

# Messe

in Dmoll

für  
Soli, Chor, Orchester und Orgel

componirt  
von

# F. KLOSE.

OPUS 6.

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Chorstimmen (à 90 Pf.) ..... Mk 3.60.  
Orchester-Partitur ..... Mk 30. — netto.  
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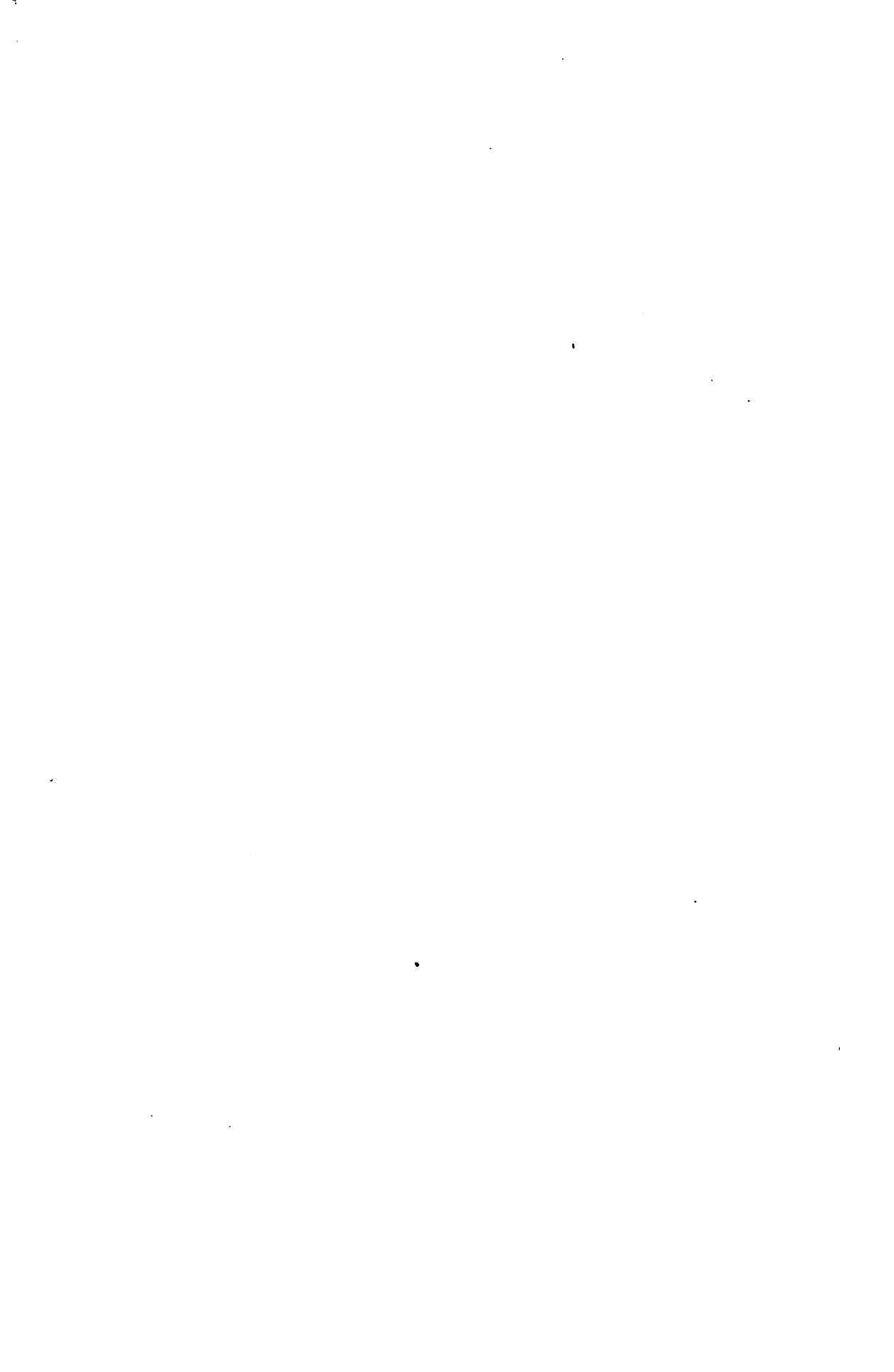
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Dem Andenken  
des großen Meisters

FRANZ LISZT

gewidmet.



# Messe

in D moll von  
F. Klose.

## Nº1. Introitus und Kyrie.

Larghetto pomposo.

F. Klose, Op. 6.

Piano.

Orgel.  
*sempre ffe legato*

First system of musical notation, featuring a treble and bass clef. The music includes a piano (*p*) dynamic marking and various melodic lines with slurs and ties.

Second system of musical notation, continuing the piece with similar melodic and harmonic structures.

Third system of musical notation, featuring a prominent melodic line in the treble clef with a long slur, and a bass line with triplets.

Fourth system of musical notation, marked with a forte (*fff*) dynamic and the instruction *legato*. It includes triplets and various articulation marks. Below the staff, there are markings: *alleg*, *va*, and *alleg*.

Fifth system of musical notation, featuring triplets and a decrescendo instruction: *un poco decresc.* Below the staff, there are markings: *alleg* and *va*.

*ritard.*

**Moderato.**

comp. 1889.

Sopran. *mf*  
 Alt.  
 Chor. Ky - ri - e  
 Tenor.  
 Bass I u. II. *mf*

*ritard.*

**Moderato.**

Str.  
 Org. *mf*

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

Trp.

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

Trp. *f* *ff* *mf*

e - - le - - i -

*ff* Ky - ri - e e - - le - - i -

*ff* e - - le - - i -

*ff* Volles Orch. u. Org.

son, e - le - - i - son.

son, e - le - - i - son.

son, e - le - - i - son.

son, e - le - - i - son.

*A* Org. *p*

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

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

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

*p* Str.



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

mf p

Vel. Hrn. Clar.

Chri - ste, Chri - ste e -

p

B  
Hob. Clar.

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

mf

Viol.  
Holzbl. Hrn.

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

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

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

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

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

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

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

*pp*

*pp*

Clar. Fag.

*pp*

e - le - i - son.

*pp*

*ritard.*

**C**

Org.  
Str.

*pp*

*ritard.*

Tenor Solo.  
*pa tempo*

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

son.

*mf a tempo*

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

**D**

*mf* Str. Org. Trp.

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

Trp.

First system of a musical score. It consists of three staves: two vocal staves (treble and bass clef) and a piano accompaniment staff (grand staff). The vocal lines contain the lyrics: "e. Ky - ri e e - le - i - e - le - i - e - le - i". The piano accompaniment features a complex, flowing melody with various dynamic markings including *ff* and *mf*. The text "Volles Orch. Org." is written above the piano staff.

Second system of the musical score. It continues the vocal and piano parts from the first system. The vocal lines repeat the lyrics: "son, e - le - i - son, son, e - le - i - son, son, e - le - i - son, son, e - le - i - son,". The piano accompaniment continues with a similar melodic flow. Dynamic markings include *ff*. The text "*più mosso.*" appears above the piano staff, along with instrument abbreviations "Viol." and "Trp.".

Third system of the musical score. It shows the vocal and piano parts. The vocal lines contain the lyrics: "Ky - ri e". The piano accompaniment continues with a steady melodic pattern. Dynamic markings include *f*.

*ff*

Ky - - ri - e, Ky - - ri -

e - e - le - -

*fff*

i - son.

*ff ff ff ff*

## Nº 2. Gloria.

Andante con moto. *ff*

Chor. Glo - - ri - a,

Andante con moto. *fff* Str. Hörner. Trp. *ff*

Harfo

Glo - - ri - a.

