

Anhang Ia, Nr. 12

A highly decorative border of intricate floral and scrollwork patterns surrounds the central text. The design is symmetrical and features a variety of leaf and vine motifs.

Große
Messe
in Es
von
Fr. Schubert.

PARTITUR.

Clavierauszug.

Orchesterstimmen.

Singstimmen.

Clavierauszug zu vier Händen ohne Worte.

928—929.



GROSSE
MESSE
(IN ES)
für Chor und Orchester
componirt
von
FRANZ SCHUBERT.

Eigentum des Verlegers für alle Länder.

LEIPZIG v. WINTERFELD, J. RIETZ-BISCHMANN.
WIEN, C. J. SPINA.
AMSTERDAM, TH. J. LOFFHAUS & CO. LONDON, J. L. EWER & CO.
PARIS, J. EBLO.

(1865)

*Die Partitur ist von Herrn Fr. Doppler von dem in der Königlichen Bibliothek
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531-530.



GROSSE MESSE.

KYRIE.

Andante con moto, quasi Allegretto.

Franz Schubert.
Comp. Juni 1828.

Sopran.

All.

Tenor.

Bass.

Pianoforte.

Modér.

pp

f

Ed. CR.

The musical score is arranged in a standard format. At the top, the vocal parts are listed: Sopran., All., Tenor., and Bass. Below them are four staves of music, each with a treble clef and a key signature of two flats (B-flat and E-flat). The piano accompaniment is shown below the vocal parts, starting with a treble clef and a key signature of two flats. It includes dynamic markings such as 'pp' (pianissimo) and 'f' (forte), and a tempo marking 'Modér.'. The score is divided into measures by vertical bar lines, and the piano part includes a detailed rhythmic notation with eighth notes and rests.

pp **TUTTI** *ff*

Ky - ri - e, Ky - ri - e e - lei - - son, e -

pp *ff*

pp *ff*

Ky - ri - e, Ky - ri - e e - lei - - son, e -

pp *ff*

pp *ff*

lei - - son,

lei - - son,

p *ff*

Rob. Clar. **Viol.**

For. Perc.

p

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

p

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

Niederkloster.

Bl. Klar.

Viol.

Fag. Pos.

p

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

p

e - lei - - son,

p

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

p

e - lei - - son,

Niederkloster.

Musical score for the first system. It includes a vocal line with lyrics "Ky - ri - e e - lei - son, e - lei - son," and a piano accompaniment. Dynamics include *ff* and *pp*.

Piano accompaniment for the first system, showing the right and left hand parts. Dynamics include *ff* and *pp*.

Musical score for the second system. It includes a vocal line with lyrics "Ky - ri - e e - lei - son, e - lei - son," and a piano accompaniment. Dynamics include *pp*.

Piano accompaniment for the second system, showing the right and left hand parts. Dynamics include *ff* and *pp*.

Amen -

i - son! Chri - ste e -
cresc. - - -

i - son! Chri - ste e -
cresc. - - -

Viol.
cresc. Viol. CB.

f *sempre cresc.* - - - *ff* *p*

lei - son, e - lei - son.

f *sempre cresc.* - - - *ff* *p*

lei - son, e - lei - son.

f *sempre cresc.* - - - *ff* *p*

lei - son, e - lei - son.

Viol.
f *sempre cresc.*

credo - - - *f* *credo* *credo* *credo*
 Cre - - do - - mi - - ni - - ster - - i - - o - - m - - n - - i - - a - -
credo *credo* *credo* *credo* *credo* *credo* *credo* *credo*

credo - - - *f* *credo* *credo* *credo*
 Cre - - do - - mi - - ni - - ster - - i - - o - - m - - n - - i - - a - -
credo *credo* *credo* *credo* *credo* *credo* *credo* *credo*

ff *f*
 Je - - su - - Chris - - te,
ff *f*
 Je - - su - - Chris - - te,
ff *f*

ff *f*

- Chri-^fste e - lei - - - son, ^p
 e - lei - - - son, ^p
 e - lei - - - son, ^f
 e - lei - - - son, ^f

^f *decresc.*

lei - son, e - lei - son!
 e - lei - - - son, e - lei - - - ^{pp}
^{pp}

^p ^{pp} *More.*

p

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

p

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

p

Viol.

Bk. Clar.

Fag. Pos.

p

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

p

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

p

Viol.

Ob.

C

soo, Ky - ri - e

soo, Ky - ri - e

Mom. For. *Allegretto*

ff Ky - ri - e e - le -

ff e - le -

ff Ky - ri - e e - le -

ff e - le -

ff

- i - son, e -
 - i - son, e -
 - i - son, e -
 son,

cresc.

p
 le - - i - - son,
p
 le - - i - - son,
p
 le - - i - - son,
p

p Hera. Ficc.

*Sol. *Sol. *Sol. *Sol.

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

Dynamics: *p*, *ff*, *p*
 Performance markings: *mf*, *ff*, *p*

Dynamics: *mf*, *ff*, *p*

son, e - le - i - son! *gloria!*
 son, e - le - i - son!

Dynamics: *p*

Dynamics: *mp*, *mf*, *ff*

Performance markings: *mf*, *ff*, *ff*

GLORIA.

Allegro moderato e maestoso.

Sopran.

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

Alt.

Tenor.

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

Bass.

Pianoforte.

ff *rit.*

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

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

- ri - a in ex - cel - sis, in ex - cel - sis,

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

Streichlein.

Musical score for the first system, featuring vocal lines and piano accompaniment. The vocal lines are in G major and 4/4 time. The piano accompaniment consists of a right-hand part with chords and a left-hand part with a steady bass line.

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

Piano accompaniment for the first system, consisting of a right-hand part with chords and a left-hand part with a steady bass line.

Tutti

Musical score for the second system, featuring vocal lines and piano accompaniment. The vocal lines are in G major and 4/4 time. The piano accompaniment consists of a right-hand part with chords and a left-hand part with a steady bass line.

o! et in ter-ra pax, pax ho-mi-ni-

Piano accompaniment for the second system, consisting of a right-hand part with chords and a left-hand part with a steady bass line.

