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MOZART  
GROSSE MESSE  
IN C MOLL

KLAVIERAUSZUG MIT TEXT

Nº 1867



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B55

# Große Messe in C-moll

— von —

## W. A. MOZART

(Werk 427)

Nach Mozartschen Vorlagen vervollständigt

— von —

## ALOIS SCHMITT

Erste Aufführung durch den Mozartverein zu Dresden  
am 3. April 1901

Partitur

M. 15. —.

22 Orchesterstimmen  
je M. 1.20.

Orgelstimme  
M. 3. —.

4 Chorstimmen  
je M. —.60.

Klavierauszug mit Text  
M. 6. —.

Eigenthum der Verleger für alle Länder

### BREITKOPF & HÄRTEL.

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*Don de Mme. L. A. Joubert  
2 février 1867*

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## Vorwort.

Ein seltsames Verhängnis ist es gewesen, dass Mozart seine beiden bedeutendsten Werke kirchlicher Gattung, die »Grosse C-moll-Messe« und das »Requiem«, nicht beenden sollte! Bei Letzterem nahm der Tod ihm die Feder aus der Hand, erstere blieb unvollendet durch die Verkettung ungünstiger Umstände. Ihre Entstehung verdankt sie einem Versprechen, welches er seinem Vater gegeben, eine grosse Messe schreiben und sie in Salzburg aufführen zu wollen, wenn er Constanze als seine Gattin dahin bringen werde. Dass es ihm damit Ernst war, geht aus folgender Briefstelle vom 4. Januar 1783 hervor: »Wegen der Messe hat es ganz seine Richtigkeit, es ist mir nicht ohne Vorsatz aus der Feder geflossen, ich habe es in meinen Herzen wirklich versprochen.« Es ergibt sich hieraus, dass die C-moll-Messe das erste grosse Werk war, welches Mozart nach seiner Verheiratung (4. August 1782) schrieb. In welcher Stimmung er an die Arbeit ging, zeigt folgende, ebenfalls an den Vater gerichtete Briefstelle vom 17. August 1782: »Ich habe letzthin vergessen, Ihnen zu schreiben, dass wir (Mozart und Constanze) allzeit mitsammen sowohl in die heilige Messe, als zum Beichten und Communiciren gegangen sind und ich habe gefunden, dass ich niemals so kräftig gebetet, so andächtig gebeichtet und communicirt hätte, als an ihrer Seite und so ging es auch ihr.« O. Jahns Annahme, es handle sich bei dieser Messe im wesentlichen um eine nur zum Studium unternommene Arbeit, wird durch den Inhalt dieser Briefe widerlegt. Durch die allsonntäglichen Aufführungen beim Baron van Swieten trat Mozart den Meistern J. S. Bach und Händel näher. Von Ersterem bearbeitete er für Streichinstrumente 5 Fugen, von Letzterem instrumentirte er mehrere Oratorien im Auftrage van Swietens. Der Einfluss norddeutscher, protestantischer Kunst ist daher in dieser Messe unverkennbar. Das Credo und Sanctus gemahnt an Händel und im Gloria (1. Satz) ist sogar eine Reminiscenz (Note für Note) aus dem Hallelujah des Messias! Das Quartett »Benedictus« athmet Bachschen Geist. Die herbe Süssigkeit, die meisterhafte Polyphonie dieses Stückes verleihen ihm ein ganz eigenartiges Gepräge und stempeln es zu einem Unikum in der Mozartlitteratur. Um so merkwürdiger ist die Assimilirungsfähigkeit Mozarts, als er, während er sich dem Ernste und strengen Styl eines Werkes wie die C-moll-Messe hingab, zu gleicher Zeit im lebhaftesten Verkehr mit der italienischen Opera buffa stand, für die er zahlreiche charakteristische Stücke

schrrieb, ohne seine Eigenart im geringsten preiszugeben. — Das junge Ehepaar traf im Juli 1783 in Salzburg ein, von der Messe war abernur das Kyrie, Gloria, Sanctus und Benedictus fertig, das Credo nur theilweise, das Agnus noch gar nicht komponirt. — Am 25. August desselben Jahres fand die erste Aufführung statt und zwar in der St. Peterskirche zu Salzburg (nicht zu Wien, wie in der Vorrede zu Andrés Klavier-Auszug bemerkt ist). Hiernach ruhte das Werk über 100 Jahre, d. h. bis zum **3. April 1901**, an welchem Tage dasselbe in der Martin Lutherkirche zu Dresden seine Auferstehung feierte. — Es ist nicht anzunehmen, dass Mozart bei der Salzburger Aufführung sich mit einem Fragment begnügt haben sollte. Wahrscheinlich wird er, wie auch O. Jahn meint, das Fehlende durch Stücke aus früheren Messen (er hatte deren 16 geschrieben) ergänzt haben. Welche Stücke dies gewesen sein mögen, konnte leider, trotz vielfacher Bemühung nicht ermittelt werden. Nissens Behauptung, Mozart habe die Messe in Salzburg fertig komponirt, hat sich als ein Irrthum erwiesen.

Nach Wien zurückgekehrt, war der Meister zunächst durch Unterrichten und Arbeiten zu seinen zahlreichen Akademien übermässig beschäftigt. Zur Composition von Kirchenwerken bot sich ihm keine Gelegenheit. Zu Anfang 1785 trat jedoch ein Umstand ein, der für die C-moll-Messe verhängnisvoll werden sollte. Aufgefordert, in wenig Wochen ein italienisches Oratorium zu schreiben, welches zur Fastenzeit im Burgtheater zu wohlthätigem Zwecke aufgeführt werden sollte, übernahm der allzeit zuvorkommende Meister diesen Auftrag. Doch ausser Stande, in der gegebenen Zeit ein so umfangreiches Werk neu zu komponiren, griff er zu seiner Messe und verwendete die grössere Hälfte davon für das Oratorium. Es wurde wohl oder übel ein italienischer Kantatentext untergelegt, 2 neue Arien hinzukomponirt nebst einer dreistimmigen Cadenz zur Schlussfuge des Gloria, und so wurde das Gelegenheits-, richtiger Verlegenheits-Oratorium: »Davidde penitente« fertig und am 13. und 17. März 1785 aufgeführt und später veröffentlicht. Das Schicksal der Messe war damit besiegelt. Sie blieb verschollen trotz des von André 1840 veröffentlichten Fragments und der von Breitkopf & Härtel herausgegebenen Partitur in der Gesamtausgabe von Mozarts Werken.

Das fertige Sanctus und Benedictus, das in dem Oratorium keine Verwendung gefunden, sowie die beiden unfertigen Credosätze, blieben un-

beachtet. Mozart hat in keinem seiner Werke, das Requiem ausgenommen, den erhabenen Ernst und die tief religiöse Weihe seiner grossen C-moll-Messe wieder erreicht, geschweige denn überboten. Die fast durchgängig strenge Schreibart, die Anwendung 5- und 8stimmigen Chorsatzes, die breite Anlage der einzelnen Stücke, sowie die Behandlung des Orchesters, erheben sie himmelhoch über alle seine früheren Werke dieser Gattung und rücken sie auch äusserlich in die Nachbarschaft der grossen Messen von J. S. Bach und Beethoven.

Aus dieser Überzeugung entsprang der Wunsch, das erhabene Werk in seiner wahren Bedeutung wieder herzustellen. Dazu war zweierlei erforderlich: die Wiedereinsetzung des Originaltextes und der Rahmen einer vollständigen Messenaufführung, und so trat die Frage an uns heran, ob das, was s. Z. zur Ergänzung des Requiems in verhältnissmässig weit ausgedehnterem Maasse geschehen ist, in vorliegendem Falle nicht auch möglich wäre. Nach reiflicher Erwägung durfte diese Frage bejaht werden. Die instrumentale Ausarbeitung der von Mozart in vollständigem Entwurfe hinterlassenen Sätze wurde vom Unterzeichneten vollendet, die fehlenden Theile des Credo durch andere **Mozartsche Kirchen-Stücke** ergänzt und dem Ganzen eingefügt — die hierbei in Frage kommenden Werknummern (nach Köchel) sind im Inhaltsverzeichnis des Klavier-Auszugs bezw. der Partitur mitgetheilt — sowie zum *Agnus Dei*, nach dem Vorgang des Requiems, das Anfangsstück der

Dresden, im Mai 1901.

Messe, das *Kyrie* benutzt. Es liegt somit die Partitur einer **vollständigen Messe** vor.

Dem Mozartverein zu Dresden und seinem idealgesinnten Vorstände gebührt das Verdienst, die erste Aufführung derselben geplant und durchgeführt zu haben. In Sonderheit sei dem begeisterten und in der Mozartlitteratur selten bewanderten Vorstandsmitgliede Herrn Ingenieur Ernst Lewicki auch an dieser Stelle nochmals aufrichtiger Dank gesagt, denn ohne seine Anregung und nimmermüde Beihilfe bei Auswahl der Ergänzungsnummern wäre die schwierige Arbeit weder begonnen noch beendet worden.

Die beiden von dem genannten Vereine am 3. und 5. April 1901 unter Mitwirkung des Römhildschen Kirchenchors der Martin Luther-Gemeinde sowie der Solisten: Frau Hofkapellmeister Schmitt-Csányi, Fr. Th. Rothauser v. d. K. Hofoper i. Berlin, des noch in letzter Stunde eingetretenen Konzertsängers Hrn. Willy Schmidt aus Frankfurt a. M. und des Hrn. E. Franck (Dresden) veranstalteten Aufführungen haben bewiesen, dass das Werk in der vorliegenden neuen Gestalt der Einheitlichkeit nicht entbehrt, welche als eine der Grundbedingungen eines jeden Kunstwerks zu gelten hat. So möge denn Mozarts C-moll-Messe von Dresden aus ihren Weg durch die ganze Welt nehmen, zur Ehre ihres Schöpfers, zur Freude und Erhebung seiner Freunde und Bewunderer!

**Alois Schmitt**, Hofkapellmeister a. D.,  
z. Z. Dirigent des Mozartvereins zu Dresden.

# Verzeichnis der einzelnen Messensätze

nebst Angabe der zur Vervollständigung benutzten Mozartschen Kirchenstücke.