Glo - - ri -

The image shows a page of a musical score for 'Gloria, N.º 2'. It is divided into three systems. The first system features a vocal part (Chor.) and a piano accompaniment. The vocal part has the lyrics 'Glo - - ri - a,'. The piano part includes parts for strings (Str.), horns (Hörner.), and trumpets (Trp.). The second system continues the vocal and piano parts, with the vocal part having the lyrics 'Glo - - ri - a.'. The piano part includes a harp (Harfo) part. The third system continues the vocal and piano parts, with the vocal part having the lyrics 'Glo - - ri -'. The tempo is 'Andante con moto' and the dynamics are 'ff' and 'fff'. The key signature has two flats and the time signature is 4/4.

First system of the musical score, featuring a vocal line with a long note 'a.' and piano accompaniment.

Piano accompaniment for the first system, showing intricate chordal textures and melodic lines in both hands.

Second system of the musical score, with the vocal line singing 'Glo - ri - a.' and piano accompaniment.

Piano accompaniment for the second system, continuing the complex harmonic and melodic development.

Third system of the musical score, with the vocal line singing 'Soli. Glo - ri - a in ex - cel - sis De -' and piano accompaniment.

Piano accompaniment for the third system, including a tritone part labeled 'Trp.' and the instruction 'Die Viertel wie vorhin.' (The quarters as before).

Agitato.

Soli.

Chor. *f* Glo - - - ri - - a in ex-cel - sis

*f* A Agitato.

De - - - o, Glo - - - ri - - -

a in ex-cel - - sis



De - - - o,      *ff* Glo - - ri - a in ex -

*ff* Orch. ohne Trp.u. Pos.

cel - - - sis De - - - o,

Glo - - ri - a.

*ff* Glo - - ri - a in ex - cel - - - sis De - -

*ff* Glo - - ri - a in ex - cel - - sis De - - - -

**B** *ff* Volles Orch.  
Org.

Piano introduction in G-flat major, 4/4 time. The right hand features a flowing sixteenth-note melody, while the left hand provides a steady accompaniment of eighth notes.

*Soli.* Dolce, più lento.

*p* Et in ter - ra pax ho -

Vocal entry in G-flat major, 4/4 time. The vocal line begins with a half note rest followed by the lyrics 'Et in terra pax ho-'.

*Str.* Dolce, più lento.

*pp* *pp legato*

Piano accompaniment for the vocal entry, starting with a melodic flourish in the right hand and supporting chords in the left hand.

*p* Et in ter - ra pax ho - mi - ni - bus, ho - mi - ni - bus, ho -

mi - ni - bus, et in ter - ra

Vocal continuation in G-flat major, 4/4 time. The vocal line continues with the lyrics 'mi-ni-bus, ho-mi-ni-bus, ho-mi-ni-bus, et in ter-ra'.

Piano accompaniment for the vocal continuation, featuring a sustained chord in the right hand and moving bass lines in the left hand.

mi - nibus ho - - næ vo - lun - ta - tis, et in ter - - - ra

pax, et pax ho - mi - ni - bus bo - - næ volun - ta -

*p* Et in ter - ra pax ho -

(Orgel mit den Singstimmen ad lib.)

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

tis, pax ho - mi - - - ni - bus, ho -

*mf* Et in ter - ra pax ho - mi - ni - bus, ho - mi - ni - bus, ho -

mi - ni - bus, ho - mi - ni - bus, ho - mi - - - ni - bus bo - -

mi - ni - bus bo - - - næ vo - lun - ta - - tis, *p*

mi - ni - bus bo - - - næ vo - lun - ta - - tis, bo - - næ vo - lun -

mi - ni - bus bo - - - næ vo - lun - ta - - tis, *p*

ta - - - tis.

*p* Holzbl.

Lau - - - da - mus te,  
*p*

Lau - da - - - mus te,  
*p*

*p* Harfe. Str.  
Viol. Solo.

Be - - ne - - di - cimus te,  
*p*

Be - ne - di - - ci - mus te,  
*p*

Clar.  
*p* Str. Harfe.

Ad - - - o - ra - - mus te, glo - - - ri - - fi -

Ad - - - o - ra - mus te, glo - - - ri - - fi -

Ad - - - o - ra - mus te, glo - - - ri - - fi -

Ad - - - o - ra - mus te, glo - - - ri - - fi -

**D** Viol. u. Fl.

ca - mus te, ca - mus te, gra - - - ti - as a - gimus ti - bi prop - ter

ca - mus te, gra - - - ti - as a - gimus ti - bi prop - ter

Trp. Pos. Trp. Org.

Tub.

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

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

The first system shows two vocal staves (Soprano and Alto) and a piano accompaniment. The lyrics are "mag - nam, prop - - ter mag - nam glo - - ri - am". The piano part features a steady accompaniment with chords and moving lines in both hands.

*ritard.* *a tempo*

tu - - - am.

The second system shows two vocal staves. The tempo changes from *ritard.* to *a tempo*. The lyrics are "tu - - - am.". The vocal lines are simple, with long notes and rests.

*ritard.* *a tempo*

tu - - - am.

The third system shows two vocal staves, identical to the second system, with the same tempo markings and lyrics.

*ritard.* *mf a tempo*

**E** Holzbl. Str.  
Harfe. Pos.  
Tub.

The fourth system shows a piano accompaniment. It includes a key signature change to E major (marked with a large 'E'). The tempo changes from *ritard.* to *mf a tempo*. The piano part features a complex texture with chords and moving lines. The instrumentation includes Holzbl. Str., Harfe. Pos., and Tub.

Bass Solo. *mf*

Do - - mi-ne De - - - us,

Viol.

Br. Vc. *mp*

Tenor Solo. *mf*

Alt Solo. *f*

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

Sopran Solo. *f*

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

Chor. *p.* Je - - - su, Je - - - su Chri - ste,

*ff* Harfe. *r. H.*

*p*

Soli. Do - - - - - mi - ne De - us.

*p*

Clar.

This system contains the first two systems of music. The top system has a vocal line for 'Soli' with lyrics 'Do - - - - - mi - ne De - us.' and a piano accompaniment. The second system continues the vocal line and piano accompaniment. The piano part includes a clarinet line.

*ff*

Chor. A - - - - - gnus, a - - - gnus De - i,

*ff*

F

This system contains the third and fourth systems of music. The third system has a vocal line for 'Chor.' with lyrics 'A - - - - - gnus, a - - - gnus De - i,' and a piano accompaniment. The fourth system continues the vocal line and piano accompaniment. The piano part includes a horn line.

*p*

Soli. Fi - - - - - li - us Pa - tris,

*p*

Hob.

This system contains the fifth and sixth systems of music. The fifth system has a vocal line for 'Soli.' with lyrics 'Fi - - - - - li - us Pa - tris,' and a piano accompaniment. The sixth system continues the vocal line and piano accompaniment. The piano part includes a horn line.



Adagio.

Fi - - li - us Patris, qui tol - lis pec -

*p*

Adagio.

Clar. Fg. Hörner.

Cb. Tub. Pk.

ca - - ta mun - - di,

Chor. mi - se -

*p*

Br. G Hörner.

Vel. u. Fag. Cb. Fg.

*p*

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

*mf*

Hr.

Musical score for the first system. It features a vocal line with lyrics and a piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The vocal line begins with a forte (*f*) dynamic and transitions to piano (*p*) for the second half. The piano accompaniment also starts with *f* and then *p*.

sus - ci - pe de - pre - ca - ti - o - - - nem no - stram,

Clar.

