

M I S S A

für 4 Singstimmen, 2 Violinen, 2 Violen, 2 Oboen, 3 Posaunen,
4 Trompeten, Pauken, Bass und Orgel

Mozart's Werke.

Serie 1. N^o 4.

von

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Köch. Verz. N^o 139.

Kyrie.

The musical score is arranged in a system with the following parts from top to bottom:

- Oboi.**: Treble clef, E-flat major, common time. Dynamics: *f*.
- Trombone Alto.**: Bass clef, E-flat major, common time. Dynamics: *f*, *p*, *f*, *p*, *f*.
- Trombone Tenore.**: Bass clef, E-flat major, common time. Dynamics: *f*, *p*, *f*, *p*, *f*.
- Trombone Basso.**: Bass clef, E-flat major, common time. Dynamics: *f*, *p*, *f*, *p*, *f*.
- Violino I.**: Treble clef, E-flat major, common time. Dynamics: *p*, *fp*, *p*, *fp*, *fp*.
- Violino II.**: Treble clef, E-flat major, common time. Dynamics: *p*, *fp*, *p*, *fp*, *fp*.
- Viola I. II.**: Bass clef, E-flat major, common time. Dynamics: *f*, *p*, *f*, *p*, *f*.
- Soprano.**: Bass clef, E-flat major, common time. Lyrics: Ky-ri-e, Ky-ri-e, Ky-ri-e.
- Alto.**: Bass clef, E-flat major, common time. Dynamics: *f*.
- Tenore.**: Bass clef, E-flat major, common time. Dynamics: *f*.
- Basso.**: Bass clef, E-flat major, common time. Dynamics: *f*.
- Basso ed Organo.**: Bass clef, E-flat major, common time. Dynamics: *f*. Includes figured bass notation: 4 3/3 and 7 3/3.

Musical score for voices and piano accompaniment. The piano part includes multiple staves with dynamic markings like *p*, *sf*, and *f*. The vocal parts have lyrics: "Ky - ri - e e - lei - son. Kyrie, Ky - ri - e e - lei - son, e - lei - son."

Allegro.

Oboi.
 Trombe in C.
 Timpani in C.G.
 Trombe ripieni.
 Violino I.
 Violino II.
 Viola I. II.
 Soprano.
 Alto.
 Tenore.
 Basso.
 Basso ed Organo.

Musical score for the orchestra. It includes staves for Oboi, Trombe in C, Timpani in C.G., Trombe ripieni, Violino I, Violino II, Viola I. II, Soprano, Alto, Tenore, Basso, and Basso ed Organo. The tempo is marked "Allegro."

The first system of the musical score consists of six staves. The top two staves are vocal lines, and the bottom four staves are for piano accompaniment. The piano part features a complex rhythmic pattern with many sixteenth and thirty-second notes.

The second system continues the musical score. It includes vocal lines with the lyrics "Ky - rie e -" and piano accompaniment. The piano part continues with its intricate rhythmic texture.

This section shows the figured bass for the piano accompaniment in the second system. The figures are: 6 4 3 4 3, 7 6 7 6 - 4, 6, 6 4 - 4 3, 7 6 7 6 - 5, 9 8 5 4 - 3.

The third system of the musical score features vocal lines and piano accompaniment. The piano part continues with its characteristic rhythmic complexity.

The fourth system contains vocal lines with the lyrics "lei - son, Chri - ste e - lei - son, Chri - ste e - lei - son, e - lei - son." and piano accompaniment. The piano part continues with its rhythmic pattern.

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

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

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

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

7 3# 7 3#

lei - - - son. Ky - rie e - lei - son, Chri - ste e - lei - son, e -

lei - - - son. Ky - rie e - lei - son, Chri - ste e - lei - son, e -

lei - - - son. Ky - rie e - lei - son, Chri - ste e - lei - son, e -

lei - - - son. Ky - rie e - lei - son, Chri - ste e - lei - son, e -

7 3# 7 3# 7 3#

lei - - - son, e lei - - - son, e lei - - - son, e lei - - -
 lei - - - son, e lei - - - son, e lei - - - son, e lei - - -
 lei - - - son, e lei - - - son, e lei - - - son, e lei - - -

6 6 6 6 6 6 6 5 3# 6 6 4 4# 6 6 6 4 2 6 6 4 5 3#

son.
 son.

3# 6 6 4 3 2 6 5 4 5 4 6 4# 6 6 4 3

a 2. sp
 Ky_ri_e e - lei - son, Ky_ri_e e - lei - son, Ky_ri_e e - lei - son,
 Ky_ri_e e - lei - son, Ky_ri_e e - lei - son, Ky - ri - e
 Ky_ri_e e - lei - son, Ky_ri_e e - lei - son, Ky - ri - e

7 6 7 6 - 5
 3 4 2 3#
 4# 6 - 6
 5
 4# 6
 2
 4# 6
 3# 6

p f
 SOLO TUTTI
 e - lei - son. Ky_ri_e e - lei - son, Ky_ri_e e - lei - son, Ky_ri_e e -
 SOLO TUTTI
 e - lei - son. Ky_ri_e e - lei - son, Ky_ri_e e - lei - son, Ky_ri_e e -
 SOLO TUTTI
 e - lei - son. Ky_ri_e e - lei - son, Ky_ri_e e - lei - son, Ky_ri_e e -
 TUTTI
 e - lei - son. Ky - ri - e

7 6 6 7
 5 4 3 2

Musical score for the first system, including vocal parts and piano accompaniment. The piano part features a complex texture with six staves, including a grand staff with two treble clefs and two bass clefs. Dynamics include *p* and *f*. The vocal parts consist of four staves with lyrics:

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

The piano accompaniment includes markings for *p* and *f* dynamics. The system concludes with a fermata over the final notes.

