

Anhang Ia, Nr. 12

A highly decorative border of intricate floral and scrollwork patterns surrounds the central text. The design is symmetrical and features a variety of leaf and vine motifs.

Große
Messe
in Es
von
Fr. Schubert.

PARTITUR.

Clavierauszug.

Orchesterstimmen.

Singstimmen.

Clavierauszug zu vier Händen ohne Worte.

928—929.

GROSSE
MESSE
(IN ES)
für Chor und Orchester
componirt
von
FRANZ SCHUBERT.

Eigentum des Verlegers für alle Länder.

LEIPZIG v. WINTERFELD, J. RIETZ-BISCHMANN.
WIEN, C. F. SPINA.
AMSTERDAM, TH. J. LOFFHAEN & CO. LONDON, J. L. EWER & CO.
PARIS, J. EBLO.

(1865)

*Die Partitur ist von Herrn Fr. Doppler von dem in der Königlichen Bibliothek
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531-530.



GROSSE MESSE.

KYRIE.

Andante con moto, quasi Allegretto.

Franz Schubert.
Comp. Juni 1828.

Sopran.

All.

Tenor.

Bass.

Pianoforte.

pp *ff*

Mod. rit.

Viol. CR.

pp **TUTTI.**

ff

pp *ff*

pp *ff*

Ky - ri - e, Ky - ri - e e - li - - son, e -

Ky - ri - e, Ky - ri - e e - li - - son, e -

pp *ff*

Mirakelstr.

li - - son,

li - - son,

Rob. Clar.

p *ff*

Viol.

Fag. Pos.

Ky - ri - e - e - le - - i - - son,
 Ky - ri - e - e - le - - i - - son,
Streichinstr.
Bl. Klar.
Flöt.
Fag. Pos.

Ky - ri - e - e - le - - i - - son,
 e - lei - - son,
 Ky - ri - e - e - le - - i - - son,
 e - lei - - son,
Streichinstr.

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

Viol.
ff *pp*
Ma. *ff* *pp* *Maest.*

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

ff *pp*
Ma.

Amen -

i - son! Chri - ste e -
cresc. - - -

i - son! Chri - ste e -
cresc. - - -

Viol.
cresc. Viol. CB.

f *sempre cresc.* - - - *ff* *p*

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

f *sempre cresc.* - - - *ff* *p*

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

f *sempre cresc.* - - - *ff* *p*

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

Viol.
f *sempre cresc.* - - - *ff* *p*

cresc. *f* *andante cresc.*
 Cri - - ste u - lei - son, e -
cresc. *f* *andante cresc.*
cresc. *f* *andante cresc.*
 Cri - - ste u - lei - son, e -
cresc. *f* *andante cresc.*

cresc. *f* *andante cresc.*
cresc. *f* *andante cresc.*

ff *f*
 le - i - son, Chri - - str,
ff *f*
 le - i - son, Chri - - str,
ff *f*

ff *f*

- Chri-*ste* e - lei - - - son, _____ *p*
 e - lei - - - son, _____ *p*
 e - lei - - - son, _____

f *decresc.*

lei - son, e - lei - son!
 e - lei - - son, e - lei - - *pp*
pp

p *pp* *Har.*

13

pp Ky - ri - e, Ky - ri - e e - lei - *sp*

pp Ky - ri - e, Ky - ri - e e - lei - *sp*

pp *son!* Ky - ri - e, Ky - ri - e e - lei - *sp*

pp Ky - ri - e, Ky - ri - e e - lei - *sp*

Viol.

pp *sp*

- son, e - lei - - son,

son, e - lei - - son,

Hob. Clar.

p *Viol.* *sp*

Fig. Pos.

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

Viol.
Bk. Clar.
Fag. Pos.

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

Viol.

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

fp
 Tutti.
pp
 22.

fp
 lei - - son, e - le - - i -
fp
 lei - - son, e - le - - i -

fp
pp
 Clar. Pic.
 23.

C

soo, Ky - ri - e

soo, Ky - ri - e

Moz. Fac.

Allegretto

ff Ky - ri - e e - lu -

ff e - lu -

ff Ky - ri - e e - lu -

ff g - lei -

ff

- i - son, e -
 - i - son, e -
 - i - son, e -
 son,

cresc.

p
 le - - i - - son,
p
 le - - i - - son,
p
 le - - i - - son,
p

p

Hera. For.

*Sol. *Sol. *Sol. *Sol.

Ky - ri - e, Ky - ri - e e - le - i -
 Ky - ri - e, Ky - ri - e e - le - i -

Dynamics: *p*, *ff*, *p*
 Performance markings: *mf*, *ff*, *p*

Performance markings: *mf*, *ff*, *p*

son, e - le - i - son! *gloria!*
 son, e - le - i - son!

Dynamics: *p*

Performance markings: *mf*, *ff*, *mf*, *ff*, *mf*, *ff*, *mf*, *ff*

GLORIA.

Allegro moderato e maestoso.

Sopran.

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

Alt.

Tenor.

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

Bass.

Pianoforte.

ff *rit.*

- ri - a in ex - cel - sis, glo - ri - a in ex - cel - sis,

glo - ri - a in ex - cel - sis, glo - ri - a,

- ri - a in ex - cel - sis, in ex - cel - sis,

glo - ri - a in ex - cel - sis,

Streichlein.

Musical score for the first system, featuring vocal lines and piano accompaniment. The vocal lines are in G major and 4/4 time. The piano accompaniment consists of a right-hand part with chords and a left-hand part with a steady bass line.

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

Piano accompaniment for the first system, consisting of a right-hand part with chords and a left-hand part with a steady bass line.

