

Zoltán Kodály

Missa Brevis

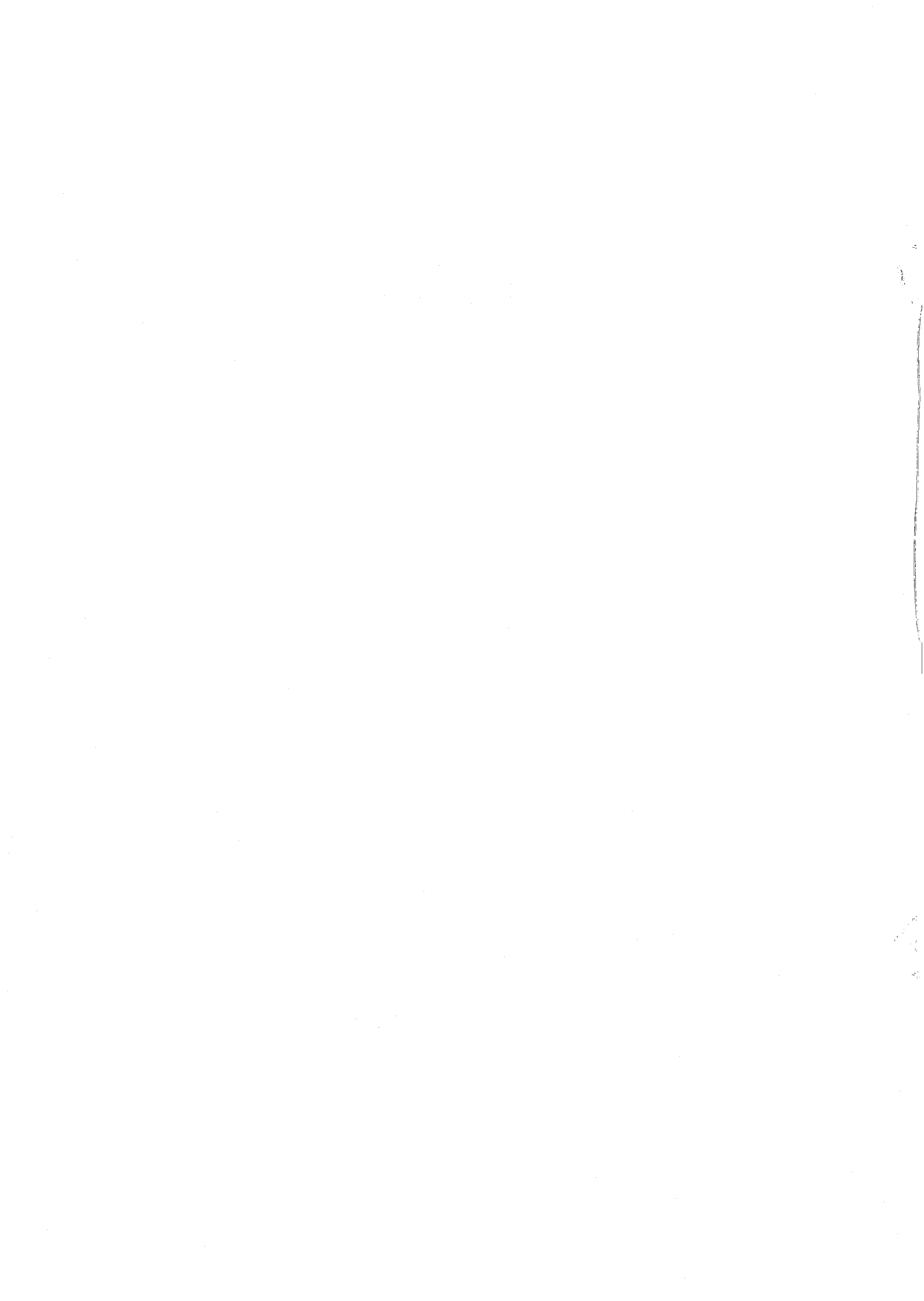
for mixed chorus and organ or orchestra

Vocal Score

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INTROITUS

Zoltán Kodály

ORGAN

Maestoso

f

①

sostenuto

poco a poco al

p

tempo

tempo

②

poco allarg.

