





15 *p* *f*

*p* *f*

*p* *f*

*p* *f* *ten*

*p* *pp* *f*

*p* *f*

*p* *f*

15 lei - son, e - lei - son, Ky - ni - e e - lei - son, e - lei - - - son, Ky - ni - e e -

15 lei - son, e - lei - son, Ky - ni - e e - lei - son, e - lei - - - son, Ky - ni - e e -

15 lei - son, e - lei - son, Ky - ni - e e - lei - son, e - lei - - - son, Ky - ni - e e -

15 lei - son, e - lei - son, Ky - ni - e e - lei - son, e - lei - - - son, Ky - ni - e e -

*p* *f*

*p* *f*

32

*f*

*p* *f*

*p*

*ten*

*f*

*f*

*p* *f*

*p* *f*

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

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

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

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

*f* *p* *f* *Ped.* *f*

*f*

*f*





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

48 *p* *f*

*p* *f*

*p* *f*

*p* *f*

*pp*

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

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

48 *p* *mf*

48 *p* *mf*

48 *p* *mf*

48 *p* *f*

*p* *f* *f*

*p* *f* *f*

*Ped.*

*p* *f* *f*

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

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

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

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

*mf*

*cresc.*

*ten ten*





# Gloria

*Allegro maestoso*

The musical score for page 12 of the Gloria consists of several staves. The top section features instrumental parts for strings and woodwinds, marked with dynamics such as *f* and *ff*. The bottom section contains vocal parts with the following lyrics:

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

The musical score for page 13 consists of several systems. The first system includes five staves: a vocal line starting at measure 80, a piano accompaniment with a *f* dynamic, and three other staves. The second system continues the piano accompaniment with a *ff* dynamic. The third system features four vocal staves with lyrics: "glo - ri - a, glo - ri - a, glo - ri - a in ex - cel - sis De - - - o." The piano accompaniment continues below. The final system shows the piano accompaniment concluding the piece.

85 *p dolce*

*p dolce*

*dolce*

*p*

*ff*

*p dolce*

*p*

85 *p*

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

85 *p*

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

85 *p*

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

85 *p*

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

*p*

*dolce*

*p pizz.*

The musical score consists of multiple staves. The vocal parts (Soprano, Alto, Tenor, Bass) are written in treble clef with a key signature of one sharp (F#). The piano accompaniment is written in bass clef. The lyrics are: "vo - lun - ta - - - - - tis. Lau - - - da - mus", "vo - lun - ta - - - - - tis. Lau - - - da - mus", "vo - lun - ta - - - - - tis. Lau - - - da - mus", "vo - lun - ta - - - - - tis. Lau - da - mus Te,". The score includes dynamic markings such as *f* (forte) and *ff* (fortissimo). The piano part features a complex rhythmic pattern in the right hand and a more melodic line in the left hand. The overall texture is dense and dramatic.

arco

The musical score for page 16 consists of several systems. The first system includes five staves: three treble clefs and two bass clefs. The second system features a piano accompaniment with a dense texture of sixteenth-note patterns in the right hand and eighth-note patterns in the left hand. The third system is a vocal entry for four voices (Soprano, Alto, Tenor, Bass), each with a staff. The lyrics are: "Te, be - ne - di - - - - ci - mus Te, ad - o -". The fourth system continues the piano accompaniment with similar rhythmic patterns. The fifth system shows the vocal parts continuing their lines. The sixth system shows the piano accompaniment with a change in the left-hand bass line. The seventh system shows the vocal parts concluding their phrases. The eighth system shows the piano accompaniment with a final cadence.



102

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

Te. Gra - ti - as a - gi - mus Ti - bi, prop - ter

Te. Gra - ti - as a - gi - mus Ti - bi, prop - ter

Te. Gra - ti - as a - gi - mus Ti - bi, prop - ter

Te. Gra - ti - as a - gi - mus Ti - bi, prop - ter

*p* *p* *p* *p*



114

Do - mi - ne De - us rex coe - les - tis, De - us Pa - ter om - ni - po -

114

De - us rex coe - les - tis, De - us Pa - ter om - ni - po -

114

Do - mi - ne De - us rex coe - les - tis, De - us Pa - ter om - ni - po -

114

les - tis, rex coe - les - tis, De - us Pa - ter om - ni - po -

*f*

*f*



126

*pp*

*pp*

*p*

*pp*

*p*

*pp*

*pp*

*pp*

*pp*

*pp*

*p*

*p*

*p*

126

De - i, fi - li - us Pat - - - - - ris.