Musical score for the second system, including vocal parts and piano accompaniment. The piano part continues with six staves, featuring trills (*tr*) and complex rhythmic patterns. The vocal parts continue with the same lyrics:

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

The piano accompaniment includes markings for *tr* (trill) and various rhythmic notations. The system concludes with a fermata over the final notes.

lei - son, e - lei - son, e - lei -
 lei - son, e - lei - son, e - lei - son, e - lei -
 lei - son, e - lei - son, e - lei -

3 6 6 6 6 6 5 6 4 3 4 6 4 3 6 6 4 2

son, e - lei - son.
 son, e - lei - son.
 son,

6 4 3 4 3 6 6 7

Violino I. *p*

Violino II. *p*

Viola I.II. *p*

Soprano. SOLO
Christe e - leison, e - lei - son, Christe e - lei - - - - son, e -

Alto. SOLO
E - lei - son, Christe e - leison, Christe e - lei - - - - son, e -

Tenore. SOLO *tr*
E - lei - son, e - lei - son, Christe e - lei - son,

Basso. SOLO

Basso ed Organo. *p*

6 6 5 6 6 5 7 3 4 6 4 7 3 4 6 4

leison, Christe e - lei - - - - son, e - lei -

Christe e - lei - son, Christe e - leison, e - lei - son, e - lei -

Christe e - lei - son, Christe e - lei - - - - son, Christe e - lei - son,

6 5 7 7 4 3 2 3 6 5 4 3 2 6 4 3 2 6 5 4 3 2 6 5 4 3 2

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

3 5 # 8 4 6 6 3 6 5 7 6

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

6 5 7 7 6 6 7 6 6 7 6 7 3

Gloria.

Oboi.

Trombe in C.

Timpani in C. G.

Trombe ripieni.

Violino I.

Violino II.

Viola I. II.

Soprano.

Alto.

Tenore.

Basso.

Basso ed Organo.

a 2.

Gloria, gloria, gloria in excel - sis De - o et in ter - ra

Gloria, gloria, gloria in excel - sis De - o et in ter - ra

Tasto solo. 5 5 5

pax ho - mi - - ni - bus ho - nae vo - lun - ta - - tis, glo - ri - a,

pax ho - mi - - ni - bus ho - nae vo - lun - ta - - tis, glo - ri - a,

3# 5 7 6 5

The first system of the musical score consists of five staves. The top two staves are vocal staves in G major, with the right staff containing the melody and the left staff providing harmonic support. The bottom three staves are for piano accompaniment, with the right hand playing chords and the left hand playing a rhythmic pattern of eighth notes.

glo - ri - a, glo - ri - a in ex - cel - sis De - o et in ter - rapax ho -

glo - ri - a, glo - ri - a in ex - cel - sis De - o et in ter - rapax ho -

The second system continues the vocal and piano parts. The vocal staves show the continuation of the melody with lyrics. The piano accompaniment maintains its rhythmic and harmonic structure. Below the piano part, there are some numerical figures: 6/5, 6, 7/3#, 6/4, 5/4, 3#.

The third system is primarily piano accompaniment. It features a complex texture with multiple voices in the right hand and a steady eighth-note pattern in the left hand. The key signature remains G major.

mi - nibus bo - nae vo - lun - ta - tis, bo - nae vo - lun - ta - tis, bo - nae vo - lun - ta - tis.

mi - nibus bo - nae vo - lun - ta - tis, bo - nae vo - lun - ta - tis, bo - nae vo - lun - ta - tis.

The fourth system continues the vocal and piano parts. The vocal staves have the lyrics. The piano accompaniment is consistent with the previous systems. At the bottom of the system, there are numerical figures: 6/5, 6/4, 4/2, 6, 6/5, x 7, 5, 6, 6/5, 6/4, 5/3.

Violino I. *sp*

Violino II. *sp*

Viola.

Soprano Solo.

Alto Solo.

Basso ed Organo.

Lau-da - mus te,

6 6 9 8 6 6 6 6 6 6 7 6 6 9 8 5 4 3

sp

sp

sp

sp

Ado - ra - mus te,

bene - di - ci - mus te, lau - da - mus te, bene - di - ci - mus te,

6 6 7 6 5 6 6 6 5 6 6 5 4 3 6 6 7 6 5 4 3

glorifi - ca - mus te, - ado - ra - mus te, glorifi - ca - mus te, - ado - ra -

lau - da -

6 6 5 7 7# 8 7# 7 9 8 6 6 5 6 6 5 7 6 4 7 5 4 3

Adagio.

Vivace.

The first system of the score consists of six staves. The top two staves are for the vocal parts, and the bottom four staves are for the piano accompaniment. The music is in a key with one flat and a 2/4 time signature. The tempo is marked 'Vivace'.

The second system continues the musical score. It includes vocal lines with lyrics and piano accompaniment. The lyrics are: "pro-pter ma-gnam glo-ri-am tu-am, pro-pter magnam, ma-gnam". There are trills (tr.) indicated above some notes in the vocal lines. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

Vivace.

The third system continues the musical score. It includes piano accompaniment and vocal lines. The tempo is marked 'Vivace'. The piano accompaniment has a consistent rhythmic pattern. The vocal lines are partially obscured by the piano accompaniment in this system.

The fourth system continues the musical score. It includes vocal lines with lyrics and piano accompaniment. The lyrics are: "glo-ri-am tu-am, pro-pter ma-gnam glo-ri-am tu-am." There are trills (tr.) indicated above some notes in the vocal lines. The piano accompaniment continues with its rhythmic pattern.

