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# Messe

von

## L. CHERUBINI

im Klavierauszuge mit Text

von

HUGO ULRICH.

LEIPZIG & BERLIN,  
C. F. PETERS.



# MISSA N<sup>o</sup> I in F

VON

**L. Cherubini.**

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## N<sup>o</sup> 1. Kyrie.

Kyrie eleison, Christe eleison. *Pag. 3.*

## N<sup>o</sup> 2. Gloria.

Gloria in excelsis Deo, et in terra pax hominibus bonae voluntatis; laudamus te, benedicimus te, adoramus te, glorificamus te, Gratias agimus tibi propter magnam gloriam tuam. domine Deus, rex coelestis, pater omnipotens, domine fili unigenite, Jesu Christe, domine Deus, agnus Dei, filius patris. Qui tollis peccata mundi misereere nobis, suscipe deprecationem nostram, qui sedes ad dexteram patris. Quoniam tu solus sanctus, tu solus dominus, tu solus altissimus. Jesu Christe, cum sancto spiritu in gloria Dei patris; amen. . . . *Pag. 15.*

## N<sup>o</sup> 3. Credo.

Credo in unum Deum, patrem omnipotentem, factorem coeli et terrae, visibilium omnium et invisibilium; credo in unum dominum Jesum Christum, filium Dei, unigenitum, et ex patre natum ante omnia saecula, Deum de Deo, lumen de lumine, Deum verum de Deo vero, genitum non factum, consubstantialem patri, per quem omnia facta sunt; qui propter nos homines et propter no-

## N<sup>o</sup> 1. Kyrie.

*Herr erbarme dich, Christus erbarme dich.*

## N<sup>o</sup> 2. Gloria.

*Ehre sei Gott in der Höhe, und auf Erden Friede den Menschen, welche guten Willens sind; wir loben dich, wir preisen dich, wir beten dich an, wir verherrlichen dich. Dank sagen wir dir wegen deiner grossen Herrlichkeit, Herr unser Gott, himmlischer König, allmächtiger Vater, Herr des Vaters eingeborner Sohn, Jesus Christus, Herr unser Gott, Lamm Gottes, Sohn des Vaters. Der du hinwegnimmst die Sünden der Welt erbarme dich unser, nimm auf unser Flehn, der du sitzt zur Rechten des Vaters. Denn du bist heilig, du allein bist der Herr, du allein bist der Höchste, Jesus Christus, mit dem heiligen Geiste in der Herrlichkeit Gottes des Vaters; Amen.*

## N<sup>o</sup> 3. Credo.

*Ich glaube an einen Gott, den allmächtigen Schöpfer des Himmels und der Erde, alles Sichtbaren und Unsichtbaren, ich glaube an einen Herrn, Jesum Christum, den eingebornen Sohn Gottes, und vom Vater abstammend vor allen Zeiten, Gott von Gott, Licht vom Lichte, wahrer Gott vom wahren Gotte, gezeugt, nicht erschaffen, gleichen Wesens mit dem Vater, durch den Alles erschaffen wor-*

stram salutem descendit de coelis; et incarnatus est de spiritu sancto ex Maria virgine, et homo factus est; crucifixus etiam pro nobis sub Pontio Pilato, passus et sepultus est; et resurrexit tertia die secundum scripturas; et ascendit in coelum, sedet ad dexteram patris, et iterum venturus est cum gloria iudicare vivos et mortuos, cujus regni non erit finis. Et in spiritum sanctum, dominum et vivificantem, qui ex patre filioque procedit, qui cum patre et filio simul adoratur et conglorificatur, qui locutus est per prophetas. Et unam sanctam catholicam et apostolicam ecclesiam. Confiteor unum baptismum in remissionem peccatorum et expecto resurrectionem mortuorum, et vitam venturi saeculi. Amen. . . . . Pag: 52.

#### Nº 4. Sanctus.

Sanctus, sanctus, sanctus dominus Deus Sabaoth! pleni sunt coeli et terra gloria tua. Hosanna in excelsis. . . . . Pag: 96.

#### Nº 5. Benedictus.

Benedictus qui venit in nomine domini. Hosanna in excelsis. . . . . Pag: 100.

#### Nº 6. Agnus Dei.

Agnus Dei, qui tollis peccata mundi, miserere nobis, dona nobis pacem. Pag: 107.

den ist, der wegen uns Menschen und wegen unsres Heils herniederstieg vom Himmel. Und empfangen wurde vom heiligen Geiste, geboren von Maria der Jungfrau, und Mensch ward. Und gekreuzigt wurde für uns unter Pontius Pilatus. litt und begraben ward. Und wieder auferstand am dritten Tage nach der Schrift, und aufstieg in den Himmel, sitzt zur Rechten des Vaters, und wieder kommen wird in Herrlichkeit zu richten die Lebendigen und die Todten, dessen Reich ohn' Ende sein wird. Und ich glaube an den heiligen Geist, der Herr ist und Leben giebt, der aus dem Vater und Sohne hervorgeht, der mit dem Vater und Sohne zugleich angebetet und verherrlicht wird, der geredet hat durch die Propheten. Und ich glaube an eine heilige allgemeine und apostolische Kirche. Ich bekenne eine Taufe zur Vergebung der Sünden, und erwarte die Auferstehung der Todten, und ein ewiges Leben. Amen.

#### Nº 4. Sanctus.

Heilig, heilig, heilig ist der Herr Gott Sabaoth! Voll sind Himmel und Erde von deinem Ruhme. Hosanna in der Höhe.

#### Nº 5. Benedictus.

Hochgelobt sei der da kommt im Namen des Herrn. Hosanna in der Höhe.

#### Nº 6. Agnus Dei.

Lamm Gottes, das du hinwegnimmst die Sünden der Welt, erbarme dich unser, gieb uns Frieden.

# MISSA N° I in F

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von

L. Cherubini.

## 1. KYRIE.

Sostenuto.

Klavier-Auszug von Hugo Ulrich.

Piano

*p dolce* *tr* *f*

*p* *cresc.* *p*

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

Soprano. Tutti

Tenore. Tutti.

Basso. Tutti.

*p* Ky - ri - e, Ky - ri - e

*p* Ky - ri - e, Ky - ri - e

*p* Ky - ri - e, Ky - ri - e

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

*f* *p* *cresc.*  
 le - i - son, e - le - i - son, e - le - i - son,  
*f* *p* *cresc.*  
 e - le - i - son, e - le - i - son, e - le - i - son,  
*f* *p* *cresc.*  
 e - le - i - son, e - le - i - son, e - le - i -

*f* *p* *cresc.*

*p*  
 son, e - le - i - son.  
*p*  
 Ky-rie e - le - i - son.  
*p*  
 son, e - le - i - son.

*f* *p* *cresc.*

*f*  
 Ky - ri - e, ky - ri - e e -  
*f*  
 Ky - ri - e, Ky - ri - e e -  
*f*  
 Ky - ri - e, ky - ri - e e -

*f*

*cresc.*  
le - i - son. *P* Ky - rie e -

*cresc.*  
le - i - son.

le - i - son.

*cresc.* *sf* *dimin.* *p*

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

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

*p* *cresc.*  
Ky - rie e - le - i - son, Ky - rie e - le - i -

*cresc. poco a poco*

*f*  
le - i - son, e - le - i - son, e - le - i -

*f*  
le - i - son, e - le - i - son, e - le - i -

*f*  
son, e - le - i - son, e - le - i - son, e - le - i -

son.

son.

son.

*Ped.*

*Allegretto.*

*Ped.*

*Ped.*

*Ped.*

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

Chri - ste e - le - i - son,

*Allegretto.*

*p*

- son, e - le - i - son,

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

Chri - ste e - le - i - son,

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

- i - son, Chri - ste, Chri - ste e -

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

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

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

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

son; Chri - ste e - le - i - son; Chri - ste e - le - - i -

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

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



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

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

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

*mf* *p*

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

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

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

*mf* *p*

- i - son; Chri - ste, Chri - ste, Chri - ste, Chri -

e - le - i - son; Chri - ste e - lei - son; Chri - -

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

*p*

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

te e - lei son; Chri - - ste e - le - i - son; Christe e -

son; Chri - - ste e - - le - i - son; Christe e -

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

le - i - son, Christe e - le - i - son, Christe e - le - - i

le - i - son; Christe e - le - i - son; Christe e - le - i - son, e - le - i -

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

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

son; Chri - - ste, Chri - - ste e - le - -

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

- - - i - son. Chri -

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

*staccata*  
*ff*

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

ste e - le - - - i - son; Chri - - ste e -

Chri - ste e - le - i -

*ff*

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

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

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

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

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

*dim.* *p*

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

*pp*

Tempo primo.

Tutti.

Ky - ri - e,  
Tutti.  
Ky - ri - e,  
Tutti.  
Ky - ri - e,

Tempo primo.

*p* *cresc.* *f* *p dolce*

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

*tr* *f* *p*

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

*f* *dimin.* *f* *dimin.* *p*

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

*p* *f* *p* *f* *f* *p* *cresc*

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

*p* *p* *p* *f* *dimin.* *p*

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

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

*f* Ky - ri - e e - le - i - son, *p*  
*f* Ky - ri - e e - le - i - son, *p*  
*f* Ky - ri - e e - le - i - son, *p*

*cresc.* *f* *p* *pp*

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

e e - le - i - son. \_\_\_\_\_  
e e - le - i son. \_\_\_\_\_  
e e - le - i - son. \_\_\_\_\_

*pp* *pp*

2. GLORIA.

Allegro vivace.

