

4

Mus. Pr.

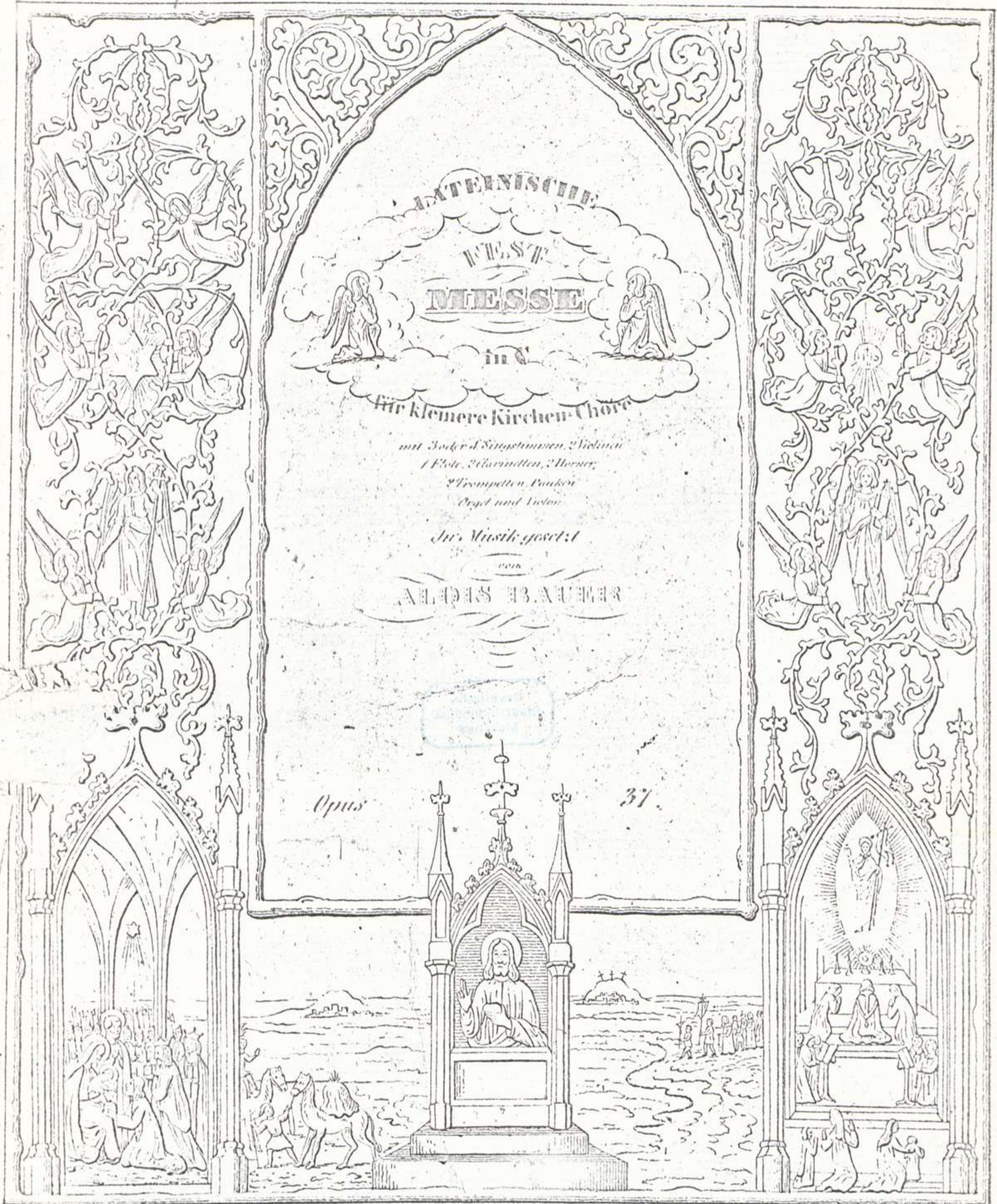
87

441

14 St.

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Aoch D



A

KYRIE. *Andante. mf*

Ky - ri - e e - lei - son, Ky - ri - e e - lei - son, Ky - ri - e e -
Do - na no - bis pa - cem, Do - na no - bis pa - cem, do - - - na da

lei - - son Ky - ri - e e - - lei - - son, Ky - ri - e e - lei - - son,
no - - bis do - na no - bis pa - - cem, do - na no - bis pa - - cem,

Chri - - ste e - lei - - son, Ky - ri - e e - lei - - son, Ky - ri - e e -
da no - bis pa - - cem, do - na no - bis pa - - cem, do - na no - bis

lei - - son, Chri - ste e - - lei - - son e - lei - - son.
pa - - cem, da no - bis pa - - cem da pa - - cem.

mf Ky - ri - e e - lei - son, Ky - ri - e e - lei - son, Ky - ri - e e -
do - na no - bis pa - cem, do - na no - bis pa - cem, do - - - na da

lei - - son, Ky - ri - e e - lei - - son, Ky - ri - e e - -
pa - - cem, do - na no - bis pa - - cem, do - na no - bis

lei - - son, Chri - - ste e - lei - - son, Ky - ri - e e - lei - son e -
pa - - cem, da no - bis pa - - cem, do - na no - bis pa - cem da

lei - son e - lei - son, e - lei - son e - lei - son.
no - bis da pa - cem, da pa - cem, da pa - cem.