6 6 7 5b 5b 7b 5 6 7 3#

Violino I.

Violino II.

Viola.

Tenore Solo.

Basso Solo.

Basso ed Organo.

Do - mine

7 6 7 6 6 6 5 4 3

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

7 6 7 6 6 6 6 4 7 6

Do - mine Fi - li - u - ni - ge - nite, Je - su Chri - ste, u - ni - ge - nite, Je - su Chri - ste.

4 5 6 4 3 6 5 6 5 4 3 4 3

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

Domine Deus, agnus De - - i, Fi - li - us Pa - - tris,

6 5 4 3 3 3 7 6 6 5 3 4 6 5 7 5

Do - mine Deus, a - gnus De - i, Fi - li - us Pa - tris, Fi - li - us Pa - tris, Fi - li - us Pa - tris,

Do - mine Deus, a - gnus De - i; Fi - li - us Pa - tris, Fi - li - us Pa - tris, Fi - li - us Pa - tris,

8 7 4 7 4 3 5 6 6 5 5 6 5 6

6 5 2 7 9 8 3 4 4 3 3 4

Fi - li - us Pa - tris.

Fi - li - us Pa - tris.

6 6 7 7 6 7 6 6 6 6 5 4 3

5 4 5 6 5 6 4 4 3

Adagio.

Oboi.

Violino I.

Violino II.

Viola I. II.

Soprano.

Alto.

Tenore.

Basso.

Basso ed Organo.

p *cresc.* *f*

p *cresc.* *f*

p *cresc.* *f*

p *cresc.* *f*

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

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

p *cresc.* *f*

Adagio.

6/4 6/4 5/3

mi - se - re - re no - - - bis. Qui tol - lis pec - ca - ta

mi - se - re - re no - - - bis. Qui tol - lis pec - ca - ta

6 7b 3# 6b 5 6 6

mun - - - di, su - - - scipe de - - - pre - - - ca - - - ti - - - o - - - nem no - - - stram. Qui se - - - des ad
 Qui se - - - des ad
 mun - - - di, su - - - scipe de - - - pre - - - ca - - - ti - - - o - - - nem no - - - stram. Qui se - - - des ad

7 4 5 4 6 7 6

II.
I.

dex - - - teram Pa - - - tris, mi - - - se - - - re - - - re, mi - - - se - - - re - - - re no - - - bis.
 dex - - - teram Pa - - - tris, mi - - - se - - - re - - - re, mi - - - se - - - re - - - re no - - - bis.
 dex - - - teram Pa - - - tris, mi - - - se - - - re - - - re, mi - - - se - - - re - - - re no - - - bis.

5 6 6 7 5 7 6 5 4 5

Violino I.

Violino II.

Viola.

Soprano Solo.

Basso ed Organo.

Quoni.am tu solus sanctus, quoni.am tu solus sanctus, quo.niam tu so.lus san.ctus, tu so.lus Do.minus, tu

so.lus al.tis.simus, Je.su Chri.ste, quoniam tu solus san

ctus, tu solus Dominus, tu solus al.tis.simus, Je.su Chri.ste,



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

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

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

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

tu solus Dominus, tu solus al-tis-simus, Je-su Chri-ste.

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

6 6 5 6 6 6

5 4 - 3# 6



p *p* *p* *p* *p* *p* *p*

p *p* *p* *p* *p* *p* *p*

p *p* *p* *p* *p* *p* *p*

p *p* *p* *p* *p* *p* *p*

Quoniam tu solus san-ctus, quoniam tu solus Do-minus, tu so-lus al-tis-simus,

p *p* *p* *p* *p* *p* *p*

6 5 6 6 6 6

4 3# 7 7# 3# 9 8 6 9 4# 6

4 3 4 3



f *f* *f* *f* *f* *f* *f*

f *f* *f* *f* *f* *f* *f*

f *f* *f* *f* *f* *f* *f*

f *f* *f* *f* *f* *f* *f*

Je-su Chri-ste, quoniam tu solus san-ctus, tu solus Do-minus, quoniam tu solus

f *f* *f* *f* *f* *f* *f*

6 6 5 7b 6 7b 5 6

5 4 3# 5 3# 6 5# 6 4

5 5# 3# 5# 3# 4



f *f* *f* *f* *f* *f* *f*

f *f* *f* *f* *f* *f* *f*

f *f* *f* *f* *f* *f* *f*

f *f* *f* *f* *f* *f* *f*

san-ctus, tu so-lus Do-minus, tu

f *f* *f* *f* *f* *f* *f*

7 4 7 6 6 5

3# 3 4 3 4 3

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

Je-su Chri-ste.

Oboi.

Trombe in C.

Timpani in C.G.

Trombe ripieni.

Violino I.

Violino II.

Viola I.II.

Soprano.

Alto.

Tenore.

Basso.

Basso ed Organo.

Cum sancto Spi-ri-tu in glo-ri-a Dei Patris, a - - - - - men, a - - -

The first system of the musical score consists of six staves. The top two staves are vocal parts, and the bottom four staves are piano accompaniment. The music is in a key with one sharp (F#) and a 4/4 time signature. The vocal lines begin with a melodic phrase, and the piano accompaniment provides harmonic support with chords and moving lines.

The second system continues the musical score with Latin lyrics. The vocal lines are:

Cum san_cto Spi_ri_tu in glori_a De_i Pa_tris, a - - - - - men,

Spi_ri_tu in glori_a De_i Pa_tris, a - - - - - men, a - - - - -

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

cum san_cto Spi_ri_tu in glori_a De_i

The piano accompaniment continues with a steady rhythmic pattern.

