

Petite Messe Solennelle

N.º 1.

K Y R I E

(SOLI E CORO)

AND.^{te} MAESTOSO

2 SOPRANI

Le 4 voci assolo col Coro

2 CONTRALTI

2 TENORI

2 BASSI

HARMONICUM

AND.^{te} MAESTOSO ($\text{♩} = 108$) *stacc.*

PIANO

cres: - a - poco - a - poco

cres: - a - poco - a - poco

f *smorz:*

f *smorz:*

4

CONTRALTO
sotto voce.

TENORE Ky - - ri - - e Ky - - ri - -

BASSO Ky - - ri - - e Ky - - ri - -

fp *cresc.*

0 *cresc. a poco a poco*

SOPRANO

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

4

4

smorz.
 - son e - le - i - son e -
 - son e - le - i - son e -
 - son e - le - i - son e -
 - son e - le - i - son e -

smorz.

4 *pp*

- le - - - i - - son

- le - - - i - - son

- le - - - i - - son

- - - i - - son

pp

mf

pp

pp

pppp

Ky - ri -

Ky - ri -

Ky - ri -

Ky - ri -

f

pp

pppp

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

p *fz* *p*
sf *p*

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

ppp *sf* *p* *pp*

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

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

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

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

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

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

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

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

This musical score is for a Kyrie eleison setting. It consists of four systems of music, each with four vocal staves and a piano accompaniment. The lyrics are "e - le - i - son Ky - ri -". The score includes dynamic markings such as *f*, *pp*, *mf*, and *pppp*. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand. The score concludes with a $\frac{3}{4}$ time signature change.

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

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

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

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

- SON.....

- SON.....

- SON.....

- SON.....

morendo.

morendo.

AND.^{no} MODERATO tutto sotto voce e legato.

(♩ = 66)

Chris - te

Chris - te..... e - le -

Chris - te Chris - te e - le - i -

Chris - te..... e - le - - - -

Chris - te e - le - i - son

- - - - - i - son

- son Chris - te e - le - - - -

- - - i - son
 Chris - te e - le - - - i - son
 Chris - te e - le - - -
 - - i - son Chris - te

Chris - te e - le - - - i - -
 Chris - te e - - -
 - - i - son Chris - te e -
 e - - - le - i - son Chris - te e -

- son Chris - te e - le - i - son
 - le - i - son Chris - te e - le - i -
 - le - i - son e - le - i -
 - le - i - son e -

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

PIU LENTO.

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

Chris - te e - le - i -

Chris - te e - le - i -

- son e - le - i -

The first section consists of four vocal staves and two piano staves. The vocal parts are in a soprano, alto, tenor, and bass arrangement. The lyrics are: "le - i - son..... e - le - i -", "Chris - te e - le - i -", "Chris - te e - le - i -", and "- son e - le - i -". The piano accompaniment is sparse, with long rests in the right hand and simple chords in the left hand.

I.^{mo} TEMPO.

- son.

- son.

- son.

- son.

The second section features four vocal staves and two piano staves. The vocal parts have the lyrics: "- son.", "- son.", "- son.", and "- son.". The piano accompaniment includes a circled '1' above the first measure of the right hand and a circled '1' below the first measure of the left hand.

I.^{mo} TEMPO.

stacc.

pppp

The third section consists of two piano staves. The right hand has a circled '1' above the first measure and is marked with a circled '1' and 'pppp'. The left hand is marked with a circled '1' and 'pppp'. The music is characterized by staccato chords and a rhythmic pattern of eighth notes. The word "stacc." is written above the right hand.

sotto voce. Ky - - - ri - - -

Ky - - - ri - - - e Ky - - - ri - - -

Ky - - - ri - - - e Ky - - - ri - - -

0 Ky - - - ri - - - e Ky - - - ri - - -

cres:

cresc. a poco a poco.

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

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

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

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

4

4

smorz: *p*

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

smorz:

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

smorz:

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

smorz:

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

smorz:

Detailed description: This system contains the first four staves of music. The top three staves are vocal parts in treble clef, and the fourth is a bass line in bass clef. The piano accompaniment consists of two staves (treble and bass clef) with a complex rhythmic pattern of eighth and sixteenth notes. The tempo/mood is marked 'smorz:' (ad libitum) and the dynamic is 'p' (piano). The lyrics are '- son e - le - i - son e - -'.

pp *pppp*

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

pppp

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

pppp

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

pppp

- - - i - - son Ky - ri -

pp *pppp*

Detailed description: This system contains the next four staves of music. The top three staves are vocal parts in treble clef, and the fourth is a bass line in bass clef. The piano accompaniment continues with the same rhythmic pattern. The tempo/mood is 'smorz:' and dynamics are 'pp' (pianissimo) and 'pppp' (pianississimo). The lyrics are '- le - - - i - - son Ky - ri -'.

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

Piano accompaniment includes a grand staff with treble and bass clefs, and a figured bass line below. Dynamics include *p* and *fz*.

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

Piano accompaniment continues with a grand staff and figured bass. Dynamics include *pppp* and *sf*.

Four vocal staves (Soprano, Alto, Tenor, Bass) with lyrics: - e..... e_le - - i - son..... Ky - ri -

Piano accompaniment for the first system, including grand staff and figured bass.

Four vocal staves with lyrics: - e e - le - i - son e - le - i -

Piano accompaniment for the second system, including grand staff and figured bass.

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

in tempo.

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

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

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

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

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

f *mf* 4

in tempo.

e - le - i - son Ky - ri -

e - le - i - son Ky - ri -

e - le - i - son Ky - ri -

e - le - i - son Ky - ri -

f *pp* *mf*

f *pp*

f *pp* *pppp*

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

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

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

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

f *pp* *pppp*

f *pp*

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

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

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

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

son.....
son.....
son.....
son.....

morendo.

morendo.

N. 2.
G L O R I A

ALLEGRO MAESTOSO (♩ = 120)

(SOLI E CORO)

2 SOPRANI

Le 4 voci assolo col Coro

2 CONTRALTI

2 TENORI

2 BASSI

HARMONIUM

ALLEGRO MAESTOSO (♩ = 120)

PIANO

SOPR:

ff

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

f Glo - ri - a in ex - cel - sis De - o *ff* Glo - - ri -

f Glo - ri - a in ex - cel - sis De - o *ff* Glo - - ri -

f Glo - ri - a in ex - cel - sis De - o *ff* Glo - - ri -

ff in ex - cel - sis De - o *ff* Glo - - ri -

ff
- a..... Glo - - - ri - a.....
ff
- a..... Glo - - - ri - a.....
ff
- a..... Glo - - - ri - a.....
ff
- a..... Glo - - - ri - a.....

ff

ff
8^{va}
ff

①
①

AND.^{no} MOSSO. (♩ - 58)

rall:

pp

Solo.
In tempo.

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

(♩ = 58)

Solo.

Lau-da-mus te

Solo.

Lau-da-mus

Solo.

Lau-da-mus

-tis.

Lau - - da - mus

Be - ne - di - ci - mus te

te Be - ne - di - ci - mus te

te Be - ne - di - ci - mus te

te Be - ne - di - ci - mus te

Detailed description: This system contains four vocal staves. The first staff has a treble clef and a key signature of one flat. It features two triplet markings over the first two measures. The lyrics 'Be - ne - di - ci - mus te' are written below the notes. The second staff continues the melody with the lyrics 'te Be - ne - di - ci - mus te'. The third and fourth staves provide alternative vocal parts for the same lyrics.

ppp

Detailed description: This system shows the piano accompaniment for the first system. It consists of two staves, treble and bass clef. The music is in a key of one flat. There are dynamic markings including *ppp* and *pp*. The accompaniment features sustained chords and some melodic lines.

Detailed description: This system shows the piano accompaniment for the second system. It consists of two staves, treble and bass clef. The music continues with sustained chords and melodic lines in the same key signature.

A - do - ra - mus

A - do - ra - mus

A - do - ra - mus te

A - do - ra - mus

Detailed description: This system contains four vocal staves. The lyrics 'A - do - ra - mus' are written below the notes. The first three staves show the vocal lines, and the fourth staff provides an alternative part. The music continues with triplet markings and melodic lines.

ppp

Detailed description: This system shows the piano accompaniment for the second system. It consists of two staves, treble and bass clef. There are dynamic markings including *ppp*. The accompaniment features sustained chords and melodic lines.

Detailed description: This system shows the piano accompaniment for the third system. It consists of two staves, treble and bass clef. The music continues with sustained chords and melodic lines in the same key signature.

te A - do - ra - mus te

te A - do - ra - mus te

A - do - ra - mus te A - do - ra -

te A - do - ra - mus te A - do -

ppp

A - do - ra - mus te Glo - ri - fi -

Glo - ri - fi - ca -

- mus te

- ra - - - mus te Glo - ri - fi - ca -

ppp

ca - mus te Glo - ri - fi - ca - mus

- mus te Glo - ri - fi - ca - mus

Glo - ri - fi - ca - mus

- mus te Glo - ri - fi - ca - mus

te Glo - ri - fi - ca - mus

te

te

te

te

te

te

te

te

te

te

te

te

te

te

te

Tutti.

sotto voce.

A - do - ra - mus te Glo - ri - fi -

- ra - mus te Glo - ri - fi -

Glo - ri - fi -

Glo - ri - fi -

- ca - - - mus te.....

- ca - - - mus te.....

- ca - - - mus te.....

- ca - - - mus te.....

pppp

GRATIAS

AND.^{te} GRAZIOSO. (♩ = 76)

(TERZETTO)

CONTRALTO

TENOBE

BASSO

PIANO

AND.^{te} GRAZIOSO.

Gra - ti - as

a - gimus ti - bi prop - ter ma - gnam glo - riam

CONTRALTO

Gra - ti - as a - gimus ti -
glo - riam tu - am Gra - ti - as a - gimus a - gimus

- bi prop - ter ma - gnam glo - ri - am glo - ri - am
ti - bi prop - ter ma - gnam glo - ri - am glo - ri - am

tu - am Gra-ti-as a-gi-mus a-gimus ti-bi

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

tu - am Gra-ti-as a-gi-mus ti-bi ti -

musical notation: vocal staves and piano accompaniment

prop-ter ma-gnam glo-ri-am glo-ri-am tu -

prop-ter ma-gnam glo-ri-am glo-ri-am glo-ri-am tu -

- bi propter ma-gnam glo-ri-am glo-ri-am tu -

musical notation: vocal staves and piano accompaniment

Cres: rit:

- am

- am prop-ter ma-gnam prop-ter ma-gnam

- am prop-ter magnam prop-ter ma-gnam

musical notation: vocal staves and piano accompaniment

F A A

F FP

FF
 Glo - ri - am tu - - - am
FF
 Glo - ri - am tu - - - am
FF
 Glo - ri - am tu - - - am

smorz: *pppp*

ff *pp*

ppp
 Gra - ti - as a - gi - mus ti - - bi
 Gra - ti - as a - gi - mus a - gi - mus ti - bi
 Gra - ti - as a - gi - mus a - gi - mus ti - bi

ppp

The musical score is arranged in systems. Each system contains vocal staves (Soprano, Alto, Tenor/Bass) and a piano accompaniment. The lyrics are: "Prop - ter..... ma - gnam glo - ri - am glo - ri - am tu - - - am Prop - ter tu - - - am Prop - ter..... ma - - gnam glo - ri - am tu - - - am Prop - ter..... ma - - gnam glo - ri - am tu - - - am Prop - ter ma - - gnam glo - ri - am tu - - - am Prop - ter ma - - gnam glo - ri - am tu - - - am Prop - ter ma - - gnam glo - ri - am". The score includes dynamic markings such as *f* and *mp*, and performance directions like *CRESC.* and *dim.*. The piano part features a steady accompaniment with chords and moving lines.

pp

-ri - am tu - - am Prop - ter
 -ri - am tu - - am *pp* Prop - ter..... ma - -
 -ri - am tu - - am *pp* Prop - ter..... ma - gnam.....Glo - ri -

pp
pp

..... ma - gnam Prop - ter ma - gnam glo -
 - gnam..... ma - gnam Prop - ter ma - gnam glo -
 - am tu - am..... Prop - ter ma - gnam glo -

f
f

-ri - am tu - - am glo - ri - am gloriam tu - am
 -ri - am tu - - am *pp* Glo - ri - am
 -ri - am tu - - am *pp* Glo - ri - am

pp
sf
f

glo - ri - am tu - am Glo - ri - am
glo - ri - am tu - am Glo - ri - am

f *pppp*

- am..... tu - am.....
- am..... tu - am.....
- am..... tu - am.....

pppp

pppp *morendo.*

DOMINE DEUS

(SOLO)

TENOBE

ALL.° GIUSTO. (♩ = 126)

PIANO

The musical score is written for Tenor and Piano. It begins with a Tenor staff containing a whole rest, indicating the start of the vocal solo. The piano accompaniment starts with a forte (ff) dynamic. The score is divided into several systems. The first system shows the piano accompaniment in treble and bass clefs. The second system continues the piano accompaniment. The third system features a piano (pp) dynamic marking. The fourth system includes dynamic markings of forte (f) and fortissimo (ff). The fifth system shows a piano (p) dynamic marking. The sixth system contains the lyrics "Do-mi - ne.... De - us" with the vocal line and piano accompaniment. The piano accompaniment in this system includes dynamic markings of sf and ppp. The score concludes with a final piano accompaniment system.

rex..... cœ - les - tis De - us Pa - ter om -

- ni - po - tens..... Do - mi - ne..... fi - li

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

..... Chris - te..... Je - su Chris - te

Je - su Chris - te Do - mi - ne De - us

f

f

sf

sf

rex cœ - les - tis De - us Pa - ter om -

sf

f

sf

sf

- ni - - po - tens Do - mi - ne fi - li

pp

sf

pp

u - ni - ge - ni - te u - ni - ge - ni - te

cres:

rinf:

f

cres:

rinf:

f

Je - su Chris - te.

ff

ff

Do - mi - ne

sf *ppp*

De - us A - gnus

ppp

De - i Fi - li - us Pa - - -

- tris Fi - li - us Pa - - -

- tris Do - mi - ne De - us A - - gnus

De - i A - gnus De - i Fi - li - us

Pa - tris Fi - li - us Pa - tris

Do - mi - ne De - us Rex..... ce -

- les - tis De - us Pa - ter om -

- ni - po - tens..... Do - mi - ne

Fi - li u - ni - ge - nite

pp *pp*

Je - su Je - su Chris - te.....

FF

Je - su Chris - te Je - su Chris - te

pp *FF*

Do - mi - ne De - us Rex..... ce -

sF *sF* *sF*

les - tis De - us Pa - ter om -

FF 3 sf 3 sf 3

ni - - po - - tens Do - mi - ne

sf 3 pp 3

Fi - li u - - ni - - ge - ni - te

cres. rinf. cres. rinf.

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

f

le Do - mi - ne De - us

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of one sharp (F#) and a common time signature. It begins with a whole rest, followed by a half note 'le', and then a phrase 'Do - mi - ne De - us' with a long slur over it. The piano accompaniment is in a bass clef with the same key signature and time signature. It features a series of triplets in the left hand, each starting with a '3' and a slur. The right hand has a melodic line with eighth and sixteenth notes, some with slurs and accents.

A - gnus De - i Fi - li - us

The second system of the musical score continues the vocal and piano parts. The vocal line starts with a whole rest, followed by 'A - gnus De - i' and then 'Fi - li - us' with a long slur. The piano accompaniment continues with triplets in the left hand. The right hand has a more active melodic line with eighth notes and slurs. Dynamics include 'pp' at the beginning and 'F' at the end of the system.

Pa - tris Fi - li - us Pa -

The third system of the musical score shows the vocal line with 'Pa - tris' and 'Fi - li - us Pa -'. The piano accompaniment continues with triplets in the left hand and a melodic line in the right hand. Dynamics include 'FF' and several accents (^) over notes in the piano part.

- tris Fi - li - us Pa -

The fourth system of the musical score shows the vocal line with '- tris' and 'Fi - li - us Pa -'. The piano accompaniment continues with triplets in the left hand and a melodic line in the right hand. Dynamics include 'smorz.' and 'pp' with accents (^) over notes in the piano part.

_ tris Do - mi - ne De - us

This system contains the first two staves of music. The vocal line (top staff) begins with a rest, followed by the lyrics "_ tris Do - mi - ne De - us". The piano accompaniment (bottom staff) features a rhythmic pattern of eighth notes with triplets, marked with a *pp* dynamic.

