

Grüne Leier

(No 3 in F moll)

non

Anton Bruckner.

Muse F-moll

- U. E. Nr. 2898. Orchester-Partitur.
- U. E. Nr. 2899. Orchester-Stimmen.
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GROSSE MESSE.

№ 3. F moll.

von

Anton Bruckner.

I. Kyrie.

Klavierauszug von Josef Schalk.

Moderato. (Mässig langsam.)

SOPRAN.

ALT.

TENOR.

BASS.

CHOR.

Moderato. (Mässig langsam.)

Clavier.

20

mf Ky - ri - e, *f* Ky - ri - e *dim.* e - le - i - son, *pp*

mf Ky - ri - e, *f* Ky - ri - e *dim.* e - le - i - son, *pp*

mf Ky - ri - e, *f* Ky - ri - e *dim.* e - le - i - son, *pp*

mf Ky - ri - e, *f* Ky - ri - e *dim.* e - le - i - son, *pp*

f (Hörn.) *p* *cresc.*

mf Ky - ri - e, *cresc.* Ky - ri - e,

mf Ky - ri - e, *cresc.* Ky - ri - e,

mf Ky - ri - e, *cresc.* Ky - ri - e,

mf Ky - ri - e, *cresc.* Ky - ri - e,

mf *tr* *cresc.* *tr*

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

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

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

f (Pos.) *dim.* *f* *dim.*

A

p Ky - ri - e, *p* Ky - ri

p Ky - ri - e, *p* Ky - ri

p Ky - ri - e, *p* Ky - ri

p Ky - ri - e,

p *cresc.* *p*

A

mf Ky - ri - e - le - i -

cresc. *f* *p*

son!

p *dim.* *pp*

pp

pp
Chri - ste e -

pp

BASS SOLO. *mf*

tr Chri - ste

(Viol. Solo)

pp

le - i - son Chri - ste

mf SOPRAN SOLO.

dim.

CHOR. *p*
Chri - ste e -

p

f SOLO

tr Chri - ste

mf *cresc.*

p

SOPRAN SOLO

le - i - son Chri - ste,

pp *sempre dim.* *p* *cresc.*

B

CHOR.

mf *dim.* *p* *pp*
Chri - ste, Chri - ste,
mf *dim.* *p* *pp*
Chri - ste, Chri - ste,

mf *dim.* *p* *f*

B Ped.

p *cresc.*
ste, Chri - ste,
p *cresc.*
p *cresc.*
ste, Chri - ste,
pp cresc.

cresc. *f* *cresc.*

C *f*

Chri - - - ste e - le - i -

f

e - le - i -

Chri - - - ste e - le - i -

f *ff*

son, e - le i - son,

dim.

son, *dim.*

son, e - le i - son,

dim.

dim. *p*

mf SOPRAN SOLO *p* CHOR.

e - le - i - son,

Chri -

mf BASS SOLO

Chri - ste

SOPRAN SOLO.

First line of musical notation for Soprano Solo. It features a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature. The lyrics "e - le - i - son," are written below the notes. A dynamic marking of *f* is present above the first measure.

BASS SOLO.

First line of musical notation for Bass Solo. It features a bass clef, a key signature of two flats, and a common time signature. The lyrics "Chri - ste," are written below the notes. A dynamic marking of *ff* is present above the first measure.

Second and third lines of musical notation for the soloists. The Soprano line continues with "ste," and "Chri - ste," with a dynamic marking of *mf*. The Bass line continues with "Chri - ste," and "Chri - ste," with a dynamic marking of *mf* and a *cresc.* marking. The piano accompaniment consists of two staves with chords and melodic lines.

Piano accompaniment for the solo section, consisting of two staves. It features a treble and bass clef, a key signature of two flats, and a common time signature. The music includes a *cresc.* marking and various rhythmic patterns.

CHOR.

First line of musical notation for the Chorus. It features a treble clef, a key signature of two flats, and a common time signature. The lyrics "Chri - ste e - le - i - son, e - le - i - son," are written below the notes. A dynamic marking of *ff* is present above the first measure.

Second line of musical notation for the Chorus. It features a treble and bass clef, a key signature of two flats, and a common time signature. The lyrics "Chri - ste e - le - i - son, e - le - i - son," are written below the notes. A dynamic marking of *ff* is present above the first measure. The piano accompaniment continues with two staves.

BASS-SOLO.

Musical score for the first system, including vocal lines and piano accompaniment. The vocal parts (Bass, Tenor, Alto, Soprano) sing "Chri - ste, Chri - ste, Chri - ste, Chri - ste" with lyrics "e - le - i - sor" written above the bass line. The piano accompaniment features a complex melodic line in the right hand and a supporting bass line in the left hand. Dynamics include *p*, *mf*, *dim.*, and *ruhig r.*

Musical score for the second system, including vocal lines and piano accompaniment. The vocal parts continue with "Ky - ri - Ky - ri -". The piano accompaniment includes a *pp* section and a *p* section. A large 'D' is marked above the piano part. Dynamics include *pp*, *p*, and *dim.*

Musical score for the third system, including vocal lines and piano accompaniment. The vocal parts continue with "e, Ky - ri - e, Ky - ri - e, dim. e -". The piano accompaniment includes a *mf* section and a *f* section. Dynamics include *mf*, *f*, *dim.*, *cresc.*, and *tr.*

pp le - i - son, *p* *cresc.* Ky - ri - e, *mf* Ky - ri -
pp le - i - son, *p* *cresc.* Ky - ri - e, *mf* Ky - ri -
pp le - i - son, *p* *cresc.* Ky - ri - e, *mf* Ky - ri -
pp le - i - son, *p* *cresc.* Ky - ri - e, *mf* Ky - ri -

f e, *ff* Ky - ri - e, e -
f Ky - ri - e, *ff* e -
f e, *ff* Ky - ri - e, e -
f Ky - ri - e, *ff* Ky - ri -

pp le - i - son. *E_p* *dim.* Ky - ri -
pp le - i - son. *p* *dim.* Ky - ri -
pp le - i - son. *p* *dim.* Ky - ri -
pp e e e - i - son. *dim.* Ky - ri -
ff (Pos.) *tr* *p* (Ob.u. Clar.)

Vocal staves for the first system. The lyrics are: e, Ky - ri - e, Ky - ri - e, Ky - ri - e. Dynamics include *pp* and *ff*. The music is in a key with two flats and a 4/4 time signature.

Piano accompaniment for the first system. It includes a Horn part marked *(Horn.)*. Dynamics include *p*, *cresc.*, and *f*. The piano part features arpeggiated chords and moving lines.

Vocal staves for the second system. The lyrics are: e - le - i - son. Dynamics include *dim.* and *p*. The music continues in the same key and time signature.

Piano accompaniment for the second system. Dynamics include *dim.* and *p*. The piano part continues with arpeggiated textures and melodic lines.

Vocal staves for the third system. The lyrics are: Ky - ri - e e - le - i - son Ky - ri - . Dynamics include *pp*, *F*, and *p*. A *SOLO.* marking is present in the bass line.

Piano accompaniment for the third system. Dynamics include *pp*, *F*, and *p*. A *r.H.* marking is present in the bass line. The piano part features a prominent arpeggiated accompaniment.

