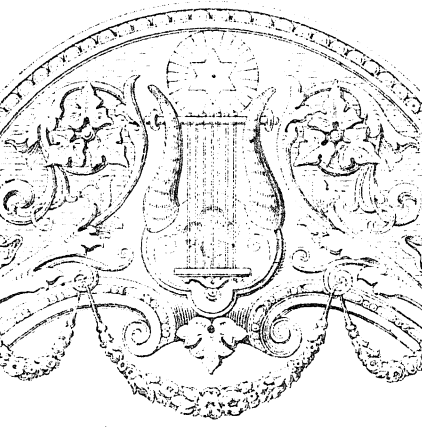


3



Messe

von

L. CHERUBINI

im Klavierauszuge

von

HUGO ULRICH.



LEIPZIG
C. F. PETERS.



Nº 1. Kyrie, Pag. 3.

Kyrie eleison, Christe eleison!

Nº 2. Gloria, Pag. 9.

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 miserere 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.

Nº 3. Credo, Pag. 30.

Credo in unum Deum, patrem omnipotentem, factorem coeli et terrae, visibillium omnium et invisibillium; 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, consubstantiali patri, per quem omnia facta sunt; qui propter nos homines et propter nostram salutem descendit de caelis; 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 caelum, sedet ad dexteram patris, et iterum venturus est cum gloria judicare 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 baptisma in remissionem peccatorum, et expecto resurrectionem mortuorum, et vitam venturi saeculi. Amen.

Nº 4. Offertorium, Pag. 51.

Propter veritatem, et mansuetudinem, et justitiam, et deducet te mirabiliter dextera tua, audi filia, et vide, et inclina aurem tuam, quia concupivit rex speciem tuam.

Nº 5. Sanctus, Pag. 59.

Sanctus, sanctus, sanctus, dominus Deus Sabaoth; pleni sunt coeli et terra gloria tua; hosanna in excelsis; benedictus qui venit in nomine domini; hosanna in excelsis.

Nº 6. O salutaris, Pag. 63.

O salutaris hostia, quae coelis pandis ostium; bella premunt hostilia, da robor, fer auxilium.

Nº 7. Agnus Dei, Pag. 68.

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

Nº 1. Kyrie.

Herr erbarme dich, Christus erbarme dich.

Nº 2. Gloria.

Ehre 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 eingebornen 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 allein 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.

Nº 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 worden 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. Offertorium.

Um der Wahrheit und Milde und Gerechtigkeit Willen, und es wird dich deine Rechte wunderbar leiten; höre Tochter, und siehe, und neige dein Ohr, denn der König hat Verlangen nach deinem Angesicht.

Nº 5. Sanctus.

Heilig, heilig, heilig ist der Herr Gott Zebaoth! Voll sind Himmel und Erde von deinem Ruhme. Hosanna in der Höhe; gelobet sei, der da kommt im Namen des Herrn. Hosanna in der Höhe.

Nº 6. O salutaris.

O heilsames Opfer, welches du zum Himmel den Zugang öffnest; feindliche Krieger drängen, gib Kraft, gib Hilfe.

Nº 7. Agnus Dei.

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

ГОСУДАРСТВЕННЫЙ
БИБЛИОТЕКА
СССР
№ 5. М. АРХИВ

743347-64

Krönungs - Messe

A dur
von

L. CHERUBINI.

Andante. $\text{♩} = 66.$

№ 1. Kyrie.

Viol. *p* *f* *f*

p *cresc.* *f* *tr*

SOPRAN. *Tutti. mezza voce* *p* *f* *tr*
TENOR. *Tutti. mezza voce* *p* *f* *tr*
BASS. *Tutti. mezza voce* *p* *f* *tr*

Ky-ri - e, Ky-ri -
Ky-ri - e, Kyri -

Fl. *tr* *tr* *p dolce* *p* *tr* *tr*
Ob. *tr* *tr* *p dolce* *p* *tr* *tr*

Ky-ri-e,

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

p *cresc.*

dolce

e e-le-i-son, — Ky-ri-e — e-le-i-son,

dolce

e e-le-i-son, Ky-ri-e — e-le-i-son,

dolce

e e-le-i-son, Ky-ri-e — e-le-i-son,

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

p *cresc.*

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

p cresc.

e-le-i-son,

p cresc.

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

p cresc.

e-le-i-son,

sf dimin. *p* *sf*

f

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

f

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

f

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

f *f sempre*

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

ff

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

f

son, e - le - i - son, Chri - ste, Chri - ste e - le - i - son, *mezza voce*
 son, e - le - i - son, Chri - ste, Chri - ste e - le - i - son, Chri -
 son, e - le - i - son,

f *p dol.*

mezza voce *cresc.*

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

mezza voce *cresc.*

— ste, Chri - ste, Chri - ste e - le - i -

cresc.

f dolce

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

f dolce

son, Chri - ste — e - le - i - son.

f dolce

son, e - le - i - son.

f p cresc. dim. p

f

Ky - rie,

f

Ky - rie,

f

Ky - rie,

cresc. f tr. tr. tr. dim. tr.

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

p *sf* *p* *f* *p*

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

sf

cresc. e - le-i - son, — *f* Ky-ri - e e - le-i - son, — *dolce* Ky-ri-
cresc. le - - - i - son, *f* Ky-ri - e e - le - i - son, *dolce* Ky-ri - e —
cresc. e - le.i - son, — *f* Ky-ri - e e - le - i - son, *dolce* Ky-ri - e —

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

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

Fl.
 Viol.
dimin. *p*

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

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

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

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

Nº 2. Gloria.

Andante maestoso. ♩ = 96.

Tutti. *f*

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

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

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

Andante maestoso. ♩ = 96.

ff marcato bene

Ped.

* Ped.

* Ped. *

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

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

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

Ped.

* Ped.

