

Joseph Gabriel Rheinberger
(1839-1901)

Messe in d

(1853)

JWV 2

Partitur

BESETZUNG

2 Oboen
2 Hörner
2 Trompeten
Pauken
Streicher
Chor

INHALTSVERZEICHNIS

| | |
|------------------|----|
| Kyrie | 2 |
| Gloria | 15 |
| Credo | 35 |
| Sanctus | 70 |
| Benedictus | 85 |
| Agnus Dei | 97 |

Messe in d

JWV 2

Edited by Alexander Reuter

1. Kyrie

Joseph Gabriel Rheinberger
(1839-1901)

Oboe I/II

Horn I/II in C

Trompete I/II in D

Pauken in D, A

Sopran

Alt

Tenor

Bass

Violine I

Violine II

Viola

Violoncello

Kontrabass

p *mf*

p *mf*

p *mf*

p *mf*

p *mf*

p *mf*

p *mf*

p *mf*

p *mf*

p *mf*

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

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

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

e - lei - son, e -

6

The first system of the score consists of a vocal line and piano accompaniment. The vocal line begins with a rest for four measures, followed by a melodic phrase starting on a G4 note, marked *pp*. The piano accompaniment features a steady eighth-note accompaniment in the right hand and a bass line in the left hand.

The second system continues the piano accompaniment. It features a tremolo effect in the left hand, marked *pp*, and a melodic line in the right hand.

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

The third system shows the vocal line with lyrics. The melody continues from the previous system, with a rest for the second measure of the phrase.

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

The fourth system continues the vocal line with lyrics. The melody is more active, with eighth notes and a final quarter note.

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

The fifth system continues the vocal line with lyrics. The melody is more active, with eighth notes and a final quarter note.

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

The sixth system continues the vocal line with lyrics. The melody is more active, with eighth notes and a final quarter note.

The seventh system continues the piano accompaniment. It features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand.

The eighth system continues the piano accompaniment. It features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand.

The ninth system continues the piano accompaniment. It features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand.

f

The tenth system continues the piano accompaniment. It features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand, marked *f*.

f

The eleventh system continues the piano accompaniment. It features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand, marked *f*.

11

pp

tr

pp

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

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

lei - son, e - lei - son, *f* Ky - ri - e e - lei - son, *f* Ky - ri - e e - lei - son, e -

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

tr

mf

tr

17

Musical notation for the first system, including piano and mezzo-soprano staves. The piano part features a series of chords marked with *p* (piano) and dynamic markings. The mezzo-soprano part has a melodic line with some rests.

Musical notation for the second system, including a bass staff. The bass part has a melodic line starting with a *p* (piano) dynamic marking.

Musical notation for the third system, including a vocal staff with lyrics. The lyrics are: "e - lei - son, Ky - ri - e e - lei - son, e - lei - son, e - lei - son, e -". The staff includes a *cresc.* (crescendo) marking.

Musical notation for the fourth system, including a vocal staff with lyrics. The lyrics are: "lei - son, e - lei - son, Ky - ri - e, Ky - ri - e e - lei - son, e - lei - son, e -". The staff includes a *cresc.* (crescendo) marking.

Musical notation for the fifth system, including a vocal staff with lyrics. The lyrics are: "lei - son, e - lei - son, Ky - ri - e e - lei - son, Ky - ri - e e - lei - son, e -". The staff includes a *cresc.* (crescendo) marking.

Musical notation for the sixth system, including a vocal staff with lyrics. The lyrics are: "lei - son, e - lei - son, Ky - ri - e e - lei lei - son, e -". The staff includes a *cresc.* (crescendo) marking.

Musical notation for the seventh system, including piano and bass staves. The piano part features a complex rhythmic pattern with many sixteenth notes. The bass part has a melodic line with a *cresc.* (crescendo) marking.

23 A

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

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

lei - son. e - lei -

lei - son. e - lei -

legato *f*

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

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

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

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

ff

ff

f

f *p*

37

The first system of music consists of a vocal line in the upper staff and piano accompaniment in the lower staves. The vocal line begins with a melodic phrase in the key of B-flat major, marked with a fermata. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

The second system continues the piano accompaniment. The bass line remains active, and the right hand plays chords. A trill is indicated in the final measure of the system, with a dynamic marking of *p* (piano).

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

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

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

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

The third system continues the vocal and piano parts. The vocal line has a fermata over the final note. The piano accompaniment includes a section with a 3/8 time signature change, marked with a dynamic of *p* (piano).

44

(tr) *tr* *pp*

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

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

50

cresc. *ff* *sf* *dim.*

ff *sf* *dim.*

tr *dim.*

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

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

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

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

ff *ff* *ff* *ff*

p sf p sf ff ff pp

p sf p sf ff ff pp

sf p sf ff ff pp

sf p sf p ff ff pp

sf p sf p ff ff pp

57

p *pp* *mf legato*

(tr) *p* *p*

son, e - lei - son.

son, e - lei - son.

son, e - lei - son.

son, e - lei - son.

pp *p*

pp *p*

pp *p legato*

p legato

B

64

Musical notation for the first system. The vocal line (top staff) has rests followed by notes with accents. The piano accompaniment (middle staves) starts with a *mf* dynamic and features chords and arpeggiated figures.

Musical notation for the second system, primarily piano accompaniment. It features a *pp* dynamic and includes trills (tr) with wavy lines above the notes.

Musical notation for the third system, including the vocal line with lyrics: lei - son, e - lei - son, e - lei - - son, e - lei - son, e -

Musical notation for the fourth system, including the vocal line with lyrics: lei - son, e - lei - son, e - lei - - son, e - lei - son, e -

Musical notation for the fifth system, including the vocal line with lyrics: lei - son, e - lei - son, e - lei - son, Ky - ri-e e - lei - son, e -

Musical notation for the sixth system, including the vocal line with lyrics: lei - son, e - lei - son, e - lei - - son, e - lei - son, e -

Musical notation for the seventh system, including piano accompaniment and vocal line. The piano part features a *f* dynamic and includes a section with a 3/8 time signature. The vocal line continues with lyrics.

rit.

77

ritenuto *pp* *sf* *pp* *trill* *<sf>*

trill *<sf>*

ff

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

ff

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

ff

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

ff

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

ff *trill*

ff *trill*

ff *trill*

pizz. *arco* *ff*

2. Gloria

Allegretto moderato

1

Oboe I/II

Horn I/II in C

Trompete I/II in D

Pauken in D, A

Sopran

Alt

Tenor

Bass

Violine I

Violine II

Viola

Violoncello

Kontrabass

mf *p* *f*

ff *mf* *ff* *p* *f*

f *p* *ff* *pp* *ff*

ff *mf*

ff *mf*

ff *mf*

ff *mf*

ff *ff* *p* *ff*

ff *mf* *ff* *p* *ff*

ff *mf* *ff* *p* *ff*

Glo - ri - a in ex - cel - sis De - o et in ter - ra pax ho - mi - ni -

Glo - ri - a in ex - cel - sis De - o et in ter - ra pax ho - mi - ni -

Glo - ri - a in ex - cel - sis De - o et in ter - ra pax ho - mi - ni -

Glo - ri - a in ex - cel - sis De - o et in ter - ra pax ho - mi - ni -

ff *ff* *p* *sf*

ff *ff* *p* *ff*

ff *mf* *ff* *p* *ff*

ff *mf* *ff* *p* *ff*

ff *mf* *ff* *p* *ff*

6

pp

f

f

p *f* *p*

bus. bo-nae vo-lun - ta - tis, lau - da-mus te, lau - da mus te, be-ne di - ci-mus te, ad-o - ra - mus

p *f* *p*

bus. bo-nae vo-lun - ta - tis lau-da - mus te, lau - da mus te, be-ne di - ci-mus te, ad-o - ra - mus

p *f* *p*

bus. bo-nae vo-lun - ta - tis, lau-da - mus te, lau - da mus te, be-ne di - ci-mus te, ad-o - ra - mus

f *p*

bus. lau - da mus te be-ne di - ci-mus te, ad-o - ra - mus

f

f

f

f

p

mf *p*

p

te, glo-ri-fi-ca-mus te, *f* gra ti-as a - gi-mus, *f* a - gi - mus ti - bi *p* pro-pter

te, glo-ri-fi-ca-mus te, *f* gra ti-as a - gi-mus *f* a - gi - mus ti - bi *p* pro-pter

te, glo-ri-fi-ca-mus te, *f* gra ti-as a - gi-mus *f* a - gi - mus ti - bi

te, glo-ri-fi-ca-mus te, *f* gra ti-as a - gi-mus *f* a - gi - mus ti - bi

p *p* *p* *pp*

p *p* *p* *pp*

p *p* *p*

p *p* *p*

16

f

f

pp *p*

f *ff*

ma-gnam glo - ri-am tu - am, Do-mi - ne Rex coe - les - tis De - us pa - ter om-ni - po -

f *ff*

ma-gnam glo - ri-am tu - am, Do-mi - ne Rex coe - les - tis De - us pa - ter om-ni - po -

f

Do-mi-ne Rex coe - les - tis, De - us

f

Do-mi - ne Rex coe - le - stis De - us

ff marcato

ff marcato

p *f* *f*

f *f*

27 *espress.* *rit.* **C** **Andante**

solo

-us, fi - li - us pa - tris. Qui tol-lis pec - ca - ta, pec-ca-ta mun di su-sci-pe,

us pa - tris.