SOPRAN-SOLO

Ky - ri - e e - lei - son Ky

BASS-SOLO

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

e e - lei - i - son Ky - ri - e e -

Ky - ri - e e - lei - i - son Ky - ri -

Ky - ri - e e - lei - i - son Ky - ri -

poco a poco cresc. *mf* *cresc.*

Nach und nach etwas bewegter.

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

lei - son Ky - ri -

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

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

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

Nach und nach etwas bewegter.

cresc. *ff*

cresc. *ff*

First system of the musical score. It consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts are in a B-flat major key signature. The lyrics are: "e e - le - i - son" and "le - i - son Ky - ri". The piano accompaniment features a complex, rhythmic pattern in the right hand and a more steady bass line in the left hand.

Second system of the musical score. It continues the vocal and piano parts from the first system. The lyrics are: "Ky - ri - e e - le - i - son" and "e e - le - i - son rit.". The piano accompaniment includes a section marked "rit." and "pp" (pianissimo). A large "G" is written at the end of the system, indicating a final chord or section. The piano part features a dense, rhythmic texture with many sixteenth notes.

Musical score for the first system. It consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts have the lyrics: "Ky - ri - e e - lei - son e - lei - son e - lei - son". The piano accompaniment includes a right-hand part with a *pp* dynamic and a left-hand part with a *pp* dynamic. The system concludes with a *f* dynamic marking.

Musical score for the second system. It features four vocal staves and piano accompaniment. The vocal parts have the lyrics: "lei - son Ky - ri - e e - lei - son e - lei - son". The piano accompaniment includes a right-hand part with a *pp* dynamic and a left-hand part with a *pp* dynamic. A *Vlc.* (Violoncello) part is also present, starting with a *p* dynamic. The system concludes with a *pp* dynamic marking.

Musical score for the third system. It features four vocal staves and piano accompaniment. The vocal parts have the lyrics: "Ky - ri - e e - lei - son!". The piano accompaniment includes a right-hand part with a *pp* dynamic and a left-hand part with a *pp* dynamic. A *dim.* (diminuendo) marking is present in the piano part. The system concludes with a *pp* dynamic marking.

II. Gloria.

Allegro.

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

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

ff *dim.*

p

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

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

p (Horn.) *p* (Viol.) *cresc.*

p *cresc.*

ta - tis Lau - da - mus te be - ne di - ci - mus te

ta - tis Lau - da - mus te be - ne di - ci - mus te

ff

cresc. *ff* *ff*

cresc. *ff* *ff*

A

The first system of the musical score consists of four staves. The top two staves are vocal parts, with the lyrics "a - do -" written below them. The bottom two staves are for piano accompaniment. The piano part begins with a *dim.* (diminuendo) marking and a *p* (piano) dynamic. The music is in a key with one sharp (F#) and a 4/4 time signature.

The second system continues the vocal and piano parts. The vocal staves have the lyrics "ra - mus te glo - ri - fi - ca - - - mus". The piano accompaniment features a *ff* (fortissimo) dynamic marking. There are handwritten annotations above the piano part, including "ff" and "Tempo".

The third system shows the piano accompaniment. It includes a *cresc.* (crescendo) marking and a *ff* dynamic. The piano part is characterized by dense chordal textures and moving lines in both hands.

The fourth system continues the vocal and piano parts. The vocal staves have the lyrics "te glo - ri - fi - ca - - - mus te glo - ri - fi - ca - - - mus". The piano accompaniment continues with a *ff* dynamic. Handwritten annotations "ff" and "Tempo" are present above the piano part.

The fifth system shows the piano accompaniment. It features a *ff* dynamic and includes a section with a dotted line and a fermata, suggesting a repeat or a specific performance instruction. The piano part continues with complex harmonic structures.

te

te

dim.

p

dim.

SOP SOLO

Gra - ti - as a - gi - mus - ti -

p

(Viol. Clar.)

mf CHOR

bi Gra - ti - as prop - ter mag - nam glo - ri - am

Gra - ti - as prop - ter mag - nam glo - ri - am

cresc.

ff

B

glo - ri - am tu - am

ALT SOLO

Gra - ti - as

glo - ri - am tu - am

dim.

p

B

a - gi - mus ti - bi

CHOR

Gra - ti - as

CHOR

Gra - ti - as

cresc.

as prop - ter mag - nam glo - ri - am, glo - ri - am tu -

ff

as prop - ter mag - nam glo - ri - am, glo - ri - am tu -

ff

am. Do - mi - ne De - us Do - mi - ne
Do - mi - ne De - us
am. Do - mi - ne De - us Do - mi - ne
Do - mi - ne De - us

dim. *p* *f* *tr* *tr* *tr*

C

De - us Do - mine Rex - - - coc - le - tis
Do - mi - ne De - us De - us
De - us Domi - ne Rex - - - coc - le - tis
Do - mi - ne De - us De - us

tr *tr* *tr* *tr* *tr*

De - us Pa - - - ter
De - us Pa - - - ter

tr *tr* *ff* *f* *V* *V* *V*

mf *ff*

Pa - ter om - ni - po - tens

Pa - ter om - ni - po - tens

mf

Do - mi - ne Fi - li

Do - mi - ne Fi - li

molto dim. *p*

Do - mi - ne Fi - li

Do - mi - ne Fi - li u - ni - ge - ni - te u - ni - ge - ni - te

Do - mi - ne Fi - li u - ni - ge - ni - te u - ni - ge - ni - te

cresc. *tr.* *dim.* *p*

rit. *pp* *ruhig*
Je - - - su Chri - - - ste
rit. *pp*
Je - - - su Chri - - - ste
rit. *pp*
Je - - - su Chri - - - ste

D *a tempo*
Do - - - mi - ne De - - us Ag - - - nus
f *a tempo*
Do - - - mi - ne De - - us Ag - - - nus
a tempo *f* *tr.* *tr.* *tr.*

De - - i Ag - - - nus De - - -
De - - i Ag - - - nus De - - -

First system of the musical score. It consists of four staves: two vocal staves (Soprano and Alto) and two piano staves. The vocal lines are in G major and contain the lyrics "i Fi - - - li - us Pa - - -". The piano accompaniment features a complex rhythmic pattern with many trills (tr.) and a dynamic marking of *ff* (fortissimo).

Second system of the musical score. It consists of four staves. The vocal lines are mostly rests, with the word "tris." appearing in the second measure. The piano accompaniment continues with trills (tr.) and includes dynamic markings of *dim.* (diminuendo) and *p* (piano).

