

Klaverutdrag

Piano score



AUGUST SÖDERMAN

1832-1876

Katolsk Messa

Catholic Mass

Källkritisk utgåva av/Critical edition by Finn Rosengren

Levande musikarv och Kungl. Musikaliska akademien

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Katolsk Messa

Missa

1. Kyrie

August Söderman
(1832-1876)

Allegro moderato ♩ = 100

Soli

Soprano

Alto

Tenore

Basso

Coro

Soprani

Alti

Tenori

Bassi

Piano

5

Coro

p Ky - ri - e Ky - ri - e

p Ky - ri - e Ky - ri - e

p Ky - ri - e Ky - ri - e

p Ky - ri - e Ky - ri - e

f marc.

p

10

Coro

p marc.

ff marc.

15

mf

Ky - ri - e Ky - ri - e

mf

Ky - ri - e Ky - ri - e

mf

Ky - ri - e Ky - ri - e

mf

Ky - ri - e Ky - ri - e

ff marc.

19

f *ff* *fff*

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

f *ff* *fff*

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

f *ff* *fff*

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

f *ff* *fff*

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

fff marc.

24 **A**

p Ky - ri - e e -

Coro

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

con espr.
p
marc.

28

le - - i - son

mf Ky - ri - e e -

le - - i - son e - le - i³ - son

con espr.
mf

32

Coro

le - i - son e - le i - son

mf

Ky - ri - e e - le i - son

crescendo

36

Coro

f *ff* *fff*

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

f *ff* *fff*

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

f *ff* *fff*

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

f *ff*

B

41

dolce sostenuto

S. solo
Chri - ste e - le - i-son e - le³ - i - son Chri-ste *f*

A. solo
dolce sostenuto
Chri - ste e - le - i-son e - le - i - son Chri-ste *f*

T. solo
dolce sostenuto
Chri - ste e - le - i-son e - le - i - son Chri-ste *f*

B. solo
dolce sostenuto
Chri - ste e - le - i-son e - le - i - son Chri-ste *f*

p dolce

46

S. solo
Chri - ste e - le - i-son e - le - i-son Chri - ste Chri - ste e - *p*

A. solo
Chri - ste e - le - i-son e - le - i-son *p*

T. solo
Chri - ste e - le - i-son e - le - i-son Chri - ste Chri - ste e - *p*

B. solo
Chri - ste e - le - i-son e - le - i-son *p*

51

S. solo
le - i - son

A. solo
Chri - ste Chri - ste e - le - i -

T. solo
le - i - son

B. solo
Chri - ste Chri - ste e - le - i -

p
Chri - ste e - le - i - son_ Chri - ste e -

p
Chri - ste e - le - i - son_ Chri - ste e -

p
Chri - ste e - le - i - son_ Chri - ste e -

p
Chri - ste e - le³ - i - son_ Chri - ste e -

C

56

f

S. solo

Chri - ste e - le - i - son

f

A. solo

son

Chri - ste e - le - i - son

f

T. solo

Chri - ste e - le - i - son

f

B. solo

son

Chri - ste e - le - i - son

f

le³ - i - son_ Chri - ste e - le - i - son

f

le - i - son_ Chri - ste e - le - i - son

f

le³ - i - son_ Chri - ste e - le - i - son

f

le³ - i - son_ Chri - ste e - le - i - son

f

ff marc.

3

61 *p sost.*

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

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

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

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

p sost. *cresc.*

65

f ff fff

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

f ff fff

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

f ff fff

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

f ff fff

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

D

70 *dolce sost.*

S. solo
Chri - ste e - le - i - son e - le ³ - i - son,

A. solo
dolce sost.
Chri - ste e - le - i - son e - le - i - son

T. solo
dolce sost.
Chri - ste e - le - i - son e - le - i - son

B. solo
dolce sost.
Chri - ste e - le - i - son e - le - i - son

p

74

S. solo
f
Chri - ste Chri - ste e - le - i - son

A. solo
f
Chri - ste Chri - ste e - le - i - son

T. solo
f
Chri - ste Chri - ste e - le - i - son

B. solo
f
Chri - ste Chri - ste e - le - i - son

f *crescendo*

79 E

f *ff* *fff*

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

f *ff* *fff* *mf*

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

f *ff* *fff*

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

f *ff* *fff*

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

ff *fff* *mf* *con espr.*

84 *mf*

Ky - ri - e e - le - i -

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

marc.

88

son

Coro

son e - le - i - son

mf con espr.

Ky - ri - e e - - le³ - ³ - i -

mf con espr.

Ky - ri - e

92

Coro

son e - le³ - ³ - i - son

e - - le³ - ³ - i - son

*crescendo*₃

96 F

ff *fff*

Ky-ri-e Ky-ri-e

ff *fff*

Ky-ri-e Ky-ri-e

ff *fff*

Ky-ri-e Ky-ri-e

ff *fff*

Ky-ri-e Ky-ri-e

ff *fff* *p*

102 *p*

p

Ky-

p

Ky-

p

Ky-

p

Ky-

pp marc. *f marc.*

107

pp dolce

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

pp dolce

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

pp dolce

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

pp dolce

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

f

- ri - e Ky - ri - e

f

- ri - e Ky - ri - e

f

- ri - e Ky - ri - e

f

- ri - e Ky - ri - e

f

- ri - e Ky - ri - e

f

- ri - e Ky - ri - e

p

112

S. solo

-son_____ Chri-ste Chri - ste e - le - i - son_____

A. solo

-son_____ Chri-ste Chri - ste e - le - i - son_____

T. solo

son_____ Chri-ste Chri - ste e - le - i - son_____

B. solo

-son_____ Chri-ste Chri - ste e - le - i - son_____

Coro

Chri-ste Chri - ste e - le - i - son_____

Chri-ste Chri - ste e - le - i - son_____

Chri-ste Chri - ste e - le - i - son_____

Chri-ste Chri - ste e - le - i - son_____

f *fff* *crescendo*

118

S. solo *f* *ff* *fff* **rall.**
Ky-ri-e Ky-ri-e Ky-ri-e!

A. solo *f* *ff* *fff*
Ky-ri-e Ky-ri-e Ky-ri-e!

T. solo *f* *ff* *fff*
Ky-ri-e Ky-ri-e Ky-ri-e!

B. solo *f* *ff* *fff*
Ky-ri-e Ky-ri-e Ky-ri-e!

Coro *f* *ff* *fff*
Ky-ri-e Ky-ri-e Ky-ri-e!

f *ff* *fff*

2. Gloria

Allegro ♩ = 112

ff marc.

Glo-ri-a Glo-ri-a Glo - ri - a in ex-

ff marc.

Glo-ri-a Glo-ri-a Glo - ri - a in ex-

ff marc.

Glo-ri-a Glo-ri-a Glo - ri - a in ex-

ff marc.

Glo-ri-a Glo-ri-a Glo - ri - a in ex-

ff marc.

Piano

7

cel - - - sis *sempre ff* Glo-ri-a

cel - - - sis *sempre ff* Glo-ri-a

8 cel - - - sis *sempre ff* Glo-ri-a

cel - - - sis *sempre ff* Glo-ri-a

sempre ff

Piano

12

Soli e Coro

Glo-ri-a Glo - ri - a in ex - cel - - -

Glo-ri-a Glo - ri - a in ex - cel - - -

Glo-ri-a Glo - ri - a in ex - cel - - -

Glo-ri-a Glo - ri - a in ex - cel - - -

8va

8va

17 **A**

Soli e Coro

sis Glo-ri-a Glo-ri-a Glo-ri-a

sis Glo-ri-a Glo-ri-a Glo-ri-a

sis Glo-ri-a Glo-ri-a Glo-ri-a

sis Glo-ri-a Glo-ri-a Glo-ri-a

3

3

23

S. Solo *fff*
Glo-ri-a

A. Solo *fff*
Glo-ri-a

T. Solo *fff*
Glo-ri-a

B. Solo *fff*
Glo-ri-a

Coro *fff* *p sost.*
Glo-ri-a in ex-cel-sis De-o in ex-cel-sis De-

fff *p sost.*
Glo-ri-a in ex-cel-sis De-o in ex-cel-sis De-

fff *p sost.*
Glo-ri-a in ex-cel-sis De-o in ex-cel-sis De-

fff *p sost.*
Glo-ri-a in ex-cel-sis De-o in ex-cel-sis De-

fff *8va*

B

28

dolce sost. crescendo

S. Solo
Glo - ri - a in ex - cel - sis De - o in ter - ra

dolce sost. crescendo

A. Solo
Glo - ri - a in ex - cel - sis De - o et in ter - ra

dolce sost. crescendo tr

T. Solo
Glo - ri - a in ex - cel - sis De - o in ter - ra

dolce sost. crescendo

B. Solo
Glo - ri - a in ex - cel - sis De - o et in ter - ra

Coro

f.
Glo - ri - a

f.
Glo - ri - a

f.
Glo - ri - a

f.
Glo - ri - a

p sost. crescendo

33 *f*

S. Solo
pax ho-mi - ni - bus ho-mi - ni - bus bo-nae vo - lun-

A. Solo
pax pax ho-mi - ni - bus pax ho-mi - ni - bus bo-nae vo - lun-

T. Solo
pax pax ho-mi - ni - bus pax ho-mi - ni - bus bo-nae vo - lun-

B. Solo
pax pax ho-mi - ni - bus pax ho-mi - ni - bus bo-nae vo - lun-

ff
Glo - ri - a

ff
Glo - ri - a

ff
Glo - ri - a

ff
Glo - ri - a

Coro

f m.s.

