Matthew Phelps hereby submit this original work as part of the requirements for the degree of Doctor of Musical Arts in Conducting, Choral Emphasis.

It is entitled:

A Critical Edition of Amy Beach’s Mass in E-Flat Major for Chorus, Solo Quartet, and Orchestra

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A CRITICAL EDITION OF AMY BEACH’S MASS IN E-FLAT MAJOR FOR CHORUS, SOLO QUARTET, AND ORCHESTRA

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by

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Abstract

The Mass in E-Flat Major by Amy Beach was the first major choral and orchestral work to be premiered in the United States by an American woman composer. Despite a successful premiere in 1892, the piece was never published and has been relegated to obscurity save a small number of performances over the last twenty years. Its performance materials have been housed in the New England Conservatory of Music and exist in manuscript form that are difficult to use in performance. Moreover, they contain corrections that were never recorded in the piano-vocal score that was published in 1890 by Schott Publishing of Boston, MA. This document is a new critical edition which establishes in print the corrections Beach made for the 1892 premiere and corrects errors that are present in the original source material.
# TABLE OF CONTENTS

<table>
<thead>
<tr>
<th>Section</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Preface</td>
<td>i</td>
</tr>
<tr>
<td>Critical Notes</td>
<td>xi</td>
</tr>
<tr>
<td>Mass in E-Flat Major op. 5</td>
<td></td>
</tr>
<tr>
<td>Kyrie</td>
<td>1</td>
</tr>
<tr>
<td>Gloria</td>
<td>13</td>
</tr>
<tr>
<td>Laudamus Te</td>
<td>40</td>
</tr>
<tr>
<td>Qui Tollis</td>
<td>54</td>
</tr>
<tr>
<td>Quoniam</td>
<td>70</td>
</tr>
<tr>
<td>Graduale</td>
<td>90</td>
</tr>
<tr>
<td>Credo</td>
<td>105</td>
</tr>
<tr>
<td>Sanctus</td>
<td>144</td>
</tr>
<tr>
<td>Benedictus</td>
<td>154</td>
</tr>
<tr>
<td>Agnus Dei</td>
<td>165</td>
</tr>
<tr>
<td>Bibliography</td>
<td>182</td>
</tr>
</tbody>
</table>
Preface

On December 2, 1885, Amy Marcy Cheney married Henry Harris Aubrey Beach, which changed the course of her professional life.¹ Until this time, Ms. Cheney was a well-respected pianist who performed throughout the New Hampshire and Boston area. Orchestral engagements throughout her teens brought critical praise and her biographer Adrienne Fried Block stated in her book *Amy Beach- Passionate Victorian*: “At seventeen, Amy Cheney had achieved her first aim. She was an established pianist in Boston with nothing but the highest public expectation for her continued growth.”²

Before her marriage to Dr. Beach, Amy only dabbled as a composer. While she was a child prodigy who composed at a young age, her compositions at that time were simple piano pieces and songs. She did not have formal training as a composer. Many of her contemporaries were sent to Europe to receive formal training; however, Amy’s mother did not feel this was a proper path for a woman of her standing, choosing instead to keep her near the family and continue to pursue her path as a pianist. She studied harmony for one year with Junius Hill at Boston Conservatory. After these lessons, she taught herself counterpoint and orchestration through self-study of scores and treatises at the suggestion of Wilhelm Gericke, who moved from Vienna to Boston to conduct the Boston Symphony Orchestra.³

Dr. Henry Harris Aubrey Beach was a successful Boston doctor twenty-five years Amy’s senior. He worked at General Hospital in Boston and taught surgery at Harvard Medical School.

² Block, p. 34.
³ Block, p. 38.
He also was the doctor to many of Boston’s “social and cultural elite.”\(^4\) This was important to the Cheney family. According Jean Riegles in her dissertation *The Choral Music of Amy Beach*, “The Cheney family considered marriage, social position, and financial security more important than a career.”\(^5\) This simple statement explains the requirement for Amy to remain in America, forgo her European study, and marry someone who was older than her father.