Third system of the musical score. It consists of four staves. The vocal lines are in 3/4 time and contain the lyrics "Qui tol - lis qui tol - lis pec -". The piano accompaniment is marked *Adagio* and includes dynamic markings of *rit.* (ritardando) and *p* (piano). The system concludes with a large **E** time signature change.

ca - ta mun - di

cresc.

ca - ta mun - di

pp *dim.*

p Mi - se - re - re, mi - se - re - re, mi - se - re - re, mi - se - re - re,

p Mi - se - re - re, mi - se - re - re, mi - se - re - re, mi - se - re - re, mi - se - re - re,

mf

pp *cresc.* *f*

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

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

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

dim. *p* *pp* *pp*

F

tol - lis, qui tol - lis pec - ca

cresc.

cresc.

cresc.

cresc.

pp ta mun - di

pp ta mun - di

p Sus -

p Sus - ci - pe,

(Horn) *pp*

(Hob.) *p dolce.*

G

mf ci - pe, sus - ci - pe

mf sus - ci - pe

ff sus - ci - pe de - pre - ca - ti - o - nem

ff sus - ci - pe de - pre - ca - ti - o - nem

sus - ci - pe,

cresc.

ff

G

nos - tram! Qui - se - des, qui - se - des ad

f (Tromp) (Hörner)

dex - - - te - ram Pa - tris! mi - - - se - re - re

ff *pp*

pp *SOLO* *immer langsamer* *p* *sehr langsam* *dim.*

mi - - - se - re - re mi - se - re - re re

mi - - - se - re - re mi - se - re - re

mi - - - se - re - re mi - se - re - re

pp *rit.* *dim.*

mi - se - re - re

rit.

(Oboe Clar.)

pp *immer langsamer* *rit.*

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

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

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

pp CHOR *pp* CHOR *pp*

(Oboe Clar.)

p (Flöte)

pp (Fag.)

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

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

rit. *rit.* *rit.*

pp

rit.

f. *f.* *f.* *f.*

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

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

dim. *dim.* *dim.* *dim.* *p>* *p>* *p>* *p>*

f *dim.* *p*

H Tempo I. SOLO

Quo - - - ni - am tu so - - - lus sanc - - -

Tempo I.

p

mf CHOR

tus, tu so - lus sanc - - - tus tu so - lus, so - lus,

tu so - lus sanc - - - tus tu so - lus, so - lus,

ff

so - lus sanc - tus.

so - lus sanc - tus.

p SOLO

Tu

dim. *p*

Ped. Ped.

mf *CHOR*
 tu so - lus Do - mi - nus.
 tu so - lus Do - mi - nus.

mus. Tu so - lus, so - lus al - tis si -
 mus. Tu so - lus, so - lus al - tis si -

ff

mus. Je - su -
 mus. Je - su -
Ruhig pp

ff *dim.* *rit.* *Ruhig pp*

Handwritten: *11-27-18*

- su Chri - ste. Cum *ff*

- su Chri - ste. Cum *ff*

pp a tempo *cresc.* *ff tr*

Handwritten: *(marcato)* *f* *J*

sanc - to spi - ri - tu in glo -

sanc - to spi - ri - tu in glo -

f *J*

- ri - a

- ri - a

cresc.

De - i Pa - tris, in glo - ri - a

De - i Pa - tris, in glo - ri - a

R Ziemlich langsam, doch energisch.

De - i Pa - tris, a - men.

De - i Pa - tris, a - men.

in glo - ri - a De - i

Ziemlich langsam, doch energisch.

p *pp* *f*

A - men, a - men

Pa - tris a - men, a - men,

in glo - ri - a De - i Pa - tris a - men

f (Hörn.)

(Fl. Hob.)

glo - ri - a De - i Pa - tris a - men, a - men,
 a - men, in glo - ri - a De - i
 - men, a - men, a - men, a - men, a - men, a - men,
 a - men, a - men, a - men, a - men, a -

The first system of the musical score features four staves. The top two staves are vocal parts with lyrics: "glo - ri - a De - i Pa - tris a - men, a - men," followed by "a - men, in glo - ri - a De - i" and "- men, a - men, a - men, a - men, a - men, a - men, a -". The bottom two staves are piano accompaniment, including a trill in the left hand (l.H. tr) and various chordal textures.

a - men, a - men, a - men, a - men, in
 Pa - tris 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,
 l.H. tr l.H. tr l.H. tr

The second system continues the musical score with four staves. The vocal parts have lyrics: "a - men, a - men, a - men, a - men, in", "Pa - tris 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,", and "l.H. tr l.H. tr l.H. tr". The piano accompaniment includes trills in the left hand and complex harmonic structures.

glo - ri - a De - i Pa - tris a - men, a - men, a - men, in glo - ri - a De - i
 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,
 l.H. tr (Pos.) ff

The third system concludes the musical score with four staves. The vocal parts have lyrics: "glo - ri - a De - i Pa - tris a - men, a - men, a - men, in glo - ri - a De - i", "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,", and "l.H. tr (Pos.) ff". The piano accompaniment features a trill in the left hand and a fortissimo (ff) section.

L

a - men, a - men in glo - ri - a De - i
 De - i Pa - tris a - men, a - men,
 men in glo - ri - a De - i Pa - tris a - men, a - men, a -
 Pa - tris a - men a - men in glo - ri - a

L.H. **ff**

Pa - tris a - men, a - men, a - men, a - men, a - men
 a - men in glo - ri - a De - i Pa - tris a - men,
 men, a - men in glo - ri - a

De - i Pa - tris a - men in glo - ri - a De - i Pa - tris

tr *mf*

in glo - ri - a De - i Pa - tris a - men
 a - men in glo - ri - a De - i Pa - tris a -
 De - i Pa - tris a - men, a - men, a - men in
 a - men, a - men, a - men in glo - ri - a, glo - ri - a

dim. *ff*
dim. *dim.*

r.H. **ff**

ff *M_b*

in glo - ri - a
 in glo - ri - a
 glo - ri - a, glo - ri - a, in

ff *M*

Detailed description: This system contains the first two systems of music. The top system features three vocal staves (Soprano, Alto, and Tenor/Bass) and a piano accompaniment. The vocal parts enter with the lyrics 'in glo-ri-a'. The piano accompaniment is marked *ff* and includes a dynamic marking *M_b* (mezzo-basso) above the first measure. The second system continues the vocal and piano parts, with a dynamic marking *M* (mezzo) appearing below the piano part.

ff *M_b*

in glo - ri - a a - men, a -
 in glo - ri - a a - men, a -
 glo - ri - a, glo - ri - a a - men, a -

ff *dim.*

Detailed description: This system contains the third and fourth systems of music. The vocal parts continue with the lyrics 'a - men, a -'. The piano accompaniment is marked *ff* and includes a dynamic marking *dim.* (diminuendo) above the piano part in the fourth system.

poco a poco dim.

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

poco a poco dim.

glo - ri - a

Detailed description: This system contains the fifth and sixth systems of music. The vocal parts continue with the lyrics 'men, a - men, a -'. The piano accompaniment is marked *poco a poco dim.* (poco a poco diminuendo) above the piano part in both the fifth and sixth systems.

Breit.

glo - ri - a De - i Pa -

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

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

glo - ri - a De - i Pa -

Breit.

tris a - men a - men a -

a - men a - men a - men a - men a -

tris 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 -

Rasch.

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

Rasch.

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

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

Credo.

Allegro.

