

To Stephen

Missa humanis

for Choir and Chamber Orchestra



by

Karen Amrhein

PERUSAL "C" SCORE

Missa humanis

Kyrie * Gloria * Credo * Sanctus et Benedictus * Agnus Dei

Instrumentation:

Flute	Kyrie Kyrie, eleison. Christe, eleison. Kyrie, eleison.	Lord, have mercy. Christ, have mercy. Lord, have mercy.
Oboe		
Clarinets (Bb) 1 & 2	Gloria Gloria in excelsis Deo. Et in terra pax hominibus bonae voluntatis. Laudamus, benedicimus, adoramus te, Domine Deus, Rex coelestis, Deus Pater omnipotens. Domine Deus, Agnus Dei, qui tollis peccata mundi, miserere nobis; suscipe deprecationem nostram. Quoniam Tu solus sanctus, Tu solus Dominus, Jesu Christe, cum Sancto Spiritu, in gloria Dei Patris. Amen.	Glory to God in the highest. And on earth, peace to men of goodwill. We praise, we bless, we worship You, Lord God, heavenly King, almighty God and Father. Lord God, Lamb of God, You take away the sins of the world, have mercy on us; receive our prayer. For You alone are holy, You alone are Lord, Jesus Christ, with the Holy Spirit, in the glory of God the Father. Amen.
Bassoon		
Horns (F) 1 & 2		
Trumpets (C) 1 & 2		
Euphonium (ossia Trombone)		
Sopranos (6)		
Altos (6)		
Tenors (6)		
Basses (6)	Credo Credo in unum Deum, Patrem omnipotentem, Factorem coeli et terrae. Credo in Spiritum Sanctum, Vivificantem. Credo in Dominum Jesum Christum, Filius Dei genitum; Deum de Deo, Lumen de Lumine, Verum de Verbo. Per Quem omnia facta sunt, visibile et invisibile. Crucifixus et resurrexit etiam pro nobis. Et iterum venturus est cum gloria, judicare vivos et mortuos. Expecto resurrectionem mortuorum, et vitam venturi. Amen.	I believe in one God, the almighty Father, the Maker of heaven and earth. I believe in the Holy Spirit, the Giver of life. I believe in the Lord, Jesus Christ, the Son of God; God from God, Light from Light, Truth from Truth. Through Him all things were made, visible and invisible. He was crucified and resurrected for us. He will come again in glory to judge the living and the dead. I look for the resurrection of the dead, and the life to come. Amen.
Timpani (3)		
Violins (10)		
Violas (8)		
Cellos (6)		
Double Basses (2)	Sanctus et Benedictus Sanctus, Sanctus, Dominus Deus Sabaoth. Pleni sunt coeli et terra gloria Tua. Osanna in excelsis. Benedictus qui venit in nomine Domini. Osanna in excelsis.	Holy, Holy, Lord God of Hosts. Heaven and earth are full of Your glory. Hosanna in the highest. Blessed is He who comes in the name of the Lord. Hosanna in the highest.
	Agnus Dei Agnus Dei, qui tollis peccata mundi, miserere nobis et dona nobis pacem.	Lamb of God, who removes the sins of the world, have mercy on us and grant us peace.

Score is in C. All instruments are written at pitch in all clefs,
except Double Basses sound down one octave.
The mass should be sung with very limited vibrato.

Missa humanis

for Choir and Chamber Orchestra

Karen Amrhein (ASCAP)

Kyrie

Allegro ♩ = 132

Flute *ff* *mp* *mf* solo

Oboe *ff* *mp* *mf* solo

Clarinet (Bb) 1 & 2 *ff* *mp* 2. solo 1. solo

Bassoon *ff* *mp* *mf*

Horns (F) 1 & 2 *mf* *f* mute a2

Trumpets (C) 1 & 2 *mf* *f*

Euphonium *f* *mp* *mf*

Sopranos *ff* Kyr - i - e! Chris - te!

Altos *ff* Kyr - i - e! Chris - te!

Tenors *ff* *ossia 8vb* Kyr - i - e! Chris - te!

Basses *ff* Kyr - i - e! Chris - te!

Timpani *mp* *molto*

Violins *ff* *div.* *mp* *mf* unis.

Violas *ff* *div.* *mp* *mf* unis.

Cellos *ff* *mp* *mf*

Basses *ff* *mp* *mp* *mf*

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8 **A**

Fl.

Ob.

Cl. 1&2

Bn.

Hn. 1&2

Tp. 1&2

Euph.

8 **A**

S

A

T

B

Kyr - i - e, e - le - i - son. Chris - te, e - le - i - son. —

Kyr - i - e, e - le - i - son. Chris - te, e - le - i - son. —

Kyr - i e - lei - son. Chris - te, e - le - i - son. —

Kyr - i - e - lei - son. Chris - te, e - le - i - son. —

damp. immed.

Timp.

f

8 **A**

Vn.

Vla.

Vc.

D.B.

mf

p sub.

p sub.

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15 B

Fl.

Ob.

Cl. 1&2

Bn.

Hn. 1&2

Tp. 1&2

Euph.

S.

A.

T.

B.

Timp.

Vn.

Vla.

Vc.

D.B.

soli con sord.

mf

mp

mp

mp

sub. f

sub. mp

sub. f

sub. mp

sub. f

sub. mp

molto

molto

molto

molto

unmute a2

div. unis.

