

# MASS IN HONOR OF ST. PATRICK,

For Soprano, Alto, Tenor and Bass, with Organ or Orchestra Accompaniment,

INCLUDING AN

“Asperges me” and Hymn to St. Patrick.



COMPOSED BY JOHN WIEGAND.

The Orchestral Parts consist of 2 Violins, Viola, Cello, Double Bass, Flute, Clarinet, 2 Horns, 2 Cornets,  
1 Trombone and Tympany.

**Price of the Score, \$1.50.**

**Voice Parts, \$1.20.**

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**VESPERAE**  
DE  
**CONFESSORE,**

FOR  
SOPRANO, ALTO, TENOR, AND BASS,  
WITH ORGAN ACCOMPANIMENT.



COMPOSED BY  
**N. ZINGARRELLI.**

CONSISTING OF THE FOLLOWING VERSICLE AND PSALMS:

Deus in adjutorium.  
Dixit Dominus.  
Confitebor tibi.

Beatus vir.  
Laudate pueri.  
Laudate Dominum.

MAGNIFICAT.

PRICE . . . . \$1.50

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**MASS**  
**IN HONOR OF ST. PATRICK**  
 for Soprano, Alto, Tenor and Bass  
*with Organ and Orchestra accompaniment*  
 INCLUDING AN  
**Asperges and Hymn to St. Patrick.**



**ASPERGES ME DOMINE.**

J. WIEGAND.

Andantino. (♩ = 96.)

SOPRANO. *p* As - per - ges me, as -

ALTO. *p*

TENOR. *p* As - per - ges me, as -

BASS. *p*

ORGAN. *p*

Man. Ped. Man. Ped.

*mf* per-ges me Do-mi - ne hy - so - po et mun - da - bor, et mun - da - - bor

*mf* per-ges me Do-mi - ne hy - so - po et mun - da - bor, et mun - da - - bor

*mf* la - va - bis

*mf* *p* *p* *p*

Man.

4

la - va - bis me, et su - per ni - vem de al - ba - bor.

la - va - bis me, et su - per ni - vem de al - ba - bor.

me, et su - per ni - vem de al - ba - bor.

*Piu lento.*

*pp* Mi - se - re - re me - - i De - us se - cun - dum ma - gnam,

*pp* Mi - se - re - re me - - i De - us se - cun - dum ma - gnam,

*Piu lento.*

*pp*

*Allegro moderato.*

*dim.* mi - se - ri - cor - di - am tu - - am. Glo - ri - a Pa - tri Patri et fi - li - o

*dim.* mi - se - ri - cor - di - am tu - - am. Glo - ri - a Pa - tri Patri et fi - li - o

*Allegro moderato.*

*dim.*

Et spi - ri - tu i san - eto. Si - cut e - rat in prin - ci - pi - o,

Et spi - ri - tu i san - eto. Si - cut e - rat in prin - ci - pi - o,

Et nunc et sem - per, et nunc et semper Et in sae - cula, et in sae - cu - la

Et nunc et sem - per, et nunc et semper Et in sae - cula, et in sae - cu - la

sae - cu - lo - - - rum A - - - men, A - - - men.

sae - cu - lo - - - rum A - - - men, A - - - men.

Mel. & Fl.

# KYRIE.

Andante.

BASS SOLO. *p*

Musical score for the beginning of the Kyrie. It features a Bass Solo part in the upper right and piano accompaniment in the lower left. The tempo is marked 'Andante' with a quarter note equal to 88 beats per minute. The piano part includes markings for 'pp Clar. & Dulc.', 'Man.', 'dim.', 'rit.', and 'p a tempo'. The lyrics 'Ky - ri - e e -' are written under the bass line.

Musical score for the first vocal entry. It includes SOLO and CHORUS parts for the vocalists. The lyrics are 'Ky - ri - e e - le - i - son, Ky - ri - e e - le - i - son,'. The piano accompaniment includes markings for 'Man.' and 'Ped.'. Dynamics include 'p' and 'f'.