cresc.

sempre cresc.

cresc.

sempre cresc.

a tempo

③

First system of musical notation. It consists of three staves: a treble staff, a bass staff, and a lower bass staff. The treble staff begins with a series of eighth notes, followed by a dynamic marking of *f*. The bass staff has a dynamic marking of *f* and includes a *cresc.* marking. The lower bass staff has a dynamic marking of *piu f*. The system concludes with a circled number 3.

Second system of musical notation, continuing from the first. It features three staves. The treble staff has a dynamic marking of *ff*. The bass staff has a dynamic marking of *pp.*. The lower bass staff has a dynamic marking of *pp.*. The system concludes with a circled number 4.

Third system of musical notation. It consists of three staves. The treble staff has a dynamic marking of *mp* and a tempo marking of *poco rallent.*. The bass staff has a dynamic marking of *pp.*. The lower bass staff has a dynamic marking of *pp.*. The system concludes with a circled number 4.

Fourth system of musical notation. It consists of three staves. The treble staff has a tempo marking of *a tempo (meno mosso)* and dynamic markings of *p*, *dim.*, and *pp*. The bass staff has a dynamic marking of *pp*. The lower bass staff has a dynamic marking of *pp*. The system concludes with a circled number 4.

KYRIE

Andante

SOPRANO

ALTO

TENOR

BASS

ORGAN

pp

Ky - ri - e, e - le - i - son. Ky - ri - e, e - le - i - son.

Ky - ri - e, e - le - i - son. Ky - ri - e, e - le - i - son.

Andante

pp

①

cresc.

dimin.

pp

Ky - ri - e, e - lei - son.

mf

dimin.

pp

Ky - ri - e, e - le - i - son.

cresc.

pp

son, Ky - ri - e, e - lei - son.

cresc.

dimin.

pp

② 3 SOLI

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

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

④

Tutti *f* *sosten.* *tempo I.*

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

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

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

sosten. *tempo I.*

⑤

rall. *tempo I.* *sosten.* *pp*

son, e le - - - i - son, e lei - son.

Ky - ri - e, e - le - - - i - son, e lei - son.

e, e - le - i - son, e - lei - - - son, Ky - ri - e, e - le - i - son.

rall. *tempo I.* *sosten.*

GLORIA

Allegro ①

SOPRANO
ALTO
TENOR
BASS

Et in ter-ra pax ho-mi-ni-bus
...bo-nae vo-lun-ta-tis. Lau-damus te.
Pax! Lau-damus te.

ORGAN

p poco sosten.

- da - - - mus te. Be-ne-di - - ci-mus te. A-do-ra-mus te.
Lau - - da - - mus te. Be-ne-di - - ci-mus te. A-do-ra-mus te.
Lau - - da - mus te. Be-ne-di - ci-mus te. A-do-ra-mus te.
- da - - - mus te. Be-ne-di - ci-mus te. A-do-ra-mus te.

p poco sosten.

poco sosten.

Tempo

Glo-ri - fi - ca - mus te. Gra-ti-as a - gimus ti-bi propter mag - nam

Glo-ri - fi - ca - mus te. Gra-ti-as a - gimus ti-bi propter mag - nam

Glo-ri-fi - ca - mus te. Gra - ti - as a - gimus

Glo-ri-fi - ca - mus te. Gra - ti - as a - gimus

Tempo

②

crescendo

glo - ri-am tu - am. Rex cae - les - tis

glo - ri-am tu - am. Rex cae - les - tis

crescendo

Do-mi - ne De - us, Rex cae -

crescendo

Do-mi - ne De - us, Rex cae -

crescendo

De - us - Pa - ter om - ni - potens. Domi - ne Fi - li u - ni - genite. Je - su Chris -

