

Missa in honorem BMV

Kyrie

Joseph Güttler

Larghetto

Violine I

mf

Violine II

mf

Viola

mf

Sopran

mf

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

Alt

mf

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

Tenor
ad lib.

mf

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

Bass
ad lib.

mf

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

mf

Kontrabass

mf

VI. I

VI. II

Vla.

Musical notation for VI. I, VI. II, and Vla. staves. VI. I and VI. II are in treble clef with a key signature of one flat. Vla. is in bass clef with a key signature of one flat. All staves have a dynamic marking of ff and a hairpin crescendo. The VI. I and VI. II staves have a fermata over the first measure. The Vla. staff has a fermata over the first measure and rests in the second measure.

S.

A.

T.

B.

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

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

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

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

Vocal staves for Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). Each staff has a dynamic marking of ff and a hairpin crescendo. The Soprano and Alto staves have a fermata over the first measure. The Tenor and Bass staves have a fermata over the first measure and rests in the second measure. The lyrics are: lei - son, Ky - ri - e e - lei - son, e - lei - son.

Piano accompaniment staves. The right hand is in treble clef and the left hand is in bass clef, both with a key signature of one flat. The right hand has a dynamic marking of ff and a hairpin crescendo. The left hand has a dynamic marking of ff and a hairpin crescendo. The piano part features chords and moving lines in both hands.

Kb.

Kb. staff. The keyboard part is in bass clef with a key signature of one flat. It has a dynamic marking of ff and a hairpin crescendo. The part consists of a single melodic line.

13

VI. I

VI. II

Vla.

13

S.

Chri - ste e - lei - son, Chri - ste e - lei - son, Chri - ste, Chri - ste e -

A.

Chri - ste e - lei - son, Chri - ste e - lei - son, Chri - ste, Chri - ste e -

T.

8 Chri - ste e - lei - son, Chri - ste e - lei - son, Chri - ste, Chri - ste e -

B.

Chri - ste, Chri - ste e -

13

13

Kb.

Detailed description of the musical score: The score is for a choral and instrumental ensemble. It consists of seven staves. The top three staves are for Violin I (VI. I), Violin II (VI. II), and Viola (Vla.). The next four staves are for vocal parts: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The bottom two staves are for piano accompaniment: the right hand (Kb.) and the left hand (Kb.). The key signature is one flat (B-flat major/D minor). The time signature is 4/4. The score is numbered 13 at the beginning of each system. The vocal parts have lyrics: 'Chri - ste e - lei - son, Chri - ste e - lei - son, Chri - ste, Chri - ste e -'. The piano accompaniment features a mix of chords and moving lines.

19

VI. I

Musical staff for VI. I (Violin I) in G major, 4/4 time. It begins with a crescendo leading to a *p* dynamic, followed by a *mf* dynamic. The melody consists of eighth and sixteenth notes.

VI. II

Musical staff for VI. II (Violin II) in G major, 4/4 time. It begins with a crescendo leading to a *p* dynamic, followed by a *mf* dynamic. The melody consists of eighth and sixteenth notes.

Vla.

Musical staff for Vla. (Viola) in G major, 4/4 time. It begins with a crescendo leading to a *p* dynamic, followed by a *mf* dynamic. The melody consists of eighth and sixteenth notes.

S.

Musical staff for S. (Soprano) in G major, 4/4 time. It begins with a crescendo leading to a *mf* dynamic. The melody consists of quarter and eighth notes.

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

A.

Musical staff for A. (Alto) in G major, 4/4 time. It begins with a crescendo leading to a *mf* dynamic. The melody consists of quarter and eighth notes.

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

T.

Musical staff for T. (Tenor) in G major, 4/4 time. It begins with a crescendo leading to a *mf* dynamic. The melody consists of quarter and eighth notes.

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

B.

Musical staff for B. (Bass) in G major, 4/4 time. It begins with a crescendo leading to a *mf* dynamic. The melody consists of quarter and eighth notes.

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

19

Piano accompaniment in G major, 4/4 time. The right hand features chords and moving lines, while the left hand provides a steady bass line. It begins with a crescendo leading to a *mf* dynamic.

Kb.

Musical staff for Kb. (Cello) in G major, 4/4 time. It begins with a crescendo leading to a *mf* dynamic. The melody consists of quarter and eighth notes.

25

VI. I *ritard.*
p

VI. II *ritard.*
p

Vla. *ritard.*
p

25

S. *ritard.*
Ky - ri - e e - lei - son, Ky - ri - e e - lei - - - son.

A. *p* *ritard.*
Ky - ri - e e - lei - son, Ky - ri - e e - lei - - - son.

T. *p* *ritard.*
8 Ky - ri - e e - lei - son, Ky - ri - e e - lei - - - son.

B. *p* *ritard.*
Ky - ri - e e - lei - son, Ky - ri - e e - lei - - - son.

25 *ritard.*
p

25 *ritard.*
p

Kb. *ritard.*
p

Gloria

31 *Allegro moderato*

VI. I

Musical staff for Violin I (VI. I) in treble clef, common time. It begins with a *mf* dynamic marking and contains five measures of music.