The third system continues the musical score with Latin lyrics. The vocal lines are:

a - - - - - men, a - - - - - men, a - - - - - men, a - - - - - men; cum san_cto

men; cum san_cto Spi_ri_tu in glori_a De_i Pa - - - - - tris, a -

cum san_cto Spi_ri_tu in glori_a De_i Patris, a - men, a - - - - - men, amen, a - men, a -

Patris, a - - - - - men;

The piano accompaniment continues with a steady rhythmic pattern.

The fourth system continues the musical score with Latin lyrics. The vocal lines are:

a - - - - - men, a - - - - - men, a - - - - - men, a - - - - - men; cum san_cto

men; cum san_cto Spi_ri_tu in glori_a De_i Pa - - - - - tris, a -

cum san_cto Spi_ri_tu in glori_a De_i Patris, a - men, a - - - - - men, amen, a - men, a -

Patris, a - - - - - men;

The piano accompaniment continues with a steady rhythmic pattern.

The first system of the musical score consists of five staves. The top staff is a vocal line with a treble clef and a key signature of one sharp (F#). It contains a melodic line with various note values and rests. The second and third staves are piano accompaniment, with the second staff in treble clef and the third in bass clef. The fourth and fifth staves are another vocal line, also in treble clef, with a similar melodic line to the first staff.

The second system of the musical score includes lyrics and piano accompaniment. It consists of five staves. The top staff is a vocal line with the lyrics: "Spi-ri-tu in gloria Dei Pa-tris, a - - - men, a - - - men, a - - - men, a - - -". The second and third staves are piano accompaniment. The fourth staff is another vocal line with the lyrics: "men, a - - men, a - - men, a - - - men, a - - - men, a - - -". The fifth staff is a vocal line with the lyrics: "men, a - - men;". Below the staves, there are numerical figures: 7, 4, 7, 5, #, #, 6, 6, 5, 8, 6, 6, 5, 7, 8, 7, 2, 6.

The third system of the musical score consists of five staves. The top staff is a vocal line with a treble clef. The second and third staves are piano accompaniment. The fourth and fifth staves are another vocal line with a treble clef.

The fourth system of the musical score includes lyrics and piano accompaniment. It consists of five staves. The top staff is a vocal line with the lyrics: "a - - men, a - - - men, a - - - men;". The second and third staves are piano accompaniment. The fourth staff is another vocal line with the lyrics: "men, a - - men, a - - men; cum san-cto Spi-ri-tu in". The fifth staff is a vocal line with the lyrics: "cum san-cto Spi-ri-tu in glori-a Dei Patris, a - - -". Below the staves, there are numerical figures: 2, 6, 5, 2, 6, 7, 6, 3, 6, 5, 8, 7, 5, 6.

cum sancto Spi-ri-tu in glori-a De-i Pa-tris, a - - - men, a - - -
 glori-a Dei Pa-tris, a - - - men, a - - - men, a - - - men, a -
 - - - men, a - - - men, a - - - men, a - - -
 - - - men; cum sancto Spi-ri-tu in glori-a De-i Pa - - tris,

2 6 6 8 7b 5 6 6 6 6 7 6 5b

- men, a - - - men, a - - - men, a - - - men, a - - - men;
 men, a - - - men, a - - - men, a - - - men, a - - - men, a - - -
 men; cum sancto Spi-ri-tu in glori-a De-i Pa-tris, a - -
 a - - - men, a - - - men; cum sancto

7 7 7 7 2# 6 5 3# 4 5 3# 4# 6 6 3# 3#

cum san_cto Spi_ri_tu in glori_a Dei Pa_tris, a - - - - - men, a -
 - - - - - men, a - - - - - men; cum san_cto Spi_ri_tu in glori_a Dei
 - - - - - men, a - - - - - men, a - - - - - men, a - - - - - men,
 Spi_ri_tu in glo_ri_a Dei Pa_tris, a - - - - - men, a - - - - - men, a - - - - - men, a - - - - -

6 5 6 6 5 2 6 5 6 2 6 7 8 5 5 6

a 2.
 - - - - - men, a - - - - - men.
 Pa_tris, a - - - - - men, a - - - - - men.
 a - - - - - men, a - - - - - men, a - - - - - men.
 - - - - - men, a - - - - - men.

tasto solo

6 6

Cum sancto
 Cum sancto Spi-ri-tu in glori-a De-
 Cum san-cto Spi-ri-tu in glori-a Dei Patris, a - - men, a - - men, a -
 Cum sancto Spi-ri-tu in glori-a De- - i Patris, a - - - - men, a - - - - men, a - - - -

6 # 8 5 4

a2.
 Spi-ri-tu in glo-ri-a Dei Pa-tris, a - - - - men, a - - - - men,
 - i Patris, a - - - - men, cum sancto Spi-ri-tu in glo-ri-a Dei Pa - - - - tris, a - - - -
 - - men, a - - - - men, a - - - - men, cum san-cto Spi-ri-tu in glori-a Dei Pa - tris, in
 - - men, a - - - -

8 7 5 7 *tasto solo*

a - men, a - men, a - men, a - men.
 - men, a - men, a - men, a - men, a - men, a - men.
 glori - a De - i Pa - tris, a - men, a - men.
 - men, a - men.

5 7 6 5
4 3

Credo.

Oboi.

Trombe in C.

Timpani in C.G.

Trombe ripieni.

Violino I.

Violino II.

Viola I. II.

Soprano.

Alto.

Tenore.

Basso.

Basso ed Organo.

