

Carver: Missa Dum Sacrum Mysterium

Source: The Carver Choirbook, National Library of Scotland, Adv.MS 5.1.15 viewed via DIAMM.

Clefs G2,C2,C4,C4,F4 x 2. Note values halved. Transposed up one tone.

Perfect tempus is shown by a barred circle, imperfect tempus by a barred broken circle, triplets by black notation prefixed with a 3 in the stave. Prolation is always imperfect.

Finals are of variable length and are rarely provided with pauses.

Partial key signatures in the source are suppressed but their effect is reproduced by accidentals.

There are so many juxtapositions of c sharp and c natural that it was clearly an intentional effect, so very few editorial accidentals have been added. Any such are shown above the note.

Accidentals have continued force to the end of the line and have not been noted as editorial when repeated in the modern bars. The interpretation of the accidentals in the Et Iterum section of the Credo is thus not in doubt.

Erasures, ligatures, new lines, black notes and signa congruentiae are not recorded.

The voices are treble, mean, alto, tenor and bass, all doubled.

The trebles have a normal range, except for an excursion into the mean range by Treble1 in the Benedictus.

Possibly instrumental support was envisaged.

This is more likely in Carver's motet O Bone Jesu, where the trebles go up to B as transposed.

The means' range goes down to G as transposed.

The alto parts as expected are for high tenors, but the range is extended downwards, and normal tenors would find no difficulty with these parts.

Tenor 1 has a standard tenor range, but the range of tenor 2 is extended so far downwards that it also functions as a third bass, especially in the full sections. This is notated using frequent changes of clef. Tenors and basses could both be assigned to this part.

The bass parts have standard ranges.

In the following commentary, note values and pitches are those of the edition.

Gloria bar 27, Alto 2, last four notes e,d,c,b. Bar 39 Alto1, c# after second note.

Bar 85 Bass 1 3rd beat: minim C and minim rest both erased, so the semibreve A has been shifted back a beat and editorially dotted. Bar 108 Tenor1 Spurious SB rest between G and A.

Credo bar 14, Mean1, sharp in previous bar could be a cancellation of the previous natural, or it could sharpen the Gs. Bar 43, Alto2, this C and the next should be # according to the KS, but it is impossible.

Bar 50, Bass 2, first note minim, no triplet. Bar 55 Basses 1,2, C# KS in error (KS are either B flat or B#, or C natural and C# as transposed, but here there is neither). Bass1 C natural KS resumes at Et incarnatus est, Bass2 C natural KS resumes at Et resurrexit.

Bar 60, Alto2, # erased, but necessary. Bar 67, Mean1, first note A.

Bar 104, Treble1, B# in KS, overwritten with B flat, equivalent to C natural and C#

Bar113, Treble2, first note is a dotted semibreve leading to a minim displacement to the end of bar 115.

The dot has been suppressed, and the time made up by an editorial minim rest at the end of bar 115.

Bar 147, Alto2, first note B.

Sanctus bar 2, Mean1, C natural KS. The # appears to relate to the immediate vicinity only.

Bar 10, mean1, semiquavers are quavers as reduced in the source. Bar 14, Tenor2, rest missing.

Bar 34, Treble2 enters a crotchet earlier in the source. A crotchet rest at the end of bar 37 has been suppressed.

Bar 154, Mean2, natural erased but necessary.

Bar 155, Bass1, flat applies to this note only, not to the two other Bs in the line.

Agnus Dei, bar 43, Alto2, crotchet crotchet semibreve, making octaves with Tenor2

Bar 50, Bass2, only 6 bars rest to next page. Should be 9.

Bar 61, Mean2, last two notes cropped, supplied from the parallel passage in O Bone Jesu.

Bar 105, Mean 1, second crotchet, dot missing. From the third beat of this bar to the end of the mass as shown by the directs, Means 1 and 2 have been interchanged in error.

Bar 127, Mean2, sixth note missing, and no space left for it. Treble2, last two notes to bar 128 sixth note, missing due to a rectangular repair to the page. Staff lines were drawn on the repair, but the notes were not reinstated. The reconstruction is by Muriel Brown. The capital letter on the verso is partially occluded by the same repair. Bar 140, Mean 2, crotchet rest as reduced.

Missa: Dum Sacrum Mysterium

Gloria

Robert Carver

$\text{♩} = 70$

Treble 1

Treble 2

Mean 1

Mean 2

Alto 1

Alto 2

Tenor 1

Tenor 2

Bass 1

Bass 2

ho - mi - ni-bus bo - nae vo-lun - ta -
bo -
Et in ter - ra pax ho - mi - ni - bus bo -
Et in ter - ra pax ho-mi-ni-bus bo - nae vo - lun -
Et in ter - ra pax ho - mi-ni-bus bo - - nae

4

M1.

M2. nae vo - - lun-ta

A1. - nae vo - lun - - ta -

T2. - ta -

B1. vo - - lun - - ta -

=

7

M1.

M2.

A1.

T2.

B1.

11

Tr1.

Tr2.

M1.

M2.

A1.

A2.

T2.

B1.

B2.

Lau - da-mus te,

Lau - da-mus te,

tis.

Lau-da-muste, be - ne -

tis.

Lau-da-mus te,

tis.

Lau - da-mus te,

16

Tr1. 

Tr2. 

M2. 

A2. 

B2. 



22

Tr1.

Tr2.

M2.

A2.

B2.

$\text{♩} = 62$

27

Tr1. *mus te. Gra - ti - as a - gi mus*

Tr2. *te. Gra - ti - as a - gi - mus ti - bi*

M1. *Gra - ti as a - gi - musti - bi*

M2. *Gra - ti - as a - gi musti -*

A1. *Gra - ti as a-gi-mus ti - bi*

A2. *te. Gra - ti - as a - gi - mus ti - bi*

T1. *Gra - ti - as a - gi - mus ti -*

T2. *Gra - ti as a-gi mus ti - bi*

B1. *Gra - ti as a - gi mus*

B2. *te. Gra - ti - as a - gi mus*

32

Tr1. ti - bi prop - - - ter mag - nam glo - ri -

Tr2. prop - ter mag - nam glo - ri - am tu -

M1. prop - ter mag - - - nam glo - ri - am tu - am,

M2. bi prop - ter mag - nam glo - - - ri - am tu -

A1. 8 prop - ter mag - nam glo - - - ri - am tu -

A2. 8 prop - ter mag - nam glo - - - ri - am tu -

T1. 8 bi prop - - - ter mag - nam glo - - - ri - am

T2. prop - ter mag - nam glo - ri - am tu - am, Do - mi - ne

B1. ti - - - bi prop - ter mag - - - nam glo - - - ri - am tu -

B2. ti - - - bi prop - ter mag - - - nam glo - - - ri - am tu -

36

Tr1.

am tu-am, Do - mi - ne De - us, rex cae-les - tis,

Tr2.

am, Do - mi - ne De - us, rex cae - le - stis,

M1.

Do - mi - ne De-us, rex cae-le - - - -

M2.

- am, Do-mi - ne De-us, rex cae - le-stis, De-us pa - ter

A1.

am, Do - mi-ne De - us, rex cae-le - stis, De - us pa - ter om-

A2.

- am, Do - mi - ne De - us, rex cae - le - -

T1.

tu - am, Do - mi - ne De - - - -

T2.

De - us, rex cae - le - stis,

B1.

am, Do - mi - ne De - - - us, rex cae-le - - stis, De - us pa -

B2.

Do - mi - ne De - us rex cae - le - stis, De - -

40

Tr1. De - us pa-ter om-ni - po - tens, Do - mi-ne fi-li u-ni -

Tr2. De - us pa-ter om - ni - po - tens,

M1. stis, De-us pa-ter om - ni - po - tens,

M2. om - ni - po - tens, Do - mi-ne fi-li u -

A1. ni - po -

A2. stis, De - us pa - ter om-ni-po - tens, Do - mi-ne fi - li u - ni-ge -

T1. us, pa - ter om - ni - po -

T2. De - us pa - ter om - ni - po - tens, Do - mi-ne fi -

B1. ter om - ni - po - tens, Do - mi-ne fi -

B2. us pa-ter om - ni - po - tens,

45

Tr1. - ge-ni - te Je - su Chri - ste.