GLORIA. *Allegro. f*

Glo - ri - a Glo - ri - a in - ex - cel - sis De - o et in

ter - - ra pax ho - mi - ni - bus bo - nae vo - lun - ta - tis, Lan - da - mus

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

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



CANTO.

p
 Do-mi-ne De-us rex coe - les - tis, De-us pa-ter om - ni - po - tens.
cresc.
 Do-mi-ne fi - li u - ni - ge - ni - te Ag - nus De - i mi - se - re - re
p *ff*
 no - bis, mi - se - re - re no - bis. Quo - ni - am, quo - ni - am,
p *f*
 quo - ni - am tu so - lus, tu so - lus sanc - tus, tu so - lus do - mi - nus tu
ff
 so - lus al - ti - si - mus, eum sanc - to spi - ri - tu in glo - ri - a De -
 i, De - i pa - tris a - - men, a - men, a - men.

C R E D O. *Andante. mf*
 Pa - trem om - ni - po - ten - tem, fac - to - rem coe - li et
 ter - rae, vi - si - bi - li - um om - ni - um et in - vi - si - bi - li -
f
 um et in u - num Do - mi - num Je - sum Chris - tum fi - li - um De - i
 u - ni - ge - ni - tum: et ex pa - tre et ex pa - tre na - tum an - te
 om - ni - a sae - cu - la an - te om - ni - a sae - cu - la.
Solo.
 Et in car - na - tus est de spi - ri - tu sanc - to,

ex Ma - ri - a vir - gi - ne, ex Ma - ri - a vir - gi - ne et ho - - - mo
 fac - tus est et ho - - - mo fac - tus est. e - ti - am pro no - bis,
 e - - ti - am pro no - bis, pas - sus pas - sus pas - sus et se - pul - tus est, et se -
 pul - tus est. Cre - do et re - sur - re - xit, ter - ti - a di - e, et as - cendit as -
 cen - dit as cen - dit in coe - lum, et i - te - rum ven - tu - - rus est ju - di -
 ca - re vi - vos vi - vos et mor - tu - os et mor - tu - os. Cre - do et re - sur -
 rec - ti - o - - nem, et vi - tam ven - tu - ri sae - cu - li a - - men a - men a - men.

Adagio.

SANCTUS

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

Allegro. Solo.

Ple - ni sunt coe - li sunt coe - li et ter - ra, glo - ri - a glo - ri - a
 glo - ri - a tu - - a, o - san - na in ex - cel - sis o - sanna in ex - cel - sis o -
 san - na o - san - na in ex - cel - sis in ex - cel - sis in ex - cel - sis.

CANTO.

BENEDICTUS.

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

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

1. Solo. 1. Tut: o - san - na in ex - cel - sis o - san - na in ex -

cel - sis o - san - na in ex - cel - sis. 2. Solo. Fines. Be - ne - dic - tus qui

ve - nit Be - ne - dic - tus qui ve - nit o - san - na in ex -

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

cel - sis o - san - na in ex - cel - sis. D.C.

AGNUS DEI.

Adagio. 4. Tut: Mi - se - re - re no - bis, mi - se - re - re no - bis

Solo. mi - se - re - re no - bis, Ag - nus De - i qui tol - lis pec - ca - ta

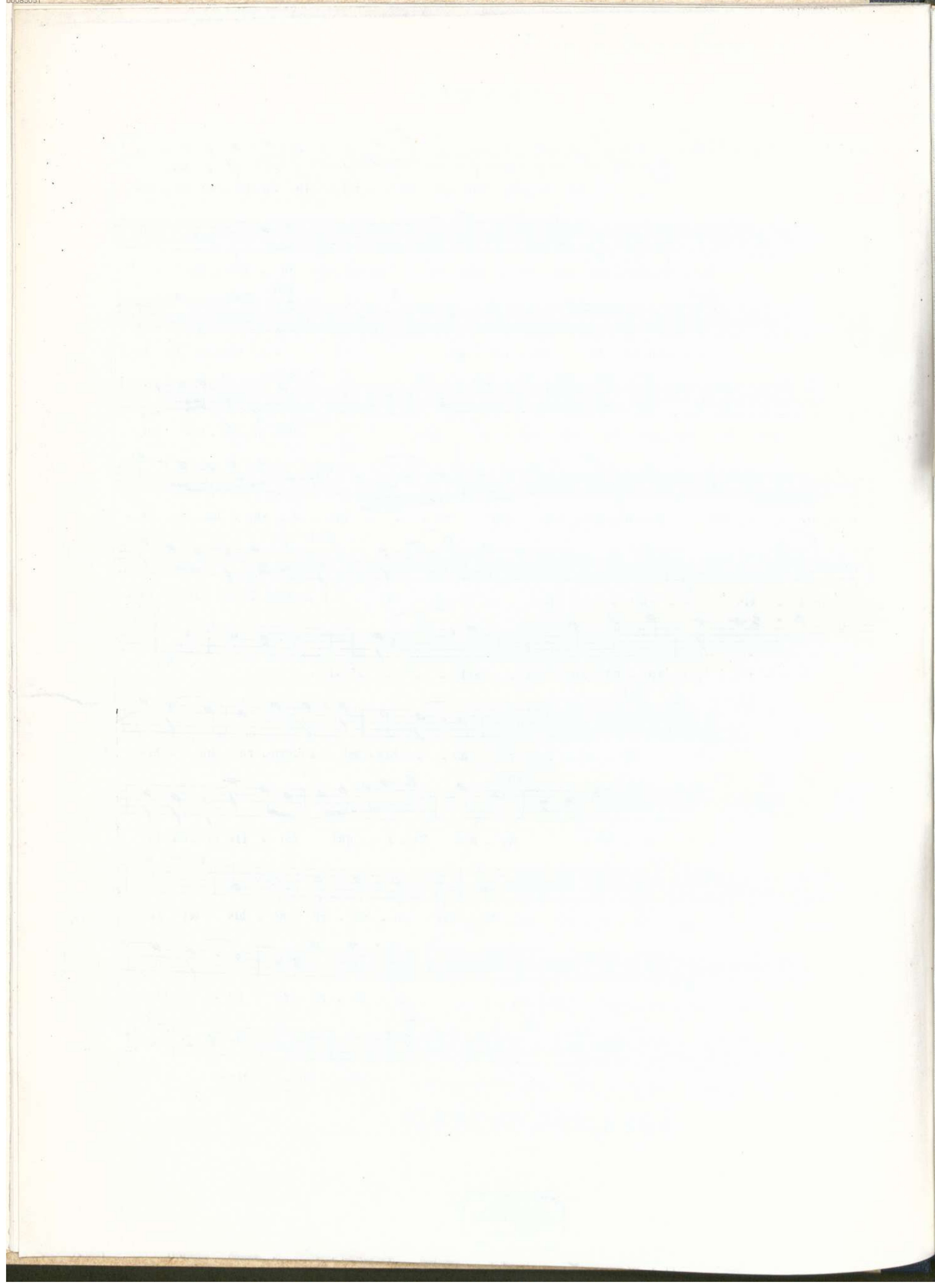
Tut: mun - di. mi - se - re - re no - bis, mi - se - re - re no - bis mi - se -

