

Wenzel
MÜELLER
MASS IN G MAJOR

Once attributed to Wolfgang Amadeus Mozart

K.Anh.232/C.104

Full Score
Partitur

PETRUCCI LIBRARY PRESS

ORCHESTRA

2 Oboes

2 Bassoons

2 Horns in G, C, F

2 Trumpets in C

Timpani

Soloists:

Soprano

Alto

Tenor

Bass

Mixed Chorus (SATB)

Violins I

Violins II

Violas

Violoncellos

Double Bass

The English publisher Novello published the Mass in 1819 as Mozart's Twelfth Mass in a series of masses by Mozart which ironically contributed to Mozart's fame well into the 20th Century.

TWELFTH MASS.

Kyrie.

W. A. Mozart.

Adagio quasi Andante. $\text{♩} = 72$.

Oboi.

Fagotti.

Corai in G.

Violino I.

Violino II.

Viola.

SOPRANO.

ALTO.

TENORE.

BASSO.

Violoncello e Basso.

SOLO. Ky - ri - e e -

SOLO. Ky - ri - e e - lei - son. Ky - ri - e e - lei - son, Ky - ri -

Adagio quasi Andante.

SOLO. Ky - ri - e e -

SOLO. Ky - ri - e e - lei - son, Ky - ri - e e - lei - son, Ky - ri - e e -

SOLO. Ky - ri - e e - lei - son, Ky - ri - e e - lei - son, Ky - ri - e e -

lei son, Ky - ri - e - lei - son, e - lei - son. Ky - ri -
 le - son, Ky - ri - e - lei - son, e - lei - son. Ky - ri -
 TUTTI.
 TUTTI.
 TUTTI.
 TUTTI.

e - lei - son, e - lei - son, Ky - ri - e e - lei - son, Ky - ri - e e - lei - son, Ky - ri - e e - lei -
 e - lei - son, e - lei - son, Ky - ri - e e - lei - son, Ky - ri - e e - lei - son, Ky - ri - e e - lei -
Vcl.
Bassi

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

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

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

son, e-lei-son, Ky-ri-e e-lei-son. Ky-ri-e e-lei-son. Ky-ri-e, Vel.

Bassi

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

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

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

Ky-ri-e, Ky-ri-e e-lei-son. Ky-ri-e, Vel.

Bassi

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

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

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

Bassi

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

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

SOLO.
Chri - ste e - lei - son, e - lei - son, e -

SOLO.
Chri - ste e - lei - son, e - lei - son,

SOLO.
Chri - ste e - lei - son, e - lei - son,

SOLO.
Chri - ste e - lei - son, e - lei - son,

TUTTI.
lei - son, e - lei - son, Chri - ste e - lei - son.

TUTTI.
lei - son, Chri - ste e - lei - son.

TUTTI.
lei - son, Chri - ste e - lei - son.

TUTTI.
Chri - ste e - lei - son, Chri - ste e - lei - son.

SOLO.
Chri - ste e - lei - son, e -

SOLO. TUTTI.
 Chri - ste e - lei - son, e - lei - son. Christe e.
 SOLO. TUTTI.
 Chri - ste e - lei - son. Christe e.
 SOLO. TUTTI.
 Chri - ste e - lei - son, e - lei - son, e - lei - son. Christe e.
 Chri - ste e - lei - son, e - lei - son, e - lei - son. Christe e.
 lei - son, Chri - ste e - lei - son, Chri - ste e - lei - son. Christe e.

lei son, e - lei son, Chri - ste e - lei - son, Chri - ste e - lei - son,
 lei son, e - lei son, Chri - ste e - lei - son, Chri - ste e - lei - son,
 lei son, e - lei son, Chri - ste e - lei - son, Chri - ste e - lei - son,
 lei son, e - lei son, Chri - ste e - lei - son, Chri - ste e - lei - son,

D^p

Chri - ste e - lei - son, Chri - ste e - lei - son, Chri - ste e -

Chri - ste e - lei - son, Chri - ste e - lei - son, Chri - ste e -

lei - son, Chri - ste e - lei - son, e - lei - son. *p*

lei - son, Chri - ste e - lei - son, e - lei - son. *Christe e - leison, e -*

lei - son, Chri - ste e - lei - son, e - lei - son. *Christe e - leison, e -*

Christe eleison, Christe eleison, Christe eleison.
 eleison, Christe eleison, eleison.
 eleison, Christe eleison, eleison.
 Christe eleison, Christe eleison, Christe eleison.

Christe eleison, eleison, Christe eleison, eleison, Christe eleison.
 Christe eleison, Christe, Christe eleison.
 Christe eleison, eleison, Christe, Christe eleison, eleison.
 Christe eleison, Christe eleison.

The first system of the musical score consists of five staves of piano accompaniment. The top staff is in treble clef, and the bottom staff is in bass clef. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several dynamic markings, including *p* (piano) and *pp* (pianissimo), scattered throughout the system.

The second system of the musical score contains four vocal staves with lyrics. The lyrics are: "lei - son, e - lei - son, Christe, Christe e - lei - son, e - lei - son, son, e - lei - son, Christe, Christe e - lei - son, e - lei - son, son, e - lei - son, Christe, Christe e - lei - son, e - lei - son,". The vocal lines are written in treble and bass clefs. The lyrics are printed below the notes.

The third system of the musical score consists of five staves of piano accompaniment. The top staff is in treble clef, and the bottom staff is in bass clef. The music continues with complex rhythmic patterns and dynamic markings, including *p* and *pp*.

The fourth system of the musical score contains four vocal staves with lyrics. The lyrics are: "e - lei - son, Christe, Christe e - lei - son, e - lei - son, Chri - ste r - Christe e - lei - son, e - lei - son, Christe e - lei - son, e - lei - son,". The system includes dynamic markings for *SOLO.* and *TUTTI.* and a final dynamic marking of *fp* (fortissimo) at the bottom.

Instrumental accompaniment for the first system, featuring piano and strings.

Christe e - lei - son, Christe e - lei - son, Christe e - lei - son, Christe e - lei - son, Christe,
 le - i - son, e - le - i - son, e - le - i - son, e - le - i - son, Christe,
 Christe e - lei - son, Christe e - lei - son, Christe e - lei - son, Christe e - lei - son, Christe,
 Chri - ste e - lei - son, e - lei - son, e - le - i - son, *vel*

Vocal and basso continuo parts for the first system, including lyrics and dynamic markings such as *mf*.

Instrumental accompaniment for the second system, featuring piano and strings with dynamic markings like *cresc.* and *fz*.

Christe e - lei - son, e - lei - son, e - lei - son, e - lei - son, e - lei - son, e - lei
 Christe e - lei - son,
 Christe, Christe e - lei - son, e - lei - son, e - lei
 Christe, Christe e - lei - son, e - lei - son, e - lei
 Bassi *Vel.* Bassi

Vocal and basso continuo parts for the second system, including lyrics, dynamic markings such as *cresc.*, and performance instructions like *mf* and *Vel.*

The first system of the score consists of six staves of piano accompaniment. The top two staves are in treble clef, and the bottom four staves are in bass clef. The music features a complex texture with many sixteenth and thirty-second notes, creating a dense and rhythmic accompaniment.

The second system of the score includes vocal lines and piano accompaniment. It consists of six staves. The top two staves are vocal lines with lyrics: "son, Chri - ste e - lei - son, Chri - ste e - lei - son, e - lei - son, e - lei - son." The bottom four staves are piano accompaniment. The lyrics are repeated in the third and fourth staves.

The third system of the score features piano accompaniment and a solo vocal line. It consists of six staves. The top four staves are piano accompaniment, and the bottom two staves are vocal lines. A "G" time signature change is indicated at the beginning of the system. The lyrics for the solo vocal line are: "Ky - ri - e e - lei - son, Ky - ri - e e - lei -". The word "SOLO." is written above the vocal line. The system concludes with a "G" time signature change and a "p" dynamic marking.

SOLO.
 Ky - ri - e e - lei - son, Ky - ri -
 son, Ky - ri - e e - lei - son, e - lei - son, e - lei - son,

This system contains the first system of musical notation. It includes a piano accompaniment with a right-hand part featuring a melodic line with many slurs and a left-hand part with chords and moving lines. The vocal solo part begins with the lyrics 'Ky - ri - e e - lei - son, Ky - ri - son, Ky - ri - e e - lei - son, e - lei - son, e - lei - son,'.

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

This system contains the second system of musical notation. The piano accompaniment continues with similar textures. The vocal solo part continues with the lyrics 'Ky - ri - e e - lei e - le - i - son, e - lei - son, Ky - ri - e e - le - e - lei - son, e - le - i - son, e - lei - son, Ky - ri - e e - le - i -'.

Musical score for the first system, featuring piano accompaniment with multiple staves. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Musical score for the second system, including vocal lines with lyrics and piano accompaniment. The lyrics are: "son, Ky - ri - e - lei - son, e - lei - son. Ky - ri - e - lei - son, Ky - ri - e - lei - son. Ky - ri - e - lei - son, e - lei - son. Ky - ri - e - lei - son, e - lei - son." The word "TUTTI." is written above the vocal lines.