VI. II

Musical staff for Violin II (VI. II) in treble clef, common time. It begins with a *mf* dynamic marking and contains five measures of music.

Vla.

Musical staff for Viola (Vla.) in alto clef, common time. It contains five measures of music, mostly consisting of rests.

S.

Musical staff for Soprano (S.) in treble clef, common time. It begins with a *mf* dynamic marking and contains five measures of music. The lyrics are: Et in ter - ra pax ho - mi - ni - bus, bo - nae vo - lun - ta -

A.

Musical staff for Alto (A.) in treble clef, common time. It begins with a *mf* dynamic marking and contains five measures of music. The lyrics are: Et in ter - ra pax ho - mi - ni - bus, bo - nae vo - lun - ta -

T.

Musical staff for Tenor (T.) in treble clef, common time. It contains five measures of music, mostly consisting of rests.

B.

Musical staff for Bass (B.) in bass clef, common time. It contains five measures of music, mostly consisting of rests.

31

Musical staff for Piano (P.) in grand staff (treble and bass clefs), common time. It begins with a *mf* dynamic marking and contains five measures of music.

Kb.

Musical staff for Double Bass (Kb.) in bass clef, common time. It contains five measures of music, mostly consisting of rests.

36

VI. I *f*

VI. II *f*

Vla. *f*

36 *f*

S. *f*
tis. Lau - da - mus Te, be - ne - di - ci - mus Te, ad - o - ra - mus Te, glo - ri - fi - ca - mus

A. *f*
tis Lau - da - mus Te, be - ne - di - ci - mus Te, ad - o - ra - mus Te, glo - ri - fi - ca - mus

T. *f*
8 Lau - da - mus Te, be - ne - di - ci - mus Te, ad - o - ra - mus Te, glo - ri - fi - ca - mus

B. *f*
Lau - da - mus Te, be - ne - di - ci - mus Te, ad - o - ra - mus Te, glo - ri - fi - ca - mus

36 *f*

36 *f*

Kb. *f*

41

VI. I *mf* *p*

VI. II *mf* *p*

Vla. *mf* *p*

41

S. *p*

A. *p*

T. *p*

B. *p*

Te. Gra - ti - as a - gi - mus Ti -

41

mf *p*

41

Kb. *mf* *p*

47

VI. I

VI. II

Vla.

S.

A.

T.

B.

47

47

Kb.

p

p

p

p

bi prop-ter mag - nam glo - ri-am Tu - am. Do-mi-ne De-us, Rex coe - les -

bi pro-ter mag - nam glo - ri-am Tu - am.

8 bi, prop - ter mag - nam glo - ri-am Tu - am.

prop-ter mag-nam glo - ri-am Tu - am.

53

VI. I

VI. II

Vla.

p

p

p

53

S.

A.

T.

B.

8

De - us Pa-ter om-ni-po - tens. Do-mi-ne Fi-li u - ni - ge - ni-te, Je - su

De - us Pa-ter om-ni-po - tens. Do-mi-ne Fi-li u - ni - ge - ni-te, Je - su

De - us Pa-ter om-ni-po - tens. Do-mi-ne Fi-li u - ni - ge - ni-te, Je - su

De - us Pa-ter om-ni-po - tens. Do-mi-ne Fi-li u - ni - ge - ni-te, Je - su

p

p

p

p

p

53

p

53

Kb.

p

p

59

VI. I

mf *p*

VI. II

mf *p*

Vla.

mf *p*

59

S.

Chri - ste. Do - mi - ne De-us Ag-nus De - i, Fi - li - us Pat - ris. Qui

A.

Chri - ste. Do - mi - ne De-us Ag-nus De - i, Fi - li - us Pat - ris.

T.

8 Chri - ste. Do - mi - ne De-us Ag-nus De - i, Fi - li - us Pat - ris.

B.

Chri - ste. Do - mi - ne De-us Ag-nus De - i, Fi - li - us Pat - ris.

59

mf *p*

59

Kb.

mf

VI. I

VI. II

Vla.

S.

A.

T.

B.

tol - lis pec - ca - ta mun - di: mi - se - re - re no - bis. Qui tol - lis pec - mi - se - re - re no - bis. mi - se - re - re no - bis. mi - se - re - re no - bis.

Kb.

p

71

VI. I

VI. II

Vla.

Violin I and Violin II parts are in treble clef with a key signature of two flats. The Viola part is in alto clef with a key signature of two flats. All parts feature a crescendo from measure 71 to 74, followed by a decrescendo to measure 76. The Violin I part has a slur over the final two notes of measure 74.

71

S.

A.

T.

B.

ca - ta mun - di; sus - ci - pe de - pre - ca - ti - o - nem nost -
sus - ci - pe de - pre - ca - ti - o - nem nost -
sus - ci - pe de - pre - ca - ti - o - nem nost -

Vocal parts for Soprano (S.), Alto (A.), and Tenor (T.) are in treble clef. The Bass part (B.) is in bass clef. The lyrics are: "ca - ta mun - di; sus - ci - pe de - pre - ca - ti - o - nem nost -" for Soprano, "sus - ci - pe de - pre - ca - ti - o - nem nost -" for Alto, and "sus - ci - pe de - pre - ca - ti - o - nem nost -" for Tenor. The Bass part contains rests. A crescendo is marked from measure 71 to 74, and a decrescendo from 74 to 76. The Alto and Tenor parts have slurs over the final notes of measure 76.