Tutti.

Glo-ri-a in ex-cel-sis,  
Tutti.  
Glo-ri-a in ex-cel-sis,  
Tutti.  
Glo-ri-a in ex-cel-sis,

Allegro vivace.

in ex-cel-sis de-o, in ex-cel-sis, in ex-  
in ex-cel-sis de-o, in ex-cel-sis, in ex-cel-sis  
in ex-cel-sis de-o, in ex-cel-sis, in ex-cel-sis, in ex

celsis de-o. *f* Glo-ri-a in ex-  
de-o, de-o. *f* Glo-ri-a in ex-  
celsis de-o. *f* Glo-ri-a in ex-



cel - sis, in ex - cel - sis de - o, in ex - cel - sis, in ex -  
 cel - sis, in ex - cel - sis de - o, in ex - cel - sis,  
 cel - sis, in ex - cel - sis de - o, in ex - cel - sis,

cel - sis, in ex - cel - sis de - o, de - o, in ex - cel - sis,  
 - sis, in ex - cel - sis de - o, in ex -  
 in ex - cel - sis, in ex - cel - sis de - o, in ex - cel - sis, in ex -

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

cel - sis, in ex - cel - sis de - o. Glo - - -

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

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

*f*

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

cel - sis, in ex - cel - sis de - o, in ex - cel - sis, in ex - cel - sis

cel - sis, in ex - cel - sis de - o, in ex - cel - sis, in ex - cel - sis

*ff*

de - - o, et in

de - - o, et in

de - - o, et in

*p*

ter - ra pax, pax ho -

ter - ra pax, pax ho -

ter - ra pax, pax ho -

*p dolce*

*f*

Detailed description: This system contains the first three systems of music. It features three vocal staves (Soprano, Alto, and Bass) and a piano accompaniment. The lyrics are 'ter - ra pax, pax ho -'. The piano part includes dynamic markings 'p dolce' and 'f'. The key signature has one flat, and the time signature is 4/4.

mi - ni - bus, bo - nae, bo - nae

mi - ni - bus, bo - nae, ho - nae

mi - ni - bus, bo - nae

*p dolce*

Detailed description: This system contains the next three systems of music. It features three vocal staves and a piano accompaniment. The lyrics are 'mi - ni - bus, bo - nae, bo - nae' and 'mi - ni - bus, bo - nae, ho - nae'. The piano part includes the dynamic marking 'p dolce'. The key signature has one flat, and the time signature is 4/4.

vo - lun - ta - - - tis, pax.

vo - lun - ta - - - tis, pax.

vo - lun - ta - - - tis, pax.

Detailed description: This system contains the final three systems of music on the page. It features three vocal staves and a piano accompaniment. The lyrics are 'vo - lun - ta - - - tis, pax.'. The piano part includes a dynamic marking 'p' at the beginning. The key signature has one flat, and the time signature is 4/4.

pp  
mf  
ff

*f*  
Glori - a in ex - cel - sis, in ex - cel - sis de - o, glo - ri - a in ex -  
Glori - a in ex - cel - sis, in ex - cel - sis de - o,  
Glori - a in ex - cel - sis, in ex - cel - sis de - o,

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

cel - sis de - o, in ex - cel - sis, in ex - cel - sis de - o,  
in ex - cel - sis de - o, in ex - cel - sis, in ex - cel - sis de - o,  
in ex - cel - sis de - o, in ex - cel - sis, in ex - cel - sis de - o,

*ff*

in ex-cel-sis de - o, glo - ria, glo - ria  
in ex-cel-sis de - o, glo - ria, glo - ria  
in ex-cel-sis de - o, glo - ria, glo - ria  
in ex-cel-sis de o, glo - ria, glo - ria in ex-cel-sis  
in ex-cel-sis de o, glo - ria, glo - ria in ex-cel-sis  
de - o.  
de - o.  
de - o.

*sf* *Ped.* *sf* *Ped.* *sf* *Ped.*

*sf* *sf* *sf*

*simili*

*Andante con moto.*

*p*

Solo.

Lau - da - mus te, lau - da - mus, be - ne - di - ci - mus

Solo.

Lau - da - mus te, be - ne - di - ci - mus

Solo.

Lau - da - mus te, lau - da - mus te, be - ne - di - ci - mus

Tutti.

te, lau - damus te, lau - damus te, be - ne - di - ci - mus

Tutti.

te, lau - damus te, be - ne - di - ci - mus

Tutti.

tē, lau - damus te, be - ne - di - ci - mus

*f ben marcato*

te,

te,

te,

*p*

Solo.

a-do-ra - mus te, glo - ri - fi -

Solo.

a-do-ra - mus te, glo - ri -

Solo.

a-do-ra - mus te glo - ri - fi - ca - mus glo

Tutti.

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

Tutti.

fi - camus te, glo - ri - fi - ca -

Tutti.

ri - ficamus te glo - ri - fi - ca - mus te glo -

*f marcato*

*p* *cresc.*

ca - mus te, gra - ti - as a - gimus, a - gimus

*p* *cresc.*

- mus te, gra - ti - as a - gimus, a - gimus

*p* *cresc.*

ri - fi - camus te, gra - ti - as a - gimus, a - gimus

*p* *cresc.*

ti - bi pro - pter ma - gnam glo - ri - am

ti - bi pro - pter ma - gnam glo - ri - am

ti - bi pro - pter ma - gnam glo - ri - am -

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

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

tu - am, propter ma - gnam glo -

ri - am tu - am. Solo. Do - mi - ne!

ri - am tu - am. Solo. Do - mi - ne!

ri - am tu - am. Do - mi - ne!



Tutti.

Do - mi - ne de - us rex coe - les - tis! Do - mi - ne  
 Do - mi - ne de - us, de - us, rex coe - les - tis.  
 Do - mi - ne de - us, de - us, rex coe - les - tis,

*f marcato*

de - us, rex coe - les - tis, rex coe - les - tis,  
 Tutti. do - mi - ne de - us, rex coe - les - tis,  
 Tutti. do - mi - ne de - us, rex coe - les - tis.

*p*

Solo.  
 de - us pa - ter, de - us, de - us  
 Solo. de - us pa - ter, pa - ter, pa - ter  
 Solo. de - us pa - ter,

*p* Tutti. *cresc.*  
 de - us pa -  
 de - us, de - us, de - us pa -  
 pa - ter, pa - ter de - - - us, pa - - -

The first system of the score features three vocal staves (Soprano, Alto, and Bass) and a piano accompaniment. The vocal parts enter with the lyrics 'de - us pa -' on a long note. The piano accompaniment provides harmonic support with chords and moving lines. Dynamics include *p* (piano) and *cresc.* (crescendo).

*f*  
 ter o - - - mni - po - tens,  
 ter o - - - mni - - - - po - tens,  
 ter de - - - - us, pa - ter o - -

The second system continues the vocal and piano parts. The vocal parts sing 'ter o - - - mni - po - tens,'. The piano accompaniment features a dense texture of chords and rhythmic patterns. Dynamics include *f* (forte).

de - us, de - - us pa - ter, de - us  
 de - - - us pa - ter, de - us  
 mni - - - po - tens, de - us pa - ter, de - us pa

The third system concludes the page with the vocal parts singing 'de - us, de - - us pa - ter, de - us' and 'de - - - us pa - ter, de - us' and 'mni - - - po - tens, de - us pa - ter, de - us pa'. The piano accompaniment continues with complex chordal textures.

pa - - ter, de - - us pa - ter o - mni - po - tens.  
de - - us pa - ter, deus pa - ter o - mni - po - tens.  
- - ter, de - - us pa - ter o - mni - po - tens.

*Solo.*  
do - - mi - ne.  
*Solo.*  
do - - mi - ne.  
*Solo.*  
do - - mi - ne.

do - - mi - ne fi - li u - ni -  
do - - mi - ne fi - li u - ni -  
do - - mi - ne fi - li u - ni -

*p* *p dol.*

ge - ni - ti, Je - su, Je - su. Je -

ge - ni - ti, Je - su, Je - su. Je -

ge - ni - ti, Je - su, Je - su. Je -

*dol.* *dolce* *dolce*

su Chri - ste, do - mi ne

su Chri - ste, do - mi ne

su Chri - ste, do - mi ne

*p*

de - us, a - gnus de - i, a -

de - us, a - gnus de - i, a -

de - us, a - gnus de - i, a -

*p dolce* *p dolce*

gnus di - i, fi -

gnus di - i, fi -

gnus di - i, fi -

*p*

- li us pa - tris, agnus de - i.

- li us pa - tri-, agnus de - i.

- li us pa - tris, agnus de - i.

**Allegro vivace.**

Gloria in ex.cel - sis, in ex.celsis de.o,

Gloria in ex.cel - sis, in ex.celsis de.o,

Gloria in ex.cel - sis, in ex.celsis de.o, in ex -

**Allegro vivace.**

*f*

in ex - cel - sis de - o, in ex - cel - sis, in ex - cel - sis  
 in ex - cel - sis de - o, in ex - cel - sis de - o, in ex - cel - sis  
 cel - sis de - o, in ex - cel - sis, in ex - cel - sis de - o, in ex -

de - o, in ex - cel - sis, in ex - cel - sis de - o;  
 de - o, in ex - cel - sis, in ex - cel - sis de o;  
 cel - sis, in ex - cel - sis, in ex - cel - sis de - o;

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

ria in ex - cel - sis de - o, in ex - cel - sis, in ex - cel - sis  
 cel - sis, in ex - cel - sis de - o, in ex - cel - sis, in ex - cel - sis  
 cel - sis, in ex - cel - sis de - o, in ex - cel - sis, in ex - cel - sis

The first system of the score features three vocal staves (Soprano, Alto, and Bass) and a grand piano accompaniment. The vocal lines are in a B-flat major key with a common time signature. The piano accompaniment consists of a rhythmic pattern of eighth and sixteenth notes in the right hand and a steady bass line in the left hand. A fortissimo (ff) dynamic marking is present in the piano part.

de - o, in ex - cel - sis de - o: glo - ria.  
 de - o, in ex - cel - sis de - o: glo - ria.  
 de - o, in ex - cel - sis de - o: glo - ria.