De - us Pa - ter om - ni - potens. Do - mi - ne Fi - li Je - su Chris -

les - tis, om - ni - potens. Domi - ne Fi - li u - ni - genite. Je - su Chris - te.

les - tis, om ni - potens. Do - mi - ne Fi - li Je - su Chris - te.

te. Do - mi - ne De - us, Ag - nus De - i, Fi - li - us Pa - tris. *rall. dim.*

te. Do - mi - ne De - us, Ag - nus De - i, Fi - li - us Pa - tris. *rall. dim.*

Do - mi - ne De - us, Ag - nus De - i, Fi - li - us Pa - tris. *rall. dim.*

Do - mi - ne De - us, Ag - nus De - i, Fi - li - us Pa - tris. *rall. dim.*

Adagio

SOLO *p* Qui tol-lis pec-ca-ta mun-di, mi-se-re-re no-bis. *cresc.* Qui tol-lis pec-

Adagio

p espress. *cresc.*

④

- ca - ta mun - di, *f* sus - ci-pe depre-ca - ti - o - - nem *dim.* no -

SOLO *f* *dim.*

Qui tol-lis pec - ca - ta mun - di, sus - ci-pe depre-ca ti - o - nem

f *dim.*

5

stram, ...mi-se-re-re, mi-se-

no - - - stram, Qui se-des ad dex-te-ram Pa-tris, mi - se - re - re

poco a poco dim. e rall. pp

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

mi-se - re - re, mi-se - re - re, mi-se - re - re, mi-se - re-re, mi-se - re - re.

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

poco a poco dim. e rall. pp

⑥ *Tempo I.*
TUTTI

Quo - ni - am tuso - lus San - - ctus . Tu so - lus

Quo - ni - am tuso - lus San - - ctus . Tu so - lus

Quo - ni - am tuso - lus San - - ctus . Tu so - lus

Quo - ni - am tuso - lus San - - ctus . Tu so - lus

Tempo I.

Do - mi - nus . Tu so - lus Al - - -

Do - mi - nus . Tu so - lus Al - - -

Do - mi - nus . Tu so - lus Al - - -

Do - mi - nus . Tu so - lus Al - - -

tis - si - mus, Je - su Chri - ste. Cum San - cto

tis - - si - mus, Je - su Chri - ste. Cum San - cto

- tis - si - mus, Je - su Chri - ste. Cum San - cto

- tis - si - mus, Je - su Chri - ste. Cum San - cto

cresc.

Spi - ri - tu, in glo - ri - a De - i Pa -

Spi - ri - tu, in glo - ri - a De - i Pa -

Spi - ri - tu, in glo - ri - a De - i Pa -

Spi - ri - tu, in glo - ri - a De - i Pa -

sempre cresc.

8

tris. A - - - men,
tris. A - - - men,
tris. A - - - men,
tris. A - - - men,

ff

sosten. *Tempo* *rall.*
A - - men.
sosten. *Tempo* *rall.*
A - - men.
sosten. *Tempo* *rall.*
A - - men.
sosten. *Tempo* *rall.*
A - - men.

CREDO

Allegro moderato

SOPRANO
ALTO
TENOR
BASS

Pa-trem om-ni-po-ten-tem, fac-to-rem cae-li et ter-rae, vi-si-bi-li-um

Pa-trem om-ni-po-ten-tem, fac-to-rem cae-li et ter-rae,

ORGAN

Allegro moderato

om-ni-um, et in-vi-si-bi-li-um. Et in u-num Dominum Fi-li-um

om-ni-um, et in-vi-si-bi-li-um. Et in u-num Dominum Fi-li-um

...et in-vi-si-bi-li-um. Fi-li-um

Je - - - sum Chris-tum,

De-i u-ni-ge-ni-tum, ...an-te om-ni-a sac-cu-la. De-um de De-o,
 De-i et ex Pat-re na-tum, De-um de De-o,
 De-i u-ni-ge-ni-tum...an-te om-ni-a sac-cu-la.
 Et ex Pat-re na-tum, an-te om-ni-a sac-cu-la.

