

# Missa Solemnis

## Kyrie

*Andante solenne*

Franz Liszt

Sopran

Alt

Soli

Tenor

Bass

Sopran

Alt

Chor

Tenor

Bass

Violini

7

S.

A.

T.

B.

S.

A.

T.

B.

*p*

*p*

*p*

Ky - - - ri - e,

Ky - - - ri - e,

Ky - - - ri - e,

Ky - - - ri - e,

7

VI.

7

*p*

*11*

S. 

A. 

T. 

B. 

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

A. *cresc.*  Ky - - ri - e e - le - i - son,

T. *cresc.*  Ky - - ri - e e - le - i - son,

B. *cresc.*  Ky - - ri - e e - le - i - son,

*11*

VI. 

*11* 

*cresc.*  *cresc.* *rinforzando*



16

S.

A.

T.

B.

*(flehend)*

S.

A.

T.

B.

*f>*

VI.

*f*



22

S. *p*  
e - le - i - son, e -

A. *espressivo* *mf*  
e - le - i - son, e -

T. *p*  
e -

B.

S. *p*  
e - le - i - son,

A. *p*  
e - le - i - son,

T. *p*  
e - le - i - son,

B. *p*  
e - le - i - son,

22

VI.

22

*p*

28

S. le - i - son, e - le - i - son,

A. le - i - son, e - le - i - son,

T. le - i - son, e - le - i - son,

B. *p* e - le - i - son, e - le - i - son,

S. *cresc. >* e - le - i - son, Ky -

A. *cresc. >* e - le - i - son, Ky -

T. *cresc. >* e - le - i - son, Ky -

B. e - le - i - son,

28

VI.

28 *cresc.*

33

S. *cresc. >*  
Ky - - - ri-e

A. *cresc. >*  
Ky - - - ri-e

T. *cresc. >*  
Ky - - - ri-e

B. *cresc. >*  
Ky - - - ri-e

e - le - i - son,

S. *f*  
- - ri-e e - le - i -

A. *f*  
- - ri-e e - le - i -

T. *f*  
- - ri-e e - le - i -

B. *f*  
e - le - i - son,

33

VI.

33

*f* *cresc.*

38

S. e - le - i - son,

A. e - lei - son,

T. e - le - i - son,

B. e - le - i - son,

S. son, e - lei - son, Ky -

A. son, e - lei - son,

T. son, e - lei - son, Ky -

B. e - le - - i - son,

VI.

38

43

S. e - le - i - son,

A.

T. e - le - i - son,

B. e - le - i -

S. - ri - e

A. *f* > Ky - ri - e

T. - ri - e

B. *f* > Ky - ri - e

43

VI.

43

*p* *cresc.*

50

S. e - le - i - son. *f*

A. e - le - i - son. *f*

T. e - le - i - son, e - le - i - son. *f*

B. son, e - le - i - son, e - le - i - son. *f*

S. e - le - i - son. *f*

A. e - le - i - son. *f*

T. *p* e - le - i - son, e - le - i - son. *f*

B. *p* e - le - i - son, e - le - i - son. *f*

50

VI.

50

55 *un poco rit. il tempo, ma poco*

S.

A.

T.

B.

S.

A.

T.

B.

VI.

55

60

S.

A.

T. *dolce espressivo*

B.

Chri - ste e - le - i - son,

S.

A.

T.

B.

60

VI.

60



67

S.

A.

T.

B.

Chri - - - ste e - le - i-son, Chri -

S.

A.

T.

B.

67

VI.

67

73

S. Chri - ste e - le - i - son,

A. e - le - i -

T. - - ste e - le - - - i - son,

B.

S.

A.

T.

B.

73

VI.

73



85 *espressivo*

S. Chri - ste, Chri - ste e - le - i - son, Chri - ste, Chri - ste

A. *dolce* Chri - ste, Chri - ste e - lei - son, Chri - ste, Chri -

T. *dolce* Chri - ste, Chri - ste e - lei - son, e - le - i - son, Chri -

B. Chri - - - - ste e - lei - son, Chri - - - -

S.

A.

T.

B.

85

VI.

85 *mfz*

92

S. *mf* e - le - i son, Chri - - - ste e -

A. *mf* ste e - lei - son, Chri - - - ste e -

T. *mf* ste e - lei - son, e - le - i - son, Chri - - - ste e -

B. *mf* ste e - lei - son, Chri - - - ste e -

S.

A.

T.

B.

92

VI.

*rfz*

*cresc.*

98

S. le - i - son, Chri - ste e - le - i - son. *cresc.*

A. le - i - son, Chri - ste e - le - i - son. *cresc.*

T. le - i - son, Chri - ste e - le - i - son. *cresc.*

B. le - i - son, Chri - ste e - le - i - son. *cresc.*

S. Chri - ste, *f*

A. Chri - ste, *f*

T. Chri - ste, *f*

B. Chri - ste, *f*

98

VI.

*crescendo molto*

105

S.

A.

T.

B.

S.

A.

T.

B.

*ff*

Chri - ste e - lei - son, e - le - i - son,

*ff*

Chri - ste e - lei - son, e - le - i - son,

*ff*

Chri - ste e - lei - son, e - le - i - son,

*ff*

Chri - ste e - lei - son, e - le - i - son,

105

VI.

105

*f*

*rinforzando*

110

S.

A.

T.

B.

S.

A.

T.

B.

Chri - ste e - lei - son, e - le - i - son.

Chri - ste e - lei - son, e - le - i - son.

Chri - ste e - lei - son, e - le - i - son,

Chri - ste e - lei - son, e - le - i - son,

110

VI.

110

*rinforzando*



115 *quieto p*

S. Chri - ste e - le - - - i - son, e - - - le -

A. *p quieto*  
Chri - ste e - le - - - - - i - son, e - - - le -

T. *p quieto*  
Chri - ste e - le - - - - - i - son, e - le - i-son,

B. *p quieto*  
Chri - ste e - le - - - - - i - son, e - le - i-son,

S.

A.

T.

B. *quieto p*  
Chri - ste e - le - - - - - i - son,

VI. 115

115 *p*

121

S. *rit.* *smorz.* *a tempo*  
- - i - son, e - le - i - son, e - le - i - son.

A. *rit.*  
- - i - son, e - le - i - son, e - lei - son.

T. *rit.*  
e - le - i - son, e - le - i - son, e - lei - son.

B. *rit.*  
e - le - - - - i - son, e - lei - son.

S. *f>*  
Ky - ri-

A. *f>*  
Ky - ri-

T.

B.

VI. 121

121

*rit.* *smorz.* *a tempo*

127

S.

A.

T.

B.

S.

A.

T.

B.

e, Chri - ste e - le - i - son,

e, Chri - ste e - le - i - son,

VI.

127

127

132

S.

A.

T.

B.

S.

A.

T.

B.

*p*

Ky - - - ri - e,

*p*

Ky - - - ri - e,

*p*

Ky - - - ri - e,

132

VI.

132

136

S.

A.

T.

B.

S. *p cresc.*  
Ky - - ri - e e - le - - - i -

A. *cresc.*  
Ky - - ri - e e - le - - - i -

T. *cresc.*  
Ky - - ri - e e - le - - - i -

B. *cresc.*  
Ky - - - ri - e e - le - - - i -

VI.

136

136

*cresc.*

140

S.

A.

T.

B.

S. *f* *sehr breit ff*  
son, e -

A. *f ff*  
son, e -

T. *f ff*  
son, e -

B. *f ff*  
son, e -

VI.

140

140

*f*

144

S.

A.

T.

B.

S.

A.

T.

B.

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 -

144

VI.

144

*ff*

148

S.

A.

T.

B.

S.

A.

T.

B.

*ff*

le - - - - i - son.

*ff*

le - - - - i - son.

*ff*

le - - - - i - son.

*ff*

le - - - - i - son.

VI.

148

148

*ff*



# Gloria

153 *Allegro ma non troppo*

S.

A.

T.

B.

S.

A.

T.

B.

VI.

*trem.*

153

159

S.

A.

T.

B.

S.

A.

T.

B.

cel - sis De - o,

cel - sis De - o,

*p* Glo ri - a in ex -

*p* Glo - ri - a in ex -

VI.

159

159

165

S.

A.

T.

B.

S.

A.

T.

B.

cel - sis De - o,

cel - sis De - o,

VI.

165

165

*pp*

*marcato*

169

S.

A.

T.

B.

S.

A.

T.

B.

glo - ri - a in ex - cel - sis

glo - ri - a in ex - cel - sis

VI.

169

169

174

S.

A.

T.

B.

S.

A.

T.

B.

De - o,

De - o,

*p* >

glo - ri - a in ex -

*p* >

glo - ri - a in ex -

VI.

174

174

*f*

*Poco a poc accel. sin al Allegro mosso*

179

S.

A.

T.

B.

S.

A.

T.

B.

179

VI.

179

*marcato*

*mf*

183

S.

A.

T.

B.

S.

A.

T.

B.

a in ex-cel - sis De - o,

a in ex-cel - sis De - o,

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

in ex-cel - sis De - o,

*f*

*f*

*f*

VI.

183

183

*f*

186

S.

A.

T.

B.

S.

A.

T.

B.

186

VI.

186

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

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

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

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

186

186



190

S.

A.

T.

B.

S.

A.

T.

B.

De - o,

De - o,

De - o,

De - o,

*f*

*f*

*f*

*f*

in ex - cel - - -

in ex - cel - - - sis,

De - o,

VI.

190

190

*f*

193

S.

A.

T.

B.

S.

A.

T.

B.

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

glo - - - ri - a in ex -

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

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

193

VI.

193

197 *Allegro mosso*

S. \_\_\_\_\_

A. \_\_\_\_\_

T. \_\_\_\_\_

B. \_\_\_\_\_

S. *f* cel - sis De - o, in ex - cel - - sis

A. *f* cel - sis De - o, in ex - cel - - sis

T. *f* cel - sis De - o, in ex - cel - - sis

B. *f* cel - sis De - o, in ex - cel - - sis

VI. \_\_\_\_\_

197 *f*

202

S.

A.

T.

B.

S.

A.

T.

B.

*ff*

De - - - o,

*ff*

De - - - o,

*ff*

De - - - o,

*ff*

De - - - o,


VI.


202

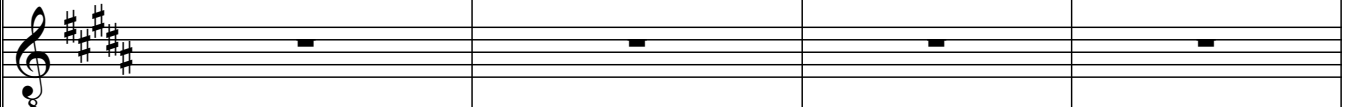
202

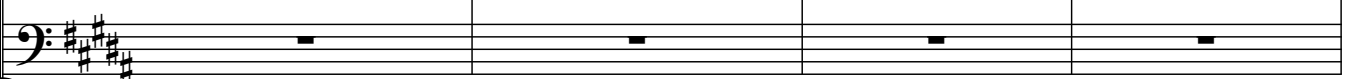
*ff*

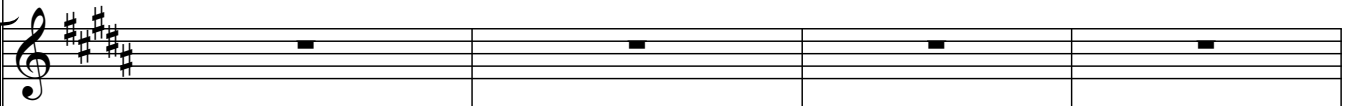
208 *L'istesso tempo Allegro mosso*


S. 

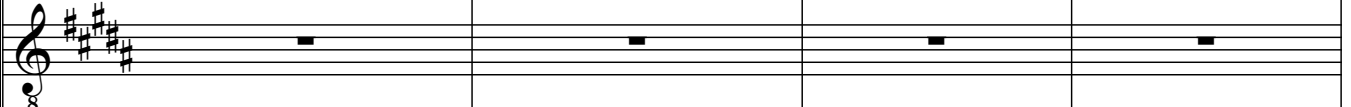
A. 

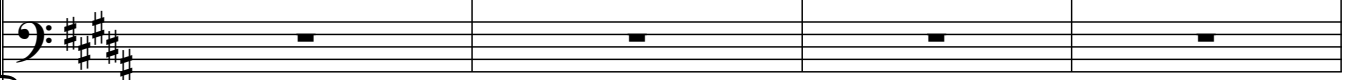
T. 

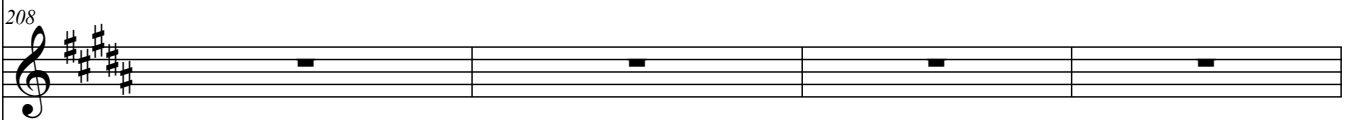
B. 

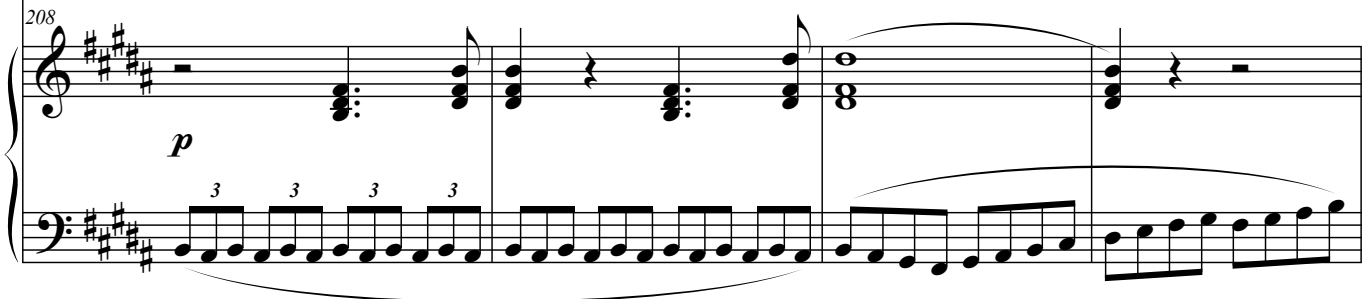
S. 

A. 

T. 

B. 

VI. 

208 

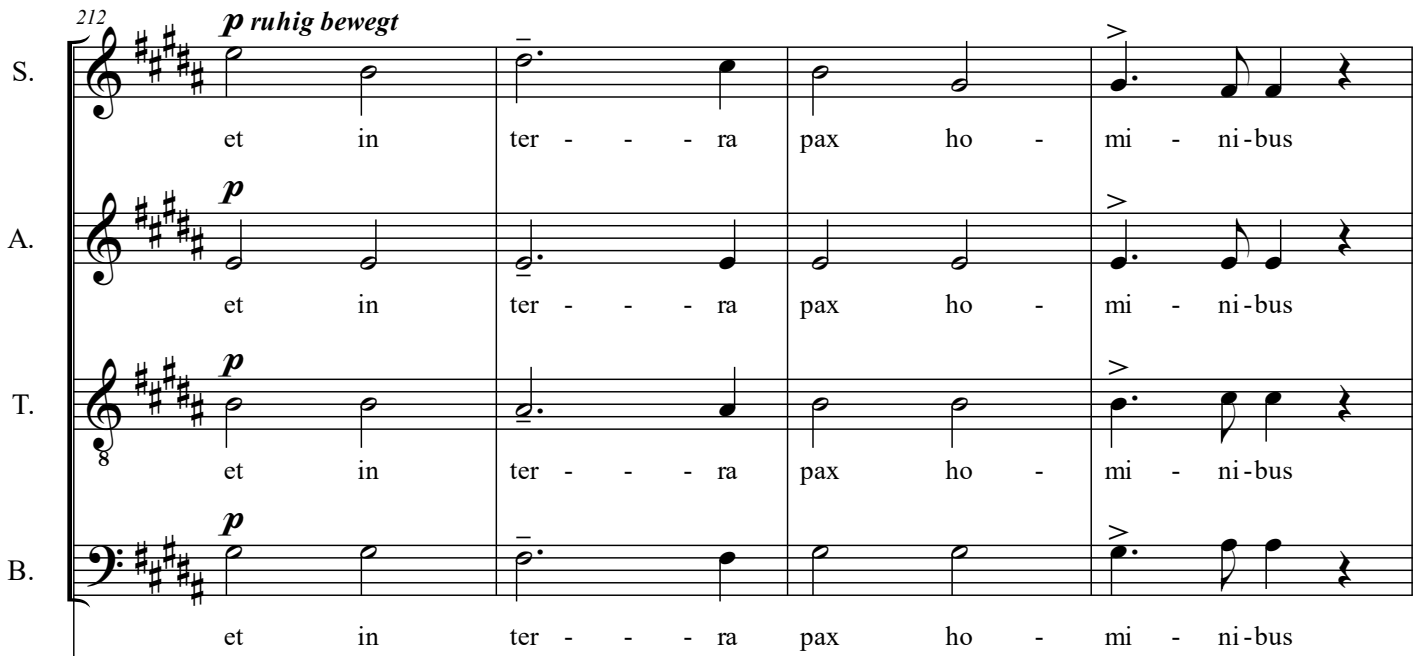
212 *p* ruhig bewegt

S. et in ter - - - ra pax ho - mi - ni - bus

A. *p* et in ter - - - ra pax ho - mi - ni - bus

T. *p* et in ter - - - ra pax ho - mi - ni - bus

B. *p* et in ter - - - ra pax ho - mi - ni - bus

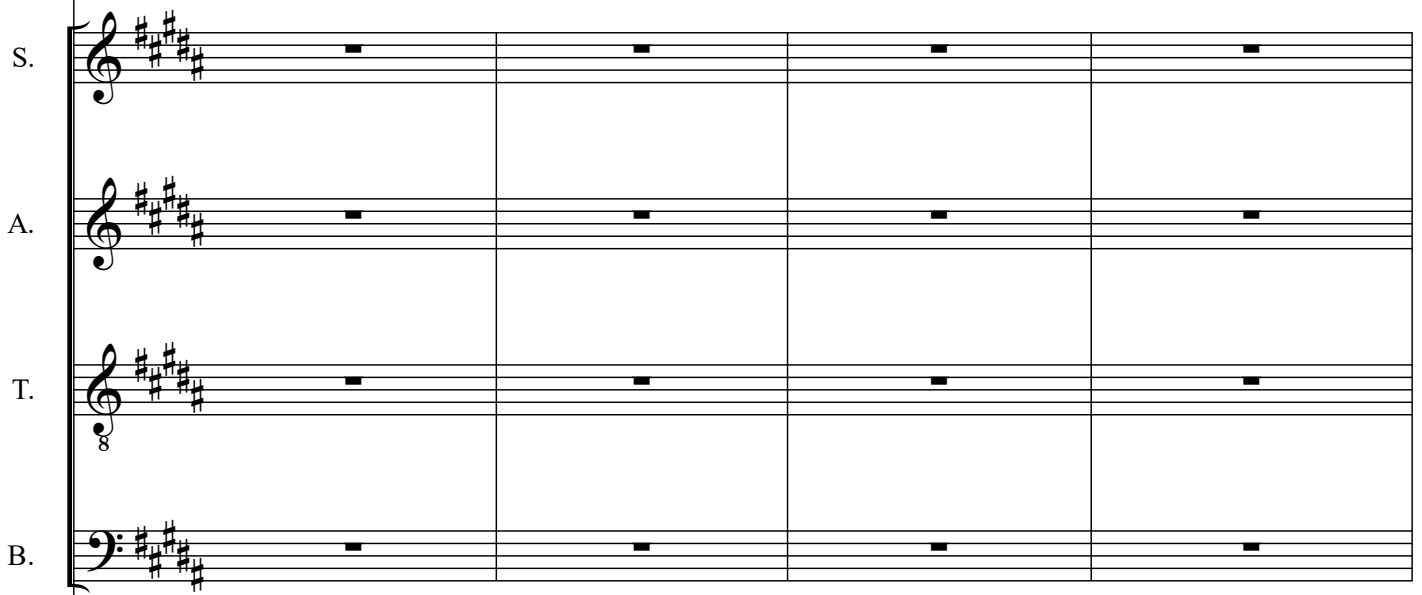


S.

A.


T.

B.

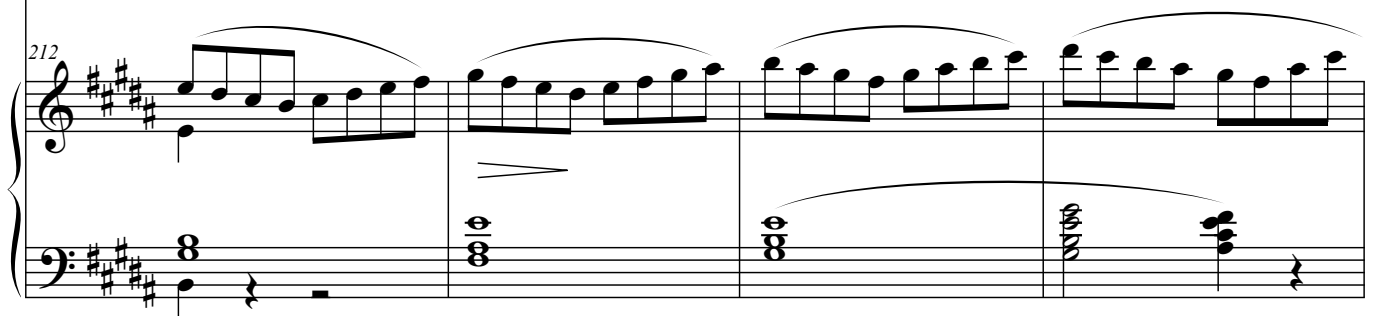


212

VI.



212



216

S. bo - nae vo - lun - ta - tis,

A. bo - nae vo - lun - ta - tis,

T. bo - nae vo - lun - ta - tis,

B. bo - nae vo - lun - ta - tis,

S.

A.

T.

B.

216

VI.

216

221 *p*

S. et in ter - - - ra

A. *p* et in ter - - - ra

T. *p* et in ter - - - ra

B. *p* et in ter - - - ra

S.

A.

T.

B.

221

VI.

221



225

S. pax ho - mi - ni - bus bo - nae vo - lun -

A. pax ho - mi - ni - bus bo - nae vo - lun -

T. pax ho - mi - ni - bus bo - nae vo - lun -

B. pax ho - mi - ni - bus bo - nae vo - lun -

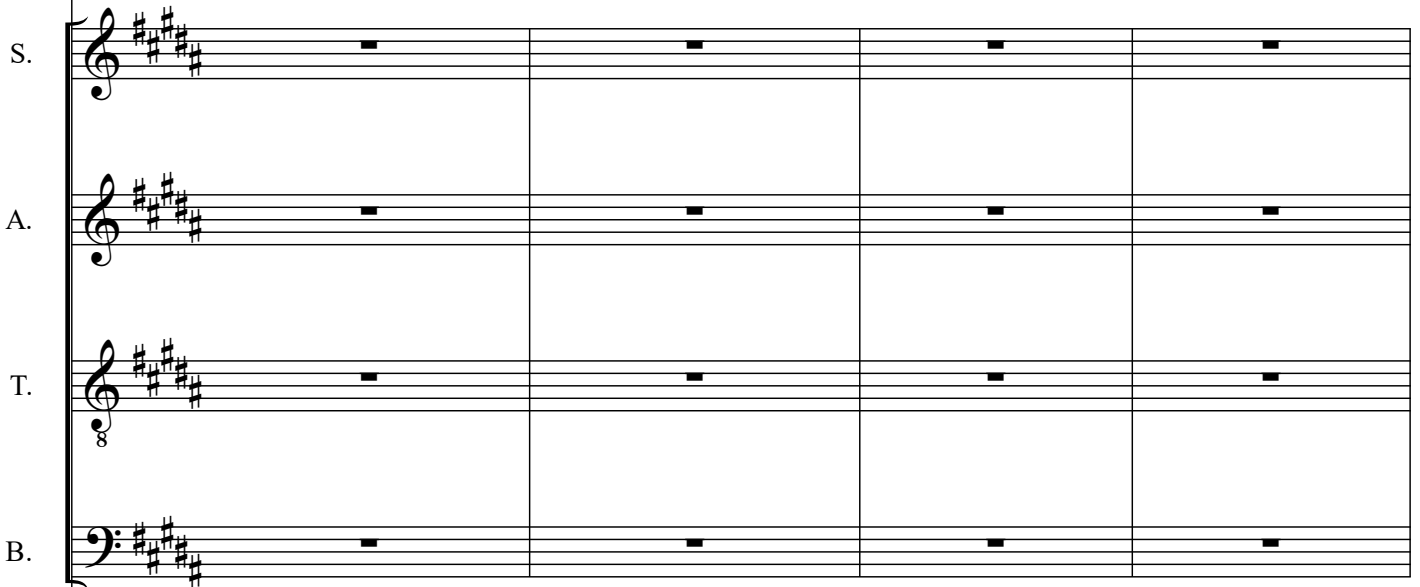


S.

A.

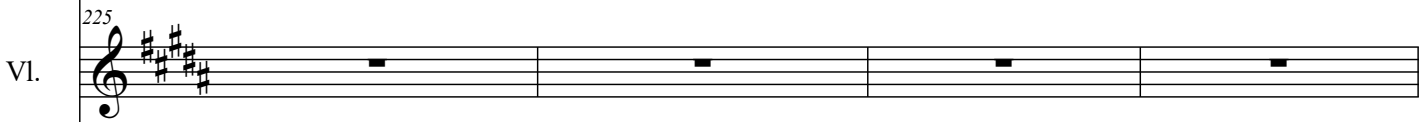
T.

B.

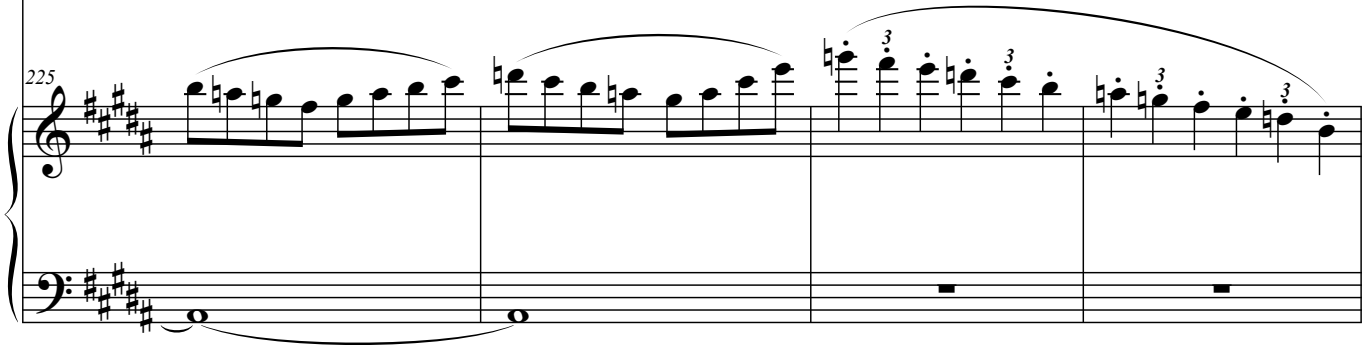


225

VI.



225



229

S. ta - - - - - tis.

A. ta - - - - - tis.

T. ta - - - - - tis.

B. ta - - - - - tis.

S. *p* et in ter - - - ra

A. *p* et in ter - - - ra

T. *p* et in ter - - - ra

B. *p* et in ter - - - ra

VI. 229

229

*p*

234

S.