## I. Kyrie.

Nr.		Seite
1.	„Kyrie.“ (Chor 4stimmig und Sopran Solo). Original-Partitur K.-V. 427 . . . . .	1

## II. Gloria.

2.	„Gloria.“ (Chor, 4stimmig) . . . . .	Original-Partitur K.-V. 427 . . . . .	10
3.	„Laudamus te.“ (Mezzo-Sopran Solo.) (Kürzung: 2mal 7 Takte). > > >	427 . . . . .	16
4.	„Gratias.“ (Chor, 5stimmig) . . . . .	> > > 427 . . . . .	22
5.	„Domine.“ (Duett für Sopran und Mezzo-Sopran) . . . . .	> > > 427 . . . . .	25
6.	„Qui tollis.“ (Doppelchor) . . . . .	> > > 427 . . . . .	30
7.	„Quoniam.“ (Terzett für Sopran, Mezzo-Sopran und Tenor) . . . . .	> > > 427 . . . . .	39
8.	„Jesu Christe. — Cum sancto spiritu.“ (Chor, 4stimmig) . . . . .	> > > 427 . . . . .	48

## III. Credo.

9.	„Credo.“ (Chor, 5stimmig.) Vorlage: Original-Partiturentwurf K.-V. 427 . . . . .	61
10.	„Et incarnatus est.“ (Sopran-Solo mit obligater Flöte, Oboe und Fagott.) Vorlage: Original-Partiturentwurf (Kürzung: 14 Takte) K.-V. 427 . . . . .	74
11.	„Crucifixus.“ (Chor, 4stimmig.) Vorlage: Chorskizze >zu einem Requiem< K.-V. Anhang 21. . . . .	79
12.	„Et resurrexit.“ (Chor, 4stimmig.) Vorlage: K.-V. 139 u. 323 . . . . .	82
13.	„Et in spiritum Sanctum.“ (Tenor-Solo und Chor, 4stimmig.) Vorlage: K.-V. 262 . . . . .	90
14.	„Credo in unam sanctam.“ (Chor, 4stimmig.) Vorlage: K.-V. 322 u. 337 . . . . .	97
15.	„Et vitam venturi.“ (Chor, 4stimmig.) Vorlage: K.-V. 262 . . . . .	104

## IV. Sanctus.\*)

16.	„Sanctus“ u. „Osanna.“ (Doppelchor.) Original-Partitur K.-V. 427 . . . . .	111 u. 114
17.	„Benedictus.“ (Solo-Quartett.) Original-Partitur K.-V. 427 . . . . .	122

Chor: Osanna in excelsis.

## V. Agnus Dei.

18.	„Agnus Dei.“ (Chor, 4stimmig u. Sopran-Solo.) Vorlage: Das Kyrie (Nr. 1 der Messe) . . . . .	135
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\*) Aus dem Chorsatz des Sanctus, vor allem aber aus der Orchesterbegleitung der Osanna-Doppelfuge, geht zweifellos hervor, dass Mozart diese Sätze nicht 5stimmig resp. 4stimmig, sondern für Doppelchor komponirt hat. Die Originalhandschrift, im Besitze der Kgl. Bibliothek zu Berlin, enthält auf einem Bogen zehnzeiligen Notenpapiers nur die Partitur sämtlicher Blasinstrumente (2 Ob., 2 Fag., 2 Hörner, 2 Tromp. und 3 Posaunen nebst Pauken). Chor und Streichorchester sind verloren gegangen und es bleibt vorerst räthselhaft, wie es geschehen konnte, dass diese Stücke in den bisherigen Ausgaben ohne Weiteres als 5, resp. 4stimmige Chöre veröffentlicht wurden. Auch André kann vom Sanctus und Osanna nicht das vollständige Material der Chorpartie besessen haben.

Die Orgelstimme zu dieser Messe ist durchgängig nach dem bezifferten Orgelbass der Originale vom Unterzeichneten ausgesetzt. Die sonstigen Zusätze sind in der Partitur durch den Buchstaben S. gekennzeichnet.

Alois Schmitt.



# Text der Messe.

## I. Kyrie.

	Seite
No. 1. „Kyrie.“ (4stimmiger Chor und Sopran-Solo.) . . . . .	1
Kyrie eleison, Herr, erbarme dich, Christe eleison, Christus, erbarme dich, Kyrie eleison. Herr, erbarme dich.	

## II. Gloria.

No. 2. „Gloria.“ (4stimmiger Chor.) . . . . .	10
Gloria in excelsis Deo Ehre sei Gott in der Höhe et in terra pax hominibus und auf Erden Friede den bonae voluntatis. Menschen die guten Willens sind.	
No. 3. „Laudamus te.“ (Mezzosopran-Solo.) . . . . .	16
Laudamus te, benedicimus te, Wir loben dich, wir preisen adoramus te, glorificamus te. wir beten dich an, wir ver- herrlichen dich.	
No. 4. „Gratias.“ (5stimmiger Chor.) . . . . .	22
Gratias agimus tibi propter Dank sagen wir dir wegen magnam gloriam tuam. deiner grossen Herrlichkeit.	
No. 5. „Domine.“ (Duett für Sopran und Mezzosopran.) 25	
Domine Deus, rex coelestis Herr, himmlischer König, Deus, unser Gott, pater omnipotens, Domine, allmächtiger Vater, Herr, fili unigenite, Jesu Christo des Vaters eingeborener Sohn Jesus Christus	
Domine Deus Herr, unser Gott, agnus dei, filius patris. Lamm Gottes, Sohn des Vaters.	
No. 6. „Qui tollis.“ (Doppelchor.) . . . . .	30
Qui tollis peccata mundi, Der du hinwegnimmst die Sünden der Welt, miserere nobis, suscipe erbarne dich unser, nimm auf deprecationem nostram, unser Flehen, qui sedes ad dexteram patris, der du sitztest zur Rechten des Vaters, miserere nobis. erbarne dich unser.	
No. 7. „Quoniam.“ (Terzett für Sopran, Mezzosopran und Tenor.) . . . . .	39
Quoniam tu solus sanctus, Weil Du allein heilig, tu solus Dominus, tu solus Du allein der Herr, Du allein altissimus. der Höchste.	
No. 8. „Jesu Christe“, „cum sancto spiritu.“ (4stim- miger Chor.) . . . . .	48
Jesu Christe, Jesus Christus, cum sancto spiritu in gloria mit dem heiligen Geist in der Herrlichkeit Dei patris. Amen. Gottes des Vaters. Amen.	

## III. Credo.

No. 9. „Credo.“ (5stimmiger Chor.) . . . . .	61
Credo in unum Deum, Ich glaube an einen Gott, Patrem omnipotentem, den allmächtigen Vater, Factorem coeli et terrae, Schöpfer des Himmels und der Erde, visibilium omnium, alles Sichtbaren et invisibilium und Unsichtbaren et in unum Dominum und an einen Herrn Jesum Christum, filium Jesum Christum, den einge- bornen Dei unigenitum, et ex patre Sohn Gottes und vom Vater natum ante omnia saecula, abstammend vor allen Zeiten, Deum de Deo, lumen de lumine Gott vom Gott, Licht vom Lichte Deum verum de Deo vero, wahrer Gott vom wahren Gotte, genitum non factum gezeugt, nicht erschaffen consubstantialem patri gleichen Wesens mit dem Vater per quem omnia facta sunt, durch den alles erschaffen worden ist, qui propter nos homines der wegen uns Menschen et propter nostram salutem und wegen unsres Heils descendit de caelis. herniederstieg vom Himmel.	

	Seite
No. 10. „Et incarnatus.“ (Sopran-Solo mit oblig. Flöte, Oboe und Fagott.) . . . . .	74
Et incarnatus est de spiritu Und empfangen ward vom sancto, heiligen Geist, ex Maria virgine geboren von Maria der Jung- frau et homo factus est. und Mensch geworden ist.	
No. 11. „Crucifixus.“ (4stimmiger Chor.) . . . . .	79
Crucifixus etiam pro nobis Und gekreuziget wurde für uns sub Pontio Pilato unter Pontius Pilatus passus et sepultus est. litt und begraben ward.	
No. 12. „Et resurrexit.“ (4stimmiger Chor.) . . . . .	82
Et resurrexit tertia die Und wieder auferstand am dritten Tage secundum scripturas, nach der Schrift, et ascendit in caelum, und aufstieg in den Himmel, sedet ad dexteram patris, sitzt zur Rechten des Vaters et iterum venturus est und wieder kommen wird cum gloria, judicare in Herrlichkeit, zu richten vivos et mortuos, die Lebendigen und die Toten, cujus regni non erit finis. dessen Reich ohn' Ende sein wird.	
No. 13. „Et in spiritum.“ (Tenorsolo u. 4stimm. Chor.) 90	
Et in spiritum sanctum, Und an den heiligen Geist, Dominum et vivificantem, Der Herr ist und Leben giebt, qui ex patre filioque procedit, Der aus dem Vater und Sohne hervorgeht, qui cum patre et filio der mit dem Vater und Sohne simul adoratur und zugleich angebetet wird et conglorificatur, und verherrlicht, qui locutus est per prophetas. Der geredet hat durch die Propheten.	
No. 14. „Credo in unam.“ (4stimmiger Chor.) . . . . .	97
Credo in unam sanctam Ich glaube an eine heilige catholicam et apostolicam allgemeine und apostolische ecclesiam. Confiteor Kirche. Ich bekenne unum baptisma eine Taufe in remissionem peccatorum zur Vergebung der Sünden et expecto resurrectionem und erwarte die Auferstehung mortuorum. der Toten.	
No. 15. „Et vitam.“ (4stimmiger Chor.) . . . . .	104
Et vitam venturi saeculi. Und ein ewiges Leben Amen.	

## IV. Sanctus.

No. 16. „Sanctus.“ (Doppelchor.) . . . . .	111
Sanctus, Sanctus, Sanctus Heilig, Heilig, Heilig Dominus Deus Sabaoth! Herr Gott Zebaoth! Pleni sunt coeli et terra Voll sind Himmel und Erde gloria tua. Deines Ruhmes.	
„Osanna.“ (Doppelchor.) . . . . .	114
Osanna in excelsis. Hosianna in der Höhe.	
No. 17. „Benedictus.“ (Soloquartett.) . . . . .	122
Benedictus qui venit in Hochgelobt sei der da kommt nomine Domini. im Namen des Herrn. Osanna in excelsis. (Chor.) Hosianna in der Höhe.	

## V. Agnus Dei.

No. 18. „Agnus Dei.“ (4stimm. Chor und Sopran-Solo.) 135	
Agnus Dei, qui tollis peccata Lamm Gottes, das du hinweg- mundi, miserere nobis. nimmst die Sünde der Welt, erbarme dich unser. Dona nobis pacem. Gieb uns Frieden.	

# Grosse Messe in C moll

von

## W. A. MOZART.

(Werk 427.)

### Nº 1. Kyrie.

Andante moderato.

Nach Mozartschen Vorlagen  
vervollständigt  
von Alois Schmitt.

Pianoforte.

C H O R.

Sopran.

Alt.

Tenor.

Bass.

*f* TUTTI.

Ky - ri - e e -

*f* TUTTI.

Ky - ri -

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

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

*f* TUTTI.

Ky - ri - e e - lei - son.

*f* TUTTI.

Ky - ri - e e lei - son.



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

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

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

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

lei - - - son.  
 - - - son.  
 - - - son.  
 le i - - - son.

VI.  
 Ob. Fag.

**B** SOLO. Sopran.  
 Chri - - - ste e - lei - - son, e - lei - son,  
 TULLI. Sopr. *p*  
 Alt. Chri -  
 TULLI. *p*  
 e - lei -  
 e - lei -

**B**  
*p*



SOLO. Sopran.