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

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

Allegro

Pa - trem om - ni - po - ten - tem Fac - to - rem coe - li et

Pa - trem om - ni - po - ten - tem Fac - to - rem coe - li et

ter - rae vi - si - bi - li - um om - ni - um,

ter - rae vi - si - bi - li - um om - ni - um,

dimin.

pp
et in - vi - si - bi - li - um.
pp
et in - vi - si - bi - li - um.

pp

Empty vocal staves.

mf
cresc.

ff
Et in U - num Do - minum Je - sum Chri - stum,
ff
Et in U - num Do - minum Je - sum Chri - stum,

ff
ff
ff

Fi - li - um De - i u - ni - ge - ni - tum et ex Pa - tre

The first system of music features two vocal staves and a piano accompaniment. The vocal parts are in a soprano and alto register, with lyrics: "Fi - li - um De - i u - ni - ge - ni - tum et ex Pa - tre". The piano accompaniment consists of a right-hand treble clef and a left-hand bass clef. Dynamics include *p* and *pp*. The key signature has two flats (B-flat and E-flat).

The piano accompaniment for the second system continues with complex chordal textures and melodic lines in both hands. Dynamics include *sfz* and *p*. The key signature remains two flats.

na - tum an - te om - ni - a, om - ni - a sae - cu -

na - tum an - te om - ni - a, om - ni - a sae - cu -

The third system continues the vocal and piano parts. The vocal parts have lyrics: "na - tum an - te om - ni - a, om - ni - a sae - cu -". The piano accompaniment features a *pp* dynamic. The key signature remains two flats.

The piano accompaniment for the fourth system includes a *dim.* (diminuendo) marking and a *p* dynamic. The key signature changes to one flat (B-flat).

la. De - um de

la. De - um de

The fifth system features vocal staves with lyrics: "la. De - um de". The piano accompaniment is marked *ff* (fortissimo). The key signature is one flat.

The piano accompaniment for the sixth system includes a *dim.* marking and a *ff* dynamic. The key signature changes to two flats (B-flat and E-flat).

SOPRAN SOLO.

pp

De - um de De - o!

ALT SOLO.
pp

TENOR SOLO.
pp

BASS SOLO.
pp

De - um de De - o!

De - - - o!

De - - - o!

Lu - - -

Lu - - -

molto dim. *pp* *p cresc.* *ff*

Lu - men de lu - mi - ne

Lu - men de lu - mi - ne

pp *pp* *pp*

men de lu - - mi - ne

men de lu - - mi - ne

pp *cresc.*

CHOR.

ff De - - - um ve - - - rum de De - -

ff De - - - um ve - - - rum de De - -

ff De - - - um ve - - - rum de De - -

ff De - - - um ve - - - rum de De - -

ff I. H.

- - o ve - - rol Ge - - ni - tum non *f* *p*

- - o ve - - rol Ge - - ni - tum non *f* *p*

fac - tum con - sub - stan - ti - a - lem Pat - ri.

fac - tum con - sub - stan - ti - a - lem Pat - ri.

p poco cresc.

per quem om - ni - a fac - ta sunt: per quem

This system contains the first vocal entry. The vocal parts (Soprano, Alto, Tenor, Bass) enter with the lyrics "per quem om - ni - a fac - ta sunt:". The piano accompaniment provides harmonic support with chords and moving lines.

cresc. *f*

The piano accompaniment for the first system, showing the left and right hands. It includes dynamic markings such as *cresc.* and *f*.

om - ni - a fac - ta sunt. om - ni - a fac - ta sunt. om - ni - a fac - ta sunt.

This system features a vocal duet or choir entry. The lyrics "om - ni - a fac - ta sunt." are repeated across the vocal parts. The piano accompaniment continues with a steady accompaniment.

sfz

The piano accompaniment for the second system, featuring a *sfz* (sforzando) marking. The texture is dense with chords and moving lines.

dim. fac - ta sunt. *dim.* fac - ta sunt.

This system shows a vocal entry with the lyrics "fac - ta sunt.". The piano accompaniment is marked with *dim.* (diminuendo).

dim. *p* *cresc.*

The piano accompaniment for the third system, including dynamic markings *dim.*, *p* (piano), and *cresc.* (crescendo).

ff **B**

qui prop - ter nos, nos ho - mi -

qui prop - ter nos, nos ho - mi -

ff **B**

nes et prop - ter no - stram sa - lu - tem!

nes et prop - ter no - stram sa - lu - tem!

dim.

ff des - cen - dit de

ff des - cen - dit de

cresc. *f* *ff*

coe - - - - - lis.
 de coe - - - - - lis.
 coe - - - - - lis.
 de coe - - - - - lis.

8.....
dim. *dim.* *pp*

C Moderato(misterioso.)
 TENOR SOLO.
 Et in - car -

Moderato(misterioso.)
pp (Holzbläser)

na - tus est de Spi - - ri-tu Sanc - - to, ex Ma -

Violine Solo.
dolce

dim.
ri - a vir - gi - ne

CHOR. *p*
et
CHOR. *p*
SOLO
et in - car - na - tus est de

(Pos.)
pp
Ped.

pp
in - car - na - tus est de
pp
Spi - ri - tu sanc - to ex Ma - ri - a

pp

spi - ri - tu sanc - to
 vir - gi - ne, vir - gi - ne, Ma - ri - a

mf
mf
 ex Ma -

cresc. *cresc.* *dim.*

ri - a vir - gi - ne
 vir - gi - ne et in - car -

mf

p *cresc.* *dim.* *pp*

p *p*
 et in - car - na - tus est de Spi - ri - tu Sanc - to
 na - tus est, car - na - tus est ex Ma - ri - a

poco cresc.

de Spi - ri - tu sanc - to!
vir - gi - ne!

mf
dim.
p
ppp
(Pos.)

CHOR.
et ho - mo fac - tus est
et ho - mo fac - tus est

(Flöte)
pp
ppp
f(Pos.)
p

mf
et ho - mo ho - mo
et ho - mo ho - mo
ho - mo fac - tus est

pp
mf
cresc.

pp

et ho - mo fac - tus est.

pp fac - tus est.

pp fac - tus est.

pp

ppp

D Langsam.

p Cru - ci - fi - xus,

ff cru - ci -

p Cru - ci - fi - xus,

ff cru - ci -

Langsam.

p

cresc.

f

p fi - xus,

p cru - ci - fi - xus,

p fi - xus,

p cru - ci - fi - xus,

BASS SOLO

cru - ci - fi - xus e - ti - am pro no - bis sub Pon - ti - o Pi - la - to,

crucifixus.

f *dim.*

crucifixus.

f *dim.*

et - i - am pro e - ti - am pro no - bis pro -

p

p *mf*

pas - sus, pas - sus e - ti - am pro

e - ti - am pro no - bis,

e - ti - am pro no - bis, pro no - bis,

no - bis, pas - sus pas - sus pro no - bis,

no - bis e - ti - am pro no - bis sub Pon - ti - o Pi - la - to,

dim.

no - bis e - ti - am pro no - bis pas - sus pas -

pas - sus,

pas - sus,

pas - sus,

pas - sus,

dim. pas - sus,

pp pas - sus,

dim. pas - sus,

pp pas - sus,

dim. pas - sus,

pp pas - sus,

pp

pp

dim.

pp

E *pp* **Largo.**

sus pas - sus

cresc. pas - sus, pas - sus sub Pon-ti - o Pi - la - to *p* pas - sus et se - pul - tus *dim.*

cresc. pas - sus, pas - sus sub Pon-ti - o Pi - la - to *p* pas - sus et se - pul - tus *dim.*

cresc. pas - sus, pas - sus sub Pon-ti - o Pi - la - to *p* pas - sus et se - pul - tus *dim.*

pas - sus et se - pul - tus

Largo.