Because of her newly gained social status the new Mrs. Beach had to curtail her concertizing in favor of a life as a homemaker and wife who now had to operate within the confines of a socially elite household. There is disagreement about how much Amy curtailed her performances as a pianist. Block’s biography states that she only gave one performance a year\(^6\); however Riegles’ dissertation states that she continued to perform with the Boston Symphony as a soloist through 1905.\(^7\)

The one thing that scholars do agree upon is that Dr. Beach believed her to be a promising young composer, which was very convenient considering it fit in with her newly found life in the circles of the cultural elite. Beach recalled later in life:

> It was he more than anyone else who encouraged my interest upon the field of musical composition in the larger forms. It was pioneer work, at least for this country, for a woman to do, and I was fearful that I had not the skill to carry it on,

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\(^4\) Block, p. 42.
\(^6\) Block, p. 47.
\(^7\) Riegles, p. 12.
but his constant assurance that I could do the work, and keen criticism whenever it was weak in spots, gave me the courage to go on.⁸

Her early compositions consisted of song cycles, while she continued to copy orchestral scores privately to study orchestration. She also began writing for the church including an anthem for the ordination of Reverend Phillip Brooks as Episcopal Bishop of Boston. When asked to play Beethoven’s Third Piano Concerto in 1888, Amy used the opportunity to show her compositional skills on a larger stage, composing a cadenza for the performance which was hailed by critics for its “great musical beauties” despite its length.⁹

As she became well-versed in composition, the time had come for her to try a larger form. A setting of the Mass proper was of primary interest to Dr. Beach, who “incited her…to work on an audacious project, a mass for solo quartet, chorus, organ, and orchestra.”¹⁰

Beach wrote the vocal and choral parts in 1886 and 1887, and continued work on the orchestral score until 1889. The work’s piano vocal score was published by Schmitt publishing in Boston before the premiere in 1890, which was uncommon. This publication allowed the work to be reviewed by critics and conductors, which led to praise for its composition and a premiere with the Handel and Haydn Society of Boston. This premiere would be the first time a major work by an American woman composer would have been performed by this ensemble.¹¹

The premiere was given in 1892 and was conducted by Carl Zerrahn, the conductor of the Handel and Haydn Society. The performance was by most accounts a success. Block provides reviews in her biography on Beach. She quotes a notable review by Philip Hale, music critic for

⁸ Block, p. 48.
⁹ Block, p. 59.
¹⁰ Block, p. 62.
¹¹ Block, p. 69.
the Boston Times, where he writes: “...the Mass is a work of long breath. It shows knowledge, skill, and above all, application, patience and industry.”  

Block continues: “In general most critics agreed that Beach’s Mass was a noble work that placed her – as one said – ‘among the foremost rank of American composers.”  

The premiere also led to her first commission, for C. Katie Alves, the contralto soloist for the premiere of the Mass. “Alves requested that Beach write a dramatic solo with orchestra to be sung with the Symphony Society of New York.”  

Despite its success, and the publication of the piano vocal score, the full score was never published by Schmitt. The question arises, why was the piece not published after the premiere and was it the lack of publication that impeded further performances of the work?  

The piece lay dormant for the bulk of the twentieth century. Renewed interest in the work created the impetuous for two recordings, the first recording was made by Michael May and the Michael May Festival Chorus in 1989, in a version of the Mass arranged for organ and harp.  

The second recording was made by the Stow Festival Chorus and Orchestra in 1995, conducted by Barbara Jones. Despite these two recordings, and a groundswell of continued interest, the piece still remains unperformed by major choral and symphonic organizations throughout the world.  