us, fi - li - us pa - tris.

us, fi - li - us pa - tris.

dim.

p legato

p

su-sci pe de-pre-ca-ti-o-nem no-stram qui se-des ad dex-te-ram, ad dex-te ram pa - tris,

pp
mi - se-re-re

pp
mi - se-re-re

pp
mi - se-re-re

Tranquillo

42

pp

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

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

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

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

p

dolce

D Allegro

49

f *f*

f *mf* *f*

f *p* *f* *p*

tutti

f

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

f

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

f

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

f

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

f *mf* *f*

f *mf* *f*

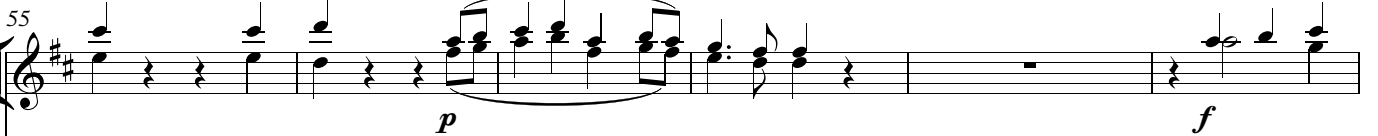
f *mf* *f*

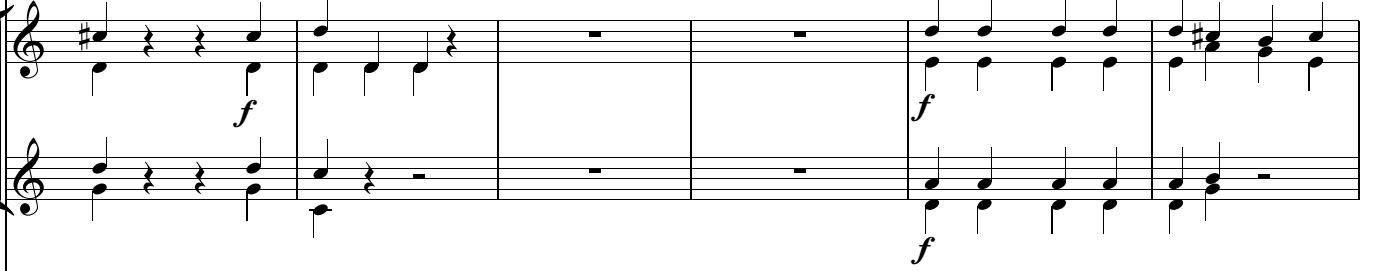
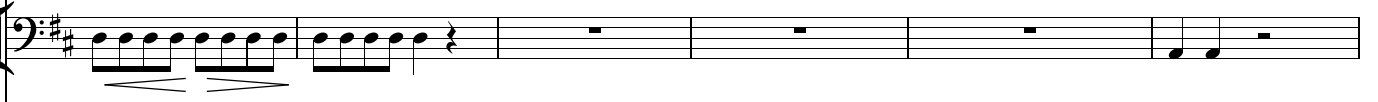
dolce

f *mf* *f* *p*

f *mf* *f* *p*

f *mf* *f* *p*

55 

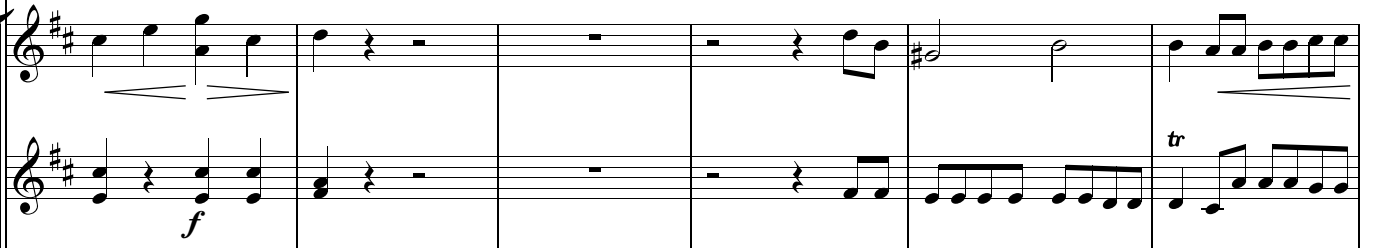
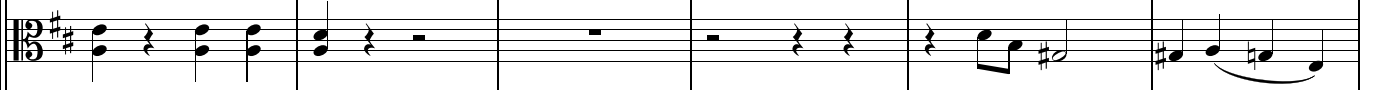



p -lus al - tis - si - mus tu_ so - lu al - tis - si-mus Je-su Chri - - ste,

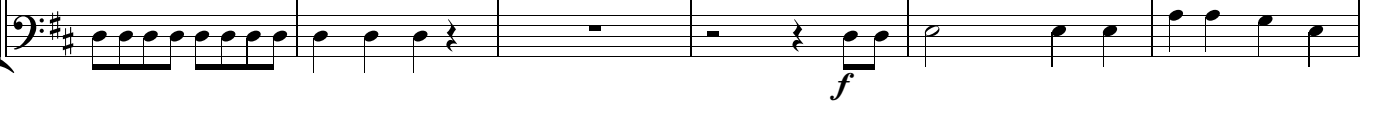
p -lus al - tis - si - mus tu_ so - lu al - tis - si-mus Je-su Chri - - ste, -

f -lus al - tis - si - mus Je-su Chri - ste, -

f -lus al - tis - si - mus Je-su Chri - - ste,

p *f*

61

f *p* *tr* *sf*

ff
Quo - ni - am tu so - lus, tu so - lus al - tis - si-mus Je-su Chri - -

ff
Quo-ni-am tu so - lus al - tis - si - mus Je-su Chri - -

ff
Quo-ni-am tu so - lus al - tis - si - mus, tu so-lus san - ctus Je-su Chri - -

ff
Quo - ni - am tu so - lus, tu so - lus al - tis - si-mus Je-su Chri - -

ff *sf* *marcato* *sf* *sf*

ff

ff

(1) (2) (3) (4)

ff

E

66

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

ste, Je - su Chri - ste, Je - su Chri - ste. Cum san-cto

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

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

Cum san-cto spi-ri tu in glo - ri - a A - men, A -
spi-ri-tu in glo - ri - a. A - men. Cum san-cto spi-ri-tu. A - men, A - men, A -

The musical score consists of seven systems. The first system (71) contains six staves: a vocal line (treble clef, key signature of two sharps) with lyrics, a piano accompaniment for voice (treble and bass clefs), and a piano accompaniment for organ (treble and bass clefs). The organ part includes a 8va marking. The second system (72) contains six staves: a vocal line with lyrics, a piano accompaniment for voice, and a piano accompaniment for organ. The organ part includes a 8va marking. The third system (73) contains six staves: a vocal line with lyrics, a piano accompaniment for voice, and a piano accompaniment for organ. The organ part includes a 8va marking. The fourth system (74) contains six staves: a vocal line with lyrics, a piano accompaniment for voice, and a piano accompaniment for organ. The organ part includes a 8va marking. The fifth system (75) contains six staves: a vocal line with lyrics, a piano accompaniment for voice, and a piano accompaniment for organ. The organ part includes a 8va marking. The sixth system (76) contains six staves: a vocal line with lyrics, a piano accompaniment for voice, and a piano accompaniment for organ. The organ part includes a 8va marking. The seventh system (77) contains six staves: a vocal line with lyrics, a piano accompaniment for voice, and a piano accompaniment for organ. The organ part includes a 8va marking.