The second system continues the vocal and piano parts. The vocal lines end with a long note on the word 'de-o'. The piano accompaniment features a more complex texture with chords and moving lines. Dynamics include fortissimo (f) and piano (p). Pedal markings (Ped.) are used to sustain the piano accompaniment.

glo - ria in ex - cel - sis de - o, glo - ria, glo - ria  
 glo - ria in ex - cel - sis de - o, glo - ria, glo - ria  
 glo - ria in ex - cel - sis de - o, glo - ria, glo - ria

The third system concludes the piece with a final vocal phrase and piano accompaniment. The vocal lines repeat the word 'glo-ria'. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. Dynamics include fortissimo (f) and piano (p). Pedal markings (Ped.) are used throughout the system.

in excelsis de - - - - o.

in excelsis de - - - - o.

in excelsis de - - - - o

*Sostenuto.*

*p*

*dim.*

*p con dolore*

*Tutti.*

*f*

*Tutti.* Qui tol-lis pec-ca-ta, pec

*Tutti.* Qui tol-lis pe-ca-ta, pec-ca

Qui - tollis pec-ca-ta, pec - ca - ta, pec

*p*

*f*



Solo.

ca - ta mun - di,      Solo.      mi - se - re - re,

ta mun - di,      mi - se - re - re a - o - bis,

ca - ta mun - di,      mi - se - re - re no - bis,

Tutti.

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

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

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

Tutti.

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

tol - lis pec - ca - ta,      pec - ca - ta, pec - ca - ta

qui tol - lis      pec - ca - ta,      pec - ca - ta

di. mi-se-re-re, mi-se-re-re no-bis, mi-se-re-re;  
 mundi, mi-se-re-re, mi-se-re-re no-bis, mi-se-re-re;  
 mundi, mi-se-re-re, mi-se-re-re, mi-se-re-re, mi-se-re-re;

Musical notation includes vocal staves with lyrics and piano accompaniment with dynamics *p* and *ff*.

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

Musical notation includes vocal staves with lyrics and piano accompaniment with dynamics *f*, *p*, and *dim.*.

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

Musical notation includes vocal staves with lyrics and piano accompaniment.

bis; qui tol - lis pec - ca - ta mun - di.

bis; qui tol - lis pec - ca - ta mun - di, su -

bis; qui tol - lis pec - ca - ta. pec - ca - ta mun - di.

*ff ben marcato*

su - scipe de - pre - ca - ti - o - nem, su - sci - pe de - pre -

- scipe de - pre - ca - ti - o - nem, su - sci - pe de - pre -

su - scipe, su - sci - pe, su - sci - pe de - pre -

ca - ti - o - nem no - - - - - stram,

ca - ti - o - nem no - - - - - stram, qui

ca - ti - o - nem no - - - - - stram.

*p*

*P*  
 qui se-des ad dex-te-ram, qui se-des  
 se-des ad dex-te-ram, qui se-des, qui  
 qui se-des ad dex-te-ram, qui

*P*

*f*  
 ad dex-te-ram pa-tris;  
 sedes ad dex-te-ram pa-tris;  
 sedes ad dex-te-ram dex-te-ram pa-tris;

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

*Tutti.*

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

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

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

This system contains three staves. The top staff is a vocal line with lyrics: "mi-se-re-re, mi-se-re-re, mi-se-re-re". The middle staff is another vocal line with lyrics: "re-re no-bis; mi-se-re-re, mi-se-re-re". The bottom staff is a piano accompaniment with lyrics: "re-re no-bis; mi-se-re-re, mi-se-re-re." The word "Tutti" is written above the first vocal staff. The piano part includes dynamic markings like *pp* and *p*.

no-bis, mi-se-re-re; qui se-des ad dexteram

no-bis, mi-se-re-re; qui se-des ad dex-teram pa-

mi-se-re-re, mi-se-re-re; qui se-des ad dexteram

This system contains three staves. The top staff is a vocal line with lyrics: "no-bis, mi-se-re-re; qui se-des ad dexteram". The middle staff is another vocal line with lyrics: "no-bis, mi-se-re-re; qui se-des ad dex-teram pa-". The bottom staff is a piano accompaniment with lyrics: "mi-se-re-re, mi-se-re-re; qui se-des ad dexteram". The piano part includes dynamic markings like *f* and *ff*.

pa-tris, mi-se-re-re, mi-se-re-re no-bis, mi-se-

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

pa-tris, mi-se-re-re, mi-se-re-

*dim.* *p e dolce* *p*

This system contains three staves. The top staff is a vocal line with lyrics: "pa-tris, mi-se-re-re, mi-se-re-re no-bis, mi-se-". The middle staff is another vocal line with lyrics: "-tris, mi-se-re-re no-bis, mi-se-re-re". The bottom staff is a piano accompaniment with lyrics: "pa-tris, mi-se-re-re, mi-se-re-". The piano part includes dynamic markings like *dim.*, *p e dolce*, and *p*.

re - re no - - - bis.

no - - - - bis.

- - re no - - - bis.

*ff ben marcato*

Detailed description: This system contains three vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, and bass clef. The piano accompaniment is in a grand staff (treble and bass clefs). The music is in a minor key and 4/4 time. The piano part features a prominent, rhythmic accompaniment with a 'ff ben marcato' marking.

*f* Quo - niam tu so - lus san - ctus, tu so - lus

Quo - niam tu so - lus san - ctus, tu so - lus

Quo - niam tu so - lus - san - ctus, tu so - lus

Detailed description: This system continues the vocal and piano parts. The vocal lines are in soprano, alto, and bass clefs. The piano accompaniment is in a grand staff. The music is marked with a forte 'f' dynamic. The piano part continues with its rhythmic accompaniment.

do - minus, tu so - lus al - tis - simus, Je - su Chri -

do - minus, tu so - lus al - tis - simus, Je - su Chri -

do - minus, tu so - lus al - tis - simus, Je - su Chri -

Detailed description: This system concludes the vocal and piano parts. The vocal lines are in soprano, alto, and bass clefs. The piano accompaniment is in a grand staff. The music maintains the same key and time signature as the previous systems.

quoniam tu solus sanctus

quoniam tu solus sanctus

quoniam tu solus sanctus

so - lus do - minus, tu so - lus al - ti - simus, tu so -

so - lus do - minus, tu so - lus al - ti - simus, tu so -

so - lus do - minus, tu so - lus al - ti - simus, tu so -

lus, tu so - lus do - mi - nus, Je - su, Je - su Chri -

lus, tu so - lus do - mi - nus, Je - su, Je - su Chri -

lus, tu so - lus do - mi - nus, Je - su, Je - su Chri -

## Andante con moto.

*f*

ste, cum san - cto spi - ritu,

ste, cum san - cto spi - ritu,

ste, cum san - cto spi - ritu,

## Andante con moto.

*ff*

cum san - cto spi - ri - tu, in glo - ri - a

cum san - cto spi - ri - tu, in glo - ri - a

cum san - cto spi - ri - tu, in glo - ri - a

de - i, in glo - ri - a de - i.

de - i, in glo - ri - a de - i.

de - i, in glo - ri - a de - i.





men, a - men, a - men,  
de - i patris de - i pa - tris a - men, a -  
a - men, a - men, a -

in glo - ri - a de - i patris, de - i pa - tris 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 -  
a - men, a - men, a - men,

men, a - - - men, a - - - men, a - - -

- men; a - - - men, a - - - men, a - - -

a - - - men, a - - - men, a - - - men, a - - -

- - - men, in gloria de - i pa - tris

men, a - - - men, a - - - men, in gloria

men, in gloria de - i pa - tris a - - - men,

a - - - men, a - - - men, a - - - men, a - - -

de - i pa - tris a - - - men, a - - - men, a - - -

in gloria de - i, in gloria de - - i, in gloria

men, a - - - men, a - - - men, a - - -

men, a - - - men, a - - - men, a - - - men, a - - -

de - i pa - tris a - men, a - - - men, a - - - men, a - - -

- - - men, in glori.a de - i patris, de -

- - - men, a - - - men, a - - - men, a - - - men, a - - -

- - - men, a - - - men, .

i pa - tris a - - - men, a - - -

- - - men,

in glori.a de - i pa - tris, de - - i



a de - - i pa - tris a - men, a - men, a - men, in glo - ri - a  
 pa - tris, in glo - ri - a de - i pa - tris a - men, a - men,  
 a - men, a - men, a - men, a - men, a - men, a - men,

*pp staccato*

de - - i pa - tris, de - i pa - tris a - -  
 in glo - ri - a de - - i  
 in glo - ri - a de - - i pa - tris, in glo - ri - a, in

*sempre pp e staccato*

men,  
 pa - tris, de - i pa - tris a -  
 glo - ri - a de - - i pa -

in glo-ri-a de - i pa - tris  
men in glo-ri-a de -  
tris, in glo-ri-a de - i pa - tris a -