Fig. Pos. *dim.* *pp*

A

bus bo - nae vo-lun - ta - tis! Lau - da-mus te, — be - ne - di - cimus te, —

bus bo - nae vo-lun - ta - tis! Lau - da-mus te, — be - ne - di - cimus te, —

p *staccato.*

pp

lan-da - mus te, lau - da-mus te, a - do - ra-mus te, a - do - ra-mus te, —

lan-da - mus te, lau - da-mus te, a - do - ra-mus te, a - do - ra-mus te, —

ff *pp* *staccato.*

a - do - ra - mus, be - ne - di - ci - mus, be - ne - di - ci - mus, be - ne - di - ci - mus
 a - do - ra - mus te, *pp*
 a - do - ra - mus te, *pp* be - ne - di - ci - mus, be - ne - di - ci - mus
pp

pp sub. Po.

te, *f* glo - ri - fi - ca - mus, glo - ri - fi - ca - mus te, —
 glo - ri - fi - ca - mus te, *f*
 te, *f* te, *f* glo - ri - fi - ca - mus te, —
 glo - ri - fi - ca - mus, *f* glo - ri - fi - ca - mus te, —

crac. f *Streichlute.* *Tutti.*

— glo-ri-fi - ca-mus te, — glo-ri-fi - ca - - - mus te,

— glo-ri-fi - ca-mus te, — glo-ri-fi - ca - - - mus te,

cresc. — *f* la - da-mus te, be-ne-di-ci-mus te, glo-ri-fi - ca-mus te, *ff*

cresc. — *f* la - da-mus te, be-ne-di-ci-mus te, glo-ri-fi - ca-mus te, *ff*

cresc. — *f* la - da-mus te, be-ne-di-ci-mus te, glo-ri-fi - ca-mus te, *ff*

cresc. — *f*

p
a - do - ra - - - mus te!

p
a - do - ra - - - mus te!

ff *Tutti* *p* *Beh. Pas.*

B
p
Gra - ti - as a - gimus ti - bi prop - ter magnam glo - riam tu - -

p
Gra - ti - as a - gimus ti - bi prop - ter magnam glo - riam tu - -

Clar. Fac.
p
Vcl. solo.

am,

p am, gra-ti-as a-gimus ti-bi prop-ter magnam glori-am tu-

Viol.

p Do-mi-ne De-us, rex coe-les-tis, gra-ti-as a-gimus ti-

am, gra-ti-as a-gimus ti-

Clar. Fac.

bi, gra-ti-as a-gimus ti -

bi, De - us, pa - ter om - ni - po - tens, gra-ti-as a-gimus ti -

The first system of music consists of four staves. The top two staves are vocal lines in G major, with lyrics 'bi, gra-ti-as a-gimus ti -'. The bottom two staves are piano accompaniment, with lyrics 'bi, De - us, pa - ter om - ni - po - tens, gra-ti-as a-gimus ti -'. Dynamics include *p* and *mf*.

Vol.

The piano accompaniment for the first system, showing the right and left hand parts with chords and melodic lines.

bi, Do - - - mi - ne Je - - su Chri - ste,

bi,

The second system of music consists of four staves. The top two staves are vocal lines in G major, with lyrics 'bi, Do - - - mi - ne Je - - su Chri - ste,'. The bottom two staves are piano accompaniment, with lyrics 'bi,'. Dynamics include *p*.

Tutti.

The piano accompaniment for the second system, showing the right and left hand parts with chords and melodic lines. Dynamics include *Tutti.*

gra-ti-as a-gimus ti - - bi,

gra-ti-as a-gimus ti - - bi, fi - li

gra-ti-as a-gimus ti - - bi.

u - ni - ge - ni - te, gra-ti-as a-gimus ti - - bi.

153

C *f*

Glo-ri-

Glo-ri-

f *pp* *ff*

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

glo-ri-a in ex-

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

glo-ri-

ff *Viol.* *Streichleiste.*

- ri-a in ex - cel - sis, glo-ri-a in ex - cel - sis, in ex -
 celsis, glo - ri-a,
 in ex - cel - sis, glo-ri-a in ex - cel - sis, in ex -
 a in ex - cel - sis,

The piano accompaniment includes a section marked "Tutti" with a dynamic marking of mf .

cel - sis De - o! Lau - da-mus te, be-ne-di-ci-mus
 cel - sis De - o! Lau - da-mus te, be-ne-di-ci-mus

The piano accompaniment includes a section marked "Tutti" with a dynamic marking of mf .

te, glo-ri-fi-ca-mus te, a-do-ra-mus, be-ne-di-ci-mus

te, glo-ri-fi-ca-mus te, a-do-ra-mus, be-ne-di-ci-mus

ff

te, glo-ri-fi-ca-mus, lan-da-mus te!

te, glo-ri-fi-ca-mus, lan-da-mus te!

ff *Tr.*

p *Strichholz.*

Andante con moto.

For. Pno.

f
Do - mi - ne De - us,
f

diminu.

Musical score for a vocal and piano piece. The score is in G minor (three flats) and 4/4 time. It features a vocal line with lyrics and a piano accompaniment with a steady eighth-note pattern. Dynamics include *f*, *decres.*, *p*, and *pp*.

The first system shows the vocal line with lyrics: "a - - gnus De - i, qui tol - lis". The piano accompaniment consists of a steady eighth-note pattern in the right hand and a similar pattern in the left hand.

The second system shows the vocal line with lyrics: "pecca - - ta mundi, pecca - - ta mundi". The piano accompaniment continues with the same eighth-note pattern.

The score is divided into two systems, each with vocal and piano parts. The piano part features a consistent eighth-note accompaniment throughout.

pp *D*

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

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

mi-se-re-re

Clar.

Fag.

bis,

ff

Do - - mi-ne De-us, a - - - - -

bis,

ff

Viol.

Bob. Clar. Fag.

Vcl. Cr.

ff

Musical score for the first system. It includes a vocal line with lyrics and a piano accompaniment. The vocal line starts with a fermata, followed by the lyrics "De-i, qui tol-lis pecca - - ta". The piano accompaniment features a rhythmic pattern of eighth notes.

Dynamics: *decresc.*, *p*, *decresc.*, *p*.

Piano accompaniment for the second system. It consists of two staves (treble and bass clef) with a complex rhythmic texture of eighth notes.

Dynamics: *pp*, *decresc.*, *p*.

Musical score for the third system. It includes a vocal line with lyrics and a piano accompaniment. The vocal line starts with a fermata, followed by the lyrics "mudi, pecca - - ta mudi, mi - se - - re - re". The piano accompaniment continues with the same rhythmic pattern.

Dynamics: *pp*, *pp*, *pp*, *pp*.

Piano accompaniment for the fourth system. It consists of two staves (treble and bass clef) with a complex rhythmic texture of eighth notes.

Dynamics: *pp*.

Clar. Pos.

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

Clar.
Fag.

ff
fi-li-us pa-tris, a-gnus De-i,
ff
fi-li-us pa-tris, a-gnus De-i,

Hob. Clar. Fas.
ff
ff

decresc. *p*

qui tel-lis pec-ca - - ta mundi,

decresc. *p*

qui tel-lis pec-ca - - ta mundi,

f *decresc.* *p*

pec-ca - - ta mundi, mi-se-re-re, mi-se-re-re no-bis,

pp *pp*

pec-ca - - ta mundi, mi-se-re-re, mi-se-re-re no-bis,

pp *pp*

pec-ca - - ta mundi, mi-se-re-re, mi-se-re-re no-bis,

pp *pp*

Chr. Pas.

mi - se - re - re no - bis, Do - mi - ne

mi - se - re - re no - bis, Do - mi - ne De - us,

mi - se - re - re no - bis,

Clar. For Pos.