* Ped. *

cel - - - sis De - - - o,

cel - - - sis De - - - o,

cel - - - sis De - - - o,

Ped.

* Ped.

* Ped. *

et in ter - - ra pax ho - - mi - - ni-bus,
 et in ter - - ra pax ho - - mi - - ni-bus,
 et in ter - - ra pax ho - - mi - - ni-bus,

The first system of music consists of three vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, and bass register, all singing the Latin phrase "et in terra pax hominibus,". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes, with dynamic markings of *sf* (sforzando) and *f* (forte).

bo-nae vo-lun-ta - - - - - tis.
 bo-nae vo-lun-ta - - - - - tis.
 bo-nae vo-lun-ta - - - - - tis.

Viol. Ob.
f *f* *dimin.* *p* *f* *p* *f*
 Viol. Fag.

The second system continues the vocal lines with the phrase "bonae voluntatis." Below the vocal staves, there are instrumental parts for Violin (Viol.), Oboe (Ob.), and Bassoon (Fag.). The piano accompaniment includes dynamic markings such as *f*, *dimin.* (diminuendo), *p* (piano), and *f* (forte).

Allegro. ♩ = 160.
 Lau-damus, lau-damus,
 Lau-damus, lau-damus,
 Lau-damus, lau-damus,

Allegro. ♩ = 160.
ff *ff* *ff*

The third system begins with the tempo marking "Allegro. ♩ = 160." and the vocal phrase "Laudamus, laudamus,". The piano accompaniment is characterized by a strong, rhythmic accompaniment with dynamic markings of *ff* (fortissimo).

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

te, a - do -
 te, a - do -
 te, lauda - mus te, bene - di - cimus te, a - do -

ra - mus te, a - do -
 ra - mus, a - do - ra - mus te, a - do -
 ra - mus, a - do - ra - mus te, lauda - mus te, benedi - cimus te, a - do -

ra - - mus, a - do - - ra - - mus te, lau -
 ra - mus, a - do - ra - - - mus te,
 ra - - - mus, a - do - - ra - - mus te,

da - mus, be - ne - di - cimus, a - do - ra - mus, be - ne -
 lau - da - mus, be - ne - di - cimus, a - do - ra - mus,
 lau - da - mus, be - ne - di - cimus, a - do - ra - mus,

cresc. poco a poco
 di - cimus, a - do - ramus, lau - damus, lau - damus, glo - - ri - - fi -
cresc. poco a poco
 bene - di - cimus, a - dora - mus, lauda - mus, laudamus, glo - - ri - - fi -
cresc. poco a poco
 bene - di - cimus, a - dora - mus, lauda - mus, laudamus, glo - - ri - - fi -

cresc. poco a poco

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

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

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

mf *mf* *f*

Ped. * *Ped.* *

te, lau - da - - mus, lau - da - - mus, lau - da - mus te, be - ne - di - cimus te, _____

lau - da - - mus, lau - da - - mus, lau - da - mus te, lau - da - -

te, _____ lau - da - mus, lau - da - mus te, lau - da - -

mf *mf* *f*

_____ bene - di - cimus te, a - do - ra - mus te, a -

mus, lau - da - - mus, be - ne - di - cimus, a - do - ra - mus

mus, lau - da - - mus, be - ne - di - cimus te, a - do - ra - mus

mf *mf*

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

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

te, a - do - ra - mus te, lau - damus, lau - damus, glo -

sf sf

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

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

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

sf sf sf sf sf sf

ca - - - - - mus te.

ca - - - - - mus te.

ca - - - - - mus te.

ff

Ped. Ped.

Andante. ♩ = 104.

p dolce Gra-ti-as,
Gra-ti-as a-gi-mus ti-bi, gra-ti-as a-gi-mus

Andante. ♩ = 104.

pizz. *sf marcato* *Cor.* *pdol.* Gra-ti-as,

gra-ti-as a-gi-mus, a-gi-mus ti-bi, propter
ti-bi, a-gi-mus ti-bi,
gra-ti-as a-gi-mus ti-bi,

Fl. *sf* *Fag.* *sf marcato*

cresc. *f* ma-gnam glo-ri-am tu-am,
cresc. *f* propter ma-gnam glo-ri-am tu-am,
cresc. *f* propter ma-gnam glo-ri-am tu-am,

Fl. Ob. *p*

Cor.
Fag.

First system of the musical score. It consists of three vocal staves (Soprano, Alto, and Bass) and a piano accompaniment. The piano part features a series of chords in the right hand and a rhythmic pattern in the left hand. The key signature is one sharp (F#).

Second system of the musical score. It includes vocal staves with lyrics and piano accompaniment. The lyrics are: "do - mi - ne, do - mi - ne, do - mi - ne De - us, do - mi - ne, rex coe - do - mi - ne,". The piano part includes dynamic markings *cresc.* and *ff*. The key signature remains one sharp.

Third system of the musical score. It includes vocal staves with lyrics and piano accompaniment. The lyrics are: "do - mi - ne De - us, rex coe - le - stis, De - us le - stis, De - us, rex coe - le - stis, do - mi - ne De - us, rex coe - le - stis, De - us". The piano part includes dynamic markings *sf marc.*, *p dol.*, and *sf marcato*. The key signature remains one sharp.

cresc. *f*
 pa - - - - ter o - mni - po - tens,
p *cresc.* *f*
 De-us pa - - - - ter o - mni - po - tens,
p *cresc.* *f*
 De-us pa - - - - ter o - mni - po - tens,

The first system of the musical score consists of three vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are: "pa - - - - ter o - mni - po - tens," followed by "De-us pa - - - - ter o - mni - po - tens," and "De-us pa - - - - ter o - mni - po - tens,". The piano accompaniment is in bass clef with the same key signature and time signature. It features a series of chords in the right hand and a melodic line in the left hand. Dynamics include *cresc.* and *f* for the vocal lines, and *p* for the piano accompaniment.

