

6. Credo

Amy Marcy Cheney Beach
ed. David P. DeVenny

Allegro con spirito ♩ = 116

The score is for a section of a mass, specifically the Credo. It is in 3/4 time and the key signature has two flats (B-flat and E-flat). The tempo is marked 'Allegro con spirito' with a quarter note equal to 116 beats per minute. The score includes parts for Flute (with a second flute part marked 'a2'), Oboe, Clarinet in Bb, Bassoon, Horn in F (first and second pairs), Trumpet in Bb, Trombone, Bass Trombone, Timpani, Soprano Solo, Soprano, Alto, Tenor, Bass, Organ, Violin I, Violin II, Viola, Violoncello, and Contrabass. The vocal parts (Soprano Solo, Soprano, Alto, Tenor, Bass) have lyrics: 'Cre-do, cre-do, cre-do in u-num, cre-do in u-num De-um'. The instrumental parts feature various dynamics such as *f* (forte), *mf* (mezzo-forte), and *p* (piano). The organ part is mostly rests. The string parts (Violin I, Violin II, Viola, Violoncello, Contrabass) play a rhythmic accompaniment with some melodic lines.

7 a2

Fl.

Ob.

Cl.

Bsn.

Hn.

Hn.

Tpt.

Tbn.

B. Tbn.

Timp.

S. Solo

S.

A.

T.

B.

Org.

Vln. I

Vln. II

Vla.

Vc.

Cb.

cresc.

f

cre - do in u - num, cre - do in u - num De - -

cre-do in u - num De - um, pa-trem om - ni - po - - ten - -

cre-do in u - num De - um, pa-trem om - ni - po - - ten - -

cre-do in u - num De - um, pa-trem om - ni - po - - ten - -

cre-do in u - num De - um, pa-trem om - ni - po - - ten - -

cresc.

f

cresc.

f

cresc.

f

cresc.

f

cresc.

f

cresc.

f

Fl. *p* *mf*

Ob.

Cl. *mf*

Bsn. *mf*

Hn.

Hn.

Tpt.

Tbn.

B. Tbn.

Timp.

S. Solo *mf* *f ma espressivo*

S. *p* *mf* *p*

A. *mf* *p*

T. *mf* *p*

B.

et ter - rae, vi - si - bi - li - um om - ni - um et in - vis - si -

fac - to - rem coe - li et ter - rae, vi - si - bi - li - um

et ter - rae, vi - si - bi - li - um

et ter - rae, vi - si - bi - li - um

Org.

Vln. I *p* *mf*

Vln. II *p* *mf*

Vla. *p* *mf*

Vc. *p* *mf*

Cb. *p* *mf*

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

Ob. *p* *pp* *pp*

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

Bsn. *dim.* *pp* *pp*

Hn. *pp* 3. *pp*

Tpt.

Tbn.

B. Tbn.

Timp.

S. Solo *p*

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

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

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

B.

Org.

Vln. I *dim.* *pp*

Vln. II *dim.* *pp*

Vla. *dim.* *pp*

Vc. *dim.* *pp* *poco marc.*

Cb. *dim.* *pp* *poco marc.*

bi - - - li-um om - ni - um, et ex Pa - tre na -
om - ni - um, om - ni - um, et ex Pa - tre, Pa - tre
om - ni - um, om - ni - um, et ex Pa - tre, Pa - tre
om - ni - um, om - ni - um, et ex Pa - tre, Pa - tre

Fl. *mp* *mf*

Ob. *mp*

Cl. *mp* *mf*

Bsn. *mp* *f*

Hn. *mp* *p* 3.

Hn. *mp* *p*

Tpt.

Tbn.

B. Tbn.

Timp.

S. Solo *cresc.* *f*

S. *cresc.* *mf*

A. *cresc.* *mf*

T. *cresc.* *mf*

B.

tum, an - te om - ni - a sae - cu - la, De - um de De -
 na - tum, an - te om - ni - a sae - cu - la, De - um de De -
 na - tum, an - te om - ni - a sae - cu - la, De - um de De -
 na - tum, an - te om - ni - a sae - cu - la, De - um de De -

Org.

Vln. I *cresc.* *mf*

Vln. II *cresc.* *mf*

Vla. *cresc.* *mf* pizz.

Vc. *cresc.* *mf* pizz.

Cb. *cresc.* *mf*

44 **45**

Fl. *mf* *p* *pp*

Ob. *mf* *pp*

Cl. *mf* *p* *pp*

Bsn. *mf* *mf* *p* *pp*

Hn. *pp* *pp*

Hn.

Tpt.

Tbn.

B. Tbn.

Timp.

S. Solo *mf* *pp*

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

S. *p* *pp*

o, de De - o ve - rum, De - um

A. *p* *pp*

o, de De - o ve - rum, De - um

T. *p* *p marcato*

- o, de De - o ve - rum, De - um de

B.

45

Org.

Vln. I *p* *dim.* *pp*

Vln. II *p* *dim.* *pp*

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

Vc. *p* *dim.* *arco* *pp*

Cb. *p* *arco*

Fl. *p* *pp*

Ob. *pp* *p* *pp*

Cl. *pp* *mf* *pp*

Bsn. *pp* *p* *pp*

Hn. *mf* *pp*

Hn. *mf* *pp* *pp*

Tpt.

Tbn.

B. Tbn.

Timp.

S. Solo *p*
- ro, ge - - - - - ni

S.
- ro,

A.
- ro,

T.

B.

Org.

Vln. I *p*

Vln. II *pp*

Vla. *pizz.* *arco* *p*

Vc. *arco* *p* *poco marcato*

Cb. *p* *poco marcato*

p poco marcato

122 66

Fl. *p* *mf*

Ob. *p*

Cl. *p*

Bsn. *p*

Hn. *p*

Hn. *p*

Tpt.

Tbn.

B. Tbn.

Timp.

S. Solo *mf*
tum non

S.

A. *p*
ge - - - ni - tum

T.

B.

Org.

Vln. I

Vln. II *tr*

Vla.

Vc. *p* *mf*

Cb. *p* *mf*

Fl.

Ob.

Cl.

Bsn.

Hn.

Hn.

Tpt.

Tbn.

B. Tbn.

Timp.

S. Solo

S.

A.

T.

B.

Org.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

mf

pp

p

cresc.

mf

p

mf

p

mf

p

p

fac - tum,

non fac - tum,

1.

Fl. *mf*

Ob. *mf*

Cl. *mf*

Bsn. *mf*

Hn. *mf* *p*

Hn. *mf* *p*

Tpt.

Tbn.

B. Tbn.

Timp.

S. Solo *f*
con - - - sub - stan - - - ti-

S. *mf*
fac -

A. *f* *[mf]*
fac - - tum, non fac - tum, fac -

T. *mf*
fac - tum, fac -

B. *mf*
fac - tum, fac -

Org.

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*

84

Fl. *più cresc.*

Ob. *mf* *cresc.*

Cl. *più cresc.*

Bsn. *più cresc.*

Hn. *mf*

Hn.

Tpt.

Tbn.

B. Tbn.

Timp.

S. Solo *sempre f*

S. *mf*

A. *mf*

T. *mf*

B. *mf*

Org.

Vln. I *cantabile* *mf*

Vln. II *cantabile* *mf*

Vla. *mf*

Vc. *mf* *cresc.*

Cb. *mf* *cresc.*

a - lem, con - sub - stan - ti -
 tum, non fac - tum, per quem om - ni - a, per quem om - ni - a, per quem
 tum, non fac - tum, per quem om - ni - a, per quem om - ni - a, per quem
 tum, non fac - tum, per quem om - ni - a, per quem om - ni - a,
 tum, non fac - tum, per quem om - ni - a, per quem om - ni - a, per

87

Fl. *f*

Ob. *f*

Cl. *f*

Bsn. *f*

Hn. *f*

Hn. *f*

Tpt. *f*

Tbn. *f*

B. Tbn. *f*

Timp. *f*

S. Solo
a - lem Pa - - - - tri,

S.
om - ni - a fac - ta, fac - ta sunt:

A.
om - ni - a fac - ta, fac - ta sunt:

T. *mf*
om - ni - a fac - ta sunt:

B.
quem om - ni - a fac - ta sunt:

Org.

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Cb. *f*

Fl. *ff*

Ob. *ff*

Cl. *ff*

Bsn. *ff*

Hn. *ff*

Hn. *ff*

Tpt. *ff*

Tbn. *ff*

B. Tbn. *ff*

Timp.

This block contains the staves for the woodwind and percussion sections. It includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.), Bass Trombone (B. Tbn.), and Timpani (Timp.). The woodwinds are marked with a forte (*ff*) dynamic. The timpani part is currently silent.

S. Solo

S. *ff*
nos - tram sa - lu - - - tem,

A. *ff*
nos - tram sa - lu - - - tem,

T. *ff*
nos - tram sa - lu - - - tem,

B. *ff*
nos - tram sa - lu - - - tem,

This block contains the vocal staves for Soprano Solo (S. Solo), Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). All vocal parts are marked with a forte (*ff*) dynamic and sing the lyrics "nos - tram sa - lu - - - tem,".

Org.

This block contains the staves for the Organ, which are currently silent.

Vln. I *ff* *pp* *pizz.*

Vln. II *ff* *p* *pp* *pizz.*

Vla. *ff* *p* *pp* *pizz.*

Vc. *ff* *pp* *pizz.*

Cb. *ff* *pp* *pizz.*

This block contains the staves for the string sections: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The strings start with a forte (*ff*) dynamic and transition to piano (*p*) and pianissimo (*pp*) dynamics, with some parts marked *pizz.* (pizzicato).