M2. - ni-ge - ni-te Je - su Chri - ste. Domine De -

A2. - ni-te Je - su Chri - ste.

T1. - tens, Je - su Chri - ste. Do - mi -

T2. - li u - ni - ge - ni - te Je - su Chri - ste.

B1. - li u - ni - ge - ni - te Je - su Chri - ste.



49

Tr1. Do-mi-ne de - us, a - gnus

M2. us, ag-nus De -

A2. Do - mi-ne De - us,

T1. ne De - us, ag - nus De -

T2. Do - mi-ne De - us, ag - nus

B1. Do - mi-ne De - us, ag - nus De -

53

Tr1. De - i, fili - us
Tr2. fi - us pa -
M1. fi - us pa -
M2. i, fili - us pa -
A1. fi - i - us pa -
A2. Ag - nus De - i, fili - us
T1. - i, fi - li -
T2. De - i, fili - us pa
B1. i, fili - us
B2. fi - us pa -

58

Tr1.

pa

Tr2.

M1.

M2.

A1.

A2.

pa -

T1.

us pa -

T2.

B1.

pa-

B2.

This musical score page contains ten staves of music. The key signature is one sharp. Measure 58 begins with Tr1 playing eighth-note pairs. Tr2 follows with eighth-note pairs. M1 and M2 play sixteenth-note patterns. A1 and A2 play eighth-note pairs. T1 and T2 play quarter notes. B1 and B2 play eighth-note pairs. Dynamics include 'pa' (pianissimo) and 'us' (unison). Measure 58 ends with a repeat sign and the beginning of measure 59.

62

Tr1. tris:

Tr2. tris:

M1. tris

M2. tris:

A1. tris:

A2. tris:

T1. tris:

T2. tris:

B1. tris:

B2. tris:

67 $\text{♩} = 72$

M1. mun - di, mi - se

A1. Qui tol - lis pec - ca - ta mun - di, mi - se - re -

A2. Qui tol - lis pec - ca - ta mun - di, mi - se - re -

B1. Qui tol - lis pec - ca - ta mun - di, mi - se - re -

≡

72

Tr1. Qui tol - lis pec - ca - ta mun -

Tr2. Qui tol - lis pec - ca - ta mun -

M1. re - re no - bis.

M2. Qui tol - lis pec - ca - ta mundi sus - ci-pe

A1. - re no - bis. Qui tol - lis pec - ca - ta mun -

A2. no - - bis.

B1. no - bis.

B2. Qui tol - lis pec - ca - ta mun - di, sus - ci-

77

Tr1. di, sus-ci-pe de - pre - ca - ti - o - nem

Tr2. -di, sus - ci - pe no -

M2. de - pre - ca - ti - o - nem no -

A1. -di, sus-ci-pe de - pre - ca - ti - o - nem

T2. - no -

B2. pe de - pre - ca - ti - o - nem no -



81

Tr2.

M2.

A1. no

T2.

B2.

85 $\text{♩} = 66$

Tr1. Qui se - des ad dex - te - ram pa - tris,
 stram. Qui se - des as dex-te-ram pa - tris,

Tr2. Qui se - des ad dex - te - ram pa - tris,

M1. Qui se - des ad dex - te - ram pa - tris, mi -

M2. stram. Qui se - des ad dex - te - ram pa-tris, mi - se - re -

A1. stram. Qui se - des ad dex - te - ram pa - tris,

A2. Qui se - des ad dex-te-rampa tris,

T1. Qui se - des ad dex - te - ram pa - tris,

T2. stram. Qui se - des ad dex - te - ram pa-tris, mi - se -

B1. Qui se - des ad dex - te - ram pa - tris,

B2. stram. Qui se - des ad dex-te-ram pa - tris,

89

Tr1.

mi - se - re - re no - bis. Quo - ni-am tu so - lus san -

Tr2.

mi - se-re - re no - bis. Quo - ni-am tu so - lus san -

M1.

se - re - re no - - - bis. Quo - ni - am tu so -

M2.

no - bis. Quo - ni - am tu so - lus san-ctus, tu

A1.

mi - se - re - re no - bis. Quo - ni - am tu so - lus san - ctus, tu

A2.

mi - se - re - re no - - - bis. Quo - ni - am tu so - lus

T1.

mi - se - re re no - - bi - - - - (i)s.

T2.

re - re no - bis. Quo - ni - am tu so - lus

B1.

mi - se - re - re no - bis. Quo - ni-am tu so - - - lus

B2.

mi - se - re - re no - bis. Quo - ni - am tu so - lus

93

Tr1. ctus, tu so - lus al - tis -

Tr2. ctus, tu so - lus Do - mi-nus, tu so - lus al - tis - si-mus,

M1. - lus san - ctus, tu so - lus Do-mi - nus, tu so -

M2. so - lus al - tis - si - mus, Je - su Chri - ste,

A1. so - lus Do - mi-nus, tu so-lus al - - -

A2. san - ctus, tu so - lus Do-mi - nus, al - - - tis - si - mus,

T1. Quo - ni - am tu so - lus san - ctus,

T2. san - ctus, tu so - lus Do-mi - nus, tu so - lus al - tis - si - mus,

B1. san - ctus, tu so - lus Do-mi - nus, tu so - lus al - tis -

B2. san - ctus, tu so - lus Do - mi-nus, tu so - lus al - tis - si -

97

Tr1. - si - mus, Je - su Chri - - ste, cum san - cto

Tr2. Je - su Chri-ste, cum san-cto

M1. - lus al - - tis - si - - mus, cum san-cto Spi-

M2. cum san - cto Spi - ri-

A1. -tis-si - mus, cum san-cto Spi - ri - tu in

A2. Je - su Chri - - ste, cum san-cto Spi - ri - tu

T1. tu so lus Do - mi - nus,

T2. Je - su Chri - - ste, cum san - cto Spi - ri - tu in glo - ri -

B1. - si - mus, Je - su Chri - - ste, cum san - cto Spi - ri - tu

B2. mus, Je - su Chri - - ste, cum san-cto Spi - ri - tu

100

Tr1. Spi-ri - tu in glo - ri - a De - i pa - - tris.

Tr2. Spi-ri-tu inglo-ri - a De - i pa - tris. A -

M1. - ri - tu in glo - ri - a De - - - i

M2. tu in glo-ri - a De - i pa - - - tris. A -

A1. gl - ri - a De - i pa -

A2. in glo-ri - a De - - -

T1. tu so - lus al - tis - si - mus

T2. a De - i pa - tris. A -

B1. in glo - ri - a De - i pa - tris. A -

B2. in glo - - ri - a De - - - i pa - - -

103

Tr1.

Tr2.

M1. pa - tris. A -

M2.

A1. tris. A -

A2. - i pa - tris. A -

T1.

T2.

B1.

B2. - tris. A -

106

Tr1.

Tr2.

M1.

M2.

A1.

A2.

T1.

T2.

B1.

B2.

a - -

109

Tr1. men.

Tr2. men.

M1. men.

M2. men.

A1. men.

A2. men.

T1. men.

T2. men.

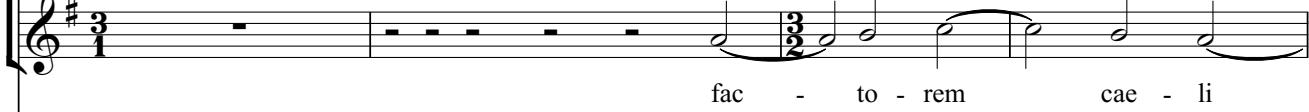
B1. men.

B2. men.

Credo

I $\text{♩} = 70$

M1. 

M2. 

A2. 

T2. 

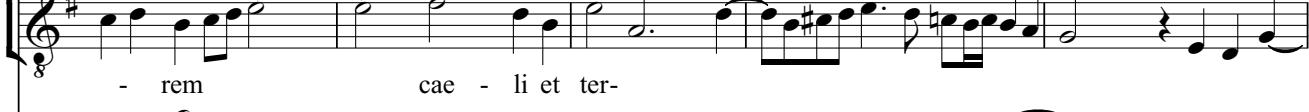
B1. 



5

M1. 

M2. 

A2. 

T2. 

B1. 

10

M1.

M2. rae,

A2. rae

T2.

B1.