E

F Allegro.

est!
est!

(Pos.)

pp *ppp* *pp* *p*

F Allegro.

This system contains the first two systems of music. The top system features four vocal staves (Soprano, Alto, Tenor, Bass) with lyrics "est!" and "est!". The piano accompaniment is in the bottom system, with dynamics *pp*, *ppp*, *pp*, and *p*. A section marked **F** and *Allegro* begins in the middle of the system.

cresc. *cresc.* *f*

This system consists of two systems of piano accompaniment. The first system shows a melodic line in the right hand and a bass line in the left hand, with dynamics *cresc.* and *f*. The second system continues the accompaniment with similar dynamics.

ff Et re - sur - re -

ff Et re - sur - re -

cresc. *ff*

This system contains the third system of music. The top system features four vocal staves with lyrics "Et re - sur - re -". The piano accompaniment is in the bottom system, with dynamics *cresc.* and *ff*. The system concludes with a melodic flourish in the right hand.

The musical score is arranged in three systems, each containing a vocal line (Soprano and Alto) and a piano accompaniment. The lyrics are in Latin. The first system features the lyrics "xit, et re-sur". The second system features "re-xit, re-xit,". The third system features "ter-ti-a di-e, se-cun-dum scrip-tu-ras". The piano accompaniment consists of a right-hand melody and a left-hand accompaniment. The score includes various musical notations such as clefs, time signatures, notes, rests, and dynamic markings like *ff*.

xit, et re-sur

re-xit, re-xit,

ter-ti-a di-e, se-cun-dum scrip-tu-ras

ter-ti-a di-e, se-cun-dum scrip-tu-ras

et as - cen

et as - cen

This system contains two vocal staves. The top staff has the lyrics "et as - cen" and the bottom staff has "et as - cen". The notes are sparse, with some rests.

ff

Ped.

This system shows the piano accompaniment for the first system. It features a dense texture of chords and moving lines in both the treble and bass clefs. A forte dynamic marking (*ff*) is present at the beginning, and a pedaling instruction (Ped.) is at the bottom left.

dit in coe - lum

dit in coe - lum

This system contains two vocal staves. The top staff has the lyrics "dit in coe - lum" and the bottom staff has "dit in coe - lum". The notes are sparse, with some rests.

This system shows the piano accompaniment for the second system. It features a dense texture of chords and moving lines in both the treble and bass clefs.

se

se

This system contains two vocal staves. The top staff has the lyrics "se" and the bottom staff has "se". The notes are sparse, with some rests.

This system shows the piano accompaniment for the third system. It features a dense texture of chords and moving lines in both the treble and bass clefs.

det, se - - - det, det, se - - - det,

This system contains the first three measures of the piece. It features two vocal staves (Soprano and Alto) and a piano accompaniment. The lyrics are "det, se - - - det, det, se - - - det,". The piano part consists of a flowing sixteenth-note melody in the right hand and a supporting bass line in the left hand. A "Ped." (pedal) marking is present in the second measure.

se - - - det ad dex - te - ram se - - - det ad dex - te - ram

This system contains the next three measures. The lyrics are "se - - - det ad dex - te - ram se - - - det ad dex - te - ram". The piano accompaniment continues with the same melodic pattern, showing some dynamic markings like accents and slurs.

Pa - - - tris. Pa - - - tris.

Etwas ruhig werdend

dim.

This system contains the final three measures. The lyrics are "Pa - - - tris. Pa - - - tris.". The piano accompaniment features a prominent G chord in the bass line. The tempo/mood instruction "*Etwas ruhig werdend*" (Somewhat becoming calm) is written above the piano part, and "*dim.*" (diminuendo) is written below it. The piano part concludes with a series of descending notes.

Piano introduction consisting of two staves. The right hand features a series of eighth-note chords, while the left hand plays a steady eighth-note accompaniment. The music concludes with a fermata on a half note in the right hand.

Vocal entry for three voices (Soprano, Alto, Tenor) with lyrics: "et i - te - rum ve -". The notes are held for a full measure. The dynamic is marked *f*.

Piano accompaniment for the first vocal phrase. The right hand plays a rhythmic pattern of eighth notes, and the left hand provides a harmonic accompaniment. The dynamic is marked *poco crescendo*.

Vocal entry for three voices with lyrics: "tu - rus est et". The notes are held for a full measure. The dynamic is marked *ff*.

Piano accompaniment for the second vocal phrase. The right hand features a more complex rhythmic pattern with some sixteenth notes. The dynamic is marked *f*.

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

The first system of the musical score consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The lyrics are: "et i - te - rum ven - tu - rus" on the top staff and "i - te - rum, et i - te" on the second staff. A dynamic marking of *f* is present at the beginning of the first vocal line.

The piano accompaniment for the first system, consisting of two staves (treble and bass clef). It features a rhythmic pattern of eighth and sixteenth notes, with some chords and rests.

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

The second system of the musical score consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The lyrics are: "est, et i - te - rum ven - tu - rus" on the top staff, "rum, et i - te - rum, et i - te - rum ven - tu - rus" on the second staff, and "est, et" on the third staff. A dynamic marking of *ff* is present at the beginning of the third vocal line.

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

The piano accompaniment for the second system, consisting of two staves (treble and bass clef). It features a rhythmic pattern of eighth and sixteenth notes, with some chords and rests. A dynamic marking of *cresc.* is present above the piano part.

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

The third system of the musical score consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The lyrics are: "est, et i - te - rum ven -" on the top staff, "est, et i - te - rum et" on the second staff, and "i - te - rum ven - tu - rus est, et i - te - rum et" on the third staff. A dynamic marking of *ff* is present at the beginning of the first vocal line.

et i - te - rum, et i - te - rum et

The piano accompaniment for the third system, consisting of two staves (treble and bass clef). It features a rhythmic pattern of eighth and sixteenth notes, with some chords and rests.

tu - - - rus est

ff H cum glo - ri - a cum

ff cum glo - ri - a cum

glo - - - ri - a

glo - - - ri - a

ju - di - ca - - - - -

ju - di - ca - re

p

p dim. *pp* *cresc.*

Detailed description: This system contains the first system of a musical score. It features four staves: two vocal staves (Soprano and Alto) and two piano staves (Right and Left Hand). The vocal parts begin with the lyrics 'ju - di - ca - - - - -'. The piano accompaniment starts with a *p dim.* dynamic, followed by a *pp* section with a long note, and then a *cresc.* section with a rhythmic pattern of eighth notes. Dynamics include *p*, *f*, and *pp*.

re ju - di - ca - re

ca - re ju - di - ca - re

ju - di - ca - re

ff *f* *p* *cresc.*

Detailed description: This system contains the second system of the musical score. The vocal parts continue with lyrics: 're ju - di - ca - re' and 'ca - re ju - di - ca - re'. The piano accompaniment features a *ff* dynamic, followed by a *f* section, and then a *p* section with a *cresc.* marking. Dynamics include *ff*, *f*, *p*, and *cresc.*.

