

Robert Schumann's Werke.

Berausgegeben von Clara Schumann.

Serie IX.

Grössere Gesangwerke
mit Orchester oder mit mehreren Instrumenten.

PARTITUR.

Nº 94.

M E S S E

für vierstimmigen Chor und Orchester.

Op.147.

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MESSE

für vierstimmigen Chor
mit Begleitung des Orchesters

Schumann's Werke.

Serie 9. N^o 16.

ROBERT SCHUMANN.

Op. 147.

(N^o 10 der nachgelassenen Werke.)

Kyrie.

Componirt 1852.

Ziemlich langsam.

Flöten.

Hoboen.

Clarinetten in B.

Fagotte.

2 Hörner in C.

2 Trompeten in C.

Pauken in C. G.

Violine I.

Violine II.

Bratsche.

Sopran.

Alt.

Tenor.

Bass.

Violoncell.

Contrabass.

Orgel.

pp Ohne Pedal.
Ziemlich langsam.

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

I.
 II.

A

Musical score for Kyrie eleison. The score is written for multiple voices and instruments. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The score is divided into two systems. The first system contains instrumental parts for strings and woodwinds. The second system contains vocal parts with the following lyrics:

sp
Ky - ri - e, Ky - ri - e e - lei - son, e - lei - son! Chri - ste e - lei - son, Chri -

sp
Ky - ri - e, Ky - ri - e e - lei - son, e - lei - son! Chri - ste e - lei - son, Chri -

sp
Ky - ri - e e - lei - son, Ky - ri - e e - lei - son! Chri - ste e - lei - son, Chri -

sp
- ri - e e - lei - son, e - lei - son, Ky - ri - e e - lei - son! Chri - ste e - lei - son, Chri -

The score includes dynamic markings such as *sp* (sforzando) and *f* (forte). The section concludes with a final **A** marking.

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

B

ste e-lei-son, e-lei-son! Ky-ri-e e-lei-son, Ky-ri-e e-lei-son, Ky-ri-e e-lei-son, Ky-ri-e e-lei-son!

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

son, e-lei-son, 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!

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

B

This block contains the piano accompaniment for the first system of the score. It consists of a grand staff with three parts: two treble clefs and one bass clef. The music is in a minor key with a key signature of one flat (B-flat). The notation includes various rhythmic figures such as eighth and sixteenth notes, as well as rests. Dynamic markings include *f*, *p*, and *sf*. There are also some *tr* markings in the bass line. The first system spans 12 measures.

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

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

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

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

This block contains the vocal and piano accompaniment for the second system. It features four vocal staves (Soprano, Alto, Tenor, Bass) and piano accompaniment for the right and left hands. The lyrics are written below the vocal staves. The piano accompaniment continues from the first system. Dynamic markings include *p*, *pp*, *f*, and *sf*. The system spans 12 measures.

Musical score for Kyrie eleison. The score includes vocal parts (Soprano, Alto, Tenor, Bass) and piano accompaniment. The lyrics are:

Ky - ri - e e - lei - son, Ky - ri - e e - lei - son, Ky - ri - e, Ky - ri - e e - lei - son!
 leison, Kyri - e e - lei - son, Ky - ri - e e - lei - son, Ky - ri - e, Ky - ri - e e - lei - son!
 e, Ky - ri - e e - lei - son, Ky - ri - e e - lei - son, Ky - ri - e, Ky - ri - e e - lei - son!
 leison, Kyri - e e - lei - son, Ky - ri - e e - lei - son, Ky - ri - e, Ky - ri - e e - lei - son!

The score features various dynamic markings such as *pp* (pianissimo) and *p* (piano), and includes performance instructions like *tr* (trill) and *trm* (trill). The music is written in a key signature of two flats and a common time signature.

Gloria.

Lebhaft, nicht zu schnell.

Flöten.

Hoboen.

Clarinetten in B.

Fagotte.

Hörner in C.

Trompeten in C.

Alt. Tenor.
Posaunen.
Bass.

Pauken in C. G.

Violine I.

Violine II.

Bratsche.

Sopran.

Alt.

Tenor.

Bass.

Violoncell.

Contrabass.

Orgel.

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

Lebhaft, nicht zu schnell.

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

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

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

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

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

A

The first system of the score consists of ten staves. The top two staves are for the right hand, and the bottom two are for the left hand. The middle six staves are a grand staff (treble, alto, and bass clefs). The music is in a key with one sharp (F#) and a 2/4 time signature. It features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics like *f* and *ff* are indicated.

The second system of the score includes vocal parts and piano accompaniment. It consists of ten staves. The top four staves are vocal parts (Soprano, Alto, Tenor, Bass) with lyrics underneath. The bottom six staves are piano accompaniment. The lyrics are: "De - o, glo - ri - a in ex - cel - sis De - - - - o!". The piano accompaniment continues with complex rhythmic patterns and dynamics like *ff* and *f*. Trills (*tr*) are marked in the vocal parts.

A

Glo-ri-a in ex-cel-sis De-o,
Glo-ri-a in ex-cel-sis De-o, glo-ri-a,
-ria in ex-cel-sis De-o, glo-ri-a, glo-ri-a,
o, glo-ri-a, glo-ri-a, glo-ri-a, glo-ri-a, glo-ri-a

o, glo - ri - a in excel - sis De - o, glo - ri - a in ex -
 glo - ri - a in excel - sis, in ex - cel - sis, glo - ri - a in excel - sis, ex -
 - ri - a in excel - sis De - o, in ex - cel - sis, glo - ri - a, glo -
 a, glori - a, glori - a, glo - ri - a in ex - cel - sis De - o, glo - ri -

B

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

B *Ped.*

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

R. S. 94.

The musical score consists of multiple staves. The top section includes vocal parts with lyrics and piano accompaniment. The lyrics are: "a in ex-cel-sis De-o, in ex-cel-sis De-o, a in ex-cel-sis, glo-ria in ex-cel-sis De-o, in ex-cel-sis De-o, a in ex-cel-sis, glo-ri-a, glo-ria in ex-cel-sis, ex-cel-sis De-o, a in ex-cel-sis, glo-ria in ex-cel-sis, in, in ex-cel-sis De-o,". The score includes various musical notations such as treble and bass clefs, time signatures, and dynamic markings like *trium* and *f*. The piano accompaniment features complex chordal textures and melodic lines.

This page contains the musical notation for a choral and orchestral section. It includes:

- Vocal Lines:** Four staves of vocal music with lyrics in Latin. The lyrics are: "glo-ria! et in ter - ra pax homi - ni - bus, in ter - ra pax, et in ter - ra pax homi - ni - bus bo - nae vo - lun - ta - tis, et in ter - ra pax, et in".
- Instrumental Lines:**
 - Violone Solo:** A line in the lower register with a solo instruction.
 - Violone II mit Contrabass:** A line in the lower register.
 - Piano Accompaniment:** The bottom two staves, starting with a *ff* dynamic.
- Dynamic Markings:** *ff* (fortissimo) appears frequently throughout the score, while *p* (piano) is used for softer passages. Some vocal lines also have *ten. ten.* markings.

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

Musical score for a choir and orchestra. The score includes vocal parts with lyrics and instrumental parts for strings and woodwinds. Dynamics include *mf*, *cresc.*, and *f*. The lyrics are:

- tis, vo - lun - ta - - - - - tis, et in ter - - ra pax homi - ni - bus! Glo - ria,
 - tis, vo - lun - ta - - - - - tis, et in ter - - ra pax homi - ni - bus! Glo - ria,
 - tis, vo - lun - ta - - - - - tis, et in ter - - ra pax homi - ni - bus! Glo - ria,
 - nae vo - lun - ta - - - - - tis, in ter - - ra pax homi - ni - bus! Glo - ria,

Etwas bewegter.

The first system of the musical score consists of seven staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It contains a melodic line with dynamics *p* and *f*. The second staff is a treble clef with a key signature of one sharp, containing a chordal accompaniment. The third staff is a bass clef with a key signature of one sharp, containing a bass line with dynamics *p* and *f*. The fourth staff is a treble clef with a key signature of one sharp, containing a melodic line. The fifth staff is a bass clef with a key signature of one sharp, containing a bass line. The sixth staff is a treble clef with a key signature of one sharp, containing a melodic line. The seventh staff is a bass clef with a key signature of one sharp, containing a bass line.

Etwas bewegter.