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

Musical score for the second system, featuring vocal lines and piano accompaniment. The vocal lines are in G major and 4/4 time. The piano accompaniment consists of a right-hand part with chords and a left-hand part with a steady bass line.

o! et in ter-ra pax, pax ho-mi-ni-

Piano accompaniment for the second system, consisting of a right-hand part with chords and a left-hand part with a steady bass line.

o! et in ter-ra pax, pax ho-mi-ni-

Fig. Pes. *dim.* *p*

A

bus bo - nae vo-lun - ta - tis! Lau - da-mus te, — be - ne - di - cimus te, —

bus bo - nae vo-lun - ta - tis! Lau - da-mus te, — be - ne - di - cimus te, —

f *staccato*

lan-da - mus te, lau - da-mus te, a - do - ra-mus te, a - do - ra-mus te,

lan-da - mus te, lau - da-mus te, a - do - ra-mus te,

ff *tr.* *pp* *staccato*

a - do - ra - mus, be - ne - di - ci - mus, be - ne - di - ci - mus, be - ne - di - ci - mus
 a - do - ra - mus te, *pp*
 a - do - ra - mus te, *pp* be - ne - di - ci - mus, be - ne - di - ci - mus
pp

pp *sub. Po.*

te, *f* glo - ri - fi - ca - mus, glo - ri - fi - ca - mus te, —
 glo - ri - fi - ca - mus te, *f*
 te, *f* te, *f* glo - ri - fi - ca - mus te, —
 glo - ri - fi - ca - mus, *f* glo - ri - fi - ca - mus te, —

crac. *f* *Streichleute.* *ff* *Tutti.*

— glo-ri-fi - ca-mus te, — glo-ri-fi - ca - - - nus te,

— glo-ri-fi - ca-mus te, — glo-ri-fi - ca - - - nus te,

cresc. — laus - da-mus te, be-ne-di-ci-mus te, glo-ri-fi - ca-mus te, *f*

cresc. — laus - da-mus te, be-ne-di-ci-mus te, glo-ri-fi - ca-mus te, *f*

cresc. — laus - da-mus te, be-ne-di-ci-mus te, glo-ri-fi - ca-mus te, *f*

p
a - do - ra - - - mus te!

p
a - do - ra - - - mus te!

ff *Tutti* *p* *Beh. Pas.*

B
p
Gra - ti - as a - gimus ti - bi prop - ter magnam glo - riam tu - -

p
Gra - ti - as a - gimus ti - bi prop - ter magnam glo - riam tu - -

Clar. Fac.
p
Vcl. solo.

am,

p
am, gra - ti-as a - gi-mus ti - bi prop - ter magnam glori-am tu -

Viol.
p

p
Do - mi-ne De - us, rex coe - les - tis, gra-tias a-gimus ti -

am, gra-tias a-gimus ti -

Clar. Fac.
p

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

bi, De - us, pa - ter om - ni - po - tens, gra-ti-as a-gimus ti -

The first system of music consists of four staves. The top two staves are vocal lines in G major, with lyrics 'bi, gra-ti-as a-gimus ti -'. The bottom two staves are piano accompaniment, with lyrics 'bi, De - us, pa - ter om - ni - po - tens, gra-ti-as a-gimus ti -'. Dynamics include *p* and *mf*.

Vol.

The piano accompaniment for the first system, showing the right and left hand parts with chords and melodic lines.

bi, Do - - - mi - ne Je - - su Chri - ste,

bi,

The second system of music consists of four staves. The top two staves are vocal lines in G major, with lyrics 'bi, Do - - - mi - ne Je - - su Chri - ste,'. The bottom two staves are piano accompaniment, with lyrics 'bi,'. Dynamics include *p*.

Tutti.

The piano accompaniment for the second system, showing the right and left hand parts with chords and melodic lines. Dynamics include *Tutti.*

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

gra-ti-as a-gimus ti - - bi, fi - - li

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

u - - ni - ge - ni - te, gra-ti-as a-gimus ti - - bi.

C *f*

Glo-ri-

Glo-ri-

f *mf*

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

glo-ri-a in ex-

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

glo-ri-

f *mf*

mf *mf*

Streichleiste.

- ri-a in ex - cel - sis, glo-ri-a in ex - cel - sis, in ex -
 celsis, glo - ri-a,
 in ex - cel - sis, glo-ri-a in ex - cel - sis, in ex -
 a in ex - cel - sis,

The piano accompaniment includes a section marked "Tutti" with a dynamic marking of mf .

cel - sis De - o! Lau - da-mus te, be-ne-di-ci-mus
 cel - sis De - o! Lau - da-mus te, be-ne-di-ci-mus

The piano accompaniment includes a section marked "Tutti" with a dynamic marking of mf .

te, glo-ri-fi-ca-mus te, a-do-ra-mus, be-ne-di-ci-mus

te, glo-ri-fi-ca-mus te, a-do-ra-mus, be-ne-di-ci-mus

ff

te, glo-ri-fi-ca-mus, lan-da-mus te!

te, glo-ri-fi-ca-mus, lan-da-mus te!

ff *Tutti*

p *Strickholz*

Andante con moto.

For. Pno.

Do - mi - ne Deus,

depress.

Musical score for a vocal and piano piece. The score is in G minor (three flats) and 4/4 time. It consists of vocal staves and piano accompaniment. The lyrics are in Latin: "a - - gnus De - i, qui tol - lis pecca - - ta mundi, pecca - - ta mundi,". The piano part features a rhythmic accompaniment of eighth notes in the right hand and chords in the left hand. Dynamics include *f*, *decres.*, *p*, and *pp*.

a - - gnus De - i, qui tol - lis
 pecca - - ta mundi, pecca - - ta mundi,

pp *D*

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

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

mi-se-re-re

Clar.

Fag.

bis,

ff

Do - - mi-ne De-us, a - - - - -

bis,

Viol.

Bob. Clar. Fag.

ff

Vcl. Ch.

Musical score for the first system, featuring vocal lines and piano accompaniment. The vocal lines are in G major and 4/4 time. The piano accompaniment is in G major and 4/4 time. The lyrics are: "De-i, qui tol-lis pec-ca - - ta".

Dynamics: *decevan.*, *p*, *decevan.*, *p*.

Piano accompaniment for the first system, featuring a complex rhythmic pattern in the right hand and a steady bass line in the left hand.

Dynamics: *pp*, *decevan.*, *p*.

Musical score for the second system, featuring vocal lines and piano accompaniment. The vocal lines are in G major and 4/4 time. The piano accompaniment is in G major and 4/4 time. The lyrics are: "mudi, pec-ca - - ta mudi, mi - se - - re - - re".

Dynamics: *pp*, *pp*, *pp*, *pp*.

Piano accompaniment for the second system, featuring a complex rhythmic pattern in the right hand and a steady bass line in the left hand.

Dynamics: *pp*.

Clar. Pos.

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

Clar.
Fag.

ff fi-li-us pa-tris, a-gnus De-i,
 fi-li-us pa-tris, a-gnus De-i,

Hob. Clar. Fas.
ff

decresc. *p*

qui tel-lis pec-ca - - ta mundi,

decresc. *p*

qui tel-lis pec-ca - - ta mundi,

f *decresc.* *p*

pec-ca - - ta mundi, mi-se-re-re, mi-se-re-re no-bis,

pp *pp*

pec-ca - - ta mundi, mi-se-re-re, mi-se-re-re no-bis,

pp *pp*

pec-ca - - ta mundi, mi-se-re-re, mi-se-re-re no-bis,

pp *pp*

Chr. Pas.

mi - se - re - re no - bis, Do - mi - ne

mi - se - re - re no - bis, Do - mi - ne De - us,

mi - se - re - re no - bis,

Clar. For Pos.