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

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

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

**TUTTI. Sopran.** *p* e - lei - son, e - lei - son, **SOLO.** Chri-ste e -  
 - son, **Alt.** *p*  
**Tenor.** *p* Chri - - - ste e - lei - son.  
**Bass.** *p* e - - - lei - - - son.  
 e - - - lei - - - son.

SOLO. Sopran.

lei -

TUTTI. Sopran.

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

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

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

TUTTI. Ky - ri - e e -

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

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

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

**D** *p*  
 Ky - - ri - e e - lei - son, e - lei - son, e -  
*p* Ky - - ri - e e - lei - - son,  
*p* Ky - - ri - e e - le - - i -  
 Ky - - ri - e e - - lei - - son,

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

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

N<sup>o</sup> 2. Gloria.

Allegro vivace.

Sopran. **C H O R.**  
 Alt.  
 Tenor.  
 Bass.

*f* TUTTI. Glo - ri - a  
*f* TUTTI. Glo - ri - a  
*f* TUTTI. Glo - ri - a in ex - cel -  
*f* TUTTI. Glo - ri - a in ex - cel -

Allegro vivace.

Pianoforte.

The first system of the musical score features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts are marked with a forte dynamic (*f*) and the instruction 'TUTTI'. The lyrics are 'Gloria' for the first three parts and 'Gloria in excelsis' for the Bass part. The piano accompaniment is marked with a forte dynamic (*f*) and begins with a series of chords in the right hand and a bass line in the left hand.

in ex - cel -  
 in ex - cel -  
 - sis, in ex - cel -  
 - sis, in ex - cel -

The second system continues the vocal and piano parts. The vocal parts have lyrics 'in excelsis' and '- sis, in excelsis'. The piano accompaniment continues with a rhythmic pattern of eighth and sixteenth notes.

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

The third system concludes the vocal and piano parts. The vocal parts have lyrics '- sis, in excelsis, - sis, - sis, - sis, Glo - ri - a in ex -' and 'Glo - ri - a in ex -'. The piano accompaniment continues with a rhythmic pattern of eighth and sixteenth notes.

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

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

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

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

*p* et in ter - ra, in ter - ra pax ho - mi - nibus  
 et in ter - ra, in ter - ra pax ho - mi - nibus  
*p* et in ter - ra pax ho - mi - nibus  
 et in ter - ra pax ho - mi - nibus

bo - nae vo -  
 bo - nae  
 bo -

lun - ta -

vo - lun - ta -

nae vo - lun - ta -

bo - nae vo - lun -

The first system consists of five staves. The top four staves are vocal parts: Soprano (treble clef), Alto (treble clef with a sharp sign), Tenor (treble clef), and Bass (bass clef). The fifth staff is the piano accompaniment, split into right and left hands. The lyrics are: lun - ta - vo - lun - ta - nae vo - lun - ta - bo - nae vo - lun -

**B** *f* - tis. Glo - ri.a in excel - sis, in excel - sis, in ex -

- tis. Glo - ri.a in excel - sis, in ex -

- tis. Glo - ri.a in excel - sis, in ex - cel - sis, in ex - cel - sis, in ex -

ta - tis. Glo - ri.a in ex -

The second system consists of five staves. The top four staves are vocal parts. The fifth staff is the piano accompaniment. A section marker **B** and dynamic marking *f* are present. The lyrics are: - tis. Glo - ri.a in excel - sis, in excel - sis, in ex - - tis. Glo - ri.a in excel - sis, in ex - - tis. Glo - ri.a in excel - sis, in ex - cel - sis, in ex - cel - sis, in ex - ta - tis. Glo - ri.a in ex -

celsis, in ex.cel - sis - sis - De -

celsis, in ex.cel - sis, in ex.cel -

cel - sis, in ex.cel -

celsis, in ex.cel - sis, in ex - cel - sis, in ex -

The third system consists of five staves. The top four staves are vocal parts. The fifth staff is the piano accompaniment. The lyrics are: celsis, in ex.cel - sis - sis - De - celsis, in ex.cel - sis, in ex.cel - cel - sis, in ex.cel - celsis, in ex.cel - sis, in ex - cel - sis, in ex -

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

De-o, in excel-sis, in ex-cel-sis, in excel-sis, et in ter - p -  
 De-o, in excel-sis, in ex-cel-sis, in excel-sis, et in  
 De-o, in excel-sis, in ex-cel-sis, in excel-sis,  
 o, in excel-sis, in ex-cel-sis, in excel-sis, et in

ra, in ter - ra pax ho - mi - nibus bo -  
 ter ra, in ter - ra pax ho - mi - nibus  
 et in ter - ra pax ho - mi - nibus  
 ter - ra pax ho - mi - nibus

nae vo - lun -

bo - nae vo -

bo - nae

bo -

The first system consists of four staves. The top two staves are vocal lines. The first vocal line starts with a treble clef and a key signature of one sharp (F#). The second vocal line starts with a bass clef and a key signature of one flat (Bb). The piano accompaniment is on the bottom two staves, with a treble clef and a key signature of one flat. The piano part features a rhythmic pattern of eighth notes and sixteenth notes in the right hand, and block chords in the left hand.

ta - tis.

lun - ta - tis.

vo - lun - ta - tis.

- nae vo - lun - ta - tis.

ta - tis.

lun - ta - tis.

vo - lun - ta - tis.

- nae vo - lun - ta - tis.

The second system consists of four staves. The top two staves are vocal lines. The first vocal line starts with a treble clef and a key signature of one flat. The second vocal line starts with a bass clef and a key signature of one flat. The piano accompaniment is on the bottom two staves, with a treble clef and a key signature of one flat. The piano part continues with the rhythmic pattern from the first system, with a *p* dynamic marking in the right hand.

*pp*

The third system consists of two staves for piano accompaniment. The top staff has a treble clef and a key signature of one flat. The bottom staff has a bass clef and a key signature of one flat. The piano part features a rhythmic pattern of eighth notes and sixteenth notes in the right hand, and block chords in the left hand. A *pp* dynamic marking is present in the right hand.

## Nº 3. Laudamus te.

Allegro aperto.

Pianoforte.

The first system of piano accompaniment consists of four staves. The top staff is the right hand, and the bottom staff is the left hand. The music is in 2/4 time with a key signature of one flat (B-flat). The first two staves show a piano (*p*) introduction with a melodic line in the right hand and a rhythmic accompaniment in the left hand. The third and fourth staves feature a forte (*f*) section with trills (*tr*) in the right hand and a more active left hand accompaniment.

A Mezzo-Sopran.  
SOLO.

The second system includes a vocal line and piano accompaniment. The vocal line is written on a single staff in the soprano clef. The piano accompaniment consists of two staves (right and left hands). The lyrics are: "Lau - da - - - mus te, - - - be - - ne - di - - ci - mus te, - - - be - - ne - di - - ci - mus". The piano accompaniment continues with the same musical material as the first system, with dynamics ranging from piano (*p*) to forte (*f*).

B

te, a - - - do -

ra - - mus te. glo - ri - fi - ca - mus te glo - ri - fi -

ca -

- mus

NB. Bei Kürzung bleiben die folgenden 9 Takte bis  $\text{§}$  weg.  
V. A. 1567.

**C**

te, glo-ri-fi-ca

triumm  
mus  
cresc.

**S**

te.

**D**

Lau-da-mus  
Ob.

te, a-do-ra-mus te, Be-ne-di-cimus

te, glo - ri - fi - ca - mus te, glo - ri - fi - ca - mus te, lau - damus

te, a - do - ra - mus te.

**E**  
Lau - da -

- mus te, - be - ne -

di - ci - mus te, - be - ne - di - ci - mus

te, a - - - do -

ra - mus te, glo - ri - fi - ca -

mus te,

**F**

**G**  
NB

NB. Bei Kürzung bleiben die folgenden 12 Takte bis  $\oplus$  weg.

V. A. 1867.

glo - ri - fi - ca -

H  
- mus te, glo - ri - fi -

ca - mus

te.

N<sup>o</sup> 4. Grati-as.

Adagio. *f*

Sopran I. Gra - ti-as, gra - ti-as a-gimusti -

Sopran II. R. Gra - ti-as a - gimus

Alt. O. Gra - ti-as a - gimus

Tenor. C. Gra - ti-as a - gimus

Bass. Gra - ti-as a - gimus

Pianoforte. *f*

- bi pro - pter ma - gnam, ma - gnam

ti - bi pro - pter ma - gnam, ma - gnam

ti - bi pro - pter ma - gnam, ma - gnam

ti - bi pro - pter ma - gnam, ma - gnam

ti - bi pro - pter, pro - pter ma - gnam, ma - gnam

glo - ri - am tu - - - glo - am, gra - - - ti -

glo - ri - am tu - - - glo - am, gra - - - ti -

glo - ri - am tu - - - glo - am, gra - - - ti -

glo - ri - am tu - - - glo - am, gra - - - ti -

glo - ri - am tu - - - glo - am, gra - - - ti -

*p*

as a - - - gi - mus pro - - - pter ma - gnam

as a - - - gi - mus

as a - - - gi - mus pro - - - pter ma - gnam

as a - - - gi - mus pro - - - pter ma - gnam

as a - - - gi - mus pro - - - pter ma - gnam

*f*

glo-ri-am, pro - - - pter ma - gnam glo - ri - am tu - - -

*f*

pro - - - pter ma - gnam glo - ri - am tu - - -

glo-ri-am, pro - - - pter ma - gnam glo - ri - am tu - - -

glo-ri-am, pro - - - pter ma - gnam glo - ri - am tu - - -

glo-ri-am, pro - - - pter ma - gnam glo - ri - am tu - - -

am .

am .

am .

am .

am .

*p*

## Nº 5. Domine. (Duett.)

Allegro moderato.

Pianoforte.

The piano introduction consists of two systems of music. The first system features a treble clef with a melodic line starting on G4, moving up stepwise to B4, and then descending. The bass clef provides a harmonic accompaniment with chords and moving lines. The second system continues the melodic and harmonic development, including a trill (tr) on B4 in the treble and a piano (p) dynamic marking in the bass.

Sopran.

The first vocal phrase is for the Soprano. The vocal line begins with a trill (tr) on B4. The lyrics are "Do - mine De - us". The piano accompaniment continues with a rhythmic pattern of eighth and sixteenth notes. A piano (p) dynamic marking is present in the bass line.

The second vocal phrase continues the soprano's part. The lyrics are "rex coe - le - stis, rex coe - le - stis, De -". The piano accompaniment provides a steady accompaniment with various chordal textures.

The final vocal phrase concludes the soprano's part. The lyrics are "us pa - - - ter, De - - us pa - - - ter". The piano accompaniment continues with a consistent rhythmic and harmonic accompaniment.