The second system of the musical score consists of seven staves. The top staff is a treble clef with a key signature of one sharp and a 3/4 time signature. It contains a melodic line with dynamics *p* and *f*. The second staff is a treble clef with a key signature of one sharp, containing a chordal accompaniment. The third staff is a bass clef with a key signature of one sharp, containing a bass line with dynamics *p* and *f*. The fourth staff is a treble clef with a key signature of one sharp, containing a melodic line. The fifth staff is a bass clef with a key signature of one sharp, containing a bass line. The sixth staff is a treble clef with a key signature of one sharp, containing a melodic line. The seventh staff is a bass clef with a key signature of one sharp, containing a bass line.

The vocal score consists of five staves with lyrics in German. The lyrics are: "Glo-ri-a in excelsis De-o! Laudamus te, bene-dicimus te, a-do-ra-mus te, glo-ri-fi-". The first staff is a treble clef with a key signature of one sharp. The second staff is a treble clef with a key signature of one sharp. The third staff is a treble clef with a key signature of one sharp. The fourth staff is a bass clef with a key signature of one sharp. The fifth staff is a bass clef with a key signature of one sharp. Dynamics *p* and *f* are indicated throughout the score.

Etwas bewegter.

D

ca - mus te, glo - ri - fi - ca - mus te, a - do - ra - mus! Gra - tias, gra - tias.

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

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

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

D

Solo

fp

fp

fp

Chor

p

p

p

p

fp

pizz.

a - gi-mus ti - bi pro-pter magnam glo-riam tu - am, gra - ti - as, gra - ti - as a - gimus ti - bi
Gra - ti - as, gra - ti - as a - gimus ti - bi,
Gra - ti - as, gra - ti - as a - gimus ti - bi,
Gra - ti - as, gra - ti - as a - gimus ti - bi,

The musical score consists of several systems of staves. The top system includes a vocal line with lyrics and instrumental accompaniment. The middle system features a vocal line with lyrics and instrumental accompaniment. The bottom system includes a vocal line with lyrics and instrumental accompaniment. The score includes dynamic markings such as *p*, *sp*, and *arco*, and includes Latin lyrics for a choral section.

p *sp* *p* *sp* *arco*

Solo *sp* Chor *p* Solo

pro-pter magnam glo-riam tu-am, gra-ti-as, gra-ti-as a-gimus ti-bi, gra-tias, gra-tias

gra-ti-as, gra-ti-as a-gimus ti-bi.

gra-ti-as, gra-ti-as a-gimus ti-bi.

gra-ti-as, gra-ti-as a-gimus ti-bi.

Langsamer.

pp
pp
pp
in F. pp
pp
pp
pp

Langsamer.

f
f
f
f

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

Chor f
Domine De - us, rex coe - le -
Chor f
Domine De - us, rex coe - le -

markirt
cresc. f
markirt
cresc. f

Ohne Ped.
Langsamer.

The first section of the score is a piano accompaniment. It consists of several staves: a grand staff (treble and bass clefs) and a separate bass staff. The music is written in a key with one flat (B-flat) and a 3/4 time signature. It features a variety of textures, including chords, arpeggios, and melodic lines. Dynamics markings such as *f* (forte) and *sf* (sforzando) are present throughout the piece.

Chor *f*

Domine De - us, rex coe - le - stis, pater omni-po-

Chor *f*

Domine De - us, rex coe - le - stis, pater omni-po-

- stis, pater omni-po - tens!

- stis, pater omni-po - tens!

The second section of the score is for a choir. It features three vocal staves (Soprano, Alto, and Bass) with lyrics in Latin. The lyrics are: "Domine De - us, rex coe - le - stis, pater omni-po- stis, pater omni-po - tens!". The music is written in the same key and time signature as the piano accompaniment. Dynamics markings include *f* and *sf*. The piano accompaniment continues below the vocal parts, providing harmonic support.

tens! _____ Domine, fi - li u - ni - ge - nite, Je - su
 tens! _____ Domine, fi - li u - ni - ge - nite, Je - su
 Domi - ne, fi - li u - ni - ge - nite, Je - su Chri - ste!
 Domi - ne, fi - li u - ni - ge - nite, Je - su Chri - ste!
 E

Musical score for a choral and piano piece. The score includes vocal parts with lyrics and piano accompaniment. Dynamics include *mf*, *f*, *p*, and *ppp*. Performance instructions include "Ped." and "Ohne Ped."

Chri - ste! A - gnus De - i, fi - li - us pa - tris, qui tol - lis pec - ca - ta mundi, mise - re -
 Chri - ste! A - gnus De - i, fi - li - us pa - tris, qui tol - lis pec - ca - ta mundi, mise - re -
 A - gnus De - i, fi - li - us pa - tris, qui tol - lis pec - ca - ta mundi, mi -
 A - gnus De - i, fi - li - us pa - tris, qui tol - lis pec - ca - ta mundi, mise - re -

Ped. Ohne Ped.

re no - bis, sus - ci - pe, sus - ci - pe depre - ca - ti - o - nem no - stram,
 re no - bis, sus - ci - pe, sus - ci - pe depre - ca - ti - o - nem no - stram,
 se - re - re no - bis, sus - ci - pe, sus - ci - pe depre - ca - ti - o - nem no - stram,
 re no - bis, sus - ci - pe, sus - ci - pe depre - ca - ti - o - nem no - stram, qui sedes ad dexteram pa -

qui se-des ad dexteram pa - tris, mi-se-re-re, mi - se-re-re, mi-se-re-re no - bis, mi-se-re - re no - bis!

qui se-des ad dexteram pa - tris, mi-se-re-re, mi-se-re-re, mi-se-re-re no - bis, mi-se-re - re no - bis!

qui se-des ad dexteram pa - tris, mi-se-re-re no - bis, mi-se-re - re no - bis!

- tris, ad dexteram pa - tris, mi-se-re-re, mi-se-re-re no - bis, mi-se-re - re no - bis!

Schneller.

stringendo **ff**

in C. **ff**

stringendo **ff** *arco* **Schneller.**

arco **ff**

arco **ff**

Quo-niam tu so-lus san-ctus, tu so-lus san-ctus, so-lus Do-minus, tu solus

Quo-niam tu so-lus san-ctus, tu so-lus san-ctus, so-lus Do-minus, tu solus

Quo-niam tu so-lus san-ctus, tu so-lus san-ctus, so-lus Do-minus, tu solus

Quo-niam tu so-lus san-ctus, tu so-lus san-ctus, so-lus Do-minus, tu solus

arco **ff**

arco **ff**

stringendo **ff** *Mit Ped.* **Schneller.**

Do-minus, tu solus Do-minus, tu so-lus al-tis-si-mus, tu so-lus Do-mi-nus,
 Do-minus, tu solus Do-minus, tu so-lus al-tis-si-mus, tu so-lus Do-mi-nus,
 Do-minus, tu solus Do-minus, tu so-lus al-tis-si-mus, tu so-lus Do-mi-nus,
 Do-minus, tu solus Do-minus, tu so-lus al-tis-si-mus, tu so-lus Do-mi-nus,

Je - su Christe! A - men,

Je - su Christe! A - men,

Je - su Christe! Cum san - cto spi - ritu in glo - ri - a De - i pa - tris! A - men,

Je - su Christe! A - men,

tr

Ped.

Musical score for a choir and piano. The score includes vocal parts with lyrics and piano accompaniment. The lyrics are:

A - men! A - men,

A - men! Cum san - cto spi - ri - tu - - in glo - ri - a De - i pa - - tris! A - men,

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

A - men! A - men,

Ped.

A - men! Cum san - cto spi - ri - tu in glo - ri - a De - i pa - tris! A - men!

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

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

A - men! A - men!

men, A - men, A - men! in glori-a pa - tris, in glori-a pa - tris, De-i pa - tris!

men, A - men, A - men! in glori-a De - i pa - tris!

men, A - men, A - men! in glori-a pa - tris, in glori-a De-i pa - tris!

men, A - men, A - men! Cum san- -eto spi - ri - tu in glo - ri-a De - i pa - tris!

Musical score for the first system, consisting of ten staves. The top four staves are vocal parts, and the bottom six are piano accompaniment. The music is in G major and 4/4 time. The piano part includes a drum line with markings *trium* and *triummum*. The system concludes with a *ff* dynamic marking.

A - men, A - men! cum san - cto spi - ri - tu in glo - ri - a De - i pa - tris, cum
 A - men, A - men! cum san - cto spi - ri - tu in glo - ri - a De - i pa - tris, cum san - cto
 A - men, A - men! cum san - cto spi - ri - tu in glo - ri - a De - i pa - tris!
 A - men, A - men! cum san - cto spi - ri - tu in glo - ri - a De - i pa - tris, cum san - cto spi - ri - tu,

Musical score for the second system, continuing the vocal and piano parts. It features four vocal staves and six piano staves. The piano part includes a *Ped.* marking. The system concludes with a *ff* dynamic marking.