126

De - i, fi - li - us Pat - - - - - ris.

126

De - i, fi - li - us Pat - - - - - ris.

126

De - i, fi - li - us Pat - - - - - ris.

*p*

132

*dolce*

*p*

132 *p* Qui tol - lis pec - ca - ta mun - di: mi - se -

132 *p* Qui tol - lis pec - ca - ta mun - di: mi - se -

132 *p* Qui tol - lis pec - ca - ta mun - di: mi - se -

132 *p* Qui tol - lis pec - ca - ta mun - di: mi - se -

*Ped.*

*p*



143

di: sus - ci - pe, sus - ci - pe de - pre - ca - ti - o - nem nost -

143

di: sus - ci - pe, sus - ci - pe de - pre - ca - ti - o - nem nost -

143

di: sus - ci - pe, sus - ci - pe de - pre - ca - ti - o - nem nost -

143

di: sus - ci - pe, sus - ci - pe de - pre - ca - ti - o - nem nost -

The musical score consists of multiple staves. The top section includes instrumental parts for strings and woodwinds. The bottom section features vocal lines with Latin lyrics and piano accompaniment. The lyrics are: 'di: sus - ci - pe, sus - ci - pe de - pre - ca - ti - o - nem nost -'. The score is marked with measure numbers 143 and includes various musical notations such as notes, rests, and dynamics.



153

*p*

*p*

*p*

*p*

*pp*

*pp*

*pp*

*tr*

*p*

*p*

*p*

153

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

153

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

153

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

153

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

27

159

*f*

*f*

*f*

*f*

*f*

*f*

*ff*

*f*

*ff*

159

159

159

159

Quo - ni - am Tu so - lus, Tu so - lu

Quo - ni - am Tu so - lus, Tu so - lus

Quo - ni - am Tu so - lus, Tu so - lus

Quo - ni - am Tu so - lus, Tu so - lus

*f*

*ff*

*ff*

This page contains a musical score for page 29, starting at measure 164. The score is divided into two systems. The upper system consists of ten staves: five for instrumental accompaniment (flute, violin I, violin II, viola, and cello) and five for vocal parts (Soprano, Alto, Tenor 1, Tenor 2, and Bass). The instrumental parts feature complex rhythmic patterns, including sixteenth-note runs and chords. The vocal parts are set in a homophonic style, with lyrics in Latin. The lower system consists of five staves: four for vocal parts (Soprano, Alto, Tenor 1, and Tenor 2) and one for the Bass line. The lyrics for all vocal parts are: "Sanc - - - - - tus, Tu so - lus Do - mi - nus, Tu". The score includes various musical notations such as clefs, time signatures, dynamics (e.g., *ff*), and articulation marks.

168

so - lus Al - tis - si - mus, Je - su Chri - - - ste.

so - lus Al - tis - si - mus, Je - su Chri - - - ste.

so - lus Al - tis - si - mus, Je - su Chri - - - ste.

so - lus Al - tis - si - mus, Je - su Chri - - - ste.

Cum Sanc - to Spi - ri - tu in

*staccato ben marcato*

*f*

*f*

*f*

*f*

173

173

173

173

8

173

glo - ri - a De - i Pat - ris, a - - - - - men, cum

Cum Sanc - to Spi - ri - tu in

*f*

*tr*

*tr*

Detailed description: This page of a musical score contains 12 staves. The top six staves are for vocal parts, with the first staff starting at measure 173. The bottom six staves are for piano accompaniment. The piano part includes a bass line and a grand staff (treble and bass clefs). The lyrics are in Latin: 'glo - ri - a De - i Pat - ris, a - - - - - men, cum' and 'Cum Sanc - to Spi - ri - tu in'. There are dynamic markings like *f* and *tr* (trills) throughout the score.