ju - di - ca - - - - - re

ju - di - ca - re ju - di -

ju - di - ca - re ju - di -

mf *f*

Detailed description: This system contains the third system of the musical score. The vocal parts continue with lyrics: 'ju - di - ca - - - - - re', 'ju - di - ca - re ju - di -', and 'ju - di - ca - re ju - di -'. The piano accompaniment features a *mf* dynamic, followed by a *f* section. Dynamics include *mf* and *f*.

ju - di - ca - - - re

ca - - - re

ca - - - re

ju - di - ca - - - re

cresc.

ff

re ju - di - ca - - re vi - - - vos

re ju - di - ca - re vi - vos ju - di - ca - re vi - vos

ju - di - ca - re ju - di - ca - re ju - di -

ju - di - ca - re vi - vos ju - di - ca - re vi - vos ju - di - ca - re

mf

ff

ju - di - ca - - - re vi - vos ju - di - ca - re

ju - di - ca - re vi - vos ju - di - ca - re ju - di - ca - re vi - vos

ca - re vi - vos ju - di - ca - re vi - vos ju - di - ca - re

vi - vos ju - di - ca - re ju - di - ca - re vi - - - vos

ff

ff

J

vi - - - vos! et mor - - - tu - - -
vi - - - vos! et mor - - -

p *pp* *p* *pp*

Detailed description: This block contains the vocal staves for Soprano and Alto. The Soprano part has lyrics 'vi - - - vos! et mor - - - tu - - -' and dynamics *p* and *pp*. The Alto part has lyrics 'vi - - - vos! et mor - - -' and dynamics *p* and *pp*. The music is in a major key with a 4/4 time signature.

dim. *p* *pp*

Detailed description: This block shows the piano accompaniment for the first system. It features a right-hand melody with a *dim.* marking and a left-hand accompaniment with a *p* marking. The music is in a major key with a 4/4 time signature.

os.
- - - tu - - - os.

Detailed description: This block contains the vocal staves for Soprano and Alto. The Soprano part has lyrics 'os.' and the Alto part has lyrics '- - - tu - - - os.'. The music is in a major key with a 4/4 time signature.

Detailed description: This block shows the piano accompaniment for the second system. It features a right-hand melody with a *p* marking and a left-hand accompaniment with a *p* marking. The music is in a major key with a 4/4 time signature.

Detailed description: This block contains empty vocal staves for Soprano and Alto.

Detailed description: This block shows the piano accompaniment for the third system. It features a right-hand melody with a *p* marking and a left-hand accompaniment with a *p* marking. The music is in a major key with a 4/4 time signature.

Etwas breit.

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

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

Etwas breit.

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

non e - rit fi - nis,

dim. *p*

pp

non e - rit fi - nis.

pp *p*

poco a poco cresc.

non e - rit fi - nis,
poco a poco cresc.

non e - rit fi - nis,
poco a poco cresc.

(Clar.)

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

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

cresc.

f *ff*

L Tempo I.

Et in spi - ri - tum sanc - tum. Do - mi - num et vi - vi - fi - can -

Tempo I.

Et in spi - ri - tum sanc - tum. Do - mi - num et vi - vi - fi - can -

tem, qui ex Pa - tre Fi - li - o - que, qui ex

tem, qui ex Pa - tre Fi - li - o - que, qui ex

Pa - tre Fi - li - o - que pro - ce - - - - dit.

Pa - tre Fi - li - o - que pro - ce - - - - dit.

M Moderato. SOP. SOLO

Qui cum Pa - tre cum Pa - tre et Fi - li - o
 Qui cum Pa - tre cum Pa - tre et

Moderato.

dim. e rit. *p*

M

Fi - li - o cum Pa - tre et
 qui cum Pa - tre cum Pa - tre et Fi - li - o et Fi - li -
 qui cum Pa - tre cum Pa - tre et Fi - li - o cum Pa - tre et

TEN. SOLO
 p BASS SOLO

cresc.

Si - mul a - do - ra - tur si - mul
 Fi - li - o si - mul a - do - ra - tur
 o si - mul a - do - ra - tur si - mul
 Fi - li - o si - mul a - do - ra - tur

CHOR
 CHOR
 CHOR
 CHOR

pp
p Ped. (Pos.)

First system of musical notation. It includes four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "a - do - ra - tur et con - glo - ri - fi - si - mul a - do ra - tur et con - glo - ri - fi -". Dynamics include *p* and *cresc.*. The piano part features a prominent bass line with a *Ped.* marking.

Second system of musical notation. It includes four vocal staves and a piano accompaniment. The lyrics are: "ca - tur et con - glo - ri - fi - ca - tur qui lo -". Dynamics include *p*, *pp*, and *mf*. Solo markings are present: "N SOP. SOLO", "ALT SOLO", "TEN. SOLO", and "BASS SOLO". The piano part includes *mf*, *dim.*, and *pp* markings.

Third system of musical notation. It includes four vocal staves and a piano accompaniment. The lyrics are: "qui lo - cu - tus est per Pro - phe - tas qui lo - qui lo - cu - tus est per Pro - phe - tas, per Pro - phe - tas qui lo - cu - tus est per Pro - phe - tas, est per Pro - phe - tas qui lo - cu - tus est per Pro - phe - tas, est per Pro - phe - tas qui lo -". Dynamics include *mf* and *f*. The piano part includes a *p* marking.

Etwas langsamer.

cu - tus est qui lo - cu - tus est qui lo - cu - tus est per Pro - phe -
 - tus est qui lo - cu - tus est per Pro - phe -
 - tus est qui lo - cu - tus est per Pro - phe -
 cu - tus est

cresc. *dim.* *cresc.* *dim.* *cresc.* *dim.*

tas!
 tas!

p *tr* *f cresc.*

Chor

ff Et u - nam sanc - tam ca - tho - li - cam
ff Et - nam sanc - tam ca - tho - li - cam

ff *f*

et a - - pos - to - li-cam ec -

ff

ff

ff

ff

ff

ele - si - am, con - fi - te-or u - num bap -

sempre ff

sempre ff

sempre ff

tis - ma u - num bap - tis - ma

tis - ma u - num bap - tis - ma

in re - mis - si - o - nem pec - ca - to - rum.

in re - mis - si - o - nem pec - ca - to - rum.

0 Allegro.

et ex -

et ex -

0 Allegro.

p cresc. *f* *cresc.*

spec - to re - sur - rec - ti - o -

spec - to re - sur - rec - ti - o -

cresc. *ff*

Two vocal staves (Soprano and Alto) with the instruction *nem.* (no entry). Below them is a piano accompaniment staff with a *ff* dynamic marking.

Piano accompaniment for the first system, featuring a *ff* dynamic marking and a *dim.* (diminuendo) hairpin.

Vocal and piano accompaniment for the second system. The vocal line includes the lyrics "Mor - tu - o - rum." and "Et". Dynamics include *pp*, *mp*, and *p*. The tempo marking *Mässig.* is present.