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Fl. *p* solo

Ob.

Cl. 1&2 *p* sub. *p* soli

Bn. *p* sub. *p*

Hn. 1&2 *p* senza sord.

Tpt. 1&2 *p*

Euph. *p*

S *p* Ky - ri - e - le - i - son... Chri - ste, e - le - i - son...

A *p* Ky - ri - e - le - i - son... Chri - ste, e - le - i - son...

T *p* Ky - ri - e - le - i - son... Chri - ste, e - le - i - son...

B

Timp. *mp*

Vn. *p* sub. *p*

Vla. *p* sub. *p*

Vc. *p* sub. *p*

D.B.

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29 **D**

Fl. *ff*

Ob. *ff*

Cl. 1&2 *ff*

Bn. *ff*

Hn. 1&2 *f* *mf* *f* mute a2

Tp. 1&2 *f* *mf* *f*

Euph. *f*

S. *ff* Kyr - i - el! Chris - te!

A. *ff* Kyr - i - el! Chris - te!

T. *ff* Kyr - i - el! Chris - te!

B. *ff* Kyr - i - el! Chris - te!

Timp. *ff* *mp* *molto*

Vn. *ff* *mp* *mf* unis.

Vla. *ff* *mp* *mf* unis.

Vc. *ff* *mp* *mf*

D.B. *ff* *mp* *mp* *mf*

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36 E

Fl. *p*

Ob.

Cl. 1&2 *mp*

Bn.

Hn. 1&2

Tp. 1&2

Euph.

36 E

S *p* *mp* *p*
 Kyr - i e, e - le - i - son. Chris - te, e - le - i - son. —

A *p* *mp* *p*
 Kyr - i e, e - le - i - son. Chris - te, e - le - i - son. —

T *p* *mp* *p*
 Kyr - i e - lei - son. Chris - te, e - le - i - son. —

B *p* *mp* *p*
 Kyr - i - e - lei - son. Chris - te, e - le - i - son. —

Timp. damp. immed. *f* *p* *pp*

36 E

Vn. *mf* *p* sub. *pp* div.

Vla. *mf* *p* sub. *pp* div.

Vc. *p* sub.

D.B. *p* sub.

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F Andante ♩ = 120

43

Fl.

Ob.

Cl. 1&2

Bn.

F Andante ♩ = 120

43

Hn. 1&2 con sord.

Trp. 1&2

Euph.

F Andante ♩ = 120

43

S

A

T

B

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

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

Kyr - i - e - le - i - son.

Kyr - i - e - le - i - son.

Timp.

(pp)

(pp)

F Andante ♩ = 120

43

Vn.

Vla.

Vc.

D.B.

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54 **G** solo *mp* **H** *accel.*.....

Fl.

Ob.

Cl. 1&2

Bn.

2. solo *mp* *p* solo

mp

G **H** *accel.*.....

Hn. 1&2

Tp. 1&2

Euph.

unmute a2

solo *p*

G **H** *accel.*.....

54 solo *mf* *mp* tutti **H** *accel.*.....

S

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

A

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

T

B

mp Kyr - i - e - le - i -

Timp.

G **H** *accel.*.....

54 unis. *mp* unis. *mp* *mp*

Vn.

Vla.

Vc.

D.B.

mp

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I Tempo I

61

Fl.

Ob.

Cl. 1&2

Bn.

Hn. 1&2

Tp. 1&2

Euph.

S.

A.

T.

B.

Timp.

Vn.

Vla.

Vc.

D.B.

son, e - le - i - son.

Kyr - i - el!

Kyr - i - el!

ff ossia 8vb

Kyr - i - - el - - -

div.

sub. *ff* div.

ff

sub. *ff*

ff

I Tempo I

senza sord.

mf *f*

ff

ff

ff

ff

ff

ff

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68 J

Fl.

Ob.

Cl. 1&2

Bn.

Hn. 1&2

Tp. 1&2

Euph.

68 J

S

A

T

B

Chris - te! Kyr - i - e! Chris - te! E - le - i - son! E - le - i - son.

Chris - te! Kyr - i - e! Chris - te! E - le - i - son! E - le - i - son.

Chris - te! Kyr - i - e! Chris - te! E - le - i - son! E - le - i - son.

Chris - te! Kyr - i - e! Chris - te! E - le - i - son! E - le - i - son.

Timp.

68 J

Vn.

Vla.

Vc.

D.B.

pp *< mp >*

f *pp* *< mp >*

f *pp* *< mp >*

f *pp* *< mp >*

p

p

p

p

p

Gloria

Moderato ♩ = 112

Flute
mp *f*

Oboe
mp *f*

Clarinets (B♭) 1 & 2
mp *f*

Bassoon
mp *f*

Moderato ♩ = 112

Horns (F) 1 & 2
mp *mf* *f*

Trumpets (C) 1 & 2
mp *mf* *f*

Euphonium
mp *mf* *f*

Moderato ♩ = 112

Sopranos
mf *ff*

Altos
mf *ff* *p*

Tenors
mf *ff* *p*

Basses
mf *ff* *p*

Glor - i - al In ex - cel - sis De - o! — Et in ter - ra pax ho - mi - ni - bus, bo - nae vo - lun - ta -

Timpani
mf *f* damp. immed.

