

Allegro

MISSA SOLEMNIS

für

Solo, Chor und Orchester

componirt

von

FRIEDRICH KIEL.

OP. 40

Ent. Stat. Hall.

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Missa solemnis.

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I. Kyrie.

*Herr, erbarne Dich unser!
Christus, erbarne Dich unser!
Herr, erbarne Dich unser!*

II. Gloria.

Ehre sei Gott in der Höhe, und auf Erden Friede den Menschen, welche guten Willens sind. Wir loben Dich, wir preisen Dich, wir beten Dich an, wir verherrlichen Dich.

Wir danken Dir wegen deiner grossen Herrlichkeit.

Herr unser Gott, König des Himmels, Gott Vater Allmächtiger, Herr, des Vaters eingeborner Sohn, Jesus Christus, Herr unser Gott, Lamm Gottes, Sohn des Vaters,

Der Du trägst die Sünden der Welt, erbarne Dich unser! Der Duträgst die Sünden der Welt, erhöre unser Flehen! Der Du sitzest zur Rechten des Vaters, erbarne Dich unser!

Denn Du allein bist heilig, Du allein bist der Herr, Du allein bist der Höchste, Jesus Christus mit dem heiligen Geiste, in der Herrlichkeit Gottes des Vaters. Amen.

Mit dem heiligen Geiste in der Herrlichkeit Gottes des Vaters. Amen.

III. Credo.

Ich glaube an Gott, den allmächtigen Vater, Schöpfer des Himmels und der Erde, alles Sichtbaren und Unsichtbaren.

Ich glaube an einen Herrn Jesum Christum, den eingeborenen Sohn Gottes, und aus dem Vater geboren vor allen Zeiten, Gott von Gott, Licht vom Lichte, wahrer Gott vom wahren Gott gezeugt, nicht erschaffen, gleichen Wesens mit dem Vater, durch welchen alles erschaffen worden ist: Der wegen uns Menschen und wegen unseres Heiles herniederstieg vom Himmel;

Und empfangen wurde vom heiligen Geiste geboren aus Maria der Jungfrau, und Mensch ward;

Der gekreuzigt wurde für uns unter Pontius Pilatus, litt, und begraben ward.

Und wieder auferstand am dritten Tage nach der Schrift; und aufgefahren gen Himmel, sitzt zur Rechten des Vaters, und wieder kommen wird in Herrlichkeit zu richten die Lebendigen und die Toten, dessen Reich kein Ende sein wird.

Ich glaube an den heiligen Geist, der Herr ist und Leben giebt. Der aus dem Vater und dem Sohne zugleich hervorgeht, der mit dem Vater und dem Sohne zugleich angebetet und mit verherrlicht wird, der gerichtet hat durch die Propheten. Und an eine heilige allgemeine christliche Kirche.

Ich bekenne eine Taufe zur Vergebung der Sünden. Und ich erwarte die Auferstehung der Toten, und ein ewiges Leben. Amen.

IV. Sanctus.

Heilig, heilig, heilig ist der Herr Gott Sabaoth! Voll ist Himmel und Erde von deinem Ruhme.

Hosanna in der Höhe!

Hochgelobt sei, der da kommt im Namen des Herrn!

Hosanna in der Höhe!

V. Agnus Dei.

Lam Gottes, das Duträgst die Sünden der Welt, erbarne Dich unser!

Lam Gottes, das Duträgst die Sünden der Welt, erbarne Dich unser!

Lam Gottes, das Duträgst die Sünden der Welt, gib uns Frieden!

Gib uns Frieden, Frieden, Frieden!

MISSA SOLEMNIS.

KYRIE.

Fr. Kiel, Op. 40.

Andante sostenuto. + + +

Flauti.

Oboi.

Clarinetto in C.

Fagotti.

Corni in C.

Clarini in C.

Tromboni I. II.

Trombone III.

3 Timpani in C.G.D.

Violino I.

Violino II.

Viola.

Sopran.

Alt.

Tenor.

Bass.

Violoncello.

Basso.

A

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

B

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

The musical score consists of ten staves, each representing a different instrument or vocal part. The instruments include strings (Violin I, Violin II, Cello, Double Bass), woodwinds (Oboe, Clarinet, Bassoon), brass (Trumpet, Trombone), and percussion (Timpani). The vocal parts are represented by soprano, alto, tenor, and bass voices. The music is set in common time, with a key signature of one sharp (F#). The score is divided into measures by vertical bar lines. Dynamic markings such as *p* (piano), *cresc.* (crescendo), *f* (forte), and *ff* (double forte) are placed above the staves. Performance instructions like "e - le - i - son," are written below the vocal staves. Measure numbers 12 and 13 are visible on the right side of the page.

un poco più sostenuto. + + +

9

Fl.
Ob.
Cl.
Fag.
Corni
Viol. I. *pp*
Viol. II. *p*
Viola
Sopr. Solo.
Cello
Bass

Christe e - le - i - son!

pizz. *pizz.* *pizz.* *pizz.*

arco *arco* *arco* *arco*

pp *p* *p* *p*

pp *p* *p* *p*

pp *p* *p* *p*

pp *p* *p* *p*

pp *p* *p* *cresc.*

I - son! Chri - ste, Christe e - le - i - son! Chri -

pp *p* *p* *p*

C

Solo. Chri - ste, Chri -
ste. Chor. Chri - ste e - lei - son! Chri - ste e - lei - son!
Chor. Chri - ste e - lei - son! Chri - ste e - lei - son!
Chor. Chri - ste e - lei - son! Chri - ste e - lei - son!

Chor. Chri - ste e - lei - son! Chri - ste e - lei - son!

Chor. Chri - ste e - lei - son! Chri - ste e - lei - son!

Chor. Chri - ste e - lei - son! Chri - ste e - lei - son!

ste e - lei - son, poco cresc. Chri - ste e - lei - son,
 Chri - ste e - lei - son, e - lei - son, e - lei - son, e -
 Chri - ste e - lei - son, e - lei - son, e - lei - son, e -
 Chri - ste e - lei - son, e - lei - son, e - lei - son, e -
 pp sp sp poco cresc. sp sp pp pp

Tempo I.

Musical score for orchestra and choir, page 12, Tempo I. The score consists of ten staves. The first six staves represent the orchestra, featuring various instruments like strings, woodwinds, and brass. The last four staves represent the choir. The vocal parts are labeled with 'e - le -' and 'son!' in the soprano and alto parts, and 'Ky - ri - e!' in the bass and tenor parts. The music includes dynamic markings such as *ff*, *p*, *pp*, *f*, *mf*, and *sp*. The vocal entries occur at the end of each system, starting with 'e - le - son!' followed by 'Ky - ri - e!'.

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

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

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

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

D

Ry - rie e - lei - son, e - lei - son, e - lei -

Ry - rie e - le - i - son, e - le - i -

Ry - rie e - lei - son, e - lei - son, e - lei - son, e - le - i -

Ry - rie e - le - i - son, e - le - i -

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

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

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

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

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

GLORIA.

Allegro. $\frac{2}{4}$

The musical score consists of 14 staves, each representing a different instrument or section of the orchestra. The instruments listed from top to bottom are: Flauti, Oboi, Clarinetti in C., Fagotti, Corni in C., Clarini in C., Tromboni I. II., Trombone III., 3 Timpani in C.G.D., Violino I., Violino II., Viola, Sopran., Alt., Tenor., Bass., Violoncello., and Basso. The score is set in common time ($\frac{2}{4}$) and Allegro tempo. The instrumentation includes woodwind, brass, percussion, and vocal parts. The vocal parts (Soprano, Alto, Tenor, Bass) are shown with empty staves, indicating they are not currently performing. The score is divided into measures by vertical bar lines.

A

p cresc.

p cresc.

p cresc.

p cresc.

p cresc.

p cresc.

cresc.

f cresc.

f cresc.

f cresc.

f cresc.

f cresc.

cresc.

ff

Gloria!

Gloria!

Gloria!

Gloria!

f cresc.

ff

ff

ff

in ex - cel - sis De - o!

Glo - ri - a! Glo - ri - a

in - excelsis De - o!

Glo - ri - a! Glo - ri - a

in ex - cel - sis De - o!

Glo - ri - a! Glo - ri - a

in - excelsis De - o!

Glo - ri - a! Glo - ri - a

B

a2. >

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

in ex - cel - sis De - o!

in ex - cel - sis in ex - cel - sis De - o!

in ex - cel - sis De - o!

