

# 5 CHORAL MESSE ANTON BRUCKNER

LENTO KYRIE

*p*

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

ANDANTE

lei- son, e- lei- son. *mf* Chri- ste, e- lei- son, Chri- ste e- lei-  
 lei- son, e- lei- son. Chri- ste e- lei- son, Chri- ste e-  
 8 lei- son, e- lei- son. Chri- ste e- lei- son, Chri- ste e-  
 lei- son, e- lei- son. Chri- ste e- lei- son, Chri- ste e-

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

A musical score for three voices (SSA) in G major. The vocal parts are arranged in three staves. The top staff (Soprano) starts with a dynamic *p*. The lyrics "lei- son" are followed by "Chri-", "ste," and "e-". The middle staff (Mezzo-Soprano) begins with a dynamic *p*, singing "lei-", "son," and "Chri-". The bottom staff (Bass) begins with a dynamic *p*, singing "lei-", "son," and "Chri-". The lyrics continue with "ste e- lei-", "son, Chri-", "ste e- lei-", "son e-", "lei- son, Chri-", "ste e- lei-", "son, e-", "lei- son," and "Chri-". The music includes various dynamics such as *p*, *mf*, and *f*, and several slurs and grace notes.

# GLORIA

ANDANTE CON MOTO

Ky-rie, e-  
lei- son.  
lei- son.  
Ky-rie e-  
lei- son.  
e- lei- son.

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

vo- lun- ta- tis lau- da- mus te glo- ri- fi- ca-  
vo- lun- ta- tis lau- da- mus te glo- ri- fi- ca-  
vo- lun- ta- tis. be ne- di- ci- mus te glo- ri- fi- ca-  
vo- lun- ta- tis. be ne- di- ci- mus te glo- ri- fi- ca-

mus te. Gra- ti- as a- gi- mus ti- bi pro- ter mag- nam  
ca- mus te. Gra- ti- as a- gi- mus ti- bi pro- ter mag- nam  
mus te. gra- ti- as a- gi- mus ti- bi pro- ter mag- nam glo-  
ca- mus te. gra- ti- as a- gi- mus ti- bi pro- ter mag- nam glo-

glo-ri-am tu- am. *mf* Do- mi- ne De- us De- us Pa- ter om- ni- po- tens. *p* Do- mi- ne  
 glo-ri-am tu- am. *mf* Do- mi- ne De- us De- us Pa- ter om- ni- po- tens. *p* Do- mi- ne  
 8 glo-ri-am tu- am. *mf* rex coe- les- tis Pa- ter om- ni- po- tens. *p* Do- mi- ne  
 glo-ri-am tu- am. *mf* rex coe- les- tis Pa- ter om- ni- po- tens. *p* Do- mi- ne

fili Je-su Chri- ste, *p* Do- mi- ne De- us Ag- nus De- i  
 fili u- ni- ge- ni- te Do- mi- ne De- us Ag- nus De- i  
 8 fili u- ni- ge- ni- te *p* Ag- nus Ag- nus De- i  
 fili u- ni- ge- ni- te *p* Ag- nus Ag- nus De- i

GRAVE

Fi- li- us Pa- tris. *mf* Qui tol- lis pec- ca- ta pec- ca- ta mun- di *ppi-* se-  
 Fi- li- us Pa- tris. *mf* Qui tol- lis pec- ca- ta pec- ca- ta mun- di *ppi-* se-  
 8 Fi- li- us Pa- tris. *mf* Qui tol- lis pec- ca- ta pec- ca- ta mun- di *ppi-* se-  
 Fi- li- us Pa- tris. *mf* Qui tol- lis pec- ca- ta pec- ca- ta mun- di *ppi-* se-

re re mi se re re no bis Qui tol lis pec ca ta mun di Sus ci pe  
 re re no bis f Qui tol lis pec ca ta mun di Sus ci  
 8 re re mi se re re no bis f Qui tol lis pec ca ta mun di Sus ci pe  
 re re no bis f Qui tol lis pec ca ta mun di Sus ci pe

de pre ca ti o nem no stram. ff Qui se des ad dex te ram pa  
 pe de pre ca ti o nem no stram ff Qui se des ad dex te ram pa  
 8 de pre ca ti o nem no stram ff Qui se des ad dex te ram pa  
 de pre ca ti o nem no stram ff Qui se des ad dex te ram pa

tris, p mi se re re no bis, f mi se re re no bis.  
 tris p mi se re re no bis f mi se re re no bis.  
 8 tris, p mi se re re no bis f mi se re re no bis.

## ANDANTE CON MOTO

*ANDANTE CON MOTU*

*mf* Quoniam tu solus sanctus, tu solus sanctus, tu solus sanctus, tu solus sanctus  
*mf* Quoniam tu solus sanctus, tu solus sanctus, tu solus sanctus, tu solus sanctus  
*mf* Quoniam tu solus sanctus, tu solus sanctus, tu solus sanctus, tu solus sanctus  
*p* Quoniam tu solus sanctus, tu solus sanctus, tu solus sanctus, tu solus sanctus

RITENUTO

a tempo

CRECENDO

The musical score consists of three staves of music. The top staff uses a treble clef, the middle staff a soprano clef, and the bottom staff an alto clef. The key signature is B-flat major (two flats). The time signature is common time. The vocal parts sing in unison. The lyrics 'Dei patris Amen' are repeated three times. The first two repetitions are in B-flat major, and the third repetition begins in G major (no flats or sharps). The vocal parts sing in unison. The lyrics 'Dei patris Amen' are repeated three times. The first two repetitions are in B-flat major, and the third repetition begins in G major (no flats or sharps). The vocal parts sing in unison.