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

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

DONA NOBIS ut KYRIE.





KYRIE. *Andante. mf*

Ky - ri - e e - lei - son, Ky - ri - e e - lei - son,
Do - na no - bis pa - cem, do - na no - bis pa - cem,

Ky - ri - e e - lei - son, Ky - ri - e e - lei - son, Ky - ri - e e -
do - na da no - bis do - na no - bis pa - cem, do - na no - bis

lei - son, Chri - ste e - lei - son, Ky - ri - e e - lei - son Ky - ri - e e -
pa - cem, do - na no - bis pa - cem, do - na no - bis pa - cem do - na no - bis

lei - son, Chri - ste e - lei - son e - lei - son, Ky - ri - e e -
pa - cem, da - no - bis pa - cem da - pa - cem, do - na no - bis

lei - son, Ky - ri - e e - lei - son, Ky - ri - e e - lei - son,
pa - cem, do - na no - bis pa - cem, do - na da no - bis,

Ky - ri - e e - lei - son, Ky - ri - e e - lei - son,
do - na no - bis pa - cem do - na no - bis pa - cem

Chri - ste e - lei - son, Ky - ri - e e - lei - son e -
da - no - bis pa - cem, do - na no - bis pa - cem da

lei - son e - lei - son, e - lei - son, e - lei - son.
no - bis da - pa - cem, da - pa - cem, da - pa - cem.

Allegro.
GLORIA.

Glo - ri - a, Glo - ri - a, In ex - cel - sis De - o,

et in ter - ra, pax ho - mi - ni - bus, bo - nae vo - lun - ta - tis,

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

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

Do - mi - ne De - us rex coe - les - tis De - us pa - ter om - ni - po - tens.

ALTO.

p do-mi-ne fi-li u-ni-ge-ni-te Ag-nus De-i *cresc:* *ff* mi-se-re-re no-bis,
p mi-se-re-re no-bis, *ff* quo-ni-am, quo-ni-am, quo-ni-am tu so-lus,
p tu so-lus sanc-tus, tu so-lus do-mi-nus tu so-lus al-tis-si-mus, *ff* cum san-
 spi-ri-tu in glo-ri-a De-i, De-i pa-tris a-men a-men a-men.

C R E D O. *Andante.* *mf* Pa-trem om-ni-po-ten-tem fac-to-rem coe-li et ter-rae,
 vi-si-bi-li-um om-ni-um et in-vi-si-bi-li-um et in u-num do-mi-num
 Je-sum Chris-tum fi-li-um De-i u-ni-ge-ni-tum et ex pa-tre
 et ex pa-tre na-tum an-te om-ni-a sae-cu-la, an-te om-ni-a
 sae-cu-la. *12.* *p* pro no-bis, pro no-bis, pro no-bis no-bis,
ff pas-sus pas-sus pas-sus et se-pul-tus est et se-pul-tus est. *pp* *mf* Cre-do et re-sur-
 re-xit ter-ti-a di-e, et as-cen-dit as-cen-dit as-cen-dit in coe-lum, et
 i-te-rum ven-tu-rus est ju-di-ca-re vi-vos et mor-tu-os et mor-tu-os. *p* *ff* Cre-do et re-sur-
 rec-ti-o-nem, et vi-tam ven-tu-ri sae-cu-li a-men a-men a-men.

SANCTUS. Adagio. f

Sanc - tus, Sanc - tus, Sanc - tus, Sanc - tus, Sanctus,
do - mi - nus De - us Sa - ba - oth, Sa - ba - oth, Sa - ba - oth,

Allegro. 7. f

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

BENEDICTUS. Andante. mf

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

Solo. 1. Tut: o - san - na in ex - cel - sis, o - san - na in ex - cel - sis o - san - na in ex - cel - sis. Fine. Be - ne - dic - tus qui

Solo. 1. Tut: ve - nit, Be - ne - dic - tus, o - san - na in ex - cel - sis o - san - na in ex - cel - sis, o - san - na in ex - cel - sis o - san - na in ex - cel - sis. D.C.

