

# Franz Liszt Missa Solemnis

## Kyrie

Andante solenne.

**SOLO.**

Sopran.  
Alt.  
Tenor.  
Bass.

**CHOR.**

Sopran.  
Alt.  
Tenor.  
Bass.

**PIANO.**

*p cresc.*

Ky - rie e - le - i.

*cresc.*

Ky - rie e - le - i.

*cresc.*

Ky - rie e - le - i.

*cresc.*

Ky - rie e - le - i.

*cresc.*

*\*R* *espressivo*

*(flehend)* e - le - i - son e - le - i - son

son Ky - - ri e Ky - - ri e

*rinforzando*

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

*p* e - le - i - son e - le - i - son

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

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

\* Die Buchstaben *R* und *A* bedeuten geringe ritenuto und accelerando.

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

*cresc.*

son  
 e - le - i - son

*cresc.*

cre - scen - do

son  
 e - lei - son

e - le - i - son  
 e - lei - son  
 Ky  
 e - le - i - son  
 e - lei - son  
 Ky

e - le - i - son

*cresc.*

e - le - i - son  
e - le - i - son e -  
- ri - e  
Ky - ri - e  
- ri - e  
Ky - ri - e  
p  
e -  
p  
p  
cre -  
scen -  
e - le - i - son  
le - i - son  
e - le - i - son  
le - i - son e - le - i - son  
do  
f  
p

un poco ritenuto il tempo, ma poco

Tenor Solo.

Chri - ste e - lei - son

un poco ritenuto il tempo, ma poco

*dolce espressivo**dolce espressivo**mf*

- i - son

Chri - - ste

e - lei - i - son

Chri - - ste

*crv*

Soli Chri - ste e - lei - son

*p**smorz.*

e - lei - i - son

e - lei - i - son

e - lei - i - son

*smorz.*

- scen - - do

e - lei - i - son

*R**poco rallent.**in tempo**espress.* Chri - ste

e - lei - son

*dol.* Chri - ste Chri - ste

e - lei - son e - lei - i -

*dol.*

Chri - - ste

*rfz*

Chri-ste e - lei - son

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

Chri - - ste

*mf*

*mf*

*mf*

*cresc.*

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

*cresc.*

*cresc.*

Chri - ste

Tenöre Chri - ste

*crescendo molto*

*ff* Chor.

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

*ff*

e le - - i - son

*ff*

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

*ff*

e-le - i - son

*f* *rinforzando*

*quieto p* Chri - - ste e

*quieto p* Chri - ste e-le - - -

Chri - ste e-le - - -

*R*

lei - son e-le - - i - son

e-le - - i - son

lei - son e-le - - i - son

*R* - - -

*quieto p* Chri - - ste

e-le - i - son

*R* - - -

*rinforzando*

le - - - i - son >

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

Bass.

e - - le - - - i - son

*rit.* e - le - i - son **a tempo**  
*smorz.*

son e - lei - son  
*rit.* *smorz.*

son e - lei - - son

Sopran.

Alt.

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

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

**a tempo**

*rit.* *smorz.*



*cre - - - scen -*  
 Ky - ri - e e -  
*p* Ky - ri - e  
*p* Ky - ri - e Ky - ri - e Ky - ri - e e -  
*cre - - - scen -*  
*cre - - - scen -*  
*cre - - - scen -*

*cre - - - scen -*

*do* le - i - son — e - le - i - son Ky -  
*do* le - i - son — e - le - i - son Ky -  
*do* le - i - son — e - le - i - son Ky -  
*do* le - i - son — e - le - i - son Ky -  
*do* le - i - son — e - le - i - son Ky -  
*sehr breit ff*

*do*

*R*

rie e le - i - son

rie e le - i - son

*R*

## Anhang.

Zur Kürzung kann vom 22. Takt des Kyrie zu dem B dur Satz (*un poco ritenuto il tempo ma poco*) folgender Weise gesprungen werden.

e - le - i - son Weiter Seite 7.

Sopran. **SOLO.**

Alt.

Tenor. *rallentando*

Bass.

Sopran. **CHOR.**

Alt.

Tenor.

Bass.

**PIANO.**

Weiter Seite 7.

## Gloria.

Allegro, ma non troppo.

Sopran.  
Alt.  
Tenor.  
Bass.

**SOLO.**

Sopran.  
Alt.  
Tenor.  
Bass.

**CHOR.**

SOLO and CHOR vocal staves. The Solo section includes Soprano, Alto, Tenor, and Bass. The Chorus section includes Soprano, Alto, Tenor, and Bass. The music is in G major and 4/4 time. The Solo section has a fermata on the final note. The Chorus section has a fermata on the final note.

Allegro, ma non troppo.

**PIANO.**

*trém.*

12 12

*pp*

*A*

Piano accompaniment for the first system. The right hand features a tremolo pattern of eighth notes. The left hand has a bass line with a fermata on the final note. Dynamics include *pp* and *A*.

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

Glo -

Vocal staves for the second system. The lyrics are "- ri - a in ex - cel - sis De - o". The Solo section has a fermata on the final note. The Chorus section has a fermata on the final note.

Piano accompaniment for the second system. The right hand features a tremolo pattern of eighth notes. The left hand has a bass line with a fermata on the final note.

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

*pp*

*marcato*

Detailed description: This system contains the first vocal entry and piano accompaniment. The vocal line (treble clef) has lyrics 'ri-a in ex-cel - sis De - o'. The piano accompaniment (grand staff) features a complex texture with many sixteenth-note chords in the right hand and a more melodic line in the left hand. The tempo marking 'marcato' and dynamic 'pp' are present.

Sopran.

Alt. gło ri-a in ex-cel - sis De - o

Detailed description: This system features the vocal entries for the Soprano and Alto. The Soprano part (treble clef) has lyrics 'gło ri-a in ex-cel - sis De - o'. The Alto part (treble clef) has lyrics 'ri-a in ex-cel - sis De - o'. The piano accompaniment (grand staff) continues with similar textures to the first system.

Tenöre

1. Bässe

gło ri-a in ex-cel - sis De - o

*pp*

*marcato*

Detailed description: This system features the vocal entries for the Tenor and First Bass. The Tenor part (treble clef) has lyrics 'gło ri-a in ex-cel - sis De - o'. The First Bass part (bass clef) has lyrics 'ri-a in ex-cel - sis De - o'. The piano accompaniment (grand staff) continues with similar textures. The tempo marking 'marcato' and dynamic 'pp' are present.

Poco a poco accelerando il tempo sin al Allegro mosso.

*mf*

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

*mf*

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

Poco a poco accelerando il tempo sin al Allegro mosso.

*mf*

glo - - ri -

in ex-cel - - sis

in ex-cel - - sis

glo - - ri - a

a in excel-sis De - o

in ex-cel - - sis

in ex-cel - - sis

sis

glo - - ri - a in ex -

glo - - ri - a glo - - ri - a in ex -

## Allegro mosso.

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

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

This system contains two vocal staves. The top staff has lyrics 'cel - sis De - o in ex - cel - - sis' and the bottom staff has 'cel - sis De - o in ex - cel - - sis'. The music is in G major and 4/4 time, featuring a melodic line with a fermata over the first measure and a more rhythmic accompaniment.

## Allegro mosso.

This system shows the piano accompaniment for the first system. The right hand features a complex, rhythmic texture with many sixteenth notes, while the left hand provides a steady bass line with some melodic movement. Dynamics include *f* and *v*.