**A**  
 — o - mni — po - tens.  
 Mezzo-Sopran.  
 Do - mi - ne fi - li u - - - ni - ge - ni - te

Je - su Chri - ste Do - - mi - ne De - us. **A**

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

Do - mine fi - - li u - ni - ge - ni - te  
 — pa - - tris, Do - mine De - - us rex coe -

B

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

le - - stis De - - us pa - ter - o - mnipotens.

*f*

B

*tr*

*tr*

Do - - mine De - us, Do - - mine De - us, A - - -

Do - - mine De - us, Do - - - mi - ne De - us, A - - -

*p*

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

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

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

fi - li - us pa - tris,  
 pa - tris,  
 C  
 C

fi - li - us, fi - lius pa - tris,  
 - tris, fi - li - us pa - tris, A - gnus

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

tr<sup>is</sup>, A - tr<sup>is</sup>,

tr<sup>is</sup>, fi - li - us, fi - li - us pa - tr<sup>is</sup>,  
- - - gnus De - i fi - li - us pa - tr<sup>is</sup>,

fi - li - us, fi - li - us pa - tr<sup>is</sup>  
fi - li - us, fi - li - us pa - tr<sup>is</sup>

tr<sup>is</sup>.  
tr<sup>is</sup>.

## Nº 6. Qui tollis.

*Largo.*

Sopran. CHOR I.

Alt.

Tenor.

Bass.

Sopran. CHOR II.

Alt.

Tenor.

Bass.

Pianoforte.

*Largo.*

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

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

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

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

Qui tol - - lis

Qui tol - -

Qui tol - -

Qui tol - -

Qui tol - -

V. A. 4867.

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

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

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

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

*A* *p* *p*

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

*A* *p* *pp*

- re, *p* *f*  
 mi - se - re.re no - bis, qui  
 mi - se - re.re no - bis,  
 mi - se - re.re no - bis,  
 mi - se - re.re no - bis,  
 mi - se - re.re no - bis,

*p* *f* *f*  
 mi - se - re - re, mi - se - re re no - bis,  
 mi - se - re re no - bis,  
 mi - se - re re no - bis,  
 mi - se - re re no - bis,  
 mi - se - re re no - bis,

*f*





ca - ti - o - nem no - stram, qui se - des

ca - ti - o - nem no - stram, qui se -

ca - ti - o - nem no - stram, qui se -

ca - ti - o - nem no - stram, qui se -

- scipe depre - ca - ti - onem no - stram,

- scipe depre - ca - ti - onem no - stram,

- scipe depre - ca - ti - onem no - stram,

suscipe depre - ca - ti - onem no - stram,

ad - dex - te - ram pa - tris, qui se - des

des ad - dex - te - ram pa - tris, qui se - des

des ad - dex - te - ram pa - tris, qui se - des

des ad - dex - te - ram pa - tris, qui se - des

qui se - des, qui se - des ad

qui se -

qui se - des, qui se -

qui se - des, qui se -

ad dexteram pa - tris, qui se - des, qui  
 ad dexteram pa - tris, qui se - des, qui se - des  
 ad dexteram pa - tris, qui se - des, qui  
 ad dexteram pa - tris, qui se - des ad  
 dex-te-ram pa - - - tris, qui se - des, qui  
 des ad dexteram pa - tris, qui se - des, qui  
 des ad dexteram pa - tris, qui se - des, qui  
 des ad dexteram pa - tris, qui se - - - des ad de -

se - des, qui se - - - des ad de - xteram  
 ad de - xteram, qui se - - - des ad de - xteram  
 se - des, qui se - - - des ad de - xteram  
 dex-te-ram pa - - - tris, qui se - des ad de - xteram  
 se - des, qui se - - - des ad de - xteram  
 se - des, qui se - - - des, qui se - des ad de - xteram  
 se - des, qui se - des, qui se - des ad de - xteram  
 - - xteram pa - - - tris, qui se - des ad de - xteram

**C**

*p* pa - tris, *p* mi - se - re - re,

*p* pa - tris, *p* mi - se - re - re,

*p* pa - tris, *p* mi - se - re - re,

*p* pa - tris, *p* mi - se - re - re,

*p* pa - tris, *p* mi - se - re -

*p* pa - tris, *p* mi - se - re -

*p* pa - tris, *p* mi - se - re -

*p* pa - tris, *p* mi - se - re -

**C**

*p*

*pp*

mi - se - rere nobis, *f* misere - re,

mi - se - rere nobis, *f* misere - re,

mi - se - rere nobis, *f* misere - re,

mi - se - rere nobis, *f* misere - re,

re, *f* mi - se - rere no - bis, *f* mi - se -

re, *f* mi - se - rere no - bis, *f* mi - se -

re, *f* mi - se - rere no - bis, *f* mi - se -

re, *f* mi - se - rere no - bis, *f* mi - se -

*f*

mi-se-re - re, mi-se-re re no - - - bis, *p* mi - se -  
 mi-se-re - re, mi-se-re re no - - - bis, *p* mi - se -  
 mi-se-re - re, mi-se-re re no - - - bis, *p* mi - se -  
 mi-se-re - re, mi-se-re re no - - - bis, *p* mi - se -  
 re - re, mi-se-re - re, mise-re - re no - - bis, *p* mi - se -  
 re - re, mi-se-re - re, mise-re - re no - - bis, *p* mi - se -  
 re - re, mi-se-re - re, mise-re - re no - - bis, *p* mi - se -  
 re - re, mi-se-re - re, mise-re - re no - - bis, *p* mi - se -

re - - re no - - - bis.  
 re - - re no - - - bis.  
 re - - re no - - - bis.  
 re - - re no - - - bis.  
 re - - re no - - - bis.  
 re - - re no - - - bis.  
 re - - re no - - - bis.  
 re - - re no - - - bis.  
 re - - re no - - - bis.

N<sup>o</sup> 7. Quoniam. (Terzett.)

Allegro.

Pianoforte.

The piano accompaniment for the first system consists of two staves. The right hand starts with a whole note chord (F#4, A4, C5) marked *f*, followed by a series of eighth and sixteenth notes. The left hand plays a steady eighth-note accompaniment, also marked *f*. Dynamics shift to *p* in the second measure of the system.

The piano accompaniment for the second system continues the melodic and harmonic patterns. It features trills in the right hand and chordal textures in the left hand.

The piano accompaniment for the third system includes a trill in the right hand and a *f* dynamic marking in the final measure.

The piano accompaniment for the fourth system features a complex sixteenth-note melody in the right hand and a supporting bass line in the left hand.

A Sopran.

Quo - ni -

Mezzo-Sopran.

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

Tenor.

The piano accompaniment for the fifth system begins with a *p* dynamic marking and features a melodic line in the right hand and a bass line in the left hand.

am tu so - - - - - lus Do - mi - nus, - tu -  
 tu so. lus san - - - - - ctus, tu so. lus  
 Quo - - ni - am tu

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

tu so - - - - - lus Do - - - - - mi - nus,  
 san - ctus, tu so - - - - - lus san - - - - - ctus,  
 - - - - - lus al - tis - - si - mus, quo - - - - - ni -

qu - - ni - am, quo - - ni - am tu so - lus san - -  
 quo - - ni - am tu so - - lus  
 am tu

- ctus, tu so -  
 sanctus, tu so - - lus, so - - lus san -  
 so - - lus sanctus, Do - minus tu, tu so - lus al -

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

ctus,  
ctus,  
ctus,

tu so - lus Do - mi - nus, tu so - lus al.  
tu so - lus Do - mi - nus, tu so - lus al.  
tu so - lus Do - mi - nus, tu so - lus al.

*p* *p* *cresc.*

tis - si - mus.  
tis - si - mus.  
tis - si - mus.

*f*

Quo-

*p*

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

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

Quo - ni - am - tu solus

*p*

- ni - am - tu solus san -

sanctus, quo - ni - am - tu solus san -

sanctus, quo - ni - am - tu so - lus

*p*

D

san

ctus, tu so-lus san - ctus, tu so-lus

ctus, tu so-lus san - ctus, tu so-lus

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

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

ctus. Quo - ni - am tu so-lus,

*f* *p*

lus sanctus,  
tu so - - - - - lus sanctus,  
tu

tu so - - - - -  
tu so - - - - -  
so - - - - -

*E*

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

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

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

*E*

*pp* *fp* *fp*

lus san - - - ctus. Quo - - ni -  
lus san - - - ctus. Quo - - ni - am  
lus san - - - ctus. Quo - - ni - am,

*fp* *fp* *fp*

*fp*

am tu so-lus san -

tu so-lus san -

quo - ni - am tu so - lus - san - ctus, Do - mi -

The first system consists of four staves. The top two staves are vocal lines in G major. The bottom two staves are piano accompaniment. The lyrics are: am tu so-lus san - tu so-lus san - quo - ni - am tu so - lus - san - ctus, Do - mi -

ctus, tu so-lus san -

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

The second system consists of four staves. The top two staves are vocal lines. The bottom two staves are piano accompaniment. The lyrics are: ctus, tu so-lus san - nus al - tis - si - mus, tu so-lus san -

The third system consists of four staves. The top two staves are vocal lines. The bottom two staves are piano accompaniment. There are no lyrics in this system.

**F**

ctus, tu so - lus Do - mi - nus,

ctus, tu so - lus Do - mi - nus,

ctus, tu so - lus Do - mi - nus,

*f* *p*

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

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

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

*p*

mus, al - tis - si - mus.

mus, al - tis - si - mus.

mus, al - tis - si - mus.

Piano introduction consisting of two systems of grand staff notation. The first system has four measures, and the second system has four measures. The music is in G major and 4/4 time, marked 'Adagio'.

## N° 8. Jesu Christe.

Adagio.

Sopran. *f* Je - su, Je - su Chri - ste, Jesu Chri -

Alt. *f* Je - su, Je - su Chri - ste, Jesu Chri -

Tenor. *f* Je - su, Je - su Chri - ste, Je - su Chri -

Bass. *f* Je - su, Je - su Chri - ste, Jesu Chri -

Pianoforte. *f* Adagio.

The first system of the vocal and piano accompaniment. It includes four vocal staves (Soprano, Alto, Tenor, Bass) and a grand staff for the piano. The tempo is marked 'Adagio' and the dynamics are 'f' (forte). The lyrics are: 'Je - su, Je - su Chri - ste, Jesu Chri -'.

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

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

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

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

The second system of the vocal and piano accompaniment. It includes four vocal staves and a grand staff for the piano. The lyrics are: 'ste, Je - su Chri - ste, Je - su Chri - ste.' The piano part concludes with an 'attacca' marking.

## Cum sancto spiritu.

Allegro.

Cum san - cto spi - ri - tu in glo -

Allegro.