191

*f*

*tr*

*f*

*tr*

191

glo - ri - a De - i Pat - ris, a - - - - - men, a - men, a - men, a -

191

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

191

tu in glo - ri - a De - i Pat - ris, a - - - - - men, a - men, a - men, a -

191

*f*

cum Sanc - to Spi - ri - tu in

*f*

197

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

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

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

197 glo - ri - a De - i Pat - ris, a - men, a - - - - - men, a - men, a - - - - -

The musical score consists of multiple staves. The top section includes instrumental parts for strings and woodwinds. The middle section features vocal parts with lyrics. The bottom section includes piano accompaniment for the vocal parts. The lyrics are: "men, a - - - - - men, a - - - - - men, a - - - - -", "men, a - - - - - men, a - - - - - men, a - - - - -", "men, a - - - - - men, a - - - - - men, a - men, a - - - - -", and "glo - ri - a De - i Pat - ris, a - men, a - - - - - men, a - men, a - - - - -".





215

glo - ri - a De - i Pat - ris, a - men, a - - - -

glo - ri - a De - i Pat - ris, a - men, a - - - -

glo - ri - a De - i Pat - ris, a - men, a - - - -

glo - ri - a De - i Pat - ris, a - men, a - - - -

*f*

*Ped.*

Detailed description: This page of a musical score contains 18 staves. The top seven staves are for vocal parts: Soprano, Alto, Tenor, and Bass, with their respective lyrics. The bottom seven staves are for piano accompaniment, including a grand staff (treble and bass clefs) and a separate bass line. The score begins at measure 215. The vocal parts feature a melodic line with lyrics: 'glo - ri - a De - i Pat - ris, a - men, a - - - -'. The piano accompaniment includes a complex rhythmic pattern in the upper right hand and a more rhythmic bass line. A dynamic marking of *f* (forte) appears in the piano part, and a *Ped.* (pedal) marking is present in the lower bass line.

221

men, cum Sanc - to

men, cum Sanc - to

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

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

227

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

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

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

glo - ri - a, De - i Pat - ris, in glo - ri - a De - i

227

227

227

227











264

*p*

264

*p*

*p*

*p*

264

264

264

264

tem, fac - to - rem coe - li et ter - rae, vi - si - bi - li - um om - ni -

tem, fac - to - rem coe - li et ter - rae, vi - si - bi - li - um om - ni -

tem, fac - to - rem coe - li et ter - rae, vi - si - bi - li - um om - ni -

tem, fac - to - rem coe - li et ter - rae, vi - si - bi - li - um om - ni -

271 *f* *tr*

*p*

*f* *p*

271 *f* *pp*

um et in - vi - si - bi - li - um. Et in u - num

271 *f* *pp*

um et in - vi - si - bi - li - um. Et in u - num

271 *f* *pp*

um et in - vi - si - bi - li - um. Et in u - num

271 *f* *pp*

um et in - vi - si - bi - li - um. Et in u - num

*f* *p*

*f* *p*

278

*p* *cresc.*

*p*

*p*

*p*

*p*

*cresc.*

*cresc.*

*cresc.*

278 Do - mi - num Je - sum Chri - stum, fi - li - um De - i u - ni - ge - ni - tum, et ex

278 Do - mi - num Je - sum Chri - stum, fi - li - um De - i u - ni - ge - ni - tum, et ex

278 Do - mi - num Je - sum Chri - stum, fi - li - um De - i u - ni - ge - ni - tum, et ex

278 Do - mi - num Je - sum Chri - stum, fi - li - um De - i u - ni - ge - ni - tum, et ex

*cresc.*





Adagio

299

Et in - car - na - tus est de Spi - ri - tu Sanc - to, ex Ma - ri - a vir - gi - ne et ho - mo fac - tus

*Solo*

*p*

307 *p*

307 *p*

307 *p*

307 *p*

307 *pizz.*

307 *pizz.*

307 *pizz.*

307 *p Solo*

Et in - car - na - tus est de Spi - ri - tu Sanc - to, ex Ma - ri - a vir - gi - ne et  
 est, et in - car - na - tus de Spi - ri - tu Sanc - to, et ho - mo fac - tus est, et