De - - o

De - - o

This system contains two vocal staves. The top staff has lyrics 'De - - o' and the bottom staff has 'De - - o'. The music is in G major and 4/4 time, featuring a melodic line with a fermata over the first measure and a more rhythmic accompaniment. Dynamics include *ff*.

This system shows the piano accompaniment for the second system. The right hand features a complex, rhythmic texture with many sixteenth notes, while the left hand provides a steady bass line with some melodic movement. Dynamics include *ff* and *dim.*

## L'istesso tempo (Allegro mosso — Alla Breve.)

*p*

The piano introduction consists of two staves. The right hand plays chords and single notes, while the left hand plays a continuous eighth-note accompaniment.

*p* *ruhig bewegt*

Soli. et in ter - ra pax ho - mi - ni - bus bo - nae vo - lun -

The vocal line begins with a piano dynamic and a tempo marking of *ruhig bewegt*. The lyrics are: "Soli. et in ter - ra pax ho - mi - ni - bus bo - nae vo - lun -".

The piano accompaniment for the first vocal phrase features a flowing eighth-note pattern in the left hand and a more complex melodic line in the right hand with slurs and accents.

ta - tis

The vocal line continues with the word "ta - tis".

*tr*

The piano accompaniment for the second vocal phrase includes a trill in the right hand and continues the eighth-note accompaniment in the left hand.

*p*

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

The vocal line continues with the lyrics: "et in ter - ra pax ho - mi - ni - bus bo -".

The piano accompaniment for the second vocal phrase continues with the eighth-note accompaniment and a melodic line in the right hand.



nae vo-lun-ta-tis

*p* et in-ter-ra

*p* et in-ter-ra

*p* *triumph*

pax

pax

*p*  
pax ho - mi - ni - bus

*p*  
pax ho - mi - ni - bus

*p*  
bo - nae vo - lun - ta - tis

*p*  
bo - nae vo - lun - ta - tis

20

*p* *espressivo*

Soli

lau - da - mus te

lau - da - mus te

lau - da - mus te

lau - da - mus te

Chor.

lau - da - mus te

lau - da - mus te

be - ne - di - ci - mus te .

Soli.

be - ne - di - ci - mus te

be - ne - di - ci - mus te be - ne - di - ci - mus te

Chor.  
be - ne - di - ci - mus te be - ne - di - ci - mus te

This system contains the first vocal entry. The vocal parts (Soprano, Alto, Tenor, Bass) and the piano accompaniment (right and left hands) are shown. The lyrics are "be - ne - di - ci - mus te be - ne - di - ci - mus te". The piano part features a rhythmic accompaniment with eighth and sixteenth notes.

This system shows the piano accompaniment for the second system, continuing the rhythmic pattern from the first system with eighth and sixteenth notes in both hands.

ad - o - ra - mus

This system shows the vocal parts and piano accompaniment for the phrase "ad - o - ra - mus". The piano part has a more active, flowing accompaniment.

ad - o - ra - mus

ad - o - ra - mus

mus

This system shows the vocal parts and piano accompaniment for the phrase "ad - o - ra - mus". The piano part features a sustained accompaniment with long notes and some melodic movement.

This system shows the piano accompaniment for the fifth system, featuring a complex, flowing accompaniment with many sixteenth and thirty-second notes.

te ad - ad - o - ra - - - mus te

ad - o - - ra - mus te

ad - o - - ra - mus te

ad - o - - ra - mus te

ad - o - - ra - mus te

*R* - - - *smorz.* *f*

ad - o - ra - mus te glo - ri - fi -

*smorz.* *f*

Chor.

*smorz.* ad - o - ra - mus te

*smorz.*

*R* - - - *f* *dim.* *p*

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

glo - ri - fi - ca - mus te

*poco* *a* *poco*

Detailed description: This system contains the first four measures of the vocal and piano parts. The vocal parts (Soprano and Alto) sing 'ca - - - mus te' in the first two measures and 'glo - ri-fi-' in the last two. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. The piano part includes dynamic markings 'poco' and 'a poco'.

*poco* *a* *poco*

Detailed description: This system shows the piano accompaniment for the second system. It consists of two staves, treble and bass clef. The right hand has a flowing melodic line with some grace notes, while the left hand provides harmonic support with chords and a steady bass line. The dynamic markings 'poco' and 'a poco' are present.

ca - - mus te glo - ri-fi-

glo - ri - fi - ca - mus te

Detailed description: This system contains the next four measures of the vocal and piano parts. The vocal parts sing 'ca - - mus te' in the first two measures and 'glo - ri-fi-' in the last two. The piano accompaniment continues with the same melodic and harmonic patterns as the previous system.

*cresc.* *crescendo molto*

Detailed description: This system shows the piano accompaniment for the third system. The right hand features a more complex, ascending melodic line with many sixteenth notes. The left hand continues with harmonic support. The dynamic markings 'cresc.' and 'crescendo molto' indicate a significant increase in volume.

ca - mus te

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

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

This system contains the vocal line and piano accompaniment for the first system. The vocal line consists of two staves. The first staff has the lyrics "ca - mus te" with a long note on "te". The second staff continues with "ca - - - mus glo - ri - fi - ca - mus te". The piano accompaniment consists of two staves. The right hand has chords and the left hand has a bass line. There are dynamic markings like *mf* and *f* and a crescendo hairpin.

This system shows the piano accompaniment for the second system. It features a complex texture with many sixteenth notes in the right hand and chords in the left hand. There are dynamic markings like *mf* and *f* and a crescendo hairpin.

gra - - - ti - as gra - - ti - as

This system contains the vocal line and piano accompaniment for the third system. The vocal line consists of two staves. The first staff has the lyrics "gra - - - ti - as gra - - ti - as" with long notes. The piano accompaniment consists of two staves with chords and a bass line. There are dynamic markings like *mf* and *f* and a crescendo hairpin.

gra - - ti - as a - - gimus

gra - - ti - as a - - gimus

This system contains the vocal line and piano accompaniment for the fourth system. The vocal line consists of two staves. The first staff has the lyrics "gra - - ti - as a - - gimus". The piano accompaniment consists of two staves with chords and a bass line. There are dynamic markings like *mf* and *f* and a crescendo hairpin.

*cresc.* *cre*

This system shows the piano accompaniment for the fifth system. It features a complex texture with many sixteenth notes in the right hand and chords in the left hand. There are dynamic markings like *mf* and *f* and a crescendo hairpin.

a - gi - mus ti - - bi  
 ti - - bi  
 ti - - bi  
*scen* do

Die Viertel wie früher die Halben ( $\text{♩} = \text{♩}$ ).

propter mag - nam glo - - ri - am tu - - am  
 propter mag - nam glo - - ri - am tu - - am  
 propter mag - nam glo - - ri - am tu - - am

Die Viertel wie früher die Halben ( $\text{♩} = \text{♩}$ ).

*ff*



Bass Solo. *ff*

Do - - mi-ne De - -

*ff* sehr fest und  
Do-mi-ne

*ff*  
Do-mi-ne

*ff* *tremolando*  
*ff marc.*

*ff*

Soli. Rex coe - les - tis

us De - - us

*ff*

präcis im ganzen Chor.