20

22

Glo - ri - a! *Glo - ri - a!* *Glo - ri - a,*

Glo - ri - a! *Glo - ri - a!* *Glo - ri - a,* *Glo - ri -*

Glo - ri - a! *Glo - ri - a!* *Glo - ri - a,* *Glo - ri -*

Glo - ri - a! *Glo - ri - a!* *Glo - - - - - ri - a,* *Glo - - - - -*

s *sf* *f* *p* *sf* *f* *sp* *p*

C

Glo - ri - a in excelsis De o! Glo - ri - a
a! Glo - ri - a in excelsis De o! Glo - ri - a in excelsis De o!
Glo - ri - a in excelsis De o! Glo - ri - a in excelsis De o!
ri - a in ex - cel - sis De - o! Glo - ri - a in excelsis De o!

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D

a 2.

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

Glo-ri-a in excelsis De - o, De - o!
Glo-ri-a in excelsis De - o!

Glo-ri-a in excelsis De - o! Glo - ri - a De - o!

semper stacc.

p cresc. semper stacc.

p cresc. semper stacc.

p cresc.

p cresc.

p cresc.

p cresc.

tr.

p cresc.

p cresc.

p cresc.

p cresc.

Glo - ri-a!

Glo - ri-a!

Glo - ri-a!

Glo - ri-a!

E

Glo - ri-a! Glo - ri-a! Glo - ri-a in excelsis De - o!

Glo - ri-a! Glo - ri-a! Glori - a in ex - celsis De -

Glo - ri-a! Glo - ri-a! Glo - ri-a in ex - celsis De - o!

Glo - ri-a! Glo - ri-a! Glo - ri-a in excelsis De -

f marcato

Glo - ri - a in ex-celsis De - o! in ex cel -
o! Glo - ri - a in ex-celsis De - o! Glo - ri - a! Glo - ri - a!
Glo - ri - a in ex - celsis De - o! Glo - ri - a! Glo - ri - a!
- o! Glo - ri - a in ex-celsis De - o! Glo - ri - a! Glo - ri - a!

F

sis De o, Glo ri a! in

Glo ria De o, Glo ri a! in

Glo ria De o, Glo ri a! in ex.

un poco più sostenuto

Solo. dim.

dim.

p pp

p pp

pp

Solo. p

ex - cel - sis De - o!

Et in ter - ra pax

ex - cel - sis De - o!

in ex - cel - sis De - o!

cel - sis, in excelsis De - o!

sfz dim. p pp

G

Viol. I.

Viol. II.

Viola.

Solo.

Violonc.

Basso.

— ho - mi - ni - bus, et in ter - ra pax ho - mi - ni - bus, et in
et in ter - ra pax ho - mi - ni - bus,
et in ter - ra pax ho - mi - ni - bus,
et in ter - ra pax ho - mi - ni - bus,
et in ter - ra pax ho - mi - ni - bus,

cresc.

dim.

p

ter - ra pax ho - mi - ni - bus bo - nae vo - lun - ta - tis,
et in ter - ra pax ho - mi - ni - bus bo - nae vo - lun - ta - tis,
bus, et in ter - ra pax ho - mi - ni - bus bonae vo - lun - ta - tis,
mi - ni - bus, et in ter - ra pax ho - mi - ni - bus bonae vo - lun - ta - tis,

cresc.

dim.

p

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H

Clar.

Fag.

Viol. I.

Viol. II.

Viola.

Cello.

Bass.

et in terra pax ho - mi - ni - bus bo - nae, bo - nae vo - lun - ta -
ta - tis bo - nae vo - lun - ta - tis et in terra pax ho - mi - ni - bus bo - nae bo - nae vo - lun -
bo - nae vo - lun - ta - tis, et in terra pax ho - mi - ni - bus bo - nae vo -
bo - nae vo - lun - ta - tis, et in terra pax ho - mi - ni - bus bonae, bo - nae

Tempo I.

Fag.

Corni.

Timp.

Viol. I.

Viol. II.

Viola.

Cello.

Bass.

tis.

ta - tis.

Chor.

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

vo - lun - ta - tis.

Chor.

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

Glo-ri-a in ex - celsis De - o! Lauda - mus te,

celsis De - o! Lauda - mus te,

Glo-ri-a in ex - celsis De - o! Lauda - mus te,

Glo-ri-a in ex - celsis De - o! Lauda - mus te,

f sfz ff sfz ff sfz

L

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

Viol.I.

Viol.II.

Viola.

Cello.

Bass.

Oboe.

Clar.

Fag.

Corni.

Viol.L.

Viol.II.

Viola.

Cello.

Bass.

A - do - ra - mus te, a - do -

A - do - ra - mus te, a - do - ra - mus, a - do -

A - do - ra - mus te, a - do - ra - mus te,

A - do - ra - mus a - cres.

A - do - ra - mus te, a - do - ra - cres.

A - do - ra - mus a - cres.

A - do - ra - mus a - cres.

A - do - ra - mus a - do - ra - mus te, a -

A - do - ra - mus a - do - ra - mus, a - do - ra - mus

A - do - ra - mus, a - do - ra - mus te, a - do - ra - mus

A page of musical notation from a score, featuring multiple staves of music with various dynamics and vocal parts. The music is written in a complex polyphonic style, likely for a large orchestra or choir. The staves include treble, bass, and alto voices, along with various instrumental parts. Dynamics such as *f*, *ff*, *sfz*, and *p* are frequently used. The vocal parts have lyrics in Latin, including "te, glo-ri-fi - ca - mus te," and "glo-ri-fi - ca -". The score is numbered 33 at the top right.

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

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

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

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

M

mus te, Glo - ri - a! Glo - ri - a in ex - cel - sis De - o!
 mus te, Glo - ri - a! Glo - ri - a in ex - cel - sis De - o!
 mus te, Glo - ri - a! Glo - ri - a in ex - cel - sis De - o!
 mus te, Glo - ri - a! Glo - ri - a in ex - cel - sis De - o!

GRATIAS.

Andante. + + +

A

Music score for 'GRATIAS.' in F# major, Andante. The score is for a symphony orchestra with ten staves. The vocal parts sing 'Grati-as a-gimusti - bi a - gi - mus'.

Instrumentation: Flute I, Flute II, Oboe I, Oboe II, Bassoon I, Bassoon II, Horn I, Horn II, Trumpet I, Trumpet II, Tuba, Violin I, Violin II, Viola, Cello.

Key Signature: One sharp (F# major).

Tempo: Andante. + + +

Dynamic markings: p, cresc., sfz, dim., p.

Vocal parts: Grati-as a-gimusti - bi a - gi - mus

B

Gra - ti-as a-gimusi - bi propter ma - gnam glo - ri-am tu - am, gra-ti-
 cres. più cresc. dim. p
 Gra - ti-as a-gimusi - bi pro - - - pter ma - gnam glo - ri-am tu - am.
 cresc. più cresc. f dim. p
 bi a - - - gimus ti-bi pro - - - pter ma - gnam glo - ri-am tu - am.
 cresc. più cresc. f dim. p
 tibi propter ma - - - gnam glo - - - ri - am tu - am.
 cresc. sfz più cresc. sfz f pizz. p
 cresc. sfz più cresc. sfz f dim. pizz. dim. p

Fag.

p

Viol. I.

p

Viol. II.

p

Viola.

p

as a - - - gi - mus ti - bi gra - ti - as a - - - gi - mus ti - bi

p

Gra - ti - as a - - - gi - mus ti - bi gra - ti - as a - - -

p

Gra - ti - as a - - - gi - mus ti - bi, gra - ti - as a - - - gi - mus ti - bi

Cello.

Bass.

Gra - ti - as a - - - gi - mus ti - bi

Oboe.

p

Clar.

a2.

Flug.

Viol. I.

cresc.

Viol. II.

cresc.

Viola.

cresc.

propter magnam glo - - ri - am tu - - am, propter ma - - - gnam glo -

- gi - mus ti - bi propter magnam glo - - ri - am tu - - am, propter ma -

cresc.

propter magnam glo - - - ri - am tu - - - cres.

cresc.

as a - - - gi - mus a - - - gi - mus ti - bi propter magnam

Cello.

Bass.

cresc.