37

S. Solo

ta - - - tis *p* Glo - ri - a _____ *crescendo* in ex - cel - sis De - o _____

A. Solo

ta - - - tis *p* Glo - ri - a _____ *crescendo* in ex - cel - sis De -

T. Solo

ta - - - tis *p* Glo - ri - a in ex - cel - sis_ De - o _____ *crescendo*

B. Solo

ta - - - tis *p* Glo - ri - a _____ *crescendo* in ex - cel - sis De -

Coro

f Glo - ri - a

f Glo - ri - a

f Glo - ri - a

f Glo - ri - a

p *crescendo*

42

S. Solo

f *tr.*

in ter - ra pax ho-mi - ni - bus ho-mi - ni -

A. Solo

f

-o et in ter - ra pax pax ho-mi - ni - bus pax ho-mi - ni -

T. Solo

tr. *f*

in ter - ra pax pax ho-mi - ni - bus pax ho-mi - ni -

B. Solo

f

-o et in ter - ra pax pax ho-mi - ni - bus pax ho-mi - ni -

Coro

ff.

Glo-ri-a

ff.

Glo-ri-a

ff.

Glo-ri-a

ff.

Glo-ri-a

f *tr.* *tr.* *tr.* *m.s.*

46

S. Solo
 bus bo-nae vo - lun - ta - - - - - tis Glo-ri - a De -

A. Solo
 bus bo-nae vo - lun - ta - - - - - tis Glo-ri - a De -

T. Solo
 bus bo-nae vo - lun - ta - - - - - tis Glo-ri - a De -

B. Solo
 bus bo-nae vo - lun - ta - - - - - tis Glo - ri -

Coro
 Glo-ri-a Glo-ri-a *f tr* Glo - ri -
 Glo-ri-a Glo-ri-a *f* Glo - ri -
 Glo-ri-a Glo-ri-a *f tr* Glo - ri -
 Glo-ri-a Glo-ri-a *f* Glo - ri -

51 **C**

S. Solo

A. Solo

T. Solo

B. Solo

Coro

ff. *p* *cresc.*

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

ff. *p* *cresc.*

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

ff. *p* *cresc.*

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

ff. *p* *cresc.*

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

57 **D**

Coro

De - o in ex-cel-sis De - - - o

De - o in ex-cel-sis De - - - o

De - o in ex-cel-sis De - - - o

De - o in ex-cel-sis De - - - o

p *mf* *molto cresc.* *ff marc.*

62

ff marc

Glo-ri-a Glo-ri-a Glo - ri - a in ex -

ff marc

Glo-ri-a Glo-ri-a Glo - ri - a in ex -

ff marc

Glo-ri-a Glo-ri-a Glo - ri - a in ex -

ff marc

Glo-ri-a Glo-ri-a Glo - ri - a in ex -

Soli e Coro

67

sempre ff

cel - - - - sis Glo-ri-a

sempre ff

cel - - - - sis Glo-ri-a

sempre ff

cel - - - - sis Glo-ri-a

sempre ff

cel - - - - sis Glo-ri-a

Soli e Coro

72

S. Solo

A. Solo

T. Solo

B. Solo

Coro

Glo-ri-a Glo-ri-a

Glo-ri-a Glo-ri-a

Glo-ri-a Glo-ri-a

Glo-ri-a Glo-ri-a

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

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

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

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

8^{va}

Detailed description of the musical score: The score is for page 27, starting at measure 72. It is in a key signature of two flats (B-flat and E-flat) and a common time signature. The vocal parts are arranged in four staves: Soprano Solo (S. Solo), Alto Solo (A. Solo), Tenor Solo (T. Solo), and Bass Solo (B. Solo). Below these is a four-part choir (Coro) with Soprano, Alto, Tenor, and Bass parts. The lyrics for all parts are 'Glo-ri-a Glo-ri-a in ex-cel-sis De - o in ex-cel-sis De - o'. The piano accompaniment is shown in a grand staff at the bottom. The first two measures of the piano part feature chords with an 8^{va} (octave) marking. The piano part includes dynamics such as *p* (piano) and rests.

78

f

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

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

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

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

Coro

p *cresc.*

83 **E**

dolce sostenuto *crescendo* *f*

88

tr

93 F

S. Solo

A. Solo *p marc.*
Cum San - cto tu - o

T. Solo

B. Solo

99 *p dolce*
Cum San - cto

A. Solo
Spi - ri - tu in Glo - ri - a De - i Pa - tris

T. Solo *p marc.*
Cum San - cto Spi - ri - tu in Glo - ri - a De - i Pa -

B. Solo *p marc.*
Cum San - cto

105

S. Solo
tu - o Spi - ri - tu in Glo - ri - a *cresc.*

A. Solo
cum San - cto Spi - ri - tu in *cresc.*

T. Solo
- - - tris cum San - cto Spi - ri - tu in *cresc.*

B. Solo
tu - o Spi - ri - tu in Glo - ri - a *cresc.*

Coro

crescendo

109

S. Solo
De - i Pa - - - tris

A. Solo
Glo - ri - a De - i Pa - - tris

T. Solo
Glo - ri - a De - i Pa - - tris

B. Solo
Glo - ri - a De - i Pa - - tris

Coro
Cum San - cto

Cum San - cto

Cum San - cto

Cum San - cto

f m.s.

marc.

113

S. Solo

A musical staff for Soprano Solo in G major, showing five measures of rests.

A. Solo

A musical staff for Alto Solo in G major, showing five measures of rests.

T. Solo

A musical staff for Tenor Solo in G major, showing five measures of rests.

B. Solo

A musical staff for Bass Solo in G major, showing five measures of rests.

Musical staff for Soprano voice part with lyrics: Spi - ri - tu in Glo - ri - a De - - i. The music features a melodic line with a dynamic marking *f* and a fermata over the final notes.

Coro

Musical staff for Alto voice part with lyrics: Spi - ri - tu in Glo - ri - a De - i Pa - tris in. The music features a melodic line with a dynamic marking *f* and a fermata over the final notes.

Musical staff for Tenor voice part with lyrics: Spi - ri - tu in Glo - ri - a De - i Pat - ris De - i. The music features a melodic line with a dynamic marking *f* and a fermata over the final notes.

Musical staff for Bass voice part with lyrics: Spi - ri - tu in Glo - ri - a De - i Pa - tris. The music features a melodic line with a dynamic marking *f* and a fermata over the final notes.

Piano accompaniment for the vocal parts. The right hand features a harmonic accompaniment, and the left hand provides a bass line. Dynamic markings include *f* and *m.s.* (mezzo-soprano).

