

M I S S A

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

Mozarts Werke.

Serie 1. N^o 15.

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Componirt im März 1780 in Salzburg.

Kyrie.

Andante.

Oboi.
Fagotti.
Trombe in C.
Timpani in C.G.
Violino I.
Violino II.
Soprano.
Alto.
Trombone Alto
coll' Alto.
Tenore.
Trombone Tenore
col Tenore.
Basso.
Trombone Basso
col Basso.
Violoncello,
Basso ed Org.

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

lei - son, e - lei - son, Ky - rie e - lei - son, e - leison, Ky - rie e - lei - son,
senza Tromb. Tromb. senza Tromb.

lei - son, e - lei - son, Ky - rie e - lei - son, e - leison, Ky - rie e - lei - son,
senza Tromb. Tromb. senza Tromb.

e - lei - son, Ky - rie e - lei - son, e - leison, Ky - rie e - lei - son,
senza Tromb. Tromb. senza Tromb.

tasto solo *6/4* *tasto solo*

Ky - ri - e, Ky - ri - e, Ky - ri - e e - lei - son, e - lei - son,
Tromb. senza Tromb. sfz

Ky - ri - e, Ky - ri - e, Ky - ri - e e - lei - son,
Tromb. senza Tromb. sfz

Ky - ri - e, Ky - ri - e, Ky - ri - e e - lei - son,
Tromb. senza Tromb. sfz

p *tasto solo* *f* *5* *p* *tasto solo* *sf*

fp *p* *pp*
fp *p* *pp*
mf *p* *pp*
mf *p* *pp*
 lei - son, e - lei - son, Kyri - e e - le - i - son.
 lei - son, e - lei - son, Kyri - e e - le - i - son.
 lei - son, e - lei - son, Kyri - e e - le - i - son.
fp *pp*

Allegro molto.

Gloria.

a2.
TUTTI
 Glo - ri - a in ex - cel - sis, in excel - sis De - o, et in ter - ra pax; in ter - ra pax ho - minibus bo - nae
Tromb. TUTTI
Tromb. TUTTI
 Glo - ri - a in ex - cel - sis, in excel - sis De - o, et in ter - ra pax, in ter - ra pax ho - minibus bo - nae
Tromb. TUTTI
TUTTI
 bo -

6 6 6 6 6 5
 6 6 6 6 6 5
 5 7b

Allegro molto.

The first system of the score features a piano introduction and accompaniment. It consists of four staves: two for the right hand and two for the left hand. The music is written in a common time signature (C) and includes various rhythmic patterns, including sixteenth and thirty-second notes, and rests. Trills are indicated with 'tr' above certain notes.

The second system contains the vocal parts and piano accompaniment for the first line of lyrics. It includes five staves: three vocal staves (Soprano, Alto, and Tenor/Bass) and two piano staves. The lyrics are: "vo - lun - ta - - - tis, bo - nae vo - lun - ta - - - tis. Lau - damus te, be - ne - di - cimus". The piano accompaniment continues with similar rhythmic patterns as the first system.

The third system shows the piano accompaniment for the second line of lyrics. It consists of four staves: two for the right hand and two for the left hand. The lyrics are: "bo - nae volun - ta - - - tis, bo - nae vo - lun - ta - - - tis. Be - ne - di - cimus". The piano part features more complex rhythmic figures, including sixteenth-note runs and trills.

The fourth system contains the vocal parts and piano accompaniment for the second line of lyrics. It includes five staves: three vocal staves and two piano staves. The lyrics are: "te, a - do - ra - mus te, a - do - ra - mus te, glori - fi - ca - mus te, gra - - ti - as a - gimus ti - -". The piano accompaniment continues with similar rhythmic patterns.

First system of the musical score. It features a piano part with a treble and bass clef, and a violin part with a treble clef. The piano part includes dynamic markings such as *fp* and *p*, and a first ending marked "a 2.". The violin part includes a trill marking "tr" and a dynamic marking *fp*.

Vocal staves for the first system. The lyrics are: "bi pro - pter magnam glo - riam tu - - am. Do - mi - ne De - us -". The staves include dynamic markings *fp* and *p*, and a "SOLO" instruction. The bottom staff shows figured bass notation: 5, 5, 4, #, 6, #, 7, #, 6, 4.

Second system of the musical score. It features a piano part with a treble and bass clef, and a violin part with a treble clef. The piano part includes dynamic markings such as *fp* and *p*, and a first ending marked "a 2.". The violin part includes a dynamic marking *fp*.