De - us Rex coe - les - tis

Chor. De - us Rex coe - les - tis

om - ni - po - tens

Pa - - - ter Do -

De - us Pa - - - ter om - ni - po - tens

De - us Pa - - - ter om - ni - po - tens

Fi - - - li u - ni -

mi - ne

Do - mi - ne Fi - - - li

Do - mi - ne Fi - - - li

## Un poco accelerando il tempo

ge - ni - - te

u - ni - ge - - ni te Je - su

u - ni - ge - - ni te Je - su

*p* *cresc.*

## Un poco accelerando il tempo

8

p cre - scen - do cre

*p* *cresc.*

Chri - - ste Je - - su Chri - -

Chri - - ste Je - - su Chri - -

*f*

scen - do

*f*

ste Do - - mi-ne De - - - us

ste Do - - mi-ne De - - - us

(★ R *espressivo* *p* *f* *p*)

Ag - - nus De - - i

*espressivo* *p* *f* *p*

Ag - - nus De - - i

*espressivo* *p* *f* *p*

(★ R *dimin.* *p* *f* *p*)

★ Das *crescendo, forte, diminuendo* und *piano* an dieser Stelle soll in allen Stimmen sehr wogend effectuiren.

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

Ag - - nus De - - i Fi - - li-us

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

Ag - - nus De - - i Fi - - li-us

*cresc. molto*

Poco a poco rallentando al

*p* *f*

Pa - - tris

Pa - - tris

Poco a poco rallentando al

Adagio ma non troppo.

*espressivo*

*p* *f* *espressivo*

Soli *espressivo* mi-se-re - re mi - serere

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

Adagio ma non troppo.

*ten.*

*ten.* *ten.* *ten.* *ten.*

no - bis qui tol - lis pec - ca - ta mun - di

ten. ten. ten.

sus - ci - pe de - pre - ca - ti - o - nem nos - tram

ten. ten.

*Poco a poco*  
*espressivo f*  
mi - se -  
mi - se - re - re

*mf*  
qui se - des ad dex - teram Pa - tris  
*mf*  
qui se - des ad dex - teram Pa - tris

*Poco a poco*

accelerando.

sin al tempo I.

re - re no - - bis  
no - - bis

*mf*  
mi - - se - re - re no - bis  
*mf*  
mi - - se - re - re no - bis

accelerando.

sin al tempo I.

Allegro mosso.

quoni - am tu so - - lus sanctus

Soli  
quo - ni - am tu so - lus

Allegro mosso.

san - ctus

quo - ni - am tu so - lus tu so - lus san - ctus

quo - ni - am tu so - lus tu so - lus san - ctus

quo - ni - am tu so - lus

Soli. tu so - lus san - ctus

tu so - lus Do - mi - nus tu so - lus Do - mi - nus

Chor. tu so - lus Do - mi - nus tu so - lus Do - mi - nus



tu so-lus sanctus tu so-lus Do-minus

tu so-lus sanctus tu so-lus Do-minus

tu so-lus

tu so-lus sanctus tu so-lus Do-minus tu so-lus

tu so-lus tu so-lus

tu so-lus tu so-lus

san-ctus Dominus tu so-lus san-ctus Dominus

san-ctus Dominus tu so-lus san-ctus Dominus

tu so-lus tu so-lus

tu so - lus al - tis si - mus

Chor

tu so - lus al - tis si - mus

This system contains the vocal parts and piano accompaniment for the first phrase. The vocal parts (Soprano, Alto, Tenor, Bass) and the piano accompaniment (Right and Left Hand) are shown. The lyrics are 'tu so - lus al - tis si - mus'. The piano part features a complex texture with many accidentals and dynamic markings like *V* and *^*.

This system shows the piano accompaniment for the second phrase. It consists of two staves: the right hand and the left hand. The music is highly textured with many accidentals and dynamic markings.

al - tis si - mus tu so - -

al - tis si - mus tu so - -

This system contains the vocal parts and piano accompaniment for the second phrase. The vocal parts and piano accompaniment are shown. The lyrics are 'al - tis si - mus tu so - -'. The piano part features a complex texture with many accidentals and dynamic markings like *ff*.

This system shows the piano accompaniment for the third phrase. It consists of two staves: the right hand and the left hand. The music is highly textured with many accidentals and dynamic markings.

lus al - - tis - - si - mus

lus al - - tis - - si - mus

This system contains the first vocal entry for the words "lus al-tis-si-mus". It features a vocal line with a treble clef and a piano accompaniment with a grand staff (treble and bass clefs). The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The vocal line has a long note on the first staff, followed by a series of notes. The piano accompaniment consists of chords and moving lines in both hands.


This block shows the piano accompaniment for the first system, consisting of two staves (treble and bass clefs). The right hand features a complex, rhythmic pattern with many sixteenth notes, while the left hand provides a more steady accompaniment with eighth and sixteenth notes.

Je - - su Chri ste

Je - - su Chri - ste

This system contains the second vocal entry for the words "Je-su Chri-ste". It features a vocal line with a treble clef and a piano accompaniment with a grand staff. The key signature remains three sharps and the time signature is common time. The vocal line has a long note on the first staff, followed by a series of notes. The piano accompaniment consists of chords and moving lines in both hands.

This block shows the piano accompaniment for the second system, consisting of two staves (treble and bass clefs). The right hand features a complex, rhythmic pattern with many sixteenth notes, while the left hand provides a more steady accompaniment with eighth and sixteenth notes.

\* Zur Kürzung kann der ganze Fugensatz übersprungen und gleich mit dem letzten Unisono-Einsatz: cum sancto spiritu. Seite 45, Zeichen , fortgefahren werden.

**Chor Bass** *ff* **Tenor** *ff*

cum sancto spi-ri-tu cum sancto spi-ri-tu in glo - -  
cum sancto

*ff marcattissimo sempre*

**Alt** *ff*

spi-ri-tu cum sancto spi-ri-tu in glo - -  
cum sancto spi - ri-tu  
ri - a in glo - -

*ff*

cum sancto spi-ri-tu cum sancto spi-ri-tu  
cum sancto spi-ri-tu in glo - - ri - a in  
ri - a De - - i Pa - - tris in  
ri - a De - - i Pa - - tris

in glo - ri - a De - i Pa -

glo - ri - a De - i Pa -

glo - ri a De - i Pa -

in glo - ri - a De - i Pa -

The first system consists of four staves. The top three staves are vocal parts (Soprano, Alto, and Tenor/Bass) with lyrics. The bottom staff is the piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C).

tris lau - da mus bene - di - cimus glo - ri - fi - ca -

tris

tris lau - da - mus bene - di - cimus glo - ri - fi - ca -

tris

The second system consists of four staves. The top three staves are vocal parts with lyrics. The bottom staff is the piano accompaniment. The key signature and time signature remain the same as in the first system.

- mus te quo - ni - am tu so - - lus Dominus

- - mus te quo - ni - am tu so - - - lus Dominus

The third system consists of four staves. The top three staves are vocal parts with lyrics. The bottom staff is the piano accompaniment. The key signature and time signature remain the same as in the previous systems.

tu solus Do-minus tu solus

tu solus Do-minus tu solus

*marcatissimo*

Do-minus tu so-lus al-tis-si-

Do-minus tu so-lus al-tis-si-

mus al-tis-si-mus cum sancto spi-ri-tu

mus al-tis-si-mus cum sancto spi-ri-tu cum sancto

tu so-lus Do-minus cum sancto spi-ri-tu tu so-lus

spi-ri-tu cum sancto spi-ri-tu tu so-lus san-ctus

tu so-lus Do-minus.

The first system consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts are in a high register, with lyrics in Latin. The piano accompaniment features a melodic line in the right hand and a harmonic accompaniment in the left hand. The key signature is D major and the time signature is 4/4.