I
 Musical score for instruments including strings, woodwinds, and brass. The score features various dynamics such as *ff* and *tr* (trills).

san-cto spi-ri-tu in glo-ri-a De-i pa-tris! Glo-ri-a in ex-cel-sis De-o! Quo-niam
 san-cto spi-ri-tu in glo-ri-a De-i pa-tris! Glo-ri-a in ex-cel-sis De-o! Quo-niam
 Glo-ri-a in ex-cel-sis De-o! Quo-niam
 san-cto spi-ri-tu in glo-ri-a De-i pa-tris! Glo-ri-a in ex-cel-sis De-o! Quo-niam

Musical score for vocal parts and piano accompaniment. The lyrics are in Latin. Dynamics include *ff*.

I

The musical score consists of several systems. The first system includes a grand staff (treble and bass clefs) and four individual staves. The second system continues the instrumental parts. The third system introduces a vocal line with the lyrics: "tu solus Do-minus, tu solus Do-minus, tu so-lus al-tis-si-mus, tu so-lus al-". This system includes a grand staff and four individual staves. The fourth system continues the vocal and instrumental parts, with the lyrics: "tu solus Do-minus, tu solus Do-minus, tu so-lus al-tis-si-mus, tu so-lus al-". The fifth system continues the instrumental parts. The score features various musical notations including triplets, slurs, and dynamic markings like *tr* and *tr*.

tis - si - mus, tu so - lus al - tis - si - mus! Glo - ri - a in ex - cel - sis De -
 tis - si - mus, tu so - lus al - tis - si - mus! Glo - ri - a, glo - ri - a in ex - cel - sis De -
 tis - si - mus, tu so - lus al - tis - si - mus! Glo - ri - a, glo - ri - a in ex - cel - sis De -
 tis - si - mus, tu so - lus al - tis - si - mus! Glo - ri - a, glo - ri - a in ex - cel - sis De -

Ped.

o, De - - o, De - - o! Cum san - cto spi - ritu in
o, De - - o, De - - o! Cum san-cto spi-ri-tu, san - - cto in glo - ri-a
o, De - - o! Cum san-cto spi-ritu, cum san-cto, san - - cto in glo - ri-a
o, De - - o, De - - o! Cum san-cto spi-ri-tu, san - - cto in glo - ri-a

The first system of the musical score consists of ten staves. The top two staves are vocal lines, likely for soprano and alto. The next two staves are piano accompaniment, featuring a complex texture with many beamed sixteenth notes. The bottom four staves include a bass line, a drum line with rhythmic patterns, and two more piano accompaniment staves. The music is in a key with one sharp (F#) and a 3/4 time signature.

The second system of the musical score consists of ten staves. The top two staves are vocal lines with lyrics. The next two staves are piano accompaniment. The bottom four staves include a bass line, a drum line, and two more piano accompaniment staves. The lyrics are:

glo - ria pa - tris, De - i pa - - - tris, pa - - - tris!

pa - - - tris, De - i pa - - - tris, pa - - tris, cum san - - cto spi - ri - tu!

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

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

This musical score is for a Gloria in excelsis Deo. It consists of several systems of staves. The top system includes a grand staff with piano accompaniment and a vocal line. The middle system features four vocal parts (Soprano, Alto, Tenor, Bass) with the lyrics: "Gloria in excelsis Deo! Deo! Deo!". The bottom system continues the piano accompaniment. The score is marked with various dynamics such as *f* (forte) and *tr* (trill). The word "getheilt" is written above the piano part in the middle system. The piece concludes with a *Ped.* (pedal) marking and a *f* dynamic.

Credo.

Mässig bewegt.

Flöten.

Hoboen.

Clarinetten in B.

Fagotte.

Hörner in Es.

Trompeten in Es.

Alt. Tenor.
Posaunen.
Bass.

Pauken in Es. B.

Mässig bewegt.

Violine I.

Violine II.

Bratsche.

Sopran.

Alt.

Tenor.

Bass.

Violoncell.

Contrabass.

Orgel.

Cre-do, cre-do, cre - do, cre-do, cre-do in u - num De-um,

Cre-do, cre-do, cre - do, cre-do, cre - do, cre - do in u - num De-um,

Cre-do, cre - do, cre - do in u - num De-um,

Cre-do, cre-do, cre - do in unum De-um,

Mässig bewegt.

patrem omni-po-ten - tem, pa - trem omni-po-ten - tem, cre - do, cre - do, cre-do in u - num
 patrem omni-po-ten - tem, pa - trem omni-po-ten - tem, cre - do, cre - do, cre-do in u - num
 patrem omni-po-ten - tem, pa - trem omni-poten - tem, cre - do, cre - do in u-num, in u - num De -
 patrem omni-po-ten - tem, pa - trem omni-po-ten - tem, cre - do, cre - do, cre - do in u - num, - u - num

De um, patrem omnipotentem, pa - - - trem, patrem omnipotentem, pa - - - trem, cre - do, ere - do in

De um, pa - - - trem, pa - - - trem, pa - - - trem, pa - - - trem, cre - do, ere - do in

um, pa - - - trem, patrem omnipotentem, pa - - - trem, patrem omnipotentem, cre - do, ere - do in

De um, pa - - - trem, pa - - - trem, pa - - - trem, pa - - - trem, ere - do, ere - do in

A

u - num De - um, factorem coeli et ter - rae, fa - cto - rem
 u - num De - um, facto - rem coeli et ter - rae, et ter - rae, fa - cto - rem coeli, fa - cto - rem
 u - num De - um, fa - cto - rem coe - li et
 u - num De - um, facto - rem coeli et ter - rae, coe - li et ter - rae, fa - cto - rem coe - li, fa - cto - rem

A

B

The musical score is arranged in a system of staves. At the top, there are five empty staves for instruments. Below them are three vocal staves (Soprano, Alto, and Tenor/Bass) and two piano accompaniment staves (Right and Left Hand). The vocal lines contain Latin lyrics: "coe-li et ter-rae, vi-si-bi-li-um o-mnium et in-vi-si-bi-li-um. Cre-do, cre-do in - li et ter-rae, vi-si-bi-li-um o-mnium et in-vi-si-bi-li-um. Cre-do, cre-do in - ter-rae, et ter-rae, vi-si-bi-li-um o-mnium et in-vi-si-bi-li-um. Cre-do, cre-do in coe-li et ter-rae, vi-si-bi-li-um o-mnium et in-vi-si-bi-li-um. Cre-do, cre-do in". The piano accompaniment features complex chordal textures with dynamic markings including *dim.*, *f*, *p*, and *cresc.*. The score is marked with a large **B** at the top and bottom.

mf *f* *sf* *f* **C**

The musical score consists of the following parts:

- Piano Introduction:** A series of chords in the right hand and a bass line in the left hand, marked with dynamics *mf*, *f*, *sf*, and *f*. A section marked **C** (Crescendo) is indicated at the top right.
- Vocal Parts:** Four staves of vocal music with Latin lyrics. The lyrics are:

u - num De - um, cre - do, cre - do, cre - do in u - num De - - - um.
 u - num, cre - do, cre - do, cre - do, cre - do in u - num De - - - um.
 u - num De - um, cre - do, cre - do, cre - do in u - num De - - - um, et in u - num Domi -
 u - num, cre - do, cre - do in u - num De - - - um, in u - num De - - - um, et in u - num Domi -
- Piano Accompaniment:** Continues throughout the vocal parts. It features complex chordal textures, including triplets and sixteenth-note patterns. Dynamics range from *p* (piano) to *sf* (sforzando). A section marked **C** (Crescendo) is indicated at the bottom right.

et in u - num Domi - num Je - sum Chri - - stum, fi - li - um De - i u - ni - ge - nitum,
 et in u - num Domi - num Je - sum Chri - - stum, fi - li - um De - i u - ni - ge - nitum,
 num Je - sum Chri - stum, et in u - num Domi - num Je - sum Chri - - stum, fi - li - um De - i u - ni - ge - nitum,
 num Je - sum Chri - stum, et in Chri - - stum, u - ni - ge - nitum,

D

et ex pa - tre na - tum ante o - mnia — sae - cu - la. Deum de De - o, lumen de

et ex pa - tre natum, ex - pa - tre ante o - mnia — sae - cu - la. Deum de De - o, lumen de

et ex pa - tre na - tum, ex - pa - tre ante o - mnia — sae - cu - la. Deum de De - o, lumen de

et ex pa - tre natum, ex - pa - tre natum, ex - pa - tre ante o - mnia — sae - cu - la. De - um de De - o,

D

lumine, De - um verum de De - o ve - - ro ge - ni - tum - non fa - ctum,

lumine, De - um verum de De - o ve - - ro ge - ni - tum - non fa - ctum, ge - ni - tum non fa - ctum,

lumine, De - um verum de De - o ve - - ro ge - ni - tum non fa - ctum, non fa - ctum,

lumen de lu - mine, De - um verum de De - o ve - ro ge - ni - tum - non factum, non fa - ctum,

Nach und nach etwas bewegter.