15

Tr1. vi - si - bi - li - um om - ni - um et in -

Tr2. vi - si - bi - li - um om - ni - um

M1. rae,

M2. vi - si - bi - li - um

A1. vi - si - bi - li - um om - ni - um et

T2. rae,

B1. rae,

20

Tr1.

vi - si - bi - li

Tr2.

et in-vi

A1.

in - vi - si - bi - li -



24

Tr1.

um om-ni

Tr2.

si - bi - li -

A1.

um om - ni -

B2.

- et in - vi - si -



29

Tr1.

Tr2.

A1.

B2.

- bi - li -

35 $\text{♩} = 66$

Tr1.

Tr2.

M1.

M2.

A1.

A2.

T1.

T2.

B1.

B2.

39

Tr1.

- i u - ni-ge-ni-tum. Et ex pa-tre na-tum an - te om - ni - a

Tr2.

um De - i u - ni-ge-ni-tum. Et ex pa-tre na-tum an - te omnia sae

M1.

fi - li-um De - i u - ni-ge-ni - tum. Et ex pa-tre na-tum an -

M2.

Chri - stum fi - li - um De - i u - ni-ge-ni-tum.

A1.

um De - i u - ni-ge-ni - tum. Et ex pa-tre na-tum an - te omni - a

A2.

um De - i u - ni-ge - ni-tum. Et ex pa - tre na - tum an-

T1.

- sum Chri - stum,

T2.

stum, fi - li - um De - i u - ni - ge - ni - tum. Et ex pa - tre na - tum

B1.

fi - li - um De - i u - ni - ge - ni - tum. Et ex

B2.

um De - i u - ni - ge - ni - tum. Et ex pa - tre na -

43

Tr1. *sae - cu - la,*

Tr2. *cu - la,*

M1. *te om - ni - a sae - cu - la, De - um de*

M2. *Et ex pa - tre na - tum an - te om - ni - a sae - cu - la,*

A1. *sae - cu - la, De - um de*

A2. *te om - ni - a sae - cu - la, De - um de*

T1. *fi - li - - - um De - - - i*

T2. *an - te om - ni - a sae cu - la,*

B1. *pa - tre na - tum an - te om - ni - a sae - cu - la, De - um de*

B2. *tum an - - - te om - ni - a sae - cu - la,*

48

Tr1. - - - - De-um ve - rum de De-o

Tr2. - - - - De-um ve - rum de De-o

M1. $\overbrace{\text{De- o, lu-men de lu - mi - ne.}}$

M2. $\overbrace{\text{De-um de De-o, lu-mende lu - mi - ne.}}$

A1. $\overbrace{\text{De- o, lu-men de lu - mi - ne,}}$ De-um ve-rum de De - o

A2. $\overbrace{\text{De- o, lu-men de lu - mi - ne,}}$ De-um de De o, lu-men de lu - mi - ne.

T1. - - - -

T2. $\overbrace{\text{De-um de De o, lu-men de lu - mi - ne.}}$

B1. $\overbrace{\text{De- o, lu-men de lu - mi - ne,}}$ De-um ve - rum de De-o

B2. $\overbrace{\text{De-um de De o, lu-men de lu - mi - ne.}}$

52

Tr1. ve - ro. Ge - ni - tum non fac - tum, con - substanti a - lem pa - tri,

Tr2. ve - ro. Ge - ni - tum non fac - tum, con - sub - stan - ti - a - lem

M1. Ge - ni - tum non fac - tum, con - sub - stan - ti - a - lem pa -

M2. Ge - ni - tum non fac - tum, con - sub - stan - ti - a - lem pa - tri, per quem

A1. ve - ro. Ge - ni - tum non fac - tum con - sub -

A2. Ge - ni - tum non fac - tum, con - sub - stan - ti - a - lem pa - tri, per quem

T1. Ge - ni - tum non fac - tum

T2. Ge - ni - tum non fac - tum, con - substanti a - lem pa - tri, per quem

B1. ve - ro. Ge - ni - tum non fac - tum, con - sub -

B2. Ge - ni - tum non fac - tum, con - sub - stan - ti - a - lem

56

Tr1. per quem om - ni - a fac - - ta sunt. Qui

Tr2. pa - tri, per quem om - ni - a fac - ta sunt. Qui

M1. - tri, per quem om - ni - a fac - ta sunt.

M2. om - ni - a fac - ta

A1. stan - ti - a - lem pa - tri, per quem om - ni - a fac - - ta sunt.

A2. om - ni - a fac - ta sunt.

T1. - - tum pa - tri

T2. om - ni - a fac - ta sunt. Qui prop-ter nos ho - mi-

B1. stan - ti - a - lem pa - tri, per quem om - ni - a fac - ta sunt.

B2. pa - tri, per quem om - ni - a

60

Tr1. propter nos ho-mi-nes et prop-ter no-stram sa - lu -

Tr2. propter nos ho-mi-nes et prop-ter no - stram

M1. Qui prop-ter nos ho - mines et prop-ter no -

M2. sunt.

A1. Qui prop-ter nos ho - mi-nes et prop-ter no - stram sa -

A2. Qui prop-ter nos ho - mi - nes et prop -

T1. per quem om ni -

T2. nes et prop - ter no - stram sa - lu - tem, de -

B1. Qui prop-ter nos ho - mi-nes et prop-ter no-stram sa - lu - tem,

B2. fac - ta sunt. Qui prop-ter nos ho-mi-nes

64

Tr1.

tem, de - scen - dit de cae -

Tr2.

sa - lu - tem de - scen - dit de cae -

M1.

- - stram sa - lu-tem de - scen - dit de cae -

M2.

de - scen - dit de cae -

A1.

lu - tem, de - scen - dit de

A2.

- ter no - stram sa - lu-tem, de - scen -

T1.

a fac - ta sunt. Qui prop - ter ho -

T2.

scen - dit de cae -

B1.

de - scen dit

B2.

et prop-ter no - stram sa - lu - tem de - scen - dit de cae

69

Tr1.

Tr2.

M1.

M2.

A1.
cae-

A2.
-dit de cae-

T1.
mi - nes sa - lu - tem, de - scen - dit de cae -

T2.

B1.
de cae -

B2.

d=72

74

Tr1. lis. de Spi - ri-tu San

Tr2. lis. Et in-car - na-tus est de Spi-ri-

M1. lis.

M2. lis. Et in-car - na - tus est de Spi -

A1. lis.

A2. lis.

T1. lis.

T2. lis.

B1. lis. Et in-car - na-tus est de Spi-ri-

B2. lis.

81

Tr1. cto ex Ma - ri - a vir - gi - ne, et ho - - -

Tr2. tu San-cto ex Ma-ri - a vir - gi-ne, et

M2. ri - tu San - cto ex Ma-ri - a vir - gi - ne, et ho - mo

B1. tu San-cto ex Ma-ri - a vir - gi - ne, et ho - mo fac - tus

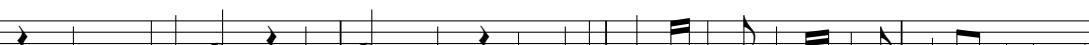


86

Tr1. 

Tr2. 

M2. 

B1. 

90

Tr1. est.

Tr2. est.

M1.

M2. est.

A1. *Cru - ci - fi - xus e - ti -*

A2. *Cru - ci - fi - xus e - ti - am pro no - -*

T2. *Cru - ci - fi - xus e - ti - am pro no - -*

B1. est.

B2. *Cru - ci - fi - xus e - ti - am pro no -*

95

M1.

Cru-ci-fi-xus e - ti - am pro no - bis sub Pon-ti - o Pi - la - to, pas - to, pas - sus et se - pul -

A1.

am pro no - bis sub Pon-ti - o Pi - la - to, pas - sus et se - pul -

A2.

bis sub Pon-ti - o Pi - la - to

T2.

bis sub Pon-ti - o Pi - la - to, pas-sus et se - pul -

B2.

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



100

M1.

sus et se - pul-tus

A1.

tus

A2.

-

T2.

tus

B2.

se - pul - tus

104 $\text{♩} = 66$

Tr1.

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

Tr2.

Et re - sur-re - xit ter-ti - a di - e se-cun - dum

M1.

est. se -

M2.

Et re-sur-re - xit ter-ti - a di - e se - cun-dum

A1.

est. se - cun-dum

A2.

