

I. Kyrie Eleison

George HENSCHEL
Op. 65[bis]

Molto Adagio

mf

Tenor solo

Ky - ri - e, Ky - ri - e e - le - i - son;

Reduction (for rehearsal only)

6

pp

S Ky - ri - e, Ky - ri - e e - le - i - son;

pp

S Ky - ri - e, Ky - ri - e e - le - i - son;

pp

A Ky - ri - e, Ky - ri - e e - le - i - son;

pp

A Ky - ri - e, Ky - ri - e e - le - i - son;

pp

T Ky - ri - e, Ky - ri - e e - le - i - son;

pp

T Ky - ri - e, Ky - ri - e e - le - i - son;

pp

B Ky - ri - e, Ky - ri - e e - le - i - son;

pp

B Ky - ri - e, Ky - ri - e e - le - i - son;

CHORUS

Tenor solo

11 *mf* *p*

Chri - ste e - le - i - son, e - le - i - son.

The image shows a musical score for the hymn 'Christe eleison'. It consists of two staves. The top staff is for the vocal part, starting with a treble clef and a key signature of one flat (B-flat). The melody begins with a half note G4, followed by a quarter note A4, and then a quarter note B-flat4. There is a measure rest, followed by a quarter note G4, a quarter note A4, and a quarter note B-flat4. Another measure rest follows, then a quarter note G4, a quarter note A4, and a quarter note B-flat4. The melody continues with a quarter note G4, a quarter note A4, and a quarter note B-flat4. There is a measure rest, then a quarter note G4, a quarter note A4, and a quarter note B-flat4. The melody ends with a quarter note G4, a quarter note A4, and a quarter note B-flat4. The bottom staff is for the piano accompaniment, starting with a treble clef and a key signature of one flat (B-flat). The accompaniment begins with a half note G4, followed by a quarter note A4, and then a quarter note B-flat4. There is a measure rest, followed by a quarter note G4, a quarter note A4, and a quarter note B-flat4. Another measure rest follows, then a quarter note G4, a quarter note A4, and a quarter note B-flat4. The accompaniment continues with a quarter note G4, a quarter note A4, and a quarter note B-flat4. There is a measure rest, then a quarter note G4, a quarter note A4, and a quarter note B-flat4. The accompaniment ends with a quarter note G4, a quarter note A4, and a quarter note B-flat4. The lyrics 'Chri - ste e - le - i - son, e - le - i - son.' are written below the vocal staff. The dynamic markings *mf* and *p* are placed above the vocal staff. The tempo marking 'And.te' is at the top left. The rehearsal mark '11' is at the top left. The lyrics are in German.

[illegible]

II. Gloria

Allegro maestoso

f

Soprano

I
Glo - ri-a in ex-cel - sis De - o, glo - ri - a, glo-ri-a in ex - cel-sis,

II
Glo - ri-a in ex-cel - sis De - o, — glo - ri - a, glo-ri-a in ex - cel-sis,

Alto

I
Glo - ri-a in ex-cel - sis De - o, glo - ri - a, glo-ri-a in ex - cel-sis,

II
Glo - ri-a in ex-cel - sis De - o, glo - ri - a, glo-ri-a in ex - cel-sis,

Tenor

I
Glo - ri-a in ex-cel - sis De - o, — glo - ri - a, glo-ri-a in ex - cel-sis,

II
Glo - ri-a in ex-cel - sis De - o, glo - ri-a, glo - - ri-a in ex - cel-sis,

Bass

I
Glo - ri-a in ex-cel - sis De - o, glo - ri - a, glo-ri-a in ex - cel-sis,

II
Glo - ri-a in ex-cel - sis De - o, glo - ri-a, glo - - ri-a in ex - cel-sis,

**Reduction
(for rehearsal
only)**

The musical score is written for five parts: Soprano, Alto, Tenor, Bass, and a Reduction for rehearsal. The tempo is marked 'Allegro maestoso'. The key signature has one sharp (F#), and the time signature is 3/4. The Soprano and Alto parts have two staves each (I and II). The Tenor and Bass parts also have two staves each (I and II). The Reduction part is a single staff. The lyrics are: 'Glo - ri-a in ex-cel - sis De - o, glo - ri - a, glo-ri-a in ex - cel-sis,'. The score includes various musical notations such as treble and bass clefs, time signatures, dynamics (f), and articulation marks (accents, slurs, and triplets).

Where, at services, it is desired that the words "Gloria in excelsis Deo" should not be sung except by the priest, the choir may commence at once with "et in terra pax" - page 10.