E ∞ ff

p cresc. I. *f* *f*

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

cresc. *f* *f* *f*

Nach und nach etwas bewegter.

cresc. *f* *f*

cresc. *f* *f*

cresc. *f* *f*

cresc. *f* *f*

consubstantialem pa - tri, per quem o - mnia fa - eta sunt, o - mnia fa - eta sunt, o - mnia, o - mnia.

cresc. *f* *f*

consubstantialem pa - tri, per quem o - mnia fa - eta sunt, o - mnia fa - eta sunt, o - mnia, o - mnia.

cresc. *f* *f*

consubstantialem pa - tri, per quem o - mnia fa - eta sunt, o - mnia fa - eta sunt, o - mnia, o - mnia.

cresc. *f* *f* *f*

consubstantialem pa - tri, per quem o - mnia fa - eta sunt, o - mnia fa - eta sunt, o - mnia, o - mnia, o - mnia.

cresc. *f* *f* *f*

cresc. *f* *f* *f*

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

Nach und nach etwas bewegter.

E Ped.

Qui propter nos homines et propter nostram salutem des-

Qui propter nos homines et propter nostram salutem des-

— Qui propter nos homines et propter nostram salutem, propter nos homines et propter nostram salutem des-

— Qui propter nos homines et propter nostram salutem, propter nos homines et propter nostram salutem des-

F

in C.

pp

in C.

pp

in C u. G.

pp

sp *sp* *dim.*

sp *sp* *dim.*

sp *sp* *dim.*

sp *sp* *dim.*

cen - dit de coe - lis, et inear - na - tus est de spi - ritu san - eto ex Ma - ri - a vir - gine,

cen - dit de coe - lis, et inear - na - tus est de spi - ritu san - eto ex Ma - ri - a vir - gine,

cen - dit de coe - lis, et inear - na - tus est de spi - ritu san - eto ex Ma - ri - a vir - gine,

cen - dit de coe - lis, et inear - na - tus est de spi - ritu san - eto ex Ma - ri - a vir - gine,

sp *sp* *dim.*

sp *sp* *dim.*

F

et ho - mo fa - ctus est, cru - ci - fi - xus e - ti - am pro nobis sub Pon - ti - o Pi - la - to,

et ho - mo fa - ctus est, cru - ci - fi - xus e - ti - am pro nobis sub Pon - ti - o Pi - la - to,

et ho - mo fa - ctus est, cru - ci - fi - xus e - ti - am pro nobis sub Pon - ti - o Pi - la - to,

et ho - mo fa - ctus est, cru - ci - fi - xus e - ti - am pro nobis sub Pon - ti - o Pi - la - to,

G

The first system of the musical score consists of ten staves. The top two staves are vocal parts, with the upper staff in treble clef and the lower staff in bass clef. The remaining eight staves are for piano accompaniment, including two grand piano staves (treble and bass clefs) and six individual staves for various instruments. The music is in a 4/4 time signature and features a key signature of two flats. The first staff has a 'p' (piano) dynamic marking. The second staff has a 'cresc.' (crescendo) marking. The third staff has a 'cresc.' marking. The fourth staff has a 'cresc.' marking. The fifth staff has a 'cresc.' marking. The sixth staff has a 'cresc.' marking. The seventh staff has a 'cresc.' marking. The eighth staff has a 'cresc.' marking. The ninth staff has a 'cresc.' marking. The tenth staff has a 'cresc.' marking.

pas - sus et se - pul - - tus est. Et resur -

pas - sus et se - pul - - tus est. Et resur -

pas - sus et se - pul - - tus est. Et

pas - sus et se - pul - - tus est. Et resur -

The second system of the musical score features four vocal staves and two piano staves. The vocal staves are in treble and bass clefs, and the piano staves are in treble and bass clefs. The lyrics are: "pas - sus et se - pul - - tus est. Et resur -". The music is in a 4/4 time signature and features a key signature of two flats. The first staff has a 'p' (piano) dynamic marking. The second staff has a 'cresc.' (crescendo) marking. The third staff has a 'cresc.' marking. The fourth staff has a 'cresc.' marking. The fifth staff has a 'cresc.' marking. The sixth staff has a 'cresc.' marking. The seventh staff has a 'cresc.' marking. The eighth staff has a 'cresc.' marking. The ninth staff has a 'cresc.' marking. The tenth staff has a 'cresc.' marking.

G

Die Viertel wie vorher die Halben.

Die Viertel wie vorher die Halben.

Die Viertel wie vorher die Halben.

Die Viertel wie vorher die Halben.

re_xit, resur - re_xit ter - ti - a di - e secun - dum scrip - tu - ras, et resur - re - xit, re - sur - re_xit, et as -
 re_xit, resur - re_xit ter - ti - a di - e secun - dum scrip - tu - ras, et resur - re - xit, re - sur - re_xit, et as -
 et resur - re_xit, resur - re - xit, re - sur - re_xit, re - sur - re_xit, et resur - re_xit, resur - re_xit, et as -
 re_xit, resur - re_xit ter - ti - a di - e secun - dum scrip - tu - ras, et resur - re - xit, re - sur - re_xit, et as -

Die Viertel wie vorher die Halben.

H

The page features a complex musical score for a choral or instrumental ensemble. It includes staves for multiple voices and instruments, with various musical notations such as treble and bass clefs, accidentals, and dynamic markings. The lyrics are repeated across several vocal parts. The score begins with a dynamic marking of *f* and includes a forte *ff* section. The lyrics are: "cendit in coelum, ascendit in coelum, sedet ad dexteram patris, et iterum venturus est cum". The score concludes with a double bar line and the letter **H** centered below.

cendit in coelum, as - cen - dit in coe - lum, se - det ad dex - te - ram pa - tris, et i - terum ven - tu - rus est cum

cendit in coelum, as - cen - dit in coe - lum, se - det ad dex - te - ram pa - tris, et i - terum ven - tu - rus est cum

cendit in coelum, as - cen - dit in coe - lum, se - det ad dex - te - ram pa - tris, et i - terum ven - tu - rus est cum

cendit in coelum, as - cen - dit in coe - lum, se - det ad dex - te - ram pa - tris, et i - terum ven - tu - rus est cum.

H

Erstes Tempo.

Musical score for the first system, including piano and organ parts. The piano part features dynamics such as *p*, *cresc.*, and *f*. The organ part includes markings like *ten.* and *f*. The system concludes with the tempo marking "Erstes Tempo."

Erstes Tempo.

Vocal entries for the second system with Latin lyrics:

glo-ria ju-di-ca-re vi-vos et mor-tuos, cu-jus re-gni non e-rit fi-nis. *f* Cre-do,
 glo-ria ju-di-ca-re vi-vos et mor-tuos, cu-jus re-gni non e-rit fi-nis. *f* Cre-do, cre-do, cre-
 glo-ria ju-di-ca-re vi-vos et mor-tuos, cu-jus re-gni non e-rit fi-nis.
 glo-ria ju-di-ca-re vi-vos et mor-tuos, cu-jus re-gni non e-rit fi-nis.

Piano and organ accompaniment for the second system, including dynamics like *ff* and *f*.