Musical score for the second vocal entry. It includes SOLO and CHORUS parts for the vocalists. The lyrics are 'Ky - ri - e e - le - i - son, Ky - ri - e e - le - i - son,'. The piano accompaniment includes markings for 'Man.' and 'Ped.'. Dynamics include 'p' and 'f'.

*CHORUS.* *SOLO.*  
 le - i - son, Ky - ri - e e - le - i - son, Ky - ri - e e - le - i - son,  
 le - i - son, Ky - ri - e e - le - i - son.  
*p* *SOLO.*  
 Ky - ri - e e -

*f* *p*  
 Ped.

*cresc.*  
 Ky - ri - e e - le - i - son, Ky - ri - e e - le - i - son, Ky - ri - e e - le - i -  
 le - i - son, Ky - ri - e e - le - i - son, Ky - ri - e e - le - i - son, e - le - i -

*CHORUS.*  
 son, Ky - ri - e e - le - i - son, Ky - ri - e e - le - i - son,  
*CHORUS.*  
 Ky - ri - e e - le - i - son, Ky - ri - e e - le - i - son,  
 son, Ky - ri - e e - le - i - son, Ky - ri - e e - le - i - son,

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

son, *SOLO con espressione.* son, Chris - te e - le - i - son, Chris - te e - le - - i - son,

*CHORUS.* Christe e - le - i - son, e - le - i - son, *CHORUS.* Chris te, Chris te e - le - i - son, Chris - te e - le - i - son, Chris te e - le - i - son, e - le - i - son, *Man.*



son, Chris-te e - le - i - son, e - le - i - son, Chris-te e - le - i - son, Chris-te e -

son, Chris-te e - le - i - son, e - le - i - son, Chris - - - te, Christe e -

Chris-te e - le - i - son, Chris-te e -

Ped.

le - i - son, Chris-te e - le - i - son, Chris-te e - le - i - son, Christe e - le - i - son, Christe e -

Chris - - - te, Chris - te e - le - i - son,

le - i - son, Chris-te e - le - i - son, Chris - te e - le - i - son,

*pp dolce.*

*SOLO.*

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

*Piu animato.*  
*CHORUS.*

*cresc.*

*Piu animato.*

Ped.

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

*cre scen*

CHORUS. Ky - ri - e e - le - i - son, Ky - ri - e e - le - i - son, Ky - ri - e e -

CHORUS. Ky - ri - e e - le - i - son, Ky - ri - e e - le - i - son, Ky - ri - e e -

*cre*

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

*scen do ff decresc.*

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

*scen do ff decresc.*

*do ff decresc.*

son, e - le - i - son, e - le - i - son.

*dim. dim.*

son, e - le - i - son, e - le - i - son.

*dim. dim.*

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

*p dim. pp smorz.*

Man. Ped. Man. Ped.

# GLORIA.

Allegro maestoso. (♩ = 120.)

Glo-ri-a, Glo-ri-a, Glo-ri-a in ex-cel-sis De-o, Et in ter-ra

Glo-ri-a, Glo-ri-a, Glo-ri-a in ex-cel-sis De-o, Et in ter-ra

*a tempo.*

pax ho-mi-ni-bus, bo-nae vo-lun-ta-tis, lau-damus te, bene-di-ci-mus te,

pax ho-mi-ni-bus, bo-nae vo-lun-ta-tis, lau-damus te, bene-di-ci-mus te,

a - do - ramus te, a - do - ra - mus te, glori - fi - ca - mus te.

a - do - ramus te, a - do - ra - mus te, glori - fi - ca - mus te.

Man. Ped. Man.

*BASS SOLO.*

Gra - ti - as a - gi - mus, Gra - ti - as a - gi - mus, a - gi - mus

*p*

*CHORUS.*

propter magnam glo - ri - am tu - am Do - mi - ne De - us rex coe - les - tis

*CHORUS.*

propter magnam glo - ri - am tu - am Do - mi - ne De - us rex coe - les - tis

ti - - bi

Ped.