71

Piano accompaniment in grand staff (treble and bass clefs) with a key signature of two flats. It features a crescendo from measure 71 to 74 and a decrescendo from 74 to 76. The right hand has a slur over the final notes of measure 74.

71

Kb.

Keyboard part in bass clef with a key signature of two flats. It contains rests for all measures from 71 to 76.

VI. I
 VI. II
 Vla.

Measures 77-82 for Violin I, Violin II, and Viola. The Violin parts are in treble clef, and the Viola part is in alto clef. Dynamics range from *f* to *p*. Accents are present on the first notes of measures 77 and 78.

S.
 A.
 T.
 B.

Measures 77-82 for Soprano, Alto, Tenor, and Bass. The Soprano, Alto, and Tenor parts are in treble clef, and the Bass part is in bass clef. The lyrics are: ram. Qui se - des ad dex - te - ram Pat - ris: mi - se - re - re. Dynamics range from *f* to *p*. Accents are present on the first notes of measures 77 and 78.

Measures 77-82 for the piano accompaniment. The right hand is in treble clef and the left hand is in bass clef. Dynamics range from *f* to *p*. Accents are present on the first notes of measures 77 and 78.

Kb.

Measures 77-82 for the Kb part. The part is in bass clef. Dynamics range from *f* to *p*. Accents are present on the first notes of measures 77 and 78.

83

VI. I *mf*

VI. II *mf*

Vla. *mf*

83

S. *mf*

A. *mf*

T. *mf*

B. *mf*

no - bis. Quo - ni - am Tu so - lus Sanc - - - tus, Tu so - lus

no - bis. Quo - ni - am Tu so - lus Sanc - tus, Tu so - lus

no - bis. Tu

no - bis. Tu

83

mf

83

Kb. *mf*

89

VI. I

VI. II

Vla.

89

S.

A.

T.

B.

Do - mi - nus, Tu so - lus Al - tis - si - mus, Je - su Chri - ste. Cum

Do - mi - nus, Tu So - lus Al - tis - si - mus, Je - su Chri - ste. Cum

so - lus Do - mi - nus, Tu so - lus Al - tis - si - mus, Je - su Chri - ste. Cum

so - lus Do - mi - nus, Tu so - lus Al - tis - si - mus, Je - su Chri - ste. Cum

89

89

Kb.

94

VI. I

VI. II

Vla.

Violin I and Violin II parts feature melodic lines with eighth and sixteenth notes, often beamed together. The Viola part provides a harmonic accompaniment with eighth notes and rests. Dynamics markings include crescendos and decrescendos.

94

S.

A.

T.

B.

Sanc - to Spi - ri - tu in glo - ri - a De - i Pat - ris.

Vocal parts for Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The lyrics are: "Sanc - to Spi - ri - tu in glo - ri - a De - i Pat - ris." The Tenor part has a small '8' below the first measure. Dynamics markings include crescendos and decrescendos.

94

Piano accompaniment consisting of two staves (treble and bass clef). The right hand plays chords and moving lines, while the left hand provides a steady accompaniment with chords and single notes. Dynamics markings include crescendos and decrescendos.

94

Kb.

Cello/Double Bass part (Kb.) in the bass clef. It features a melodic line with eighth and sixteenth notes, often beamed together. Dynamics markings include crescendos and decrescendos.

VI. I *ff*

VI. II *ff*

Vla. *ff*

S. *ff*

A. *ff*

T. *ff*

B. *ff*

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

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

8 A - men, a - men, a - - - - men.

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

ff

Kb. *ff*

Credo

102 *Andante*

VI. I

Musical staff for VI. I (Violin I) in 3/4 time, starting at measure 102. The staff contains a melodic line with a dynamic marking of *mf*. The key signature has one flat (B-flat).

VI. II

Musical staff for VI. II (Violin II) in 3/4 time, starting at measure 102. The staff contains a melodic line with a dynamic marking of *mf*. The key signature has one flat (B-flat).

Vla.

Musical staff for Vla. (Viola) in 3/4 time, starting at measure 102. The staff contains a melodic line with a dynamic marking of *mf*. The key signature has one flat (B-flat).

S.

Musical staff for S. (Soprano) in 3/4 time, starting at measure 102. The staff contains a vocal line with a dynamic marking of *mf*. The lyrics are: Pat-rem om-ni-po - ten-tem, fac - to-rem coe - li et ter-rae, vi-si - bi - li - um

A.

Musical staff for A. (Alto) in 3/4 time, starting at measure 102. The staff contains a vocal line with a dynamic marking of *mf*. The lyrics are: Pat-rem om-ni-po - ten-tem, fac - to-rem coe - li et - ter-rae, vi-si - bi - li - um

T.