AGNUS DEI. Adagio. 4. mf Tut: 4.

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

DONA NOBIS ut KYRIE.



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TENORE.

1

Al. Bauer, Opus 37.

KYRIE. *Andante.* *mf*

Ky - ri - e e - lei - son, Ky - ri - e e - lei - son,
 Do - na no - bis pa - cem do - na no - bis pa - cem,

Ky - ri - e e - lei - son, Ky - ri - e e - lei - son, Ky - ri - e e -
 do - na no - bis, do - na no - bis pa - cem, do - na no - bis

lei - son, Chri - ste e - lei - son, e - lei - son, e - lei - son,
 pa - cem, da - no - bis pa - cem, da - no - bis, da - pa - cem,

Chri - ste e - lei - son e - lei - son, Ky - ri - e e -
 da - no - bis pa - cem da - pa - cem, do - na no - bis

lei - son, Ky - ri - e e - lei - son, Ky - ri - e e - lei - son,
 pa - cem, do - na no - bis pa - cem, do - na no - bis da - pa - cem,

Ky - ri - e e - lei - son, Ky - ri - e e - lei - son, Chri - ste e -
 do - na no - bis pa - cem, do - na no - bis pa - cem, da - no - bis

lei - son, Ky - ri - e e - lei - son e - lei - son e - lei - son,
 pa - cem, do - na no - bis pa - cem da - no - bis da - pa - cem.

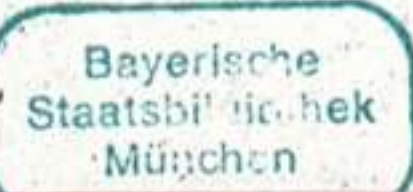
Allegro.

GLORIA. *f*

Glo - ri - a, Glo - ri - a, in ex - cel - sis De - o,
 et in ter - ra, pax ho - mi - ni - bus, bo - nae vo - lun - ta - tis.

lae - dan - da - mus te, be - ne - di - ci - mus te, a - do - ra - mus te, glo - ri - fi -
 ca - mus te, glo - ri - fi - ca - mus te, glo - ri - fi - ca - mus te.

Do - mi - ne De - us rex coe - les - tis De - us pa - ter om - ni - po - tens.



TENORE.

do-mi-ne fi-li u-ni-ge-ni-te Ag-nus De-i mi-se-re-re no-bis,
mi-se-re-re no-bis. Quo-ni-am, quo-ni-am, quo-ni-am tu
so-lus, tu so-lus sanc-tus, tu so-lus do-mi-nus, tu so-lus acti-si-mus.
cum sancto spi-ri-tu in glo-ri-a De-i, De-i pa-tris a-men a-men a-men.

CREDO. *Andante.* *mf*
Pa-trem om-ni po-ten-tem, fac-to-rem coe-li et ter-rae,
vi-si-bil-li-um om-ni-um, vi-si-bil-li-um et in u-num Do-mi-num Je-sum
Chris-tum fi-li-um De-i u-ni-ge-ni-tum et ex pa-tre et ex pa-tre natum
an-te om-ni-a sac-cu-la, an-te om-ni-a sac-cu-la. *ff* Cruci-
fi-xus Cruci-fi-xus pro no-bis, pas-sus pas-sus pas-sus et se-pul-tus
est et se-pul-tus est. *pp* *mf* Cre-do et re-sur-re-xit, ter-ti-a di-e,
et as-cen-dit as-cen-dit in coe-lum et i-te-rum ven-tu-rus
est; ju-di-ca-re vi-vos vi-vos et mor-tu-os. *ff* *f* Cre-do et re-sur-
rec-ti-o-nem et vi-tam ven-tu-ri sac-cu-li a-men a-men a-men.

KYRIE.

Andante. *mf*

Ky - ri - e e - lei - son, Ky - ri - e e - lei - son,
 Do - na no - bis pa - cem, do - na no - bis pa - cem,
 Ky - ri - e e - lei - son, Ky - ri - e e - lei - son, Ky - ri - e e -
 do - na da no - bis,, do - na no - bis pa - cem, do - na no - bis
 lei - son, Chri - ste e - lei - son, Ky - ri - e e - lei - son,
 pa - cem, da no - bis pa - cem, do - na no - bi pa - cem,
 Ky - ri - e e - lei - son, Chri - ste e - lei - son e - lei - son,
 do - na no - bi pa - cem, da no - bis pa - cem da pa - cem,
 Ky - ri - e e - lei - son, Ky - ri - e e - lei - son, Ky - ri - e e -
 do - na no - bis pa - cem, do - na no - bis pa - cem, do - na da
 lei - son, Ky - ri - e e - lei - son, Ky - ri - e e - lei - son,
 pa - cem, do - na no - bis pa - cem, do - na no - bis pa - cem,
 Chri - ste e - lei - son, Ky - ri - e e - lei - son e - lei - son e - lei -
 da no - bis pa - cem, do - na no - bis pa - cem da no - bis da pa -
 son, e - lei - son, e - lei - son.
 cem, da pa - cem da pa - cem.

GLORIA.