Moderato ♩ = 112

Violins
mf *ff* div.

Violas
mf *ff*

Cellos
mf *ff*

Basses
mf *ff*

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9 **A** Winds on Repeat ONLY

Fl. *f* *mf* solo

Ob.

Cl. 1&2 *f* *mf* 1. solo

Bn. *f* *mf*

9 **A** Brass on Repeat ONLY

Hn. 1&2 *f* *mf* 1.

Tp. 1&2 *f* *mf*

Euph. *f* *mf*

9 **A**

S *f* *mf*

A *f* *mf*

T *f* *mf*

B *f* *mf*

Lau-da-mus, be-ne-di-ci-mus, a-do-ra-mus te, Do-mi-ne De-us, Rex coe-les-tis,

tis. Lau-da-mus, be-ne-di-ci-mus, a-do-ra-mus te, Do-mi-ne De-us, Rex coe-les-tis,

tis. Lau-da-mus, be-ne-di-ci-mus, a-do-ra-mus te, Do-mi-ne De-us, Rex coe-les-tis,

tis. Lau-da-mus, be-ne-di-ci-mus, a-do-ra-mus te, Do-mi-ne De-us, Rex coe-les-tis,

Timp.

9 **A**

Vn. non div. *f* *mf* div. unis. *mf* div.

Vla. *f* *mf*

Vc. *f* *mf*

D.B. *f* *mf*

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OMIT (B) on REPEAT and Go to (C)

(B)

18

Oboe on Repeat ONLY

Fl.

Ob.

Cl. 1&2

Bn.

(B)

Brass on Repeat ONLY

OMIT (B) on REPEAT and Go to (C)

18

Hn. 1&2

Tp. 1&2

Euph.

(B)

OMIT (B) on REPEAT and Go to (C)

18

S solo

A

T ossia Svb

B

(B)

OMIT (B) on REPEAT and Go to (C)

18

Vn.

Vla.

Vc.

D.B.

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25 solo *mp* (To A) (C)

Fl.

Ob. (Oboe 1st-Time) *p*

Cl. 1&2

Bn.

25 (To A) (C) Brass 1st-Time ONLY

Hn. 1&2 *(mp)*

Tp. 1&2 *p* *(mp)*

Euph. *p* *(mp)*

25 (To A) (C)

S *mp*
mun - di, mis - e - re - re no - bis; su - sci - pe de - pre - ca - ti - o - nem no - stram.

A

T

B

Timp.

25 (To A) (C)

Vn. *p* *mp*

Vla. *p* *mp*

Vc. *p* *mp*

D.B. *pizz. D.B. on Repeat* *mp* *mf*

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32

Fl.

Ob.

Cl. 1&2

Bn.

Hn. 1&2

32 (Brass 1st-Time)

32

S.

A.

T.

B.

Timp.

32

Vn.

Vla.

Vc.

D.B. on Repeat

mp

a2

non div.

(*b*)

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38 **D** OMIT these measures on REPEAT

Fl. *f*

Ob. *f*

Cl. 1&2 *p* *f* *mp* *mf*

Bn. *p* *f* *mp*

Hn. 1&2 *mp* a2

Tp. 1&2 *mp* a2

Euph. *mp*

38 **D** OMIT these measures on REPEAT

S *f* *tutti* *mp* *mf*

A *f* *mp* *mf*

T *f* *mp* *mf*

B *f* *mp* *mf*

Quo - ni - am Tu so - lus sa - nc - tus, — Tu so - lus Do - mi - nus, Je - su Chris - te, cum

Quo - ni - am Tu so - lus sanc - tus, — Tu so - lus Do - mi - nus, Je - su Chris - te, cum

Quo - ni - am Tu so - lus sanc - tus, — Tu so - lus Do - mi - nus, Je - su Chris - te, cum

Quo - ni - am Tu so - lus sanc - tus, — Tu so - lus Do - mi - nus, Je - su Chris - te, cum

Timp. damp. immed. *mf*

38 **D** OMIT these measures on REPEAT

Vn. *sub. f*

Vla. *sub. f*

Vc. *sub. f*

D.B. *sub. f* (arco)

D.B. on Repeat

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(To C) (E) solo

46

Fl. *f* *ff* *f*

Ob.

Cl. 1&2 *mf* *a2*

Bn. *mf*

Hn. 1&2 *mp* *p*

Tp. 1&2 *mp* *p*

Euph. *mf* *mp* *p*

46

(To C) (E)

S *f* *mf*

A *f* *mf*

T *f* *mf*

B *f* *mf*

Sanc-to Spi - ri - tu, in glo - ri - a De - i Pa - tris. A - men.

Sanc-to Spi - ri - tu, glo - ri - a De - i Pa - tris. A - men.

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

Sanc-to Spi - ri - tu, glo - ri - a De - i Pa - tris. A - men.

Timp.

46

(To C) (E)

Vn. *mf* *f* *mp* *p* div.

Vla. *f* *mp* *p* div.