Cum san - cto spi - ri - tu in glo -  
ria De - i patris a - men,

A  
Cum san - cto spi - ri - tu in glo -  
a -

A

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

ria De - i pa - tris a - - - - - men, a - -  
pa - tris a - - - - - men.  
- - - - - men, a - - - - - men,  
- - - - - men, a - - - - - men. Cum san - - -

- - - - - men, a - - - - -  
Cum san - - - - - cto  
a - - - - -  
- - - - - cto spi - ri - tu in

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

**B**

a - -  
 san - cto spi - ri -  
 a - -

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

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

men. Cum san -

men, a - men, a -

tris, a - men, a -

men. Cum san -

This system contains the first two systems of the musical score. It features a vocal line with lyrics and a piano accompaniment. The lyrics include 'men. Cum san -', 'men, a - men, a -', 'tris, a - men, a -', and 'men. Cum san -'. The piano part consists of a right-hand melody and a left-hand accompaniment.

-cto spi - ri - tu in glo -

- men, a - men, a -

- men, a - men,

-cto spi - ri - tu in glo -

This system contains the third and fourth systems of the musical score. The lyrics include '-cto spi - ri - tu in glo -', '- men, a - men, a -', and '- men, a - men,'. The piano accompaniment continues with a right-hand melody and a left-hand accompaniment.

men, a -

a - men, a - men, a -

ri - a De - i pa - tris, a -

This system contains the fifth and sixth systems of the musical score. The lyrics include 'men, a -', 'a - men, a - men, a -', and 'ri - a De - i pa - tris, a -'. The piano accompaniment continues with a right-hand melody and a left-hand accompaniment.

*p* *f*

ria De - i patris, a - - men,  
 - - men, a - - men,  
 - - men, a - - men, a - -

*p cresc.* *f*

- - men, a - -

a - - men, a - - men,  
 - - men. Cum  
 - - men. Cum san - - -

a  
 san - - - - - eto spi - - ri -  
 - - - - - eto spi - - ri - tu in

men, a -

men.

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

glo-ri-a De-i pa-tris a - men a -

men,

Cum san -

men, a - men,

men, a -

a - men, a -

cto spi - ri - tu in glo -

a

men, a - men.  
 ri a De-i pa - tris. Cum  
 men, a  
 men. Cum san

Cum  
 san - cto spi - ri -  
 cto spi - ri - tu, a -

**E**  
 san - cto spi - ri -  
 tu, a -  
 men. Cum san -  
 men.  
**E**

tu a - - - men.

cto spi - ri - tu, cum san - - -

Cum san - - -

men.

Cum

cto spi - ri - tu,

cto spi - ri - tu a - - -

Cum san - - -

san - - - cto spi - ri -

cto spi - ri - tu in glo - tu in glo - ri -

The first system of the musical score consists of four staves. The top two staves are vocal lines. The first staff has a treble clef and contains the lyrics "cto spi - ri - tu in glo -". The second staff has a treble clef and contains the lyrics "tu in glo - ri -". The bottom two staves are piano accompaniment. The third staff is a grand staff (treble and bass clefs) with a piano (p) dynamic marking. The fourth staff is a bass clef line. The music features a mix of quarter and eighth notes, with some slurs and ties.

**F**  
- ri - a. Cum san - cum san - cto

The second system of the musical score consists of four staves. The top two staves are vocal lines. The first staff has a treble clef and contains the lyrics "- ri - a. Cum san -". The second staff has a treble clef and contains the lyrics "a, cum san - cto". The bottom two staves are piano accompaniment. The third staff is a grand staff (treble and bass clefs) with a forte (f) dynamic marking. The fourth staff is a bass clef line. The music features a mix of quarter and eighth notes, with some slurs and ties.

men. **F**

This block shows the piano accompaniment for the second system. It consists of two staves: a grand staff (treble and bass clefs) and a bass clef line. The music features a mix of quarter and eighth notes, with some slurs and ties. The dynamic marking is forte (f).

- cto spi - ri - tu, a - men. spi - ri - tu, Cum san -

The third system of the musical score consists of four staves. The top two staves are vocal lines. The first staff has a treble clef and contains the lyrics "- cto spi - ri - tu,". The second staff has a treble clef and contains the lyrics "a - men. spi - ri - tu,". The bottom two staves are piano accompaniment. The third staff is a grand staff (treble and bass clefs) with a piano (p) dynamic marking. The fourth staff is a bass clef line. The music features a mix of quarter and eighth notes, with some slurs and ties.

Cum san -

This block shows the piano accompaniment for the third system. It consists of two staves: a grand staff (treble and bass clefs) and a bass clef line. The music features a mix of quarter and eighth notes, with some slurs and ties. The dynamic marking is piano (p).



*f* *G* *p*

men, a - men, a - men, a - men. *Cum* san -

men, a - men, a - men, a - men. *Cum*

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

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

*G* *p*

cto spi - ri - tu in glo -

san cto spi - ri - tu

*Cum* san - - - cto, cum sancto spi - ri - tu

*Cum* san - - - cto spi - ri - tu

*f*

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

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

in glo - - ri - a, in glo -

ri-a De-i pa -  
 in glo - ri-a De-i pa -  
 in glo - ri-a De-i pa -  
 ri - a, in glo - ri-a De-i pa -

H  
 tris, a - - - - -  
 tris, a - - - - -  
 tris, a - - - - -  
 tris, a - - - - -

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

H O R.

# Nº 9. Credo.

Allegro maestoso.

Pianoforte.

Str. *f*      Bls.

String and woodwind introduction in 3/4 time, featuring a rhythmic pattern of eighth and sixteenth notes.

Continuation of the piano introduction with more complex rhythmic patterns and dynamics.

Continuation of the piano introduction, ending with a trill (*tr*) in the right hand.

C H O R.

Sopran I. *f*  
Cre - do, cre-do in u-num De - um,

Sopran II. *f*  
Cre - do, cre-do in u-num De - um,

Alt. *f*  
Cre - do, cre-do in u-num De - um,

Tenor. *f*  
Cre - do, cre-do in u-num De - um,

Bass. *f*  
Cre - do, cre-do in u-num De - um,

Choral introduction in 3/4 time, with lyrics: Cre - do, cre-do in u-num De - um,

Piano accompaniment for the choral section, providing harmonic support with chords and rhythmic accompaniment.

patrem omni-potentem, factorem coeli et terrae

patrem omni-potentem, factorem coeli et terrae

patrem omni-potentem, factorem coeli et terrae

patrem omni-potentem, factorem coeli et terrae

patrem omni-potentem, factorem coeli et terrae

A

rae, factorem coeli et terrae, visibulum omnium, et in-

rae, factorem coeli et terrae, visibulum omnium,

rae, factorem coeli et terrae, visibulum omnium,

rae, factorem coeli et terrae, visibulum omnium,

rae, factorem coeli et terrae, visibulum omnium,

A

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

et in - vi - - - si - - - bi - - - li

et in -

et in - vi - - -

et in - vi - - -

The first system consists of five vocal staves and a piano accompaniment. The vocal parts enter with the words 'vi - si - bi - li - um,'. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a steady bass line in the left hand.

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

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

vi - - - si - bi - - li - um.

- - - si - bi - - li - um.

- - - si - bi - - li - um.

The second system continues the vocal and piano parts. The vocal parts enter with 'et in - vi - si - bi - - li - um.' and 'um, et in - vi - si - bi - - li - um.'. The piano accompaniment continues with similar rhythmic patterns, including a section marked with a piano (*p*) dynamic.

Cre - do

Cre - do

Cre - do

Cre - do

Cre - do

*cresc.*

*f*

et in u - num Do - mi - num, Jesum Christum fi - li - um,

et in u - num Do - mi - num, Jesum Christum fi - li - um,

et in u - num Do - mi - num, Jesum Christum fi - li - um,

et in u - num Do - mi - num, Jesum Christum fi - li - um,

et in u - num Do - mi - num, Jesum Christum fi - li - um,

**B**

fi - lium De - i u - ni - ge - ni - tum, et ex pa - tre na - tum an - -  
 fi - lium De - i u - ni - ge - ni - tum, et ex pa - tre na - tum an - -  
 fi - lium De - i u - ni - ge - ni - tum, et ex pa - tre na - tum  
 fi - lium De - i u - ni - ge - ni - tum, et ex pa - tre na - tum  
 fi - lium De - i u - ni - ge - ni - tum, et ex pa - tre na - tum,

**B**

- - - - - te.  
 an - - - - te,  
 an - - - te, an - - -  
 cre - do, cre - do, cre - do, cre - do,

- - te omnia sae - - - - - cu - la,  
 an - - te omnia sae - - - - - cu - la,  
 an - - te omnia sae - - - - - cu - la,  
 - - te omnia sae - - - - - cu - la,  
 an - - te omnia sae - - - - - cu - la,

- - - - -  
 - - - - -  
 - - - - -  
 - - - - -  
 - - - - -  
 - - - - -  
 - - - - -  
 - - - - -  
 - - - - -  
 - - - - -

C

De - um de De - o,  
De - um de De - o,  
De - um de De - o,  
De - um de De - o,  
De - um de De - o,

C

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

ve - - - ro, ge - nitum non fa - ctum,  
 ve - - - ro, ge - nitum non fa - ctum,  
 ve - - - ro, ge - nitum non fa - ctum,  
 ve - rum de Deo ve - - - ro, ge - nitum non fa - ctum,  
 ve - rum de Deo ve - - - ro, ge - nitum non fa - ctum,

ge - nitum non fa - ctum, con - - sub -  
 ge - nitum non fa - ctum, con - - -  
 ge - nitum non fa - ctum, con - - -  
 ge - nitum non fa - ctum, con - - sub - stan - ti - alem  
 ge - nitum non fa - ctum, con - substan - ti - a - - lem

D

D

stan - ti - alem pa - tri, per quem o -

sub - stan - ti - alem pa - tri, per quem o -

sub - stan - ti - alem pa - tri, per -

pa - tri, per quem o -

pa - tri, per quem

The first system consists of five vocal staves and a piano accompaniment. The vocal parts are in various clefs (soprano, alto, tenor, and bass). The piano accompaniment is in the right and left hands, featuring a complex rhythmic pattern with many sixteenth and thirty-second notes.

- quem o

o

The second system continues the vocal and piano parts from the first system. It features five vocal staves and a piano accompaniment. The vocal parts continue their melodic lines, and the piano accompaniment maintains its intricate rhythmic texture.

- mnia fa - - cta sunt.

- mnia fa - - cta sunt.

- mnia fa - - cta sunt.

- mnia fa - - cta sunt.

- mnia fa - - cta sunt.