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12 Block, p. 71.  
13 Block, p. 71  
14 Block, p. 73.  
One reason for the lack of performance could lie in the unpublished nature of the work. In an article entitled “Performance Materials for America’s Romantic Masterworks and a New Edition of the Paine *Mass in D*” published in the November 2012 volume of the *Choral Journal*, David DeVenney discusses the need for scholarship in the area of late romantic American choral music. This article specifically cites Amy Beach’s *Grand Mass in E-flat* as a piece that is in need of attention due to the state of the performing materials:

A piano-vocal score of Beach’s Mass is also available, however, there is no modern full score or set of instrumental parts available for it. It is possible to rent copies of the original hand-written score and parts housed at the New England Conservatory of Music. But these are difficult to read, and according to one conductor who has performed and recorded the Mass, they are riddled with errors.¹⁷

This critical edition attempts to rectify the need for a new score of the Amy Beach Mass in E-Flat Major, and attempts to correct the above mentioned errors through the comparison of the available sources: the 1890 vocal score and 1892 manuscript full score and parts.

**Manuscript Sources**

The piano vocal score published in 1890 exists in the engraved Schott publication and a manuscript that is housed at the Library of Congress. The full score, which was used for the premiere, exists in manuscript version, and the parts used for the premiere also exist in manuscript. The manuscript full score and parts are housed at the New England Conservatory of Music. The full score is the primary source for this edition.

Because the piano vocal score was published two years before the premiere, Beach had ample time to make revisions, and she did so. The critical notes in this edition outline important differences between the full score and the piano vocal score, the most being around dynamic markings. A new vocal score containing the revisions was never published also never published by Schott.

The parts, having been used in the performance, contain other revisions that were not found in the full score. For example, in the Credo, Beach added strings to what originally was an organ solo. This string writing in the parts was added for the performance, but because the final version was never published the revision was never entered into the full score. There was no record that Beach wrote the string parts until Block corroborated their authenticity in her biography.\(^\text{18}\)

The manuscript full score and parts exist in two different hands. One hand is a cleaner version than the other and was used for the bulk of the relevant manuscripts.

Example 1

![Example 1](image)

Example 2

\(^{18}\) Block, p. 69.
The penmanship in example one is used for the entire full score except the Graduale. The penmanship in Example 2 is used for revisions in the parts, and the score to the Graduale. It is reasonable to deduce that because the Graduale and the revisions were prepared quickly before the premiere that this could be Beach’s hand and that a copyist was employed for the rest. It is also possible that when given enough time Beach was able to copy her works in the hand found in Example 1 while she composed freely in the hand in Example 2. Because multiple manuscripts of the full score do not exist, we can consider any questions of penmanship to be periphery. We can be confident that the available manuscripts were all prepared for the premiere under the closest supervision of Mrs. Beach.

The Graduale was written at the behest of the Handel and Haydn Society, specifically as a tenor solo for Italo Campanini, its star performer. It is not included in the piano vocal score, because it was composed after 1890. Moreover, manuscript parts are not included in the facsimiles acquired from the New England Conservatory. However, the Graduale is included in the full score. Moreover, the parts do include an instruction at the end of Quoniam to go to the Graduale, after which it gives a later page number.
Despite the lack of inclusion of the Graduale movement, the placement of the instruction along with its placement in the manuscript full score gives ample evidence to include the movement and to know where it belongs. Moreover, the vocal solo edition of the Graduale, published by Masters Music in Florida, includes orchestration cues, giving us evidence that the manuscript full score was available for the transcription of the piano accompaniment and could be used for comparison in lieu of the parts.

The Organ Part

In the manuscript full score and the manuscript organ part, the pedal notes are notated at pitch with no indication regarding whether or not the pedal or a 16-foot stop should be employed. The results are written notes that are not within the span of the organ keyboard or pedal board, as seen below in the Quoniam movement.
The organ part in this critical edition was rewritten so that the lowest notes are notated in the pedal with a 16 foot tone specified. This provides the tone that Mrs. Beach intended when writing the organ part, yet written in a manner more accessible to a modern organist.