Et re - sur-re - xit ter-ti - a di - e se - cun - dum scrip - tu -

T1.

est. Et re - sur-re - xit ter - ti - a di - e se-cun -

T2.

est. Et re-sur - re - xit ter - ti - a di - e se-cun -

B1.

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

B2.

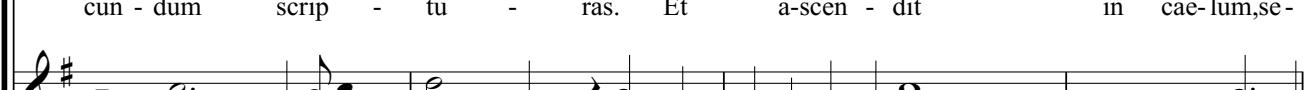
est. se -

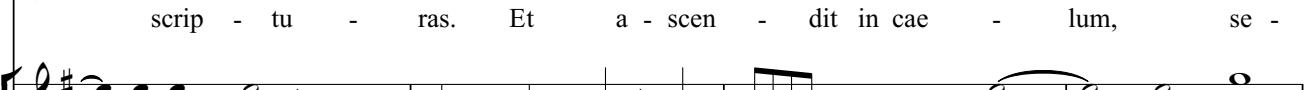
108

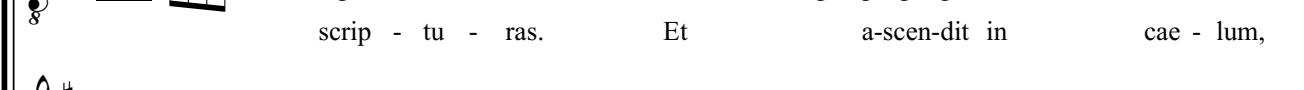
Tr1.  dum scrip - tu - ras. Et ascen - dit in cae-lum, se-

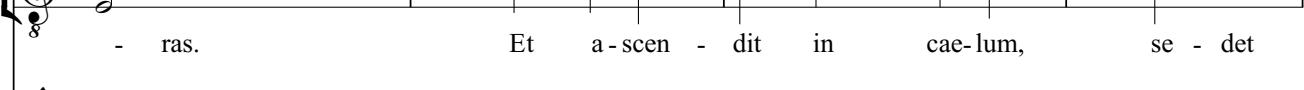
Tr2.  scrip - tu - ras. Et a-scen-dit in cae-lum, se-det ad dex - te - ram

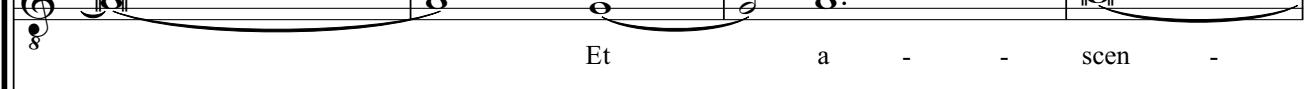
M1.  cun - dum scrip - tu - ras. Et a-scen - dit in cae-lum, se-

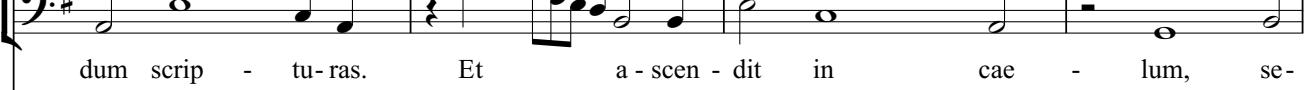
M2.  scrip - tu - ras. Et a - scen - dit in cae - lum, se -

A1.  scrip - tu - ras. Et a-scen-dit in cae - lum,

A2.  - ras. Et a-scen - dit in cae-lum, se - det

T1.  Et a - - - scen -

T2.  dum scrip - tu - ras. Et a - scen - dit in cae - lum, se -

B1.  se - cun-dum scrip - tu - ras. et a - scen - dit in

B2.  cun - dum scrip - tu - ras. et a-scen - dit in

112 $\text{♩} = 70$

Tr1. - det ad dex-te-ram pa- tris.

Tr2. pa - tris.

M1. det ad dex-te - ram pa - tris.

M2. - det ad dex-te - ram pa - tris.

A1. se - det ad dex - te - ram pa - - tris. Et

A2. addex-te-ram pa - tris.

T1. - dit pa - tris.

T2. det ad dex-te - ram pa- tris.

B1. cae - lum, se - det ad dex-te-ram pa - tris. Et

B2. cae - lum, se - det ad dex - te - ram pa - tris. Et

116

Tr1. Et i - te-rum

Tr2. Et i - te-rum ven-tu - rus est, cumglo - ri - a

M1. (is) Et i - te-rum ven-tu - rus est

M2. (is) Et i - te-rum ven-tu - rus est

A1. i - te-rum ven - tu - rus est cumglo - ri - a

A2. Et i - te-rum ven - tu - rus est

T1.

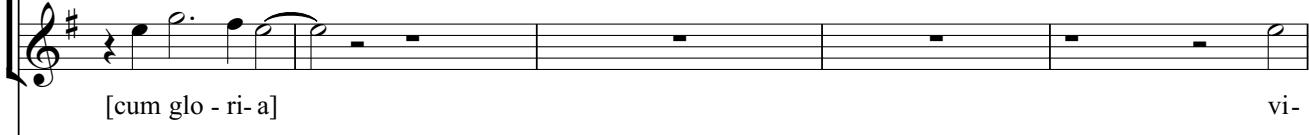
T2. Et i - te-rum ven - tu - rus est cumglo - ri - a

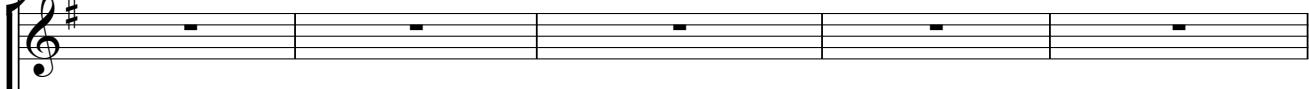
B1. i - te-rum ven - tu - rus est cumglo - ri - a

B2. i - te-rum ven - tu - rus est

121

Tr1. 

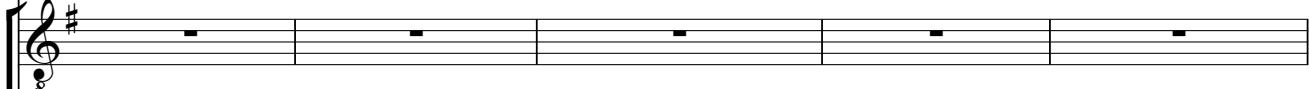
Tr2. 

M1. 

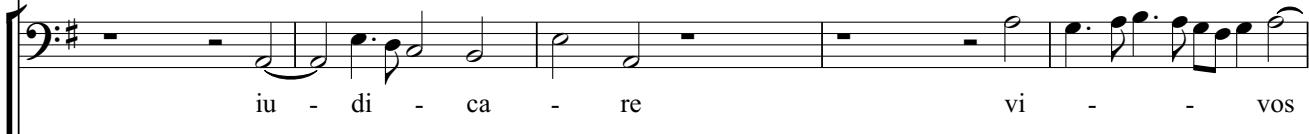
M2. 

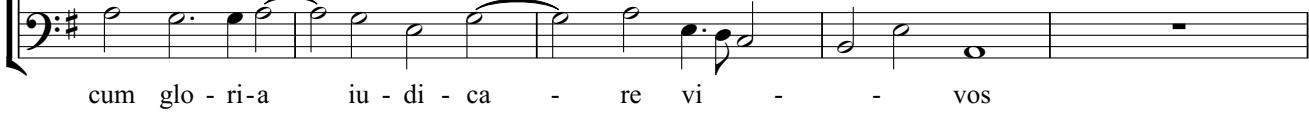
A1. 

A2. 

T1. 

T2. 

B1. 

B2. 

126

Tr1. et mor - tu - os cu - iusreg-ni e - rit

Tr2. - vos et mor - tu - os cu - ius reg - ni

M1. et mor - tu-os

M2. et mor - tu-os cu - ius reg - ni non e - rit

A1. non e - rit fi - nis.