Musical score for the third system, featuring piano accompaniment with multiple staves. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Musical score for the fourth system, including vocal lines with lyrics and piano accompaniment. The lyrics are: "son, e - lei - son, Ky - ri - e - lei - son, Ky - ri - e - lei - son, Ky - ri - e - lei - son, e - lei - son, e - lei - son, e - lei - son, Ky - ri - e - lei - son, Ky - ri - e - lei - son, Ky - ri - e - lei - son, e - lei - son, e - lei - son, e - lei - son." The word "Vcl." is written above the piano accompaniment, and "Bassi" is written above the bass line.

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

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

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

son, Vel. Ky - ri - e e - lei - son, Bassi Ky - ri - e, Vel.

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

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

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

Ky - ri - e, Ky - ri - e e - lei - son, Ky - ri - e, Vel. Ky - ri - e, Bassi

This system contains the first two systems of a musical score. The top system consists of five staves of piano accompaniment. The second system includes three vocal staves with the lyrics "Ky-ri-e e-le-i-son, Ky-ri-e e-le-i-son, Ky-ri-e" and a piano accompaniment staff. The lyrics are written in a stylized font with hyphens under the vowels. The piano part features a prominent melodic line in the right hand and a supporting bass line in the left hand.

This system contains the third and fourth systems of the musical score. The third system features a vocal line with the lyrics "e-le-i-son, e-le-i-son, e-le-i-son" and a piano accompaniment staff. The lyrics are written in a stylized font with hyphens under the vowels. The piano part continues with a melodic line in the right hand and a supporting bass line in the left hand. The fourth system consists of five staves of piano accompaniment, including a grand staff (treble and bass clefs) and two additional staves.

Gloria.

Allegro moderato. d=132.

Oboi.
 Fagotti.
 Corni in C.
 Clarini in C.
 Timpani in C.G.
 Violino I.
 Violino II.
 Viola.
 SOPRANO.
 ALTO.
 TENORE.
 BASSO.
 Violoncello e Basso.

TUTTI
 Glo - ria in ex - celsis De - o,
 TUTTI
 Glo - ria in ex - celsis De - o,
 TUTTI
 Glo - ria in ex - celsis De - o,
 TUTTI
 Glo - ria in ex - celsis De - o,

Allegro moderato.

in excel - sis De - o glo - ri - a, De - o glo - ri - a, glo - ri - a in excel - sis
 in excel - sis De - o glo - ri - a, De - o glo - ri - a, glo - ri - a in excel - sis

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

A
 in ex-cel-sis De-o glo-ri-a, et in ter-ra pax, pax, pax ho-mi-ni-
 in ex-cel-sis De-o glo-ri-a, et in ter-ra pax, pax, pax ho-mi-ni-
A

Musical score for the first system, including piano and vocal parts. The piano part features a complex rhythmic pattern with many sixteenth notes. The vocal parts are in a soprano and alto range, with lyrics in Latin.

Musical score for the second system, including piano and vocal parts. The piano part continues with the same rhythmic pattern. The vocal parts have lyrics: "bus, et in ter-ra pax, pax, pax ho-mi-ni-bus, bo-nae, bo-nae vo-lun-tatis, vo-lun-tatis".

Musical score for the third system, including piano and vocal parts. The piano part features a dense texture of sixteenth notes. The vocal parts have lyrics: "ta-tis, vo-lun-tatis bo-nae, bo-nae vo-lun-tatis, bo-nae, bo-nae". The word "cresc." is written above the piano part.

Musical score for the fourth system, including piano and vocal parts. The piano part continues with the dense sixteenth-note texture. The vocal parts have lyrics: "ta-tis, vo-lun-tatis bo-nae, bo-nae, bo-nae vo-lun-tatis, bo-nae, bo-nae, bo-nae". The word "cresc." is written above the piano part.

The first system of the musical score consists of ten staves. The top five staves are for piano accompaniment, and the bottom five are for vocal parts. The piano part includes a complex texture with many sixteenth notes and some melodic lines. The vocal parts have lyrics written below them. The lyrics for the first system are: "bo.nae vo.lun.ta - tis, bo.nae, bo.nae vo.lun.ta - tis, bo.nae, be.nae, bo.nae, bo.nae vo.lun.ta - tis, bo.nae, bo.nae, bo.nae." The word "cresc." is written above the piano accompaniment staves at several points, indicating a crescendo. The dynamics range from *p* (piano) to *f* (forte).

The second system of the musical score continues the composition with ten staves. It features the same vocal and piano parts as the first system. The lyrics for the second system are: "bo.nae vo.lun.ta - tis, bo.nae vo.lun.ta - tis, bo.nae vo.lun.ta - tis." The piano accompaniment continues with its intricate sixteenth-note patterns. The word "cresc." is also present in this system. The dynamics range from *p* to *f*.

Musical score for the first system, including vocal lines and piano accompaniment. The system consists of seven staves. The top two staves are vocal parts (Soprano and Alto), and the bottom three staves are piano accompaniment (Right Hand and Left Hand). The lyrics are:

SOLO
 Lau - da - mus, be - ne - di - cimus, a - do -
 SOLO
 Lau - da - mus, be - ne - di - cimus, a - do -

Musical score for the second system, including vocal lines and piano accompaniment. The system consists of seven staves. The top two staves are vocal parts (Soprano and Alto), and the bottom three staves are piano accompaniment (Right Hand and Left Hand). The lyrics are:

ra - mus, glo - ri - fi - camus, gra - ti - as a - gi - mus ti - bi pro - pter
 ra - mus, glo - ri - fi - camus, gra - ti - as a - gi - mus ti - bi pro - pter

ma - gnam glo - ri - am tu - am, pro - pter ma - gnam, pro - pter
 ma - gnam glo - ri - am tu - am, glo - ri - am tu - am,
 ma - gnam glo - ri - am tu - am, glo - ri - am tu - am,

ma - gnam, pro - pter ma - gnam glo - ri - am tu - am, glo - ri - am
 glo - ri - am tu - am, pro - pter ma - gnam glo - ri - am tu - am, glo - ri - am
 glo - ri - am tu - am, pro - pter ma - gnam glo - ri - am tu - am, glo - ri - am

Bassi

Musical score for the first system, including vocal lines and piano accompaniment. The score features multiple staves with musical notation, including notes, rests, and dynamic markings such as *cresc.* and *f*. The lyrics for the vocal parts are:

tu am, glo ri am tu am. **TUTTI**
 Do mi ne **TUTTI**
 tu am, glo ri am tu am. **TUTTI**
 Do mi ne **TUTTI**

Musical score for the second system, including vocal lines and piano accompaniment. The score features multiple staves with musical notation, including notes, rests, and dynamic markings such as *cresc.* and *f*. The lyrics for the vocal parts are:

De us, De us Rex coe lestis De us Pa ter o mni po tens
 De us, De us Rex coe lestis De us Pa ter o mni po tens

Do-mi-ne Fi - li u - ni - ge - ni - te Je - su Chri -

Do-mi-ne Fi - li u - ni - ge - ni - te Je - su Chri -

ste. Do-mi-ne De-us, Agnus De-i, Fi-li-us Patris, Fi-li-us Pa - tris,

ste. Do-mi-ne De-us, Agnus De-i, Fi-li-us Patris, Fi-li-us Pa - tris,

Viol. Bassi

Fi-li-us Pa-tris, Do-mi-ne De-us, Agnus De-i, Fi-li-us Pa-tris,
 Fi-li-us Pa-tris, Do-mi-ne De-us, Agnus De-i, Fi-li-us Pa-tris,

Do-mi-ne De-us, Agnus De-i, Fi-li-us Pa-tris, Fi-li-us, Fi-li-us Pa-tris.
 Do-mi-ne De-us, Agnus De-i, Fi-li-us Pa-tris, Fi-li-us, Fi-li-us Pa-tris.

Qui tollis.

Adagio. $\text{♩} = \text{M.}$

Oboi.
Fagotti.
Violino I.
Violino II.
Viola.
SOPRANO.
ALTO. SOLO
TENORE. SOLO
BASSO.
Violoncello e Basso.

Qui tol - lis, qui tol - lis pec - ca - ta mun - di.

Adagio.

TUTTI
Mi - se - re - re, mi - se - re - re, mi - se
TUTTI
TUTTI
Mi - se - re - re, mi - se - re - re, mi - se
TUTTI

re - re no - bis.

re - re no - bis.

This system contains two systems of musical notation. The first system consists of five staves: a vocal line with lyrics 're - re no - bis.', a piano accompaniment line, and three additional staves for piano accompaniment. The second system consists of four staves: a vocal line with lyrics 're - re no - bis.', a piano accompaniment line, and two additional staves for piano accompaniment. Dynamics include *p* and *pp*.

SOLO

SOLO

Qui tol lis, qui

This system contains two systems of musical notation. The first system consists of five staves: a piano accompaniment line, a vocal line with lyrics 'SOLO Qui tol lis, qui', and three additional staves for piano accompaniment. The second system consists of four staves: a piano accompaniment line, a vocal line with lyrics 'SOLO Qui tol lis, qui', and two additional staves for piano accompaniment. Dynamics include *f*, *p*, and *pp*. A key signature change to E major is indicated by an 'E' above the staff.

Musical score for the first system, including piano accompaniment and vocal parts with lyrics. The piano part features a complex melodic line with many sixteenth notes. The vocal parts are in a homophonic setting.

