



IN

B minor

FOR

Four Voices Soli, Chorus

AND

Orchestra

BY

FRANK G. DOSSERT.

This work was written to commemorate
the Golden Jubilee of His Holiness

Leo the Thirteenth

and at the invitation of His Holiness

was performed in

St. Peter's, Rome,

April 23, 1893

under the leadership of the composer

Frank G. Bossert.

INDEX

| | | |
|------------------|------|----|
| Kyrie | Page | 3 |
| Gloria | " | 11 |
| Credo | " | 33 |
| Sanctus | " | 64 |
| Benedictus | " | 73 |
| Agnus Dei | " | 80 |

Orchestration arranged for

2 Flutes
2 Oboes
2 Clarinets
2 Fagottos
2 Horns
2 Trumpets
3 Trombones
Timpani
6 I Violins
6 II Violins
4 Violas
3 Cellos
2 Bassi
Organ

FRANK G. DOSSERT was born in Buffalo, N. Y., May 20th, 1861, son of Jean Baptiste and Françoise [Rosenbach] Dossert. His father who came as a young man from Nancy, France, was the first conductor of the Buffalo Liedertafel, organist of the Buffalo Cathedral and one of the first musicians to produce Handel's Messiah in America. Four of his five children were distinguished in their several careers.

Christine, the eldest daughter was one of the leading sopranos of her time. In the American Opera Company, under the leadership of Theodore Thomas she sang "Senta" in the "Flying Dutchman," "Pamina" in the "Magic Flute" and other important roles. She was the first to create in the United States, the part of St. Elizabeth in the oratorio of that name by Liszt which she sang at the Cincinnati festival under the baton of Theodore Thomas. She read the difficult score at sight before her audience and was applauded by a fanfare of instruments by the members of the orchestra, a tribute not alone to her artistry but also to her musicianship. Leopold Damrosch, Frank Van der Stucken and other noted conductors recognized her ability.

Frank G. Dossert at the age of fifteen succeeded his father as organist and choirmaster of the Cathedral at Buffalo. He came to New York City three years later and obtained the position of organist at St. Stephen's Church which he held for thirteen years, introducing into the character of the musical service many excellent reforms. His perfect technic, taste in registration and virtuosity, especially in pedal playing soon placed him in the front rank of concert organists.

The first composition which brought Dr. Dossert into prominence was his Mass in E minor, composed in 1883. It has been given in Paris, Vienna, Liverpool, New York and all the principal cities of the United States. Other works followed among which were sacred motets, anthems, part songs, a march for orchestra [produced by Anton Seidl] and secular songs, all of which show natural refinement and good invention. Dr. Dossert excelled, however, in works of a religious character for he possessed the faculty for combining the purity of the early school of Palestrina with modern harmonization. While at St. Stephen's he was granted a leave of absence in which to complete his musical education. He went to Leipzig where he studied under the eminent theorist Dr. Jadassohn.

In 1893, at the invitation of Pope Leo XIII, Dr. Dossert went to Rome to give in St. Peter's a production of his "Messe Solennelle" written for the golden jubilee of the reigning pontiff. He was the first composer other than Italian to be honoured in this way. Through the friendship of Countess Marianne Kinsky of the Austrian nobility, Dr. Dossert met the most distinguished people in Rome and among them Verdi, the noted composer, who personally congratulated him upon his work. The manuscript of the Mass is in the archives of the Vatican.

Dr. Dossert was one of the founders of the American Guild of Organists and a member of the Manuscript Society. He organized the New York Musical Society [a chorus of three hundred voices] for the purpose of giving new works and works little known to the American public. Among the compositions given a first hearing were: "The Ode to the American Flag" by Dvorak and the "Lily Nymph" by Chadwick. Other works presented included "The Deluge" by Saint Saens and "Walpurgis Night" by Mendelssohn. Of the first concert, given in 1896, Reginald De Koven, then critic of the "New York World" wrote:

"I must congratulate Mr. Dossert on his chorus which did admirable work and on his artistic earnestness and evident capacity as a conductor. He should be relied upon to do distinguished work in this field."

While living in Paris where he had gone with his family, Dr. Dossert organized the "International Conservatory of Opera" of which Massenet was the honorary president. He returned to New York in 1911. His later years were devoted to teaching the art of singing.