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**Conclusion**

As American art music from the nineteenth century continues to be explored, it certainly will result in further performances and a better appreciation of American composers’ contributions to the repertoire. The Mass in E-flat by Amy Beach has been impeded by the state of its performance materials, and its lack of publication after its 1892 premiere. The current edition was created so that the Mass may be performed and studied. Every effort has been made
to make certain the current edition is an accurate reflection of the work as it was performed in its premiere.
Critical Notes


Measure numbers are listed in the left hand column, followed by a colon before the note.

General Notes

Instrumentation has been listed using American names of instruments. Amy Beach listed the trumpet in F as tromba in F. The current edition uses trumpet in F to be consistent with the other American instrument names.

Kyrie

General Note: The placement of the i syllable in elision is inconsistent between the FS and PVS throughout. The setting of the FS is retained which is generally an elision of the second and third syllable: lei on one note. However, there are exceptions in the full score where the i is given a separate note as in mm. 27 and 31. In these cases the FS setting is also retained.

13: FS-SATB diminuendo is inconsistent with PVS. PVS- diminuendo in m. 13 for S, and m. 14 for ATB.
14: FS-A added missing slur on beat 2.
15: PVS-SATB crescendo starts later.
20: PVS-piu mosso is in m. 19.
25: FS-ooe slur added from P.
26: FS-T mezzo forte added from PVS.
27: FS-flute I and II crescendo added from P.

27: FS-viola crescendo added from P.

30: PVS-SATB piano mark is on beat 3. FS-piano is staggered and not consistent with other parts.

39: P and FS-bassoon I crescendo is missing. This is not consistent with clarinet and oboe.

41: FS-horn I and II slur added from P.

47: FS-cello crescendo added from P.


74: FS-clarinet diminuendo added from P.

82: FS-viola diminuendo added from P.

91: FS-bassoon I and II only has one accent above the bassoon I note. P-bassoon I and II both have accents.

108: P-violin slur ends at m. 108. FS-slur continues to m. 110. Standard bowing would dictate that slur end at m. 108.

Gloria

21: FS-bassoon II mezzo forte added from P.

21-22: FS-bassoon II staccatos added from P.

27: FS-cello and double bass staccatos added from P.

35: FS-violin II staccato added from P.

37: FS-oooe staccato not found in P or anywhere else in FS. Not consistent with any other articulation marking in the piece, deleted in current edition.

43: FS-horn III crescendo added from P.

49: FS-violin I staccato added on beat 1 from P.
55-58: FS-bassoon slur added from P.

56: FS-flute I and II accidental is faded in FS. P-contains G-flat in I and II.

59-62: FS-bassoon slur added from P.

62: FS-timpani crescendo added from P.

66: FS-trumpet staccato added from P.

67: FS-violin I and II and viola staccatos added to be consistent with rest of score.

69-72: FS-bassoon slur added from P.

86-88: FS-cello and bass slurring changed to match P and be consistent with slurs found in violin I, II and viola.

97-101: FS-flute, oboe, clarinet, and bassoon piano added from P.

102: FS-flute, oboe, and clarinet crescendo added from P. P-bassoon no crescendo, added in parenthesis.

110: FS-T piano added from PVS.

111-112: FS-double bass missing tie.

131: FS-flute and oboe crescendo and slur added from P.


133: FS-oboe slur added from P.

135: FS-violin diminuendo added from P.

139-140: FS-marked mezzo forte. PVS-T, B marked piano.

143: FS-cello contains stray dot not found elsewhere.

146: FS-SATB crescendo added from PVS.

149: FS-violin fortissimo added from P.