Musical staff for T. (Tenor) in 3/4 time, starting at measure 102. The staff contains a vocal line with a dynamic marking of *mf*. The lyrics are: Pat-rem om-ni-po - ten-tem, fac - to-rem coe - li et ter-rae, vi-si - bi - li - um

B.

Musical staff for B. (Bass) in 3/4 time, starting at measure 102. The staff contains a vocal line with a dynamic marking of *mf*. The lyrics are: Pat-rem om-ni-po - ten-tem, vi-si - bi - li - um

Musical staff for Piano in 3/4 time, starting at measure 102. The staff contains a piano accompaniment with a dynamic marking of *mf*. The key signature has one flat (B-flat).

Kb.

Musical staff for Kb. (Cello) in 3/4 time, starting at measure 102. The staff contains a melodic line with a dynamic marking of *mf*. The key signature has one flat (B-flat).

107

VI. I

VI. II

Vla.

107

S.

A.

T.

B.

om - ni - um et in - vi - si - bi - li - um. Et in u - num Do - mi - num Je - sum

om - ni - um et in - vi - si - bi - li - um. Et in u - num Do - mi - num Je - sum

om - ni - um et in - vi - si - bi - li - um. Et in u - num Do - mi - num Je - sum

om - ni - um et in - vi - si - bi - li - um. et in u - num Do - mi - num,

107

107

Kb.

VI. I
 VI. II
 Vla.

mf *p*

S.
 A.
 T.
 B.

Chri - stum, Fi - li - um De - i u - ni - ge - ni - tum. Et ex Pat - re

Chri - stum, Fi - li - um De - i u - ni - ge - ni - tum. Et ex Pat - re

Chri - stum, Fi - li - um De - i u - ni - ge - ni - tum. Et ex Pat - re

Fi - li - um De - i u - ni - ge - ni - tum.

mf *p*

mf *p*

Kb.

mf

119

VI. I

VI. II

Vla.

119

S.

A.

T.

B.

na - tum an - te om - ni - a sae - cu - la. De - um de

na - tum an - te om - ni - a sae - cu - la. De - um de

8 na - tum an - te om - ni - a sae - cu - la. De - um de

f

f

f

f

119

f

119

Kb.

p

f

VI. I

VI. II

Vla.

S.

De - o, lu - men de lu - mi-ne, De - um ve-rum de De-o ve -

A.

De - o, lu - men de lu - mi-ne, De - um ve-rum de De-o ve -

T.

De - o, lu - men de lu - mi-ne, De - um ve-rum de De-o ve -

B.

De - o, lu - men de lu - mi-ne, De - um ve-rum de De-o ve -

Kb.

VI. I *p*

VI. II *p*

Vla. *p*

S. *p*
ro. Ge - ni - tum non fac - tum, con-sub-stan - ti -

A. *p*
ro. Ge - ni - tum non fac - tum, con-sub-stan - ti -

T. *p*
ro. Ge - ni - tum non fac - tum, con-sub-stan - ti -

B. *p*
ro. con-sub - stan - ti -

p

Kb. *p*

138

VI. I

VI. II

Vla.

mf

mf

mf

Detailed description: This block contains the first three staves of the score. VI. I is in treble clef with a melodic line. VI. II is in treble clef with a more rhythmic line. Vla. is in alto clef with a steady accompaniment. All three parts are marked *mf*.

138

S.

A.

T.

B.

a - lem Pat - - - ri: per quem om - ni - a fac - ta sunt.

a - lem Pat - - - ri: per quem om - ni - a fac - ta sunt.

a - lem Pat - - - ri: per quem om - ni - a fac - ta sunt.

a - lem Pat - - - ri: per quem om - ni - a fac - ta sunt.

mf

mf

mf

mf

Detailed description: This block contains the vocal staves. Each voice part (S., A., T., B.) has a melodic line with lyrics underneath. The lyrics are: "a - lem Pat - - - ri: per quem om - ni - a fac - ta sunt." Each part is marked *mf*.

138

mf

Detailed description: This block contains the piano accompaniment. The right hand has a melodic line with chords, and the left hand has a steady accompaniment. The piece is marked *mf*.

138

Kb.

mf

Detailed description: This block contains the Cello (Kb.) part. It has a steady accompaniment line in the bass clef, marked *mf*.

144

VI. I *mf*

VI. II *mf*

Vla. *mf*

S. *mf*
 Qui pro - ter nos ho - mi - nes et prop - ter nost-ram sa-

A. *mf*
 Qui prop - ter nos ho - mi - nes et prop - ter nost-ram sa-

T. *mf*
 Qui prop - ter nos ho - mi - nes et prop - ter nost-ram sa-

B. *mf*
 Qui prop - ter nos ho - mi - nes et prop - ter nost-ram sa-

144 *mf*

144 *mf*

Kb. *mf*

152 *Adagio*

VI. I

VI. II

Vla.

152

S.

A.

T.

B.

lu-tem des - cen-dit de coe - lis. Et in-car - na - tus est de

152

152

Kb.

158

VI. I

VI. II

Vla.

158

S.

A.