Cre - do, cre - do, cre - do in u - num Deum, Pa - trem omni - po -

Cre - do, cre - do, cre - do in u - num Deum, Pa - trem omni - po -

Cre - do, cre - do, cre - do in u - num Deum, Pa - trem omni - po -

fp *fp*

7/4 3 9 8 5/4 3 6/4 3/4 6 6

The first system of the musical score consists of five staves. The top two staves are vocal parts, and the bottom three are piano accompaniment. The piano part features a complex texture with sixteenth-note patterns in the right hand and eighth-note patterns in the left hand. The key signature has one sharp (F#) and the time signature is 4/4.

The second system continues the musical score with Latin lyrics. The vocal staves contain the following text: "ten - tem, fa - - cto - rem coe - li et ter - rae, vi - si - bi - lium o - mni - um et in - vi - si - bi - li -". The piano accompaniment continues with similar rhythmic patterns. The system ends with figured bass notation: 6_b, 5_b, 6_b, 5, 6_b, 5_b, 6, 6, 5, 4-3_b.

The third system is primarily piano accompaniment, featuring intricate sixteenth-note passages in the right hand and steady eighth-note accompaniment in the left hand. The key signature remains one sharp (F#).

The fourth system continues the musical score with Latin lyrics: "um. Et in u - num Do - mi - num, Je - sum". The vocal staves show the lyrics, and the piano accompaniment provides harmonic support. The system concludes with figured bass notation: 6, 5, 5, 5, 6_b, 5_b, 6, 5_b.

Chri - stum, Fi - - - li - um De - i u - ni - ge - - - ni - tum,

Chri - stum, Fi - - - li - um De - i u - ni - ge - - - ni - tum,

6 5 4 6 6 6 4 5 6 5

et ex Pa - tre na - tum an - te o - mnia sae - cula, De - um de De - o,

et ex Pa - tre na - tum an - te o - mnia sae - cula, De - um de De - o,

6 5 4 6 3 6 4 6 3 6 4 6

First system of the musical score. It features a vocal line in the upper staff and piano accompaniment in the lower staves. The key signature is one sharp (F#) and the time signature is 3/4. The piano part includes a 'rit.' (ritardando) marking and a '2.' (second ending) bracket. The vocal line begins with a rest, followed by the lyrics 'lu - men de lu - mine, De - um ve - rum de De - o ve - ro,'.

Second system of the musical score. It continues the vocal line and piano accompaniment. The lyrics are 'lu - men de lu - mine, De - um ve - rum de De - o ve - ro,'. The piano part includes numerical figures such as 3#, 6, 3#, 6, 5, 3#, 6, 5, 3#, 7, 6, 5, which likely refer to fingerings or specific chords.

Third system of the musical score. It continues the vocal line and piano accompaniment. The piano part includes a 'fp' (fortissimo) marking. The lyrics are 'ge - nitum non fa - ctum, ge - nitum non fa - ctum, con - sub - stan - ti - a - lem Pa - tri,'.

Fourth system of the musical score. It continues the vocal line and piano accompaniment. The lyrics are 'ge - nitum non fa - ctum, ge - nitum non fa - ctum, con - sub - stan - ti - a - lem Pa - tri,'. The piano part includes a 'fp' (fortissimo) marking and numerical figures such as 5, 6, 6, 5, 6, 3#, 6.

The first system of the musical score consists of six staves. The top two staves are vocal staves in mensural notation. The bottom four staves are for piano accompaniment, with the right hand on the top two and the left hand on the bottom two. The piano part features a complex texture with many sixteenth and thirty-second notes, and is marked with *sp* (sustained pedal) in several places.

con_sub_stan_ti - a - lem Pa - tri, per quem o - mni_a fa - eta sunt; qui

con_sub_stan_ti - a - lem Pa - tri, per quem o - mni_a fa - eta sunt; qui

The vocal staves contain the Latin lyrics: "con_sub_stan_ti - a - lem Pa - tri, per quem o - mni_a fa - eta sunt; qui". The lyrics are written in a Gothic-style font and are aligned with the vocal notes. Below the vocal staves, there are figured bass notations: 6 5, 4 2, 6, 6 5, #, 6 5, 6 5.

The second system of the musical score consists of six staves, similar in layout to the first system. It includes vocal staves and piano accompaniment with a complex texture of sixteenth and thirty-second notes, marked with *sp*.

pro - pter nos ho - mines, et pro - pter nostram sa - lu - tem de - scen - dit de coe - lis, de -

pro - pter nos ho - mines, et pro - pter nostram sa - lu - tem de - scen - dit de coe - lis, de -

The vocal staves contain the Latin lyrics: "pro - pter nos ho - mines, et pro - pter nostram sa - lu - tem de - scen - dit de coe - lis, de -". The lyrics are written in a Gothic-style font and are aligned with the vocal notes. Below the vocal staves, there are figured bass notations: 6 5, 4 2, 6, 6, 6 5, 6 4 5, 6 5.

The first system of the musical score consists of six staves. The top two staves are vocal lines in treble clef. The next two staves are piano accompaniment in bass clef, featuring a steady eighth-note bass line and chords. The bottom two staves are piano accompaniment in treble clef, with a more active melodic line. The music is in a common time signature.

The second system of the musical score consists of six staves. The top two staves are vocal lines in treble clef with lyrics. The next two staves are piano accompaniment in bass clef. The bottom two staves are piano accompaniment in treble clef. The lyrics are: "seen - dit de coe - lis, de - scen - - - dit, de - scen - dit de coe - lis, de - scen - dit, de -".

6 4 5 3 6 7 6 7 6 7 6 7 6 6 6 6 5 6 5 4 3 5 6 7 6 7 6 7 6 6

The third system of the musical score consists of six staves. The top two staves are vocal lines in treble clef. The next two staves are piano accompaniment in bass clef. The bottom two staves are piano accompaniment in treble clef. The music continues with similar accompaniment patterns.