Vocal staves for the second system. The lyrics are: "rex coe - le - - stis, Do - mi - ne Fi - li - u - ni - ge - ni - te, De - us Pa - ter o - mni - po - tens, Je - - su". The staves include dynamic markings *p* and *fp*, and a "TUTTI" instruction. The bottom staff shows figured bass notation: 5, 4, 2, *fp*, #, 7, #, 6, 4, 7, #, 6, 4, 3, *fp*.

Musical score for the first system, including vocal parts and organ accompaniment. The score features a piano introduction with a *f* dynamic. The vocal parts (Soprano, Alto, Tenor, Bass) enter with the lyrics: "bis; qui tol - lis pec - ca - ta mun - di, sus -". The organ part (Org. Tromboni coi Bassi) provides accompaniment with a *f* dynamic. The score includes dynamic markings such as *f*, *fp*, and *SOLO*.

Musical score for the second system, including vocal parts and organ accompaniment. The vocal parts continue with the lyrics: "ci - pe de - pre - ca - ti - o - nem no - stram; qui se - des ad". The organ part continues with accompaniment. The score includes dynamic markings such as *f*, *fp*, and *TUTTI*.

nus, tu so - lus al - tis - si - mus, Je - su Chri - ste.

p senza Tromb.

nus, tu so - lus al - tis - si - mus, Je - su Chri - ste.

p senza Tromb.

f Tromb. Cum sancto Spi-ritu in glo-ri-a De-i Pa-tris, in glo-ri-a De-i Pa-tris, a-men, a-

Tromb. Cum sancto Spi-ritu in glo-ri-a De-i Pa-tris, in glo-ri-a De-i Pa-tris, a-men, a-

Tromb. Cum sancto Spi-ritu in glo-ri-a De-i Pa-tris, in glo-ri-a De-i Pa-tris, a-men, a-men,

Tromb. Cum sancto Spi-ritu in glo-ri-a De-i Pa-tris, in glo-ri-a De-i Pa-tris, a-men, amen,

The first system of the score consists of six staves. The top two staves are the vocal parts, and the bottom four staves are the piano accompaniment. The piano part features a complex rhythmic pattern with many sixteenth and thirty-second notes. Dynamics include *fp* (fortissimo piano) and *p* (piano).

The second system features vocal entries for four voices. The lyrics are: "men, a - men, a - men, a - men." The piano accompaniment continues with the same rhythmic pattern. Dynamics include *SOLO*, *A - men*, and *fp*. At the end of the system, there are performance instructions: "tasto solo" and *fp*.

The third system continues the piano accompaniment and includes vocal entries. The lyrics are: "a - men, a - men, a - men, a - men, a - men." The piano part includes a section marked "a2." and "tasto solo". Dynamics include *p*, *fp*, and *SOLO*. At the end of the system, there are performance instructions: "tasto solo" and *fp*.

The first system of the musical score consists of nine staves. The top two staves are for piano accompaniment, with the right hand playing a melodic line and the left hand providing harmonic support. The next two staves are for vocal parts, with lyrics written below the notes. The lyrics are: "men. A - - men, a - - men,". The word "TUTTI" is written above the vocal staves. The bottom three staves are for piano accompaniment, with the left hand playing a rhythmic pattern. The system concludes with a double bar line and a key signature change to one sharp (F#).

The second system of the musical score consists of nine staves. The top two staves are for piano accompaniment. The next two staves are for vocal parts, with lyrics written below the notes. The lyrics are: "a - - men, a - - men, a - - men, a - - men, a - - men, a - - men,". The word "TUTTI" is written above the vocal staves. The bottom three staves are for piano accompaniment. The system concludes with a double bar line and a key signature change to one sharp (F#).

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, a - men, a - men, a - men, a - men, a - men, a - men, a - men.
 senza Tromb. Tromb. senza Tromb. Tromb. senza Org. Org.

Allegro vivace.

Credo.

TUTTI
 Cre - do in unum De - - um, Pa - trem omni - po - ten - tem, fa - cto - rem coe - - li et
 TUTTI
 Cre - do in unum De - - um, Pa - trem omni - po - ten - tem, fa - cto - rem coe - li et
 TUTTI
 Cre - do in unum De - - um, Pa - trem omni - po - ten - tem, fa - cto - rem coe - - li et
 TUTTI

Allegro vivace.