111

Fl. 1. *p* 129

Ob.

Cl.

Bsn. *p*

Hn. 4. *p*

Tpt.

Tbn.

B. Tbn.

Timp.

S. Solo *p* *mp*
 prop - - ter nos ho - mi - nes, et prop - ter

S. *p*
 prop - - ter nos

A.

T.

B.

111

Org.

Vln. I *arco* *poco cresc.*

Vln. II *arco* *poco cresc.*

Vla. *arco* *divisi* *poco cresc.*

Vc. *poco cresc.*

Cb. *poco cresc.*

130

117

Fl.

Ob.

Cl.

Bsn.

Hn.

Hn.

Tpt.

Tbn.

B. Tbn.

Timp.

S. Solo

S.

A.

T.

B.

nos - stram sa - lu - tem.

ho - mi - nes, ho - mi - nes, ho - mi - nes,

ho - mi - nes, ho - mi - nes,

ho - mi - nes, ho - mi - nes,

ho - mi - nes, ho - mi - nes,

Org.

Vln. I

Vln. II

Vla.

Vc.

Cb.

f *mf* *cresc.*

f *mf* *cresc.*

f *mf* *cresc.*

arco *f* *cresc.*

f *arco* *cresc.*

a2

Fl. *dim.*

Ob.

Cl. *dim.*

Bsn.

Hn. *dim.*

Hn. *dim.* *pp*

Tpt. *pp*

Tbn. *p*

B. Tbn.

Timp. *tr* *ff* *dim.* *p*

S. Solo

S. *ff* *p*
et prop - ter nos - tram sa - lu - tem,

A. *ff* *p*
et prop - ter nos - tram sa - lu - tem,

T. *ff* *p*
et prop - ter nos - tram sa - lu - tem,

B. *ff* *p*
et prop - ter nos - tram sa - lu - tem,

Org.

Vln. I *ff* *dim.* *p*

Vln. II *ff* *dim.* *p*

Vla. *ff* *dim.* *p*

Vc. *ff* *dim.* *p* *pp*

Cb. *ff* *dim.* *p* *pp*

Fl. *p* *poco a poco crescendo* a2

Ob. *pp* *p* *poco a poco crescendo*

Cl. *p* *poco a poco crescendo*

Bsn. *p* *poco a poco crescendo*

Hn. *p*

Hn. *p*

Tpt. *p*

Tbn. *[p]*

B. Tbn. *[p]*

Timp.

S. Solo

S.

A.

T.

B.

Org.

Vln. I *pp* *poco a poco cresc.*

Vln. II *pp* *poco a poco cresc.*

Vla. *pp* *poco a poco cresc.*

Vc. *poco a poco cresc.*

Cb. *poco a poco cresc.*

a2

Fl. *f*

Ob. *f*

Cl. *f*

Bsn. *f*

Hn. *f*

Hn. *f*

Tpt. *più cresc.* *f*

Tbn. *più cresc.* *f*

B. Tbn. *più cresc.* *f*

Timp. *mf* *cresc.* *f*

S. Solo

S. *f*
des - cen-dit, des - cen-dit,

A. *f*
des - cen-dit, des - cen-dit,

T. *f*
des - cen-dit, des - cen-dit,

B. *f*
des - cen-dit, des - cen-dit,

Org.

Vln. I *f* *energico*

Vln. II *f* *energico*

Vla. *f* *energico*

Vc. *f* *energico*

Cb. *f* *energico*

Fl. *sempre f* a2

Ob. *sempre f*

Cl. *sempre f*

Bsn. *sempre f*

Hn. *sempre f*

Hn. *sempre f*

Tpt. *sempre f*

Tbn. *sempre f*

B. Tbn. *sempre f*

Timp.

S. Solo *ff* *sempre f*

S. *sempre f*

A. *sempre f*

T. *sempre f*

B. *sempre f*

Org.

Vln. I *sempre f*

Vln. II *sempre f*

Vla. *sempre f*

Vc. *sempre f*

Cb. *sempre f*

des - cen - dit, des - cen - dit, des - cen - dit, des - cen - dit de

des - cen - dit, des - cen - dit, des - cen - dit, des - cen - dit de

des - cen - dit, des - cen - dit, des - cen - dit, des - cen - dit de

des - cen - dit, des - cen - dit, des - cen - dit, des - cen - dit de

des - cen - dit, des - cen - dit, des - cen - dit, des - cen - dit de

7. Et incarnatus est

Amy Marcy Cheney Beach
ed. David P. DeVenney

Lento religioso ♩ = 40

Soprano Solo

Organ

Pedals

Violin I

Violin II

Viola

Violoncello

Contrabass

fff *legatissimo e espressivo*

Lento religioso ♩ = 40

poco a poco diminuendo

diminuendo *pp*

18 *dolce*
[pp]

Et in - car - na - tus, et in - car na - tus

dolcissimo
sempre pp

24 *mf* *p*

est, et in - car - na - tus, in - car - na - tus est de spi - ri - tu

dim.

30 *cresc.* *pp*

sanc - to, ex Ma - ri - a Vir - gi - ne,

pp

35 *p* **39** *Piú mosso* ♩. = 53
p *con dolore*

et ho - mo fac - tus est. Cru - ci - fi - xus

pp

*See critical notes regarding this passage.

Piú mosso ♩. = 53
con sordini *pp* *divisi*

con sordini *pp*

con sordini *pp*

con sordini

40 *più cresc.* *f*

e - tiam pro no - bis, sub Pon - tio Pi - la - to, cru - ci - fi - xus

più cresc. *f* *p*

+16 ft

poco a poco cresc. *f*

poco a poco cresc. *f*

poco a poco cresc. *f*

p *f*

p *f*



poco accel. *p* *mf* *f*

pas - sus, cru - ci - fi - xus, cru - ci - fi - xus, cru - ci -

cresc. molto

+ 16 ft.

poco accel. *p* *cresc. molto* *divisi*

pp *cresc. molto* *cresc. molto*

pp *cresc. molto*

pp *cresc. molto* *arco*

p *pizz.* *arco*

48 *ff* **rallentando** *f* *p* *pp*

fi - xus, cru - ci - fi - xus, cru - ci - fi - xus, cru - ci - fi - xus, cru -

rallentando

ff *ff* *ff* *f* *unis.* *dim.* *dim.* *dim.* *p* *p* *pp* *pp* *pp* *pp*

f *dim.* *pp*

53 **53** **Tempo I** *pp* *pp quanto possibile*

- ci - fi - xus pas - sus, et se - pul - tus, et se - pul - tus

Tempo I

59 *est.*

63

The musical score consists of three staves. The top two staves are a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The bottom staff is a single bass clef staff. The music is written in a key signature of two flats (B-flat and E-flat) and a common time signature. Measure 63 begins with a treble clef and a key signature change to two flats. The melody in the treble staff features a series of eighth and quarter notes, with a long slur spanning across measures 63 and 64. The bass staff provides a harmonic accompaniment with quarter and eighth notes. Measure 64 continues the melodic line in the treble staff, which then moves to a higher register in measure 65. Measure 65 also features a long slur in the bass staff. Measure 66 concludes the phrase with a final note in the treble staff and a whole note in the bass staff. The piece ends with a double bar line and the instruction *attacca*.

attacca

8. Et resurrexit

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ed. David P. DeVenney

Allegro energico ♩ = 120

The score is for a full orchestra and voices. It begins with a tempo marking of **Allegro energico** and a metronome marking of ♩ = 120. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The woodwind section includes Flute, Oboe, Clarinet in Bb, Bassoon, Horn in F (two parts), Trumpet in Bb, Trombone, and Bass Trombone. The brass section includes Horn in F, Trumpet in Bb, Trombone, and Bass Trombone. The percussion section includes Timpani. The vocal section includes Soprano, Alto, Tenor, and Bass. The string section includes Violin I, Violin II, Viola, Violoncello, and Contrabass. The score features various dynamics such as *f* (forte) and *a2* (second octave). The vocal parts have lyrics: "Et re - sur - re - xit ter - ti - a,". The score is divided into two systems, with the second system starting with the tempo marking **Allegro energico** and ♩ = 120.

18 *poco rit.* **22** a tempo 43

Fl. *f dim. pp f*

Ob. *f dim. pp f*

Cl. *f dim. pp f a2 a2*

Bsn. *f dim. pp f*

Hn. *f dim. pp f 1. f 3.*

Hn. *f dim. pp f*

Tpt. *f dim. pp f f*

Tbn. *f dim. pp f*

B. Tbn. *f dim. pp f*

Timp. *f dim. pp tr*

S. *f*
cen-dit in coe - lum, coe - lum, ad dex-te-ram Pa - tris, et i - te-rum ven-

A. *pp f*
cen-dit in coe - lum, coe - lum, se - det ad dex-te-ram Pa - tris, et i - te-rum ven-

T. *pp f*
cen-dit in coe - lum, coe - lum, ad dex-te-ram Pa - tris, et i - te-rum ven-

B. *f pp f*
in coe - lum, coe - lum, se - det ad dex-te-ram Pa - tris, ven-

poco rit. **22** a tempo

Vln. I *f dim. pp f*

Vln. II *f dim. pp f*

Vla. *f dim. pp f*

Vc. *f dim. pp f*

Cb. *f dim. pp f*

28

Fl. *dim.* *p* *mf cresc.*

Ob.