The fourth system of the musical score consists of six staves. The top two staves are vocal lines in treble clef with lyrics. The next two staves are piano accompaniment in bass clef. The bottom two staves are piano accompaniment in treble clef. The lyrics are: "scendit, de - scen - dit de coe - lis, de coe - lis. scendit, de - scen - dit de coe - lis, de coe - lis."

7 6 6 6 5 6 4 3 5 4 3 6 5 4 2 6 3 2 6 5

The first system of the score features a vocal line with lyrics and a piano accompaniment. The piano part includes a right-hand part with intricate sixteenth-note patterns and a left-hand part with a steady eighth-note accompaniment. The key signature is one sharp (F#) and the time signature is 6/8. The lyrics are: "Et in - car - na - tus est de Spi - ri - tu san - eto, de Spi - ri - tu san -".

Andante.

Violino I.

Violino II.

Viola.

Soprano Solo.

Alto Solo.

Basso ed Organo.

Et in - car - na - tus est de Spi - ri - tu san - eto, de Spi - ri - tu san -

Et in - car - na - tus est de Spi - ri - tu san - eto, de Spi - ri - tu san -

Andante.

The second system of the score is marked "Andante." and features five staves: Violino I, Violino II, Viola, Soprano Solo, and Alto Solo. The piano part (Basso ed Organo) continues with a similar accompaniment. The lyrics are: "Et in - car - na - tus est de Spi - ri - tu san - eto, de Spi - ri - tu san -".

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

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

4 3# 3# 6 5 3#

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

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

6 6 6 6 5b 7b 4 5 3# 6 5b 7b 4 5 3#

f Et in - car - na-tus est de

Et in - car - na-tus est de

7 6 7 6 6 6 6 6 7 5 6 7# 5 6 7#

3# 4 3# 4 3 6 4 3# 3 4 2# 3 4 2#

Spi-ri-tu san - cto, de Spi-ri-tu san - cto ex Ma-ri-a vir-gi-ne, ex Ma - ri - a, ex Ma-
 Spi-ri-tu san - cto, de Spi-ri-tu san - cto ex Ma-ri-a vir-gi-ne, ex Ma - ri - a, ex Ma-

5 8 7 6 6 6 5 7b 6 7b 6 6b 6 5
 3 6 5 4 4 4 3 6 6 6 5 6b 6 5

ri - a vir-gi - ne, et - ho-mo fa-ctus est, et - ho-mo factus est, et - ho-mo fa - ctus est,
 ri - a vir-gi - ne, et - ho-mo fa-ctus est, et - ho-mo factus est, et ho-mo fa - ctus est,

b 7 3# 6 6 6 6 6 5b 8 7b 4 5
 4 5 5 5 5 5 5 5 5 4 5

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

6 5b 8 7b 4 5 7 6 7 6 4 2 6 6 6 6 6 6 5 6 4 5
 5 4 5 4 2 4 5 6 5 6 4 5

Adagio.
con sordini
a 2.

Trombe in C.

Trombone Alto.

Trombone Tenore.

Trombone Basso.

Violino I.

Violino II.

Viola I. II.

Soprano.

Alto.

Tenore.

Basso.

Basso ed
Organo.

Adagio.

6 4 3 2 5 - 7 - 3 4

Cru - ci - fi - xus, cru - ci - fi - xus e - tiam pro no - bis sub Pon - ti - o Pi - lato passus, passus et se - pul - tus est.

Cru - ci - fi - xus, cru - ci - fi - xus e - tiam pro no - bis sub Pon - ti - o Pi - lato passus et se - pul - tus est.

senza Organo

6 4 3 2 5 - 6 6 6 4 5 -

Allegro.

- Oboi.
- Trombe in C.
- Timpani in C.G.
- Trombe ripieni.
- Violino I.
- Violino II.
- Viola I.II.
- Soprano.
- Alto.
- Tenore.
- Basso.
- Basso ed Organo.

senza Sordini

SOLO. TUTTI.

Et resur - re - - - - - xit, et re - sur - re - xit ter - ti - a di - e se -

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

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

se -

Allegro.

cun - dum scri - pturas, et a - scen - - - - - dit, ascen - dit in coelum, se - det ad dex - teram Pa -

cun - dum scri - pturas, et a - scen - - - - - dit, ascen - dit in coelum, se - det ad dex - teram Pa -

cun - dum scri - pturas, et ascen - dit, a - scendit, a - scendit, a - scen - dit in coelum, se - det ad dex - teram Pa -

cun - dum scri - pturas, et a - scen - - - - - dit, ascen - dit in coelum, se - det ad dex - teram Pa -

7# # 6 5 6 5# 6 - 6# 6 #

tris; et i - terum ven - tu - rus est, ven - tu - rus est cum glo - ri - a ju - di - ca - re.

tris; et i - terum ven - tu - rus est, ven - tu - rus est cum glo - ri - a

6 6 6 6 7# 8#

3b 5# 4 8#

Adagio. **Allegro.**

vi - vos, ju - di - ca - re, ju - di - ca - re vi - vos et mor - tu - os. Cu - jus re - gni

ju - di - ca - re vi - vos, ju - di - ca - re vi - vos et mor - tu - os. Cu - jus re - gni

ju - di - ca - re, ju - di - ca - re vi - vos et mor - tu - os. Cu - jus re - gni

ju - di - ca - re vi - vos et mor - tu - os. Cu - jus re - gni

Adagio. **Allegro.**

3 3 5 6 6 6

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

6 2 6 5 6 5

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

4 6 3# 6 4# 6 5 4 6 5 6 5

Violino I.

Violino II.

Viola.

Tenore Solo.

Basso ed Organo.