Vc. *f* *mp* *p*

D.B. *f* *mp* *p* arco

Credo

Moderato ♩ = 104

Flute

Oboe

Clarinets (B♭) 1 & 2

Bassoon

Moderato ♩ = 104

Horns (F) 1 & 2

Trumpets (C) 1 & 2

Euphonium

Moderato ♩ = 104

Sopranos

Altos

Tenors

Basses

Pa - trem om - ni - po - ten - tem, Cre - do in Do - mi - num Je - sum

Fac - to - rem coe - li et ter - rae. Fil - i - um

Cre - do in u - num De - um, Fac - to - rem coe - li et ter - rae.

Cre - do in Spi - ri - tum Sanc - tum,

Timpani

Moderato ♩ = 104

Violins

Violas

Cellos

Basses

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(A)

8

Fl.

Ob.

Cl. 1&2

Bn.

(A)

8

Hn. 1&2

Tp. 1&2

Euph.

(A)

8

S
De - i ge - ni - tum; Lu - men de Lu - mi - ne, Ver - um de Ve - ro, De - um de De - o,

A
De - um de De - o, Ver - um de Ve - ro, De - um de De - o,

T
Vi - vi - fi - can - tem. De - um de De - o,

B
Chri - stum, De - um de De - o, Lu - mi - ne, De - um de De - o,

Timp.

(A)

8

Vn. unis. mp

Vla. unis. mp

Vc. mp

D.B. mp

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ⓑ

15

Fl.
Ob.
Cl. 1&2
Bn.

1. *mp* *mf* 2.

mp

Detailed description: This block contains the musical staves for Flute (Fl.), Oboe (Ob.), Clarinet 1&2 (Cl. 1&2), and Bassoon (Bn.). The Flute and Oboe parts are mostly rests. The Clarinet and Bassoon parts have a first ending marked '1.' with a mezzo-piano (*mp*) dynamic, followed by a second ending marked '2.' with a mezzo-forte (*mf*) dynamic. The Bassoon part has a mezzo-piano (*mp*) dynamic marking.

ⓑ

15

BRASS ON REPEAT ONLY:

Hn. 1&2
Tp. 1&2
Euph.

mp *mf* *mp* *mf*

mp *mf* *mp* *mf*

mp

Detailed description: This block contains the musical staves for Horns 1&2 (Hn. 1&2), Trumpets 1&2 (Tp. 1&2), and Euphonium (Euph.). The Horns and Trumpets parts have a 'soli' marking and dynamics of mezzo-piano (*mp*) and mezzo-forte (*mf*). The Euphonium part has a mezzo-piano (*mp*) dynamic marking.

ⓑ

15

S
A
T
B
Timp.

Lu - men de Lu - mi - ne. — *mp* Fac - to - rem — *mf* coe - li et

Lu - men de Lu - mi - ne. — Cre - do in u - num De - um, — Fac - to - rem — *mf* coe - li et

Ve - rum, De - o. — Cre -

Lu - men — de Lu - mi - ne. — Pa - trem om - ni - po - ten - tem, — *mp*

Detailed description: This block contains the vocal staves for Soprano (S), Alto (A), Tenor (T), and Bass (B), along with the Timpani (Timp.) part. The lyrics are: 'Lu - men de Lu - mi - ne. — Fac - to - rem — coe - li et'. The Soprano and Alto parts have a mezzo-piano (*mp*) dynamic, while the Tenor and Bass parts have a mezzo-forte (*mf*) dynamic. The Timpani part is mostly rests.

ⓑ

15

Vn.
Vla.
Vc.
D.B.

(*mp*) *mf* *mp* *mf*

mp *mp*

Detailed description: This block contains the musical staves for Violin (Vn.), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The Violin and Viola parts have a mezzo-piano (*mp*) dynamic, while the Violoncello and Double Bass parts have a mezzo-forte (*mf*) dynamic.

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23 (C)

Fl. *mf*

Ob.

Cl. 1&2 *a2*

Bn. *f*

23 (C)

BRASS ON REPEAT ONLY:

Hn. 1&2 *mf* 1. solo

Tp. 1&2 *mp* *mf* 1. solo *f*

Euph. *mf* *mf*

23 (C)

S
ter - rae. Fi - li - um — De - i ge - ni - tum.

A
ter - rae.

T
do in Spi - ri - tum Sanc - tum, Vi - vi - fi - can - tem.

B
mf
Cre - do in Do - mi - num Je - sum Chri - stum.

Timp. *f*

23 (C)

Vn. *ff* *f* *V*

Vla. *ff* *f* *V*

Vc. *mf* *f* *(V)* *V*

D.B. *mf* *f* *(V)* *V*

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30 **D** WINDS ON REPEAT ONLY:

Fl. *f*

Ob. *mf* 2.

Cl. 1&2

Bn. *f*

Hn. 1&2 *p* 1.

Tp. 1&2 *p* 1.

Euph.

30 **D** *p*

S. *mp* Per Quem om - ni - a fac - ta sunt, *mp*

A. *mp* et in vi - si - bi - li -

T. *mp* vi - si - bi - li - um

B.

Timp. *p*

30 **D** non div. *mp*

Vn. *mp*

Vla. *mp*

Vc. non div. *mp*

D.B. *mp*

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WINDS ON REPEAT ONLY:

37 solo *mf*

Fl.

Ob. solo *mp*

Cl. 1&2

Bn. solo *mp*

Hn. 1&2 *mf* *p*

Tp. 1&2 *mf*

Euph. *mf* *p*

S *mf*
Cru - ci - fix - us et re - su - re - xit Et i - te - rum ven - tu - rus est cum

A
um.