A - gnus De - i Fi - li - us

This system contains the third and fourth staves of music. The vocal line (top staff) has the lyrics "A - gnus De - i Fi - li - us". The piano accompaniment (bottom staff) continues with triplets and includes accents (^) on the bass line, marked with a *FF* dynamic.

Pa - tris Fi - li - us Pa -

This system contains the fifth and sixth staves of music. The vocal line (top staff) has the lyrics "Pa - tris Fi - li - us Pa -". The piano accompaniment (bottom staff) features a continuous triplet pattern in the right hand and accented chords in the left hand.

- tris Fi - li - us Pa -

This system contains the seventh and eighth staves of music. The vocal line (top staff) has the lyrics "- tris Fi - li - us Pa -". The piano accompaniment (bottom staff) continues with triplets and includes a *smorz.* marking in the left hand, followed by a *fp* dynamic marking.

tris Fi - li - us Pa - tris Fi - li - us

FF

FF *sf* *sf*

Pa - tris.

sf *sf* *FF*

p

f *p* *pp* *ppp*

pp

pppp *FF*

QUI TOLLIS

(DUETTO)

HARMONIUM

PIANO

ppp

ppp

AND.^{no} MOSSO. (♩=76)

ppp

pppp

ppp

Musical staff for Soprano, showing a melodic line with a fermata at the end of the phrase.

CONTRALTO

Musical staff for Contralto, showing a melodic line with a fermata at the end of the phrase.

Qui

Qui

Piano accompaniment for the first system, featuring a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand.

Piano accompaniment for the second system, continuing the rhythmic pattern of eighth notes.

musical staff for Soprano with lyrics: tol - lis pec - ca - ta pec -

musical staff for Contralto with lyrics: tol - lis pec - ca - ta pec -

Piano accompaniment for the third system, continuing the rhythmic pattern of eighth notes.

musical staff for Soprano with lyrics: - ca - ta mun - di

musical staff for Contralto with lyrics: - ca - ta mun - di

Piano accompaniment for the fourth system, continuing the rhythmic pattern of eighth notes.

Musical staff with notes and slurs, part of the vocal line.

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

Musical staff with notes and slurs, part of the vocal line.

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

4 0 HARMONIUM

Piano accompaniment staff with notes and dynamics, including *pp*.

4 0

Piano accompaniment staff with notes and dynamics, including *pp*.

Musical staff with notes and slurs, part of the vocal line.

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

Musical staff with notes and slurs, part of the vocal line.

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

Piano accompaniment staff with notes and dynamics, including *pp*.

Piano accompaniment staff with notes and dynamics, including *pp*.

tol - lis pec - ca - ta

Qui

ppp

This system contains the first vocal phrase and piano accompaniment. The vocal line is in a soprano or alto register, with lyrics 'tol - lis pec - ca - ta'. The piano accompaniment features a delicate texture with a treble clef staff playing a flowing sixteenth-note melody and a bass clef staff providing harmonic support with chords and single notes. A dynamic marking of *ppp* is present in the piano part.

tol - lis pec - ca - ta pec -

ppp

This system contains the second vocal phrase and piano accompaniment. The vocal line continues with the lyrics 'tol - lis pec - ca - ta pec -'. The piano accompaniment maintains the same delicate texture as the first system, with a treble clef staff playing a flowing sixteenth-note melody and a bass clef staff providing harmonic support. A dynamic marking of *ppp* is present in the piano part.

cres.

F

A single musical staff in treble clef with a key signature of two flats and a 4/4 time signature. It contains a melodic line starting with a quarter rest, followed by a half note, and then a series of quarter notes. A crescendo hairpin is placed above the staff, and a forte (F) dynamic marking is placed above the fourth measure.

pec - ca - ta..... pec -

A single musical staff in treble clef, continuing the melody from the first staff. It features a half note followed by a quarter note and a dotted quarter note.

- ca - ta mun - di pec -

 A grand staff (treble and bass clefs) for piano accompaniment. The right hand plays a rhythmic pattern of quarter notes with 'x' marks above them. The left hand plays a similar pattern. Dynamics include *pp* (pianissimo) and *cres.* (crescendo).

 A grand staff for piano accompaniment. The right hand features a series of beamed eighth notes. The left hand plays a bass line with quarter notes. Dynamics include *cres.* and *F*.

 A single musical staff in treble clef. It begins with a *pp* dynamic marking and a crescendo hairpin. The melody consists of a half note followed by a quarter note. A forte (F) dynamic marking is placed above the final measure.

- ca - ta mun - di mi - se -

A single musical staff in treble clef, continuing the melody from the previous staff. It features a half note followed by a quarter note.

- ca - ta mun - di

 A grand staff for piano accompaniment. The right hand has a long, sustained chord. The left hand plays a bass line with quarter notes. Dynamics include *pp*.

 A grand staff for piano accompaniment. The right hand features a series of beamed eighth notes. The left hand plays a bass line with quarter notes. Dynamics include *pp*.

pp *F*

_ re _ _ re no _ _ bis mi _ se_

F *pp*

mi _ se_re _ re no _ _ bis

④ *F* *pp*

F *pp*

pp

_ re _ _ re no _ _ bis

F *pp*

mi _ se_re _ re no _ _ bis mi _

F *pp* *ppp*

③

F *pp*

③

mi - se - re - re

- se - re - re.....

ppp
no - bis

no **3** **4** - bis

ppp
3 **4**

ppp *mf*

(♩ = 84)

Qui

This system shows the vocal line and piano accompaniment for the first system. The vocal line is in a soprano clef with a key signature of two flats and a common time signature. The piano accompaniment consists of two staves, with the right hand playing chords and the left hand playing a rhythmic accompaniment. The tempo is marked as quarter note = 84.

This system shows the piano accompaniment for the second system. The right hand has a circled 'G' above the staff, and the left hand has a circled 'G' below the staff. The dynamics are marked as *pp* (pianissimo).

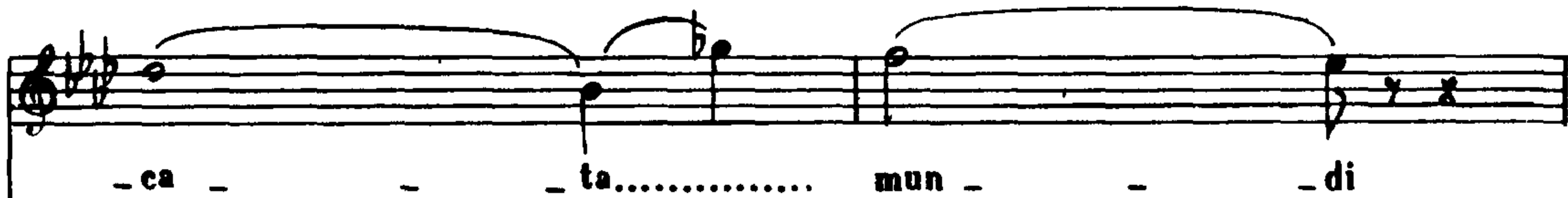
This system shows the piano accompaniment for the third system. The right hand has a circled 'G' above the staff, and the left hand has a circled 'G' below the staff. The dynamics are marked as *ff* (fortissimo) and *pp* (pianissimo).

tol - - - lis pec - ca - - ta pec -

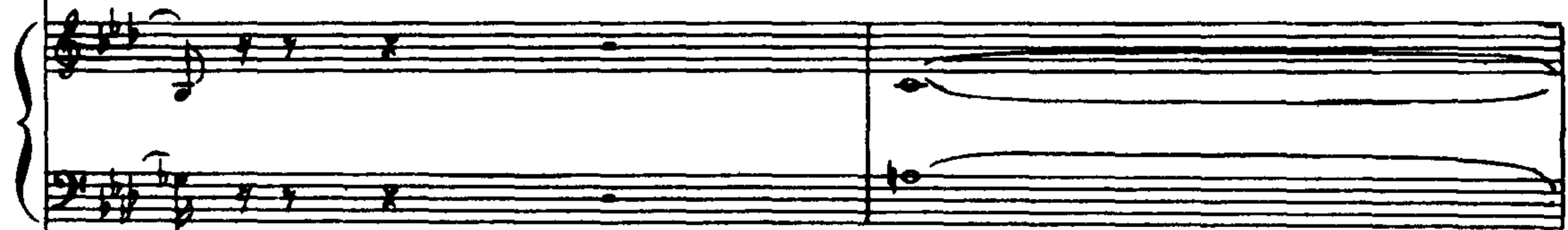
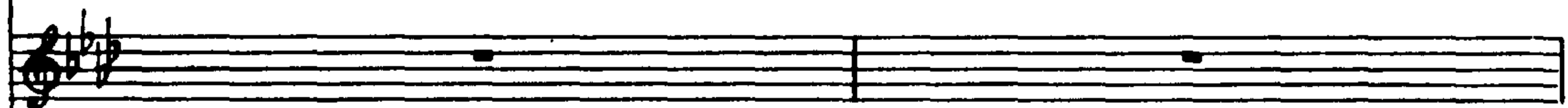
This system shows the vocal line and piano accompaniment for the fourth system. The vocal line is in a soprano clef with a key signature of two flats and a common time signature. The piano accompaniment consists of two staves, with the right hand playing chords and the left hand playing a rhythmic accompaniment.

This system shows the piano accompaniment for the fifth system. The right hand has a circled 'G' above the staff, and the left hand has a circled 'G' below the staff. The dynamics are marked as *ppp* (pianississimo).

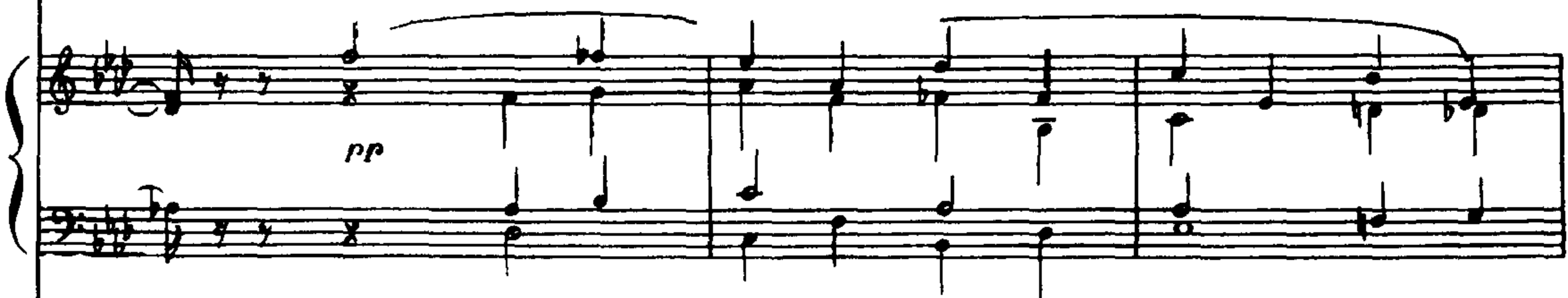
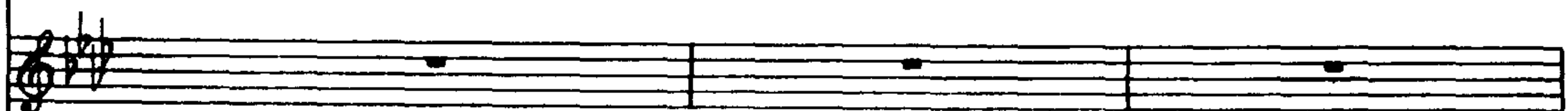
This system shows the piano accompaniment for the sixth system. The right hand has a circled 'G' above the staff, and the left hand has a circled 'G' below the staff. The dynamics are marked as *ppp* (pianississimo).



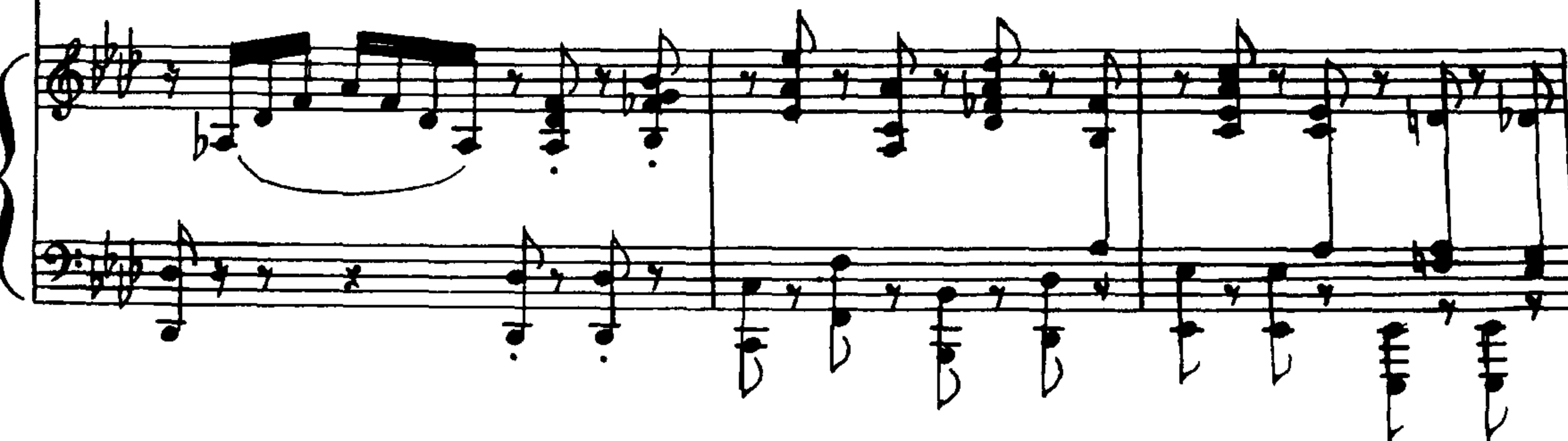
- ca - - - ta..... mun - - - di



su - sci - - pe de - pre - ca - ti - o - nem nos - -



pp



The musical score is arranged in four systems. Each system contains a vocal line and a piano accompaniment. The key signature is B-flat major (two flats) and the time signature is 4/4. The lyrics are: *-tram... Qui tol - lis pec - ca - ta pec - ca - ta.....*. The piano accompaniment features a repeating rhythmic pattern in the right hand, often with a slur over a group of notes, and a bass line with guitar chord diagrams (9, 7, x) indicated below the notes. The first system shows the vocal line starting with a slur over the first two notes. The second system shows the vocal line with a long slur over the phrase "Qui tol - lis pec -". The third system shows the vocal line with a long slur over the phrase "ca - ta pec - ca - ta.....". The fourth system continues the piano accompaniment with the same rhythmic pattern and chord diagrams.

mun - di su - sci - pe de - pre - ca - ti -

de - pre - ca - ti - o - nem

- o - nem no - stram... de - pre - ca - ti - o - nem

pp

ppp

pppp

ppp

①

①

The musical score is written for voice and piano. It features a vocal line with lyrics and a piano accompaniment. The piano part includes chords and arpeggiated figures. Dynamic markings include *pp*, *ppp*, and *pppp*. There are two circled numbers, ①, marking specific points in the piano accompaniment.

no - stram de - pre - ca - ti - o - nem

no - stram de - pre - ca - ti - o - nem

The first system consists of two vocal staves and a piano accompaniment. The vocal staves have lyrics: "no - stram de - pre - ca - ti - o - nem" on the first line and "no - stram de - pre - ca - ti - o - nem" on the second line. The piano accompaniment features a treble and bass clef with various notes and rests. A circled number "2" is located below the piano part.