A.

T.

B.

S.

A.

T.

B.

pax,

234

VI.

234

238

S.

A.

T.

B.

S.

A.

T.

B.

*p*

pax ho - mi - - - ni -

*p*

pax ho - mi - - - ni -

*p*

pax ho - mi - - - ni -

*p*

pax ho - mi - - - ni -

VI.

238

238

*dim*

242

S.

A.

T.

B.

S.

A.

T.

B.

*p*

bus bo - - - - nae vo - - - lun -

*p*

bus bo - - - - nae vo - - - lun -

*p*

bus bo - - - - nae vo - - - lun -

*p*

bus bo - - - - nae vo - - - lun -

242

VI.

242

246

S.

A.

T.

B.

S.

A.

T.

B.

ta - - - - tis,

ta - - - - tis,

ta - - - - tis,

ta - - - - tis,

246

VI.

246

250 *p espressivo*

S. lau - - - da - - - mus

A. *p* lau - da - - mus

T. *p* lau - da - - mus

B. *p* lau - da - - mus

Detailed description: This block contains the vocal parts for Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The music is in a key with three sharps (F#, C#, G#) and a common time signature. The Soprano part begins at measure 250 with a whole note G5, followed by a half note G5, and then a half note G5 with a fermata. The Alto, Tenor, and Bass parts enter in measure 250 with a whole note G4, followed by a half note G4, and then a half note G4 with a fermata. The lyrics 'lau - da - - mus' are written below the notes. The dynamic marking *p* (piano) is placed above the notes in measures 251 and 252. A hairpin crescendo is shown above the Soprano part in measure 252.

S.

A.

T.

B.

Detailed description: This block shows four empty vocal staves for Soprano, Alto, Tenor, and Bass. Each staff has a treble clef and a key signature of three sharps (F#, C#, G#). The staves are empty, indicating that the vocalists are silent during this section.

250

VI.

Detailed description: This block shows an empty Violin I (VI.) staff. The staff has a treble clef and a key signature of three sharps (F#, C#, G#). The staff is empty, indicating that the violinist is silent during this section.

250

Detailed description: This block shows the piano accompaniment for measures 250-253. The music is in a key with three sharps (F#, C#, G#) and a common time signature. The right hand plays a series of chords, starting with a whole note chord (F#, C#, G#) in measure 250, followed by a half note chord (F#, C#, G#) in measure 251, and then a half note chord (F#, C#, G#) in measure 252. The left hand plays a series of eighth notes, starting with a half note chord (F#, C#, G#) in measure 250, followed by a half note chord (F#, C#, G#) in measure 251, and then a half note chord (F#, C#, G#) in measure 252. The piano part is marked with a hairpin crescendo above the right hand in measure 252. There are also some triplets and quintuplets in the left hand.

254

S. Te,

A. Te,

T. Te,

B. Te,

S. *f* lau - da - mus Te, lau - da - mus

A. *f* lau - da - mus Te, lau - da - mus

T. *f* lau - da - mus Te, lau - da - mus

B. *f* lau - da - mus Te, lau - da - mus

254

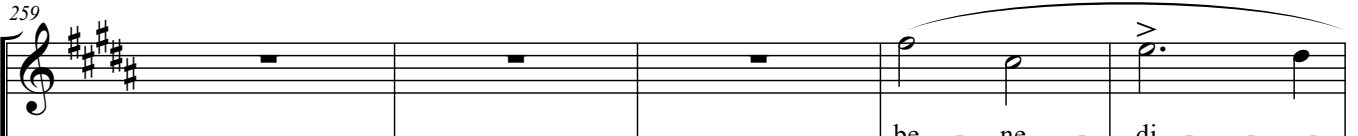
VI.

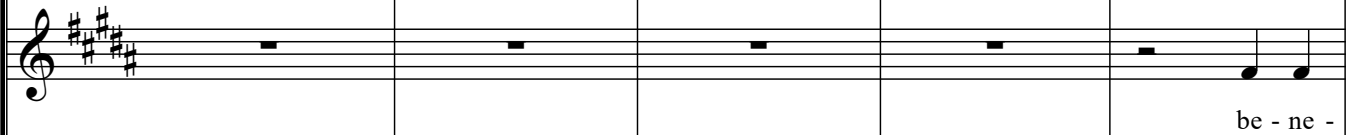
254

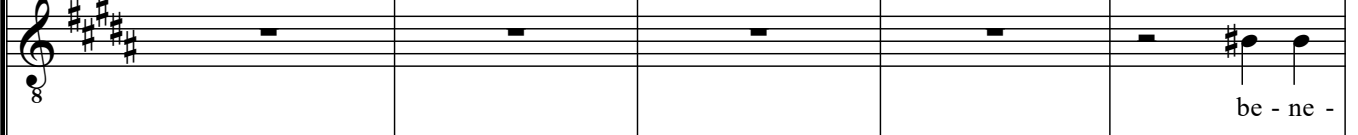
*f*




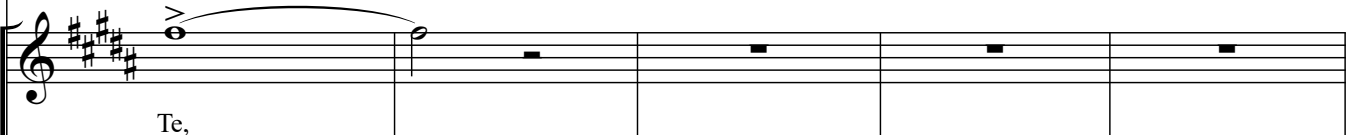
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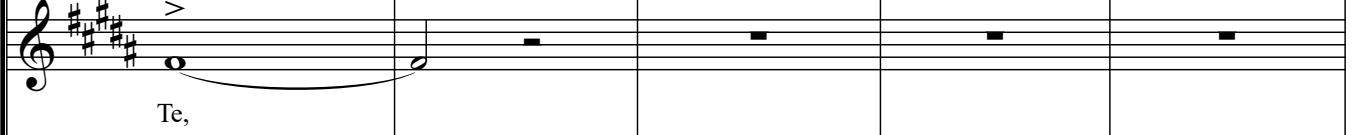
S. 


A. 


T. 

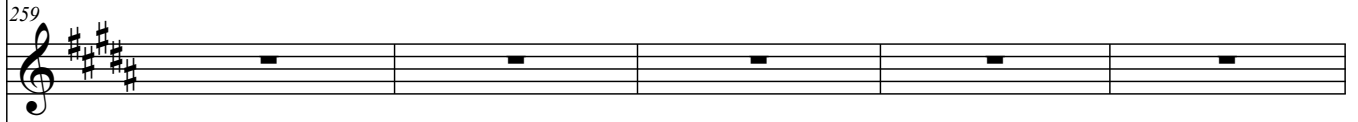
B. 


S. 

A. 

T. 

B. 

VI. 

259 

264

S. ci - mus Te,

A. di - ci-mus Te,

T. di - ci-mus Te,

B. di - ci-mus Te,

S. *f* be - ne - di - ci-mus

A. *f* be - ne - di - ci-mus

T. *f* be - ne - di - ci-mus

B. *f* be - ne - di - ci-mus

VI. 264

264

*f*

268

S.

A.

T.

B.

S.

A.

T.

B.

Te, 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,

268

VI.

268

272

S. *ff* ad - - - o - ra - - - mus

A.

T. *ff* ad - - - o - ra - - - mus

B.

S. ad - - - o - - - ra - - - mus,

A. ad - - - o - - - ra - - - mus,

T. ad - - - o - - - ra - - - mus,

B. ad - - - o - - - ra - - - mus,

VI. 272

272

277

S. Te, ad - o - ra - - - mus Te,

A. ad - - - o - ra - - - mus Te,

T. Te, ad - o - ra - - - mus Te,

B. ad - - - o - ra - - - - mus Te,

S. ad - - - o - - - ra - mus Te,

A. ad - - - o - - - ra - mus Te,

T. ad - - - o - - - ra - mus Te,

B. ad - - - o - - - ra - mus Te,

277

VI.

277

282

S.

A.

T.

B.

S. *smorz.* >  $\nabla$

ad - o - ra - - - mus Te,

A. *smorz.* >  $\nabla$

ad - o - ra - - - mus Te,

T. *smorz.* >  $\nabla$

ad - o - ra - - - mus Te,

B. *smorz.* >  $\nabla$

ad - o - ra - - - mus Te,

282

VI.

282

*sfz*

289

S.

A.

T.

B.

S. *f >*  
glo - ri - fi - ca - - - mus Te,

A. *f >*  
glo - ri - fi - ca - - - mus Te,

T. *f*  
glo - ri - fi - ca - mus

B. *f*  
glo - ri - fi - ca - mus

289

VI.

289

*p*

*poco*

*a -*

293

S.

A.

T.

B.

S.

A.

T.

B.

Te, glo - ri - fi - ca - - - - mus

Te, glo - ri - fi - ca - - - - mus

Te, glo - - - ri - fi -

VI.

293

293

*poco*

*cresc.*



296

S.

A.

T.

B.

S.

A.

T.

B.

Te, Te, ca - - - mus Te, glo - ri - fi -

VI.

296

296

*crescendo molto*

299

S.

A.

T.

B.

S.

A.

T.

B.

ca - - mus Te,

ca - - - - mus, glo - ri - fi - ca - mus

glo - ri - fi - ca - mus, glo - ri - fi - ca - mus

glo - ri - fi - ca - mus, glo - ri - fi - ca - mus

VI.

299

303

S. *f* gra - - - - ti - as, gra -

A. *f* gra - - - - ti - as, gra -

T. *f* gra - - - - ti - as, gra -

B. *f* gra - - - - ti - as, gra -

S. gra - - - ti - as

A. Te, gra - - - ti - as

T. Te, gra - - - ti - as

B. Te, gra - - - ti - as

VI. 303

303

*cresc.* *sempre cresc.*

307

S. - - ti - as a -

A. - - ti - as a -

T. - - ti - as a -

B. - - ti - as a -

S. a - - gi - mus Ti - - - bi

A. a - - gi - mus Ti - - - bi

T. a - - gi - mus Ti - - - bi

B. a - - gi - mus Ti - - - bi

VI.

307

311 *Viertel = Halbe*

S. *gi - mus* *Ti - - - - bi*

A. *gi - mus* *Ti - - - - bi*

T. *gi - mus* *Ti - - - - bi*

B. *gi - mus* *Ti - - - - bi*

S.

A.

T.

B.

311

VI.

311 *ff*

315

S.

A.

T.

B.

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

S.

A.

T.

B.

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

315

VI.

315

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

319

S. - - am.

A. - - am.

T. - - am.

B. - - am. *ff* Do - - - mi - ne

S. - - am.

A. - - am.

T. - - am.

B. - - am.

319

VI.

319

*trem.*

*ff marcato*

325 *ff*

S. Rex coe - les - - - -

A. Rex coe - les - - - -

T. Rex coe - les - - - -

B. De - - - - us,

S. Do - mi-ne De - - us, Rex coe-

A. Do - mi-ne De - - us, Rex coe-

T. Do - mi-ne De - - us, Rex coe-

B. Do - mi-ne De - - us, Rex coe-

325 VI.

325

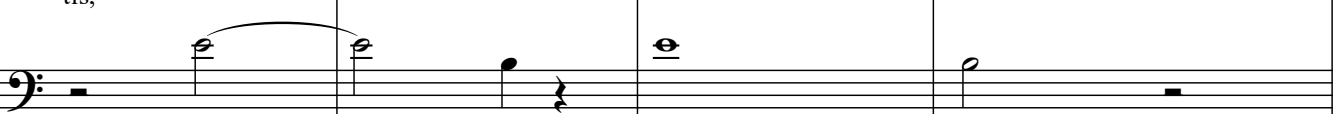


329


S. tis,

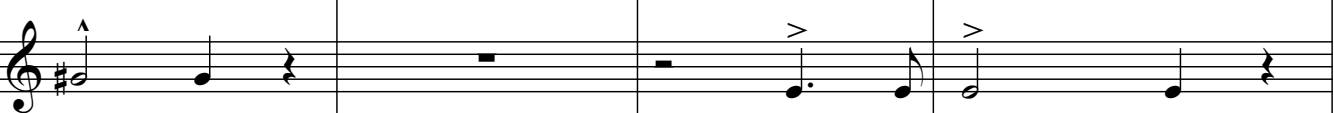
A. tis,


T. tis,

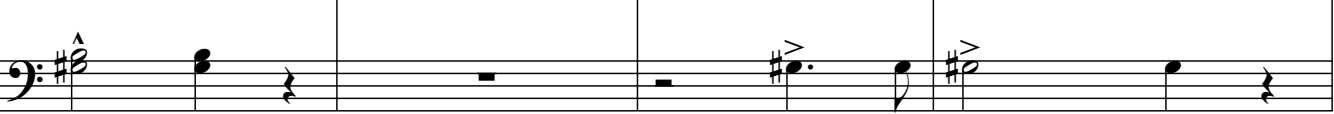
B. 

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


S.  les - tis, De - us Pa - - - ter


A.  les - tis, De - us Pa - - - ter

T.  les - tis, De - us Pa - - - ter

B. 

les - tis, De - us Pa - - - ter

VI. 

329 

333

S. om - ni - po - tens,

A. om - ni - po - tens,

T. om - ni - po - tens,

B. Do - - - - mi - ne

S. om - ni - po - tens,

A. om - ni - po - tens,

T. om - ni - po - tens,

B. om - ni - po - tens,

333

VI.

333

337

S. u - ni ge - ni -

A. u - ni ge - ni -

T. u - ni ge - ni -

B. Fi - - - - li u - ni - ge - ni -

S. Do-mi - ne Fi - - - li u - ni -

A. Do-mi - ne Fi - - - li u - ni -

T. Do-mi - ne Fi - - - li u - ni -

B. Do-mi - ne Fi - - - li u - ni -

VI. 337

337 *va*

*un poco accelerando il tempo*

341

S. *te.*

A. *te.*

T. *te.*

B. *te.*

S. *p.* *cresc.*  
ge - - - ni - te, Je - - - su

A. *p.* *cresc.*  
ge - - - ni - te, Je - - - su

T. *p.* *cresc.*  
ge - - - ni - te, Je - - - su

B. *p.* *cresc.*  
ge - - - ni - te, Je - - - su

341

VI.

341

*p.* *cresc.* *sempre cresc.*

345

S.

A.

T.

B.

S.

A.

T.

B.

Chri - - - ste, Je - - - su Chri - - -

Chri - - - ste, Je - - - su Chri - - -

Chri - - - ste, Je - - - su Chri - - -

Chri - - - ste, Je - - - su Chri - - -

*f* *f* *f* *f*

VI.

345

345

*cresc.* *f*

350

S.

A.

T.

B.

S.

A.

T.

B.

ste, Do - - - mi - ne De - - -

ste, Do - - - mi - ne De - - -

ste, Do - - - mi - ne De - - -

ste, Do - - - mi - ne De - - -

350

VI.

350

355

S.

A.

T.

B.

S.

A.

T.

B.

- - us, Ag - - - nus

- - us, Ag - - - nus

- - us, Ag - - - nus

- - us, Ag - - - nus

355

VI.

355

*diva-*

*p*

361

S.

A.

T.

B.

S.

A.

T.

B.

*f* *p* *p* *f* *p*

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

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

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

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

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

361

VI.

361 (8<sup>va</sup>)

*f* *p* *f*



Poco a poco rall. al

367

S.

A.

T.

B.

S.

A.

T.

B.

*crescendo molto*

Fi - li-us Pat - ris.

Fi - li-us Pat - ris.

Fi - li-us Pat - ris.

Fi - li-us Pat - ris.

367

VI.

367

(8<sup>va</sup>)

*Adagio ma non troppo*

374

S.

A.

T.

B.

*espressivo*

Qui tol - lis pec - ca - ta mun - di:

S.

A.

T.

B.

374

VI.

374

381

S.

A. *espressivo*

T. 8

B.

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

qui

S.

A.

T. 8

B.

381

VI.

381

387

S.

A.

T.  
8  
tol - lis pec - ca - ta mun - - - di:

B.

S. *mf*  
Qui

A. *mf*  
Qui

T. *mf*  
Qui

B. *mf*  
Qui

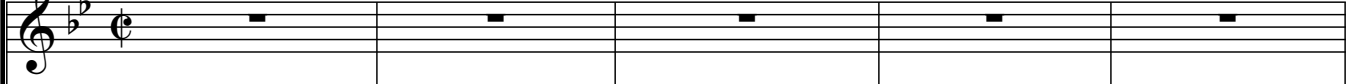
Qui

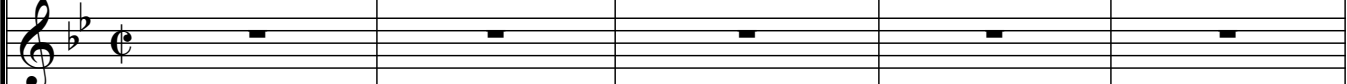
387

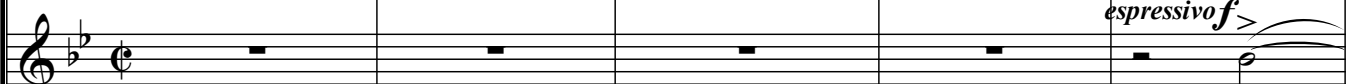
VI.

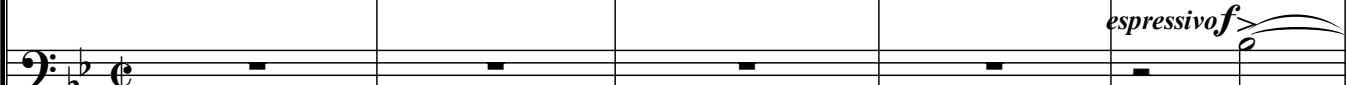
387

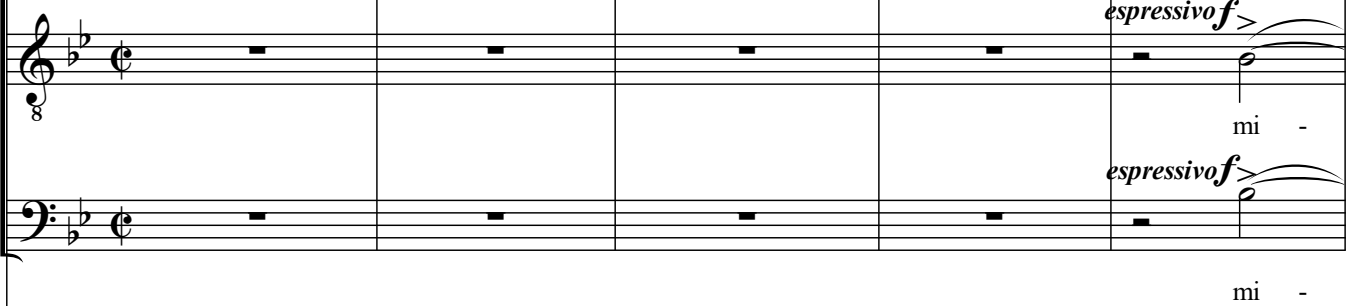
393

S. 


A. 


T. 


B. 


*espressivo f* 

mi -

S. 

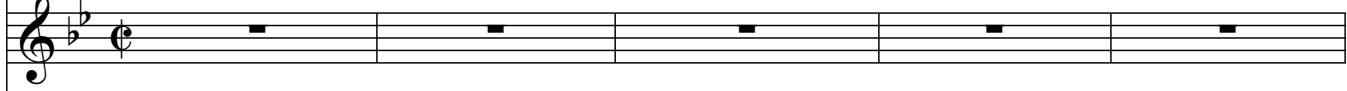
A. 

T. 

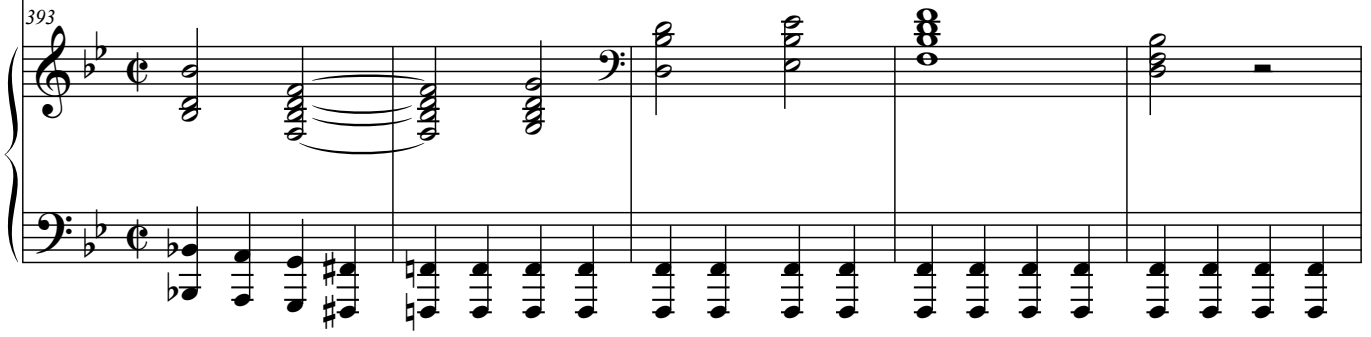
B. 

se - des ad dex - te - ram Pat - - - ris:

393

VI. 

393



398 *espressivo f* *poco a poco accelerando*

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

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

T. 8 - - se re - - re no - - - bis.

B. - - se - re - - re no - - - bis.

S. *mf* mi -

A. *mf* mi -

T. *mf* mi -


B. *mf* mi -

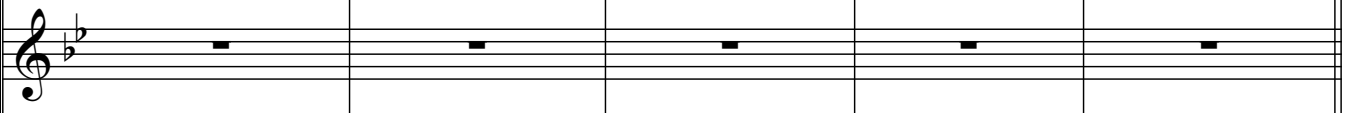
VI. 398

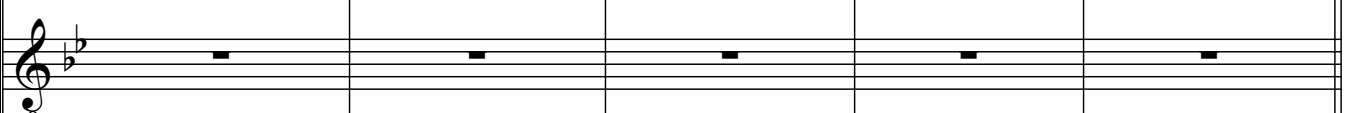
398


403

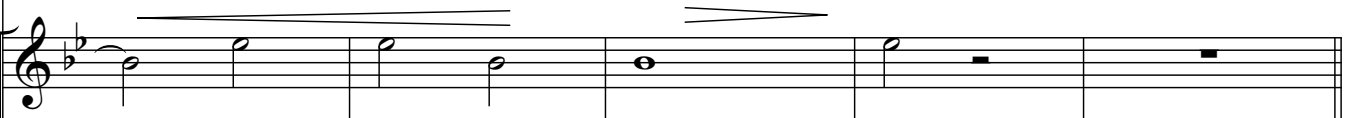
*sin al tempo I*

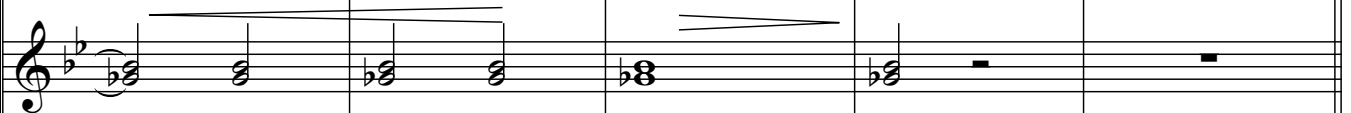
S. 

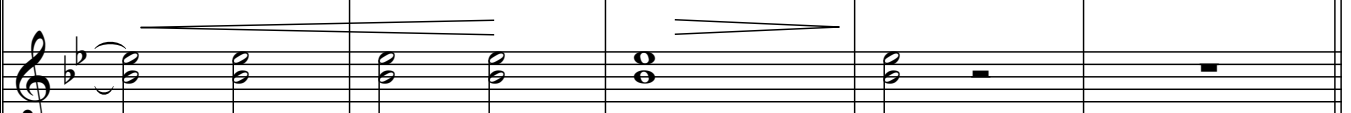
A. 


T. 

B. 

S.   
- - se - re - re no - - - bis.

A.   
- - se - re - re no - - - bis.

T.   
- - se - re - re no - - - bis.

B.   
- - se - re - re no - - - bis.

403

VI. 

403



408 *Allegro mosso*

S. *f* Quo - ni - am Tu so - - - - - lus

A. *f* quo - ni - am Tu

T. *f* quo - ni - am Tu

B. *f* quo - ni - am Tu

S.

A.

T.

B.

VI.

408

408



413

S. Sanc - tus,

A. so - lus Sanc - tus,

T. so - lus Sanc - tus,

B. so - lus Sanc - tus,

S. *f* Quo - ni - am Tu so - lus, Tu so - lus

A. *f* Quo - ni - am Tu so - lus, Tu so - lus

T. *f* Quo - ni - am Tu so - lus, Tu so - lus

B. *f* Quo - ni - am Tu so - lus, Tu so - lus

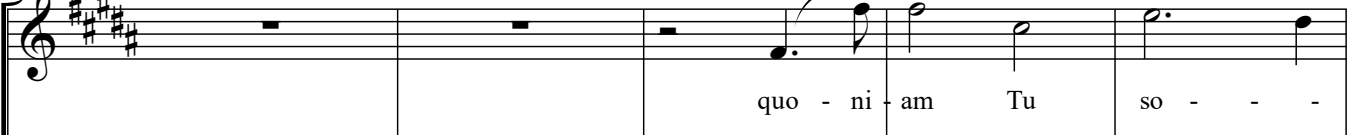
413

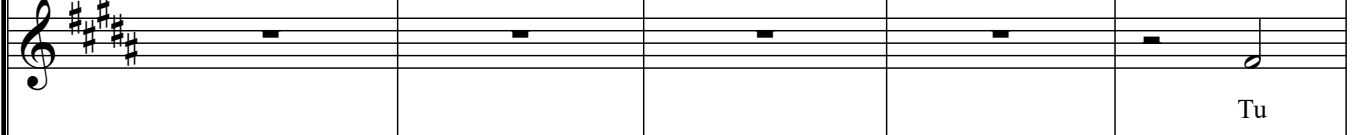
VI.