T *mf*
e - ti - am pro no - - - bis

B

Timp. *mp*

37 *mf* *pizz.* *arco* *mp* *mf*

Vn. *mf* *mp* *mf*

Vla. *mf* *mp* *mf*

Vc. *mf* *mp* *mf*

D.B. *mp* *mf* *mp* *mf*

Missa humanis by Karen Amrhein "C" PERUSAL SCORE

ⓔ

44

Fl.

Ob.

Cl. 1&2

Bn.

mp

mf

ⓔ

44

Hn. 1&2

Trp. 1&2

Euph.

mf

mp

mf

mp

TRUMPET ON REPEAT ONLY:
1. solo

ⓔ

44

S

A

T

B

Timp.

glo - ri - a,

ju - di - ca - re vi - vos et mor - tu - os, vi - vos et

ju - di - ca - re vi - vos et mor - tu - os.

ju - di - ca - re mor - tu - os. vi - vos et

ⓔ

44

Vn.

Vla.

Vc.

D.B.

mp

lightly

mp

lightly

p
pizz.

mp

Missa humanis by Karen Amrhein "C" PERUSAL SCORE

58

Fl. *mp*

Ob.

Cl. 1&2 *mp* 1.

Bn. *mp*

Hn. 1&2

Tp. 1&2

Euph.

58 *mp*

S
Ex - pec - to re - sur - rec - ti - o - nem mor - tu - o - rum, et vi - tam ven - tu - ri.

A
Ex - pec - to Et vi - tam ven - tu - ri, ven - tu -

T
ri. Ex - pec - to re - sur - rec - ti - o - nem mor - tu - o - rum.

B
Ex - pec - to Ex - pec - to re - sur - rec - ti - o - nem. Et vi - tam ven - tu -

ossia 8vb

Timp.

58

Vn. *p*

Vla. *p*

Vc. *p*

D.B. *p* arco

Missa humanis by Karen Amrhein "C" PERUSAL SCORE

G

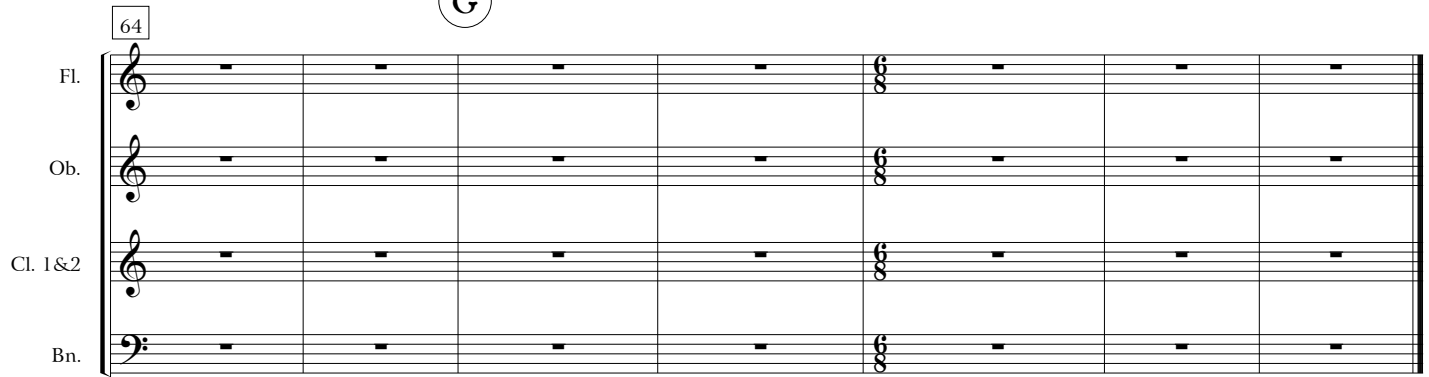
64

Fl.

Ob.

Cl. 1&2

Bn.



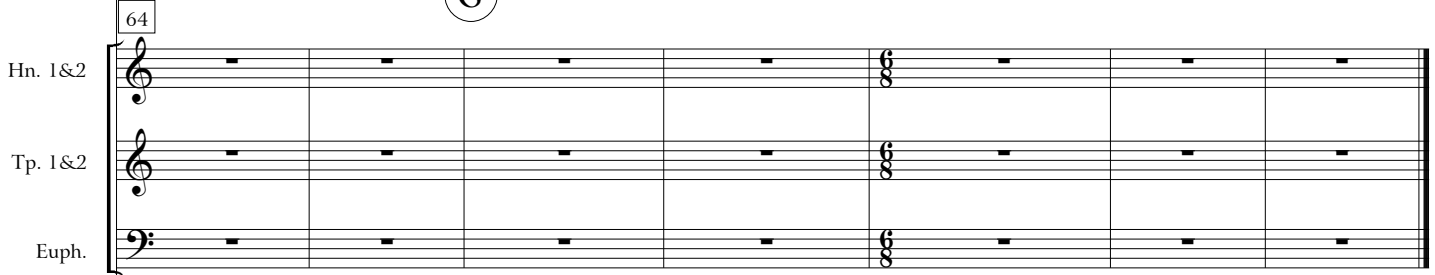
G

64

Hn. 1&2

Tp. 1&2

Euph.