The second system shows the piano accompaniment for the second system, with treble and bass clefs and various musical notations.

rallent. **F** in tempo

no - stram Qui se - des ad

no - stram Qui se - des ad

col canto **FF**

The third system includes two vocal staves and piano accompaniment. The vocal staves have lyrics: "no - stram Qui se - des ad" on the first line and "no - stram Qui se - des ad" on the second line. The piano accompaniment includes the instruction "col canto" and "FF". A circled number "2" is below the piano part, and a circled letter "G" is below the piano part.

col canto **FF** in tempo

The fourth system shows the piano accompaniment for the fourth system, with treble and bass clefs and various musical notations. The instruction "col canto" and "FF in tempo" are present.

dex - te - ram..... ad dex - te - ram

dex - te - ram..... ad dex - te - ram

ff

Pa - tris..... mi - se - re - re

Pa - tris..... mi - se - re - re

pp

ff

no - bis mi - se - re - re

no - bis mi - se - re - re

ppp

pp

no - bis Qui se - des ad

no - bis

ppp

pp

Detailed description: This is a page of a musical score, page 60, featuring two vocal parts and a piano accompaniment. The music is in a key with three flats (B-flat major or D-flat minor) and a 4/4 time signature. The vocal parts consist of two staves, each with lyrics. The piano accompaniment is written in grand staff notation (treble and bass clefs). The score is divided into two systems. The first system contains the first two vocal staves and the first two piano staves. The second system contains the next two vocal staves and the next two piano staves. Dynamics include *ppp* (pianissimo) and *pp* (pianissimo). The lyrics are: "no - bis mi - se - re - re" (twice), "no - bis Qui se - des ad", and "no - bis".

dex - - - - - teram

Qui se - - - - - des ad

ppp

cres.
Qui se - - - - -

dex - - - - - teram Qui se - - - - - des

pp *cres.*

cres.

f *pp*
 - des ad dex - te - ram

pp
 se - des ad dex - te - ram

f *pp*

f *pp*

f
 Pa - tris mi - se - re - re

f
 Pa - tris mi - se - re - re

f

f

pp *F*

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

pp *F*

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

pp *F*

pp *F*

pp

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

pp

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

pp *ppp*

pp

re re no

re..... no

ppp

ppp

ppp

ppp

(♩ = 80)

- bis Qui se - des Qui

- bis Qui se - des Qui

ff

ff

ff

se - - - des ad dex - - - te - ram

se - - - des ad dex - - - te - ram

The first system contains two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one flat. The lyrics are "se - - - des ad dex - - - te - ram". The piano accompaniment consists of a right-hand part with chords and a left-hand part with a steady eighth-note accompaniment. There are triplets in the vocal lines.

The piano accompaniment for the first system, showing the right-hand and left-hand parts. The right hand features a series of chords and melodic fragments, while the left hand provides a rhythmic accompaniment of eighth notes.

Pa - - - tris Qui se - - - des Qui

Pa - - - tris Qui se - - - des Qui

The second system contains two vocal staves and a piano accompaniment. The lyrics are "Pa - - - tris Qui se - - - des Qui". The piano accompaniment continues with the same eighth-note accompaniment in the left hand and chordal accompaniment in the right hand.

The piano accompaniment for the second system, showing the right-hand and left-hand parts. The right hand has some longer note values and rests, while the left hand maintains the eighth-note accompaniment.

The piano accompaniment for the second system, showing the right-hand and left-hand parts. The right hand features a more active melodic line with eighth notes, while the left hand continues with the eighth-note accompaniment.

se - des ad dex - te - ram Pa

se - des ad dex - te - ram Pa

- tris mi - se - re - re

- tris mi - se -

ppp

pp

Detailed description: This is a page of a musical score, page 66. It features two vocal parts and two piano accompaniment parts. The vocal parts have lyrics in Latin: "se - des ad dex - te - ram Pa" and "- tris mi - se - re - re". The piano accompaniment includes dynamic markings such as *ppp* and *pp*. The score is written in a key with one flat (B-flat) and a common time signature. The vocal lines use treble clefs, while the piano parts use grand staves with treble and bass clefs. There are various musical notations including notes, rests, slurs, and triplets.

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

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

ppp

④

mf *mf* *mf*

crescendo *f*

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

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

cres. *f*

mf *crescendo* *f*

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

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

ff *smorz.* *pp*

ff *smorz.* *pp*

- bis mi - se - re - re

- bis mi - se - -

ppp

The musical score is written for voice and piano. It consists of several systems of staves. The first system has two vocal staves and a piano accompaniment. The second system has two vocal staves and a piano accompaniment. The third system has two vocal staves and a piano accompaniment. The fourth system has two vocal staves and a piano accompaniment. The fifth system has two vocal staves and a piano accompaniment. The sixth system has two vocal staves and a piano accompaniment. The seventh system has two vocal staves and a piano accompaniment. The eighth system has two vocal staves and a piano accompaniment. The ninth system has two vocal staves and a piano accompaniment. The tenth system has two vocal staves and a piano accompaniment. The eleventh system has two vocal staves and a piano accompaniment. The twelfth system has two vocal staves and a piano accompaniment. The thirteenth system has two vocal staves and a piano accompaniment. The fourteenth system has two vocal staves and a piano accompaniment. The fifteenth system has two vocal staves and a piano accompaniment. The sixteenth system has two vocal staves and a piano accompaniment. The seventeenth system has two vocal staves and a piano accompaniment. The eighteenth system has two vocal staves and a piano accompaniment. The nineteenth system has two vocal staves and a piano accompaniment. The twentieth system has two vocal staves and a piano accompaniment. The score includes dynamic markings such as *ff*, *pp*, and *ppp*, and performance instructions like *smorz.* (ritardando). The lyrics are 'no bis mi se re re no'.

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

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

ppp

mf *mf* *mf*

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

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

cres.

mf *crescendo* *f*

FF *pp*
 no - - - bis mi - se - re - re no - - -

FF *pp*
 no - - - bis mi - se - re - re no - - -

ff *smorz.* *pp*

ff *smorz.* *pp*

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

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

ppp

pp *pp*

a piacere

in tempo

A single musical staff in treble clef with a key signature of one flat. It contains a melodic line starting with a half note, followed by quarter notes, and ending with a half note. Dynamics include *f* and *f* with an accent (>).

- re - re no - - - - bis

a piacere

in tempo

A single musical staff in treble clef, identical to the one above, containing the same melodic line and dynamics.

- re - re no - - - - bis

8

col canto

pppp

A grand staff (treble and bass clefs) for piano accompaniment. It features a few notes in the bass clef and a long, sustained chord in the treble clef. Dynamics include *col canto* and *pppp*. A circled number 8 is present.

in tempo

col canto

ppp

A grand staff for piano accompaniment. The right hand has a melodic line with slurs, and the left hand has a rhythmic accompaniment. Dynamics include *col canto* and *ppp*.

An empty musical staff in treble clef.

An empty musical staff in treble clef.

A grand staff for piano accompaniment. It features a long, sustained chord in the bass clef and a few notes in the treble clef.

A grand staff for piano accompaniment. The right hand has a melodic line with slurs, and the left hand has a rhythmic accompaniment.

N° 6.
QUONIAM

(SOLO)

BASSO

ALLEGRO MODERATO (♩ = 68)

PIANO

pp

tr

cres.

musical notation system 1

musical notation system 2

musical notation system 3

Quo - - ni -

musical notation system 4

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

musical notation system 5

- am tu so - lus sanc - tus Tu so - lus

Do - minus tu so - - lus Do - minus Tu

cres.

so - - lus al - tis - si - mus Je - - su

ff *ff*

Chris - te Je - - su Je - - su

p *cres.* *f*

Christe Tu so - - lus Tu so - - lus al -

f *pp*

_tis - si - mus al - tis - si - mus Je -

cres. *ff*

- su Chris - te Tu so - lus al -

ff *ff* *cres.*

- tis - simus Je - su Je - su Chris -

f *ff*

- te

ff *f* *ff* *ff*

Tu so - lus

f *pp* *pp*

sanc - tus Tu so - lus Do - mi - nus

tr

Tu so - lus al - tis - - simus tu so - - lus al -

tr *cres.*

- tis - - si - - mus Je - - su Christe

ff *mf*

Quo - niam tu so - lus tu

mf *mp*

so - lus sanc - tus Tu so - lus Do - mi - nus Tu

so - lus al - tis - si - mus Je - su Chris - te Tu

cres. *f* *pp* *pppp*

so - lus sanc - tus Tu so - lus Do - minus Tu

so - lus al - tis - si - mus Je - su Chris - te

cres. *rinf.* *f*

Je - su Chris - te Tu

ff *ff*

so - lus Tu so - lus

al - tis - si - mus Je - su

Chris - - - - - te

ppp

f

ppp

mf >

Tu so - - - - - lus tu so - - - - - lus al -

pp

- tis - si - mus

Al - tis - si - mus Je -

cres.

ff

- - su Chris - - te

Tu so - - - - - lus al -

ff

ff

cres.

-tis - simus Je - su Je - su Chris -

-te

Tu so - lus sanc - tus Tu so - lus

Tu so - lus

Do - minus Tu so - lus al - tis - simus Tu

so - lus al - tis - si - mus Je - su

Christe Quo - niam Tu

so - lus tu so - lus sanc - tus Tu

so - _ lus Do - mi - nus Tu so - _ lus al -

cres.

- tis - _ si - mus Je - su Chris - _ te Tu

f *pp* *ppp*

so - _ lus sanc - _ tus Tu so - _ lus

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

cres.

Je - su Chris - te Je - su Chris -

rinf. *f* *ff*

- te Tu so - lus

f *mp*

Tu so - lus Al -

- tis - si - mus Je - su Chris -

ppp

- - - - - lu Tu

so - lus Tu so - lus Al - tis - si - mus

Al - tis - si - mus Je - su Chris -

- te..... Tu so - lus Al - tis - simus

Je - su Je - su Chris - - - - -

- te Tu so - - lus Je - - su Chris - - - - -

- te Tu so - - - - - lus Je - - - - - su,

Je - - - - - su Chris - - - - - te.

First system of musical notation. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is two sharps (F# and C#). The music features a melodic line in the treble and a more rhythmic accompaniment in the bass. Dynamic markings include *mf* (mezzo-forte), *f* (forte), and *ff* (fortissimo). There are also some performance instructions like accents and slurs.

Second system of musical notation, continuing the piece. It maintains the same grand staff and key signature. The dynamics continue to build, with *ff* appearing in the later measures. The melodic line in the treble shows some chromatic movement.

Third system of musical notation. The dynamics are consistent with the previous systems, showing a progression from *mf* to *f* and finally *ff*. The accompaniment in the bass clef provides a steady harmonic foundation.

Fourth system of musical notation. This system features a prominent melodic line in the treble clef, characterized by long, sweeping slurs that encompass several measures. The bass clef continues with its accompaniment. The dynamics remain at a high level.

Fifth and final system of musical notation on the page. It concludes the piece with a final melodic flourish in the treble and a sustained harmonic base in the bass. The dynamics are still high, and the notation includes various ornaments and phrasing marks.

CUM SANCTO SPIRITU

(SOLI E CORO)

ALL.º MAESTOSO

2 SOPRANI.

Le 4 voci assolo col Coro.

2 CONTRALTI.

2 TENORI

2 BASSI.

HARMONIUM.

ALL.º MAESTOSO (♩ = 120)

PIANO.

vuota

vuota

s

Cum Sanc-to Spi-ri-tu in Glo-ri-a De-i Pa-tris

F Cum Sanc-to Spi-ri-tu in Glo-ri-a De-i Pa-tris
Cum Sanc-to Spi-ri-tu in Glo-ri-a De-i Pa-tris
Cum Sanc-to Spi-ri-tu in Glo-ri-a De-i Pa-tris
De-i Pa-tris

ff A - - - - - men A - - - - -
A - - - - - men A - - - - -
A - - - - - men A - - - - -
A - - - - - men A - - - - -

-men

-men

-men

-men

SOP. *ALL^o A CAPELLA*

Cum Sanc-to

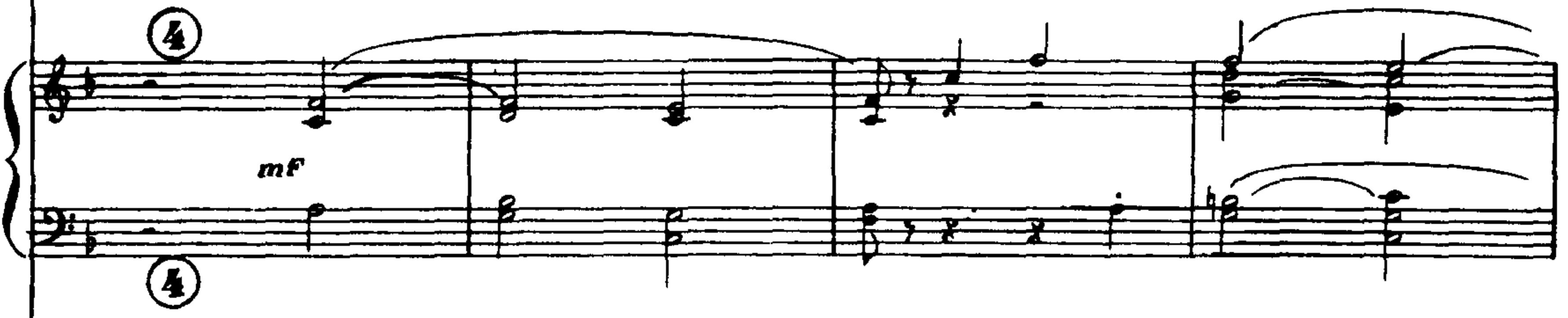
ALL^o A CAPELLA



Spi - ri - tu in Glo - ri - a De - i Pa - tris A - - - - - men



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



mf

4



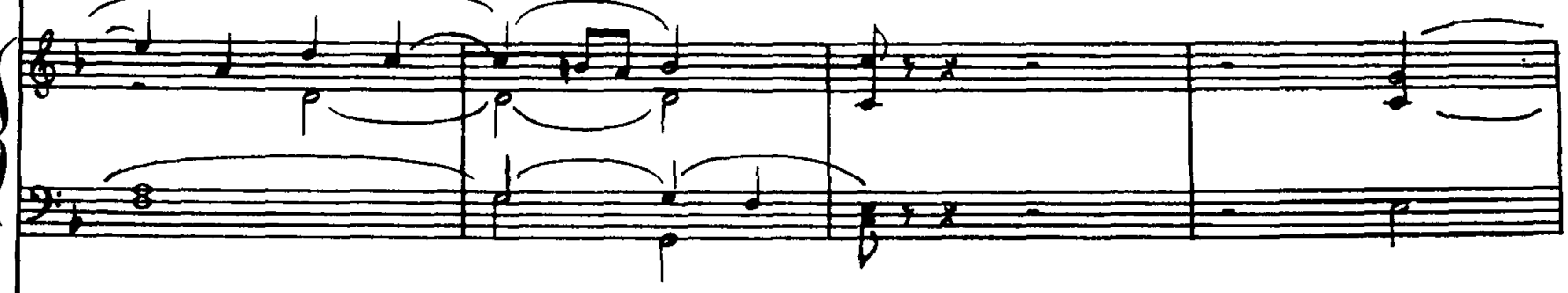
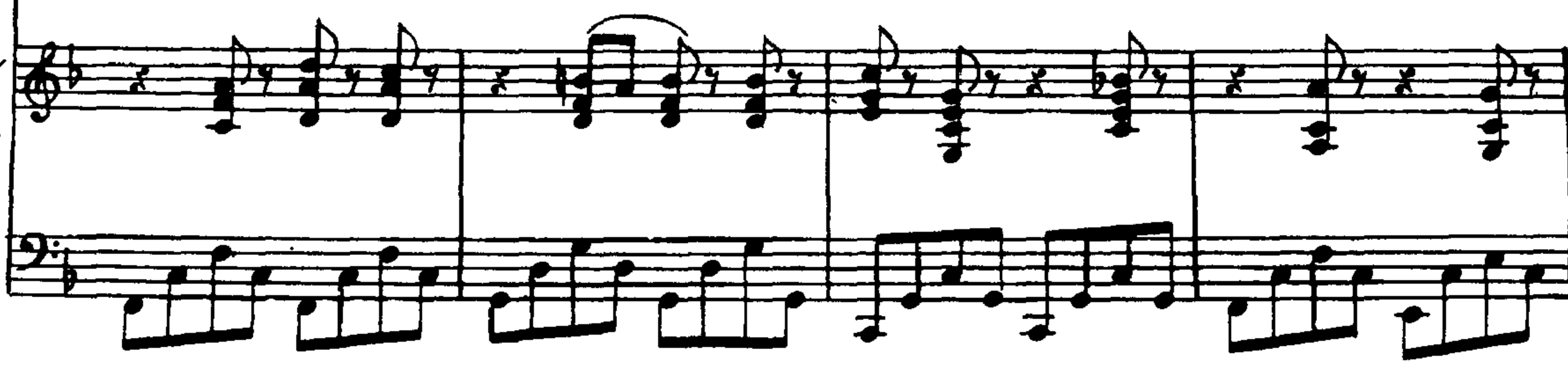
4



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



- - - - - men Cum Sanc - to Spi - ri - tu in

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

Glo-ri-a De-i Pa-tris A - - - - - men A - - - - -

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

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

Cum Sancto Spi-ri-tu in Glo-ri-a De-i

- men A - - - - -
 - men A - - - - -
 Pa - tris A - - - - - men A - - - - -

(3)
 (3)

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

Cum Sanc - to Spi - ri - tu in Glo - ri - a De - i Pa - tris A - -
 (3) (3)

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

⑥

f *b*

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

fz *ff* *f*

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

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

(G)
ff

ff

A - - - men A -

- - - men A -

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

ff *ff* *ff*

ff

Detailed description: This is a page of a musical score, page 96. It contains vocal lines and piano accompaniment. The vocal lines are written in treble clef with lyrics. The piano accompaniment is written in grand staff (treble and bass clefs). The score includes various musical notations such as notes, rests, slurs, and dynamic markings. The lyrics are 'A - - - men A -' and 'A - - - men A -'. There are three instances of the dynamic marking 'ff' (fortissimo) in the piano part. The page number '96' is in the top left corner.

men
men Cum Sancto Spi - ritu in Glo - ri - a De - i
men A -

men
mf

mf

A - men A -
Pa - tris A - men A -
- men A - - - - - men

men A - men A - men A -
 Cum Sancto Spi - ritu in Glo - ri - a De - i Pa - tris A -

①
 ①

men
 men A - men A -
 men A - men A -
 Cum Sancto

Four vocal staves (Soprano, Alto, Tenor, Bass) with lyrics: A - - - - - men A - - - - - men A - - - - -

Spi - ri - tu in Glo - ri - a De - i Pa - tris A - - - - - men

Piano accompaniment for the first system, including a circled '3' indicating a triplet.