De - us Pa - ter om - ni - - po - tens, De - us Pa - ter om -

De - us Pa - ter om - ni - - po - tens, De - us Pa - ter om -

The first system consists of four staves. The top two staves are vocal parts with lyrics. The bottom two staves are piano accompaniment. The music is in a minor key and 4/4 time. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

ni - - po - tens.

ni - - po - tens.

The second system continues the vocal and piano parts. The lyrics "ni - - po - tens." are repeated on both vocal staves. The piano accompaniment continues with similar rhythmic patterns, including some triplet figures in the right hand.

Do-mi-ne, Do-mi-ne, Do-mi-ne fi - li u - ni - ge - ni - te, Domi-ne fi - li -

Do-mi-ne, Do-mi-ne, Do-mi-ne fi - li - u - ni - ge - ni - te, Domi-ne fi - li -

*a tempo.*

The third system introduces a new phrase of the Credo. The lyrics are "Do-mi-ne, Do-mi-ne, Do-mi-ne fi - li u - ni - ge - ni - te, Domi-ne fi - li -". The piano accompaniment features a more complex rhythmic pattern with triplets and sixteenth notes. The tempo marking "*a tempo.*" is placed above the piano part.

u - ni - ge - ni - te, Do - mi - ne fi - li u - ni - ge - ni - te, Do - mi - ne fi - li u - ni - ge - ni - te

u - ni - ge - ni - te, Do - mi - ne fi - li u - ni - ge - ni - te, Do - mi - ne fi - li u - ni - ge - ni - te

The first system consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The music is in a minor key and 4/4 time.

Je - - su Chris - - te; Do - mine De - us,

Je - - su Chris - - te; Do - mine De - us,

The second system consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The music is in a minor key and 4/4 time.

A - gnus De - i, Do - mi - ne De - us, A - gnus De - i, Do - mi - ne De - us A - gnus De - i,

A - gnus De - i, Do - mi - ne De - us A - gnus De - i, Do - mi - ne De - us A - gnus De - i,

The third system consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The music is in a minor key and 4/4 time.

fi - li - us Pa - tris, fi - li - us Pa tris, fi - li - us, fi - li - us,

fi - li - us Pa - tris, fi - li - us Pa - tris, fi - li - us, fi - li - us,

fi - li - us Pa - tris, fi - li - us Pa - tris, fi - li - us Pa - tris.

fi - li - us Pa - tris, fi - li - us Pa - tris, fi - li - us Pa - tris.

*ff*

*tr*

*> > >*

*>*

### QUI TOLLIS.

Andante con moto. (♩ = 72.)

BASS SOLO.

Qui tol - lis pec-

Clar. & Cremona.

*p*

*ff*

*dim.*

*p*

Man.

Ped.

ca - ta, qui tol - lis pec-ca-ta mun - di, mi - se - re - re,

Man.

mi - se-re-re no-bis. Qui tol - lis pec-

Ped.

ca - ta, qui tol - lis pecca-ta mun - di, sus - ci-pe de - precati - o - nem

dim.

dim.

no - stram. Qui se - des, qui se - des ad

Ped.

dex - - te-ram Pa-tris mi - se - re - re, mi - se-re-re no - bis,

*dolce.*

*p*



*f*. *dim.* *sf* *slent.* *calando.* *a tempo.*

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

*f* *dim.* *sf* *slent.* *calando.* *p*

*rit.* *rall.*

Man.

**Tempo I.** *SOLO.* *CHORUS.* *SOLO.*

Quo-ni-am tu so-lus san - ctus, Quo-ni-am tu so - lus san - ctus, tu so - lus Dominus, tu.

*CHORUS.*

Quo-ni-am tu so - lus san - ctus,

**Tempo I.** *p*

Ped. Man.

*CHORUS.* *p*

so - lus Al - tis - si - mus, tu so - lus Do - mi - nus, tu so - lus Al - tis - si - mus Je - su Chris - te

*CHORUS.* *p*

tu so - lus Do - mi - nus, tu so - lus Al - tis - si - mus Je - su Chris - te

Ped. Man.