C

riam tu am, pro pter magnam glo - ri-am, glo -

gnam glo - ri-am tu - am, glo - ri-am tu - am pro pter magnam, propter magnam

am, propter ma - gnam, propter magnam, pro pter magnam glo -

glo - - - ri-am tu - - am, glo - - -

arco

arrn

C

D

The musical score consists of ten staves of music. The first seven staves are instrumental, featuring woodwind and brass instruments. The last three staves are vocal, with lyrics in Latin. The vocal parts are labeled with Roman numerals I, II, and III. The music includes dynamic markings such as *f*, *p*, *sf*, *cresc.*, *dim.*, and *a2*. The vocal parts sing in unison, with the lyrics appearing below the staff:

-riam tu - am. gratias a - gimus *cresc.*
f - glo - ri - am tu - am. gratias a - gimus - bi *cresc.*
-riam tu - am. gratias a - gimus - bi pro - pter *cresc.*
-ri - am tu - am. gratias a - gimus ti - bi pro - pter ma - *cresc.*

40

E

Music score for orchestra and choir, page 40. The score consists of ten staves. The top six staves represent the orchestra, with dynamics such as *p*, *sfz = p*, *sfz*, *sfz = p*, *sfz = p*, *sfz = p*, *sfz*, *sfz*, *sfz*, and *sfz = p*. The bottom four staves represent the choir, with dynamics *p*, *sfz = p*, *sfz*, *sfz*, *sfz*, *sfz*, *sfz*, *sfz*, *sfz*, and *sfz*. The vocal parts are written in Latin: "ti - bi pro - pter magnam glo - riam tu - am," "pro - pter ma - gnam glo - riam tu - am," "ma - - - gnam glo - riam tu - am," and "gnam glo - riam tu - am." The score concludes with a final dynamic marking of *sfz*.

A page from a musical score featuring ten staves of music. The vocal parts are written in soprano, alto, tenor, and bass clefs. The instrumentation includes woodwind, brass, and percussion sections. The score is marked with various dynamics such as *p*, *f*, *cresc.*, and *tr*. The vocal parts sing in Latin, with lyrics appearing below the staff: "propter magnum gloriam tu am.", "agimus tibi propter magnum gloriam gloriam tu am.", "propter magnum gloriam gloriam tu am.", and "gratias agimus tibi propter magnam gloriam tu am.". The page number 41 is located in the top right corner.

DOMINE.

Larghetto con moto. HHHH

Soprano Solo. *p*

Do-mine De - us, Rex coeles - tis,

Tenor Solo. *p*

Do-mine De - us Rex coeles - tis,

A

Ob.

Clar.

Fag.

Cor.

Tromb.

Viol. I. cresc.

Viol. II. cresc.

Viola cresc.

Sop. Solo cresc.

Ten. Solo cresc.

De - us Pa - ter om ni - potens!

Do - mine Fi - li

Viole cresc.

Bass. cresc.

Cl.

Viol. I.

Viol. II.

Viola

u - ni - ge - ni - te.

Je - su Chris - te!

Do - mine De -

Do - mine, Fi - li u - ni - ge - ni - te,

Je - su Chris - te!

Do - mine

us, Ag - - nus De - - i Fi - - li-us Pa - - tris!
 De - - us, Ag - - nus De - i Fi-li - us Pa - - tris!

QUI TOLLIS.

45

Andante poco sostenuto. III

Sheet music for orchestra, page 45, section III. The score consists of ten staves. The first five staves are mostly silent, with dynamic markings *p*. The next five staves feature rhythmic patterns of eighth and sixteenth notes, primarily in *sforzando* (*sf*) and *pianissimo* (*p*) dynamics, with occasional crescendos. The final staff shows sustained notes with dynamic markings *p*, *sf*, and *cresc.*

Sheet music for orchestra and choir, page 46. The score consists of ten staves. The vocal parts (Soprano, Alto, Tenor, Bass) are on the top four staves, with lyrics in French. The bottom six staves are for the orchestra, featuring woodwind instruments like oboes and bassoons. The vocal parts sing in unison, while the orchestra provides harmonic support.

Vocal Parts (Top Four Staves):

- Soprano:** Qui tol - lis pec - ca - ta
- Alto:** Qui tol - lis pec - ca
- Tenor:** Qui tol - lis pec -
- Bass:** Qui

Orchestra (Bottom Six Staves):

- Woodwinds:** Oboes, Bassoon
- Strings:** Violins, Violas, Cellos, Double Bass

Performance Instructions:

- Dynamic:** *p* (pianissimo), *f* (fortissimo), *dim.* (diminuendo)
- Articulation:** Slurs, accents, grace notes
- Orchestra Dynamics:** *ff*, *p*, *sf* (sforzando)

The musical score consists of ten staves of music. The top five staves are for voices (Soprano, Alto, Tenor, Bass, and another Bass), while the bottom five staves are for instruments (Piano, Violin, Cello, Double Bass, and another Double Bass). The music is in common time and includes dynamic markings such as *p*, *f*, *cresc.*, *dim.*, *pp*, and *sf*. The vocal parts contain lyrics in Italian, which are repeated in each section of the score. The piano part provides harmonic support, often featuring eighth-note patterns. The violin and cello parts provide melodic lines, particularly in the lower sections. The double basses provide a strong harmonic foundation throughout the piece.

The vocal parts sing the following lyrics:

- Section 1: *mun - di, mi - se - re - re no - - - - bis!*
- Section 2: *- ta mun - di, mi - - - - se - re - re no - bis!*
- Section 3: *ca - - - - ta mun - di, mi-se - re - - - re no - bis!*
- Section 4: *tol - - lis pec - ca - - - - ta mun - - di, mi - se - re - re*

The piano part also includes dynamic markings such as *cresc.*, *dim.*, *p*, and *pp*.

A

Musical score page 48, section A, featuring ten staves of music. The score includes vocal parts and various instrumental staves. Dynamic markings such as *poco cresc.* and *pp* are present. The vocal parts include lyrics in Italian: "mi - - se - re-re, mi - - - se - re - - - re no - - -" and "mi - - se - re - - - re, mi - - - se - re - - - re no - - -". The score concludes with a final dynamic marking of *pp*.

B

fp
p
sf
p
dim.
pp
dim.
pp
dim.
pp
pizz.
sf pizz.
sf
sf
dim.
pp
sf pizz.
sf
sf
dim.
pp
p
- bis!
dim.
pp
bis!
dim.
pp
no dim.
pp
no - - - bis!
Qui tol - - lis pec - ca - - - ta
Qui tol - - lis pec - ca - - - ta
Qui tol - - lis pec -

50

poco cresc.

arc. cresc.

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

ta, pec - ca - - - - - ta mun - - - - -

pec - ca - ta pec - ca - - - - - ta pec -

ca - - - - - ta pec - ca - - - - - ta pec -

283

C

dim. p

dim. p

dim. p

dim. pp

p dim. pp

dim. p

—

dim. dim. pp dim.

arco dim. p dim. arco

sf p pp

dim. p pp

ta mun - di, susci-pe depre - ca ti o - nem

dim. susci-pe depre - ca ti

dim. p pp

mun - di, suscipe depre - ca ti

ea - - ta mun - - di,

dim. p pp

dim. p dim. pp

sf dim. p dim. pp

C 283

D

de-pre-ca-ti-o-nem nos-tram!

o - - nem deprecati-onem nos-tram!

o - - - nem nos - tram!

suscipe depre-ca - ti - o - nem nos - tram!

D

Musical score page 53, featuring a grid of staves across four systems. The top two systems show woodwind and brass entries with dynamic markings like *dim.*, *f*, and *p*. The bottom two systems feature vocal entries with lyrics: "Qui se - - des ad dex - teram Pa - - tris, mi -" followed by a fermata over the last note. The score includes various dynamics such as *cresc.*, *ff*, and *p*, along with performance instructions like *dim.* and *f*.

54

Cl. *E*

Fag.

Cor.

Viol. I.

Viol. II. *dim.*

Viola

Sop. *dim.*

Alt. *dim.*

Ten. *dim.*

Bass. *dim.*

Viola

Bass.

p

pp

pizz.

pp

pizz.

pp

mi - se - re - re no - - bis!

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

mi - se - re - re

mi - se - re - re no - - bis!

mi - - - - - se -

pizz.

pp

mi - - - - - se -

pizz.

pp

E

Viol. I.

dim.

dim.

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

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

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

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



56

pp

dim.

p

pizz.

arco

p

p

dim.

p

pizz.

p

dim.

p

pizz.

p

misere-re re no - - bis!

p

dim.

pp

misere-re re no - - bis!

p

dim.

pp

misere-re re no - - bis!

p

pp

pp

pizz.

pp

arco

pp

QUONIAM.