Erstes Tempo.

cre-do, cre - do, cre-do, cre-do et in spi-ritum san - etum, Do - minum et vi-vi-fi - can-tem, qui ex
 - do, cre - do, cre-do, cre - do, cre-do et in spi-ritum san - etum, Do - minum et vi-vi-fi - can-tem, qui ex
 Cre-do, cre-do, cre-do, cre-do et in spi-ritum san - etum, Do - minum et vi-vi-fi - can-tem, qui ex
 Cre-do, cre-do, cre - do et in spi-ritum san - etum, Do - minum et vi-vi-fi - can-tem, qui ex

pa - tre fi - li - o - que pro - ce - dit, qui cum pa - tre et fi - li - o si - mul a - do - ra - tur, qui lo -
 pa - tre fi - li - o - que pro - ce - dit, qui cum fi - li - o si - mul a - do - ra - tur, qui lo -
 pa - tre fi - li - o - que pro - ce - dit, pro - ce - dit, qui cum pa - tre et fi - li - o a - do - ra - tur, qui lo -
 patre fi - li - o - que pro - ce - dit, qui lo - eu - tus est, lo -

I

cutus est per pro_phe - - tas. Cre - do et in u_nam san - etam ea - tholi - cam et a - postoli - cam ec - clesi - am, con - fi - te.

cutus est per pro_phe - - tas. Cre - do et in u_nam san - etam ea - tholi - cam et a - postoli - cam ec - clesi - am, con - fi - te.

cutus est per pro_phe - - tas. Cre - do et in u_nam san - etam ea - tholi - cam et a - postoli - cam ec - clesi - am, con - fi - te.

cutus est per pro_phe - - tas. Cre - do et in u_nam san - etam ea - tholi - cam et a - postoli - cam ec - clesi - am, con - fi - te.

Lebhafter.

The musical score consists of multiple staves. The top section includes piano accompaniment with dynamics *p* and *f*. The vocal parts enter with the lyrics:
 or u_nam bap_tis_ma in re_mis_si_onem pecca_to_rum, et vi_tam ven_tu_ri
 or u_nam bap_tis_ma in re_mis_si_onem pecca_to_rum, cre_do, cre_do
 or u_nam bap_tis_ma in re_mis_si_onem pecca_torum, cre_do, cre - do,
 or u_nam bap_tis_ma in re_mis_si_onem pecca_to_rum,
 Ped.
 The score includes tempo markings 'Lebhafter.' and dynamic markings 'f' (forte) and 'p' (piano).

The musical score is written for voice and piano. It features a vocal line with Latin lyrics and a piano accompaniment. The score is divided into two systems. The first system consists of eight staves, including the vocal line and piano accompaniment. The second system consists of eight staves, including the vocal line with lyrics and piano accompaniment. The lyrics are: sae_culi, ere - do, ere - do, ere - do, et vi - tam ven - tu - ri sae_culi, ere - do, ere - do, et vi - tam ven - tu - ri sae_culi, ere - do, ere - do. The score includes various musical notations such as clefs, time signatures, dynamics (f), and articulation marks. There are two rehearsal marks labeled 'K' at the beginning and end of the piece.

This page of musical notation contains a score for a vocal ensemble with piano accompaniment. The vocal parts are arranged for Soprano (S), Alto (A), Tenor (T), and Bass (B). The piano accompaniment consists of two staves, likely representing the left and right hands of a piano. The key signature is B-flat major (two flats), and the time signature is 4/4. The lyrics are in Latin and are printed below the vocal staves. The music features various rhythmic values, including quarter, eighth, and sixteenth notes, as well as rests and slurs. Dynamics markings such as *sf* (sforzando) and *f* (forte) are present throughout the score.

Lyrics:
 ere-do, ere - do, ere - do et vi - tam ven-tu - - ri sae-culi, ere - do, ere -
 ere-do, ere-do, ere - do, ere -
 ere - do, ere - do, ere - do, ere - do; ere - do et vi - tam ven - tu -
 et vi - tam ven-tu - - ri sae-culi, ere - do, ere - do, ere-do, ere-do, ere-do, ere - do,

do, cre - do, cre - do, cre - do, cre - do

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

ri sae - culi, cre - do, cre - do, cre - do, cre - do, cre - do, cre - do, cre - do, cre - do,

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

L

et vi - tam ven - tu - ri sae - culi, cre - do, cre - do, cre - do, cre - do, cre - do, cre - do et vi - tam ven - tu - ri sae - cu - li, cre - do, cre - do, cre - do, cre - do et vi - tam ven - tu - ri sae - cu - li, cre - do, cre - do, cre - do

L Ped.

The musical score is arranged in a grand staff format with multiple systems. It includes vocal parts for Soprano, Alto, Tenor, and Bass, as well as piano accompaniment for the right and left hands. The key signature is B-flat major (two flats), and the time signature is 8/8. The score begins with a piano introduction marked *p* and *cresc.*, leading into a vocal entry marked *f*. The vocal parts sing the word "Amen" in a call-and-response style. The piano accompaniment provides harmonic support with chords and melodic lines. Dynamics range from *p* (piano) to *f* (forte), with some sections marked *pp* (pianissimo). The score concludes with a final *f* chord.

Offertorium.

Violine I. *Mit Dämpfer*

Violine II. *Mit Dämpfer*

Bratsche. *p*

Violoncell. *p*

Sopran Solo.

Violoncell Solo.

Orgel. *p*

To-ta pulchra es, Ma-ri-a, et ma-cu-la non est in te, tu

glo-ri-a Je-ru-sa-lem, tu lae-ti-ti-a Is-ra-el, tu ho-no-ri-fi-cen-tia

po-pu-li no-stri, tu ad-vo-ca-ta pec-ca-to-rum! O Ma-ri-a, vir-go pruden-tis-si-ma, ma-

*) Das Saitenquartett wird nur in Ermangelung der Orgel und des obligaten Violoncells gespielt.

ter ele-men-tis-si-ma: O - - ra pro-no-bis, o - - ra pro no-bis, in-ter-ce-de pro

fp *cresc.* *p*

no-bis ad Do-mi-num Je-sum Chri-stum! O - - ra pro no-bis, o - - ra pro no - -

getheilt

bis, o - - ra pro no-bis, pro no - - bis!

Sanctus.

Langsam.

Flöten. *pp*

Hoboen. *pp*

Clarinetten in B. *pp*

Fagotte. *pp*

Hörner in Es. *pp*

Trompeten in Es.

Alt. Tenor.

Posaunen.

Bass. *pp*

Pauken in Es. B.

Langsam.

Violine I. *pp*

Violine II. *pp* *getheilt*

Bratsche. *pp*

Sopran. *pp*

Alt. *pp*

Tenor. *pp*

Bass. *pp*

Violoncell. *pp*

Contrabass. *pp*

Orgel.

Langsam.

The musical score is arranged in two systems. The first system contains the piano accompaniment for the first 16 measures. It features a complex texture with multiple staves, including a grand staff (treble and bass clefs) and a lower grand staff (bass and tenor clefs). The piano part is marked *pp* (pianissimo) and includes various articulations such as slurs and accents. The second system contains the vocal parts for the 'Sanctus' section, spanning measures 17 to 32. It includes four vocal staves (Soprano, Alto, Tenor, and Bass) with lyrics in Latin: "sanctus, sanctus, sanctus De - us Sa - - ba - oth, san - etus". The vocal parts are marked *pp* and feature melodic lines with slurs and breath marks. The piano accompaniment continues in the lower staves of the second system, marked *pp* and *sf* (sforzando).

Lebhaft.

The first system of the musical score consists of seven staves. The top two staves are for the piano, with dynamic markings of *pp* and *f*. The middle three staves are for the organ, with dynamic markings of *f*. The bottom two staves are for the bass line, with dynamic markings of *pp* and *f*. The tempo is marked *Lebhaft.*

Lebhaft.

The second system of the musical score continues the piano and organ parts. It features similar dynamic markings of *pp* and *f* across the seven staves. The tempo remains *Lebhaft.*

De - us Sa - - ba - oth! Ple - ni sunt coe - li et ter - ra glo - ria tua, ple - ni sunt coeli et ter - ra

De - us Sa - - ba - oth! Ple - ni sunt coe - li et ter - ra glo - ria tua, ple - ni sunt coeli et ter - ra

De - us Sa - - ba - oth! Ple - ni sunt coe - li et ter - ra glo - ria tua, ple - ni sunt coeli et ter - ra

De - us Sa - - ba - oth! Ple - ni sunt coe - li et ter - ra glo - ria tua, ple - ni sunt coeli et ter - ra

The third system contains the vocal parts and piano accompaniment. It features four vocal staves with lyrics and two piano staves. Dynamic markings include *pp* and *f*. The tempo is *Lebhaft.*

The fourth system continues the piano and organ parts. It features dynamic markings of *pp* and *f* across the seven staves. The tempo is *Lebhaft.*

Ped. Lebhaft.