Fag.

De - us, a - - - gnus De - i, fi - - li - us

a - - - gnus De - i, fi - - li - us pa - tris,

Trom.

pa - tris, a - - - gus De - i,

a - - - gus De - i, qui tol - - lis pec-

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

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

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

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

Two vocal staves in G major, 4/4 time. The melody is simple and repetitive, with lyrics 'mi - se-re-re no - - - bis!' written below the notes. The first staff is for the soprano and the second for the alto.

Piano accompaniment for the first system. The right hand features a rhythmic pattern of eighth notes and chords, while the left hand plays a steady bass line. Dynamics include *ff* and *dim.*

Two empty vocal staves for the soprano and alto parts, corresponding to the first system of the vocal score.

Piano accompaniment for the second system. The right hand continues the rhythmic pattern with chords, and the left hand maintains the bass line. Dynamics include *p*, *pp*, and *mf*.

Tempo I.

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

f *Streichinstr.* *f* *Viol.*

san-ctus, quo-ni-am tu so-lus al-tis-si-mus,
 quo-ni-am tu so-lus al-tis-simus, quo-ni-am tu
 san-ctus, quo-ni-am tu
 quo-ni-am, quo-ni-am tu so-lus al-

Streichinstr.

quo-ni-am tu so-lus Do-mi-nus, tu so-lus Do - - - mi -
 so - lus,
 so - lus, tu so-lus Do-mi-nus, tu so-lus Do - - - mi -
 tis - si - mus,

Tutti

mus, tu so - lus, tu san - ctus al - tis - si -
 mus, tu so - lus, tu san - ctus al - tis - si -

Cresc.

mus, quo-ni-am tu so-lus al-tis-si-mus,

mus, quo-ni-am tu so-lus al-tis-si-mus,

The first system consists of four staves. The top two staves are vocal parts (Soprano and Alto) with lyrics. The bottom two staves are piano accompaniment. Dynamics include *mf* and *p*. The key signature has one flat (B-flat).

The piano accompaniment for the first system, showing the right and left hand parts. It includes a *ff* marking and a *rit.* (ritardando) marking.

quo-ni-am tu so-lus Do-mi-nus!

quo-ni-am tu so-lus Do-mi-nus!

The second system consists of four staves. The top two staves are vocal parts with lyrics. The bottom two staves are piano accompaniment. Dynamics include *p*. The key signature has one flat.

The piano accompaniment for the second system, showing the right and left hand parts. It includes a *p* marking and a *Streichlute.* (string solo) marking.

Moderato.

Cum sancto spí-ri-tu in glo-ri-a De-i pa-tris, A - - -

f Fag. Pic. Basso.

Cum sancto spí-ri-tu in glo-ri-a De-i pa-tris,
men, cum sancto spí-ri-tu in glo-ri-a De-i pa-tris, A - - men,

f Viola, Fag. I. Pic.

Cum san-cto spi-ri-tu in
 A - - - - - men, cum san-cto spi-ri-tu in glo - ria
 A - - - - - men, cum san-cto spi-ri-tu, cum

Viol. II, Clar.

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

Viol. I, Reb.

155

spi - ri - tu in glo - ri - a De - i - pa - tris, A -
 tu in glo - ri - a De - i pa - tris, A - men, A -
 spi - ri - tu, cum sancto spi - ri - tu in glo - ri - a De - i patris, A -

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

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

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

A - - - men, cum sancto spi - ri - tu in glo - - ria De - i pa - -
 cum sancto spi - ri - tu in glo - ri - a
 A - - - men, cum sancto spi - ri - tu, cum sancto spi - ri -
 A - - - men,

Strohlaute.

I
 tris, A - men, A - men, A - - - men,
 De - i - pa - tris, A - - - - men, A - - - - men,
 tu in glo - ri - a De - - i - pa - - tris, in
 cum san - cto spi - ri - tu in glo - - ri - a De - i - pa - tris,
 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

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,
 glo - ria In - fi - ni - tis, 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, cum san - cto
 A - men, A - - - - - men, cum san - cto spi - ri - tu in glo -
Fig. Pm.

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

Rob. Gar
Pas Pas

i - pa - 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,
 cum san - cto spi - ri - tu in glo - ria De - i pa - 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 - men, A - men, cum san - cto spi - ri - tu in
 A - men, A - men, A - - - - men, A - - - - men, cum san - cto

Viola, Flut. Pic.
f
ff

cum sancto spi - ri - tu in glo -
 cum sancto spi - ri -
 glo - ri - a De - i - pa - tris,
 spi - ri - tu in glo - ri - a De - i - pa - tris. A - - -

Viol. I. Bob.
f Viol. II. Clar.

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

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

f

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

V

P
 Bläser.

p

ll

f

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

f

Strickland

glo-ria De - i pa - tris, A - - men, A - men, A - - men,
tu in glo-ria De-i pa - tris, A - men, A - - men,
tu in glo - - ria Dei pa - tris, cum sancto spi - ri - tu in
glo - ri - a De - i pa - tris, A - - men, A - - - men, A -

f Tutti

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

Piano accompaniment with dynamics *f* and *ff*.

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

Piano accompaniment with dynamics *f* and *ff*.

Horns, Tromp. *ff* *Tutti* *f* *f*
 Piano.

Piano accompaniment with dynamics *ff*, *f*, and *f*.

CREDO.

Moderato.

Sopran. *p* Cre - - - do in u - - - num De - -

Alt. *p* Cre - - - do in u - - - num De - -

Tenor. *p* Cre - - - do in u - - - num De - -

Bass. *p* Cre - - - do in u - - - num De - -

Clav. *pp* *fren.*

p - - - um, *f* - - - clo - - - rum

p - - - um, *f* - - - clo - - - rum

fag. M. ten. *pp* *fren.* *Viol. p. ten.*

Viol. p. ten.

coe. li et ter. - - - - - rae, vi - si - bi - li - um om - ni -

coe. li et ter. - - - - - rae, vi - si - bi - li - um om - ni -

Ritardando

um et in - - - - - vi - si - bi - li - um, et in - vi - si -

um et in - - - - - vi - si - bi - li - um, et in - vi - si -

Viv.