T.

B.

Spi - ri - tu Sanc - to, ex Ma - ri - a vir - gi - ne, et ho - mo fac - tus

Spi - ri - tu Sanc - to, ex Ma - ri - a vir - gi - ne, et ho - mo fac - tus

8
Spi - ri - tu Sanc - to, ex Ma - ri - a vir - gi - ne, et ho - mo fac - tus

Spi - ri - tu Sanc - to, ex Ma - ri - a vir - gi - ne, et ho - mo fac - tus

158

158

Kb.

163

VI. I

VI. II

Vla.

S.

A.

T.

B.

163

163

Kb.

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

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

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

est. sub Pon-ti-o Pi-la-to,

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

est. sub Pon-ti-o Pi-la-to,

VI. I *p* *pp* *mf* *Tempo I*

VI. II *p* *pp* *mf*

Vla. *p* *pp* *mf*

S. *p* *pp* *mf*
pas - sus et se - pul - tus est. Et re - sur - re - xit

A. *p* *pp* *mf*
pas - sus et se - pul - tus est. Et re - sur - re - xit

T. *p* *pp* *mf*
pas - sus et se - pul - tus est. Et re - sur - re - xit

B. *p* *pp* *mf*
pas - sus et se - pul - tus est. Et re - sur - re - xit

169 *p* *pp* *mf*

Kb. 169 *p* *pp* *mf*

174

VI. I

VI. II

Vla.

174

S.

A.

T.

B.

ter - ti - a di - e se - cun - dum scrip - tu - ras. Et as - cen - dit in coe - lum,

8

ter - ti - a di - e se - cun - dum scrip - tu - ras. Et as - cen - dit in coe - lum,

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

174

174

Kb.

185

VI. I

VI. II

Vla.

Detailed description: This block contains the instrumental parts for Violin I, Violin II, and Viola. The Violin I part features a melodic line with eighth-note patterns and slurs. The Violin II part provides a rhythmic accompaniment with eighth-note chords. The Viola part plays a similar rhythmic accompaniment in the lower register. The key signature has one flat (B-flat), and the time signature is 4/4.

185

S.

A.

T.

B.

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

Detailed description: This block contains the vocal parts for Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). Each part has the same lyrics: "tu - rus est cum glo - ri - a ju - di - ca - re vi - vos et mor - tu -". The vocal lines are written in a four-part setting, with the Soprano and Alto parts having a more melodic line and the Tenor and Bass parts providing harmonic support. The Tenor part has an octave sign (8) below the first measure. The key signature has one flat (B-flat), and the time signature is 4/4.

185

Detailed description: This block contains the piano accompaniment for measures 185-190. The right hand plays chords and moving lines, while the left hand provides a steady bass line with eighth-note patterns. The key signature has one flat (B-flat), and the time signature is 4/4.

185

Kb.

Detailed description: This block contains the keyboard part for measures 185-190. The part is written in the bass clef and features a rhythmic accompaniment with eighth-note patterns and slurs. The key signature has one flat (B-flat), and the time signature is 4/4.

190

VI. I

VI. II

Vla.

190

S.

A.

T.

B.

os, cu - jus reg - ni non e - rit fi - - - nis.

os, cu - jus reg - ni non e - rit fi - - - nis.

os, cu - jus reg - ni non e - rit fi - - - nis.

os, cu - jus reg - nin non e - rit fi - - - nis.

190

190

Kb.

VI. I
p *mf*

VI. II
p *mf*

Vla.
p *mf*

S.
p *mf*
 Et in Spi - ri - tum Sanc - tum Do - mi - num et vi - vi - fi -

A.
p *mf*
 Et in Spi - ri - tum Sanc - tum Do - mi - num et vi - vi - fi -

T.
p *mf*
 Et in Spi - ri - tum Sanc - tum Do - mi - num et vi - vi - fi -

B.
mf
 et vi - vi - fi -

195
p *mf*

Kb.
 195
mf

VI. I *200*

VI. II

Vla.

S. *200*
can - tem, qui ex Pat - re et Fi-li-o - que pro - ce - dit.

A.
can - tem, qui ex Pat - re et Fi-li-o - que pro - ce - dit.

T.
8
can - tem, qui ex Pat - re et Fi-li-o - que pro - ce - dit.

B.
can - tem, qui ex Pat - re et Fi-li-o - que pro - ce - dit.

200

Kb. *200*

205

VI. I

VI. II

Vla.

205

S.

Qui cum Pat-re et Fi - li - o si - mul ad - o - ra - tur et con - glo - ri - fi - ca - tur,

A.

Qui cum Pat-re et Fi - li - o si - mul ad - o - ra - tur et con - glo - ri - fi - ca - tur,

T.

8

Qui cum Pat-re et Fi - li - o si - mul ad - o - ra - tur et con - glo - ri - fi - ca - tur,

B.

Qui cum Pat-re et Fi - li - o si - mul ad - o - ra - tur et con - glo - ri - fi - ca - tur,

205

mf

205

Kb.