gloria tua, ple - ni sunt coeli, coe - li et terra gloria, gloria tu - - a, ple - ni sunt

gloria tua, ple - ni sunt coeli, coe - li et terra gloria, gloria tu - - a, ple - ni sunt

gloria tua, ple - ni sunt coeli, coe - li et terra gloria, gloria tu - - a, ple - ni sunt

gloria tua, ple - ni sunt coeli, coe - li et terra gloria, gloria tu - - a, ple - ni sunt

B

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

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

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

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

B

Musical score for page 76, featuring multiple staves with musical notation and Latin lyrics. The score includes various musical elements such as triplets, dynamics (p), and articulation marks. The lyrics are:

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

The image shows a musical score for a multi-stemmed instrument, likely a harpsichord or spinet, and vocal parts. The score is written for a single instrument with multiple staves. The key signature is B-flat major (two flats) and the time signature is 3/4. The score is divided into several systems. The first system includes a treble clef and a bass clef. The second system includes a treble clef and a bass clef. The third system includes a treble clef and a bass clef. The fourth system includes a treble clef and a bass clef. The fifth system includes a treble clef and a bass clef. The sixth system includes a treble clef and a bass clef. The seventh system includes a treble clef and a bass clef. The eighth system includes a treble clef and a bass clef. The ninth system includes a treble clef and a bass clef. The tenth system includes a treble clef and a bass clef. The eleventh system includes a treble clef and a bass clef. The twelfth system includes a treble clef and a bass clef. The thirteenth system includes a treble clef and a bass clef. The fourteenth system includes a treble clef and a bass clef. The fifteenth system includes a treble clef and a bass clef. The sixteenth system includes a treble clef and a bass clef. The seventeenth system includes a treble clef and a bass clef. The eighteenth system includes a treble clef and a bass clef. The nineteenth system includes a treble clef and a bass clef. The twentieth system includes a treble clef and a bass clef. The score includes various musical notations such as notes, rests, beams, slurs, and ornaments. It also includes dynamic markings such as *cresc.*, *p*, and *f*. The score is written in a standard musical notation style.

coeli et ter - ra glo - ria, glo - ria tu - a, ple - ni sunt coe - li et terra glo - ria tu - a, ple -
 coeli et ter - ra glo - ria, glo - ria tu - a, ple - ni sunt coe - li et terra glo - ria tu - a, ple - ni sunt
 coeli et ter - ra glo - ria tu - a, ple - ni sunt coe - li et terra glo - ria tu - a, ple - ni sunt
 coeli et ter - ra glo - ria, glo - ria tu - a, ple - ni sunt coe - li et terra glo - ria tu - a, ple -

Musical score for piano accompaniment, measures 1-12. The score consists of 12 staves. The first six staves are for the right hand, and the last six are for the left hand. The music features complex textures with triplets, sixths, and various dynamics including fortissimo (f).

Vocal score with lyrics in Latin, measures 1-12. The score consists of 12 staves. The first four staves are for vocal parts (Soprano, Alto, Tenor, Bass), and the last four are for piano accompaniment. The lyrics are: "ni, ple - ni sunt coe - li glo - ri - a, glo - ri - a, glo - ri - a tu - a, glo - ri - a, - glo - ri - a, glo - ri - a!". Dynamics include fortissimo (f).

Lebhaft.

The first system of the score consists of seven staves of piano accompaniment. The top staff is in treble clef with a 3/4 time signature. The bottom staff is in bass clef. The music is in a key signature of two flats (B-flat and E-flat). Dynamics include *f* (forte) and *tr* (trills). The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests.

Lebhaft.

The second system of the score continues the piano accompaniment with seven staves. It maintains the same key signature and time signature as the first system. The notation includes eighth and sixteenth notes, and rests.

The first system of the vocal line consists of four staves. The top staff is in treble clef with a 3/4 time signature. The lyrics are: "Ho - san - - na, Ho - san - - na,". Dynamics include *ff* (fortissimo) and *f* (forte).

The third system of the score consists of two staves of piano accompaniment. It continues the musical notation from the previous systems, including dynamics like *f* (forte).

The fourth system of the score consists of two staves of piano accompaniment. It continues the musical notation, including dynamics like *ff* (fortissimo).

Lebhaft.

D

The first system of the musical score consists of ten staves. The top staff is a vocal line with a treble clef and a key signature of two flats. It begins with a rest, followed by a series of notes and rests, ending with a fermata. The second staff is a vocal line with a treble clef, starting with a series of notes and rests. The third staff is a vocal line with a treble clef, starting with a series of notes and rests. The fourth staff is a vocal line with a bass clef, starting with a series of notes and rests. The fifth staff is a vocal line with a treble clef, starting with a series of notes and rests. The sixth staff is a vocal line with a bass clef, starting with a series of notes and rests. The seventh staff is a vocal line with a bass clef, starting with a series of notes and rests. The eighth staff is a vocal line with a treble clef, starting with a series of notes and rests. The ninth staff is a vocal line with a treble clef, starting with a series of notes and rests. The tenth staff is a vocal line with a bass clef, starting with a series of notes and rests.

Ho - sanna in ex - celsis, Ho - san - na, Ho - sanna in ex - celsis, Ho - san - na, Ho - san -

sanna in ex - celsis, Ho - sanna in ex - celsis, Ho - san - na, Ho - sanna, Ho - san - na, Ho - san - na, Ho - san -

Ho - san - na, Ho - sanna in ex - celsis, Ho - san - na, Ho - san - na, Ho - sanna in ex - celsis, Ho - san -

Ho - san - na, Ho - san - na, Ho - san - na, Ho - sanna in ex - celsis, Ho - san -

The second system of the musical score consists of four staves. The top staff is a vocal line with a treble clef and a key signature of two flats, containing the lyrics "Ho - sanna in ex - celsis, Ho - san - na, Ho - sanna in ex - celsis, Ho - san - na, Ho - san -". The second staff is a vocal line with a treble clef and a key signature of two flats, containing the lyrics "sanna in ex - celsis, Ho - sanna in ex - celsis, Ho - san - na, Ho - sanna, Ho - san - na, Ho - san - na, Ho - san -". The third staff is a vocal line with a treble clef and a key signature of two flats, containing the lyrics "Ho - san - na, Ho - sanna in ex - celsis, Ho - san - na, Ho - san - na, Ho - sanna in ex - celsis, Ho - san -". The fourth staff is a vocal line with a bass clef and a key signature of two flats, containing the lyrics "Ho - san - na, Ho - san - na, Ho - san - na, Ho - sanna in ex - celsis, Ho - san -".

The third system of the musical score consists of four staves. The top staff is a piano accompaniment with a treble clef and a key signature of two flats, featuring various musical notations including notes, rests, and ornaments. The second staff is a piano accompaniment with a bass clef and a key signature of two flats, featuring various musical notations including notes, rests, and ornaments. The third staff is a piano accompaniment with a treble clef and a key signature of two flats, featuring various musical notations including notes, rests, and ornaments. The fourth staff is a piano accompaniment with a bass clef and a key signature of two flats, featuring various musical notations including notes, rests, and ornaments.

D

The first system of the score consists of ten staves of piano accompaniment. The music is written in a key signature of two flats (B-flat and E-flat) and a common time signature. The upper staves feature intricate melodic lines with frequent sixteenth and thirty-second notes, often beamed together. The lower staves provide a harmonic foundation with block chords and moving bass lines. The overall texture is dense and rhythmic.

The second system of the score includes vocal parts and piano accompaniment. The lyrics are: "na, Ho - sanna in ex - celsis, Ho - sanna in ex - celsis, Ho - san - - - na, Ho - sanna in ex - cel - sis". The vocal lines are written in a soprano and alto clef, with the lyrics placed below the notes. The piano accompaniment continues with similar rhythmic patterns as the first system. At the end of the system, there is a marking "Ped." (Pedal) with a double bar line and a fermata.

E

De - o, Ho - san - na, Ho - san - na in ex - cel - sis,
 De - o, Ho - san - na, Ho - san - na in ex - cel - sis, Ho -
 sanna in ex - cel - sis, Ho - san - na, Ho - san - na in ex - cel - sis, Ho - sanna in ex -
 De - o, Ho - san - na, Ho - san - na in ex - cel - sis, Ho - san - na

E

The first system of the score consists of ten staves of piano accompaniment. The top two staves are in treble clef, and the bottom two are in bass clef. The music is written in a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. It features a variety of rhythmic patterns, including eighth and sixteenth notes, and complex chordal textures with many beamed notes and ties.