p
 do -
p
 do -
p
 do -
p
 do -

The second system of the musical score consists of three vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are: "do -", "do -", "do -", and "do -". The piano accompaniment is in bass clef with the same key signature and time signature. It features a series of chords in the right hand and a melodic line in the left hand. Dynamics include *p* for the vocal lines and *cresc.*, *ff*, and *sf p* for the piano accompaniment.

sf *p*
 - mi - ne fi - - li, fi - li u - ni - ge - - ni - ti, Je -
sf *p*
 - mi - ne fi - - li, fi - li u - ni - ge - - ni - ti, Je -
sf *p*
 - mi - ne fi - - li, u - ni - ge - ni - ti, Je -

The third system of the musical score consists of three vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are: "- mi - ne fi - - li, fi - li u - ni - ge - - ni - ti, Je -", "- mi - ne fi - - li, fi - li u - ni - ge - - ni - ti, Je -", and "- mi - ne fi - - li, u - ni - ge - ni - ti, Je -". The piano accompaniment is in bass clef with the same key signature and time signature. It features a series of chords in the right hand and a melodic line in the left hand. Dynamics include *sf* and *p* for the vocal lines, and *sf* and *p* for the piano accompaniment.

- su Chri - ste, Je - su, Je - su Chri - ste,
 - su Chri - ste, Je - su, Je - su Chri - ste, *mezza voce*
 - su Chri - ste, Je - su Chri - ste,

sf *p* *f marc.*

p *dolce*
 do - mine De - us, a - gnus De - i, a - gnus
 do - mine De - us, do - mine, do - mi - ne De - us, a - gnus
 do - mine De - us, a - gnus

p

p
 De - i, do - mi - ne De - us, a -
 De - i, do - mi - ne De - us, a -
 De - i, do - mi - ne De - us, a -

p

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

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

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

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

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

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

fi - li.us pa - - - tris, _____

fi - - li.us pa - - - tris, _____

fi - - li.us pa - - - tris, _____

Grave. ♩ = 50.

Grave. ♩ = 50.

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

marcato
ff
 Ped. Ped. Ped. Ped.

p dolce
 ca - ta mi - se - re re no - - - bis,
p dolce
 ca - ta mi - se - re re no - - bis, mi - se - re - - - re,
p dolce
 ca - ta mi - se - re - - - re no - - - bis,

Ob.
p dolce

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

marcato

p dolce

ca-ta su-sci-pe de-pre-ca-ti - o - - - nem no - -

p dolce

ca-ta su-sci-pe de-pre-ca-ti - o - - - nem no - -

p dolce

ca-ta su-sci-pe de-pre-ca-ti - o - - - nem no - -

Ob. *p*

Ob. *p*

f

stram, qui se-des ad dex-teram, ad dex-teram pa-tris,

f

stram, qui se-des ad dex-teram, ad dex-teram pa-tris,

f

stram, qui se-des ad dex-teram, ad dex-teram pa-tris,

Viol. *ff*

p

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

p

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

p

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

Fl. *p*

Andante maestoso, come prima.

Quoni-am tu so - lus sanctus, tu so_lus Do - -

Quoni-am tu so - lus sanctus, tu so_lus Do - -

Quoni-am tu so - lus sanctus, tu so_lus Do - -

Andante maestoso, come prima.

- - - mi - nus, tu so_lus al - - tis - - si_mus, Je - - su Chri - -

- - - mi - nus, tu so_lus al - - tis - - si_mus, Je - - su Chri - -

- - - mi - nus, tu so_lus al - - tis - - si_mus, Je - - su Chri - -

Allegro.

ste, cum sancto spiritu, cum sancto

ste, cum san - cto spiri_tu, cum san - cto spiri_tu in

ste, cum san - cto spiri_tu in

spi-ri-tu in glo-ri-a De-i pa-
 glo-ri-a, in glo-ri-a De-i pa-
 glo-ri-a, in glo-ri-a De-i pa-

tris, De-i pa-tris, in glo-ri-a, cum san-cto,
 tris, De-i pa-tris, in glo-ri-a,
 tris, De-i pa-tris, in glo-ri-a,

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

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

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

men, cum san - cto, *p* sancto spi - ritu in
 men, cum san - cto, *p* sancto spi - ritu
 men, cum san - cto, *p* sancto spi - ritu

men, a - men, a - men, a - men, a - men, cum san - cto,
 men, a - - men, a - men, a - men, a - men,
 a - men, a - men, a - men, cum

f marcato

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

f

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

f

p in glo-ri - a De - i pa - *cresc.*

p tris, in glo-ri - a De - i pa - *cresc.*

p tris, in glo-ri - a De - i pa - *cresc.*

sf p

tris, a - - - - men, a - men, in *ff*

tris, a - - - - men, a - men, a - *ff*

tris, a - - - - men, a - men, a - *ff*

cresc. *ff*

glo - ri - a De - i pa - tris, in glo - ri - a De - i *p*

men, in glo - ri - a De - i pa - tris, in glo - ri - a De - i *p*

men, in glo - ri - a De - i pa - tris, in glo - ri - a De - i *p*

f *sf* *sf p*

cresc.
 pa - - - - - tris,
cresc.
 pa - - - - - tris,
cresc.
 pa - - - - - tris,

f
 a - - - - - men, amen, a - men, cum san - - - - - cto spi -
f
 a - - - - - men, amen, a - men, cum san - - - - - cto spi -
f
 a - - - - - men, amen, a - men, cum sancto, cum

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

pa - tris, a -

pa - tris, a -

pa - tris, a -

f *f* *ff*

Ped. * *Ped.* * *Ped.* * *Ped.* *

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 -

Ped. * *Ped.* *

men.

men.

men.

f

Nº 3. Credo.