Allegro. *ff*

Glo - ri - a, Glo - ri - a, in ex - cel - sis De - o,
 et in ter - ra, pax ho - mi - ni - bus, bo - nae vo - lun - ta - tis. Lau - da - mus
 te, be - ne - di - ci - mus te, a - do - ra - mus te, glo - ri - fi - ca - mus te, glo - ri - fi
 ca - mus te, glo - ri - fi - ca - mus te, Do - mi - ne De - us,
 rex coe - les - tis, De - us pa - ter om - ni - po - ten,



BASSO.

do - mi - ne fi - li u - ni - ge - ni - te Ag - nus De - i mi - se - re - re
 no - bis mi - se - re - re no - bis quo - ni - am quo - ni - am quo - ni - ..
 am tu so - lus tu so - lus sanc - tus tu so - lus do - mi - nus tu so - lus al - ti - si - mus.
 Cum sancto spi - ri - tu in glo - ria De - i De - i pa - tris a - - men a - men a - men.

C R E D O. *Andante.* *mf*
 Pa - trem om - ni po - ten - tem fac - to - rem coe - li et ter - rae, vi - si - bi - li - um
 om - ni - um et in - vi - si - bi - li - um, et in u - num do - mi - num Je - sum Chris - tum
 fi - li - um De - i u - ni - ge - ni - tum et ex pa - tre et ex pa - tre na - tum
 a - te om - ni - a sac - cu - la, an - te om - ni - a sac - cu - la. Cru - ci -
 fi - xus cru - ci - - fi - xus pro no - bis, pas - sus pas - sus pas - sus et se - pul - tus
 est et se - pul - tus est. *pp* *mf* Cre - do et re - sur - re - xit sur - re - xit - ter - ti - a di - e,
 et as - cen - dit as - cen - dit as - cen - dit in coe - lum. Et i - te - rum ven - tu - rus
 est ju - di - ca - re vi - vos vi - vos et mor - tu - os et mor - tu - os. Cre - do et re - sur -
 re - ti - o - - nem, et vi - tam ven - tu - ri sae - cu - li a - men a - men a - men.

BASSO.

SANCTUS

Adagio. *f*

Sanc-tus, Sanc-tus, Sanc-tus, Sanc-tus, Sanc-tus,

do-mi-nus De-us Sa-ba-oth, Sa-ba-oth, Sa-ba-oth.

p

Allegro. 7. Tut:

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

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

BENEDICTUS

Andante. 8 1. *mf*

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

Solo.

Be-ne-dic-tus qui ve-nit in no-mi-ne do-mi-ni o-san-na in-ex-

cel-sis

1. Tut: *f*

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

san-na in-ex-cel-sis. Fine. Be-ne-dic-tus qui ve-nit,

Solo.

Be-ne-dic-tus qui ve-nit, o-san-na in-ex-cel-sis, o-

Tut: *f*

san-na in-ex-cel-sis, in-ex-cel-sis, o-san-na in-ex-cel-sis. D.C.

AGNUS DEI.

Adagio. 4. *mf* Tut:

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

no-bis,

4. *p*

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

no-bis,

4. 1.

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

DONA NOBIS ut KYRIE.

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VIOLINO I?

Al. Bauer, Opus 37.

KYRIE.

Andante.

The Kyrie section consists of 12 staves of music. It begins with a treble clef and a *mf* dynamic. The tempo is marked *Andante*. The music features a variety of dynamics including *f*, *p*, and *mf*. There are several slurs and accents throughout the piece. The notation includes eighth and sixteenth notes, often beamed together, and some rests.

GLORIA.

Allegro.

The Gloria section consists of 4 staves of music. It begins with a treble clef and a *f* dynamic. The tempo is marked *Allegro*. The music features a variety of dynamics including *p*, *ff*, and *mf*. There are several slurs and accents throughout the piece. The notation includes eighth and sixteenth notes, often beamed together, and some rests.



VIOLINO I?

Violino I musical score, measures 1-10. The score consists of ten staves of music. The first staff begins with a piano (*p*) dynamic. The second staff includes a *cresc:* marking. The third staff features a fortissimo (*ff*) dynamic. The fourth staff includes a piano (*p*) dynamic. The fifth and sixth staves continue the melodic line. The seventh and eighth staves feature a fortissimo (*ff*) dynamic. The ninth and tenth staves conclude the section with a fortissimo (*ff*) dynamic.

CREDO.

Andante.

5/4
mf

Violino I musical score, measures 11-20. The score consists of ten staves of music. The first staff begins with a mezzo-forte (*mf*) dynamic. The second staff includes a forte (*f*) dynamic. The third and fourth staves continue the melodic line. The fifth staff features a fortissimo (*ff*) dynamic. The sixth and seventh staves continue the melodic line. The eighth and ninth staves continue the melodic line. The tenth staff concludes the section with a piano (*p*) dynamic.

VIOLINO I?

Violino I musical score, first system. It consists of eight staves of music. The first staff begins with a treble clef and a key signature of one flat. The second staff has a dynamic marking of *p*. The third staff has a dynamic marking of *ff*. The fourth staff has a dynamic marking of *mf*. The fifth staff has a dynamic marking of *f*. The sixth staff has a dynamic marking of *p*. The seventh staff has dynamic markings of *pp* and *ff*. The eighth staff ends with a double bar line.

SANCTUS.

Adagio.

Violino I musical score, second system. It consists of three staves of music. The first staff is in 3/4 time and has a dynamic marking of *f*. The second staff has a dynamic marking of *p*. The third staff has dynamic markings of *p* and *fz*.

Allegro.

Violino I musical score, third system. It consists of three staves of music. The first staff is in 2/4 time and has a dynamic marking of *p*. The second staff has a dynamic marking of *ff*. The third staff has a dynamic marking of *ff*.

VIOLINO I?

BENEDICTUS. Andante. *mf* ♩

p **Fine.**

AGNUS DEI. Adagio n: tanto. *p* ♩

DONA NOBIS. *mf* KYRIE.