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

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

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

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

f *tr*

f *tr*

sf sf sf *ff*

f *f*

- - men. Cum san-cto spi-ri-tu in glo - ri - a. A - men, A -

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

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

men, in glo - ria De-i pa-tris, in glo-ria De-i pa - tris. A - men, A -

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

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

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

men, in glo - ria De-i pa-tris, in glo-ria De-i pa - tris. A - men, A -

men, in glo - ria De-i pa-tris, in glo-ria De-i pa - tris. A - men, A -

89

men, in glo-ria De-i pa - tris. A - men, A - men, A - men, A -

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

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

f men. Cum san cto spi-ri - tu in glo - ri - a. A - men, A-men, A-men, A-men.

men, in glo-ria De-i pa - tris. A - men, A - men, A - men, A -

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

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

f men. Cum san cto spi-ri - tu in glo - ri - a. A - men, A-men, A-men, A-men.

f men. Cum san cto spi-ri - tu in glo - ri - a. A - men, A-men, A-men, A-men.

95

ff

ff *mf*

ff *p*

cresc. *tr* *sf* *pp*

men. Quo - ni-am quam tu so - lus san - ctus tu

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

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

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

f cresc. *ff* *f* *sf*

f cresc. *ff* *f*

f cresc. *ff* *f*

f cresc. *ff*

f cresc. *ff*

100

The first system of the score consists of four staves. The top staff is a vocal line with a melodic line and a lower line. The second and third staves are piano accompaniment. The fourth staff is a bass line with trills indicated by wavy lines above the notes.

The second system is a single bass staff featuring a melodic line with trills, indicated by wavy lines above the notes.

so - lus al - tis - si - mus Je - su Chri - ste, Je - su Chri -

so - lus al - tis - si - mus Je - su Chri - ste, Je - su Je - su Chri -

so - lus al - tis - si - mus Je - su Chri - ste, Je - su Chri -

so - lus al - tis - si - mus Je - su Chri - ste, Je - su Chri -

The final system contains piano accompaniment for five staves. The top staff is marked *marcato* and *sf*. The bottom two staves are bass lines. The music features complex rhythmic patterns and melodic lines.

Musical score for the first system. It features a vocal line and piano accompaniment. The piano part includes a *cresc.* marking and dynamic markings of *f* and *sf*. The vocal line has a trill marking *(tr)* and a trill symbol *tr* at the end.

Vocal lines with lyrics for the second system. The lyrics are: "ste, cum san - cto spi - ri - tu in glo - ri - a De - i pa - tris, A -". The music is marked with dynamics *f* and *sf*.

Piano accompaniment for the second system. It includes multiple staves with dynamic markings such as *mf*, *ff*, and *f*.

111

3. Credo

1

Oboe I/II *f*

Horn I/II in C *ff*

Trompete in B *ff*

Pauken in B \flat , F

Sopran *f*
Cre-do in u-num De-um, cre-do in u num De-um, Pa-trem om-ni-po-

Alt *f*
Cre-do in u-num De-um, cre-do in u-num De - um, Pa-trem om-ni-po-

Tenor *f*
Cre-do in u-num De-um, cre-do in u-num De - um, Pa-trem om-ni-po-

Bass *f*
Cre-do in u-num De-um, cre-do in u-num De - um, Pa-trem om-ni-po-

Violine I *ff marcato sf sf*

Violine II *ff sf sf*

Viola *ff sf sf*

Violoncello *ff*

Kontrabass *ff*

7

p

ff

ff

f

ten-tem fa-cto-rem coe-li, fa-cto-rem coe-li et ter-rae, vi-si-bi-li-um

f

ten-tem fa-cto-rem coe-li, fa-cto-rem coe-li et ter-rae, vi-si-bi-li-um

f

ten-tem fa-cto-rem coe-li, fa-cto-rem coe-li et ter-rae, vi-si-bi-li-um

f

ten-tem fa-cto-rem coe-li, fa-cto-rem coe-li et ter-rae, vi-si-bi-li-um

ff marcato

ff

ff

f

ff

ff

om-ni-um et in u-num Do-mi-num Je-su Chri - stum fi-li-um De-i u - ni - ge - ni -

om-ni-um et in u-num Do-mi-num Je-su Chri - stum fi-li-um De-i u - ni - ge - ni -

om-ni-um et in u-num Do-mi-num Je-su Chri - stum fi-li-um De-i u - ni - ge - ni -

om-ni-um et in u-num Do-mi-num Je-su Chri - stum fi-li-um De-i u - ni - ge - ni -

sf

sf

f *dolce*

f

f

20 *p*

a2 *p*

tr
pp

p tranquillo

ti, vi - si - bi - li - um om - ni - um et in - vi - si - bi - li -

p tranquillo

ti, vi - si - bi - li - um om - ni - um et in - vi - si - bi - li -

p tranquillo

ti, vi - si - bi - li - um om - ni - um et in - vi - si - bi - li -

p tranquillo

ti, vi - si - bi - li - um om - ni - um et in - vi - si - bi - li -

p

sf

f

f

tr

f cresc.

um. Et ex pa-tre na-tum an-te_ om-ni-a sae-cu - la, an - te om - ni-a sae-cu - la,

f cresc.

um. Et ex pa-tre na-tum an-te_ om-ni-a sae-cu - la, an - te om - ni-a sae-cu - la,

f cresc.

um. Et ex pa-tre na-tum an-te om-ni-a sae-cu - la, an - te om - ni-a sae-cu - la,

f cresc.

um. Et ex pa-tre na-tum an-te om-ni-a sae-cu - la, an - te om - ni-a sae-cu - la,

f

p

f

sf

f

sf

f

mf

p

f

mf

33

39

Musical staff with treble clef, key signature of two flats, and dynamic markings *f*.

Musical staff with treble clef, key signature of two flats, and dynamic markings *f* and *p*.

Musical staff with bass clef, key signature of two flats, and dynamic markings *tr* and *cresc.*

lu-mi-ne, De-um ve-rum de De - o, de De-o ve - ro. Ge-ni-tum non fac-tum con-sub-

lu-mi-ne, De-um ve-rum de De - o, de De-o ve - ro. Ge-ni-tum non fac-tum con-sub-

lu-mi-ne, De-um ve-rum de De - o, de De-o ve - ro.

lu-mi-ne, De-um ve-rum de De - o, de De-o ve - ro.

Musical staff with treble clef, key signature of two flats, and dynamic markings *f*.

Musical staff with treble clef, key signature of two flats, and dynamic markings *f*.

Musical staff with alto clef, key signature of two flats, and dynamic markings *f*.

Musical staff with bass clef, key signature of two flats, and dynamic markings *f*.

Musical staff with bass clef, key signature of two flats, and dynamic markings *f*.

45

stan-ti - a-lem pa - tri, *ff* qui pro-pter nos ho - mi -

stan-ti - a-lem pa - tri, *ff* qui pro-pter nos ho - mi -

per quem om-ni - a, om - ni - a *ff* fa-cta sunt qui pro-pter nos ho - mi -

per quem om-ni - a, om - ni - a *ff* fa-cta sunt, qui pro-pter nos ho - mi -

per quem om-ni - a, om - ni - a *f* fa-cta sunt, qui pro-pter nos ho - mi -

per quem om-ni - a, om - ni - a *f* fa-cta sunt, qui pro-pter nos ho - mi -

per quem om-ni - a, om - ni - a *f* fa-cta sunt, qui pro-pter nos ho - mi -

per quem om-ni - a, om - ni - a *f* fa-cta sunt, qui pro-pter nos ho - mi -

per quem om-ni - a, om - ni - a *f* fa-cta sunt, qui pro-pter nos ho - mi -

51

nes et no-stram sa-lu-tem des-cen-dit de coe-lis.

nes et no-stram sa-lu-tem des-cen-dit de coe-lis.

nes et no-stram sa-lu-tem des-cen-dit de coe-lis.

nes et no-stram sa-lu-tem des-cen-dit de coe-lis.

57

Musical staff 1: Treble clef, 3/4 time signature, key signature of two flats. Contains a melodic line with eighth and quarter notes, ending with a fermata on a whole note.

Musical staff 2: Treble clef, 3/4 time signature, key signature of two flats. Contains a melodic line with eighth and quarter notes, ending with a fermata on a whole note.

Musical staff 3: Treble clef, 3/4 time signature, key signature of two flats. Contains a melodic line with eighth and quarter notes, ending with a fermata on a whole note.

Musical staff 4: Bass clef, 3/4 time signature, key signature of two flats. Contains a melodic line with a trill and a fermata on a whole note. Dynamic marking *ff* is present.