*ff*

Solli tu so-lus al-tis-

Do-minus so-lus al-tis-si-mus

tu so-lus Do-minus so-lus al-tis-si-mus in

Do-minus so-lus al-tis-si-mus

tu so-lus Do-minus so-lus al-tis-si-mus in

The second system continues the vocal and piano parts. It begins with a fortissimo (*ff*) dynamic marking. The vocal parts are in a high register, with lyrics in Latin. The piano accompaniment features a melodic line in the right hand and a harmonic accompaniment in the left hand. The key signature is D major and the time signature is 4/4.

si mus  
 in glo - ri - a Pa -  
 glo ri - a Pa - tris  
 in glo - ri - a Pa - tris  
 glo - ri - a Pa - tris

Die Viertel wie früher die Halben. ( $\text{♩} = \text{♩}$ ).

tris cum san - cto spi - ri - tu glo - ri - fi - ca - mus te  
 tris cum san - cto spi - ri - tu glo - ri - fi - ca - mus te

Die Viertel wie früher die Halben. ( $\text{♩} = \text{♩}$ ).

*ff*



cum san - cto spi - ri - tu glo - ri - fi - ca - mus te  
 cum san - cto spi - ri - tu glo - ri - fi - ca - mus te

The first system consists of four staves. The top two staves are vocal parts with lyrics. The bottom two staves are piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The music features a mix of eighth and sixteenth notes in the vocal lines and a more complex rhythmic pattern in the piano accompaniment.

The piano accompaniment for the first system, consisting of two staves. It features a complex rhythmic pattern with many sixteenth and thirty-second notes, creating a dense texture. The key signature remains two flats.

glo - ri - fi - ca - mus te lau - da - mus te cum  
 glo - ri - fi - ca - mus te lau - da - mus te cum

The second system consists of four staves. The top two staves are vocal parts with lyrics. The bottom two staves are piano accompaniment. The key signature changes to one flat (B-flat), and the time signature is common time. Dynamics markings include *ff* (fortissimo) and *ff* (fortissimo).

The piano accompaniment for the second system, consisting of two staves. It continues the complex rhythmic pattern from the first system, with a change in key signature to one flat.

san - cto spi - ri - tu in  
 san - cto spi - ri - tu in

The third system consists of four staves. The top two staves are vocal parts with lyrics. The bottom two staves are piano accompaniment. The key signature is one flat, and the time signature is common time. The piano accompaniment is more sparse, with longer note values.

The piano accompaniment for the third system, consisting of two staves. It features a rhythmic pattern of eighth and sixteenth notes, providing a steady accompaniment for the vocal lines.

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glo - ri - a De - i Pa -

glo - ri - a De - i Pa -

This system contains the first vocal entries and piano accompaniment. The vocal parts (Soprano, Alto, Tenor, Bass) enter with the word 'glo-ri-a'. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in both hands.

This system shows the piano accompaniment for the second system, continuing the rhythmic texture established in the first system.

- tris lau - da - mus

tris lau - da - mus

tris lau - da - mus

This system contains the second vocal entries and piano accompaniment. The vocal parts enter with the word 'tris' and then 'lau-da-mus'. The piano accompaniment continues with a similar rhythmic pattern.

This system shows the piano accompaniment for the third system, including a dynamic marking of *ff* (fortissimo) and a crescendo hairpin.

*ac* - - - - - *ce* - - - - - *le* -

te be-ne-di-cimus te

te be-ne-di-cimus te

This system contains the fourth vocal entries and piano accompaniment. The vocal parts enter with the word 'te' and then 'be-ne-di-cimus'. The piano accompaniment features a more active melodic line in the right hand.

*ac* - - - - - *ce* - - - - - *le* -

*p* *cre*

This system shows the piano accompaniment for the fifth system, including dynamic markings of *p* (piano) and *cre* (crescendo).

ran - do

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

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

ran - do

scen - do

*molto*

te al-tis-si-mus

te al-tis-si-mus

*un poco ritenuto*

cum sancto spi-ri-tu cum sancto spi-ri-tu

cum sancto spi-ri-tu cum sancto spi-ri-tu

*un poco ritenuto*

*ff*

Die Viertel wie früher die Halben. (♩ = ♩)

Tenor u. Bass Soli

*flehend* *p*

*piu riten.* *flehend* *p*  
 in glo-ri-a De-i Pa-tris  
*flehend* *p*  
 in glo-ri-a De-i Pa-tris  
*flehend* *p*

Die Viertel wie früher die Halben. (♩ = ♩)

*piu riten.*

*piu riten.*

*p*

men A - - men

men A - - men *cre*  
 men A - - men *cre*  
 men A - - men *cre*

*cresc.* *cre*

men A - men A

scen - A - men scen A - men scen A - men scen A - men scen

scen

men A - men

do do do do bestimmt bestimmt bestimmt bestimmt

do

First system of the musical score. It consists of a vocal line and a piano accompaniment. The vocal line has two staves, both in treble clef with a key signature of three sharps (F#, C#, G#). The lyrics are "A - - - men" on the first staff and "A - - -" on the second. The piano accompaniment is in bass clef with the same key signature, featuring a melodic line in the right hand and a more rhythmic line in the left hand. There are fermatas over the vocal notes.

Second system of the musical score. It consists of a vocal line and a piano accompaniment. The vocal line has two staves, both in treble clef with a key signature of three sharps. The lyrics are "men A - men A men A" on the first staff and "men A - men A men A" on the second. The piano accompaniment is in bass clef with the same key signature, featuring a melodic line in the right hand and a more rhythmic line in the left hand.

Third system of the musical score, consisting of piano accompaniment. It is marked with a repeat sign (8) at the beginning. The right hand features a melodic line with eighth notes, and the left hand features a more rhythmic line with eighth notes. The key signature is three sharps.

Fourth system of the musical score. It consists of a vocal line and a piano accompaniment. The vocal line has two staves, both in treble clef with a key signature of three sharps. The lyrics are "men A - - - men." on the first staff and "men." on the second. The piano accompaniment is in bass clef with the same key signature, featuring a melodic line in the right hand and a more rhythmic line in the left hand. There are fermatas over the vocal notes.

Fifth system of the musical score. It consists of a vocal line and a piano accompaniment. The vocal line has two staves, both in treble clef with a key signature of three sharps. The lyrics are "men A - men A - - - mea." on the first staff and "men A men A - - - men." on the second. The piano accompaniment is in bass clef with the same key signature, featuring a melodic line in the right hand and a more rhythmic line in the left hand. There are fermatas over the vocal notes.

Sixth system of the musical score, consisting of piano accompaniment. It is marked with a repeat sign (8) at the beginning. The right hand features a melodic line with eighth notes, and the left hand features a more rhythmic line with eighth notes. The key signature is three sharps.

## Credo.

Andante maestoso, risoluto.

Sopran.  
Alt.

Tenor.  
Bass.

SOLO.

Sopran.  
Alt.  
Tenor.  
Bass.

CHOR.

PIANO.