413

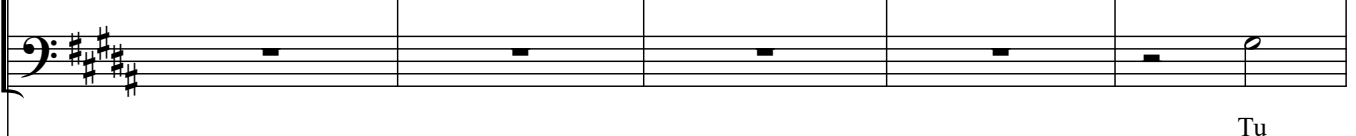
*f*


418

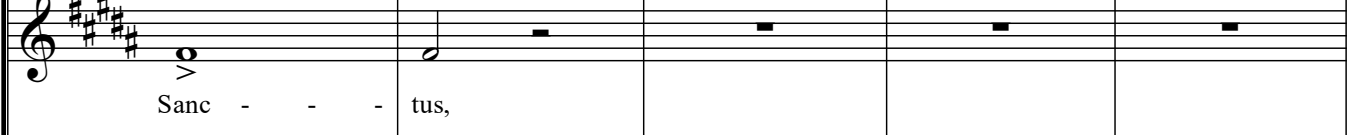
S.  quo - ni - am Tu so - - -


A.  Tu

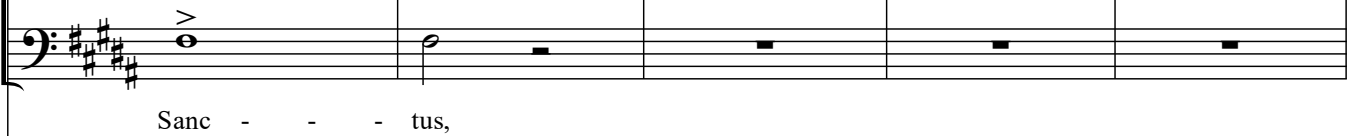
T.  Tu

B.  Tu

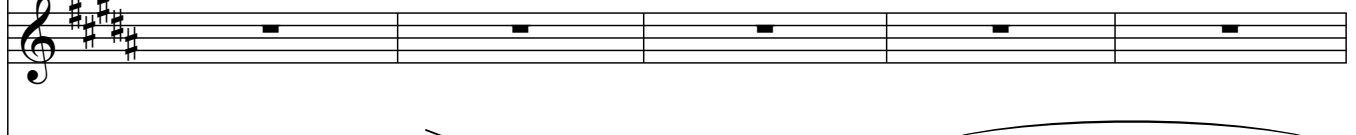
S.  Sanc - - - tus,


A.  Sanc - - - tus,

T.  Sanc - - - tus,

B.  Sanc - - - tus,

418

VI. 

418 

423

S. - - lus Sanc - tus,

A. so - lus Sanc - tus,

T. so - lus Sanc - tus,

B. so - lus Sanc - tus,

S. Tu so - lus

A. Tu so - lus

T. Tu so - lus

B. Tu so - lus

423

VI.

423

427

S.

A.

T.

B.

S.

A.

T.

B.

Do - mi-nus, Tu so - lus Do - mi-nus,

Do - mi-nus, Tu so - lus Do - mi-nus,

Do - mi-nus, Tu so - lus Do - mi-nus,

Do - mi-nus, Tu so - lus Do - mi-nus,

427

VI.

427

431

S. *f* *>* Tu so - lus Sanc - tus, Tu so - lus Do - mi - nus,

A. *f* *>* Tu so - lus Sanc - tus, Tu so - lus Do - mi - nus,

T. *f* *>* Tu so - lus Sanc - tus, Tu so - lus Do - mi - nus,

B. *f* *>* Tu so - lus Sanc - tus, Tu so - lus Do - mi - nus,

S. *f* *>* Tu so - lus Sanc - tus, Tu so - lus Do - mi - nus,

A. *f* *>* Tu so - lus Sanc - tus, Tu so - lus Do - mi - nus,

T. *f* *>* Tu so - lus Sanc - tus, Tu so - lus Do - mi - nus,

B. *f* *>* Tu so - lus Sanc - tus, Tu so - lus Do - mi - nus,

VI. 431

431 *ff*

436

S. Tu so - - - lus,

A. Tu so - - - lus,

T. Tu so - - - lus,

B. Tu so - - - lus,

S. Tu so - - - lus,

A. Tu so - - - lus,  
Tu so - lus Sanc - - - tus, Do - mi - nus, Tu so - lus

T. Tu so - lus Sanc - Tu - - - tus, so - - - lus, Do - mi - nus, Tu so - lus

B. Tu so - - - lus,

436

VI.

436

441

S. Tu so - - - lus,

A. Tu so - - - lus,

T. Tu so - - - lus,

B. Tu so - - - lus,

S. Tu so - - - lus, Tu

A. Tu so - - - lus, Tu

T. Sanc - - - tus Do - mi - nus, Tu

B. Sanc - Tu - - - tus, so - - - lus, Do - mi - nus, Tu

Tu so - - - lus, Tu

441

VI.

441

446

S.

A.

T.

B.

S.

A.

T.

B.

so - - - lus Al - tis - si - mus,

so - - - lus Al - tis - si - mus,

so - - - lus Al - tis - si - mus,

so - - - lus Al - tis - si - mus,

446

VI.

446



451

S.

A.

T.

B.

S.

A.

T.

B.

Al - tis - si - mus, Tu so - - -

Al - tis - si - mus, Tu so - - -

Al - tis - si - mus, Tu so - - -

Al - tis - si - mus, Tu so - - -

Al - tis - si - mus, Tu so - - -

451

VI.

451

456

S.

A.

T.

B.

S. lus Al - - tis - - - si - mus,

A. lus Al - - tis - - - si - mus,

T. lus Al - - tis - - - si - mus,

B. lus Al - - tis - - - si - mus,

456

VI.

456

461

S.

A.

T.

B.

S.

A.

T.

B.

Je - - - - su Chri - - ste,

Je - - - - su Chri - - ste,

Je - - - - su Chri - - ste,

Je - - - - su Chri - - ste,

461

VI.

461

467

S.

A.

T.

B.

S.

A.

T.

B.

*ff*

cum Sanc-to Spi - ri-tu, cum Sanc-to Spi - ri-tu

467

VI.

467

*ff marcato* sempre

473

S.

A.

T.

B.

S.

A.

T.

B.

*ff*

cum Sanc-to Spi - ri-tu, cum Sanc-to Spi - ri-tu in

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

473

VI.

473

479

S.

A.

T.

B.

S.

A.

T.

B.

*ff*

cum Sanc - to Spi - ri - tu, cum Sanc - to Spi - ri - tu in

glo - - - - ri - a De - - - -

- - - - ri - a De - - - -

479

VI.

479

484

S.

A.

T.

B.

*ff*

S. cum Sanc - to Spi - ri - tu, cum Sanc - to Spi - ri - tu in

A. glo - - - - - ri - a, in glo - - -

T. - - - i Pat - - - - - ris, in glo - - -

B. - - - i Pat - - - - - ris, in glo -

484

VI.

484

489

S.

A.

T.

B.

S.

A.

T.

B.

glo - - - ri - a De - - - i Pat -

- - - ri - a De - - - i Pat -

- - - ri - a De - - - i Pat -

- - - ri - a De - - - i Pat -

489

VI.

489



495

S.

A.

T.

B.

S.

A.

T.

B.

ris, lau - da - mus, be - ne - di - ci - mus,

ris, lau - da - mus, be - ne - di - ci - mus,

ris, lau - da - mus, be - ne - di - ci - mus,

ris, lau - da - mus, be - ne - di - ci - mus,

495

VI.

495

500

S.

A.

T.

B.

S.

A.

T.

B.

glo - ri - fi - ca - - mus Te, quo - ni - am Tu

glo - ri - fi - ca - - mus Te, quo - ni - am Tu

glo - ri - fi - ca - - mus Te, quo - ni - am Tu

glo - ri - fi - ca - - mus Te, quo - ni - am Tu

500

VI.

500

506

S.

A.

T.

B.

S.

A.

T.

B.

so - - - - lus Do - mi-nus, Tu so - lus

so - - - - lus Do - mi-nus, Tu so - lus

so - - - - lus Do - mi-nus, Tu so - lus

so - - - - - lus Do - mi-nus, Tu so - lus

506

VI.

506

*marcatissimo*

511

S.

A.

T.

B.

S.

A.

T.

B.

Do - mi - nus, Tu so - lus Do - mi - nus,

Do - mi - nus, Tu so - lus Do - mi - nus,

Do - mi - nus, Tu so - lus Do - mi - nus,

Do - mi - nus, Tu so - lus Do - mi - nus,

511

VI.

511

516

S.

A.

T.

B.

S.

A.

T.

B.

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

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

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

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

516

VI.

516

521

S.

A.

T.

B.

S.

A.

T.

B.

mus, Al - tis - si - mus, cum Sanc - to

mus, Al - tis - si - mus, cum Sanc - to

mus, Al - tis - si - mus, cum Sanc - to Spi - ri-tu,

mus, Al - tis - si - mus, cum Sanc - to Spi - ri-tu,

521

VI.

521

526

S.

A.

T.

B.

S.

A.

T.

B.

Spi - ri - tu, Tu so - lus Do - mi - nus cum Sanc - to

Spi - ri - tu, Tu so - lus Do - mi - nus cum Sanc - to

cum Sanc - to Spi - ri - tu, cum Sanc - to Spi - ri - tu

cum Sanc - to Spi - ri - tu, cum Sanc - to Spi - ri - tu

526

VI.

526

530

S. *ff* Tu so - - - -

A. *ff* Tu so - - - -

T. *ff* Tu so - - - -

B. *ff* Tu so - - - -

S. Spi - ri - tu, Tu so - lus Do - mi - nus, so -

A. Spi - ri - tu, Tu so - lus, Tu so - lus Do - mi - nus,

T. Tu so - lus Sanc - tus Do - mi - nus, so -

B. Tu so - lus Do - mi - nus, Du so - lus Do - mi - nus,

530

VI.

530



534

S.   
lus Al - tis - - - - -

A.   
lus Al - tis - - - - -

T.   
lus Al - tis - - - - -

B.   
lus Al - tis - - - - -

S.   
lus Al - tis - - - si - mus, in

A.   
so - lus Al - tis - si - mus, in glo - ri - a

T.   
lus Al - tis - - - si - mus, in

B.   
so - lus Al - tis - si - mus, in glo - ri - a

534

VI.   
-

534   
-   
-

*Viertel = Halbe*

538

S. *si - mus.*

A. *si - mus.*

T. *si - mus.*

B. *si - mus.*

S. *glo - ri - a Pat - ris, cum Sanc - to*

A. *Pat - ris, cum Sanc - to*

T. *gli - ri - a Pat - ris, cum Sanc - to*

B. *Pat - ris, cum Sanc - to*

538

VI. *Pat - ris, cum Sanc - to*

538

*ff*

542

S.

A.

T.

B.

S.

A.

T.

B.

Spi - ri - tu, glo - ri - fi - ca - mus Te, cum Sanc - to

Spi - ri - tu, glo - ri - fi - ca - mus Te, cum Sanc - to

Spi - ri - tu, glo - ri - fi - ca - mus Te, cum Sanc - to

Spi - ri - tu, glo - ri - fi - ca - mus Te, cum Sanc - to

542

VI.

542

546

S.

A.

T.

B.

S. Spi - ri - tu, glo - ri - fi - ca - mus Te, glo - ri - fi -

A. Spi - ri - tu, glo - ri - fi - ca - mus Te, glo - ri - fi -

T. Spi - ri - tu, glo - ri - fi - ca - mus Te, glo - ri - fi -

B. Spi - ri - tu, glo - ri - fi - ca - mus Te, glo - ri - fi -

546

VI.

546

550

S.

A.

T.

B.

S.

A.

T.

B.

ca - mus Te,      lau - da - mus      Te      cum      Sanc - to

ca - mus Te,      lau - da - mus      Te      cum      Sanc - to

ca - mus Te,      lau - da - mus      Te      cum      Sanc - to

ca - mus Te,      lau - da - mus      Te      cum      Sanc - to

550

VI.

550

554

S.

A.

T.

B.

S.

A.

T.

B.

Spi - - - ri - tu in glo - ri - a

Spi - - - ri - tu in glo - ri - a

Spi - - - ri - tu in glo - ri - a

Spi - - - ri - tu in glo - ri - a

554

VI.

554

558

S.

A.

T.

B.

S.

A.

T.

B.

De - - - i Pat - - - - - ris,

De - - - i Pat - - - - - ris,

De - - - i Pat - - - - - ris,

De - - - i Pat - - - - - ris,

558

VI.

558

563

*sempre accelerando*

S.

A.

T.

B.

S.

A.

T.

B.

563

VI.



568

S.

A.

T.

B.

S.

A.

T.

B.

be - ne - di - ci - mus Te, glo - ri - fi -

568

VI.

568

*cresc.*

573

S.

A.

T.

B.

S.

A.

T.

B.

ca - mus Te, glo - ri - fi - ca - - mus Te

ca - mus Te, glo - ri - fi - ca - - mus Te

ca - mus Te, glo - ri - fi - ca - - mus Te

ca - mus Te, glo - ri - fi - ca - - mus Te

573

VI.

573

8<sup>va</sup>-

*crescendo molto*

579

S.

A.

T.

B.

S.

A.

T.

B.

Al - - - tis - si - mus,

Al - - - tis - si - mus,

Al - - - tis - si - mus,

Al - - - tis - si - mus,

579

VI.

579 (8va)

584

S.

A.

T.

B.

S. *un poco ritenuto* > >

A. *un poco ritenuto* > >

T. *un poco ritenuto* > >

B. *un poco ritenuto* > >

cum Sanc - to Spi - ri - tu,

cum Sanc - to Spi - ri - tu,

cum Sanc - to Spi - ri - tu,

cum Sanc - to Spi - ri - tu,

584

VI.

584 (8va)-----

*un poco ritenuto*

*ff*

Viertel = Halbe

590

S.

A.

T.

B.

S. *pau*

A. *pau*

T. *pau*

B. *pau*

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

*piu riten.*

590

VI.

590

*pau*

*piu riten.*

596

S.

A.

T. *p flehend*  
a - - - men, a -

B. *p*  
a - - - men, a -

S. *p flehend*  
a - - - - - men, a - - - - -

A. *p*  
a - - - - - men, a - - - - -

T. *p*  
a - - - - - men, a - - - - -

B. *p*  
a - - - - - men, a - - - - -

596

VI.

596

*p*

599

S. a - - - men,

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

T. 8 men, a - - - men,

B. men, a - - - men,

S. > *sempre cresc.* men, a - - - - - men,

A. > *sempre cresc.* men, a - - - - - men,

T. > *sempre cresc.* men, a - - - - - men,

B. > *sempre cresc.* men, a - - - - - men,

599

VI.

599

*sempre cresc.*

8va - - - - -





605

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

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

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

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

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

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

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

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

VI. 605

605 (8va)

608

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

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

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

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

S. *ff.*  
men, a - men, a - - - - - men.

A. *ff.*  
men, a - men, a - - - - - men.

T. *ff.*  
men, a - men, a - - - - - men.

B. *ff.*  
men, a - men, a - - - - - men.

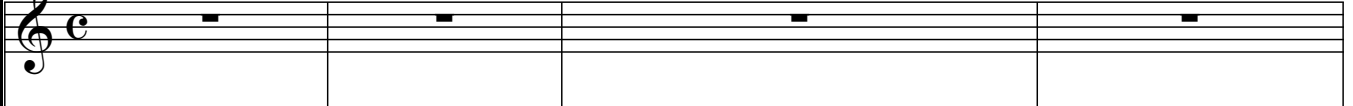
VI. 608

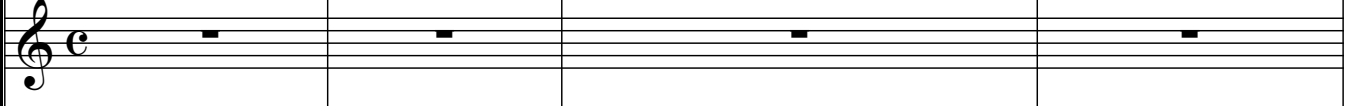
608 (8va)

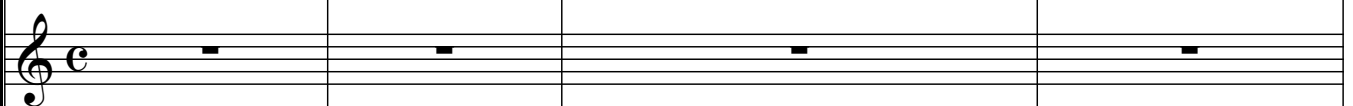
*ff.*

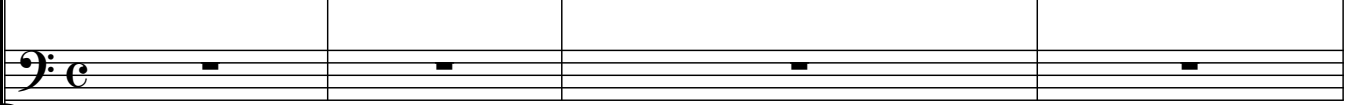
# Credo

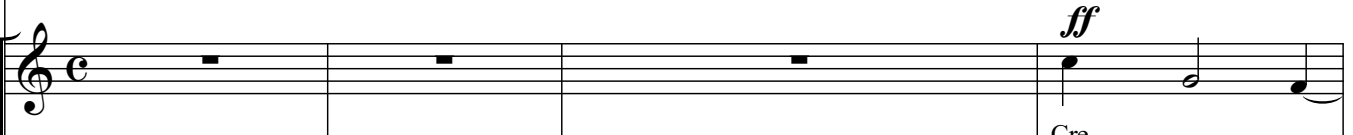
612 *Andante maestoso, risoluto*

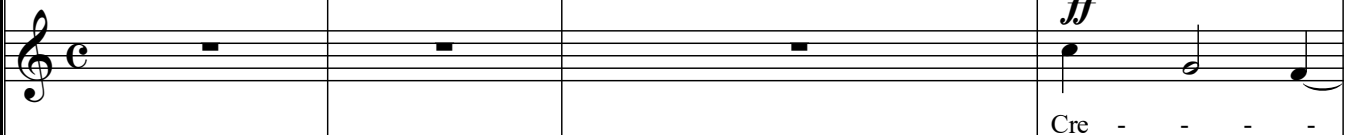
S. 

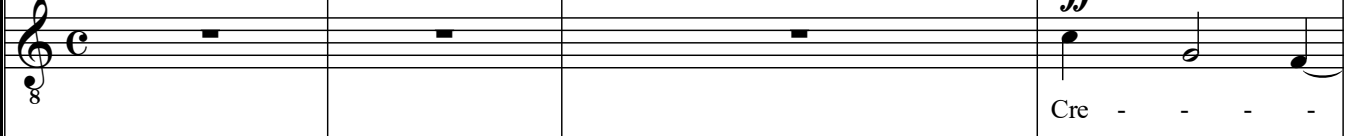
A. 

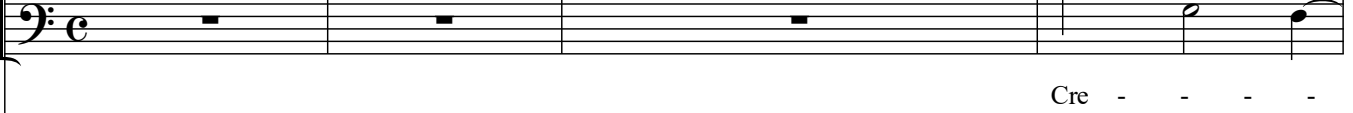
T. 

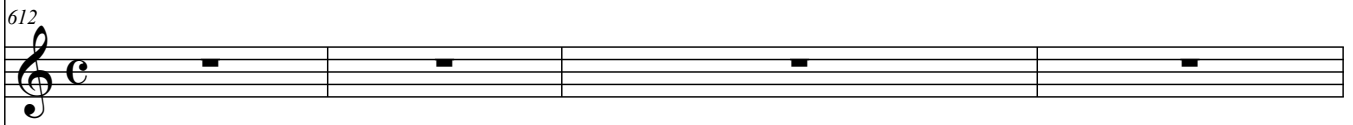
B. 

S.   
Cre - - - -

A.   
Cre - - - -

T.   
Cre - - - -

B.   
Cre - - - -

VI. 

612 

616

S.

A.

T.

B.

S.

A.

T.

B.

- - do in u - num De -

- - do in u - num De -

- - do in u - num De -

- - do in u - num De -

616

VI.

616

619

S.

A.

T.

B.

S.

A.

T.

B.

- um, Pat - - - rem om - ni - po-

VI.

619

619

622

S.

A.

T.

B.

S.

A.

T.

B.

ten - tem, fac-to - rem coe - li et ter - rae,

ten - tem, fac-to - rem coe - li et ter - rae,

ten - tem, fac-to - rem coe - li et ter - rae,

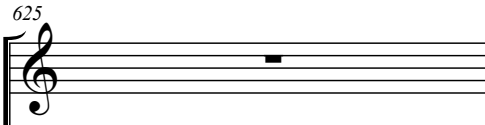
ten - tem, fac-to - rem coe - li et ter - rae,

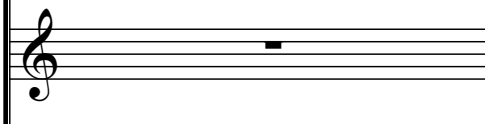
622

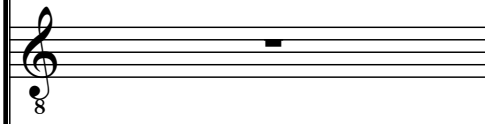
VI.

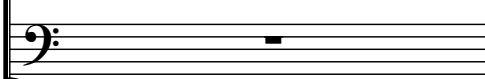
622

625

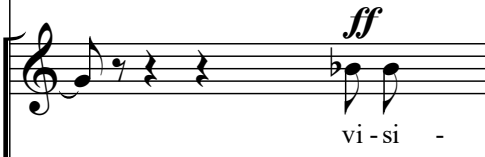
S. 

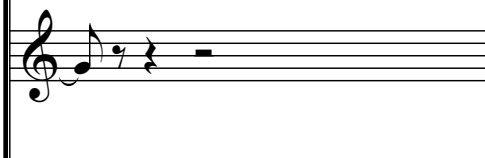
A. 

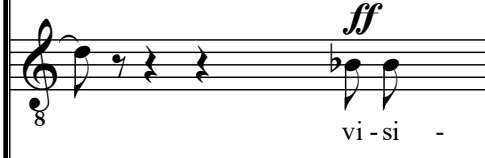
T. 


B. 

6/4

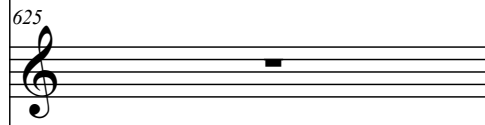
S. *ff*   
vi-si - - bi - li-um om - ni-um,

A.   
et

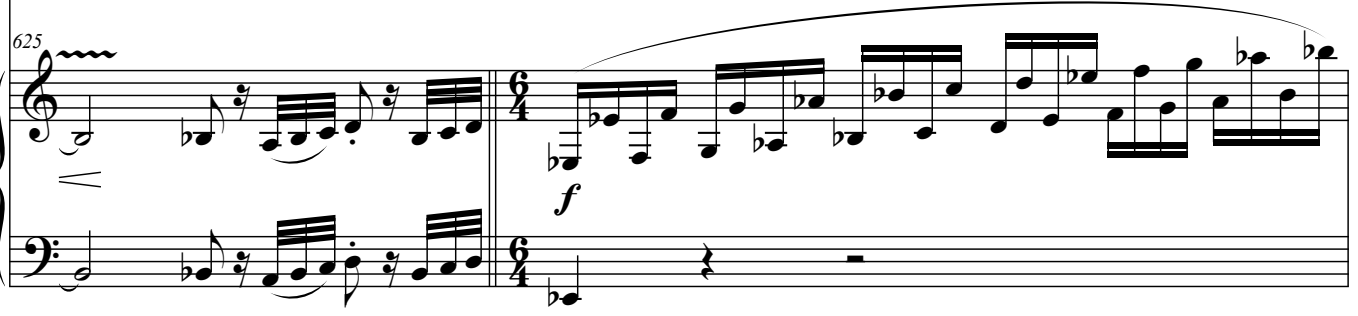
T. *ff*   
vi-si - - bi - li-um om - ni-um,

B.   
et

6/4

VI. 

6/4

625   
*f*

627

S.

A.

T.

B.

S.

A. 

T.

B. 

VI.

627



629

S.

A.

T.

B.

S.

A.

T.

B.

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

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

VI.

629

629

*p*

*ff*

*marcato*

631

S.

A.

T.

B.

S.

A.

T.

B.

et in u - num Do - mi - num Je - sum Chri - stum,

et in u - num Do - mi - num Je - sum Chri - stum,

et in u - num Do - mi - num Je - sum Chri - stum,

et in u - num Do - mi - num Je - sum Chri - stum,

631

VI.

631

*ff*

635

S.

A.

T.

B.

S.

A.

T.

B.

Fi - li - um De - i u - ni -

635

VI.

635

639

S.

A.

T.

B.

S.

A.

T.

B.

ge - ni - tum, et ex

ge - ni - tum, et ex

ge - ni - tum, et ex

ge - ni - tum, et ex

VI.

639

639

*ff*

642

S.

A.

T.

B.

S. *poco ritenuto*  
*crescendo molto*

A. *crescendo molto*

T. *crescendo molto*

B. *crescendo molto*

Pat - re na - tum an - - - - te om - ni - a

Pat - re na - tum an - - - - te om - ni - a

Pat - re na - tum an - - - - te om - ni - a

Pat - re na - tum an - - - - te om - ni - a

642

VI.

642 *poco ritenuto*

645

S.

A.

T.

B.

S. *piu riten.*  
sae - - - - cu - - - la.

A. *piu riten.*  
sae - - - - cu - - - la.

T. *piu riten.*  
sae - - - - cu - - - la.

B. *piu riten.*  
sae - - - - cu - - - la.

645

VI.

645 *piu riten.*

649

S.

A.

T. *In tempo* *erhaben und sehr ausgesprochen*

B.

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

S. *p*

A. *p*

T. *p*

B. *p*

lu -  
lu -  
lu -  
lu -

VI. 649

*In tempo*

649

*p*

653

S.

A.

T.

B.

ne, De - um ve - rum

S.

A.

T.

B.

- - men de lu - mi - ne,

653

VI.

653



656

S.

A.

T.

B.

de De - o ve - - - - ro,

S.

A.

T.

B.

De - um ve - - rum,

De - um ve - - rum,

De - um ve - - rum,

De - um ve - - rum,

VI.

656

656

659

S.

A.

T.

B.

ge - ni - tum non

Detailed description: This system contains four vocal staves labeled S., A., T., and B. Each staff begins with a measure of rest. In the second measure, the Tenor (T.) part begins with a half note G4, followed by a quarter note A4, and a quarter note G4. A slur covers these three notes. In the third measure, the Tenor part has a quarter rest, followed by a quarter note F4, and a quarter note E4. A dynamic marking 'f' is placed above the final note. The lyrics 'ge - ni - tum non' are written below the Tenor staff.

S.

A.

T.

B.

Detailed description: This system contains four empty vocal staves labeled S., A., T., and B., each with a treble clef and a key signature of one flat.

VI.

659

Detailed description: This system contains two staves. The top staff is for Violin (VI.) and the bottom staff is for Piano. Both staves begin with a measure of rest. The Piano part features a rhythmic accompaniment of eighth notes in the right hand and a bass line in the left hand. The Violin part has a melodic line with slurs and dynamic markings.

662

S.

A.

T.  
8

B.

fac - tum.

*poco a poco acellerando e cresc.*

S.

A.

T.  
8

B.

con-sub stan - ti - a - lem Pat - ri, per quem

con-sub stan - ti - a - lem Pat - ri, per quem

con-sub stan - ti - a - lem Pat - ri, per quem

con-sub - stan - ti - a - lem Pat - ri, per quem

662

VI.

662

*marcato poco a poco acellerando e cresc.*



672

*Allegro*

S.

A.

T.

B.

S.

A.

T.

B.

672

VI.