Cl. *dim.* *p* *p cresc.*

Bsn. *dim.* *p cresc.*

Hn. *pp* *mf cresc.*

Hn. *pp*

Tpt.

Tbn. *dim.*

B. Tbn.

Timp.

S. *p* *cresc.*
tu - - - rus est cum glo - ri - a, ju - di - ca -

A. *p* *cresc.*
tu - - rus est cum glo - ri - a, ven - tu - rus est cum glo - ri - a, ju - di -

T. *p* *cresc.*
tu - - rus est cum glo - ri - a, ven - tu - rus est cum glo - ri - a, ju - di -

B. *p* *cresc.*
tu - - - rus est cum glo - ri - a, ju - di - ca - re, ju - di -

Vln. I *dim.* *p* *cresc.*

Vln. II *dim.* *p* *cresc.*

Vla. *dim.* *p* *cresc.*

Vc. *dim.* *p* *cresc.*

Cb. *dim.* *p* *cresc.*

42

37

Fl. *f*

Ob. *f*

Cl. *mf*

Bsn. *mf*

Hn. *ff*

Hn. *f*

Tpt.

Tbn.

B. Tbn.

Timp.

S. *f* *dim.* *p* *f*

re vi - vos et mor - tu - os, cu - jus, cu - jus,

A. *f* *dim.* *p* *f*

ca - re vi - vos et mor - tu - os, cu - jus, cu - jus,

T. *f* *dim.* *p* *f*

ca - re vi - vos et mor - tu - os, cu - jus, cu - jus,

B. *f* *dim.* *p* *f*

ca - re vi - vos et mor - tu - os, cu - jus, cu - jus,

42

Vln. I *f* *p* *pp* *f*

Vln. II *f* *p* *pp* *f*

Vla. *f* *p* *pp* *f*

Vc. *f* *p* *pp* *f*

Cb. *f* *p* *pp* *f*

46

Fl. *a2*

Ob. *b2*

Cl. *b2*

Bsn. *b2*

Hn. *b2*

Hn. *b2*

Tpt. *a2*

Tbn. *b2*

B. Tbn. *b2*

Timp.

S. *ff* *p*

A. *ff* *p*

T. *ff* *p*

B. *ff* *p*

Vln. I *ff* *p*

Vln. II *ff* *p*

Vla. *ff* *p*

Vc. *ff* *p*

Cb. *ff* *p*

cu - jus reg - ni non e - rit, cu - jus, cu - jus, non e - rit

cu - jus reg - ni non e - rit, cu - jus, cu - jus, non e - rit

cu - jus reg - ni non e - rit, cu - jus, cu - jus, non e - rit

cu - jus reg - ni, cu - jus reg - ni, cu - jus, cu - jus, non e - rit

60 Piú tranquillo

56

1.

Fl. *pp*

Ob.

Cl. *pp*

Bsn. *pp*

Hn.

Hn.

Tpt. *pp*

Tbn.

B. Tbn.

Timp. *p pp*

S. *pp*
fi - - - nis. Et in spi - ri - tum sanc - -

A. *pp*
fi - - - nis. Et in spi - ri - tum sanc - -

T. *pp*
fi - - - nis. Et in spi - ri - tum sanc - -

B. *pp*
fi - - - nis. Et in spi - ri - tum sanc - -

60 Piú tranquillo

Vln. I *pp* *dolcissimo espressivo*

Vln. II *pp* *dolcissimo espressivo*

Vla. *pp* *dolcissimo espressivo*

Vc. *pp* *pp* *espressivo* *cresc.*

Cb. *pp* *pp*

66

1.

Fl. *p* *mf* *p* *f* *tr*

Ob. *p*

Cl. *p* *mf* *p*

Bsn. *pp* *cresc.* *mf* *dim.* *p* *f*

Hn. *pp* *p cresc.* *mf* *pp* *f*

Hn. *pp* *p cresc.* *mf* *pp* *f*

Tpt.

Tbn.

B. Tbn.

Timp.

S. *cresc.* *mf* *p*
- tum, spi - ri - tum sanc - tum Do - - mi - num,

A. *cresc.* *mf* *p*
- tum, spi - ri - tum sanc - tum Do - - mi - num,

T. *cresc.* *mf* *p*
- tum, spi - ri - tum sanc - tum Do - - mi - num,

B. *cresc.* *mf* *p*
- tum, spi - ri - tum sanc - tum Do - - mi - num,

Vln. I *cresc.* *mf* *p* *f* *tr*

Vln. II *cresc.* *mf* *p* *f*

Vla. *cresc.* *mf* *p* *f*

Vc. *8va* *più cresc.* *mf* *p* *f*

Cb. *cresc.* *mf* *dim.* *p* *pp* *f*

85 *a2* *f* *dim.* *p* *poco rit. a tempo*

Fl.

Ob.

Cl.

Bsn.

Hn.

Hn.

Tpt.

Tbn.

B. Tbn.

Timp.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

f *dim.* *p* *pp*

sanc - tum Do - mi-num, Do - - - - mi - num,

sanc - tum Do - mi-num, Do - - - - mi - num,

sanc - tum Do - mi-num, Do - - - - mi - num,

sanc - tum Do - mi-num, Do - - - - mi - num,

f *dim.* *p* *pp*

f *dim.* *p* *pp*

f *dim.* *p* *pp*

f *dim.* *p* *pp*

95

Fl.

Ob.

Cl.

Bsn.

Hn.

Hn.

Tpt.

Tbn.

B. Tbn.

Timp.

S.

A.

T.

B.

95

Vln. I

Vln. II

Vla.

Vc.

Cb.

106

Fl. *a2*
 Ob.
 Cl. *a2*
 Bsn. *a2*
 Hn.
 Hn.
 Tpt.
 Tbn.
 B. Tbn.
 Timp.
 S.
 A.
 T.
 B.
 Vln. I
 Vln. II
 Vla.
 Vc.
 Cb.

p *cresc.* *f*
pp *p* *cresc.* *f*
f
f
f
f
pp *cresc.* *f*
pp *cresc.* *f*
pp *cresc.* *f*
p *cresc.* *f*
p *cresc.* *f*

a - - do - ra - tur et con glo - ri - fi - ca - tur, qui lo - cu - tus, qui lo -
 a - - do - ra - tur et con glo - ri - fi - ca - tur, qui lo - cu - tus, qui lo -
 a - - do - ra - tur et con glo - ri - fi - ca - tur, qui lo - cu - tus, qui lo -
 a - - do - ra - tur et con glo - ri - fi - ca - tur, qui lo - cu - tus, qui lo -

121

Fl.

Ob.

Cl. a2

Bsn.

Hn.

Hn.

Tpt.

Tbn.

B. Tbn.

Timp. *tr*

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

p

129

Fl. *a2*

Ob. *mf* *cresc.* *f* *ff*

Cl. *mf* *cresc.* *f* *ff*

Bsn. *mf* *cresc.* *f* *ff*

Hn. *p* *mf* *f* *ff*

Hn.

Tpt. *ff*

Tbn. *ff*

B. Tbn. *ff*

Timp. *tr* *ff* *ff*

S. *ff*
Et u - nam sanc-tam Ca - tho - li -

A. *ff*
Et u - nam sanc-tam Ca - tho - li -

T. *ff*
Et u - nam sanc-tam Ca - tho - li -

B. *ff*
Et u - nam sanc-tam Ca - tho - li -

Vln. I *mf* *cresc.* *f* *ff*

Vln. II *mf* *cresc.* *f* *ff*

Vla. *mf* *cresc.* *f* *ff*

Vc. *mf* *cresc.* *f* *ff*

Cb. *mf* *cresc.* *f* *ff*

8^{va}

145

Fl. *f* *mf* *f*

Ob. *f* *mf* *f*

Cl. *f* *mf* *f*

Bsn. *f* *mf* *f*

Hn. 2. *mf* *f*

Hn. 3. *mf* *f*

Tpt. *f*

Tbn. *f*

B. Tbn. *f*

Timp. *f*

S. *f* *p*
-cle - si - am. Con - fi - te - or u - num bap - tis - ma, bap - tis - ma, in re - mis -

A. *f* *p*
-cle - si - am. Con - fi - te - or u - num bap - tis - ma, bap - tis - ma, in re -

T. *f* *p*
-cle - si - am. Con - fi - te - or u - num bap - tis - ma, bap - tis - ma, in re -

B. *f* *p*
-cle - si - am. Con - fi - te - or u - num bap - tis - ma, in re -

Vln. I *f* *mf* *f* *p* *pp*

Vln. II *f* *mf* *f* *p* *pp*

Vla. *f* *mf* *f* *fp* *pp*

Vc. *f* *mf* *f* *pp*

Cb. *f* *mf* *f* *pp*

163 170

Fl. *ff*

Ob. *ff*

Cl. *ff*

Bsn. *ff*

Hn. *ff*

Hn. *ff*

Tpt. *mf* *f* *ff*

Tbn. *ff* *pp*

B. Tbn. *ff* *pp*

Timp. *tr* *ff*

S. *cresc.* *ff*
 pec - ca - to - rum, pec - ca - to - - rum.

A. *cresc.* *ff*
 pec - ca - to - rum, pec - ca - to - - rum.

T. *cresc.* *ff*
 pec - ca - to - rum, pec - ca - to - - rum.

B. *cresc.* *ff*
 pec - ca - to - rum, pec - ca - to - - rum.

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

Cb. *ff* *pizz.* *pp*

Piú tranquillo

Fl. *pp*

Ob.

Cl. *pp* 1.