307 *p*

307 *pizz.*

307 *pizz.*

314

*p*

*arco*

*arco*

*arco*

*p*

314

*Solo*

Et in - car - na - tus est de Spi - ri - tu Sanc - to, ex Ma -

314 ho - mo fac - tus est, et in - car - na - tus de Spi - ri - tu Sanc - to,

314 ho - mo fac - tus est, et in - car - na - tus de Spi - ri - tu Sanc - to

*f arco*

*p*

*f arco*

*p*

321

Et in - car - na - tus est de  
 ni - a vir - gi - ne et ho - mo fac - tus est, et in - car - na - tus de  
 et ho - mo fac - tus est, et ho - mo fac - tus est, et in - car - na - tus est de  
 et ho - mo fac - tus, et ho - mo, et ho - mo fac - tus est, et in - car - na - tus est

*Solo*

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

328

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

Spi - ri - tu Sanc - to et ho - mo fac - tus est, et ho - mo fac - tus est.

Spi - ri - tu Sanc - to, et ho - mo fac - tus, et ho - mo fac - tus est. *Tutti ff*

de Spi - ri - tu Sanc - to, et ho - mo fac - tus, et ho - mo fac - tus est. Cru - ci -

*ff*

*ff*

335 *f*

335 *f*

335 *f*

335 *f*

335 *f*

335 *mf*

335 *f*

335 *f*

335 *f*

335 *f*

335 *f* **Tutti**

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

335 *f* **Tutti**

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

335 *f* **Tutti**

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

335 *f*

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

335 *f*

335 *f*

335 *f*

339

am pro no - - - - - bis

am pro no - - - - - bis

am pro no - - - - - bis

am pro no - - - - - bis

am pro no - - - - - bis

pp

sub

pp

sub

pp

sub

pp

pp

pp

pp

343

*pp*

*pp*

*pp*

*pp*

*pp*

*pp*

*ppp*

*p*

*p*

*p*

343

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

343

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

343

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

343

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

*arco*

*pizz.*

*pizz.*

*arco*

*Andante*

349

*f* *p*

*f* *p*

*f* *p*

*f* *p*

*f* *p*

*f* *p*

*f* *p*

349 *f* *p*

Et re - sur - re - xit, et re - sur - re - xit ter - ti - a

349 *f* *p*

Et re - sur - re - xit, et re - sur - re - xit ter - ti - a

349 *f* *p*

Et re - sur - re - xit, et re - sur - re - xit ter - ti - a

349 *f* *p*

Et re - sur - re - xit, et re - sur - re - xit ter - ti - a

*f* *p*

*f* *p*

*f* *p*



363

lum se - det ad dext - ram Pat - - - ris et i - te - rum ven - tu - rus est, et

363

lum se - det ad dext - ram Pat - - - ris et i - te - rum ven - tu - rus est, et

363

lum se - det ad dext - ram Pat - - - ris et i - te - rum ven - tu - rus est, et

363

lum se - det ad dext - ram Pat - - - ris et i - te - rum ven - tu - rus est, et

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

61

370

*p*

*cresc.*

370  
i - te - num ven - tu - rus est cum glo - ri - a ju - di - ca - re vi - vos et mor - tu - os, et in

370  
i - te - num ven - tu - rus est cum glo - ri - a ju - di - ca - re vi - vos et mor - tu - os, et in

370  
i - te - num ven - tu - rus est cum glo - ri - a ju - di - ca - re vi - vos et mor - tu - os, et in

370  
i - te - num ven - tu - rus est cum glo - ri - a ju - di - ca - re vi - vos et mor - tu - os, et in

*Allegro moderato*

Musical score for page 63, measures 377-400. The score is in G major and 4/4 time, marked *Allegro moderato*. It features a piano accompaniment and three vocal parts. The piano part includes a right-hand melody and a left-hand bass line. The vocal parts are arranged in three staves, each with lyrics in Latin. The score includes various musical notations such as notes, rests, dynamics (*f*), and articulation marks (accents, slurs).