A

bi - li - um.

bi - li - um.

f
Credo in u - num

f
Credo in u - num Do - mi - num Je - sum Chri - - - - - stum,

f
Do - mi - num Je - sum Chri - - - - - stum,

f
Credo in Je - sum Chri - - - - - stum,

Do - - - - - num Je - - - - - sum Chri - - - - - stum,

p
trém.
Blasphém.

f
Psaltes.

p

cre-do in fi-li-um De-i u-ni-ge-ni-tum,

p

cre-do in fi-li-um De-i u-ni-ge-ni-tum,

p

Viol.

Blasotr.

p

Panora.

B

f

an-te om-ni-a sae-cu-la,

f

et ex pa-tre na-tum an-te om-ni-a sae-cu-la,

f

et ex pa-tre na-tum,

f

et ex pa-tre na-tum an-te om-ni-a sae-cu-la,

Viol.

Pan. Blöser

f

p

p
De - um de De - o, lu - men de lu - mi.

p
De - um de De - o, lu - men de lu - mi.

The first system consists of four staves. The top two staves are vocal lines in treble clef, and the bottom two are piano accompaniment in bass clef. The music is in a minor key and 4/4 time. The vocal lines are marked with a piano (*p*) dynamic. The lyrics are 'De - um de De - o, lu - men de lu - mi.' The piano accompaniment features a steady bass line and chords in the right hand.

no.

The second system shows the piano accompaniment for the second system. It features a complex texture with multiple voices in both hands, including some sixteenth-note passages. The dynamics are not explicitly marked but follow the overall mood of the piece.

ne, De - um ve - - rum de De - o

ne, De - um ve - - rum de De - o

The third system consists of four staves. The top two staves are vocal lines in treble clef, and the bottom two are piano accompaniment in bass clef. The lyrics are 'ne, De - um ve - - rum de De - o'. The piano accompaniment continues with a similar texture to the previous system, providing harmonic support for the vocal lines.

The fourth system shows the piano accompaniment for the fourth system. It features a complex texture with multiple voices in both hands, including some sixteenth-note passages. The dynamics are not explicitly marked but follow the overall mood of the piece.

ve - - ro, per quem om-ni-a per quem

ve - - ro, per quem

ve - - ro, per quem om-ni-o fa - - cta sunt,

Viol.

Picc. Solo

om-ni-a fa - - cta sunt,

om-ni-a fa - - cta sunt, per quem

per quem om-ni-a fa - - cta sunt, per quem om-ni-a fa -

per quem fa - - cta sunt, per quem om-ni-a fa - - cta, om

The musical score consists of several systems. The first system includes vocal staves and piano accompaniment. The second system features a Violin part and a Piccolo solo part. The third system continues the vocal and piano parts. The fourth system includes a vocal staff and piano accompaniment. The fifth system continues the vocal and piano parts. The sixth system features a vocal staff and piano accompaniment.

f

per quem om-ni-a fa-cta sunt,
 om-ni-a fi-cta sunt,
 - - - - - et-a sunt,
 ni-a fa- - - - - et-a sunt,

Viol.
decresc.
p

*Piano
 cresc.*
f

p
 qui propter nos ho-mi-nes et
 qui propter nos ho-mi-nes et
p

Violonch.
p

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

Viol. Bassoon,
p *diviso*

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

pp *trem.* *p*

Andante.

Four staves of music, all containing rests. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature is three flats and the time signature is 12/8.

Violin and Viola parts. The Violin part is marked *pp* and the Viola part is marked *pp*. The music consists of rhythmic patterns in the 12/8 time signature.

Vocal and piano parts. The vocal line is marked *TENOR I. SOLO.* and includes the lyrics: Et in - car - na - tus est de - spi - ri - tu. The piano accompaniment is in the bass clef.

Piano accompaniment. The music consists of rhythmic patterns in the 12/8 time signature, continuing from the previous system.

san - cto ex Ma - ri - a, Mari - a vir - gine, et ho - mo fa - ctus

Hob. Clar.
pp
Clar.
Fr. Horns

est, et in - car - na - tus est, et in - car - na - tus

TENOR II. SOLO.
Et in - car - na - tus est de

est de spi - ri - tu san - cto, de spi - ri - tu san - cto ex - Ma -
 spi - ri - tu san - cto ex Ma - ri - a, Ma - ri - a
 Sub. Clar.

For. Horn
pp

ri - a vir - gi - ne, et ho - mo fa - ctus est,
 vir - gine, et ho - mo fa - ctus est,
 Sub. Clar. Clar.

F

SOPRAN SOLO.

Et in - car - na - tus est de spi - ri - tu

et in - carna - tus est despi - ri - tu san - eto

et in carna - tus est, et in carna - tus est despi - ri - tu

san - eto ex Ma - ri - a, Ma - ri - a vir - gi - ne, et

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

san - eto, de spi - ri - tu san - eto ex Ma - ri - a vir - gi - ne,

pp

ho-mo fa-ctus est, *Supra. pp* *TUTTI.* cru-ci-fi-xus

ho-mo fa-ctus est, *All. pp* *TUTTI.* cru-ci-fi-xus

et ho-mo fa-ctus est, *Tenor. pp* *TUTTI.* cru-ci-fi-xus

et ho-mo fa-ctus est, *Bass. pp* *TUTTI.* cru-ci-fi-xus

Viola. *divin.* *ppp*

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

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

cresc. sp *cresc. f*

485

First system of musical notation. It includes a vocal line with lyrics and piano accompaniment. The piano part features a triplet in the right hand and a steady bass line in the left hand.

ppp
ppp
ppp
 cru - ci - fi - xus

Second system of musical notation. This system is entirely instrumental for piano. It contains complex textures including triplets and dense chordal patterns in both hands.

pp
ppp
pp
 Clav. Part.

Third system of musical notation. It features vocal lines with lyrics and piano accompaniment. The piano part has a more active right hand with sixteenth notes.

fi - xus e - ti - am pro no - bis sub Pou - ti - o Pi -
 e - ti - am pro no - bis sub Pou - ti - o Pi - la - - - to, sub

Fourth system of musical notation. This system is entirely instrumental for piano, showing a continuation of the complex textures from the previous system with various dynamic markings.

cresc.
f
mf
f
mf
 200

la - to, e - li - amru - ci - fi - xus,

Pen - ti - o Pl - la - to, eru - ci - fi - xus,

The first system consists of four staves. The top two staves are vocal lines in G minor, with lyrics 'la - to, e - li - amru - ci - fi - xus,'. The bottom two staves are piano accompaniment, with the right hand playing a rhythmic pattern of eighth and sixteenth notes and the left hand providing harmonic support.

ff

fff *decresc.*

The piano accompaniment for the first system. The right hand features a complex texture with sixteenth-note runs and chords, while the left hand plays a steady eighth-note accompaniment. Dynamics range from *ff* to *fff* with a *decresc.* marking.

p pas - sus et se - pul - tus

p pas - sus et se - pul - tus

p pas - sus et se - pul - tus

The second system consists of four staves. The top two staves are vocal lines in G minor, with lyrics 'pas - sus et se - pul - tus'. The bottom two staves are piano accompaniment, with the right hand playing a rhythmic pattern of eighth and sixteenth notes and the left hand providing harmonic support. Dynamics are marked *p*.

pp

The piano accompaniment for the second system. The right hand features a complex texture with sixteenth-note runs and chords, while the left hand plays a steady eighth-note accompaniment. Dynamics are marked *pp*.