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

The second system of piano accompaniment continues the complex harmonic and rhythmic patterns established in the first system, with multiple staves in treble and bass clefs.

sanna, Ho - san - na in ex - cel - sis, in ex - cel - sis, ex - cel - sis, in ex - celsis, Ho - san - na in - ex - celsis, Ho - san - na in ex - cel - sis De - o, in ex - cel - sis, in ex - celsis, Ho - san - na, Ho - in - ex - cel - sis, in ex - cel - sis De - o, in ex - cel - sis, in ex - celsis, Ho - san - na in - ex -

Feierlich.

Musical score for the first system, featuring piano accompaniment and vocal lines. The piano part includes a prominent solo for the right hand starting in the second system. Dynamics include *ff* and *f*. The tempo is marked *Feierlich.*

Feierlich.

Musical score for the second system, primarily piano accompaniment. Dynamics include *ff* and *f*. The tempo is marked *Feierlich.*

De - o, Ho - san - na De - o! Ho - sanna in ex - celsis De - o!

cel - sis, Ho - san - na De - o! Ho - sanna in excelsis De - o!

sanna in ex - cel - sis De - o, Ho - san - na! Ho - sanna in ex - celsis De - o!

cel - sis, Ho - sanna, Ho - san - na De - o! Ho - sanna in excelsis De - o!

Musical score for the third system, including piano accompaniment and vocal lines. Dynamics include *ff* and *f*. The tempo is marked *Feierlich.*

Feierlich.

*) Flöten

*) Hoboen

*) Clar.

*) Fagotten

*) Hörner in C.

pp

Solo

Solo *p*

Bene - di - ctus, qui ve - nit in no - mine Do - mi - ni,

pizz.

Solo arco

pizz.

Violone II col Basso

dim.

*) Die kleinen Noten werden nur in Ermangelung der Orgel mitgespielt.

Clar.*)

Fag. *)

Hör. in C.*)

in Es. *p*

p Tutti Solo

Chor *p*

Chor *p*

Be - ne - di - ctus, qui ve - nit in

Be - ne - di - ctus, qui ve - nit in

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

T.s.

F

The musical score consists of several staves. The top section includes piano accompaniment for strings and woodwinds, with dynamic markings such as *p* and *fp*. The vocal parts include a Soprano line with lyrics: "no-mine Do-mi-ni! Bene-di-ctus, bene-di-ctus, be-ne-"; an Alto line with lyrics: "no-mine Do-mi-ni! Bene-di-ctus, bene-di-ctus, be-ne-"; and a Bass line with lyrics: "Bene-di-ctus, qui ve-nit in nomine Do-mi-ni! Be-ne-". The piano part includes a section marked "Solo" and "arco" for the cello and double bass. The score concludes with a large "G" time signature.

H

dim.
dim.
dim.
dim.
dim.
pp
dim.
tr
pp
dim.
p
dim.
p
dim.
p

di - ctus, qui ve - nit in no - mine Do - mi - ni!

di - ctus, qui ve - nit in no - mine Do - mi - ni!

di - ctus, qui ve - nit in no - mine Do - mi - ni!

di - ctus, qui ve - nit in no - mine Do - mi - ni!

Solo

O salu - ta - ris hostia, — quae coe - li pan - dis ostium, bel - la - pre -

Tutti

dim.
p
dim.
p

H

The first system of the musical score consists of ten staves. The top two staves are vocal lines. The middle four staves are piano accompaniment. The bottom four staves are additional piano accompaniment. Dynamics include *p* (piano) and *sp* (sforzando). There are also articulation marks like accents and slurs.

Chor

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

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

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

f munt ho - sti - lia, — da ro - bur fer au - xi - li - um. *sp* O sa - lu - ta - ris ho - sti - a, o sa - lu - ta - ris ho - sti - a,

The second system contains the vocal parts for the choir. It features four vocal staves with lyrics in Latin. Dynamics include *p* and *f*. The lyrics are: "O sa - lu - ta - ris ho - sti - a, o sa - lu - ta - ris ho - sti - a, munt ho - sti - lia, — da ro - bur fer au - xi - li - um. O sa - lu - ta - ris ho - sti - a, o sa - lu - ta - ris ho - sti - a,"

The second system continues the musical score with piano accompaniment and vocal lines. It includes dynamics like *sp* and *p*. The piano accompaniment features complex rhythmic patterns and slurs.

f *f* *p* *f* *f* *p dolce*

f *f* *p* *f* *f* *p dolce*

f *f* *p* *f* *f* *p dolce*

f *f* *p* *f* *f* *p dolce*

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

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

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

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

sp *sp* *p* *f* *p* *f* *p* *Solo*

bel - la pre-munt, bel - - la pre-munt, da robur fer au - xi - lium, o salu - ta - ris ho - sti - a, o - sa - lu -

bel - la pre-munt, bel - - la pre-munt, da robur fer au - xi - lium, o salu - ta - ris ho - sti - a,

bel - la pre-munt, bel - - la pre-munt, da robur fer au - xi - lium, o salu - ta - ris ho - sti - a,

bel - la pre-munt, bel - - la pre-munt, da robur fer au - xi - lium, o salu - ta - ris ho - sti - a,

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

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

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

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

The first system of the musical score consists of seven staves. The top two staves are for the right hand of the piano, and the bottom three are for the left hand. The music is in a key with two flats and a 4/4 time signature. It features a variety of notes, including quarter, eighth, and sixteenth notes, as well as rests. Dynamics such as *p* (piano) and *pp* (pianissimo) are indicated. There are also accents and slurs throughout the piece.

Chor

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

The second system of the musical score features four vocal staves and two piano accompaniment staves. The vocal parts are in the upper staves, and the piano accompaniment is in the lower staves. The lyrics are: "Chor ta-ris ho-sti-a, sa-lu-ta-ris hostia. sa-lu-ta-ris hostia. sa-lu-ta-ris hostia. sa-lu-ta-ris hostia." The piano accompaniment includes triplets and other rhythmic patterns.

The third system of the musical score consists of two staves for the piano accompaniment. It continues the musical theme from the previous systems, with various notes and rests. Dynamics like *p* and *pp* are used. The system concludes with a final cadence.

Erstes Tempo.

The first system of the musical score consists of seven staves. The top two staves are treble clefs, and the bottom two are bass clefs. The music features complex rhythmic patterns with many beamed notes and rests. Dynamic markings of *pp* (pianissimo) are present in several places. The key signature has two flats (B-flat and E-flat), and the time signature is 4/2.

in As u. Es

Erstes Tempo.

The second system continues the musical score. It includes vocal lines with lyrics. The lyrics are: "Sanctus, sanctus, sanctus, sanctus" and "Sanctus, sanctus, sanctus, sanctus". There are also piano accompaniment staves. The key signature and time signature remain the same. Dynamic markings of *pp* are used.

Sanctus, sanctus, sanctus, sanctus

Sanctus, sanctus, sanctus, sanctus

Sanctus, sanctus, san - etus

Sanctus, sanctus, san - etus, san - etus

Erstes Tempo.

The musical score is arranged in a system of 14 staves. The top four staves are for vocal parts (Soprano, Alto, Tenor, Bass), each with lyrics underneath. The lyrics are: "Do - mi - nus, san - ctus, san - ctus, san - ctus De - us Sa - ba -". The bottom ten staves are for piano accompaniment, including a grand staff (treble and bass clefs) and individual parts for strings and woodwinds. The score includes various musical notations such as dynamics (pp, pp), articulation (tr), and phrasing slurs. The key signature is B-flat major, and the time signature is 4/4.

Lebhaft.

The musical score consists of several systems. The first system includes piano accompaniment for the right hand (treble clef) and left hand (bass clef). The piano part features chords and arpeggiated figures, with dynamics ranging from *pp* to *f*. The vocal lines enter in the second system with the lyrics: "oth, san - ctus De - us Sa - - ba - oth! San - ctus!". The lyrics are repeated across four vocal staves. The piano accompaniment continues with complex rhythmic patterns and trills. The tempo marking "Lebhaft." appears again in the middle of the score. The final system shows the piano part concluding with a *cresc.* marking.

Lebhaft.

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

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

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

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

The musical score consists of 12 systems of staves. The first system includes a vocal line and piano accompaniment. The second system continues the vocal line with the lyrics 'A - men, A - men, A - - - - men, A - - - - men, A - men, A - - - - men, A -'. The third system continues the vocal line with the lyrics 'A - men, A - - - - men, A - - - - men, A - - - - men, A - men, A - men,'. The fourth system continues the vocal line with the lyrics 'A - - - - men, A - - - - men, A - - - - men,'. The fifth system continues the vocal line with the lyrics 'A - - - - men, A - - - - men, A - - - -'. The piano accompaniment consists of multiple staves, including a grand staff (treble and bass clefs) and a separate bass line. The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C). The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. There are also some dynamic markings like 'f' (forte) and 'ff' (fortissimo).