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V I O L I N O II?

Al. Bauer, Opus 37.

Andante.
K Y R I E.

Musical score for the Kyrie section, featuring a single melodic line on a treble clef staff. The tempo is marked *Andante.* and the dynamics range from *mf* to *ff*. The notation includes various note values, rests, and phrasing slurs.

Allegro.
G L O R I A.

Musical score for the Gloria section, featuring a single melodic line on a treble clef staff. The tempo is marked *Allegro.* and the dynamics range from *f* to *ff*. The notation includes various note values, rests, and phrasing slurs.

V I O L I N O II?

ff p

• *Andante.*
C R E D O. *mf*

f

p

ff

p

f

pp

ff

V I O L I N O II?

SANCTUS. *Adagio.*



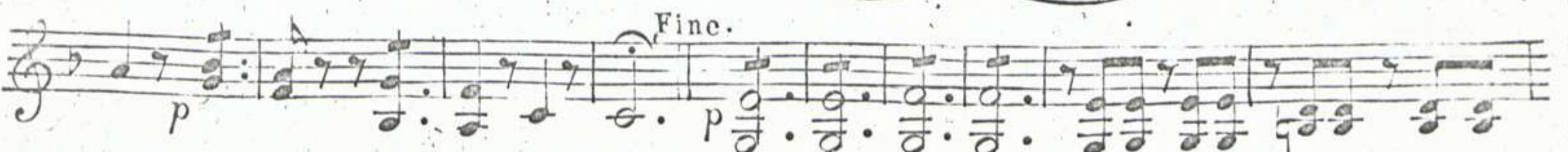
Allegro.



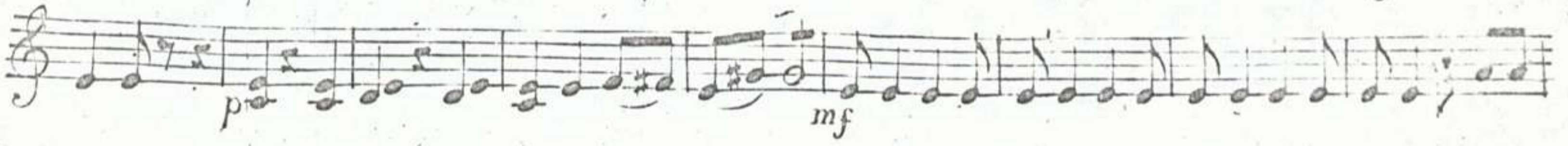
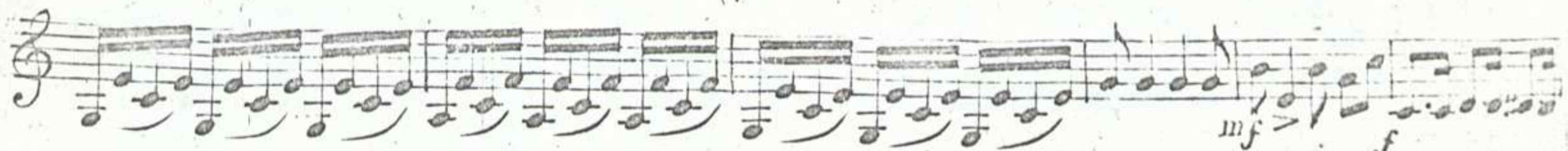
BENEDICTUS. *Andante.*



Fine.



AGNUS DEI. *Adagio.*



D O N A N O B I S ut K Y R I E.

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FLAUTO.

Al. Bauer, Opus 37. 1

Andante. 1.
KYRIE.

Musical score for the Kyrie section, featuring a flute part. The tempo is marked 'Andante. 1.'. The score consists of five staves of music. Dynamics include *f* (forte), *mf* (mezzo-forte), and *f*. There are first and second endings indicated by '1.' and '4.'. The key signature has one sharp (F#).

Allegro.
GLORIA.

Musical score for the Gloria section, featuring a flute part. The tempo is marked 'Allegro.'. The score consists of eight staves of music. Dynamics include *f* (forte), *p* (piano), and *cresc.* (crescendo). There are first and second endings indicated by '1.'. A 'Solo.' marking is present on the third staff. The key signature has one sharp (F#).

FLAUTO.

CREDO. *Andante.* 1. *mf*

SANCTUS. *Adagio.* *f*

BENEDICTUS. *Andante.* 84. *mf*

AGNUS DEI. *Adagio.* 3. *p*

DONA NOBIS ut KYRIE.

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CLARINETTO I?

Al. Bauer, Opus 37. 1

KYRIE. *Andante. 1.*
in C. *mf*

1. *p.*

f

1. *ff* *mf* *f*

GLORIA. *Allegro.* *1.* *6.* *f* *f*

5.

4. *p* *ff* *f* *1.* *3.*

f

CREDO. *Andante.* *8.* *f*

5. Solo.

7. *1.* *9.* *ff*

CLARINETTO I.

SANCTUS. *Adagio.*

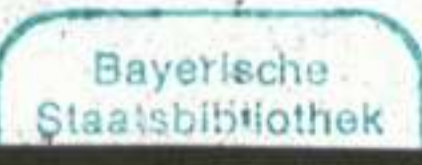
BENEDICTUS. *Andante.* § 6.

Solo.

AGNUS DEI. *Adagio.* 5.

4.

DONA NOBIS ut KYRIE.



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CLARINETTO II^o

1

Al. Paner, Opus 37.

KYRIE.
in C. Andante. 4.