TUTTI
Sus - ci - pe de - pre - ca - ti -
tol - lis pec - ca - ta mun - di, Sus - ci - pe de - pre - ca - ti -
tol - lis pec - ca - ta mun - di, Sus - ci - pe de - pre - ca - ti -
TUTTI
Sus - ci - pe de - pre - ca - ti -

Musical score for the second system, including piano accompaniment and vocal parts with lyrics. The piano part continues with a similar melodic texture. The vocal parts continue with the same text.

o - - - nem, de - pre - ca - ti - o - - - nem, de - pre - ca - ti - o - - - nem,
o - - - nem, de - pre - ca - ti - o - - - nem, de - pre - ca - ti - o - - - nem,

de - pre - ca - ti - o - - - - - nem nos - - - - - tram, de - pre - ca - ti -

de - pre - ca - ti - o - - - - - nem nos - - - - - tram, de - pre - ca - ti -

o - - - - - nem nos - - - - - tram.

o - - - - - nem nos - - - - - tram.

SOLO
Qui
SOLO
Qui

Velk
Bassi

Detailed description: This system contains the first four staves of a musical score. The top two staves are vocal lines, with the upper staff marked 'SOLO' and containing the word 'Qui'. The lower two staves are piano accompaniment, with the lower staff marked 'SOLO' and containing the word 'Qui'. Below these are two more staves: the first is for 'Velk' (Violins) and the second is for 'Bassi' (Bassoons). The music is in a key with one flat and a 4/4 time signature.

TUTTI
Mi - se - re - re,
TUTTI
se - des, qui se - des ad dex - ter - am Pa - tris, Mi - se - re - re,
TUTTI
se - des, qui se - des ad dex - ter - am Pa - tris, Mi - se - re - re,
SOLO
Qui se - des, qui se - des ad dex - ter - am Pa - tris, Mi - se - re - re,

Detailed description: This system contains the second four staves of the musical score. The top two staves are vocal lines, with the upper staff marked 'TUTTI' and containing the lyrics 'Mi - se - re - re,'. The lower two staves are piano accompaniment, with the lower staff marked 'TUTTI' and containing the lyrics 'se - des, qui se - des ad dex - ter - am Pa - tris, Mi - se - re - re,'. Below these are two more staves: the first is for 'Velk' (Violins) and the second is for 'Bassi' (Bassoons). The music continues in the same key and time signature.

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

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

p

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

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

pp

Quoniam.

Allegretto. $\text{♩} = 66$.

Oboi.
Fagotti.
Corni in G.
Violino I.
Violino II.
Viola.
SOPRANO.
ALTO.
TENORE.
BASSO.
Violoncello e Basso.

Allegretto.

p SOLO
Tu so-lus Do-mi-nus, so-lus Al-tis-si-mus, Je-su Chris-te.
p SOLO
Tu so-lus Do-mi-nus, so-lus Al-tis-si-mus, Je-su Chris-te.
Quo-ni-am tu so-lus san-ctus. Vel.

22.

mf

mf

mf

mf

mf

mf

mf TUTTI

Tu so - lus, tu so - lus al - tis - si - mus, tu

mf TUTTI

Tu so - lus, tu so - lus al - tis - si - mus, tu

mf TUTTI

Quo - ni - am tu so - lus sanc - tus. Tu so - lus, tu so - lus al - tis - si - mus, tu

Bassi

mf

so - lus, tu so - lus al - tis - si - mus, Je - su Chris - te, Je - su Chris -

so - lus, tu so - lus al - tis - si - mus, Je - su Chris - te, Je - su Chris -

te. *SOLO* Quo - ni - am tu so - lus, tu so - lus al - tis - si - mus,

te. *SOLO* Quo - ni - am tu so - lus, tu so - lus al - tis - si - mus,

te. *SOLO* Tu so - lus san - ctus, so - lus al - tis - si - mus.

Vol.

mf *TUTTI* Je - su Chris - te, Je - su Chris -

mf *TUTTI* Je - su Chris - te, *SOLO* Je - su Chris -

mf *TUTTI* Je - su Chris - te, *SOLO* Je - su Chris -

mf *TUTTI* Je - su Chris - te, Je - su Chris - te Je - su Chris -

Bassi

II

te, Quoniam tu solus, tu solus altissimus, Jesu

te, Quoniam tu solus, tu solus altissimus, Jesu

tu solus sanctus, solus altissimus, Jesu

TUTTI

TUTTI

TUTTI

TUTTI

Vol. Bassi

III

Chris - te, SOLO

Chris - te, SOLO Je - su Chris - te, Je - su Chris - te,

Chris - te, SOLO Je - su Chris - te, Je - su Chris - te,

Chris - te, SOLO

The first system of the musical score consists of seven staves. The top staff contains a melodic line with several long slurs. The second and third staves feature more rhythmic and melodic patterns. The fourth and fifth staves show a dense texture with many notes and slurs. The sixth and seventh staves provide a bass line with simpler rhythmic figures.

12.

The second system of the musical score includes vocal parts and piano accompaniment. It begins with a first ending bracket labeled '12.'. The vocal lines are marked with 'p SOLO' and contain the following lyrics: 'Tu so-lus Do-mi-nus, so-lus al-tis-si-mus,'. The piano accompaniment includes a section marked 'p SOLO' with the lyrics 'Quo-ni-am tu so-lus sanctus,'. The system concludes with a first ending bracket labeled '1 p'.

The first system of the musical score consists of six staves. The top two staves are for the vocal parts (Soprano and Alto), and the bottom four staves are for the piano accompaniment. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

Je-su Chris - te, tu so-lus, so - lus
 Je-su Chris - te, Quo - ni -
 Quo-ni - am tu so - lus sanc-tus, tu so-lus, so - lus sanc - tus,
 Je-su Chris - te, tu so-lus, so - lus

The second system contains the vocal staves with Latin lyrics. It includes staves for Soprano, Alto, Tenor, and Bass, along with a piano accompaniment staff. The lyrics are: "Je-su Chris - te, tu so-lus, so - lus", "Je-su Chris - te, Quo - ni -", "Quo-ni - am tu so - lus sanc-tus, tu so-lus, so - lus sanc - tus,", and "Je-su Chris - te, tu so-lus, so - lus".

The second system of the piano accompaniment continues the eighth-note pattern from the first system, providing harmonic support for the vocal lines.

sanc - tus, tu so-lus, so - lus Do - mi - nus, Quo - ni -
 am tu so - lus al - tis - si - mus, tu so -
 tu so-lus, so - lus Do - mi - nus, Quo - ni -
 sanc - tus, tu so-lus, so - lus Do - mi - nus, Quo - ni -

The third system contains the vocal staves with Latin lyrics. It includes staves for Soprano, Alto, Tenor, and Bass, along with a piano accompaniment staff. The lyrics are: "sanc - tus, tu so-lus, so - lus Do - mi - nus, Quo - ni -", "am tu so - lus al - tis - si - mus, tu so -", "tu so-lus, so - lus Do - mi - nus, Quo - ni -", and "sanc - tus, tu so-lus, so - lus Do - mi - nus, Quo - ni -".

First system of musical notation, including piano accompaniment and melodic lines. It features a variety of note values and rests across several staves.

am tu so-lus sanc-tus, tu so-lus Do-mi-nus, tu so-lus sanc-tus, tu so-lus

am tu so-lus sanc-tus, tu so-lus Do-mi-nus, tu so-lus

Vocal line with Latin lyrics. The lyrics are: "am tu so-lus sanc-tus, tu so-lus Do-mi-nus, tu so-lus sanc-tus, tu so-lus". The notation includes a fermata over the first measure and a repeat sign at the end.

Second system of musical notation, including piano accompaniment and melodic lines. It features a variety of note values and rests across several staves.

tus, tu so-lus De-mi-nus, so-lus al-tis-si-mus, Quo-ni-am tu so-lus, sanc-tus, tu so-lus Do-mi-nus, so-lus al-tis-si-mus, Quo-ni-am tu so-lus, tu so-lus, tu so-lus, al-tis-si-mus, Vcl.

tus, tu so-lus De-mi-nus, so-lus al-tis-si-mus, Quo-ni-am tu so-lus, sanc-tus, tu so-lus Do-mi-nus, so-lus al-tis-si-mus, Quo-ni-am tu so-lus, tu so-lus, tu so-lus, al-tis-si-mus, Vcl.

Vocal line with Latin lyrics. The lyrics are: "tus, tu so-lus De-mi-nus, so-lus al-tis-si-mus, Quo-ni-am tu so-lus, sanc-tus, tu so-lus Do-mi-nus, so-lus al-tis-si-mus, Quo-ni-am tu so-lus, tu so-lus, tu so-lus, al-tis-si-mus, Vcl.". The notation includes dynamic markings like *cresc.* and *Vcl.* (Vivace).

tu so - lus sanc - tus, tu so - lus Do - mi - nus,
 lus, al - tis - si - mus, tu so - lus, tu so - lus Do - mi - nus,
 lus, al - tis - si - mus, tu so - lus, tu so - lus Do - mi - nus, *mf*
 tu so - lus al - tis - si - mus, tu so - lus al - tis - si - mus,
 Bassi

f TUTTI
 Je - su Chris - te, Je - su Chris - te,
f TUTTI
f TUTTI
 Je - su Chris - te, Je - su Chris - te,
 TUTTI
f

a 2.
 a 2.
 a 2.
 a 2.