Fag.

De - us, a - - gnus De - i, fi - - li - us

a - - gnus De - i, fi - - li - us pa - tris,

Trom.

pa - tris, a - - - gus De - i,
a - - - gus De - i, qui tol - - lis pec-

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



Two vocal staves in G major, 4/4 time. The lyrics are: *mi - se-re-re no - - - - - bis!*



Piano accompaniment for the first system, featuring a complex rhythmic pattern in the right hand and a steady bass line in the left hand. Dynamics include *ff* and *dim.*



Two vocal staves, mostly empty, with a few notes at the end of the system.



Piano accompaniment for the second system, continuing the rhythmic pattern. Dynamics include *p*, *pp*, and *mf*.

Tempo I.

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

f *Streichinstr.* *f* *Viol.*

san-ctus, quo-ni-am tu so-lus al-tis-si-mus,
 quo-ni-am tu so-lus al-tis-simus, quo-ni-am tu
 san-ctus, quo-ni-am tu
 quo-ni-am, quo-ni-am tu so-lus al-

Streichinstr.

quo-ni-am tu so-lus Do-mi-nus, tu so-lus Do - - - mi -
 so - lus,
 so - lus, tu so-lus Do-mi-nus, tu so-lus Do - - - mi -
 tis - si - mus,

Tutti

mus, tu so - lus, tu san - ctus al - tis - si -
 mus, tu so - lus, tu san - ctus al - tis - si -

Cresc.

mus, quo-ni-am tu so-lus al-tis-si-mus,

mus, quo-ni-am tu so-lus al-tis-si-mus,

quo-ni-am tu so-lus Do-mi-nus!

quo-ni-am tu so-lus Do-mi-nus!

p Stradivari.

Moderato.

Cum sancto spí-ri-tu in glo-ri-a De-i pa-tris, A - - -

f
Fag. Pic. Basso

Cum sancto spí - ri - tu in glo - ri - a De - i pa - tris,
men, cum sancto spí - ri - tu in glo - - ri - a De - i pa - tris, A - - - men,

f
Viola, Fag. I. Pic.

Cum san-cto spi-ri-tu in
 A - - - - - men, cum san-cto spi-ri-tu in glo-ria
 A - - - - - men, cum san-cto spi-ri-tu, cum

Viol. II, Clar.

Cum san-cto
 glo-ria De-i - pa-tris, A - - - - - men, cum san-cto spi-ri-
 De-i pa-tris, A - - - - - men, A - - - - - men, cum san-cto
 san-cto spi-ri-tu in glo-ria De-i patris, A - - - - - men,

Viol. I, Reb.

155

spi - ri - tu in glo - ri - a De - i - pa - tris, A -
 tu in glo - ri - a De - i pa - tris, A - men, A -
 spi - ri - tu, cum sancto spi - ri - tu in glo - ri - a De - i patris, A -

- men, cum sancto spi - ri - tu in glo - ri - a De - i pa -
 - men, A - men, A -
 - men, cum san - cto spi - ri - tu in glo - ri - a De - i
 cum san - cto spi - ri - tu in glo - ri - a

H
 tris, cum san-cto spi-ri-tu in
 glo-ri-a, in
 pa-tris, A - - - men, A - - - men, cum san-cto
 Do - - - mi - - - ni - - - o, cum san-cto

glo - - - ri-a De - - - i pa - - - tris, A - - - men,
 glo - - - ri-a De - - - i pa - - - tris, A - - - men,
 spi - ri - tu in glo - - - ri-a De - - - i - - - pa - - - tris,
 spi - ri - tu in glo - - - ri-a De - - - i - - - pa - - - tris,

A - - - men, cum sancto spi - ri - tu in glo - - ria De - i pa - -
 cum sancto spi - ri - tu in glo - ri - a
 A - - - men, cum sancto spi - ri - tu, cum sancto spi - ri -
 A - - - men,

Strohlaute.

I
 tris, A - men, A - men, A - - - men,
 De - i - pa - tris, A - - - - men, A - - - - men,
 tu in glo - ri - a De - - i - pa - - tris, in
 cum san - cto spi - ri - tu in glo - - ri - a De - i - pa - tris,
 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

A - men, A - men, A - men, A - men, A - men, A - men, A - men, A - men,
 A - men, A - men, A - men, A - men, A - men, A - men, A - men, A - men,
 glo - ria In - fi - ni - tis, A - men, A - men, A - men, A - men, A - men,
 A - men, A - men, A - men, A - men, A - men, A - men.

A - men, A - men, A - men, A - men,
 A - men, A - men, A - men, A - men,
 A - men, A - men, A - men, A - men, cum san - cto
 A - men, A - - - - - men, cum san - cto spi - ri - tu in glo -
Fig. Pm.

cum san-cto spi-ri-
 spi-ri-tu in glo-ri-a De-i pa-tris, cum san-cto spi-ri-tu in glo-
 ri-a De-i pa-tris, A- - - - - men, cum san-cto spi-ri-
 cum san-cto spi-ri-tu in glo-ri-a De-
 tu in glo-ri-a De-i pa-tris, A-men,
 -ri-a De-i pa-tris, A- - - - - men, A- - - - - men,
 tu in glo-ri-a De-i pa-tris, A- - - - - men, A- - - - - men,
 tu in glo-ri-a De-i pa-tris, A- - - - - men, A- - - - - men,

Rit. Tar.
 Pia. Pia.

i - pa - tris, A - men, A - men, A - men, A - men, A - men, A - men,
 A - - - men, A - men, A - men, A - men, A - men, A - men, A - men,
 cum san - cto spi - ri - tu in glo - ria De - i pa - tris,
 A - - - men, A - - - men, A - - - men, A - - - men, A - - - men,

A - men, A - men, A - men, A - - - - - men,
 A - men, A - men, A - men, A - - - - - men,
 A - men, A - men, A - men, cum san - cto spi - ri - tu in
 A - men, A - men, A - - - - - men, A - - - - - men, cum san - cto

Viola, Flut. Pic.
 f
 sf

cum sancto spi - ri - tu in glo -
 cum sancto spi - ri -
 glo - ri - a De - i - pa - tris,
 spi - ri - tu in glo - ri - a De - i - pa - tris. A - - - -

Viol. I. Bob.
f Viol. II. Cher.

ri - a De - i - pa - tris, A - - - - men, A - -
 tu in glo - ri - a De - i - pa - tris, A - - - - men, A - -
 A - - - - men, A - - - - men, A - -

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

f

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

V

P
 Bläser.

p

ll

in
cum sancto spi-ri-
cum sancto spi-ri-
cum sancto spi-ri-tu in

Strickland

glo-ria De-i pa-tris, A - - men, A - men, A - - men,
tu in glo-ria De-i pa - tris, A - men, A - - men,
tu in glo - - ria Dei pa - tris, cum sancto spi - ri - tu in
glo - ri - a De - i pa - tris, A - - men, A - - - men, A -

ff Tutti

A - men, A - - men, A - men, A - men, A - - -
 A - men, A - - men, A - men, A - men, A - - -
 glo-ri-a De-i, in glo-ri-a De-i pa-tris, A - men, A - - -
 - men, A - - - men, A - - - men, A - men, A - men, A - - -

Piano accompaniment with dynamics *f* and *ff*.

men, A - - - men!
 men, A - - - men!
 men, A - - - men!
 men, A - - - men!