Allegro. $\text{♩} = 160.$

Tutti. *f*

Cre - - - do,

ff sempre

cre - - do in u - - num De - - - um, pa - - trem o -

mni - - po - - ten - - - tem, fa - cto - rem coe - - li et

ter - - - rae, vi - - si - - bi - - li - um o - - mni - um

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

6315

Detailed description: This is a musical score for a 'Credo' section. It consists of five systems of music. Each system includes a vocal line (bass clef) and a piano accompaniment (grand staff with treble and bass clefs). The tempo is marked 'Allegro' with a quarter note equal to 160 beats. The dynamics are marked 'Tutti' and 'ff' (fortissimo). The lyrics are in Latin: 'Cre - do, cre - do in u - num De - um, pa - trem o - mni - po - ten - tem, fa - cto - rem coe - li et ter - rae, vi - si - bi - li - um o - mni - um et in - vi - si - bi - li - um'. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. The score ends with a double bar line and the number 6315.

f Credo, cre - - - do, **Tutti.** *f* Credo, cre - - - do, et in u - - -

f Credo, cre - - - do,

num do - mi - num Je - sum Chri - - - stum, fi - li - um, fi - li - um De - i

cre - do, cre - - - do, u - ni - ge - - - ni - - - tum, cre - do, cre - - - do, cre - do, cre - - - do,

et ex pa - - - tre

na - - - tum an - - - te o - - - mni -

The first system of the score consists of three staves. The top staff is a vocal line with lyrics 'na - - - tum an - - - te o - - - mni -'. The middle staff is the treble clef of the piano accompaniment, and the bottom staff is the bass clef. The piano part features a rhythmic pattern of eighth and sixteenth notes.

a, o - - mni - a se - - - cu - la, cre-do, cre-do, cre-do,

The second system continues the vocal and piano parts. The vocal line includes the lyrics 'a, o - - mni - a se - - - cu - la, cre-do, cre-do, cre-do,'. The piano accompaniment continues with similar rhythmic patterns, including some chords marked with 'ff' (fortissimo).

cre - - do, Tutti. *f* De - - - um de De - - - o, lu - men,

The third system features a 'Tutti. *f*' (Tutti, fortissimo) marking. The vocal line includes the lyrics 'cre - - do, De - - - um de De - - - o, lu - men,'. The piano accompaniment becomes more complex with many chords and melodic lines.

lu - - men de lu - - mi - ne, cre-do, cre - - - do, cre-do, cre - - - do, cre-do, cre - - - do,

The fourth system concludes the page with the lyrics 'lu - - men de lu - - mi - ne, cre-do, cre - - - do, cre-do, cre - - - do, cre-do, cre - - - do,'. The piano accompaniment continues with intricate textures and dynamics, ending with a 'sf' (sforzando) marking.

De - - - - um ve - - - - rum,

The first system consists of a vocal line and piano accompaniment. The vocal line has a long note for 'De' followed by a dotted line, then another long note for 'um', followed by a dotted line, then another long note for 've', followed by a dotted line, and finally another long note for 'rum,'. The piano accompaniment is in the right and left hands, with a forte 'f' dynamic marking.

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

The second system continues the vocal line and piano accompaniment. The vocal line has a long note for 'De', followed by a dotted line, then another long note for 'um', followed by a dotted line, then another long note for 've', followed by a dotted line, then another long note for 'rum,', followed by a dotted line, then another long note for 'de', followed by a dotted line, then another long note for 'De', followed by a dotted line, and finally another long note for 'o'. The piano accompaniment continues with a forte 'f' dynamic marking.

cre - do, cre - - - do,
 cre - do, cre - - - do,
 ve - - - - ro, cre - do, cre - - - do,

The third system features a vocal line and piano accompaniment. The vocal line has a long note for 'cre - do,', followed by a dotted line, then another long note for 'cre - - - do,', followed by a dotted line, then another long note for 'cre - do,', followed by a dotted line, then another long note for 'cre - - - do,', followed by a dotted line, then another long note for 've - - - - ro,', followed by a dotted line, then another long note for 'cre - do,', followed by a dotted line, and finally another long note for 'cre - - - do,'. The piano accompaniment includes a fortissimo 'ff' dynamic marking and a forte 'f' dynamic marking.

ge - ni - tum, non fa - - - ctum, con - sub - stan - ti - a - lem pa - - -
 ge - ni - tum, non fa - - - ctum, con - sub - stan - ti - a - lem pa - - -

The fourth system features a vocal line and piano accompaniment. The vocal line has a long note for 'ge - ni - tum,', followed by a dotted line, then another long note for 'non fa - - - ctum,', followed by a dotted line, then another long note for 'con - sub - stan - ti - a - lem pa - - -'. The piano accompaniment continues with a forte 'f' dynamic marking.

ere-do, cre - -
 tri, per quem o - mni - a fa - cta sunt, cre-do, cre - -
 tri, per quem o - mni - a fa - cta sunt, cre-do, cre - -

Musical score for the first system, featuring vocal lines and piano accompaniment. The piano part includes dynamic markings *f* and *ff*.

do,
 do, qui pro - - pter nos ho - mi - nes et pro - - pter no - - stram, no -
 do, qui pro - - pter nos ho - mi - nes et pro - - pter no - - stram, no -

Musical score for the second system, featuring vocal lines and piano accompaniment. The piano part includes dynamic markings *f*.

stram sa - - lu - - tem de - scen - dit de coe - - lis, de - scen - dit de
 stram sa - - lu - - tem de - scen - dit de coe - - lis, de - scen - dit de

Musical score for the third system, featuring vocal lines and piano accompaniment. The piano part includes dynamic markings *f*.

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

The first system features vocal lines for Soprano and Bass. The Soprano part has lyrics 'cre - do,' and the Bass part has 'coe - - - - - lis, cre - do,'. The piano accompaniment consists of a right-hand part with chords and a left-hand part with a steady eighth-note bass line. Dynamics include *f* and *ff*.