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

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

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

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

K

The first system of the musical score consists of ten staves. The top two staves are for the piano, with the right hand playing a melodic line and the left hand providing harmonic support. The middle four staves are for the vocal ensemble, with three parts (Soprano, Alto, Tenor) and one Bass part. The bottom two staves are for the piano accompaniment, with the right hand playing chords and the left hand providing a steady bass line. The score is written in a key signature of three flats and a common time signature.

The second system of the musical score contains the vocal parts with lyrics. It consists of four staves. The lyrics are:

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

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

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

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

The piano accompaniment for the second system consists of two staves. The right hand continues with a melodic line, while the left hand provides a rhythmic foundation with chords and single notes.

K

L

The musical score is arranged in a system of 15 staves. The top staves include woodwinds and brass, while the bottom staves include strings and a vocal line. The vocal line has the following lyrics:

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

Pod.

L

M

First system of musical notation. It consists of three staves of piano accompaniment (treble, middle, and bass clefs) and three staves of vocal parts (soprano, alto, and bass clefs). The piano part features active melodic lines and chordal textures. The vocal parts have long, held notes, with some dynamics like 'f' and '3' indicated.

Second system of musical notation, including the vocal lines with lyrics. The piano accompaniment continues from the first system. The vocal parts sing the word "Amen" in a call-and-response pattern. Dynamics like 'f' and '3' are also present.

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

M

The musical score is arranged in a grand staff format with multiple systems. The piano accompaniment includes a right-hand part with chords and melodic lines, and a left-hand part with bass lines and chords. Dynamics such as *ff* (fortissimo) and *f* (forte) are indicated throughout. The vocal parts consist of four staves, each with lyrics written below the notes. The lyrics are: "men, A - - men, A - men, A - men, A - - - - - men, A - men, A - men, A - men!"

Agnus Dei.

Ziemlich langsam.

Flöten.

Hoboen.

Clarinetten in B.

Fagotte.

Hörner in C.

Trompeten in C.

Ziemlich langsam.

Violine I.

Violine II.

Bratsche.

Sopran.

Alt.

Tenor.

Bass.

Violoncell.

Contrabass.

Orgel.

Ziemlich langsam.

A

The first system of the musical score consists of eight staves. The top two staves are vocal staves in treble clef, with lyrics written below them. The bottom six staves are for piano accompaniment, including a grand staff (treble and bass clefs) and three additional staves. The music is in a key with two flats and a common time signature. The first vocal line begins with a rest, followed by notes for 'tol - lis pec - ca - ta mun - di, mise - re - re, mise - re - re, mise - re - re no -'. The piano accompaniment features a complex rhythmic pattern with many sixteenth notes.

The second system of the musical score continues the vocal and piano parts. It consists of eight staves. The vocal staves have lyrics: 'tol - lis pec - ca - ta mun - di, mise - re - re, mise - re - re, mise - re - re no -'. The piano accompaniment continues with similar rhythmic complexity. Dynamics markings such as *p* and *>* are present above the notes.

The third system of the musical score consists of six staves, all of which are for piano accompaniment. It continues the complex rhythmic and melodic patterns established in the previous systems. The bottom two staves are a grand staff.

A

B

Musical score for instruments including strings, woodwinds, and piano. The score features various dynamics such as *p* (piano) and *sp* (sforzando).

bis, a - gnus De - - i, De - - i, qui tol - lis pec - ca - - ta mun - di, qui
 bis, a - gnus De - - i, a - gnus De - - i, qui tol - lis pec - ca - - ta mun - di, qui
 bis, a - gnus De - - i, a - gnus De - - i, qui tol - lis pec - ca - - ta mun - di, qui tol - lis pec -
 bis, mi - se - re - re no - bis, a - gnus De - - i, qui tol - lis pec - ca - - ta mun - di, qui tol - lis pec -

Musical score for vocal parts with Latin lyrics. The lyrics are: bis, a - gnus De - - i, De - - i, qui tol - lis pec - ca - - ta mun - di, qui bis, a - gnus De - - i, a - gnus De - - i, qui tol - lis pec - ca - - ta mun - di, qui bis, a - gnus De - - i, a - gnus De - - i, qui tol - lis pec - ca - - ta mun - di, qui tol - lis pec - bis, mi - se - re - re no - bis, a - gnus De - - i, qui tol - lis pec - ca - - ta mun - di, qui tol - lis pec -

B

Schneller.

The first system of the musical score consists of seven staves. The top three staves are for piano accompaniment, and the bottom four are for vocal parts. The piano part features a complex texture with many sixteenth notes and slurs. The vocal parts are mostly whole and half notes. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The tempo marking 'Schneller.' is at the top right. Performance markings include 'p dolce' and 'p dolce' in the piano part.

Schneller.

The second system of the musical score consists of seven staves. The top three staves are for piano accompaniment, and the bottom four are for vocal parts. The piano part continues with intricate sixteenth-note patterns. The vocal parts have lyrics written below them. The key signature and time signature remain the same. The tempo marking 'Schneller.' is at the top right. Performance markings include 'p dolce' and 'p' in the piano part.

tol - lis pec - ca - ta mun - di, mi - se - re - re no - bis, do - na nobis pa - cem,
 tol - lis pec - ca - ta mun - di, mi - se - re - re no - bis, do - na nobis pa - cem,
 ca - ta mun - di, mi - se - re - re no - bis, do - na nobis pa - cem,
 ca - ta mun - di, mi - se - re - re no - bis, do - na

Schneller.

p dolce
p dolce

C

do - na nobis pacem, pa - - cem, pa - - - cem, pa - cem, pacem, pa - cem, pacem, do -

pa - cem, — dona pacem, pa - - cem, pa - cem, pacem, pa - cem, pacem, pa - cem, pacem, do -

pa - cem, — dona pacem, pa - - cem, pa - cem, pacem, pa - cem, pacem, pa - cem, pacem, do -

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

C

D

E

- na nobis pa - cem, - pa - - cem, dona no - bis pacem, pa - - - - cem, pacem, a - gnus

- na nobis pa - cem, nobis pa - cem, dona no - bis pacem, pa - - - - cem, pacem, a - gnus

- na nobis pa - cem, - do - na nobis pa - cem, dona no - bis pacem, pa - - - - cem, pacem, a - gnus

no - - - bis, do - na nobis pa - - cem, dona no - - bis pacem, pa - - - - cem, pacem, a - gnus

D

E

The first system of the score features a piano accompaniment. It consists of a grand staff (treble and bass clefs) and two additional staves for the right and left hands. The music is in a minor key, indicated by three flats in the key signature. The tempo and dynamics are marked with *p* (piano) and *cresc.* (crescendo). A *p dolce* marking is present in the right hand part.

De - i, qui tol - lis pec - ca - ta mun - di, do - na nobis pacem, do - na nobis pa -

De - i, qui tol - lis pec - ca - ta mun - di, do - na nobis pacem, do - na nobis pa -

De - i, qui tol - lis pec - ca - ta mun - di, do - na nobis pacem, do - na nobis pa -

De - i, qui tol - lis pec - ca - ta mun - di, do - na nobis pacem, do - na nobis pa -

The vocal parts are arranged in four staves (Soprano, Alto, Tenor, Bass). Each staff contains the Latin lyrics and musical notation. The lyrics are: "De - i, qui tol - lis pec - ca - ta mun - di, do - na nobis pacem, do - na nobis pa -". The dynamics are marked with *p* and *cresc.*

The second system of the score continues the piano accompaniment. It features a grand staff and two additional staves for the right and left hands. The music maintains the same key signature and dynamic markings as the first system. A *p Ped.* marking is visible at the bottom right of the system.

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

F

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

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

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

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

F

The image displays a musical score for a piece, likely a vocal and instrumental work. The score is arranged in two systems, each containing multiple staves. The top system includes a vocal line with a 'Solo' marking and several instrumental staves. The bottom system features a vocal line with lyrics and accompaniment staves. The lyrics are: 'pa - cem, pa - - - cem, pa - - - cem, pa - - - - - cem!'.

Solo

pa - cem, pa - - - cem, pa - - - cem, pa - - - - - cem!
- - - cem, pa - - - cem, pa - - - cem, pa - - - - - cem!
- - - cem, pa - - - cem, pa - - - cem, pa - - - - - cem!
- - - cem, pa - - - cem, pa - - - cem, pa - - - - - cem!