A2. cu-iusreg-ni non e - rit et ex - pec-

T1. et mor - tu - os cu - ius reg - ni

T2. et mor - tu - os cu - ius reg - ni

B1. et mor - tu-os cu - ius re - gni non

B2. et mor - tu-os cu - ius reg -

135

Tr1.  - o - rum, et vi-tam ventu ri sae - cu - li. A -

Tr2.  - o - rum, et vi - tam ven-tu-ri sae - cu - li. A

M1.  o - rum, et vi - tam ven - tu - ri sae - cu - li. A -

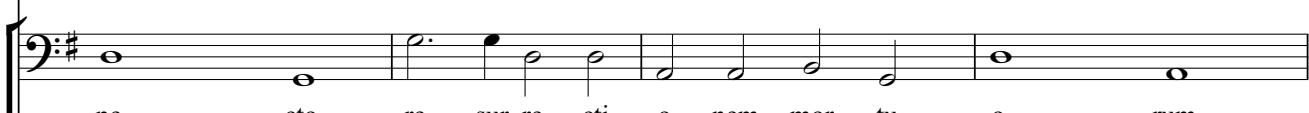
M2.  nem mor - tu - o - rum,

A1.  mor - tu - o - rum, et vi - tam ven - tu - ri sae - cu - li.

A2.  et vi - tam ven - tu - ri sae - cu -

T1.  Et ex - pe - cto pa - tris. A -

T2.  cti - o - nem mor - tu - o - rum, et vi - tam ven - tu - ri cae - cu -

B1.  pe - cto re - sur-re - cti - o - nem mor - tu - o - rum,

B2.  re - sur - re - cti - o - nem mor - tu - o - rum, et vi - tam

139

Tr1.

Tr2.

M1.

M2.

et vi-tam ven - tu-ri sae - cu - li. A -

A1.

A2.

T1.

T2.

li. A -

B1.

et vi-tam ven - tu - ri sae - cu -

B2.

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

143

Tr1.

Tr2.

M1.

M2.

A1.

A2.

T1.

T2.

B1.

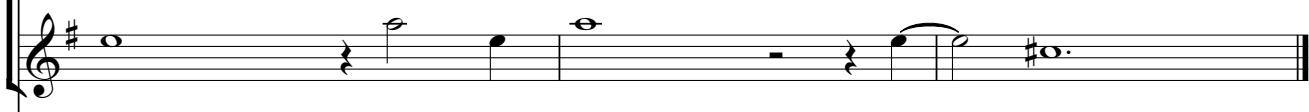
B2.

li.

A -

146

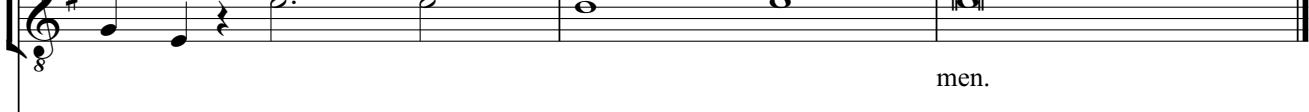
Tr1. 
men.

Tr2. 
men.

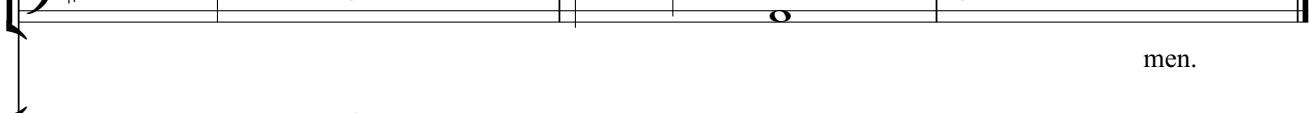
M1. 
men.

M2. 
men.

A1. 
men.

A2. 
men.

T1. 
men.

T2. 
men.

B1. 
men.

B2. 
men.

Sanctus

51

I $\text{♩} = 68$

M1. San -

A1. San -

A2. San -

T2. San -

B1. San



5

M1.

A1. ctus,

A2. ctus, San -

T2. ctus,

B1.

9

M1. ctus, San -

A2.

T2. San

B1.



13

Tr1. San-

Tr2. San-

M1. ctus,

M2. San -

A1. San-

A2. ctus,

T2. ctus,

B1. ctus,

18

Tr1. 

Tr2. 

M2. 

A1. 



22

Tr1. 

Tr2. 

M2. 

A1. 

26 $\text{♩} = 64$

Tr1. 
ctus, Do - mi - nus De - us Sa - ba -

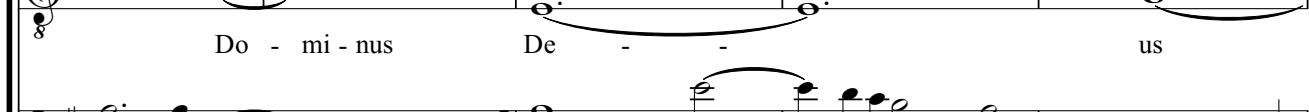
Tr2. 
ctus, Do-mi-nus De - - us Sa - ba -

M1. 
Do-mi-nus De -

M2. 
ctus, Do - mi - nus De - us Sa - ba -

A1. 
ctus, Do - mi-nus De -

A2. 
Do - mi-nus De - us Sa - -

T1. 
Do - mi - nus De - - us

T2. 
Do - mi-nus De - us Sa - ba -

B1. 
Do - mi - nus De -

B2. 
Do - mi-nus De -

31

Tr1.

Tr2.

M1. us Sa - ba -

M2.

A1.

A2. ba -

T1. Sa - ba -

T2.

B1. us Sa -

B2. us Sa - ba -

35

Tr1.

Tr2.

M1.

M2.

A1.
us Sa - - ba-

A2.

T1.

T2.

B1.
ba -

B2.

This musical score page contains ten staves of music for a ensemble. The instrumentation includes two trumpets (Tr1, Tr2), two mezzo-sopranos (M1, M2), two altos (A1, A2), two tenors (T1, T2), and two basses (B1, B2). The key signature is one sharp, and the time signature is common time. Measure 35 begins with a forte dynamic. The vocal parts (A1, A2, T1, T2, B1, B2) provide harmonic support, while the brass and woodwind parts (Tr1, Tr2, M1, M2) play more prominent melodic roles. The vocal parts include lyrics such as 'us Sa - - ba-' and 'ba -'.

39

A musical score for orchestra and choir, page 57, measure 39. The score consists of ten staves. The instruments and voices are: Tr1. (Trumpet 1), Tr2. (Trumpet 2), M1. (Mezzo-soprano), M2. (Mezzo-soprano), A1. (Alto 1), A2. (Alto 2), T1. (Tenor 1), T2. (Bass 1), B1. (Bass 2). The vocal parts sing sustained notes or short melodic fragments. The instrumental parts play eighth-note patterns, sixteenth-note patterns, and sustained notes.

Tr1.

Tr2.

M1.

M2.

A1.

A2.

T1.

T2.

B1.

B2.

49

Tr1. 

M2. 

A1. 

B2. 

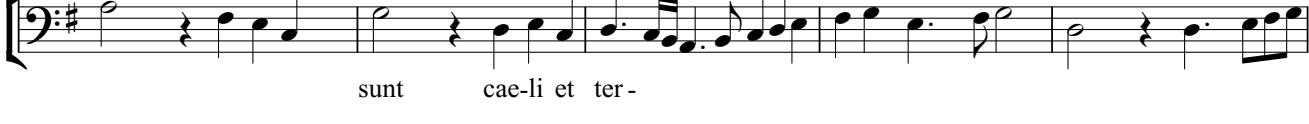


53

Tr1. 

M2. 

A1. 

B2. 



58

Tr1. 

M2. 

A1. 

B2. 

62

Tr1.

M2.

A1.

B2.

==

67

Tr1.

M2.

A1.

B2.

==

71

Tr1.

M2.

A1.

B2.



79

Tr2.

M1.

A1.

A2.

B1.

tu -

tu -

tu

tu -

83

Tr2.

M1.

A1.

A2.

B1.

=

87

Tr2.

M1.

A1.

A2.

B1.

91

Tr2.

M1.

A1.

A2.

B1.

≡

95

Tr2.

M1.

A1.

A2.

B1.

a.

a.

a.