SOPRAN SOLO.

est, et in car

na-tes est de spi-ri-tu san-cto ex Ma-ri-a, Ma-ri-a

TENOR I SOLO.

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

TENOR II SOLO.

et incarnatus est de spi-ritu san-cto,

pp

vir - ginē, et ho - mo fa - ctus est,

vir - ginē, et ho - mo fa - ctus est,

ri - a vir - ginē, et ho - mo fa - ctus est,

d'inno.

Sopran. *TUTTI.*

pp

All. TUTTI.

ei - fi - xus o - ti - am pro no - bis sub

Tenor. *TUTTI.*

pp

All. TUTTI.

ei - fi - xus o - ti - am pro no - bis sub

Bass. *TUTTI.*

pp

All. TUTTI.

ei - fi - xus o - ti - am pro no - bis sub

ppp

crass.

fp

This system contains the first vocal entry. The vocal line is in a soprano register, with lyrics "Pon - ti - o Pi - la - - to,". The piano accompaniment consists of a steady eighth-note pattern in the right hand and a similar pattern in the left hand.

This system is entirely instrumental for the piano. It features a complex texture with sixteenth-note runs in the right hand and a more rhythmic accompaniment in the left hand. Dynamics include *crac.*, *f*, and *pp decres.*

This system contains the second vocal entry. The vocal line has lyrics "cu - - ci - fi - - xus e - - ti - am pro". The piano accompaniment continues with the established rhythmic pattern. Dynamics include *pp* and *pp*.

This system contains the third vocal entry. The vocal line has lyrics "cu - - ci - fi - - xus e - - ti - am pro no - - bis sub". The piano accompaniment continues with the established rhythmic pattern. Dynamics include *pp* and *pp*.

This system is entirely instrumental for the piano. It features a complex texture with sixteenth-note runs in the right hand and a more rhythmic accompaniment in the left hand. Dynamics include *ppp*, *crac.*, and *f*.

no - bis sub Pon - ti - o Pi - la - to, sub Pon - ti - o Pi -

Pon - ti - o Pi - la - to, sub Pon - ti - o Pi - la - to, eru - ci -

la - to, eru - ci - fi - xus e - ti - am pro no - bis, eru - ci -

fi - xus e - ti - am pro no - bis, e - ti - am pro no - bis, eru - ci -

cruc.

cruc.

1 2

p

fi - xus, pas - sus et se -

p

fi - xus, pas - sus et se -

fff *dim.* *pp*

pul - tus est.

pul - tus est.

ff

Tempo I.

Vocal staves for Soprano, Alto, Tenor, and Bass. The music consists of rests followed by a key signature change to B-flat major.

Piano accompaniment for the first system. It features arpeggiated chords with dynamic markings *p*, *sf*, and *pp*. The right hand has a melodic line with some grace notes.

Vocal staves with lyrics for the first system. The lyrics are: *Et resur-re-xit ter-ti-a di-e se-*
Et resur-
Et resur-re-xit se-
Et resur-re-xit ter-ti-a di-e se-cun-dum scrip-

Piano accompaniment for the second system. It includes markings for *Ritardato* and *Tutti*. The music features arpeggiated chords and a melodic line in the right hand.

eun-dum scrip-tu - ras, et a - scendit in coe-lum, se-det ad dex - te - ram
 pa - - - - - xil, et a - scendit in coe -
 eun-dum scrip-tu - ras, et a - scen-dit in
 tu - - - ras, et a - scendit in coe-lum, se-det ad dex - te - ram Pa - - -

Pa - - tris, et i - te - rum ven - tu - rus est, ven - tu - rus est cum
 - lum, et i - te - rum ven - tu - rus est, ven - tu - rus est cum
 coe - lum, et i - te - rum ven - tu - rus est, ven - tu - rus est cum
 tris, et i - te - rum ven - tu - rus est, ven - tu - rus est cum

rit.

K

ff *p*

glo-ri-a, ju-di-ca-re vi-vos et mer-tu-os, cu-jus
 glo-ri-a, ju-di-ca-re vi-vos et mer-tu-os, cu-jus

ff *p*

glo-ri-a, ju-di-ca-re vi-vos et mer-tu-os, cu-jus
 glo-ri-a, ju-di-ca-re vi-vos et mer-tu-os,

ff *ff* *ff* *dim.* *p*

reg- - al non e- - rit fl- - ius, non e- rit fl- - ius.

reg- - al non e- - rit fl- - ius, non e- rit fl- - ius.

Blackout. *p*

L

p

Cre - do in spi - ritum san - ctum

p

Cre - do in spi - ritum san - ctum

pp *frem.* *Pedale*

p

Do - mi - num, et vi - vi - fi - can - tem,

p

Do - mi - num, et vi - vi - fi - can - tem,

fag. Basso. *frem.* *Bob. Clar.*

Clar. *pp* *Pedale* *frem.* *Basso.* *p*

The musical score is arranged in four systems. The first system contains vocal staves for Soprano, Alto, Tenor, and Bass, each with the lyrics 'Cre - do in spi - ritum san - ctum'. The second system is a grand staff for piano, featuring a complex accompaniment with dynamic markings *pp*, *frem.*, and *Pedale*. The third system continues the vocal parts with the lyrics 'Do - mi - num, et vi - vi - fi - can - tem,'. The fourth system is another grand staff for piano, including parts for *fag. Basso.*, *Bob. Clar.*, and *Clar.*, with dynamic markings *pp*, *frem.*, and *p*.

qui ex pa-tre fi-li-o - que pro-ce-dit, qui cum pa-tre et

qui ex pa-tre fi-li-o - que pro-ce-dit, qui cum pa-tre et fi-li-o - simul a-do-

fi-li-o si-mul a-do-ra-tur, qui lo-cu-tus est

qui cum pa-tre et fi-li-o a-do-ra-tur, qui lo-

qui con-glori-fi-ca-tur, qui lo-cu-tus est per pro-ph-e-tas,

M

p

per pro - phe - - - - - tas. Con - fi - te - re u - num bap - tis - - ma

p

ca - tu - sced per pro - phe - - - - - tas.

p

qui lo - cu - tu - sced per pro - phe - - - - - tas. Con - fi - te - re u - num bap - tis - - ma

p

per pro - phe - - - - - tas.

mf

p

Clar. Pap.

mf

p

Horn.

in re - mis - si - o - - - - - nem pec - ca - to - rem mor - tu - o -

in re - mis - si - o - - - - - nem pec - ca - to - rem mor - tu - o - - - -

mf

p

Rob. Clar.

fuuu,

fuuu,

f
et vi-tan ven-tu-ri sae-cu-

pp

fres.