Musical notation for the KYRIE section, consisting of five staves of music. The first staff begins with a treble clef, a common time signature, and a dynamic marking of *mf*. The second staff starts with a dynamic marking of *f*. The third staff has dynamic markings of *f* and *mf*. The fourth staff has a dynamic marking of *f*. The fifth staff has a dynamic marking of *f*. The music is written in a single melodic line for the clarinet.

GLORIA. Allegro.

Musical notation for the GLORIA section, consisting of eight staves of music. The first staff begins with a treble clef, a common time signature, and a dynamic marking of *f*. The second staff has a dynamic marking of *f*. The third staff has a dynamic marking of *p*. The fourth staff has dynamic markings of *p* and *ff*. The fifth staff has a dynamic marking of *ff*. The sixth staff has a dynamic marking of *f*. The seventh staff has a dynamic marking of *f*. The eighth staff has a dynamic marking of *f*. The music is written in a single melodic line for the clarinet.

CREDO. Andante. 8.

Musical notation for the CREDO section, consisting of two staves of music. The first staff begins with a treble clef, a 3/4 time signature, and a dynamic marking of *f*. The second staff has a dynamic marking of *f*. The music is written in a single melodic line for the clarinet.

CLARINETTO II?

1. 8.

p *f*

1. 8.

ff

1. 8.

p *ff*

SANCTUS. Adagio.

f

p *fz* *fz* *f*

Allegro. 8.

BENEDICTUS. Andant. 8.

mf *f*

1. 6.

p Fine

4.

2. S

D.C.

AGNUS DEI. Adagio. 8.

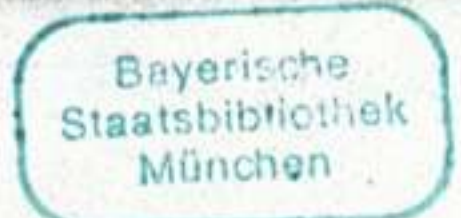
f *pp*

3.

mf *f*

16.

DONA NOBIS ut KYRIE.



KYRIE.
in C.

Andante. 1.

Musical notation for the KYRIE section, consisting of six staves of music in treble clef with a common time signature. The notation includes various note values, rests, and dynamic markings such as *mf*, *f*, and *ff*.

GLORIA.
in C.

Allegro.

Musical notation for the GLORIA section, consisting of four staves of music in treble clef with a common time signature. The notation includes various note values, rests, and dynamic markings such as *f*, *mf*, and *ff*.

CREDO.
in F.

Andante. 2.

Musical notation for the CREDO section, consisting of two staves of music in treble clef with a 3/4 time signature. The notation includes various note values, rests, and dynamic markings such as *mf* and *f*.

CORNU I?

1. 2.

1. 5.

SANCTUS.
in C.

Adagio.

1. 8.

mf p ff Allegro. f

2.

BENEDICTUS:
in F.

Andante. 8 2.

6. 1.

f

p f p Fine. f

2. D.C.

AGNUS DEI.
in C.

Adagio. 13.

17.

mf ff

DONA NOBIS ut KYRIE.



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CORNU II?

1

Al. Baner, Opus 37.

KYRIE.
in C. Andante. 1.

Musical score for the Kyrie section, featuring six staves of music in C major. The tempo is marked 'Andante. 1.'. Dynamics include *mf* and *f*. The score includes first and fourth endings.

GLORIA
in C. Allegro. 1. 5.

Musical score for the Gloria section, featuring four staves of music in C major. The tempo is marked 'Allegro.'. Dynamics include *p* and *f*. The score includes first and fifth endings.

CREDO
in F. Andante. 2.

Musical score for the Credo section, featuring two staves of music in F major. The tempo is marked 'Andante. 2.'. Dynamics include *mf*. The score includes first, third, and sixteenth endings.



CORNU II^o

1. *f* *mf*

1. 2. 5. *ff*

SANCTUS.
in C.

Adagio. *f*

1. *mf* *p* *ff* Allegro. *f*

2. 8.

BENEDICTUS.
in F.

Andante. *p*

1. *f*

2. *p* *f* *p* Fine *f*

AGNUS DEI.
in C.

Adagio. 13. *p*

17. *mf* *f*

2. S. D.C.

DONA NOBIS ut KYRIE.

4 Mus. pr. 87.441

CLARINO I^o

Al. Raner, Opus 37.

KYRIE.
in C.

Andante.

Musical staff for the beginning of the Kyrie, starting with a treble clef, a common time signature, and a key signature of one sharp (F#). The tempo is marked 'Andante'. The first measure is marked with a forte 'f' dynamic. There are first and fourth endings indicated above the staff.

Musical staff continuing the Kyrie, featuring a piano 'p' dynamic followed by a forte 'f' dynamic.

Musical staff continuing the Kyrie, with a first ending marked above the staff.

GLORIA.

Allegro.

Musical staff for the beginning of the Gloria, starting with a treble clef, a common time signature, and a key signature of one sharp. The tempo is marked 'Allegro'. The first measure is marked with a forte 'f' dynamic. There are first and sixth endings indicated above the staff.

Musical staff continuing the Gloria.

Musical staff continuing the Gloria, with first, fourth, and sixteenth endings indicated above the staff.

Musical staff continuing the Gloria, ending with a forte 'f' dynamic.

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2

CLARINO I^o

CREDO.

Andante.

Musical staff for the beginning of the Credo, starting with a treble clef, a 3/4 time signature, and a key signature of one sharp. The tempo is marked 'Andante'. The first measure is marked with a mezzo-forte 'mf' dynamic, and the second measure with a fortissimo 'ff' dynamic.