164: FS-SATB crescendo added from PVS.
166-167: FS-SATB marked piano. PVS-marked mezzo forte.
167-168: FS-cello and double bass staccatos on beat 1 of each measure not found in P and not consistent with other instruments. Deleted from the current edition.
177: FS-trumpet II B-flat. P-contains B-natural.
177: FS-Trumpet forte added from P.
180: FS-SATB piano marking. PVS-mezzo forte marking.
183: FS-A text underlay is incorrect missing “in ex.” PVS-has correct text underlay.
194-195: FS-cello and double bass looks like sixteenth notes but it is ambiguous. P-contains eighth notes.
204: FS-flute II beat 3 illegible. P-contains B-flat.
211-212: FS-viola D-natural should be a D-flat.
216: FS-Oboe II G-natural is an error. Should be a G-flat as found in P.
234: FS-Bass is mezzo forte. PVS-B is marked piano.
240: FS-A pianissimo. PVS-A is marked ppp.
244: FS-T pianissimo. PVS-T is marked ppp.
251: FS-cello slur and crescendo added from P.
253: FS and P-trumpet staccatos were used throughout in this figure on eighth notes throughout but missing in these instances. Added to the current edition to be consistent with the rest of the score.
257: P-horn, trumpet, trombone III small notes are found as a pasted in revision.
257: FS-SATB has fortissimo mark. PVS-has forte mark.
258: FS-horn, trumpet, trombone III crossed out notes seem to correspond with the revised part writing contained in the measure earlier.
268: FS-flute has a dot above beat 1 not found in P. Not consistent with any other articulation marking in the piece, considered an error.

271: FS-flute, oboe, clarinet, bassoon crescendo added from P.

287-295: FS and P-horn, trumpet, trombone, cello and double bass staccatos were used throughout in this figure on eighth notes throughout but missing in these measures.

Laudamus Te

General notes: In m. 107 poco ritard is written in clarinet and bassoon parts not written elsewhere. While not included in other parts it is recommended that this applies to the string parts in the last two measures.

24: FS-violin I and II divisi sign added from P.

33: FS-marked to be played by double basses only but it is included in cello P.

43-46: FS-bassoon crescendo and diminuendo added from P.

45: FS-violin II diminuendo added from P.

45: FS-clarinet II diminuendo added from P.

50-52: FS-cello has a stray slur. P-does not contain a slur.

69: FS-violin II crescendo should be a diminuendo as found in P.

71: FS-horn key change was not written.

71: FS-A pianissimo added from PVS.

74: FS-clarinet I is not specified.

76: FS-flute I and II the slur’s beginning is ambiguous. P-begins on beat 1 of m. 76.

80: FS-oiloe expressivo added from P.

80: FS-cello missing the clef change.

88: FS-clarinet I and II staccato on first eighth note of the measure not found anywhere else.
Considered an error.

100: FS-violin staccatos added from P.

108-109: FS-violin, viola, cello, double bass staccatos added from P.

Qui Tollis

37: FS-violin II mezzo forte added from P.

38: FS-clarinet I and II contains repeated note on beat 3 and beat 1 of m. 39. Due to the suspension created by these two notes it is odd for them not to be tied however no tie is found in the P.

39: FS-clarinet I and II slur added from P.

61: FS-flute I and II piano and crescendo markings added from P.

73: FS-A piano added from PVS.

85: FS-violin II pianissimo added from P.

96: FS-flute I does not specify a1 or a2. P-flute I is the only part that includes the passage.

96: FS-T and B pianissimo added from PVS.

106: FS-violin I facsimile blurs notes. P-E-natural as the first note of the bar.

106: FS-violin II facsimile blurs notes. P-D-flat as the first note of the bar.

106: FS-violin II facsimile blurs notes. P-B-flat as first note of the bar.

106: FS-cello and bass facsimile adds a note inadvertently.

110: FS-horn I beat 3 G-flat should be G-natural.

110: FS-horn and violin crescendo should be a diminuendo as in P.

129: FS-clarinet I and II diminuendo added from P.

134: FS-violin slurring changed to match P.
Quoniam

General note: The slurring of the main theme found in mm. 11-12 is inconsistent throughout the entire movement. The slurring follows the FS.