Vlad.

f

Fag. Pos. Basso

f

et vi-tan ven-tu-ri sae-cu-li, ven-tu-ri sae-cu-li,
li, ven-tu-ri sae-cu-li, A-men, ven-tu-ri sae-cu-li, A-

pp

Vlada. Tenorpos.

et vi-tan-ven-tu-ri
 et vi-tan-ven-tu-ri sae-cu-li, ven-tu-ri sae-cu-li, A-
 A - - - - - men, A - - - - - men, A - - - - - men, et vi-tan-ven-
 - - - - - men, A - - - - - men, A - - - - - men,

Viol. Clar. Viol. Hob.

sae-cu-li, ven-tu-ri sae-cu-li, A - - - - - men, A - - - - - men, A - - - - -
 men, ven-tu-ri sae-cu-li, A - - - - - men, A - - - - - men, A - - - - -
 tu-ri sae-cu-li, A - - - - - men, A - - - - - men, A - - - - - men, A - - - - -
 et vi-tan-ven-tu-ri sae-cu-li, ven-

men, A - - - men, A - - - men et vi-tan-ven-tu - ri sae-cu - li, ven-

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

men, A - men, A - - - men, A - - - men, et vi-tan-ven-tu - ri

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

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

men, A - - - men, A - - - men, et vi - tan-ven-

tae - cu - li, A - - - men,

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

A large watermark is visible in the center of the page, consisting of a large letter 'A' and a circular logo.

A - - - men, A - - - - - men, A - - - - - men,
 tu - ri - sae - ca - li, A - - - - - men, A - - - - - men, A - - - - -
 A - - - - - men,
 A - - - - - men, A - - - - - men, A - - - - - men, A - - - - - men,
 A - - - - - men, A - - - - - men, A - - - - - men, A - - - - - men, A - - - - -
 - - - - - men, A - - - - - men, A - - - - - men, A - - - - - men, A - - - - -
 - - - - - men, A - - - - - men, A - - - - - men, A - - - - - men, A - - - - -

The musical score consists of two systems. The first system includes vocal staves with lyrics and piano accompaniment. The second system continues the vocal and piano parts. The music is in a minor key with a 3/4 time signature. The piano part features a steady accompaniment with some melodic lines in the right hand.

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

Viol.
P_{Viol.}

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

Viol.
ff

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

Viol. Rob.
 Viol. Clar.

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

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

A - - - - - men, *f*
 A - - - - - men, et vi - tam ven - tu - ri
 A - - - - - men, A - - - - - men, A - - - - -
 et vi - tam ven - tu - ri sae - cu - li, ven - tu - ri sae - culi, A - - - - -
 Tutti
 et vi - tam ven - tu - ri sae - cu - li, ven - tu - ri sae - cu - li, ven - tu - ri sae - cu - li,
 men, A - - - - - men, A - - - - - men, A - - - - - men, A - - - - -
 men, A - - - - - men, A - - - - - men, A - - - - - men, A - - - - -

tu - ri sac - cu - li, A - - - - - men, A - - - - - men, A - - - - - men,
 A - - - - - men, A - - - - - men, A - - - - - men, A - - - - - men, A - - - - - men, et vi - tam ven -
 - - - - - men, et vi - tam ven - tu - ri sae - culi, A - - - - - men, A - - - - - men, et
 - - - - - men, A - - - - - men, A - - - - - men,

et vi - - - - - tam ven - tu - ri sae - cu - li, et vi - tam ven - tu - ri
 tu - ri sac - cu - li, ven - tu - ri sae - culi, A - - - - - men, et vi - tam ven -
 vi - - - - - tam ven - tu - - - - - ri sae - - - - - cu - li, et
 et vi - - - - - tam ven - tu - - - - - ri sae - - - - - cu - li, et vi - -
 et vi - - - - - tam ven - tu - - - - - ri sae - - - - - cu - li, et vi - -

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

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

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

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

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

li, ven-tu - ri - sae - culi, A - - - - - men, A - - - - - men,
 li, ven-tu - ri - sae - culi, A - - - - - men, A - - - - - men,
 sae - cu - li, A - - - - - men, A - - - - - men, A - - - - - men,
 vi - tam ven-tu - ri sae - - - - - cu - li, A - - - - - men, A - - - - - men,

Viol.
p
 Bass

p
 et vi-tam ven-tu - ri
p
 et vi-tam ven-tu - ri
p
 et vi-tam ven-
p
 et vi - - - - - tam ven - tu - ri

Viol.
 Bass

sac-cu-li, ven-tu-ri sac-cu-li, et vi-tam ven-tu-ri sac-cu-li, ven-
 sac-cu-li, ven-tu-ri sac-cu-li, et vi-tam ven-tu-ri sac-cu-li, ven-
 tu-ri sac-cu-li, A-men, et vi-tam ven-tu-ri sac-cu-li,
 sac-cu-li, A-men, et vi-tam ven-tu-ri sac-cu-li,

Streichler.
p

cresc. tu-ri sac-cu-li, A-men, et vi-tam ven-tu-ri sac-cu-li, et vi-tam ven-
cresc. tu-ri sac-cu-li, A-men, et vi-tam ven-tu-ri sac-cu-li, et vi-tam ven-
cresc. A-men, A-men, et vi-tam ven-tu-ri sac-cu-li, et
cresc. ven-tu-ri sac-cu-li, A-men, A-

Tutti
cresc. *f*

tu-ri sae - - euli, A - - - - - men, A - - - - -
 tu-ri sae - - euli, A - - - - - men, A - - - - -
 vi. tam ven- tu- ri sae - - euli, A - - - - - men, A - - - - -
 - - - - - men, A - - - - -
 - - - - - men, A - - - - - - - - - - -
 - - - - - men, A - - - - - - - - - - -
 - - - - - men, A - - - - - - - - - - -
 - - - - - men, A - - - - - - - - - - -
 - - - - - men, A - - - - - - - - - - -

rit.