Piano accompaniment for the second system, featuring a complex rhythmic pattern with many beamed notes.

Four vocal staves with lyrics: - - - - - men Cum Sancto Spi - ritu in - - - - - men A - - - - - men A - - - - - men

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

Piano accompaniment for the second system, including circled '3' markings for triplets.

Piano accompaniment for the third system, continuing the complex rhythmic pattern.

Glo - ri - a De - i Pa - tris A - - - - - men A - - - - -

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

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

A - - - - -

③

③

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

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

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

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

p

f

fz

fz

pp

Detailed description: This is a musical score for a piece titled "Gloria Dei Patris Amen". The score is arranged for voice and piano. It consists of 12 systems of music. The first system contains the vocal line with the lyrics "Gloria Dei Patris Amen". The second system continues the vocal line. The third system continues the vocal line. The fourth system contains the piano accompaniment, featuring a triplet of eighth notes in both the treble and bass staves. The fifth system continues the piano accompaniment. The sixth system contains the vocal line with the lyrics "men Amen". The seventh system continues the vocal line. The eighth system continues the vocal line. The ninth system contains the piano accompaniment, featuring a circled "G" in the bass staff and dynamic markings *p*, *f*, and *fz*. The tenth system continues the piano accompaniment. The eleventh system continues the piano accompaniment. The twelfth system continues the piano accompaniment, ending with a *pp* marking.

smorzando

- men
- men
- men
- men

smorzando

smorzando

p
A - - - men A - - -
A - - - men A - - -
A - - - men A - - - men
A - - - men A - - - men

pppp

This musical score page, numbered 104, is set in a key with two flats (B-flat and E-flat) and a 4/4 time signature. It features four systems of music, each containing vocal staves and piano accompaniment.

- System 1:** The vocal line begins with a melodic phrase. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand. The lyrics "men A" are positioned below the vocal staff.
- System 2:** The vocal line continues with a similar melodic structure. The piano accompaniment maintains its rhythmic pattern. The lyrics "men A" are repeated.
- System 3:** The vocal line features a more complex melodic line with some grace notes. The piano accompaniment includes a *pp* (pianissimo) dynamic marking. The lyrics "men A" are repeated.
- System 4:** The vocal line concludes with a final melodic phrase. The piano accompaniment continues with the same rhythmic pattern. The lyrics "men A" are repeated.

The score includes various musical notations such as slurs, ties, and dynamic markings like *pp*. The lyrics "men A" are consistently placed below the vocal staves across all systems.

This musical score is arranged in two systems, each containing four staves. The top two staves of each system are for the voice, and the bottom two are for the piano. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The score features a variety of musical notations, including melodic lines with slurs, harmonic accompaniment with chords and arpeggios, and dynamic markings such as *cres.* (crescendo) at the bottom right. Two circled numbers, '4', are placed above the piano staves in the second system, likely indicating a measure repeat or a specific performance instruction. The piano part includes complex textures with sixteenth-note patterns and sustained chords.

The musical score consists of several systems of staves. The first four systems are instrumental, featuring a vocal line (treble clef) and a piano accompaniment (treble and bass clefs). Each of these systems includes a *cres.* (crescendo) marking. The fifth system is a vocal entry with lyrics: "men Cum Sanc-to". The sixth system continues the vocal line with lyrics: "men A - men". The seventh system continues with lyrics: "men A - men A -". The eighth system includes a circled number 3 and a circled letter G. The final system features a piano accompaniment with a *stacc.* (staccato) marking.

cres.

cres.

cres.

cres.

cres.

cres.

Cum Sanc-to

men

men A - men

men A - men A -

men (G)

3

3

stacc.

Spi - ri - tu in Glo - ri - a De - i Pa - tris A - - men A - -

A - - men Cum Sancto

- - men A - - men

A - -

ff

- - men A - - men A - -

Spi - ri - to in Glo - ri - a De - i Pa - tris A - - men A - -

A - - men Cum Sancto

- - men A - - men

ff

- men A - men
 - men A -
 Spi - ri - tu in Glo - ri - a De - i Pa - tris A - men A -
 A - men Cum Sancto
 A - men A - men.....
 - men A - men
 - men A -
 Spi - ri - tu in Glo - ri - a De - i Pa - tris A - men

This musical score is for a liturgical piece, likely a Kyrie or Gloria. It features four vocal staves (Soprano, Alto, Tenor, Bass) and two piano accompaniment systems. The music is in a minor key, indicated by the one flat in the key signature. The tempo and meter are not explicitly stated but appear to be a moderate, steady pace. The lyrics are 'Amen Amen Amen Amen' with the full text 'Spi - ri - tu in Glo - ri - a De - i Pa - tris A - men A - men Cum Sancto'. The piano part includes dynamic markings such as 'fz' (forzando) and 'f' (forte). The score is divided into two systems, with the second system concluding with 'Amen Amen.....'.

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

A - - men A - - men

- - men A - - men A - -

A - - men A - - men

sF *sF* *FF* *F*

sF *sF* *FF* *F*

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

A - - men A - - men A - -

- - men A - - men A - -

A - - men A - - men

sF *sF* *FF* *F*

sF *sF* *FF* *F*

The image displays a musical score for a vocal ensemble and piano accompaniment. It is organized into three systems of staves.

System 1 (Vocal Lines): This system contains four vocal staves. Each staff begins with the lyrics "- men" and is followed by a long note labeled "A" with a dash underneath, indicating a sustained vowel sound. The system concludes with the lyrics "- men".

System 2 (Piano Accompaniment): This system consists of two grand staff staves (treble and bass clefs). The piano part features a rhythmic accompaniment with arpeggiated chords and sustained notes. A dynamic marking of **ff** (fortissimo) is present in the right hand.

System 3 (Piano Accompaniment): This system also consists of two grand staff staves. The piano part continues with similar arpeggiated textures and sustained notes. A dynamic marking of **ff** is also present in the right hand.

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

This section contains four vocal staves, each with the lyrics "Glo - ri - a in ex - cel - sis". The notes are written in a simple, clear style, with some notes beamed together and others held as longer notes. The lyrics are aligned with the notes below each staff.

This section shows the piano accompaniment for the first system, consisting of two staves (treble and bass clef). The music is mostly sustained chords, with some movement in the bass line.

This section shows the piano accompaniment for the second system. It features more complex chordal textures, including some chords with multiple notes beamed together, and some melodic lines in the upper register.

This section contains four vocal staves, all of which are empty, indicating that the vocalists are at rest during this part of the piece.

This section shows the piano accompaniment for the third system. It features sustained chords and some melodic movement in both the treble and bass staves.

This section shows the piano accompaniment for the fourth system. It includes more complex chordal textures and some melodic lines, with some notes beamed together.

F in ex - cel - sis De - o *FF* A - men.....
F in ex - cel - sis De - o *FF* A -
F in ex - cel - sis De - o *FF* A -
F in ex - cel - sis De - o *FF* A -

Animando un poco.

f

Animando un poco.

tutta forza.

f

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

FF *FF*

f

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

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

- men A - - men A - -

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

sf *sf*

sf *sf*

- - men A - -

- - men A - -

- - men A - -

- - men A - -

fff

sf *sf* *fff*

- men.....
 - men
 - men.....
 - men.....

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

This musical score page, numbered 118, features a vocal line and a piano accompaniment. The vocal line consists of four staves, each with the lyrics "- men..." written below. The piano accompaniment is divided into two systems, each with a grand staff (treble and bass clefs). The score includes various dynamic markings such as *ff*, *fff*, and *mf*. There are also performance instructions like *8va* and *8va* with a dashed line, indicating octave transposition. The piano part features complex textures with many beamed notes and chords. The vocal line is written in a simple, rhythmic style with some rests.

N° 8
C R E D O

ALL° CRISTIANO

(SOLI E CORO)

2 SOPRANI

2 CONTRALTI

2 TENORI

2 BASSI

HARMONIUM

PIANO

Le 4 voci assolo col Coro

ALL° CRISTIANO (♩=120)

TENORI

Cre - - - do

FF

FF

FF

FF

The musical score is arranged in a standard orchestral format. At the top, it specifies 'N° 8 C R E D O' and 'ALL° CRISTIANO (SOLI E CORO)'. The vocal parts include two Soprans, two Contraltos, two Tenors, and two Basses, with a note that 'Le 4 voci assolo col Coro'. The piano accompaniment is marked 'PIANO' and 'ALL° CRISTIANO (♩=120)'. The score includes a section for Tenors with the lyrics 'Cre - - - do'. Dynamics include 'FF' (fortissimo) in several places. The key signature has three sharps (F#, C#, G#) and the time signature is common time (C). The piano part features a rhythmic accompaniment with eighth and sixteenth notes, and some chords with accents.

SOPRANI

ff Cre - - - do

ff Cre - - do in u - num De - um Cre - -
pp
ff Cre - - do
pp Cre - - do in u - num De - um Cre - -
ff Cre - - do

fff *pp*

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

pp
 mf

Pa - trem omni - po - ten - tem
 Pa - trem omni - po - ten - tem
 Pa - trem omni - po - ten - tem
 Pa - trem omni - po - ten - tem Solo Fac.

pp
 mf

Solo

Solo

Fac-

Fac-to-rem coe-li et ter-rae Fac-

-to-rem coe-li et ter-rae Fac-to-rem coe-li et ter-rae Fac-

pp

mf

mf

mf

mf

-to-rem coe-li et ter-rae vi-si-bi-li-um om-nium et

-to-rem coe-li et ter-rae vi-si-bi-li-um om-nium et

Solo

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

-to-rem coe-li et ter-rae vi-si-bi-li-um om-nium et

cres.

cres.

1 0

mf

mf

p

in - vi - si - bi - li - um Cre -

in - vi - si - bi - li - um Cre -

in - vi - si - bi - li - um Cre -

in - vi - si - bi - li - um Cre -

ff

ff

pp

-do Cre - do in u - num

-do Cre - do in u - num

-do Cre - do in u - num

-do Cre - do

ff

pp

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

De - um Cre - do *ppp* Et in u - num
 De - um Cre - do *ppp* Et in u - num
 De - um Cre - do *ppp* Et in u - num
 De - um Cre - do Et in u - num

Do - mi - num Je - sum Chris - tum

Do - mi - num Je - sum Chris - tum

Do - mi - num Je - sum Chris - tum

Do - mi - num Je - sum Chris - tum

Solo

Solo

U - ni

Fi - li - um De - i U - ni

-ge - ni - tum

-ge - ni - tum Solo Et ex pa - tre na - - tum

Et ex pa - tre na - - tum Solo

Et ex pa - tre na - - tum

mf *mf* *mf*

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

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

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

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

p *cres.*

p *cres.*

- la *F* Cre - - - do
 - la *F* Cre - - - do
 - la *F* Cre - - - do
 - la *F* Cre - - - do

(G) *ff*

F *ff*

Cre - - - do *pp*
 Cre - - - do *pp* in u - num De - um
 Cre - - - do in u - num De - um
 Cre - - - do

pp

ff *pp*

in u - num De - um

Cre - do in u - num De - um

Cre - do in u - num De - um

in u - num De - um

ppp Cre - do *ppp* De - um de De - o

ppp Cre - do *ppp* De - um de De - o

ppp Cre - do *ppp* De - um de De - o

Cre - do De - um de De - o

pp

f *mf* *mf* *mf*

lu - men de lu - mi - ne

lu - men de lu - mi - ne Solo

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

lu - men de lu - mi - ne

pp

mf

Solo

de De - o ve - ro

ve - rum Solo

de..... De - o ve - ro

mf

mf

mf

Ge - ni - tum non fac - tum com - substan - ti -
 com - substan - ti -
 Ge - ni - tum non fac - tum com - substan - ti -
 Ge - ni - tum non fac - tum com - substan - ti -

The first system of the score features four vocal staves and two piano staves. The vocal parts are in a soprano, alto, tenor, and bass arrangement. The piano accompaniment consists of a right-hand part with flowing sixteenth-note patterns and a left-hand part with sustained chords. The key signature has two sharps (F# and C#), and the time signature is 4/4. The lyrics are: "Ge - ni - tum non fac - tum com - substan - ti - com - substan - ti - Ge - ni - tum non fac - tum com - substan - ti - Ge - ni - tum non fac - tum com - substan - ti -". There are circled numbers 1 and 0 in the piano part, likely indicating fingerings or breath marks.

- a - - lem Pa - - tri
 - a - - lem Pa - - tri
 - a - - lem Pa - - tri Tutti
 - a - - lem Pa - - tri per..... quem

The second system continues the musical score with four vocal staves and two piano staves. The vocal parts are in a soprano, alto, tenor, and bass arrangement. The piano accompaniment features a right-hand part with flowing sixteenth-note patterns and a left-hand part with sustained chords. The key signature has two sharps (F# and C#), and the time signature is 4/4. The lyrics are: "- a - - lem Pa - - tri - a - - lem Pa - - tri - a - - lem Pa - - tri Tutti - a - - lem Pa - - tri per..... quem". There are circled numbers 3 in the piano part, likely indicating fingerings or breath marks. The word "Tutti" is written above the vocal staves.

fac - ta

Tutti

fac - ta fac - ta

per..... quem om - ni - a fac - ta

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

sunt

sunt

sunt

sunt qui prop - ter prop - ter nos ho - mi - nes

prop - ter nos

qui prop - ter nos.....

nos ho - mi - nes
 ho - mi - nes
 ho - mi - nes et prop - ter
 ho - mi - nes et prop - ter no - stram sa -
 sa - lu - tem de -
 nos - tram sa - lu - tem de -
 nos - tram sa - lu - tem de -
 - lu - tem sa - lu - tem de -

Musical score for a vocal and piano piece, page 132. The score features four vocal staves and two piano staves. The lyrics are in Latin: "nos ho-mi-nes ho-mi-nes ho-mi-nes et prop-ter no-stram sa-lu-tem de-nos-tram sa-lu-tem de-lu-tem sa-lu-tem de-". The piano accompaniment includes dynamic markings like "ff" and "fz", and chord symbols like "G".