Musical staff 5: Treble clef, 3/4 time signature, key signature of two flats. Contains a whole note with a fermata.

Musical staff 6: Treble clef, 3/4 time signature, key signature of two flats. Contains a whole note with a fermata.

Musical staff 7: Treble clef, 3/4 time signature, key signature of two flats. Contains a whole note with a fermata.

Musical staff 8: Bass clef, 3/4 time signature, key signature of two flats. Contains a whole note with a fermata.

Musical staff 9: Treble clef, 3/4 time signature, key signature of two flats. Contains a melodic line with eighth and quarter notes, ending with a fermata on a whole note. Dynamic marking *sf* is present.

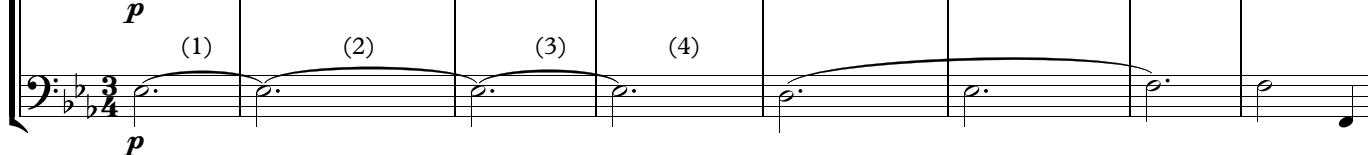
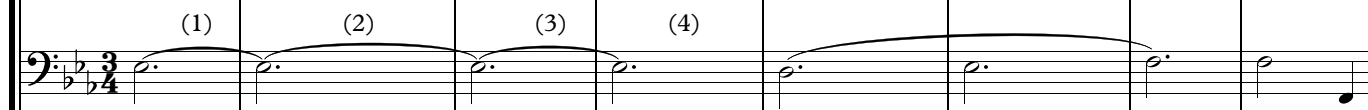
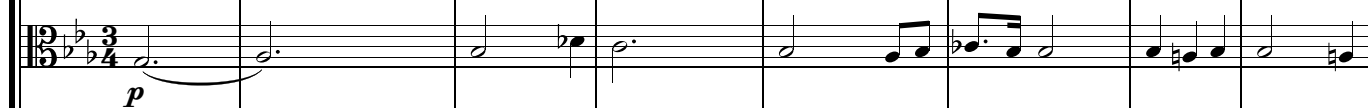
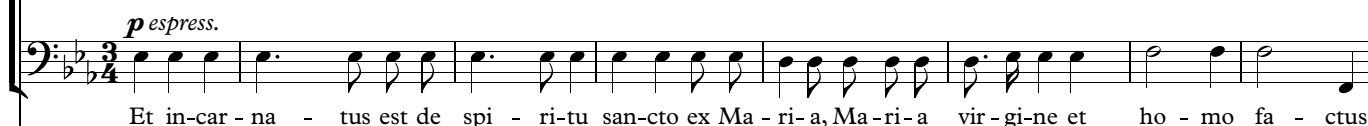
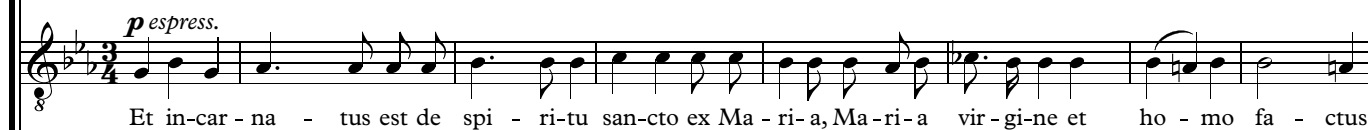
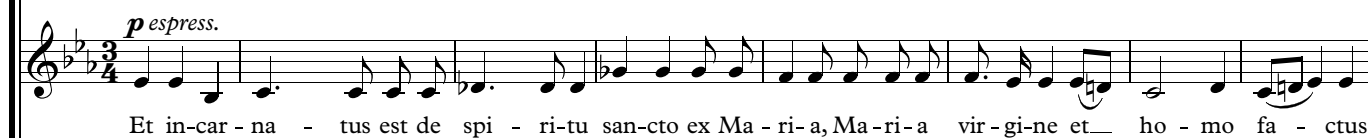
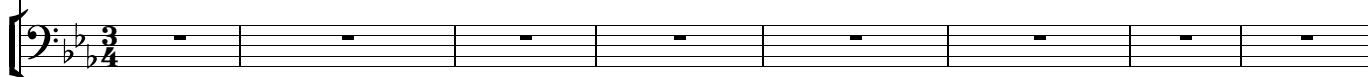
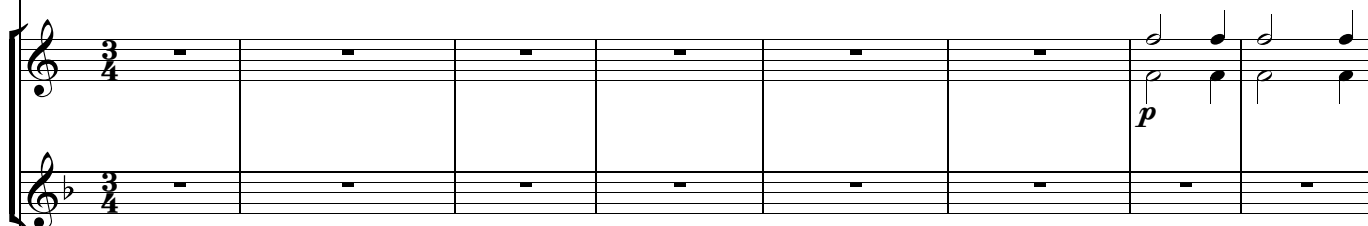
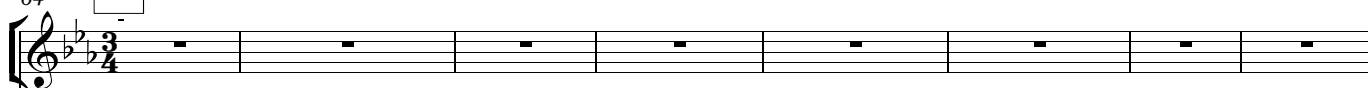
Musical staff 10: Treble clef, 3/4 time signature, key signature of two flats. Contains a melodic line with eighth and quarter notes, ending with a fermata on a whole note. Dynamic marking *sf* is present.

Musical staff 11: Bass clef, 3/4 time signature, key signature of two flats. Contains a melodic line with eighth and quarter notes, ending with a fermata on a whole note. Dynamic marking *sf* is present.

Musical staff 12: Bass clef, 3/4 time signature, key signature of two flats. Contains a melodic line with eighth and quarter notes, ending with a fermata on a whole note. Dynamic marking *sf* is present.

Musical staff 13: Bass clef, 3/4 time signature, key signature of two flats. Contains a melodic line with eighth and quarter notes, ending with a fermata on a whole note. Dynamic marking *sf* is present.

64



72 46

est. *f* Cru - ci - fi - xus est

est. *f* Cru - ci - fi - xus est

est. *f* Cru - ci - fi - xus est

est. *f* Cru - ci - fi - xus est

p *f*

p *f*

f

79

e - ti - am pro no - bis sub Pon - ti - o Pi -
 e - ti - am pro no - bis sub Pon - ti - o Pi -
 e - ti - am pro no - bis sub Pon - ti - o Pi -
 e - ti - am pro no - bis sub Pon - ti - o Pi -

f

f

f

f

f

f

86 *tr* *p*

f *sf* *p*

f
la - to pas - sus et se - pul - tus est. pas-sus,

f
la - to pas - sus et se - pul - tus est. pas-sus,

f
la - to pas - sus et se - pul - tus est. pas-sus,

f
la - to pas - sus et se - pul - tus est. pas-sus,

p dolce

p dolce

p dolce

p dolce

p dolce

95

pas-sus, pas-sus, se-pul-tus est sub Pon - ti-o Pi - la - to

pas-sus, pas-sus, se-pul-tus est sub Pon - ti-o Pi - la - to

pas-sus, pas-sus, se-pul-tus est sub Pon - ti-o Pi - la - to

pas-sus, pas-sus, se-pul-tus est sub Pon - ti-o Pi - la - to

p *legato*

p *sf*

p *sf*

p *sf*

p *sf*

103

The musical score for page 50, measures 103-108, is presented in a system of eight staves. The first six staves are mostly empty, with some notes in the first two staves. The last two staves contain a complex musical passage with many notes and dynamics markings like 'p'.