Grave. #####

57

Musical score for orchestra and solo voices. The score consists of ten staves for the orchestra (two violins, two violas, cello, double bass, oboe, bassoon, trumpet, and timpani) and three solo voices (Soprano Solo, Tenor Solo, and Bass Solo). The music is in common time, with a key signature of five sharps (#####). The vocal parts enter at the end of the page, singing the Latin phrase "Quoniam tu solus Sanctus". The orchestra provides harmonic support with sustained notes and rhythmic patterns.

Sopran Solo.

Quoniam tu solus Sanctus,

Tenor Solo.

Quoniam tu solus Sanctus,

Continuation of the musical score. The vocal parts continue to sing the phrase "Quoniam tu solus Sanctus" while the orchestra provides harmonic support. The bassoon and double bass are prominent in this section.

A

This musical score page contains ten staves of music. The first nine staves are instrumental, featuring various woodwind and brass instruments. The tenth staff is vocal, with lyrics in Latin: "tu so - lus Do - mi - nus," appearing twice. The music includes dynamic markings such as *p*, *f*, and *sf*. Measure numbers 58 and 59 are indicated above the staves.

tu so - lus Do - mi - nus,

tu so - lus Do - mi - nus,

tu

tissi - mus Je - su Christe, Je - su Chris - te cum
 so - lis Al-tissimus Je - su Chris - te. cum san - cto

B

san - eto spiritu in glo - - ria De - i Pa - tris, A - - men.

spi - ri - tu in glo - - ria Dei Pa - - tris, Dei Patris, A - - men.

CUM SANCTO.

Allegro. Alla breve. H

61

Viol. I.

Viol. II.

Viola.

Sop. I u. II. I. Sop.

Cum sanc

p *p* *p*

men, to spi - ri -

A

in glo - ri-a Dei Pa - tris,

Cum sanc - - to spi - ri - tu in glo - - ri-a Dei Pa -

Cello.

p

Bass.

cresc.

tu. in glo - - ri-a Dei Pa - - tris, A -

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

cum sanc - - to spi - ri - tu in glo -

tris, Dei Pa - - tris, Dei Pa - - tris, A -

A

The musical score consists of ten staves of music. The top five staves are treble clef, and the bottom five are bass clef. The music is in common time. Various dynamics are indicated throughout, including *f*, *ff*, *cresc.*, and *sf*. The vocal parts include Soprano I (Sop.I.), Alto (A), Tenor (T), Bass (B), and Basso (B). The lyrics are as follows:

Cum sanc - - - to spi - - -
men, A - - - men, A - - - men.

in glo - - - ri-a Dei Pa - - -
ri - a, in glo - - - ri-a Dei Pa - tris, in glo - - - ri-a De - i Pa - - -

men, A - - - men, A - - - men, in glo - - - ri-a De - i Pa - - -
cresc.

f

A *f* *ff*

tu in glori-a in glori-a De - i Pa - tris, ^{Sop. II.} A - - men, ⁱⁿ

tris in gloria, in gloria, in gloria Dei Pa - tris, ^{Cum}

tris. A - - men, A - men, A - men, in glo - - - ria Dei Pa - - tris

A - - men, A - - men, A - - men. Cum sanc - - to spi - ri - - tu in

glo - - - ri-a De-i Pa - tris, De - i Pa - - tris
 men. De - i Pa - - tris; cum sane - -
 sane - - to spi - - ri - tu in glo - -
 A - - - men, A - - men, A - - men, in glo - -
 glo - - - ri-a Del Pa - - - tris A - - men, A - - - men, in

B

in glori-a Dei Pa - - tris, A - men,
 to spi - - ri - - tu in glori-a Dei, Pa - - tris, A -
 ri-a Dei Pa - - tris, De - i Pa - - tris, De - i Pa - - tris, A - men,
 - - ri-a Dei Pa - tris, De - i Pa - - tris, De - i Pa - - tris, A -
 glo-ri-a De-i Pa - tris, A - - men, A - - men,

B

66

C

A - - men, A - - men in glo - - ri-a De -
men, in glo - - ri-a De - i, cum sanc - - to spi - - ri -
cum sane - - to spi - ri - tu, in glori - - ri-a Dei Pa -
men, in glo - - ri-a Dei Pa - tris. A - - men, A -
cum sanc - - to spi - - ri - tu, cum sane - - to spiri -

C f

283 ff sf sf

D

i
in glo - - ria De-i Pa - tris, cum sanc - - - to spi -
tu cum sanc - - to spi-ri-tu, in glo - - ria De-i Pa - tris, A -
tris, in glo - - ria De - i, A - men.A - - - men, in
men,cum sanc - to spi - ri - - tu in glo - - - ria De - i
tu, A - - men, A - - - men,cum sanc - to spi - ri - - tu cum

D

- ritu in glo - ri - a De - i Pa - tris, A - - - men.

- - - men. in glo - ri - a De - i Pa - tris A - - - men.

glo - ri - a De - i Pa - tris, A - - - men, A - - - men.

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

sane - to - spi - - ri - - tu - in - glo - - ri - - a. De - - i A - men.

ff ff ff

Cl.

Cor.

Viol.I.

Viol.II.

Viola

Sop.

Alt.

Ten.

Bas.

Viol.

Bas.

Ob.

Cl.

Fag.

cum sanc - to spi - ri - tu

in glo - ri-a De-i Pa - tri - A - men, A - men,

ri - tu A - men in glori - A - men, A - men,

tri - A - men in glori - a De - i,

F

A - - - men,
- - men, A - - - men, A - - - men,
a De - i,
in glori - a De - i Pa - tris, A - men,

in glo - - - ri-a De-i Pa - - - men,
A - - - men,
A - - - men,

cum sanc - - - to spi - - -

F

tris,
in glo - - - ria De-i Pa - tris De - i Pa - tris De - i Pa -
men, A - - men, A - -
cum sanc - - - to spi - - - ri - tu A - - - men, A - -
ri - - tu,

G

cum sancto spiritu tris amen,
 Amen, Amen, Amen, Amen, Amen,
 cum sancto spiritu tris amen,
 Amen, Amen, Amen, Amen, Amen

ri - tu, A - men,
A - men,
cum sanc - to spi - ri - tu, A -
A - men, cum
cum sanc - to spi - ri - tu, A - men
sanctorum spiritu, A -
cum sanc -
H

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

tr

f

f

men, A

men, A

men, A

men, A

san - - to spi - - ri - tu, A

A - - men, A - men, — A

to spl - - - ri - tu, A

cresc.

I un poco più moto.

75

A page of musical notation for orchestra and choir, page 75. The score consists of ten staves. The first six staves represent the orchestra, with parts for strings, woodwinds, brass, and percussion. The last four staves represent the choir. The music begins with a section of sustained notes and rests, followed by a dynamic instruction *ff*. The vocal entries are marked with the text "men." below each staff. The vocal parts feature eighth-note patterns and some sixteenth-note figures. The score concludes with a final dynamic instruction *ff*.

cum sancto spiritu in glori-
 cum sancto spiritu in glo - -
 A - - men
 cum sancto spiritu in glo - - ri - a De - i
 cum sancto spiritu in glo - - ri - a
 A - - men, in glo - -

a De-i Pa - tris Pa - - tris A - - men,
- ri - a De - i Pa - - tris A - - men, Amen, Amen, Amen,
tu in glo - - ri - a De-i Pa - tris A - - men,
Pa - - - tris De - i Patris A - - men, Amen, Amen, Amen,
- ri - a De-i Pa - - tris A - - men,

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

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

Maestoso. III

Flauti.

Oboi.

Clarinetts.
in B.

Fagotti.

Corni in
Es

Clarini in
Es

Tromboni.

3 Timpani.
Es. B. F.

Violino I.

Violino II.

Viola.

Soprani.

Alti.

Tenore.

Basso.

Violoncelli.

Bassi.

A

Musical score page 80, section A, featuring ten staves of music. The staves are organized into two groups: a top group of five staves and a bottom group of five staves. The music consists primarily of eighth-note patterns. Dynamics include *p*, *f*, and *p* with a crescendo arrow. The vocal parts are labeled with lyrics: "Cre - do in u-num De-um," and "orec." (likely a misspelling of "recit.") The score concludes with a final dynamic *f*.

Cre - do in u-num De-um,

orec.