He was married June 23rd, 1892 to Mary R., daughter of Joseph Creamer, a physician of Brooklyn, New York. He had two children; Francis Charles and Christine Isolde Dossert. He died in New York City, April 6th, 1924 and was buried in Woodlawn Cemetery.

As this work has been published after the death of the composer, the editors assume full responsibility for any mistakes that may be found in the score.

Kyrie

Andante sostenuto

Flutes

Oboes

Clarinets in A

Fagottos

Horns in F

Trombe in F
(tacet)

Trombones
(tacet)

Timpani in B & E

1st Violin

2nd Violin

Viola

Soprano

Alto

Tenor

Bass

Cello

Bass

Organ
(tacet)

ppp *p* *cresc.* *f* *ff* *Change E to F#*

p *cresc.* *f* *ff* *p*

p *cresc.* *f* *ff* *p*

p *cresc.* *f* *ff* *p*

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

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

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

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

cresc. *f* *ff* *p*

cresc. *f* *ff* *p*

A **I** **B**

Fls. *mp*

Obs. *mp*

Cls. *mp* *a 2* *f*

Fags. *mp* *f*

Hrns. *mp* *f*

Trmbe

Trmb

Timp. *mp* *fr*

Vi. I. *mp* *f* *Ben legato*

Vi. II. *mp*

Vla. *mp*

Spr. **A** **B** *p* *f*
 Ky - ri - e, Ky - ri - e e - le - i - son Chri - ste e - le - i - son, e - le - i - son, e - le - i -

Alto *p*
 Ky - ri - e e - le - i - son

Ten. *p* *f*
 Ky - ri - e e - le - i - son Ky - ri - e e - le - i - son, e - le - i - son, e -

Bss. *p*
 Ky - ri - e e - le - i - son

Cello

C.B.

Org.

Fls.

Obs.

Cls.

Fugs.

Hrns.

Trmb.

Trmb.

Timp.

VI.I.

VI.II.

Vla.

Spr.

Alto

Ten.

Bss.

Cello

C.B.

Org.

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

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

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

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

Fls. **D**

Obs.

Cls. a 2

Fags.

Hrns. I

Trmbe.

Trmb.

Timp.

VI.I.

VI.II.

Vla.

Spr. **D**

Alto

Ten.

Bss.

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

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

- i - son, e - le - i - son Christe e - le - i - son e - le - i - son e - le - i - sone - le - i - son

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

Cello

C.B.

Org.

E **F a 2**

Fls. Obs. Cls. Fags. Hrus. Trmbe Trmb Timp VI.I VI.II Vla. Spr. Alto Ten. Bss. Cello C.B. Org.

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

G

H

Fls.

Obs.

Cls.

Fags.

Hrns.

Trmbe

Trmb.

Timp.

VI.I.

VI.II.

Vla.

Spr.

Alto

Ten.

Bas.

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

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

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

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

Cello

C.B.

Org.

J

Fls. —

Obs. —

Cls. *p* —

Fags. *p* —

Hrns. *p* —

Trmbe —

Trmb. —

Timp. *pp* —

VI. I. —

VI. II. —

Vla. *p* —

Spr. **J** *p* —

Alto *p* —

Ten. *p* —

Bss. *p* —

Cello —

C.B. *p* —

Org. —

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

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

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

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

Gloria

Allegro alla breve

Flutes *ff*

Oboes *ff*

Clarinets in A *ff*

Fagottos *ff*

Horns in F *ff*

Trombe in F *ff* a 2

Trombones *ff*

Timpani in B&E *ff* *grummm*

1st Violin *ff*

2nd Violin *ff*

Viola *ff*

Soprano *ff*
Et in ter-ra pax ho-mi-ni-bus

Alto *ff*
Et in ter-ra pax ho-mi-ni-bus

Tenor *ff*
Et in ter-ra pax ho-mi-ni-bus

Bass *ff*
Et in ter-ra pax ho-mi-ni-bus

Cello *ff*

Contra Bass *ff*

Organ *ff* Organ tacet

NOTE: The organ part is a reduction of the gd. case and is not to be played except where specially indicated.

Fls.

Obs.

Cls.

Fags.

Hrns.

Trmbe

Trmb.

Timp

VI. I.

VI. II.

Vla.

Spr.

Alto

Ten.

Bss.

Cello

C. B.

Org.