Larghetto. ♩. = 50.

ere - do, ere - - - do,
 ere - do, ere - - - do,
 ere - do, ere - - - do,

The second system continues the vocal lines with lyrics 'ere - do, ere - - - do,'. The piano accompaniment continues with the same rhythmic pattern. Dynamics include *f*.

Larghetto. ♩. = 50.

Viol.

The third system features a piano accompaniment and a violin part. The piano part has dynamics *f* and *p*. The violin part has dynamics *p* and *pp*. The tempo is marked *Larghetto*.

SOPRAN.

mezza voce *p*

et in - car - na - tus est de - spi - ri -
 Ob. Clar. Fl.

The fourth system features a soprano vocal line with lyrics 'et in - car - na - tus est de - spi - ri -'. The piano accompaniment includes dynamics *f*, *dimin.*, and *p dolce*. The woodwinds (Ob. Clar. and Fl.) have their parts indicated.

tu san - cto, ex Ma - ri - a vir - gi - ne,
 Viol.

The fifth system features a vocal line with lyrics 'tu san - cto, ex Ma - ri - a vir - gi - ne,'. The piano accompaniment includes dynamics *p* and *pp*. The violin part has dynamics *p* and *pp*.

ex Ma - ri - a vir - gi - ne et ho - mo fa - ctus

pp ere - - - do,

pp ere - - - do,

Vcll. *p* *dimin.* *p*

Ob. Fl.

Fag.

est, et ho - mo fa - ctus est

pp ere - - - do, *pp* ere - - - do,

pp ere - - - do, *pp* ere - - - do,

Viol. *pp* *pp*

Ob. Viol.

p cru - ci - fi - - - xus,

p cru - ci - fi - - - xus,

p cru - ci - fi - - - xus,

Viol. Cor.

dimin. *pp* *pp* *pp*

p
 cru - ei - fi - - - - - xus e - - - ti -
 cru - ei - fi - - - - - xus e - - - ti -
 cru - ei - fi - - - - - xus e - - - ti -

Viol.

Viol.

pp *pp* *pp*

p
 am pro no - - bis sub Pon - ti - o Pi - - la - - to, pas - -
 am pro no - - bis sub Pon - ti - o Pi - - la - - to,
 am pro no - - bis sub Pon - ti - o Pi - - la - - to, Fl.

Viol.

Fl.

Ob.

p

sus, pas - - - - - sus,
p pas - - - sus, *p* pas - - - -

Cor.

Viol.

pp

Viol.

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

This system contains the first vocal entry and piano accompaniment. The vocal line begins with a half note 'sus,' followed by a long melisma 'et se - - - pul - - - tus est,' marked with a piano (*p*) dynamic. The piano accompaniment consists of dense chords in both hands, primarily in the left hand, with some right-hand accompaniment.

cre - - - do.
 cre - - - do.
 cre - - - do.

This system continues the vocal entry with three vocal lines, each marked *pp* (pianissimo). The piano accompaniment continues with dense chords, and the system concludes with a 3/4 time signature.

Molto vivace. $\text{♩} = 60$.
 Et re - sur -
 Et re - sur -
 Et re - sur -

This system begins with the tempo marking 'Molto vivace. $\text{♩} = 60$.' and the dynamic marking *f* (forte). It features three vocal lines and piano accompaniment. The piano accompaniment includes triplets and is marked *ff* (fortissimo). The system concludes with a 3/4 time signature.

re - - xit ter - - - ti - a di - - e, re - sur - re - xit se - -

re - - xit ter - - - ti - a di - - e, re - sur - re - xit se - -

re - - xit ter - - - ti - a di - - e, re - sur - re - xit se - -

Feo. *†Feo.* †

cun - dum scri - ptu - ras

cun - dum scri - ptu - ras et a - scen - dit in coe - - - - -

cun - dum scri - ptu - ras et a - scen - dit in

f marcato

et a - scen - dit in coe - - - - - lum, -

- - - lum, in coe - - - lum, -

coe - - - lum, in coe - - - lum, -

sf sf sf ff

se - - det ad dex - teram, ad dex - te - ram
 se - det ad dex - teram, ad dex - te - ram pa - tris,
 se - - det ad dex - teram, ad dex - te - ram

ff

Ped. ✦ *Ped.* ✦

pa - tris, se - - det ad dex - teram, se - - det ad
 se - det ad dex - teram, se - - det ad dex - te - - ram
 pa - tris, se - - det ad dex - teram, se - - det ad

ff

Ped. ✦ *Ped.* ✦

dex - teram pa - - - tris, cre - - do. Et i - te -
 pa - - - - tris, cre - - do. Et i - te -
 dex - teram pa - - - tris, cre - - do. Et i - te -

f *f* *f*

marcato *f* *ff*

6315 *Ped.* ✦

rum ven - - tu - rus est, ven - - tu - - rus

rum ven - - tu - rus est, ven - - tu - - rus

rum ven - - tu - rus est, ven - - tu - - rus

ped. ✦ *simili*

est cum glo - ri - a, cre - - do, ju - di - ca - re

est cum glo - ri - a, cre - - do,

est cum glo - ri - a, cre - - do,

f

dimin.

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

f *dimin.*

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

f *dimin.*

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

Музыкальный магазин
 БМЛ
 А
 С. С. П.
 М. М. Р. Ленинград

p

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

et mor - tu - os, cu - jus re - gni non e - rit fi - nis,

et mor - tu - os, cu - jus re - gni non e - rit fi - nis,

p

dimin.

pp

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

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

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

pp

pp

p

Viola.