SANCTUS.

Adagio.

Sopran. *p*
San - ctus,

All. *p*
San - ctus,

Tenor. *p*
San - ctus,

Bass. *p*
San - ctus,

Pianoforte. *p* *Stricklostr.* *rit.*

ff *San - ctus,*

ff *San - ctus,*

ff *San - ctus,*

ff *San - ctus,*

ff *San - ctus,*

p *rit.*

ff

san - - - - - etus

ff

san - - - - - etus

ff

p *crano.*

ff

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

ff

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

ff

ff

f Ple - ni sunt coe - li, coe - li et ter - ra

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

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

f Ple - ni sunt coe - li et ter - ra, ple - ni sunt coe - li, coe - li et ter - ra

ff glo - ri - a tu - a! *p* San - ctus,

ff glo - ri - a tu - a! *p* San - ctus,

ff *p* *Strobilisti.*

san - ctus, san - ctus,

f *tr* *p* *f* *p*

f Do - mi - nus De - us Sa - ba - oth!

f Do - mi - nus De - us Sa - ba - oth!

f Do - mi - nus De - us Sa - ba - oth!

f Do - mi - nus De - us Sa - ba - oth!

f

Allegro, ma non troppo.

a! O - san - na in ex - cel - sis De - o,
 O - san - na in ex - cel - sis De - o,
 a! O - san - na in ex - cel - sis De - o,
 O - san - na in ex - cel - sis De - o,
 sis De - o, in ex - cel - sis, in ex - cel - sis De - o,
 san - na in ex - cel - sis De - o, in ex - cel - sis De - o,
 san - na, o - san - na in ex - cel - sis, o - san - na, o - san -
 na, o - san - na, o - san - na, o - san - na in ex -

Viol. I.
 Viol. II.
 Viola.
 Cello.
 Pos. I.
 Pos. II.

C

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

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

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

in ex - cel - sis De - o, o - san - - na! —
 in ex - cel - sis De - o, o - san - - na! —
 in ex - cel - sis De - o, o - san - - na! —
 in ex - cel - sis De - o, o - san - - na! —
 in ex - cel - sis De - o, o - san - - na! —
 in ex - cel - sis De - o, o - san - - na! —

trm.

BENEDICTUS.

Andante.

Sopran. *p SOLO.*
Be - ne - di - ctus qui

Alt. *p SOLO.*
Be - ne - di - ctus qui

Tenor. *p SOLO.*
Be - ne - di - ctus qui

Bass. *p SOLO.*
Be - ne - di - ctus qui

Pianoforte. *p* *pp*

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

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

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

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

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

p *f* *ff*

ni,

ni,

ni, *ff* *ffff* be - ne - dictus qui

ni, *f* *ffff* be - ne - dictus qui ve - nit in no - mi - ne

p *f* *f*

SPUTTI. *dimin.* 13 *SOLO.*

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

SPUTTI. *dimin.* *SOLO.*

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

dimin. *SOLO.*

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

dimin.

Do - mi - ni, qui venit in no - mi - ne, no - mi - ni Do - mi - ni,

f *f* *dimin.* *p*

Tutti.

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

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

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

SOLO.

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

PIÙ TUTTI.

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

PIÙ TUTTI.

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

PIÙ TUTTI.

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

PIÙ TUTTI.

ni, be - ne - dictus qui ve - nit in no - mi - ne Do - mi - ni, in nomine

no - mi - ne Do - mi - ni,

no - mi - ne Do - mi - ni,

no - mi - ne Do - mi - ni,

Do - mi - ni,

Viol. *Flut.* *Clar.*

Bass. *Harp.* *Stricobass.*

Org.

D

p *SOLO.*

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

p *SOLO.*

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

p *SOLO.*

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

p *SOLO.*

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

diviso.

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

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

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

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

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

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

Do - mi - ni, in no - mi - ne Do - mi - ni,

Domi - ni, in no - mi - ne Do - mi - ni,

E

sf **TUTTI.** be - ne -

sf **TUTTI.** be - ne - di - ctus qui ve - nit in

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

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

dim. **F** *p SOLO.*

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

dim. *p SOLO.*

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

dim. *p SOLO.*

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

dim. *p SOLO.*

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

G *p TUTTI.*

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

p TUTTI.

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

p TUTTI.

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

p TUTTI.

no - mi - ne Do - mi - ni, in no - mine Do - mi - ni, be - ne -

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

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

no - mi - ne Domini, in no - mi - ne Domi - ni, qui ve - nit in no - mi - ne Do - mi - ni.

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

Streichl. p.

Allegro, ma non troppo.

O - san - na in ex - cel - sis

O - san - na

Fag. Pic. Viola 3/4. Pic. Cl.

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

Viol. I. & II.
 Viol. II. Clar.
 Bassoon

42 73
 cel - sis, in ex - cel - sis De - o, o -
 o, in ex - cel - sis De - o, o - san - - na in ex -
 na in ex - cel - - sis, o - san - - na, o - san - - na in ex - cel - -
 san - na, o - san - - na, o - san - na in ex - cel - sis De - - o,

97

sol - lu, o - san - na, o - san - na, o - san - na in ex -
 cel - sis, o - san - na, o - san - na in ex - cel -
 sis De - o, o - san - na, o - san - na in ex - cel -
 sis, o - san - na, o - san - na in ex -

98

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

sus-tin in ex-cel-sis De-o, o-san-na in ex-
 sis, in ex-cel-sis De-o, o-san-na in ex-
 na in ex-cel-sis De-o, o-san-na in ex-
 in ex-cel-sis De-o, o-san-na in ex-

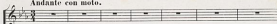
cel-sis De-o, o-san-na!
 cel-sis De-o, o-san-na!
 cel-sis De-o, o-san-na!
 cel-sis De-o, o-san-na!

trou.

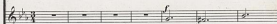
AGNUS DEI.

Andante con moto.

Sopran.



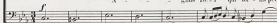
Alt.



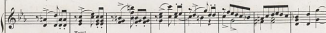
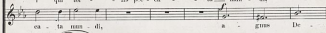
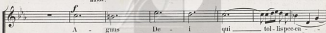
Tenor.



Bass.