Measures 103-108:

- Staff 1: Treble clef, key signature of two flats, common time. Contains notes in measures 103-108.
- Staff 2: Treble clef, key signature of two flats, common time. Contains notes in measures 103-108.
- Staff 3: Treble clef, key signature of two flats, common time. Empty.
- Staff 4: Bass clef, key signature of two flats, common time. Empty.
- Staff 5: Treble clef, key signature of two flats, common time. Empty.
- Staff 6: Treble clef, key signature of two flats, common time. Empty.
- Staff 7: Treble clef, key signature of two flats, common time. Contains a complex passage of notes with dynamics markings like 'p'.
- Staff 8: Bass clef, key signature of two flats, common time. Contains a complex passage of notes with dynamics markings like 'p'.

I Allegro

f

f

tr

f
Et re-sur - re - xit, et re-sur - re - xit, ter - ti - a - di - e se -

f
Et re-sur - re - xit, et re-sur - re - xit, ter - ti - a - di - e se -

f
Et re-sur - re - xit, et re-sur - re - xit, ter - ti - a - di - e se -

f
Et re-sur - re - xit, et re-sur - re - xit, ter - ti - a - di - e se -

ff *p* *f* *p*

ff *p* *f* *p*

ff *p* *f*

ff *p* *f* *p* *mf*

ff *f* *mf*

116

< > *p dolce* *p*

p *p* *f*

f

cun - dum scrip - tu - ras et as - cen - dit de coe - lum, de coe - lum, se -

-cun - dum scrip - tu - ras et as - cen - dit de_ coe - lum, de coe - lum,

cun - dum scrip - tu - ras et as - cen - dit de_ coe - lum, de_ coe - lum,

cun - dum scrip - tu - ras et as - cen - dit de coe - lum, de coe - lum,

f *tr*

f *tr*

f

f

f

122

espress.

mf

tr
pp

f

det ad_dex-te ram pa-tris.

Et i - te-rum ven - tu - rus -

ad_dex-te ram pa-tris.

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

Ad_dex-te- ram pa - tris. Et i - te - rum ven - tu - rus

Ad_dex-te- ram pa - tris. Et i - te - rum ven - tu - rus

p legato

p

p legato

p

p legato

f

p legato

f

f

127

Five staves of musical notation, each containing a whole rest for the duration of the measure.

One staff of musical notation with a whole rest and a trill mark *(tr)* above it.

Vocal line with lyrics: *est, ju-di-ca - re vi - vos et mor-tu - os, vi -*

Vocal line with lyrics: *est, ju-di-ca - re vi - vos et mor-tu-os, vi -*

Vocal line with lyrics: *est, ju-di-ca - re, ju-di-ca - re vi - vos et mor-tu-os, et mor - tu - os, vi -*

Vocal line with lyrics: *est ju-di-ca - re vi - vos et mor-tu - os, vi - vos et*

Vocal line with dynamics: *p*

Vocal line with dynamics: *p* and *f*

Vocal line with dynamics: *f*

Vocal line with dynamics: *p* and *p*, and tempo: *tranquillo*

Vocal line with dynamics: *p* and *p*, and tempo: *tranquillo*

pp

pp

tr~~~~~

ppp

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

ff

vos_____ et mor-tu - os. ju-di - ca - re vi - vos et mor-tu-os.

ff

vos_____ et mor-tu - os. ju-di - ca - re vi - vos et mor-tu-os.

ff

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

ff

pp

ff

pp

ff

pp

ff

pp

ff

mf

mf

pp

ff

138

Musical staff with treble clef, key signature of two flats, and a circled melodic phrase.

Two musical staves with treble clefs, showing accompaniment.

Musical staff with bass clef, featuring trills and dynamic markings *pp* and *p*.

Musical staff with treble clef, containing the lyrics "Cu-jus re-gni non e-rit fi-nis, non e-rit".

Musical staff with treble clef, containing the lyrics "Cu-jus re-gni non e-rit fi-nis, non e-rit".

Musical staff with treble clef, containing the lyrics "Cu-jus re-gni non e-rit fi-nis, non e-rit".

Musical staff with bass clef, containing the lyrics "Cu-jus re-gni non e-rit fi-nis, non e-rit".

Musical staff with treble clef, featuring dynamic markings *mf cresc.* and *sempre marcato*.

Musical staff with treble clef, featuring dynamic markings *mf cresc.* and *sempre marcato*.

Musical staff with alto clef, showing accompaniment.

Musical staff with alto clef, showing accompaniment.

Musical staff with bass clef, showing accompaniment.

144

f

pp *f*

(tr) *pp* tr tr

ff

fi - nis, et in spi - ri - tum san - ctum Do - mi - num vi - fi - can - tem. Qui ex

ff

fi - nis, et in spi - ri - tum san - ctum Do - mi - num vi - fi - can - tem. Qui ex

ff

fi - nis, et in spi - ri - tum san - ctum Do - mi - num vi - fi - can - tem. Qui ex

ff

fi - nis, et in spi - ri - tum san - ctum Do - mi - num vi - fi - can - tem. Qui ex

sf *ff* *mf* *f* *ff* *mf* *f* *ff* *mf* *f* *ff* *mf*

150

Musical staff with chords and rests.

Musical staff with chords and rests. Dynamics: *p* *p*

Musical staff with notes and rests. *trm*

pa-tre fi-li-o-que pro-ce-dit si-mul a-do-ra-tur et con-glo-ri-fi-

pa-tre fi-li-o-que pro-ce-dit si-mul a-do-ra-tur et con-glo-ri-fi-

pa-tre fi-li-o-que pro-ce-dit si-mul a-do-ra-tur et con-glo-ri-fi-

pa-tre fi-li-o-que si-mul a-do-ra-tur et con-glo-ri-fi-

f *p*

f *p*

f *p*

p *f* *mf*

f *mf*

pp dolce
pp
pp *dolce* *ff* *mf*
 ca - tur qui lo - cu - tus est per pro - phe - tas, qui lo -
pp *ff* *mf*
 ca - tur qui lo - cu - tus est per pro - phe - tas, qui lo
pp *ff* *mf*
 ca - tur qui lo - cu - tus est per pro - phe - tas, qui lo
pp *ff* *mf*
pp *ff* *mf*
pp *ff* *mf*
pp *ff* *mf*

164

J

cu - tus est per pro- phe - tas, Ven- tu - ri_ sae - cu - li, A - men, a -

cu - tus est per pro- phe - tas, Ven - tu - ri_ sae- cu - li, A- men, a - men, a -

cu - tus est per pro- phe - tas,

cu - tus est per pro- phe - tas,

- - - men, a - - - - - men. Ven-tu - ri sae - cu - li, a - - -
 - - - men, a - - - men, a - - - men,
 Ven-tu - ri sae - cu - li. A - men, a - - - - -
 Ven - tu - ri sae - cu - li. A - men, a - - - - -
sempre f
f
f
f

176

men, a - men, a - men, vi - tam ven - tu - ri sae - cu -

Ven - tu - ri sae - cu -

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

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

f

f

sf

f *ff*

f *ff*

- li, a - men, a - men, a - men, Ven - *f*
 li, a - men, a - men, a - men, a - men, ven - tu - ri - *f*
 men, a - men, a - men, a - men, vi - tam ven - tu - ri - sae - cu -
 li, a - men, a - men, a - men, a - men, a -
 men, a - men, a - men, a - men, vi - tam ven - tu - ri - sae - cu - *f*
 men, a - men, a - men, a - men, vi - tam ven - tu - ri - sae - cu - *f* *tr*

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

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

tr

tr

tu - ri, a - men, a - men, a - men, a - men,

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

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

sae - cu - li, a - men, a - men.

sf sf ff

ff ff

ff

p dolce

ff

un poco marcato

K

197

p

p

p

ff risoluto

ff

ff arco

mf pizz.

mf pizz.

ff arco

ff arco

p

p *pp* *pp*

pp *f* *p*

p
Si-mul a - do - ra - tur et con-glo-ri - fi - ca-tur: qui lo - cu-tus est per-pro

p
Si-mul a - do - ra - tur et con-glo-ri - fi - ca-tur: qui lo - cu-tus est per pro

p
Si-mul a - do - ra - tur et con-glo-ri - fi - ca-tur: qui lo - cu-tus est per pro

p
Si-mul a - do - ra - tur et con-glo-ri - fi - ca-tur: qui lo - cu-tus est per pro

legatissimo

pp *f* *pp* *pp* *f* *pp* *pp* *f* *pp* *pp* *f* *pp*

Si-mul a - do - ra - tur et con-glo-ri - fi - ca-tur: qui lo - cu-tus est per pro