283

A

A musical score page featuring ten staves of music. The top six staves are soprano, alto, tenor, bass, and two basso continuo staves. The bottom four staves are soprano, alto, tenor, and bass. The music consists of mostly eighth-note patterns. Dynamic markings include *f*, *ff*, and *p*. The vocal parts begin singing at measure 10, with lyrics in Latin: "Cre - - do in unum De-um, in unum De - - do in unum De-um, in u-num De - - um De - - um, Pa - trem in unum De - - um, De - - um, Cre - - do in u - num". The page number 81 is in the top right corner.

82 **B**

um. Pa - trem om ni - poten tem, om ni - poten tem,
 um. Pa - trem om ni - poten tem, fac-

om - - ni - poten - tem,

De - um Pa - trem om ni - poten - tem,

B

"2.

Music score page 83, section "2." The score consists of eight staves, each with a different instrument or voice part. The dynamics are indicated by letters above the staves: *p*, *cresc.*, *a²*, *f*, *pp*, *dim.*, *pp*, and *pp*. The vocal parts include lyrics in Latin: "fac-to - rem coe - li et terrae vi-si-bi - lium om - ni - um et in - vi - si - bi - li - to - rem coe - li et fac - to - rem coe - li et terraevisi - bi - lium omnium et in yi-si - bi - li - om - ni - po - ten - tem fac - to - rem coe - li". The score is written in a musical notation system with various clefs and time signatures.

C

um. Cre - - do in u - num Dominum, in u - num Domi - num Je - sum
 um. Cre - - do in u - num Dominum, in u - num Do - minum

C

Viol.I.

Viol.II.

Viola

Sop.

Christum. Fi - li - um De - - um u - ni - ge - ni-tum, et ex Pa - - - - -

Alt.

- num Jesum Chri - - stum Fi - li - um De - um u - ni - ge - - - ni - - -

Ten.

Je - - sum Christum Fi - li - um De - um u - ni - ge - ni - tum; et ex Pa - - - - -

Bass.

in u - - num Do - mi - num Je - sum Christum Fi - li - um

Viole

Bass.

più cresc.

fz

D

la;

De - um de De - - o,

la;

De - um de De - - o,

la;

283

A page of musical notation for orchestra and choir, featuring ten staves of music with lyrics in French. The music is in common time, with a key signature of one flat. The first nine staves represent the orchestra, consisting of two flutes, two oboes, two bassoons, two horns, two trumpets, timpani, strings, and bassoon. The tenth staff represents the choir. The lyrics are as follows:

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

88

The musical score consists of ten staves. The first six staves are mostly silent with occasional short dashes or rests. The seventh staff begins with a dynamic *p*, followed by a melodic line with eighth-note patterns. The eighth staff also starts with *p*. The ninth staff begins with *p*, followed by a melodic line. The tenth staff begins with *p*, followed by a melodic line. The vocal parts are labeled with Latin text: "ne, De - um ve - rum de De - o ve - ro ge - ni - tum, non". The music includes dynamic markings such as *cresc.*, *fz*, and *pizz.*

ne, De - um ve - rum de De - o ve - ro ge - ni - tum, non

p

cresc. *fz*

cresc. *fz*

cresc.

p

cresc.

p

cresc.

p

cresc.

p

cresc.

p

cresc.

pizz.

cresc. *fz*

E

fac - - - tum, con sub - stan - ti - a - lem Pa - tri, per quem

fac - - - tum, con sub - stanti - a - lem Pa - - tri, per quem om - ni - a fac - ta

fac - - - - - tum, con sub - stanti - a - lem Pa - - tri, per quem om - ni - a fac - ta

fac - - - - - tum, con sub - stanti - a - lem Pa - - tri, per quem om - ni - a fac - ta

E f

A musical score page featuring ten staves of music. The staves are arranged in two groups of five. The top group consists of treble, alto, tenor, bass, and double bass staves. The bottom group also consists of treble, alto, tenor, bass, and double bass staves. The music is in common time and includes dynamic markings such as *dim.*, *p*, *f*, *tr*, and *mf*. The notation includes various note heads, stems, and beams, with some notes having horizontal dashes through them.

om - - ni-a fac - ta sunt, om - - ni-a fac - - ta sunt; qui
tri, per quem om - ni-a fac - ta sunt; qui propternos homines,

sunt;

con - sub - stant - a - lem Pa - - tri per quem om - ni-a fac - ta sunt; qui

propter nos homines, et pro - pter nos - tramsa - lu - tem des - cen - dit de coe -
 et pro - pter nos - tramsa - lu - tem des - cen - dit de coe -
 qui propter nos homines et propter nos - tramsa - lu - tem descendit de coe -
 prop - ter nos ho - mi-nes et propter nostram sa - lu - tem descen - dit de coe -

92 ET IN CARNATUS.

Larghetto con moto. ||||

p

pp

llo

pp

pp

pp

pp

pp

p

p

pizz.

p

pizz.

p

p

pizz.

p

p

arco

pp

arco

pp

arco

pp

Solo.

p

lis;

Et in carna - tus est de Spi-ritu Sanc -

lis;

lis;

lis;

p

pizz.

p

p

A

1mo

pp

pp

pp

pp

1^{re}

pp

pp

pp

pp

pp

pp

pp

pp

Solo

ex Mari-a vir-gine,

ex Mari-a ex Ma-

to ex Mari-a, ex Mari - - a vir-gi-ne in carna-tus, et est de Spiritu sancto ex Ma -

pp

pp

pp

pp

pp

pp

pp

et in carna-tus est de Spiritu sancto ex Ma -

A

94

pp

1mo

in F.

pizz.

arco

cresc.

ri - a vir - gine ex Mari - a vir - gine ex ho - mo fac - tus

ri - a vir - gine ex vir - gine est homo fac - tus

ri - a vir - gine ex vir - gine est homo fac - tus

ri - a vir - gine ex vir - gine est homo fac - tus

ri - a vir - gine ex vir - gine est homo fac - tus

ri - a Ma - ri - a vir - gine ex vir - gine est homo fac - tus

ri - a

arco

p cresc.

arco

p cresc.

CRUCIFIXUS.

95

Adagio.

ten.
bass

Cru - ei - fi - xus,
Cru - ei - fi - xus, cru - ci -
est;

p

est;

p

est;

p

est;

p

ff p
 p

ff p
 p

1mo

p

pp

pp

pp

cresc. *sf* *dim.* *p* *cresc.*

cresc. *sf* *dim.* *p* *cresc.*

cresc. *sf* *dim.*

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

cresc. *dim.* *p* *cresc.*

cresc. *dim.* *p* *cresc.*

cresc. *sf* *dim.* *sf* *p* *cresc.*

A

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

283.

B

Cl.
Fag.
Cor.
Viol. I.
Viol. II.
Viola
Sop.
Alt. no - bis subPon - ti - o Pi - la - - to,
Ten. pas - - sus,
Bass. no - bis subPon - ti - o Pi - la - - to, pas - - sus,
Bass.

poco cresc. pp

B

Temp.
Viol. I. pp <>
Viol. II.
Viola
Sop. pp
Alt. pas - - sus, pas - - sus et se - pul - - -
Ten. pas - - sus et se - pul - - -
Bass. pas - - sus, pas - - sus et se - pul - - -
Cello
Bass. sp

poco cresc. sp = pp pp ppp
pas - - sus, pas - - sus et se - pul - - -
tus est; pas - - sus et se - pul - - -
tus est; pas - - sus
pp ppp

ET RESURREXIT.

Allegro con moto. |||

99

A

in B. Basso.

in B.

Et resur-re-xit ter-ti-a di-e se-cundum scriptu-ras;

ter-ti-a di-e se-cundum scriptu-ras;

Et resur-re-xit ter-ti-a di-e se-cundum scriptu-ras;

ter-ti-a di-e se-cundum scriptu-ras;

pp

A pp

100

a 2.

p poco a poco cresc.

f cresc.

p a 2.

p poco a poco cresc.

f cresc.

B

The musical score consists of ten staves. The first six staves are for voices (Soprano, Alto, Tenor, Bass, Bass, and another Bass). The last four staves are for the orchestra. The vocal parts begin with a forte dynamic (f) followed by a crescendo (cresc.) and a decrescendo (decresc.). The orchestra parts feature sustained notes and rhythmic patterns. The vocal parts continue with another forte dynamic (f), a crescendo (cresc.), and a decrescendo (decresc.). The lyrics in Latin are as follows:

et as - cendit in coe - lum, sedet ad dex - teram Pa -
et as - cendit in coe - lum se - det, sedet ad dex - teram Pa -
et as - cendit in coe - lum, se - det ad dex - teram Pa -
cen - - dit in coe - lum sedet ad dex - teram Pa -
cen - - dit in coe - lum sedet ad dex - teram Pa -

103

C

tris,
et i - terum ven - tu - rus est cum glo -
cresc.

et i - terum ven - tu - rus est cum glo - ri -
cresc.

tris,
et i-terum ven - tu - rus ven - tu - rus est cum glo -
cresc.

et i - terum ven - tu - rus ven - tu - rus est cum glo -
cresc.