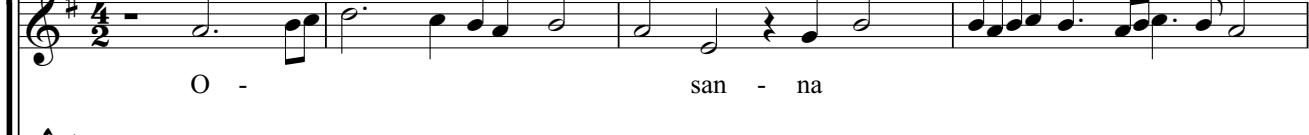
a.

a.

98 $\text{♩} = 64$

Tr1. 
O - san - na in

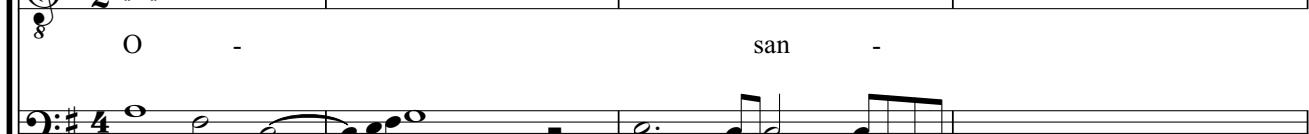
Tr2. 
O - san - na in

M1. 
O - san - na

M2. 
O - san - na

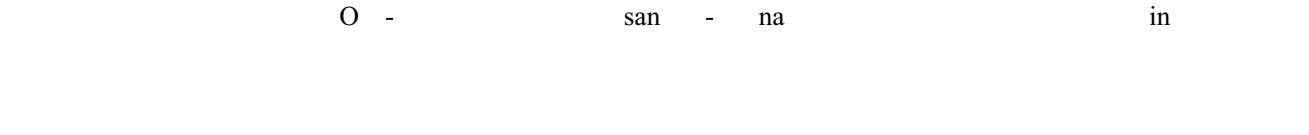
A1. 
O - san - na

A2. 
O - san - na

T1. 
O - san -

T2. 
O - san - na

B1. 
O - san -

B2. 
O - san - na in

102

Tr1. ex - cel -

Tr2. ex - cel -

M1. in ex - cel -

M2. in ex - cel -

A1. in

A2. in ex - cel -

T1. na in ex -

T2. in ex - cel -

B1. na in ex -

B2. ex - cel -

105

This musical score page contains ten staves of music, each with a unique instrument name and specific dynamics and articulations. The instruments are: Tr1., Tr2., M1., M2., A1., A2., T1., T2., B1., and B2. The key signature is consistently one sharp throughout all staves. Measure 105 begins with Tr1. playing eighth-note pairs. Tr2. follows with sixteenth-note patterns. M1. and M2. provide harmonic support with sustained notes and eighth-note chords. A1. and A2. play eighth-note pairs, with A1. having a dynamic marking of $\frac{8}{8}$. T1. and T2. provide bass support with sustained notes. B1. and B2. play eighth-note pairs, with B1. having a dynamic marking of $\frac{8}{8}$. The score concludes with a final measure of sustained notes.

Tr1.

Tr2.

M1.

M2.

A1.

A2.

T1.

T2.

B1.

B2.

108

Tr1.

Tr2.

M1.

M2.

A1.

A2.

T1.

T2.

B1.

B2.

sis.

sis.

sis.

sis.

sis.

sis.

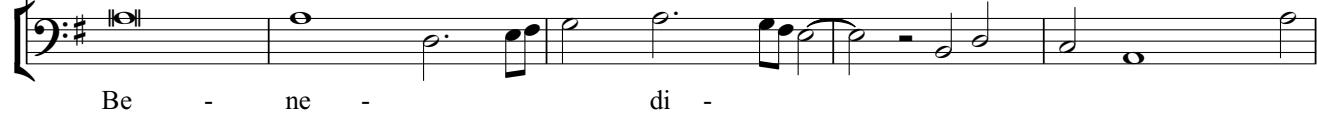
sis.

112 $\text{♩} = 68$

Tr1. 

A1. 

T2. 

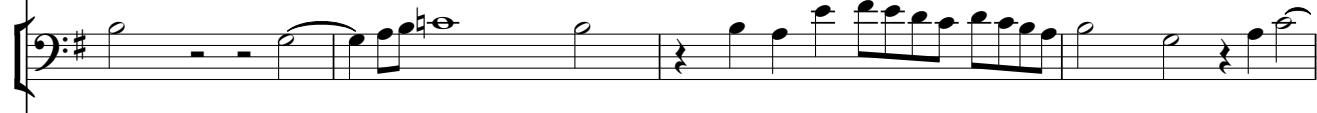
B2. 



117

Tr1. 

A1. 

T2. 

B2. 



121

Tr1. 

A1. 

T2. 

B2. 

125

Tr1. 

A1. 

T2. 

B2. 

ve -

=

128

Tr1. 

A1. 

T2. 

B2. 

=

131

Tr1. 

nit

A1. 

nit

T2. 

nit

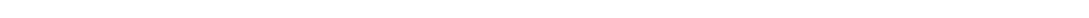
B2. 

nit

135

Tr2.  In no - mi - ne Do - mi

M1.  In no - mi - ne Do - mi -

M2.  In no - mi - ne Do - mi

A2.  In no - mi - ne Do -

T2.  In no - mi - ne Do - mi -

B1.  In no - mi - ne Do -



139

Tr2.

M1.

M2.

A2.

$\frac{8}{8}$

mi -

T2.

B1.

mi -

142

Tr2.

M1.

M2.

A2.

T2.

B1.



145

Tr2.

M1.

M2.

A2.

T2.

B1.

150

Tr2.

M1.

M2.

A2.

T2.

B1.



154

Tr2.

M1.

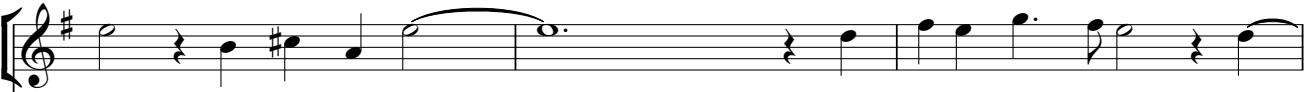
M2.

A2.

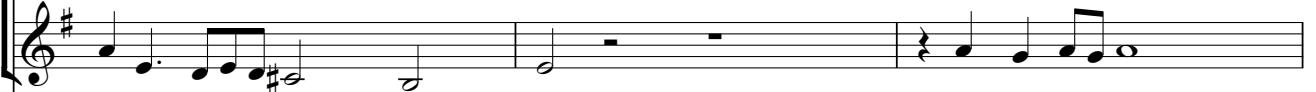
T2.

B1.

158

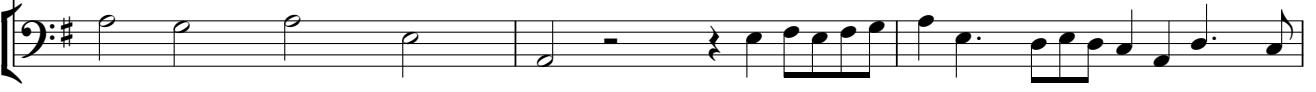
Tr2. 

M1. 

M2. 

A2. 

T2. 

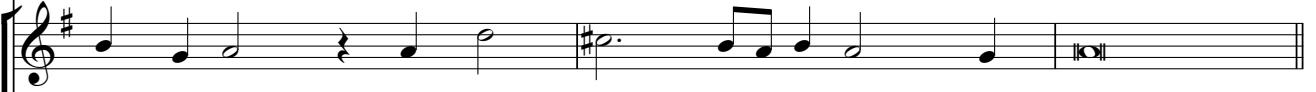
B1. 

≡

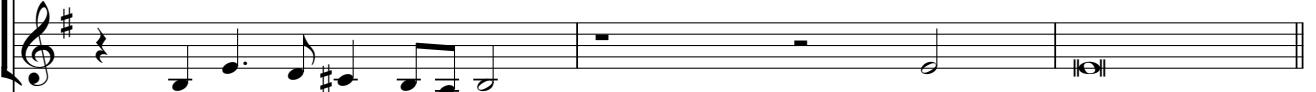
161

Tr2. 

ni.

M1. 

ni.

M2. 

ni.

A2. 

ni.

T2. 

ni.

B1. 

ni.