118

S. Solo *marc.*
Cum San - cto

A. Solo *marc.*
Cum San - cto Spi - ri -

T. Solo *marc.*
Cum San - cto Spi-ri

B. Solo *marc. tr*
Cum San - cto Spi - ri -

De - i Pa - tris

Coro
Glo - ri - a De - i Pa - tris

Pat-ris in Glo - ri - a De - i Pa - tris

in Glo - ri - a De - i Pa - tris

m.d. *p* *tr* *marc.*

123

S. Solo
Spi - ri - tu in Glo - ri - a De - i Pa - tris Cum

A. Solo
tu in Glo - ri - a De - i Pa - tris Cum

T. Solo
tu in Glo - ri - a De - i Pa - tris Cum *marc.*

B. Solo
tu in Glo - ri - a De - i Pa - tris Cum

Coro
Cum *p*

Cum *p*

Cum *p marc.*

Cum *p*

127 **G**

crescendo *f*

S. Solo
San - - - cto Spi - ri - tu in Glo - ri - a

crescendo *f*

A. Solo
San - cto Spi - ri - tu in Glo ri - a in Glo - ri -

crescendo *f*

T. Solo
San - cto Spi - ri - tu in Glo - ri - a in Glo - ri -

crescendo *f*

B. Solo
San - - - cto Spi - ri - tu in Glo - ri -

crescendo *f*

Coro
San - cto Spi - ri - tu in Glo ri - a in Glo - ri -

crescendo *f*

San - cto Spi - ri - tu in Glo - ri - a in Glo - ri -

crescendo *f*

San - - - cto Spi - ri - tu in Glo - ri -

crescendo *f*

133

S. Solo *ff* De - i

A. Solo *ff* a in Glo - ri - a in Glo - ri - a, in Glo - ri - a De - i

T. Solo *ff* a in Glo - ri - a in Glo - ri - a, in Glo - ri - a De - i

B. Solo *ff* a in Glo - ri - a De - i

Coro

a in Glo - ri - a in Glo - ri - a in Glo - ri - a

a in Glo - ri - a in Glo - ri - a in Glo - ri - a

a in Glo - ri - a

tr

rall. **H** a tempo

138

S. Solo

Pa - tris. Lau-da-mus te be-ne - di - ci-mus te a - do -

A. Solo

Pa - tris. Lau - da - mus te be-ne - di - ci-mus

T. Solo

Pa - tris. Lau - da - mus te be-ne - di - ci-mus

B. Solo

Pa - tris. Be-ne - di - ci-mus

Lau-da-mus te be-ne - di - ci-mus te a - do -

Coro

Lau - da - mus te be-ne - di - ci-mus

Lau - da - mus te be-ne - di - ci-mus

Be-ne - di - ci-mus

mf tr

143

S. Solo
ra - mus te glo - ri - fi - ca - - - mus te. —

A. Solo
te a - do - ra - mus te glo - ri - fi - ca - mus te. —

T. Solo
te glo - ri - fi - ca - - - mus te. —

B. Solo
te glo - ri - fi - ca - - - mus te. —

Coro
ra - mus te glo - ri - fi - ca - - - mus te. —
te a - do - ra - mus te glo - ri - fi - ca - mus te. —
te glo - ri - fi - ca - - - mus te. —
glo - ri - fi - ca - - - mus
te glo - ri - fi - ca - mus te. —

148

I

molto cresc.

ff marc.

153 *ff marc.*

Soli e Coro

Glo-ri-a Glo-ri-a Glo - ri - a in ex - cel - -

Glo-ri-a Glo-ri-a Glo - ri - a in ex - cel - -

.Glo-ri-a Glo-ri-a Glo - ri - a in ex - cel - -

Glo-ri-a Glo-ri-a Glo - ri - a in ex - cel - -

158 *sempre ff*

Soli e Coro

- - - sis Glo-ri-a Glo-ri-a

- - - sis Glo-ri-a Glo-ri-a

- - - sis Glo-ri-a Glo-ri-a

- - - sis Glo-ri-a Glo-ri-a

sempre ff

163

S. Solo
A. Solo
T. Solo
B. Solo

Glo - ri - a in ex - cel - sis

Glo - ri - a in ex - cel - sis

Glo - ri - a in ex - cel - sis

Glo - ri - a in ex - cel - sis

Coro

Glo - ri - a in ex - cel - sis

Glo - ri - a in ex - cel - sis

Glo - ri - a in ex - cel - sis

ff marc. *stentato*

3 3 3

J

168 *stentato*

S. Solo
in ex-cel - sis De - o in ex-cel - sis De - o in ex-cel - sis

A. Solo
in ex-cel - sis De - o in ex-cel - sis De - o in ex-cel - sis

T. Solo
in ex-cel - sis De - o in ex-cel - sis De - o in ex-cel - sis

B. Solo
in ex-cel - sis De - o in ex-cel - sis De - o in ex-cel - sis

Coro
in ex-cel - sis De - o in ex-cel - sis De - o in ex-cel - sis

stentato

stentato

stentato

stentato

stentato

stentato

173

S. Solo
De - - o Glo - ri - a Glo - ri - a Glo - ri - a Glo - ri -

A. Solo
De - - o Glo - ri - a Glo - ri - a Glo - ri - a Glo - ri -

T. Solo
De - - o Glo - ri - a Glo - ri - a Glo - ri - a Glo - ri -

B. Solo
De - - o Glo - ri - a Glo - ri - a Glo - ri - a Glo - ri -

Coro
De - - o Glo - ri - a Glo - ri - a Glo - ri - a Glo - ri -

De - - o Glo - ri - a Glo - ri - a Glo - ri - a Glo - ri -

De - - o Glo - ri - a Glo - ri - a Glo - ri - a Glo - ri -

De - - o Glo - ri - a Glo - ri - a Glo - ri - a Glo - ri -

3. Credo

Andante $\text{♩} = 66$

sotto voce

Coro

Soprani
Alti
Tenori
Bassi

Cre - do in u-num De-um Pa - trem om - ni-po-

sotto voce

Cre - do in u-num De-um Pa - trem om - ni-po-

sotto voce

Cre - do in u-num De-um Pa - trem om - ni-po-

sotto voce

Cre - do in u-num De-um Pa - trem om - ni-po-

Piano

p

trem. ad libitum

8

crescendo

Coro

ten - tem fac - to - rem coe - li et ter - rae vi - si - bi - li - um om - ni - um et

crescendo

ten - tem fac - to - rem coe - li et ter - rae vi - si - bi - li - um om - ni - um et

crescendo

ten - tem fac - to - rem coe - li et ter - rae vi - si - bi - li - um om - ni - um et

crescendo

ten - tem fac - to - rem coe - li et ter - rae vi - si - bi - li - um om - ni - um et

cresc.

A

14

f *p*

in-vi-si-bi-li-um. Et in u-num Do-mi-num

in-vi-si-bi-li-um. Et in u-num Do-mi-num

in-vi-si-bi-li-um. Et in u-num Do-mi-num

in-vi-si-bi-li-um. Et in u-num Do-mi-num

f *fp*

Coro

21

cresc. molto *f stentato*

Je-sum Chri-stum Fi-li-um De-i u-ni-ge-ni-tum et ex Pa-tre

cresc. molto *f stentato*

Je-sum Chri-stum Fi-li-um De-i u-ni-ge-ni-tum et ex Pa-tre

cresc. molto *f stentato*

Je-sum Chri-stum Fi-li-um De-i u-ni-ge-ni-tum et ex Pa-tre

cresc. molto *f stentato*

Je-sum Chri-stum Fi-li-um De-i u-ni-ge-ni-tum et ex Pa-tre

cresc. molto *f*

Coro

27

na - tum an - te om - ni - a sae - cu - la

Coro

na - tum an - te om - ni - a sae - cu - la

na - tum an - te om - ni - a sae - cu - la

na - tum an - te om - ni - a sae - cu - la

B

34 *ff marc.*

De - um de De - - o lu - men de lu - mi - ne

Coro

ff marc.

De - um de De - - o lu - men de lu - mi - ne

ff marc.

De - um de De - - o lu - men de lu - mi - ne

ff marc.

De - um de De - - o lu - men de lu - mi - ne

8va

ff marc.

41

sempre ff

De - um ve - rum de De - o ve - ro Ge - ni-tum non fa - ctum

Coro

sempre ff

De - um ve - rum de De - o ve - ro Ge - ni-tum non fa - ctum

sempre ff

De - um ve - rum de De - o ve - ro Ge - ni-tum non fa - ctum

sempre ff

De - um ve - rum de De - o ve - ro Ge - ni-tum non fa - ctum

48

con-sub-stan-ti-a-lem Pa - tri per-quem om-ni-a fa - cta sunt— qui

Coro

con-sub-stan-ti-a-lem Pa - tri per-quem om-ni-a fa - cta sunt— qui

con-sub-stan-ti-a-lem Pa - tri per-quem om-ni-a fa - cta sunt— qui

con-sub-stan-ti-a-lem Pa - tri per-quem om-ni-a fa - cta sunt— qui

54 **C**

prop - ter nos ho - mi - nes et prop - ter no - stram sa - lu - tem

Coro

prop - ter nos ho - mi - nes et prop - ter no - stram sa - lu - tem

prop - ter nos ho - mi - nes et prop - ter no - stram sa - lu - tem

prop - ter nos ho - mi - nes et prop - ter no - stram sa - lu - tem

8va

61

f de - scen - dit de coe - lis. *p*

Coro

f de - scen - dit de coe - lis. *p*

f de - scen - dit de coe - lis. *p*

f de - scen - dit de coe - lis. *p*

de - scen - dit de coe - lis. *p*

D

69

sotto voce

Et in-car - na - tus_ est_ de Spi - ri - tu_ San-cto ex Ma-

sotto voce

Et in-car - na - tus_ est_ de Spi - ri - tu_ San-cto ex Ma-

sotto voce

Et in-car - na - tus_ est_ de Spi - ri - tu_ San-cto ex Ma-

sotto voce

Et in-car - na - tus_ est_ de Spi - ri - tu_ San-cto ex Ma-

Coro

76

crescendo *f*

ri - a Vir - gi - ne et ho - mo fa - ctus est. Cru - ci - fi - xus e - ti - am pro

crescendo *f*

ri - a Vir - gi - ne et ho - mo fa - ctus est. Cru - ci - fi - xus e - ti - am pro

crescendo *f*

ri - a Vir - gi - ne et ho - mo fa - ctus est. Cru - ci - fi - xus e - ti - am pro

crescendo *f*

ri - a Vir - gi - ne et ho - mo fa - ctus est. Cru - ci - fi - xus e - ti - am pro