Andante maestoso, risoluto. \*

Cre - do in u - num De

Cre - do in u num De -

\* Die vier Viertel der Takte sehr scharf markirt und die mit Punkten bezeichneten Noten sehr kurz abgestossen.

um Pa - - trem om-ni-po-

- um Pa - - - trem om-ni po-

Detailed description: This system contains two vocal staves. The top staff is for a soprano or alto voice, and the bottom staff is for a tenor or bass voice. Both staves have lyrics underneath. The music is in a 4/4 time signature. The first measure of each staff has a whole note followed by a quarter rest. The second measure has a half note followed by a quarter rest. The third measure has a half note followed by a quarter note. The fourth measure has a half note followed by a quarter note. The lyrics are: 'um Pa - - trem om-ni-po-' for the top voice and '- um Pa - - - trem om-ni po-' for the bottom voice.

Detailed description: This system shows the piano accompaniment for the first system. It consists of two staves: a treble clef staff and a bass clef staff. The music is in a 4/4 time signature. The right hand plays a series of chords and single notes, while the left hand plays a rhythmic pattern of eighth and sixteenth notes. There are some markings like 'tr' and 'trm' above the notes.

ten tem facto - rem coe li et ter - rae

ten tem facto rem coe li et ter - rae

Detailed description: This system contains two vocal staves. The top staff is for a soprano or alto voice, and the bottom staff is for a tenor or bass voice. Both staves have lyrics underneath. The music is in a 4/4 time signature. The first measure of each staff has a whole note followed by a quarter rest. The second measure has a half note followed by a quarter rest. The third measure has a half note followed by a quarter note. The fourth measure has a half note followed by a quarter note. The lyrics are: 'ten tem facto - rem coe li et ter - rae' for the top voice and 'ten tem facto rem coe li et ter - rae' for the bottom voice.

Detailed description: This system shows the piano accompaniment for the second system. It consists of two staves: a treble clef staff and a bass clef staff. The music is in a 4/4 time signature. The right hand plays a series of chords and single notes, while the left hand plays a rhythmic pattern of eighth and sixteenth notes. There are some markings like 'tr' and 'trm' above the notes.



vi - si - - bi - li - um om - nium

et

vi - si - - bi - li - um om - nium

et

*ff*

vi - si - bi - lium om - nium

in - vi - si - bi - lium

et

vi - si - bi - lium om - nium

et

in - vi - si - bi - lium

*p*

*ff*

*p*

*marcato*

in - vi - si - bi - li - um

*marcato*

et in u - num Do - mi - num Je - sum Christum

et in u - num Do - mi - num Je - sum Christum

*ff*

*A*

Fi - li - um De - i u - ni -

Fi - li - um De - i u - ni -

*A*

*A*

ge ni - tum et ex

ni - tum et ex

*ff*

*poco ritenuto*  
*cresc. molto*

Pa-tre natum an-te om-ni-a sae-cu-

*cresc. molto*

*cresc. molto*

*cresc. molto*

*cresc. molto*

*ff*

*ff*

*ff*

*ff*

*poco ritenuto*

*ff*

**In tempo**

*erhaben und sehr ausgesprochen*

**Tenor Solo.**

*f*

*Piu ritenuto*

De - um de De - o

la

la

*Piu ritenuto*

**In tempo**

## 54 Tenor Solo

lu - men de lu - - - mi - ne De - um

lu - - men de lu - mi - ne

lu - - men de lu - mi - ne

ve rum de De - o ve - - - ro

De - um ve - rum

De - um ve - rum

De - um ve - rum

ge - ni - tum non fa - ctum

*poco a poco accelerando e cresc.*

con-sub-stan-ti-a-lem Pa-tri per quem om-ni-a

Chor

con-sub-stan-ti-a-lem Pa-tri per quem om-ni-a

*poco marcato a poco accelerando e cresc.*

cre - scen -

fa - cta sunt per quem om - ni - a

fa - cta sunt per quem om - ni - a

- do

## Allegro.

ta - cta sunt Cre - -

fa - cta sunt Cre - -

This system contains the first vocal entries. The soprano and alto parts enter with the word 'ta' on a half note, followed by 'cta' on a half note, and 'sunt' on a half note. The tenor and bass parts enter with 'fa' on a half note, followed by 'cta' on a half note, and 'sunt' on a half note. The piano accompaniment consists of a simple harmonic accompaniment with a steady bass line.

## Allegro.

*ff*

This system shows the piano accompaniment for the second system. It features a complex, rhythmic texture with many sixteenth and thirty-second notes. The dynamic marking *ff* (fortissimo) is present. The piano part is written in both treble and bass clefs.

do Cre - - do

do Cre - - do

This system contains the vocal entries for the word 'do'. The soprano and alto parts enter with 'do' on a half note, followed by 'Cre' on a half note, and 'do' on a half note. The tenor and bass parts enter with 'do' on a half note, followed by 'Cre' on a half note, and 'do' on a half note. The piano accompaniment continues with its complex rhythmic texture.

This system shows the piano accompaniment for the third system. It continues the complex rhythmic texture with many sixteenth and thirty-second notes. The piano part is written in both treble and bass clefs.

Andante con divozione.  
*dolce espressivo*

*f* *ff* *lang* *p*

This system shows the piano accompaniment for the fourth system. It features a slower, more expressive texture with a focus on sustained chords and melodic lines. The dynamic markings *f*, *ff*, *lang*, and *p* are present. The piano part is written in both treble and bass clefs.

Tenor Solo.

*dolce espressivo*

qui prop - ternos homines et propter

Sopran Solo.

*dolce soave*

des - cen - dit

nostram sa - lu - tem des -

Violinen.

des - cen - dit

de coe - lis des - cen - dit

cen - dit de coe - lis des -

des - cen - dit

de coe - lis

cen - dit de coe - lis

*Vall.*

*R*

Sopran Solo.

*dolce*

et in - car - na - tus et in - car -

*dolce espressivo*

na - tus est

*pp dolce*

et in - car - na - tus est

*pp dolce*

et in - car - na - tus est

*pp dolce*

et in - car - na - tus est

*pp dolce*

*dim.*



Sopran Solo

de spi-ri-tu san-cto  
*R* *R*  
 8  
*pp* *ppp*

ri-a vir-gi-ne lang  
*lang* *doloroso*  
*flebile*

Tenor *mf doloroso* *dim.*  
 Chor et ho-mo factus est.  
 Bass *mf doloroso* *dim.*

*mf*  
 et  
*mf*  
*cresc.*  
*p*

This system shows the vocal entries for the words "cru-ci-fi-xus". The vocal lines are marked *mf*. The piano accompaniment is also marked *mf*. The lyrics are: *mf* cru - ci - fi - xus.

This system shows the vocal entries for the words "ho-mo factus est". The vocal lines are marked *doloroso*. The piano accompaniment is also marked *doloroso*. The lyrics are: *doloroso* ho - mo factus est.

This system shows the piano accompaniment for the words "cre-scen-do". The piano part is marked *p*. The lyrics are: *p* cre - scen - do.

This system shows the vocal entries for the words "fi-xus" and "cru-ci-fi-xus". The vocal lines are marked *mf*. The piano accompaniment is also marked *mf*. The lyrics are: *mf* fi - xus *mf* cru - ci - fi - xus.

This system shows the vocal entries for the words "cru-ci-fi-xus". The vocal lines are marked *f*. The piano accompaniment is also marked *f*. The lyrics are: *f* cru - ci - fi - xus.