②

lu - men de lu - mi - ne, De - um ve - rum de De - o ve - ro. Ge - ni - tum non
 lu - men de lu - mi - ne, De - um ve - rum de De - o ve - ro. Ge - ni - tum non
 Ge - ni - tum non
 Ge - ni - tum non

③ *sosten.*

Tempo

fac-tum, con substanti- a-lem Pa - tri: per quem om - ni - a fa - cta sunt. Qui pro - pter nos

fac-tum, con substanti- a-lem Pa - tri: per quem om - ni - a fa - cta sunt. Qui pro - pter nos

fac-tum, con substanti- a-lem Pa - tri: per quem om - ni - a fa - cta sunt. Qui pro - pter nos

fac-tum, con substan-ti - a-lem Pa tri: per quem om - ni - a fa - cta sunt.

ho-mi-nes, et pro-pter nos-tram sa - lu - tem des - cen - dit de cae - lis.

ho-mi-nes, et pro-pter nos-tram sa - lu - tem des - cen - dit de cae - lis.

ho-mi-nes, et pro-pter nos-tram sa - lu - tem des - cen - dit de cae - lis.

et pro-pter nos-tram sa - lu - tem des - cen - dit de cae - lis.

Adagio

pp de Spi-ri-tu San - cto *cresc.* ex Ma-ri-a Vir - gi-ne: Et

pp Et in-car - na - tus est *cresc.* ex Ma-ri-a Vir - gi-ne: Et

pp Et in-car - na - tus est ex Ma-ri-a Vir - gi-ne: Et

pp Et in-car - na - tus est de Spi - ri - tu... San - cto Et

Adagio

pp *cresc.*

④ *f* ho - mo fa - ctus est. Cru - ci - fi - xus e - ti - am pro no - bis:

f ho - mo fa - ctus est. Cru - ci - fi - xus e - ti - am pro no - bis:

f ho - mo fa - ctus est. Cru - ci - fi - xus e - ti - am pro no - bis:

ho - mo fa - ctus est. sub

p

⑤

sub Pon-ti - o Pi - la - to pas - sus, Cru - ci - fi - xus

sub Pon-ti - o Pi - la - to pas - sus, Cru - ci - fi - xus

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

Pon - ti - o Pi - la - to pas - sus,

e - ti - am pro no - bis: et et et se - pul - tus est.

e - ti - am pro no - bis: et et et se - pul - tus est.

- sus, pas - sus et et se - pul - tus est.

pas - sus, pas - sus et se - pul - tus est.

Allegro mosso *p cresc.*

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

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

Allegro mosso *p cresc.*

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

f

- cun - dum scriptu - ras. Et as - cen - dit in cae - lum;

Et as - cen - dit in cae - lum;

- cun - dum scriptu - ras. Et as - cen - dit in cae - lum;

Et as - cen - dit in cae - lum;

⑥

cresc. *ff*

se - det ad dex - te - ram Pa - tris. Et

cresc. *ff*

lum: se - det ad dex - te - ram Pa - tris. Et

cresc. *ff*

lum: se - det ad dex - te - ram Pa - tris. Et

cresc. *ff*

lum: se - det ad dex - te - ram Pa - tris. Et

lum: se - det ad dex - te - ram Pa - tris. Et

cresc. *ff*

cresc. *ff*

cresc. *ff*

⑦

i - te - rum ven - tu - rus est cum glo - ri - a ju - di - ca - re

i - te - rum ven - tu - rus est cum glo - ri - a ju - di - ca - re

i - te - rum ven - tu - rus est cum glo - ri - a ju - di - ca - re...

i - te - rum ven - tu - rus est cum glo - ri - a ju - di - ca - re...