*pp sempre*

men, a - - men, a - - men, a - -  
pa - tris, 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, a - -





in glo-ri-a de - - i pa-tris a - - - men, a - -  
 pa - - tris, in glo-ri-a de-i pa - tris a -

*p*

- men, in glo-ri-a de - i, de - i pa-tris a - men,  
 - men, glo-ri-a in ex - cel-sis, in glo-ri-a  
 glo-ri-a in ex - cel - sis, in ex-cel-sis de-i a -

*p*

'glo-ri-a in ex - cel - sis, in ex - cel-sis de - - o,  
 de - - i. de - i pa - tris a - men, glo-ri-a in ex -  
 men, in glo-ri-a de - i, in ex - cel-sis de - - o,

*p*

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

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

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

*p* *crescendo poco a poco*

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

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

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

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

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

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

*f* *ff*

- sis, in ex - cel - sis de - o, glo - ria in ex - cel - sis.  
 cel - sis, in ex - cel - sis de - o, glo - ria in ex - cel - sis.  
 cel - sis, in ex - cel - sis de - o, glo - ria in ex - cel - sis,

*ff sempre*

in ex - cel - sis de - o, glo - ria in ex - cel - sis, glo - ria in ex -  
 in ex - cel - sis de - o, glo - ria in ex - cel - sis, glo - ria in ex -  
 in ex - cel - sis de - o, glo - ria in ex - cel - sis, glo - ria in ex -

cel - sis de - o, glo - ria, glo - ria  
 cel - sis de - o, glo - ria, glo - ria  
 cel - sis de - o, glo - ria, glo - ria

*ff* *ff* *ff*  
*Pod.* *+ Pod.* *Pod.*

in ex.cel.sis de - o, glo - ri.a, glo - ri.a in ex.cel.sis  
 in ex.cel.sis de - o, glo - ri.a, glo - ri.a in ex.cel.sis  
 in ex.cel.sis de - o, glo - ri.a, glo - ri.a in ex.cel.sis

*simili*

de - - - o a - men, a - men, a - men, a - men, a -  
 de - - - o a - men, a - men, a - men, a - men, a -  
 de - - - o a - men, a - men, a - men, a - men, a -

men, a - men, a - men.  
 men, a - men. a - men.  
 men, a - men, a - men.

*♩* 3. **CREDO.**

*Allegro moderato.*

*Allegro moderato.*

**Tutti.**

Cre - - - do in u - - num

de - - - um, pa - trem o - mni - po - ten - tem, pa -

**Tutti.**

Cre - - - do in

trem o-mni-po-ten-tem, pa-trem, pa-trem. Tutti. o-mni-po-

Cre-

u-num de-um, pa-trem o-mni-po-

The first system of the musical score consists of three staves. The top staff is a vocal line with lyrics: "trem o-mni-po-ten-tem, pa-trem, pa-trem. Tutti. o-mni-po-". The middle staff is a vocal line with lyrics: "u-num de-um, pa-trem o-mni-po-". The bottom staff is a piano accompaniment with complex rhythmic patterns and trills. The key signature has two flats, and the time signature is 4/4.

ten-tem fa-cto-rem, fa-cto-rem-

do in a-ni-mam de-

ten-tem, pa-trem o-mni-po-ten-tem fa-cto-rem fa-

The second system of the musical score consists of three staves. The top staff is a vocal line with lyrics: "ten-tem fa-cto-rem, fa-cto-rem-". The middle staff is a vocal line with lyrics: "do in a-ni-mam de-". The bottom staff is a piano accompaniment with complex rhythmic patterns and trills. The key signature has two flats, and the time signature is 4/4.

coe-li et ter-rae.

um, fa-cto-rem coe-li et ter-rae.

cto-rem coe-li et ter-rae.

The third system of the musical score consists of three staves. The top staff is a vocal line with lyrics: "coe-li et ter-rae.". The middle staff is a vocal line with lyrics: "um, fa-cto-rem coe-li et ter-rae.". The bottom staff is a piano accompaniment with complex rhythmic patterns and trills. The key signature has two flats, and the time signature is 4/4.

ere - - - do. ere - - - do

ere - - - do. ere - - - do

ere - - - do. ere - - - do

vi - si - bi - lium o - mni - um. vi - si - bi - lium o - mni - um.

vi - si - bi - lium o - mni - um, vi - si - bi - lium.

vi - si - bi - lium o - mni - um, vi - si - bi - lium.

*p leggiero* *tr*

vi - si - bi - lium o - mni - um, ere - - - do.

vi - si - bi - lium o - mni - um, ere - - - do.

vi - si - bi - lium o - mni - um, ere - - - do.

*P*

cre - - - do, et in - vi - - si - -

cre - - - do, et in - vi - - si - - bi - - li - -

cre - - - do,

The first system of music features three vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, and tenor/bass range. The piano accompaniment is in the right and left hands. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The first vocal line starts with a dynamic marking of *P*. The piano accompaniment includes trills and a *pp* marking.

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

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

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

The second system continues the vocal and piano parts. The piano accompaniment features trills and a *f* dynamic marking. The vocal lines are clearly visible with their respective lyrics.

*f* Cre - - do, cre - - do,

*f* Cre - - do, cre - - do,

*f* Cre - - do, cre - - do,

The third system features a vocal section with three parts and piano accompaniment. The vocal parts are marked with a dynamic of *f*. The piano accompaniment includes trills and a *f* dynamic marking.



et in u - num do - minum Je - sum Christum, fi - lium

et in u - num

*p leggiero*

de - i. fi - li - um de - i, u - ni - ge -

et in u - num do - minum Je - sum Christum, fi - li -

do - minum Je - sum Christum, fi - lium de - i, fi - li - um

- nitama - ni - ge - ni - tum, cre -

um de - i u - ni - ge - ni - tum, cre -

de - i u - ni - ge - ni - tum, cre -

do, cre - - do,  
do, cre - - do,  
do, cre - - do, *tr* *tr* *tr* *tr*

The first system consists of three vocal staves and a piano accompaniment. The vocal parts are in a B-flat major key with a 4/4 time signature. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes, with several trills marked 'tr'.

et ex pa - tre na - tum, an - te o - mnia, an - te  
et ex pa - tre na - tum, an - te  
et ex pa - tre na - tum, et ex pa - - tre na - tum an - te

The second system continues the vocal and piano parts. The piano accompaniment includes trills and a consistent rhythmic accompaniment.

o - maia sae - cu - la, de - um de de - o, lu - men de  
o - mnia sae - cu - la, de - um de de - o, lu - men de  
o - mnia sae - cu - la, de - um de de - o, lu - men de

The third system concludes the page with the final vocal and piano staves. The piano accompaniment features a dynamic marking of *f* (forte) and includes trills.

lu - mi - ne, cre - do, cre -

lu - mi - ne, cre - do, cre -

lu - mi - ne, cre - do, cre -

do de - um ve - rum de - o, de - um ve - rum de

do de - um ve - rum de - o,

do de - um ve - rum de - o,

de - o, de - o ve - ro,

de - um ve - rum, de de - o ve - ro ge - nitum, non fa - ctum con - sub -

de - um ve - rum, de de - o ve - ro, ge - nitum non

ge - - ni - tum, non fa - ctum con - sub - stan - ti - a - lem  
 stan - ti - a - lem pa - - tri, con - substan ti -  
 fa - ctum con - sub - stan - - ti - a - lem pa - tri, per quem  
 pa - - tri, per quem o - mni - a - - fa - cta  
 - - a - lem pa - tri, per quem o - mni - a fa - - cta  
 o - mni - a, o - mni - a fa - - cta  
 sunt, cre - - do, cre - -  
 sunt, cre - - do, cre - -  
 sunt, cre - - do, cre - -

4450

do,  
do, qui pro -

do, tr tr tr tr tr tr

This system contains the first three staves of the musical score. The top staff is a vocal line with lyrics 'do,'. The middle staff is another vocal line with lyrics 'do, qui pro -'. The bottom staff is a piano accompaniment with various trills marked 'tr'.

pter nos ho - mi - nes et pro -

qui

This system contains the next three staves. The top staff has lyrics 'pter nos ho - mi - nes et pro -'. The middle staff has lyrics 'qui'. The bottom staff is a piano accompaniment with trills marked 'tr'.

- pter nostram, et pro - pter no - stram sa -

pro - pter nos ho - mi -

This system contains the final three staves. The top staff has lyrics '- pter nostram, et pro - pter no - stram sa -'. The middle staff has lyrics 'pro - pter nos ho - mi -'. The bottom staff is a piano accompaniment with trills marked 'tr'.

qui pro - - - pter  
 lu - tem, et pro - pter no - - - stram sa - lu -  
 nes, et pro - tr - - pter nostram, et pro - pter

The first system of music consists of three staves. The top staff is a vocal line with lyrics. The middle staff is a vocal line with lyrics. The bottom staff is a piano accompaniment with complex rhythmic patterns and trills.

nos ho - mi - - nes, et pro - pter nostram sa -  
 - tem, et pro - pter no - stram sa -  
 no - stram sa - lu - tem, et pro - pter no - stram sa -

The second system of music consists of three staves. The top staff is a vocal line with lyrics. The middle staff is a vocal line with lyrics. The bottom staff is a piano accompaniment with complex rhythmic patterns and trills.

- lu - - tem, de -  
 - lu - - tem, de - seen\_dit, descen\_dit de  
 lu - - tr - tem, de - seen\_dit, descen\_dit de coe - lis de -

The third system of music consists of three staves. The top staff is a vocal line with lyrics. The middle staff is a vocal line with lyrics. The bottom staff is a piano accompaniment with complex rhythmic patterns and trills.