12-14: Fs-cello slur added from P.
20: FS-bassoon I slur added from P.
23: FS-clarinet I and II slur added from P.
32-34: FS-trumpet and trombone crescendo added from P.
38: FS-B Fortissimo added from PVS.
42: FS-cello and double bass diminuendo added from P.
43: FS-cello and double bass fortissimo added from P.
47: FS-SATB there is question of a missing diminuendo. The diminuendo is found in the strings, but was left out of the choral parts in both the FS and the PVS. A diminuendo is found in the FS and PVS in m. 41, which is a similar gesture. Possibly the diminuendo is implied, but that does not explain why it was written in the string parts, yet not the chorus. In the current edition, the diminuendo is placed in brackets
61: FS-horn I and II blurs accidentals. P-E-natural in horn I and a B-flat in horn II.
78: FS-clarinet I and II mezzo forte added from P.
94: FS-B fortissimo added from PVS.
99: FS-viola diminuendo added from P.
111: FS-bassoon I note obscured by facsimile. P-B-natural.
116: FS-violin II crescendo added from P.
124: FS-violin II slur added from P.
125: FS-cello and double bass slur added from P.
126: FS-violin I staccatos added from P.

130: FS-flute I and II slur does not make it to the downbeat due to the new page. P-slur carried to the downbeat.

148: FS-flute I and II slur added from P.

148: FS-trombone I, II, III slur added from P.

170: FS-trombone I, II slur added from P.

172: FS-trombone I, II slur added from P.

Graduale

General Notes: The piu mosso metronome marking is stated at eighth note equals 112. With the number of triplets in the accompaniment a quarter note metronome marking is more appropriate. It is changed to quarter note equals 56 in the current edition.


75: FS-horn I and II missing forte found in other parts. Placed in brackets in current edition.

Credo

General Note: See the preface regarding addition of the string parts in the Crucifixus at m. 192. Through mm. 261-292 the text is faded in the facsimile. PVS was consulted to clarify textual ambiguities.

14: FS-violin, cello, and double bass contains no staccatos as found in violin I and II. Added to current edition in brackets.

25: FS-violin I and II staccato marks on eighth notes are not found in any of the other corresponding passages.
32: FS-violin I and II staccato added from P.
33: FS-T added pianissimo from PVS.
54: FS-bassoon diminuendo added from P.
63: FS-violin I no staccato, but found in bassoons and horn I, II, III, IV. P-staccato is ambiguous. Added in brackets.
76: FS-violin II missing staccato found in other instruments but not in P. Added in brackets.
76: FS-double bass staccato added found in P.
95: FS-timpani, trombone I, II, and III staccatos added found in P.
96: FS-horn III and IV staccatos added found in P.
97: FS-timpani and trombone III staccatos added found in P.
200: FS-poco accelerando occurs two measures earlier in P.
222: FS-trombone III staccato added from P.
224: FS and P-oboe and clarinet missing staccatos that are found in flute. Added to current edition in brackets.
224: FS-T and B forte added from PVS.
232: FS-B piano added from PVS.
265: FS-SA fortissimo added from PVS.
273: FS-flute I and II diminuendo is faded from the facsimile.
287: FS-flute I crescendo and diminuendo is faded from the facsimile.
288: FS-flute I mezzo forte marking is faded from the facsimile.
319: FS-trumpet does not specify which part plays. P does not either. A1 is placed in brackets.
336: FS and P-violin I slurring is inconsistent.
366: FS-trombone I, II and III forte added from P.
369: FS-viola fortepiano that is not found elsewhere. Retained, but possibly an error.

381: FS-viola crescendo added from P.

408: FS-trombone III mezzo forte added from P.

Sanctus

25: FS-S diminuendo not found in ATB or in PVS. Question remains whether this is meant for SATB or only S.

44: FS-TB missing diminuendo. PVS-no diminuendo in SA or TB. Due to the diminuendo in FS SA, diminuendo is added in brackets.