G

64

S

A

T

B

Timp.

ri.

Ah, A - men.

Ah, A - men.

Ah, A - men.

ri. Ah, A - men.



G

64

Vn.

Vla.

Vc.

D.B.

mf

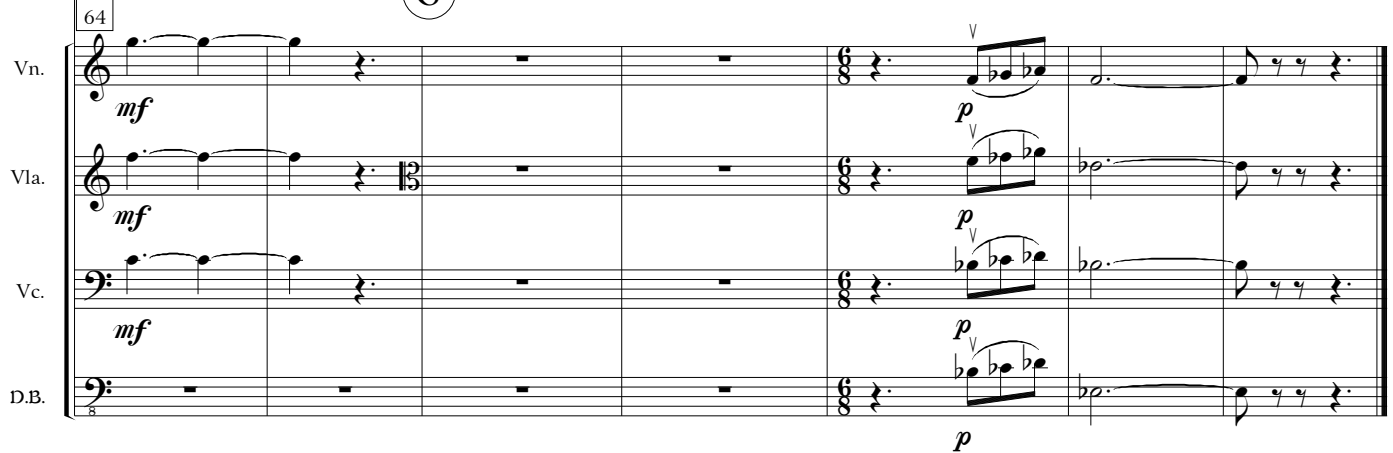
mf

mf

p

p

p



Sanctus et Benedictus

Allegro non troppo ♩ = 126 (♩ = 252)

Flute

Oboe

Clarinets (B♭) 1 & 2

Bassoon

Allegro non troppo ♩ = 126 (♩ = 252)

Horns (F) 1 & 2

Trumpets (C) 1 & 2

Euphonium

mute

Allegro non troppo ♩ = 126 (♩ = 252)

Sopranos

Altos

Tenors

Basses

Timpani

Allegro non troppo ♩ = 126 (♩ = 252)

Violins

Violas

Cellos

Basses

mf

mf

mf

pizz.

Missa humanis by Karen Amrhein "C" PERUSAL SCORE

(A) Moderato ♩ = 116 (♩ = 232)

8

Fl.

Ob.

Cl. 1&2

Bn.

Hn. 1&2

con sord.

mp

unmute

Tp. 1&2

con sord.

mp

unmute

Euph.

con sord.

mp

unmute

8

(A) Moderato ♩ = 116 (♩ = 232)

mp

S

mf

A

mf

T

mf

B

Sanc - tus, Sanc - tus Do - mi - nus, Do - mi - nus De - us, De - us Sa - ba - oth.

Sanc - tus, Sanc - tus Do - mi - nus, Do - mi - nus De - us, De - us Sa - ba - oth.

Sanc - tus, Sanc - tus Do - mi - nus, Do - mi - nus De - us, De - us Sa - ba - oth.

Sanc - tus, Sanc - tus Do - mi - nus, Do - mi - nus De - us, De - us Sa - ba - oth.

Timp.

mp < *mf*

8

(A) Moderato ♩ = 116 (♩ = 232)

Vn.

Vla.

Vc.

D.B.

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16 B

Fl.

Ob.

Cl. 1&2 *mf*

Bn. *f*

Hn. 1&2

Tp. 1&2 *f* 1. solo senza sord.

Euph.

16 B

S

A

T

B

Ple - ni sunt coe - li et ter - ra glor - i - a Tu - a. Os - san - na in ex - cel - sis.

Os - san - na in ex - cel - sis.

Timp.

16 B

Vn. *f*

Vla. *mf*

Vc. *f*

D.B.

Missa humanis by Karen Amrhein "C" PERUSAL SCORE

22

Fl.

Ob.

Cl. 1&2

Bn.

Hn. 1&2

Tp. 1&2

Euph.

S

A

T

B

Timp.

Vn.

Vla.

Vc.

D.B.

1. solo senza sord.

f

solo senza sord.

f

senza sord.

1.

1. solo

pizz.

f

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29 (C)

Fl. *ff*

Ob.

Cl. 1&2 *ff* *mp* 1.

Bn. *ff*

Hn. 1&2 *ff*

Tp. 1&2 *ff*

Euph. *ff* *mf* *mp*

29 (C)

S

A

T

B

Timp.