672

*ff*

The piano accompaniment consists of two staves. The right hand features a series of chords in the first measure, followed by a melodic line with eighth and sixteenth notes. The left hand provides a steady accompaniment with chords and a melodic line. The dynamic marking *ff* is present.

675

S.

A.

T.

B.

S.

A.

T.

B.

do, Cre - do.

do, Cre - do.

do, Cre - do.

do, Cre - do.

675

VI.

675

678 *Andante con divozione*

S.

A.

T.

B.

S.

A.

T.

B.

VI.

678 *dolce espressivo*

*sf* *ff* *p*

This musical score page contains three systems of staves. The first system consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano staff. The second system also consists of four vocal staves and a piano staff. The third system consists of a single Violin I staff and a piano staff. The tempo is marked 'Andante con divozione' and the mood is 'dolce espressivo'. The piano part features dynamic markings of *sf*, *ff*, and *p*. The vocal parts have rests in the first three measures of each system, followed by a fermata in the fourth measure, and then enter in the fifth measure. The piano part has accompaniment throughout.

684

S.

A.

T. *dolce espressivo*

B.

qui prop - ter nos

S.

A.

T.

B.

684

VI.



689

S.

A.

T.

B.

8

ho - mi - nes et prop - ter nost - ram sa - lu - tem

S.

A.

T.

B.

VI.

689

*dolce soave*

694

S. des - cen - dit de coe - lis,

A.

T. *pp* des - cen - dit de

B.

S.

A.

T.

B.

694

VI.

694

8<sup>va</sup>

698

S. des - cen - dit de coe - lis.

A.

T. coe - lis, des - cen - dit de

B.

S.

A.

T.

B.

698

VI.

698 (8va)

702

S. *dolce*  
Et in - car -

A.

T. *v.*  
coe - - - - lis.

B.

S.

A.

T.

B.

702

VI.

702 (8va)

*dolce espressivo*

706

S. na - tus, et in - car - na - - - -

A.

T.

B.

S. *pp dolce* et in - car - na - - -

A. *pp dolce* et in - car - na - - -

T. *pp dolce* et in - car - na - - -

B. *pp dolce* et in - car - na - - -

706

VI.

706 (8va)

711

S. - - tus est

A.

T. 8

B.

S. - - tus est.

A. - - tus est.

T. - - tus est.

B. tus est.

711

VI.

711

(8va)

pp

716

S. *dolcissimo*  
de Spi - ri - tu Sanc - to ex Ma -

A. *dolcissimo*  
ex Ma -

T.

B.

S.

A.

T.

B.

716

VI.

716 (8va)

*ppp*

721

S. *ri - a vir - - - gi - ne*

A. *ri - a vir - - - gi - ne*

T.

B.

S.

A.

T.

B.

721

VI.

721



725

S.

A.

T.

B.

Four vocal staves (Soprano, Alto, Tenor, Bass) in common time. Each staff contains a whole rest in every measure from 725 to 728.

S.

A.

T.

B.

Four vocal staves (Soprano, Alto, Tenor, Bass) in common time. Each staff contains a whole rest in every measure from 725 to 728.

725

VI.

A single violin staff in common time. It contains a whole rest in every measure from 725 to 728.

725

*doloroso*

*flebile*

Piano accompaniment in common time. The right hand is marked *doloroso* and the left hand is marked *flebile*. The music consists of a series of chords and single notes, with some accidentals (sharps and flats) appearing in the later measures.

729

S.

A.

T.

B.

S.

A.

T.

B.

*mf doloroso*

et ho - mo fac - tus est,

*mf doloroso*

et ho - mo fac - tus est,

729

VI.

729

*p*

735

S.

A.

T.

B.

S.

A.

T.

B.

*mf* *doloroso*  
et ho - mo

*mf* *doloroso*  
et ho - mo

735

VI.

735

*cresc.*

*p*

740 *mf*

S. cru - ci -

A. *mf* cru - ci -

T. *mf* cru - ci - fi - - -

B. *mf* cru - ci - fi - - -

S.

A.

T. *>* fac - tus est,

B. *>* fac - tus est,

740

VI.

740

746

S. *fi - - - - - xus,*

A. *fi - - - - - xus,*

T. *xus,* *mf* *cru - ci -*

B. *xus,* *mf* *cru - ci -*

S. *f* *cru - ci - fi - - - - - xus,*

A. *f* *cru - ci - fi - - - - - xus,*

T. *f* *cru - ci - fi - - - - - xus,*

B. *f* *cru - ci - fi - - - - - xus,*

746

VI. *[Musical notation]*

746

*ff* *p* *[Musical notation]*

750 *mf*

S. cru - ci - fi - - - - - xus,

A. cru - ci - fi - - - - - xus,

T. fi - - - - - xus,

B. fi - - - - - xus,

S. cru - ci - fi - - - - - xus,

A. cru - ci - fi - - - - - xus,

T. cru - ci - fi - - - - - xus,

B. cru - ci - fi - - - - - xus,

750 VI.

750 *f* *ff* *p*

754

S. *mf*  
cru - ci - fi - - - - - xus

A. *mf*  
cru - ci - fi - - - - - xus

T. *mf*  
cru - ci - fi - - - - - xus

B. *mf*  
cru - ci - fi - - - - - xus

S. *pp*  
cru - ci - fi - - - - -

A. *pp*  
cru - ci - fi - - - - -

T. *pp*  
cru - ci - fi - - - - -

B. *pp*  
cru - ci - fi - - - - -

754

VI.

754

*f* *p* *sva*

758

S. *ff*  
e - - - ti - am pro

A. *ff*  
e - - - ti - am pro

T. *ff*  
e - - - ti - am pro

B. *ff*  
e - - - ti - am pro

S. *ff*  
- - - xus e - - - ti - am pro

A. *ff*  
- - - xus e - - - ti - am pro

T. *ff*  
- - - xus e - - - ti - am pro

B. *ff*  
- - - xus e - - - ti - am pro

758

VI.

758 (8va)

*ff* *p*



763 *ff*

S. no - - - - - bis

A. *ff* no - - - - - bis

T. *ff* no - - - - - bis

B. *ff* no - - - - - bis

S. *ff* no - - - - - bis,

A. *ff* no - - - - - bis,

T. *ff* no - - - - - bis,

B. *ff* no - - - - - bis,

763 VI.

763 (8va) *ff* *p* *sempre cresc.*

767 *f*

S. sub Pon - ti - o Pi - la - - - - to, pas -

A. sub Pon - ti - o Pi - la - - - - to, pas -

T. sub Pon - ti - o Pi - la - - - - to, pas -

B. sub Pon - ti - o Pi - la - - - - to, pas -

S.

A.

T.

B.

767

VI.

767 (8<sup>va</sup>)

*f*

772

S. *p*  
- - sus et se - pul - tus est.

A. *p*  
- - sus et se - pul - tus est.

T. *p*  
8 - - sus et se - pul - tus est.

B. *p*  
- - sus et se - pul - tus est.

S.

A.

T.

B.

772

VI.

772

*f* *8va*

*Allegro non troppo*

778

S.

A.

T.

B.

S.

A.

T.

B.

778

VI.

778

*flebile mf*

*ritenuto*

*perendosi*

*p*

*mf*

8va - - - - -

784

S.

A.

T.

B.

S.

A.

T.

B.

*f* et re-sur-re - xit

*f* et re-sur-re - xit

*f* re-sur-re - xit

*f* re-sur-re - xit

re-sur-re - xit

784

VI.

784 (8<sup>va</sup>)

789

S. 

A. 

T. 

B. 

S. 

A. 

T. 

B. 

VI. 

789 (8<sup>va</sup>) 

*fp*

793

S.

A.

T.

B.

S.

A.

T.

B.

re - xit, se - cun - dum scrip -

re - xit, se - cun - dum scrip -

re - sur - re - xit se - cun - dum scrip -

re - sur - re - xit se - cun - dum scrip -

793

VI.

793 (8va)

cresc.

797

S.

A.

T.

B.

S.

A.

T.

B.

tu - - - ras et as - cen - - - - -

tu - - - ras et as - cen - - - - -

tu - - - ras et as - cen - - - - -

tu - - - ras et as - cen - - - - -

797

VI.

797 (8<sup>va</sup>)

*crescendo molto*



*Andante maestoso, risoluto*

800

S.

A.

T.

B.

S.

A.

T.

B.

- - dit in coe - lum,

800

VI.

800

(8<sup>va</sup>)

*ff*

804

S.

A.

T.

B.

S.

A.

T.

B.

*ff*

se - det ad

*ff*

se - det ad

*ff*

se - det ad

*ff*

se - det ad

se - det ad

804

VI.

804

807

S.

A.

T.

B.

S.

A.

T.

B.

dex - te - ram Pat - ris et

dex - te - ram Pat - ris et

dex - te - ram Pat - ris et

dex - te - ram Pat - ris et

807

VI.

807

810

S.

A.

T.

B.

S.

A.

T.

B.

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

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

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

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

810

VI.

810

*Un poco ritenuto, maestoso assai*

813

S. \_\_\_\_\_

A. \_\_\_\_\_

T. \_\_\_\_\_

B. \_\_\_\_\_

S. tu - rus est cum glo - ri - a, cum glo - ri - a

A. tu - rus est cum glo - ri - a, cum glo - ri - a

T. tu - rus est cum glo - ri - a, cum glo - ri - a

B. tu - rus est cum glo - ri - a, cum glo - ri - a

813

VI. \_\_\_\_\_

813

816 *ff*

S. ju - di - ca - - - re, ju - di -

A. ju - di - ca - - - re, ju - di -

T. ju - di - ca - - - re, ju - di -

B. ju - di - ca - - - re, ju - di -

S. ju - di - ca - - - re, ju - di -

A. ju - di - ca - - - re, ju - di -

T. ju - di - ca - - - re, ju - di -

B. ju - di - ca - - - re, ju - di -

816

VI.

816

819

S. *ca - - - re* *ff* *p*  
vi - - - vos et

A. *ca - - - re* *ff* *p*  
vi - - - vos et

T. *ca - - - re* *ff* *p*  
vi - - - vos et

B. *ca - - - re* *ff* *p*  
vi - - - vos et

S. *ca - - - re* *ff* *p*  
vi - - - vos et

A. *ca - - - re* *ff* *p*  
vi - - - vos et

T. *ca - - - re* *ff* *p*  
vi - - - vos et

B. *ca - - - re* *ff* *p*  
vi - - - vos et

819

VI.

819

822

S. mor - tu - os, vi - - - vos et mor - tu - os,

A. mor - tu - os, vi - - - vos et mor - tu - os,

T. mor - tu - os, vi - - - vos et mor - tu - os,

B. mor - tu - os, vi - - - vos et mor - tu - os,

S. mor - tu - os, vi - - - vos et mor - tu - os,

A. mor - tu - os, vi - - - vos et mor - tu - os,

T. mor - tu - os, vi - - - vos et mor - tu - os,

B. mor - tu - os, vi - - - vos et mor - tu - os,

VI.

822

822

*ff*



825

S.

A.

T.

B.

This block contains four vocal staves labeled S., A., T., and B. Each staff begins with a treble clef (except for the Bass staff which has a bass clef) and a common time signature. The staves are mostly empty, with a small black square mark on the first line of each staff in every measure, indicating a rest or a specific pitch.

S.

A.

T.

B.

This block contains four vocal staves labeled S., A., T., and B. Each staff begins with a treble clef (except for the Bass staff which has a bass clef) and a common time signature. The staves are mostly empty, with a small black square mark on the first line of each staff in every measure, indicating a rest or a specific pitch.

825

VI.

This block contains a single staff for a Violin (VI.). It begins with a treble clef and a common time signature. The staff is mostly empty, with a small black square mark on the first line in every measure, indicating a rest.

825

*poco a poco ritenuto*

This block contains the piano accompaniment for measures 825-828. It features a grand staff with a treble and bass clef. The right hand plays a complex rhythmic pattern of eighth and sixteenth notes. The left hand plays a bass line with some chords. The tempo marking *poco a poco ritenuto* is placed above the right hand staff.

829 *Animato*

S.

A.

T.

B.

S.

A.

T. *p* non e - rit fi - - -

B. *p* cu - jus reg - ni non e - rit fi - - -

VI.

829

834

S.

A.

T.

B.

S.

A.

T.

B.

*p* *f*

cu - jus reg - ni non e - rit fi - - -

cu - jus reg - - - ni non e - rit fi - - -

nis, non e - rit fi - - -

nis, non e - rit fi - - -

834

VI.

834

*f*

839

S.

A.

T.

B.

S.

A.

T.

B.

nis,

nis,

nis,

nis,

839

VI.

839

*poco a poco ritenuto*

845

*Moderato (ma sempre con moto)*

S.

A.

T.

B.

S.

A.

T.

B.

845

VI.

845

850

S.

A.

T. *v*

B.

Sanc - - - - tum Do - mi - num et

S.

A.

T. *v*

B.

Sanc - - - - tum Do - mi - num et

850

VI.

850

854

S.

A.

T.

B.

vi - - - vi - fi - can - - - - - tem,

S.

A.

T.

B.

vi - - - vi - fi - can - - - - - tem,

854

VI.

854

857 *espressivo p dolce*

S. qui ex Pat - - - - -

A. *espressivo p dolce* qui ex Pat - - - - -

T. *espressivo p dolce* qui ex Pat - - - - -

B. *espressivo p dolce* qui ex Pat - - - - -

S. [Empty staff]

A. [Empty staff]

T. [Empty staff]

B. [Empty staff]

857

VI. [Empty staff]

*espressivo*

857



860

S. re Fi - - - - - li - - -

A. re Fi - - - - - li - - -

T. re Fi - - - - - li - - -

B. re Fi - - - - - lo - - -

S.

A.

T.

B.

860

VI.

860

863 *p*

S. o - - - - - que pro - - - - - ce - - - - -

A. o - - - - - que pro - - - - - ce - - - - -

T. o - - - - - que pro - - - - - ce - - - - -

B. o - - - - - que pro - - - - - ce - - - - -

S.

A.

T.

B.

863

VI.

863

866

S. *p*

A. *p*

T. *p*

B. *p*

S.

A.

T.

B.

866

VI.

866

869

S. dit,

A. dit,

T. dit,

B. dit,

*Halbchor p*

S. qui cum Pat - - - - -

*Halbchor p*

A. qui cum Pat - - - - -

*Halbchor p*

T. qui cum Pat - - - - -

B.

869

VI.

869 *p* *8va-*

872

S. \_\_\_\_\_

A. \_\_\_\_\_

T. *espressivo f*  
si - - - mul ad - - - o -

B. \_\_\_\_\_

*dolce*

S. re et Fi - - - li - o si - mul

A. *dolce*  
re et Fi - - - li - o si - mul

T. *dolce*  
re et Fi - - - li - o si - mul

B. \_\_\_\_\_

872

VI. \_\_\_\_\_

872

876

S.

A. *espressivo f*

T.

B.

si - - - mul ad - o - ra - - -

ra - - - - tur

S.

A.

T.

B.

ad - - - o - ra - - - tur et con - glo - ri - fi -

ad - - - o - ra - - - tur et con - glo - ri - fi -

ad - - - o - ra - - - tur et con - glo - ri - fi -

876

VI.

876

*sempre cresc.*



887 *Allegro militante*

S. tur,

A. tur,

T. tur,

B. tur,

S.

A.

T. tas,

B. tas, et u - nam sanc - tam ca -

*sehr energisch und feurig*

VI.

887 *ff* *8va*



892

S.

A.

T.

B.

S.

A.

T.

B.

et u - nam sanc - tam ca -

tho - li - cam et a - po - sto - - - - li - cam ec -

892

VI.

892



900

S.

A.

T.

B.

S.

A.

T.

B.

tho - li - cam et a - po - sto - - - li - cam ec -

cle - - - - si - am u - nam sanc - - - - tam ca -

am, in

VI.

900

900

*ff*

905

S.

A.

T.

B.

*Alle ff*

S. et u - nam sanc-tam ca - tho - li-cam et a - po -

A. cle - - - si - am in u - nam

T. tho - - - li - cam et a - po -

B. u - nam sac - - - - tam ca - tho - li - cam et

905

VI.

905

909

S.

A.

T.

B.

S.

A.

T.

B.

sto - - - - li - cam ec - cle - - - -

sanc - - - - tam ca - tho - - - - li - cam ec - cle -

sto - - - - li - cam ec - cle - - - -

a - po - sto - - - - li - cam ec - cle - - - -

909

VI.

909

915

S. *ff* et u-nam sanc-tam ca-tho-li-cam et a-po-sto-li-

A. *ff* et u-nam sanc-tam ca-tho-li-cam et a-po-sto-li-

T. *ff* et u-nam sanc-tam ca-tho-li-cam et a-po-sto-li-

B. *ff* et u-nam sanc-tam ca-tho-li-cam et a-po-sto-li-

S. *ff* - - - si - am, u - -

A. *ff* - - - si - am, u - -

T. *ff* - - - si - am, u - -

B. *ff* - - - si - am, u - -

VI. 915

915 *ff* *ff*

920

S. *cam ec - cle - - - - si - am,*

A. *cam ec - cle - - - - si - am,*

T. *cam ec - cle - - - - si - am,*

B. *cam ec - cle - - - - si - am,*

S. *nam ec - cle - - - - si - am,*

A. *nam ec - cle - - - - si - am,*

T. *nam ec - cle - - - - si - am,*

B. *nam ec - cle - - - - si - am,*

920

VI.

920

925

S. con - fi - te-or u - nam bap - tis - ma,

A. con - fi - te-or u - nam bap - tis - ma,

T. con - fi - te-or u - nam bap - tis - ma,

B. con - fi - te-or u - nam bap - tis - ma,

S. con - fi - te-or u - nam bap - tis - ma,

A. con - fi - te-or u - nam bap - tis - ma,

T. con - fi - te-or u - nam bap - tis - ma,

B. con - fi - te-or u - nam bap - tis - ma,

925

VI.

925



930

S. *ff*  
u - nam bap - tis - ma in

A. *ff*  
u - nam bap - tis - ma in

T. *ff*  
u - nam bap - tis - ma in

B. *ff*  
u - nam bap - tis - ma in

S. *ff*  
u - nam bap - tis - ma in

A. *ff*  
u - nam bap - tis - ma in

T. *ff*  
u - nam bap - tis - ma in

B. *ff*  
u - nam bap - tis - ma in

930

VI.

930

*ff*

935

S. re - mis - si - o - nem pec - ca - to - - rum,

A. re - mis - si - o - nem pec - ca - to - - rum,

T. re - mis - si - o - nem pec - ca - to - - rum,

B. re - mis - si - o - nem pec - ca - to - - rum,

S. re - mis - si - o - nem pec - ca - to - - rum,

A. re - mis - si - o - nem pec - ca - to - - rum,

T. re - mis - si - o - nem pec - ca - to - - rum,

B. re - mis - si - o - nem pec - ca - to - - rum,

935

VI.

935

940

S. *ff* cre - - - - do,

A. *ff* cre - - - - do,

T. *ff* cre - - - - do,

B. *ff* cre - - - - do,

S. *ff* cre - - - - do,

A. *ff* cre - - - - do,

T. *ff* cre - - - - do,

B. *ff* cre - - - - do,

940

VI.

940

946

S. cre - - - do u - - - nam

A. cre - - - do u - - - nam

T. cre - - - do u - - - nam

B. cre - - - do u - - - nam

S. cre - - - do u - - - nam

A. cre - - - do u - - - nam

T. cre - - - do u - - - nam

B. cre - - - do u - - - nam

VI. cre - - - co u - - - nam

946

*Andante*

Larghetto maestoso assai

952

S. *ff*  
ec - - - cle - - - - - si - am

A. *ff*  
ec - - - cle - - - - - si - am

T. *ff*  
ec - - - cle - - - - - si - am

B. *ff*  
ec - - - - cle - - - - - si - am

S. *ff*  
ec - - - cle - - - - - si - am

A. *ff*  
ec - - - cle - - - - - si - am

T. *ff*  
ec - - - cle - - - - - si - am

B. *ff*  
ec - - - - cle - - - - - si - am

952

VI. *ff*

952

*ff*

956

S. *mf* et ex - pec - to *ff* re - sur - rec - ti -

A. *mf* et ex - pec - to *ff* re - sur - rec - ti -

T. *mf* et ex - pec - to *ff* re - sur - rec - ti -

B. *mf* et ex - pec - to *ff* re - sur - rec - ti -

S. *mf* et ex - pec - to *ff* re - sur - rec - ti -

A. *mf* et ex - pec - to *ff* re - sur - rec - ti -

T. *mf* et ex - pec - to *ff* re - sur - rec - ti -

B. *mf* et ex - pec - to *ff* re - sur - rec - ti -

VI. 956

956 *ff*

960

S. *o - nem mor - tu - o - - - - rum*

A. *o - nem mor - tu - o - - - - rum*

T. *o - nem mor - tu - o - - - - rum*

B. *o - nem mor - tu - o - - - - rum*

S. *o - nem mor - tu - o - - - - rum*

A. *o - nem mor - tu - o - - - - rum*

T. *o - nem mor - tu - o - - - - rum*

B. *o - nem mor - tu - o - - - - rum*

960

VI. *[Musical notation]*

960

*ff*

964

S. *verklärt f* et vi - tam ven -

A. *verklärt f* et vi - tam ven -

T. *verklärt f* et vi - tam ven - tu - ri *f* sae - cu - li, ven -

B. *verklärt f* et vi - tam ven -

S.

A.

T.

B.

964

VI.

964

*p* *crescendo molto*



970

S. tu - ri sae - cu - li, ven - tu - ri sae - cu -

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

T. tu - ri sae - cu - li, ven - tu - ri sae - cu -

B. tu - ri sae - cu - li, ven - tu - ri sae - cu -

S. *f* et vi - tam ven - tu - ri sae - cu -

A. *f* et vi - tam ven - tu - ri sae - cu -

T. *f* et vi - tam ven - tu - ri sae - cu -

B. *f* et vi - tam ven - tu - ri sae - cu -

970

VI.

970

*p* *crescendo molto*

976

S. *ff*  
li, a - - - - - men, a - men.

A. *ff*  
li, a - - - - - men, a - men.

T. *ff*  
li, a - - - - - men, a - men.

B. *ff*  
li, a - - - - - men, a - men.

S. *ff*  
li, a - - - - - men, a - men.

A. *ff*  
li, a - - - - - men, a - men.

T. *ff*  
li, a - - - - - men, a - men.

B. *ff*  
li, a - - - - - men, a - men.

976

VI.

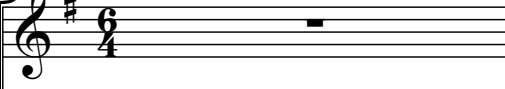
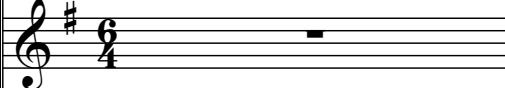
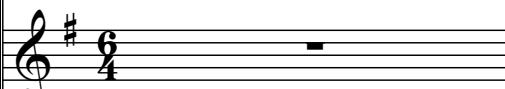
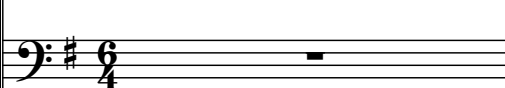
976

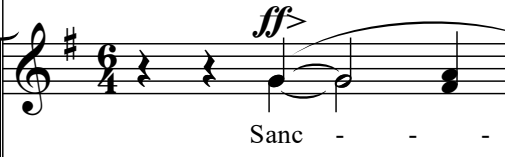

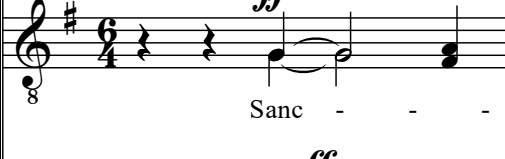
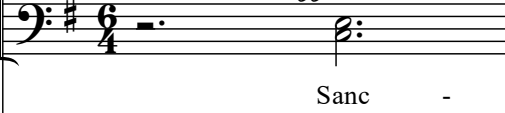
*ff*

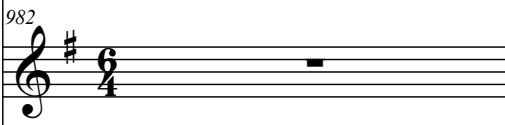
8va-

# Sanctus

982 *Andante solenne*

S.   
A.   
T.   
B. 

S.   
A.   
T.   
B. 

VI. 



985

S.

A.

T.

B.

S.

A.

T.

B.

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

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

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

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

985

VI.

985

988

S.

A.

T.

B.

Four vocal staves (Soprano, Alto, Tenor, Bass) in G major, measures 988-991. Each staff contains a whole rest in every measure.

S.

A.

T.

B.

Four vocal staves (Soprano, Alto, Tenor, Bass) in G major, measures 992-995. Each staff contains a whole rest in every measure.

988


VI.

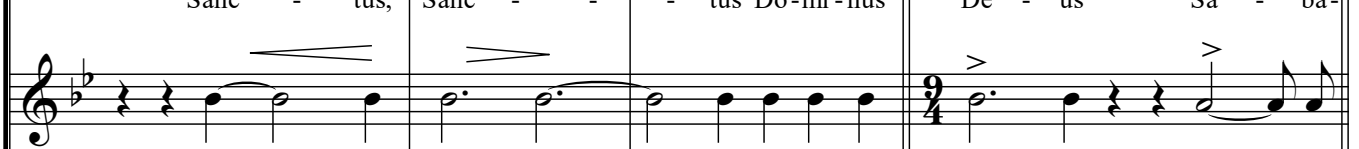
Violin I staff in G major, measures 988-991. Each measure contains a whole rest.

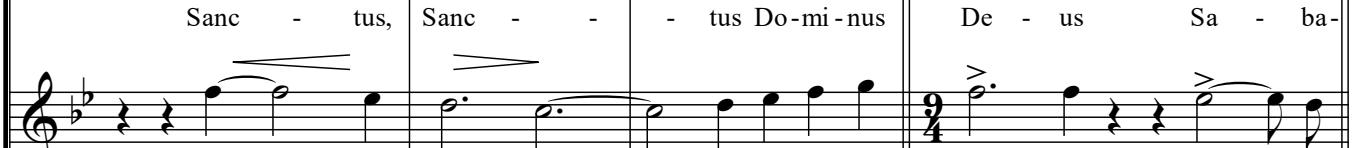
988

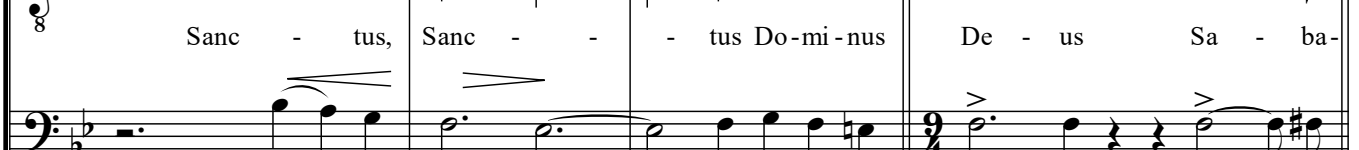
Piano accompaniment in G major, measures 988-995. The right hand features a melodic line with triplets and slurs. The left hand provides harmonic support with chords and triplets. The piece concludes with the instruction *mf espressivo*.