164 $\text{d}=64$

Tr1. O - san-na

Tr2. O - san -

M1. O - san - na na

M2. O - san - na in ex -

A1. O -

A2. O - san - na in

T1. O san -

T2. O - san -

B1. O - san - na in

B2. O - san -

168

Tr1. *in ex - cel -*

Tr2. *na in ex - cel -*

M1. *in ex - cel -*

M2. *- cel -*

A1. *san - na in ex -*

A2. *ex - cel -*

T1. *na in ex - cel -*

T2. *na in ex - cel -*

B1. *ex - cel -*

B2. *na in ex -*

172

Tr1.

Tr2.

M1.

M2.

A1.
cel

A2.

T1.
cel

T2.

B1.

B2.
cel - -

This musical score page contains ten staves of music. The key signature is one sharp. Measure 172 begins with Tr1 and Tr2 playing eighth-note patterns. M1 and M2 follow with sixteenth-note patterns. A1 (cello) and A2 continue with eighth-note patterns. T1 (cello) and T2 play eighth-note patterns. B1 and B2 play eighth-note patterns. The score concludes with a cello (cel) part indicated by a dash followed by three hyphens.

175

Tr1.

Tr2.

M1.

M2.

A1.

A2.

T1.

T2.

B1.

B2.

sis.

sis.

sis.

sis.

sis.

sis.

sis.

sis.

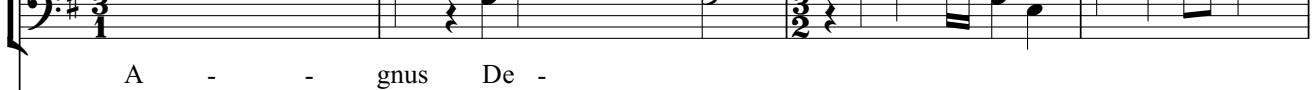
Agnus Dei

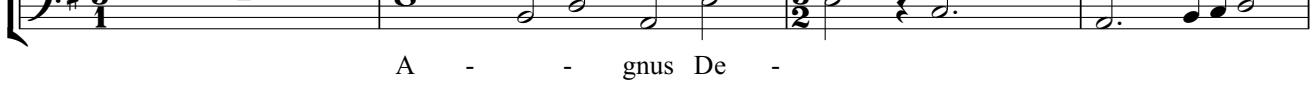
I $\text{♩} = 68$

M1. 

A1. 

A2. 

T2. 

B1. 



5

M1. 

A1. 

A2. 

T2. 

B1. 

9

M1.

A1.

A2.

T2.

B1.

==

13

M1.

A1.

A2.

T2.

B1.

22

Tr1. 

Tr2. 

M2. 

B2. 

≡

26

Tr1. 

Tr2. 

M2. 

B2. 

30 $\text{♩} = 64$

Tr1.

di, mi - se - re - re

Tr2.

di, mi - se - re - re no -

M1.

mi - se - re - re no

M2.

di,
mi - se-re - re no -

A1.

mi - se-re - re no -

A2.

mi - se - re - re no -

T1.

mi - se-re - re no -

T2.

mi - se-re - re no -

B1.

mi - se-re - re no -

B2.

di, mi - se-re - re no -

35

Tr1.

no -

Tr2.

M1.

M2.

A1.

A2.

T1.

T2.

B1.

B2.

The music consists of nine staves, each with a different instrument or section label. The staves are arranged vertically, with Tr1. at the top and B2. at the bottom. The first four staves (Tr1., Tr2., M1., M2.) are in treble clef, while the last five (A1., A2., T1., T2., B1., B2.) are in bass clef. All staves have a key signature of one sharp. The music begins with a measure of silence (no -) indicated by a dash under the staff. The notation includes various note heads, stems, and rests, with some notes connected by horizontal lines. There are also some vertical lines and dots indicating specific performance techniques or markings.

40

Tr1.

Tr2.

M1.

M2.

A1.

A2.

T1.

T2.

B1.

B2.

bis.

bis.

bis.

bis.

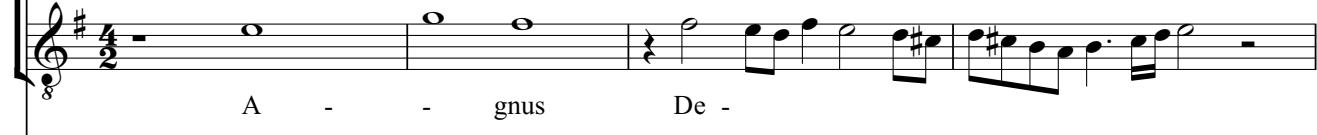
bis.

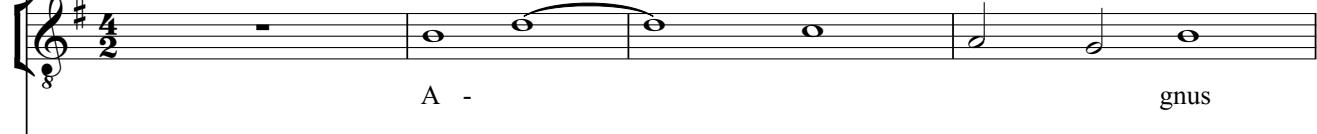
bis.

bis.

45 $\text{♩} = 70$

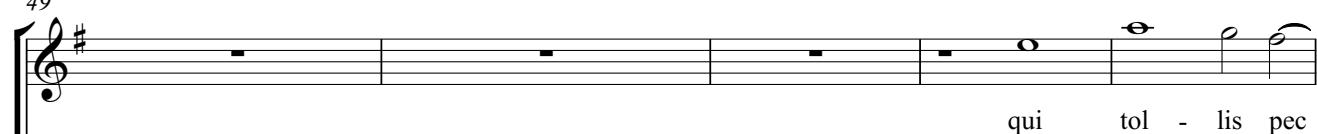
A1. 

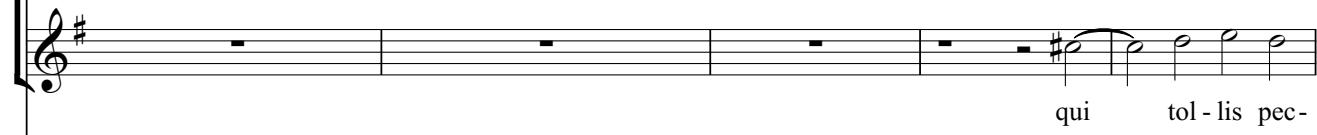
A2. 

T1. 

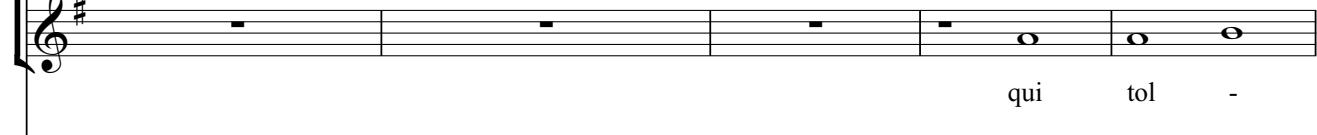
B2. 

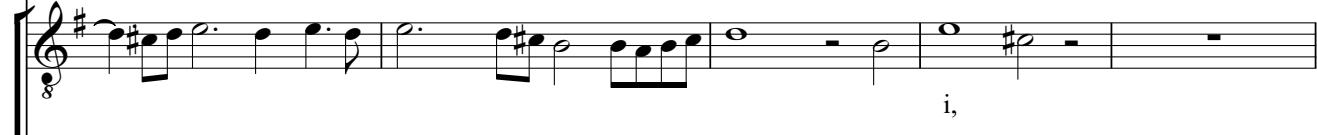
≡

Tr1. 

Tr2. 

M1. 

M2. 

A1. 

A2. 

T1. 

B2. 

54

Tr1. 

Tr2. 

M1. 

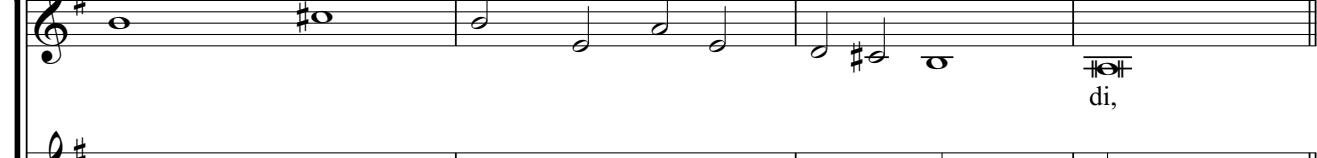
M2. 