29 (C)

Vn. *ff* *mp*

Vla. *ff* *mp*

Vc. *ff* *mp* sub. arco \vee

D.B. *ff* *mp*

Missa humanis by Karen Amrhein "C" PERUSAL SCORE

36 **D**

Fl.

Ob.

Cl. 1&2

Bn.

Hn. 1&2

Tp. 1&2

Euph.

36 **D**

S *mf*
Be - ne di - ctus qui ve - nit in no - mi - ne Do - mi - ni.

A *mf*
Be - ne di - ctus qui ve - nit in no - mi - ne Do - mi - ni.

T *mf*
Be - ne di - ctus qui ve - nit in no - mi - ne Do - mi - ni.

B *mf*
Be - ne di - ctus qui ve - nit in no - mi - ne Do - mi - ni.

Timp. damp. immed.
mp \triangleleft *mf*

36 **D**

Vn.

Vla.

Vc.

D.B.

Missa humanis by Karen Amrhein "C" PERUSAL SCORE

Ⓔ

42

Fl.

Ob.

Cl. 1&2

Bn.

solo *mf*

solo *mf*

Ⓔ

42

Hn. 1&2

1. *mf*

1. *mf*

1. *mf*

Trp. 1&2

Euph.

Ⓔ

42

S

f Os - sa - nna in ex - cel - sis. *mf* Sanc - tus, Sanc-tus Do - mi - nus, Do - mi - nus

A

f Os - sa - nna in ex - cel - sis. *mf* Sanc - tus, Sanc-tus Do - mi - nus, Do - mi - nus

T

f Os - sa - nna in ex - cel - sis. *mf* Sanc - tus, Sanc-tus Do - mi - nus, Do - mi - nus

B

f Os - sa - nna in ex - cel - sis. *mf* Sanc - tus, Sanc-tus Do - mi - nus, Do - mi - nus

mp < *mf*

Ⓔ

42

Vn.

f lightly *mf*

Vla.

f lightly *mf*

Vc.

mf

D.B.

Missa humanis by Karen Amrhein "C" PERUSAL SCORE

F

49

Fl.

Ob.

Cl. 1&2

Bn.

mp

F

49

Hn. 1&2

Trp. 1&2

Euph.

F

49

S

A

T

B

mp

De - us, De - us Sa - ba - oth. Ple - ni sunt coe - li et ter - ra glor - i - a Tu - a. Os - san - na

De - us, De - us Sa - ba - oth.

De - us, De - us Sa - ba - oth.

De - us, De - us Sa - ba - oth.

Timp.

F

49

Vn.

Vla.

Vc.

D.B.

mp

mp

Missa humanis by Karen Amrhein "C" PERUSAL SCORE

56

Fl.

Ob.

Cl. 1&2

Bn.

Hn. 1&2

Tp. 1&2

Euph.

56

S

A

T

B

56

Timp.

Vn.

Vla.

Vc.

D.B.

f

f

f

f

f

f

f

f

2.

in ex - cel - sis.

(G)

(G)

(G)

Missa humanis by Karen Amrhein "C" PERUSAL SCORE

This page of the musical score contains parts for various instruments, including woodwinds and strings. The score is divided into three systems, each starting at measure 64. Rehearsal marks are indicated by circled 'H' symbols.

System 1 (Measures 64-67):
- **Fl.**: Starts with a *ff* dynamic, then changes to *mp*.
- **Ob.**: Starts with a *mp* dynamic.
- **Cl. 1&2**: Starts with a *ff* dynamic, then changes to *mp*.
- **Bn.**: Starts with a *ff* dynamic, then changes to *mp*.
- **Hn. 1&2**: Silent.
- **Tp. 1&2**: Features two solo lines. The first solo starts with *ff* and changes to *mp sub.*. The second solo starts with *mp*.
- **Euph.**: Starts with a *mp* dynamic.

System 2 (Measures 64-67):
- **S.**: Silent.
- **A.**: Silent.
- **T.**: Silent.
- **B.**: Silent.
- **Timp.**: Silent.

System 3 (Measures 64-67):
- **Vn.**: Starts with a *ff* dynamic, then changes to *mp*. A *non div.* marking is present.
- **Vla.**: Starts with a *ff* dynamic, then changes to *mp*.
- **Vc.**: Starts with a *ff* dynamic, then changes to *mp sub.*.
- **D.B.**: Starts with a *mp* dynamic.

Missa humanis by Karen Amrhein "C" PERUSAL SCORE

71 **I**

Fl.

Ob.

Cl. 1&2

Bn.

Hn. 1&2

Tp. 1&2

Euph.

71 **I**

S

A

T

B

71 **I**

Vn.

Vla.

Vc.

D.B.

mf

mp

mp

mf

mf

mf

mf

mp

mp

Be - ne - di - ctus qui ve - nit in no - mi - ne Do - mi - ni.

Be - ne - di - ctus qui ve - nit in no - mi - ne Do - mi - ni.

Be - ne - di - ctus qui ve - nit in no - mi - ne Do - mi - ni.

Be - ne - di - ctus qui ve - nit in no - mi - ne Do - mi - ni.

Be - ne - di - ctus qui ve - nit in no - mi - ne Do - mi - ni.