8

vi - vos et mor - tu - os: cu - jus reg - ni non

vi - vos et mor - tu - os: cu - jus reg - ni non

cu - jus reg -

cu - jus reg -

dimin. e - rit *rall.* fi - nis.

dimin. e - rit *rall.* fi - nis.

dimin. ni non e - rit *rall.* fi - nis.

dimin. ni non e - rit fi - nis. Et in Spi - ri - tum San - ctum, Do - mi -

Tempo I

Tempo I

Tempo I

Tempo I

Qui ex Pa - tre, Fi - li - o - que pro - ce - dit.
 Qui ex Pa - tre, Fi - li - o - que pro - ce - dit.
 Qui ex Pa - tre, Fi - li - o - que pro - ce - dit.

⑨

ce - dit. Qui cum Pa - tre, et Fi - li - o sim - ul a - do - ra - tur, et con - glo - ri - fi - ca - dit.
 - dit. Qui cum Pa - tre, et Fi - li - o sim - ul a - do - ra - tur, et con - glo - ri - fi - ca - dit.
 Qui cum Pa - tre, et Fi - li - o sim - ul a - do - ra - tur, et con - glo - ri - fi - ca - dit.
 - dit. Qui cum Pa - tre, et Fi - li - o sim - ul a - do - ra - tur, et con - glo - ri - fi - ca - dit.

tur: tur: tur: tur:

fff qui lo - cu - tus est per Pro-

Et u - nam san-ctam ca - tho - li - cam et a-pos-to - li -

Et u - nam san-ctam ca - tho - li - cam et a - pos - to - li -

ca - tho - li - cam Ecc -

phe - tas. ca - tho - li - cam Ecc -

p cresc. cresc. cresc. cresc.

f poco sost.

- cam Ecc - le - - si - am. Con - fi - te - or u - num bap - tis - ma.

- cam Ecc - le - si - am. *f* Con - fi - te - or u - num bap - tis - ma

- le - - si - am. *f* Con - fi - te - or u - num bap - tis - ma

- le - - si - am. *f* Con - fi - te - or u - num bap - tis - ma

f poco sost.

II *tempo*

Et ex -

f cresc.

in re - mis - si - o - nem pec - ca - to - rum.

cresc.

f cresc.

Et vi - tam ven - tu - ri sae - -
 -spec to - re-sur-rec-ti - o - nem mor - tu - o - - rum.
 Et vi - tam ven - tu - ri sae - -
 Et vi - tam ven -

rallent. Tempo I. (sosten.)
 - cu - li. A - - - men.
 Tempo I. (sosten.)
 A - - - men.
rallent. Tempo I. (sosten.)
 - cu - li. A - - - men.
rallent. Tempo I. (sosten.)
 - tu - ri sae - cu - li. A - - - men.

SANCTUS

Larghetto

SOPRANO

ALTO

TENOR

BASS

Larghetto

ORGAN

pp

①

San - - - - - ctus,

S.I. *cresc. poco a poco*

cresc. S.II San - - - - - ctus, San

A.I. San - - - - - ctus, *cresc. poco a poco*

A.II. San - - - - - ctus,

cresc. - - - - - *poco a poco*

S. I. + II.
San-ctus Dominus, De - us Sa - - ba - oth.

A. I + II.
ctus Dominus, De - us Sa - - ba - oth.

cresc. poco a poco
San - ctus De - us Sa - - ba - oth.

San - - ctus, san - ctus.

②

p Ple-ni sunt caeli et terra glo - ri-a tu-a.

p Ple-ni sunt caeli et ter-ra glo - ri-a tu-a, glo - ri-a tu-a.

p Ple-ni sunt caeliet terra glo - ri-a tu - a.

p Ple - ni sunt cae-li et terra glo - ri-a tu - a.

cresc.

cresc.

cresc.

cresc.