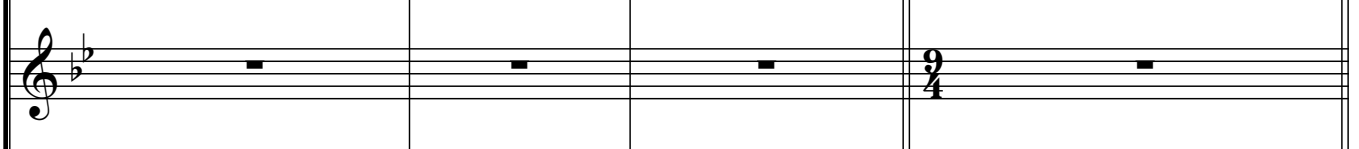
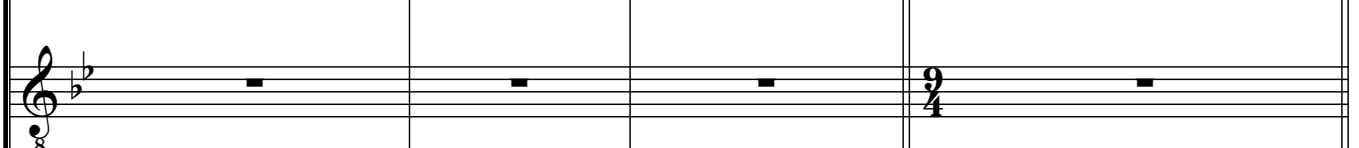
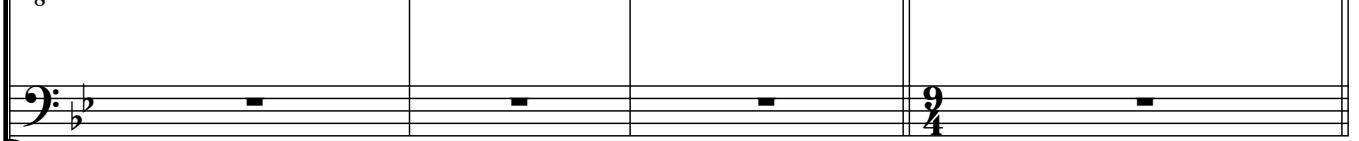
992

S. 
  
Sanc - tus, Sanc - - - tus Do-mi - nus De - us Sa - ba -


A. 
  
Sanc - tus, Sanc - - - tus Do-mi - nus De - us Sa - ba -

T. 
  
Sanc - tus, Sanc - - - tus Do-mi - nus De - us Sa - ba -

B. 
  
Sanc - tus, Sanc - - - tus Do-mi - nus De - us Sa - ba -

S. 
  
A. 
  
T. 
  
B. 

992

VI. 

992



996

S. oth.

A. oth.

T. oth.

B. oth.

S.

A. *pp* misterioso  
ple -

T. *pp* misterioso  
ple - ni,

B.

996

VI.

996

*misterioso*

*pp*

999

S. *pp* *misterioso*  
coe - - - li et

A. *pp* *misterioso*  
coe - - - li et

T. *pp* *misterioso*  
coe - - - li et

B.

S. *pp* *misterioso*  
ple - ni,

A. *pp*  
ni sunt coe - li et ter - - - -

T. *pp*

B. *pp*  
sunt coe - li et ter - - - -

999

VI.

999



S. ter - ra,

A. ter - ra,

T. ter - ra,

B.

S.

A. ra, ple -

T. ple - ni,

B. ra,

*pp*

VI.

*pp*

S. *pp* coe - - - li et

A. *pp* coe - - - li et

T. *pp* coe - - - li et

B. *pp* coe - - - li et

S. *pp* ple - ni,

A. *pp* ni sunt coe - li et ter - - - -

T. *pp* sunt coe - li et ter - - - -

B. *pp* sunt coe - li et ter - - - -

VI.

S. ter - ra.

A. ter - ra.

T. ter - ra.

B. ter - ra.

S. ple -

A. ra, ple - ni

T. ple - ni.

B. ra,

VI.

*Allegro ma non troppo*

S.

A.

T.

B.


S.


A.


T.


B.


VI.


S. 

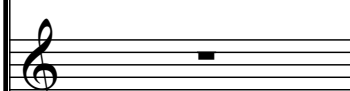
A. 


T. 

B. 

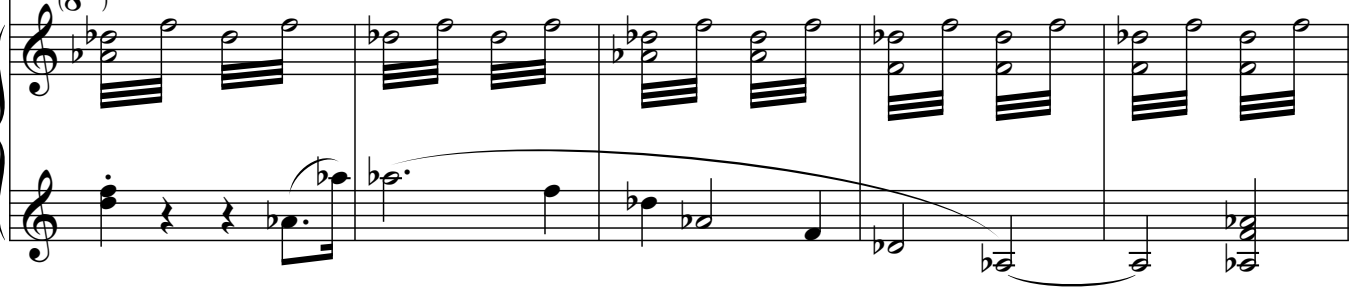
S. *pp* Stimmen   
Ho - san - na, ho -

A. *pp* Stimmen   
ho -

T. 

B. 

VI. 

*(8va)* 

S. Ho - san - - - -

A. Ho - san - - - -

T.

B.

S. san - - - na in ex - cel - - - -

A. san - - - na in ex - cel - - - -

T.

B.

VI.

(8va)

S. - - na,

A. - - na,

T.

B.

S. - - sis,

A. - - sis,

T. *4 Stimmen pp*  
Ho - san - na in ex - cel - sis,

B.

VI.

(8va)

S.

A.

T.

B.

S. 

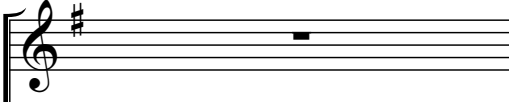
A. 


T. 

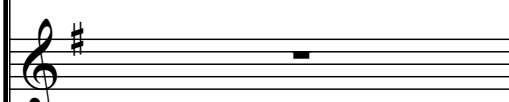
B. 


VI.





S. 


A. 

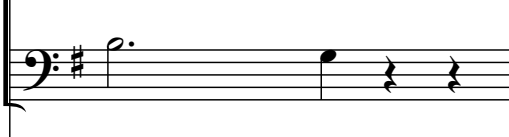
T. 


B. 

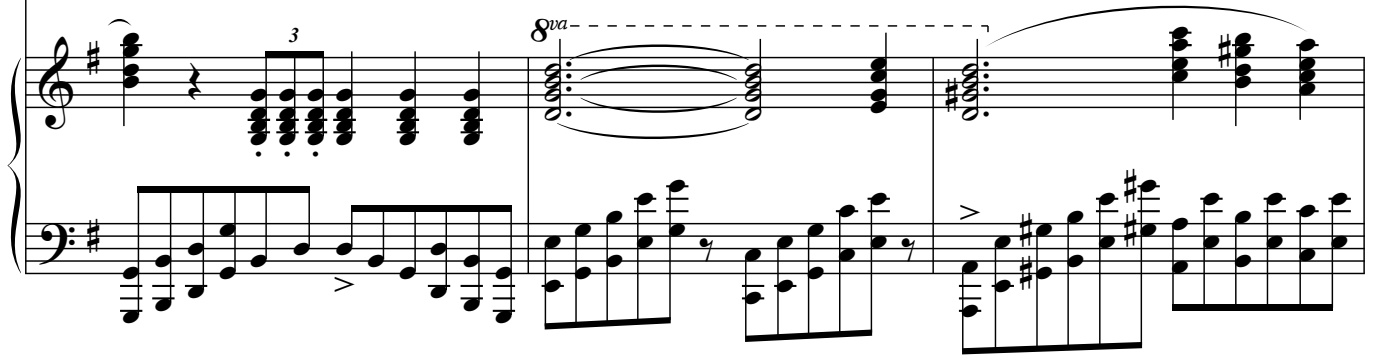
S.   
- - - na, ho-san - - - na in ex -

A.   
- - - na, ho-san - - - na in ex -

T.   
- - - na, ho-san - - - na in ex -

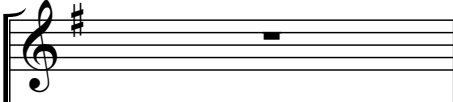
B.   
- - - na, ho-san - - - na in ex -


VI. 

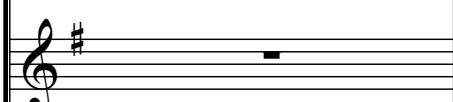



3

*Sua*

S. 

A. 

T. 


B. 

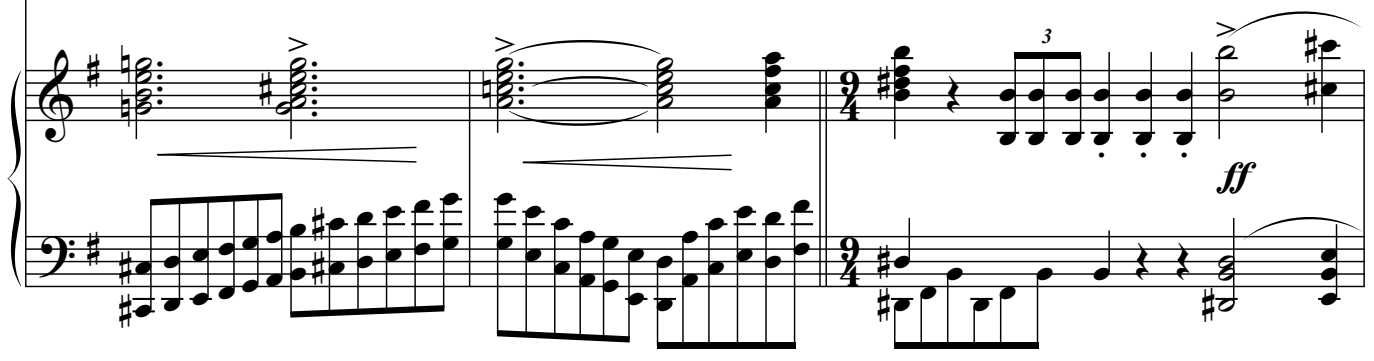
S.   
cel - sis, ho - - - san - - - na in ex -

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

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

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

VI. 



*ff*

S. \_\_\_\_\_

A. \_\_\_\_\_

T. \_\_\_\_\_

B. \_\_\_\_\_

S. *cel - - - sis, ho - san - - - na in ex -*

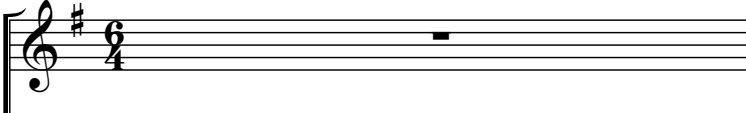
A. *cel - - - sis, ho - san - - - na in ex -*

T. *cel - - - sis, ho - san - - - na in ex -*

B. *cel - - - sis, ho - san - - - na in ex -*

VI. \_\_\_\_\_

The piano accompaniment consists of two staves. The right hand features a melodic line with triplets of eighth notes and a final triplet of sixteenth notes marked *sva*. The left hand provides a rhythmic accompaniment with a walking bass line of eighth notes and some chords.

S. 

A. 

T. 

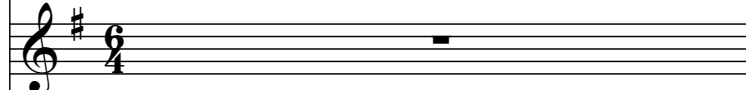
B. 


S.   
cel - - - - - sis,

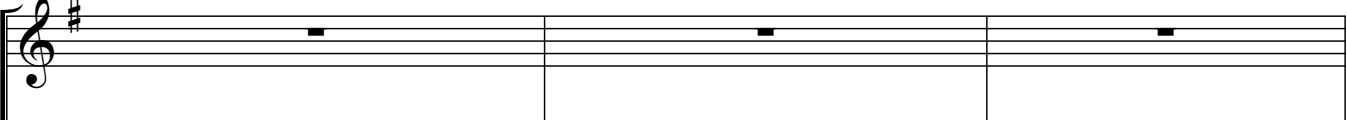
A.   
cel - - - - - sis,

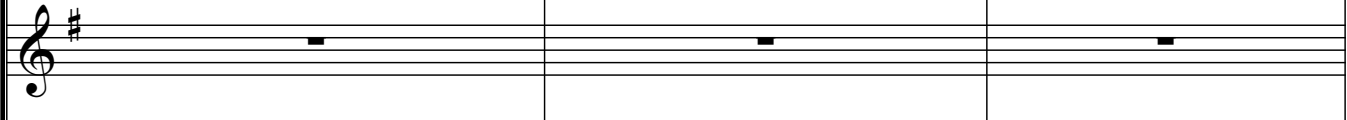
T.   
cel - - - - - sis,


B.   
cel - - - - - sis,

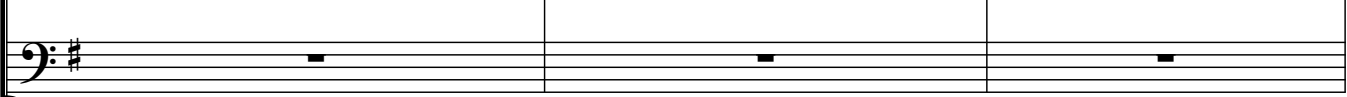
VI. 

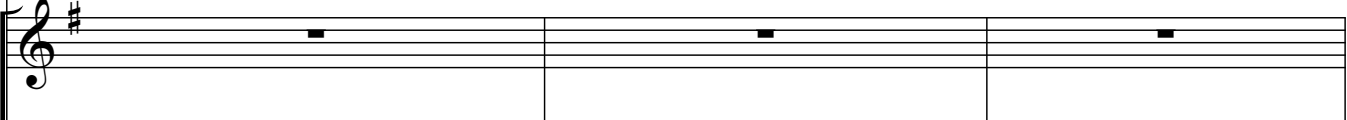
*(8va)* 

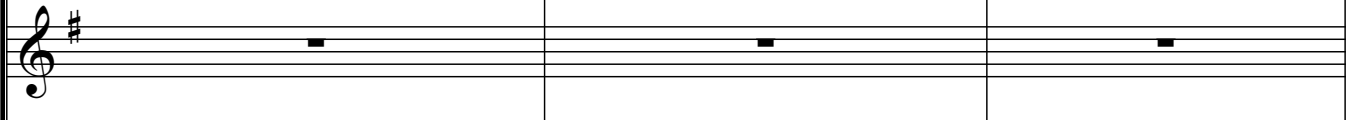
S. 

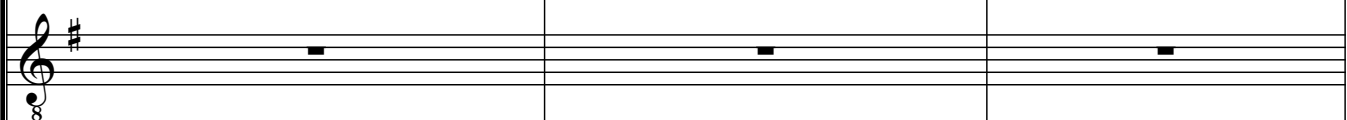
A. 

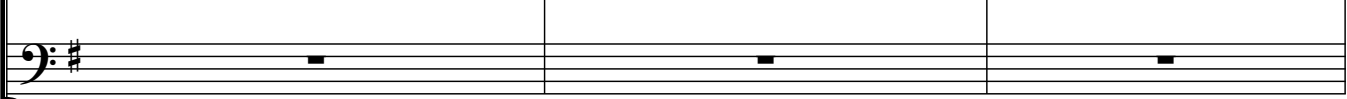
T. 

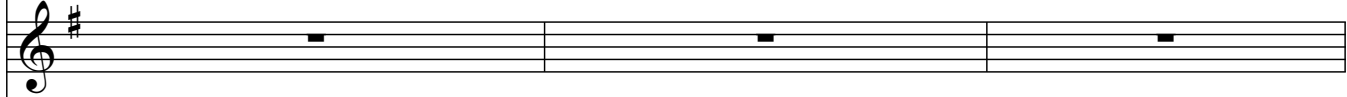
B. 

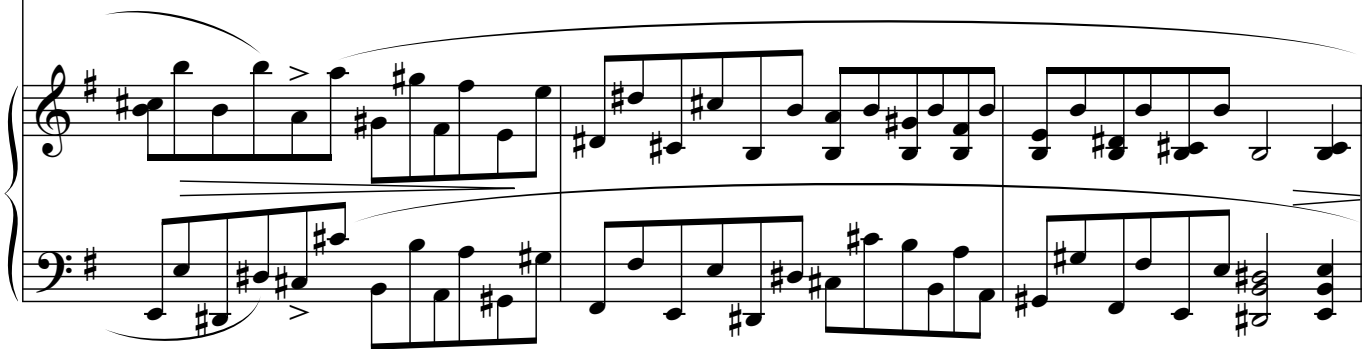
S. 

A. 

T. 

B. 

VI. 



*Un poco ritenuto il tempo*

S. 

A. 

T. 

B. 

in ex-cel - sis, in ex-cel - sis, *rall.*

S. 

A. 

T. 

B. 

ho-san - na, ho-san - *rall.*

ho-san - na, ho-san -

VI. 



*p* *rall.*

S. *pp* ho - san - na in ex - cel - - - - -

A. *pp* ho - san - na in ex - cel - - - - -

T. *pp* san - na, ho - san - - - -

B.

S. na

A. na

T.

B.

VI.

*pp* *pp*

S. - - sis,

A. - - sis,

T. - - na,

B.

S. *pp* in ex - cel - sis, ho - san - - -

A. *pp* in ex - cel - sis, ho - san - - -

T. *pp* in ex - cel - sis, ho - san - - -

B. *pp* in ex - cel - sis, ho - san - - -

VI.

*perdendosi*



S. *pp*  
ho - san - - - - - na.

A. *pp*  
ho - san - - - - - na.

T. *pp*  
ho - san - - - - - na.

B.

S. *ppp*  
na. *ppp*

A. *ppp*  
na. *ppp*

T. *ppp*  
na. *ppp*

B.

VI. na.

*pp*

## Benedictus

*Andante con piet *

S.

A.

T.

B.

S.

A.

T.

B.

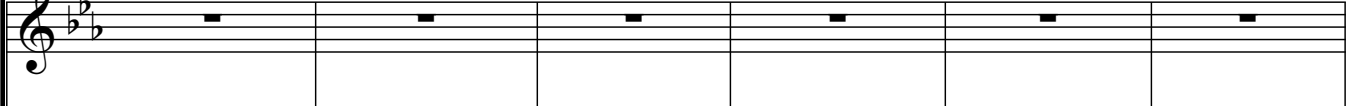
VI.

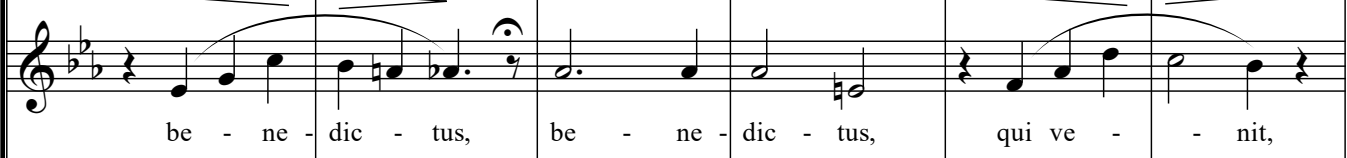
*p*

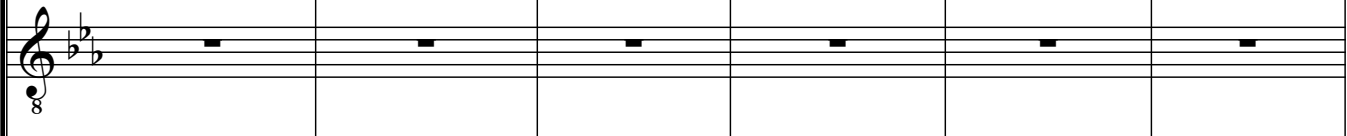
Be - ne - dic - tus,

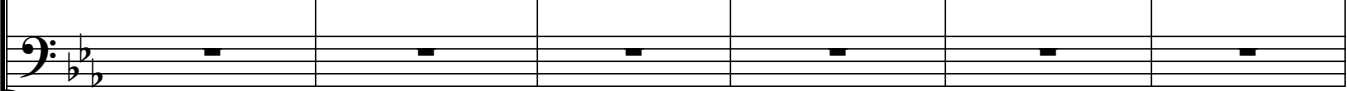
*sempre dolciss.*

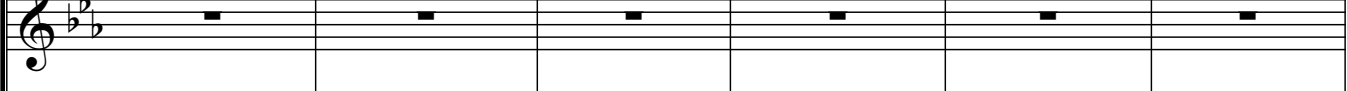
The image shows a page of a musical score for the Benedictus section. It features four vocal parts (Soprano, Alto, Tenor, Bass) and a Violin part. The tempo is 'Andante con piet '. The key signature has one flat (F major or D minor). The vocal parts are mostly silent, with the Alto part singing 'Be - ne - dic - tus,' in the second system. The piano accompaniment is in the bottom system, starting with a piano (p) dynamic and ending with 'sempre dolciss.'

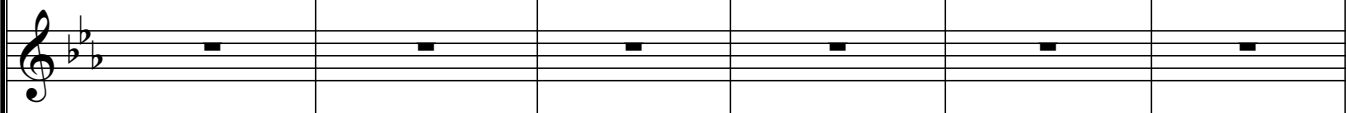
S. 


A.   
be - ne - dic - tus, be - ne - dic - tus, qui ve - - nit,

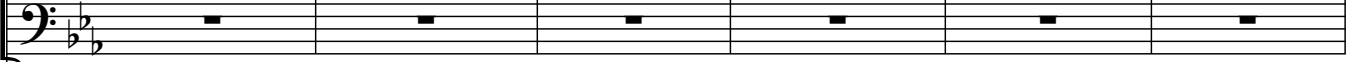
T. 

B. 

S. 

A. 

T. 

B. 

VI. 



S.  
A.  
T.  
B.

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

S.  
A.  
T.  
B.

VI.

*sf* *p*

Detailed description: This page of a musical score is for page 240. It features a SATB choir and a piano accompaniment. The choir parts (Soprano, Alto, Tenor, Bass) are arranged in three systems. The first system shows the Alto voice part with lyrics: "qui ve - nit in no - mi - ne Do - - - mi - ni,". The piano accompaniment is shown in a grand staff (treble and bass clefs) at the bottom. The score is in a key signature of two flats (B-flat and E-flat) and a common time signature. The piano part includes dynamic markings of *sf* (sforzando) and *p* (piano). The Alto voice part has a melodic line with a long note on "Do" and a slur over "mi - ni,". The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

S. *dolce*  
qui ve - nit, qui

A.

T. *espressivo*  
be - ne - dic - tus, be - ne - dic - tus,

B.

S.

A.

T.

B.

VI.

S. ve - nit in no - mi - ne

A. *espressivo* be - ne - dic - tus, be - ne - dic - tus,

T.

B.

S.

A.

T.

B.

VI.

The musical score is for a SATB choir and piano. The key signature is B-flat major (two flats). The score is divided into three systems. The first system shows the vocal parts (Soprano, Alto, Tenor, Bass) and the piano accompaniment. The Soprano part has the lyrics "ve - nit" and "in no - mi - ne". The Alto part has the lyrics "be - ne - dic - tus, be - ne - dic - tus," and is marked *espressivo*. The Tenor and Bass parts are silent. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. The second system shows the vocal parts and piano accompaniment, with the vocal parts silent. The third system shows the vocal parts and piano accompaniment, with the vocal parts silent. The piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand.

S. Do - mi - ni,

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

T.

B.

S.

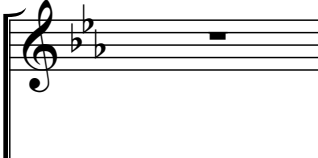
A.

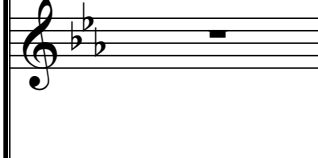
T.

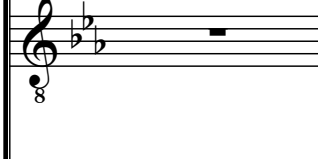
B.

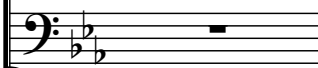
VI.

*smorz.* *espressivo*

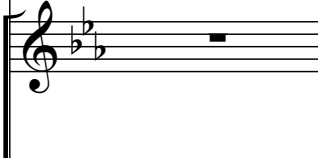
S. 

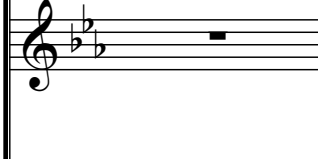
A. 

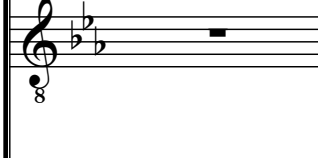
T. 

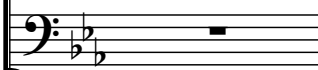
B. 

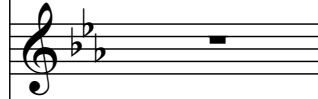
Be - ne -

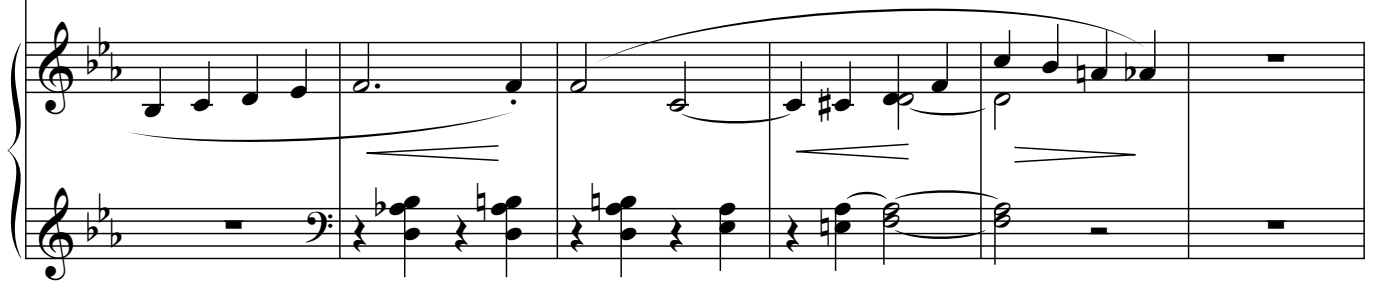
S. 