- - - ri - a, cum glo-ri - a ju - di - ca - re vi - - vos

 cum glo-ri - a

 - - - ri - a cum glo-ri - a ju - di - ca - re vi - - vos

 - - - ri - a cum glo-ri - a, cum glo-ri - a ju - di - ca - re vi - - vos

 243

D

f dim. *fz* *p*

f dim. *fz* *p*

f dim. *fz* *p* *dim.* *pp* *p* *cresc.*

f dim. *fz* *p* *dim.* *pp* *cresc.*

pizz.

f dim. *fz* *p* *pizz.*

f dim. *fz* *p* *pizz.* *arcn* *p cresc.*

f dim. *fz* *p* *poco* *a poco* *cresc.*

p *> dim.* *p* *> dim.* *p* *p > cresc.*

et mor - tu - os, eu - - - jus

et mor - tu - os, eu - - - jus re - -

> dim. *p* > dim. *p*

et mor - - - tu - - os, *dim.*

f dim. *fz* *p* *poco* *a poco* *cresc.*

Dp

243

Musical score page 106 featuring ten staves of music. The top six staves consist of various instruments, primarily woodwind and brass, with dynamic markings such as *ff*, *f*, *ff*, *cresc.*, *sf*, and *ff*. The bottom four staves are vocal parts, with lyrics in Latin: "jus re gni non e rit fi", "re gni", "gui eu jus re gni non e rit fi", and "cu jus re gni". The vocal parts are marked with *ff*, *f*, *ff*, and *ff*. The score concludes with a bassoon part at the bottom.

107

The musical score consists of several staves of music. At the top, there are ten staves, each with a different clef (G, F, C, B, G, F, C, B, G, F) and key signature. The first seven staves feature sustained notes with wavy lines above them. The eighth staff has a dynamic marking of *fz*. The ninth staff has a dynamic marking of *ff*. The tenth staff has a dynamic marking of *f*. The eleventh staff contains a vocal line with lyrics: "nis. non e - rit fi -". The twelfth staff continues the vocal line with "nis, non e - rit fi -". The thirteenth staff concludes with a dynamic marking of *fz*. The fourteenth staff begins with a dynamic marking of *fz*, followed by a section labeled "E". The score is filled with various dynamics like *p*, *f*, *ff*, and *fz*, and includes markings for *rit* (ritardando) and *rit.*

Sheet music for orchestra, page 108. The score consists of ten staves. The first seven staves are in common time, while the last three are in 2/4 time. The key signature changes frequently, indicated by various sharps and flats. Dynamics include *fz*, *p*, *tr*, and *sfp*. Articulations like *a.* and *v.* are also present. The vocal parts (Soprano, Alto, Tenor, Bass) sing "nis;" in unison. The score includes dynamic markings such as *fz*, *p*, *tr*, *sfp*, *a.*, *v.*, and *c*.

CREDO IN SPIRITUM SANCTUM

109

Tempo I.

a 2.

The musical score consists of ten staves of music for a large ensemble. The staves are arranged in two groups: five staves on the left and five staves on the right. The music begins with dynamic *ff* (fortissimo) and tempo *a 2.* The first group of staves features continuous eighth-note patterns and sixteenth-note chords. The second group of staves includes dynamic *sf* (sforzando), *ff*, and *a 2.* The music then transitions to a section marked *dim.* (diminuendo) and *p* (pianissimo). The vocal parts begin with the lyrics "Cre - do in spi-ritum sanctum, Do - minum et vivi - fi - can - tem, qui ex Patre". The music continues with three more lines of the creed, each ending with a forte dynamic *f*. The score concludes with a final section featuring dynamic *ff* and *a 2.*

in *E.s.*

Cre - do in spi-ritum sanctum, Do - minum et vivi - fi - can - tem, qui ex Patre

Cre - do Do - minum et vivi - fi - can -

Cre - do in spi-ritum sanctum Do - mi - num, Do - minum et vi-vi - fi -

Viol. I.

Viol. II.

Viola.

Sop.

Fi - li - o - que pro - ce - - dit, qui cum Pa - - - - tre et Fi - -

Alt.

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

Ten.

can - - tem qui ex Pa - - tre Fi - li-o - que pro - ce - - dit qui cum

Bass.

Do-mi - num et vi - vi - - fi - can-tem, qui ex Pa - tre Fi - li -

Cello.

Bass.

li - o si - - mul a - - - do - ra - tur

qui cum Pa - - - tre et Fi - - - li - o si - - mul a - - do - ra - tur

Pa - - - - tre et Fi - - - li - o si - - mul a - - do - ra - tur

o - que proce - - dit, qui cum Pa - tre et Fi - - li - o si - - mul a - - do - ra - tur

A

un poco più moto.

III

et con glo - ri-fica - tur.

glo - ri-fi - ca - tur.

et con glo-ri-fi - ca - tur. Qui lo-cu-tus est per Pro - phe - tas. Et in unam san -

Et in unam

Cl.

Fag.
Cor.

Et in unam sanctam ea - tho-li-camet A-posto-li-came - cle-si - am. Confite - or unum ba -
 Et in unam sanc - - tam ca - tho - licamet A-posto - - li-came - cle - - si - am. Confiteor unum
 - tam ca - tho - - li - cam, et A - - apo-sto-li-came-cle-si - am.
 sanctam ea - tho - - li - cam, et A-posto - - li-came-cle-si - am.

Cl.

Fag.

- ptis - ma in re - missi - o - nem pecca - torum, in remis - - si - o-nem pec - ca - to -
 ba - ptis - ma in re - mis - - si - o - nem, in remissi - o - - nem pec - ca -
 Confi-te-or unum ba - ptis - ma in re - mis - - si - o-nem pec - ca -
 Confi-te - or u-num ba - - ptis - ma in re - missi - o - - nem pec - ca -

*poco a poco accelerando***B**

The musical score consists of ten staves of music. The top six staves are for voices (Soprano, Alto, Tenor, Bass, Bassoon, and Trombone). The bottom four staves are for strings (Violin I, Violin II, Cello, and Double Bass). The music is in common time, with a key signature of one sharp. The tempo is indicated as *poco a poco accelerando*. The dynamic markings include *f*, *cresc.*, *fa2*, *p*, *ff*, and *cresc.* The vocal parts sing in Latin, with lyrics appearing below the staff. The vocal parts are labeled with letters A through G above the staves. The strings provide harmonic support, with specific instruments like Bassoon and Trombone contributing to the texture. The vocal entries occur at various points, often coinciding with dynamic changes or harmonic shifts.

rum. Et ex-specto re-su - re - cti - o - nem, et ex -specto re-su - recti-o-nem mortu-o -
to - - rum et ex -specto re-su - rec-ti - o - nem mor-tu - o -
rum et ex -specto, et ex -specto re-su - resur - recti - o - nem mor-tu - o -
to - - rum, et ex -specto re-su - rec - ti - o - nem mor *cresc.* tu - o -

B

rum, et vi-tam ven-tu - - ri, ven - tu - - ri sae - culi A - - -

et vi-tam ven-tu - - ri, ven - tu - - ri sae - culi A - - -

rum,

ET VITAM.

115

Allegro. III

Musical score for orchestra and choir, page 115, Allegro. III. The score consists of ten staves, each with a different instrument or voice part. The instrumentation includes two violins, two violas, cello, double bass, oboe, bassoon, trumpet, and three voices (Soprano, Alto, Tenor). The vocal parts sing the Latin text "et vitam ven - tu - ri sae - cu - men." The score is in common time, with key signatures of B-flat major (two sharps) and A major (no sharps or flats). Dynamics are indicated by "p" (piano) and "pp" (pianissimo). Measure numbers 1 through 12 are present above the staves. The vocal parts enter at measure 12, singing the text "et vitam ven - tu - ri sae - cu - men." The vocal parts continue through measures 13 and 14, with the Tenor part singing "A - - - meū A - - -". The score concludes at measure 15.

li, A - - men, A - - - - men, A -
 et vi - tam ven - tu - - - - ri sae - eu - li, A - - men, A -
 men, A - - - - men, et vi - tam ven -
 men, A - - - - men.

men, A - - - - men, A - - - - men, A - - - - men, A -
 men, A - - - - men, A - - - - men, A - - - - men, A -
 tu - - - - risae - eu - li, A - - men, A - - - - et vi - tam ven - tu -

117

Cl.