Coro

82

marc.

no - bis sub Pon - ti - o Pi - la - to pas - sus et se - pul - tus est

marc.

no - bis sub Pon - ti - o Pi - la - to pas - sus et se - pul - tus est

marc.

no - bis sub Pon - ti - o Pi - la - to pas - sus et se - pul - tus est

marc.

no - bis sub Pon - ti - o Pi - la - to pas - sus et se - pul - tus est

ff

f

89

ff **E** *marc.*

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

ff *marc.*

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

ff *marc.*

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

ff *marc.*

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

ff

ff

96

sempre ff

tu - ras et a - scen - dit in coe - lum se - det ad

Coro

sempre ff

tu - ras et a - scen - dit in coe - lum se - det ad

sempre ff

tu - ras et a - scen - dit in coe - lum se - det ad

sempre ff

tu - ras et a - scen - dit in coe - lum se - det ad

103

dex - te - ram Pa - tris et i - te - rum ven - tu - rus est cum glo - ri - a ju - di -

Coro

dex - te - ram Pa - tris et i - te - rum ven - tu - rus est cum glo - ri - a ju - di -

dex - te - ram Pa - tris et i - te - rum ven - tu - rus est cum glo - ri - a ju - di -

dex - te - ram Pa - tris et i - te - rum ven - tu - rus est cum glo - ri - a ju - di -

110 **F**

ca - re vi - vos et mor - tu - os cu - jus re - gni non e - rit fi - nis

Coro

ca - re vi - vos et mor - tu - os cu - jus re - gni non e - rit fi - nis

ca - re vi - vos et mor - tu - os cu - jus re - gni non e - rit fi - nis

ca - re vi - vos et mor - tu - os cu - jus re - gni non e - rit fi - nis

117

cu - jus re - gni non e - rit fi - nis.

Coro

cu - jus re - gni non e - rit fi - nis.

cu - jus re - gni non e - rit fi - nis.

cu - jus re - gni non e - rit fi - nis.

p

G

124

p sotto voce *pp*

Et in Spi - ri-tum San - ctum Do - mi-num

p sotto voce *pp*

Et in Spi - ri-tum San - ctum Do - mi-num

p sotto voce *pp*

Et in Spi - ri-tum San - ctum Do - mi-num

p sotto voce *pp*

Et in Spi - ri-tum San - ctum Do - mi-num

Coro

131

crescendo

et vi-vi-fi-can-tem qui ex Pa-tre Fi-li-o - que pro-ce-dit qui cum

crescendo

et vi-vi-fi-can-tem qui ex Pa-tre Fi-li-o - que pro-ce-dit qui cum

crescendo

et vi-vi-fi-can-tem qui ex Pa-tre Fi-li-o - que pro-ce-dit qui cum

crescendo

et vi-vi-fi-can-tem qui ex Pa-tre Fi-li-o - que pro-ce-dit qui cum

Coro

H

138

f *ff stentato*

Pa - tre et Fi - li - o si - mul a - do - ra - tur et con - glo - ri - fi - ca - tur

Coro

f *ff stentato*

Pa - tre et Fi - li - o si - mul a - do - ra - tur et con - glo - ri - fi - ca - tur

f *ff stentato*

Pa - tre et Fi - li - o si - mul a - do - ra - tur et con - glo - ri - fi - ca - tur

f *ff stentato*

Pa - tre et Fi - li - o si - mul a - do - ra - tur et con - glo - ri - fi - ca - tur

trem. ad lib. *cresc. molto* *ff stentato*

145

qui lo - cu - tus est per Pro - phe - tas. Et u - nam san - ctam ca -

Coro

qui lo - cu - tus est per Pro - phe - tas. Et u - nam san - ctam ca -

qui lo - cu - tus est per Pro - phe - tas. Et u - nam san - ctam ca -

qui lo - cu - tus est per Pro - phe - tas. Et u - nam san - ctam ca -

marc. *marc.* *8va*

152

I

tho - li - cam et a - po - sto - li - cam Ec - cle - si - am. Con - fi - te - or

tho - li - cam et a - po - sto - li - cam Ec - cle - si - am. Con - fi - te - or

tho - li - cam et a - po - sto - li - cam Ec - cle - si - am. Con - fi - te - or

tho - li - cam et a - po - sto - li - cam Ec - cle - si - am. Con - fi - te - or

(8)

Coro

158

u - num Bap - tis - ma in re - mis - sio - nem pec - ca - to - rum et ex -

u - num Bap - tis - ma in re - mis - sio - nem pec - ca - to - rum et ex -

u - num Bap - tis - ma in re - mis - sio - nem pec - ca - to - rum et ex -

u - num Bap - tis - ma in re - mis - sio - nem pec - ca - to - rum et ex -

Coro

165

pe - cto re - sur - re - cti - o - nem mor - tu - o - rum et

pe - cto re - sur - re - cti - o - nem mor - tu - o - rum et

pe - cto re - sur - re - cti - o - nem mor - tu - o - rum et

pe - cto re - sur - re - cti - o - nem mor - tu - o - rum et

Coro

173 **J**

fff

Coro

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

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

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

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

ff

f

180

pp

Coro

- men A - - - - men.

- men A - - - - men.

- men A - - - - men.

- men A - - - - men.

ff *marc.* *pp*

4. Offertorium

Lento $\text{♩} = 66$

sost.

p con espressione *p*

mf

p

f *p*

A *con espr.* *con espr.* 4

26 *sost.*

p

31 *dim.*

4

36 **B** *ff stentato e sostenuto* *p sost.*

42 *f*

48 *ff stent.* *p sost.*

54

54

f

60 **C**

60 **C**

ff stentato e sostenuto

dolce p

66

66

mf

p con espress.

71

71

dim.

mf

75 **D** *marc.*

75 **D** *marc.*

f

79

79

2

83

cresc. molto
ff

This system contains measures 83 through 86. The right hand features a melodic line with eighth-note patterns and slurs. The left hand plays a steady accompaniment of chords. Dynamic markings include *cresc. molto* and **ff**.

87

dim.
p

This system contains measures 87 through 90. The right hand continues with melodic lines, and the left hand has a more active accompaniment. Dynamic markings include *dim.* and **p**.

91 **E**

sost.
energico

This system contains measures 91 through 96. The right hand has a more active melodic line. Dynamic markings include *sost.* and *energico*.

97

con espress.
rallentando
dim.
p

This system contains measures 97 through 101. The right hand has a melodic line with a *rallentando* marking. Dynamic markings include *con espress.*, *rallentando*, *dim.*, and **p**.

102

rall.
pp
dim.

This system contains measures 102 through 105. The right hand has a melodic line with a *rall.* marking. Dynamic markings include **pp** and *dim.*

5. Sanctus

Andante ♩ = 80

Soli

Soprano

Alto

Tenore

Basso

Coro

Soprani

Alti

Tenori

Bassi

Piano

San - ctus San - ctus San - ctus

San - ctus San - ctus San - ctus

San - ctus San - ctus San - ctus

San - ctus San - ctus San - ctus

10 *p marc.*

S. Solo
Ple - ni sunt coe - li et ter - ra glo - ri - a tu - a

A. Solo
coe - li et ter - ra glo - ri - a tu - a ple - ni sunt

T. Solo
coe - li et ter - ra glo - ri - a tu - a ple - ni sunt

B. Solo
marc.
San - ctus Do - mi - nus De - us Sa - ba - oth Ple - ni sunt

mf marc.
San - ctus Do - mi - nus

Coro
mf marc.
San - ctus Do - mi - nus

mf marc.
San - ctus Do - mi - nus

mf marc.
San - ctus Do - mi - nus

The musical score is written in a key signature of one flat (B-flat major or D minor) and a common time signature. It features five vocal parts: Soprano Solo (S. Solo), Alto Solo (A. Solo), Tenor Solo (T. Solo), Bass Solo (B. Solo), and a four-part Chorus (Coro). The Soprano, Alto, and Tenor parts begin at measure 10 with the lyrics 'Ple - ni sunt coe - li et ter - ra glo - ri - a tu - a'. The Bass Solo part begins at measure 11 with the lyrics 'San - ctus Do - mi - nus De - us Sa - ba - oth Ple - ni sunt'. The Chorus parts (Soprano, Alto, Tenor, Bass) enter at measure 12 with the lyrics 'San - ctus Do - mi - nus'. The piano accompaniment is shown at the bottom of the page, with a right-hand part in treble clef and a left-hand part in bass clef. Dynamics include piano (*p*), mezzo-forte (*mf*), and marcato (*marc.*).