Piano accompaniment with dynamics *f* and *ff*.

Three Trumpets (3 Horns, Tromp.)
 Piano accompaniment with dynamics *ff* *Tutti*, *f*, and *ff*.

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

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

Ritardando

um et in - - - vi - si - bi - li-um, et in - vi - si -

um et in - - - vi - si - bi - li-um, et in - vi - si -

Viv.

A

bi - li - um.

bi - li - um.

f
Credo in u - num

Mod.
p *cresc.* *f* *f*

f
Credo in u - num Do - mi - num Je - sum Chri - - - - - stum,

f
Do - mi - num Je - sum Chri - - - - - stum,

f
Credo in Je - sum Chri - - - - - stum,

Do - - - - - minum Je - - - - - sum Chri - - - - - stum,

Blasph.
p *frem.*

Psalms.

p

cre-do in fi-li-um De-i u-ni-ge-ni-tum,

p

cre-do in fi-li-um De-i u-ni-ge-ni-tum,

Viol.

p

Blasotr.

Panora.

B

f

an-te om-ni-a sae-cu-la,

f

et ex pa-tre na-tum an-te om-ni-a sae-cu-la,

f

et ex pa-tre na-tum,

f

et ex pa-tre na-tum an-te om-ni-a sae-cu-la,

Viol.

Pan. Blöser

f

p

p
De - um de De - o, lu - men de lu - mi.

p
De - um de De - o, lu - men de lu - mi.

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 vocal parts enter with a half note 'De' followed by a quarter note 'um', then a half note 'de' and a quarter note 'De'. After a two-measure rest, they sing 'o,' followed by a half note 'lu', a quarter note 'men', a half note 'de', and a quarter note 'lu'. After another two-measure rest, they sing 'mi'.

no.

The piano accompaniment for the first system features a flowing sixteenth-note melody in the right hand and a supporting bass line in the left hand. The texture is light and ethereal, typical of a 'no.' (nocturne) style.

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

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

The second system consists of four staves. The top two staves are vocal parts with lyrics. The bottom two staves are piano accompaniment. The vocal parts enter with a half note 'ne,' followed by a quarter note 'De', a half note 'um', a quarter note 've', a two-measure rest, a quarter note 'rum', a half note 'de', and a quarter note 'De'. After a two-measure rest, they sing 'o'.

The piano accompaniment for the second system continues the melodic and harmonic ideas from the first system, with a similar sixteenth-note texture in the right hand.

ve - - ro, per quem om-ni-a per quem

ve - - ro, per quem

ve - - ro, per quem om-ni-o fa - - cta sunt,

Vcl.

Picc. Solo

om-ni-a fa - - cta sunt,

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

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

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

f
per quem om-ni-a fa-cta sunt,
om-ni-a fi-cta sunt,
- - - - - et-a sunt,
ni-a fa- - - - - et-a sunt,

f
decresc. *p*
Viol.
Pauca
liber.

p
qui propter nos ho-mi-nes et
p
qui propter nos ho-mi-nes et
p

p
Hochstr.

pro - pter no - stram sa - lu - - tem de - scen - dit, de - scen -
 pro - pter no - stram sa - lu - - tem de - scen - dit, de - scen -

Viol. Bassoon,
p *diviso*

dit de coe - - - lis.
 dit de coe - - - lis.

pp *trem.* *p*

Andante.

Four empty musical staves for vocal parts, each with a treble clef and a key signature of three flats (B-flat, E-flat, A-flat).

Piano accompaniment for the first system, featuring Violin (Vcl.) and Viola (Vclad.) parts. The music is in 12/8 time and consists of rhythmic patterns in both hands.

TENOR I. SOLO.
Et in - car - na - tus est de - spi - ri - tu

Vocal line for Tenor I Solo and piano accompaniment for the second system. The vocal line includes the lyrics "Et in - car - na - tus est de - spi - ri - tu".

Piano accompaniment for the third system, continuing the rhythmic patterns from the first system.

san - cto ex Ma - ri - a, Mari - a vir - gine, et ho - mo fa - ctus

Rob. Clar.
pp
Clar.
Fr. Horn.

est, et in - car - na - tus est, et in - car - na - tus

TEVOR II. SOLO.
Et in - car - na - tus est de

est de spi - ri - tu san - cto, de spi - ri - tu san - cto ex - Ma -
 spi - ri - tu san - cto ex Ma - ri - a, Ma - ri - a
 Sub. Clar.

For. Harp
pp

ri - a vir - gi - ne, et ho - mo fa - ctus est,
 vir - gine, et ho - mo fa - ctus est,
 Sub. Clar. Clar.

F

SOPRAN SOLO.

Et in - car - na - tus est de spi - ri - tu

et in - carna - tus est despi - ri - tu san - eto

et in carna - tus est, et in carna - tus est despi - ri - tu

san - eto ex Ma - ri - a, Ma - ri - a vir - gi - ne, et

ex Ma - ri - a vir - gi - ne, Ma - ri - a vir - gi - ne, et

san - eto, de spi - ri - tu san - eto ex Ma - ri - a vir - gi - ne,

pp

ho-mo fa-ctus est, *Supra. pp* *TUTTI.* cru-ci-fi-xus

ho-mo fa-ctus est, *All. pp* *TUTTI.* cru-ci-fi-xus

et ho-mo fa-ctus est, *Tenor. pp* *TUTTI.* cru-ci-fi-xus

et ho-mo fa-ctus est, *Bass pp* *TUTTI.* cru-ci-fi-xus

Viola. *divin.* *ppp*

e-ti-am pro no-bis sub Pon-ti-o Pi-la-to,

e-ti-am pro no-bis sub Pon-ti-o Pi-la-to,

cresc. sp *cresc. f*

485

Musical score for the first system, featuring vocal lines and piano accompaniment. The system includes a vocal line with lyrics "cru - ci - fi - xus" and a piano accompaniment with dynamics *ppp* and *pp*. The piano part includes a section marked "Cres. Fog." and "decrec.".