Fag.

Viol. I.

Viol. II.

Viola.

Sop.

Alt.

Ten.

Bass.

Cello.

Bass.

A

men, *cresc.* et vi-tam ven-tu-ri sae-eu-

men, *cresc.* A - men, et vi-tam ven-tu-ri sae-eu-li

cresc. A - men, et vi-tam ven-tu-ri sae-eu-li A -

cresc. A - men, et vi-tam ven-tu-ri sae-eu-li A -

B

li, A - men, A - men, et vi-tam ven-

et vi-tam ven-tu-ri sae-eu-li A - men

A - men, A - men, et

men, et vi-tam ven-tu-ri sae-eu-li A -

B

Ob.
Cl.
Fag.

tu - ri sae - eu - li A - men, et vi - tam et vi - tam ven -
A - men. et vi - tam ven - tu - ri sae -
vi - tam ven - tu - ri sae - eu - li A - men, A -
men, A - men, A - men, A - men, A - men,

"2
a2
a2

tu - - - ri sae - - - eu - li, A -
- eu - li A -
men, et vi - tam ven - - - ri sae - eu - li, A -
A - - - men, A -

C

ff

f

a2

a2

p *cresc.*

p *cresc.*

cresc.

p *cresc.*

p *cresc.*

cresc.

p *cresc.*

p *cresc.*

cresc.

divisi

cresc.

cresc.

cresc.

men.

men.

men.

- *men.*

c

D

et vi-tam ven-tu - - - risae - culi A - - -

et vi-tam ven - tu - - -

vi-tam ven - tu - - - risae - culi A - - men, A - - - men, A

A - - - men, A - - - men, et vi-tam ven - tu - - -

D

E

men, A - men, A - men, A - men, et vi-tam ven - tu -

- risae - eu - li, A - men, A - men, et vi-tam ven - tu -

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

ri sae - eu-li. A - men, A - men, A -

E

- ri sae - eu - li A - - men, A - - - men, A - men, A - - -

- risae - - euli A - men. A - - - meu, A - - - meu.

men, A - - - men, A - men, et vi - tam ven -

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

a.2

men,A - - men, et vi - tam ven - tu - - - - -

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

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

men, A - - - - - men et vi - tam ven - tu - - - - -

F un poco più sostenuto.**G** a Tempo.

F

ri sae - eu - li, A - men, A - men A - men, A - men,

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

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

ri sae - eu - li, A - men, A - men, A - men,

F **G**

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

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

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

vi - - - tam ven - - tu - ri sae - - eu - li A - - men.

SANCTUS.

127

Adagio. Mit Andacht. III

Flauti.

Oboi.

Clarinetti.

Fagotti.

Corni in As.

Clarini in As.

Tromboni I. II u. III.

Timpani in As u. Es.

Violino I.

Violino II.

Viola.

Soprano I.

Alto I. *CHOR I.*

Tenore I.

Basso I.

Soprano II.

Alto II. *CHOR II.*

Tenore II.

Basso II.

Violoncello.

Basso.

A

De-us Sa-ba-oth! San-ctus, San-ctus, San-ctus, Do-minus De-us Sa-

De-us Sa-ba-oth! San-ctus, San-ctus, San-ctus, Do-minus De-us De-us Sa-

us Sa-ba-oth!

San-ctus, San-ctus, Do-minus De-us Sa-ba-

- ba-oth!

San-ctus, San-ctus, Do-minus De-us Sa-ba-

us Sa-ba-oth! San-ctus, San-ctus, San-ctus, Do-minus De-us Sa-ba-

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

Sa-ba-oth!

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

Sa-ba-oth!

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

San-ctus,

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

129

oth!

Ple - ni sunt coe - li et ter-ra

oth!

Ple - ni sunt coe - li et ter-ra

oth!

Ple - ni sunt coe - li et ter-ra

oth!

Ple - ni sunt coe - li et ter-ra

oth!

Ple - ni sunt, pleni sunt coe - li et ter-ra

243 cresc.

130 **B**

glo-ri-a, glo - ri-a, glo - ri - a, glo - ri - a, glo - ri - a tu - -
glo-ri-a, glo - ri-a, glo - ri - a, glo - ri - a, glo - ri - a tu - -
glo - ri - a tu - -
glo - ri-a, glori-a, glo - ri - a, glo - ri - a - tu - -
glo - ri - a, glo - ri - a - tu - -
glo - ri - a, glo - ri - a, glo - - ri - a, glo - ri - a tu - -
glo - ri - a, glori-a, glo - ri - a - tu - -

B *f*

OSANNA.

Allegro. $\frac{2}{3}$

131

$\frac{2}{3}$ A

O - sanna,o - sanna in ex - cel -
a. iu ex -

O - sanna,o - sanna in ex - cel - sis
a. in ex - cel - sis

O - sanna,o - sanna in ex - cel - sis
a.

$\frac{2}{3}$ A f

2.

f

a2.

f

a2.

f

a2.

fz

a2.

fz

fz

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

cel - sis

in ex-celsis

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

cel - - sis

o - sanna in ex-celsis, o - sanna in ex-celsis, o - sanna, o - sanna

o - sanna in ex-celsis, o - sanna in ex-celsis, o - sanna, o - sanna

A page from a musical score featuring ten staves of music. The music is in common time, with a key signature of two flats. The score includes vocal parts and instrumental parts. The vocal parts sing the words "sanna, o - san-na in ex - cel sis" and "in ex - cel sis, in ex - cel sis". The instrumental parts feature various dynamics such as *f*, *fz*, and *p*. The page number 133 is in the top right corner, and a section label B is at the bottom right.

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

B

A page of musical notation for orchestra and choir, featuring ten staves of music with lyrics in Latin. The music is in common time, with a key signature of one sharp (F#). The vocal parts are written in soprano, alto, tenor, and bass clefs. The lyrics, which are repeated multiple times, are:

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

The score includes ten staves, likely representing the following instruments: Flute, Clarinet, Bassoon, Trombone, Trumpet, Horn, Cello, Double Bass, Violin, and Viola.

C

1mo

o - sanna,
o - sanna, o - sanna in ex - cel - sis
o - sanna,
o - sanna, o - sanna in ex - cel - sis
o - sanna,
o - sanna, o - sanna in ex - cel - sis,
o - sanna,
o - sanna, o - sanna in ex - cel - sis.

C 283

D

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

283

D

137

a 2.

sis, in ex - cel - - -

ex - cel - - sis in

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

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

- sis, in ex - cel - - sis

sis in in ex - cel - -

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

f *f* *f* *f* 283

E

E

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

459

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

o - sanna, o - sanna, o - sanna, o - sanna in ex - cel -

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

in ex - cel -

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

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

o - sanna, o - san-na, o - san-na, o - san-na, o - san - na, o -

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

140 8

F

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

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

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

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

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

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

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

F_z f_z 283 f_z f_z f_z

sis!

sis!

cel - - sis!

cel - - sis!

- sis!

- cel - sis!

cel - - sis!

BENEDICTUS.Andante poco sostenuto. *Innig.* $\frac{3}{4}$

Violino I. 

Violino II. 

Viola. 

Soprano I. 

Alto I. 

Contra Alto. 

Tenore. 

Basso. 

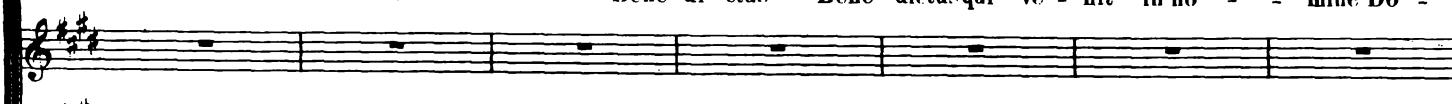
Violoncello. 

Basso. 

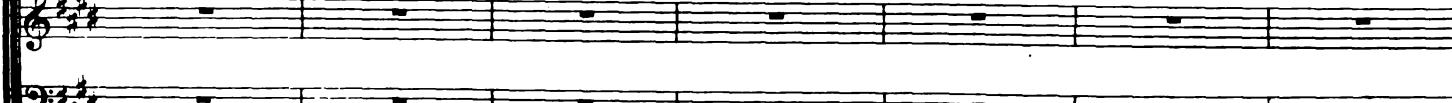
SOLO. 





ve-nit in no-mine Do - mini! Bene-di - etus Bene - dictusqui ve - nit in no - mine Do - 







A dim.

mi - ni!