7

in ex-cel-sis De-o. *f* Glo - ri-a, glo - ri-a. Glo-

in ex-cel-sis De-o. *f* Glo - ri-a, glo - ri-a. Glo-

in ex-cel-sis De-o. *f* Glo - ri-a, glo - ri-a. Glo-

in ex-cel-sis De-o. *f* Glo - ri-a, glo - ri-a. Glo-

in ex-cel-sis De-o. *f* Glo - ri-a, glo - ri-a. Glo - ri-a, glo - ri-a.

in ex-cel-sis De-o. *f* Glo - ri-a, glo - ri-a. Glo - ri-a, glo - ri-a.

in ex-cel-sis, De-o. *f* Glo - ri-a, glo - ri-a. Glo - ri-a, glo - ri-a.

in ex-cel-sis De-o. *f* Glo - ri-a, glo - ri-a. Glo - ri-a, glo - ri-a.

in ex-cel-sis De-o. *f* Glo - ri-a, glo - ri-a. Glo - ri-a, glo - ri-a.

15

ff

- ri-a, glo - ri-a. Glo - ri-a, glo - ri-a in ex - cel-sis De -

ff

- ri-a, glo - ri-a. Glo - ri-a, glo - ri-a in ex - cel-sis De -

ff

- ri-a, glo - ri-a. Glo - ri-a, glo - ri-a in ex - cel-sis De -

ff

- ri-a, glo - ri-a. Glo - ri-a, glo - ri-a in ex - cel-sis De -

ff

Glo - ri-a, glo - - - - - ri-a in ex - cel-sis De -

ff

Glo - ri-a, glo - ri-a, glo - ri-a in ex - cel-sis De -

ff

Glo - ri-a, glo - ri-a, glo - ri-a in ex - cel-sis De -

ff

Glo - ri-a, glo - - - - - ri-a in ex -

III. Sanctus

Adagio

pp

Soprano

I San - ctus, San - ctus, San - - - ctus, — Do mi-nus De - us

II *pp* San - ctus, San - ctus, San - - - ctus, — Do-mi-nus De - us

Alto

I *pp* San - ctus, San - ctus, San - ctus, San - ctus, — Do-mi-nus De - us

II *pp* San - ctus, San - ctus, San - ctus, San - ctus, — Do-mi-nus De - us

Tenor

I *p* San - - - ctus, — Do-mi-nus De - us

II *p* San - - - ctus, — Do-mi-nus De - us

Bass

I *p* San - - - ctus,

II *p* San - - -

Reduction
(for rehearsal only)

7

Sa - ba-oth. San - - - ctus,

Sa - ba-oth. San - ctus, San - ctus,

Sa - ba-oth. San-ctus, San - ctus, San - ctus, San -

Sa - ba-oth. San-ctus, San - ctus, San - ctus, San -

Sa - ba-oth. San - ctus, San - ctus, San -

Sa - ba-oth. San - ctus, San - ctus, San - ctus,

San - ctus, San - ctus, San - ctus, San - ctus,

ctus, San - ctus, San - ctus, San - ctus, —

IV. Benedictus

Andante molto sostenuto

CHORUS BASS I & II

mf

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

6 SOLO *p dolce* Be - - - ne - dic - tus qui ve - nit in

SOLO *p dolce* Be - - - ne - dic - - - tus qui ve - - -

SOLO *p dolce* Be - - - ne - dic - - - tus qui ve - - -

SOLO *p dolce* Be - - - - ne - dic - tus qui

ni. -

V. Agnus Dei

Adagio

I

Soprano

II

I

Alto

II

I

Tenor

II

I

Bass

II

Reduction
(for rehearsal
only)

p *3* *p* *3* *p* *3*

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

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

A - gnus De - i, A - - - - gnus

A - gnus De - i, A - gnus De -

6

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

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

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

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

mun - di: _____

di: _____ mi-se - re - re no - bis.

De - - - - - i. _____

- i,

A - gnus De - i, _____

A - gnus De - i, _____

A - gnus De -

A - gnus De -

O salutaris Hostia

May be sung after the Benedictus, or as a motet after the Offertorium.

Adagio

p

Soprano

O sa-lu-ta-ris Ho-sti-a, quæ cæ-li pan-dis

Alto

O sa-lu-ta-ris Ho-sti-a, quæ cæ-li pan-dis

Tenor

O sa-lu-ta-ris Ho-sti-a, quæ cæ-li pan-dis

Bass

O sa-lu-ta-ris Ho-sti-a, quæ cæ-li pan-dis

Reduction
(for rehearsal only)

4

o - - sti - um; bel - la pre - munt ho - sti - - - li - a, da

— o - - sti - um; bel - la pre - munt ho - sti - - - li - a,

o - - sti - um; bel - la pre - munt ho - sti - - - li - a, da

o - - - - - sti - um; bel - la pre-munt ho - sti - - - li - a,

f

f

3