58

Tr1. 

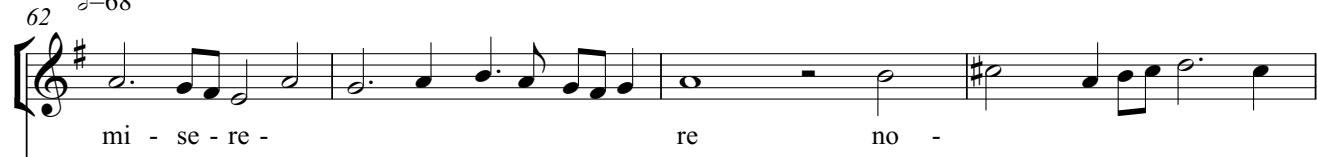
Tr2. 

M1. 

M2. 



62 $\text{♩} = 68$

M2. 

A1. 

T2. 

B1. 

66

M2. 

A1. 

T2. 

no -

B1. 

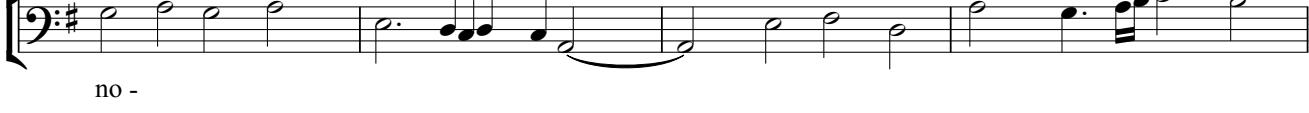


70

M2. 

A1. 

T2. 

B1. 

no -



74

M2. 

A1. 

T2. 

B1. 

78

M2. 

A1. 

T2. 

B1. 



81

M2. 

A1. 

T2. 

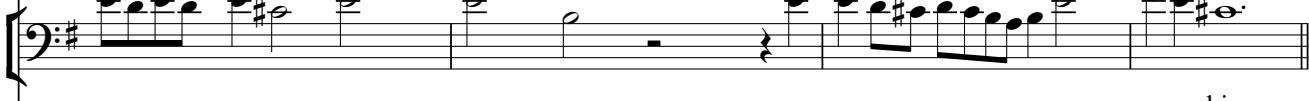
B1. 



84

M2. 

A1. 

T2. 

B1. 

88 $\text{♩} = 64$

Tr1. De - i,

Tr2. De - i, qui tol-lis

M1. A- gnus De - i,

M2. A - gnus De - i,

A1. De - i, qui tol-

A2. De - i, qui tol - lis pec -

T1. A - gnus De -

T2. De - i, qui tol -

B1. A- gnus De - i, qui tol -

B2. De - i,

93

Tr1.

qui tol - lis pec - ca - ta

Tr2.

pec - ca -

M1.

qui tol - lis pec - ca - ta

M2.

qui tol - lis pec - ca - ta mun -

A1.

lis pec - ca - ta mun - di,

A2.

ca - ta mun -

T1.

i, qui tol - lis

T2.

lis pec - ca - ta mun -

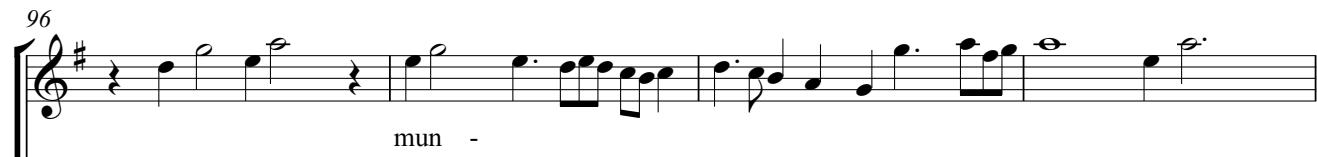
B1.

lis pec -

B2.

qui tol - lis pec - ca -

96

Tr1. 

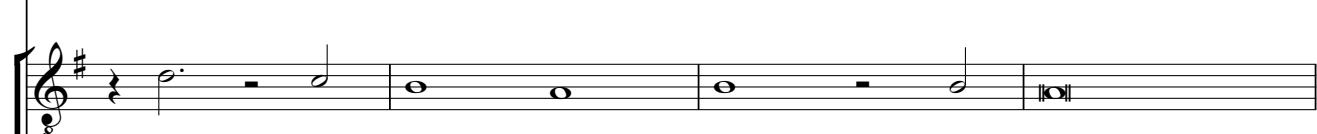
Tr2. 

M1. 

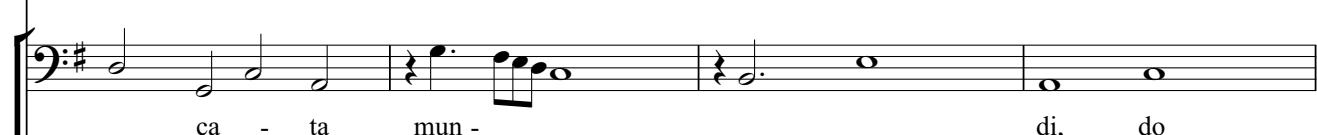
M2. 

A1. 

A2. 

T1. 

T2. 

B1. 

B2. 

100

Tr1. di, do -

Tr2. di, do - na

M1. na no -

M2. di, do - na

A1.

A2. di, do - na no -

T1. di, do - na no -

T2. na

B1. na no - bis pa

B2. di, do -

105

Tr1.

na no -

Tr2.

no -

M1.

M2.

no -

A1.

A2.

bis pa -

T1.

bis pa -

T2.

no bis pa -

B1.

na no -

B2.

109

Tr1.

Tr2.

M1.

M2.

A1.

A2.

T1.

T2.

B1.

B2.

bis pa -

bis

bis pa -

bis pa -

bis pa -

113

Tr1.

Tr2. pa -

M1.

M2.

A1.

A2.

T1.

T2.

B1.

B2.

This musical score page contains nine staves, each with a unique identifier above it. The key signature is one sharp throughout. Measure 113 begins with Tr1 and Tr2 playing eighth-note patterns. M1 follows with a sixteenth-note run. M2 then plays eighth-note patterns. A1 and A2 have rests. T1 and T2 play quarter notes. B1 and B2 play eighth-note patterns. The tempo is indicated as 113 BPM. The dynamic for Tr2 is marked as 'pa'.

117

Tr1.

Tr2.

M1.

M2.

A1.

A2.

T1.

T2.

B1.

B2.

This musical score page contains ten staves of music for various instruments. The staves are labeled from top to bottom: Tr1, Tr2, M1, M2, A1, A2, T1, T2, B1, and B2. The time signature is common time. The key signature is one sharp. Measure 117 begins with Tr1 and Tr2 playing eighth-note patterns. M1 and M2 follow with eighth-note patterns. A1 and A2 play sustained notes. T1 has a short eighth note followed by a half note. T2 has a eighth-note pattern. B1 and B2 also have eighth-note patterns. Measures 118-119 show similar patterns continuing across all staves.

121

A musical score for orchestra and choir, page 97, measure 121. The score consists of ten staves. The instruments and voices are: Tr1 (Treble clef), Tr2 (Treble clef), M1 (Treble clef), M2 (Treble clef), A1 (Treble clef), A2 (Treble clef), T1 (Treble clef), T2 (Bass clef), B1 (Bass clef), and B2 (Bass clef). The key signature is one sharp. Measure 121 begins with a whole note followed by a half note. The vocal parts (M1, M2, A1, A2, T1) sing sustained notes. The brass parts (Tr1, Tr2, T2, B1, B2) play rhythmic patterns. The woodwind parts (M1, M2) play eighth-note patterns.

125

Tr1.

Tr2.

M1.

M2.

A1.

A2.

T1.

T2.

B1.

B2.

129

Tr1.

Tr2.

M1.

M2.

A1.

A2.

T1.

T2.

B1.

B2.

133

Tr1.

Tr2.

M1.

M2.

A1.

A2.

T1.

T2.

B1.

B2.

137

Tr1. cem.

Tr2. cem.

M1. cem.

M2. cem.

A1. cem.

A2. cem.

T1. cem.

T2. cem.

B1. cem.

B2. cem.