Bsn. *pp*

Hn. *pp*

Hn. *pp*

Tpt. *pp* 1.

Tbn.

B. Tbn.

Timp. *pp*

S. *pp*
Et ex - pec - to re-sur - re - cti - o - nem mor - tu - o -

A. *pp*
Et ex - pec - to re-sur - re - cti - o - nem mor - tu - o -

T. *pp*
Et ex - pec - to re-sur - re - cti - o - nem mor - tu - o -

B. *pp*
Et ex - pec - to re-sur - re - cti - o - nem mor - tu - o -

Piú tranquillo

Vln. I *pp* *sempre pp*

Vln. II *pp* *sempre pp*

Vla. *pp* *sempre pp*

Vc. *pp*

Cb. *arco* *sempre pp*

193

Fl. *f* *ff*

Ob. *mf* *f* *ff*

Cl. *mf* *ff*

Bsn. *mf* *ff*

Hn. *ff*

Hn. *mf* *f* *ff*

Tpt. *f* *ff* a2

Tbn. *f* *ff*

B. Tbn. *f* *f* *ff*

Timp. *f* *ff* *tr*

S. *ff*
- - men, A - men, A - men.

A. *ff*
- - men, A - men, A - men.

T. *ff*
- - men, A - men, A - men.

B. *ff*
- - men, A - men, A - men.

Vln. I *8va* *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

Cb. *ff*

9. Sanctus

Amy Marcy Cheney Beach
ed. David P. DeVenney

Largo ♩ = 60

Flute

Oboe

English Horn

Clarinet in A

Bassoon

Horn in F

Horn in F

SOPRANO

ALTO

TENOR

BASS

Largo ♩ = 60

Violin I

Violin II

Viola

9

Fl.

Ob.

Eng. Hn. *p* *dim.* *pp* *tacet*

Cl.

Bsn.

Hn.

Hn.

S.

A.

T.

B.

Vln. I *pp* *sempre pp*

Vln. II *pp* *sempre pp*

Vla. *pp*

22

Eng. Hn.

S. Solo *p* Sanc -

A. Solo *p* Sanc -

T. Solo *p* Sanc - - tus, sanc - tus

B. Solo *p* Sanc -

Vln. I *pizz.* *arco*

Vln. II *pizz.* *arco*

Vla. *pizz.* *arco*

Vc. *pizz.* *arco*

Cb. *pizz.* *arco*



S. *mf* *f* *p*

A. *mf* *f* *p*

T. *mf* *f* *p*

B. *mf* *f*

Vln. I

Vln. II

33

S. *mf* coe-li, sunt coe-li et ter-ra, *f* glo-ri-a, glo-ri-a tu-a,

A. *mf* ni, ple-ni sunt coe-li et ter-ra, *f* glo-ri-a, glo-ri-a, glo-ri-a

T. *mf* ni, ple-ni sunt coe-li et ter-ra, *f* glo-ri-a, glo-ri-a, glo-ri-a, glo-

B. *mf* sunt coe-li et ter-ra, *f* glo-ri-a, glo-ri-a tu-a,

Vln. I

Vln. II

Vla.

Vc.

Cb.

41

45

rit. **Vivace** ♩=66

Fl.

Ob.

Cl.

Bsn.

Hn.

Hn.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

pp

tu - a, glo - ri - a tu - a.

pp

tu - a, glo - ri - a tu - a.

pp

- ri - a tu - a, tu - a, glo - ri - a tu - a.

pp

tu - a, glo - ri - a tu - a.

rit. **Vivace** ♩=66

p

p

p

48

Fl. *f*

Ob. *mf < f*

Cl. *mf* *f* *mf*

Bsn. *mf* *f* *mf*

Hn. *mf < f* *p*

Hn. *mf < f* *mf*

S. *Chorus* *f* *mf*
 Ho - san - - na in ex - cel - sis, in ex - cel - sis,

A. *Chorus* *f* *mf*
 Ho - san - - na in ex - cel - sis, in ex - cel - sis,

T. *Chorus* *f* *mf*
 Ho - san - na, ho - san-na in ex - cel - sis, in ex - cel - sis,

B. *Chorus* *f* *mf*
 Ho - san - na, ho - san-na in ex - cel - sis, in ex - cel - sis,

Vln. I *cresc.* *f* *mf*

Vln. II *cresc.* *f* *mf*

Vla. *divisi*

56

Fl. *mf*

Ob.

Cl. *mf*

Bsn. *mf*

Hn. *p* *mf*

Hn. *p* *mf*

S. *p* *mf* *cresc.*
 ho-san-na in ex-cel-sis, ho-san-na in ex-

A. *p* *mf* *cresc.*
 ho-san-na in ex-cel-sis, ho-san-na in ex-

T. *p* *mf* *cresc.*
 ho-san-na in ex-cel-sis, ho-san-na in ex-

B. *p* *mf* *cresc.*
 ho-san-na in ex-cel-sis, ho-san-na in ex-

Vln. I *p* *mf*

Vln. II *p* *mf*

Vla. *p* *mf*

63

Fl. *f* *mf*

Ob. *mf* *f* *mf*

Cl. *cresc.* *f* *mf*

Bsn. *cresc.* *f* *mf*

Hn. *cresc.* *f* a2

Hn. *cresc.* *f*

S. *f* *dim.*
cel - sis, ho - san - - na in ex - cel - sis, ex - cel - sis,

A. *f* *dim.*
cel - sis, ho - san - - na in ex - cel - sis, in ex -

T. *f* *dim.*
cel - sis, ho - san - - na in ex - cel - sis, ex -

B. *f* *dim.*
cel - sis, ho - san - - na in ex - cel - sis, ex - cel -

Vln. I *cresc.* *f* *mf* *dim.*

Vln. II *cresc.* *f* *mf* *dim.*

Vla. *cresc.* *f* *mf* *dim.*

Fl.

Ob.

Cl.

Bsn.

mf

mf

Hn.

Hn.

S.

A.

T.

B.

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

cel - - sis, in ex - cel - sis, in ex - cel - - -

cel - - sis, in ex cel - sis, in ex - cel - - -

sis, in ex - cel - - sis, in ex - cel - - -

Vln. I

Vln. II

Vla.

79

Fl. *p* *f* *ff*

Ob. *f* *ff*

Cl. *p* *f* *ff*

Bsn. *p* *f* *ff*

Hn. *p* *f* *ff*

Hn. *p* *f* *ff*

S. *f*
-sis, ho - san - na, ho - san - na,

A. *f*
-sis, ho - san - na, ho - san - na,

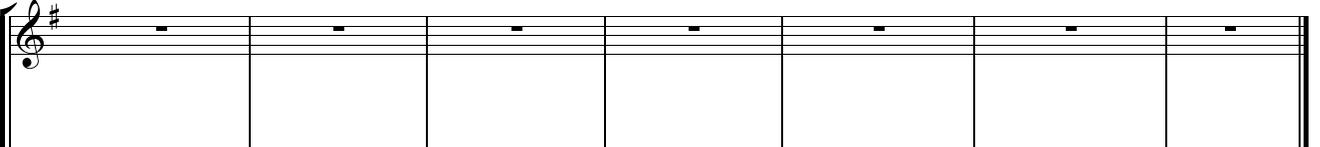
T. *f*
-sis, ho - san - na, ho - san - na,

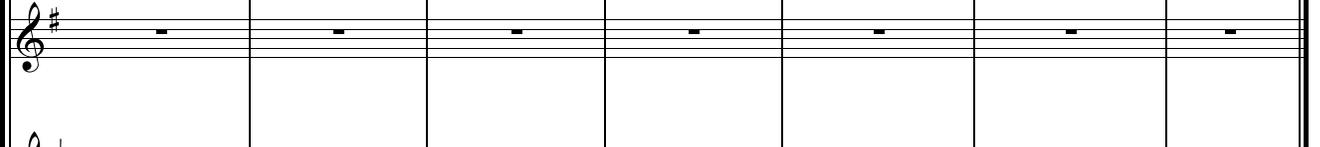
B. *f*
-sis, ho - san - na, ho - san - na,

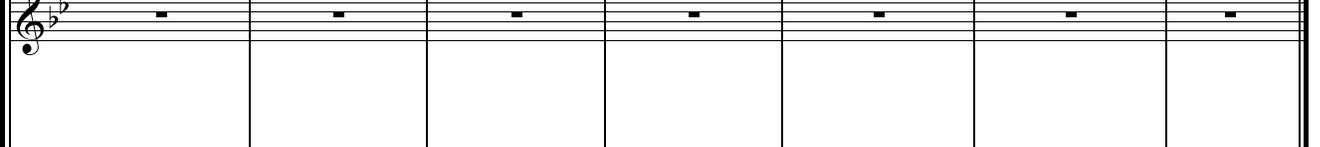
Vln. I *f* *ff*

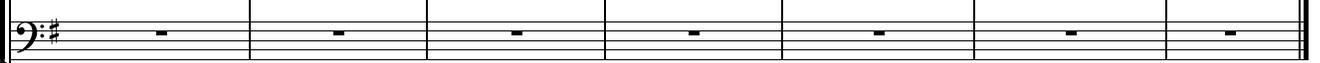
Vln. II *p* *f* *ff*

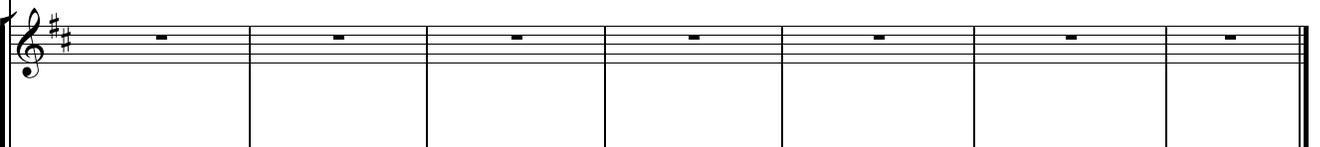
Vla. *f* *ff*

Fl. 