Je - su Chris - te, Je - - su Chris - te. Cum Sancto Spi - ri - to in glo - ri - a De - i,

Je - su Chris - te, Je - - su Chris - te. Cum Sancto Spi - ri - to in glo - ri - a De - i,

*rit. f.* *a tempo.*

*f rit.*

Ped.

glo - ri - a De - i Pa - tris A - men. Cum Sancto Spi - ri - to in glo - ri - a De - i,

glo - ri - a De - i Pa - tris A - men. Cum Sancto Spi - ri - to in glo - ri - a De - i,

glo - ri - a De - i Pa - tris A - men, glo - ri - a De - i Pa - tris A -

glo - ri - a De - i Pa - tris A - men, glo - ri - a De - i Pa - tris A -

*f*

men, A-men, A - - men, A - men, A - - men.

men, Amen, A - - men, A - men, A - - men.

### CREDO.

*Allegro moderato.*

Credo in u - num De - um, Credo in u - num

Credo in u - num De - um, Credo in u - num

*Allegro moderato. (♩ = 109.)*  
Trumpet.

De - um, Patrem omni po - ten - tem fa - ctorum coeli et ter - rae, vi - si - bi - li - um

De - um, Patrem omni po - ten - tem fa - ctorum coeli et ter - rae, vi - si - bi - li - um

om - ni - um et in vi - si - bi - li - um. Et in u - num Do - mi - num Je - sum Chris -

om - ni - um et in vi - si - bi - li - um. Et in u - num Do - mi - num Je - sum Chris -

The first system of the musical score consists of four staves. The top two staves are vocal parts, and the bottom two are piano accompaniment. The lyrics are: "om - ni - um et in vi - si - bi - li - um. Et in u - num Do - mi - num Je - sum Chris -". The piano part features a melodic line in the right hand and a harmonic accompaniment in the left hand.

tum. Fi - li - um De - i u - ni - ge - ni - tum. Et ex Pa - tre na - tum an - te

tum. Fi - li - um De - i u - ni - ge - ni - tum. Et ex Pa - tre na - tum an - te

The second system of the musical score consists of four staves. The top two staves are vocal parts, and the bottom two are piano accompaniment. The lyrics are: "tum. Fi - li - um De - i u - ni - ge - ni - tum. Et ex Pa - tre na - tum an - te". The piano part continues with a melodic line in the right hand and a harmonic accompaniment in the left hand.

omni - a saecu - la, an - te omni - a saecu - la. De - - um de De - o,

omni - a saecu - la, an - te omni - a saecu - la. De - - um de De - o,

The third system of the musical score consists of four staves. The top two staves are vocal parts, and the bottom two are piano accompaniment. The lyrics are: "omni - a saecu - la, an - te omni - a saecu - la. De - - um de De - o,". The piano part continues with a melodic line in the right hand and a harmonic accompaniment in the left hand.

lu - men de lu - mi-ne, De - - um ve - rum de De-o ve - - ro.

lu - men de lu - mi-ne, De - - um ve - rum de De-o ve - - ro.

This system contains two vocal staves and a piano accompaniment. The vocal lines are in a soprano or tenor range, and the piano accompaniment is in the right and left hands. The lyrics are: "lu - men de lu - mi-ne, De - - um ve - rum de De-o ve - - ro." The piano part features a steady eighth-note accompaniment in the left hand and chords in the right hand.

*SOPRANO or TENOR SOLO.*

Ge - ni-tum non fa - ctum con substan-ti-a-lem Pa - - tri, per quem om - ni-a

Man.

This system features a solo vocal line for Soprano or Tenor and piano accompaniment. The lyrics are: "Ge - ni-tum non fa - ctum con substan-ti-a-lem Pa - - tri, per quem om - ni-a". The piano accompaniment includes a piano (*p*) dynamic marking and a "Man." (Manicé) instruction. The piano part has a flowing eighth-note accompaniment in the left hand and chords in the right hand.

fa - cta sunt, per quem om - ni-a fa - cta sunt.

Ped. Man. Ped.