Piano accompaniment for the first system, featuring multiple staves with complex rhythmic patterns and dynamic markings such as *p*, *mf*, and *f*.

p SOLO
 Quo - ni - am tu so - lus, tu so - lus al - tis - si - mus, Je - su Chris - te,
mf TUTTI
 tu solus sanctus, solus al - tissimus, Je - su Chris - te,
mf TUTTI
 Quo - ni - am tu so - lus, tu so - lus al - tis - si - mus, Je - su Chris - te,
mf TUTTI

Vocal lines for the first system with lyrics and dynamic markings.

Piano accompaniment for the second system, continuing the complex rhythmic and melodic structure with dynamic markings like *p* and *mf*.

p SOLO
 Je - su Chris - te, Quo - ni - am tu so -
p SOLO
 Je - su Chris - te, Je - su Chris - te, Quo - ni - am tu so -
p SOLO
 Je - su Chris - te, SOLO Je - su Chris - te, tu solus
 Je - su Chris - te, Quo - ni - am tu so -

Vocal lines for the second system with lyrics and dynamic markings, including a *tr.* (trill) marking.

p Vel. Bassi

Additional piano accompaniment or bass line for the second system.

lus, tu so - lus al - tis - si - mus, Je - su Chris - te, Je - su, Je - su Chris -
sanctus, so - lus al - tis - si - mus, Je - su Chris - te, Je - su, Je - su Chris -
lus, tu so - lus al - tis - si - mus, Je - su Chris - te, Je - su, Je - su Chris -

mf TUTTI

te, Je - su, Je - su Chris - te, Je - su Chris - te.
te, Je - su, Je - su Chris - te, Je - su Chris - te.

p SOLO

Cum Sancto Spiritu.

Adagio. *And.* **M** Allegro.

Oboi.

Fagotti.

Corni in C.

Clarini in C.

Timpani C.G.

Violino I.

Violino II.

Viola.

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

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

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

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

Violoncello e Basso.

Adagio. **M** Allegro.

Cum Sancto Spi-ri-tu, in glo-ri-a De-i Pa-tris,

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

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

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

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

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

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

Cum Sancto Spi-ri-tu, in glo-ri-a De-i Pa-tris, A-

Bassi

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

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

glo-ri-a De-i Pa-tris, Cum Sancto Spi-ri-tu, in glo-ri-a De-i Pa-tris,

Pa-tris, A-men. *Vel.*

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

Bassi

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

men, A - - men.

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

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

men. Organo

a 2.

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

men, Cum Sanc - to Spi - ri - tu, De - i Pa - tris, A - - men, A - - men, De - i Pa - tris

men, A - - men, A - - men, in glo - ri - a

Cum Sanc - to Spi - ri -

Bassi

glo-ri-a Dei Pa - tris, A - men, A - - - - - men, A - - - - - men, Cum Sancto Spi-ri-tu, in
 A - men, A - - - - - men, De - i Pa - tris A - men, De - i Pa - tris, A - - - - - men, De - i Pa - tris
 De - - i Pa - tris, A - - - - - men, De - i Pa - tris, A - - - - - men, De - i Pa - tris, A - - - - - men, A - - - - -
 tu, A - men, A - - - - - men, *Vel.* Cum Sanc-to Spi - ri -
 Bassi

glo-ri-a Dei Pa - tris, A - men, A - - - - - men, A - - - - - men, A - - - - -
 A - men, De - - i Pa - - tris, A - men, A - - - - - men, A - - - - - men, A - - - - - men,
 - - - - - men, A - - - - - men, A - - - - - men, A - - - - - men, De - i
 tu, in glo-ri-a Dei Pa - tris, A - - - - - men, A - - - - - men,
Vel. Bassi *Vel.*

men, A - - men, Cum Sancto Spi - ri - tu, Cum Sancto
 A - - men, De - i Pa - tris, Pa - tris, A - - men, Cum Sancto Spi - ri - tu, Cum Sancto
 Pa - tris, De - i Pa - tris, A - - men, Cum Sancto Spi - ri - tu, Cum Sancto
 A - - men, A - - men, De - i Pa - tris, A - - men, Cum Sancto Spi - ri - tu, Cum Sancto

Bassi

Spi - ri - tu, Cum Sancto Spi - ri - tu, in glo - ri - a De - i Pa - tris,
 Spi - ri - tu, Cum Sancto Spi - ri - tu, in glo - ri - a De - i Pa - tris,
 Spi - ri - tu, Cum Sancto Spi - ri - tu, Cum Sancto Spi - ri - tu, in glo - ri - a De - i Pa - tris, A - men,
 Spi - ri - tu, Cum Sancto Spi - ri - tu, in glo - ri - a De - i Pa - tris,
 Bassi

De - i Pa - tris, A - men, A

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

De - i Pa - tris, A - men, A - men, A - men, A

A

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

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

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

men,

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

più animato

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

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

p A *p* *cresc.*

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

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

Vcl. *p* *cresc.* in glo - ri - a De - i Pa - tris, A -

cresc.

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

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

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

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

Bassi

5

The first system of the score consists of ten staves for piano accompaniment. The music features intricate textures with frequent sixteenth and thirty-second notes, often in pairs or groups. Dynamics include *p* (piano) and *crisc.* (crescendo) markings. The piece is in a major key, indicated by the key signature of one sharp (F#).

The vocal staves for the first system include Soprano, Alto, Tenor, and Bass lines. The lyrics are:

Soprano: De - i Pa - tris, A - men, A - - - - -

Alto: De - i Pa - tris, A - men, in glo - ri - a De - i

Tenor: De - i Pa - tris, A - men, in glo - ri - a De - i

Bass: De - i Pa - tris, A - men, in

A *crisc.* *Vel.* *crisc.* *p* *crisc.* *crisc.* *p* *crisc.* *crisc.* *crisc.* *crisc.* *crisc.* *crisc.*

The second system of the score consists of ten staves for piano accompaniment. It continues the intricate texture from the first system. Dynamics include *crisc.* (crescendo) markings. The piece is in a major key, indicated by the key signature of one sharp (F#).

The vocal staves for the second system include Soprano, Alto, Tenor, and Bass lines. The lyrics are:

Soprano: men, De.i Pa.tris, A - men, De.i Pa.tris, A - men.Cum Sancto Spi - ri -

Alto: Pa - tris, A - - - - - men, De.i Pa.tris, A - men, De.i Pa.tris, A - men.Cum Sancto Spi - ri -

Tenor: Pa - tris, A - - - - - men, De.i Pa.tris, A - men, De.i Pa.tris, A - men.Cum Sancto Spi - ri -

Bass: glo.ria De.i Pa.tris A - men, De.i Pa.tris, A - men, De.i Pa.tris, A - men.Cum Sancto Spi - ri -

crisc. *crisc.* *crisc.* *crisc.* *crisc.* *crisc.* *crisc.* *crisc.* *crisc.* *crisc.* *crisc.* *crisc.* *crisc.* *crisc.* *crisc.* *crisc.* *crisc.* *crisc.*

T *crisc.* *crisc.* *crisc.* *crisc.* *crisc.* *crisc.* *crisc.* *crisc.* *crisc.* *crisc.* *crisc.* *crisc.* *crisc.* *crisc.* *crisc.* *crisc.* *crisc.* *crisc.*

Bassi *crisc.* *crisc.* *crisc.* *crisc.* *crisc.* *crisc.* *crisc.* *crisc.* *crisc.* *crisc.* *crisc.* *crisc.* *crisc.* *crisc.* *crisc.* *crisc.* *crisc.* *crisc.*

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

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

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

Patris A - men, A - - men.

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

Credo.

Allegro. $\text{♩} = 100.$

Oboi.

Fagotti.

Corni in C.

Clarini in C.

Timpani C.G.

Violino I.

Violino II.

Viola.

SOPRANO. TUTTI.
Cre-do Cre-do in u-num De-um, Pa-trem om-ni-po-ten-tem, Fac-to-rem coe-li et

ALTO. TUTTI.
Cre-do Cre-do in u-num De-um, Pa-trem om-ni-po-ten-tem, Fac-to-rem coe-li et

TENORE. TUTTI.
Cre-do Cre-do in u-num De-um, Pa-trem om-ni-po-ten-tem, Fac-to-rem coe-li et

BASSO. TUTTI.
Cre-do Cre-do in u-num De-um, Pa-trem om-ni-po-ten-tem, Fac-to-rem coe-li et

Violoncello e Basso.