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

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

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

coe - - - lis, cre - - - do,

coe - - - lis, cre - - - do,

coe - - - lis, cre - - - do,

*tr* *tr* *tr*

This system contains three vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, and bass register. The piano accompaniment features a complex texture with many sixteenth notes and trills. The lyrics are 'coe - - - lis, cre - - - do,'.

cre - - - do.

cre - - - do.

cre - - - do.

*tr* *tr* *tr*

This system continues the vocal and piano parts. The vocal parts have a long note for 'do.' followed by a rest. The piano accompaniment continues with trills and rhythmic patterns. The lyrics are 'cre - - - do.'.

*Larghetto.* *Solo.*

*Et in car.*

*Larghetto.*

*p* *p*

This system is marked *Larghetto.* and *Solo.* It features a piano accompaniment with a 3/4 time signature. The music is in a minor key. The lyrics 'Et in car.' are written below the piano part. The piano part includes dynamic markings *p* and a second ending bracket.



na-tus est de spi-ri-tu san - cto, et in car - na - tus est de

Solo.

Et in car - na - tus est de

spi-ri-tu san - cto ex Ma - ri - a, ex Ma - ri - a

spi-ri-tu san - cto, ex Ma - ri - a, ex Ma - ri - a, Ma - ri - a

vir-gi-ne,

vir-gi-ne, Solo.

Et ho - mo factus, fa - ctus est,

*p dolce*

et in car - na - tus est de - spi - ri - tu sau -  
 et in car - na - tus est de - spi - ri - tu san -  
 et in car - na - tus est de - spi - ri - tu san

*p*

cto, ex Ma - ri - a, Ma - ri - a virgine,  
 cto. ex Ma - ri - a, Ma - ri - a virgine.  
 cto. ex Ma - ri - a, Ma - ri - a virgine et ho - mo -

*p* *p dolce*

et ho - mo. et ho - mo  
 et ho - mo factus est. et  
 fa - ctus. fa - ctus est. et ho - mo fa - ctus est. et

*cresc.*

factus est, ho - mo fa - ctus est, fa - ctus est, fa - ctus  
 factus est, ho - mo fa - ctus est, fa - ctus est, fa - ctus  
 factus est, ho - mo fa - ctus est, et homo fa - ctus est, et homo fa - ctus

*dim* *p*

est;  
 est;  
 est;

*creac.* *f* *dim.*

Largo moderato.

**Tutti.**  
*pp* cru - - ci -  
**Tutti.** *pp* cru - - ci - - fi - - xus,  
**Largo moderato.** *pp*

*Ped.* + *Ped.* + *Ped.* + *Ped.* +

Tutti.

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

*Ped. + Ped. + simili*

am pro no - bis,  
 no - bis,  
 am pro no - bis, sub

sub  
 sub Pon - ti - o Pi -  
 Pon - ti - o Pi - la

Musical score system 1, featuring vocal lines and piano accompaniment. The vocal lines are in a soprano and alto register, with lyrics: "Pon - ti - o. sub Pon - ti -", "a - to. sub Pon - ti -", and "to. sub Pon - ti - o Pi". The piano accompaniment consists of a right-hand melodic line with slurs and a left-hand bass line with chords and single notes.

Musical score system 2, continuing the vocal and piano parts. The vocal lines have lyrics: "o Pi - la - - - to;", "o Pi - la - - - to;", and "la - - - to.". The piano accompaniment continues with similar melodic and harmonic patterns.

Musical score system 3, concluding the page. The vocal lines have lyrics: "pas - - -", "pas - - -", and "pas - - -". The piano accompaniment features a section marked *espressivo* with slurs and dynamic markings. Pedal markings are present at the bottom: "Ped.", "+ Ped", "+ Ped.", and "+ Ped.".

sus,  
sus,  
sus,  
*dolce*  
Ped. † Ped. † Ped. † Ped. †

pas - - - - sus et se - - -  
pas - - - - sus et se - - -  
pas - - - - sus et se - - -  
Ped. † Ped. † simili

pul - tus, se - pul - tus est,  
pul - tus, se - pul - tus est,  
pul - tus, se - pul - tus est,  
Ped. † Ped. †

pas - - - sus et

pas - - - sus et

pas sus et

*pp trem.*

Ped. ÷ Ped. + Ped. + Ped. +

pul - - - tus est. se pul - - - tus

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

pul - - - tus est. se pul - - - tus

Ped. + Ped. + Ped. + Ped. + simili

est.

est.

est.

*pp espress.*

Piano introduction with treble and bass staves. The music features a complex, flowing melody in the right hand and a rhythmic accompaniment in the left hand. The key signature is two flats (B-flat and E-flat), and the time signature is common time (C).

Allegro.

Tutti. *f*

Vocal staves with lyrics. The lyrics are: "Tutti. *f* et re - sur - et re - sur -". The music is in common time and features a simple, rhythmic melody.

Allegro.

Piano accompaniment for the vocal section. The music starts with a *pp* (pianissimo) dynamic and includes *cresc.* (crescendo) markings. It ends with a *f* (forte) dynamic and another *cresc.* marking.

Vocal staves with lyrics. The lyrics are: "re - - - xit, re - sur - re - - - re - - - xit, re - sur - re - - -". The music is in common time and features a simple, rhythmic melody.

Piano accompaniment for the vocal section. The music starts with a *ff* (fortissimo) dynamic and includes *Ped.* (pedal) markings. It ends with a *ff* dynamic and a *+ Ped.* marking.

Vocal staves with lyrics. The lyrics are: "xit, et re - sur - - xit, et re - sur - - xit, et re sur - -". The music is in common time and features a simple, rhythmic melody.

Piano accompaniment for the vocal section. The music starts with a *f* (forte) dynamic and includes a *cresc.* (crescendo) marking. It ends with a *f* dynamic.



re - - - - - xit. re - sur - re - - - - -

re - - - - - xit. re - sur - re - - - - -

re - - - - - xit, re - sur - re - - - - -

*ff* *ff*

*Ped.* + *Ped.*

xit. resur\_rexilit. resur\_re\_xit ter - ti\_a di - e. ter - ti\_a

xit. resur\_rexilit. resur\_re\_xit ter - ti\_a di - e. ter - ti\_a

xit.resur.rexilit resurrexilit ter - ti\_a di - e. ter - ti\_a di - e.

di e. ter - ti\_a di - - - e. se - cun - dum scri -

di - e, ter - ti\_a di - - - e. se - cun - dum scri -

ter ti\_a di - e. se - - - cun - dum. se - cun - dum scri

ptu - ras, et as - cen - dit as - cen - dit, in coe - lum, se -

ptu - ras, et as -

ptu - ras, et as -

*p* *cresc.*

- det ad dex - te - ram

cen - dit in coe - lum, et as - cen - dit in

cen - dit in coe - lum, et as - cen - dit in

pa - tris, et as - cen - dit in coe - lum, se -

coe - lum, se - det ad

coe - lum, et as - cen - dit in coe - lum, se -

- det ad dex - te - ram pa -  
 dex - te - ram pa -  
 - det se - det ad dex - te - ram pa -

*sf* *sf*

tris, et i - te - rum ven -  
 tris, et i - te - rum ven -  
 tris, et i - te - rum, et i - te

tu - rus est cum glo - ri - a, ven -  
 tu - rus est cum glo - ri - a, ven -  
 rum ven - tu - rus est cum glo - ri - a, ven - tu - rus

*f*

tu - rus est, ven - tu - rus est cum gloria;

tu - rus est, ven - tu - rus est cum gloria;

est, ven - tu - rus est, ven - tu - rus est cum gloria;

The first system of the musical score consists of three vocal staves and a piano accompaniment. The vocal parts are in a three-part setting. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a more melodic line in the left hand. Dynamics include *ff* and *f*.

ju - di - ca - re vi

ju - di - ca - re vi - vos vi -

judi - ca - re vi

The second system continues the vocal and piano parts. The piano accompaniment has a dense texture with many sixteenth notes. Dynamics include *fp* and *f*.

vos, ju - di - ca - re

vos,

vos, ju - di - ca -

The third system concludes the vocal and piano parts. The piano accompaniment features a mix of rhythmic patterns and dynamics, including *p*, *ff*, and *f*.

vi - vos, vi - - - vos, et  
ju - di - ca - re vi - - - vos, et  
re vi - - - vos, et

*pp*  
*pp*  
*pp*

*fp*  
*pp*

Detailed description: This system contains the first three vocal staves and the first two staves of the piano accompaniment. The vocal parts are in a soprano, alto, and bass register. The piano accompaniment features a dense texture of chords and moving lines in both hands. Dynamics include *pp* (pianissimo) and *fp* (fortissimo piano).

mor - - - tu - os, et mor - tu - os  
mor - - - tu - os, et mor - tu - os  
mor - - - tu - os, et mor - tu - os

Detailed description: This system contains the next three vocal staves and the next two staves of the piano accompaniment. The vocal lines continue with the text 'mor - tu - os, et mor - tu - os'. The piano accompaniment maintains its complex harmonic structure.

et mor - - - tu  
et mor - - - tu  
et mor - - - tu

Detailed description: This system contains the final three vocal staves and the final two staves of the piano accompaniment. The vocal lines conclude with the text 'et mor - tu'. The piano accompaniment ends with a final chordal texture.

os; *sf*; cu - jus re - gni non  
 os; *f*; cu - jus re - gni non  
 os; *f*; cu - jus re - gni non