Cre - do, qui pro - pter nos ho - mi-

Cre - do, qui pro - pter nos ho - mi-

Cre - do, qui pro - pter nos ho - mi-

Cre - do, qui pro - pter nos ho - mi-

Cre - do, qui pro - pter nos ho - mi-

*tr*

**E**

nes et propter no - stram sa - lu - tem, qui pro - pter nos

nes et propter no - stram sa - lu - tem, qui pro - pter nos

nes et propter no - stram sa - lu - tem, qui pro - pter nos

nes et propter no - stram sa - lu - tem, qui pro - pter nos

nes et propter no - stram sa - lu - tem, qui pro - pter nos

**E**

ho - - mi - nes et propter nostram sa - lu - - tem de - scen - dit de coe -

ho - - mi - nes et propter nostram sa - lu - - tem de - scen - dit de coe -

ho - - mi - nes et propter nostram sa - lu - - tem de - scen - dit de coe -

ho - - mi - nes et propter nostram sa - lu - - tem de - scen - dit de coe -

ho - - mi - nes et propter nostram sa - lu - - tem de - scen - dit de coe -



scen - dit de coelis, de coelis, de coe - - lis,

scen - dit de coelis, de coelis, de coe - - lis,

scen - dit de coelis, de coelis, de coe - - lis,

scen - dit de coelis, de coelis, de coe - - lis,

scen - dit de coelis, de coelis, de coe - - lis,

*p*

descen - - dit de coe - - lis.

de scen - - dit de coe - - lis.

descen - - dit de coe - - lis.

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

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

*cresc.*

*f*

3

3

## N° 10. Et incarnatus est.

Andante.

Pianoforte.

SOLO. Sopran.

**B**

san - - - cto, ex Ma - ri - a vir - gi - ne et ho - mo fa - ctus

est, et ho - mo fa -

- ctus est,

**C**

et ho - mo fa - ctus est, et

ho - - - mo fa -

tr. **D**  
 - ctus est.

This system contains the first two staves of music. The vocal line (top staff) begins with a trill (tr.) and a dynamic marking of **D**. The lyrics "ctus est." are positioned below the vocal line. The piano accompaniment (bottom two staves) features a complex texture with many sixteenth notes in the right hand and a more rhythmic bass line.

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

This system contains the third and fourth staves. A piano dynamic marking *dim.* is placed above the piano accompaniment. The lyrics "Et in - car - na - tus est" are written below the vocal line. The piano accompaniment continues with intricate sixteenth-note patterns.

de spi - ri - tu san - cto

This system contains the fifth and sixth staves. The lyrics "de spi - ri - tu san - cto" are written below the vocal line. The piano accompaniment maintains its complex, sixteenth-note texture.

**E** ex Ma - ri - a vir - gi - ne - et ho - mo fa - ctus est, et ho - mo

This system contains the seventh and eighth staves. A forte dynamic marking **E** is placed above the vocal line. The lyrics "ex Ma - ri - a vir - gi - ne - et ho - mo fa - ctus est, et ho - mo" are written below the vocal line. The piano accompaniment continues with its characteristic sixteenth-note patterns.

tr. **D**  
 fa -

This system contains the ninth and tenth staves. It features a trill (tr.) and a dynamic marking of **D** above the vocal line. The lyrics "fa -" are written below the vocal line. The piano accompaniment concludes with its intricate sixteenth-note texture.

ctus est, fa

This system contains the first vocal line and piano accompaniment. The vocal line begins with a melodic phrase, followed by the lyrics "ctus est," and "fa". The piano accompaniment features a complex texture with sixteenth-note runs in the right hand and a steady bass line in the left hand.

ctus est, fa

This system continues the vocal line and piano accompaniment. The vocal line repeats the phrase "ctus est," followed by "fa". The piano accompaniment maintains its intricate texture, with the right hand playing rapid sixteenth-note patterns.

ctus est, fa

This system includes a trill in the vocal line, indicated by a "tr" marking above the notes. The piano accompaniment features a forte (**F**) dynamic marking. The system concludes with a fermata over the final note of the vocal line.

*Cadenza.*

*p*

This system is a piano cadenza, marked with a piano (*p*) dynamic. It features a series of rapid sixteenth-note runs in the right hand, while the left hand provides a simple harmonic accompaniment.

This system continues the piano cadenza with further sixteenth-note passages in the right hand and a consistent bass line in the left hand.

The first system consists of three staves. The top staff is a single melodic line in a treble clef with a key signature of one flat. The middle and bottom staves are a grand staff (treble and bass clefs) with complex accompaniment, including many sixteenth-note passages and slurs.

The second system continues the musical piece with three staves. The top staff features a melodic line with some rests. The grand staff below provides a dense accompaniment with various rhythmic patterns and slurs.

The third system consists of three staves. The top staff has a melodic line with a long slur. The grand staff accompaniment is highly active, with many sixteenth-note runs and slurs.

The fourth system consists of three staves. The top staff begins with a trill (tr) and contains the text "ctus est." below it. The grand staff accompaniment includes a piano (p) dynamic marking.

The fifth system consists of three staves. The grand staff accompaniment includes a *calando* marking, indicating a tempo change to a more lively pace.

# Nº 11. Crucifixus.

Adagio. (♩)

Sopran. R. *p* Cru - ci -

Alt. O

Tenor. H

Bass. C

Pianoforte.

*p* Vel. Cb.

Horn. Ob. *sf* Br.

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

*p* Cru - ci - fi - xus, cru - ci - fi - xus e - ti - am pro

*p* Cru - ci - fi - xus e - ti - am pro no - bis,

*p* Cru - ci - fi - xus, cru - ci - fi - xus e - ti - am pro

Pos.

*f* e - ti - am pro no - bis, cru - ci - fi - xus

*f* no - bis, cru - ci - fi - xus,

*f* e - ti - am pro no - bis, cru - ci - fi - xus e - ti - am pro

*f* no - bis, cru - ci - fi - xus e - ti - am pro

pro no - bis, cru - ci - fi - xus e - ti - am pro  
 cru - ci - fi - xus, cru - ci - fi - xus  
 no - bis cru - ci - fi - xus, cru - ci - fi - xus  
 no - bis, cru - ci - fi - xus, cruci - fi - xus e - ti - am

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

et se - pul - tus est, cru - ci - fi - xus e - ti - am sub  
 et se - pul - tus est, cru - ci - fi - xus e - ti - am sub  
 et se - pul - tus est, cru - ci - fi - xus e - ti - am sub  
 et se - pul - tus est, cru - ci - fi - xus e - ti - am sub







scen - dit a - scen - dit in coe - lum, se - dit ad  
 a - scen - dit in coe - lum,  
 a - scen - dit in coe - lum,  
 a - scen - dit in coe - lum,

*f*

dex - te - ram pa - tris, ad  
 se - det ad dex - te - ram pa - tris, ad  
 se - det ad dex - te - ram pa - tris, ad  
 se - det ad dex - te - ram pa - tris, ad

dex - te - ram pa - tris,  
 dex - te - ram pa - tris,  
 dex - te - ram pa - tris,  
 dex - te - ram pa - tris,

*tr*

**B**

et i - te - rum ven -  
et i - te -

**B**

tu - - - - rus est cum glo - ri - a, et i - te -  
rum ven - - tu - - rus est cum glo - ri - a,  
et i - te - rum ven -

rum ven - - tu - - rus est cum glo - ri - a, et  
et i - te - rum ven -  
tu - - - - rus est cum glo - ri - a, et i - te - rum ven -

i - te - rum ven - tu - rus est cum glo - ri - a,  
 tu - - - rus est cum glo - ri - a, et i - te -  
 tu - - - rus est cum glo - ri - a, et  
 et i - te - rum ven -

et i - te - rum ven - tu - rus est cum glo - ri - a ju - di - ca -  
 rum ven - tu - - - rus est cum glo - ri - a ju - di -  
 i - te - rum ven - tu - - - rus est cum glo - ri - a  
 tu - - - - - rus est cum glo - ri - a ju - di - ca - re,

- re vi - vos et mor - tu - os, et  
 ca - re vi - vos et mor - tu - os, et  
 ju - di - ca - re vi - vos, vi - vos et mor - tu - os, et  
 ju - di - ca - re vi - vos et mor - tu - os, et

mor - - - tu - os, et i - te - rum  
 mor - - - tu - - - os, ven -  
 mor - - - tu - - - os, ven -  
 mor - - - tu - os, ven -

*cresc.* *f*

ven - tu - rus est cum glo - - - ri - a, cu - jus  
 tu - - - rus est cum glo - - - ri - a cu - jus  
 tu - - - rus est cum glo - - - ri - a cu - jus  
 tu - - - rus est cum glo - - - ri - a cu - jus

*tr.*

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

*ff*

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

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

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

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

*f*

fi - - nis,  
*f* non e - rit fi - - nis,  
*f* non e - rit fi - - nis,  
*f* non e - rit fi - - nis,

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

*f*

re - - - gni non e - rit fi - - -

re - - - gni non e - rit fi - - -

re - - - gni non e - rit fi - - -

re - - - gni non e - rit fi - - -

nis, non e - - rit *rit.* fi - - - nis.

nis, non e - - rit *rit.* fi - - - nis.

nis, non e - - rit *rit.* fi - - - nis.

nis, non e - - rit *rit.* fi - - - nis.

### Nº 13. Et in Spiritum sanctum.

Allegro non troppo.

Pianoforte.

*mf*

*p* *f*

SOLO. A Tenor.

C H O R.

Sopran. TUTTI.  
 Et in Spi - ri - tum san - ctum, Do - mi - num, et in  
 Alt. TUTTI.  
 Et in Spi - ri - tum san - ctum, Do - mi - num,  
 Tenor. TUTTI.  
 Et in Spi - ri - tum san - ctum, Do - mi - num, Do - minum,  
 Bass. TUTTI.  
 Et in Spi - ri - tum san - ctum, Do - mi - num, et in

Do - mi - num vi - vi - fi - can - tem,  
 et vi - vi - fi - can - tem, SOLO.  
 et vi - vi - fi - can - tem, qui ex Pa - tre  
 Do - mi - num vi - vi - fi - can - tem,

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

qui ex Pa - tre Fi - li - o - que pro - ce - dit, TUTTI.  
 qui ex

B

TUTTI.

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

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

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

Pa - - tre Fi - li - o - - que

B

pro - ce - - - dit;

pro - ce - - - dit;

pro - ce - - - dit;

pro - ce - - - dit;

SOLO.

qui cum Pa - - tre



TUTTI. *f* qui lo -

TUTTI. *f* qui lo -

SOLO. qui lo - cu - tus est per pro - phe - tas, *tr*

TUTTI. *f* qui lo - cu -

cu - tus, qui lo - cu - tus est, qui lo - cu - tus est per pro -

cu - tus, qui lo - cu - tus est, qui lo - cu - tus est per pro -

TUTTI. *f* qui lo - cu - tus, qui lo - cu - tus est per pro -

- tus est per pro - phe - tas, qui lo - cu - tus est per pro -

*tr* phe - tas,

phe - tas,

SOLO. phe - tas, qui lo - cu - tus est per pro - phe - tas,

phe - tas,

*tr*

*P*

D

TUTTI.

qui lo - cu - tus est per pro - phe - - - tas,

qui lo - cu - tus est per pro - phe - - - tas,

qui lo - cu - tus est per pro - phe - - - tas,

qui lo - cu - tus est per pro - phe - - - tas,

*f*

*tr*

*p*

per pro - phe - - - tas.

per pro - phe - - - tas.

per pro - phe - - - tas.

per pro - phe - - - tas.

*f*

*tr*

*rit.*

*attacca*

# Nº 14. Credo in unam sanctam.

Allegro maestoso.