6 6 6 6 4 6 6 6 6 5 6 5 4 6 6 6 6 4 5 7

Et in Spi-ritum sanctum, Dominum, et vi-vi-fi-can-tem,

6 6 6 6 4 7 6 6 6 6 5 6 7 6

et vi-vi-fi-can-tem, qui ex Pa-tre Fili-o-que pro-cedit, qui ex Pa-tre Fili-o-que, ex Pa-tre Fili-

6 7 6 6 6 6 6 6 5 6 6 3 6 6

o - que pro - ce - dit; qui cum Pa - tre et Fi - li - o si - mul ad - o -

fp *fp* *fp*

6 6 6 6 4 5# 6 # 6 # 7# 7#

ra - tur — et con - glo - ri - fi - ca - tur, qui lo - cutus est per pro - phe - tas, qui lo - cutus est

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

4 7 6 6 6 6 6 6 6 6 7 6 5

per pro - phe - tas, qui lo - cutus est per prophe - tas.

6 7 9 6 6 6 6 6 6 6 6

5 3 4 5 4 5 4 5 4 5 4 5

Oboi.

Trombe in C.

Timpani in C.G.

Trombe ripieni.

Violino I.

Violino II.

Viola.

TUTTI.
Soprano. Et unam san - ctam, sanctam ca - tho - licam et a - po - sto -

TUTTI.
Alto. Et u - nam san - ctam ca - tho - licam et a - po -

TUTTI.
Tenore. Et u - nam san - ctam ca - tho - licam et a - po -

TUTTI.
Basso. Et u - nam san - ctam ca - tho - licam et a - po -

Basso ed Organo.

- licam ec - cle - si - am. Con - fi - te - or u - num ba - ptisma in remissi - o -

sto - licam ec - cle - si - am. Con - fi - te - or u - num ba - ptisma in remissi -

sto - licam ec - cle - si - am. Con - fi - te - or u - num ba - ptisma

sto - licam ec - cle - si - am. Con - fi - te - or u - num ba - ptisma

nem, in re - mis - si - o - nem pec - ca - to - rum. Et ex - spe - cto, ex -
 o - - - - - nem, in re - mis - si - o - nem pecca - to - rum. Et ex - spe - cto, ex -
 in remis - si - o - - - - - nem pecca - to - rum. Et ex - spe - cto, ex -
 in re - mis - si - o - nem pecca - to - rum. Et ex - spe - cto, ex -

3# 4# 4 6 7# 6 6 7 6 7

Adagio.

specto re - sur - re - cti - o - nem, re - surre - cti - onem mor - tu - o - - - - rum.
 specto re - sur - re - cti - o - - - - - nem, re - - - - - sur - re - cti - onem mor - tu - o - - - - rum.
 specto re - sur - recti - onem, resur - recti - o - nem, re - surre - cti - onem mor - tu - o - - - - rum.
 specto re - - - - - sur - re - cti - o - - - - - nem, re - surre - cti - onem mor - tu - o - - - - rum.

Adagio.

4 5 6 3# 6 6 3# 3# 6 2

Allegro.

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

a - - -

Allegro.

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

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

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

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

4 6 3# 3# 6 3 3 6 6 2

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

7 6 7 7 2 7 8 7 7

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

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

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

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

6 5 3 3 6 5 2 6 8 6 3 3

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

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

sae - cu - li a - - - men, a - - - - - men, a - - - - - men, a - - - - - men, a - - - - -

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

6 2 7# 6 6 7 6 5# 2 7

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

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

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

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

8 7# 6 5 7

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

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

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

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

3 3 6 6 2 6 5 6 6 5 2 6 3# 6 5

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

4# 6 6 5 4 2 6 6 5 6 6 4 5 3

Adagio. Sanctus.

Oboi.

Trombe in C.

Timpani in C.G.

Trombe ripieni.

Violino I.

Violino II.

Viola I.II.

Soprano.

Alto.

Tenore.

Basso.

Basso ed Organo.

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

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

Adagio.

ctus Do - minus De - us Sa - ba - oth, Do - minus De - us,

ctus Do - minus De - us Sa - ba - oth, Do - minus De - us,

6 5 6 7 6 5

Allegro.

Do - minus De - us Sa - ba - oth. Ple - ni sunt coe - li et ter - ra

Do - minus De - us Sa - ba - oth. Ple - ni sunt coe - li et ter - ra

6 3# 3# 6

Allegro.

The first system of the musical score consists of six staves. The top two staves are vocal parts (Soprano and Alto), the next two are piano accompaniment (Right and Left Hand), and the bottom two are additional vocal parts (Tenor and Bass). The music is in a key with one sharp (F#) and a 3/4 time signature. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a more active bass line in the left hand.

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

The second system continues the vocal and piano parts. Below the piano accompaniment, there is a line of figured bass notation: 6 4 3# 6 6 3 6 4 2 6. The lyrics are repeated for the different vocal parts.

The third system of the musical score is primarily piano accompaniment. It features the same rhythmic patterns as the previous systems, with the right hand playing eighth-note chords and the left hand providing harmonic support with eighth and sixteenth notes.

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

The fourth system continues the vocal and piano parts. Below the piano accompaniment, there is a line of figured bass notation: 6 6 6 6 4 3 6 5 7 6 6 4 5. The lyrics are repeated for the different vocal parts.

O-san-na, o-san-na in ex-celsis, o-sanna, o-san-na, o-sanna in ex-cel-sis, ex-cel-sis.
 O-san-na, o-san-na in ex-celsis, o-san-na, o-san-na, o-sanna in ex-cel-sis, ex-cel-sis.
 O-sanna, o-sanna in ex-celsis, o-san-na, o-sanna in ex-cel-sis, ex-cel-sis.
 O-sanna, o-sanna in ex-celsis, o-sanna, o-sanna in ex-cel-sis, ex-cel-sis.