This system shows the piano accompaniment for the words "cre-scen-do". The piano part is marked *ff*. The lyrics are: *ff* cre - scen - do.

fi - - - xus

mf cru - ci -

- - - xus

mf cru - ci - fi -

eru - ci - fi - - xus

eru - ci - fi - - xus

eru - ci - fi - - xus

*f* *ff* *p* cre - - scen - do

fi - - - xus

ff e - - ti -

- - - xus

*pp* *pp* *pp* *pp* *ff* *ff* *ff* *ff*

eru - ci - fi - - - xus e - - ti -

eru - ci - fi - - xus e - - ti -

eru - ci - fi - - xus e - - ti -

8

*f* *p* *ff* cre - - scen - do

am — pro no — bis

*ff*

am — pro no — bis

*ff*

am — pro no — bis

*ff*

8

*p* cre — scen — do *ff* *p* cre —

*f*

Soli sub Pon - ti - o Pi - la - - - to

*f*

8

scen - do *f*

pas - sus et se - pul - tus est

*p*

*p*

*mf flebile*

Detailed description: This system contains the first vocal entry. The vocal line (soprano) begins with a melodic phrase for 'pas - sus' and continues with 'et se - pul - tus est'. The piano accompaniment features a complex texture with sixteenth-note patterns in the right hand and a more rhythmic bass line. A dynamic marking of *p* (piano) is present at the start and end of the system. A fermata is placed over the piano accompaniment in the second measure, and the instruction *mf flebile* appears at the end of the system.

*ritenuto* *perdendosi*

*p*

*mf*

**Allegro non troppo.**

Detailed description: This system is for the piano accompaniment. It begins with a *ritenuto* (ritardando) and *perdendosi* (fading) instruction. The music transitions to a new tempo, **Allegro non troppo.**, starting in the third measure. The piano part features a driving sixteenth-note accompaniment in the right hand and a bass line with eighth notes. Dynamic markings include *p* (piano) and *mf* (mezzo-forte). A fermata is placed over the piano accompaniment in the second measure.

et re-sur - re - xit ter - ti - a

Chor et re-sur - re - xit

re-sur - re - xit ter - ti - a

*p*

*mf*

Detailed description: This system contains the vocal entry for the chorus. The vocal line (soprano) begins with 'et re-sur - re - xit' and continues with 'ter - ti - a'. The piano accompaniment features a complex texture with sixteenth-note patterns in the right hand and a more rhythmic bass line. A dynamic marking of *p* (piano) is present at the start of the system, and *mf* (mezzo-forte) appears at the end. A fermata is placed over the piano accompaniment in the second measure.

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di - e re-sur - re - xit

di - e re-sur - re - xit

*sp* *cre*

*sp* *cre*

se - cun - dum scrip - tu - - ras et as -

se - cun - dum scrip - tu - - ras et as -

*cre*

*scen* *do* *molto* *cre*

cen - dit in coe - lum

cen - dit in coe - lum

*scen* *do* *molto*

Tempo I. Andante maestoso, risoluto.

*scen* *do* *molto* *ff*

Tempo I. Andante maestoso, risoluto.

Piano accompaniment for the first system, featuring a treble and bass clef with complex rhythmic patterns and dynamic markings like "trium".

se - det ad dex - te - ram Pa - tris

se - det ad dex - te - ram Pa - tris

Vocal staves for the first system, showing lyrics "se - det ad dex - te - ram Pa - tris" with dynamic markings "ff".

Piano accompaniment for the second system, similar to the first system with "trium" markings.

et i - te - rum ven - tu - rus est

et i - te - rum ven - tu - rus est

Vocal staves for the second system, showing lyrics "et i - te - rum ven - tu - rus est".

Piano accompaniment for the third system, concluding the page with "trium" markings.

ven - tu - rus est cum gło - ri - a cum

ven - tu - rus est cum gło - ri - a cum

*trillo*

*trillo*

Un poco ritenuto, maestoso assai.

*ff* ju - di - ca - - re ju - di

*ff*

gło - ri - a ju - di - ca - - re ju - di -

*ff*

gło - ri - a ju - di - ca - - re ju - di -

*ff*

Un poco ritenuto, maestoso assai.

*ff*



ca - - re vi - - vos et

ca - - re vi - - vos et

ca - - re vi - - vos et

ca - - re vi - - vos et

*ff* *p*

This system contains the first vocal entries for four voices (Soprano, Alto, Tenor, Bass) and the beginning of the piano accompaniment. The vocal parts enter with the word 'ca - re' on a long note, followed by 'vi - vos et' in the second measure. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

This system shows the piano accompaniment for the first system, consisting of two staves (treble and bass clef). The music is characterized by a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

mor - tu - os vi - - vos et mor - tu - os

mor - tu - os vi - - vos et mor - tu - os

mor - tu - os vi - - vos et mor - tu - os

mor - tu - os vi - - vos et mor - tu - os

*ff* *p*

This system continues the vocal parts and piano accompaniment. The vocal parts enter with the word 'mor - tu - os' on a long note, followed by 'vi - vos et' and 'mor - tu - os' in the subsequent measures. The piano accompaniment continues with its rhythmic pattern.

This system shows the piano accompaniment for the second system, consisting of two staves (treble and bass clef). The music continues with the same rhythmic pattern as the first system, with some dynamic markings like *ff* and *p*.

*Poco a. poco ritenuto*

di - mi - nu -

**Animato.**

**Chor. Bass.**

en - - - do

cu - jus

**Tenor.**  
non e - rit fi - nis

**Alt.**  
cu - jus

reg - ni non e - rit fi - nis

cre - scen -

cu - jus reg - ni non e - rit fi -

reg - ni non e - rit fi -

non e - rit fi -

do

cre - scen - do

*Poco a poco ritenuto al*

nis

nis

*Poco a poco ritenuto al*

**Moderato** (*ma sempre con moto.*)  
*erhaben und sehr ausgesprochen*

Solo Tenor.

*mf* et in spi - ri - tum

Chor Tenor.

*erhaben und sehr ausgesprochen*

*mf* et in spi - ri - tum

**Moderato**  
*(ma sempre con moto.)*

san - - - etum Do - mi - num et

san - - - etum Do - mi - num et

70 vi - - vi - fi - can - - - - - tem

vi - - vi - fi - can - - - - - tem

vi - - vi - fi - can - - - - - tem

*espressivo*

*p dolce*

Soli. qui ex Pa - - - -

*espressivo*

*p dolce*

tre

Fi - - - - li - -

que

pro - - ce - - -

Piano introduction for the first system, featuring treble and bass staves with complex chordal textures and rhythmic patterns.

Piano introduction for the second system, continuing the complex textures from the first system.

Halbchor. *p*

Halbchor. *p* qui cum Pa - - -

Halbchor. *p* qui cum Pa - - -

Tenor. *p*

Vocal entries for the first system, including parts for Halbchor and Tenor.

Piano accompaniment for the second system, featuring flowing arpeggiated figures in both hands.

Tenor. *f* si - mul a - - do -

*espressivo*

Vocal line for the Tenor in the second system.

*dolce*

tre et Fi - li o si - mul

*dolce*

tre et Fi - li o si - mul

*dolce*

Vocal entries for the third system, including parts for Treble and Tenor.

Piano accompaniment for the third system, continuing the arpeggiated textures.

A

ra - tur si - mul a - do ra -

*espressivo*

a - do ra - tur et con - glo - ri - fi - cre - scen -

a - do ra - tur et con - glo - ri - fi - cre - scen -

cre - scen -

tur et con - glo - ri - fi - ca - do

ca - tur do

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

*Alle.*

do marcato

## Allegro militante.

tur

tas

*schr energisch und feurig*

Allegro militante. et unam sanctam ca-tholicam et apo -

Alt.