Sopran. *f* Cre - do, Cre - do

Alt. *f* Cre - do, Cre - do

Tenor. *f* Cre - do, Cre - do

Bass. *fz* Cre - do, Cre - do

C O R O

Allegro maestoso.

Pianoforte. *f* Stroh. Bl.

in u - nam san - - ctam ca -

in u - nam

in

tho - li - cam et a - - posto - li - - cam, et a - po -

sar - - ctam et a - - posto - li - - cam, et a - po -

u - - nam san - - ctam catho - li - - cam et a - po -

in u - nam catho - li - - cam et a - po -

sto - - li - cam ec - - cle - siam, con - fi - te - or, con -

sto - - li - cam ec - - cle - siam, con - fi - te - or, con -

sto - - li - cam ec - - cle - siam, con - fi - te - or, con -

sto - - li - cam ec - - cle - siam, con - fi - te - or, con -

fi - te - or u - - num ba - ptis - -

fi - te - or u - - num ba - ptis - -

fi - te - or u - - num ba - ptis - ma, ba -

fi - te - or u - - num ba - ptis - - ma, ba -

ma in re - missio - nem pec - - ca - to - - rum,

ma in remissi - o - nem pec - - ca - to - - rum, in

ptis - ma re - mis - sio - nem pec - - ca - to - - rum,

ptis - ma in re - mis - sio - nem pec - - ca - to - - rum,

*mf*

*dim.* et ex - pe - cto, ex - pe - cto  
 re - missio - nem pec - cato - rum,  
*dim.* in re - mis - sionem peccato - rum,

*cresc.* re - cresc. - sur - re - ctionem,  
 re - cresc. - sur - re - ctionem, *p* et ex - pe - cto, ex - pe - cto  
*cresc.* re - cresc. - sur - re - ctionem,  
*cresc.* re - - sur - re - ctionem,

*cresc.* re - cresc. - sur - re - ctio - nem mor - tu -  
 re - cresc. - sur - re - ctio - nem mor - tu -  
*cresc.* re - cresc. - sur - re - ctio - nem mor - tu -  
*cresc.* re - - sur - re - ctio - nem mor - tu -



san - ctam ca - tho - li - cam et a - posto - li -  
 in u - nam san - ctam et a - posto - li -  
 in u - nam san - ctam ca - tho - li -  
 in u - nam ca - tho - li -

cam, et a - po - sto - li - cam ec - cle - siam, con -  
 cam, et a - po - sto - li - cam ec - cle - siam, con -  
 cam, et a - po - sto - li - cam ec - cle - siam, con -  
 cam, et a - po - sto - li - cam ec - cle - siam, con -

fi - te - or, con - fi - te - or u - num ba -  
 fi - te - or, con - fi - te - or u - num ba -  
 fi - te - or, con - fi - te - or u - num ba -  
 fi - te - or, con - fi - te - or u - num ba -

*p* *f* *C<sub>f</sub>* *C*

ptis - - ma in re - mis - sio - nem pec - ca - to - -  
 ptis - - ma in re - mis - sio - nem pec - ca -  
 ptis - ma, ba - ptis - ma in re - mis - sio - nem pec - ca -  
 ptis - - ma in re - mis - - sio - nem pec - ca -  
 - - - - - rum, in re - mis -  
 to - - - - - rum, in re - mis - sio - nem, re - mis -  
 to - - - - - rum, in re - mis - sio - nem  
 to - - - - - rum, in re - mis -  
 sionem pecca - to - - - - rum, et ex - pe - - - -  
 sionem pecca to - - - - rum, et ex - pe - - - - cto  
 pec - ca - to - - - - rum, et ex -  
 sionem pecca - to - - - - rum, ex - - - - pe - - - -  
*tr.* *p*

cto re - sur - re - ctio - - nem mor - - tu - - -  
 re - sur - re - ctio - - nem mor - - tu - - -  
 pe - - - cto re - sur - re - ctio - - - nem  
 cto re - sur - re - ctio - - - - - nem

o - - - - - rum, mor - tu - - o - - rum,  
 o - - - rum, mor - tu - - o - - rum,  
 mor - tu - o - - - - - rum,  
 mor - - - - - tu - o - - - - - rum,

*pp* mor - tu - o - rum.  
*pp* mor - tu - o - rum.  
*pp* mor - tu - o - rum.  
*pp* mor - tu - o - rum.  
 mor - tu - o - rum.  
 Ob.  
 Fag.

N<sup>o</sup> 15. Et vitam venturi saeculi.

Allegro.

Sopran. R.  
Alt. O  
Tenor. H  
Bass. C

Pianoforte.

Et vi - tam ven - tu - ri sae - culi, a - - - - - men,

Allegro.

Et vi - tam  
vi - tam ven - tu - ri sae - culi, a - - - - - men, et  
et vi - tam ven - tu - ri sae - culi, a - - - - - men,

Et vi - tam ven - tu - ri  
ven - tu - ri sae - culi, a - - - - - men, et vi - tam  
vi - tam ven - tu - ri sae - culi, a - - - - - men, a - - - - - men,  
a - - - - - men, a - - - - - men,

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

a - - - - - men, et  
 sae - culi, et vi - tam  
 - men, a - men,  
 a - - - - - men,

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

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

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

**B**  
 a - - - - - men, a - - - - - men, a - - - - - men, a - - - - - men, a - - - - -  
 a - - - - - men, a - - - - - men, a - - - - -  
 a - - - - - men, a - - - - - men, a - - - - - men, a - - - - - men, a - - - - -  
 a - - - - - men, a - - - - -

**B**

men, a

men, a

men, a

men, a

men, et vi - tam, et vi - tam,

men, a - - - - - men, et vi - tam, et

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

men, et vi - tam,

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

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

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

et vi - tam, et vi - tam, et vi - tam

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

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

**D**

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

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

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

**E**  
 amen, a - - men, et vi - tam ven -  
 tu - ri sae - cu - li, et vi - tam ven - tu - ri sae - cu -  
 a - - - men, et vi - tam ven - tu - ri sae - culi,  
 tu - ri sae - cu - li, et vi - tam ven - tu - ri sae - culi, a - men,  
**E**



# Nº 16. Sanctus.

Largo.

Sopran. I.  
Alt.  
Tenor.  
Bass.  
Sopran. II.  
Alt.  
Tenor.  
Bass.

C H O R U S

San - ctus, San - ctus, San - ctus

San - ctus, San - ctus, San - ctus

San - ctus, San - ctus, San - ctus

San - ctus, San - ctus, San - ctus

San - ctus, San - ctus, San - ctus

San - ctus, San - ctus, San - ctus

San - ctus, San - ctus, San - ctus

San - ctus, San - ctus, San - ctus

Largo.

Pianoforte.

*ff* Pos. Hörn.

*p* Do - - - mi - nus Deus Sa - baoth,  
*p* Do - - - mi - nus Deus Sa - baoth,  
*p* Do - - - mi - nus Deus  
*p* Do - - - mi - nus Deus  
*p* Do - - - mi - nus Deus  
*p* Do - - - mi - nus Deus

*p* *cresc.* *f*

Do - - - - - mi - nus De - us Sa - - baath, Do - mi - nus De - us

*p* *cresc.* *f*

Do - - - - - mi - nus De - us Sa - - baath, Do - mi - nus De - us

*cresc.* *f*

Do - - - - - mi - nus De - us Sa - - baath, Do - mi - nus De - us

*cresc.* *f*

Do - - - - - mi - nus De - us Sa - - baath, Do - mi - nus De - us

*cresc.* *f*

Sa - baath, Do - - - - - mi - nus, Do - mi - nus De - us

*cresc.* *f*

Sa - baath, Do - - - - - mi - nus, Do - mi - nus De - us

*cresc.* *f*

Sa - baath, Do - - - - - mi - nus, Do - mi - nus De - us

*cresc.* *f*

Sa - baath, Do - - - - - mi - nus, Do - mi - nus De - us

*cresc.* *f*

Sa - baath, Do - - - - - mi - nus, Do - mi - nus De - us

**A**

Sa - baath, ple - ni sunt coe - li et ter - ra,

Sa - baath, ple - ni sunt coe - li et ter - ra,

Sa - baath, ple - ni sunt coe - li et ter - ra,

Sa - baath, ple - ni sunt coe - li et ter - ra,

Sa - baath, ple - ni, ple - ni

Sa - baath, ple - ni, ple - ni

Sa - baath, ple - ni, ple - ni

Sa - baath, ple - ni, ple - ni

**A**

ple-ni sunt coe-li et ter-ra

ple-ni sunt coe-li et ter-ra

ple-ni sunt coe-li et ter-ra

ple-ni sunt coe-li et ter-ra

sunt coe-li et ter-ra, sunt coe-li et ter-ra

sunt coe-li et ter-ra, sunt coe-li et ter-ra

sunt coe-li et ter-ra, sunt coe-li et ter-ra

sunt coe-li et ter-ra, sunt coe-li et ter-ra

glo-ri-a, glo-ri-a tu-a.

glo-ri-a tu-a.

glo-ri-a, glo-ri-a tu-a.

glo-ri-a tu-a.

glo-ri-a, glo-ri-a tu-a.

glo-ri-a tu-a.

glo-ri-a tu-a.

glo-ri-a tu-a.

## Osanna.

Allegro comodo.

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

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

Allegro comodo.

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

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

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

*f* **B**

*f* **B**

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



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

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

- na, o - san - - na, o - sanna, o - sanna in ex - cel -  
 cel - - sis, o - sanna, o - sanna in - ex - cel - -  
 na, o - sanna, o - - san - - na in ex.cel -  
 sanna in ex - celsis, o - - san - - na in ex.cel -  
 celsis, o - san.na in ex - cel -  
 - sis, o - - san - na, o - san - na, o - san.na in ex - cel - -  
 - na in ex - celsis, o - - san - - na in ex.cel -  
 sanna in ex - celsis, o - - san - - na in ex.cel -  
 sis, o - san - - na,  
 sis, o - san - - na, o - sanna in ex -  
 sis, o - san - - na,  
 sis, o - - san - na in ex - celsis, o -  
 sis, o - san - - na,  
 sis, o - san - - na, o - sanna in ex -  
 sis, o - san - - na,  
 sis, o - - san - na in ex - celsis, o -

**D**

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

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

**D**

sis, o - san - - na  
 o - san - - na  
 o - san - - na  
 o - san - - na

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

The piano accompaniment consists of two staves: a right-hand treble clef staff and a left-hand bass clef staff. The right hand features a complex, flowing melodic line with many sixteenth and thirty-second notes, often in a triplet or sixteenth-note pattern. The left hand provides a steady harmonic accompaniment with chords and moving bass lines, primarily using eighth and sixteenth notes. The overall texture is dense and rhythmic, typical of a grand piano accompaniment for a hymn.

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

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

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

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

## Nº 17. Benedictus. (Soloquartett.)

Allegro comodo.