Piano accompaniment for the second system, including a *dd* dynamic marking and a *(Fag.)* (Fagotto) instruction. The tempo marking *(largo)* is present.

Vocal and piano accompaniment for the third system. The vocal line includes the lyrics "vi - tam ven - tu - ri sae - cu - li. A - men. Cre - do, Cre - do,". Dynamics include *ff* and *mf*. The tempo marking *Mässig.* is present.

Piano accompaniment for the third system, featuring a *tr* (trill) marking and a *p* dynamic marking.

First system of the musical score. It consists of a vocal line and a piano accompaniment. The vocal line has three staves: the top staff contains the lyrics 'a - men Cre - do, Cre - do' with dynamics *p* and *ff*; the middle staff contains 'Cre - do, Cre - do et' with dynamics *ff* and *mf*; the bottom staff contains 'vi - tam ven - tu - ri sae - cu - li a - - men' with dynamics *ff* and *mf*. The piano accompaniment has two staves, with a fermata over the first measure and a dynamic of *ff* in the fourth measure. A fingering '5' is indicated in the bass staff.

Second system of the musical score. The vocal line continues with 'a - men, a - - men Cre - do, Cre - do' and 'vi - tam ven - tu - ri sae - cu - li a - - men Cre - do, Cre - do'. Dynamics include *ff* and *mf*. The piano accompaniment features a complex texture with many beamed notes and a dynamic of *ff* in the fourth measure.

Third system of the musical score. The vocal line includes 'a - men, a - - men Cre - do, Cre - do et' and 'vi - tam ven - tu - ri sae - cu - li a - - men'. Dynamics include *mf*, *ff*, and *p*. The piano accompaniment continues with a dynamic of *ff* in the fourth measure and a *p* dynamic in the fifth measure.

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

mf *mf* *f*

cresc. *f*

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

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

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

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

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

This system contains the first four measures of the musical score. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "men, et vi - tam ven - tu - ri sae - cu - li, sae - cu - li". The piano part includes dynamic markings such as *ff* and *pp*.

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

This system contains the next four measures of the musical score. The lyrics are: "Cre - do, Cre - do et vi - tam ven - tu - ri sae - cu -", "Cre - do, Cre - do a - men, a - men, a -", "Cre - do, Cre - do a - men, a -", and "Cre - do, Cre - do a - men, a -". The piano part includes dynamic markings such as *ff*, *pp*, and *p*.

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

This system contains the final four measures of the musical score. The lyrics are: "li Cre - do, Cre - do et vi - tam ven - tu - ri sae - cu", "men Cre - do, Cre - do a - men, a - men, a", "men Cre - do, Cre - do a - men, a", and "men Cre - do, Cre - do et vi - tam ven - tu - ri sae - cu". The piano part includes dynamic markings such as *ff*, *pp*, and *p*.

li, Cre - do, Cre - do et vi - - tam ven - tu - - ri - -

men, Cre - do, Cre - do et vi - - tam ven -

men, Cre - do, Cre - do et

li, Cre - do, Cre - do

f *mf* *cresc. e accel.*

sae - cu - li, et vi - tam ven -

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

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

ven - tu - ri sae - cu - li,

accel. *a tempo* *p*

molto cresc. e accel. *ff* *a tempo* *pp* *p*

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

tu - ri sae - cu - li, sae - cu - li

tu - ri sae - cu - li, sae - cu - li

SOLO. *mf* SOLO. *mf*

a - men, a - men,

pp

SOPRAN-SOLO.

Allegro.

BASS-SOLO.

men, a - - men.

a - - men, a - - men.

Cre - - - do,

Cre - - - do,

Allegro.

Cre - - - do

Cre - - - do

men,

men,

a - - - men!

a - - - men!

IV. Sanctus.

Mässig langsam.

p Sanc - tus

p Sanc - tus

p *pp* *cresc.*

Sanc - tus

Sanc - tus

p *cresc.*

cresc.

Sanc - tus

Do - mi - nus

mf Sanc - tus

ff Do - mi - nus

ff Do - mi - nus

p *cresc.* *f* *ff*

De - us Sa - ba - oth Sanc - tus

De - us Sa - ba - oth Sanc - tus

pp

pp

pp

pp

dim.

p

Allegro.

Ple - ni sunt coe - li et ter - ra

Ple - ni sunt coe - li et ter - ra

Allegro.

dim.

ff

tr

ff

tr

Glo - ri - a tu - a Ho -

Glo - ri - a tu - a

SOLO

cresc.

p

san - na in ex - cel - sis Ho - san - na in ex - cel - sis

CHOR. *f*

SOLO. *f*

CHOR. *p*

p *cresc.* *f* *p*

SOLO Ho - san - na in ex - cel - sis

CHOR. Ho - san - na in ex - cel - sis

CHOR. Ho - san - na in ex - cel - sis

cel - sis

cresc. *p* *f*

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

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

cresc.

cel - sis Ho -

cel - sis Ho - san - na in ex -

ff *f*

san - na in ex - cel - sis

cel - sis in ex - cel - sis

rit. *a tempo*

Ho - san - na in ex - cel - sis.

rit. *a tempo*

Ho - san - na in ex - cel - sis.

rit. *cresc.* *f* *a tempo* *sfz*

V. Benedictus.

Andante.

Andante.

p dolce

cresc.

zart

dim.

pp

cresc.

SOLO dolce

SOLO dolce

Be - ne -
Be - ne - dic - tus qui

p

p

p

Musical score for a choral and piano piece. The score is written in G major (one sharp) and 4/4 time. It consists of vocal staves and piano accompaniment.

Vocal Parts:

- SOLO:** Be - ne - dic - tus qui ve - nit in no - mi - ne Do - mi - ni
- CHOR:** Be - ne - dic - tus be - ne - dic - tus
- CHOR:** qui ve - nit in no - mi - ne Do - mi - ni
- CHOR:** Be - ne - dic - tus qui ve - nit in no - mi - ne Do - mi - ni
- CHOR:** Be - ne - dic - tus
- SOLO:** qui ve - nit qui
- SOLO:** dic - tus qui ve - nit in no - mi - ne Do - mi - ni Be - ne - dic - tus

Piano Accompaniment:

- Starts with a *cresc.* (crescendo) and *rit.* (ritardando) section.
- Includes *p* (piano) dynamics and *Ped.* (pedal) markings.
- Features a *dim.* (diminuendo) section.
- Ends with a *cresc.* (crescendo) section.

ve - nit in no - mi - ne no - mi - ne Do - mi - ne
Be - ne - dic - tus qui ve - nit in no - mi - ne Do - mi - ne

p *cresc.* *p* *p*

SOPRAN SOLO
p Be - ne - dic - tus Be - ne - dic - tus
p Be - ne - dic - tus

- - - tus qui ve - nit
mf qui ve - nit qui
mf qui ve - nit qui

mf (Fl.) (Clar.)
mp

ve - nit Be - ne - dic - tus qui ve - nit

in no - mi - ne

pp

pp

pp

pp

pp

Be - ne - dic - tus

Do - mi - ni Be - ne - dic -

f

f

f

f

cresc.

f

p

f

53
31

Be - ne - dic - tus

Be - ne - dic - tus

tus

Be - ne - dic - tus qui ve - nit

p

pp

pp

pp

pp

pp

pp

Empty musical staves for vocal and piano parts, including treble and bass clefs with a key signature of two flats.