-scen - dit de coe - lis de - scen - dit de

-scen - dit de coe - lis de - scen - dit de

-scen - dit de coe - lis de - scen - dit de

-scen - dit de coe - lis de - scen - dit de



ff *ff* *ff* *ff* *ff* *ff*



coe - lis de - scen - dit de coe -

coe - lis de - scen - dit de coe -

coe - lis de - scen - dit de coe -

coe - lis de - scen - dit de coe -



ff *ff* *ff* *ff* *ff*

- - - lis cre - - -

ff

-do cre - do *Solo sotto voce*
 -do cre - do Et
 -do cre - do Et
 -do cre - do

ten. ff

ff *pp*

Solo sotto voce

Et..... in - car - na - tus est.....

in - car - na - tus est..... de

in - car - na - tus est..... de

Solo

in - car - na - tus est.....

ppp

ten. pp

de..... Spi - ri - tu Sanc - to

Spi - ri - tu Sanc - to Spi - ri - tu Sanc - to ex Ma -

Spi - ri - tu Sanc - to Spi - ri - tu Sanc - to ex Ma -

de Spi - ri - tu Sanc - to

p

ten. pp

ex..... Ma - ri - a

- ri - a ex Ma - ri - a

- ri - a ex..... Ma - ri - a

ex Ma - ri - a

3

3

F Vir - gi - ne

Tutti FF et ho - mo

F Vir - gi - ne

Tutti FF et ho - mo

F Vir - gi - ne

F Vir - gi - ne

G

O

FF

fac - tus est.....

fac - tus est.....

Tutti et

ho - mo fac - tus est.....

ho - mo fac - tus est.....

Piano accompaniment for the first system, featuring a grand staff with treble and bass clefs. The music includes chords and melodic lines with dynamic markings like 'p' and 'f'.

Piano accompaniment for the second system, continuing the musical piece with similar notation and dynamics.

N^o 9
CRUCIFIXUS

(SOLO)

SOPRANO

AND.^{no} SOSTENUTO.

Soprano vocal line with lyrics "Cru - ci - fi - xus" and musical notation including a slur over the notes.

HARMONIUM

Harmonium accompaniment with two staves showing chordal accompaniment.

PIANO

AND.^{no} SOSTENUTO. (♩ = 80)

Piano accompaniment for the third system, starting with a "pppp" dynamic marking and including fingerings.

Cru - ci - fi - xus e - ti - am pro

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a circled '1' above the first measure. The piano accompaniment includes a circled '1' below the first measure and a dynamic marking of *pppp* in the second measure. The key signature has two flats and the time signature is 4/4.

The piano accompaniment for the second system continues with a rhythmic pattern of eighth notes in the bass line and chords in the treble line.

no - bis e - ti - am pro no - bis sub

The third system of the musical score features a vocal line and piano accompaniment. The vocal line includes the lyrics "no - bis e - ti - am pro no - bis sub". The piano accompaniment continues with the established rhythmic pattern.

The piano accompaniment for the fourth system includes a dynamic marking of *cres.* in the first measure and a fortissimo *f* marking in the third measure.

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

The fifth system of the musical score features a vocal line and piano accompaniment. The vocal line includes the lyrics "Pon - ti - o Pi - la - to sub Pon - ti - o Pi -". The piano accompaniment includes a dynamic marking of *pppp* in the first measure.

The piano accompaniment for the sixth system includes dynamic markings of *pp* in the first measure and *cres. a poco a poco* in the second measure.

- la - to pas - sus..... pas - sus

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The vocal line begins with a long note on 'la', followed by 'to', and then 'pas - sus..... pas - sus'. The piano accompaniment consists of chords in the right hand and a rhythmic pattern of eighth notes in the left hand. Dynamics include *f* and *ppp*.

The piano accompaniment for the first system shows a right hand with chords and a left hand with a rhythmic eighth-note pattern. Dynamics are marked as *f* and *ppp*.

et sepul - tus est pas - sus.....

The second system continues the vocal line with 'et sepul - tus est pas - sus.....'. The piano accompaniment features a right hand with chords and a left hand with a rhythmic eighth-note pattern. Dynamics include *f* and *ppp*. There are circled numbers 1 and 2 in the piano part.

The piano accompaniment for the second system shows a right hand with chords and a left hand with a rhythmic eighth-note pattern. Dynamics are marked as *pp*.

pas - sus..... et sepul - tus est.....

The third system continues the vocal line with 'pas - sus..... et sepul - tus est.....'. The piano accompaniment features a right hand with chords and a left hand with a rhythmic eighth-note pattern. Dynamics include *pp* and *ppp*. There are circled numbers 3 and 4 in the piano part.

The piano accompaniment for the third system shows a right hand with chords and a left hand with a rhythmic eighth-note pattern. Dynamics are marked as *pp*.

cru - ci - fi - xus cru - ci -

- fi - xus cru - ci - fi - xus

cru - ci - fi - xus e - ti - am pro

no - bis e - tiam pro no - bis sub

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

- la - to pas - sus..... pas - sus

cres.

f

pp *cres. a poco a poco*

f *pp*

et sepul - tus est..... pas - sus.....

This system contains the first vocal line and piano accompaniment. The vocal line begins with the lyrics "et sepul - tus est..... pas - sus.....". The piano accompaniment features a treble and bass clef with various chords and melodic lines. A circled "0" is placed above the vocal line and below the piano accompaniment.

This system shows the piano accompaniment for the second system, continuing the harmonic and melodic development from the first system.

pas - sus..... et sepul - tus est

This system contains the second vocal line and piano accompaniment. The vocal line begins with the lyrics "pas - sus..... et sepul - tus est". The piano accompaniment continues with similar textures. Circled numbers "1" and "4" are placed above the vocal line.

This system shows the piano accompaniment for the fourth system, featuring dynamic markings such as *pp* and *pppp*.

et..... se - pul - tus est et..... se - pultus

This system contains the third vocal line and piano accompaniment. The vocal line begins with the lyrics "et..... se - pul - tus est et..... se - pultus". The piano accompaniment continues. Circled numbers "1" and "4" are placed above the vocal line.

This system shows the piano accompaniment for the sixth system, concluding the page with sustained chords and melodic fragments.

est.....

morendo

N. 10.

ET RESURREXIT

(SOLI E CORO)

ALLEGRO

Tutti

2 SOPRANI

Et..... re - sur - re -

2 CONTRALTI

Tutti

Et.....

2 TENORI

Tutti

Et.....

2 BASSI

Tutti

Et.....

HARMONIUM

FF

ALLEGRO (♩ = 120)

PIANO

FF

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

- - - - - e
 - - - - - e
 - - - - - e
 - - - - - e

ff
tutto forse

se - cum - dum..... scrip - tu -

se - cum - dum..... scrip - tu -

se - cum - dum..... scrip - tu -

se - cum - dum..... scrip - tu -

ras Cre -

ras Cre -

ras Cre -

ras Cre -

The score consists of four vocal staves and piano accompaniment. The piano part includes a right-hand melody and a left-hand accompaniment with chords and arpeggios. The lyrics are: 'se - cum - dum..... scrip - tu - ras Cre -'. The music is in G major and 4/4 time. The piano part features a steady accompaniment with chords and arpeggios. The vocal part has a simple melody with long notes and rests.

Four vocal staves in treble clef, each with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The lyrics are: -do Cre - do. The first staff has a dynamic marking of *f* above the first measure. The notes are: *f* -do (quarter), Cre (quarter), -do (quarter), -do (quarter).

First system of piano accompaniment. Treble and bass clefs. The right hand has a melodic line with a *ff* dynamic marking. The left hand has a bass line. The music is in 4/4 time with a key signature of three sharps.

Second system of piano accompaniment. Treble and bass clefs. The right hand has a melodic line with a *ff* dynamic marking. The left hand has a bass line. The music is in 4/4 time with a key signature of three sharps.

Third system of piano accompaniment. Treble and bass clefs. The right hand has a melodic line with a *ff* dynamic marking. The left hand has a bass line. The music is in 4/4 time with a key signature of three sharps.

Fourth system of piano accompaniment. Treble and bass clefs. The right hand has a melodic line with a *ff* dynamic marking. The left hand has a bass line. The music is in 4/4 time with a key signature of three sharps.

Piano accompaniment for the first system, featuring treble and bass staves with chords and melodic lines. The music is in a key with two sharps (F# and C#) and a 4/4 time signature. The first measure shows a whole note chord in the bass and a half note chord in the treble. The second and third measures continue with similar harmonic structures, ending with a *ff* dynamic marking.

Piano accompaniment for the second system, featuring treble and bass staves with arpeggiated chords and melodic lines. The first measure shows a whole note chord in the bass and a half note chord in the treble. The second and third measures continue with similar harmonic structures, ending with a *ff* dynamic marking.

pp

Et a - scen - dit a -

Et a - scen - dit a -

Et a - scen - dit a -

Et a - scen - dit a -

Vocal line for four voices (Soprano, Alto, Tenor, Bass) with lyrics: "Et a - scen - dit a -". The music is in a key with two sharps (F# and C#) and a 4/4 time signature. The first measure shows a whole note chord in the bass and a half note chord in the treble. The second and third measures continue with similar harmonic structures, ending with a *pp* dynamic marking.

Piano accompaniment for the third system, featuring treble and bass staves with chords and melodic lines. The first measure shows a whole note chord in the bass and a half note chord in the treble. The second and third measures continue with similar harmonic structures, ending with a *pp* dynamic marking.

pp

mf

mf

mf

Piano accompaniment for the fourth system, featuring treble and bass staves with chords and melodic lines. The first measure shows a whole note chord in the bass and a half note chord in the treble. The second and third measures continue with similar harmonic structures, ending with a *mf* dynamic marking.

-scen - dit in coe - lum

-scen - dit in coe - lum

-scen - dit in coe - lum

Solo

-scen - dit in coe - lum Et a -

pp

mf

mf

mf

Solo

A - scen - dit in coe - lum

- scen - dit a - scen - dit in coe - lum

mf

mf

mf

Solo

se - det ad dex - teram se - det ad

se - det ad dex - teram se - det ad

se - det ad dex - teram se - det ad

se - det ad dex - teram se - det ad

1 0

1 0

mf

mf

dex - te - ram pa - tris

dex - te - ram pa - tris

dex - te - ram pa - tris Tutti

dex - te - ram pa - tris Et

cres.

ff

cres.

ff

Tutti

Et i - terum ven - tu - rus est cum

Et i - terum ven - tu - rus est cum

Et i - terum ven - tu - rus est cum

i - terum ven - tu - rus est..... cum

FF

FF

glo - ri - a ju - di -

glo - ri - a ju - di -

glo - ri - a ju - di -

glo - ri - a ju - di - ca - re

ca - re..... vi - vos et mor - tu -

ca - re vi - vos et mor - tu -

ca - re vi - vos et mor - tu -

vi - vos vi - vos et mor - tu -

ff

ff

- os cu - jus ré - gni non

- os cu - jus re - gni non

- os cu - jus re - gni non

- os cu - jus re - gni re - gni non

ff

ff

e - rit..... fi - nis
 e - rit fi - nis
 e - rit..... fi - nis
 e - rit fi - nis et..... in

This system contains the first four staves of the musical score. It includes three vocal staves (Soprano, Alto, and Tenor) and a piano accompaniment consisting of two staves. The lyrics are: "e - rit..... fi - nis", "e - rit fi - nis", "e - rit..... fi - nis", and "e - rit fi - nis et..... in". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

Do - mi -
 Sanc - tum Do - mi -
 Spi - ri - tum Sanc - tum..... Do - mi -
 Spi - ri - tum Sanc - tum..... Do - mi -

This system contains the next four staves of the musical score. It continues the vocal and piano parts. The lyrics are: "Do - mi -", "Sanc - tum Do - mi -", "Spi - ri - tum Sanc - tum..... Do - mi -", and "Spi - ri - tum Sanc - tum..... Do - mi -". The piano accompaniment includes a section marked with a circled 'G' and 'ff' (fortissimo).

pro - ce - dit

Fi - li - o - que pro - ce - dit

Fi - li - o - que pro - ce - dit

- o - que pro - ce - dit

ten. pp

FF

pp

sotto voce

qui cum Pa - tre et Fi - li - o

qui cum Pa - tre et Fi - li - o

pp

ten. pp

Two vocal staves in treble clef, key of D major. The lyrics are: *si - mul a - do - ra - tur*. The first staff has a vocal line with notes on a whole note, a half note, and a quarter note. The second staff has a similar vocal line. There are rests in the third and fourth measures of both staves.

Piano accompaniment for the first system. The right hand has chords and moving lines, with dynamics *pp* and *ten. pp*. The left hand has a steady bass line with eighth notes.

Two vocal staves in treble clef, key of D major. The lyrics are: *et glo - ri - fi - ca - tur*. The first staff has a vocal line with notes on a whole note, a half note, and a quarter note. The second staff has a similar vocal line. There are rests in the third and fourth measures of both staves.

Piano accompaniment for the second system. The right hand has chords and moving lines, with dynamics *pp* and *ff*. The left hand has a steady bass line with eighth notes. There are circled numbers 1 and 6 above the right hand staff.

F

qui lo - cu - tus est.....

qui lo - cu - tus est.....

qui lo - cu - tus est.....

qui lo - cu - tus est.....

.....

ppp per pro - phe -

.....

ppp per pro - phe -

.....

ppp per pro - phe -

.....

per pro - phe -

- tas..... *ppp* Et *ppp*
 - tas..... Et *ppp*
 - tas..... Et *ppp*
 - tas..... Et

pp
mf *mf*

u - nam sanc - tam Ca - tho - li - cam
 u - nam sanc - tam Ca - tho - li - cam
 u - nam sanc - tam Ca - tho - li - cam
 u - nam sanc - tam Ca - tho - li - cam

pp
mf *mf* *mf*

sanc - - tam Ca -

Solo

sanc - - tam Ca -

Solo

Et u - nam sanc - - tam

pp

mf

mf

mf

- tho - li - cam

- tho - li - cam et A - pos - to - li - cam

et A - pos - to - li - cam

Solo

et A - pos - to - li - cam

mf

mf

mf

et A - pos - to - li - cam Ec - cle - si -

et A - pos - to - li - cam Ec - cle - si -

et A - pos - to - li - cam Ec - cle - si -

et A - pos - to - li - cam Ec - cle - si -

p *cres.*

p *cres.*

Tutti

- am *f* Cre - do

- am *f* Cre - do

- am *f* Cre - do

- am *f* Cre - do

ff

f *ff*

Cre - - - do con -

Cre - - - do con -

Cre - - - do con -

Cre - - - do con - fi - te - or con -

- fi - te - or..... u - num bap - tis -

- fi - te - or u - num bap - tis -

- fi - te - or u - num bap - tis -

- fi - te - or u - num bap - tis -

ma Con - fi - te - or.....
ma Con - fi - te - or
ma Con - fi - te - or
ma Con - fi - te - or con - fi - te - or

The first system of the score features four vocal staves and two piano accompaniment staves. The vocal parts are in a soprano, alto, tenor, and bass register. The piano accompaniment consists of a right-hand part with chords and a left-hand part with a steady bass line. The lyrics are: "ma Con - fi - te - or.....", "ma Con - fi - te - or", "ma Con - fi - te - or", and "ma Con - fi - te - or con - fi - te - or".

u - num bap - tis - ma
u - num bap - tis - ma
u - num bap - tis - ma
u - num bap - tis - ma in re -

The second system of the score continues with four vocal staves and two piano accompaniment staves. The vocal parts continue with the lyrics: "u - num bap - tis - ma", "u - num bap - tis - ma", "u - num bap - tis - ma", and "u - num bap - tis - ma in re -". The piano accompaniment features a more active right-hand part with chords and a left-hand part with a steady bass line. The lyrics are: "u - num bap - tis - ma", "u - num bap - tis - ma", "u - num bap - tis - ma", and "u - num bap - tis - ma in re -".

in re - mis - si - o - nem pec - ca -

in re - mis - si - o - nem pec - ca -

in re - mis - si - o - nem pec - ca -

- mis - si - o - nem pec - ca - to - rum pec - ca -

- to - - - - - rum

- to - - - - - rum

- to - - - - - rum ex - pec - to

- to - - - - - rum et ex - pec - to

re_sur_rec - ti - o - - - nem

re_surrec - ti - o - - - - - nem

re_sur - rec - ti - o - - - - - nem

re_sur - rec - ti - o - - - - - nem et ex -

G *f*

ff

Detailed description: This system contains the first four staves of music. The top three staves are vocal parts with lyrics. The first staff has the lyrics 're_sur_rec - ti - o - - - nem'. The second staff has 're_surrec - ti - o - - - - - nem'. The third staff has 're_sur - rec - ti - o - - - - - nem'. The fourth staff is a bass line with lyrics 're_sur - rec - ti - o - - - - - nem et ex -'. The piano accompaniment consists of two staves. The upper staff has a circled 'G' and a dynamic marking 'f'. The lower staff has a dynamic marking 'ff'.

re_sur_rec - ti - o - - -

re_surrec - ti - o - - - - -

ex - pec - to re_sur rec - ti - o - - - - -

- pec - - - to re_sur - rec - ti - o - - - - -

G *f*

ff

Detailed description: This system contains the next four staves of music. The top three staves are vocal parts with lyrics. The first staff has the lyrics 're_sur_rec - ti - o - - -'. The second staff has 're_surrec - ti - o - - - - -'. The third staff has 'ex - pec - to re_sur rec - ti - o - - - - -'. The fourth staff is a bass line with lyrics '- pec - - - to re_sur - rec - ti - o - - - - -'. The piano accompaniment consists of two staves. The upper staff has a circled 'G' and a dynamic marking 'f'. The lower staff has a dynamic marking 'ff'.