Pianoforte.

The piano accompaniment begins with a grand staff. The right hand starts with a series of eighth notes, followed by a trill. The left hand provides a steady accompaniment with eighth notes. The music is marked *p* (piano) and includes several trills (*tr*) in the right hand.

**A** Sopran.  
Be - ne - di - - ctus qui ve - nit,

Mezzo Sopran.  
Be - ne - di - - ctus qui ve - nit,

Tenor.  
Be - ne - di - - ctus qui ve - nit,

Bass.

The vocal staves are arranged in a four-part setting. The Soprano and Mezzo Soprano parts have lyrics. The Tenor and Bass parts are currently silent.

**A**  
*p*

The piano accompaniment for the vocal entry begins with a grand staff. The right hand starts with a series of eighth notes, followed by a trill. The left hand provides a steady accompaniment with eighth notes. The music is marked *p* (piano) and includes several trills (*tr*) in the right hand.

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

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

Be - ne - di - ctus qui ve - nit in no - mine do - mi - ni,

Be - ne - di - ctus qui ve - nit in no - mine do - mi - ni,

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

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

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

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

di - ctus qui ve - nit, qui

- ctus qui ve - nit, qui

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

nit, qui ve -  
 ve - nit, qui ve -  
 ve - nit, qui ve -  
 nit, qui ve -

**B**  
 nit, qui ve - nit in no - mi - ne, in  
 nit, qui ve - nit in no - mine, in  
 nit, qui ve - nit in no - mine, in  
 nit in

**B**

no - mine do - mi - ni, be - ne - di - ctus, be - ne -  
 no - mi - ne do - mi - ni, be - ne - di - ctus, be - ne -  
 no - mi - ne do - mi - ni, be - ne - di - ctus, be - ne -  
 no - mine do - mi - ni, be - ne - di - ctus, be - ne - di -

di - ctus qui - ve - nit in  
 di - ctus qui - ve - nit in  
 di - ctus qui - ve - nit in  
 ctus qui - ve - nit in

no - mine do - mi - ni, in no - mi - ne do - mi - ni, in no -  
 no - mine do - mi - ni, in no - mi - ne do - mi - ni, in no -  
 no - mine do - mi - ni, in no - mi - ne do - mi - ni, in no -  
 no - mine do - mi - ni, in no - mi - ne do - mi - ni, in no -

mi-ne do - mi-ni!

mi-ne do - mi-ni!

mi-ne do - mi-ni!

mi-ne do - mi-ni!

*f*

*tr*

*Cp*

Be - ne - di - ctus qui ve - nit in no - mi - ne do - mini,

Be - ne - di - ctus qui ve - nit in no - mi - ne do - mini,

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

Be - ne - di - ctus qui ve - nit

*C*

*p*

*f*

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

*p*

do - mini, qui ve - nit, qui  
 do - mini, qui ve - nit,  
 do - mini, qui ve - nit qui  
 ve - nit, qui ve -

*f* *p*

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

*cresc.*

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

*p*

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

*D*

ctus qui ve - nit in nomi - ne do - mi - ni, be - ne - di - ctus qui  
ctus qui ve - nit in nomi - ne do - mi - ni,  
di - ctus qui venit in nomi - ne do - mi - ni,  
di - ctus qui venit in nomi - ne do - mi - ni,

*f* *p*

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

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

be - ne - di - ctus qui

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

be - ne - di - ctus qui

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

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

ve - nit, qui ve - nit, qui ve -

ve - nit, qui ve -

ve - nit,

ve - nit, qui

nit, qui ve - nit, qui  
 nit, qui ve - nit, qui  
 qui ve - nit, qui  
 ve - nit,

*E*

*cresc.* *p*

ve - nit in no - mi - ne, in no - mine do - mi -  
 ve - nit in no - mine, in no - mine do - mi -  
 ve - nit in no - mine, in no - mine do - mi -  
 in no - mine do - mi -

*cresc.*

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

*p*

qui - ve - - nit, qui - ve - - nit in  
 qui - ve - - nit in  
 ve - - nit in  
 - - nit in

The first system consists of four vocal staves and a piano accompaniment. The vocal parts enter with the lyrics 'qui - ve - - nit, qui - ve - - nit in'. The piano accompaniment provides harmonic support with chords and moving lines.

no - mi - ne do - - mi - ni, in no - - mi - ne do - - mi -  
 no - mi - ne do - - mi - ni, in no - - mi - ne do - - mi -  
 no - mi - ne do - - mi - ni, in no - - mi - ne do - - mi -  
 no - mi - ne do - - mi - ni, in no - - mi - ne do - - mi -

The second system continues the vocal parts with the lyrics 'no - mi - ne do - - mi - ni, in no - - mi - ne do - - mi -'. The piano accompaniment features a steady rhythmic pattern.

ni, in no - - mi - ne, in no - - mine do - mi -  
 ni, in no - - mi - ne, in no - - mine do - mi -  
 ni, in no - - mi - ne, in no - - mine do - mi -  
 ni, in no - - mi - ne, in no - - mine do - mi -

*cresc.* *rit.* *cresc.* *rit.* *cresc.* *rit.* *cresc.* *rit.*

The third system concludes the vocal parts with the lyrics 'ni, in no - - mi - ne, in no - - mine do - mi -'. The piano accompaniment includes dynamic markings such as *cresc.* and *rit.* across the system.

**F**

nil  
nil  
nil  
nil

**F**

*f* *a tempo*

**CHOR I.**

*f* O - san - - - - na,

*f* O - - san - - - na, o - sanna in ex -

*f* O - - san - - - na,

*f* O - - - san - na in ex - - cel - sis, o -

**CHOR II.**

*f* O - san - - - - na,

*f* O - - san - - - na, o - sanna in ex -

*f* O - - san - - - na,

*f* O - - - san - na in ex - - cel - sis, o -

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

sis, o - san - na  
 o - san - na  
 o - san - na  
 o - san - na

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



## Nº 18. Agnus Dei.

Andante moderato.

Pianoforte.

TUTTI. *p*  
A - gnus De - i qui  
TUTTI. *p*  
A - gnus

tol - - lis pec - ca - ta mun - di, mi - - se - re - re  
De - i qui tol - lis pec - ca - ta mun - di,  
TUTTI. *p*  
A - gnus De - i, agnus De - i,  
TUTTI. *p*  
A - gnus, agnus De - i,

no - bis, no - bis, a - gnus De - i qui  
mi -

tol - lis pecca - ta, qui tol - lis pecca - ta, qui tol - lis pec - ca - ta  
- se - re - re no - bis, no -

mun - di, mi - se - re - re, qui tol - lis, qui  
bis, mi - se - re - re, a - gnus De - i  
mi - se - re - re  
a - gnus De - i qui tol - lis pec - ca - ta, pec -

tol - - - lis pec - ca - - - ta, pec.ca - - -  
 mi - se.re - re no - bis, mi - - se - re - re  
 no - - - bis, no - - - bis, qui tol.lis pec -  
 ca - - - ta mun - di, qui tollis pec.ca.ta, qui tollis pec.ca.ta,

- ta - mun - - di, mi - se - re - - re  
 no - - - bis, mi - se - re - - re  
 ca - ta, pec - ca - ta mun - - di, mi - se -  
 qui tol.lis pec - ca - ta, mi - - - se - re - -

no - - - bis,  
 no - - - bis,  
 re - - re no - - bis,  
 - - re no - - bis,

*p*  
a - gnus De - i qui tol - lis pec - ca - ta, pec - ca - ta  
*p*  
a - gnus De - - i, a - - gnus  
*p*  
a - gnus De - - i, a - - gnus  
*p*  
a - gnus De - - i, a - -

mun - di, mi - se - re - re - no - - bis,  
De - - - i,  
De - - - i,  
- gnus De - - - i,  
*p*

**B**  
SOLO. Sopran. *p*  
do - - na no - bis, do - na no - - bis  
**B**  
*p*

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

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

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

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

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

cem, a - - - - - gnus De - i qui

*p*  
do - - - na pa - cem, agnus De - i

*p*  
do - - - na pa - cem, agnus De - i

*p*  
do - - - na pa - cem, agnus De - i

*p*  
do - - - na pa - cem, agnus De - i

*cresc.*

tol - lis pec - ca - ta mun - di, mi - se - re - re no - bis,

*cresc.* qui tol - lis pec - ca - ta mun - di,

*cresc.* qui tol - lis pec - ca - ta mun - di,

*cresc.* qui tol - lis pec - ca - ta mun - di,

*cresc.* qui tol - lis pec - ca - ta mun - di,

The first system of the score consists of five vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass arrangement. The piano accompaniment is in the right and left hands. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. Dynamics include *f* (forte) and *p* (piano). The lyrics are: "tol - lis pec - ca - ta mun - di, mi - se - re - re no - bis, qui tol - lis pec - ca - ta mun - di, qui tol - lis pec - ca - ta mun - di, qui tol - lis pec - ca - ta mun - di, qui tol - lis pec - ca - ta mun - di,".

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

The second system of the score consists of a vocal line and a piano accompaniment. The vocal line is in a soprano or alto voice. The piano accompaniment is in the right and left hands. The key signature has two flats, and the time signature is 4/4. Dynamics include *f* (forte) and *p* (piano). The lyrics are: "do - - na no - bis pa - cem, do - na no - bis".

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

The third system of the score consists of a vocal line and a piano accompaniment. The vocal line is in a soprano or alto voice. The piano accompaniment is in the right and left hands. The key signature has two flats, and the time signature is 4/4. Dynamics include *f* (forte) and *p* (piano). The lyrics are: "pa - - cem, do - na no - bis, do - na no - bis, do - na".

no - bis pa - cem, do - na

*C tr*

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

TUTTI. *p* do - na pa - cem.

TUTTI. *p* pa - cem.

TUTTI. *p* pa - cem.

pa -

cem.

*f* TUTTI

A

- gnus De - i, a - - - gnus De - i qui

tol - lis pec - ca - - - ta mun - di, pec -  
 qui tol - lis pec - ca - ta mi - se - re - re,  
 A - - - gnus De - i, a - gnus De - -  
 A - gnus De.i qui

ca - - ta mun - di mi - - se - - re - re  
 mi - se - re - re, mi - se - re - re  
 - i mi - se - re - re, mi - se - -  
 tol - lis pec - ca - ta, pec - ca - ta mun - di,

no - - - bis, qui tol - - - lis pec-ca - -

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

re - - - re, qui tol-lis pec-ca-ta, qui tol-lis pec-

qui tollis pec-ca-ta, qui tollis pec-ca-ta, qui tollis pec-ca-ta,

- - - ta - mun-di, mi-se-re - - - re no - - -

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

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

pec-ca-ta mun-di, mi-se-re - - - re no - - -

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

bis, do - - na pa - - cem, do-na

bis, do - - na pa - - cem, do-na

bis, do - - na pa - - cem,

**D** *p*

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

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

*pp*  
*pp*  
*p*  
*p*

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

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



B

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