Piano accompaniment for the first system, featuring a melodic line in the right hand and a bass line in the left hand. Dynamics include *p*, *cresc.*, *f ausdrucksvoll*, and *dim. p*.

Vocal parts for the second system. The top staff is labeled **CHOR** and contains the lyrics: "Be - ne - dic - tus qui". The middle staff is labeled *p* **CHOR** and contains the lyrics: "Be - ne - dic - tus". The bottom staff is labeled *p* **CHOR** and contains the lyrics: "Be - ne - dic - tus qui ve - nit in".

Piano accompaniment for the second system, continuing the melodic and bass lines. Dynamics include *dim.* and *p*.

Vocal parts for the third system. The top staff contains the lyrics: "ve - nit qui ve - nit in no - mi - ne in no - mi - ne Do - mi - ni in". The middle staff contains the lyrics: "Be - ne - dic - tus qui ve - nit qui ve - nit". The bottom staff is labeled *p* **CHOR.** and contains the lyrics: "no - mi - ne Do - mi - ni in no - mi - ne in no - mi - ne Do - mi - ni". The bottom-most line of the system contains the lyrics: "Be - ne - dic - tus qui ve - nit".

Piano accompaniment for the third system, featuring complex chordal textures and melodic lines. Dynamics include *cresc.*, *poco a poco cresc.*, and *f*.

no - mi - ne Do - mi - ni Be - ne - dic - tus qui
 Be - ne -
 in no - mi - ne Do - mi - ni

f sempre *cresc.* *ff dim.*

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

cresc. *p*

p *p* *dim.*
 Be - ne - dic - tus qui ve - nit in no - mi - ne Do - mi - ni
p *dim.*
 Be - ne -

dim.

in - no - mi - ne

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

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

dim. *rit.*

Do - mi - ni Be - ne - dic - tus Be - ne -

Do - mi - ni Be - ne -

Be - ne - dic - tus Be - ne -

Largo *Tempo I.* *Largo*

f *pp* *pp*

Largo *Tempo I.* *Largo*

p

dic - tus

dic - tus

pp *p* *p* *poco cresc.*

Allegro.

SOLO *mf* CHOR *f*

Ho - san - na in ex - cel - sis Ho -

Allegro.

p *ritard.* *p* *f*

san - na in ex - cel - sis

SOLO Ho - san - na in ex -

san - na in ex - cel - sis CHOR *p* Ho - san - na in ex - cel - sis

Ho - san - na in ex - cel - sis

stacc. *p*

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

CHOR. *f* cel - sis

CHOR. *f* Ho - san - na in ex - cel - sis ho - san - na ho - san - na ho -

f

san - na in ex - cel - sis

cresc. *ff*

cresc. *ff*

Ho - san - na in ex - cel - sis

f

f *ff*

Ho - san - na in ex - cel - sis.

ritard. *a tempo*

ritard. cresc. *a tempo*

VI. Agnus.

Andante. (quasi Adagio)

The first system consists of four staves (treble and bass clefs) with rests, indicating that the instruments are silent during this section.

Andante. (quasi Adagio)

The second system shows the piano accompaniment. The right hand has a melodic line with slurs and accents, starting with a piano (*p*) dynamic and moving to mezzo-forte (*mf*). The left hand provides harmonic support with chords and moving lines.

The third system contains the vocal parts. The soprano and alto lines enter with the lyrics "Ag - nus De - i" in a piano (*p*) dynamic. The tenor and bass lines enter with "Ag - nus" also in a piano (*p*) dynamic.

The fourth system continues the piano accompaniment. It includes a *rit.* (ritardando) marking and a piano (*p*) dynamic. The texture is dense with many notes in both hands.

The fifth system shows the vocal parts continuing. The lyrics are "qui tol - lis pec - ca - ta" for all parts. The dynamics are consistent with the previous system.

The sixth system continues the piano accompaniment. It features a *cresc.* (crescendo) marking and a piano (*p*) dynamic. The music builds in intensity towards the end of the system.

SOLO

mun - di!

Mi - se - re - re

SOLO

Mi - se - re - re

SOLO

Mi - se - re - re

SOLO

Mi - se - re - re

mi - se -

dim.

cresc.

cresc.

ff CHOR

mi - se - re - re

cresc.

ff CHOR

mi - se - re - re

cresc.

ff CHOR

mi - se - re - re

ff CHOR

mi - se - re - re

re - re

mi - se - re - re

mi - se -

f

ff

A

re no - bis!

Ag - nus

re no - bis!

Ag - nus De - i

re - re no - bis!

p

p

p

A

De - qui tol - lis pec - ca - ta

qui tol - lis pec - ca - ta

qui tol - lis pec - ca - ta

mf

cresc.

pp

mun - di!

Mi - se - re - re

Mi - se - re - re

Mi - se - re - re

mun - di! Mi - se - re - re mi - se -

SOLO

SOLO

SOLO

SOLO

SOLO

dim.

pp

cresc.

pp

mi - se - re - re

mi - se - re - re

mi - se - re - re

mi - se - re - re

re - re mi - se - re - re mi - se -

cresc.

ff CHOR

ff CHOR

ff CHOR

ff CHOR

ff CHOR

p cresc.

f

ff

dim.

dim. re no - bis

mf Ag - nus

dim. re no - bis

mf Ag - nus

re - re no - bis

p

B

mf Ag - nus De - i

De - i Ag - nus De - i

mf Ag - nus De - i

nus De - i

cresc. sempre

cresc. f

Ag - nus De - i

De - i Ag - nus De - i

Ag - nus De - i

cresc.

dim.

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

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

p *pp*

dim. *p* *cresc.* *dim.*

di Ag - nus De - i Ag - nus

di Ag - nus De - i Ag - nus

Ag - nus De - i Ag - nus De - i

ff *f* *ff* *f*

(Trp.)

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

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

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

ff *rit. e dim.* *rit. e dim.*

cresc. *ff* *rit.*

Do - na do - na

Moderato. *p* *cresc.*

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

f *cresc.* *p*

SOPRAN SOLO

Do - na do - na
do - na na
do - na do - na
do - na

p *cresc.* *f*

ff do - na no - bis pa - cem

ff do - na no - bis pa - cem

no - bis pa - cem

SOPRAN SOLO

Do - na da pa - cem

do - na da pa - cem

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

do - na do - na

dim.

D *pp* do - na no - bis pa - cem do - na no - bis pa -

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

do - na no - bis pa -

dim. rit. pp

D

cem do - na de - na

cem do - na do - na

pp *poco cresc.* *p* *cresc.*

do - na no - bis

do - na no - bis

mf *cresc.* *ff*

pa - - - - - cem.

pa - - - - - cem.

f *poco a poco dim. e rit.* *p rit.* *dim.*

do - na
do -

p

pp *Ped.*

zart hervortretend

pp *p*

(Viol.)

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

p

dim. *pp* *r. H.* *pp*

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

pp *poco riten.* *ppp*