377 Spi - ri - tum Sanc - tum Do - mi - num. Et vi - tam ven - tu - ri sae - cu - li, a - men,

377 Spi - ri - tum Sanc - tum Do - mi - num. Et vi - tam ven - tu - ri sae - cu - li, a - men,

377 Spi - ri - tum Sanc - tum Do - mi - num. Et vi - tam ven - tu - ri sae - cu - li, a - men,

377 Spi - ri - tum Sanc - tum Do - mi - num. Et vi - tam ven - tu - ri sae - cu - li, a - men,



This page contains a musical score for page 65, starting at measure 391. The score is divided into two main sections. The upper section is instrumental, featuring a piano accompaniment with a treble and bass clef, and a vocal line in a soprano clef. The lower section is a vocal ensemble, with four vocal parts (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics for the vocal parts are: "sae - cu - li, a - - - men, a - men, a - - - - men, a - - - -". The piano accompaniment in the lower section features a complex rhythmic pattern with many sixteenth notes. The score includes various musical notations such as dynamics (e.g., *f*), articulation (e.g., *tr*), and phrasing slurs. The key signature is one sharp (F#), and the time signature is 4/4.

This musical score page, numbered 66, contains a vocal and piano arrangement. The top section consists of six staves: four vocal staves (Soprano, Alto, Tenor, Bass) and two piano staves. The vocal parts begin at measure 397 with the lyrics "men, a - - - - men, a - - - -". The piano accompaniment features a complex texture with six staves, including a prominent sixteenth-note figure in the right hand and a steady eighth-note bass line in the left hand. The score is written in a key with one sharp (F#) and a common time signature. The vocal parts are marked with a fermata over the final notes of the phrase. The piano accompaniment includes dynamic markings such as *f* (forte) and *mf* (mezzo-forte).



405

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

405  
8

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

405

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

405

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

405

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

This page contains a musical score with piano accompaniment and vocal parts. The piano part consists of seven staves: four for the right hand and three for the left hand. The vocal part consists of four staves. The score is divided into two systems. The first system includes measures 409-412. The piano accompaniment features a variety of textures, including chords, arpeggios, and a prominent sixteenth-note pattern in the left hand. The vocal parts enter in measure 409 with the word "men,". The second system includes measures 413-416. The piano accompaniment continues with similar textures, and the vocal parts continue with the word "men,". The score includes dynamic markings such as *f* and *Pleno Org.*, and a fermata in measure 413. The page number 69 is printed at the bottom center.

This page of a musical score, numbered 70, contains a variety of musical parts. At the top, there are six staves of instrumental music, including a treble clef staff with a melodic line and several piano accompaniment staves. The score includes dynamic markings such as *ff* (fortissimo) and *f* (forte). A wavy line in the sixth staff from the top indicates a tremolo effect. Below the instrumental parts, there are four vocal staves, each with the lyrics "a - - - - - men." written below the notes. The bottom section of the page features a grand staff (treble and bass clefs) for piano accompaniment, with a wavy line in the upper staff indicating tremolo. The page concludes with a double bar line.



425

*p*

*p*

*p*

*p*

*f*

425

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

425

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

425

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

425

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





446

san - na, ho - san - - - na, ho - san - - - na, ho - san - - - na, ho - sa - na

446

san - na, ho - san - - - na, ho - san - - - na, ho - san - - - na, ho - san - na

446

san - na, ho - san - - - na, ho - san - - - na, ho - san - - - na, ho - san - na

446

san - - - na, ho - san - na, ho - san - - - na, ho - san - - - na, ho - san - na

Detailed description: This page of a musical score contains 16 staves. The top five staves are instrumental, including a flute-like part with grace notes and a piano accompaniment. The middle section features three vocal staves with lyrics: 'san - na, ho - san - - - na, ho - san - - - na, ho - san - - - na, ho - sa - na' (first line), 'san - na, ho - san - - - na, ho - san - - - na, ho - san - - - na, ho - san - na' (second line), and 'san - na, ho - san - - - na, ho - san - - - na, ho - san - - - na, ho - san - na' (third line). The bottom four staves are piano accompaniment, including a grand staff with a treble and bass clef, and a separate bass line.