Allegro.

ter-rae, Pa-trem om-ni-po-ten-tem, Fac-to-rem coe-li et ter-rae, vi-si-bi-li-um om-ni-um

ter-rae, Pa-trem om-ni-po-ten-tem, Fac-to-rem coe-li 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 Chri - stum, Fi - li - um

et in - vi - si - bi - li - um, Et in u - num De - mi - num Je - sum Chri - stum, Fi - li - um

De - i u - ni - ge - ni - tum, et ex Pa - tre na - tum an - te om - ni - a,

De - i u - ni - ge - ni - tum, et ex Pa - tre na - tum an - te om - ni - a,

an - te om - ni - a se - cu - la, De - um de De - o,
an - te om - ni - a se - cu - la, De - um de De - o,

lu - men de lu - mi - ne, De - um de De - o, lu - men de lu - mi - ne,
lu - men de lu - mi - ne, De - um de De - o, lu - men de lu - mi - ne,

De - um ve - rum de De - o ve - ro, ge - ni - tum, non
De - um ve - rum de De - o ve - ro, ge - ni - tum, non

fac - tum, con - sub - stan - ti - a - lem Pa - tri, per quem om - ni - a fac - ta
fac - tum, con - sub - stan - ti - a - lem Pa - tri, per quem om - ni - a fac - ta

sunt, qui prop-ter nos ho-mi-nes et prop-ter no-stram sa-lu-tem de-scen-dit, de-
 suat, prop-ter nos ho-mi-nes et prop-ter no-stram sa-lu-tem de-scen-dit, de-

scen-dit de coe-lis, de-scen-dit de coe-lis.
 scen-dit de coe-lis, de-scen-dit de coe-lis.
 de coe-lis de-scen-dit de coe-lis.

Et incarnatus est.

Adagio. $\text{♩} = 66.$

Obci.
Fagotti.
Corni in C.
Violino I.
Violino II.
Viola.
SOPRANO.
ALTO.
TENORE.
BASSO.
Violoncello e Basso.

Adagio.

Detailed description: This system contains the first five measures of the piece. It features a full orchestral score with parts for Oboe, Bassoon, Horn in C, Violin I, Violin II, Viola, Soprano, Alto, Tenor, Bass, and Cello/Double Bass. The tempo is Adagio with a metronome marking of quarter note = 66. The key signature has one sharp (F#). The score includes various dynamics such as *f* (forte) and *p* (piano), and includes phrasing slurs and accents.

SOLO.
Et in - car - na - tus, et in - car - na - tus est de

Detailed description: This system contains the vocal solo and the continuation of the orchestral accompaniment for the next five measures. The vocal line is marked 'SOLO.' and begins with the lyrics 'Et in - car - na - tus, et in - car - na - tus est de'. The orchestral parts continue with their respective parts, maintaining the Adagio tempo and dynamic markings.

Spi - ri - tu Sanc - to ex Ma - ri - a, Ma - ri - a Vir - gi - ne: et ho - mo, et ho - mo factus

SOLO.
Cru - ci - fix - us,

SOLO.
Cru - ci - fix - us,

est, et ho - mo fac - tus est. *SOLO.* Ex Ma -

SOLO.
Cru - ci - fix - us, *SOLO.*
Cru - ci -

The first system of the musical score consists of five staves of piano accompaniment. The top staff is the right-hand part, featuring a melodic line with many beamed sixteenth notes. The bottom four staves are the left-hand part, providing harmonic support with chords and moving lines.

Cru-ci-fix-us, Cru-ci-fix-us e-ti-am pro no-bis, e-ti-am pro no-
 ri-a, Ma-ri-a Vir-gi-ne, et ho-mo, et
 fix-us, Cru-ci-fix-us, Cru-ci-fix-us e-ti-am pro no-bis, e-ti-am pro no-

The second system of the musical score consists of five staves of piano accompaniment, continuing the musical texture from the first system with similar melodic and harmonic patterns.

bis, Cru-ci-fix-us e-ti-am pro no-bis, e-ti-am pro no-
 bis, et ho-mo fac-tus est, Cru-ci-fix-us, Cru-ci-
 ho-mo, et ho-mo fac-tus est, Cru-ci-fix-us e-ti-am pro no-
 bis, et ho-mo fac-tus est, Cru-ci-fix-us e-ti-am, e-ti-am pro no-

bis, Cru-ci-fix-us e-ti-am pro no-bis, **TUTTI.** Cru-ci-fix-us e-ti-am pro no-bis, pro no-
 fix-us e-ti-am pro no-bis, **TUTTI.** Cru-ci-fix-us e-ti-am, e-ti-am pro no-
 bis, e-ti-am pro no-bis, **TUTTI.** Cru-ci-fix-us e-ti-am, e-ti-am pro no-
 bis, Cru-ci-fix-us e-ti-am pro no-

bis, sub Ponti-o Pi-la-to, sub Ponti-o Pi-la-to, pas-sus, pas-sus
 bis, sub Ponti-o Pi-la-to, sub Ponti-o Pi-la-to, pas-sus, pas-sus

et se - pul - tus est, et se - pul - tus

et se - pul - tus est, et se - pul - tus

est. SOLO. Cruci - fixus, Cruci - fixus, Cruci - fixus,

est. SOLO. Cruci - fixus, Cruci - fixus, Cruci - fixus,

est. Ex Ma - ri - a, Ma - ri - a Vir - gi - ne, et ho - mo

est. SOLO. Cruci - fixus, Cruci - fixus, Cruci - fixus,

The first system of the musical score consists of five staves. The top staff is the vocal line, followed by two piano accompaniment staves (treble and bass clef), and two more piano accompaniment staves (treble and bass clef). The music is in a 7/8 time signature and features a variety of rhythmic patterns and melodic lines.

The second system of the musical score includes vocal lines and piano accompaniment. The lyrics are: "Cru - ci - fix - us, e - ti - am pro no - bis, e - ti - am pro no - bis, Cru - ci - fix - us e - ti - et ho - mo fac - tus est, Cru - ci - fix - us, Cru - ci - fix - us, Cru - ci - fix - us, fac - tus est, Cru - ci - fix - us, e - ti - am pro no - bis, e - ti - am pro no - et ho - mo fac - tus est, e - ti - am pro no - bis, Cru - ci - fix - us, e - ti - am pro no -".

The third system of the musical score is primarily piano accompaniment, consisting of five staves. It features complex harmonic textures with many accidentals and dynamic markings such as *p* and *pp*. The music is in a 7/8 time signature.

The fourth system of the musical score includes vocal lines and piano accompaniment. The lyrics are: "am, sub Pon.ti.o Pi.la.to, pas.sus et se.pul.tus est, pas.sus et se.pul.tus est. bis, sub Pon.ti.o Pi.la.to, pas.sus et se.pul.tus est, pas.sus et se.pul.tus est." The word "TUTTI." is written above the vocal lines. The music is in a 7/8 time signature and includes dynamic markings like *pp*.

Et Resurrexit.

F Allegro.

Oboi.

Fagotti.

Corni in C.

Clarini in C.

Timpani in C.G.

Violino I.

Violino II.

Viola.

SOPRANO.

ALTO.

TENORE.

BASSO.

Violoncello e Basso.

F Allegro.

Et as - cen - dit in coe - lum, in coe - lum, se - det, se - det ad

Et as - cen - dit in coe - lum, in coe - lum, se - det, se - det ad

Musical score for the first system, featuring vocal lines and piano accompaniment. The score is written for a choir and piano. The vocal parts are in Latin, and the piano accompaniment is in a major key with a 4/4 time signature.

dex - te - ram Pa - tris, et i - te - rum ven - tu - rus

dex - te - ram Pa - tris, et i - te - rum ven - tu - rus

Musical score for the second system, continuing the vocal and piano parts. The score is written for a choir and piano. The vocal parts are in Latin, and the piano accompaniment is in a major key with a 4/4 time signature.

est, ven - tu - rus est cum glo - ri - a ju - di - ca - re

est, ven - tu - rus est cum glo - ri - a ju - di - ca - re

vi - vos et mor - tu - os, cu - jus reg - ni non e - rit fi -

vi - vos et mor - tu - os, cu - jus reg - ni non e - rit fi -

- rit fi -

nis. Et in Spi - ri - tum Sanc - tum Do - mi - num et vi - vi - fi - can - tem, qui ex

nis. Et in Spi - ri - tum Sanc - tum Do - mi - num et vi - vi - fi - can - tem, qui cum

Pa - tre Fi - li - o - que pro - ce - dit, si - mul a - do - ra - tur, et con - glo - ri - fi - ca - tur, qui lo -

Pa - tre et Fi - li - o si - mul a - do - ra - tur, et con - glo - ri - fi - ca - tur, qui lo -

cus est per Pro - phe - - - - - tas. Et u - num Sanc - tum Ca - tho - - - - - li - cam et A - pos -

cus est per Pro - phe - - - - - tas. Et u - num Sanc - tum Ca - tho - - - - - li - cam et A - pos -

to - li - cam Ec - cle - si - am. Con - fi - te - or u - num, u - num Bap - tis - ma

to - li - cam Ec - cle - si - am. Con - fi - te - or u - num, u - num Bap - tis - ma

SOLO. *p*

SOLO.

SOLO.

SOLO.

in re - missi - o - nem pec - ca - to - rum. Et ex - pec - to Re - surrecti -

in re - missi - o - nem pec - ca - to - rum. Et ex - pec - to Re - surrecti -

o - nem, et ex - pec - to Re - sur - rec - ti - o - nem, mor - tu -

o - nem, et ex - pec - to Re - sur - rec - ti - o - nem, mor - tu - o -

o - nem, et ex - pec - to Re - sur - rec - ti - o - nem, mor - tu - o -

pp

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

rum, mor - tu - o - rum.

rum, mor - tu - o - rum.