*cresc.* *f* *cresc.*

e - - - rit, non e - rit fi -  
 e - - - rit, non e - rit fi -  
 e - - - rit, non e - rit fi -

*ff* *ff*  
*Ped.* + *Ped.*

nis; cu - jus re - gni non  
 nis; cu - jus re - gni non  
 nis; cu - jus re - gni non

*cresc.*

e - - - rit non e - rit fi - - -  
 e - - - rit non e - rit fi - - -  
 e - - - rit non e - rit fi - - -  
*ff* *ff*  
*Ped.* + *Ped.*

nis, cujus re-gni non e - rit, non e-rit fi - nis, non e-rit  
 nis. cujus re-gni non e - rit, non e-rit fi - nis, non e-rit  
 nis, cujus re-gni non e-rit, non e-rit fi - nis, non e-rit fi - nis.

fi nis, cu - jus re - - gni non e - - - rit  
 fi - nis, cu - jus re - - gni non e - - - rit  
 cu - jus re - gni non e - rit, non e - - - rit





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

Solo. *p*  
qui ex pa - tre fi - li - o - que, fi - li -

Tutti.  
ere -  
Tutti.  
ere -  
Tutti.  
o - que pro - ce - - - dit, ere -

do, cre - - - do,

do, cre - - - do,

do, cre - tr - tr - do, tr

The first system consists of three staves. The top two staves are vocal lines in G major, with lyrics 'do, cre - - - do,'. The bottom staff is a piano accompaniment in G major, featuring a rhythmic pattern of eighth and sixteenth notes with trills marked 'tr'.

Solo.

qui cum pa - tre et fi - li.o

The second system consists of three staves. The top staff is a vocal solo in G major with the lyrics 'qui cum pa - tre et fi - li.o'. The bottom two staves are a piano accompaniment in G major, featuring a complex rhythmic pattern with many sixteenth notes.

Solo.

et con - glo - ri - - fi -

si - - mul, si - - mul a - - do - ra - tur,

The third system consists of three staves. The top staff is a vocal solo in G major with the lyrics 'et con - glo - ri - - fi -' and 'si - - mul, si - - mul a - - do - ra - tur,'. The bottom two staves are a piano accompaniment in G major, featuring a complex rhythmic pattern with many sixteenth notes.

ca - tur, conglo - ri - fi - ca - tur, qui lo - eu - - - tus  
qui lo - eu - - - tus

The first system of the score features three vocal staves. The top staff contains the lyrics "ca - tur, conglo - ri - fi - ca - tur, qui lo - eu - - - tus". The middle staff contains the lyrics "qui lo - eu - - - tus". The bottom staff is a blank bass line.

The piano accompaniment for the first system consists of two staves. The right hand plays a melodic line with many slurs and ties, while the left hand provides a rhythmic accompaniment with eighth and sixteenth notes.

est per pro - phe - - - - - tas.  
est per pro phe - - - - - tas.

The second system of the score features three vocal staves. The top staff contains the lyrics "est per pro - phe - - - - - tas.". The middle staff contains the lyrics "est per pro phe - - - - - tas.". The bottom staff is a blank bass line.

The piano accompaniment for the second system consists of two staves. The right hand continues the melodic line with slurs and ties, and includes a trill (tr) at the end. The left hand continues the rhythmic accompaniment.

**Tutti.**  
Cre - - - do, cre - - -  
**Tutti.**  
Cre - - - do, cre - - -  
**Tutti.**  
Cre - - - do, cre - - -

The third system of the score features three vocal staves. Each staff begins with the instruction "Tutti." and contains the lyrics "Cre - - - do, cre - - -". The bottom staff is a blank bass line.

The piano accompaniment for the third system consists of two staves. The right hand features a complex melodic line with many slurs, ties, and trills (tr). The left hand provides a rhythmic accompaniment.

do,

do,

do,

et u - nam

*Solo.*

*p*

san - ctam ca - tho - licam, et a - po - sto - licam ec - cle - si -

*Solo.*

et u - nam san - ctam, u - nam san - ctam

*Solo.*

et u - nam san - ctam, u - nam

am,

san - ctam ca - tho - li - cam,  
 san - ctam ca - tho - li - cam,  
 et a - po - sto - licam et

*p*

Tutti.  
 con - fi - te - or  
 Tutti.  
 con - fi - te - or,  
 Tutti.  
 a - po - sto - li - cam ec - cle - siam, con - fi - te -

*cresc.*

u - num ba - pti - sma,  
 con - fi - te - or u - num ba - pti - sma,  
 or u - num ba - pti - sma,  
 poco a poco

in re-mis-si-o-nem pec-ca-

in re-mis-si-o-nem pec-ca-

in re-mis-si-o-nem

This system contains three vocal staves. The top two staves have lyrics: "in re-mis-si-o-nem pec-ca-". The bottom staff has the lyrics: "in re-mis-si-o-nem".

Ped. + Ped.

This system shows the piano accompaniment for the first system, including a right-hand staff with a melodic line and a left-hand staff with a bass line. Pedal markings "Ped." and "+ Ped." are present.

to-rum,

to-rum,

pec-ca-to-rum,

This system contains three vocal staves. The top two staves have lyrics: "to-rum,". The bottom staff has the lyrics: "pec-ca-to-rum,".

Ped. + Ped. f tr:

This system shows the piano accompaniment for the second system. It includes a right-hand staff with a melodic line and a left-hand staff with a bass line. Pedal markings "Ped." and "+ Ped." are present. A dynamic marking "f" and a trill marking "tr:" are also visible.

cre-do, cre-

cre-do, cre-

cre-do, cre-

This system contains three vocal staves. The top two staves have lyrics: "cre-do, cre-". The bottom staff has the lyrics: "cre-do, cre-".

f tr:

This system shows the piano accompaniment for the third system. It includes a right-hand staff with a melodic line and a left-hand staff with a bass line. A dynamic marking "f" and a trill marking "tr:" are present.

Grave. Soli.

do, et ex. Soli.  
do, et ex. Soli.  
do, et ex.

*f* *tr* *tr* *tr* *Grave.* *ff*

pe\_cto re\_surrec\_ti - o\_nem, et ex.  
pe\_cto re\_surrec\_ti - o\_nem, et ex.  
pe\_cto re\_surrec\_ti - o\_nem, et ex.

*sf* *p* *ff*

pe\_cto re\_surrec\_ti - o\_nem, resurrec\_ti - o\_nem mortu - o - *dolce*  
pe\_cto re\_surrec\_ti - o\_nem, mortu - o\_rum mortu - o - *dolce*  
pe\_cto re\_surrec\_ti - o\_nem, re\_sar - rec\_ti - o - nem mortu - o - *dolce*

*pp*

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

*pp*

Tutti  
et  
Presto.

Tutti.  
et vi-tam ven-tu-ri, et vi-tam ven-tu-ri  
et vi-tam ven-tu-ri, et vi-tam ven-tu-ri  
et vi-tam ven-tu-ri, et vi-tam ven-tu-ri  
sae-culi, saecu-li, a-

sae-culi, saecu-li, a-men, a-men, et vi-tam ven-tu-ri sae-culi,  
et vi-tam ven-tu-ri sae-culi, saecu-li, a-men, et vi-tam ven-tu-ri  
men, et vi-tam ven-tu-ri, et vi-tam ven-tu-ri sae-culi



cu-li. a-men. a - men. a - men, a - men, et vi-tam ven-  
 tu-ri sae - cu-li. a - men, et vi-tam ven - tu-ri, et vitam ven - tu - ri.  
 sae-cu-li, a-men. a - men, ven - tu-ri sae - cu - li.

tu-ri sae - cu - li! a-men. et vitam, et vitam ven - tu-ri sae - cu - li,  
 a-men, et vi - tam ven - tu-ri, et vitam, et vitam ven - tu-ri sae - cu - li.  
 et vi - tam ven - tu-ri, et vitam, et vitam ven - tu-ri sae - cu - li,

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

a - men, a men, a - - men, a - men,  
 — tu - ri sae - cu - li, a - men, a - men, a men, a - - men,  
 a - - men, a men, a - - men, a men, a -

a - men, a - men, a - men, ven - tu - ri sae - - cu - li,  
 a - men, a - men, a - men, a - men, ven - - tu - ri sae - cu - li,  
 - - men, a - men, a - mén, a - men, ven - tu - ri sae - cu - li,

— a - men, et vi - tam ven - - tu - ri, — et — vitam  
 a - - men, et vi - tam ven - tu - ri sae - cu -  
 a - men, a - men, et vi - tam ven - tu - ri sae - cu - li, a -

a - - men, a men, a - - men, a men, ven - tu - ri  
 li, a - men, a - - men, a men, a - men, a - men,  
 - men, a men, ven - tu - ri saecu - li, a - men,

saecu li, a men, et vi tam ven - tu - ri, et vi tam ven - tu ri, ven - tu - ri  
 - a men, a men, et vi tam ven - tu - ri, et vi tam ven - tu ri, ven - tu - ri  
 a - men, a men, et vi tam ven - tu - ri, et vi tam ven - tu ri, ven - tu - ri

sae - cu - li, a men, a - - men, a men, a men, a - men, sae cu -  
 sae - cu - li, a men, a - - men, a men, a men, a - men, et vi tam ven -  
 saecu - li, a - - men, a men, a men, a men, a - men,

li, a-men, amen, et vitam ven - tu - ri sae - cu - li, a-men,  
 tu - ri sae - cu - li, a-men, amen, et vitam ven - tu -  
 et vitam ven - tu - ri sae - cu - li, a-men, amen, et

a-men, et vitam ven - tu - ri, et vi - tam ven - tu - ri, a -  
 ri sae - cu - li, a-men, amen, et vitam ven - tu - ri, a - men, et  
 vitam ven - tu - ri, et vi - tam ven - tu - ri, a - men, et vi - tam, et

men, et vi - tam ven - tu - ri, a - men, et vi - tam ven - tu - ri, et vi - tam ven -  
 vi - tam ven - tu - ri, a - men, et vi - tam, et vi - tam ven - tu - ri,  
 vi - tam ven - tu - ri, et vi - tam, et vi - tam ven - tu - ri, et vi - tam ven - tu - ri