6 5 6 5 6 5 7 7 6 6 6 6 5

Benedictus.

Violino I. *p*

Violino II. *p*

Viola. *p*

Soprano. SOLO. TUTTI.
 Be - - ne - di - ctus, qui ve - nit in no - mi - ne Do - mi - ni, o - san - na, o - san - na in ex -

Alto.

Tenore. o - san - na, o - san - na in ex -

Basso.

Basso ed Organo. *p*

5 4 3 6 5 7 9 8 6 6 6 6 6

p *f* *p* *f*

SOLO. **TUTTI.**

celsis; be - - ne - di - ctus, qui ve - nit in no - mi - ne Do - mi - ni, o - san - na, o - san - na in ex - celsis, ex - cel -

celsis; o - san - na, o - san - na in ex - celsis, ex - cel -

p *f*

4 3 3 3 6 6 5 6 6 4 3

p *f* *p* *f*

SOLO. **TUTTI.**

sis; be - - ne - di - ctus, qui ve - nit in no - - mine Do - mi - ne, o - san - na, o - san - na in ex -

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

p *f*

3 4 7 6 6 7 6 6 7 6 4 3 6 6

p *f* *p* *f*

SOLO. TUTTI.

celsis; be - ne - di - ctus, qui ve - nit in no - mine Do - mi - ni, o - san - na, o - san - na in ex - celsis, o -

celsis; o - san - na, o - san - na in ex - celsis, o -

p *f*

$\frac{6}{4}$ $\frac{6}{2}$ $\frac{6}{4}$ $\frac{6}{2}$ $\frac{6}{5b}$ $\frac{6}{5b}$ $\frac{6}{5b}$ $\frac{6}{5}$

p *p* *p*

SOLO.

sanna, o - sanna in ex - celsis; be - ne - di - ctus, qui ve - nit in no - mi - ne Do - mi -

sanna, o - sanna in ex - celsis;

p

$\frac{6}{5}$ $\frac{6}{5}$ $\frac{6}{5}$ $\frac{9}{4}$ $\frac{8}{3}$ $\frac{6}{5}$ $\frac{6}{5}$ $\frac{6}{5}$

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

5 4 6 5 4 6 5 4 6 6 6 4 5-3 6 5 5 3 6 4 6 8 5 3

Osanna da Capo.

Agnus Dei.

Andante.

Oboi.

Trombone Alto.

Trombone Tenore.

Trombone Basso.

Violino I.

Violino II.

Viola I. II.

Soprano.

Alto.

Tenore.

Basso.

Basso ed Organo.

senza Organo Organo

Andante. 7 6 5 5 4 8 6 7 6 5 6 6 5 6

fp

fp

SOLO.

A - gnus Dei, qui tol - lis pec - cata mun - di, agnus

6 5 4 3 5 = 6 6 6 7 3 = 9 8 3 7 5 4 = 6 7 3 = 6 7 6 6 7

f

f

f

TUTTI.

TUTTI. A - gnus

TUTTI. A - gnus

De - i, qui tol - lis pec - ca - ta mundi, mi - se - re - re no - - - bis; TUTTI. A - gnus

A - gnus

6 - 6 5 4 3 = 6 6 6 7 3 = 6 5 4 3 3 6 6 4 5 6 5 4 3

The first system of the musical score consists of six staves. The top two staves are vocal lines (Soprano and Alto). The next two staves are piano accompaniment (Right and Left Hand). The bottom two staves are a second set of vocal lines (Tenor and Bass). The piano part features a prominent triplet pattern in the right hand, marked with *fp* (fortissimo piano).

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

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

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

7 5 - 6 5; 6b 5b 6 6 5 7 6 6 4 3 6 6 4

The second system of the musical score consists of six staves. The top two staves are piano accompaniment (Right and Left Hand). The next two staves are vocal lines (Tenor and Bass). The piano part continues with the triplet pattern in the right hand. The vocal lines are sparse, with notes corresponding to the lyrics below.

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

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

mi - se - re - re,

7 3b 7b 3b 6 4 3 6 4 3 6

re - re no - bis: SOLO. A - gnus De - i, qui tol - lis pec - ca - ta mun - di,
 A - gnus Dei, qui tol - lis pec - ca - ta mun - di, qui tol - lis pec - ca - ta mun - di,
 re - re no - bis. SOLO. A - gnus De - i, qui tol - lis pec - ca - ta, qui tol - lis pec - ca - ta mun - di,
 A - gnus De - i, qui tol - lis, qui tol - lis pec - ca - ta mun - di,

6 4 5 3; 7 5 - 6 3; 7 6 5 6 4 - 5 3; 7 6 5 6 4 3; 6 4 3;

Oboi.
 Trombe.
 Timpani.
 Trombe ripieni.

TUTTI.
 TUTTI. do - na no - bis pacem,
 TUTTI.
 TUTTI. do - na no - bis pacem,

6 6 6 6 5 6 6 6 6 5 3 5 4 3 6 6 3 -

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

6 6 6 6 5 4 6 6 6 6 4 5 6 5

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

6 5 7 6 5 6 6 6 5 6 6 5 6 5

no - bis pa_cem, pa_cem, do_na no - - bis, do - na no - - bis pa_cem, do - na
do_na no - bis, do - na no - - bis pa_cem,
no - bis pa_cem, pa_cem, do_na no - bis, no - bis pa_cem, do - na
do - na, do - - na no - bis pa_cem;

6 6 6 6 6 6 4 5 - 6 6 5 4 3 6

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

6 5 6 6 5 6 6 6 5 5 4 3 5 4 3