This system continues the solo vocal line and piano accompaniment. The lyrics are: "fa - cta sunt, per quem om - ni-a fa - cta sunt." The piano accompaniment includes "Ped." (Pedal) and "Man." (Manicé) instructions. The piano part features a flowing eighth-note accompaniment in the left hand and chords in the right hand.

## CHORUS.

Qui pro - pter, nos ho - mi - nes et propter no - stram sa - lu - tem des -

Qui pro - pter, nos ho - mi - nes et propter no - stram sa - lu - tem des -

cen - dit de coe - lis, des - cen - dit de coe - lis.

cen - dit de coe - lis, des - cen - dit de coe - lis.

*piu lento.*

*p*

Man.

Viol. di Gamba.

*rit.*

*pp*

Salicional.

Ped.

Man.

## SOPRANO SOLO.

Adagio. (♩ = 63.)

*p con espressivo.*

*cresc.*

Et in car - na - tus est, et in car - na - tus est de Spi - ri - tu san - cto ex Mari - a

*pp dolce.*

*sf*

Cremona.

*sf* vir-gi-ne et ho-mo fa - ctus est. *f* CHORUS. Cru - ci - fi - xus

*f* CHORUS. Cru - ci - fi - xus

*sf* *p* *f* Ped.

*pp* e - ti - am pro no - bis sub Pon - ti - o Pi - la - to, pas - sus et se - pul - tus, se -

*pp* e - ti - am pro no - bis sub Pon - ti - o Pi - la - to, pas - sus et se - pul - tus, se -

*p*

*dim.* pul - tus est.

*dim.* pul - tus est.

*dim.* *pp* *dim.* *ppp* *rit.*

## Allegro.

Et re-sur-re-xit ter-ti-a di-e se-eun-dum scri-ptu-ras. Et as-cendit in coelum

Et re-sur-re-xit ter-ti-a di-e se-eun-dum scri-ptu-ras. Et as-cendit in coelum

## Allegro. (♩ = 120.)

*ff a tempo.*

## SOPRANO SOLO.

se-det ad de-xte-ram Pa-tris. Et i-te-rum ven-tu-rus est cum,

se-det ad de-xte-ram Pa-tris.

*p*

glo-ri-a ju-di-ca-re vi-vos, vi-vos et mor-tu-os.



eu - jus re - gni non e - - rit fi - nis Et in Spi - ri - tum san - ctum Do - mi - num

The first system of the musical score consists of four staves. The top two staves are vocal parts, with the lyrics "eu - jus re - gni non e - - rit fi - nis Et in Spi - ri - tum san - ctum Do - mi - num" written below them. The bottom two staves are for piano accompaniment, showing a flowing melody in the right hand and a supporting bass line in the left hand.

et vi - vi - fi - can - tem, qui ex Pa - tre, fi - li - o - que pro - ce - dit.

The second system of the musical score consists of four staves. The top two staves are vocal parts, with the lyrics "et vi - vi - fi - can - tem, qui ex Pa - tre, fi - li - o - que pro - ce - dit." written below them. The bottom two staves are for piano accompaniment, continuing the musical texture from the first system.

Qui cum Pa - tre et fi - li - o si - mul a - do - ra - tur et con glo - ri - fi - ca - tur,

The third system of the musical score consists of four staves. The top two staves are vocal parts, with the lyrics "Qui cum Pa - tre et fi - li - o si - mul a - do - ra - tur et con glo - ri - fi - ca - tur," written below them. The bottom two staves are for piano accompaniment. A piano dynamic marking (*p*) is visible at the beginning of the piano part.

qui lo - cu - tus est per Pro - phe - - - - - tas.

qui lo - cu - tus est per Pro - phe - - - - - tas.

*f*

*p* *pp*

Man. Ped.

Andantino. *TENOR SOLO.*

Et u - nam sanctam Ca - tho - li - cam, et u - nam sanctam Ca -

Andantino. (♩ = 60.) *Oboe.*

*p a tempo.*

tho - li - cam et A - pos - to - - - - - li - cam ec - cle - si - am, ec - cle - - - - - si -

*dim.* *dim.*

SOPRANO SOLO.