The first system of the score features a piano introduction and accompaniment. It consists of four staves: two for the right hand (treble clef) and two for the left hand (bass clef). The right hand part begins with a series of eighth-note chords, while the left hand provides a steady accompaniment of quarter notes.

ter - - - rae, vi - si - bi - lium o - mni - um, et in - vi - si - bi - li -

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

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

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

6 7 7 6 6 6 6

The second system of the score continues the piano accompaniment. It consists of four staves: two for the right hand (treble clef) and two for the left hand (bass clef). The right hand part features a more active melodic line with eighth-note patterns, while the left hand continues with a steady accompaniment.

um, et in - vi - si - bi - li - um, et in unum Do - - minum Je - - sum Christum,

et in - vi - - si - bi - li - um, et in unum Do - - minum Je - - sum Christum,

um, in - vi - si - bi - - li - um, et in unum Do - minum Je - - sum Christum,

um, et in - vi - si - bi - li - um, et in unum Do - - minum Je - - sum Christum,

6 6 6 6 6 8 7 6 5 5 6 6 4 6 4 4 2 -

5 6 6 6 4 3

The piano introduction consists of two systems of four staves each. The first system features a treble and bass clef with a key signature of one sharp (F#). The melody is primarily in the treble clef, with a prominent eighth-note pattern in the bass clef. The second system continues the piano accompaniment with similar rhythmic patterns and melodic lines.

Fi - li - um De - i u - ni - ge - nitum, et ex Pa - tre na - tum an - te

Fi - li - um De - i u - ni - ge - nitum, et ex Pa - tre na - tum an - te

Fi - li - um De - i u - ni - ge - nitum, et ex Pa - tre na - tum an - te

Fi - li - um De - i u - ni - ge - nitum, et ex Pa - tre na - tum an - te

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

This system contains four vocal staves (Soprano, Alto, Tenor, Bass) and two piano staves. The lyrics are written below the vocal staves. The piano accompaniment continues with the same rhythmic and melodic motifs as the introduction.

The piano introduction for the second system consists of two systems of four staves each. It continues the musical themes established in the first system, featuring a treble and bass clef with a key signature of one sharp (F#). The melody is primarily in the treble clef, with a prominent eighth-note pattern in the bass clef.

o - mnia sae - cula, De - um de De - o, lu - men de lu - mine, De - um

o - mnia sae - cula, De - um de De - o, lu - men de lu - mine, De - um

o - mnia sae - cula, De - um de De - o, lu - men de lu - mine, De - um

o - mnia sae - cula, De - um de De - o, lu - men de lu - mine, De - um

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

This system contains four vocal staves (Soprano, Alto, Tenor, Bass) and two piano staves. The lyrics are written below the vocal staves. The piano accompaniment continues with the same rhythmic and melodic motifs as the introduction.

The first system of the score features a piano introduction with a complex, rhythmic melody in the right hand and a supporting bass line in the left hand. The music is written in a key with one sharp (F#) and a 3/4 time signature.

ve - rum de De.o ve - ro, ge - nitum, non fa.ctum, consubstan - ti - a - lem Pa - tri,

ve - rum de De.o ve - ro, ge - nitum, non fa.ctum, consubstan - ti - a - lem Pa - tri,

ve - - rum de De.o ve - - ro, ge - nitum, non fa.ctum, consubstan - ti - a - lem Pa - tri,

The second system contains three vocal staves (Soprano, Alto, and Bass) with the Latin lyrics. Below the bass staff is a line of figured bass notation: 6 - 6 6 6 8 7 6 5 4 # 8 7 6 7 # 7 #.

The piano accompaniment for the second system continues with intricate textures, including a prominent melodic line in the right hand and a steady bass line. A first ending bracket labeled 'a 2.' is present in the upper right portion of the system.

per - quem o - mni - a fa - cta sunt, qui pro - pter nos ho - mines et pro - pter

per - quem o - mni - a fa - cta sunt, qui pro - pter nos ho - mines et pro - pter

per - quem o - mni - a fa - cta sunt, qui pro - pter nos ho - mines et pro - pter

The third system contains three vocal staves with the Latin lyrics. Below the bass staff is a line of figured bass notation: 6 7 4 4 6 6 9 6 5 5 6.

no - stram sa - lu - tem de - scen - dit de

no - stram sa - lu - tem de - scen - dit, de - scen - dit, de -

no - stram sa - lu - tem de - scen - dit de

6 6 6 6 6 7 7 7 7 7 7 7

5 4 3 4 # 4 # 4 # 4 #

Andante.