Musical score for the second system. It features a vocal line with lyrics and a piano accompaniment. The key signature remains two flats (B-flat and E-flat), and the time signature is 4/4. The vocal line begins with a mezzo-forte (*mf*) dynamic and transitions to piano (*p*) for the second half. The piano accompaniment also starts with *mf* and then *p*.

qui se - des ad dex - teram Pa - tris,

mi - - se - re - re no - -

Hrn.

## Andante.

*mf* quo - ni-am tu so - lus sanc - tus, tu so - lus

bis,

## Andante.

Hob.  
Hr. & Vc.  
*mf*

*f.*  
Do - mi-nus, quo - ni - am tu so - lus sanc - tus,

*f.*  
quo - ni - am tu so - lus sanc - tus,

*f.*  
Trp.

tu — so - lus Do - mi - nus, tu so - lus al - tis - si -

*ff*

tu — so - lus Do - mi - nus, tu so - lus al - tis - - si -

*ff*

*ff* Volles Orch.

*ritard.* Moderato.

mus, Je - su Chri - - ste.

*ritard.*

mus, Je - su Chri - - ste.

*f* Cum sanc - to spi - ri - tu, — cum sancto

*ritard.* **H** Moderato.

*f* *Vel.*

Cb.

Cum sanc - to spi - ri - tu, cum sancto spi - ri - tu in  
 spi - ri - tu in glo - - - ri - a De - - - i Pa - -

*f* Cum  
*mf* spi - ri - tu in  
 Br. Fg. *f*  
*mf*

Clar. Viol. *f*  
*mf*

sanc - to spi - ri - tu, cum sanc - to spi - - - ri - tu, cum  
 glo - - ri - a De - - - i Pa - - - tris cum  
 tris. Cum sanc - to spi - ri - tu, cum sanc - to spi - ri - tu, *p* cum

*p* Str.

Cum sanc - to spi - ri - tu  
 sanc - - - to spi - - - ri - tu in glo - - ri - a  
 sanc - - - to spi - ri - tu in glo - ri - a  
 sanc - - - to, cum sanc - - - to spi - - - ri -

*f* Cum sanc - to spi - ri - tu  
*mf* sanc - - - to spi - - - ri - tu in glo - - ri - a  
*f* sanc - - - to spi - - - ri -

I Viol. Fl. Hob. *f*

*mf*

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

De - - i Pa - - tris.

De - i Pa - - tris.

tu in glo-ri-a De - i Pa - - tris.

Hob.

*p* *f*

Vcl. V Fig. Ch. V

*p* Lau - - da - mus, lau - - da - mus,

Lau - - da - mus, be - ne -

(Bass I tacet.) (Tenor) Lau - - da - mus,

(Bass II) Lau - - da - mus,

Clar. K

di - cimus, glo-ri-fi - ca - - mus te.

Quo - - niam tu so - lus

*ff* Bass I.

*p* *ff* Hr. Fg.

sanc - - tus, tu so - - - - lus Do - - mi-nus,

(Ten.)

Viol. Br. Clar.  
Hr. Pos. Fg.  
*f*  
Tub.

tu so - - - - lus, tu so - -  
tu so - - lus, tu  
tu so - - - - lus, tu  
tu so - - - - lus al - -

L  
Trp.  
*f*

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

*p* *p*  
F5. Vcl.  
*ff*

tis - - si-mus, al - - - tis - si - mus, al - tis - simus, al -

al - tis - - - si - mus,

*f* *ff* *f* *ff*

Hörner.

Soli.

*rall.* *a tempo*

*p* Cum sanc - - - to Cum

tis - - - - - si - mus.

*rall.* *a tempo*

Trp.

*rall.* *M* *a tempo*

Str. *p*

Harfe. *p*

Cum sanc - to spi - ri - tu,

spi - ri - tu, cum sanc - to spi - - ri - tu, cum sanc - to spi - ri - tu, cum sanc - to spi - -

sanc - to spi - ri - tu, cum sancto spi - ri - tu, cum sancto spi - -

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

Cum sanc - to



cum sanc - to spi - ri - tu in glo - ri - a  
 in glo - ri - a De - i Pa -  
 - ri - tu in glo - ri - a, in glo - ri - a  
 spi - ri - tu in glo - ri - a De - i

De - i Pa - tris.  
 tris.  
 De - i Pa - tris.  
 Pa - tris.

Chor. *mf* Cum sanc - to spi - ri - tu, cum sanc - to  
*mf* Cum sanc - to spi - ri - tu, cum sanc - to  
*mf* Cum

Viol. *mf*  
 Vel. *mf*

cum sanc - to, cum sanc - to spi - ri - tu in glo - ri - a  
 spi - ri - tu in glo - ri - a De - i  
 sanc - to spi - ri - tu in glo - ri - a

*f* Cum sanc - to spi - ri - tu in glo - ri - a  
*N* *p*  
*ff* *V.F.*

De i Pa - tris.

Pa - i - Pa - tris. tris.  
De - i - Pa - tris.

Trp.  
*ff*

Pos.

*ff* Cum sanc - - to spi - ri - -

*ff* Volles Orch. Org.

tu in glo - - ri - a  
tu in glo - - ri - a De - - i  
glo - - ri - a

Pa - - - tris. A - - -  
 (Alt II.)  
 (Ten. I. II.)

St. Viol.  
 Pk.

*p*

*pp*

men. A - - - men,  
 (Alt I. II.)

Hr. Pos. Trp.

*mf*

*p*

A - - - men, A - - -  
 (Sopr. II.)  
 (Bass I.) (Bass I. II.)

*mf*

*f*

Cum sanc - -to spi - ri - tu

*p*

Soli.

*p* Cum

Chor. men.

*ff*

*P*

*ff*

*p* Harfe

Hr.

Vell.

sanc - to spi - ri - tu sanc - -to

Cum

*p*

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

*p*

*ff*

spi - ri - tu  
*p* Cum sanc - to spi - ri - tu —  
*p* A - - - men, A - - - - men,  
 A - - - men, A - - - - men,  
*mf*  
*f* A - - - men, *fff rit.* A - - - men.  
*f* A - - - - men, *fff* A - - - - men.  
*f* *fff* *rit.*  
 Trp. *f* *fff* *rit.*

Musical score for a vocal and piano piece. The score is in G minor (one flat) and 4/4 time. It consists of four systems of music. The first system shows the vocal line and piano accompaniment. The second system continues the vocal line with the piano accompaniment. The third system features a piano solo with a tritone (Cb) and a tritone (Cb) marking. The fourth system includes a trumpet (Trp.) part and continues the vocal and piano lines. Dynamics range from piano (*p*) to fortissimo (*fff*), with a ritardando (*rit.*) marking.

# Nº 3. Ave Maria. \*)

Andante.

Sopran Solo. *p*

Fl.

Hrn. Clar. Fag. *pp*

Br. Clar. *sempre legato*

Hob.

Fl.

*f*

Do - mi - nus te - cum, Do - mi - nus

ve Ma - ri - a, gra -

ti - a ple - na,

\*) Als Opus 11 einzeln erschienen.

te - cum, *p* be - ne - dic - ta

**A** Hrn.

*f* *pp* Str.

tu in mu-li - e - ri - bus, *cre - scen - do* be - ne - dic - ta

Clar.

*cre -*

tu in mu-li - e - ri - bus, *scen - do* be - ne - dic - tus,

*accel.* Clar.

*- scen - do*

*sempre più forte* be - ne - dic - tus, be - ne - dic - tus

*sempre più forte*

fruc - - - - - tus ven - - - - tris

*ritard.* *p* Più mosso.

tu - - i.

B

Viol. Viol. Solo.

Br. Fag. Fl. Harfe.

8

*ppp*

8

Viol. *pp*

*mf*

Moderato.