Be - ne - di etus, qui ve-nit in no-mine Do - mi - ni!

Be - ned - etus, qui ve-nit in no-mine Do - mi - ni!

Be - ned - etus, qui ve-nit in no-mine Do - mi - ni!

Be - ne - di etus, qui ve-nit in no-mine Do - mi - ni!

A pp

B

cresc.

oresc.

cresc.

oresc.

oresc.

oresc.

oresc.

oresc.

oresc.

arcu

pizz.

Be - ne - dictus, Be - ne - di etus, qui ve - nit in no - mine Do -

Benedictus, Benedictus, Benedi - etus, qui ve - nit in

Benedictus, Benedictus, Benedictus, Be - ne - di - etus, qui ve - nit in

Benedictus, Benedictus, Benedictus, Be - ne - di - etus, qui ve - nit in

Benedictus, Benedictus, Benedictus, Be - ne - di - etus, qui ve - nit in

Benedictus, Benedictus, Benedictus, Be - ne - di - etus, qui ve - nit in

C

mi - ni! Be ne - di-ctus, Bene - di-ctus qui ve - nit in nomine
no - mi - ne Do - mini! Be-ned-i - ctus, Bene - di-ctus qui ve - nit
no - mi - ne Do - mini! qui ve - nit
no - mi - ne Do - mini! Be-ned-i - ctus, Bene - dictus qui
no - mi - ne Do - mini! qui

C

div.

Do - mini, in no - mi-ne Do - mini, in no - mi-ne Do - mi -
in no-mi-ne, in no - mi - ne Do-min-i, in no-mi-ne Do - mi -
Do - mi - ni in no - mi - ne Do - mi -
ve - nit in no - mine Do - mi - ni in no - mi - ne Do - mi -
ve - nit in nomi - ne Do - mi - ni in nomi - ne Do - mi -

Allegro.

Musical score for orchestra and choir, page 145, Allegro section. The score consists of ten staves. The top six staves represent the orchestra, with parts for Violin I, Violin II, Viola, Cello, Double Bass, and Percussion. The bottom four staves represent the choir, with parts for Soprano, Alto, Tenor, and Bass. The key signature is A major (three sharps). The time signature is common time. The music begins with a dynamic of p . The vocal entries are marked with "ni!" and include dynamics such as p , $p>$, pp , and f . The vocal parts are labeled "Solo." and "a 2. f Solo.". The score concludes with the instruction "Osanna D.S. §§ al Fine."

AGNUS DEI.

A

Sostenuto. $\text{F} \# \text{C}$

Flauti.

Oboi.

Clarinetti in B.

Fagotti.

Corni in C.

Clarini in C.

Tromboni I u. II.

Tromboni III.

3 Timpani in C.G u.F.

Violino I.

Violino II.

Viola.

Soprano.

Alte.

Tenore.

Basso.

Violoncello.

Basso.

283

Musical score page 147 featuring ten staves of music. The vocal parts include soprano, alto, tenor, bass, and two basso continuo parts. The music consists of two systems. The first system concludes with a repeat sign and begins again with "De-i, A -gnus De-i". The second system continues with "qui tollis pecca-ta, peccata mundi, miserere, misere-re, misere-re, misere-re, misere-re, misere-re". The score includes dynamic markings such as *p* (piano), *cresc.* (crescendo), and *ff* (fortissimo). Measure numbers 243 are indicated at the bottom of the page.

B

Musical score page 148, section B, featuring a complex arrangement of voices and instruments. The score includes multiple staves with various clefs (G, F, C) and time signatures. The vocal parts are labeled with 'a2' and 'dim.' markings. The instrumental parts include woodwind and brass sections. The vocal parts sing the Latin hymn 'Agnus Dei' in three-part harmony. The lyrics are written below the vocal staves:

re-re no - bis. A - gnu s De - i, A - gnu s De - i,
 re-re no - bis. A - gnu s De - i, A - gnu s De - i qui
 re-re no - bis. A - gnu s De - i, A - gnu s De - i qui
 no - - bis.

The score concludes with a final dynamic marking of **B** and **f**.

C

misere - re A - gnus De - i,
 A - gnus De - i qui tol-lis pec-
 - bis,
 re - re no - - bis, A - gnus De - i, qui tol-lis pec-
 mise-re - re no - - bis A - gnus De - i, A - gnus De - i qui tol-lis pec-
 re misere - re no - bis A - gnus De - i,

D

cata, peccata, peccata mun - di,

cata, peccata, peccata mun - di,

D

Allegro.

Cl. *pp*

Fag.

Cor.

Timp.

Viol. I. *pp*

Viol. II. *pp*

Viola. *pp*

Bass. *pp*

Sop. Solo.

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

Viole. *pp*

Bass. *pp*

Cl.

Fag.

Cor.

Viol. I. *cresc.* *p* *pp rit.*

Viol. II. *cresc.* *p* *pp rit.*

Viola. *cresc.* *p* *pp rit.*

Bass. *cresc.* *p* *pp rit.*

cresc. *p* *rit.*

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

cresc. *p* *pp rit.*

Tempo I ma un poco più moto.

1^{to}

p cresc.

pp cresc.

pp cresc.

pp cresc.

sul G

p cresc.

p cresc.

p cresc.

Solo.

A - gnus De - i, A - - - - - gnus De - - - i.

Chor.

pp cresc.

A - gnus De - i, A - gnus De - i, A - gnus De - i, mi -

pp cresc.

A - gnus De - i, A - gnus De - i, A - gnus De - i, mi -

pp cresc.

A - gnus De - i, A - gnus De - i, A - gnus De - i, mi - se -

pp cresc.

pp cresc.

pp cresc.

pp cresc.

2x3

Tempo di Allegro.

Musical score for orchestra and choir, page 154, Tempo di Allegro. The score consists of ten staves. The first six staves represent the orchestra (two flutes, two oboes, two bassoons, strings), and the last four staves represent the choir (two sopranos, two altos, two tenors, bass). The music is in common time, with a key signature of one sharp. The score includes dynamic markings such as *dim.* (diminuendo) and *p* (pianissimo). The vocal parts sing the Latin Mass setting "Miserere nobis" and "Dona nobis pacem". The vocal entries begin on page 155.

mi - - - se - re - re no - - bis. Dona nobis pa - cem,

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

mi - - se - - re - - re

- - - se re - - - re

re - - re no - - - bis.

Cl.

Fag.

Cor.

Timp.

Viol. I.

cresc.

Viol. II.

cresc.

Viola.

cresc.

Sop. Solo.

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

Viole.

cresc.

Bass.

Viol. I.

Viol. II.

p

Viola.

p

Sop.

Alt.

Chor.

p

Ten. Chor.

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

Bass.

Viole.

Bass.

Clar.

Fag.

p

p

p

Chor.

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

pa - cem pa - cem, pa -

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

do - na no - bis pa -

A

pa - cem, pa - cem, pa -

- cem, pa - cem, pa - cem, pa -

Do - na no - bis pa -

- cem, pa - cem, pa - cem, pa -

A

C.

Fag.
Viol.

38

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

B

Ob.

C 42

Cl.
Fag.
Cor.
Viol.

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

C 283

D

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

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

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

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

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

A page from a musical score featuring ten staves of music. The top five staves are for voices or solo instruments, with dynamic markings like *all*, *f*, and *p*. The bottom five staves are for brass instruments, with dynamics *f* and *p*. The score includes various note heads, stems, and rests.

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

This section of the score consists of ten staves of vocal or instrumental music. The vocal parts are in common time, while the brass parts are in 2/4 time. The vocal parts sing a repetitive phrase: "cem, pa - - cem, do - na, do - na, do - na". The brass parts provide harmonic support, with some entries occurring simultaneously with the vocal parts. The vocal parts continue the phrase with "pa - - - - cem, pa - - cem, do - na, do - na, do - na". The brass parts then introduce a new phrase: "- - cem, pa - - - cem, pa - - cem, - - do - na, do - na, do - na no -". Finally, the vocal parts sing "no - bis pa - - - cem, pa - - - - cem, do - na, do - na, do - na". The brass parts provide harmonic support throughout the entire section.

F

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

F

283

pp FINE.
Im Herbst 1865.