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

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

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

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

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

A - - men, A - - men, Et vi - tam ven - tu - ri, ven - tu - ri sae - culi, sae - culi, A - - men,
 A - - men, A - - men, Et vi - tam ven - tu - ri sae - culi, A - - men,
 A - - men, A - - men, Et vi - tam ven - tu - ri sae - culi, A - - men,

A - - - men, Et vi - tam ven - tu - ri, et vi - tam venturi sae - culi, sae - culi, A - men,

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

A - - - men, A - - - men, Et vi - tam ven - tu - ri, ven tu - ri sae - culi, sae - culi,

A - - - men, A - - - men, Et vi - tam ven - tu - ri sae - culi,

A - - - men, A - - - men, Et vi - tam ven - tu - ri sae - culi,

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

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

M

The first system of the musical score consists of six staves. The top two staves are for the right hand of the piano, and the bottom four staves are for the left hand. The music is written in a common time signature. There are several dynamic markings, including 'ff' (fortissimo), indicating a strong, loud sound. The notation includes various rhythmic values and articulation marks.

The second system of the musical score includes vocal lines and piano accompaniment. The lyrics are: "A - men, A - men, ven - tu - ri sae - culi A - men, ven - tu - ri sae - culi, A - men, ven - tu - ri sae - culi, A - men, vi - tam ven - tu - ri sae - cu - li, ven - tu - ri sae - culi, A - men, vi - tam ven - tu - ri, ven - tu - ri sae - culi, A - men, ven - tu - ri sae - culi, A - men." The vocal lines are written in a single staff, and the piano accompaniment continues on the staves below. Dynamic markings like 'ff' are present.

The third system of the musical score is primarily piano accompaniment. It features complex rhythmic patterns, including sixteenth and thirty-second notes, and various rests. The notation is dense, with many beamed notes and rests. The dynamic marking 'ff' is visible at the beginning of the system.

The fourth system of the musical score includes vocal lines and piano accompaniment. The lyrics are: "men, A - men, A - men, A - men, A - men." The vocal lines are written in a single staff, and the piano accompaniment continues on the staves below. The dynamic marking 'ff' is present.

Sanctus.

Oboi.
Fagotti.
Corni in C.
Clarini in C.
Timpani in C.G.
Violino I.
Violino II.
Viola.
TUTTI
SOPRANO.
ALTO.
TENORE.
BASSO.
Violoncello e Basso.

Adagio.

A

Do - minus De - us Sa - ba - oth, Do - minus De - us Sa - ba -
tus, Sanc - tus. Do - minus De - us Sa - ba -
Sa - ba - oth, Sa - ba - oth, Do - minus De - us Sa - ba -
tus, Sanc - tus, Sanc - tus, Do - minus De - us Sa - ba -

A

oth, Sanc - tus, Sanctus, Sanc - tus, Sanctus, Do - mi - nus,
 oth, Sanc - tus, Sanctus, Sanc - tus, Sanctus, Do - mi - nus, Do - mi - nus,

Allegro. ♩: 132.

De - us, De - us Sa - ba - oth. Pleni, ple - ni, ple - ni sunt cœ - li et
 De - us, De - us Sa - ba - oth. Pleni sunt cœ - li et ter - ra, sunt cœ - li et

Allegro.

ter - ra, Ple - ni, ple - ni, ple - ni sunt cae - li et ter - ra
ter - ra, Ple - ni sunt cae - li et ter - ra, sunt cae - li et ter - ra
ter - ra, Ple - ni, ple - ni, ple - ni, sunt cae - li et ter - ra
ter - ra, Ple - ni sunt cae - li et ter - ra, sunt cae - li et ter - ra

glo - ri - a tu - a, Ho - san - - -
glo - ri - a tu - a, Ho - san - - -

Vel.
Basso

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

cresc.
cresc.
cresc.
cresc.
cresc.
cresc.
cresc.
cresc.
cresc.
cresc.

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

Benedictus.

Andante. J. 78.

Oboi.

Fagotti.

Corni in F.

Violino I.

Violino II.

Viola.

SOPRANO.

ALTO.

TENORE.

BASSO.

Violoncello e Basso.

Andante.

The first system of the musical score consists of seven staves. The top staff features a complex melodic line with many beamed sixteenth notes and slurs. The second staff contains sparse notes, including a few chords. The third and fourth staves show a more active melodic line with slurs. The fifth and sixth staves are mostly empty, with a few notes in the fifth staff. The seventh staff contains a few notes, including a dynamic marking of *p* (piano).

The second system of the musical score consists of seven staves. The top staff has a melodic line with a dynamic marking of *p* and a slur. The second staff contains a rhythmic accompaniment of sixteenth notes. The third and fourth staves have melodic lines with slurs and dynamic markings of *p*. The fifth and sixth staves are mostly empty. The seventh staff contains a rhythmic accompaniment of sixteenth notes with a dynamic marking of *p*.

The first system of the handwritten musical score consists of ten staves. The top staff contains a complex melodic line with a long slur spanning across several measures. The second staff features a bass line with a prominent tie. The third and fourth staves show intricate rhythmic patterns with many beamed notes. The fifth staff continues the melodic development. The sixth through eighth staves appear to be empty or contain very faint notation. The ninth and tenth staves provide a bass line with a long, sweeping slur.

The second system of the handwritten musical score also consists of ten staves. The top staff begins with a melodic phrase marked with a slur and includes the word *ritando* above it. The second staff has a bass line with a long slur. The third and fourth staves contain complex rhythmic figures. The fifth staff continues the melodic line. The sixth through eighth staves are mostly empty. The ninth and tenth staves show a bass line with a long, sweeping slur.

The first system of the musical score consists of ten staves. The top staff contains a melodic line with several slurs. The second staff has a long slur spanning across it. The third and fourth staves contain block chords. The fifth staff has a long slur. The sixth staff contains a melodic line. The seventh and eighth staves are empty. The ninth staff contains a melodic line. The tenth staff contains a melodic line with a dynamic marking of *f*.

A

The second system of the musical score consists of ten staves. The top staff is empty. The second staff contains a piano accompaniment line starting with a dynamic marking of *p*. The third and fourth staves contain piano accompaniment lines. The fifth staff contains a vocal line with the lyrics "Be - ne - dic - tus qui ve - nit, qui ve - nit, Be - ne - dic - tus qui". The sixth staff contains a piano accompaniment line with a dynamic marking of *p* and the word "SOLO" above it. The seventh staff contains a vocal line with the lyrics "Be - ne - dic - tus qui ve - nit, qui ve - nit," and a dynamic marking of *p* and "SOLO" above it. The eighth staff contains a piano accompaniment line with a dynamic marking of *p* and "SOLO" above it. The ninth staff contains a vocal line with the lyrics "Be - ne - dic - tus qui ve - nit," and a dynamic marking of *p* and "SOLO" above it. The tenth staff contains a piano accompaniment line. The system ends with a dynamic marking of *A^p*.

The first system of the score features a vocal melody on a single staff with lyrics: "ve. nit, qui ve. nit, Be. ne. dic. tus qui ve." The piano accompaniment consists of four staves. The top staff contains arpeggiated chords, while the lower three staves provide harmonic support with various rhythmic patterns and sustained notes.

The second system continues the vocal line with lyrics: "nit, qui ve. nit in. no. mi. ne Do. mi. ni, qui ve. nit, qui ve. nit in nit, Do. mi. ni, Be. ne. dic. tus, qui ve. nit in nit, Do. mi. ni, qui ve. nit, qui ve. nit in nit, Do. mi. ni, Be. ne. dic. tus, qui ve. nit in". The piano accompaniment is more active here, with a prominent arpeggiated figure in the right hand. The bottom staff is labeled "Bassi" and includes a "Vcl." (Veloce) marking. The score includes dynamic markings such as *mf* and **TUTTI**.

no - mi - ne Do - mi - ni, Bene - dic - tus qui ve - nit, qui ve - nit,
 no - mi - ne Do - mi - ni, Bene - dic - tus qui ve - nit, qui ve - nit,

B

p
 SOLO
 Be - ne - dic - tus qui ve - nit in no - mi - ne Do - mi - ni,
 SOLO
 Be - ne - dic - tus qui ve - nit in no - mi - ne Do - mi - ni,
 SOLO
 Be - ne - dic - tus qui ve - nit in no - mi - ne Do - mi - ni,
 SOLO
 Qui ve - nit in no - mi - ne Do - mi - ni.

B

mf *cresc.*
mf *cresc.*
mf *cresc.*
mf *cresc.*
mf *cresc.*

TUTTI **SOLO**
 Be - ne - dictus qui ve - nit, qui ve - nit in no - mine Do - mi - ni. Qui
TUTTI
 ni.
TUTTI
 ni.
TUTTI Be - ne - dictus qui ve - nit, qui ve - nit in no - mine Do - mi - ni.
TUTTI

p
pp
p

ve - nit in
SOLO
p Be - ne - die - tus qui ve - nit, qui ve - nit in
SOLO
p Be - ne - die - tus qui ve - nit, qui ve - nit in
SOLO
p Be - ne - die - tus qui ve - nit, qui ve - nit in
SOLO
p Be - ne - die - tus qui ve - nit, qui ve - nit in

The first system of the musical score consists of six staves. The top two staves are for piano accompaniment, with the right hand in treble clef and the left hand in bass clef. The bottom four staves are for vocal parts, with the top two in treble clef and the bottom two in bass clef. The music is in a common time signature (C) and a key signature of one flat (B-flat). The piano part features a complex, rhythmic accompaniment with many sixteenth and thirty-second notes.