*pp*

Sanc - - - - - ta Ma - -

C

Fl. *pp*

Viol.



ri - - - - - a,

The first system of the musical score consists of three staves. The top staff is a vocal line in G major (one flat) with a treble clef, containing a long note for the syllable 'ri' followed by a rest and then a long note for 'a'. The middle staff is the right-hand piano part, featuring a series of chords with a melodic line. The bottom staff is the left-hand piano part, featuring a continuous eighth-note accompaniment.

Ma - - - - - ter

The second system continues the musical score. The vocal line has a long note for 'Ma' followed by a rest and then a long note for 'ter'. The piano accompaniment continues with similar textures as the first system.

De - - - - - i,

The third system continues the musical score. The vocal line has a long note for 'De' followed by a rest and then a long note for 'i'. The piano accompaniment continues with similar textures as the first system.

o - - - - - ra pro

The fourth system concludes the musical score. The vocal line has a long note for 'o' followed by a rest and then a long note for 'ra', and then a final note for 'pro'. The piano accompaniment continues with similar textures as the first system.

no - - - bis pec - - ca - -

The first system consists of a vocal line and a piano accompaniment. The vocal line is in a single staff with a treble clef and a key signature of one flat. The lyrics are "no - - - bis pec - - ca - -". The piano accompaniment is in a grand staff (treble and bass clefs) with a key signature of one flat. It features a steady eighth-note accompaniment in the bass and a more melodic line in the treble.

to - - - ri - bus.

*un poco ritard.* *a tempo*

*p* ere - -

Str.

The second system continues the vocal line with the lyrics "to - - - ri - bus." and includes tempo markings: *un poco ritard.* and *a tempo*. The piano accompaniment features a dynamic change to *p* (piano) and includes a section marked "Str." (strings) with a *p* dynamic. The piano part includes a triplet of eighth notes in the bass line.

Harfe

Fl. Clar.

scen - do

The third system features a Harfe (harp) part in the treble clef and a Fl. Clar. (flute/clarinet) part in the bass clef. The lyrics are "scen - do". The harfe part has a sixteenth-note accompaniment with a '6' marking. The flute/clarinet part has a melodic line with a 'do' note.

*mf*

Sanc - - - ta Ma - ri - -

*mf*

The fourth system features a mezzo-forte (*mf*) dynamic. The vocal line has the lyrics "Sanc - - - ta Ma - ri - -". The piano accompaniment also features a mezzo-forte (*mf*) dynamic and includes a sixteenth-note accompaniment with a '6' marking.

a, o - - - - ra pro

*p*

de - - - - cre -  
no - - bis pec-ca - to - - - - ri -

- - - - scen - - - - do  
bus nunc et in ho - ra

*p*

*ritard.*  
mor - - - - tis, - Sanc-ta Ma - ri - a, o - ra pro

Andante.

no - - bis.

**E**

*pp* Str.

Pk.

*p*

A - - - ve Ma - ri - -

a, — A - - - ve Ma - ri - a, —

o - ra pro no - bis, Sanc-ta Ma - ri - a,

**F**

*f* *pp* Hrn. Holzbl.

*p* Ma-ter Je - su, o - ra pro no - bis, Ma-ter *cre -*

*scen - do* Je - su, o - ra pro no - bis, Ma-ter De - i, *sempre più forte*

*accel.*

*scen - do* *sempre più forte*

Ma - ter De - i, o-ra pro no - bis.

*f.*

*p* A - men! A - men.

*p* Hru. *pp* Viol. *pp*

*pp*

Pk.

## Nº4. Credo.

Andante.

Chor. *ff*

Cre - do, cre - do, cre - do in u - num

Hr. Pos. Trp. *ff*

Str. Fag. Org. Ped.

De - um, Pa - trem, om - ni - po

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

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

- vi - si - bi - li - um;

*ritard.*

*f* *ritard.*

*Viol.*

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

*mf* *mf*

*mf*

Do-mi-num Je - sum Chri - - stum, Fi - - li - um De - i

De - - i u - ni - ge - - ni - tum et ex

*p*

*mf*

Et in u - - num

u - - ni - ge - - ni - tum et ex Pa - - -

Pa - - - tre na - - - tum an - te om - ni - a sae - - cu - -

Et in u - - - num Do - mi - num Je - sum

*mf*

*f*

Do - mi - num, Je - - sum Chri - stum, Fi - - li - um u - ni - ge - ni -

- - - tre na - - tum an - - - te om - ni - a sae - -

la, an - - - te om - ni - a sae - - - cu - -

Chri - - stum, Fi - - - li - um De - i u - - ni - -

tum et ex Pa - - - tre na - tum an - te om - ni - a sae - cu - -

*p*

*mf*

- - - tre na - - tum an - - - te om - ni - a sae - -

la, an - - - te om - ni - a sae - - - cu - -

Chri - - stum, Fi - - - li - um De - i u - - ni - -

tum et ex Pa - - - tre na - tum an - te om - ni - a sae - cu - -

*p*

**B**



- cu - la, an - - - - -  
 la, ge - ni - tum et ex Pa - tre na - an - te om - ni - a  
 la, an - te om - ni - a

om - ni - a sae - - cu - la.  
 sae - - cu - la.  
 om - ni - a sae - - cu - la.  
 sae - - cu - la.

C Hob. Str.  
 p L.H. pp

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

Soli. Hob. L.H.

ge - ni - tum non fac - tum,

De - um ve - rum de De - - o ve - ro,

*p*

*RH.* *p* *Vcl.*

con-sub-stan-ti - a - - - - - lem

con-substanti - a - - - - - lem

*p* *Vcl.*

*mf* per quem om - ni - a

Pa - - tri, per quem om - ni - a fac - ta

*mf* *DS*

*f*

sunt, qui prop - ter nos ho - mines et propter nostram sa -

8

Hr.

This system contains the first two systems of the score. The top system features vocal staves with lyrics and a piano accompaniment. The piano part includes a horn (Hr.) section. The second system continues the piano accompaniment with various articulations like accents and slurs.

de - scen - dit de

*mf*

lu - - - tem de - scen - dit de coe - lis, de

*mf*

Clar.

Str.

This system contains the third and fourth systems of the score. The vocal lines continue with lyrics. The piano accompaniment includes parts for Clarinet (Clar.) and Strings (Str.). Dynamics like *mf* are indicated.

coe - lis.

*p*

*p*

Pos.

This system contains the fifth and sixth systems of the score. The vocal lines end with the word 'coe - lis.'. The piano accompaniment includes a Position (Pos.) part. Dynamics like *p* are indicated.

50 Più mosso.

*pp*  
Et in - car - na - tus est

*pp*  
E Holzbl. Viol. Fl. Hr. Hr.

de spi - ri - tu sanc - to ex Ma -

*molto rall.*

*ppp*

ri - - a vir - gi - ne, et ho - mo fac - tus est.

*ff*

et ho - mo fac - tus est.

*ff*

*molto ritard.*  
Volles Orch.

Largo.

Chor. *mf* Cru - - - ci - fi - - xus e - *f* Cru - - - ci - - ti - am pro

Largo.

*mf* Str. Holzbl.,Hrn.

*ff* Cru - - - ci - fi - xus e - *f* fi - - - xus e - - - ti - am pro  
 no - - bis pro no - bis sub Pon - - - ti -  
*f* Cru - - - ci - *ff* fi - - - xus *f* e - - - ti - am pro

Hob. Clar. Viol. *ff*

*mf* ti - am pro no - - - bis, *p*  
 no - - bis sub Pon - - ti - o Pi - la - - to, *p*  
 o Pi - la - - to,  
*mf* no - - bis sub Pon - ti - - o Pi - la - - to, *p*

*mf* *p*

pas - sus et se - pul - tus est,

*pp*

Hrn. Str. *pp* Pk. *ppp*

G

Più mosso. *mf*

et re - sur - re - xit ter - ti - a di - e

Più mosso. *p* Str. Trp. Clar. Hrn. Fag.