Vcello.

f

cre - do. Et in

cre - do. Et in

cre - do. Et in

f

f

f

f

cresc.

f

spi - ritum, spi - - - ri - - - tum san - ctum do - minum et
 spi - ritum, spi - - - ri - - - tum san - ctum do - minum et
 spi - ritum, spi - - - ri - - - tum san - ctum do - minum et

vi - - vi - - fi - - cantem,
 vi - - vi - - fi - - cantem, qui ex pa - - tre fi - li - o - - - - -
 vi - - vi - - fi - - cantem, qui ex pa - - - tre

f marcato

qui ex pa - - - tre fi - li - o - - - - - que pro - ce - dit,
 - - - - - que, fi - li - o - - - - - que pro - ce - dit,
 fi - li - o - - - - - que, fi - li - o - - - - - que pro - ce - dit,

ere - do, qui - cum pa - tre

ere - do, qui - cum pa - tre

ere - do, qui - cum pa - tre et fi - li -

The first system of the musical score consists of three vocal staves and a piano accompaniment. The vocal parts are in treble clef, and the piano part is in bass clef. The lyrics are: "ere - do, qui - cum pa - tre" for the first two staves, and "ere - do, qui - cum pa - tre et fi - li -" for the third. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. Dynamics include *f* (forte) and *sf* (sforzando).

et fi - li - - o si - mul a - do - ra - - - tur

et fi - li - - o si - mul a - do - ra - - - tur

o si - mul a - do - ra - - - tur et con - glo - ri - fi -

The second system continues the musical score. The vocal parts have the lyrics: "et fi - li - - o si - mul a - do - ra - - - tur" for the first two staves, and "o si - mul a - do - ra - - - tur et con - glo - ri - fi -" for the third. The piano accompaniment continues with similar rhythmic patterns. Dynamics include *f* and *sf*.

et con - glo - ri - fi - ca - - - tur, qui lo - cu - tus est

et con - glo - ri - fi - ca - - - tur, qui lo - cu - tus est

ca - - - tur, qui lo - cu - tus est per - pro -

The third system concludes the musical score. The vocal parts have the lyrics: "et con - glo - ri - fi - ca - - - tur, qui lo - cu - tus est" for the first two staves, and "ca - - - tur, qui lo - cu - tus est per - pro -" for the third. The piano accompaniment continues with similar rhythmic patterns. Dynamics include *f* and *sf*.

per — pro — phe — — — tas, cre — do,

per — pro — phe — — — tas, cre — do,

phe — — — — — tas, cre — — — do,

Et u — nam san — ctam ca — tho — li — cam

Et u — nam san — ctam ca — tho — li — cam

Et u — nam san — ctam ca — tho — li — cam

et a — po — sto — — li — — cam ec — cle — si — am,

et a — po — sto — — li — — cam ec — cle — si — am,

et a — po — sto — — li — — cam ec — cle — si — am,

cre - - do,

cre - - do,

cre - - - - - do, con - fi - te -

sf sf sf sf

con - fi - te - or u - num ba - ptis - ma in re - mi -

con - fi - te - or u - num ba - ptis - ma in remi - ssi -

or u - num ba - ptis - - - - ma in remi - ssi -

sf sf sf

- ssi - - o -

o - nem pec - ca - to - rum, in remi - ssi - o - nem pec - ca -

o - nem pec - ca - to - rum, in remi - ssi - o - nem pec - ca -

dimin. dimin. dimin. sf

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

cresc. poco a poco
 re - - - sur - - - re - - - cti - - - o - - - nem mor - tu -
cresc. poco a poco
 re - - - sur - - - re - - - cti - - - o - - - nem mor - tu -
cresc. poco a poco
 re - - - sur - - - re - - - cti - - - o - - - nem mor - tu -

o - - - rum, cre - - -
 o - - - rum, cre - - -
 o - - - rum, cre - - -

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

ff *marcato*

Ped. ✱

cre - do, cre - do,
 cre - do, et vi - tam, et
 cre - do, cre - do, et vi - tam, et

ff *f*

Ped. ✱ Ped. ✱ Ped. ✱

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

3

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

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

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

The first system of music features three vocal staves (Soprano, Alto, and Bass) and a piano accompaniment. The vocal lines are in a simple, homophonic style with lyrics: "sae - - - cu - - - li, ven - - tu - - - ri sae - - - cu - - -". The piano accompaniment consists of a steady eighth-note bass line in the left hand and chords in the right hand. Dynamics include *sf* (sforzando) and *f* (forte).

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

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

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

The second system continues the vocal lines with the lyrics: "li, a - - - men, a - - - men, a - - - men, a - - - men, a - - -". The piano accompaniment features a more active bass line with eighth-note patterns and chords in the right hand. Dynamics include *sf* and *ff* (fortissimo).

men, cre - - - do!

men, cre - - - do!

men, cre - - - do!

The third system concludes the vocal lines with the lyrics: "men, cre - - - do!". The piano accompaniment continues with a steady bass line and chords in the right hand, marked with *ff*.

Nº 4. Offertorium.

Andantino. ♩ = 96.

Viol.

Cor. *p dolce*

p dolce

dimin.

Kann vom Chore oder von 3 Solostimmen gesungen werden.

dolce

Pro - pter ve - ri - ta - - - tem et

dolce

Pro - pter ve - ri - ta - - - tem et man - su -

dolce

Pro - pter ve - ri - ta - - - tem et man - su -

Fl.

p Cor.

p

Ped.

man - - - su - e - tu - - - di - nem et ju - - sti - -

e - - - tu - di - nem et man - su - e - tu - di - nem et ju - -

e - - - tu - di - nem et man - su - e - tu - di - nem et ju - -

Ped.