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

The second system of the musical score consists of six staves. The top two staves are for piano accompaniment, with the right hand in treble clef and the left hand in bass clef. The bottom four staves are for vocal parts, with the top two in treble clef and the bottom two in bass clef. The music is in a common time signature (C) and a key signature of one flat (B-flat). The piano part features a complex, rhythmic accompaniment with many sixteenth and thirty-second notes.

ni. Be - ne - dic - tus qui ve - nit, qui ve -
 ni. Be - ne - dic - tus qui ve -
 ni. Be - ne - dic - tus qui ve -

First system of musical notation. It includes a vocal line with lyrics and piano accompaniment. The lyrics are: "Qui ve-nit in no-mi-ne, in no-". The piano part features a prominent melodic line in the right hand and a supporting bass line in the left hand. There are some markings like "a 2." and "rit." in the score.

Second system of musical notation. It continues the vocal and piano parts from the first system. The lyrics are: "- mi - ne, qui ve-nit in no-mine, in no-mi-ne Do - mi -". The piano accompaniment continues with similar textures, including arpeggiated figures and sustained chords. The vocal line has a melodic contour that rises and then descends.

D

TUTTI
 Qui ve-nit in no-mi-ne Do-mi-ni.
TUTTI
 Qui ve-nit in no-mi-ne Do-mi-ni.
TUTTI
 Qui ve-nit in no-mi-ne Do-mi-ni.
TUTTI
 ni. Qui ve-nit in no-mi-ne Do-mi-ni.

D

Be - ne - die - tus qui ve - nit,

Be - ne - die - tus qui ve - nit,

This system contains the first system of a musical score. It features a piano accompaniment consisting of five staves (treble and bass clefs) and two vocal staves. The piano part includes various musical notations such as chords, arpeggios, and melodic lines. The vocal staves contain the lyrics "Be - ne - die - tus qui ve - nit,".

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

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

This system contains the second system of the musical score. It continues the piano accompaniment and vocal lines from the first system. The piano part includes various musical notations such as chords, arpeggios, and melodic lines. The vocal staves contain the lyrics "Be - ne - die - tus qui ve - nit in no - mine Do - mi - ni, qui ve - nit in".

The first system of the musical score consists of six staves. The top two staves are for the right hand, showing a complex texture with many sixteenth and thirty-second notes. The bottom four staves are for the left hand, featuring a steady bass line with some melodic movement. Dynamics include *p* (piano) and *pp* (pianissimo).

no - mine Do - mi - ni, Be - ne - die - tus qui
 no - mine Do - mi - ni, Be - ne - die - tus qui

The second system contains two vocal staves with Latin lyrics. The lyrics are: "no - mine Do - mi - ni, Be - ne - die - tus qui". The vocal lines are in a soprano and alto register. Dynamics include *p* and *pp*.

ve - nit, in no - mi - ne Do - mini,
 ve - nit, in no - mi - ne Do - mini,
 ve - nit, be - ne - die - tus.

The second system continues the musical score with piano accompaniment and vocal staves. The piano part features intricate textures with many sixteenth notes. The vocal staves have lyrics: "ve - nit, in no - mi - ne Do - mini, ve - nit, in no - mi - ne Do - mini, ve - nit, be - ne - die - tus." Dynamics include *p* and *pp*.

2.

SOLO

Be - ne - dic - tus qui ve - nit, qui ve - nit, SOLO Be - ne - dic - tus qui ve - nit, qui

SOLO

Be - ne - dic - tus qui ve - nit, qui ve - nit,

SOLO

Be - ne - die - tus qui ve - nit,

SOLO

Be - ne - die - tus qui ve - nit,

2.

ve - nit, Be - ne - dic - tus qui ve - nit,

Be - ne - dic - tus qui ve - nit,

Piano accompaniment for the first system, featuring multiple staves with complex rhythmic patterns and dynamic markings like *mf* and *f*.

TUTTI
mf in no - mi - ne Do - mi - ni, Bene - dic - tus qui ve - nit, qui

TUTTI
mf in no - mi - ne Do - mi - ni, Bene - dic - tus qui ve - nit, qui

TUTTI
mf in no - mi - ne Do - mi - ni, Bene - dic - tus qui ve - nit, qui

TUTTI
mf in no - mi - ne Do - mi - ni, Bene - dic - tus qui ve - nit, qui

Piano accompaniment for the second system, including vocal lines and piano accompaniment.

Piano accompaniment for the third system, featuring multiple staves with complex rhythmic patterns and dynamic markings like *p* and *G*.

SOLO
p venit. Be - ne - dictus qui ve - nit in no - mi - ne Do - mi -

SOLO
p venit. Be - ne - dic - tus qui ve - nit in no - mine Domini,

SOLO
p venit. Qui ve - nit in no - mi - ne Do - mi -

Piano accompaniment for the fourth system, including vocal lines and piano accompaniment.

Musical score for the first system, featuring piano and violin parts with various dynamics and articulations.

TUTTI
 ni. Be - ne - die - tus qui ve - nit, qui ve - nit in no - mine Do - mi - ni.

TUTTI
 Be - ne - die - tus qui ve - nit, qui ve - nit in no - mi - ne Do - mi - ni. Qui

TUTTI
 ni.

SOLO

Musical score for the second system, including vocal lines and piano accompaniment with lyrics.

II

SOLO
 Be - ne - die - tus qui ve - nit, qui ve - nit in

SOLO
 ve - nit in

SOLO
 Be - ne - die - tus qui ve - nit, qui ve - nit in

Musical score for the third system, featuring piano and violin parts with lyrics and dynamic markings.

The first system of the musical score consists of five staves. The top staff is a vocal line with a treble clef and a key signature of one flat. It begins with a fermata over a whole note. The piano accompaniment is spread across four staves below, including a grand staff (treble and bass clefs) and two additional staves. The music is in a slow, solemn tempo.

The second system continues the musical score with five staves. The vocal line includes the lyrics: "no - mi - ne, Be - ne - die -". The piano accompaniment features a prominent melodic line in the upper register, possibly for a flute or violin, which is written in a higher clef than the other instruments. The lyrics for the lower vocal parts are "no - mi - ne, Do - mi - ni - no - mi - ne, qui ve -".

The third system of the musical score consists of eight staves. The vocal line includes the lyrics: "tus, Be - ne - die - tus qui ve -". The piano accompaniment is highly detailed, with multiple staves showing complex rhythmic patterns and sustained chords. The lyrics for the lower vocal parts are "ni, Be - ne - die - tus qui ve - nit, qui ve - nit, qui ve -".

nit,
 nit, Be - ne - die - tus qui ve - nit ve - nit no - mi - ne
 nit, qui ve -
 Be - ne - die - tus qui ve - nit in no - mi - ne Do - mi -

mf TUTTI Qui ve - nit in no - mi - ne Do - mi - ni, Be - ne - die - tus qui
 Do - mi - ni, Qui ve - nit in no - mi - ne Do - mi - ni, Be - ne - die - tus qui
 nit. Qui ve - nit in no - mi - ne Do - mi - ni, Be - ne - die - tus qui
 ni. Qui ve - nit in no - mi - ne Do - mi - ni, Be - ne - die - tus qui

The first system of the musical score consists of five staves. The top staff is a vocal line with lyrics. The second staff is a piano accompaniment with a dense, rhythmic pattern of eighth notes. The third and fourth staves are piano accompaniment with chords and moving lines. The fifth staff is a piano accompaniment with a rhythmic pattern similar to the second staff.

The second system of the musical score consists of five staves. The top staff is a vocal line with lyrics: "ve-nit in no-mi-ne Do-mi-ni, Be-ne-dic-tus qui ve-nit in". The second staff is a piano accompaniment. The third and fourth staves are piano accompaniment with chords and moving lines. The fifth staff is a piano accompaniment with a rhythmic pattern similar to the second staff.

The third system of the musical score consists of five staves. The top staff is a piano accompaniment. The second staff is a piano accompaniment. The third and fourth staves are piano accompaniment with chords and moving lines. The fifth staff is a piano accompaniment with a rhythmic pattern similar to the second staff.

The fourth system of the musical score consists of five staves. The top staff is a vocal line with lyrics: "no-mi-ne Do-mi-ni. Ho-san-". The second staff is a piano accompaniment. The third and fourth staves are piano accompaniment with chords and moving lines. The fifth staff is a piano accompaniment with a rhythmic pattern similar to the second staff.

The fifth system of the musical score consists of five staves. The top staff is a piano accompaniment. The second staff is a piano accompaniment. The third and fourth staves are piano accompaniment with chords and moving lines. The fifth staff is a piano accompaniment with a rhythmic pattern similar to the second staff.

Allegro. **K**^p Bassi

cresc.

cresc.

cresc.

Clarini in C.

Timpani in C. G.

cresc.

cresc.

cresc.

cresc.

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

cresc.

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

cresc.

This system contains the first 10 measures of the score. It includes staves for woodwinds (Clarini in C), percussion (Timpani in C. G.), and vocal parts. The woodwinds and percussion parts feature rhythmic patterns and dynamic markings. The vocal parts have lyrics: "na in ex - cel - sis, Ho - san - na in ex -".

ha:

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

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

This system contains the next 10 measures of the score. It continues the woodwinds, percussion, and vocal parts. The vocal parts have lyrics: "cel - sis, Ho - san - na in ex - cel - sis." and "cel - sis, Ho - san - na in ex - cel - sis." The woodwinds and percussion parts continue their respective parts.