Allegretto. *mf* et as - cen - dit in *ff*

se - cun - dum scrip - tu - ras in *ff*

Allegretto. *pp* Str. Pk. *mf* Clar. Hrn. *f* *ff*

*fff*

coe - - - lum, se - det ad dex - te - ram

*fff*

H  
Volles Orch., Orgel.  
Becken.

*fff*

Pa - tris et i - te - rum ven - tu - - -

*fff*

Becken.

*p*

Str.

Hrn.

- - rus est cum glo - ri - a

*mf* Holzbl. Hrn.

*f*

*fff*  
Trp.

*fff*

ju - di -

*fff*

*fff* Hörner

Pos. Tub.

I

Becken schweb.

Fg.

ca - re, ju - di - ca - re vi -

vos et mor - tu - os;

Soli. cu - jus

*p*

K

*fff* Tamt.

gr. Trom. Bck. Org. Ped.

*p* Pk. allein



*p* cu - jus re - gni

Soli.  
re - gni

*p* cu - jus non e - rit

re - gni non

fi -

e -

non e - rit non e - rit fi - - - - nis.

nis non e - rit rit fi - - - - nis.

eu - jus re - gni non e - rit fi - - nis.

Viol.

*p* Vcll.

Hr.

Hob.

Hrn.

Viol.

Hrn.

Clar.

Fg. Cb.

Pk.

Pk.

Chor. Et in spi - - - ri - tum

*ff*

L Trp.

Hr. v

*ff* Orgel.

sanc - - - tum, Do - - - mi - num et vi - vi - fi - can - - -

*fff*

Pos. Hr.

*fff* Hr.

*ff* *rall. poco*

tem.

*ff* *rall. poco*

M

Hob.

*ff* Trp. *f* *p*

meno mosso.  
Bass Solo.

Qui ex Pa - - - tre Fi - li - o - - - que pro -

*pp* Holzbl. Str.

ce - dit, qui ex Pa - - - tre Fi - li -

Trp. *pp*

o - - que pro - ce - dit, qui - - - cum

Hob.

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

ra - tur et con - glo - - - ri - fi - ca - tempo - tur,

*ritard.* *f* Trp.

Bass Solo.

qui lo - cu - - tus est

Chor. qui lo - cu - - tus est

Hob. Viol. Hr. Br. Vel.

per pro - phe - - tas;

per pro - phe - - tas;

Trp. Hob.

et u - nam sanc - - - tam ca - tho  
 et u - - nam sanc - tam ca - tho - li - cam  
 et u - - nam sanc - tam ca - tho - li -  
 et u - - nam sanc - - - tam ca - tho -

Fl. Clar. Str. pizz. Orgel. Hrn. Hob. Clar.

li - cam et a - po - sto - li - cam ec - cle - si - am.

et a - po - sto - li - cam ec - cle - si - am.

cam et a - po - sto - li - cam ec - cle - si - am.

li - cam et a - po - sto - li - cam ec - cle - si - am.

con - fi - te - or u - num bap - tis - ma in re - mis - si - o -

con - fi - te - or u - num bap - tis - ma in re - mis - si - o -

con - fi - te - or u - num bap - tis - ma in re - mis - si - o -

con - fi - te - or u - num bap - tis - ma in re - mis - si - o -

Str. Hob.

nem pec - ca - to - rum

nem pec - ca - to - rum

nem pec - ca - to - rum

nem pec - ca - to - rum

Off Trp.

*ff*

et ex - - specto re - - sur - recti - o - nem mortu - o - -

*ff*

Hrn. Pos. Tb.

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

*p dolce*

*p*

*p dolce*

rum et vi - - tam ven -

*p*

**P** tranquillo *dolce*

Str. Hrn. Harfe. Hob. Pk.

*p*

pp

A -

pp

sae - cu - - li.

pp

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

pp

Fl. Clar.

pp Hrn.

pp

men.

men.

Harfe

ppp Str.

ppp

ppp

Fig.

# Nº 5. O salutaris hostia.\*)

Larghetto.

Sopran Solo.

Tenor Solo.

Larghetto.

Vclle. *pp*

Cb.

*p*

O, sa - lu - ta - - -

*p*

O, sa-lu - ta - ris, sa - - lu -

Br. Viol. Fl. Clar.

*pp* *legato*

- ris ho - sti - a, quae pandis coe - li o - sti - um,

ta - - -ris ho-sti-a, quae pandis coeli o - sti - um,

*pp* Hörner.

*pp* Str.

*Vel.* *Fag.*

**A**

\*) Als Opus 12 einzeln erschienen.



*p*

o, sa-lu-ta - - - ris ho - sti-a, — quae pandis

*p*

o, sa-lu-ta - ris, sa - lu-ta - - ris ho - sti-a, — quae

Clar. Hob. Br. Fl. Hob. Clar. *pp* Fag.

*mf*

coe - li o - sti - um, o, salu-ta - ris ho - sti-a,

*mf*

pandis coeli o - sti - um, o, sa - lu-ta-ris ho - sti-a,

Trp. Str.

*mf*

o, sa-lu-ta - ris ho - sti-a, o, sa-lu-ta-ris ho - sti-a,

*mf*

o, sa - lu-ta-ris ho - sti-a, o, sa - lu-ta-ris ho - sti-a —

Trp. *mf* *f* *p* Holzbl.

*p* ho - sti-a, — *p* o sa-lu-ta-ris ho - sti-

o, sa-lu-ta - ris ho - - - sti-

**B**

*p* Str.

Hob. Clar. Fag.

*mf* *accel.* - - - *cresc.* - - -

a, — o, sa-lu - ta - - - ris, o, sa-lu -

a, — *mf* o, sa - lu - ta - ris, o, sa - lu -

*mf* *accel.* - - - *cresc.* - - -

*mf* Vcl. Clar. Fag.

*f* *accel.* - - - *rall.* *mf*

ta - ris, o, sa - - - lu-ta-ris ho - sti-a, —

ta - ris, o, sa - lu - ta - ris ho - sti-a, —

*mf* *accel.* - - - *rall.*

*f* Horn.

Holzbl.

*f* *ritard.*

o, sa-lu-ta-ris ho - sti -

o, sa-lu-ta-ris ho - - - sti -

Clar.Hob.

*p* *f* *ritard.*

Adagio. Moderato.

a, — *p* quae

a, — *p* quae coe - li

*C* Adagio. *Feierlich.* Moderato.

*mf* *ppp.* *fp* *Vel.*

Hrn. Fag. Br.

coe - - - - li pan-dis o - - - - sti -

pan - dis o - - - - sti-um, quae coe - li pandis o - - - - sti -

Hob. Clar.

*p*

Adagio.

um, —

um, —

**D** Adagio.

*mf* Trp.  
Hrn. Fag. Bf.

Detailed description: This system contains the first vocal entries and the beginning of the piano accompaniment. The vocal parts start with a simple melodic line on the word 'um'. The piano accompaniment features a complex texture with triplets and sixteenth-note patterns in both hands.

Moderato.

quae coe - - - - - li

*p* quae coe - li pan - - - - - dis o - - - - - sti -

Moderato.

*fp* Viol. Fl. Hob.  
Clar.