Hosan - na, hosan-na in ex - cel - sis, Hosan-na in ex - cel -

Hosan - na, hosan-na in ex - cel - sis, Hosan-na in ex - cel -

Hosan - na, hosan-na in ex - cel - sis, Hosan-na in ex - cel -

Hosan - na, hosan-na in ex - cel - sis, Hosan-na in ex - cel -

sis, Hosan - na in ex - cel - sis. Hosan - na in ex - cel - sis.

sis, Hosan - na in ex - cel - sis. Hosan - nain ex - cel - sis.

sis, Hosan - nain ex - cel - sis.

sis, Hosan - nain ex - cel - sis. Hosan - nain ex - cel - sis

4'

8'

BENEDICTUS

Tranquillo

SOPRANO

ALTO

TENOR

BASS

ORGAN

Be - ne - di - ctus, qui ve

Be - ne - di - ctus, qui ve - -

Be - ne - di - ctus, qui ve - -

pp

pp

pp

legato

①

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

nit

nit

nit

Be - ne - di - ctus, qui ve -

Be - ne - di - ctus, — qui

cresc. Be - ne - di - ctus, qui ve - nit in no - mi - ne
cresc. Be - ne - di - ctus, qui ve - nit in no - mi - ne
cresc. nit in no - mi - ne Do - mi - ni. in no - mi - ne Do -
cresc. ve - nit in no - mi - ne Do -

mf

dimin. Do - mi - ni. *poco sost.* *tempo pp*
dimin. Do - mi - ni. *poco sost.* *tempo pp*
dimin. Do - mi - ni. *poco sost.* *tempo*
dimin. Do - mi - ni. *poco sost.* *tempo*
dimin. Do - mi - ni. *poco sost.* *tempo*
pp *p espress.* *cresc.*

③

Be -

poco sosten. Tempo

sf *pp*

p cresc. *cresc.* *sosten.*

Be - ne - di - ctus, qui

ne - di - ctus qui ve -

cresc. *sosten.*

Be - ne - di - ctus, qui ve -

④

Tempo *p* *cresc.*

ctus qui ve nit in

Tempo *p* *cresc.*

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

Tempo *p* *cresc.*

nit in no-mi-ne

Tempo *p* *cresc.*

Be-ne-di-ctus qui ve-

⑤

f

no-mi-ne Do-mi-ni. Ho-san-na in ex-cel-sis, Ho-

f

no-mi-ne Do-mi-ni. Ho-san-na in ex-cel-sis, Ho-

Do-mi-ni. Ho-san-na in ex-cel-

nit. Ho-san-na in ex-cel-

Larghetto

cresc. *sostenuto* *ff*

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

cresc. *sostenuto* *ff*

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

cresc. *sostenuto* *ff*

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

cresc. *sostenuto* *ff*

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

Larghetto

cresc. *sostenuto* *ff*

cresc. *sostenuto* *ff*

6

p

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

p

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

p

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

p

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

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

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

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

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

p

⑦

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

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

- sis. Ho

- sis. Ho

mf *dimin.* *mf* *dimin.* *p* *p*

4° *cresc.* *dimin.*

8

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

pp *p* *pp*

- san - na in ex - cel - sis,

pp

4°

Ho - san - na in ex - cel - sis. *morendo*
 Ho - san - na in ex - cel - sis. *morendo*

pp

pp morendo

AGNUS

Adagio

SOPRANO

ALTO

TENOR

BASS

ORGAN

SOLO

TUTTI
espress
p

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

Ag-nus De-i, Ag-nus De-

Adagio

①

TUTTI
f

SOLO

Ag-nus De-i, qui tol-lis pec-ca-ta

TUTTI
f

re-re no-bis, Ag-nus De-i,

cresc. *f*

i qui tol-lis pec-ca-ta mun-di;

②

TUTTI

Qui tol-lis pec - ca - ta mun -
 mun - di: mi - se - re - re no - bis. Qui tol - lis pec - ca -
 Qui tol - lis pec - ca -
 Qui tol-lis pec - ca - - - ta mun -

③

poco sosten. *dim.* *p*
 - di: mi - se - re - re no - bis, mi-se-re-re no - bis.
poco sosten. *dim.* *p*
 - ta, mi - se - re - re no - bis, mi-se-re-re no - bis.
poco sosten. *dim.* *p*
 - ta, mi-se-re-re no - bis, mi-se-re-re no - bis.
poco sosten. *dim.* *p*
 - di: mi - se - re - re no - bis, mi - se - re - re no - bis.