53: FS-cello and bass diminuendo is 1 measure. P-diminuendo is two measures.

Benedictus

82: FS-cello and double bass forte added from P.

94: FS-flute II F-natural should be E-natural as in P.

115-125: FS and P-clarinet I and II slurring is inconsistent. Slurring should match flute I and II.

126: FS- SA dynamic is pp. PVS-SA dynamic marking is ppp.

Agnus Dei

General Note: The engraving of the cadenza necessitated the addition of two measures not found in the FS. The music was not changed in anyway, but it does mean that if using the PVS measure numbers must be adjusted to match the FS.

15: FS-harp cadenza contains 64th notes. P-32nd notes. PVS lines are so thick that you cannot distinguish the value of the notes. FS is retained in the current edition.

50: FS-horn I and II accent from P.
53: FS-flute I piano added from P.
58: FS-flute I diminuendo added from P.
65-66: FS-cello and double bass crescendo and diminuendo added from P.
73: FS and P-violin I slurring is inconsistent and should match violin II.
77: FS-clarinet I and II diminuendo added from P.
87: FS-AT marked piano. PVS-AT marked pianissimo.
119: FS-SATB crescendo added from PVS.
125: FS-clarinet I added accent from P.
126: FS-horn III and IV staccatos added from P.
148: FS-SATB fortissimo added from PVS.
184: FS-B crescendo added from PVS.
184-186: FS-T crescendo and decrescendo added from PVS.
210: FS-organ solo marking added from P.
Kyrie
I. Kyrie


Kyrieeleison, Kyrieeleison, Kyrieeleison, Kyrieeleison, Kyrieeleison, Kyrieeleison, e-leison.
I. Kyrie

Kyrie eleison, Kyrie eleison, Kyrie eleison.

Kyrie eleison, Kyrie eleison, Kyrie eleison.

Kyrie eleison, Kyrie eleison, Kyrie eleison.
I. Kyrie
Gloria
Gloria
Fl.

Ob.

B-Cl.

Bsn.

Hn. 1 and 2

Hn. 3 and 4

F Tr

T. Tbn.

Tbn.

Timp.

Vln. I

Vln. II

Vla.

S

A

T

B

VC/DB

Gloria
Fl.  

Ob.  

Bb. Cl.  

Bsn.  

Hn. 1 and 2  

Hn. 3 and 4  

F Tr  

T. Tbn.  

Tbn.  

Timp.  

Vln. I  

Vln. II  

Vla.  

S  

A  

T  

et in terra, et in ter- ra, et in ter- ra, et in ter-

B  

mi- ni-bus, et in ter-

VC/DB  

p  

cresc.  

dim.  

et in ter-

mi-ni-bus, et in ter-

ra, et in ter-

ra, et in ter-

ra, et in ter-

ra, et in ter-

ra, et in ter-

ra.
Laudamus Te

Adagio $= 103$

Flute

Clarinet in B♭

Harp

Violin I

Violin II

Viola

Soprano I

Alto

Tenor

Cellos and Basses

con sordini

solo

Laudamus Te

Gratias agimus ti bi gratias agimus ti bi propriam nam propriam nam

cresc.

pp

arco
Laudamus Te
Gloriam tuam, tuam, gratias agimus tibi propter magnum gloriam tuam.
Laudamus Te

Do - mi-ne, Do - mi-ne Fi - li, Fi - li un - i - gen - i-te, Je - su Chris - te,
Laudamus Te

Do-mi-ne De-us, Ag-nus De-i, Fi-li-us Pa-tris, Fi-li-us Pa-

poco cresc. cresc. f pp
Qui Tollis

Andantino • 72

Flute

Oboe

Clarinet in A

Bassoon

English Horn

Horn 1 and 2 in F

Violin I

Violin II

Viola

Soprano

Alto

Tenor

Bass

Cellos and Basses
Qui Tollis

Dolce (solo)

Sus - ci - pe, sus - ci - pe, de - pre - ca - ti - o - nem nos - tram, de - pre -
Quoniam
Quoniam

Fl.