Musical score for the second system, featuring vocal lines and piano accompaniment. The system includes a vocal line with lyrics "fi - xus e - ti - am pro no - bis sub Pou - ti - o Pi - la - - - to, sub" and a piano accompaniment.

Musical score for the third system, featuring piano accompaniment. The system includes a piano accompaniment with dynamics *cresc.*, *f*, and *ff*.

la - to, e - li - amru - ci - fi - xus,

Pen - ti - o Pl - la - to, eru - ci - fi - xus,

The first system consists of four staves. The top two staves are vocal lines in G minor, with lyrics 'la - to, e - li - amru - ci - fi - xus,'. The bottom two staves are piano accompaniment, with the right hand playing a rhythmic pattern of eighth and sixteenth notes and the left hand providing harmonic support.

ff

fff *decresc.*

The piano accompaniment for the first system. The right hand features a complex texture with sixteenth-note runs and chords, while the left hand plays a steady eighth-note accompaniment. Dynamics range from *ff* to *fff* with a *decresc.* marking.

p pas - sus et se - pul - tus

p pas - sus et se - pul - tus

The second system consists of four staves. The top two staves are vocal lines in G minor, with lyrics 'pas - sus et se - pul - tus'. The bottom two staves are piano accompaniment, with the right hand playing a rhythmic pattern of eighth and sixteenth notes and the left hand providing harmonic support. Dynamics are marked *p*.

pp

The piano accompaniment for the second system. The right hand features a complex texture with sixteenth-note runs and chords, while the left hand plays a steady eighth-note accompaniment. Dynamics are marked *pp*.

SOPRAN SOLO.

est, et in car

pp

na-est de spi-ri-tu san-cto ex Ma-ri-a, Ma-ri-a

TENOR I SOLO.

ex Ma-ri-a vir-gi-ne, Ma-ri-a

TENOR II SOLO.

et incarnatus est de spi-ritu san-cto,

pp

pp

vir - ginē, et ho - mo fa - ctus est,

vir - ginē, et ho - mo fa - ctus est,

ri - a vir - ginē, et ho - mo fa - ctus est,

d'inno.

Sopran. TUTTI.

pp

All. TUTTI.

ei - fi - xus o - ti - am pro no - bis sub

Tenor. TUTTI.

pp

All. TUTTI.

ei - fi - xus o - ti - am pro no - bis sub

Bass. TUTTI.

pp

All. TUTTI.

ei - fi - xus o - ti - am pro no - bis sub

ppp

criss. - sp

Pon - ti - o Pi - la - - to,

cresc. - - - *f* *pp* decresc.

pp *pp*
 cru - - ci - fi - - xus e - ti - am pro

pp
pp

ppp cresc. - - - *f*

no - bis sub Pon - ti - o Pi - la - to, sub Pon - ti - o Pi -

Pon - ti - o Pi - la - to, sub Pon - ti - o Pi - la - to, eru - ci -

la - to, eru - ci - fi - xus e - ti - am pro no - bis, eru - ci -

fi - xus e - ti - am pro no - bis, e - ti - am pro no - bis, eru - ci -

cresc.

ff

cresc.

ff

1 2

p

fi - xus, pas - sus et se -

p

fi - xus, pas - sus et se -

fff *decresc.* *pp*

pul - tus est.

pul - tus est.

fff

Tempo I.

Vocal staves for Soprano, Alto, Tenor, and Bass. The music consists of rests followed by a key signature change to B-flat major.

Piano accompaniment for the first system. It features complex textures with dynamic markings *p*, *sf*, and *pp*. The right hand has intricate patterns, while the left hand provides a rhythmic foundation.

Vocal staves with lyrics: *Et resur-re-xit ter-ti-a di-e se-cun-dum scrip-turas.*

Et resur-
Et resur-
Et resur-re-xit se-
Et resur-re-xit ter-ti-a di-e se-cun-dum scrip-

Piano accompaniment for the second system. It includes markings like "Hil-fach" and "Tenor". The texture is more sustained and harmonic.

eun-dum scrip-tu - ras, et a - scendit in coe-lum, se-det ad dex - te - ram
 pa - - - - - tris, et a - scendit in coe -
 eun-dum scrip-tu - ras, et a - scen-dit in
 tu - - - - - ras, et a - scendit in coe-lum, se-det ad dex - te - ram Pa - - -

Pa - - tris, et i - te - rum ven - tu - rus est, ven - tu - rus est cum
 - - - - - lum, et i - te - rum ven - tu - rus est, ven - tu - rus est cum
 coe - lum, et i - te - rum ven - tu - rus est, ven - tu - rus est cum
 tris, et i - te - rum ven - tu - rus est, ven - tu - rus est cum

cresc.

K

ff *p*

glo-ri-a, ju-di-ca-re vi-vos et mer-tu-os, cu-jus
 glo-ri-a, ju-di-ca-re vi-vos et mer-tu-os, cu-jus

ff *p*

glo-ri-a, ju-di-ca-re vi-vos et mer-tu-os, cu-jus
 glo-ri-a, ju-di-ca-re vi-vos et mer-tu-os,

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

reg- - al non e- - rit fl- - ius, non e- rit fl- - ius.

reg- - al non e- - rit fl- - ius, non e- rit fl- - ius.

Blackout. *p*

L

p

Cre - do in spi - ritum san - ctum

p

Cre - do in spi - ritum san - ctum

pp *frem.* *Pedale*

p

Do - mi - num, et vi - vi - fi - can - tem,

p

Do - mi - num, et vi - vi - fi - can - tem,

fag. Basso. *frem.* *Bob. Clar.*

Clar. *pp* *Pedale* *fag. Basso.* *pp* *Pedale* *Bob. Clar.* *p*

The musical score is written for four vocal parts (Soprano, Alto, Tenor, Bass) and piano accompaniment. It features a key signature of two flats (B-flat and E-flat) and a common time signature. The score is divided into three systems. The first system contains the beginning of the 'Credo' text. The second system continues the text. The third system includes dynamic markings such as *pp*, *frem.*, *Pedale*, and *fag. Basso.* The piano part includes complex textures with arpeggiated figures and sustained chords.