454

*f*

*f*

*f*

*ff*

*ff*

*ff*

454 in ex - cel - - - - sis, ho - - san - - - na in ex -

454 in ex - cel - - - - sis, ho - - san - - - na in ex -

454 in ex - cel - - - - sis, ho - - san - - - na in ex -

454 in ex - cel - - - - sis, ho - - san - - - na in ex -

*Pleno Org.*

*f*

*f*

458

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

458

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

458

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

458

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

77

This musical score is for a piano and orchestra, with a vocal line. The score is divided into two systems, each starting at measure 462. The first system includes a vocal line with lyrics "ten" and "ty" (likely "ty" for "ty" in a word), and a piano accompaniment with a complex rhythmic pattern. The second system features a piano accompaniment with a complex rhythmic pattern and a vocal line. The score is written in a key signature of one sharp (F#) and a common time signature (C). The piano part is written in a grand staff (treble and bass clefs), and the vocal part is written in a single staff (treble clef). The orchestra part is written in a grand staff (treble and bass clefs). The score is marked with "462" at the beginning of each system. The vocal line includes the lyrics "ten" and "ty". The piano accompaniment features a complex rhythmic pattern with many sixteenth notes. The orchestra part features a complex rhythmic pattern with many sixteenth notes.

Benedictus

Adagio

467

*p dolce*

*p dolce*

*Solo p*  
Be - ne - dic - tus, qui ve - nit

*Solo p*  
Be - ne - dic - tus, qui ve - nit

*Solo p*  
Be - ne - dic - tus, qui

*Solo p*  
Be - ne - dic - tus, qui

*p*

*p*

*p*

*p*

*p*

*p*

474

*p*

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

474 i no-mi-ne Do-mi-ni, be-ne-dic-tus, qui ve-nit in no-mi-ne Do-mi-

474 ve-nit in no-mi-ne Do-mi-ni, be-ne-dic-tus, qui ve-nit in no-mi-ne Do-mi-

474 ve-nit in no-mi-ne Do-mi-ni, be-ne-dic-tus, qui ve-nit in no-mi-ne Do-mi-

*f*

*f*

481

*mf* *p* *f*

ni, be - ne - dic - tus, qui ve - nit in no - mi - ne

ni, be - ne - dic - tus, qui ve - nit in no - mi - ne

ni, be - ne - dic - tus, qui ve - nit in no - mi - ne

ni, be - ne - dic - tus, qui ve - nit in no - mi - ne

*p* *f*

*p* *f*

*p* *f*

*p* *f*



497

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

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

497 in no - mi - ne Do - mi - ni, be - ne - dic - tus, qui ve - nit, be - ne - dic - tus, qui ve - nit in no - mi - ne Do - mi -

497 in no - mi - ne DO - mi - ni, be - ne - dic - tus, qui ve - nit, be - ne - dic - tus, qui ve - nit in no - mi - ne Do - mi -

8

497

83

The image shows a page of a musical score, page 84, starting at measure 504. The score is written for a choir and piano. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The vocal parts are arranged in four staves, and the piano accompaniment is in two staves. The lyrics are: "ni. Ho san - na, ho san - na in ex cel - sis, ho san - na in ex cel - sis, ho san - na in ex cel - sis, ho sa - na in ex -". The score includes dynamic markings such as *f* (forte) and *p* (piano), and the instruction *Tutti f*. The piano part features a complex accompaniment with chords and moving lines. The vocal lines are written in a style that suggests a choral setting, with some notes marked with accents.

513

*pp*

*pp*

*pp*

*f*

*f*

*f*

*pp*

*pp*

*pp*

513 cel - - - sis.

513 cel - - - sis.

513 cel - - - sis.

513 cel - - - sis.

*pp*

*pp*

# Agnus Dei

*Adagio*

521 *p*

*espressione*

*p*

*pp*

*pp*

*pp*

*pp*

*pp*

*espressione*

*p*

*p*

521 *p*

521 *p*

521 *p*

521 *p*

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

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

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

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

*p*

*Ped.*

*p*

*p*

*p*

528

re - re no - - - bis. Ag - nus De - i, qui tol - lis pec - ca - ta

528

re - re no - - - bis. Ag - nus De - i, qui tol - lis pec - ca - ta

528

re - re no - - - bis. Ag - nus De - i, qui tol - lis pec - ca - ta

528

re - re no - - - bis. Ag - nus De - i, qui tol - lis pec - ca - ta

*p*

*p*

*p*

*p*

535

*p*

*p*

*p*

*p*

*p*

*p*

535

mun - - - di: mi - se - re - re no - - - bis.