*Vel.*

Detailed description: The tempo changes to Moderato. The vocal lines continue with the words 'quae coeli pan-dis o-sti'. The piano accompaniment becomes more rhythmic, with prominent triplet figures and a dynamic marking of *fp* (fortissimo piano).

accel.

pan - - - - - dis o - - - - - sti - um;

um, — coe - li o - - - - - sti - um;

**E** accel.

*Vel.* Fag.  
Cb.

Detailed description: The tempo increases to *accel.* (accelerando). The vocal lines conclude the phrase 'pan-dis o-sti-um;'. The piano accompaniment features a driving triplet pattern and a dynamic marking of *Vel.* (velocity). The system ends with a key signature change to E-flat major.

Più mosso.

bel -

Più mosso.  
Horn. Holzbl.

Hrn. Br. Viol. L.H.

Detailed description: This system contains the first vocal line and piano accompaniment. The vocal line starts with a rest, followed by the syllable 'bel -' on a note. The piano accompaniment features a prominent triplet of eighth notes in the right hand and a bass line with sustained notes and some triplet patterns. Instrument labels include Horn, Br., Holzbl., Hr., Viol., and L.H.

bel - la pre - - - munt ho - sti - - li -

- la pre - - - munt ho - sti - - li -

Trp. Viol. Hr.

ff

Vel. Br. Cb. Fag.

Detailed description: This system contains the second vocal line and piano accompaniment. The vocal line continues with 'bel - la pre - - - munt ho - sti - - li -' and '- la pre - - - munt ho - sti - - li -'. The piano accompaniment includes a trumpet part with triplet figures, a violin part, and a bass line. Instrument labels include Trp., Viol., Hr., Vel. Br., and Cb. Fag. The dynamic marking 'ff' is present.

a,

a,

Trp. L.H. Hr.

ff

Detailed description: This system contains the third vocal line and piano accompaniment. The vocal line begins with the syllable 'a,'. The piano accompaniment features a trumpet part with triplet figures, a bass line, and a horn part. Instrument labels include Trp., L.H., and Hr. The dynamic marking 'ff' is present.

*ff*  
bel - la pre - - - munt,  
*ff*  
bel - la pre - - - munt,

Trp. *L.H.*

*ff*  
bel - la pre - - -  
*ff*  
bel - la pre - - -

Trp. Hrn. *Pos.*

*fff* sempre più mosso  
- - munt, bel - la pre - munt ho -  
*fff*  
- - munt, bel - la pre - munt ho -

Holzbl. Hrn. *fff* sempre più mosso

sti - - - - - li - a, da

sti - - - - - li - a, da

Pos. Holzbl. Gb

The first system consists of two vocal staves and a piano accompaniment. The vocal staves have a melodic line with a long note followed by a series of eighth notes. The piano accompaniment features a complex rhythmic pattern with triplets and sixteenth notes. Instrument labels include Pos. (Poson), Holzbl. (Woodwinds), and Gb (Trumpet in G-flat).

*ritard.* **Moderato.** *cre - - -*

ro - bur, fer au - xi - li - um,

ro - bur, fer au - xi - li - um, da ro - bur,

*ritard.* **Moderato.** Fl. *cre - - -*  
Clar. *p* Trp.

Str. Hrn.

The second system continues the vocal and piano parts. It includes a *ritard.* (ritardando) marking followed by a **Moderato.** tempo change. The piano accompaniment features a steady eighth-note accompaniment. Instrument labels include Str. (Strings), Hrn. (Horn), Fl. (Flute), Clar. (Clarinet), and Trp. (Trumpet).

*p* - *scen - - - - - do*

da ro - bur, da ro - bur, fer au -

da robur, fer au - xi - li -

- *scen - Hrn. - - - - - do* Hob. Trp.

Fag. *mf*

The third system continues the vocal and piano parts. It includes a *p* (piano) dynamic marking and a *scen - - - - - do* marking. The piano accompaniment features a steady eighth-note accompaniment. Instrument labels include Hrn. (Horn), Hob. (Hoboe), Trp. (Trumpet), and Fag. (Bassoon).

de - - p - cre - - -

xi - li - um, - - - da ro - bur, da

um, - - - fer au - xi - li - um, fer au -

Viol.Hob. Fl. Clar. *mf* *p* nur Str. *3*

Tempo I.

H Tempo I.

scen - - - do

ro - bur, fer au - xi - li - um. - -

xi - li - um, fer au - xi - li - um. - -

scen - - - do

*pp* Velle. Ch.



*p*  
O, sa - lu - ta - - -

*p*  
O, sa - lu - ta - - ris, sa - - lu -

Br. Viol. Fl. Clar.

*pp* *legato*

- - ris ho - sti - a, — quae pandis coe - li o sti - um,

ta - - - ris ho - sti - a, — quae pandis coeli o - sti - um,

I

Vel. Fr. *pp* Hrn. *pp* Str.

*p*  
o, sa - lu - ta - - - ris ho - sti - a, — quae pandis

*p*  
o sa - lu - ta - ris, sa - lu - ta - - ris ho - sti - a, — quae

Clar. Br. Fl. Hob. Clar. *pp* Fag.

coe - li o - sti - um, o, sa-lu-ta - ris ho - sti-a,

pandis coe-li o - sti - um, o, sa - lu-ta-ris ho - sti-a,

Trp.

Str.

o, sa-lu-ta - ris ho - sti-a, o, sa-lu-ta-ris ho - sti-a,

o, sa - lu-ta-ris ho - sti-a, o, sa - lu-ta-ris ho - sti-a,—

Trp.

mf

f

3

3

3

Holzbl.

ho - sti-a,— o, su-lu-ta-ris ho - sti-

o, su-lu-ta - ris, ho - - - sti -

K

Hob. Clar. Fag.

Str.

*mf accel.* - - - *cresc.* - - -

a, o, sa-lu - ta - - ris, o, sa-lu -

*mf*

a, o, sa - lu - ta - - ris, o, sa - lu -

*mf* *Vel. Clar. Fag.* *accel.* - - - *cresc.* - - -

- - - *f accel.* - - - *rall.* *mf*

ta - ris, o, sa - - - lu-ta-ris ho - sti-a, -

ta - ris, o, sa - lu - ta - ris ho - sti-a, -

*f* *mf* *accel.* - - - *rall.*

Holzbl. *f* *mf*

Hrn.

*f* *ritard.*

o sa-lu-ta-ris ho - sti -

o sa-lu-ta-ris ho - - - sti -

*p* *f* *ritard.*

Clar. *f* *ritard.*

Hob.

Coda.  
Adagio.

Musical staff with vocal line: *a,*

Musical staff with vocal line: *a,*

L Coda.  
Adagio.

Trp.  
Hrn.  
Fag.  
*mf*  
Str. *cre - scen - do*

*mf*  
fer au - - -

*f*  
fer au - - xi - - li - um,

*f*  
Holzbl.  
xi - - li - um,

*mf*  
xi - - li - um, fer au - xi - li -

*mf*  
fer au - xi - li -

Hob.  
Clar. *p*  
*pp*  
fer au - xi - li -

*p* um, da ro - burfer au - xi - - - - li - um.

*p* um, da ro - burfer au - xi - - - - li - um.

*pp* Viol. Holzbl. Hrp.

The first system of the score features two vocal staves at the top, both marked with a piano (*p*) dynamic. The lyrics are "um, da ro - burfer au - xi - - - - li - um." The piano accompaniment consists of two staves. The right hand plays a series of chords and triplets, while the left hand plays a rhythmic accompaniment. A section of the piano part is marked with a mezzo-forte (*M*) dynamic and includes a woodwind part for "Viol. Holzbl." and a harp part for "Hrp." marked with *pp*. The piano part ends with a double bar line and a "Red." (Reduction) mark.

Trp.