211 *ff*

f
f

trm *trm*
p *f*

ff
phe-tas, qui lo - cu - tus est, - Et vi - tam ven - tu - ri

ff
phe - tas, qui lo - cu - tus_ est, - Et vi - tam ven - tu - ri

ff
phe - tas, qui lo - cu - tus est, Et vi - tam ven - tu - ri

ff
phe - tas, qui lo - cu - tus est, Et vi - tam ven - tu - ri

f *f*
f *f*
ff
ff
ff

Musical staff 1: Treble clef, piano part. Dynamics: *sf sf f*

Musical staff 2: Treble clef, piano part. Dynamics: *sf sf f*

Musical staff 3: Treble clef, piano part. Dynamics: *sf sf f*

Musical staff 4: Bass clef, piano part. Dynamics: *f*. Includes trills and the instruction *tr tr muta in D, A*

Musical staff 5: Treble clef, vocal part. Lyrics: sae - cu-li, a - men, a - men, a - men, a - men. Dynamics: *ff sf sf*

Musical staff 6: Treble clef, vocal part. Lyrics: sae - cu-li, a - men, a - men, a - men, a - men. Dynamics: *ff*

Musical staff 7: Treble clef, vocal part. Lyrics: sae - cu-li, a - men, a - men, a - men, a - men. Dynamics: *ff*

Musical staff 8: Bass clef, vocal part. Lyrics: sae - cu-li, a - men, a - men, a - men, a - men. Dynamics: *ff*

Musical staff 9: Treble clef, piano part. Dynamics: *sf ff*

Musical staff 10: Treble clef, piano part. Dynamics: *sf ff*

Musical staff 11: Treble clef, piano part. Dynamics: *sf ff*

Musical staff 12: Bass clef, piano part. Dynamics: *sf*

Musical staff 13: Bass clef, piano part. Dynamics: *sf*

4. Sanctus

The musical score is for the fourth movement, 'Sanctus', in 3/2 time. It features a variety of instruments and vocal parts. The Oboe I/II part has a melodic line with dynamics *p*. The Horn I/II in C part has a rhythmic accompaniment with dynamics *ff* and *p*. The Trompete in D part has a rhythmic accompaniment with dynamics *ff* and *f*. The Pauken in D, A part has a rhythmic accompaniment with dynamics *sf* and *p*. The vocal parts (Sopran, Alt, Tenor, Bass) have a simple melodic line with lyrics 'San - ctus,' and dynamics *p*. The Violine I part has a rhythmic accompaniment with dynamics *ff sf sf* and *ff sf sf*. The Violine II part has a rhythmic accompaniment with dynamics *ff* and *ff*. The Viola part has a rhythmic accompaniment with dynamics *ff* and *ff*. The Violoncello part has a rhythmic accompaniment with dynamics *ff*, *p*, *ff*, and *p*. The Kontrabass part has a rhythmic accompaniment with dynamics *ff*, *p*, *ff*, and *p*.

5

p *ff*

ff *p* *ff*

f *ff*

sf

p *mf*

San - ctus, Do - mi-nus De - us Sa - ba - oth.

p *mf*

San - ctus, Do - mi-nus De - us Sa - ba - oth.

p *mf*

San - ctus, Do - mi-nus De - us Sa - ba - oth.

p *mf*

San - ctus, Do - mi-nus De - us Sa - ba - oth.

ff sf sf *ff*

ff *ff*

ff *ff*

ff *p* *ff*

ff *p* *ff*

12

p *p* *ff* *ff* *tr* *sf* *p*

San - ctus,

San - ctus,

San - ctus,

San - ctus,

ff *f* *f* *ff* *ff* *p* *ff* *p*

Musical score for page 73, rehearsal mark 18. The score includes piano, violin, viola, cello, double bass, and vocal parts. The vocal parts sing "San - ctus, San - ctus, Do - mi - nus De - us". The piano part features a prominent tremolo in the bass line. Dynamics range from piano (*p*) to fortissimo (*ff*).

Instrumentation and Dynamics:

- Piano:** *ff*, *p*, *ff*, *p*, *sf ff*
- Violin:** *f*, *ff*, *ff*
- Viola:** *f*, *ff*, *ff*
- Cello:** *sf*, *p*, *sf*, *p*
- Double Bass:** *sf*, *p*, *sf*, *p*
- Vocal Parts:** *mf*, *mf*, *f*, *mf*, *mf*, *f*, *mf*, *mf*, *f*, *mf*, *mf*, *f*

Lyrics:

- San - ctus, San - ctus, Do - mi - nus De - us
- San - ctus, San - ctus, Do - mi - nus De - us
- San - ctus, San - ctus, Do - mi - nus De - us
- San - ctus, San - ctus, Do - mi - nus De - us

Rehearsal Mark 18:

- Piano:** *ff*, *p*, *ff*, *p*
- Violin:** *ff*, *ff*, *sf sf sf*
- Viola:** *ff*, *ff*, *sf sf sf*
- Cello:** *ff*, *ff*, *sf sf sf*
- Double Bass:** *ff*, *p*, *ff*, *p*

rit. Allegro

L

28

Musical staff with notes and dynamics: *mf*, *p*, *legatissimo*

Musical staff with notes and dynamics: *mf*

Musical staff with notes and dynamics: *mf*, *tr*, *pp*

Empty musical staff

Musical staff with notes and dynamics: *f*

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

Empty musical staff

Empty musical staff

Musical staff with notes and dynamics: *f*

Musical staff with notes and dynamics: *sf sf sf legatissimo*

Musical staff with notes and dynamics: *sf sf sf legatissimo*

Musical staff with notes and dynamics: *sf sf sf legatissimo*

Musical staff with notes and dynamics: *sf sf sf legatissimo*

34

mf

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

- a, glo-ri - a tu - - - a. Ple-ni sunt coe -

f sf sf sf *legatissimo* *tr*

mf

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

-li et ter - ra glo - ria tu - a, glo-ri - a tu - a, ple-ni sunt

f

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

marcato

sf sf

mf

44

coe - li, ple - ni sunt coe-li et ter - ra glo - ri - a,

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

tu - a, ple - ni sunt coe -

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

mf < >

f

f

f

f

49

ff

ff

ple-ni sunt coe - li glo - ri - a, glo-ri - a tu - a, glo-ri - a tu - a, glo -

ple-ni sunt coe - li et ter - ra glo - ri -

-li et ter - ra glo - ri - a, glo-ri - a tu - a, glo-ri - a tu - a, glo -

coe - li et, ple-ni sunt coe - li et ter - ra glo - ri - a, glo - ri -

ff

ff

ff

espress.

dim.

dim.

a2

- ri - a tu - a.

a tu - a.

- ri - a tu - a.

a tu - a.

dim.

mf espress.

pp

pp

dim.

mf espress.

pp

pp

mf espress.

pp

pp

pp

M

Con moto, sempre molto moto

59 *sf sf sf* *ff*

sf sf *ff* *sf*

sf sf *ff* *sf*

pp *tr* *ff* *tr*

f *ff marcato*

f *ff*

f *ff marcato*

f *ff*

pp *ff*

64

ff *ff*

ff *ff*

f

tr *tr*

ff *ff*

ff *ff*

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

ff *ff*

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

ff *ff*

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

ff *ff*

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

ff *ff* *ff* *ff*

ff *ff* *ff* *ff*

ff *ff*

ff *ff*

ff *ff*

ff *ff*

ff *ff*

69

mf *mf* *ff*

f

(tr)

ff

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

ff

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

ff

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

ff

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

ff

ff

ff

ff

ff *marcato*

ff *marcato*

74

ff

sf *ff*

ff *f* *ff*

ff

o - san - na, o - san - - na.

ff

o - san - na, o - san - - na.

ff

o - san - na, o - san - - na.

ff

o - san - na, o - san - - na.

ff *tr*

ff *tr*

5. Benedictus

Larghetto

espress.
p

sempre tranquillo e legatissimo
p
pizz.
p

Oboe I
Oboe II
Sopran
Alt
Tenor
Bass
Violine I
Violine II
Viola
Violoncello
Kontrabass

The musical score is for the Benedictus section, marked **Larghetto**. It features a woodwind section with Oboe I and Oboe II, a vocal section with Soprano, Alto, Tenor, and Bass, and a string section with Violin I, Violin II, Viola, Violoncello, and Kontrabass. The key signature is one flat (B-flat) and the time signature is 6/8. The Oboe I part begins with a *p* dynamic and an *espress.* marking. The Violoncello part begins with a *p* dynamic and a *pizz.* marking. The Kontrabass part begins with a *p* dynamic. The Viola part is marked *sempre tranquillo e legatissimo*. The score is divided into four measures.