A. 

T. 

B. 

VI. 





S. be - ne -

A. *p*  
be - ne - dic -

T. be - ne -

B. dic - tus, be - ne -

S.

A.

T.

B.

VI.

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

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

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

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

S.  
A.  
T.  
B.

VI.

Piano accompaniment

S.

A.   
be - ne -

T.

B.   
be - ne -

S.

A.

T.

B.

VI.

S. *pp* be - ne - dic - tus,

A. dic - tus,

T. *pp* be - ne - dic - tus,

B. dic - tus,

S.

A.

T.

B.

VI.

S.   
A.   
T.   
B.

S.   
A.   
T.   
B.

VI.

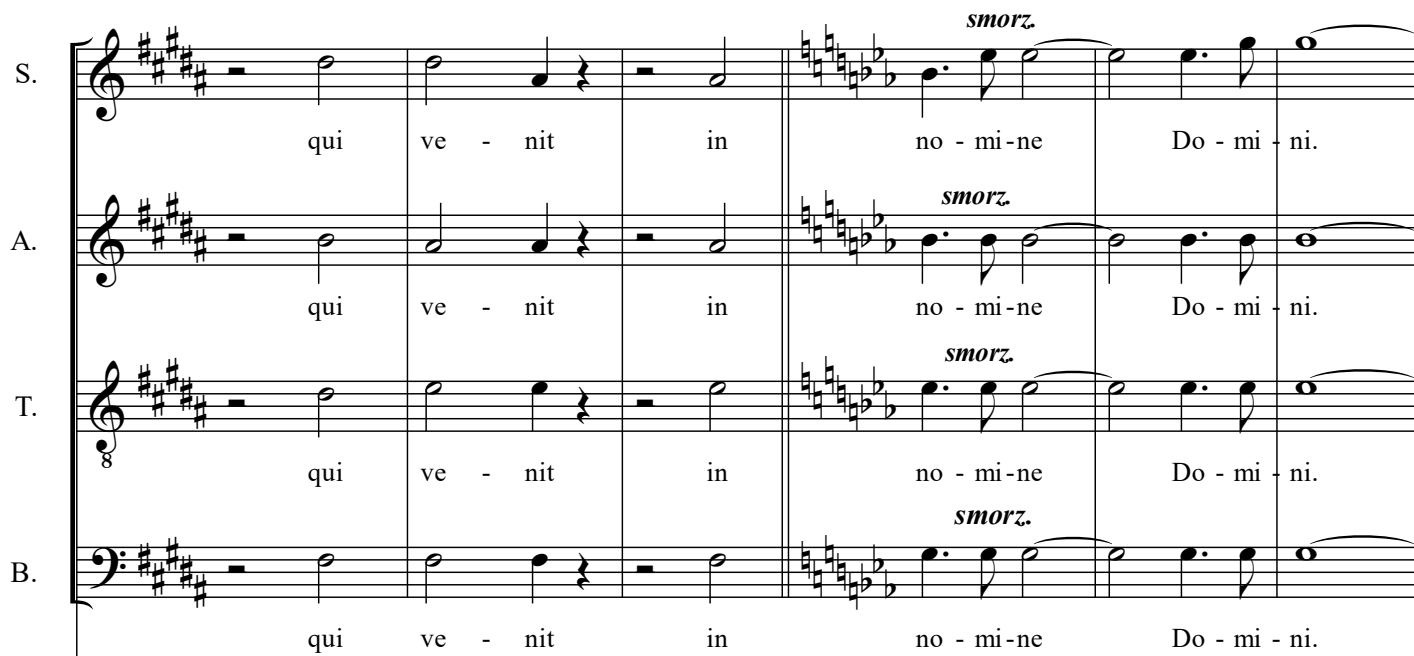
pp   
V

S. *smorz.*  
qui ve - nit in no - mi - ne Do - mi - ni.

A. *smorz.*  
qui ve - nit in no - mi - ne Do - mi - ni.

T. *smorz.*  
qui ve - nit in no - mi - ne Do - mi - ni.

B. *smorz.*  
qui ve - nit in no - mi - ne Do - mi - ni.

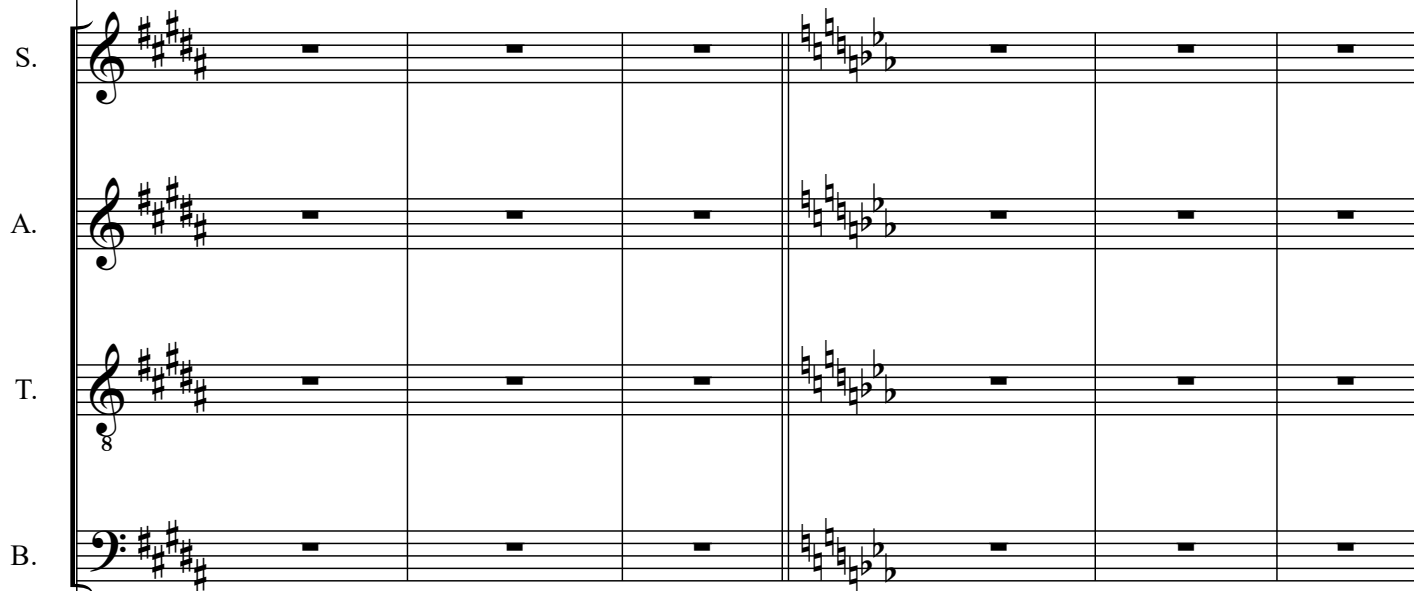


S.

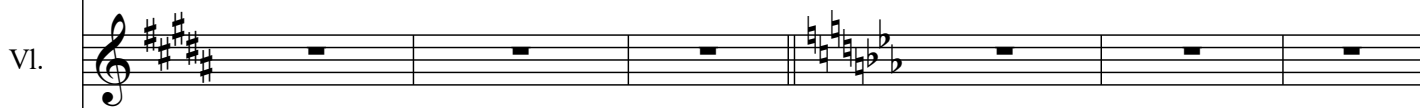
A.

T.

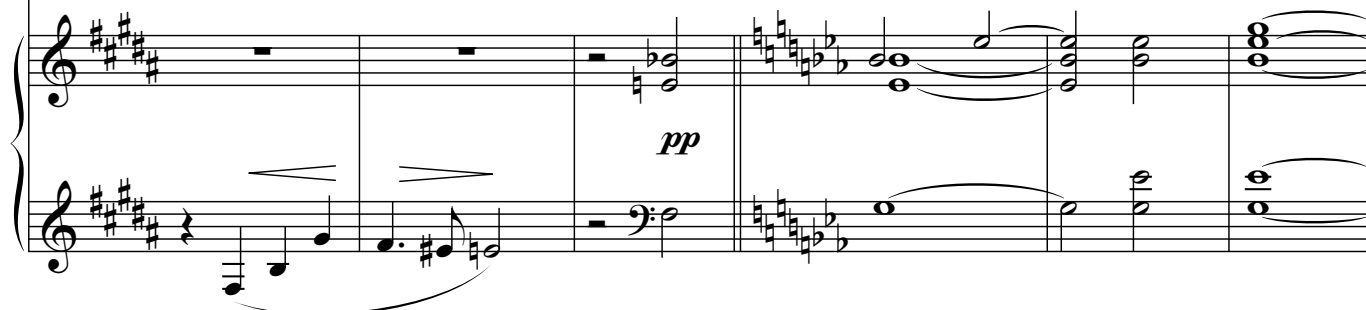
B.



VI.




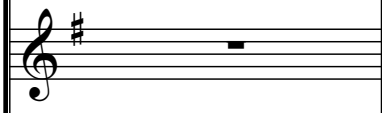
*pp*

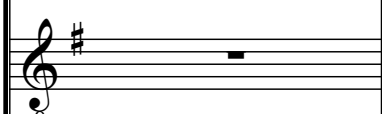



*Hosanna Sanctus dal segno oder*

The musical score is arranged in three systems. The first system contains the vocal parts for Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The second system repeats the vocal parts. The third system includes a Violin (VI.) part and a piano accompaniment. The piano part features a melodic line in the right hand and a rhythmic accompaniment in the left hand. Dynamics include *p*, *crescendo molto*, and *pp*. The score is in 6/4 time and B-flat major.

S. 

A. 

T. 


B. 

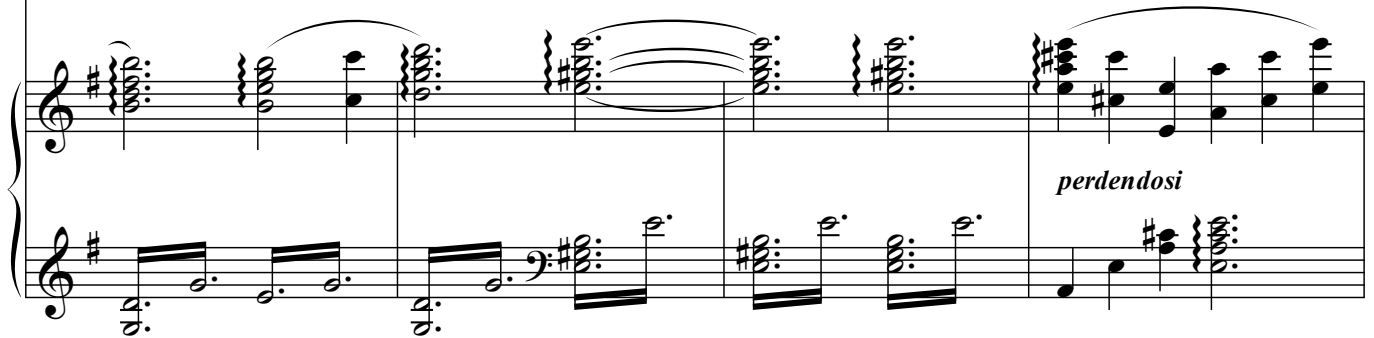
S. *pp* in ex - cel - sis, ho - san - - - - *perdendosi*

A. *pp* in ex - cel - sis, ho - san - - - - *perdendosi*

T. *pp* in ex - cel - sis, ho - san - - - - *perdendosi*

B. *pp* in ex - cel - sis, ho - san - - - - *perdendosi*

VI. 



*perdendosi*



S. *pp*  
ho - san - - - - - na.

A. *pp*  
ho - san - - - - - na.

T. *pp*  
ho - san - - - - - na.

B.

S.  
- - - - - na.

A.  
- - - - - na.

T.  
- - - - - na.

B.  
- - - - - na.

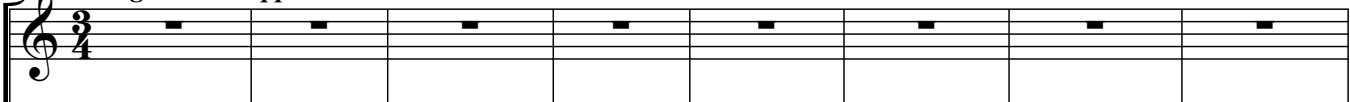
VI.


*pp*

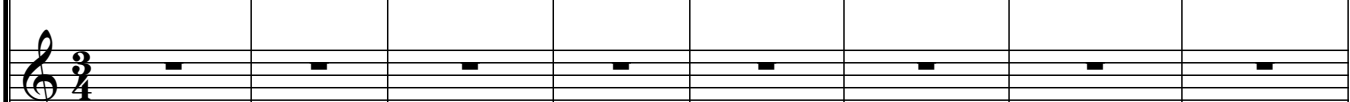
*8va*

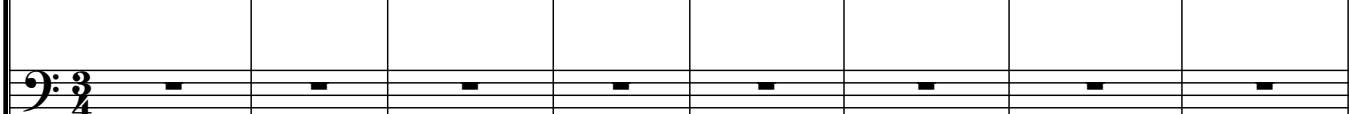
# Agnus Dei


*Adagio non troppo*

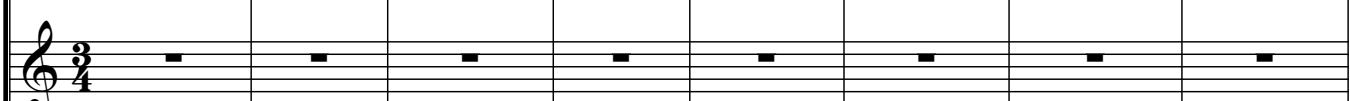
S. 

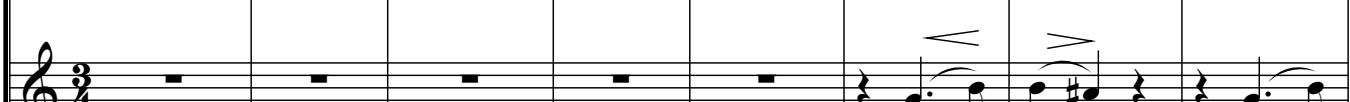
A. 

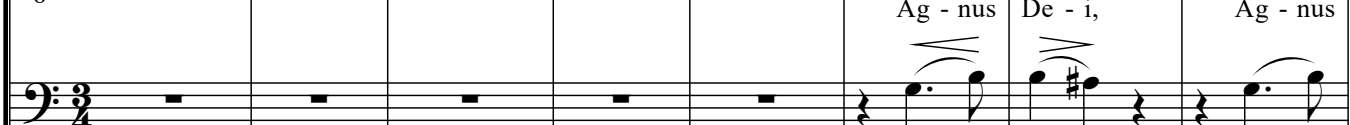
T. 

B. 

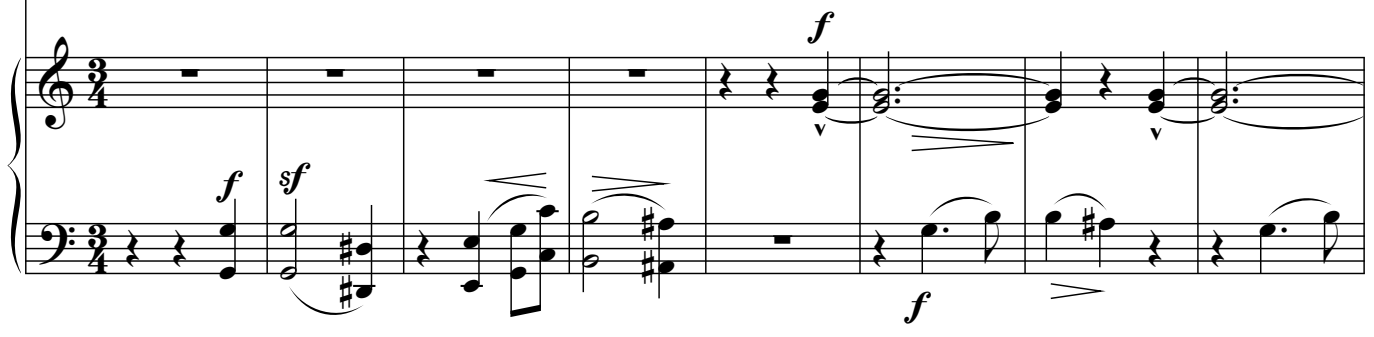
S. 

A. 

T. 

B. 

VI. 



*f* *sf* *f*

S. *mf* mi - se - re - re,

A. *mf* mi - se - re - re,

T. 8 qui tol - lis pec - ca - ta mun - di: *mf* mi - se - re - re,

B. *mf* mi - se - re - re,

S.

A.

T. 8 De - i,

B. De - i,


VI.

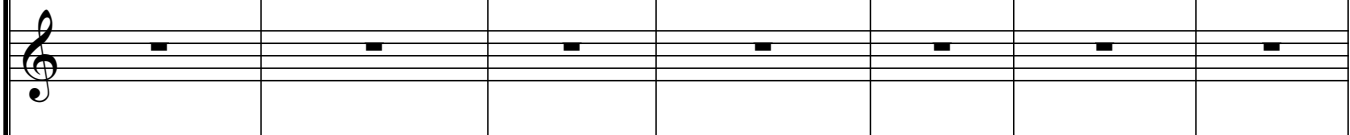
S.  mi - se - re - re, mi - se - re - re no - bis.


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

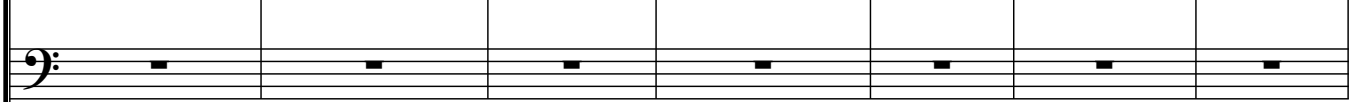
T.  mi - se - re - re, mi - se - re - re no - bis.

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


S. 

A. 

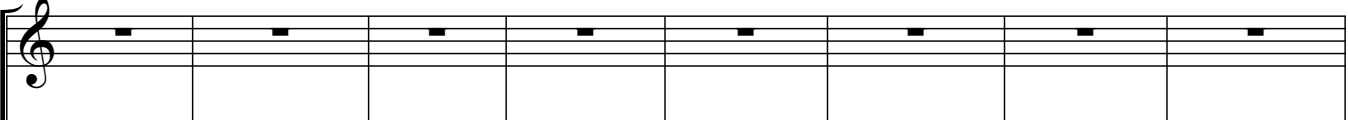
T. 


B. 


VI. 

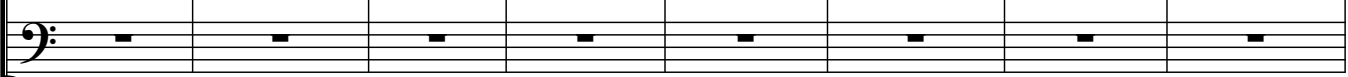


*f*

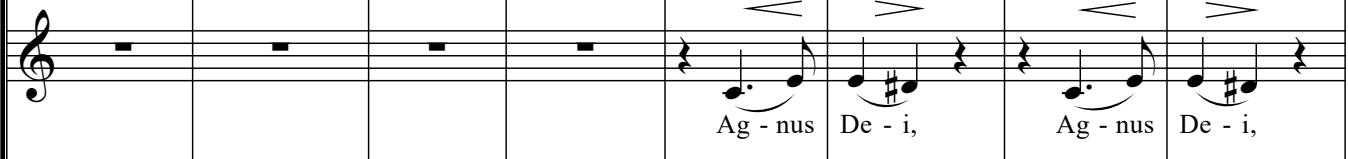
S. 

A. 

T. 

B. 

S. 

A. 

T. 

B. 

VI. 



S. *mf* mi - se - re - re, mi - se -

A. *mf* mi - se - re - re, mi - se -

T. *mf* mi - se - re - re, mi - se -

B. *mf* qui tol - lis pec - ca - ta mun - di: mi - se - re - re, mi - se -

S.

A.

T.

B.

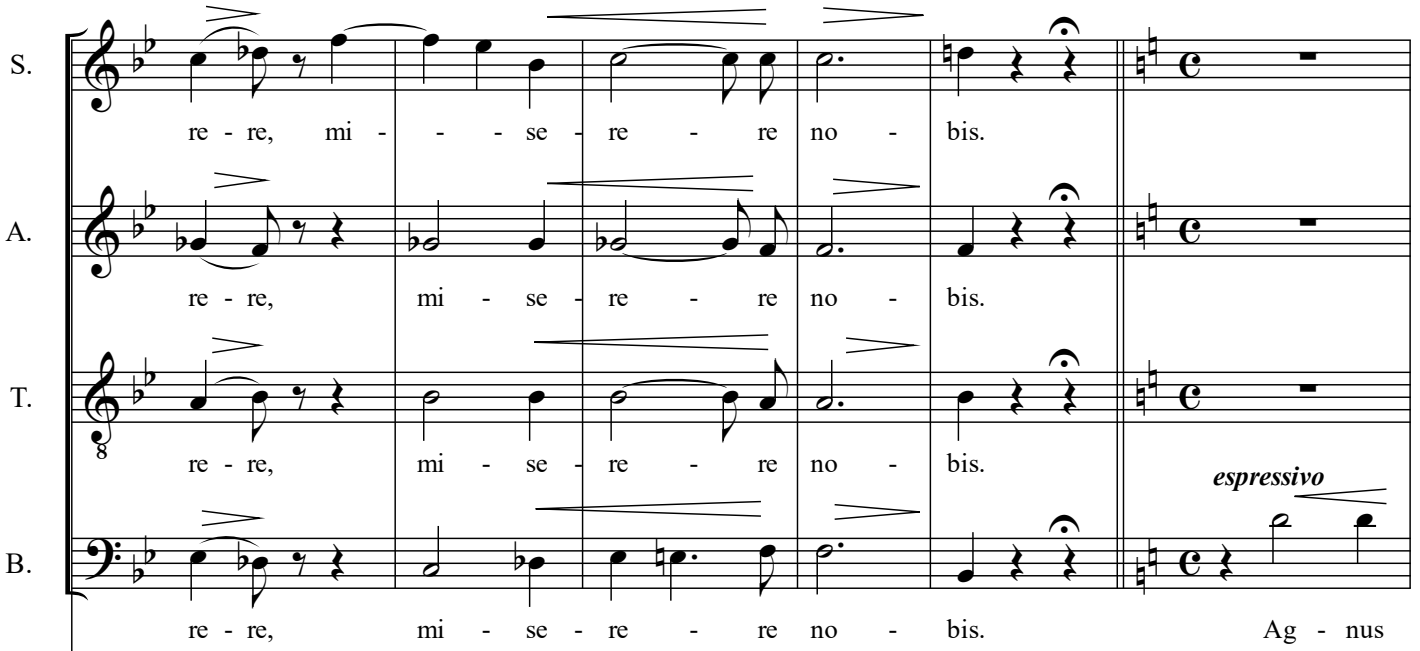
VI.

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

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

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

B. re - re, mi - se - re - re no - bis. *espressivo* Ag - nus

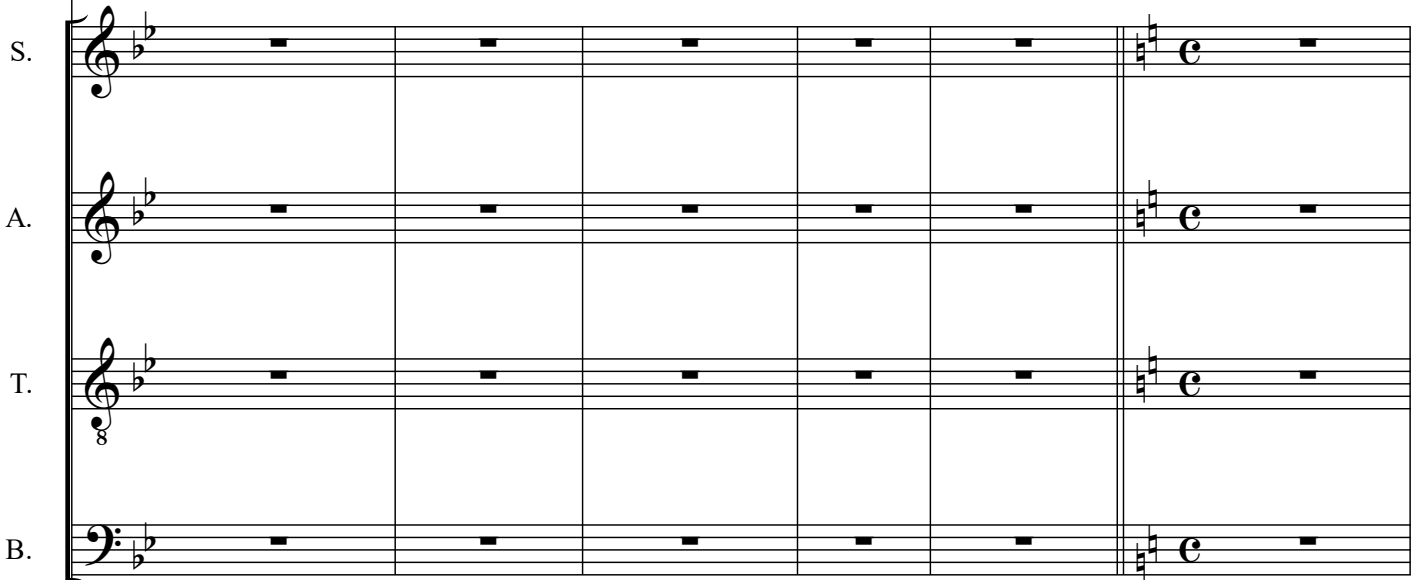


S.

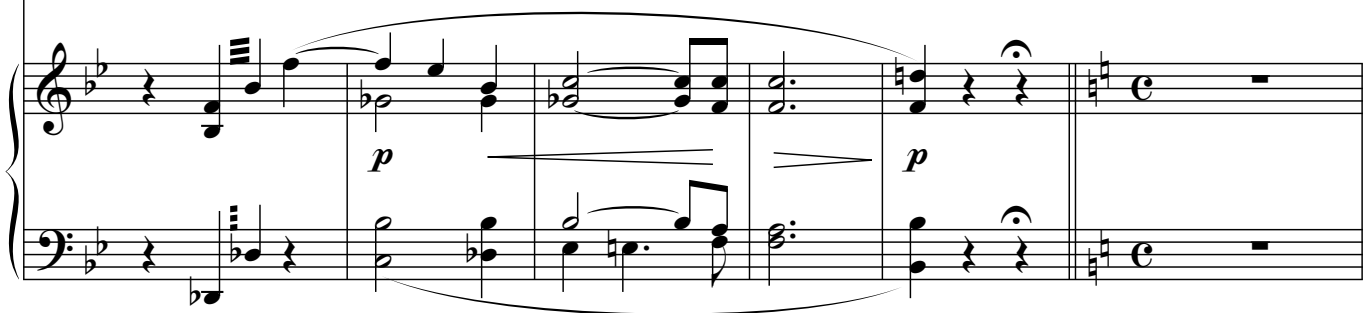
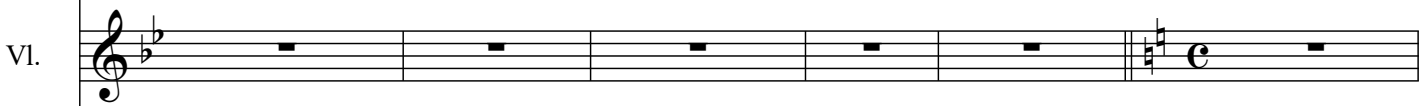
A.