\* Red. \*

The second system of the score is primarily piano accompaniment. It features a trumpet part (Trp.) in the upper staff and a piano part in the lower staff. The piano part includes a section marked with a mezzo-forte (*mf*) dynamic and a section marked with a forte (*f*) dynamic. The piano part ends with a double bar line and a "Red." (Reduction) mark.

*mf* Trp.

*f*

\* Red. \*

The third system of the score is primarily piano accompaniment. It features a trumpet part (Trp.) in the upper staff and a piano part in the lower staff. The piano part includes a section marked with a mezzo-forte (*mf*) dynamic and a section marked with a forte (*f*) dynamic. The piano part ends with a double bar line and a "Red." (Reduction) mark.

*ff*

The fourth system of the score is primarily piano accompaniment. It features a piano part in the lower staff. The piano part includes a section marked with a fortissimo (*ff*) dynamic. The piano part ends with a double bar line.

*p* *pp*

The fifth system of the score is primarily piano accompaniment. It features a piano part in the lower staff. The piano part includes a section marked with a piano (*p*) dynamic and a section marked with a pianissimo (*pp*) dynamic. The piano part ends with a double bar line.

# Nº 6. Sanctus.

Maestoso.

Chor.

Sanctus, sanc -

Maestoso.

tus,

tus, sanc - tus Do - mi - nus, De - us Sa - ba -

tus, sanc - tus Do - mi - nus, De - us Sa - ba -

Bass Solo.  
Ple - - ni sunt

Vcl. oth.  
Vcl. b.  
Ple - - ni sunt

Volles Orch.  
Hr. Str.  
Hob.  
Ple - - ni sunt

Ple - - ni sunt coe - - li *p* ple - - ni sunt et  
 coe - - li et ter - - ra glo - - -  
 Ple - - ni sunt coe - - li et ter - - ra *pp* glo - - ri - a ri - a  
 coe - - li et ter - - ra glo - - ri - a ri - a  
 ri - - a, *pp* glo - - ri - a  
 glo - - ri - a tu - - a, ple - - ni sunt coe - - li,  
 tu - - a, ple - - ni sunt coe - - li,  
 tu - - a, ple - - ni sunt coe - - li,  
 tu - - a, ple - - ni sunt coe - - li,  
 Viol. *Pos. pp*

Clar.  
 Hob.  
 A Trp. *p*  
 Fl.  
 Hr.  
 Viol. *Pos. pp*

ple - - ni sunt coe - li et ter -

ple - - ni sunt coe - - - li, coe - li et et

ple - - ni sunt coe - - - li et

- - - ra *ritard.*

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

ter - - - ra *ritard.*

*a tempo*

ple - - ni sunt coe - - li et ter - - -

*pp* *p*

ple - - - ni sunt

*a tempo*  
Fl. Viol.

*pp* Harfe *pp* Trp.



ra , coe - li et ter - ra et

coe - li et ter - ra et

ple - ni sunt coe - li et

ple - ni sunt coe - li et

Detailed description: This system contains the first two measures of the piece. The vocal line (treble clef) begins with a half note 'ra', followed by a quarter note 'coe', a quarter note 'li', and a quarter note 'et'. The piano accompaniment (grand staff) features a continuous eighth-note pattern in the right hand and a bass line in the left hand. Dynamics include *p* and *mf*.

ter - ra glo - ri - ra

coe - li ra et glo - ri - ra

ter - ra glo - ri

ter - ra glo - ri

Detailed description: This system contains the next two measures. The vocal line continues with 'ter - ra' and 'glo - ri - ra'. The piano accompaniment maintains the eighth-note pattern. Dynamics include *f* and *mf*. A marking '*mf* Str. Holzbl.' is present in the piano part.

a, glo - ri - a

glo - ri - a

glo - ri - a

tu -

Detailed description: This system contains the final two measures. The vocal line concludes with 'a, glo - ri - a' and 'glo - ri - a'. The piano accompaniment continues with the eighth-note pattern. Dynamics include *f* and *mf*.

tu - - - a, *p*  
tu - - - a, glo - - - ri  
a, *p*  
*p*  
Ple - - - ni sunt  
*p*  
C  
*p* Pos. Trp.  
3

a, glo - - - ri  
coe - - - li et *p*  
*p*  
Hörner  
3

First system of musical notation. It consists of two vocal staves (Soprano and Bass) and two piano staves (Right and Left Hand). The vocal lines are in a major key with a common time signature. The lyrics are: "a. - - - - - glo - - - - -" on the first line and "ter - - - - - ra - - - - - glo - - - - -" on the second line. The piano accompaniment features a complex, rhythmic pattern in the right hand and a simpler bass line in the left hand.

Second system of musical notation. It consists of two vocal staves and two piano staves. The lyrics are: "ri - - - - - a tu - - - - - a." on the first line and "ri - - - - - a tu - - - - - a." on the second line. The piano accompaniment continues with similar patterns, including a triplet in the right hand and a triplet in the left hand. A dynamic marking of *f* (forte) is present. The system concludes with a double bar line and repeat signs.

Hosanna.

Chor.

*fff*

Ho-san - na,

D

*fff* Volles Orch. u. Org.

Viol.

ho-san - na,

ho-san - na,

*fff*

ho

*fff*

ho - sanna in ex - cel -

Trp.

san - - - - - na.

sis.

Bläser ausgehalten

Harfe

Fl.  
p Hrf.  
pp  
Hr.  
ppp

## Nº 7. Interludium.

Andante.

The score is written in 4/4 time with a key signature of one flat (B-flat). It consists of four systems of staves. The first system shows the Flute (Fl.) and Violin (Viol.) parts. The Flute part begins with a *pp* dynamic, while the Violin part starts with a *p* dynamic. The second system continues the Violin part with a *p* dynamic. The third system introduces the Horn (Br.) and Cello/Double Bass (Vcl.) parts, both starting with a *p* dynamic. The fourth system features the Horn (Hob.) and Violin (Viol.) parts, with the Violin part marked *p*. The score includes various musical notations such as slurs, accents, and triplets.

Fl.  
*pp*

*p* Viol.

*p*

*p*

*p* Viol.

*p* Br.  
*p* Vcl.

Hob.

*p* Viol.

Fl. Clar. Viol. Viol. Hrn.

3 8 3

#C 20.

This system features a woodwind section with Flute and Clarinet, and a string section with Violins and Horns. The woodwinds play a melodic line with triplets and an eighth-note pattern. The strings provide harmonic support with sustained notes and triplets.

Hob. Clar. Fag.

*mf*

This system includes Horns, Clarinet, and Bassoon. The Clarinet and Bassoon play a melodic line with triplets. The Horns provide harmonic support with sustained notes.

Br. Vel. Hrn. Fag.

*p*

**B**

This system features Trumpets, Horns, and Bassoon. The Horns and Bassoon play a melodic line with triplets. The Trumpets play a sustained note. A section marker **B** is present.

*molto ritard.*

This system shows a woodwind section with Flute and Clarinet, and a string section with Violins and Horns. The tempo is marked *molto ritard.* The woodwinds play a melodic line with triplets. The strings provide harmonic support with sustained notes.

*a tempo* Hob. Cl.Fg. Hrn. L.H. Str.

*pp*

**C**

This system includes Horns, Clarinet in F, Bassoon, Horns, and Strings. The tempo is marked *a tempo*. The Horns and Clarinet in F play a melodic line with triplets. The Bassoon and Strings provide harmonic support. A section marker **C** is present.

First system of a piano score. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes.

Second system of a piano score. The right hand continues the melodic development with some grace notes and slurs. The left hand maintains the accompaniment.