N

5

p espress.
 Be - ne - di - ctus qui ve - nit in no - mi - ne Do - mi - ni, — Be - ne - di - ctus qui

p espress.
 Be - ne - di - ctus qui ve - nit in no - mi - ne Do - mi - ni, — Be - ne - di - ctus qui

p espress.
 Be - ne - di - ctus qui ve - nit in no - mi - ne Do - mi - ni, — Be - ne - di - ctus qui

p espress.
 Be - ne - di - ctus qui ve - nit in no - mi - ne Do - mi - ni, — Be - ne - di - ctus qui

sempre p *sempre pp*

sempre p *sempre pp*

sempre p *sempre pp*

p

arco
dolce

Piano introduction for measures 1-5. The right hand plays a series of eighth notes (F, C, G, C, F) and the left hand plays a series of eighth notes (F, C, G, C, F). Both parts are marked *pp*.

Vocal line 1: *ve - nit in no-mi-ne Do - mi - ni.*

Vocal line 2: *ve - nit in no-mi-ne Do - mi - ni.*

Vocal line 3: *ve - nit in no-mi-ne Do - mi - ni.*

Vocal line 4: *ve - nit in no-mi-ne Do - mi - ni.*

Piano accompaniment for measures 6-10. The right hand features a melodic line with slurs and a series of sixteenth-note patterns starting in measure 6, marked *pp* and *sempre pp*. The left hand provides harmonic support with chords and moving lines.

Vocal line 5: *ve - nit in no-mi-ne Do - mi - ni.*

Piano accompaniment for measures 11-15. The right hand continues with sixteenth-note patterns, marked *sf* in measures 11-15. The left hand continues with harmonic support.

Vocal line 6: *ve - nit in no-mi-ne Do - mi - ni.*

Piano accompaniment for measures 16-20. The right hand continues with sixteenth-note patterns, marked *pp* in measure 20. The left hand continues with harmonic support.

16

Two staves of piano introduction. The right hand plays a melodic line with slurs and accents, while the left hand plays a rhythmic accompaniment. The music is in a minor key and 7/8 time.

First vocal line (Soprano). The lyrics are: Be - ne - di-ctus qui ve - nit, qui ve-nit in no-mi-ne Do - mi-

Second vocal line (Alto). The lyrics are: Be - ne - di-ctus qui ve - nit, qui ve-nit in no-mi-ne Do - mi-

Third vocal line (Tenor). The lyrics are: Be - ne - di-ctus qui ve - nit, qui ve-nit in no-mi-ne Do - mi-

Fourth vocal line (Bass). The lyrics are: Be - ne - di-ctus qui ve - nit, qui ve-nit in no-mi-ne Do - mi-

Piano accompaniment for measures 20-23. The right hand has a melodic line with slurs and accents, marked with *p*. The left hand has a rhythmic accompaniment, marked with *pp* in the first measure and *p* in the second. The music is in a minor key and 7/8 time.

p

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

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

25

O

mf espress. *sf* *p*

mf *sf*

mf

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

Be-ne-di-ctus qui

p

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

p

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

mf *pp*

mf *pp*

pp

pp

pp

pp

30

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

mf *f* *f* *p* *p*

35

p glissando *espress.*

f

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

f

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

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

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

f

f

f

tranquillo

b

P

40

Be-ne-di-ctus qui ve - nit in no-mi-ne Do - mi

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

Be-ne-di-ctus qui ve - nit in no-mi-ne Do - mi

Be-ne-di-ctus qui ve - nit in no-mi-ne Do - mi

pp

45

Two staves of music. The first staff begins with a fermata over a half note, followed by a quarter rest. The second staff begins with a fermata over a half note, followed by a quarter rest. The rest of the system consists of four measures of whole rests on both staves.

Two staves of music. The first staff has a fermata over a half note, followed by a quarter rest, then a melodic line starting with a piano (*p*) dynamic. The lyrics are: "ni, Be - ne - di - ctus qui ve - nit in no - mi - ne Do - mi - ni,". The second staff has a fermata over a half note, followed by a quarter rest, then a melodic line starting with a piano (*p*) dynamic. The lyrics are: "nit, Be - ne - di - ctus qui ve - nit in no - mi - ne Do - mi - ni,".

Two staves of music. The first staff has a fermata over a half note, followed by a quarter rest, then a melodic line starting with a piano (*p*) dynamic. The lyrics are: "ni, Be - ne - di - ctus qui ve - nit in no - mi - ne Do - mi - ni,". The second staff has a fermata over a half note, followed by a quarter rest, then a melodic line starting with a piano (*p*) dynamic. The lyrics are: "nit, Be - ne - di - ctus qui ve - nit in no - mi - ne Do - mi - ni,".

Two staves of music. The first staff has a fermata over a half note, followed by a quarter rest, then a melodic line starting with a piano (*p*) dynamic. The lyrics are: "ni, Be - ne - di - ctus qui ve - nit in no - mi - ne Do - mi - ni,". The second staff has a fermata over a half note, followed by a quarter rest, then a melodic line starting with a piano (*p*) dynamic. The lyrics are: "nit, Be - ne - di - ctus qui ve - nit in no - mi - ne Do - mi - ni,".

Two staves of music. The first staff has a fermata over a half note, followed by a quarter rest, then a melodic line starting with a piano (*p*) dynamic. The lyrics are: "ni, Be - ne - di - ctus qui ve - nit in no - mi - ne Do - mi - ni,". The second staff has a fermata over a half note, followed by a quarter rest, then a melodic line starting with a piano (*p*) dynamic. The lyrics are: "nit, Be - ne - di - ctus qui ve - nit in no - mi - ne Do - mi - ni,".

Two staves of music. The first staff has a fermata over a half note, followed by a quarter rest, then a piano accompaniment starting with a piano (*p*) dynamic. The second staff has a fermata over a half note, followed by a quarter rest, then a piano accompaniment starting with a piano (*p*) dynamic.

Two staves of music. The first staff has a fermata over a half note, followed by a quarter rest, then a piano accompaniment starting with a piano (*p*) dynamic. The second staff has a fermata over a half note, followed by a quarter rest, then a piano accompaniment starting with a piano (*p*) dynamic.

Two staves of music. The first staff has a fermata over a half note, followed by a quarter rest, then a piano accompaniment starting with a piano (*p*) dynamic. The second staff has a fermata over a half note, followed by a quarter rest, then a piano accompaniment starting with a piano (*p*) dynamic.

Two staves of music. The first staff has a fermata over a half note, followed by a quarter rest, then a piano accompaniment starting with a piano (*p*) dynamic. The second staff has a fermata over a half note, followed by a quarter rest, then a piano accompaniment starting with a piano (*p*) dynamic.

Two staves of music. The first staff has a fermata over a half note, followed by a quarter rest, then a piano accompaniment starting with a piano (*p*) dynamic. The second staff has a fermata over a half note, followed by a quarter rest, then a piano accompaniment starting with a piano (*p*) dynamic.

p

Piano introduction for measures 50-53. The music is in 4/4 time and consists of two staves. Measures 50-53 are silent. In measure 54, the right hand plays a series of eighth notes (F4, G4, A4, B4, C5) with a forte (*f*) dynamic, followed by a half note (B4) with a fortissimo (*sf*) dynamic. The left hand plays a similar pattern in the lower register (F3, G3, A3, B3, C4) with a forte (*f*) dynamic.

Vocal line 1. The melody starts with a mezzo-forte (*mf*) dynamic and includes a piano (*pp*) dynamic in measure 54. The lyrics are: Be-ne - di-ctus qui ve - nit in no-mi-ne Do-mi - ni. O - san - na, o - san - na in ex - cel - sis, o - san -

Vocal line 2. The melody starts with a mezzo-forte (*mf*) dynamic and includes a piano (*pp*) dynamic in measure 54. The lyrics are: Be-ne - di-ctus qui ve - nit in no-mi-ne Do-mi - ni. O - san - na, o - san - na in ex - cel - sis, o - san -

Vocal line 3. The melody starts with a mezzo-forte (*mf*) dynamic and includes a forte (*f*) dynamic in measure 54. The lyrics are: Be-ne - di-ctus qui ve - nit in no-mi-ne Do-mi - ni. O - san - na, o - san - na in ex - cel - sis, o - san -

Vocal line 4. The melody starts with a mezzo-forte (*mf*) dynamic and includes a forte (*f*) dynamic in measure 54. The lyrics are: Be-ne - di-ctus qui ve - nit in no-mi-ne Do-mi - ni. O - san - na, o - san - na in ex - cel - sis, o - san -

Piano accompaniment line 1. The melody starts with a mezzo-forte (*mf*) dynamic and includes a forte (*f*) dynamic in measure 54. It features a crescendo leading to a fortissimo (*sf*) dynamic in measure 55, followed by a decrescendo to a piano (*pp*) dynamic in measure 56.