Musical staff continuing the Credo, with first, third, and twenty-first endings indicated above the staff.

Musical staff continuing the Credo, with first and second endings indicated above the staff.

SANCTUS.

Adagio.

Musical staff for the beginning of the Sanctus, starting with a treble clef, a 3/4 time signature, and a key signature of one sharp. The tempo is marked 'Adagio'. The first measure is marked with a forte 'f' dynamic.

Musical staff continuing the Sanctus, with first, second, and eighth endings indicated above the staff. The tempo changes to 'Allegro' for the eighth ending.

Musical staff continuing the Sanctus, with first and second endings indicated above the staff.

BENEDICTUS et AGNUS DEI Tacent.
DONA NOBIS ut KYRIE.

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4 Mus. pr. 87.441

CLARINO II^o

Al. Baner, Opus 37. 1

Andante. 8.

KYRIE.
in C.

Allegro.

GLORIA.

901.

2

CLARINO II^o

Andante. 12.

CREDO.

Adagio.

SANCTUS.

BENEDICTUS et AGNUS DEI Tacent.
DONA NORIS et KYRIE.

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T Y M P A N I .

A. Bauer, Opus 37.

K Y R I E . *Andante. 8.*
in C. G.

f *f* *f*

G L O R I A *Allegro.*

f *f* *pp* *mf* *ff* *f*

G R E D O . *Andante. 12.*

mf *ff* *pp* *mf* *f*

S A N C T U S . *Adagio.*

f *mf* *p* *ff* *f*

B E N E D I C T U S et A G N U S - D E I *Tacent.*
D O N A N O B I S ut K Y R I E .



KYRIE. *Andante.* *mf*

GLORIA. *Allegro.* *f* *p*

ORGANO.

Musical notation for the first section of the organ piece, consisting of five staves. The notation includes various rhythmic values, accidentals (sharps, flats), and dynamic markings such as 'p' and 'f'. Fingerings are indicated by numbers 1-5 above the notes.

Andante.

C R E D O

Musical notation for the 'CREDO' section, consisting of eight staves. The notation is in a 4/4 time signature and includes dynamic markings such as 'mf', 'f', 'ff', and 'p'. It features complex chordal structures and melodic lines with numerous fingerings and accidentals.

ORGANO.

SANCTUS Adagio. *f*

BENEDICTUS Andante. *S* *mf*

AGNUS DEI Adagio. *p* *mf*

DONA NOBIS ut KYRIE.



KYRIE.

Andante.

The KYRIE section consists of eight staves of music. The first staff begins with a treble clef, a common time signature, and a dynamic marking of *mf*. The tempo is marked *Andante*. The music features various rhythmic patterns and rests. The second staff has a dynamic marking of *f*. The third staff has a dynamic marking of *p*. The fourth staff has a dynamic marking of *mf*. The fifth staff has a dynamic marking of *f*. The sixth staff has a dynamic marking of *f*. The seventh staff has a dynamic marking of *ff*. The eighth staff has a dynamic marking of *mf*. The music concludes with a double bar line.

GLORIA.

Allegro.

The GLORIA section consists of five staves of music. The first staff begins with a treble clef, a common time signature, and a dynamic marking of *f*. The tempo is marked *Allegro*. The music features various rhythmic patterns and rests. The second staff has a dynamic marking of *p*. The third staff has a dynamic marking of *ff*. The fourth staff has a dynamic marking of *ff*. The fifth staff has a dynamic marking of *p*. The music concludes with a double bar line.

ORGANO.

First system of musical notation for organ, consisting of five staves. The notation includes various rhythmic values, accidentals, and dynamic markings such as *ff*, *p*, and *ff*. Fingerings are indicated by numbers 1-5 above the notes. The music is written in a single melodic line across the staves.

C R E D O. *Andante.* *mf*

Second system of musical notation for organ, consisting of seven staves. It begins with the word "C R E D O." and the tempo marking "Andante." The dynamic marking *mf* is present. The notation includes various rhythmic values, accidentals, and dynamic markings such as *f*, *ff*, *p*, *f*, *p*, *f*, *p*, *ff*, *pp*, and *ff*. Fingerings are indicated by numbers 1-5 above the notes. The music is written in a single melodic line across the staves.

ORGANO.

SANCTUS

Adagio.

First system of the Sanctus, featuring a treble clef and a 3/4 time signature. The music begins with a forte (f) dynamic. Fingerings are indicated with numbers 1-5. A fermata is placed over the final note of the system.

Allegro.

Second system of the Sanctus, continuing from the first. It includes dynamics such as piano (p), forte (f), piano (p), and fortissimo (ff). The tempo changes to Allegro. Fingerings and articulation marks are present throughout.

BENEDICTUS

Andante.

First system of the Benedictus, featuring a treble clef and a 6/8 time signature. The music starts with a mezzo-forte (mf) dynamic. Fingerings are indicated with numbers 1-5.

Fine.

Second system of the Benedictus, concluding with a piano (p) dynamic. It includes a fermata and various fingerings.

AGNUS DEI.

Adagio.

First system of the Agnus Dei, featuring a treble clef and a 3/4 time signature. The music begins with a piano (p) dynamic. Fingerings are indicated with numbers 1-5.

Second system of the Agnus Dei, continuing with dynamics such as forte (f), piano (p), and mezzo-forte (mf). It includes various fingerings and articulation marks.

DONA NOBIS ut KYRIE.