Third system of a piano score. This system includes parts for Clarinet (Clar.), Violin (Viol.), and Flute (Fl.). The piano part is marked with a piano (*p*) dynamic. There are asterisks and the word "Red." below the piano part, possibly indicating a recording or editing mark.

Fourth system of a piano score. This system includes parts for Violin (Viol.), Horn (Hrn.), and Trumpet (Horn). The piano part has a *Red.* mark below it. A key signature change to D major is indicated by a "D" above the staff.

Fifth system of a piano score. This system includes parts for Trombone (Br.) and Piano. The piano part is marked with a forte (*mf*) dynamic. There are *Red.* marks below the piano part.



*un poco rit.* **Tempo I.**

Piano introduction. The right hand features a melodic line with grace notes and slurs, while the left hand provides a harmonic accompaniment with chords and moving bass lines. A dynamic marking of *p* is present.

Flute (Fl.) and Violin (Viol.) entries. The Flute part begins with a *pp* dynamic, and the Violin part begins with a *p* dynamic. Both instruments play melodic lines with slurs and grace notes.

Piano accompaniment for the second system, continuing the harmonic and melodic development from the introduction.

Woodwinds and Horns entries. The Flute (Fl.) and Horns (Hrn.) parts are marked *pp*. The Violin (Viol.) and Horn (Hob.) parts are marked *p*. The woodwinds play melodic lines with slurs and grace notes.

Brass and Piano accompaniment. The Brass (Br.) part is marked *p*, and the Piano accompaniment is marked *pp*. The piano part continues with a melodic line and harmonic support.

## Nº 8. Benedictus.

Adagio.

Alt Solo.

Be - ne - dic - tus, qui ve - nit, qui ve - nit

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

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

Do - mi - ni, be - ne -

*p* Str. *pp* Clar. Hr. *f* Hob. *mf*

die - tus, be - - ne - die - tus, be - - ne -

Clar. Hob. Clar.

die - tus, qui ve - - nit, qui ve - nit in no - - mi - ne

Hr.

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

B

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

C Holzbl.

die - tus, qui ve - nit, qui ve - nit in no - - - mi - ne

Do - mi - ni, be - ne - dic - tus, qui ve - nit, qui

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

*p* <sup>Hob.</sup>

*ritard.*

*molto cresc.*

*ppp* R.H.

Hosanna.  
Maestoso.

fff  
Ho-san - na,

*fff* Volles Orch. u. Org.  
Viol.

ho-san - na,

fff  
ho - sanna in ex - cel -

Trp.

san - na.

cis.

Bläser ausgehalten.

Harfe

Fl.

Harfe *p* *pp* *ppp*

Hr.

Detailed description: This is a page of a musical score, page 92. It features a vocal line at the top with lyrics 'san - na.' and a piano accompaniment below. The piano part includes a section where the woodwinds are held back ('Bläser ausgehalten.'). The harp part is marked with dynamics *p*, *pp*, and *ppp*. The flute part has a melodic line. The horn part is marked 'Hr.' and has a final chord marked *ppp*. The score is written in a key with one flat and a 3/4 time signature.

# Nº 9. Agnus Dei.

Moderato.

Bass Solo.

First system of the musical score. It features a Bass Solo line in the upper staff, which is mostly silent. The piano accompaniment is in the lower staves, with a dynamic marking of *ff*. The instruments listed are Clarinet (Clar.), Flute (Fg.), Violoncello (Vel.), Contrabasso (Cb.), Piano (Pk.), and Tromba (Tb.).

Second system of the musical score. The piano accompaniment continues with various dynamics and articulations. The instruments listed are Flute (Fg.), Piano (Pk.), and Contrabasso (Cb.).

Third system of the musical score, featuring the vocal line. The lyrics are "A - gnus De - i, A - gnus De - i,". The instruments listed are Horn (Hob.) and Flute (Fg.).

Fourth system of the musical score, continuing the vocal line. The lyrics are "A - gnus De - i, qui tol - Jis pecca - ta mun - di,". The instruments listed are Clarinet (Clar.), Violin (Viol.), Horn (Hr.), and Violoncello (Vel.).

*mf* *rit.* *a tempo*

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

*mf* *rit.* *a tempo*  
Viol. Clar.

*f* *Vcl.*

*p*

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

*p*

*A* Hob. Clar. Clar.

*p* *f.*

Cb. Vel. Fg.

*mf* *f*

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

*mf* *f*

Hob. Clar. Clar.

*mf* *f* Str.



## B

Do - na no - bis pa - cem,

*p*

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

*p*

Holzbl.  
Hrn.  
*p* Str.

B

Detailed description: This system contains the first two staves of music. The top staff is a vocal line with lyrics 'Do - na no - bis pa - cem,'. The second staff is a vocal line with lyrics 're - re no - - - bis, do - na'. The piano accompaniment consists of two staves (treble and bass clef). The piano part includes woodwinds (labeled 'Holzbl.', 'Hrn.', and 'Str.') and strings. The music is in a minor key and features various rhythmic patterns and dynamics.

do - na no - bis pa - cem,

*p*

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

*p*

Trp.

*p*

Detailed description: This system contains the next two staves of music. The top staff is a vocal line with lyrics 'do - na no - bis pa - cem,'. The second staff is a vocal line with lyrics 'no - bis pa - cem, do - na no - bis pa - cem,'. The piano accompaniment continues with two staves (treble and bass clef). The piano part includes a trumpet (labeled 'Trp.') and strings. The music continues with similar rhythmic and dynamic characteristics as the first system.

*p* do - na *poco* no - bis *a* pa - cem, *poco* cre -

*p* do - - na *p*

*poco* *a* *p poco* cre -

Viol.  
Fl.  
Hob.  
Hrf.

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

scen - do

*ritard.* *Più mosso.* *accel.*

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

*ritard.* *Più mosso. accel.*

Orgel  
Holzbl.

*poco*

Str.

Blechbl.

Detailed description: This system shows the beginning of a musical piece. It features a piano part with a treble and bass clef. The tempo is marked 'poco'. A string section (Str.) is introduced with a melodic line in the treble clef. A woodwind section (Blechbl.) is also present, playing a rhythmic accompaniment. The key signature has one sharp (F#).

**Allegretto.**

*ff*

A - - - - - men,

Detailed description: This system contains a vocal line and piano accompaniment. The tempo is 'Allegretto' and the dynamics are 'ff'. The vocal line consists of a few notes followed by a rest and then the word 'men,'. The piano accompaniment provides a rhythmic and harmonic support.

**Allegretto.**

*ff*

Viol.

Hrn.

Detailed description: This system features a violin (Viol.) and horn (Hrn.) part. The tempo is 'Allegretto' and the dynamics are 'ff'. The violin plays a melodic line with eighth notes, while the horn provides a rhythmic accompaniment.

A - - - - - men,

Detailed description: This system contains a vocal line and piano accompaniment. The tempo is 'Allegretto'. The vocal line consists of a few notes followed by a rest and then the word 'men,'. The piano accompaniment provides a rhythmic and harmonic support.

Detailed description: This system features a violin and horn part. The tempo is 'Allegretto'. The violin plays a melodic line with eighth notes, while the horn provides a rhythmic accompaniment.

A - - - - - men,

Detailed description: This system contains a vocal line and piano accompaniment. The tempo is 'Allegretto'. The vocal line consists of a few notes followed by a rest and then the word 'men,'. The piano accompaniment provides a rhythmic and harmonic support.

Detailed description: This system features a violin and horn part. The tempo is 'Allegretto'. The violin plays a melodic line with eighth notes, while the horn provides a rhythmic accompaniment.

*ff*

A - - - - -

*ff*

A - - - - -

D

*fff*  
men.

*fff*  
men.

*fff*

*fff*

Adagio.

Pos.