14

S. Solo
ple - ni sunt coe - li et ter - ra glo - ri -

A. Solo
coe - li et ter - ra glo - ri - a glo - ri - a

T. Solo
coe - li et ter - ra glo - ri - a glo - -

B. Solo
coe - li et ter - ra glo - ri - a glo - -

f
De - us Sa - ba-oth

f
De - us Sa - ba-oth

Coro
f
De - us Sa - ba-oth

f
De - us Sa - ba-oth

18 A

S. Solo *p tr*
- a glo - - ri - a tu - a

A. Solo *p*
glo - ri - a tu - a

T. Solo *p*
- ri - a tu - a

B. Solo *p*
- - ri - a tu - a

mf
Ple - ni sunt coe - li et

Coro *mf marc.*
Ple - ni sunt_ coe - li et

mf marc.
Ple - ni sunt_

mf
San-ctus Do-mi-nus

p *mf*

22 *f marc.* *ff*

S. Solo
San - ctus Do - mi-nus De - us

A. Solo
San - ctus Do - mi-nus De - us

T. Solo
San - ctus Do - mi-nus De - us

B. Solo
San - ctus Do - mi-nus De - us

ter-ra glo - ri-a tu - a ple - ni sunt coe - li et ter - ra

Coro
ter - ra glo - ri-a tu - a ple - ni sunt coe - li et ter-ra glo - ri-a

coe - li et ter - ra glo - ri-a tu - a ple - ni sunt coe - li et

De-us Sa-ba-oth Ple - ni sunt coe - li coe - li et

Detailed description of the musical score: The score is for page 66, starting at measure 22. It features four vocal soloists (Soprano, Alto, Tenor, Bass) and a Chorus. The key signature is one flat (B-flat major/D minor). The tempo is marked 'f marc.' (forte, marcato) and the dynamics range from 'f' to 'ff'. The lyrics are in Latin: 'San - ctus Do - mi-nus De - us' and 'ter-ra glo - ri-a tu - a ple - ni sunt coe - li et ter - ra'. The Chorus part includes the text 'De-us Sa-ba-oth Ple - ni sunt coe - li coe - li et'. The piano accompaniment is shown at the bottom of the page.

27

f

S. Solo
Sa - ba-oth ple-ni sunt coe - li et ter - ra__ glo - ri - a tu - -

A. Solo
Sa - ba-oth ple-ni sunt coe - li et ter - ra__ glo - ri - a tu - -

T. Solo
Sa - ba-oth ple-ni sunt coe - li et ter - ra__ glo - ri - a tu - -

B. Solo
Sa - ba-oth ple-ni sunt coe - li et ter - ra__ glo - ri - a tu - -

Coro

glo - ri - a tu - a ple - ni sunt coe - li et ter - ra__ glo - ri - a tu - -

tu - a ple - ni sunt coe - li et ter - ra glo - ri - a

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

ter - ra__ glo - ri - a glo - ri - a glo - ri - a

36

S. Solo

A. Solo

T. Solo

B. Solo

Ho-san - na_ in ex - cel - sis_ Ho-san - na_ in ex - cel - sis_

Coro

Ho-san - na_ in ex - cel - sis_ Ho-san - na_ in ex - cel - sis_

Ho-san - na_ in ex - cel - sis_ Ho-san - na_ in ex - cel - sis_

Ho-san - na_ in ex - cel - sis_ Ho-san - na_ in ex - cel - sis_

m.s.

Detailed description of the musical score: The score is for page 69, starting at measure 36. It consists of four solo vocal staves (Soprano, Alto, Tenor, Bass) and a four-part choir. The lyrics are 'Ho-san - na_ in ex - cel - sis_ Ho-san - na_ in ex - cel - sis_'. The piano accompaniment includes a section marked 'm.s.'.

40

f *crescendo*

S. Solo
Ho-san - na Ho-san - na Ho-san - na Ho-san - na

f *crescendo*

A. Solo
Ho-san - na Ho-san - na Ho-san - na Ho-san - na

f *crescendo*

T. Solo
Ho-san - na Ho-san - na Ho-san - na Ho-san - na

f *crescendo*

B. Solo
Ho-san - na Ho-san - na Ho-san - na Ho-san - na

crescendo

Ho-san - na Ho-san - na Ho-san - na Ho-san - na

crescendo

Ho-san na Ho-san - na Ho-san - na Ho-san - na

crescendo

Ho-san - na Ho-san - na Ho-san - na Ho-san - na

crescendo

Ho-san - na Ho-san - na Ho-san - na Ho-san - na

f marc. *crescendo* *8va*

The musical score is for a piece titled "Ho-san - na". It features five vocal parts: Soprano Solo (S. Solo), Alto Solo (A. Solo), Tenor Solo (T. Solo), Bass Solo (B. Solo), and a Chorus (Coro). The piano accompaniment is at the bottom. The score begins at measure 40. The vocal parts are in a soprano clef (S. Solo, A. Solo, T. Solo) and a bass clef (B. Solo). The piano part is in a grand staff. The tempo is marked "f marc." and the dynamics include "crescendo" and "8va". The lyrics are "Ho-san - na" repeated throughout. The piano part features a rhythmic pattern of eighth and sixteenth notes, with a crescendo leading to an 8va section.

44 *fff stentato* C

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

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

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

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

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

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

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

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

(8) *fff stentato* *mf*

49

S. Solo *p* Ho - san - na *pp* Ho - san - na

A. Solo *pp* Ho - san - na

T. Solo *p* Ho - san - na *pp* Ho -

B. Solo *pp* Ho -

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

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

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

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

p

The musical score is set in a key with one flat (B-flat) and a common time signature. It begins at measure 49. The vocal parts (S. Solo, A. Solo, T. Solo, B. Solo) enter with the lyrics 'Ho - san - na' in a soft (*p*) dynamic. The Soprano and Tenor parts have a second phrase 'Ho - san - na' in a very soft (*pp*) dynamic. The Alto and Bass parts also have a second phrase in *pp*. The Coro (Chorus) parts enter with the full phrase 'Ho - san-na in ex - cel-sis' in a mezzo-forte (*mf*) dynamic. The piano accompaniment features a melodic line in the right hand and a harmonic accompaniment in the left hand, with a *p* dynamic marking.

54

S. Solo *f*
Ho-san - na

A. Solo *f*
Ho-san - na

T. Solo *f*
san - na Ho-san - na

B. Solo *f*
san - na Ho-san - na

f marc. *ff*
Ho-san-na Ho - san - - - na in ex - cel -

Coro *f marc.* *ff*
Ho-san-na Ho - san - - - na in ex - cel -

f marc. *ff*
Ho-san-na Ho - san - - - na in ex - cel -

f marc. *ff*
Ho-san-na Ho - san - - - na in ex - cel -

mf *f*

59

S. Solo

Ho-san - na Ho-san - na Ho - san - na.

A. Solo

Ho-san - na Ho-san - na Ho - san - na.

T. Solo

Ho-san - na Ho-san - na

B. Solo

Ho-san - na Ho-san - na

Coro

sis.

sis.

sis.

sis.

sis.

dim. *p* *pp* *dim.*

dim. *p* *pp* *dim.*

dim. *p*

dim. *p*

dim. *p*

dim. *p*

dim. *p*

dim. *p*

dim. *p*

dim. *p*

6. Benedictus

Lento $\text{♩} = 63$

p sost.