Con-fi - te - or u - num ba - pti - sma in re - - mis - si -

am. Con - fi - - te - or u - num ba - pti - sma,

o - nem pec - ca - to - rum. Et ex - pe - - cto, et ex -

in re - mis - si - o - nem

pe - cto re - sur - re - cti - o - nem mor - tu - o - rum,

re - su - re - cti - o - nem mor - tu -

mor - tu - o - rum, mor - - tu - o - rum.

o - rum, mor - tu - o - rum, mor - - tu - o - rum.

Oboe.

dim. p rit. a tempo.

## Allegro moderato.

Et

*CHORUS.* Et vi - tam ven - tu - ri sae - cu - li, et

Et vi - tam ven - tu - ri sae - cu - li, et vi - tam ven - tu - ri sae - cu -

## Allegro moderato. (♩ = 120.)

vi - tam ven - tu - ri sae - cu - li, et vi - tam ven - tu - ri sae - cu - li. Et

vi - tam ven - tu - ri sae - cu - li, sae - cu - li. Et

li A - men, A - men, A - men, A - men. Et

Et vi - tam ven - tu - ri sae - cu - li. Et

Ped.

vi - tam ven - tu - ri sae - cu - li, et vi - tam ven - tu - ri sae - cu - li, et

vi - tam ven - tu - ri sae - cu - li, et vi - tam ven - tu - ri sae - cu - li, et

vi - tam ven - tu - ri sae - cu - li, et

vi - tam ven - tu - ri sae - cu - li, et vi - tam ven - tu - ri sae - cu - li, et

vi - tam ven - tu - ri sae - eu - li, et vi - - tam ven -

vi - tam ven - tu - ri sae - eu - li, et vi - - tam ven -

sae - eu - li, et vi - - tam ven -

tu - - ri sae - eu - li A - -

tu - - ri sae - eu - li A - -

men, A - - men, A - men, A - men, A - men. ———

men, A - - men, A - men, A - men, A - men. ———

## SANCTUS.

Largo. (♩ = 78.)

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

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

Largo.

*p*

Do-mi-nus De-us Sa-ba-oth.

Do-mi-nus De-us Sa-ba-oth.

*rit.*

Allegro moderato.

Ple-ni sunt coe-li et ter-ra, glo-ri-a, glo-ri-a tu-a. Ho-

Ple-ni sunt coe-li et ter-ra, glo-ri-a, glo-ri-a tu-a.

*rit.* *SOLO.* *p*

Allegro moderato. (♩ = 138.)

*a tempo.* *mf* *rit.*

un poco piu mosso.

CHORUS.

*a tempo.*  
 san - na in ex - cel - - sis, Ho - san - na in ex - cel - sis, Ho - san - na in ex - cel -

*CHORUS.*  
 Ho - san - na in ex - cel -

un poco piu mosso.

*p a tempo.*

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

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

*p* *mf* *p* *mf* *p* *mf*

*p* *mf*

Ped.

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

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

*f* *f*

Ped.

san - na in ex - cel - - sis.

san - na in ex - cel - - sis. *mf* Ho - san - na

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

*mf*

Ho - san - na in ex -

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

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

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

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

*cresc.* *ff*

*cresc.* *ff*



cel - sis, Ho - san - na, Ho - san -  
 cel - sis, Ho - san - na, Ho - san -  
 cel - sis, Ho - san - na, Ho - san -

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

cel sis. —  
 cel sis. —

The score is written for four vocal parts (Soprano, Alto, Tenor, Bass) and piano accompaniment. The key signature is B-flat major (two flats). The tempo and dynamics are marked *mf* (mezzo-forte) and *f* (forte). The piano part features a steady accompaniment with some melodic lines in the right hand. The vocal parts enter in a staggered fashion, with the Soprano and Alto parts starting first, followed by the Tenor and Bass parts. The lyrics are: "cel - sis, Ho - san - na, Ho - san - na, Ho - san - na in ex - cel - sis, Ho - san - na in ex - cel - sis, Ho - san - na in ex - cel - sis." The score concludes with a final cadence in the piano part.