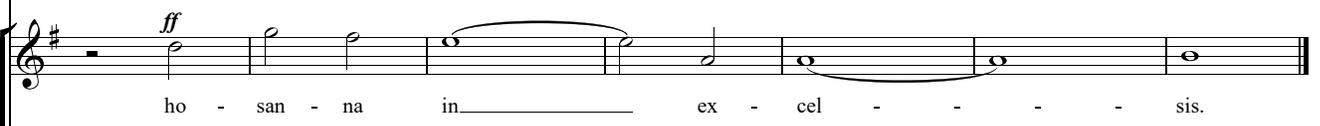
Ob. 

Cl. 

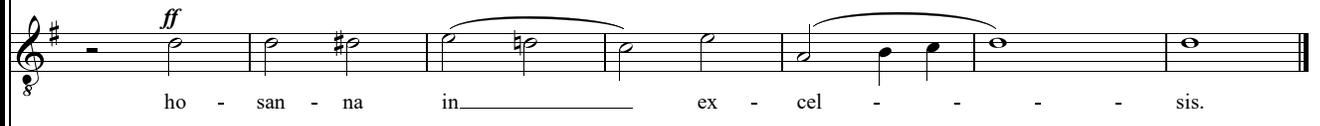
Bsn. 

Hn. 

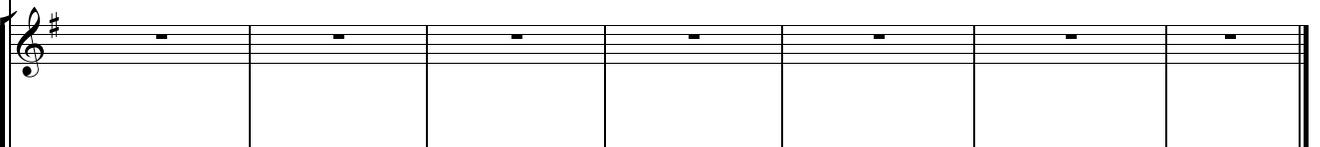
Hn. 

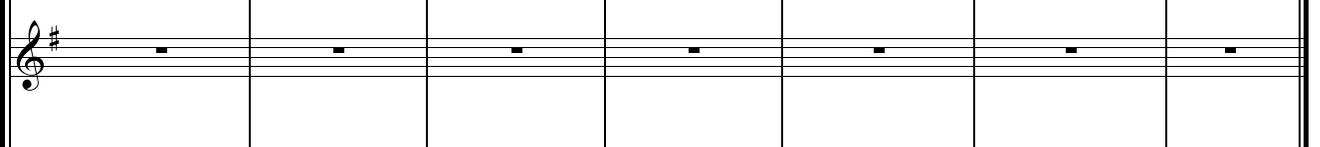
S. *ff*  ho - san - na in _____ ex - cel - - - - sis.

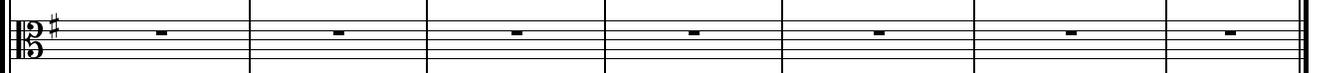
A. *ff*  ho - san - na in _____ ex - cel - - - - sis.

T. *ff*  ho - san - na in _____ ex - cel - - - - sis.

B. *ff*  ho - san - na in _____ ex - cel - - - - sis.

Vln. I 

Vln. II 

Vla. 

10. Benedictus

Amy Marcy Cheney Beach
ed. David P. DeVenney

Andante ♩ = 76

Flute
fp

Oboe
fp

Clarinet in Bb
f 1. *p* *fp* *p*

Bassoon
f *p* *fp* *p*

Horn in F
1, 2 *f* *p* 1. *fp* *pp*

Horn in F
3, 4 *fp* *p* 1. *pp*

Trumpet in Bb
f *f* *p* *pp*

Trombone
f *f*

Bass Trombone
f *f*

Timpani
f *f*

Bass Solo
mf
Be - ne - dic - tus,

SOPRANO

ALTO

TENOR

BASS

Andante ♩ = 76

Violin I
f *f*

Violin II
f *f*

Viola
f *f*

Violoncello
f *p* *f* *pizz.* *p* *pizz.* *p*

Contrabass
f *f* *p* *pizz.* *p*

11

Fl. *p* 1.

Ob. *pp*

Cl.

Bsn. *p*

Hn. 1. *p*

Hn. *p*

Tpt.

Tbn.

B. Tbn.

Timp.

B. Solo
 be - ne - dic - tus qui ve - nit in no - mi - ne Do - mi - ni,

S.

A.

T.

B.

Vln. I *[p]* dolce *crescendo*

Vln. II *[p]* dolce *crescendo*

Vla. *[p]* dolce *crescendo*

Vc. *crescendo*

Cb. *crescendo*

39

Fl. *f* *mf*

Ob. *f*

Cl. *f* *mf*

Bsn. *f*

Hn. *f* *p*

Hn. *f* *p*

Tpt. *f*

Tbn. *f*

B. Tbn. *f*

Timp.

B. Solo *f* *ff*

Do - - - mi - ne, be - - ne - dic - tus,

S.

A.

T.

B.

Vln. I *f* *p*

Vln. II *f* *p*

Vla. *f* *p*

Vc. *f* *p*

Cb. *f* *p*

46

Fl.

Ob.

Cl.

Bsn.

Hn.

Hn.

Tpt.

Tbn.

B. Tbn.

Timp.

B. Solo

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

pp

p

mf

f

p

f

dim.

p

più dim.

2.

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

Fl. *pp*

Ob.

Cl. *pp*

Bsn. *pp*

Hn. *pp*

Hn. *pp*

Tpt.

Tbn.

B. Tbn.

Timp.

B. Solo *p*

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

S.

A.

T.

B.

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc. *pp*

Cb. *pp*

Fl. *mf*

Ob. *p*

Cl. *p* 1.

Bsn. *p* *mf*

Hn. *p*

Hn. *p*

Tpt. *p*

Tbn.

B. Tbn.

Timp. *p* *mf* *p*

B. Solo
- mi - ne.

S.

A.

T.

B.

Vln. I *mf*

Vln. II *mf*

Vla. *p* *mf*

Vc. *p* *mf*

Cb. *mf*

Fl. *mf*

Ob.

Cl. *mf*

Bsn.

Hn. *pp*

Hn. *pp*

Tpt.

Tbn.

B. Tbn.

Timp. *pp*

B. Solo *mf* *cresc.*

S.

A.

T.

B.

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

71

Vln. I *p marcato* *poco a poco cresc.*

Vln. II *p marcato* *poco a poco cresc.*

Vla. *p marcato* *poco a poco cresc.*

Vc. *p* *poco a poco cresc.*

Cb. *p* *poco a poco cresc.*

Fl.

Ob.

Cl.

Bsn.

Hn.

Hn.

Tpt.

Tbn.

B. Tbn.

Timp.

B. Solo

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

p

f

pp

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

Fl. *f* a2

Ob. *f* a2

Cl. *p* *f* a2

Bsn. *p* *f* a2

Hn. 1. *dim.* *mf* *f*

Hn. *dim.* *mf* *f*

Tpt. 1. *p*

Tbn.

B. Tbn.

Timp.

B. Solo *p* *f* *ff*

Do - mi - ni, be - ne - dic - tus. be - ne - dic -

S.

A.

T.

B.

Vln. I *p* *pp* *cresc.* *f* *ff*

Vln. II *p* *pp* *cresc.* *f* *ff*

Vla. *p* *pp* *cresc.* *f* *ff*

Vc. *pp* *cresc.* *f* *lff*

Cb. *pp* *cresc.* *f* *lff*

rit. a tempo

94 *8va* *tr* **98**

Fl.

Ob.

Cl.

Bsn.

Hn.

Hn.

Tpt.

Tbn.

B. Tbn.

Timp.

B. Solo

- tus qui ve - nit in no - mi - ne, be - ne - dic -

S.

A.

T.

B.

rit. a tempo **98**

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

Fl. *pp*

Ob.

Cl. 1. *pp* *pp*

Bsn. *pp*

Hn.

Hn. 3. *pp*

Tpt.

Tbn. *pp*

B. Tbn. *pp*

Timp. *pp*

B. Solo *p*

tus! be - ne - dic - tus qui ve - - nit,

S.

A.

T.

B.

Vln. I *pp* *sempre pp*

Vln. II *pp* *sempre pp*

Vla. *pp* *sempre pp*

Vc. *pp* *pp*

Cb. *pp* *pp*

Fl. *pp*

Ob.

Cl.

Bsn.

Hn.

Hn.

Tpt.

Tbn.

B. Tbn.

Timp.

B. Solo *p espressivo*

be - ne - dic - tus qui ve - nit in no - mi - ne Do - -

S.

A.

T.

B.

Vln. I

Vln. II

Vla. *divisi*

Vc.

Cb.

Fl. *sempre pp*
1.

Ob. *sempre pp*

Cl. *sempre pp*

Bsn. *sempre pp*

Hn. *sempre pp*

Hn. *sempre pp*

Tpt. *sempre pp*

Tbn.