tempo *f* *>*

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

tempo *f* *>*

Ag - nus De - i, qui tol - lis pec - ca - ta, Qui

tempo *f* *>*

Ag - nus De - i, qui tol - lis pec - ca - ta, Qui

tempo *f* *>*

Ag - nus De - i, qui tol - lis pec -

tempo *f* *>*

cresc. *ff* *4*

tol - lis pec - ca - ta mun - di: Do - na no - bis,

cresc. *ff*

tol - lis pec - ca - ta mun - di: Do - na no - bis

cresc. *ff*

tol - lis pec - ca - ta: Do - na no - bis pa -

cresc. *ff*

- ca - ta mun - di: Do - na no - bis pa - - -

cresc. *ff*

allargando
dimin.

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

allargando

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

⑤

Tempo

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

Tempo

- - - - -

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

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

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

pa - - - - -
pa - - - - -
pa - - - - -

pa - - - - -

⑥ 3 SOLI

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

pa - - - - -
pa - - - - -
pa - - - - -

pa - - - - -

⑦

cem, Do-na no-bis pa

cem, pa cem, pa

pa cem,

pa cem,

dim.

dim.

⑧

TUTTI *f* *sosten.* *Tempo*

cem, pa cem, pa cem, pa

cem, pa cem, pa

pa cem, Pa

f *sosten.* *Tempo*

f *sosten.* *Tempo*

f *sosten.* *Tempo*

f *sosten.* *Tempo*

p *cresc.*

ITE, MISSA EST

Alternative choral version

Maestoso

SOPRANO

ALTO

TENOR

BASS

Maestoso

ORGAN

①

I - te mis - sa est.

I - te mis - sa est.

I - te mis - sa est.

I - te mis - sa est.

②

De - o gra -
De - o gra -
De - o gra -

This system contains the first three measures of the piece. It features four staves: three vocal staves (Soprano, Alto, Tenor) and one bass staff. The vocal parts enter in measure 1 with the lyrics 'De - o gra -'. The music is marked with a piano (*p*) dynamic. The key signature has one flat (B-flat), and the time signature is 4/4. The notes are half notes with a fermata over the final note of each phrase.

De - o gra -

This system contains measures 4, 5, and 6. The vocal parts continue with the lyrics 'De - o gra -'. The piano accompaniment consists of chords in the right hand and a melodic line in the left hand. The dynamics remain piano (*p*).

③

ti - as De - o
- ti - as De - o gra - ti - as.
De - o gra -

This system contains measures 7, 8, and 9. The vocal parts sing 'ti - as De - o' in measure 7, '- ti - as De - o gra - ti - as.' in measure 8, and 'De - o gra -' in measure 9. The piano accompaniment provides harmonic support. The dynamics are marked piano (*p*).

cresc.

This system contains measures 10, 11, and 12. The vocal parts continue with the lyrics 'De - o gra - ti - as De - o gra - ti - as De - o'. The piano accompaniment features a melodic line in the left hand and chords in the right hand. The dynamics are marked *cresc.* (crescendo).

④

ti - as,
gra - ti - as,

ti - as,

⑤

no - bis pa - cem, *più f*
da pa - cem, da *più f*
da pa - cem, da *più f*
da pa - - - cem da pa -

da pa - - - cem da pa -

più forte

no - bis pa - cem, da - pa - - - - -
 pa - cem, da - pa - - - - - cem, da pa - - -
 - pa - cem, da pa - - - - - cem, da pa - - -
 - - - - - cem, da - pa - - - - -

- cem, pa - cem,
 - cem, pa - cem,
 - cem, pa - cem,
 - cem, pa - cem,

meno f *cresc. poco a poco*

⑦ poco rallent.