-nem
 -nem re_sur_rec - ti - o - -
 -nem re_surrec - ti - o - -
 -nem re_surrec - ti - o - -

Detailed description: This system contains the first four staves of music. The top two staves are vocal lines in treble clef, with lyrics '-nem' and 're_sur_rec - ti - o - -'. The third staff is a vocal line in treble clef with lyrics '-nem re_surrec - ti - o - -'. The fourth staff is a vocal line in bass clef with lyrics '-nem re_surrec - ti - o - -'. The piano accompaniment consists of two staves (treble and bass clef) with chords and melodic lines. A circled 'G' chord is marked in the first measure of the piano part.

re_surrec - ti - o - - - - - nem
 -nem re_surrec - ti - o - - - - - nem
 -nem re_surrec - ti - o - - - - - nem
 -nem re_surrec - ti - o - - - - - nem

ff

f *ff*

Detailed description: This system contains the next four staves of music. The top two staves are vocal lines in treble clef with lyrics 're_surrec - ti - o - - - - - nem' and '-nem re_surrec - ti - o - - - - - nem'. The third staff is a vocal line in treble clef with lyrics '-nem re_surrec - ti - o - - - - - nem'. The fourth staff is a vocal line in bass clef with lyrics '-nem re_surrec - ti - o - - - - - nem'. The piano accompaniment consists of two staves (treble and bass clef) with chords and melodic lines. Dynamics include *f* and *ff*. A circled 'G' chord is marked in the piano part. The system concludes with circled numbers 3 and 8 in both the vocal and piano staves.

mor - - - tu - o - - - rum

mor - - - tu - o - - - rum

mor - - - tu - o - - - rum

mor - - - tu - o - - - rum

pp

G

ppp

f

f

Cre - - - do Cre - - -

Cre - - - do Cre - - -

Cre - - - do Cre - - -

Cre - - - do Cre - - -

ff

ff

ff

Four vocal staves, each starting with the syllable "- do." The notes are simple, mostly quarter and half notes, with some rests. The staves are arranged vertically.

Piano accompaniment for the first system. It features a grand staff with treble and bass clefs. The music includes sixteenth and thirty-second notes, often beamed together. A forte (ff) dynamic marking is present. There are slurs and accents throughout the passage.

Piano accompaniment for the second system. It continues the melodic and harmonic lines from the first system. It features wide intervals and slurs across multiple measures. Accents are placed on various notes.

Piano accompaniment for the third system. This system includes a forte (ff) dynamic marking. It features complex rhythmic patterns, including slurs and accents, and concludes with a final cadence.

Et vi - tam ven - tu - ri sæ - cu - li A - men A - - -

A - - - - -

① ④

⑥

ALLEGRO. ① ④

f

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

et vi - tam ven - tu - ri sæ - cu - li

- - - men A - - - men

A - - - - -

men..... A - men A -

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

et vi - tam ven -

men A - men

3

3

Detailed description: This system contains the first two systems of music. It features a vocal line with lyrics 'men..... A - men A -' and a piano accompaniment. The piano part includes a triplet of eighth notes marked with a circled '3'. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4.

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

- tu - ri sæ - cu - li A - men A - - - - -

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

Detailed description: This system contains the next two systems of music. The vocal line continues with lyrics 'men A - - - - - men..... A - -' and '- tu - ri sæ - cu - li A - men A - - - - -'. The piano accompaniment continues with similar harmonic support. The key signature and time signature remain consistent with the previous system.

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

men

men A - men A - men A -

et vi - tam ven - tu - ri sæ - cu - li A - men

A - - - - - men A - - -

men A - men

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

A - - - - - men A - men

sf

f

men..... A

A men

men A

A men A

G *ff* *sf* *ff*

ff *ff*

men..... A men.....

A men A

men A

men A

sf *ff* *ff*

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

- men A - - - - -

- men A - - - - -

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

fff

fff

A - - - - men..... Et vi - tam ven -

- - - - - men

- - - - - men A -

- men A - - - - men

Ⓒ

A - men A - - -

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

- - - men..... Et vi - tam ven - tu - ri

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

3 3

Detailed description: This system contains the first two systems of a musical score. It features four vocal staves (Soprano, Alto, Tenor, Bass) and two piano accompaniment staves. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The lyrics are: "A - men A - - -", "A - - - men A - - - men A - - - men", "- - - men..... Et vi - tam ven - tu - ri", and "- - - - - men A - - - men A -". The piano accompaniment includes triplets marked with a circled '3'.

- - - - - men A - - -

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

sæ - cu - li A - men A - - - - - men A - - -

- - - - - men..... Et

Detailed description: This system contains the second two systems of the musical score. It features four vocal staves and two piano accompaniment staves. The lyrics are: "- - - - - men A - - -", "A - - - - - men..... A - - - men", "sæ - cu - li A - men A - - - - - men A - - -", and "- - - - - men..... Et". The piano accompaniment continues with chords and melodic lines.

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

men A - - - men A - - - men

vi - tam ven - tu - ri sæ - cu - li A - men A -

men A -

men A - - - men A - - -

men A - - - men.....

G *sp* *F* *FF*

men A - - - men

men A - - - men A -

men A - - - men

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

sf *ff* *sf*

ff

Detailed description: This system contains the first four staves of the musical score. The top two staves are vocal parts with lyrics. The third staff is a vocal part with lyrics. The fourth staff is a bass line. The fifth and sixth staves are piano accompaniment, with dynamic markings *sf* and *ff*.

A - - - men A - - - men

- - - men A - - -

A - - - men A - - -

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

ff *fff*

ff *fff*

Detailed description: This system contains the next four staves of the musical score. The top two staves are vocal parts with lyrics. The third staff is a vocal part with lyrics. The fourth staff is a bass line. The fifth and sixth staves are piano accompaniment, with dynamic markings *ff* and *fff*.

A - men A - men A - men A -

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

- - - men A - -

- - - men A - -

- - - men A - -

- - - men A - -

- - - men A - -

- - - men A - -

- - - men A - -

- - - men A - -

- - - men A - -

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

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

pp

This system contains the first four staves of music. The top staff is a vocal line with lyrics. The second and third staves are vocal lines. The fourth staff is a bass line. The piano accompaniment begins in the fifth staff, marked *pp*.

This system contains the fifth and sixth staves of music, which are the piano accompaniment for the first system.

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

cres:

This system contains the seventh through tenth staves of music. The top staff is a vocal line with lyrics. The second and third staves are vocal lines. The fourth staff is a bass line. The piano accompaniment continues in the fifth and sixth staves, marked *cres:*.

cres:

cres:

This system contains the eleventh through fourteenth staves of music. The piano accompaniment continues in the fifth and sixth staves, marked *cres:*.

men..... et vi - tam ven - tu - ri sae - cu - li

men

men A

men

f

ff

Detailed description: This system contains the first two systems of music. It features a vocal line with lyrics and a piano accompaniment. The piano part includes dynamic markings *f* and *ff*. The lyrics are: "men..... et vi - tam ven - tu - ri sae - cu - li". There are also vocal lines with "men" and "men A".

A - - men A - - men A - -

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

-men A - - men et

A - -

Detailed description: This system contains the second two systems of music. It features a vocal line with lyrics and a piano accompaniment. The lyrics are: "A - - men A - - men A - -", "et vi - tam ven - tu - ri sae - cu - li A - -", "-men A - - men et", and "A - -". The piano part includes a circled 'G' marking.

cres:

A - - - men

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

- men A - - men A - - men

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

cres: *mf* *f*

cres: *mf* *f*

ff

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

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

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

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

ff

ff

ff

This musical score is for a piece titled "men A men". It consists of two systems of music. The first system includes four vocal staves and a piano accompaniment. The second system includes five vocal staves and a piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The lyrics are "men A men" repeated across the vocal parts. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand, and a bass line in the left hand. The score is written in a standard musical notation style with treble and bass clefs.

men A - -

men A - -

men A - - - - -

men A - - - - -

men A - men A -

men A - men A -

men A - men A -

men A - men A -

men
men
men *pp*
men A

pp
pp

This system contains the first four staves of music. The top two staves are vocal lines with lyrics 'men'. The third staff is a vocal line with lyrics 'men' and a dynamic marking of *pp*. The fourth staff is a vocal line with lyrics 'men A'. The piano accompaniment consists of two staves (treble and bass clef) with various chords and melodic lines. A circled 'G' is visible in the bass clef staff.

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

This system contains the next four staves of music. The top two staves are vocal lines with lyrics 'A - - - men'. The third staff is a vocal line with lyrics 'A - - - men A - - - men A - -'. The fourth staff is a vocal line with lyrics 'A - - - men A - - -'. The piano accompaniment consists of two staves (treble and bass clef) with various chords and melodic lines. Dynamic markings include *cres.* in the piano part.

ff

A - - - - - men

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

- men A - - - - - men

- - - - - men

ff

ff

A - - - - - men

A - - - - - men

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

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

This musical score is for page 187 and consists of several systems of music. The top system includes four vocal staves, each with the lyrics "A - - - men" and a dynamic marking of *fff*. The piano accompaniment is shown in two systems, each with a grand staff (treble and bass clefs) and a dynamic marking of *fff*. The piano part features complex chordal textures and melodic lines. The score is written in a key signature of three sharps (F#, C#, G#) and a common time signature (C).

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

This system contains the first four staves of the musical score. The top three staves are vocal parts with lyrics. The fourth staff is the bass line of the piano accompaniment. The piano part consists of two systems of staves (treble and bass clef) with dynamic markings of *ff* (fortissimo) and various musical notations including slurs and accents.

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

This system contains the next four staves of the musical score, continuing the vocal and piano parts from the first system. It includes the same vocal lines and piano accompaniment structure, with dynamic markings of *ff* and various musical notations.

sotto voce. Solo.

In Solo. u - num De - um

In Solo. u - num De - um

In Solo. u - num De - um

In Solo. u - num De - um

ppp

ppp

1.º Tempo.

Tutti. *ff*

Cre - - - -

Tutti. *ff*

Cre - - - -

Tutti. *ff*

Cre - - - -

Tutti. *ff*

Cre - - - -

1.º Tempo.

pppp

ff



Three vocal staves in treble clef, each with a key signature of three sharps (F#, C#, G#) and a common time signature. Each staff begins with a long note followed by the lyric "- do".



Piano accompaniment for the first system, consisting of two staves (treble and bass clef). The music features a steady eighth-note accompaniment in the bass and a more melodic line in the treble.



Four empty musical staves, two in treble clef and two in bass clef, with a key signature of three sharps.



Piano accompaniment for the second system, consisting of two staves (treble and bass clef). The music features a steady eighth-note accompaniment in the bass and a more melodic line in the treble. Dynamic markings *ff* are present.



Piano accompaniment for the third system, consisting of two staves (treble and bass clef). The music features a steady eighth-note accompaniment in the bass and a more melodic line in the treble. Dynamic markings *ff* are present.

PRELUDIO RELIGIOSO

durante l'Offertorio

AND.^{te} MAESTOSO. (♩ = 92)

PIANO

HARMONIUM O PIANO

AND.^{no} MOSSO. (♩ = 76)

First system of musical notation, consisting of two staves (treble and bass clef) with a grand staff brace on the left. The key signature has two sharps (F# and C#). The music features a melodic line in the treble clef and a supporting bass line in the bass clef, with various note values and rests.

Second system of musical notation, continuing the piece. It features similar melodic and bass line structures with various articulations and dynamics.

Third system of musical notation, showing further development of the musical themes. The notation includes slurs, ties, and dynamic markings.

Fourth system of musical notation, featuring a circled '4' above the first measure and a circled '4' below the first measure of the bass staff. Dynamic markings include *f* and *p*.

Fifth system of musical notation, featuring a circled '0' above the first measure and a circled '0' below the first measure of the bass staff. Dynamic markings include *f*, *p*, and *pp*.

First system of musical notation, consisting of two staves. The key signature has two sharps (F# and C#). The music features a complex melodic line in the upper staff and a more rhythmic accompaniment in the lower staff. A *cres.* marking is present in the upper right.

Second system of musical notation, consisting of two staves. It continues the piece with dynamic markings *f* and *ff* appearing in the upper staff.

Third system of musical notation, consisting of two staves. It includes dynamic markings *f* and *pp*, and circled chord symbols *G* in both staves.

Fourth system of musical notation, consisting of two staves. It features dynamic markings *f* and *pp* and includes a *xp.* marking in the lower staff.

Fifth system of musical notation, consisting of two staves. It includes dynamic markings *ff* and *pp*, and circled chord symbols *G* in both staves.

First system of musical notation, consisting of two staves (treble and bass clef) with a grand staff brace on the left. The key signature has two sharps (F# and C#). The music features various note values, including eighth and sixteenth notes, and rests. There are several slurs and ties across the staves.

Second system of musical notation, continuing the piece. It features similar rhythmic patterns and melodic lines as the first system, with some notes marked with an 'x'.

Third system of musical notation. It includes the instruction *cres:* in the middle of the system. The system concludes with a circled 4/4 time signature and a dynamic marking of *f* (forte).

Fourth system of musical notation. It features several dynamic markings, including *f* (forte) and *pp* (pianissimo), with hairpins indicating crescendos and decrescendos.

Fifth system of musical notation. It begins with a circled *pp* marking. The instruction *una Corda.* is written below the first staff. The system continues with complex melodic and harmonic textures.

Sixth system of musical notation. It includes the instruction *cres:* and ends with a circled *pp* marking. The music concludes with a final cadence.

First system of musical notation. The treble staff begins with a piano (*p*) dynamic. A circled '4' is placed above the staff. The bass staff also starts with a piano (*p*) dynamic. A circled '4' is placed below the staff. The system concludes with a circled '0' above the treble staff and a circled '0' below the bass staff, both with a piano (*p*) dynamic marking.

Second system of musical notation. The treble staff features a forte (*f*) dynamic marking. The bass staff features a fortissimo (*ff*) dynamic marking. A circled 'G' is placed above the bass staff. The system concludes with a circled 'G' above the bass staff and a fortissimo (*ff*) dynamic marking.

Third system of musical notation. The treble staff features a fortissimo (*ff*) dynamic marking. The bass staff features a pianissimo (*pp*) dynamic marking. A circled 'G' is placed above the bass staff. The system concludes with a circled 'G' above the bass staff and a pianissimo (*pp*) dynamic marking.

Fourth system of musical notation. The treble staff features a fortissimo (*ff*) dynamic marking. The bass staff features a pianissimo (*ppp*) dynamic marking. The system concludes with a fortissimo (*f*) dynamic marking.

Fifth system of musical notation. Both the treble and bass staves feature a crescendo (*cres:*) dynamic marking. The treble staff features a forte (*f*) dynamic marking. The bass staff features a forte (*f*) dynamic marking. A circled 'G' is placed above the bass staff. The system concludes with a circled 'G' above the bass staff and a forte (*f*) dynamic marking.

rall. un poco

First system of musical notation. Treble and bass staves. Dynamics: *ff* and *pp*. A circled '6' is above the staff.

in tempo

Second system of musical notation. Treble and bass staves. Dynamics: *ff*, *pp*. Includes accents (^) and a circled '6' at the end.

Third system of musical notation. Treble and bass staves. Dynamics: *cres.*, *rit.*, *ff*. Includes accents (^) and a circled 'G' at the end.

in tempo

Fourth system of musical notation. Treble and bass staves. Dynamics: *ppp*, *p.*. Includes circled 'X' and '6' symbols.

cres.

Fifth system of musical notation. Treble and bass staves. Dynamics: *F*. Includes accents (^).