SOLO

dit - de coe - lis. Et in - car - na - tus est de - Spi - ritu san - cto ex - Ma -

coe - lis, de coe - lis.

scen - dit - de coe - lis.

coe - lis, de coe - lis.

SOLO

6 6 5

4 3

Andante. *p* *tasto solo*

Vel.

First system of musical notation, including vocal lines and piano accompaniment.

TUTTI
 ri - a, Mari - a virgine, et ho - mo fa - ctus est. Cru - ci - fi - xus, cru - ci - fi - xus e - ti -
TUTTI senza Tromb.
TUTTI senza Tromb. *p*
TUTTI senza Tromb. Cru - ci - fi - xus, cru - ci - fi - xus e - ti -
p
 Bassi
 tasto solo

Second system of musical notation, including vocal lines and piano accompaniment.

am pro - no - bis sub Pon - ti - o Pi - la - to, pas - sus et se - pul - tus est, se - pul - tus
 am pro no - bis sub Pon - ti - o Pi - la - to, pas - sus et se - pul - tus est, se - pul - tus
 am - pro no - bis sub Pon - ti - o Pi - la - to, pas - sus et se - pul - tus est, se - pul - tus
 am pro no - bis sub Pon - ti - o Pi - la - to, pas - sus et se - pul - tus est, se - pul - tus
 Vel. Bassi
 tasto solo

Allegro vivace.

The first system of the score consists of four staves. The top two staves are for piano, with the right hand in treble clef and the left hand in bass clef. The bottom two staves are for violin, with the first violin in treble clef and the second violin in bass clef. The music is marked with a forte *f* dynamic and includes various rhythmic patterns and articulation marks.

The second system features vocal and trombone parts. It includes three vocal staves (Soprano, Alto, and Tenor) and two trombone staves. The lyrics are: "est, et resur - xit ter - ti - a di - e, se - cundum scri - ptu - ras, et a -". The music is marked with a forte *f* dynamic and includes a trill *tr* in the vocal line.

The third system continues the piano and bass parts. It includes a bass line and a piano part. The tempo is marked "Allegro vivace." with a forte *f* dynamic. There are some numerical markings below the piano part, possibly indicating fingerings or measures.

The fourth system continues the piano and violin parts. It includes a piano part and two violin parts. The music is marked with a forte *f* dynamic and includes various rhythmic patterns and articulation marks.

The fifth system features vocal and trombone parts. It includes three vocal staves (Soprano, Alto, and Tenor) and two trombone staves. The lyrics are: "seen - dit in coe - lum, — se - det ad dex - teram Pa - tris, et i - terum ven - tu - rus,". The music is marked with a forte *f* dynamic and includes a trill *tr* in the vocal line.

ven - tu - rus est cum glo - ri - a ju - di - ca - re, ju - di - care vi - vos et mor - -

ven - tu - rus est cum glo - ri - a ju - di - ca - re, ju - di - care vi - vos et

ven - tu - rus est cum glo - ri - a ju - di - ca - re, ju - di - care vi - vos et mor - -

7 8 7 9 5 7 9 6 p *tasto solo*

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

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

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

tu - os, cujus re - gni non e - rit fi - nis, non,

5 6 6 6

The first system of the score consists of six staves. The top two staves are for the vocal parts (Soprano and Alto), and the bottom four staves are for the piano accompaniment. The piano part features a complex rhythmic pattern with many sixteenth and thirty-second notes. Dynamics include *p* (piano) and *pp* (pianissimo).

SOLO

non, non e_rit fi - nis. Et in spi - ritum san - ctum, Dominum, SOLO

non e - rit, non e_rit fi - nis. et vi - vi - fi -

SOLO

non, non e_rit fi - nis. et vi - vi - fi -

non, non e_rit fi - nis.

SOLO pizz. arco

p *tasto solo*

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

The second system contains the vocal entries and accompaniment. It includes the text: "non, non e_rit fi - nis. Et in spi - ritum san - ctum, Dominum, non e - rit, non e_rit fi - nis. et vi - vi - fi - non, non e_rit fi - nis. et vi - vi - fi - non, non e_rit fi - nis." The piano part has markings for *SOLO*, *pizz.*, *arco*, and *p* *tasto solo*. Fingering numbers are provided for the left hand.

The piano accompaniment for the second system continues with the same complex rhythmic texture as the first system. It features various articulations and dynamics, including *p* and *pp*.

qui ex Pa - tre Fili - o - que pro - ce - dit, si - mul ado - ra - tur,

can - tem,

can - tem, SOLO qui cum Pa - tre et Fi - li - o et conglo - ri - fi -

pizz. arco pizz.