Pianoforte.



ta, pre - ca - ta mun - di, — mi - se - re, mi - se -
 pre - ca - ta mun - di, — mi - se - re -
 i qui tol - lis pre - ca - ta mun - di, — mi - se - re -
 lis pre - ca - ta mun - di, — mi - se - re -

Musical score for the first system, featuring vocal lines and piano accompaniment. The piano part includes dynamic markings such as *ff*, *f*, and *p*, and includes the instruction "Viol. Strokhilote."

re - re no - bis, a -
 re no - bis, a - gnos De - i qui
 re no - bis, a - gnos
 re no - bis,

Musical score for the second system, featuring vocal lines and piano accompaniment. The piano part includes dynamic markings such as *f* and *ff*, and includes the instruction "Viol."

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

- tol - lis pec - ca - ta, pec - ca - ta mun - di, a - gus De - i

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

a - gus De - i qui

di, pec - ca - ta mun - di, —

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

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

- tol - lis pec - ca - ta, pec - ca - ta mun - di, — ni - se.

472

p

B

mi - se - re - re no - bis,

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

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

re - re, mi - se - re - re no - bis, a - gus De -

Strad.

Viol.

a - gus De - i,

gus De - i, a - gus De - i qui tol -

- - - gus De - i, a - - gus De - i

i qui tol - lis pec - ca - ta mun - di, a - gus

472

gnis De - i qui tol - lis pec - ca - ta mun - di,
 - lis pec - ca - ta, pec - ca - tu mun - di, a - gnus De -
 qui tol - lis pec - ca - tu mun - di,
 De - i qui tol - lis pec - ca - tu mun - di, a -

Musical score for the first system, featuring vocal lines and piano accompaniment. The piano part includes dynamic markings such as *p*, *ff*, and *p*.

a - gnus De - i qui tol - lis pec - ca - ta mun - di.
 i qui tol - lis pec - ca - ta, pec - ca - tu mun - di.
 a - gnus De - i qui tol - lis pec - ca - tu mun - di.
 gnus De - i qui tol - lis pec - ca - tu mun - di.

Musical score for the second system, continuing the vocal and piano parts. The piano part includes dynamic markings such as *p*, *ff*, and *pp*.

Andantino.

pp Do - na no - bis pi - - eam, *p* do - na no - bis

pp Do - na no - bis pi - - eam, *p* do - na no - bis

The first system consists of four staves. The top two staves are vocal lines in soprano and alto clefs, with lyrics 'Do - na no - bis pi - - eam, do - na no - bis'. The bottom two staves are piano accompaniment in treble and bass clefs. Dynamics include *pp* and *p*.

pp *Morez.*

The second system shows piano accompaniment for the vocal lines above. It features a rhythmic pattern of eighth notes in the right hand and chords in the left hand. Dynamics include *pp* and *Morez.*

p pi - - eam, *p* do - na no - bis pi - - eam,

p pi - - eam, *p* do - na no - bis pi - - eam,

The third system continues the vocal and piano parts. The vocal lines have lyrics 'pi - - eam, do - na no - bis pi - - eam,'. The piano accompaniment continues with the same rhythmic pattern. Dynamics include *p*.

Clar. *Clar.*

The fourth system shows piano accompaniment for the vocal lines above. It includes a *Clar.* (Clarinet) part. Dynamics include *p*.

p
 do - na, do - mi nobis pa - - cem,
p
 do - mi, do - mi nobis pa - - cem.
p
 do - mi no - bis, nobis pa - - cem, pa - - cem,
p
 do - mi no - bis, nobis pa - - cem, pa - - cem,
f
 donn,

f
 For. Pno.
 Hiss
f

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

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

dona nobis pacem tuam to - his pacem,

f *trac.*

SOLO. *p* do - na, dona nobis pa - cem, do - na nobis

SOLO. *p* do - na, do - na nobis, do - na pa - cem, do - na nobis

p *SOLO.* do - na, do - na nobis, do - na pa - cem, do - na nobis

SOLO. *p* do - na, dona nobis pa - cem, do - na pa - cem, do - na nobis

p *pp*

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

ad libit.
Clav. Fac.
pp

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

TUTTI. nobis pa - cem, dona, dona nobis pa - - - cem, *SOLO.* do - na no - bis pa -

TUTTI. nobis pa - cem, dona, dona nobis pa - - - cem, *SOLO.* do - na no - bis pa -

TUTTI. nobis pa - cem, dona, dona nobis pa - - - cem, do - na no - bis pa -

TUTTI. pa - cem, do - na nobis, dona nobis pa - - - cem, *SOLO.*

p *f* *Tutti.* *Andante, decresc.* *p*

Viol.
 Violoncello,
 Contrabbasso.

TUTTI. *SOLO.* *TUTTI.*

ci - tum, ho - mi - ni - bus pa - - - cem, do - na no - bis pa - - - cem, do - na nobis pa - - - cem, do - na nobis pa - - - cem, do - na nobis pa - - - cem, do - na nobis pa - - - cem, do - na nobis pa - - - cem.

f

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

TUTTI.
cem, *crec.* no - bis pa - - - - -
TUTTI.
do - na no - bis pa - - - - -
TUTTI.
cem, *crec.* do - na, do - na no - bis
TUTTI.
do - na no - bis pa - - - - -
TUTTI.
cem,

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

TUTTI.
pa - - - - -
TUTTI.
cem, *crec.* do - na no - bis pa - - - - -
TUTTI.
cem, *crec.* do - na no - bis pa - - - - -
TUTTI.
cem, *crec.* do - na no - bis pa - - - - -
TUTTI.
cem, *crec.* do - na no - bis pa - - - - -

Allegro molto moderato.

omn.

A - - gus De - - i qui

omn.

A - - gus De - - i qui tol - lis pec - ca - ta

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

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

mun - di, A - - gus De - - i,

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

Andantino.

ff *divis.* *pp*

a - gus De - i, a - gus De - i. Dona nobis pa - cem,

ff *divis.* *pp*

a - gus De - i, a - gus De - i. Dona nobis pa - cem,

ff *divis.* *pp*

a - gus De - i, a - gus De - i. Dona nobis pa - cem,

ff *divis.* *pp*

a - gus De - i, a - gus De - i.

ff *divis.* *pp* *staccato.* *pp*

p *cresc.* *f* *p*

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

p *cresc.* *f* *p*

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

p *cresc.* *f* *p*

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

p *cresc.* *f* *p*

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

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

Tam. *f* *p* *pp*

cresc. *f* *ff* *p*
 cem, pa - cem, pa - cem, pa - cem, do - na nobis pa - cem.
cresc. *f* *ff* *p*
 cem, pa - cem, pa - cem, pa - cem, do - na nobis pa - cem.

cresc. *f* *ff* *p*