535

mun - - - di: mi - se - re - re no - - - bis.

535

mun - - - di: mi - se - re - re no - - - bis.

535

mun - - - di: mi - se - re - re no - - - bis.

535

mun - - - di: mi - se - re - re no - - - bis.

541

*pp*

*pp*

*pp*

*pp*

*ppp*

*espressione*

541 *f*

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

541 *f*

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

541 *f*

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

541

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

*p*

*p*

*p*

547

*pp*

*pp*

*pp*

*pp*

*pp*

547 *pp* < >

do - na no - bis

547 *pp* < >

do - na no - bis

547 *p* < >

do - na no - bis

547 *pp* < >

do - na no - bis

*pp*

*pp*



558

*p*

*p*

*staccato ben marcato*

*f*

*f*

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

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

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

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

*f*

*f*

*f*

565

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

571

*f*

*f*

*tr*

571

571

571

571

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

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

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

*tr*

8





589

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

589

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

589

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

589

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



This page of a musical score, numbered 99, contains instrumental and vocal parts. The score is organized into two systems. The first system includes five staves: two treble clefs, two bass clefs, and a grand staff. The second system includes six staves: four vocal staves (Soprano, Alto, Tenor, Bass) and a grand staff. The vocal parts have lyrics in Latin: "no - bis pa - - - - - cem, do - - - - - na no - bis pa - cem,". The instrumental parts feature various rhythmic patterns, including sixteenth-note runs and chords. A dynamic marking of *f* (forte) is present in the second system. The score is written in a key signature of one sharp (F#) and a common time signature (C).

607

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

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

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

pa - cem, no - bis pa - - - - -

The musical score on page 100 consists of several systems. The top system includes vocal staves and piano accompaniment. The piano part features a complex texture with multiple voices and a prominent tremolo in the bass. The vocal lines are in a soprano, alto, and tenor/bass arrangement. The lyrics are: "do - na no - bis pa - - - - -". The score continues with instrumental passages for the piano, including a section with rapid sixteenth-note patterns in the upper register and a section with sustained chords and tremolos in the lower register. The page number "100" is printed at the bottom center.

613

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

613

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

613

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

613

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

*ff*

613

613

613

613

619

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

619

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

619

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

619

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

The musical score consists of multiple staves. The top section includes vocal lines and piano accompaniment. The bottom section features a vocal line with lyrics and piano accompaniment. The lyrics are: "no - bis, do - na pa - cem, do - na no - bis pa - - - -". The score is marked with measure numbers 619 and includes various musical notations such as notes, rests, and dynamic markings.

625

*f*

*f*

*f*

*f*

*f*

625

cem, do - - - - na no - - - -

625

cem, do - - - - na no - - - -

625

cem, do - - - - na no - - - -

625

cem, do - - - - na no - - - -

625

cem, do - - - - na no - - - -

630

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*ff*

*f*

*f*

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

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

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

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

*Pleno Org.*

*f*

*f*

Musical score for page 105, measures 636-640. The score is arranged in two systems. The first system (measures 636-640) includes:

- Violin I: Treble clef, starting with a melodic line of quarter notes.
- Violin II: Treble clef, starting with a melodic line of quarter notes.
- Viola: Treble clef, starting with a melodic line of quarter notes.
- Violoncello: Treble clef, starting with a melodic line of quarter notes.
- Double Bass: Bass clef, starting with a melodic line of quarter notes.
- Piano: Treble and Bass clefs. The right hand features a dense texture of chords and arpeggios, while the left hand plays a rhythmic accompaniment of eighth notes. Dynamic markings include *f* and *ff*. A trill is marked in the right hand.

The second system (measures 636-640) includes:

- Violin I: Treble clef, marked *cem.* (cembalo).
- Violin II: Treble clef, marked *cem.*
- Viola: Treble clef, marked *cem.*
- Violoncello: Bass clef, marked *cem.*
- Piano: Treble and Bass clefs, continuing the accompaniment from the first system.