The third system contains the vocal entries and accompaniment. It includes the text: "qui ex Pa - tre Fili - o - que pro - ce - dit, si - mul ado - ra - tur, can - tem, qui cum Pa - tre et Fi - li - o et conglo - ri - fi -". The piano part has markings for *SOLO*, *pizz.*, *arco*, and *pizz.*.

qui lo - cu - tus est per pro - phe - tas, qui lo - cu - tus est per pro - phe - tas. Et u - nam
 ca - tur, Et u - nam

arco TUTTI

san - ctam, san - ctam ca - tho - li - cam et a - po - sto - li - cam ec -
 san - ctam, san - ctam ca - tho - li - cam et a - po - sto - li - cam ec -

a 2.

tu - o - rum, et vi - tam ven - tu - ri, ven - tu - ri sae - cu - li, et
 - nem mor - tu - o - rum, et vi - tam ven - tu - ri, ven - tu - ri sae - cu - li, et
 - ci - o - nem mor - tu - o - rum, et vi - tam ven - tu - ri, ven - tu - ri sae - cu - li, et
 mor - tu - o - rum, et vi - tam ven - tu - ri, ven - tu - ri sae - cu - li, et

5 6 6

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

6 6 6 6 6 7 7 7 7 7 7 7

5 4 # 4 # 4 # 4 # 4 # 4 # 4 #

De - us Sa - ba - oth! Pleni sunt coe - li et ter - ra glo - ri - a tu - a. O - san - na in - ex -

De - us Sa - ba - oth! Pleni sunt coe - li et ter - ra glo - ri - a tu - a.

De - us Sa - ba - oth! Pleni sunt coe - li et ter - ra glo - ri - a tu - a.

De - us Sa - ba - oth! Pleni sunt coe - li et ter - ra glo - ri - a tu - a.

9 - 7 - 4 - 2 6 6 7 9 8 7 9 8 3

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

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

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

O - sanna, osanna in ex - cel - sis, o -

tasto solo **TUTTI**

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

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

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

san - na, o - san - na in ex - cel - sis, o - san - na, o - san - na in ex - cel - sis, o - san - na, o - san - na in ex - cel - sis.
 - na in ex - cel - sis, senza Tromb. Tromb.
 - na in ex - cel - sis, in ex - cel - sis, o - san - na, o - san - na in ex - cel - sis, o - san - na, o - san - na in ex - cel - sis.
 senza Organo Org.

6 6
5 6 6 6 6 6 6 7

a 2.

mi-ne Do-mi-ni, be-ne-dictus, qui ve-nit, be-ne-di-

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

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

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

7 7 6 - 5 4 - 6 - 8 5 - 6 7 6 5 7 6 5 7 6 5 7 6 5 7 9 8b

2 3 3 5 5 4 - b 4 - 3 4 - 3 4 - 3 4 - 3 4 - 3

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

nit in no-mi-ne Do-mi-ni, be-ne-di-

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

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

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

2 b 5 # b 4 # 7 # b 4 2 2 4 # 2

ni, be - ne - di - ctus, qui ve - nit, qui ve - nit, qui ve - nit in
 ctus, qui ve - nit in no - mi - ne Do - mi - ni, qui ve - nit, qui ve - nit, qui ve - nit
 mine Do - mi - ni, qui ve - nit, qui ve - nit in no -
 nit in no - *tasto solo* - mi - ne Do - mi - ni,
 6 9 7 5 7 6 5 - 5 - 6 - 7 6 5 - 6 7 6 5 - 6 7 6 5 - 6 7 6 5 -
 5 3 - # 4 - # # 4 - # 4 # 4 # 4 # 4 - 3