Be - ne - di - ctus qui ve - nit in no - mi - ne Do - mi - ni.

Be - ne - di - ctus qui ve - nit in no - mi - ne Do - mi - ni.

Be - ne - di - ctus qui ve - nit in no - mi - ne Do - mi - ni.

Be - ne - di - ctus qui ve - nit in no - mi - ne Do - mi - ni.

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1) *Allegro non troppo* ♩ = 126 (♩ = 252)

78

Fl.

Ob.

Cl. 1&2

Bn.

f

f

1) *Allegro non troppo* ♩ = 126 (♩ = 252)

78

Hn. 1&2

Tp. 1&2

Euph.

mf

1) *Allegro non troppo* ♩ = 126 (♩ = 252)

78

S

A

T

B

Os - sa - nna in ex - cel - sis.

f

f

f

f

Timp.

1) *Allegro non troppo* ♩ = 126 (♩ = 252)

78

Vn.

Vla.

Vc.

D.B.

f

f

f

f

lightly >

Missa humanis by Karen Amrhein "C" PERUSAL SCORE

84 (K)

Fl.

Ob.

Cl. 1&2

Bn.

Hn. 1&2

Tp. 1&2

Euph.

S

A

T

B

Timp.

Vn.

Vla.

Vc.

D.B.

1. solo (but softer than cellos)

sub. *mp*

p sub.

damp. immed.

mp

pp

pizz.

mp

pizz.

mp

mp sub.

pizz.

mp

Agnus Dei

Largo ♩ = 100 freely

Sopranos

Altos

Tenors

Basses

solo mp espress.

Ag - nus De - i, qui tol - lis pec - ca - ta mun - di, mi - se - re - re no - bis — et

Largo ♩ = 100 freely

Violins

Violas

Cellos



7

A *mp espress.*

A

T

B

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

do - na no - bis pa - cem.

mp espress.

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



14

B *mf espress.*

S

A

T

B

no - bis — et do - na no - bis pa - cem.

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

mf espress.

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

tutti mf

Ag - nus De - i,

mf

no - bis — et do - na no - bis pa - cem. Ag - nus De - i, qui tol - lis pec - ca - ta mun - di,

ossia 8vb - - - -

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♩ = 72

21 **C** Adagio

S *mp* mi - se - re - re no - bis et do - na no - bis pa - cem. *p* Pa - cem. *pp*

A *mp* mi - se - re - re no - bis et do - na no - bis pa - cem. *p* Pa - cem. *pp*

T

B *mp* mi - se - re - re no - bis et do - na no - bis pa - cem. *p* Pa - cem. *pp*

♩ = 72

21 **C** Adagio

Vn. *mp*

Vla. *mp*

Vc. *mp*



28 Andante ♩ = 100

D

Vn. *mp* *f*

Vla. *mf* *mf*

Vc. *p* *mf* *p*



35

Vn. *mp* *f*

Vla. *mp* *f*

Vc. *f* (V) *mf*

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42 **E** *f* *div. solo* *tutti* *mp* *mf* **F** *unis.* (V) *mp* *mf*

50 *mp* *div. solo* *mp* *tutti* *mp* *mf* *rall.*

58 **G** *Tempo I*

S

A *solo* *mp espress.*
 Ag - nus De - i, qui tol - lis pec - ca - ta mun - di, mi - se - re - re no - bis et do - na no - bis

T

B

58 **G** *Tempo I* *unis.*

Vn.

Vla.

Vc.

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66 **H** *mf*

A pa - cem. Ag - nus De - i, qui tol - lis pec - ca - ta mun - di, mi - se - re - re

B *solo mf espress.* Ag - nus De - i, qui tol - lis pec - ca - ta mun - di, mi - se - re - re *ossia 8vb*

Vn. *mp*

Vla.

Vc. *mp*

72 **I** *f espress.*

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

A no - bis et do - na no - bis pa - cem. *f espress. tutti* Ag - nus De - i, qui tol - lis pec - ca - ta mun - di,

T *f* Ag - nus De - i,

B no - bis et do - na no - bis pa - cem. *tutti f* Ag - nus De - i, qui tol - lis pec - ca - ta mun - di, *ossia 8vb*

Vn. *mf*

Vla. *mf*

Vc. *mf*

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79 *rall.* (J) ♩ = 88

S mi - se - re - re no - bis et do - na no - bis pa - cem. Ah, *mp* *p* *mf*

A mi - se - re - re no - bis et do - na no - bis pa - cem. Ah, *mp* *p* *mf*

T - - - - - *mp* *p* *mf*
Ag - nus De - i, qui tol - lis pec - ca - ta

B mi - se - re - re no - bis et do - na no - bis pa - cem. Ah, *mp* *p* *mf*

Vn. *mp* *p*

Vla. *mp* *p*

Vc. *mp* *p*



86 *f* *mf* (K) *rall.* *mp*

S Pa - cem. Ah, Ah, Ah, Pa - - - cem. *mp*

A Pa - cem. Ah, Ah, Pa - - - cem. *f* *mf* *mp*

T mun - di, *f* *mf* *mp*
ossia 8vb
mi - se - re - re no - bis et do - na no - bis pa - - - cem.

B Pa - cem. Ah, Ah, Pa - - - cem. *f* *mf* *mp*

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