Alle. *ff*

et

et, unam sanctam ca-tholicam et apo - sto - li -

sto - li - cam ec - cle -

li - cam

unam sanctam ca-tho-licam et apo - sto - li - cam ec -

cam ec - cle - si - am u - nam san - ctam ca -

si - am in

*sempre ff*

Alle

et u-nam sanctam ca-tho-licam et a-po-  
 cle-si-am in u-nam san-  
 tho-li-cam et a-po-sto-  
 u-nam san-etam ca-tho-li-cam et a-po-

et  
 - li-cam ec-cle-si-  
 - ctam ca-tho-li-cam ec-cle-si-  
 - li-cam ec-cle-si-  
 sto-li-cam ec-cle-si-



unam sanctam ca-tho-licam et a-po - sto - li - cam ec - cle - - siam

am u - nam ec - cle - - siam  
am u - nam ec - cle - - siam  
am u - nam ec - cle - - siam  
am

*sempre*

con - fi - teor u - nam bap - tis - ma

con - fi - teor u - nam bap - tis - ma  
con - fi - teor u - nam bap - tis - ma  
con - fi - teor u - nam bap - tis - ma

u - nam bap - tis - ma in re - mis - si - o - nem

u - nam bap - tis - ma in re - mis - si - o - nem

u - nam bap - tis - ma in re - mis - si - o - nem

u - nam bap - tis - ma in re - mis - si - o - nem

pec - ca - to - rum cre -

pec - ca - to - rum cre -

pec - ca - to - rum cre -

pec - ca - to - rum cre -

do cre - do u - nam ec -

do cre - do u - nam ec -

do cre - do u - nam ec -

*Larghetto maestoso assai.*

This system contains the first vocal entries and piano accompaniment. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a grand staff for piano. The lyrics are 'do cre - do u - nam ec -'. The piano part consists of arpeggiated chords. The tempo marking is *Larghetto maestoso assai.*

cle - si - am et ex - pecto

cle - si - am et ex - pecto

cle - si - am et ex - pecto

*Larghetto maestoso assai.*

This system continues the vocal entries and piano accompaniment. The lyrics are 'cle - si - am et ex - pecto'. The piano part continues with arpeggiated chords. The tempo marking is *Larghetto maestoso assai.*

*mf* *lang*

This system shows the piano accompaniment for the third system. It features a grand staff with piano and bass clefs. The piano part consists of arpeggiated chords. The tempo marking is *Larghetto maestoso assai.*

*ff*

re - sur-rec-ti - o - nem mor - tu - o - rum

re - sur-rec-ti - o - nem mor - tu - o - rum

re - sur-rec-ti - o - nem mor - tu - o - rum

*Soli.* Tenor. *verklärt* et vi - tam ven - tu - ri

*verklärt* sa - cu - li et vi - tam ven - tu - ri sa - cu -

*verklärt* et vi - tam ven - tu - ri

*crescendo* *molto*

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

A - - - - - men A - men.  
 A - - - - - men A - men.  
 A - - - - - men A - men.

# Sanctus.

Andante solenne.

**Sopran. SOLO.**  
**Alt.**  
**Tenor.**  
**Bass.**

**Sopran. CHOR.**  
**Alt. CHOR.**  
**Tenor. CHOR.**  
**Bass. CHOR.**

San - ctus san - ctus san - ctus Do - mi - nus  
 San - ctus san - ctus sanctus  
 San - ctus san - ctus san - ctus Do - mi - nus  
 San - ctus san - ctus sanctus

Andante solenne.

**PIANO.**

De - us Sa - ba - oth  
 De - us Sa - ba - oth

Soli.

San - ctus san -

San - ctus san -

*R* -

- ctus Do - mi - nus De - us Sa - ba - oth

*R* - *dim.* *ppp misterioso*

Chor.

*misterioso ppp* ple - ni

*misterioso ppp* ple - ni

*misterioso ppp* ple -

*misterioso**pp*

cœ - li et ter - ra

*pp misterioso*

ni  
sunt cœ-li et ter - - - ra

ple -

cœ - li et

ple - ni  
ple - ni sunt cœ-li et ter - -

ni  
sunt cœ-li et ter - -



ter - ra

ra \* Vide die Kürzung II. S. 88.

ra \* Vide die Kürzung II. S. 88.

ple - ni

Sopr. ni

Allegro ma non troppo.

Alt. glo - ri - a tu - a

glo - ri - a tu - a

Allegro ma non troppo.

8

Sopr. 4 Stimmen.

4 Stimmen.

Alt. ho - san - na

ho - san - na in ex -

4 Stimmen.

in ex -

8

Soli.  
Sopr.

Alt.

ho - san - - - na

cel - - - - sis

cel - - - - sis

Tenor.

4 Stimmen.

4 Stimmen.

ho - san - na

8

cre - -

ho-san - - - na

in ex-cel-sis

ho-san - - - na

8

scen - do

*staccato*

ho-san - - - na ho-san - -

ho-san - - - na ho-san - -

This system contains the first vocal entries and piano accompaniment. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a grand staff for piano. The lyrics are 'ho-san - - - na ho-san - -'. The piano part includes arpeggiated chords and a rhythmic accompaniment in the bass.

This block shows the piano accompaniment for the first system, consisting of a grand staff with treble and bass clefs. It features arpeggiated chords and a rhythmic accompaniment in the bass.

na in ex - cel - sis ho - -

na in ex - cel - sis ho - -

This system contains the second vocal entries and piano accompaniment. It features four vocal staves and a grand staff for piano. The lyrics are 'na in ex - cel - sis ho - -'. The piano part continues with arpeggiated chords and a rhythmic accompaniment.

This block shows the piano accompaniment for the second system, consisting of a grand staff with treble and bass clefs. It features arpeggiated chords and a rhythmic accompaniment in the bass.

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

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

This system contains four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The music is in 4/4 time with a key signature of one sharp (F#).

This system contains two piano accompaniment staves. The right hand features a complex texture with many sixteenth notes and chords, while the left hand provides a steady bass line. The music is in 4/4 time with a key signature of one sharp (F#).

cel - - - sis

cel - - - sis

This system contains four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The music is in 4/4 time with a key signature of one sharp (F#).

This system contains two piano accompaniment staves. The right hand features a complex texture with many sixteenth notes and chords, while the left hand provides a steady bass line. The music is in 4/4 time with a key signature of one sharp (F#).

*R*  
*dim.*

Un poco ritenuto il tempo.

in excel-sis ho-san-na

Soli.

*rall.*

in excel - sis

in excel - sis

Sopr.

*p* hosan - na

*rall.*

Chor.

*p* hosan - na

Alt.

Un poco ritenuto il tempo.

*rall.*

*p*  
*rall.*

Sopr. Alt.

*pp* ho-sanna in ex-cel - ho - san - sis  
na

Tenor.

*pp* in ex-  
*pp* sis  
*pp* in ex-  
*pp* sis

*pp*  
*pp*  
2

Musical score for the beginning of the Sanctus. The score includes vocal parts (Soprano, Alto, Tenor, Bass) and piano accompaniment. The lyrics are: *he - san - na. cel - sis ho - san - na. cel - sis ho - san - na.* The piano part is marked *perdendosi* and *pp*.

## Anhang.

Im Sanctus ist folgender Sprung bei der Aufführung in Gran gemacht worden.

Seite 83, erster Takt.