Soprano
Be - ne - di - ctus qui—

Alto
Be - ne - di - ctus qui—

Tenore
Be - ne - di - ctus qui—

Basso
Be - ne - di - ctus qui—

Soli

Soprani

Alti

Tenori

Bassi

Coro

Piano
pp $\langle \rangle$ *dim.*

6

S. Solo

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

A. Solo

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

T. Solo

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

B. Solo

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

Coro

pp sost. Be - ne - di - ctus Be - ne -

pp sost. Be - ne - di - ctus Be - ne -

pp sost. Be - ne - di - ctus Be - ne -

pp sost. Be - ne - di - ctus Be - ne -

10

S. Solo

A. Solo

T. Solo

B. Solo

Coro

Be - ne - di - ctus qui

Be - ne - di - ctus qui

Be - ne - di - ctus qui

Be - ne - di - ctus qui

di - ctus Be - ne - di - ctus

di - ctus Be - ne - di - ctus

di - ctus Be - ne - di - ctus

di - ctus Be - ne - di - ctus

14

S. Solo

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

A. Solo

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

T. Solo

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

B. Solo

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

Coro

pp Be - ne - di - ctus Be - ne -

pp Be - ne - di - ctus Be - ne -

pp Be - ne - di - ctus Be - ne -

pp Be - ne - di - ctus Be - ne -

18 A

Coro

di - ctus Be - ne - di - ctus. ...

di - ctus Be - ne - di - ctus. ...

di - ctus Be - ne - di - ctus. ...

di - ctus Be - ne - di - ctus. ...

sostenuto

ppp

3

23

S. Solo

A. Solo

T. Solo

B. Solo

dolce

Be - ne - di - ctus Be - ne -

dolce

Be - ne - di - ctus Be - ne -

Vl. solo

p

8^{va}

26

S. Solo
di - ctus Be - ne -

A. Solo
di - ctus Be - ne -

T. Solo
dolce
Be - ne - di - ctus Be - ne - di - ctus Be - ne -

B. Solo
dolce
Be - ne - di - ctus Be - ne - di - ctus Be - ne -

Vc. solo
p
(8) 8^{va}

29

S. Solo
di - ctus qui ve - nit in no - mi - ne

A. Solo
di - ctus qui ve - nit in no - mi - ne

T. Solo
di - ctus qui ve - nit in no - mi - ne

B. Solo
di - ctus qui ve - nit in no - mi - ne

sempre f

32 B

S. Solo
Do - mi-ni.

A. Solo
Do - mi-ni.

T. Solo
Do - mi-ni.

B. Solo
Do - mi-ni.

f marc.
in no - mi-ne Do - mi-ni in no - mi-ne

f marc.
in no - mi-ne Do - mi-ni in no - mi-ne

f marc.
in no - mi-ne Do - mi-ni in no - mi-ne

f marc.
in no - mi-ne Do - mi-ni in no - mi-ne

pp
f
Leo. *

42 C

S. Solo *dolce*
ni. Be - ne - di - ctus qui

A. Solo *dolce*
ni. Be - ne - di - ctus qui

T. Solo *dolce*
ni. Be - ne - di - ctus qui

B. Solo *dolce*
ni. Be - ne - di - ctus qui

46 *molto cresc.*

S. Solo *molto cresc.*
ve - nit in no - mi - ne Do - mi - ni qui ve - nit in

A. Solo *molto cresc.*
ve - nit in no - mi - ne Do - mi - ni qui ve - nit in

T. Solo *molto cresc.*
ve - nit in no - mi - ne Do - mi - ni qui ve - nit in

B. Solo *molto cresc.*
ve - nit in no - mi - ne Do - mi - ni qui ve - nit in

50

S. Solo *ff* *p*
no - mi-ne in no - mi-ne Do - - mi - ni. Be-ne-

A. Solo *ff* *p*
no - mi-ne in no - mi-ne Do - - mi - ni. Be-ne-

T. Solo *ff* *p*
no - mi-ne in no - mi-ne Do - - mi - ni.

B. Solo *ff* *p*
no - mi-ne in no - mi-ne Do - - mi - ni.

55

S. Solo
di - ctus Be - ne di - ctus

A. Solo
di - ctus Be - ne di - ctus

T. Solo *pp*
Be - ne - di - ctus Be - ne

B. Solo *pp*
Be - ne - di - ctus Be - ne

p *8va*

D

58

S. Solo

A. Solo

T. Solo

B. Solo

di - ctus

di - ctus

pp

ppp sost.

62

67

S. Solo

A. Solo

T. Solo

B. Solo

Be - ne - di - ctus qui ve - nit in no - mi - ne

Be - ne - di - ctus qui ve - nit in no - mi - ne

Be - ne - di - ctus qui ve - nit in no - mi - ne

Be - ne - di - ctus qui ve - nit in no - mi - ne

ppp

71

S. Solo
Do - mi - ni. Be - ne -

A. Solo
Do - mi - ni. Be - ne -

T. Solo
Do - mi - ni. Be - ne -

B. Solo
Do - mi - ni. Be - ne -

pp
Be - ne - di - ctus Be - ne - di - ctus Be - ne - di - ctus

Coro
pp
Be - ne - di - ctus Be - ne - di - ctus Be - ne - di - ctus

pp
Be - ne - di - ctus Be - ne - di - ctus Be - ne - di - ctus

pp
Be - ne - di - ctus Be - ne - di - ctus Be - ne - di - ctus

76

S. Solo

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

A. Solo

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

T. Solo

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

B. Solo

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

Coro

Be - ne -

Be - ne -

Be - ne -

Be - ne -

84 **E**

S. Solo
- san - na Ho - - san - na Ho -

A. Solo
- san - na Ho - - san - na Ho -

T. Solo
- san - na Ho - - san - na Ho -

B. Solo
- san - na Ho - - san - na Ho -

Coro
- san - na Ho - - san - na Ho -

86

S. Solo

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

A. Solo

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

T. Solo

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

B. Solo

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

Coro

- san - - na in ex - cel - sis

san - - na in ex - cel - sis

san - - na in ex - cel - sis

san - - na in ex - cel - sis

89 **rall.**

S. Solo
san - na.

A. Solo
san - na.

T. Solo
san - na.

B. Solo
san - na.

Coro
pp *dim.*
Ho - san - na Ho - san - na.____

pp *dim.*
Ho - san - na Ho - san - na.____

pp *dim.*
Ho - san - na Ho - san - na.____

pp *dim.*
Ho - san - na Ho - san - na.____

pp *dim.*

7. Agnus Dei

Allegro moderato ♩ = 100

Soli

Soprano *pp sost.* *mf*
A - gnus De - i A - gnus De - i qui tol - lis pec - ca - ta pec -

Alto *pp sost.* *mf*
A - gnus De - i A - gnus De - i qui tol - lis pec - ca - ta pec -

Tenore *pp sost.* *mf*
A - gnus De - i A - gnus De - i qui tol - lis pec - ca - ta pec -

Basso *pp sost.* *mf*
A - gnus De - i A - gnus De - i qui tol - lis pec - ca - ta pec -

Coro

Soprani

Alti

Tenori

Bassi

Piano *pp* *mf*
(timp., trem. ad lib.)

8

S. Solo
ca - ta mun - di

A. Solo
ca - ta mun - di

T. Solo
ca - ta mun - di

B. Solo
ca - ta mun - di

Coro

p A - gnus De - i *f* A - gnus De - i qui tol - lis pec-

p A - gnus De - i *f* A - gnus De - i qui tol - lis pec-

p A - gnus De - i *f* A - gnus De - i qui tol - lis pec-

p A - gnus De - i *f* A - gnus De - i qui tol - lis pec-

p *f*

Detailed description of the musical score: The score is for page 93 and begins at measure 8. It features four vocal soloists (Soprano, Alto, Tenor, Bass) and a four-part choir. The lyrics for the soloists are 'ca - ta mun - di'. The choir lyrics are 'A - gnus De - i A - gnus De - i qui tol - lis pec-'. The music is in a key with one sharp (F#) and a common time signature. Dynamics are marked as *p* (piano) and *f* (forte). The piano accompaniment consists of sustained chords in the right hand and moving lines in the left hand.