T.

B.



VI.







S. \_\_\_\_\_

A. \_\_\_\_\_

T. *espressivo* Ag - nus De - i, qui tol - lis pec - ca - - - ta mun - di: *p*

B. \_\_\_\_\_

S. \_\_\_\_\_

A. \_\_\_\_\_

T. \_\_\_\_\_

B. \_\_\_\_\_

VI. \_\_\_\_\_

S.  
A.  
T.  
B.

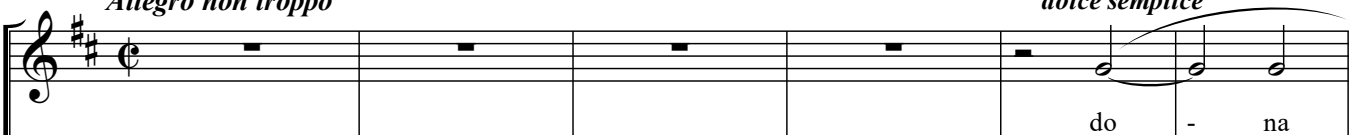
S.  
A.  
T.  
B.

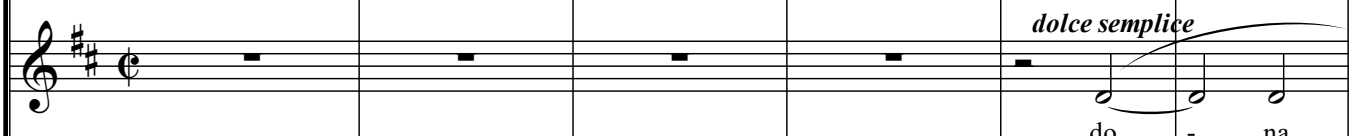
VI.

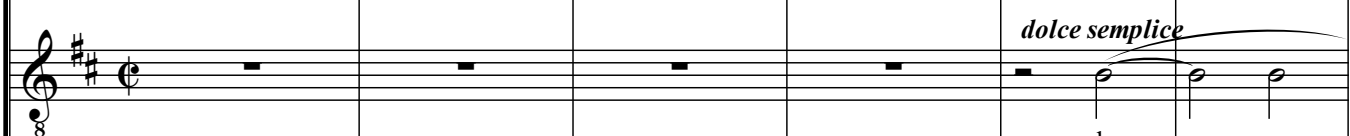
*ff* *mf* *ritenuto molto*

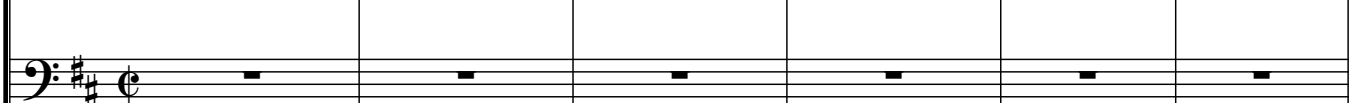
Detailed description: This page of a musical score contains four systems of staves. The first system has four staves for voices: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The second system also has four staves for voices: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The third system has one staff for Violin I (VI.). The fourth system has two staves for piano accompaniment. The piano part begins with a fortissimo (*ff*) dynamic, followed by a mezzo-forte (*mf*) dynamic, and then a *ritenuto molto* (very ritardando) section. The piano part features complex chordal textures and melodic lines in both hands, with some notes marked with accents and slurs.

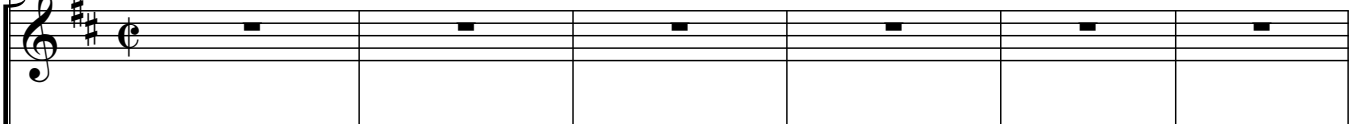
*Allegro non troppo* *dolce semplice*

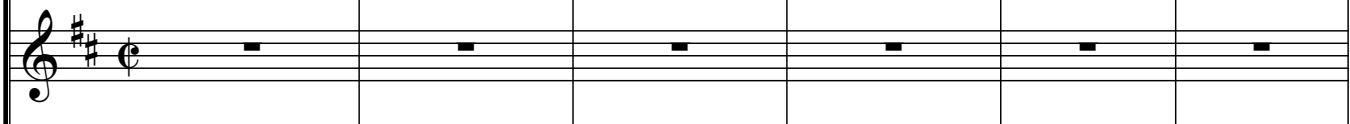
S. 

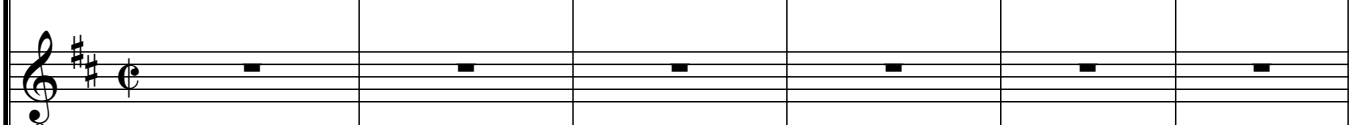
A. 

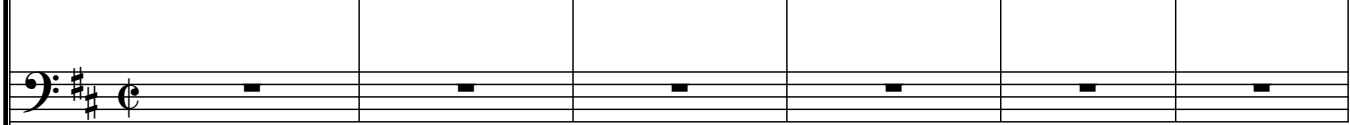
T. 


B. 

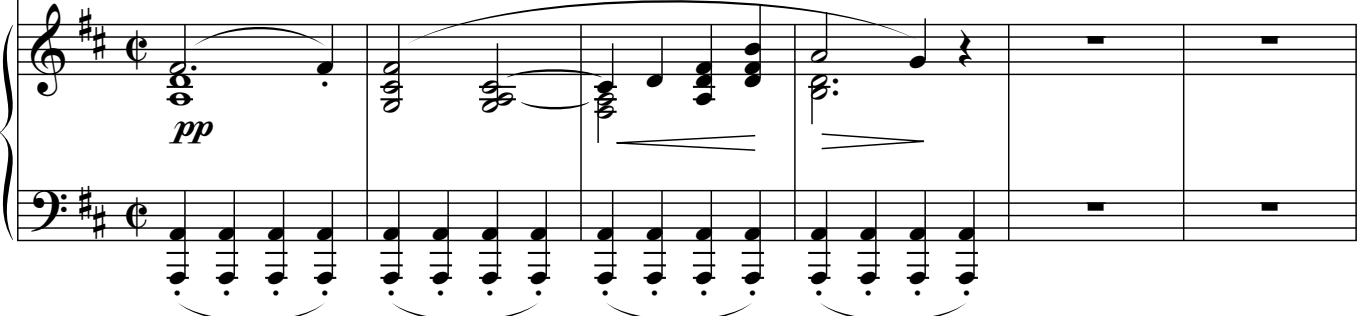
S. 

A. 

T. 

B. 

VI. 



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

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

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

B. do - *p*

S.

A.

T.

B.

VI.

S. - - na no - bis pa - cem,

A. - - na no - bis pa - cem,

T. - - na no - bis pa - cem,

B. - - na no - bis pa - cem,


S.


A.


T.

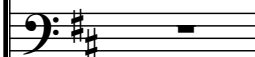
B.

VI.

S. 

A. 

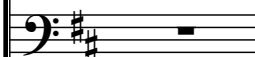
T. 

B. 

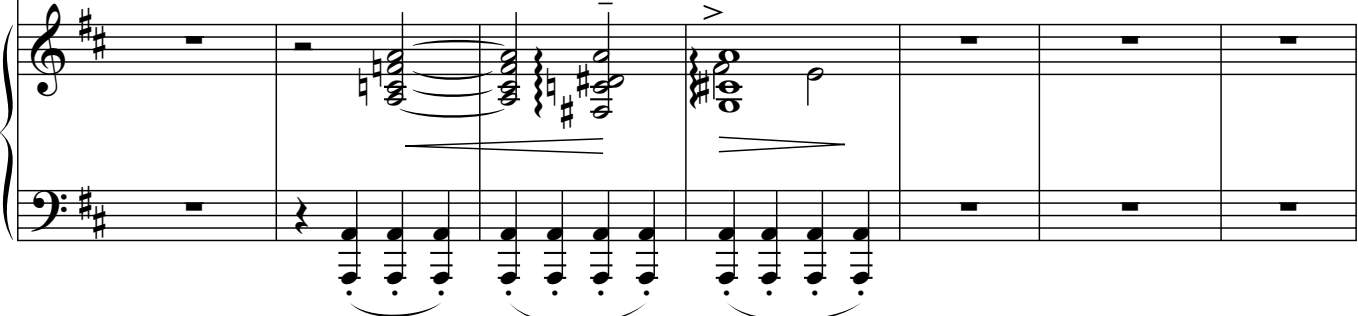
S. *pp*  
do - na no - - - bis pa - cem,

A. *pp*  
do - na no - - - bis pa - cem,

T. *pp*  
do - na no - - - bis pa - cem,

B. 

VI. 



*Allegro mosso*

S.

A.

T.

B.

S.

A.

T.

B.

pa - - - cem,

VI.

*pp*

*p*

S. *dolcissimo*  
do - - -

A. *dolcissimo*  
do - - -

T. *dolcissimo*  
do - - -

B. *dolcissimo*  
do - - -

S.

A.

T.

B.

VI.

*p*

*p*

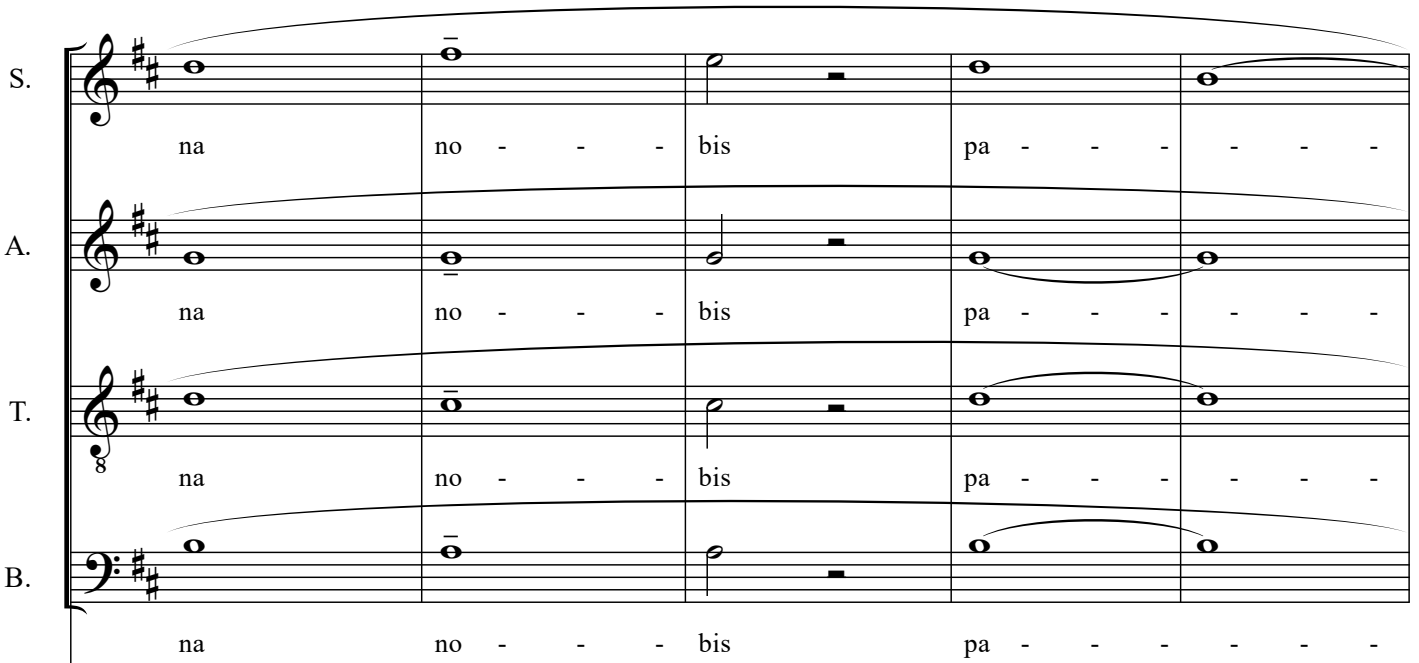


S. na no - - - bis pa - - - - -

A. na no - - - bis pa - - - - -

T. na no - - - bis pa - - - - -

B. na no - - - bis pa - - - - -



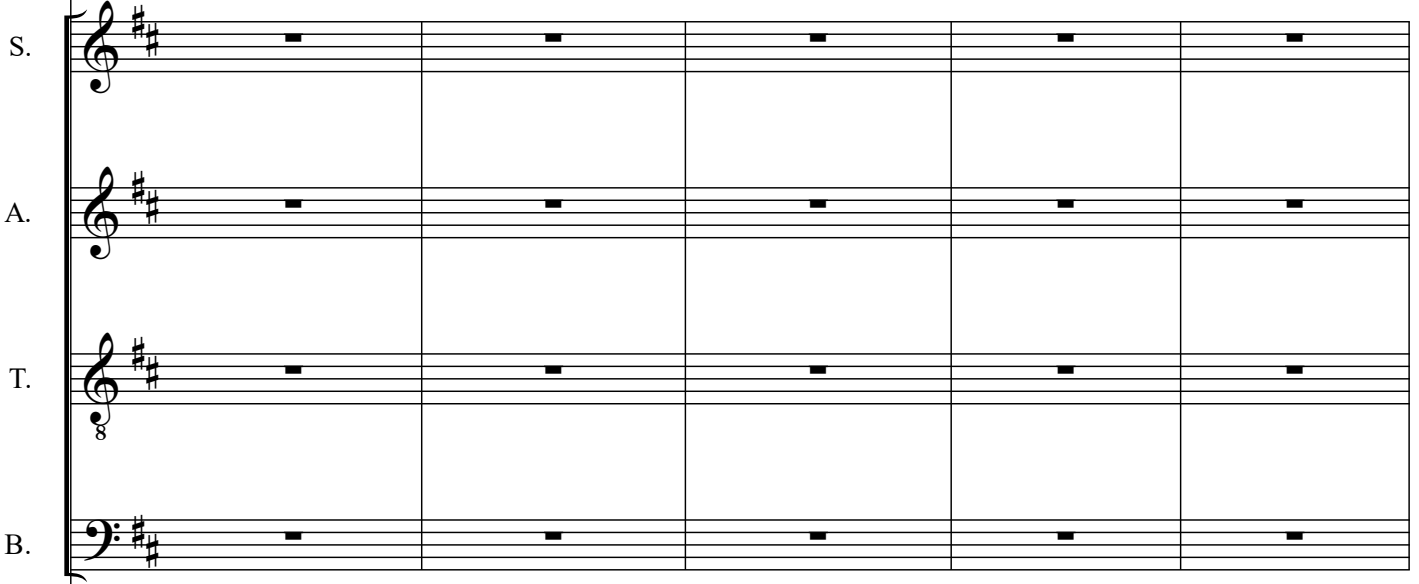
Detailed description: This block contains the vocal parts for Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). Each part is written on a five-line staff with a treble clef for S, A, and T, and a bass clef for B. The key signature is two sharps (F# and C#). The lyrics are 'na no - - - bis pa - - - - -'. The musical notation includes whole notes, half notes, and rests, with a long slur spanning across the five measures.

S.

A.

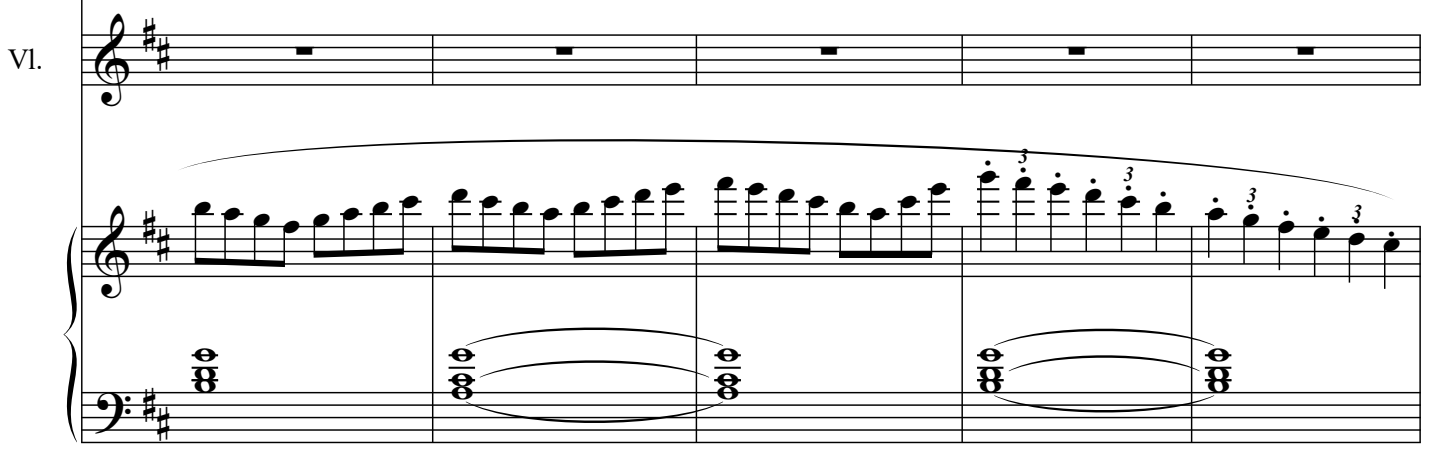
T.

B.



Detailed description: This block shows five empty vocal staves for Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.), each with a five-line staff and a key signature of two sharps. There are no notes or lyrics present in this section.

VI.



Detailed description: This block contains the instrumental parts. The top staff is for Violin (VI.) with a five-line staff and a key signature of two sharps. The bottom two staves are for piano accompaniment, with a grand staff (treble and bass clefs) and a key signature of two sharps. The piano part features a complex melodic line with triplets and a steady accompaniment of chords in the bass.

S. *cem,*

A. *cem,*

T. *cem,*

B. *cem,*

S.

A.


T.

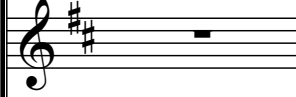
B.

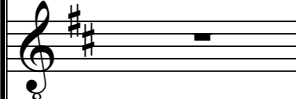
VI.

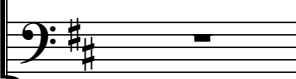
*tr*

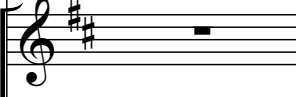
*pp*

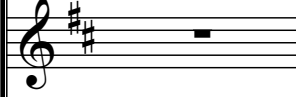
S. 

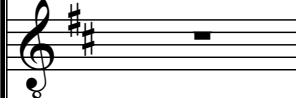
A. 

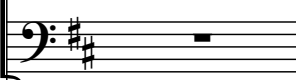
T. 

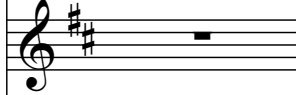
B. 

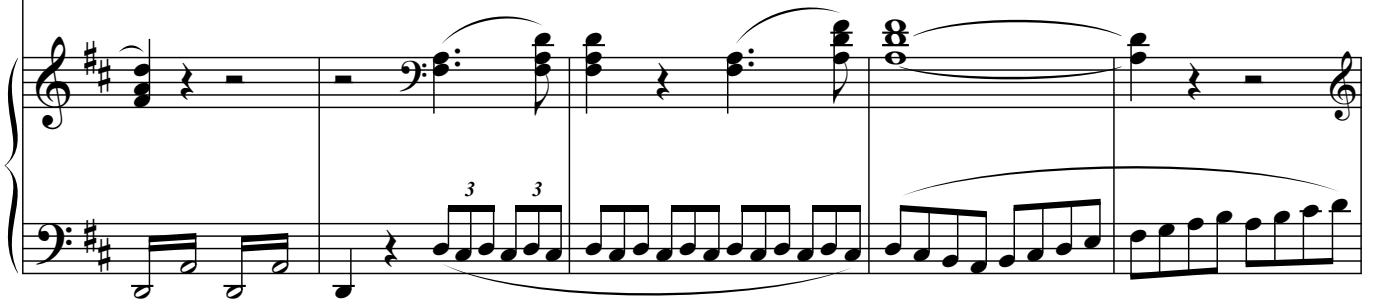
S. 

A. 

T. 

B. 

VI. 



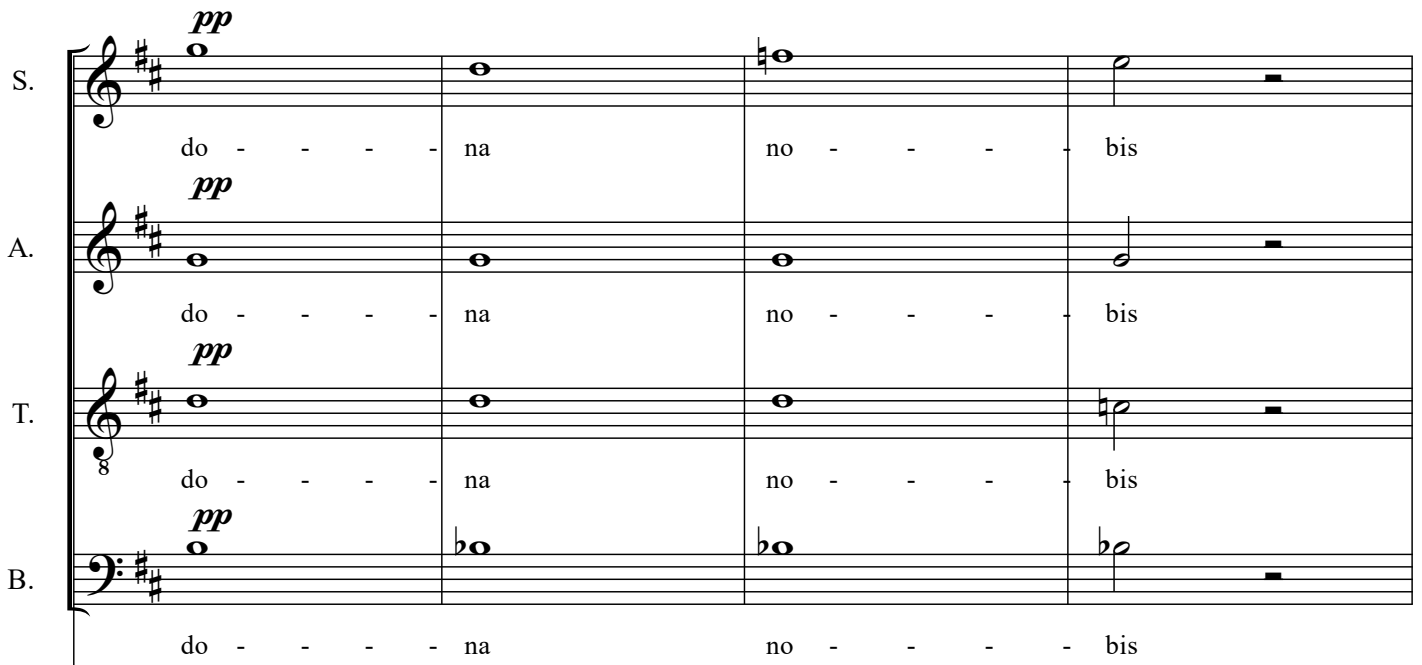
The piano accompaniment for the first system consists of two staves. The right hand (treble clef) plays a series of chords: a triad of G4, B4, D5 in the first measure, followed by a whole rest. The second measure contains a triad of G4, B4, D5 in the bass clef, followed by a whole rest. The third measure contains a triad of G4, B4, D5 in the bass clef, followed by a whole rest. The fourth measure contains a triad of G4, B4, D5 in the bass clef, followed by a whole rest. The fifth measure contains a triad of G4, B4, D5 in the bass clef, followed by a whole rest. The left hand (bass clef) plays a triplet of eighth notes in the first measure, followed by a whole rest. The second measure contains a triplet of eighth notes, followed by a whole rest. The third measure contains a triplet of eighth notes, followed by a whole rest. The fourth measure contains a triplet of eighth notes, followed by a whole rest. The fifth measure contains a triplet of eighth notes, followed by a whole rest.

S. *pp*  
do - - - - na no - - - - bis

A. *pp*  
do - - - - na no - - - - bis

T. *pp*  
do - - - - na no - - - - bis

B. *pp*  
do - - - - na no - - - - bis

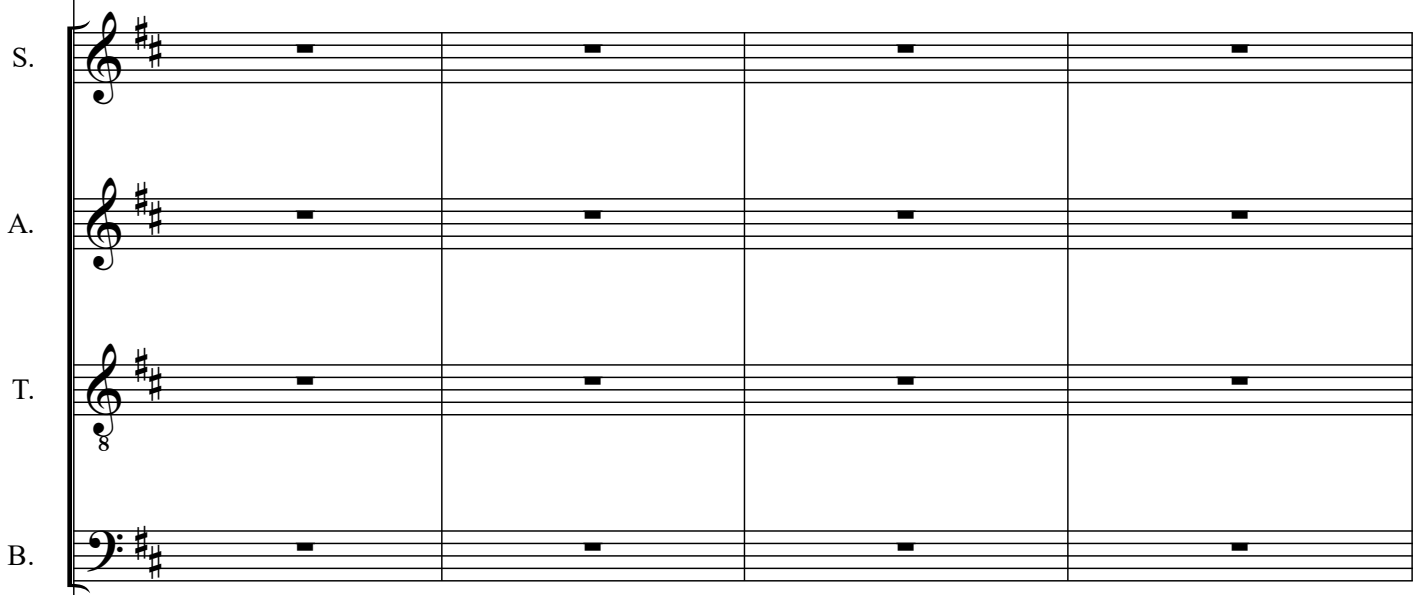


S.