M

p

per pro - phe - - - - - tas. Con - fi - te - re u - num bap - tis - - ma

p

ca - tu - sced per pro - phe - - - - - tas.

p

qui lo - ca - tu - sced per pro - phe - - - - - tas. Con - fi - te - re u - num bap - tis - - ma

p

per pro - phe - - - - - tas.

mf

p

Clar. Pap.

mf

p

Horn.

in re - mis - si - o - - - - - nem pec - ca - to - rem mor - tu - o -

in re - mis - si - o - - - - - nem pec - ca - to - rem mor - tu - o - - - -

mf

p

Rob. Clar.

fuuu,
 fuuu,
 et vi-tan ven-tu-ri sae-cu-

pp
 fres.
 Vlad.
 Fag. Pos. Basso

et vi-tan ven-tu-ri sae-cu-li, ven-tu-ri sae-cu-li,
 li, ven-tu-ri sae-cu-li, A-men, ven-tu-ri sae-cu-li, A-

Vlada. Tenorpos.

et vi-tam ven-tu-ri
 et vi-tam ven-tu-ri sae-cu-li, ven-tu-ri sae-cu-li, A-
 A- - - - - men, A- - - - - men, A- - - - - men, et vi-tam ven-
 - - - - - men, A- - - - - men, A- - - - - men, _____

Viol. I. Clar. *Viol. II. Hob.*

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

men, A - - - men, A - - - men, et vi-tan-ven-tu - ri sae-cu - li, ven-
 men, A - men, A - - - men, A - - - men, A - - -
 men, A - men, A - - - men, A - - - men, et vi-tan-ven-tu - ri
 tu - ri sae-cu-li, A - - - men,
 tu - ri sae - cu-li, A - - - men, ven - tu - ri sae - cu-li,
 men, A - - - men, A - - - men, et vi - tan-ven-
 sae - cu-li, A - - - men,
 et vi - tan-ven - tu - ri sae - cu - li,

A - - men, A - - - - - men, A - - - - - men,
 tu - ri sac - ca - li, A - - men, A - - - - - men, A - -
 A - - - - - men.
 A - - men, A - - - - - men, A - - - - -
 A - - - - - men, A - - - - - men, A - - - - - men, A - -
 A - - - - - men, A - - - - - men, A - - - - - men, A - -
 - - - - - men, A - - - - - men, A - - - - -
 - - - - - men, A - - - - - men, A - - - - - men, A - -

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

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

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

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

Viol.
P
Viol.
P
P
A - - - - -
A - - - - -
A - - - - -
et vi - tam ven - tu - ri sae - cu - li, ven - tu - ri sae - cu - li,

Viol.
uv

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

Viol. Rob.
 Viol. Clar.

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

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

A - - - - - men, *f*
 A - - - - - men, et vi - tam ven - tu - ri
 A - - - - - men, A - - - - - men, A - - - - -
 et vi - tam ven - tu - ri sae - cu - li, ven - tu - ri sae - culi, A - - - - -
 Tutti
 et vi - tam ven - tu - ri sae - cu - li, ven - tu - ri sae - cu - li, ven - tu - ri sae - cu - li,
 men, A - - - - - men, A - - - - - men, A - - - - -
 men, A - - - - - men, A - - - - - men, A - - - - -
 men, A - - - - - men, A - - - - - men, A - - - - -

tu - ri sac - cu - li, A - - - - - men, A - - - - - men, A - - - - - men,
 A - - - - - men, A - - - - - men, A - - - - - men, A - - - - - men, A - - - - - men, et vi - tam ven -
 - - - - - men, et vi - tam ven - tu - ri sae - culi, A - - - - - men, A - - - - - men, et
 - - - - - men, A - - - - - men, A - - - - - men,

et vi - - - - - tam ven - tu - ri sae - cu - li, et vi - tam ven - tu - ri
 tu - ri sac - cu - li, ven - tu - ri sae - culi, A - - - - - men, et vi - tam ven -
 vi - - - - - tam ven - tu - - - - - ri sae - - - - - cu - li, et
 et vi - - - - - tam ven - tu - - - - - ri sae - - - - - cu - li, et vi - -
 et vi - - - - - tam ven - tu - - - - - ri sae - - - - - cu - li, et vi - -

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

sae - cu - li, ven - tu - ri sae - cu - li, A - men, A - men,
 - men, A - men, A - men, A - men,
 men, A - men, A - men, A - men, A - men,
 men, A - men, A - men, A -

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

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

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

li, ven-tu - ri - sae - culi, A - - - - - men, A - - - - - men,
 li, ven-tu - ri - sae - culi, A - - - - - men, A - - - - - men,
 sae - cu - li, A - - - - - men, A - - - - - men, A - - - - - men,
 vi - tam ven-tu - ri sae - - - - - cu - li, A - - - - - men, A - - - - - men,

Viol. *p*
 Bass

p et vi-tam ven-tu - ri
p et vi-tam ven-tu - ri
p et vi-tam ven-
p et vi - - - - - tam ven - tu - ri

Basso

sac-cu-li, ven-tu-ri sac-cu-li, et vi-tam ven-tu-ri sac-cu-li, ven-
 sac-cu-li, ven-tu-ri sac-cu-li, et vi-tam ven-tu-ri sac-cu-li, ven-
 tu-ri sac-cu-li, A-men, et vi-tam ven-tu-ri sac-cu-li,
 sac-cu-li, A-men, et vi-tam ven-tu-ri sac-cu-li,

Streichler.
p

cresc. tu-ri sac-cu-li, A-men, et vi-tam ven-tu-ri sac-cu-li, et vi-tam ven-
cresc. tu-ri sac-cu-li, A-men, et vi-tam ven-tu-ri sac-cu-li, et vi-tam ven-
cresc. A-men, A-men, et vi-tam ven-tu-ri sac-cu-li, et
cresc. ven-tu-ri sac-cu-li, A-men, A-

Tutti
cresc. *f*

tu-ri sae-culi, A-men, A-
 tu-ri sae-culi, A-men, A-
 vi-tan ven-tu-ri sae-culi, A-men, A-
 - men, A-
 men, A-
 men, A-
 men, A-
 men, A-

SANCTUS.

Adagio.

Sopran. *p*
San - ctus,

All. *p*
San - ctus,

Tenor. *p*
San - ctus,

Bass. *p*
San - ctus,

Pianoforte. *p* *Stricklostr.* *rit.*

ff *San - ctus,*

ff *San - ctus,*

ff *San - ctus,*

ff *San - ctus,*

ff *San - ctus,*

p *rit.*

ff

san - - - - - etus

ff

san - - - - - etus

ff

p *crano*

ff

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

ff

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

ff

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

ff

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

glo-ri-a tu-a! San-ctus,
 glo-ri-a tu-a! San-ctus,

ff
p *Strobilisti.*

san - ctus, san - ctus,

f *tr* *p* *f* *p*

f Do - mi - nus De - us Sa - ba - oth!

f Do - mi - nus De - us Sa - ba - oth!

f Do - mi - nus De - us Sa - ba - oth!

f Do - mi - nus De - us Sa - ba - oth!

f

B

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

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

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

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

ff ple-ni sunt coe-li et ter-ra glo-ri-a tu

pp glo-ri-a tu

ff ple-ni sunt coe-li et ter-ra glo-ri-a tu

pp glo-ri-a tu

Streichinstr.

ff tutti.

pp Streichinstr.

