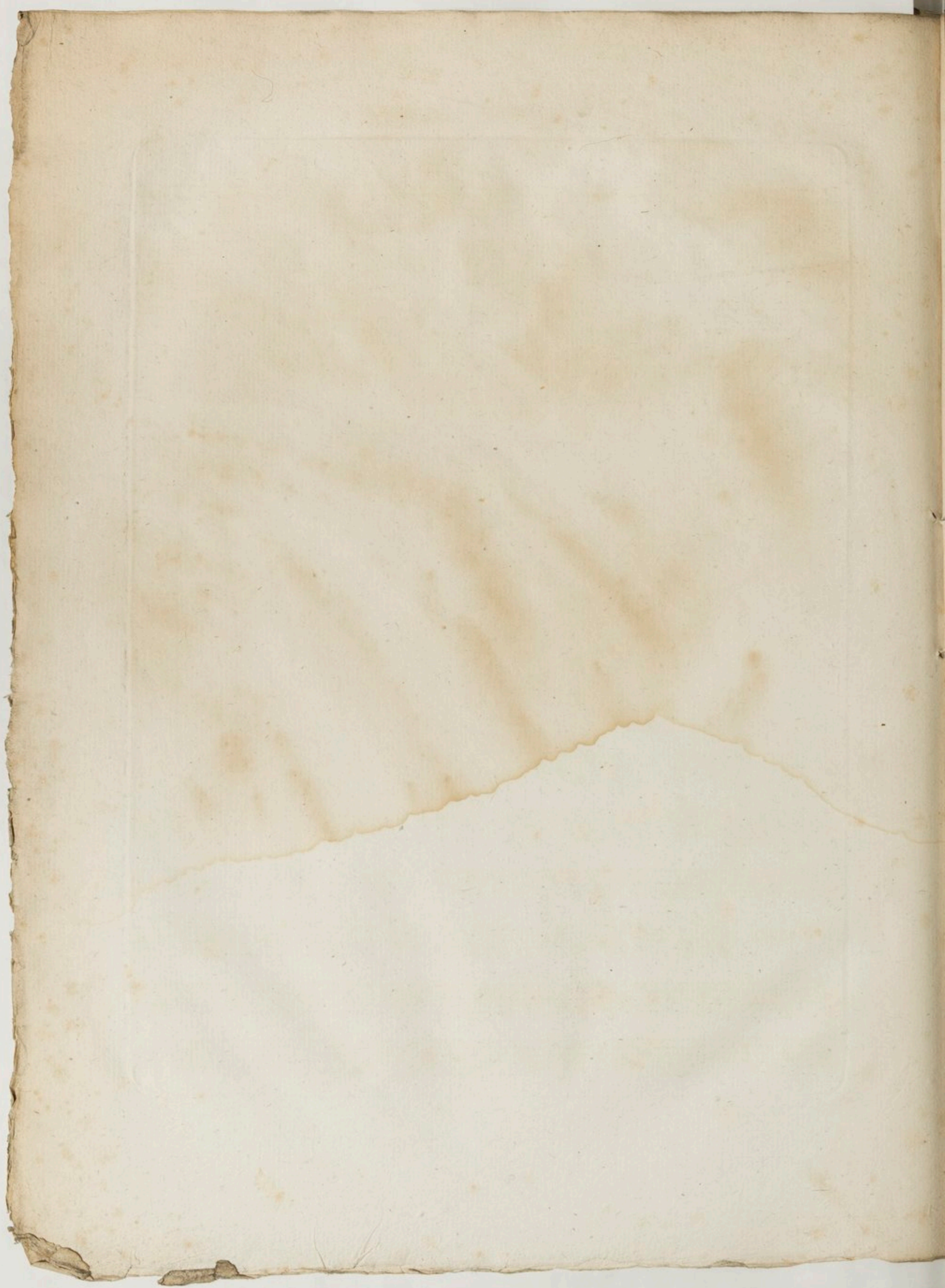
Allegro non troppo. Adagio. 14

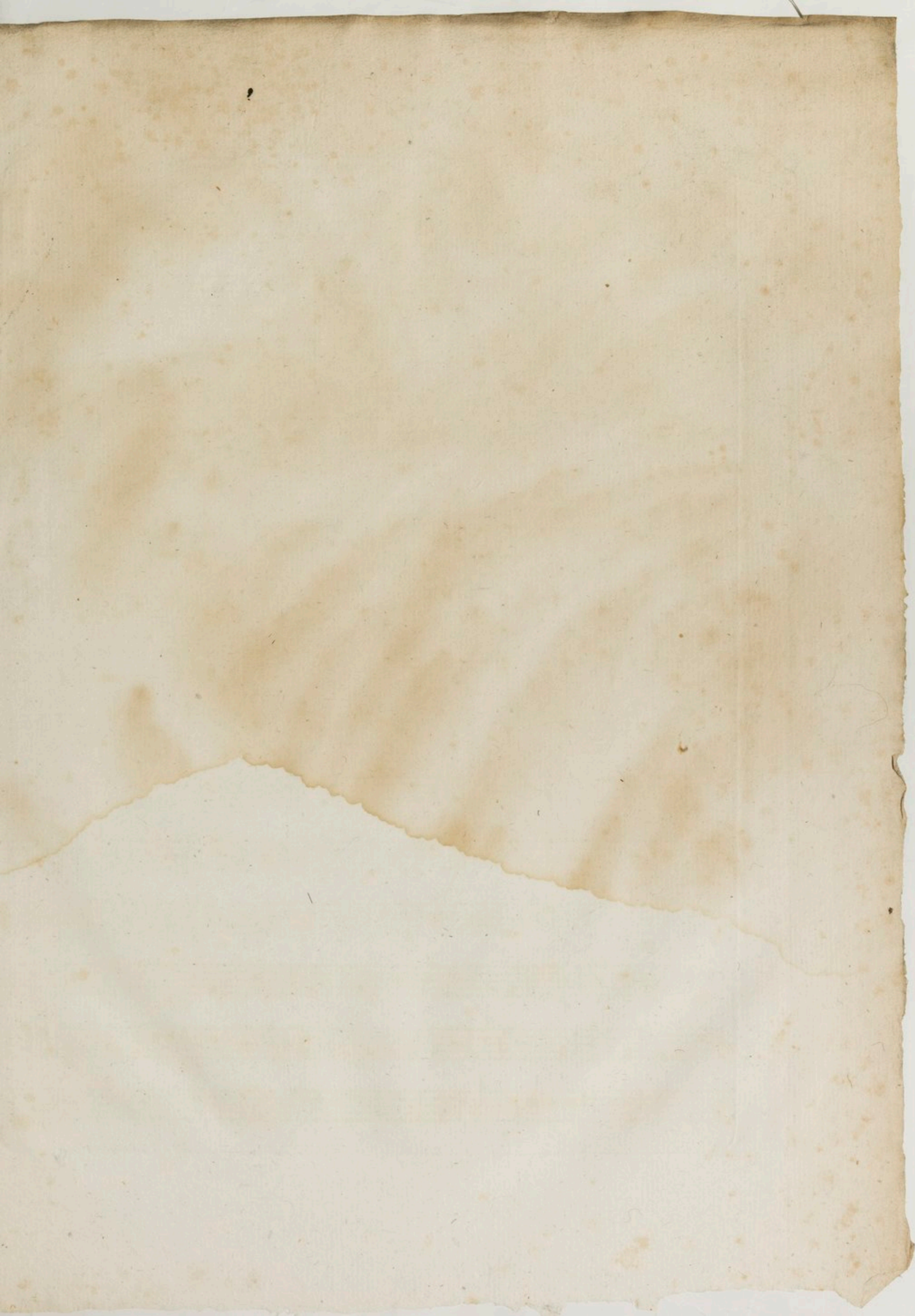
*pp* Allegro. 20

AGNUS DEI. Andante. Corno in C ut. 17 Andante. 21 Largo. 7 Adagio. 4

11 Allegretto. 6 *p*

sempre. *p* *pp*





4<sup>me</sup> CORNO. in fa.

KIRIE.

Musical score for the beginning of the Kirie section, featuring four staves of music. The first staff starts with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. It includes dynamics such as *f* and *f*, and a marking of *2*. The second staff has a *cres.* marking and a double bar line. The third staff includes dynamics *f*, *p*, *ff*, and *f*, with a marking of *4*. The fourth staff starts with *pp* and includes a marking of *4*. The section concludes with the marking *Adagio*.

GLORIA.

Musical score for the beginning of the Gloria section, featuring four staves of music. The first staff starts with a treble clef, a key signature of one sharp (F#), and a 5/4 time signature. It includes dynamics *f*, *pp*, *rinf. p*, and *ppp*, and a marking of *1*. The second staff includes dynamics *pp* and *pp*, and a marking of *1*. The third staff includes dynamics *f* and *cres.*, and a marking of *1*. The fourth staff includes dynamics *f* and *pp*, and a marking of *1*. The section concludes with the marking *Piu lento.*

Moderato. Corno in es.

CREDO.

Musical score for the beginning of the Credo section, featuring four staves of music. The first staff starts with a treble clef, a key signature of two sharps (F# and C#), and a 2/4 time signature. It includes dynamics *f*, *p*, and *ff*, and a marking of *7*. The second staff includes dynamics *f* and *ff*, and a marking of *5*. The third staff includes dynamics *f* and *ff*, and a marking of *5*. The fourth staff includes dynamics *p* and *f*, and a marking of *2*. The section concludes with a marking of *f*.

4me CORNO in es.

*p* Adagio. 24

Andantino. Moderato. Tempo imo.

3 38 24

*f* *f*

5

29

*p* *f*

23

2

Adagio. Corno in b.

SANCTUS.

3 5 7

Allegro non troppo. Adagio. Allegro.

20 14

6 8

Andante. Corno in C ut. Largo. Andante. Largo.

16 21 7

AGNUS DEI.

Adagio. 11 Allegretto 6

*p* *pp*

*pp* *ppp*