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

vi - tam ven - tu - ri sae - cu - li, a - men, a - men, a - men, a -  
 vi - tam ven - tu - ri sae - cu - li, a - men, a - men, a - men, a - men,  
 vi - tam ven - tu - ri, ven - tu - ri sae - cu - li, ven - tu - ri sae - cu - li, a -

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

a - - men, et vi - tam ven - tu - ri, ven - tu - ri, et vi - tam ven - tu - ri, ven -  
 a - - men, et vi - tam ven - tu - ri, ven - tu - ri, et vi - tam ven -  
 a - - men.

tu - ri sae - cu - li, a - men, sae - cu - li, a - men, sae - cu - li, a - men,  
 tu - ri sae - cu - li, a - men, sae - cu - li, a - men, sae - cu - li, a - men,  
 et

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

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

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

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

men, et vitam ven-tu-ri, et vitam ven-tu-ri, a - men,

men, et vitam ven-tu-ri, et vitam et vitam ven-

men, et vitam ven-

et vitam ven-tu-ri, et vi-tam ven-tu - - ri, et vi-tam ven-

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

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

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

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

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

a - - men, a - men, a - men, a - men, a - men, a - men, a -

a - - men, a - men, a - men, a - men, a - men, a - men, a -

a - - men, a - men, a - men, a - men, a - men, a - men, a -

men, amen, a - men, a - - men, a - - men.

men, amen, a - men, a - - men, a - - men.

men, amen, a - men, a - - men, a - - men.



**No 4. SANCTUS.**

*Maestoso assai. Tutti.*

*Tutti.* San - ctus, san - ctus, san - ctus

*Tutti.* San - ctus, san - ctus, san - ctus

*Maestoso assai.* San ctus, san - ctus, san - ctus

*ff*

do mi - nus, do - mi - nus de - us Sa - - ba -

do mi - nus, do - mi - nus de - us Sa - - ba -

do - mi - nus, do - mi - nus de - us Sa - - ba -

oth, plenisuntcoeli,coeli et terra, plenisunt coeli et

oth, ple\_nisunt coe\_li et terra, plenisuntcoeli,coeli et

oth,plenisuntcoeli,coeli et terra, ple\_nisunt coeli et terra,

*f ben marc.*

terra, plenisunt coeli,coeli et terra glori.a tu -

terra. ple-nisunt coeli et terraglori.a tu - a,plenisunt coeli et ter -

plenisunt coeli et ter - ra,plenisunt coeli et ter - ra,plenisunt coeli et ter -

a.coeli et ter - ra glo - ria, glo - ria, glo - ri - a

ra,coeli et ter - ra glo - ria, glo - ria, glo - ri - a

ra,coeli et ter - ra glo - ria, glo - ria, glo - ri - a

tu - a. Ho -

tu - a.

tu - a.

Allegro.

san - nain ex - cel - sis, ho - san - na in ex - cel - sis, ho - san - na in ex -  
 ho - san - nain ex -  
 ho - san - nain ex - cel - sis, ho - san - na in ex - cel -

cel - sis, ho - san - na, ho - san - na in ex - cel - sis, ho -  
 cel - sis, ho - san - na in ex - cel - sis, in ex - cel - sis, ho -  
 sis. ho - san - nain ex - cel - sis, in ex - cel - sis, ho - san - na in ex -

sanna in ex - cel - sis, in ex - cel - sis, in ex - cel - sis, ho - san - nain ex -  
 sanna in ex - cel - sis, in ex - cel - sis, in ex - cel - sis, ho - san - nain ex -  
 cel - sis, in ex - cel - sis, in ex - cel - sis, ho - san - na, ho - san - nain ex -

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

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

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

sis, ho - san - na in excel - sis, ho - san - na in ex - cel -

sis. ho - sanna in ex - cel - sis, ho - sanna in ex - cel -

sis, ho - sanna in ex - cel - sis, ho - sanna in ex - cel -

sia!

sia!

sia!

*c) 5.* **BENEDICTUS.**

Larghetto.

Larghetto.

Solo.

domini.

Solo.

Solo. benedic - tus, qui ve - nit in  
 be.ne.dic - tus, qui ve.nit in no - mi - ne  
 domini. benedic - tus, qui ve - nit in

The first system of the musical score features three staves. The top two staves are vocal lines, with the upper staff starting with a 'Solo.' marking. The lyrics are 'benedic - tus, qui ve - nit in be.ne.dic - tus, qui ve.nit in no - mi - ne domini. benedic - tus, qui ve - nit in'. The piano accompaniment is on the bottom staff, with dynamics *p dol.*, *f*, and *p* indicated.

no - mi - ne, be - nedic - tus, be - nedic - tus, qui ve - nit in no - mi - ne,  
 do - mi - ni, be - ne - dic - tus, be - ne - dic - tus, be - ne - dic - tus, qui ve - nit in  
 no - mi - ne be - nedic - tus, be - nedic - tus, qui ve - nit in no - mi -

The second system continues the vocal lines and piano accompaniment. The lyrics are 'no - mi - ne, be - nedic - tus, be - nedic - tus, qui ve - nit in no - mi - ne, do - mi - ni, be - ne - dic - tus, be - ne - dic - tus, be - ne - dic - tus, qui ve - nit in no - mi - ne be - nedic - tus, be - nedic - tus, qui ve - nit in no - mi -'. The piano accompaniment includes a *p* dynamic marking.

no - mi - ne domini, be - ne - dictus, qui  
 no - mi - ne domini, be - ne - dictus, qui  
 ne do - - miui, be - ne - dictus, qui

The third system concludes the vocal lines and piano accompaniment. The lyrics are 'no - mi - ne domini, be - ne - dictus, qui no - mi - ne domini, be - ne - dictus, qui ne do - - miui, be - ne - dictus, qui'. The piano accompaniment features dynamics *din.* and *p*.

*dolce*  
ve - nit in no.mi - ne domini, in no - mi - ne do - *dolce*  
ve - nit in no.mi - ne domini in - *dolce*  
ve - nit in no.mi - ne domini, in no - mi - ne *pp*

*cresc.* *f*  
- - - - - mi - ni, in no - mi - ne  
no - mi - ne. no - mi - ne do - *f*  
do - - - - - mi - ni, in *cresc.*  
*cresc.* *f*

*p* *f* *p* *dolce*  
do - mi - ni, in no - mi - ne do - mi - ni, be - ne - dic - tus, be - ne -  
*p* *f* *p* *dolce*  
- mi - ni, in no - mi - ne do - mi - ni, be - ne - dic - tus, be - ne -  
*p* *f* *p* *dolce*  
no - mi - ne, in no - mi - ne do - mi - ni. be - ne - dic - tus. be - ne -  
*p* *f* *p* *pp*

die - tus;

die - tus;

die - tus;

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

bene.dic.tus, qui

be.nedic.tus, qui ve - nit in no.mi - ne

bene.dic - tus, qui ve - nit in no.mi - ne do.mini,

*pp* *>* *pp*

*cresc.* *f* *p*

ve - nit in no - mi - ne, no - mine do - mini. be.nedic - tus,

domini, in no - mine do - mini, bene.dic - tus qui ve.nit.be.ne.

in no - mi - ne do - mini, be.nedic - tus.

*cresc.* *f* *pp*



*dolce*  
 bene-dic - tus, be - nedic - tus, qui ve - nit in  
*dolce*  
 dic - tus, qui ve - nit, be - nedic - tus, qui ve - nit in no - mi - ne.  
*dolce*  
 bene-dic - tus. be - nedic - tus, qui ve - nit in

no - mine, be - nedic - tus, be - nedic - tus, qui ve - nit,  
 no - mine, be - nedic - tus, be - nedic - tus, be - nedic - tus, qui  
 no - mine, be - nedic - tus, be - nedic - tus, qui ve - nit

*dolce*  
 qui ve - nit in no - mi - ne do - mi - ni. be - ne -  
*dolce*  
 ve - nit in no - mi - ne do - mi - ni, be - ne -  
*dolce*  
 in no - mi - ne do - mi - ni, be - ne -

*f* *p* *dim.* *pp*

dic-tus, qui ve-nit in nomi-ne do-mi-ni, *dol.*  
 dic-tus, qui ve-nit in nomi-ne do-mi-ni, in no-mi-ne *dol.*  
 dic-tus, qui ve-nit in nomi-ne do-mi-ni, in

*dol.* in no-mi-ne, no-mi-ne, do-  
 do-mi-ni in, *cresc.*  
 no-mi-ne do-mi-ni, *cresc.*

*f* - mi-ni, in no-mi-ne do-mi-  
 no-mi-ne do-mi-ni, in no-mi-ne do-mi-  
 in no-mi-ne, in no-mi-ne do-mi-

ni, in no - - mi - ne do - - mi - ni. be - ne - dic -  
 ni, in no - - mi - ne do - - mi - ni, be - ne - dic -  
 ni, in no - - mi - ne do - - mi - ni,

*f* *p* *f* *p* *f* *p*

*cresc.* *f* *dim.* *p*

tus. be - ne - dic - - tus.  
 tus, be - ne - dic - tus, be - ne - dic - - tus.  
 be - ne - dic - tus, be - ne - dic - - tus.