Musical score for the Sanctus, showing a vocal leap. The score includes vocal parts (Soprano, Alto, Tenor, Bass) and piano accompaniment. The lyrics are: *ter - ra ra ho - san - na ho - san - na*. The piano part is marked *sempre pp*.

ho-san - na in ex - celsis

*perdendosi*

ho-san - na in ex-

na in ex-

*pp*

*pp*

*pp*

*pp*

ho - san - na. - - - - -

*pp*

*pp*

*perdendosi*

celsis ho-san - - - - - na. - - - - -

*perdendosi*

*perdendosi*

celsis ho-san - - - - - na. - - - - -

*perdendosi*

## Benedictus.

Andante con pietà.

Sopran.  
Alt.  
Tenor.  
Bass.  
Chor tacet.

**SOLO**

Be - ne - dic - tus

**PIANO.**

*p* *sempre dolciss.*

be - ne - dic - tus be - ne - dic - tus qui ve - nit qui

*cre - scen - do*

ve - nit in no - mi - ne Do - mi - ni

be - ne

*espressivo*

*p*

*R*

qui ve - nit qui ve - nit

dic - tus be - ne - dic - tus

*dolce*

*espressivo*

be - ne - dictus be - ne

*R*



in no-mi-ne Do - mi - ni

die-tus qui ve-nit in no-mine Do -

*R smorz.*

- mi - ni

*R smorz.*

*espressivo*

be - ne -  
be - ne - dic -  
be - ne - dic - tus

die-tus  
tus qui ve - nit in no-mi-ne Do-mi-ni

die-tus qui ve - nit *dim.*

be - ne - dic - tus

be - ne - dic - tus qui

ve - nit qui ve - nit in

no - mi - ne Do - mi - ni

smor - zan - do

*cresc. molto*

Detailed description: This page contains the musical score for the Sanctus, specifically the Hosanna section. It features a vocal line (likely for a soloist or choir) and a piano accompaniment. The lyrics are in Latin. The score is written in a key signature of one flat (B-flat major or D-flat minor) and a 4/4 time signature. The piano part includes various dynamics such as *pp* (pianissimo) and *cresc. molto* (crescendo molto). There are also performance markings like *smor* (smorzando) and *zando* (ritardando). The lyrics are: "be - ne - dic - tus", "be - ne - dic - tus qui", "ve - nit qui ve - nit in", "no - mi - ne Do - mi - ni", and "smor - zan - do".

Hosanna Da Capo im Sanctus vom Zeichen  $\times$  bis zum Schlusse. Zur Kürzung aber siehe Seite 93.

## Anhang.

Nach den letzten Tacten des Benedictus S. 92 wurde bei der Aufführung in Gran mit folgenden Tacten geschlossen.

Sopran.  
Alt.  
Tenor.  
Bass. SOLO.

Sopran.  
Alt.  
Tenor.  
Bass. CHOR.

PIANO.

in ex - cel - sis ho -

in ex - cel - sis ho -

ho - san - na.

perdendosi

san - na.

perdendosi

perdendosi

san - na.

perdendosi

perdendosi

na.

## Agnus Dei.

Adagio non troppo.

Sopran.

Alt.

Tenor.

Bass.

SOLO.

Sopran.

Alt.

Tenor.

CHOR.

Bass.

Agnus De-i

Adagio non troppo.

PIANO.

qui tol - lis pec - ca - ta mundi

*schr lang*

mi - se - re - re

Agnus De-i

*tremol.*

mi -

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

Alt.

Chor.

Tenor. Ag-nus De-i Ag-nus De-i

Soli.

*schr lang*

*mf* mi - se - re - re

qui tol - lis pec - ca - ta mun - di *tremol.*

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

*espressivo*

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

Ag - nus De - i qui tol - lis pec - ca - - ta mun - di

*espressivo*

*Allegro non troppo.*

*mf* ri - te - nu - to *molto* *pp*

*dolce semplice*

do - na no - bis pa - cem

*dolce semplice*

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

Chor. *pp*  
do - na no - bis

Tenor. *pp*  
do - na no - bis

*Allegro mosso. (Tempo del Gloria.)*

pa - cem

pa - cem

*pp*  
pa - cem

*Allegro mosso. (Tempo del Gloria.)*

*pp*

*dolcissimo*  
Soli. do - na no - bis pa -

*dolcissimo*

- - - - - cem  
 - - - - - cem

*tr* *tr*  
*pp*

*pp*  
 do - - - na no - - -

bis pa - - - cem

*tr* *tr*



Die Viertel wie früher die Halben (♩ = ♩).

*dolce*

Do - - - na

*dolce*

Chor.

*dolce*

Do - - - na

*dolce*

Die Viertel wie früher die Halben (♩ = ♩).

*dolce con grazia*

no - bis do - - - na

no - bis do - - - na

*espressivo*

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

pa - - cem do - - na

pa - - cem do - - na

*poco a poco* *cre - - -*

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

*cre - - -*

*cre - - -*

do - - na do - - *cre - - -*

do - - na do - - *cre - - -*

do - - na do - - *cre - - -*

*poco a poco crescendo*

scen - do - cem  
 na - scen pa - - - - - do  
 scen - do  
 na - scen pa - - - - - do  
 scen - do

*poco ritenuto*      *smorz.*  
 do - na no - bis pa - - - - - cem  
*poco ritenuto*      *smorz.*

Sopr.      *p*  
 Chor.      do - - - - - na  
 Alt.      *p*

*poco ritenuto*      *smorz.*  
 do - - - - - na  
*mf*      *mf*

no - bis pa - cem

A -

A - - men A -

*p*

*p*

*p*

*p*

*p*

*mf*

*mf*

*pp*

*pp*

*breit*

A - - men A - - men A - -

- men

- men A - - men A - - men A - -

*p cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*f*

First system of the musical score. It consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a grand piano accompaniment. The vocal parts are in mensural notation with lyrics. The piano accompaniment is in mensural notation. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: - men A - men. The piano part features a complex texture with many beamed sixteenth notes and chords. Dynamics markings include *ff* (fortissimo) and accents (*>*).

Second system of the piano accompaniment. It continues the complex texture of the first system with dense chordal structures and rapid sixteenth-note passages. Dynamics markings include *ff* and accents (*>*).

Third system of the musical score. It consists of four vocal staves and a grand piano accompaniment. The vocal parts are in mensural notation with lyrics. The piano accompaniment is in mensural notation. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: men A - men A - men. The piano part continues with dense chordal textures and accents (*>*).

Fourth system of the piano accompaniment. It features a dense texture of chords and sixteenth-note patterns. Dynamics markings include *ff* and accents (*>*).

First system of the musical score. It consists of a vocal line (treble clef) and a piano accompaniment (treble and bass clefs). The vocal line begins with a rest, followed by the word "A" on a long note. The piano accompaniment features a series of chords and moving lines. Dynamics markings include *ff* (fortissimo).

Second system of the musical score. The vocal line continues with the words "A - - men" repeated three times. The piano accompaniment provides harmonic support. Dynamics markings include *ff* (fortissimo).

Third system of the musical score, primarily featuring the piano accompaniment. It shows dense chordal textures and moving lines in both the treble and bass staves.

Fourth system of the musical score. The vocal line has a long rest with the word "men" written below it. The piano accompaniment continues with sustained chords.

Fifth system of the musical score. The vocal line has a long rest with the word "men" written below it. The piano accompaniment continues with sustained chords.

Sixth system of the musical score, primarily featuring the piano accompaniment. It shows dense chordal textures and moving lines in both the treble and bass staves.