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

6 - 7 8 6 - 7 8 6 5 7 6 7 7 6 4 6 7 7 6 - 6 7
 - 3 3 3 # - 4 # 6 # 2 # 3 2

et us, qui ve_nit in no_mine Do - mi - ni. O - san - na in - ex - cel - sis, o -
 senza *p*Tromb.
 nit in no_mine Do - mi - ni.
p senza Tromb.
 ctus, qui ve_nit in no_mine Do - mi - ni.
 senza Tromb.
 ni, in no_mine Do - mi - ni.
p **tasto solo**

p **SOLO**

5 6 6 8 6 -
6 4 -

f **TUTTI**
 san - na in ex_celsis. O - san - na in - ex - cel - sis, o - sanna, o - san - na in ex - cel - sis, o -
 Tromb.
f O - san - na in ex - cel - sis, o - sanna in ex_cel - sis,
 Tromb.
f O - san - na in ex - cel - sis, o - sanna in ex_cel - sis,
 Tromb.
f O - sanna, o - sanna in ex - cel - sis, o - sanna in ex_cel - sis,
TUTTI
f **tasto solo**

f **a 2.**

8 6 -
6 4 -

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

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

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

in ex - cel - sis, o - san - na, o - san - na in ex - cel - sis, o - san - na, o - san - na in ex - cel - sis.
 senza Tromb. Tromb.
 senza Tromb. Tromb.
 in ex - cel - sis, o - san - na, o - san - na in ex - cel - sis, o - san - na, o - san - na in ex - cel - sis.
 senza Tromb. Tromb.
 senza Organo Org.

5 6 6 6 6 6 6 7

Andante sostenuto. Agnus Dei.

(Oboe II. tacet.)
(Oboe I. solo.)

Oboi. SOLO

Fagotto I.

Fagotto II. *p*

Violino I. *con sordino* *p*

Violino II. *con sordino* *p*

Soprano.

Organo. *p*

Violoncello e Basso. *pizz.*

Andante sostenuto.

SOLO

A - - gnus De - i, qui tol - lis - pec - ca - ta,

pec - ca - ta mun - di, mi - se - re - re,

The first system of the musical score consists of seven staves. The top staff is the vocal line, starting with a treble clef and a key signature of two flats. The lyrics "pec - ca - ta mun - di, mi - se - re - re," are written below the vocal line. The remaining six staves are for piano accompaniment, including a grand staff (treble and bass clefs) and two additional staves. The piano part features a complex texture with many sixteenth and thirty-second notes, particularly in the right hand of the grand staff.

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

The second system of the musical score consists of seven staves, continuing from the first system. The vocal line (top staff) has the lyrics "mi - se - re - re no - bis, mi - se - re - re no - bis," written below it. The piano accompaniment (six staves) continues with the same complex texture of rapid sixteenth and thirty-second notes. The system concludes with a final cadence in the vocal line.

mi - se - re - re - no

cresc. f

cresc. f

cresc. f

cresc. f

tr.

cresc. f

Detailed description: This system contains the first vocal phrase. The vocal line is in a soprano or alto clef, with lyrics 'mi - se - re - re - no'. The piano accompaniment consists of a grand staff with treble and bass clefs. The music is in a minor key and features complex rhythmic patterns, including sixteenth-note runs and trills. Dynamics include 'cresc.' and 'f'.

bis. A - - gnus De - i, qui tol - lis pec -

p

p

p

p

p

Detailed description: This system continues the vocal phrase with the lyrics 'bis. A - - gnus De - i, qui tol - lis pec -'. The piano accompaniment continues with similar rhythmic complexity. Dynamics include 'p' (piano) and 'f' (forte). The system concludes with a trill in the vocal line.

ca - ta, pec - - ca - ta mun - - di, mi - se - re - re, mi - se - re - re

The first system of the musical score consists of seven staves. The top staff is a vocal line in a soprano clef with a key signature of two flats and a common time signature. The lyrics are written below this staff. The remaining six staves are for piano accompaniment, with the right hand on the top two staves and the left hand on the bottom two staves. The piano part features a complex texture with many sixteenth and thirty-second notes, including trills and arpeggiated figures.

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

The second system of the musical score continues with seven staves. The vocal line (top staff) contains the lyrics. The piano accompaniment (bottom six staves) continues with intricate rhythmic patterns, including trills and rapid sixteenth-note passages. The overall style is characteristic of 18th-century Baroque or Classical keyboard music.

re - re - no - A - gnus De - i,
 bis. *senza Tromb. p. TUTTI*

Alto
 Tenore
 Basso

senza Tromb. TUTTI A - gnus De - i,
senza Tromb. TUTTI A - gnus De - i,
senza Tromb. TUTTI A - gnus De - i,

ag - nus De - i, qui tol - lis pec - ca - ta, qui tol - lis pec - ca - ta mun - di,
 ag - nus De - i, qui tol - lis pec - ca - ta mun - di,
 De - i, a - gnus De - i, qui tol - lis pec - ca - ta, pec - ca - ta mun - di,
 a - gnus De - i, qui tol - lis pec - ca - ta mun - di,