Piano accompaniment line 2. The melody starts with a mezzo-forte (*mf*) dynamic and includes a fortissimo (*sf*) dynamic in measure 55.

Piano accompaniment line 3. The melody starts with a mezzo-forte (*mf*) dynamic and includes a forte (*f*) dynamic in measure 54. It features a fortissimo (*sf*) dynamic in measure 55 and a forte (*f*) dynamic in measure 56.

Piano accompaniment line 4. The melody starts with a forte (*f*) dynamic in measure 54 and includes a forte (*f*) dynamic in measure 56.

Piano accompaniment line 5. The melody starts with a forte (*f*) dynamic in measure 54 and includes a forte (*f*) dynamic in measure 56.

58

ff

ff

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

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

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

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

f

ff

pp

ff

ff

ff

ff

ff

13

6. Agnus Dei

Adagio ma non troppo

Oboe I/II *espress.* *mf*

Horn I/II in C *ff* *ff*

Trompete I/II in D *ff* *ff*

Pauken in D, A *tr* *ff* *ff*

Sopran *p* *p*
A - gnus De - i A - gnus De - i qui

Alt *p* *p*
A - gnus De - i A - gnus De - i qui

Tenor *p* *p*
A - gnus De - i A - gnus De - i qui

Bass *p* *p*
A - gnus De - i A - gnus De - i qui

Violine I *ff* *ff*

Violine II *ff* *ff*

Viola *ff* *ff*

Violoncello *ff* *ff*

Kontrabass *ff* *ff*

9

The first system consists of five staves. The top staff is a vocal line with a treble clef and a key signature of one flat, containing a whole rest. The second and third staves are piano accompaniment, also with a treble clef and one flat, containing whole rests. The fourth staff is a bass line with a bass clef and one flat, containing a whole rest. The fifth staff is a piano accompaniment with a bass clef and one flat, containing a whole rest. The system concludes with a double bar line and a fermata over the final measure, which contains a *ff* dynamic marking.

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

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

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

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

The second system consists of five staves. The top staff is a vocal line with a treble clef and a key signature of one flat, containing the lyrics "tol-lis pec-ca-ta, pec-ca - ta mun-di, mi-se - re-re, mi-se - re-re, mi-se - re-re no - bis." The second and third staves are piano accompaniment, also with a treble clef and one flat, containing the lyrics. The fourth staff is a bass line with a bass clef and one flat, containing the lyrics. The fifth staff is a piano accompaniment with a bass clef and one flat, containing the lyrics. The system concludes with a double bar line and a fermata over the final measure, which contains a *ff* dynamic marking.

The third system consists of five staves. The top staff is a vocal line with a treble clef and a key signature of one flat, containing a whole rest. The second and third staves are piano accompaniment, also with a treble clef and one flat, containing a whole rest. The fourth staff is a bass line with a bass clef and one flat, containing a whole rest. The fifth staff is a piano accompaniment with a bass clef and one flat, containing a whole rest. The system concludes with a double bar line and a fermata over the final measure, which contains a *ff* dynamic marking.

18

Q

Musical staff with treble clef, key signature of two flats, and dynamic markings *p* and *ff*.

Piano accompaniment staves with dynamic marking *sf*.

Empty bass staff.

Musical staff with treble clef, key signature of two flats, and dynamic marking *p*.

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

Musical staff with treble clef, key signature of two flats, and dynamic marking *p*.

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

Musical staff with treble clef, key signature of two flats, and dynamic marking *p*.

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

Musical staff with bass clef, key signature of two flats, and dynamic marking *p*.

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

Complex musical score with multiple staves, dynamic markings *pp*, *p*, *ff*, and *sf*.

27

Musical staff with treble clef, showing melodic lines with dynamics *p* and *mf*.

Musical staff with treble clef, showing chords and dynamics *p* and *ff*.

Musical staff with bass clef, showing a tremolo effect and dynamics *pp cresc.* and *ff*.

Musical staff with treble clef, showing a melodic line with dynamic *p*.

A - gnus De-i

Musical staff with treble clef, showing a melodic line with dynamic *p*.

A - gnus De-i

Musical staff with treble clef, showing a melodic line with dynamic *p*.

A - gnus De-i

Musical staff with bass clef, showing a melodic line with dynamic *p*.

A - gnus De-i

Musical staff with treble clef, showing chords and dynamics *mp tranquillo* and *ff*.

Musical staff with treble clef, showing chords and dynamic *p*.

Musical staff with alto clef, showing chords and dynamic *p*.

Musical staff with bass clef, showing a melodic line and dynamic *ff*.

Musical staff with bass clef, showing a melodic line and dynamics *pp* and *ff*.

mf *pp animoso*

p *p*

(tr) *tr*

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

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

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

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

p

rit.

R

Moderato alla breve

42

mun- di,

mun- di, *mf affetuoso* Do - na no - bis

mun- di,

mun- di,

mf

Do - na no - bis pa - - - cem, do - na,
pa - - - cem, do - na, do - na, do - na, do - na_ no - bis_ pa - cem, —
Do - na no - bis

mf

p sempre legato

f

Detailed description: This is a musical score for a voice and piano piece. It consists of seven systems of staves. The first system has a vocal line and two piano staves. The second system has a vocal line and two piano staves. The third system has a vocal line and two piano staves. The fourth system has a vocal line and two piano staves. The fifth system has a vocal line and two piano staves. The sixth system has a vocal line and two piano staves. The seventh system has a vocal line and two piano staves. The key signature is two sharps (F# and C#). The time signature is 4/4. The lyrics are: 'Do - na no - bis pa - - - cem, do - na, pa - - - cem, do - na, do - na, do - na, do - na_ no - bis_ pa - cem, — Do - na no - bis'. The dynamic markings are *mf*, *p sempre legato*, and *f*.

72

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

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

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

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

f *pp*

pp

f

mf

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

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

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

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

pp

pp

f

87

Musical staff 1: Treble clef, key signature of one sharp (F#), 6/8 time signature. It contains a melodic line with eighth notes and rests, featuring dynamic markings 'b' and '8'.

Musical staff 2: Treble clef, key signature of one sharp (F#). It is a blank staff with a whole rest in each measure.

Musical staff 3: Bass clef, key signature of one sharp (F#). It is a blank staff with a whole rest in each measure.

Musical staff 4: Treble clef, key signature of one sharp (F#). It is a blank staff with a whole rest in each measure.

Musical staff 5: Treble clef, key signature of one sharp (F#). It is a blank staff with a whole rest in each measure.

Musical staff 6: Treble clef, key signature of one sharp (F#). It is a blank staff with a whole rest in each measure.

Musical staff 7: Bass clef, key signature of one sharp (F#). It is a blank staff with a whole rest in each measure.

Musical staff 8: Treble clef, key signature of one sharp (F#). It contains a melodic line with half notes and rests, featuring dynamic markings 'pp'.

Musical staff 9: Treble clef, key signature of one sharp (F#). It contains a melodic line with half notes and rests, featuring dynamic markings 'pp'.

Musical staff 10: Bass clef, key signature of one sharp (F#). It is a blank staff with a whole rest in each measure.

Musical staff 11: Bass clef, key signature of one sharp (F#). It is a blank staff with a whole rest in each measure.

Musical staff 12: Bass clef, key signature of one sharp (F#). It is a blank staff with a whole rest in each measure.

S

Musical staff with treble clef, key signature of two sharps (F# and C#), and a series of notes with a slur and a fermata.

Two empty musical staves with treble clef and two sharps key signature.

Empty musical staff with bass clef and two sharps key signature.

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

pp
Do - na no - bis, do-na no-bis

Empty musical staff with treble clef and two sharps key signature.

Empty musical staff with bass clef and two sharps key signature.

A system of five musical staves (two treble, two bass, and one grand staff) with piano (*pp*) dynamics and various musical notations.

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

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

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

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

112

p *mf*

p *p*

(tr)

f *decresc.*

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

f *decresc.*

cem, Do - na no - bis, do - na no - bis,

f *decresc.*

cem, Do - na no - bis, do - na no - bis,

f *decresc.*

dem, Do - na no - bis, do - na no - bis,

mf tranquillo *f* *f* *f*

120

p

pp

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

pp

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

pp

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

pp

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

p

p *sf sf ff*
p *sf sf ff*
f *ff*
pp *tr* *tr* *ff*
f
f
f
f
ff *ff* *ff*
ff

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