15 A

S. Solo

A. Solo

T. Solo

B. Solo

Coro

mf A - gnus De - i qui tol - -

ca - ta mun - di

ca - ta mun - di

ca - ta mun - di

ca - ta mun - di

dim. *mf*

A - gnus De - i qui tol - -

21

S. Solo *mf*

A. Solo *mf* A - gnus De - i qui tol - lis pec - ca - ta mun - di A - gnus *tr*

T. Solo - - lis pec - ca - - ta mun - - di A - gnus

B. Solo tol - lis pec - ca - - ta mun - - di A - gnus

Coro Tenori *f sost. e marc.* Mi - -

mf *mf marc.*

25

S. Solo *f* De - - i A - gnus De - - i qui tol - lis pec - ca - ta

A. Solo *f* De - - i A - gnus De - - i qui tol - lis pec - ca - ta

T. Solo *f* De - - i A - gnus De - - i qui tol - lis pec -

B. Solo *f* De - - i A - gnus De - - i qui tol - lis pec -

Coro se - - re - - re

mf marc. *f*

30

S. Solo *tr* *mf*
 mun - di A - gnus De - i qui tol - - - lis pec-

A. Solo *mf*
 mun - - di A - gnus De - i qui tol - lis pec-

T. Solo
 ca - ta mun - di

B. Solo *mf*
 ca - ta mun - di A - gnus

Coro
 no - - bis

mf

35 B *mf* *tr*

S. Solo
ca - - - ta mun - di A - gnus De - i qui tol -

A. Solo
ca - - - ta mun - di A - gnus De - i qui tol -

T. Solo
mf *mf*
pec - ca - ta mun - di A - gnus De - i qui tol -

B. Solo
mf
De - i qui tol - lis pec - ca - ta mun - di A - gnus De - i qui tol -

f *sost. e marc.*
Mi - se - re -

f *sost. e marc.*
Mi - se - re -

Coro

tr *mf marc.*

40

S. Solo *f*
lis pec-ca — ta mun-di qui tol - lis pec-ca - ta mun - - di

A. Solo *f*
lis pec-ca — ta mun-di qui tol - lis pec-ca - ta mun - - di

T. Solo *f*
lis pec-ca - ta mun-di qui tol - lis pec-ca - ta mun - - di

B. Solo *f* *mf marc.*
lis pec-ca — ta mun-di qui tol - lis pec-ca - ta mun - di A - gnus

Coro

- - - - re no - - bis

- - - - re no - - bis

f *mf marc.*

45

S. Solo

A. Solo *mf marc.* A - gnus De - - - -

T. Solo *mf marc.* A - gnus De - i qui tol - lis pec - ca - ta mun -

B. Solo De - i qui tol - - - - lis pec - ca - ta mun -

mf marc.

50

S. Solo *rall.* **C** a tempo *f* - - - - gnus De - i A - gnus De - i

A. Solo *p* *f* - - i A - gnus De - i A - gnus De - i

T. Solo *p* *f* - - di A - gnus De - i A - gnus De - i

B. Solo *p* *f* - - di A - gnus De - i A - gnus De - i

Coro **Bassi** *f sost. e marc.* Mi - - se - -

p *f*

marc. Bassi

55

S. Solo
qui tol - lis pec - ca - ta pec - ca - ta mun - di

A. Solo
qui tol - lis pec - ca - ta pec - ca - ta mun - di

T. Solo
qui tol - lis pec - ca - ta pec - ca - ta mun - di

B. Solo
qui tol - lis pec - ca - ta pec - ca - ta mun - di

Coro
re - - - - - re

59

S. Solo
A - gnus De - i

A. Solo
A - gnus De - i

T. Solo
A - gnus De - i

B. Solo
A - gnus De - i

Coro
no - - bis

p dolce *cresc. molto* *f*

D

64

S. Solo

A. Solo

T. Solo

B. Solo

molto dim.

tr

p

pp

70

S. Solo

A. Solo

T. Solo

B. Solo

A - gnus De - i A - gnus De - i qui tol - lis pec - ca - ta pec -

A - gnus De - i A - gnus De - i qui tol - lis pec - ca - ta pec -

A - gnus De - i A - gnus De - i qui tol - lis pec - ca - ta pec -

A - gnus De - i A - gnus De - i qui tol - lis pec - ca - ta pec -

(trem. ad lib.)

pp sost.

mf

pp sost.

mf

pp sost.

mf

pp sost.

mf

mf

77

S. Solo
ca - ta mun - di

A. Solo
ca - ta mun - di

T. Solo
ca - ta mun - di

B. Solo
ca - ta mun - di

p sost. A - gnus De - i *f* A - gnus De - i qui tol - lis pec-

p sost. A - gnus De - i *f* A - gnus De - i qui tol - lis pec-

p sost. A - gnus De - i *f* A - gnus De - i qui tol - lis pec-

p sost. A - gnus De - i *f* A - gnus De - i qui tol - lis pec-

pp *f*

E

84

ff *sost. e marc.*

S. Solo
Do - - na

ff *sost. e marc.*

A. Solo
Do - - na

ff *sost. e marc.*

T. Solo
Do - - na

ff *sost. e marc.*

B. Solo
Do - - na

ff *sost. e marc.*

ca - ta mun - di Do - - na

ff *sost. e marc.*

ca - ta mun - di Do - - na

ff *sost. e marc.*

ca - ta mun - di Do - - na

ff *sost. e marc.*

ca - ta mun - di Do - - na

ff *marc.*

94

sempre ff e marc.

S. Solo

- - - cem. A - - -

sempre ff e marc.

A. Solo

- - - cem. A - - -

sempre ff e marc.

T. Solo

- - - cem. A - - -

sempre ff e marc.

B. Solo

- - - cem. A - - -

sempre ff e marc.

Coro

- - - cem. A - - -

sempre ff e marc.

- - - cem. A - - -

sempre ff e marc.

99

S. Solo

A. Solo

T. Solo

B. Solo

Coro

men A - - - - -

men A - - - - -

men A - - - - -

men A - - - - -

men A - - - - -

men A - - - - -

men A - - - - -

men A - - - - -

ff marc.

110

S. Solo

A. Solo

T. Solo

B. Solo

Coro

men

men

men

men

men

men

men

men

men

8^{va}

1

114

fff

S. Solo

A - - - men A - men.

fff

A. Solo

A - - - men A - men.

fff

T. Solo

A - - - men A - men.

fff

B. Solo

A - - - men A - men.

fff

Coro

A - - - men A - men.

fff

A - - - men A - men.

fff

A - - - men A - men.

fff marcatis.

August Söderman

August Söderman (1832–1876) tillhör den lilla krets av äldre svenska tonsättare, vars verk regelbundet framförs. De mest levande verken pekar faktiskt på kännetecknande drag i hans produktion: *Ett bondbröllop* för manskvartett visar till vokaltönsättaren Söderman och bröllopsmarschen ur skådespelet *Bröllopet på Ulfåsa* antyder att han skrev musik för teaterscenen.

August Söderman mer eller mindre föddes in i Stockholms musikliv. Hans far, Johan Wilhelm Söderman, var musikanförelare vid flera av huvudstadens teatrar. August Söderman studerade vid Musikkonservatoriet 1847–50 och försörjde sig direkt därefter som musiker på violin och oboe, bl.a. i Hovkapellet. 1851 engagerades han av Edvard Stjernström som musikanförelare vid dennes resande teatersällskap, vilket blev början på Södermans många år vid scenen. Arbetet innebar att framställa musik för de aktuella uppsättningarna, både originalmusik och arrangemang, samt skaffa lämpliga musiker på turnéorterna. Sällskapet framträdde i Finland och Sverige. När Stjernström tog över Mindre teatern i Stockholm, blev Söderman dess musikansvarige.

1856–57 tillbringade Söderman i Leipzig för fördjupade musikstudier i främst kontrapunkt och komposition. Han fick där också tillfällen att höra tidens nyare musik. Tillbaka till Stockholm fortsatte han arbetet vid Mindre teatern. 1860 blev han kormästare vid Kungliga Teatern, en period också biträdande hovkapellmästare – den ordinarie var Ludvig Norman. Söderman skulle bli denna scen trogen under resten av sitt liv. Han gjorde dock en längre resa till Tyskland 1869–70 för att bevista konserter och se operaförelställningar, parallellt med eget komponerande. 44 år gammal avled Söderman i hemstaden.

August Söderman var mycket produktiv som tonsättare. Hans scenanställningar krävde det, men han ville därutöver skriva annat. Den sceniska musiken dominerar inte oväntat hans oeuvre, men han lämnade också efter sig åtskilliga sånger och körverk, liksom en del kammarmusik.

Två egenskaper fångar tonsättaren Söderman. Som teaterman levde han på förmågan att skriva musik med dramatisk nerv, musik som fick åhörarna att ryckas med. Vidare hade Söderman stort intresse för svensk folkmusik, vilket hörs i åtskilliga verk – antingen som direkta melodicitat eller genom egen musik i folkton. På den senare punkten banade han väg för senare kolleger som exempelvis Wilhelm Peterson-Berger och Hugo Alfvén.

Katolsk Messa

Mässan är bland det sista som Söderman fullbordade – partituret är daterat den 17 mars 1875 – men mycket av det musikaliska materialet är av betydligt äldre datum. Söderman återanvände nämligen delar av äldre kompositioner, både stycken för scenen och arbeten från kontrapunktsstudierna i Leipzig 1856–57. I sin biografi över Söderman visar Gunnar Jeanson i detalj hur de flesta satserna i mässan innehåller material från tidigare verk (Gunnar Jeanson: *August Söderman, En svensk tondiktarens liv och verk*, Stockholm, 1926). Några av dessa, som sångspelet *Harald och Anna*, oratoriet *S:t Winfried* och operan *Zigenaren*, alla från 1850-talet, är ofullbordade utkast, vars musik annars skulle ha gått förlorad. Tillkomsten kan därmed sägas spänna över större delen av Södermans aktiva tid som tonsättare. När han började umgås med tankar på att skriva en mässa, och när han därefter började välja bland det äldre musikaliska materialet är dock obekant.