Agnus Dei.

Adagio. $\text{♩} = 72$.

Oboi.

Fagotti.

Corni in C.

Violino I.

Violino II.

Viola.

TUTTI.

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

TUTTI.

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

TUTTI.

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

TUTTI.

BASSO.

Violoncello e Basso.

Adagio.

pecca - ta mun - di, ma - di, mi - se - re - re,

pecca - ta mun - di, mi - se - re - re,

Vcl. *p*

p Bass.

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

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

bis, mi - se - re - re, mi - se - re - re,

bis, mi - se - re - re, mi - se - re - re,

Bassi

mi - se - re - re no - bis.

mi - se - re - re no - bis.

Vol. *p*

This system contains the first system of a musical score. It features a vocal line with the lyrics "mi - se - re - re no - bis." and a piano accompaniment. The piano part includes a complex texture with many sixteenth notes and rests. A dynamic marking of *p* (piano) is present. A *Vol.* (Vivace) marking is also visible in the lower right of the system.

p

This system contains the second system of the musical score. It continues the vocal line and piano accompaniment. A dynamic marking of *p* (piano) is present at the beginning of the system. The piano part continues with intricate rhythmic patterns.

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

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

Bassi

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

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

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

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

Bass

The first system of the musical score consists of seven staves. The top staff is a vocal line with a treble clef and a key signature of one flat. It features a melodic line with a long, sweeping slur across several measures. The second staff is a piano accompaniment with a treble clef, providing harmonic support with chords and moving lines. The third staff is another vocal line, similar to the first, with lyrics underneath. The fourth and fifth staves are piano accompaniment for the second vocal part. The sixth staff is a vocal line with lyrics, and the seventh staff is the piano accompaniment for this part. The lyrics for the first vocal part are "mi - se - re - re, mi - se -". The lyrics for the second vocal part are "mi - se - re - re, mi - se -".

The second system of the musical score consists of seven staves. The top staff is a vocal line with a treble clef and a key signature of one flat, featuring a melodic line with a long, sweeping slur. The second staff is a piano accompaniment with a treble clef. The third staff is another vocal line with lyrics underneath. The fourth and fifth staves are piano accompaniment for the second vocal part. The sixth staff is a vocal line with lyrics, and the seventh staff is the piano accompaniment for this part. The lyrics for the first vocal part are "re - re no - bis, mi - se - re - re no - bis,". The lyrics for the second vocal part are "re - re no - bis, mi - se - re - re no - bis,".

mi - se - re - re no - bis. Ag - nus

mi - se - re - re no - bis. Ag - nus

Bassi

Vel.

D

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

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

Bassi

pp

E

Dona nobis.

Allegro. 3/4.

Oboi.
 Fagotti.
 Corni in C.
 Clarini in C.
 Timpani in C. G.
 Violino I.
 Violino II.
 Viola.
 SOPRANO.
 ALTO.
 TENORE.
 BASSO.
 Violoncello e Basso.

p
p SOLO
 Do - na no - bis pa - cem, do - na no - bis pa - cem, do - na
p
 Allegro.

f
 TUTTI
 Dona no - bis pa - cem, do - na
 TUTTI
 no - bis pa - cem, do - na no - bis pa - cem. Dona nobis pa - cem, do - na
 TUTTI
 Dona nobis pa - cem, do - na
 TUTTI

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

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

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

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

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

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

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

The first system of the musical score consists of seven staves. The top two staves are for the piano accompaniment, with the right hand playing a complex rhythmic pattern and the left hand providing harmonic support. The bottom three staves are for the vocal line, with the lyrics written below the notes.

The second system continues the musical score with seven staves. The piano accompaniment remains consistent in style. The vocal lines are more prominent, with lyrics clearly visible: "no bis pa cem, do na no bis, do na no bis pa cem, pa cem, da pa cem, da pacem, pa cem, da pa cem, da no bis pa cem, do na no bis, do na no bis pa cem, pa cem, da pa cem, da".

The third system of the musical score consists of seven staves. The piano accompaniment is highly detailed, with many sixteenth and thirty-second notes. The vocal lines continue with the lyrics: "pa cem, do na no bis pa".

The fourth system of the musical score consists of seven staves. The piano accompaniment continues with its intricate texture. The vocal lines conclude the phrase with the lyrics: "pa cem, do na no bis pa".

The first system of the musical score consists of several staves. The top staff is a treble clef with a key signature of one flat and a 4/4 time signature. It contains a melodic line with various note values and rests. Below it are several bass clef staves, likely for piano accompaniment, with dense chordal textures and moving bass lines. Dynamic markings such as 'p' (piano) are visible throughout the system.

The second system features a vocal line with lyrics. The lyrics are: "Do - na no - bis pa - cem,". The vocal line is in a treble clef. Above the vocal line, there are several staves of piano accompaniment. The word "SOLO" is written above the vocal line, indicating a solo section. The lyrics are written below the vocal line, with hyphens under the words "pa - cem,". The piano accompaniment continues with complex textures.

The third system continues the musical score. It features a vocal line with lyrics: "do - na no - bis pa - cem, do - na no - bis pa - cem, do - na no - bis". The vocal line is in a treble clef. Above the vocal line, there are several staves of piano accompaniment. The lyrics are written below the vocal line, with hyphens under the words "pa - cem,". The piano accompaniment continues with complex textures.

The first system of the musical score consists of eight staves. The top four staves are for instrumental parts, likely strings and woodwinds, showing intricate rhythmic patterns and melodic lines. The bottom four staves are for vocal parts, with lyrics written below the notes. The music is in a key with one flat and a common time signature.

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

The second system continues the vocal parts from the first system. It features four staves of vocal lines with the lyrics: "Dona nobis pacem, dona nobis pacem, dona nobis pacem". The word "TUTTI" is written above the first staff of each line. The instrumental parts are mostly silent in this system, with some activity in the bass line.

The third system consists of eight staves. The top four staves are instrumental, showing a return of complex rhythmic and melodic activity. The bottom four staves are vocal parts, continuing the "Dona nobis pacem" text. The music is highly rhythmic and dynamic.

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

The fourth system continues the vocal parts. It features four staves of vocal lines with the lyrics: "cem, dona nobis pacem, dona nobis pacem, dona nobis pacem". The instrumental parts are mostly silent in this system, with some activity in the bass line.

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

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

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

Do - na no - bis, no - bis pa - cem, pa - cem,

Do - na no - bis pa - cem, pa - cem, do - na no - bis pa - cem,

musical score system 1 (top half) with vocal lines and piano accompaniment. The system contains 12 staves. The vocal lines (Soprano, Alto, Tenor, Bass) include the following lyrics: *do - na no - bis pa - - - cem, do - na no - bis pa - - - cem, do - na no - bis pa - - - cem, do - na no - bis pa - - - cem, do - na no - bis pa - - - cem.* The piano accompaniment features dynamic markings such as *cresc.* and *Vol.*

musical score system 2 (bottom half) continuing the vocal and piano parts. The system contains 12 staves. The vocal lines continue with the lyrics: *cem, da pa - - - cem, da pa - - - cem. Do - - - na* and *cem, da pa - - - cem, da pa - - - cem. Do - na no - bis*. The piano accompaniment includes a section labeled *Bassi* and a dynamic marking *L*.

no. bis, no - bis pa - cem, pa - cem, pa -
no. bis, no - bis pa - cem, pa - cem, do - na
pa - cem, pa - cem, do - na no - bis pa - cem, do - na
pa - cem, pa - cem, do - na no - bis pa - cem, *Vel.* do - na no - bis

cresc. *cresc.* *cresc.* *cresc.* *cresc.* *cresc.* *cresc.*
cresc. *cresc.* *cresc.* *cresc.* *cresc.* *cresc.*
cem, da pa - cem, da
no - bis *cresc.* pa - cem, do - na no - bis pa - cem, da pa - cem, da
no - bis *cresc.* pa - cem, do - na no - bis pa - cem, da pa - cem, da
pa - cem, pa - cem, do - na no - bis pa - cem, da pa - cem, da
Bassi

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

M

pa - cem, pa - - - cem, do - na no - bis pa - cem, pa - - - cem, da pa - cem, da
 pa - cem, pa - - - cem, do - na no - bis pa - cem, pa - - - cem, da pa - cem, da

N

pa - cem, da pa - cem.

pa - cem, da pa - cem.

This system contains the first two systems of a musical score. The top system consists of five staves of piano accompaniment. The second system consists of two vocal staves with the lyrics "pa - cem, da pa - cem." and two piano accompaniment staves. The music is in a common time signature and features a variety of note values and rests.

Do - na no - bis pa - cem, do - na no - bis

Do - na no - bis pa - cem, do - na no - bis

This system contains the third and fourth systems of the musical score. The top system consists of five staves of piano accompaniment. The third system consists of two vocal staves with the lyrics "Do - na no - bis pa - cem, do - na no - bis" and two piano accompaniment staves. The fourth system consists of two piano accompaniment staves. The music continues with similar notation and includes a dynamic marking of *p* at the end.

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

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

pp cem, do - - na pa - - - cem.

pp cem, do - - - na pa - - - cem.