- ti - am, et ju - sti - ti - am et de - ducet te, et de - ducet
 sti - ti - am, et ju - sti - ti - am et de - ducet te,
 sti - ti - am, et ju - sti - ti - am et de - ducet te,

This system contains three vocal staves and a piano accompaniment. The piano part features a melodic line in the right hand and a harmonic accompaniment in the left hand. A dynamic marking of *p* (piano) is present in the piano part.

te mi - ra - bi - li - ter dex - te - ra tu - a,
 et de - ducet te mi - ra - bi - li - ter,
 et de - ducet te mi - ra - bi - li - ter, mi - ra -

This system contains three vocal staves and a piano accompaniment. The piano part features a melodic line in the right hand and a harmonic accompaniment in the left hand. A dynamic marking of *cresc.* (crescendo) is present in the piano part.

mi - ra - bi - li - ter dex - te - ra tu -
 mi - ra - bi - li - ter dex - te - ra tu -
 bi - li - ter dex - te - ra, dex - te - ra tu -

This system contains three vocal staves and a piano accompaniment. The piano part features a melodic line in the right hand and a harmonic accompaniment in the left hand. A dynamic marking of *f* (forte) is present in the piano part.

p

a, au - di, fi - li - a et vi - de et in - cli - na,

a, au - di fi - li - a et vi - de et in - cli -

a, au - di fi - li - a et vi - de et in -

dimin.

et in - cli - na au - rem

na, et in - cli - na au - rem, au - rem tu -

cli - na, et in - cli - na au - rem, au - rem

ped. *p*

tu - am, qui - a con - cu - pi - vit rex

- am, qui - a con - cu -

tu - am, qui - a con - cu - pi - vit

p

spe - ci - em tu - am, speci - em tu - - am, spe - ci - em tu - - -

pi - vit rex spe - - ci - em tu - - am, spe - ci - em, spe - ci - em tu - - -

rex spe - ci - em tu - - - am, spe - ci - em tu - - -

cresc. *f* *Cor.*

am, spe - ci - em tu - - - am,

am, spe - ci - em tu - - - am,

am, spe - ci - em, spe - ci - em tu - - - am,

pro - - - pter ve - ri - ta - - tem et

pro - - - pter ve - ri - ta - - tem et

pro - - - pter ve - ri - ta - - tem et

Ob. *p*

et ju - sti - ti - am, et de - ducet te,
 am, et ju - sti - ti - am, et de - ducet te, et de - ducet
 am, et ju - sti - ti - am, et de - ducet te,

p dolce

et de - ducet te mi - ra - bi - li - ter,
 te mi - ra - bi - li - ter dex - te - ra tu - a,
 et de - ducet te mi - ra - bi - li - ter, mi - ra -

cresc.
cresc.
cresc.
p
cresc.

mi - ra - bi - li - ter dex - te - ra tu - a,
 mi - ra - bi - li - ter dex - te - ra tu - a,
 bi - li - ter dex - te - ra tu - a,

cresc.
f

p

dex - te - ra tu - - - a, au - di fi - li - a et

dex - te - ra tu - - - a, au - di fi - li - a et

dex - te - ra tu - - - a, au - di fi - li - a et

f *dimin.* *p.*

p

vi - de, et in - cli - na, et in - cli - na

vi - de, et in - cli - na, et in - cli - na

vi - de, et in - cli - na, et in - cli - na

p dolce

au - rem, au - rem tu - - - am,

au - rem tu - - - am,

na au - rem, au - rem tu - - - am, qui - a concu -

p

qui - a con - cu - pi - vit rex spe - ci - em tu - - am, *dimén.* *p*

qui - a con - cu - pi - vit rex spe - ci - em tu - am, spe - ci - em tu - - am, spe - ci - em,

pi - - - vit rex spe - ci - em tu - - - am,

cresc. *f* *p* Clar.

p spe - ci - em tu - - - am, spe - ci - em tu - - - am,

spe - ci - em tu - - - am, spe - ci - em tu - - - am,

spe - ci - em tu - - - am, spe - ci - em, spe - ci - em tu - - - am,

Fl. *p* *p*

Fag.

qui - a con - cu - pi - - - vit rex spe - ci - em, spe - ci - em

qui - a con - cu - pi - - - vit rex spe - ci - em, spe - ci - em

qui - a con - cu - pi - - - vit rex spe - ci - em

p

tu - - - am.

tu - - - am.

tu - - - am.

Viol.

pp

pp

Nº 5. Sanctus.

Allegro. $\text{♩} = 88$.

Tutti. f

Tutti. f San - - -

Tutti. f San - - -

Allegro. $\text{♩} = 88$.

ff

San - ctus, san - - -

Ped. ✱

Ped. ✱

ctus, san - - - ctus, san - ctus,

ctus, san - - - ctus, sanctus,

ctus, san - ctus, san - - - ctus, sanctus,

ff

Ped. ✱

Ped. ✱

Ped. ✱

Ped. ✱

san - - - ctus, sanctus De - us Sa - - ba - oth, ple - - ni
 sanctus do - mi - nus, san - ctus, san - - - ctus, ple - - ni
 sanctus do - mi - nus, sanctus De - us Sa - - ba - oth,

sunt coe - li et ter - - - ra,
 sunt coe - li et ter - - - ra,
 ple - - ni sunt coe - li et

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

Ped. * Ped. * Ped. * Ped. *

tu - - - a, ho -

tu - - - a, ho_sanna in ex -

tu - - - a, ho-san - na in ex - celsis, in ex -

ff marcato

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

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

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

ff

Pa. Pa. simile

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

be - - ne - - di - ctus, qui

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

p

- - - nit in no-mi-ne do- - mi-ni, ho-
 ve - - - nit in no-mi-ne do- - mi-ni, ho-
 - - - - nit in no-mi-ne do- - mi-ni, ho-

p

san-na, ho-sanna,
 san-na, ho-sanna,
 san-na, ho-sanna, ho-

f *ff*

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

7

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

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

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

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

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

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

ff *ff* *ff*

N^o 6. O salutaris.

Larghetto. ♩ = 60.

Ob.

Clar.