211

VI. I *f* *p*

VI. II *f* *p*

Vla. *f* *p*

S. *f* *mf*
qui lo - cu - tus est per pro - phe - tas. Et u -

A. *f* *mf*
qui lo - cu - tus est per pro - phe - tas. Et u -

T. *f* *mf*
qui lo - cu - tus est per pro - phe - tas. Et u -

B. *f* *mf*
qui lo - cu - tus est per pro - phe - tas. Et u -

211 *f* *p* *mf*

211 *f* *p* *mf*

Kb. *f* *p* *mf*

217

VI. I

VI. II

Vla.

mf

mf

mf

217

S.

A.

T.

B.

nam sanc - tam ca - tho - li - cam et a - po -

mf

mf

mf

mf

217

mf

217

Kb.

mf

VI. I

Violin I part, measures 226-232. The staff is in treble clef with a key signature of one flat. It features a melodic line with various note values and rests, including a dynamic marking of *p* (piano) at measure 230.

VI. II

Violin II part, measures 226-232. The staff is in treble clef with a key signature of one flat. It features a melodic line with various note values and rests, including a dynamic marking of *p* (piano) at measure 230.

Vla.

Viola part, measures 226-232. The staff is in alto clef with a key signature of one flat. It features a melodic line with various note values and rests, including a dynamic marking of *p* (piano) at measure 230.

S.

Soprano vocal line, measures 226-232. The staff is in treble clef with a key signature of one flat. The lyrics are: sto - li - cam ec - cle - si - am.

A.

Alto vocal line, measures 226-232. The staff is in treble clef with a key signature of one flat. The lyrics are: sto - li - cam ec - cle - si - am. Con - fi - te - or

T.

Tenor vocal line, measures 226-232. The staff is in treble clef with a key signature of one flat. The lyrics are: sto - li - cam ec - cle - si - am.

B.

Bass vocal line, measures 226-232. The staff is in bass clef with a key signature of one flat. The lyrics are: sto - li - cam ec - cle - si - am.

Piano accompaniment, measures 226-232. The score is written for both the right and left hands. The right hand features chords and melodic fragments, while the left hand provides harmonic support. A dynamic marking of *p* (piano) is present at measure 230.

Kb.

Cello part, measures 226-232. The staff is in bass clef with a key signature of one flat. It features a melodic line with various note values and rests.

234

VI. I

VI. II

Vla.

234

S.

A.

T.

B.

p

p

p

p

in re - mis - si -

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

in re - mis - si -

in re - mis - si -

234

234

Kb.

p

241

VI. I

VI. II

Vla.

241

S.

A.

T.

B.

o - nem pec - ca - to - - - - rum.

o - nem pec - ca - to - - - - rum.

o - nem pec - ca - to - - - - rum.

o - nem pec - ca - to - - - - rum.

241

241

Kb.

247

VI. I

VI. II

Vla.

247

S.

A.

T.

B.

Et ex - pec - to re - sur - rec - ti - o - nem mor - tu - o -

247

247

Kb.

255

VI. I *mf*

VI. II *mf*

Vla. *mf*

S. *mf*
rum. Et vi - - tam ven - tu - - - ri

A. *mf*
rum. Et vi - - tam ven - tu - - - ri

T. *mf*
rum. Et vi - - tam ven - tu - - - ri

B. *mf*
rum. Et vi - - tam ven - tu - - - ri

255

255

Kb. *mf*

261

VI. I

VI. II

Vla.

f *tr*

261

S.

A.

T.

B.

sac - - - - cu - li, a - men,

sac - - - - cu - li, a - men,

sac - - - - cu - li, a - men,

sac - - - - cu - li, a - men,

f

261

f

261

Kb.

f

267

VI. I

VI. II

Vla.

267

S.

A.

T.

B.

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

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

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

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

267

267

Kb.

Sanctus

272 *Adagio*

VI. I

Violin I part, measures 272-277. Dynamics: *p* (measures 272-275), *mf* (measures 276-277).

VI. II

Violin II part, measures 272-277. Dynamics: *p* (measures 272-275), *mf* (measures 276-277).

Vla.

Viola part, measures 272-277. Dynamics: *p* (measures 272-275), *mf* (measures 276-277).

S.

Soprano part, measures 272-277. Dynamics: *p* (measures 272-275), *mf* (measures 276-277).
Sanc - tus, Sanc - tus, Sanc - tus Do - mi - nus De - us

A.

Alto part, measures 272-277. Dynamics: *p* (measures 272-275), *mf* (measures 276-277).
Sanc - tus, Sanc - tus, Sanc - tus Do - mi - nus De - us

T.

Tenor part, measures 272-277. Dynamics: *p* (measures 272-275), *mf* (measures 276-277).
Sanc - tus, Sanc - tus, Sanc - tus Do - mi - nus De - us

B.

Bass part, measures 272-277. Dynamics: *p* (measures 272-275), *mf* (measures 276-277).
Sanc - tus, Sanc - tus, Sanc - tus Do - mi - nus De - us

272

Piano part, measures 272-277. Dynamics: *p* (measures 272-275), *mf* (measures 276-277).

272

Kb.