*pp* *p* *pp* *p* *pp*

*Allegro. Tutti. sf*  
 Ho -

*Allegro.*

*f* *dim.* *pp* *f*

# № 6. AGNUS DEI.

Sostenuto.

Tutti. *p*

Tutti. *p* A - gnus,  
 Tutti. *p* A - gnus.  
 A - gnus.

Sostenuto.

*p* *p* *sf* *pp*

agnus de - i, qui tol - lis pec - ca - ta. qui  
 agnus de - i, qui tol - lis pec - ca - ta, qui  
 agnus de i, qui tol - lis pec - ca - ta, qui

*pp* *Ped.* + *Ped.* + *Ped.* + *Ped.* + *Ped.* +

tol - lis pec - ca - ta, pec - ca - ta, pec -  
 tol - lis pec - ca - ta, pec - ca - ta, pec -  
 tol - lis pec - ca - ta, pec - ca - ta, pec -

*simili*



*Tutti. p*

bis;

*Tutti. p* a - gnus,

bis;

*Tutti. p* a - gnus,

bis;

a - gnus,

*cresc.*

*sf*

*Stts.*

agnus de - i, qui tol - lis pec - ca - ta, qui

agnus de - i, qui tol - lis pec - ca - ta, qui

agnus de - i, qui tol - lis pec - ca - ta, qui

*pp*

*Ped. + Ped. + simili*

tol - lis pec - ca - ta, pec - ca - ta, pec -

tol - lis pec - ca - ta, pec - ca - ta, pec -

tol - lis pec - ca - ta, pec - ca - ta, pec -

Solo. *dolce*

ca - ta mun - di, mi - se -

ca - ta mun - di,

ca - ta mun - di,

The first system of music features three vocal staves and a piano accompaniment. The vocal parts are in treble and bass clefs, with lyrics 'ca - ta mun - di, mi - se -' and 'ca - ta mun - di,'. The piano accompaniment is in a grand staff with treble and bass clefs, featuring a complex melodic line with slurs and dynamic markings like *sf* and *p*.

*dolce*

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

*Solo. dolce* mi - se - re, re, re, mi - se -

*Solo. dolce* mi - se - re, re, re, mi - se -

*dolce* mi - se - re, re, re, no bis, mi - se -

The second system continues the vocal and piano parts. It includes lyrics 're, re no bis, mi - se re, re, mi - se -' and 'mi - se re, re, re, mi - se -'. The piano accompaniment features a melodic line with slurs and dynamic markings like *p*.

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

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

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

The third system features a more complex vocal line with lyrics 're - re, mi - se - re - re, mi - se - re - re, mi - se - re - re, mi - se -' and 're - re, mi - se - re - re, mi - se - re - re, mi - se - re - re, mi - se -'. The piano accompaniment continues with a melodic line and dynamic markings like *p*.

re - re no - bis, mise - re - re, mise -  
 re - re no - bis, mise - re - re, mise -  
 re - re no - bis, mise - re - re, mise -

re - re; *Tutti.* a - gnus de - i, qui  
 re - re; *Tutti.* a - gnus de - i, qui  
 re - re; *ff* *Tutti.* a - gnus de - i, qui

*cresc.* *ff*

tol - lis, qui tol - lis pec - ca - ta, pec -  
 tol - lis, qui tol - lis pec - ca - ta, pec -  
 tol - lis, qui tol - lis pec - ca - ta, pec -



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

The first system consists of three vocal staves (Soprano, Alto, Bass) and a piano accompaniment. The vocal lines are in a three-part setting, with the lyrics 'ca - - ta mun - - di, qui tol - - - lis pec -' repeated on each line. The piano accompaniment features a steady eighth-note bass line and a more active treble line with chords and melodic fragments.

ca - - ta mun - - - di, qui  
ca - - ta mun - - - di, qui  
ca - - ta mun - - - di, qui

The second system continues the vocal setting with the lyrics 'ca - - ta mun - - - di, qui' on each line. The piano accompaniment maintains its rhythmic pattern, providing harmonic support for the vocal parts.

tol - lis pec - ca - ta, pec - ca - - - ta  
tol - lis pec - ca - ta, pec - ca - - - ta  
tol - lis pec - ca - ta, pec - ca - - - ta

The third system concludes the vocal setting with the lyrics 'tol - lis pec - ca - ta, pec - ca - - - ta' on each line. The piano accompaniment continues with its characteristic eighth-note bass line and chordal texture.

mun - - - di;

mun - - - di;

mun - - - di;

*din.*

This system contains three vocal staves and a piano accompaniment. The vocal parts are in a B-flat major key and 4/4 time. The piano accompaniment features a dense texture of chords and moving lines in both hands.

*p*

This system shows the piano accompaniment for the second system, continuing the harmonic and rhythmic patterns from the previous system.

**Allegro.**

*v*

This system is marked 'Allegro' and features a more rhythmic piano accompaniment with accents and slurs. The vocal parts are not present in this system.

**Solo.**

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

This system is marked 'Solo' and features a vocal line with lyrics. The piano accompaniment is minimal, providing harmonic support.

*p*

This system shows the piano accompaniment for the fourth system, accompanying the vocal solo.

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

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

Tutti.  
 do - na no bis pa - cem, do - na  
 no - bis pa - cem, Tutti.  
 do - na no - bis pa - cem, a - gnus, a - gnus  
 cresc. f e ben marc.

pa - cem, a - gnus, a - gnus de - i,  
*Tutti.* a - gnus, a - gnus de - i do - na, a -  
 de - i do - na pa - cem, a - gnus

a - gnus de - i do - na no - bis, no - bis  
 gnus, a - gnus de - i do - na no - bis, no - bis  
 de - i, a - gnus de - i do - na no - bis.

pa - cem, a - - - gnus de - - -  
 pa - cem, a - gnus de -  
 do - na, do - na no - bis pa - cem, a - gnus

de - i, a - gnus de - i.

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

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

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

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

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

The first system consists of three vocal staves and a piano accompaniment. The vocal parts are in G major and 4/4 time. The piano accompaniment features a steady eighth-note bass line and a more active treble line with chords and melodic fragments.

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

pa - - - - - cem, do - - - - - na, do - na

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

*p dolce*

The second system continues the vocal and piano parts. The piano accompaniment includes a dynamic marking of *p dolce* (piano dolce) in the lower register. The vocal lines show some rests and sustained notes.

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

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

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

*dolce*

The third system concludes the page with repeated vocal phrases. The piano accompaniment features a *dolce* marking and includes some arpeggiated chords in the bass line.

Tutti.

do-na no-bis pa - cem; Tutti. a - gnus,  
 do-na no-bis pa - cem; a - gnus, a - gnus de - i.  
 do-na no - bis pa - - cem; do - na pa - cem,

a - gnus de - i, do - na pa - cem,  
 do - na pa - cem, a - gnus, a - gnus  
 a - gnus, a - gnus de - i, do - na

a - gnus, a - gnus de - i, qui tol - lis pec - ca - ta.  
 de - i, qui tol - - lis, a - gnus, a - gnus  
 pa - cem. a - gnus de - i. qui tol - lis pec -

pec - ca - ta  
de - i, qui tol -  
ca - ta mun - di.

*f*

mun - di, a - gnus, a - gnus de i.  
lis, a - gnus, a - gnus de - i,  
a - gnus, a - gnus de - i, qui tol -

*f marc.*

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

*f*



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

mun - di;  
- ta mun - di;  
ca - ta mun - di;

Solo.  
do - na no - bis no - bis pa -  
Solo.  
do - na no - bis, no - bis

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

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

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

Tutti.

do - na no - bis, do - na pa - cem; a - gnus de - i.

do - na no - bis, no - bis pa - cem; Tutti.

do - na no - bis, no - bis pa - cem; a - gnus

*ff ben marc.*

Tutti. a - gnus, a - gnus de - - gnus de - - i.

a gnus de - i, do - na no - bis

de - i, do - na no - bis pa - -

do - na no - bis. do - na no - bis, do - na

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

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

Più Allegro.

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

Più Allegro.

no - bis. no - bis  
 no - bis, no - bis  
 no - bis, no - bis

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

*f*  
do - na no - bis, no - bis  
do - na no - bis. no - bis  
do - na no - bis, no - bis

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

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

do - - na no - - bis pa - - - cem;

dö - - na no - - bis pa - - - cem;

do - - na no - - bis pa - - - cem;

*dolce*

do - na, do - na, do - na no - - -

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

do - na, do - na, do - na no - - - bis, no -

*pp*

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

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

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

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

The first system consists of three vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, and tenor/bass range. The piano accompaniment features a complex, flowing melody in the right hand and a more rhythmic bass line in the left hand. Dynamics include *f* (forte) and *sf* (sforzando).

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

The second system continues the vocal and piano parts. The piano accompaniment has a prominent melodic line in the right hand, often marked with slurs and accents. The vocal parts maintain their melodic flow.

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

The third system concludes the page. The piano accompaniment features a *sf* (sforzando) dynamic marking. The word "Ped." (Pedal) is written at the bottom right of the piano part.

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

*mf*  
*Ped.* *Ped.*

- - - - - cem!  
- - - - - cem!  
- - - - - cem!  
- - - - - cem!

*Ped.*

*FINE.*