I.º TEMPO

Sixth system of musical notation. Treble and bass staves. Dynamics: *ff*. Includes the word **PIANO** and various chord symbols.

RITORNELLO

ANDANTE.

HARMONIUM.

1 4
pp 1 4
cres.

smorz. ppp
*
No.

Nº 12.

SANCTUS

(SOLI e CORO)

AND.^{no} MOSSO.

2 SOPRANI.

pp Tutti mf f f Solo
Sanc - tus Sanc - tus Sanc - tus Do -

2 CONTRALTI.

pp Tutti mf f
Sanc - tus Sanc - tus Sanc - tus

2 TENORI.

pp Tutti mf f
Sanc - tus Sanc - tus Sanc - tus

2 BASSI.

pp Tutti mf f
Sanc - tus Sanc - tus Sanc - tus

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

pp Solo f
Do - mi - nus Do - mi - nus De - us Sa - ba - oth

pp Solo f
Do - mi - nus Do - mi - nus De - us Sa - ba - oth

pp Solo Tutti f
Do - mi - nus Do - mi - nus De - us Sa - ba - oth Ple - ni sunt

f *pp*

- die - tus qui ve - nit ve - hit in nomine Do - mi -

- die - tus qui ve - nit ve - nit in nomine Do - mi -

- die - tus qui ve - nit ve - nit in nomine Do - mi -

- die - tus qui ve - nit..... ve - nit in nomine Do - mi -

ppp Solo *f*

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

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

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

pp Solo *f*

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

f *ppp* Tutti

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

f *ppp* Tutti

no - mi - ne Do - mi - ni no - mi - ne Do - mi - ni

f *ppp* Tutti

no - mi - ne Do - mi - ni no - mi - ne Do - mi - ni

f *ppp* Tutti Solo *ppp*

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

ppp Solo

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

ppp Solo

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

Solo

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

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

ppp Tutti

- ni in no - - mi - ne Do - mi - ni Ho-san - na Ho-san -

Tutti

- ni no - - mi - ne Do - mi - ni Ho-san - na Ho-san -

Tutti

- ni no - - mi - ne Do - mi - ni Ho-san - na Ho-san -

Tutti

- ni no - - mi - ne Do - mi - ni Ho-san - na Ho-san -

ff

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

ff

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

ff

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

ff

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

Nº 13
O SALUTARIS

(SOPRANO SOLO)

(♩ = 88)

ANDANTINO
SOSTENUTO.

The first system of the piano accompaniment consists of two staves. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving lines. A dynamic marking of *pp* is present in the first measure.

The second system continues the piano accompaniment with similar melodic and harmonic textures. The right hand features a prominent melodic line with slurs, and the left hand supports it with chords and rhythmic patterns.

The third system of the piano accompaniment shows a change in dynamics, with a *f* marking in the first measure and a *ppp* marking in the fifth measure. The melodic line in the right hand continues with grace notes and slurs.

The fourth system of the piano accompaniment features a *f* dynamic in the second measure and a *pp* dynamic in the fifth measure. The right hand has a melodic line with a slur and a fermata, while the left hand provides a steady accompaniment.

Soprano

O sa - lu - ta - ris hos - ti - a Quæ

The fifth system contains the soprano vocal line and the final system of the piano accompaniment. The vocal line begins with the lyrics "O sa - lu - ta - ris hos - ti - a Quæ" and features a *f* dynamic marking. The piano accompaniment continues with a *p* dynamic marking.

cœ - li pan - - dis os - - - ti - um O sa - lu -

- ta - ris hos - - ti - a Quæ cœ - li pan - - dis os -

- - ti - um quæ cœ - li pan - dis quæ cœ - li

pan - - dis os - - ti - um

Bel - la premunt hos - ti - li - a

Bel - la premunt hos - ti - li - a da ro - bur fer au -

- xi - li - um da ro - bur fer au - xi - li - um

da ro - bur fer au - xi - li - um da ro - bur fer au -

ritornando al 1.º tempo

- xi - - - - li - um.....

ppp

O sa - lu - ta - ris hos - ti -

p

- a Quæ cœ - li pan - dis os - - - ti -

- um O sa - lu - ta - ris hos - ti -

- a que cœ - li pan - dis os - - ti -

- um Bel - la pre - munt pre - munt

pre - munt pre - munt os - ti - li -

- a da ro - bur da ro - bur

da ro - bur fer su - xi - li - um da ro - bur

fer au - xi - li - um da ro - bur fer..... au -

- xi - li - um Bel - la premunt hos -

- ti - li - a Bel - la premunt hos - ti - li - a

f Bel - la premunt hos - ti - li - a

ff

cres. da ro - bur da ro - bur

p *pp* *ppp* *cres.*

f da ro - bur fer au - xi - li - um da ro - bur

f *smorz.*

fer au - xi - li - um da ro - bur fer au -

pp

- xi - - li - - um

A - - -

pp *pppp*

Detailed description: This system contains the first two systems of music. The vocal line starts with a melodic phrase for the words 'xi - li - um' and ends with a long note for 'A -'. The piano accompaniment features a rhythmic pattern of eighth notes in the left hand and chords in the right hand. Dynamic markings *pp* and *pppp* are present.

- men

A - - -

Detailed description: This system contains the third and fourth systems of music. The vocal line continues with the word 'men' and another long note for 'A -'. The piano accompaniment continues with similar rhythmic patterns and chordal textures.

- men.

Detailed description: This system contains the fifth and sixth systems of music. The vocal line has a final note for 'men.' followed by a rest. The piano accompaniment continues with a steady eighth-note accompaniment in the left hand and chords in the right hand.

ff *ff*

Detailed description: This system contains the seventh and eighth systems of music. The vocal line is silent. The piano accompaniment features a more active and dynamic texture, with *ff* markings in both hands.

AGNUS DEI

AND.^{te} SOSTENUTO (♩ = 88)

(SOLO E CORO)

CONTRALTO SOLO.

2 SOPRANI.

2 CONTRALTI.

2 TENORI.

2 BASSI.

HARMONIUM.

PIANO.

Musical score for vocal soloists and piano accompaniment. It consists of five vocal staves (Contralto Solo, 2 Sopranos, 2 Contraltos, 2 Tenors, 2 Basses) and a piano accompaniment section. The piano section includes a Harmonium and a Piano. The tempo is marked 'AND.^{te} SOSTENUTO (♩ = 88)'. The key signature has one sharp (F#). The piano part begins with a *ppp* dynamic and includes a circled '4' above the first measure.

Continuation of the piano accompaniment. It shows the right and left hands of the piano and the Harmonium. The piano part features dynamics such as *p*, *mf*, *f*, and *ff*. The Harmonium part is mostly silent in this section. The piano part includes a circled '4' above the first measure.

pppp

The first system consists of three staves. The top staff is a vocal line with a long, sustained note. The middle and bottom staves are piano accompaniment. The piano part features a rhythmic pattern of eighth notes with slurs, and dynamic markings of *pppp* and *ppp*. Below the piano part are three chord diagrams.

The second system consists of three staves. The top staff is a vocal line with a long, sustained note. The middle and bottom staves are piano accompaniment. The piano part features a rhythmic pattern of eighth notes with slurs, and dynamic markings of *ppp*. Below the piano part are three chord diagrams.

dolce

A - - - - gnus

The third system consists of three staves. The top staff is a vocal line with a long, sustained note, marked *dolce*. The middle and bottom staves are piano accompaniment. The piano part features a rhythmic pattern of eighth notes with slurs. Below the piano part are three chord diagrams.

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

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The vocal line begins with a triplet of eighth notes (D, E, F) followed by a quarter note (G), a quarter rest, a quarter note (A), and a quarter note (B). The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand.

The piano accompaniment for the first system is shown in two staves. The right hand plays a rhythmic pattern of eighth notes, while the left hand provides a supporting bass line. The music is in a key with one sharp (F#) and a 3/4 time signature.

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

The second system continues the vocal line with a quarter note (C), a quarter note (D), a quarter note (E), and a quarter note (F). The piano accompaniment continues with the same rhythmic pattern. There are circled numbers '1' and '0' in the vocal line, likely indicating fingerings or breath marks.

The piano accompaniment for the second system continues with the eighth-note pattern in the right hand and the bass line in the left hand. The dynamics are marked with 'f' (forte).

mun - - di mi - - se - -

The third system features a vocal line with a quarter note (G), a quarter note (A), a quarter note (B), and a quarter note (C). The piano accompaniment continues with the eighth-note pattern. Dynamics are marked with 'pp' (pianissimo) and 'pppp' (pianississimo).

The piano accompaniment for the third system continues with the eighth-note pattern in the right hand and the bass line in the left hand. The dynamics are marked with 'pp' (pianissimo).

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

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The vocal line begins with a long note on 're', followed by a rest, another long note on 're', and then a melodic phrase for 'mi - se - re - re'. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand.

The piano accompaniment for the first system is shown in detail, with the right hand playing a rhythmic eighth-note pattern and the left hand providing harmonic support with chords and single notes.

no - - bis ① ② qui tol - lis pec -

The second system of music continues the vocal line with 'no - bis' (circled 1 and 2) and 'qui tol - lis pec -'. The piano accompaniment continues with the same rhythmic pattern.

The piano accompaniment for the second system is shown in detail, including the circled fingering numbers 1 and 2 in the right hand.

- ca - - ta pec - ca - ta

The third system of music features the vocal line with '- ca - ta' and 'pec - ca - ta'. The piano accompaniment continues with the same rhythmic pattern.

The piano accompaniment for the third system is shown in detail, including the final notes of the piece.

pp

mun - di mi - se - re - re mi - se - re - re no -

ppp

pp

sotto voce

- bis

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

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

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

sotto voce

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

The musical score is arranged in systems. The first system shows the vocal line and piano accompaniment. The piano part features a complex texture with many sixteenth-note chords and some triplets. The vocal line is mostly rests, with a circled '0' above the staff. The second system continues the piano accompaniment and introduces the vocal line with the word 'Agnus' under a 'dolce' marking. The third system continues the piano accompaniment and the vocal line. The fourth system features a vocal line with a triplet and the lyrics 'De - - - i qui tol - - - lis pec - ca - ta'. The piano accompaniment continues with similar complex textures. The score concludes with a final system of piano accompaniment.

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

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff. The vocal line begins with a half note 'mun' followed by a quarter rest, then a half note 'di'. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand. A dynamic marking of *f* is placed above the vocal line.

The piano accompaniment for the first system continues with the eighth-note pattern in the right hand and the bass line in the left hand. Fingering numbers 1 and 0 are indicated in circles above the notes in both hands.

The piano accompaniment for the second system continues with the eighth-note pattern in the right hand and the bass line in the left hand. A dynamic marking of *f* is placed above the right-hand part.

mun - di mi - se

The second system of music features a vocal line in treble clef and a piano accompaniment in grand staff. The vocal line begins with a half note 'mun' followed by a quarter rest, then a half note 'di'. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand. A dynamic marking of *pp* is placed above the vocal line.

The piano accompaniment for the second system continues with the eighth-note pattern in the right hand and the bass line in the left hand. Fingering numbers 1 and 0 are indicated in circles above the notes in both hands. A dynamic marking of *ppp* is placed above the left-hand part.

The piano accompaniment for the third system continues with the eighth-note pattern in the right hand and the bass line in the left hand. A dynamic marking of *ppp* is placed above the right-hand part.

- re - re mi - se - re - re

The third system of music features a vocal line in treble clef and a piano accompaniment in grand staff. The vocal line begins with a half note '- re' followed by a quarter rest, then a half note 're'. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand.

The piano accompaniment for the third system continues with the eighth-note pattern in the right hand and the bass line in the left hand.

The piano accompaniment for the fourth system continues with the eighth-note pattern in the right hand and the bass line in the left hand.

no - - - bis qui tol - lis pec -

The first system of music features a vocal line in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are "no - - - bis qui tol - lis pec -". The piano accompaniment consists of two staves (treble and bass clefs) with chords and melodic lines. A circled "1" and a circled "0" are placed above the piano part, likely indicating fingerings or specific notes.

The piano accompaniment for the first system continues with chords and melodic lines in both treble and bass clefs. The circled "1" and "0" are repeated in the bass clef staff.

The piano accompaniment for the second system continues with chords and melodic lines in both treble and bass clefs.

- ca - ta pec - ca - ta

The third system of music features a vocal line in treble clef with the lyrics "- ca - ta pec - ca - ta". The piano accompaniment consists of two staves (treble and bass clefs) with chords and melodic lines. A dynamic marking of *ff* (fortissimo) is present above the vocal line.

The piano accompaniment for the third system continues with chords and melodic lines in both treble and bass clefs.

The piano accompaniment for the fourth system continues with chords and melodic lines in both treble and bass clefs. A dynamic marking of *f* (forte) is present in the bass clef staff.

mun - di mi - se - re - re

The fifth system of music features a vocal line in treble clef with the lyrics "mun - di mi - se - re - re". The piano accompaniment consists of two staves (treble and bass clefs) with chords and melodic lines. A dynamic marking of *pp* (pianissimo) is present above the vocal line.

The piano accompaniment for the fifth system continues with chords and melodic lines in both treble and bass clefs. A dynamic marking of *pppp* (pianississimo) is present in the bass clef staff.

The piano accompaniment for the sixth system continues with chords and melodic lines in both treble and bass clefs. A dynamic marking of *ppp* (pianissimo) is present in the bass clef staff.

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

- bis

sotto voce

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

sotto voce

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

sotto voce

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

sotto voce

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

The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature. The middle two staves are piano accompaniment in treble and bass clefs. The piano part begins with a *pppp* dynamic marking. The vocal line features a long note with a circled '8' above it, indicating an octave. The piano accompaniment includes a series of chords and melodic lines, with some notes marked with '7' and '9' below them. The system concludes with a double bar line.

The second system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature. The middle two staves are piano accompaniment in treble and bass clefs. The vocal line begins with the word "Agnus" followed by a dotted line, with the word "Agnus" written below the staff. The piano accompaniment includes a series of chords and melodic lines, with some notes marked with '7' and '9' below them. The system concludes with a double bar line.