B. Tbn.

Timp.

B. Solo

S. *pp* *pp quanto possibile*
Ho - san - na in ex - cel - sis.

A. *pp* *pp quanto possibile*
Ho - san - na in ex - cel - sis.

T. *pp quanto possibile*
ex - cel - sis.

B. *pp quanto possibile*
ex - cel - sis.

Vln. I *8va*

Vln. II

Vla.

Vc.

Cb.

11. Agnus Dei

Amy Marcy Cheney Beach
ed. David P. DeVenney

Andantino ♩ = 66 **senza tempo**

Flute

Oboe

Clarinet in B \flat

Bassoon

Horn in F
3, 4

Horn in F

Trumpet in B \flat

Trombone

Bass Trombone

Timpani

Harp

Soprano Solo

Alto Solo

Tenor Solo

Bass Solo

SOPRANO

ALTO

TENOR

BASS

Organ

Violin I

Violin II

Viola

Violoncello

Contrabass

pp

poco a poco cresc.

pp

Fl.

Ob.

Cl.

Bsn.

Hn.

Hn.

Tpt.

Tbn.

B. Tbn.

Timp.

Hp.

S. Solo

A. Solo

T. Solo

B. Solo

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

pp

pp

11

Fl.

Ob.

Cl.

Bsn.

Hn.

Hn.

Tpt.

Tbn.

B. Tbn.

Timp.

Hp.

S. Solo

A. Solo

T. Solo

B. Solo

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

pp

cresc.

senza tempo

16 a tempo

This page contains the musical score for measures 16 through 19. The instruments and parts are arranged as follows:

- Fl.** (Flute)
- Ob.** (Oboe)
- Cl.** (Clarinet)
- Bsn.** (Bassoon)
- Hn.** (Horn) - two staves
- Tpt.** (Trumpet)
- Tbn.** (Tenor Trombone)
- B. Tbn.** (Baritone Trombone)
- Timp.** (Timpani)
- Hp.** (Harp) - includes dynamic markings *f*, *dim. e rit.*, and *Arpa tacet*
- S. Solo** (Soprano Solo)
- A. Solo** (Alto Solo)
- T. Solo** (Tenor Solo)
- B. Solo** (Bass Solo)
- S.** (Soprano)
- A.** (Alto)
- T.** (Tenor)
- B.** (Bass)
- Vln. I** (Violin I)
- Vln. II** (Violin II)
- Vla.** (Viola)
- Vc.** (Violoncello)
- Cb.** (Contrabasso)

The score features various musical notations including rests, notes, and dynamic markings. A box labeled "16 a tempo" is positioned above the first measure of the woodwind section. The harp part includes a section of arpeggiated figures followed by a *f* dynamic, then *dim. e rit.*, and finally *Arpa tacet*. The strings and lower woodwinds have notes with *pp* dynamics in the later measures.

Fl.

Ob.

Cl. *a2*

Bsn. *mf* *f*

Hn. *pp espressivo* *espressivo* *f*

Hn.

Tpt.

Tbn.

B. Tbn.

Timp.

Hp.

S. Solo

A. Solo

T. Solo

B. Solo

S.

A.

T.

B.

Vln. I *f* *pp*

Vln. II *f* *pp*

Vla. *pp* *mf* *f* *pp*

Vc. *f*

Cb. *f*

Fl.

Ob.

Cl.

Bsn.

Hn.

Hn.

Tpt.

Tbn.

B. Tbn.

Timp.

Hp.

S. Solo

A. Solo

T. Solo

B. Solo

S.

A.

T.

B.

p

p espressivo

mf

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

Vln. I

Vln. II

Vla.

Vc.

Cb.

pp

pp

pp

Fl. *mf* 1. *pp* *p*

Ob.

Cl. 1. *pp* *p*

Bsn. *mf* *pp*

Hn.

Hn. *pp*

Tpt.

Tbn.

B. Tbn.

Timp.

S. Solo *f* *p* *pp*
De - i, Ag - nus De-i qui tol - lis, Ag - nus De - i, Ag - nus De - i,

A. Solo *p*
Ag - nus De - i, Ag - nus De-i qui tol - lis,

T. Solo

B. Solo

S.

A.

T.

B.

Vln. I *mf* *pp*

Vln. II *mf* *pp*

Vla. *mf* *pp*

Vc. *mf* *pp*

Cb. *mf* *pp*

51 53

Fl. 1. *mf*

Ob. 1. *mf*

Cl. *mf*

Bsn. *f*

Hn. *mf* *f* *p*

Hn. *p* *f* *pp*

Tpt.

Tbn.

B. Tbn.

Timp.

S. Solo *p* *mf* *pp*
 Ag-nus De - i, Ag-nus De-i, Ag-nus De-i, De - i.

A. Solo *mf* *mf* *f*
 qui tol - lis, Ag-nus De - i, Ag - nus De-i qui tol - lis.

T. Solo

B. Solo

S. *pp*
 Ag - nus De-i

A. *pp*
 Ag - nus De-i

T. *pp*
 Ag - nus De-i

B. *pp*
 Ag - nus De-i

53

Vln. I *mf* *pp*

Vln. II *mf* *pp*

Vla. *mf* *pp*

Vc. *mf* *dim.* *pp ma espress.*

Cb. *mf* *dim.* *pp ma espress.*

60

Fl.

Ob.

Cl.

Bsn.

Hn.

Hn.

Tpt.

Tbn.

B. Tbn.

Timp.

S. Solo

A. Solo

T. Solo

B. Solo

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

p

mf

mf^{1.}

cresc.

cresc.

p

p

pp

pp

mf

cresc.

Ag - nus De - i, Ag-nus

qui tol - lis pec - ca - ta, pec - ca - ta mun - di,

qui tol - lis pec - ca - ta, pec - ca - ta mun - di,

qui tol - lis pec - ca - ta, pec - ca - ta mun - di,

qui tol - lis pec - ca - ta, pec - ca - ta mun - di,

p espressivo

p

p

66

69

Fl.

Ob.

Cl.

Bsn.

Hn.

Hn.

Tpt.

Tbn.

B. Tbn.

Timp.

S. Solo

A. Solo

T. Solo

B. Solo

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf *cresc.* *f* *dim.* *pp*

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

200 86

Fl.

Ob.

Cl.

Bsn.

Hn.

Hn.

Tpt.

Tbn.

B. Tbn.

Timp.

S. Solo

A. Solo

T. Solo

B. Solo

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

p

p

p

1.

p

pp

pp

pp

p

mf

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

p

mf

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

no - - bis,

re - re no - bis,

re - re no - bis,

no - - bis,

pp

pp

p espress. pizz.

pizz.

cresc.

mf

poco cresc.

mf

poco cresc.

mf

Fl. *mf* *f* *mf* *mf* *dim.*

Ob. *mf* *f* *mf* *mf* *dim.*

Cl. *mf* *f* *mf* *mf* *dim.*

Bsn. *mf* *f* *mf* *mf* *dim.*

Hn. *mf* *pp*

Hn. *mf* *p* *pp*

Tpt. *mf* *p* *pp*

Tbn. *mf*

B. Tbn. *mf*

Timp.

S. Solo

A. Solo

T. Solo
ca - ta mun - di, Ag - nus De - i qui tol - lis, qui tol - lis pec - ca - ta, *dim.*

B. Solo
Ag - nus De - i, *f* Ag - nus De - i, Ag - nus De - i qui tol - lis, *dim.*

S.

A.

T.

B.

Vln. I *f* *dim.* *p*

Vln. II *f* *dim.* *p*

Vla. *f* *dim.* *p*

Vc. *f* *dim.* *pp*

Cb. *f* *dim.* *pp*

Fl.

Ob.

Cl.

Bsn.

Hn.

Hn.

Tpt.

Tbn.

B. Tbn.

Timp.

S. Solo

A. Solo

T. Solo

B. Solo

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

pp

mf

f

p

pp

mf

f

mf

pp

mf

f

pp

pizz.

cresc.

dim.

arco

crescendo

arco

crescendo

crescendo

cresc.

dim.

arco

cresc.

dim.

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

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

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

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

re - re no - bis,

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

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

re - re no - bis,

pp

pp

pp

pizz.

cresc.

dim.

arco

crescendo

arco

crescendo

cresc.

dim.

arco

cresc.

dim.

Fl. *f*

Ob.

Cl. *f* *ff* 1.

Bsn. *f* *ff*

Hn. 1. *f* [a2]

Hn. 3.

Tpt. *f*

Tbn. *f*

B. Tbn. *f*

Timp. *mf* *f* (tr) *tr*

S. Solo *f* *ff* *ff*

A. Solo *f* *ff* *ff*

T. Solo *f* *ff* *ff*

B. Solo *f* *ff* *ff*

S.

A.

T.

B.

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Cb. *f*

- lis pec - ca - ta, pec - ca - ta, pec - ca - ta mun - di, mun - di, mi - se -
 tol - lis pec - ca - ta, pec - ca - ta mun - di, mi - se - re - re, mi - se - re - re, mi - se -
 - lis pec - ca - ta, pec - ca - ta mun - di, mi - se - re - re, mi - se - re - re, mi - se -
 - ca - ta, pec - ca - ta, pec - ca - ta mun - di, mi - se - re - re no - bis, mi - se -

134

Fl.
Ob.
Cl.
Bsn.
Hn.
Hn.
Tpt.
Tbn.
B. Tbn.
Timp. (change to Bb/Eb)

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

S.
A.
T.
B.

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

Org.
Vln. I
Vln. II
Vla.
Vc.
Cb.

mf
ff

140

Fl. *sempre ff*

Ob. *sempre ff*

Cl. *sempre ff*

Bsn. *sempre ff*

Hn. *sempre ff*

Hn. *sempre ff*

Tpt. *sempre ff* a2

Tbn. *sempre ff*

B. Tbn. *sempre ff*

Timp.