Allegro, ma non troppo.

a! O - san - na in ex - cel - sis De - o,
 O - san - na in ex - cel - sis De - o,
 a! O - san - na in ex - cel - sis De - o,
 O - san - na in ex - cel - sis De - o,
 sis De - o, in ex - cel - sis, in ex - cel - sis De - o,
 san - na in ex - cel - sis De - o, in ex - cel - sis De - o,
 san - na, o - san - na in ex - cel - sis, o - san - na, o - san -
 na, o - san - na, o - san - na, o - san - na in ex -

Viol. I, Viol. II, Viol. III
 Pos. I, Pos. II, Pos. III
 Clar.

C

o - san - na, o - san - na, o - san - na, o -

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

na in ex - cel - sis De - o, o - san - na, o - san -

cel - sis De - o, o - san - na, o - san - na, o - san -

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

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

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

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

BENEDICTUS.

Andante.

Sopran. *p SOLO.*
Be - ne - di - ctus qui

Alt. *p SOLO.*
Be - ne - di - ctus qui

Tenor. *p SOLO.*
Be - ne - di - ctus qui

Bass. *p SOLO.*
Be - ne - di - ctus qui

Pianoforte. *p* *pp*

ve-nit in no-mi-ne Do-mi-ni, be - ne - di - ctus qui ve-nit in no-mi-ne Do - mi -
 ve-nit in no-mi-ne Do-mi-ni, be - ne - di - ctus qui ve-nit in no-mi-ne Do - mi -
 ve-nit in no-mi-ne Do-mi-ni, be - ne - di - ctus qui ve-nit in no-mi-ne Do - mi -
 ve-nit in no-mi-ne Do-mi-ni, be - ne - di - ctus qui ve-nit in no-mi-ne Do - mi -

sf **PUTTI.** *dim.* 13 *SOLO.*

be - ne - di - ctus qui ve - nit, be - ne -

sf **PUTTI.** *dim.* *SOLO.*

le - ne - di - ctus qui ve - nit in no - mi - ne Do - mi - ni, be - ne - dictus qui

dim. *SOLO.*

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

dim.

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

f *Tutti.* *dim.* *p*

dictus qui venit, be - ne - di - ctus qui ve - nit in no - - - mine Do - mi -

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

dictus qui ve - nit in no - mi - ne Do - mi - ni, in no - - - mine Do - mi - ni,

SOLO.

be - ne - di - ctus qui ve - nit in no - mi - ne Do - - - mi - ni, in no - mi - ne Do - mi -

D
p *SOLO.*
 be - ne - di - ctus qui ve-nit in nomine Domini, be - nedictus qui
p *SOLO.*
 be - ne - di - ctus qui ve-nit in nomine Domini, be - nedictus qui
p *SOLO.*
 be - ne - di - ctus qui ve-nit in nomine Domini, be - nedictus qui
p *SOLO.*
 be - ne - di - ctus qui ve-nit in nomine Domini, be - nedictus qui

diviso.

ve-nit in no-mine Do-mi-ni, qui ve-nit in no-mine Do-mi-ni, qui
 ve-nit in no-mine Do-mi-ni, qui ve-nit in no-mine Do-mi-ni, qui
 ve-nit in no-mine Do-mi-ni, qui ve-nit in no-mine
 ve-nit in no-mine Do-mi-ni, qui ve-nit in no-mine

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

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

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

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

sf *piano*

E

sf *TUTTI* *sf*

be - ne -

sf *TUTTI* *sf*

be - ne - di - ctus qui ve - nit in

sf *TUTTI* *sf*

be - ne - di - ctus qui ve - nit in no - mi - ne Do - mi - ni, in

sf *TUTTI* *sf*

be - ne - di - ctus qui ve - nit in no - mi - ne Do - mi - ni, qui ve - nit in no - mi - ne, in

sf *f* *f* *f*

dim. **F** *p SOLO.*

di - ctus qui ve - nit, be - ne - di - ctus qui ve - nit in no - mi - ne

dim. *p SOLO.*

no - mi - ne Do - mi - ni, be - ne - di - ctus qui ve - nit in no - mi - ne, no - mi - ne

dim. *p SOLO.*

no - mi - ne Do - mi - ni, be - ne - di - ctus qui ve - nit in no - mi - ne

dim. *p SOLO.*

no - mi - ne Do - mi - ni, be - ne - di - ctus qui ve - nit in

G *p TUTTI.*

Do - mi - ni, in no - mine Do - mi - ni, be - ne - di - ctus qui

p TUTTI.

Do - mi - ni, in no - mine Do - mi - ni, be - ne - di - ctus qui

p TUTTI.

Do - mi - ni, in no - mine Do - mi - ni, be - ne - di - ctus qui ve - nit in

p TUTTI.

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

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

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

no - mi - ne Domini, in no - mi - ne Domi - ni, qui ve - nit in no - mi - ne Do - mi - ni.

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

Streichl. p.

Allegro, ma non troppo.

O - san - na in ex - cel - sis

O - san - na

Fag. Pic. Viola 3-4. Pic. Cl.

o - san - - na in ex - cel - - sis De - - o, in ex -
 O - san - - na in ex - cel - sis De - -
 - - sis De - - o, o - san - - na, o - san -
 an in ex - cel - - sis De - - o, o

Viol. I, Hob.
 Viol. II, Clar.
 Bassoon

42 73

cel - sis, in ex - cel - sis De - - o, o -
 o, in ex - cel - sis De - - o, o - san - - na in ex -
 na in ex - cel - - sis, o - san - - na, o - san - - na in ex - cel - -
 san - na, o - san - - na, o - san - na in ex - cel - sis De - - o,

97

son - na, o - son - na, o - son - na, o - son - na in ex -
 cel - sis, o - son - na, o - son - na in ex - cel -
 sis De - o, o - son - na, o - son - na in ex - cel -
 o - son - na, o - son - na, o - son - na in ex -

98

cel - sis, o - son - na in ex - cel - sis, o -
 sis, o - son - na, o - son - na in ex - cel -
 sis, o - son - na, o - son - na in ex - cel - sis, o - son -
 cel - sis, o - son - na in ex - cel - sis, o - son - na

ssa-ta in ex-cel-sis De-o, o-san-na in ex-
 sis, in ex-cel-sis De-o, o-san-na in ex-
 na in ex-cel-sis De-o, o-san-na in ex-
 in ex-cel-sis De-o, o-san-na in ex-

cel-sis De-o, o-san-na!
 cel-sis De-o, o-san-na!
 cel-sis De-o, o-san-na!
 cel-sis De-o, o-san-na!

fren.

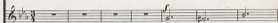
AGNUS DEI.

Andante con moto.

Sopran.



Alt.



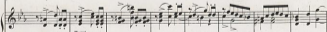
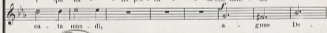
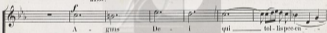
Tenor.



Bass.