Keyboard part, measures 272-277. Dynamics: *p* (measures 272-275), *mf* (measures 276-277).

Allegro

VI. I

VI. II

Vla.

278

mf

mf

mf

S.

A.

T.

B.

278

mf

mf

mf

mf

Sa - ba - oth. Ple - ni sunt coe - li, coe - li et

Sa - ba - oth. Ple - ni sunt coe - li, coe - li et

8 Sa - ba - oth. Ple - ni sunt coe - li, coe - li et

Sa - ba - oth. Ple - ni sunt coe - li, coe - li et

278

mp

Kb.

278

mf

283

VI. I

VI. II

Vla.

Musical notation for Violin I, Violin II, and Viola parts. The Violin I part features a melodic line with eighth and sixteenth notes. The Violin II part plays a rhythmic accompaniment of eighth notes. The Viola part provides a bass line with eighth and sixteenth notes.

283

S.

A.

T.

B.

ter - ra glo - ri - a, glo - ri - a, glo - ri - a Tu - - -

ter - ra glo - ri - a, glo - ri - a, glo - ri - a Tu - - -

8 ter - ra glo - ri - a, glo - ri - a, glo - ri - a Tu - - -

ter - ra glo - ri - a, glo - ri - a, glo - ri - a Tu - - -

Vocal staves for Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). Each staff includes the lyrics: "ter - ra glo - ri - a, glo - ri - a, glo - ri - a Tu - - -". The Soprano and Alto parts have a melodic line with a long note on "Tu". The Tenor part has a melodic line with a long note on "Tu". The Bass part has a melodic line with a long note on "Tu".

283

Piano accompaniment notation for the first system, showing the right and left hands. The right hand has a melodic line with eighth and sixteenth notes. The left hand has a bass line with eighth and sixteenth notes.

283

Kb.

Kb. part notation, showing the keyboard part. It features a bass line with eighth and sixteenth notes.

288

VI. I *f*

VI. II *f*

Vla. *f*

288

S. *f*
a. Ho - san - na in ex - cel - - - - sis.

A. *f*
a. Ho - san - na in ex - cel - - - - sis.

T. *f*
8 a. Ho - san - na in ex - cel - - - - sis.

B. *f*
a. Ho - san - na in ex - cel - - - - sis.

288

f

288

Kb. *f*

Benedictus

294 *Andante*

VI. I

VI. II

Vla.

S.

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

A.

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

T.

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

B.

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

294

294

Kb.

300

VI. I

VI. II

Vla.

pp

pp

pp

300

S.

A.

T.

B.

ni.

ni.

ni.

ni.

be - ne - dic - tus, qui ve -

pp

300

pp

300

Kb.

pp

306

VI. I

VI. II

Vla.

p *mf*

p *mf*

p *mf*

Detailed description: This block contains the first three staves of the musical score. VI. I (Violin I) is in treble clef, VI. II (Violin II) is in treble clef, and Vla. (Viola) is in alto clef. The music is in a key with one flat (B-flat major or D minor) and a common time signature. The score starts at measure 306. Dynamics include piano (*p*) and mezzo-forte (*mf*).

306

S.

A.

T.

B.

Be - ne -

mf

nit in no - mi - ne Do - mi - ni. Be - ne -

mf

Be - ne -

mf

Be - ne -

Detailed description: This block contains the vocal staves for Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The Soprano part has rests for most of the section. The Alto, Tenor, and Bass parts have lyrics: "nit in no - mi - ne Do - mi - ni." followed by "Be - ne -". The music is in the same key and time signature as the instrumental parts. Dynamics include mezzo-forte (*mf*).

306

p *mf*

Detailed description: This block contains the piano accompaniment staves. The right hand is in treble clef and the left hand is in bass clef. The music is in the same key and time signature. Dynamics include piano (*p*) and mezzo-forte (*mf*).

306

Kb.

p *mf*

Detailed description: This block contains the Cello (Kb.) staff in bass clef. The music is in the same key and time signature. Dynamics include piano (*p*) and mezzo-forte (*mf*).

313

VI. I

Musical staff for Violin I (VI. I) in G major, 4/4 time. It begins with a half note G4, followed by quarter notes A4, B4, and C5. The piece then transitions to a more rhythmic pattern of eighth notes, starting with a forte (*f*) dynamic marking.

VI. II

Musical staff for Violin II (VI. II) in G major, 4/4 time. It begins with a half note G4, followed by quarter notes A4, B4, and C5. The piece then transitions to a more rhythmic pattern of eighth notes, starting with a forte (*f*) dynamic marking.

Vla.

Musical staff for Viola (Vla.) in G major, 4/4 time. It begins with a half note G3, followed by quarter notes A3, B3, and C4. The piece then transitions to a more rhythmic pattern of eighth notes, starting with a forte (*f*) dynamic marking.

S.

Musical staff for Soprano (S.) in G major, 4/4 time. It begins with a half note G4, followed by quarter notes A4, B4, and C5. The piece then transitions to a more rhythmic pattern of eighth notes, starting with a forte (*f*) dynamic marking. The lyrics are: dic - tus, qui ve-nit in no-mi-ne Do - mi-ni. Ho - san - - - na, ho -

A.