G.P.

S. *più cresc.* *ff* G.P.

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

A. *più cresc.* *ff*

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

T. *più cresc.* *ff*

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

B. *più cresc.* *ff*

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

Org. *8va* G.P.

Vln. I *sempre ff* G.P.

Vln. II *sempre ff*

Vla. *sempre ff*

Vc. *sempre ff*

Cb. *sempre ff*

Fl. *pp* 1. *pp*

Ob. *pp*

Cl. *pp* 1. *pp*

Bsn. *pp*

Hn. *ppp*

Hn. *ppp*

Tpt.

Tbn.

B. Tbn.

Timp.

S.

A.

T.

B.

Vln. I *con sordini pp*

Vln. II *con sordini pp*

Vla. *con sordini*

Vc. *pp*

Cb. *pp*

Fl. *p* 1. 3 *pp*

Ob. *pp*

Cl. *p*

Bsn. 1. *p* *pp*

Hn.

Hn.

Tpt.

Tbn.

B. Tbn.

Timp.

S.

A.

T.

B.

Vln. I

Vln. II

Vla. *pp*

Vc. *pp*

Cb.

170 L'istesso tempo

1.

Fl. *p* *f*

Ob. *pp* *mf* *f* *p*

Cl. *p* *f* *mf* *dim.*

Bsn. *p* *f* *mf* *dim.*

Hn. *mf* *f*

Hn.

Tpt.

Tbn.

B. Tbn.

Timp.

S.

A.

T.

B.

L'istesso tempo

Vln. I *[senza sordini]* *p* *f* *dim.*

Vln. II *[senza sordini]* *p* *f* *dim.*

Vla. *[senza sordini]* *p* *f* *dim.*

Vc. *pp* *p* *mf*

Cb. *pp* *p* *mf*

178

Fl. *mf*
 Ob. *mf* 1.
 Cl. *mf* 1.
 Bsn. *mf*
 Hn. *pp* 1.
 Hn. *pp* 3.
 Tpt.
 Tbn.
 B. Tbn.
 Timp.
 S. *p*
 A. *p*
 T. *p* 8 *mf*
 B. *p* *mf*
 Vln. I *pp*
 Vln. II *pp*
 Vla. *pp*
 Vc. *pp*
 Cb. *pp*

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

212 185

Fl. *p* *f* *8va*

Ob. *mf* *mf* *f*

Cl. *mf* *f* *f*

Bsn. *mf* *f*

Hn. *p* *f*

Hn.

Tpt. 1. *pp* *mf*

Tbn. *pp* *mf*

B. Tbn. *pp* *mf*

Timp.

S. *cresc.* *mf*
 pa - cem, do - na no - bis, do - na no - bis pa - cem, do - na

A. *cresc.* *mf*
 no - bis, do - na no - bis pa - cem, do - na, do - na

T. *cresc.* *mf*
 no - bis, do - na no - bis pa - cem, do - na no - bis pa - cem, do - na

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

Vln. I *p* *mf*

Vln. II *p* *mf*

Vla. *p* *mf*

Vc. *p* *f*

Cb. *p* *f*

192 (8)

Fl. *dim.*

Ob. *mf*

Cl. *dim.* *mf*

Bsn. *dim.* *mf*

Hn. *dim.*

Hn. *dim.*

Tpt. *f* *dim.*

Tbn. *f*

B. Tbn. *f*

Timp. *f* *trm*

S. *f* *dim.* *pp*
no - bis, do - na no - bis pa - cem, do - na, do - na no -

A. *f* *dim.* *pp*
no - bis, do - na no - bis, do - na no - bis pa - cem, do - na no -

T. *f* *dim.* *pp*
no - bis, do - na no - bis pa - cem, do - na no - bis pa - cem, do - na no -

B. *f* *dim.* *pp*
do - na no - bis, do - na no - bis pa - cem, do - na no -

Vln. I *f* *pp*

Vln. II *f* *pp*

Vla. *f* *pp*

Vc. *pp*

Cb. *pp*

214 200

Fl. *mf* *f* *dim.*

Ob. *f* *dim.*

Cl. *f* *dim.* *dim.*

Bsn. *f* *dim.* *dim.*

Hn. *mf* *f* *dim.*

Hn. *mf* *f* *dim.*

Tpt. *f*

Tbn. *f*

B. Tbn. *f*

Timp. *tr* *mf* *p* *pp*

S. *mf* *f* *dim.* *p*
 bis, do-na no - bis, do - na, do - na no - bis, do - na no - bis pa -

A. *mf* *f* *dim.* *p*
 - bis, do-na no - bis, do - na, do - na no-bis, do - na no - bis pa

T. *mf* *f* *dim.* *p*
 - bis, do-na no - bis, do - na, do - na no-bis, do - na no - bis pa - - -

B. *mf* *f* *[dim.]* *p*
 bis, do-na no - bis, do - na, do - na, do - na no - bis pa - -

Org.

Vln. I *mf* *f* *dim.* *dim.*

Vln. II *mf* *f* *dim.* *dim.*

Vla. *mf* *f* *dim.* *dim.*

Vc. *mf* *f* *dim.*

Cb. *mf* *f* *dim.*

Fl. *pp*

Ob. *pp*

Cl. *pp*

Bsn.

Hn.

Hn.

Tpt.

Tbn.

B. Tbn.

Timp.

S. *pp*
cem, do-na no - bis

A. *pp*
cem, do-na no - bis

T. *pp*
cem, do-na no - bis

B. *pp*
cem, do-na no - bis

208 *tranquillo*

Org. *pp*

Vln. I

Vln. II

Vla.

Vc. *pp*

Cb. *pp*

Fl.

Ob.

Cl.

Bsn. *a2*
pp

Hn. *pp*

Hn. *pp*

Tpt.

Tbn.

B. Tbn.

Timp.

S. *pp* *pp quanto possibile*
pa - - - cem, pa -

A. *pp* *pp quanto possibile*
pa - - - cem, pa -

T. *pp* *pp quanto possibile*
pa - - - cem, pa -

B. *pp* *pp quanto possibile*
pa - - - cem, pa -

Org. *pp*

+16 ft

Vln. I *pp* *dolcissimo*

Vln. II *pp* *dolcissimo*

Vla. *pp* *dolcissimo*

Vc. *dolcissimo*

Cb. *dolcissimo*

Fl.

Ob.

Cl.

Bsn.

Hn.

Hn.

Tpt.

Tbn.

B. Tbn.

Timp.

S.

A.

T.

B.

Org.

Vln. I

Vln. II

Vla.

Vc.

Cb.

pp

a2

pp

pp

pp

pp

cem.

cem.

cem.

cem.

Amy Beach Mass in E-flat

(Critical Notes)

(PV score taken as the later, definitive source)

Kyrie

- m. 11: Here, as in several passages later in the Mass, Beach has written a note for the organ that is too low to play – the notes extend beyond the pedal board or keyboard of any standard organ. When this occurs in the pedal part, it may be an indication to add a 32 ft. pipe to the timbre. Here, when it is in the LH keyboard part, I have simply eliminated the note as unplayable and added the “32 ft” designation.
- m. 27: crescendo marking in soprano line found in PV but missing from mss.; inserted here
- m. 62: word underlay in alto is different in PV than mss.; PV used here
- m. 63: crescendo marking in bass in mss. is extended to the end of the run in m. 64
- m. 70: word underlay and note values in tenor solo differ in the mss. and the PV; PV used here
- m. 86: in mss., tenor solo ends in a half note, and in PV a quarter note. Half-note used here
- m. 88: mss. has D-natural in soprano, but should be D-flat. Corrected in PV
- m. 91-92: crescendo marking in the voices is a full measure in the PV, but only a half-measure in the mss. used here
- m. 92: final soprano note in PV is G, but it should be A to match held notes in flute and oboe
- m. 93: should the Vln 1 align with the soprano part, which it doubles, or enter a beat prior, as in the mss.?
- m. 105-106: word underlay in PV is different than mss.; PV used here. Also, the decrescendo markings in the mss. is absent from the PV and have been kept here.

Gloria

- m. 44-46: text underlay in the mss and pv differ; that in the mss. is rather unwieldy and the underlay here is from the pv.
- m. 133: slur in the oboe is missing in the mss.; see m. 135, where the melody is sequenced and the slur is present.
- m.149: A and T notes in the mss. are reversed in the PV. PV version kept here
- m. 167: cello and bass have staccato dots on the first two notes of the measure, but these are not found in any other instance with this motive. They have been left off here, although they appear in the mss.
- m. 195-196: it appears that Beach originally scored the eighth notes in these two measures as sixteenth notes, before erasing them from the score and drawing in a new staff line.
- m. 210: the 2nd bassoon has an A, but it should be an A-flat to match the tenors’ A-flat
- m. 235-237: text underlay in the Alto voice differs between PV and mss.; PV accepted here
- m. 257-258: the manuscript here originally had every orchestral instrument playing a sustained dotted half-note. Later, Beach (?) apparently added new, different notes for the horns, trumpets, and bass trombone that double the choral entrance in m. 257. Presumably this corrected a balance issue affecting the choir’s ability to be heard. In the vocal score, the left hand of the piano doubles the choral entrance also, which must indicate that Beach intended this change. Each conductor may come to his or her own conclusion. In this edition, the later additions have been included in both score and parts as cue notes. In addition, if they are played, then the notes in parentheses in m. 258 should not be played, as they were crossed out in the holograph score.
- m. 263-264: in the cello and bass, these are the only two measures where the parts are marked with a measured tremolo in eighth notes, as opposed to all other instances when they are marked as sixteenth notes.
- m. 281-287: for the only time in this movement, Beach writes both violins on the same staff line. I believe her intent is for Violin I to play the top note and Violin 2 to play the bottom. She has done this before, writing it out on two staves, the two instruments doubling at the octave. She also writes the B-flat, with an “8va” sign and “Imo” notated, which if applied to the entire passage would confirm her intentions..