Pianoforte.



ta, pre - ca - ta mun - di, — mi - se - re, mi - se -
 pre - ca - ta mun - di, — mi - se - re -
 i qui tol - lis pre - ca - ta mun - di, — mi - se - re -
 lis pre - ca - ta mun - di, — mi - se - re -

Musical score for the first system, featuring vocal lines and piano accompaniment. The piano part includes dynamic markings such as *ff*, *f*, and *p*, and includes the instruction "Viol. Strokhilote."

re - re no - bis, a -
 re no - bis, a - gnos De - i qui
 re to - bis, a - gnos

re no - bis, a - gnos

Musical score for the second system, featuring vocal lines and piano accompaniment. The piano part includes dynamic markings such as *f* and *ff*, and includes the instruction "Viol."

gus De - i qui tol - lis pec - ca - ta mun -

- tol - lis pec - ca - ta, pec - ca - ta mun - di, a - gus De - i

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

a - gus De - i qui

di, pec - ca - ta mun - di, —

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

gus De - i qui tol - lis pec - ca - ta mun - di, —

- tol - lis pec - ca - ta, pec - ca - ta mun - di, — ni - se.

472

p

mi - se - re - re no - bis,

mi - se - re - re no - bis,

mi - se - re - re no - bis,

re - re, mi - se - re - re no - bis, a - gus De -

Stradivari

Fant.

a - gus De - i,

gus De - i, a - gus De - i qui tol -

- - - gus De - i, a - - gus De - i

i qui tol - - lis pec - ca - ta mun - di, a - - gus

472

gus De - i qui tol - lis pec - ca - ta mun - di,
 - lis pec - ca - ta, pec - ca - ta mun - di, a - gus De -
 qui tol - lis pec - ca - ta mun - di,
 De - i qui tol - lis pec - ca - ta mun - di, a -

p *ff* *p*

a - gus De - i qui tol - lis pec - ca - ta mun - di.
 i qui tol - lis pec - ca - ta, pec - ca - ta mun - di.
 a - gus De - i qui tol - lis pec - ca - ta mun - di.
 gus De - i qui tol - lis pec - ca - ta mun - di.

p *pp*

Andantino.

pp Do - na no - bis pi - - cem, *p* do - na no - bis

pp Do - na no - bis pi - - cem, *p* do - na no - bis

pp *Mozz.*

p pi - - cem, *p* do - na no - bis pi - - cem,

p pi - - cem, *p* do - na no - bis pi - - cem,

Clar. *Clar.*

p
do - na, do - na nobis pa - - cem,

p
do - na, do - na nobis pa - - cem.

p
do - na no - bis, nobis pa - - cem, pa - - cem,

p
do - na no - bis, nobis pa - - cem, pa - - cem, *f*
donn,

f

do - na, dona nobis pa - cem, pa - cem, pa - cem,

do - na, dona nobis pa - cem, pa - cem, pa - cem,

dona nobis pacem tuam to - his pacem,

f *trac.*

SOLO. *p* do - na, dona nobis pa - cem, do - na nobis

SOLO. *p* do - na, do - na nobis, do - na pa - cem, do - na nobis

p *SOLO.* do - na, do - na nobis, do - na pa - cem, do - na nobis

SOLO. *p* do - na, dona nobis pa - cem, do - na pa - cem, do - na nobis

p *pp*

pa - cem, do - na, dona nobis pa - cem, dona no - bis pa - cem,
 - pa - cem, do - na, do - na nobis, do - na pa - cem, dona no - bis pa - cem,
 pa - cem, do - na, dona nobis, do - na pa - cem, do - na no - bis pa - cem,
 pa - cem, do - na, do - na nobis pa - cem, do - na pa - cem, dona no - bis pa - cem,
ad libitum
Clav. Fac.
pp
 pa - cem, pa - cem, do - na, do - na
 pa - cem, pa - cem, do - na no - bis pa - - cem, do - na, do - na
 pa - cem, pa - cem, do - na no - bis, do - na, do - na
 pa - cem, pa - cem, do - na nobis

TUTTI. *SOLO.*
 nobis pa - cem, dona, dona nobis pa - - - cem, do - na no - bis pa -
TUTTI. *SOLO.*
 nobis pa - cem, dona, dona nobis pa - - - cem, do - na no - bis pa -
TUTTI. *SOLO.*
 nobis pa - cem, dona, dona nobis pa - - - cem, do - na no - bis pa -
TUTTI. *SOLO.*
 pa - cem, do - na nobis, dona nobis pa - - - cem,

p *f* *ten.* *Viol.* *Violoncello, decrease.* *p* *Viol.*

TUTTI. *SOLO.* *TUTTI.*
 do - na nobis pa - - - cem, do - na no - bis pa - - - cem,
TUTTI. *SOLO.* *TUTTI.*
 do - na nobis pa - - - cem, do - na no - bis pa - - - cem,
TUTTI. *SOLO.* *TUTTI.*
 do - na nobis pa - - - cem, do - na no - bis pa - - - cem,
TUTTI. *SOLO.* *TUTTI.*
 do - na nobis pa - - - cem, do - na no - bis pa - - - cem,

p *f* *ten.* *Viol.* *Violoncello, decrease.* *p* *Viol.*

Allegro molto moderato.

121

omn.

A - - gus De - - i qui

omn.

A - - gus De - - i qui tol - lis pec - ca - ta

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

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

mun - di, A - - gus De - - i,

- - ta mun - di, a - - gus De - - i qui tol - lis pec - ca - ta,

Andantino.

ff *diviso.* *pp*

a - gus De - i, a - gus De - i. Dona nobis pa - cem,

ff *diviso.* *pp*

a - gus De - i, a - gus De - i. Dona nobis pa - cem,

ff *diviso.* *pp*

a - gus De - i, a - gus De - i. Dona nobis pa - cem,

ff *diviso.* *pp*

a - gus De - i, a - gus De - i.

ff *diviso.* *pp* *staccato.* *pp*

p *cresc.* *f* *p*

dona nobis pa - cem, do - na nobis pa - cem, do - na no -

p *cresc.* *f* *p*

dona nobis pa - cem, do - na nobis pa - cem, do - na no -

p *cresc.* *f* *p*

dona nobis pa - cem, do - na nobis pa - cem, do - na no -

p *cresc.* *f* *p*

p *staccato.* *staccato.* *cresc.* *staccato.* *f* *p*

- bis pacem, do - na no - bis pa - cem, do - na nobis pa - cem, do - na nobis pa -
 - bis pacem, do - na no - bis pa - cem, do - na nobis pa - cem, do - na nobis pa -

Tam. *f* *p* *pp*

cresc. *f* *ff* *p*
 cem, pa - cem, pa - cem, pa - cem, do - na nobis pa - cem.
cresc. *f* *ff* *p*
 cem, pa - cem, pa - cem, pa - cem, do - na nobis pa - cem.

cresc. *f* *ff* *p*