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

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

pp

mun - - - di do - - - na

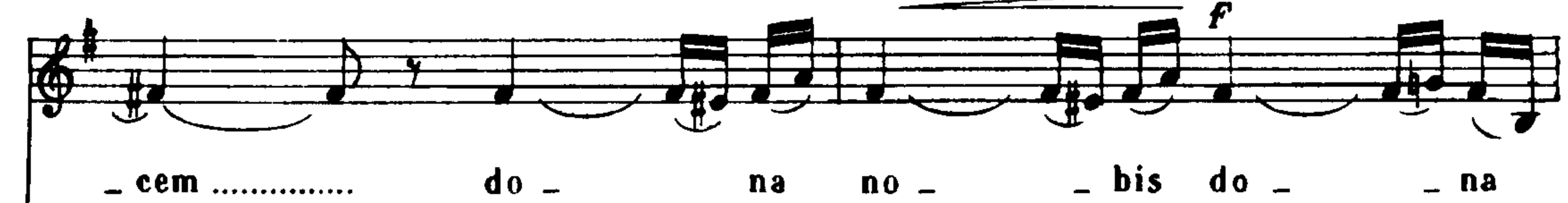
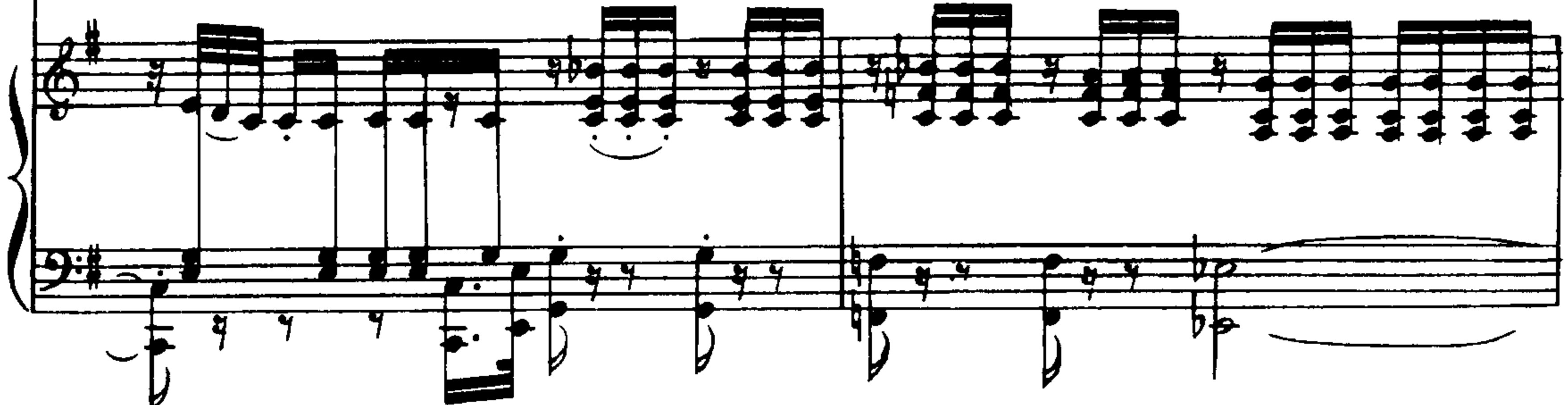
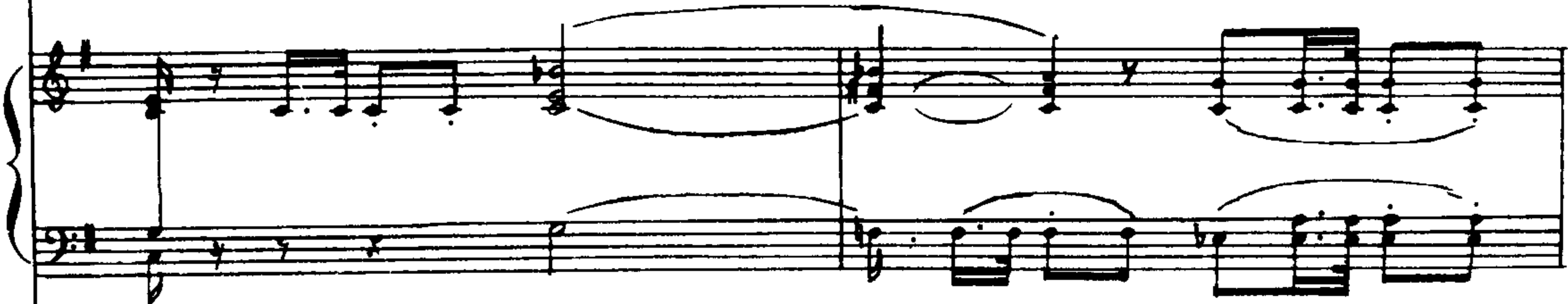
This system contains the first two systems of a musical score. The top staff is a vocal line with lyrics 'mun - - - di do - - - na'. It features a melodic line with a long note on 'di' and a phrase on 'do - - - na' marked with *pp*. The piano accompaniment consists of two staves: the right hand has a rhythmic pattern of eighth notes with some chords, and the left hand has a simple bass line. There are circled numbers '4' in the first two staves of the piano part.

no - - - bis pa - - -

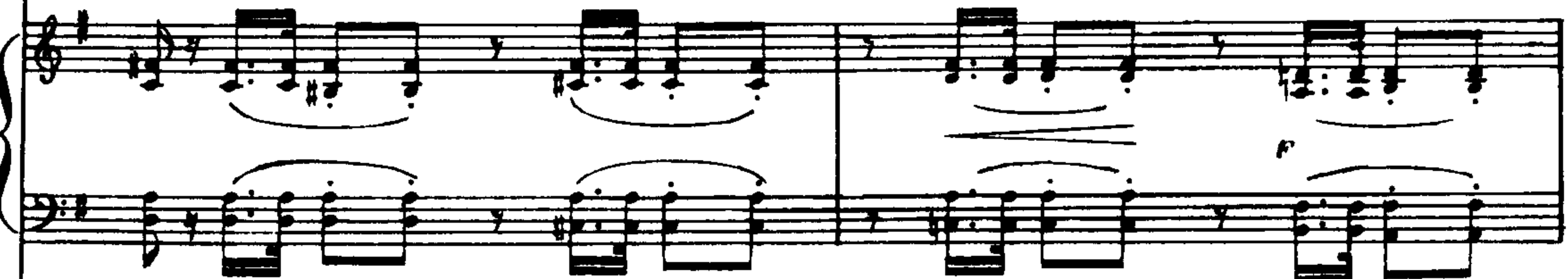
This system contains the next two systems of the musical score. The top staff is a vocal line with lyrics 'no - - - bis pa - - -'. It features a melodic line with a long note on 'bis' and a phrase on 'pa - - -'. The piano accompaniment consists of two staves: the right hand has a rhythmic pattern of eighth notes with some chords, and the left hand has a simple bass line. There are circled numbers '4' in the first two staves of the piano part.



_ cem do - na no - bis pa -



_ cem do - na no - bis do - na



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

4

pp

pp

- cem

sotto voce

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

sotto voce

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

sotto voce

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

sotto voce

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

p
Qui tol - - lis pec - ca - -

- cem qui tol - - lis pec - ca - - ta

- cem qui tol - - lis pec -

- cem qui tol - - lis pec - ca - - ta

- cem qui tol - - - lis pec - ca - - -

ppp
- cem qui tol - - - lis pec - ca - - -

ppp
- cem qui tol - - - lis pec - ca - - -

cres.

rinforz.

-ta pec-ca-ta mun-di misere-re mise-

pec-ca-ta mun-di

-ca-ta pec-ca-ta mun-di

pec-ca-ta mun-di

-ta pec-ca-ta mun-di

G

cres.

rinforz.

cres.

cres.

rinforz.

rinforz.

f

- re - re mi - se - re - re

f

f

ff
no - - - - bis do - na no - bis pa - -

ff
do - - - - na no - bis pa - -

ff
do - - - - na no - bis pa - -

ff
do - - - - na no - bis pa - -

ff
do - - - - na no - bis pa - -

ff

ff

ppp
- cem qui tol - - lis pec - ca - -

ppp
- cem qui tol - lis pec - ca - ta

ppp
- cem qui tol - lis pec -

ppp
- cem qui tol - - - lis pec - ca - - - ta

ppp
- cem qui tol - - - lis pec - ca - - -

pp
Ⓞ

ppp

cres.

rinf.

- ta pec - ca - ta mun - di mise - re - re mise -

pec - ca - ta mun - di

- ca - ta pec - ca - ta mun - di

pec - ca - ta mun - di

- ta pec - ca - ta mun - di

Detailed description: This block contains five vocal staves. The first staff has lyrics: "- ta pec - ca - ta mun - di mise - re - re mise -". The second staff has lyrics: "pec - ca - ta mun - di". The third staff has lyrics: "- ca - ta pec - ca - ta mun - di". The fourth staff has lyrics: "pec - ca - ta mun - di". The fifth staff has lyrics: "- ta pec - ca - ta mun - di". The music is in G major and 4/4 time, with various note values and rests.

cres.

rinf.

G

Detailed description: This block contains two piano accompaniment staves. The first staff has a circled 'G' and the word 'cres.'. The second staff has the word 'rinf.'. The music features chords and melodic lines in both hands.

cres.

rinf.

- re - re mi - se - re - re

f

Detailed description: This block contains two piano accompaniment staves. The first staff has the word 'f' and the lyrics "- re - re mi - se - re - re". The second staff has the word 'f'. The music features chords and melodic lines in both hands.

Tutta forza

ff

A musical staff in treble clef with a key signature of two sharps (F# and C#). It begins with a long slur over the first two measures, followed by several eighth notes and a quarter note.

no - - - bis do - - - na

ff

A musical staff in treble clef with a key signature of two sharps, containing a series of eighth notes.

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

ff

A musical staff in treble clef with a key signature of two sharps, containing a series of eighth notes.

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

ff

A musical staff in treble clef with a key signature of two sharps, containing a series of eighth notes.

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

ff

A musical staff in bass clef with a key signature of two sharps, containing a series of eighth notes.

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

ff

A musical staff in treble clef with a key signature of two sharps, featuring notes with long horizontal slurs.

A musical staff in bass clef with a key signature of two sharps, featuring notes with long horizontal slurs.

ff Tutta forza

A musical staff in treble clef with a key signature of two sharps, featuring a piano keyboard diagram above the notes.

A musical staff in bass clef with a key signature of two sharps, featuring a piano keyboard diagram above the notes.

no - - - bis pa - - -

do - na no - bis pa - - -

do - na no - bis pa - - -

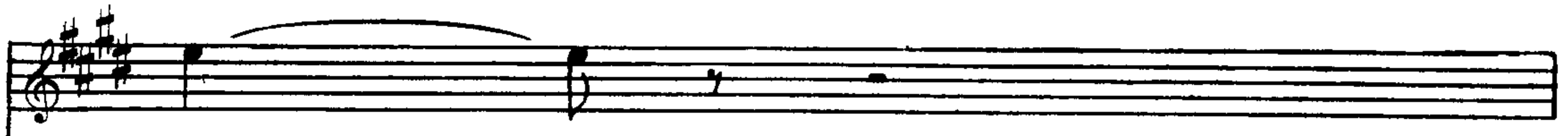
do - na no - bis pa - - -

do - na no - bis pa - - -

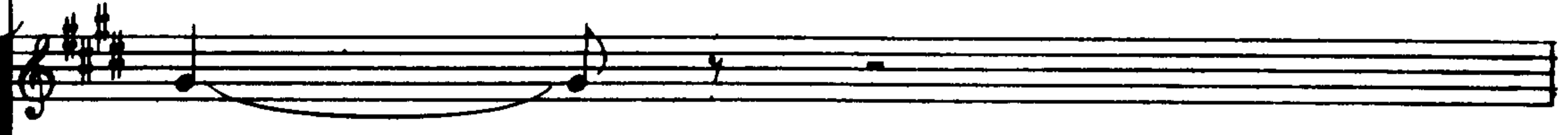
do - na no - bis pa - - -

Piano accompaniment for the first system, showing a grand staff with treble and bass clefs, featuring sustained chords and melodic fragments.

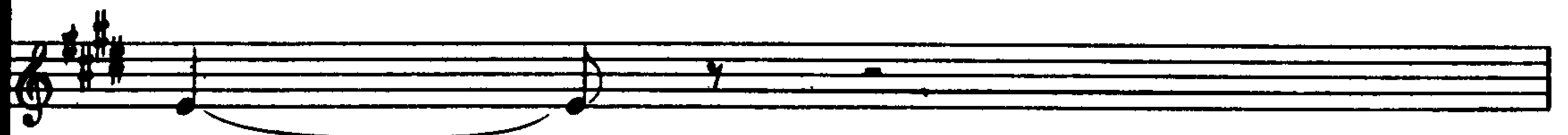
Piano accompaniment for the second system, showing a grand staff with treble and bass clefs, featuring a more active melodic line in the right hand and harmonic support in the left hand.



- cem



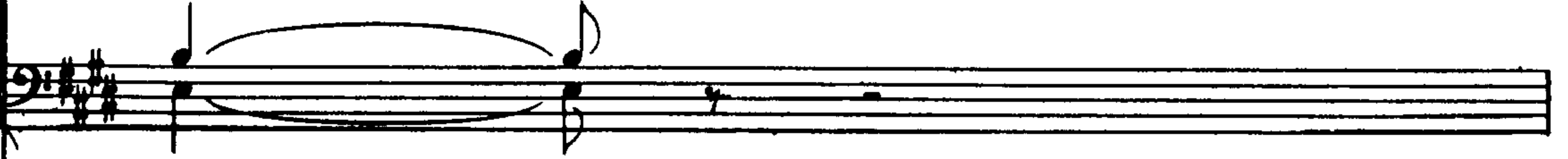
- cem



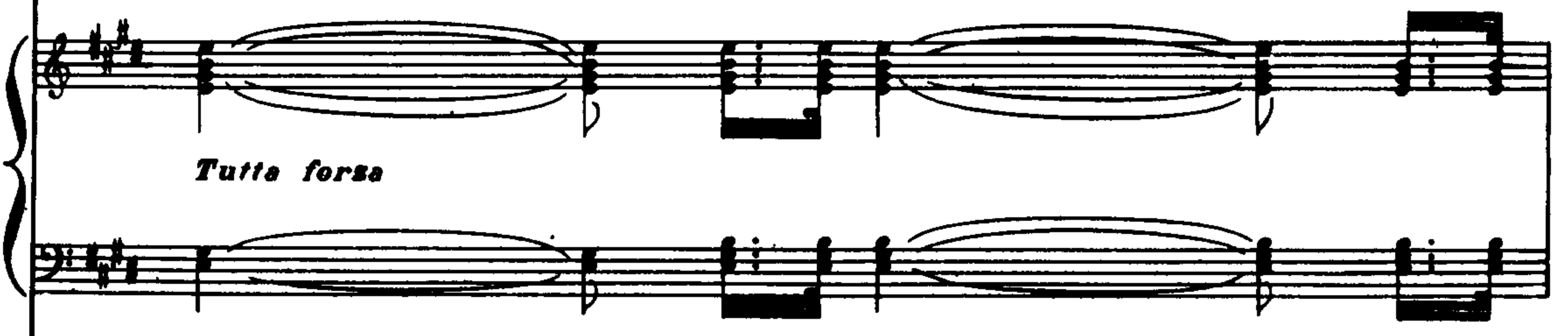
- cem



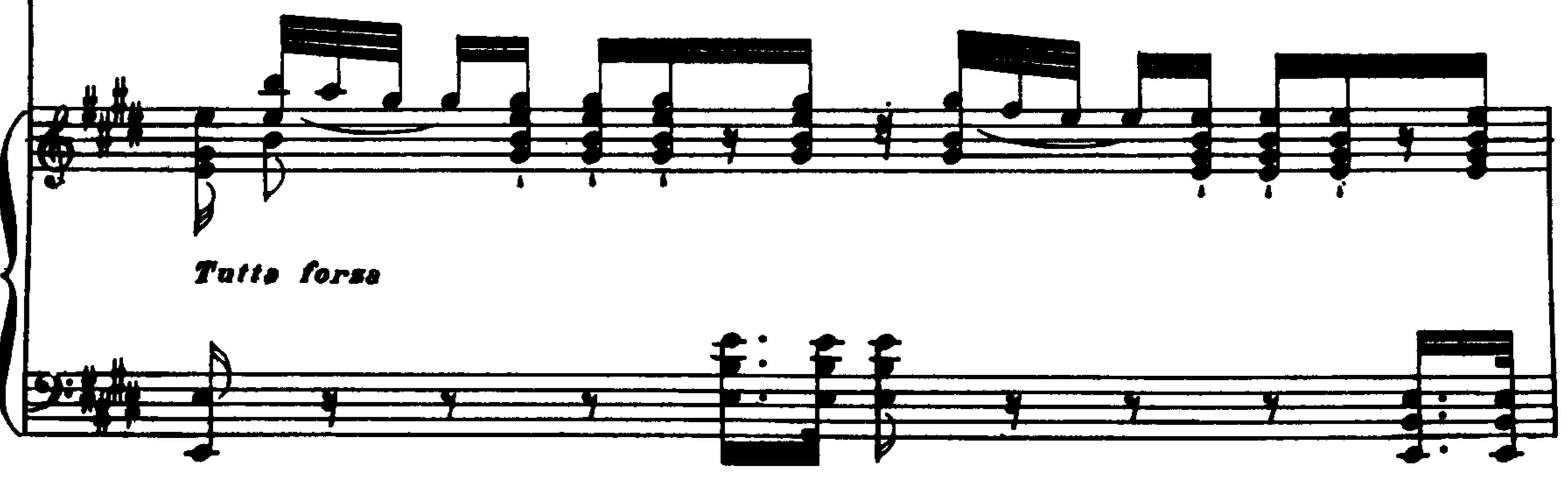
- cem



- cem



Tutta forza



Tutta forza

First system of musical notation, featuring a grand staff with treble and bass clefs. The music includes long, sweeping melodic lines in both hands, with some notes tied across measures.

Second system of musical notation, showing a more rhythmic and textured passage with many beamed notes and chords in both hands.

Third system of musical notation, consisting of a few measures with sparse notes and rests in both hands.

Fourth system of musical notation, starting with a *ppp* dynamic marking and ending with a *p* marking. The music is highly textured with many notes in both hands.

Fifth system of musical notation, featuring the instruction *Tutti i registri.* and dynamic markings *ff* and *fff*.

Sixth system of musical notation, the final system on the page, with various dynamic markings including *ff*, *mf*, and *fff*.

Fine.