Laudamus Te

- m. 78: cello solo should have E-flat in this measure, not E-natural
- m. 79: a C in the cello/bass clashes with the D-flat in the second violin part. It seems likely that the D-flat is correct and the C is a mistake.

m. 102-103: the “poco rit.” and “a tempo” markings appear in the PV, but not in the mss., although they are added here as probable later thought by the composer. At similar structural moments early in the movement, she does the same thing.

Qui tollis

m. 7: bass and celli should have “sfp” like the upper strings?

m. 19: in m. 7 and an analogous place, the strings were marked “sfp” on the second beat. Should the same marking be here?

m. 38: there accidentals missing in the flute parts and in the 2nd oboe. Both should have G-sharp on the beginning of the third beat to match the G-sharp in the Tenor part.

m. 110: most of the orchestra is marked *dim.* or has decrescendo markings. But the horns and first violins are given crescendos. This seems odd. I have changed them to decrescendi to match the rest of the orchestra parts.

Quoniam

m. 13: slur missing in contrabass part

m. 35: natural sign missing from the bassoon 2 part

m. 42: decrescendo missing in cello/bass part to match other strings

m. 72: last note of oboe solo should be D-flat

m. 84: first note of violin 2 should be D-flat to match the tenors, which it doubles

mm. 87-88: viola is missing crescendo to match other string parts

m. 118: for some reason, the oboes have a different rhythm than the other wind parts. It has been changed here so that all winds are playing the same rhythm

m. 129: the main dotted figure in the violin 1 is slurred, but the octave below in the violin 2 is not. Kept here as Beach scored it.

m. 148-155: (see note for Kyrie, m. 11, also). Beach gives the organ notes that cannot be played on standard instruments, notating them an octave too low. I have written them up the octave here, as well as in mm. 157-159 and mm. 162-end.

m. 165: viola should have F-flat to match the unison line with the violin parts

m. 167: viola part is missing a crescendo to match the other string parts

m. 170-171: in the mss., these two measures are separated by a page turn. The bassoon 1 part has no slur beginning in m. 170, but does have the ending of a slur on the E-flat. It is unclear if this is a mistake (resulting from slurring all the wind parts over the page turn) or whether the slur should in fact be there, but isn't indicated in m. 170.

Credo

m. 79 (pv), and m. 87 (pv and mss): Beach separates the word “consubstantialem” into two words (“consubstantialem”). This edition corrects that error.

m. 95-97: some brass parts are marked with staccato dots (horns, alto trombones), and some are not (trumpets and bass trombone). In previous passages, all the brass parts were staccato and those have been added here.

m. 130: dynamic markings are missing for the trombones. They have been marked “piano” to match the horns in the previous measure.

m. 153: (last measure): the organ pedal note is doubled at the octave, but the lower pedal note is unplayable (see Kyrie note, m. 11). I have eliminated the lower note. In this instance, it may be an indication to double the LH of the keyboard part on the pedal board, with it sounding an octave lower, and thus the lower octave indication.

Et incarnatus

m. 8: the mss. has a D natural in the left hand, which is changed to a D-flat in the later piano score.

m. 37: (see Kyrie note, m. 11, in addition to other movements). Several places in this movement have organ notes that are too low to be played. Here and in m. 38, I have eliminated the lower octaves on each 4th beat that are too low to be played, and have added the designation “+32 ft”. The piano score has the pitches notated as they are in this edition, without the lower octave that is in the mss..

m. 39ff: this is a curious passage in the Mass. In the manuscript, Beach has inserted an extra page with mm. 39-52 scored for the strings – without a part for the organ. This page is not paginated with the rest

of the score. The next page of the mss., however, is the same musical passage of the “Crucifixus,” but scored for organ alone. It would appear to be a later decision by Beach to replace the organ with muted string accompaniment for this passage. Therefore, this section should likely be performed either with organ, or with strings, but not by both. And since the string parts were inserted after the mss. was complete, presumably Beach intended this passage to be played by the strings.

m. 41-43: (see note above) In the pedal part of the organ, the notes indicated are too low to be played. I have moved them up an octave, with the parenthetical indication to add a 32 ft. stop, which may or may not be Beach’s intent. I have also done this in mm. 47-51, mm. 53-55, and from m. 59 to the end.

m. 46: piano score has “poco accel.” In m. 49, but full score in m. 50 is marked “molto accel.” This score reflects the manuscript, not the pv.

m. 47: the mss. has the organ pedal note beginning in this measure, whereas the pv has it starting in m. 48. I have retained the mss. notation.

m 54: the piano score has added notes to these chords (and the chord on the downbeat of m. 55) that the mss. does not have. I have included the accompaniment from the piano score, taking it as a later correction by Beach.

Et resurrexit

Throughout the movement, on the main theme of the music (celli and bassoon, m. 2), Beach is not consistent in her use of a staccato dot on the third note of the measure. I have re-created her mss. as is, but a conductor may want to bring consistency to this motive throughout the movement. The slurring of this idea is inconsistent, also.

m. 72: Oboe II should have a G-flat, to match the G-flat immediately preceding in the clarinet, as well as the orchestral reduction in the PV score.

m. 76-77: some of the brass instruments have staccato dots and some do not in these two measures (horn I in m. 76, trumpets in m. 77). Since they are playing similar material, I have added staccato indications to all of the notes.

m. 103: there is only one trumpet part, but no indication of who is to play it. I have assigned it to trumpet 1.

m. 115: the second beat of the measure should be E-natural, like the tied notes previous.

Sanctus

m. 79: cello/bass part has a quarter note, but all the other strings have an eighth note. I have changed the cello/bass part to match.

Benedictus

m. 94, third beat: flute 2 has an F, which does not fit the A major triad. There is no F in the piano score at this point, only octave Es, so the F seems to be a mistake and should be E an octave lower than flute 1.

Agnus Dei

m. 133: horns 1 and 2 have been playing separate notes, but in this measure there is only one part. Should it be assigned only to horn 1? There is no “a2” indication in Beach’s score, but it seems likely that this is her intent. I have added the “a2” indication in editorial brackets.

m. 136ff: here is another instance of writing notes that are not playable on the pedal board (see notes in the Kyrie, et al., above). Here I have written the pedal only on the upper octave G, with an editorial note to add a 32 ft. stop, as I have earlier in the “Et incarnatus.”

m. 142: the dotted figure in the first tenor trombone is always slurred in the same way. Here, the slur is missing and I have added it.

m. 145: the ink for the LH organ part is smudged in the mss., but I believe the correct notes are B and D.

m. 147ff: again in this organ passage, there are notes that lie below the standard pedal board. I have eliminated them here, retaining only the upper octave.

m. 166: this passage for the strings is marked “con sordino.” However, there is no indication of where the mutes should be lifted. Yet, certainly the big, full music that follows should be played by non-muted strings. I have written a “senza sordini” note in m. 178, at the beginning of the “L’istesso tempo” music in 4-4, which seems like the most logical place.

m. 195: the trumpets and tenor trombones are playing the same pitches in this measure, yet they have different note values. I can see no reason for this other than simple error. I have given the trombones a dotted half-note to match the trumpets.

Beach Notes – Walton score errors

Kyrie

- m. 63: alto should sing C-flat, not C natural to match orchestra
- m. 86: tenor solo should end in a half-note, not a quarter note
- m. 92: final soprano note should be A, not G
- m. 97: first note in the alto should be B-natural, not B-flat
- m. 100: in mss., decrescendo is for the entire bar, not just the second half

Quoniam

- m. 114: dynamics missing from T/B parts – should be “mf”
- m. 123: dynamic marking missing from B: should be “f”
- m. 133: tie missing in S part into m. 134

Sanctus

- m. 25: soprano part missing decrescendo
- m. 29-30: a one-bar crescendo and decrescendo are missing from the pv score

Amy Beach: Mass in E-flat

Walton score errata

Kyrie

- p. 5: alto in m. 3 should be C-flat, not C natural
- p. 6, last measure of the page: soprano final note should be A-flat, not G
- p. 7: alto, last measure of the first system should be B natural, not B flat
- p. 7: all parts: last two measures of second system and the first measure of the bottom system should be marked with a decrescendo.

Quoniam

- p. 40: first measure of the page, T and B parts missing dynamic of “mf”
- p. 41: 1st system, m. 3rd bar, S are missing a tie between 3rd and 4th measure

Credo

- p. 45: 1st system, 4th measure, S solo should have E-natural
- p. 48: 3rd system, 4th bar, A missing dynamic marking of “mf”

Sanctus

- p. 66: bottom system, 3rd bar should have a crescendo, 4th bar should have a decrescendo
- p. 67: first two measures, also should be crescendo/decrescendo