cresc. *ff* *tempo*

pa - cem, pa - cem, pa - cem, pa - cem, pa -

cresc. *ff*

pa - cem, pa - cem, pa - cem, pa - cem, pa -

cresc. *ff*

pa - cem, pa - cem, pa - cem, pa - cem, pa -

cresc. *ff*

pa - cem, pa - cem, pa - cem, pa - cem, pa -

poco rallent.

ff *tempo*

⑧

meno f *sostenuto*

- cem, pa - cem, pa -

meno f

- cem, pa - cem, pa -

meno f

- cem, pa - cem, pa -

meno f

- cem, pa - cem, pa -

meno f *sostenuto*

9 *cresc.*

tempo
p
 cem, pa - - - cem,
cresc.
 cem, pa - - - cem,
cresc.
 cem, pa - - - cem,
cresc.
 cem, pa - - - cem,

tempo
p *cresc. poco* *a poco*

ff
 A - - - - - men.
ff
 A - - - - - men.
ff
 A - - - - - men.
ff
 A - - - - - men.

ff
 pesante

ITE, MISSA EST

Original Organ version
Maestoso

ORGAN

The first system of the organ part consists of three staves. The top staff is in treble clef, and the two bottom staves are in bass clef. The music is written in a common time signature (C). The first measure is marked with a forte dynamic (*ff*). The notation includes various rhythmic values such as eighth and sixteenth notes, often beamed together, and rests. The piece concludes with a final chord marked with a sharp sign (#).

The second system continues the organ part with three staves. The top staff is in treble clef, and the two bottom staves are in bass clef. The music features complex chordal textures with many accidentals (sharps and naturals) and is characterized by wide intervals and a slower, more deliberate feel consistent with the 'Maestoso' tempo.

The third system consists of three staves. The top staff is in treble clef and contains several measures of whole rests. The middle staff is in bass clef and also contains several measures of whole rests. The bottom staff is in bass clef and contains an active bass line with eighth and sixteenth notes, providing a rhythmic foundation for the system.

The fourth system consists of three staves. The top staff is in treble clef and begins with a piano dynamic (*p*) marking. The middle and bottom staves are in bass clef. The music is highly textured with many accidentals and wide intervals, creating a rich, atmospheric sound. The system concludes with a final chord marked with a sharp sign (#).

First system of musical notation. It consists of three staves: a treble clef staff at the top, a bass clef staff in the middle, and another bass clef staff at the bottom. The key signature has two flats (B-flat and E-flat). The first staff begins with a *cresc.* marking. The second staff has a *ff* marking. The third staff has a *ff* marking. The music features complex rhythmic patterns and melodic lines across all staves.

Second system of musical notation, continuing from the first system. It consists of three staves: a treble clef staff at the top, a bass clef staff in the middle, and another bass clef staff at the bottom. The key signature has two sharps (F-sharp and C-sharp). The music continues with intricate melodic and rhythmic development.

Third system of musical notation, continuing from the second system. It consists of three staves: a treble clef staff at the top, a bass clef staff in the middle, and another bass clef staff at the bottom. The key signature has two sharps (F-sharp and C-sharp). The music continues with intricate melodic and rhythmic development.

Fourth system of musical notation, continuing from the third system. It consists of three staves: a treble clef staff at the top, a bass clef staff in the middle, and another bass clef staff at the bottom. The key signature has two sharps (F-sharp and C-sharp). The music concludes with a *meno f* marking. The system ends with a double bar line.

First system of musical notation. It consists of three staves: a treble staff with a melodic line, a middle bass staff with a bass line, and a lower bass staff with a bass line. The music is in a key with two sharps (F# and C#). The tempo/mood markings are *cresc. poco a poco*.

Second system of musical notation. It consists of three staves. The tempo/mood markings are *poco rallent.* and *tempo*. The dynamic marking *ff* (fortissimo) is present in the upper right of the system.

Third system of musical notation. It consists of three staves. The tempo/mood marking is *sostenuto* (sustained).

Fourth system of musical notation. It consists of three staves. The tempo/mood marking is *tempo*.

Fifth system of musical notation. It consists of three staves. The tempo/mood marking is *pesante* (heavy).