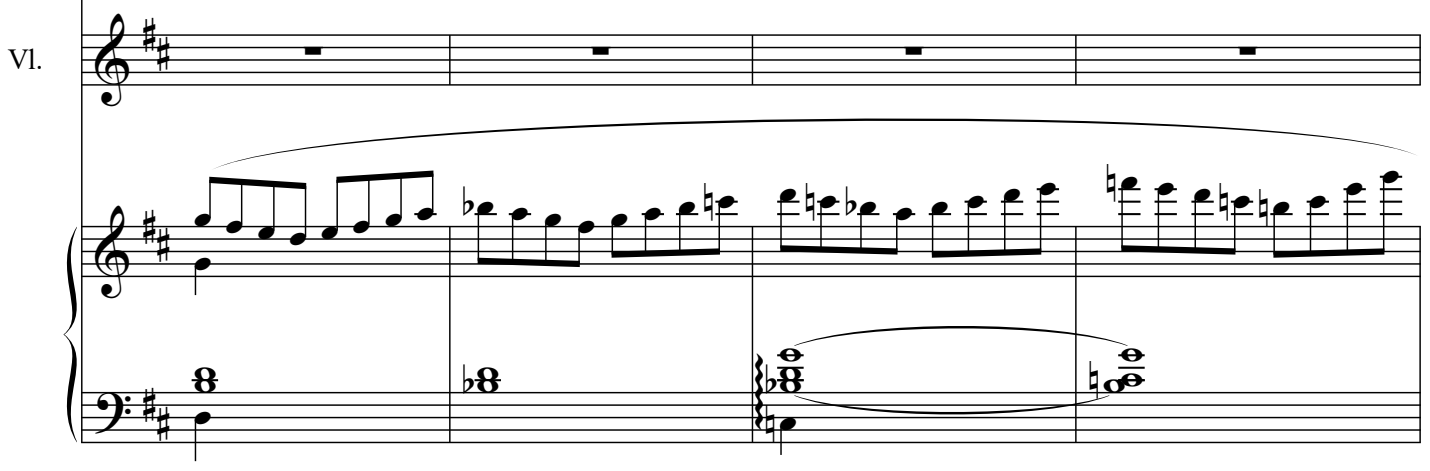
A.

T.

B.



VI.





*Viertel = Halbe*

S.

A.

T.

B.

*dolce*  
do - - - na


*dolce*  
do - - - na

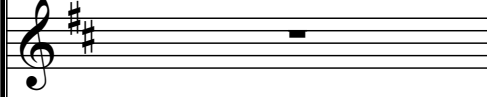
*dolce*  
do - - - na

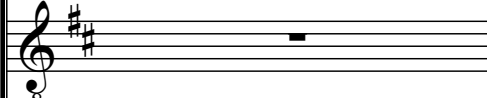
*dolce*  
do - - - na

VI.

*dolce con grazia*

S. 

A. 

T. 

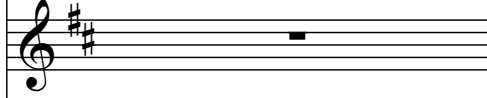
B. 

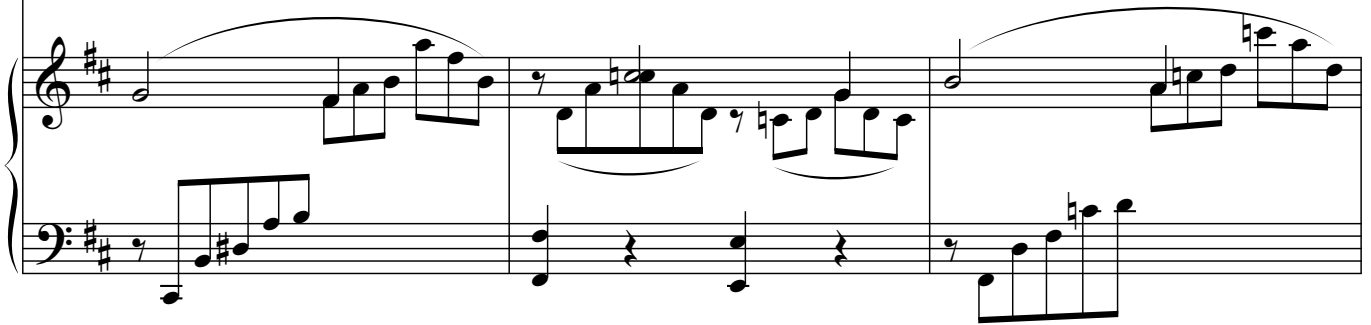
S.   
no - - - bis, do - - -

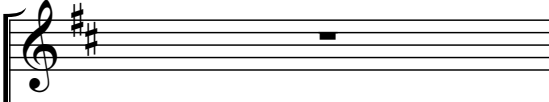
A.   
no - - - bis, do - - -


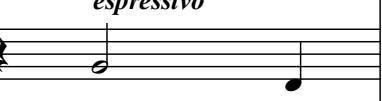
T.   
no - - - bis, do - - -

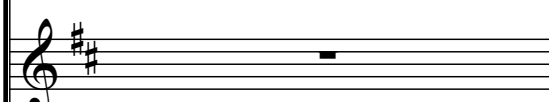
B.   
no - - - bis, do - - -


VI. 

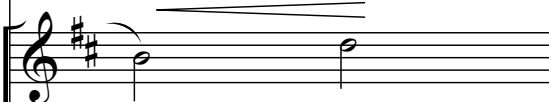
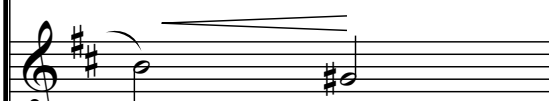
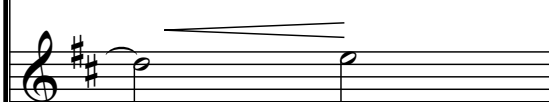



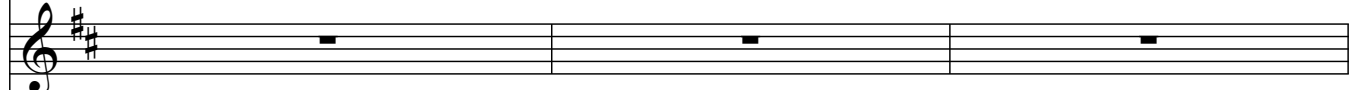
S. 

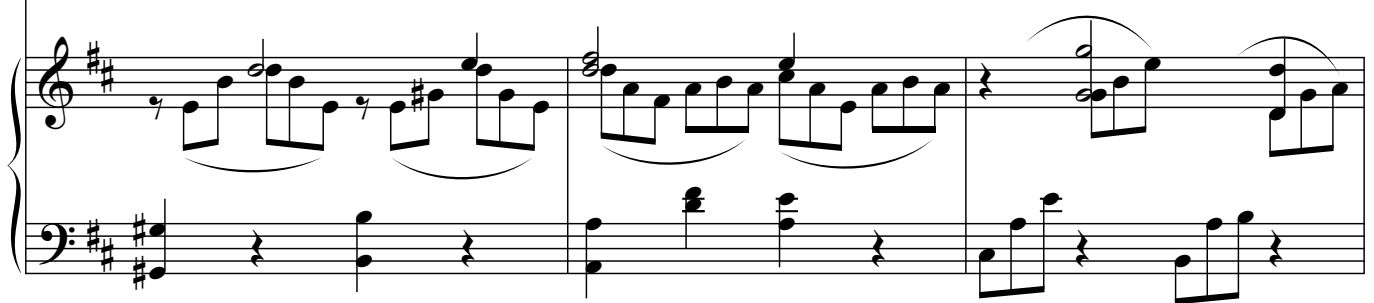
A.  *espressivo*  
do - - - na 

T. 

B. 

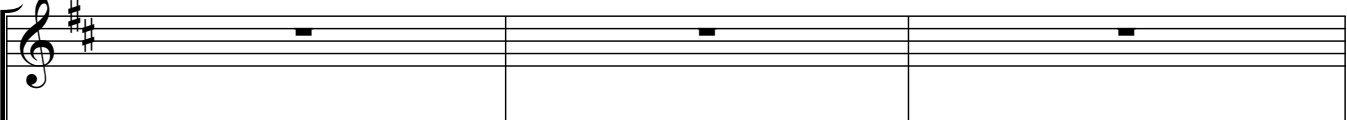
S.  - - - na pa - cem,  
A.  - - - na pa - cem,  
T.  - - - na pa - cem,  
B.  - - - na pa - cem,

VI. 

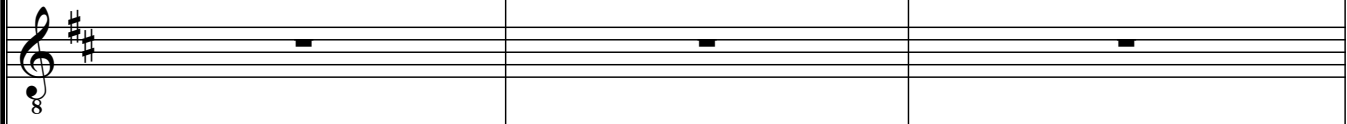



The piano accompaniment features a right hand with flowing sixteenth-note passages and a left hand with a steady bass line of eighth notes.



S. 


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

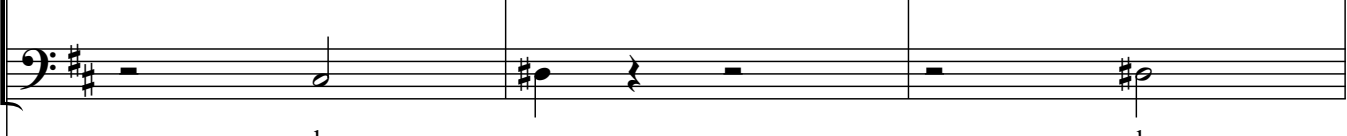
T. 

B. 

S.   
do - - - na, do - - -

A.   
do - - - na, do - - -

T.   
do - - - na, do - - -

B.   
do - - - na, do - - -

VI. 



*cresc.*

S. pa - - - - -

*poco a poco*

A. do - - - na no - - - bis *cresc.* pa - - - - -

T. *cresc.* pa - - - - -

B. *cresc.* pa - - - - -

*cresc.*

S. na, do - - - - -

A. na, do - - - - - *cresc.*

T. na, do - - - - - *cresc.*

B. na, do - - - - - *cresc.*

VI.

*poco a poco*

*cresc.*





S. \_\_\_\_\_

A. \_\_\_\_\_

T. \_\_\_\_\_

B. \_\_\_\_\_

S. *>* *>*  
- - na no - - bis pa - cem,

A. *>* *>*  
- - na no - - bis pa - cem,

T. *p*  
a -

B. *p*  
a -

VI. \_\_\_\_\_

*mf* *p* *mf* *p* *mf* *p* *breit* 12

S. \_\_\_\_\_  
A. \_\_\_\_\_  
T. \_\_\_\_\_  
B. \_\_\_\_\_

S. \_\_\_\_\_ *p cresc.* \_\_\_\_\_ *cresc.*  
a - men, a -  
A. \_\_\_\_\_ *p* \_\_\_\_\_ *cresc.* \_\_\_\_\_ *cresc.*  
a - - men, a - men, a -  
T. \_\_\_\_\_ *cresc.* \_\_\_\_\_ *cresc.*  
- - men, a - - men, a - men, a -  
B. \_\_\_\_\_ *cresc.* \_\_\_\_\_ *cresc.*  
- - men, a - - men, a - men, a -

VI. \_\_\_\_\_

\_\_\_\_\_ *gva* -----  
\_\_\_\_\_ *cresc.* \_\_\_\_\_ *cresc.*  
\_\_\_\_\_

S. \_\_\_\_\_

A. \_\_\_\_\_

T. \_\_\_\_\_

B. \_\_\_\_\_

S. *f* - - men, a - - - men,

A. *f* - - men, a - - - - men,

T. *f* - - men, a - - - - men,

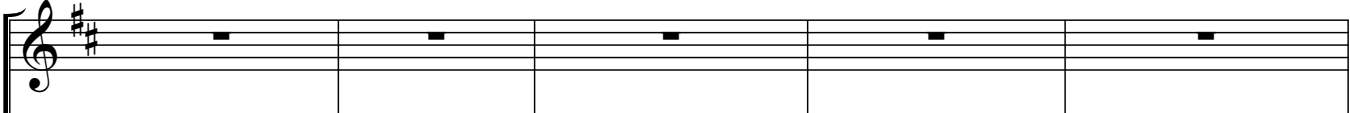
B. *f* - - men, a - - - - - men,

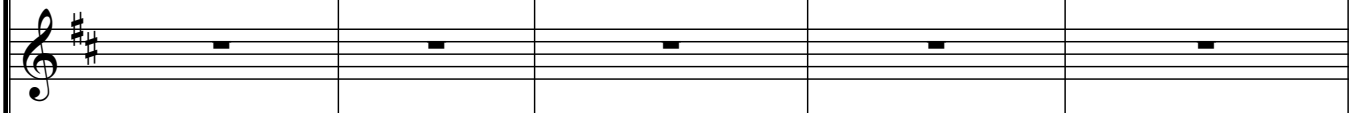
VI. \_\_\_\_\_

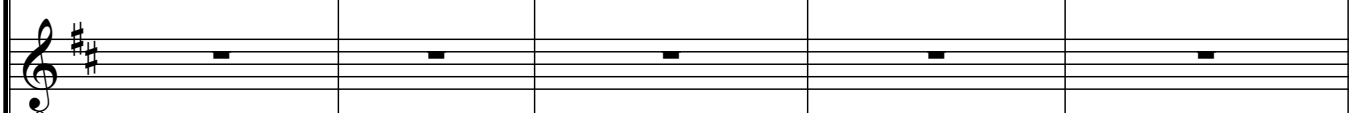
(8<sup>va</sup>) \_\_\_\_\_


*f* \_\_\_\_\_

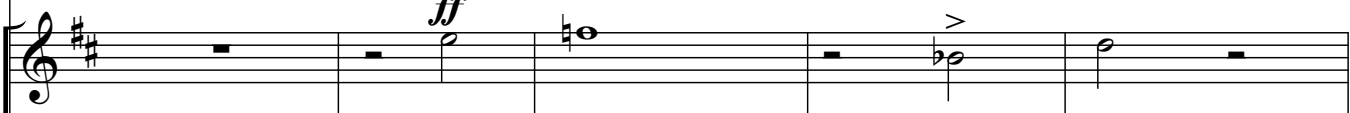
*ff* \_\_\_\_\_

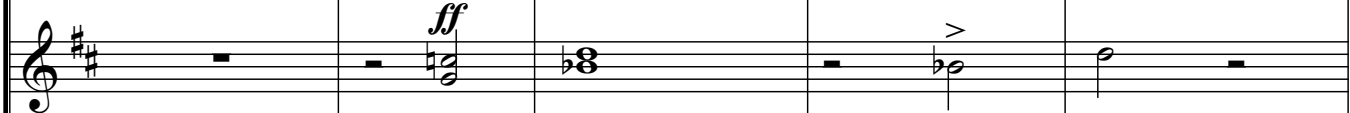
S. 

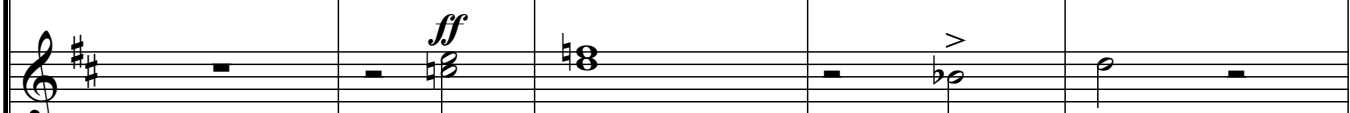
A. 

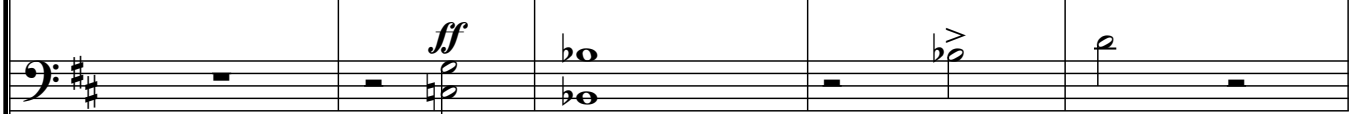
T. 

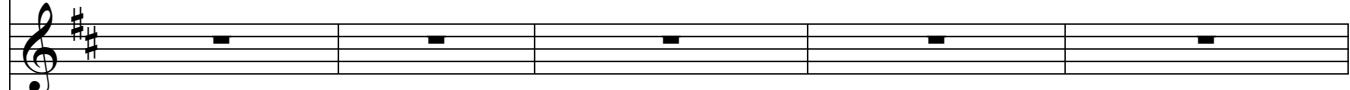
B. 

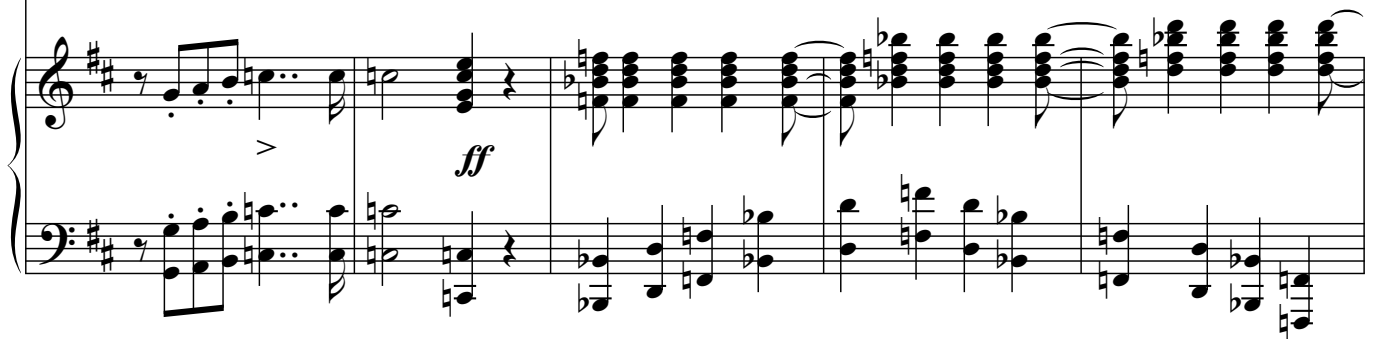
S.   
a - men, a - men,

A.   
a - men, a - men,

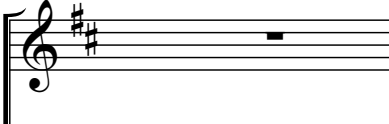
T.   
a - men, a - men,

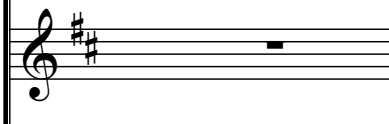
B.   
a - men, a - men,


VI. 

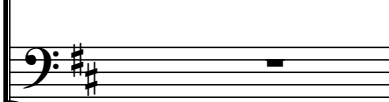


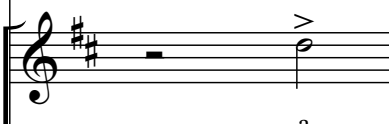


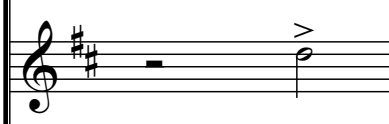
S. 

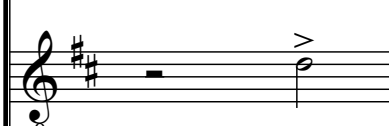
A. 


T. 

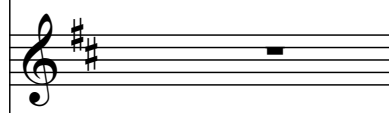
B. 

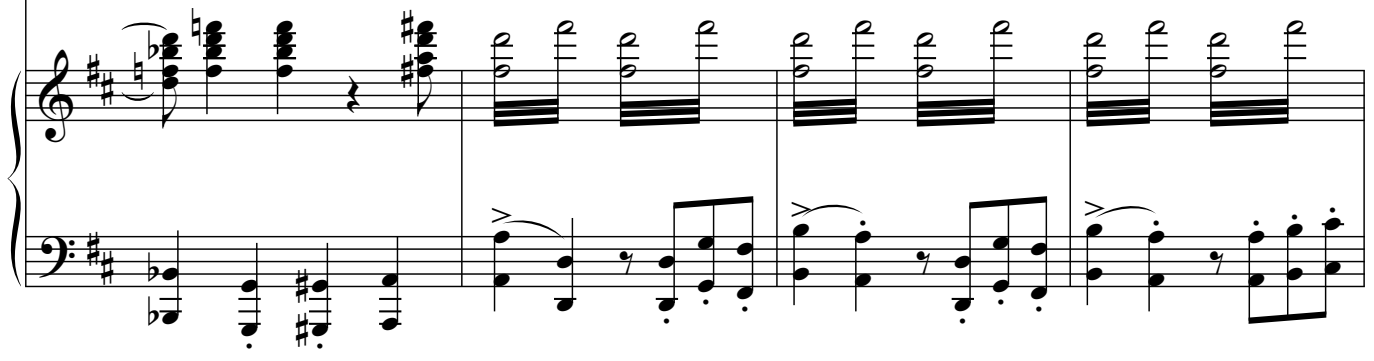
S.   
a - men, a - - - - men,

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

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

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

VI. 



The piano accompaniment consists of two staves. The right hand features a series of chords, primarily triads and dyads, with some grace notes and slurs. The left hand provides a rhythmic and harmonic foundation with a steady eighth-note accompaniment.

S. *ff* a - - - - - men.

A. *ff* a - - - - - men.

T. *ff* a - - - - - men.

B. *ff* a - - - - - men.

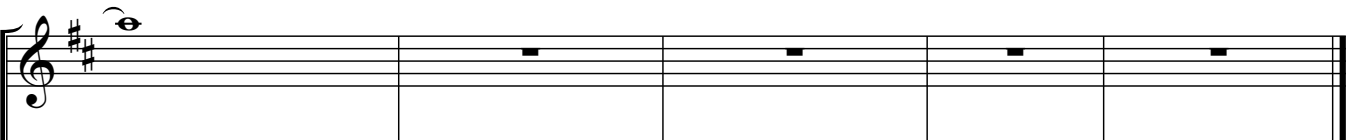
S. *ff* a - - - - - men, a - - - - - men.

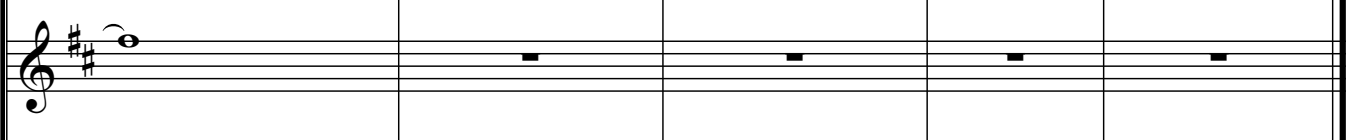
A. *ff* a - - - - - men, a - - - - - men.

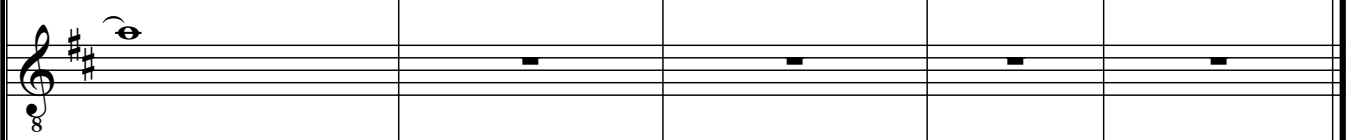
T. *ff* a - - - - - men, a - - - - - men.

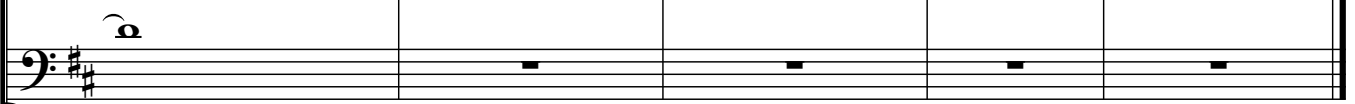
B. *ff* a - - - - - men, a - - - - - men.

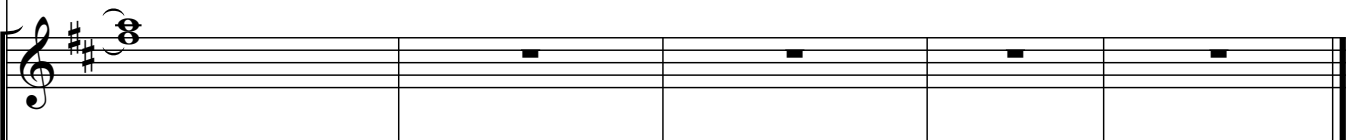
VI.

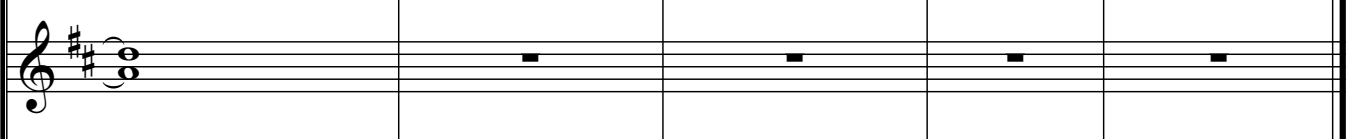
S. 

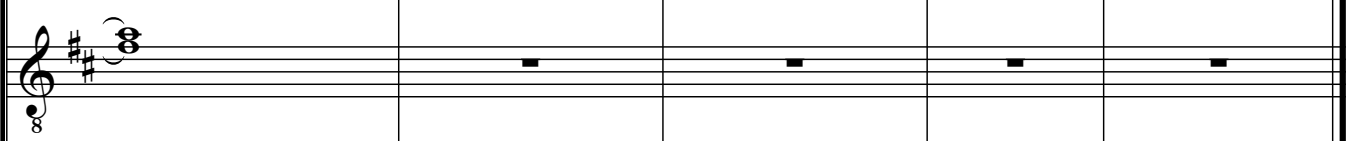
A. 

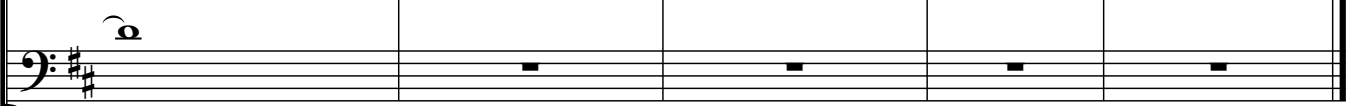
T. 

B. 

S. 

A. 

T. 

B. 

VI. 