

Gloria m. 9



high - - - est.

The image shows a single staff of music in treble clef with a key signature of one sharp (F#). The melody consists of a series of eighth notes: G4, A4, B4, C5, B4, A4, G4. A rectangular box highlights the notes C5, B4, A4, and G4. Below the staff, the word "high" is aligned under the first note, and "est." is aligned under the last note. There are two hyphens between "high" and "est.".

Credo mm. 53–54



scend - ed in - to hell!

The image shows a single staff of music in treble clef with a key signature of one sharp (F#). The melody consists of a series of eighth notes: G4, A4, B4, C5, B4, A4, G4, followed by a quarter rest and an eighth rest. A rectangular box highlights the notes C5, B4, A4, and G4. Below the staff, the words "scend - ed in - to hell!" are written, with hyphens under "scend", "ed", and "in".

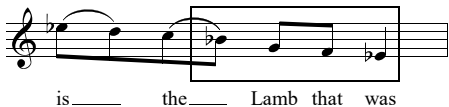
Sanctus mm. 25–26



glo - ry, are full of thy glo - ry."

The image shows a single staff of music in treble clef with a key signature of two flats (Bb, Eb). The melody consists of a series of eighth notes: G4, A4, B4, C5, B4, A4, G4. A rectangular box highlights the notes C5, B4, A4, and G4, with a bracket above it and the number "3" indicating a triplet. Below the staff, the words "glo - ry, are full of thy glo - ry." are written, with hyphens under "glo" and "ry".

Agnus Dei mm. 58



is _____ the _____ Lamb that was

The image shows a single staff of music in treble clef with a key signature of one flat (Bb). The melody consists of a series of eighth notes: G4, A4, B4, C5, B4, A4, G4. A rectangular box highlights the notes C5, B4, A4, and G4. Below the staff, the words "is _____ the _____ Lamb that was" are written, with blank lines under "is" and "the".

Figure 3. André J. Thomas, *Mass: A Celebration of Love and Joy*.

SATB unison melodic motive: $b7 - 5 - 4 - b3$

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우 리 닥 의 서 방 닝 인 살 났 뎃 시 못 났 뎃 던 지 엇 어 매 고 짝 어 매 고
u ri daek ui seo bang nim eun jal nat deon ji mot nat deon ji eolg eo mae go jjik eo mae go

장 치 다 리 곱 배 필 이 노 가 지 나 무 지 게 에 다 엽 전 선 냥 갈 머 지 고
jang chi da ri gom bae pal i no ga ji na mu ji ge wi e yeop jeon seok nyang geoi meo ji go

♩ = 50

강 령 삼 척 에 소 급 사 러 가 션 는 데
gang reung sam check e so geum sa reo ga syeot neun de

백 봉 령 구 비 구 비 부 디 잘 다 녀 오 세 요
baek bong ryeong gu bi gu bi bu di jal da nyeo o se yo

9 *(Solo)*

S *(Solo)*
Cru - ci - fi - xus, cru - ci - fi - xus e - ti - am pro

A *(Solo)*
Cru - ci - fi - xus, cru - ci - fi - xus e - ti - am pro no - bis sub

6 6 7 9 6 9 6 9 6 9 6

5 #3

15

S
no - bis sub Pon - ti - o Pi - la - - - to pas

A
Pon - ti - o Pi - la - - - - - to pas

6 7 6 6 6 #

5 #3

Figure 3. Antonio Vivaldi, *Credo*, “Crucifixus,” mm. 9–20.

Magd. Gott, er hält ihn noch!

1 Va - ter! Der Va - ter! Ach, sie hau'n ihn todt! Pe - ter! So hö - re doch! Gott

2 Stef - fen eins! Je - sus! Sie schla-gen mei - nen Jun - gen todt!

3 Je - sus! Der Hans hat ei - nen lieb am Kopf! Hans! Ei, so hö - re doch!

4 Gott! Wie sie wal - ken, wie sie wackeln hin und

1 an! Jetzt geht's erst wa - cker an! Hei_ Nun geht's Plautz,

Alt. Nur im - mer mehr her - an zu uns! Hei_ Nun geht's Plautz,

Ten. Nur im - mer mehr her - an!

Vogelg. Frau! Auf, scheert euch heim!

Zorn. Geht's euch was an, wenn ich nicht will?

Moser. Geht's euch was an, wenn ich nicht will?

Eissl. Was geht's euch

Nacht. Was geht's euch an, wenn ich nun grad' hier blei - ben will?

K. O. Schickt! die Ge -

Foltz. Schwarz. Frau! Schickt! die Ge -

T. Macht Platz, wir schla - gen drein!

B. Woll - tet ihr et - wa den Weg uns hier ver - weh - ren? Gürt - ler!

Hau - se heim! Ei_ so schlag' das Don - ner - wet - ter

ff

Figure 4. Richard Wagner, *Die Meistersinger von Nürnberg*, end of Act II.
18-part vocal ensemble