Metoden att återbruka äldre musik är för övrigt ganska ofta förekommande hos Söderman. Så t.ex. var den ofta spelade uvertyren till *Orleanska jungfrun* (även känd under namnet *Svenskt festspel*) ursprungligen uvertyr till *Några timmar på Kronoborgs slott*, och delar av både *Die Wallfahrt nach Kevlaar* och *Ett bondbröllop* (det bekanta ”Öl och brännvin”-fugatot i sista satsen) går tillbaka på kontrapunktarbeten från Leipzigtiden.

Med en speltid på drygt 40 minuter, med fyra solister, blandad kör och en ovanligt stor orkesterapparat är mässan Södermans största icke-sceniska verk. Satsindelning och text är den katolska mässans traditionella, dock med två undantag: i Gloria-satsen har Söderman gjort avsevärda förkortningar av texten och även kastat om ordningsföljden mellan vissa textavsnitt, och mellan Credo- och Sanctus-satserna har han lagt in ett rent instrumentalt Offertorium.

Söderman hann aldrig uppleva något framförande av mässan. Uruppförandet ägde rum först vid Kungliga Teaterns påskdagskonsert den 1 april 1877, drygt ett år efter hans alltför tidiga bortgång. Solöstämmorna sjöngs av Fredrika Stenhammar, Theresia Saxenberg, Viktor Dahlgren och Anders Willman, och i kören medverkade, för att citera tidningsannonserna, ”större delen af Lyriska scenens artister”. Hovkapellmästaren Ludvig Norman dirigerade konserten, som även upptog Beethovens tredje symfoni samt två solostycken av Henri Wieniawski med tonsättaren själv som solist.

Efter detta framförande och efter de närmast följande fick verket många positiva omdömen, men också en del kritik för att vara mer profant än kyrkligt. Dess färgstarka, närmast teatraliskt målade tonspråk måste ha verkat främmande i den svenska samtidens lutherskt präglade kyrkomusikaliska miljö. Verket är helt klart en konsertmässa, inte gudstjänstmusik, och speglar tonsättarens dragning till den katolska stämningssfären, en dragning som också visar sig i hans *Andeliga sånger* för blandad kör och orgel och inte minst i körballaden *Die Wallfahrt nach Kevlaar*.

Mässans titel utgör ett litet problem i sig. Redan i Södermans manuskript finns två olika titlar, *Missa* i partituret och *Katolsk Messa* i particellen. Vid uruppförandet kallades verket *Messa (C-moll)*, och dessutom förekom titeln *Missa solennis* i flera tidningsnotiser och annonser. I det tryckta klaverutdraget från 1881 används båda de förstnämnda titlarna och därtill beteckningen *Missa solennis*, men *Katolsk messa* är huvudtitel, och det är detta namn som sedan blivit det mest allmänt förekommande.

August Söderman

August Söderman (1832–1876) belongs to the limited circle of earlier Swedish composers whose works are still performed regularly. The fact is that the compositions which have worn best highlight significant traits of his output: *Ett bondbröllop* (Peasant wedding), for male voice quartet, shows Söderman as a vocal composer, while the wedding march from the drama *Bröllopet på Ulfåsa* (Wedding in Ulfåsa) intimates that he wrote incidental music for the theatre.

August Söderman was practically born into Stockholm's music community. His father, Johan Wilhelm Söderman, directed the music at several Stockholm theatres. August Söderman studied at the Royal Conservatory of Music between 1847 and 1850. Immediately afterwards he began earning his living as a violinist and oboist, e.g. with the Royal Court Orchestra. In 1851 he was engaged as director of music in a touring theatre company run by Edvard Stjernström, and this marked the beginning of a long-lasting relationship with the theatre. His duties involved supplying music – both new compositions and arrangements – for current productions and finding suitable musicians in the places visited. The company performed in Finland and Sweden. When Stjernström took over *Mindre teatern* in Stockholm, Söderman became its director of music.

Söderman spent 1856 and 1857 in Leipzig, pursuing advanced studies, mainly in counterpoint and composition. This also gave him the opportunity of hearing more recent music. Returning to Stockholm, he resumed his post at *Mindre teatern*. In 1860 he became chorus master at the Royal Opera, where for a time he deputised as chief conductor, the regular incumbent being Ludvig Norman. Söderman remained true to this stage for the remainder of his life, but in 1869–70 he went on a long tour of Germany to attend concerts and operatic performances, concurrently with his activity as a composer. He died in his home city, aged 44.

August Söderman was a highly prolific composer. His theatre appointments demanded as much, but he also wanted to write music of other kinds. Not unexpectedly, his output is dominated by stage music, but he also left a good number of songs and choral compositions, as well as a certain amount of chamber music. As a composer, Söderman can be pinned down with two qualities. In the theatre he lived on his bent for writing music with dramatic verve, music which carried the listeners away. Secondly, he was greatly interested in Swedish folk music, an interest manifested by direct melodic quotations or by music of his own in folk-tune idiom. In this latter respect he paved the way for later colleagues such as Wilhelm Peterson-Berger and Hugo Alfvén.

Catholic Mass

The mass is among the last that August Söderman completed – the score is dated 17 March 1875 – but much of the musical material is of considerably older date. In fact, Söderman recycled portions of older compositions, both from pieces for the theatre and work from his counterpoint studies in Leipzig from 1856 to 1857. In his biography of Söderman, Gunnar Jeanson shows in detail how most of the movements of the mass contain material from earlier works (Gunnar Jeanson: *August Söderman, En svensk tonsäktares liv och verk*, Stockholm, 1926). Some of these, such as the comic opera *Harald och Anna*, the oratorio *St Winfried* and the opera *Zigenaren*, all dating from the 1850s, are unfinished drafts of music that otherwise would have been lost. The creation of the work can therefore be said to span over a large part of Söderman's active time as a composer. When he began to think about writing a mass, and when he thereafter started choosing among the older musical material, is however unknown.

The method of reusing older music actually occurs quite frequently in Söderman's work. For example, the often-played overture to *Orleanska jungfrun* (also known by the name *Svenskt festspel*) was originally an overture for *Några timmar på Kronoborgs slott*, and parts of both *Die Wallfahrt nach Kevlaar* and *Ett bondbrylllop* (the well known 'Öl och brännvin' – Beer and brandy – fugato in the last movement) comes from his counterpoint studies during his time in Leipzig.

With a playing time of just over 40 minutes and with four soloists, mixed choir and an uncommonly large orchestral apparatus, the mass is Söderman's largest non-theatrical work. The structure and text are that of the traditional Catholic mass, however with two exceptions: in the Gloria movement Söderman shortened the text considerably and even reversed the order of certain passages, and between the Credo and the Sanctus movements he has inserted a purely instrumental Offertorium.

Söderman never experienced a performance of the mass. The premier took place at the Easter day concert of the Royal Opera on 1 April 1877, just over a year after his untimely death. The solo parts were sung by Fredrika Stenhammar, Theresia Saxenberg, Viktor Dahlgren and Anders Willman, and those who took part in the choir were, in the words of a newspaper announcement, 'a larger part of the artists of the Lyrical stage'. The chief conductor of the Royal Court Orchestra, Ludvig Norman, conducted the concert, which also included Beethoven's Third Symphony as well as two solo pieces by Henri Wieniawski with the composer as soloist.

Following this performance and after those that closely followed, the work received many positive reviews, but also some criticism for being more secular than ecclesiastical. Its colourful, almost theatrical musical style must have seemed strange in the contemporary Swedish Lutheran-influenced church music environment. The work is clearly a concert mass, not music for worship, and reflects the composer's attraction to the ambience of the Catholic sphere, an attraction that is also revealed in his *Andeliga sånger* for mixed choir and organ, and not least of all in the choral ballad *Die Wallfahrt nach Kevlaar*.

The title of the mass in itself poses a small problem. Söderman's manuscript already has two titles, *Missa* in the full score and *Katolsk Messa* in the condensed score. At the work's premier it was called *Messa (C-moll)*, and in addition the title *Missa solennis* was used in several newspaper notices and advertisements. In the printed piano vocal score from 1881, both of the first two titles named above were used, in addition to *Missa solennis*. However, *Katolsk messa* is the main title and is the name that has become most ubiquitous.