Fag.

p

Kann vom Chore oder von 3 Solostimmen gesungen werden.

p dolce

p dolce

p dolce

O sa - lu -

O sa - lu - ta -

O sa - lu - ta -

dimin. *p*

Cor.

sf

ta - ris ho - sti - a, quae coelis pan - dis
 - - ris ho - sti - a, quae coe - lis pan - - - dis
 - - ris ho - sti - a, quae coe - lis pan - - - dis

dimin. *p*

o - - sti - um; bel - - la premunt ho - sti - - li - a
 o - - sti - um; bel - - la premunt ho -
 o - - sti - um; bel - - la premunt ho -

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

bel - - la premunt ho - sti - li - a, da
 sti - li - a, bel - - la premunt ho - sti - li - a,
 sti - li - a, bel - - la premunt ho - sti - li - a,

f *p* *f* *p*

f *p dolce*

ro - - - bur, fer au - xi - li - um, au - xi - - li - um,

f *dolce* *p*

da ro - - bur, fer au - xi - - - li - um, o

f *dolce* *p*

da ro - - bur, fer au - xi - li - um, o

cresc. *p*

o sa - - lu - ta - - ris ho - sti - a,

cresc. *sf* *p*

sa - - - lu - - - ta - ris, sa - lu - ta - - - ris ho - sti - a,

cresc. *sf* *p*

sa - - - lu - - - ta - ris, sa - lu - ta - - - ris ho - sti - a,

cresc. *p*

quae coe - - - lis pan - - dis o - sti -

p *cresc.* *sf* *p*

quae coe - - - lis, quae coe - lis pan - - dis o - sti -

p *cresc.* *sf* *p*

quae coe - - - lis, quae coe - lis pan - - dis o - sti -

mf *cresc.*

um; bel - la premunt ho - sti - li - a, bel - la premunt ho -

um; bel - la premunt ho - sti - li - a,

um; bel - la premunt ho - sti - li - a,

f *p*

sti - li - a, da ro - bur, da ro - bur, da ro - bur, fer au - xi - li -

cresc. *f* *p*

bel - la premunt ho - sti - li - a, da ro - bur,

cresc. *f* *p*

bel - la premunt ho - sti - li - a, da ro - bur,

p dolce *p dolce*

um, o sa - lu - ta - ris ho - sti - a,

p dolce *p dolce*

o sa - lu - ta - ris ho - sti - a,

p dolce *p dolce*

o sa - lu - ta - ris ho - sti - a,

p *dimin.*

quae coe-lis pan-dis o-sti-um;

quae coe-lis pan-dis o-sti-um;

quae coe-lis pan-dis o-sti-um;

bel-la premunt ho-sti-li-a, da-ro-bur, fer-au-xi-

bel-la premunt ho-sti-li-a, da-ro-bur, fer-au-

bel-la premunt ho-sti-li-a, da-ro-bur, fer-au-

li-um, fer-au-xi-li-um.

xi-li-um, fer-au-xi-li-um.

xi-li-um, fer-au-xi-li-um.

Nº 7. Agnus Dei.

Larghetto. $\text{♩} = 56$.Tutti. *f*

A - gnus, a - gnus
 Tutti. *f*
 A - gnus

Larghetto. $\text{♩} = 56$.

A - gnus, a - - - gnus

p *cresc.* *f*

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

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

a gnus De - i,
 a - gnus, a - gnus De - i,
 a - gnus, a - - - - gnus De - i,

cresc.

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

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

cresc.

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

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

p *p dolce*

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

The first system of the musical score consists of three vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of two sharps (F# and C#). The piano accompaniment is in bass clef. The lyrics are: "cem, do - na no - bis pa - cem, do - na no - bis pa - - cem," on the first staff; "cem, do - na no - bis pa - cem, do - na no - bis pa - - cem, do -" on the second staff; and "cem, do - na no - bis pa - cem, do - na no - bis pa - - cem," on the third staff. The piano accompaniment features a complex texture with many chords and moving lines in both hands, marked with a piano (*p*) dynamic.

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

The second system of the musical score continues the vocal and piano parts. The vocal staves have lyrics: "do - na no - bis pa - cem, do - na no - bis pa - cem, —" on the first staff; "na no - bis pa - cem, do - na pa - cem, do - na no - bis pa - cem, do - na pa -" on the second staff; and "do - na pa - cem, do - na pa -" on the third staff. The piano accompaniment continues with its complex texture, marked with a piano (*p*) dynamic.

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

The third system of the musical score continues the vocal and piano parts. The vocal staves have lyrics: "pa - cem, pa - cem." on the first staff; "- cem, do - na pa - cem, do - na pa - cem." on the second staff; and "- cem, do - na pa - cem, do - na pa - cem." on the third staff. The piano accompaniment continues with its complex texture, marked with a piano (*p*) dynamic.

p *dimin.* *pp* *f*

The fourth system of the musical score concludes the piece. The piano accompaniment features dynamic markings: *p* (piano), *dimin.* (diminuendo), *pp* (pianissimo), and *f* (forte). The vocal staves have lyrics: "pa - cem, pa - cem." on the first staff; "- cem, do - na pa - cem, do - na pa - cem." on the second staff; and "- cem, do - na pa - cem, do - na pa - cem." on the third staff. The piano accompaniment continues with its complex texture, marked with a piano (*p*) dynamic.

Nº 8. Religiöser Marsch.

Ausgeführt nach der Messe, am Krönungstage Karl X
während der Communion des Königs.

Grave. $\text{♩} = 69.$

The musical score is written for piano and includes parts for woodwinds (Bl.) and strings (Saiten). The tempo is marked 'Grave' with a quarter note equal to 69 beats per minute. The score is in 3/4 time and consists of six systems of music. The first system includes the instruction 'sempre dolce' and dynamic markings 'p' and '> p'. The second system continues the piece. The third system includes the instruction 'dolce' and dynamic markings 'p' and '> p'. The fourth system features a first ending (1.) and a second ending (2.). The fifth and sixth systems conclude the piece with dynamic markings 'p'.