Musical staff for Alto (A.) in G major, 4/4 time. It begins with a half note G4, followed by quarter notes A4, B4, and C5. The piece then transitions to a more rhythmic pattern of eighth notes, starting with a forte (*f*) dynamic marking. The lyrics are: dic - tus, qui ve-nit in no-mi-ne Do - mi-ni. Ho - san - - - na, ho -

T.

Musical staff for Tenor (T.) in G major, 4/4 time. It begins with a half note G4, followed by quarter notes A4, B4, and C5. The piece then transitions to a more rhythmic pattern of eighth notes, starting with a forte (*f*) dynamic marking. The lyrics are: dic - tus, qui ve-nit in no-mi-ne Do - mi-ni. Ho - san - na, ho - san - na,

B.

Musical staff for Bass (B.) in G major, 4/4 time. It begins with a half note G3, followed by quarter notes A3, B3, and C4. The piece then transitions to a more rhythmic pattern of eighth notes, starting with a forte (*f*) dynamic marking. The lyrics are: dic - tus, qui ve-nit in no-mi-ne Do - mi-ni. Ho - san - na, ho - san - na,

313

Musical staff for Piano (P.) in G major, 4/4 time. It begins with a half note G4, followed by quarter notes A4, B4, and C5. The piece then transitions to a more rhythmic pattern of eighth notes, starting with a forte (*f*) dynamic marking.

Kb.

Musical staff for Cello (Kb.) in G major, 4/4 time. It begins with a half note G3, followed by quarter notes A3, B3, and C4. The piece then transitions to a more rhythmic pattern of eighth notes, starting with a forte (*f*) dynamic marking.

318

VI. I

VI. II

Vla.

318

S.

A.

T.

B.

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

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

8
ho - san - - na in ex - cel - - - sis.

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

318

318

Kb.

Agnus Dei

323 *Adagio*

VI. I *mf*

VI. II *mf*

Vla. *mf*

S. *mf*
Ag - nus De - i, qui tol - lis pec - ca - ta mun - di: mi - se -

A. *mf*
Ag - nus De - i, qui tol - lis pec - ca - ta mun - di: mi - se -

T. *mf*
Ag - nus De - i, qui tol - lis pec - ca - ta mun - di: mi - se -

B. *mf*
Ag - nus De - i, qui tol - lis pec - ca - ta mun - di: mi - se -

323 *mf*

323 *mf*

Kb. *mf*

328

VI. I

VI. II

Vla.

p

p

p

328

S.

A.

T.

B.

re - re no - - - bis. Ag - nus De - i, qui

re - re no - - - bis.

re - re no - - - bis.

re - re no - - - bis.

328

p

328

Kb.

333

VI. I

Musical notation for Violin I (VI. I) in G minor, starting at measure 333. The staff contains a melodic line with a *mf* dynamic marking.

VI. II

Musical notation for Violin II (VI. II) in G minor, starting at measure 333. The staff contains a melodic line with a *mf* dynamic marking.

Vla.

Musical notation for Viola (Vla.) in G minor, starting at measure 333. The staff contains a melodic line with a *mf* dynamic marking.

S.

Musical notation for Soprano (S.) in G minor, starting at measure 333. The staff contains a vocal line with the lyrics: tol - lis pec - ca - ta mun - di: mi - se - re - re no - bis. The dynamic marking is *mf*.

A.

Musical notation for Alto (A.) in G minor, starting at measure 333. The staff contains a vocal line with the lyrics: mi - se - re - re no - bis. The dynamic marking is *mf*.

T.

Musical notation for Tenor (T.) in G minor, starting at measure 333. The staff contains a vocal line with the lyrics: mi - se - re - re no - bis. The dynamic marking is *mf*.

B.

Musical notation for Bass (B.) in G minor, starting at measure 333. The staff contains a vocal line with the lyrics: mi - se - re - re no - bis. The dynamic marking is *mf*.

333

Musical notation for Piano (Piano) in G minor, starting at measure 333. The staff contains a piano accompaniment with a *mf* dynamic marking.

Kb.

Musical notation for Cello (Kb.) in G minor, starting at measure 333. The staff contains a melodic line with a *p* dynamic marking at the beginning and a *mf* dynamic marking later.

339

VI. I

VI. II

Vla.

f *pp*

f *pp*

f *pp*

339

S.

A.

T.

B.

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

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

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

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

f *pp*

f *pp*

f *pp*

f *pp*

339

f *pp*

339

Kb.

f *pp*

344

VI. I *p* *ritard.*

VI. II *p* *ritard.*

Vla. *p* *ritard.*

344

S. *p* *ritard.*
do - na no - bis pa - cem, do - na pa - - - cem.

A. *p* *ritard.*
do - na no - bis pa - cem, do - na pa - cem.

T. *p* *ritard.*
do - na no - bis pa - cem, do - na pa - cem.

B. *p* *ritard.*
do - na no - bis pa - cem, do - na pa - cem.

344

p *ritard.*

344

Kb. *p* *ritard.*