# SANCTUS

MYSTEROIOSO

Music score for the Sanctus section, marked MYSTEROIOSO. The score consists of four staves (treble, alto, bass, and tenor) in common time, key signature one sharp. The vocal parts sing "Sanc-tus Sanc-tus Sanc-tus, Dom-i-nus De-us Sa-ba-oth! Sanc-tus." The piano accompaniment provides harmonic support with sustained notes and chords. Dynamics include *p*, *pp*, *mf*, and *mf* (in the bassoon part).

ANDANTE

Music score for the section "Ple-ni sunt coe-li et ter-ra". The vocal parts sing in three parts: soprano, alto, and bass/tenor. The piano accompaniment features sustained notes and chords. Dynamics include *f*, *ff*, and *p*.

*p*

Music score for the section "a O-san-na". The vocal parts sing in three parts: soprano, alto, and bass/tenor. The piano accompaniment features sustained notes and chords. Dynamics include *mf*, *p*, *pp*, and *PP*.

# BENEDICTUS

CON DEVOTIOME

*p* Be-ne-dic-tus, be-ne-dic-tus be-ne-dic-tus qui ve-nit in  
*p* Be-ne-dic-tus, be-ne-dic-tus be-ne-dic-tus qui ve-nit in

no-mi-ne Do-mi-ni. Be-ne-dic-tus qui ve-nit in no-mi-ne Do-mi-ni.  
 no-mi-ne Do-mi-ni Be-ne-dic-tus qui ve-nit in no-mi-ne Do-mi-ni.  
 no-mi-ne Do-mi-ni Be-ne-dic-tus qui ve-nit in no-mi-ne Do-mi-ni.  
 no-mi-ne Do-mi-ni Be-ne-dic-tus qui ve-nit in no-mi-ne Do-mi-ni.

*mf* be-ne-dic-tus qui ve-nit in no-mi-ne Do-mi-ni  
*mf* be-ne-dic-tus qui ve-nit in no-mi-ne Do-mi-ni *p* Do-mi  
 8 *mf* be-ne-dic-tus qui ve-nit in no-mi-ne Do-mi-ni. *p* Do-mi  
*mf* be-ne-dic-tus qui ve-nit in no-mi-ne Do-mi-ni. *p* Do-mi

RITENUTO

Musical score for the RITENUTO section, featuring three staves. The first staff has a treble clef, the second a bass clef, and the third a bass clef. The key signature is F major (one sharp). The tempo is indicated as RITENUTO. The lyrics are:

san-na in ex-cel-sis.  
ni. O- san-na in ex-cel-sis.  
ni. O- san-na in ex-cel-sis.

The vocal parts are labeled with 'ni.', 'O-', and 'ni.' above them. Measure numbers 7 and 8 are indicated at the beginning of each staff. Dynamics include *mf*, *p*, and *pP*.

AGNUS DEI

MOLTO MODERATO

Musical score for the AGNUS DEI section, featuring four staves. The key signature is F major (one sharp). The tempo is MOLTO MODERATO. The lyrics are:

Ag-nus De-i qui tol-lis pec-ca-ta mun-di se-re re *mp* mi-se-  
Ag-nus De-i qui tol-lis pec-ca-ta mun-di se-re re *mp* mi-se-  
8 Ag-nus De-i qui tol-lis pec-ca-ta mun-di *pp* mi-se-re re *mp* mi-se-  
Ag-nus De-i qui tol-lis pec-ca-ta *f* mun-di *pp* se-re re *mp* mi-se-

A dynamic *f* is placed above the third staff, and a dynamic *f* with a bracket is placed above the fourth staff. Measure numbers 1, 2, and 3 are indicated at the beginning of each staff. Dynamics include *mf*, *p*, *pP*, *pp*, and *mp*.

Continuation of the AGNUS DEI section, featuring four staves. The key signature is F major (one sharp). The lyrics are:

re-re *mf* mi-se-re re no- bis *f* Ag-nus De-i  
re-re *mf* mi-se-re re no- bis *f* Ag-nus De-i  
8 re-re *mf* mi-se-re re no- bis *f* Ag-nus De-i

A dynamic *f* is placed above the third staff, and another *f* is placed above the fourth staff. Measure numbers 4, 5, and 6 are indicated at the beginning of each staff. Dynamics include *p*, *pP*, *pp*, *mf*, and *f*.

qui tol- lis pec- ca- ta mun- di P mi- se- re re no-

qui tol- lis pec- ca- ta mun- di P mi- se- re re no-

qui tol- lis pec- ca- ta mun- di P mi- se- re re no-

qui tol- lis pec- ca- ta mun- di P mi- se- re re no-

accelerando

bis *p* Ag- nus De- i qui tol- lis pec- ca- ta mun- di *P* do- na no- bis do- na

bis *p* Ag- nus De- i qui tol- lis pec- ca- ta mun- di *P* do- na no- bis do- na

bis *p* Ag- nus De- i qui tol- lis pec- ca- ta mun- di no- bis

*P* Ag- nus De- i qui tol- lis pec- ca- ta mun- di no- bis

pa- cem *mf* do- na no- bis pa- cem do- na pa- cem.

pa- cem *mf* do- na no- bis pa- cem do- na pa- cem.

pa- cem *mf* do- na no- bis pa- cem pa- cem cem.

pa- cem *mf* do- na no- bis pa- cem pa- cem cem.