Ob.

B-Cl.

Bsn.

Hn. 1 and 2

Hn. 3 and 4

F Tr.

Tbn.

Tbn.

Vln. I

Vln. II

Vla.

S

A

T

B

VC/DB
Quoniam

Quoniam, quoniam, tu solus,

so - lus, tu so - lus san - ce - tus. Quo - ni - am tu so - lus

so - lus san - ce - tus, so - lus Do - mi - sus,

susp. sempre staccato
Quoniam
Quoniam

Fl.
Ob.
B. Cl.
Bsn.
Hn. 1 and 2
Hn. 3 and 4
F Tr
Tbn.
Tbn.
Timp.
Vln. I
Vln. II
Vla.
S
A
T
B
VC/DB

so - las sanc - cí - tus,
Quo - ni - am.

so - las sanc - cí - tus,

so - las sanc - cí - tus,
Quo - ni - am.

so - las sanc - cí - tus,

so - las sanc - cí - tus,
Quo - ni - am.
Graduale

Fl.

Ob.

Bs. Cl.

Bsn.

Hn.

Tr in F

Tbn.

Tbn.

Hp.

Vln. I

Vln. II

Vla.

Solo

VC/DB
Graduale
Graduale

Fl.

Ob.

Bs. Cl.

Bsn.

Hn.

Tr in F

Tbn.

Tbn.

Hn.

Vln. I

Vln. II

Vla.

Solo

VC/DB

ri - a, Ma - ri - a, et ma - cu la, o - ri - gina - lis.
Graduale

Fl.  poco rit.  A Tempo
Ob.  poco rit.  A Tempo
Bs. Cl.  poco rit.  A Tempo
Bsn.  poco rit.  A Tempo
Hn.  poco rit.  A Tempo
Tr in F  poco rit.  A Tempo
Tbn.  poco rit.  A Tempo

Hp.  poco rit.  A Tempo
Vln. I  poco rit.  A Tempo
Vln. II  poco rit.  A Tempo
Vla.  poco rit.  A Tempo
Solo  non est in te.  Al-le- lu-ia, Al-le- lu-ia!
VC/DB  poco rit.  A Tempo
Credo
Fl.

Ob.

Bs Cl.

Bsn.

Hn. 1 and 2

Hn. 3 and 4

F Tr.

T. Tbn.

Tbn.

Timp.

Vln. 1

Vln. II

Vla.

S soli

prop - ter nos hu - mis - us, at prop - ter nos - tim - us, sa - la - nos,

S

prop - ter nos hu - mis - us, hu - mis - us,

A

prop - ter nos hu - mis - us, hu - mis - us,

T

B

VC/DB
Credo
Credo
Credo
Credo
Sanctus

S

Sanctus Dominus, Deus Sabaoth, Ple - ni sunt coe - li, sunt coe - li et ter -

A

Ple - ni, ple - ni sunt coe - li et ter -

T

Do - mi - nus, Sanctus Do - mi - nus, Deus Saba - oth!

B

De - us Saba - oth sunt coe - li et ter -

VC/DB
Sanctus
Sanctus

Fl.
Ob.
A Cl.
Bsn.
E. Hn.

Hn. 1 and 2
Hn. 3 and 4

Vln. I
Vln. II
Vla.

S
A
T
B

VC/DB

Tutti
Benedictus
Agnus Dei

Andante 4/4

Flute

Oboe

Clarinet in Bb

Bassoon

Horns 1 and 2 in F

Horn 3 and 4 in F

Trumpets 1 and 2 in F

Tenor Trombone

Bass Trombone

Timpani

Violin I

Violin II

Viola

Cello and Bass
Bibliography

Primary Sources


Secondary Sources


Recordings