A

mi - ni - bus Bo - nae vo - lun - ta - tis

mi - ni - bus Bo - nae vo - lun - ta - tis

mi - ni - bus Bo - nae vo - lun - ta - tis

mi - ni - bus Bo - nae vo - lun - ta - tis

I Bass Lau - da - mus te Lau - da - mus te Lau -

II Bass Lau - da - mus te Lau - da - mus te Lau -

II Lau - da - mus te Lau - da - mus te Lau -

I Lau - da - mus te Lau - da - mus te Lau -

B

Fls. *f*

Obs. *f*

Cls. *a 2 f*

Fags. *a tempo f*

Hrns. *a tempo f*

Trmbe

Trmb.

Timp.

Vi. I. *f*

Vi. II. *a tempo f*

Vla. *a tempo f*

B

Sopr. *a tempo f*
te Glo - ri - fi - ca - mus te Glo -

Alto *a tempo f*
te Glo - ri - fi - ca - mus te Glo - ri - fi - ca - mus te Glo -

Ten. *a tempo f*
te Glo - ri - fi - ca - mus te Glo - ri - fi - ca - mus te Glori-fi-

Bass. *a tempo f*
te Glo - ri - fi - ca - mus te Glori-fi-

Cello *a tempo f*

C.B. *a tempo f*

Org. *a tempo f*
Organ tacet

Fls. *cresc.* *ff*

Obs. *cresc.* *ff*

Cls. *cresc.* *ff*

Fags. *cresc.* *ff* a 2

Hrns. *cresc.* a 2

Trmbe *f* a 2

Trmb. *f*

Timp. *cresc.* *ff*

VI. I. *cresc.* *ff*

VI. II. *cresc.* *ff*

Vla. *cresc.* *ff*

Spr. *cresc.* C

Alto *cresc.*

Ten. *cresc.*

Bss. *cresc.*

Cello *cresc.* *ff*

C.B. *cresc.* *ff*

Org. *cresc.* *ff*

ri - fi - ea - mus te Glo - ri - fi - ea - mus te.

ri - fi - ea - - mus te.

ea - mus te Glo - ri - fi - ea - mus te.

ea - mus te Glo - ri - fi - ea - mus te.

Fls. 8

Obs.

Cls.

Fags.

Hrns.

Trmbe a 2

Trmb.

Timp. *p*

VI. I. 8

VI. II.

Vla.

Spr. **D** *dolce*

Alto Gra-ti-as
dolce

Ten. Gra-ti-as
dolce

Bss. Gra-ti-as
dolce

Cello

C. B.

Org.

Fls.

Obs.

Cls.

Fags.

Hrns. *p a 2*

Trmbe

Trmb.

Timp.

VI. I. *p*

VI. II. *p*

Vla. *p*

Spr. a - gi - mus ti - bi pro - pter magnam glo - ri - am tu - am Gra - ti - as a - gi - mus ti - bi propter

Alto a - gi - mus ti - bi pro - pter magnam glo - ri - am tu - am Gra - ti - as a - gi - mus ti - bi propter

Ten. a - gi - mus ti - bi pro - pter magnam glo - ri - am tu - am Gra - ti - as a - gi - mus ti - bi propter

Bss. a - gi - mus ti - bi pro - pter magnam glo - ri - am tu - am Gra - ti - as a - gi - mus ti - bi propter

Cello

C.B.

Org. *p dolce*

E

8

Fls.

Obs.

Cls.

Fags.

Hrns.

Trmbe

Tmb.

Timp.

VI. I.

VI. II.

Vla.

E CHORUS

Spr.

Alto

Ten.

Bss.

Cello

C. B.

Org.

mf

cresc. molto

ff

cresc.

molto

p

cresc.

molto

p

cresc.

molto

p

cresc.

molto

p

cresc.

molto

p

cresc.

molto

p

cresc.

molto

ma-gnam glo-ri-am tu - am Do-mi-ne De-us Rex coe - le - stis De-us Pa-ter om - ni -

ma-gnam glo-ri-am tu - am Do-mi-ne De-us Rex coe - le - stis De-us Pa-ter, Pa-ter om-

ma-gnam glo-ri-am tu - am Do-mi-ne De-us Rex coe - le - stis De-us Pa-ter, Pa - ter om-

ma-gnam glo-ri-am tu - am Do-mi-ne De-us Rex coe - le - stis De-us Pa-ter om - ni -

Fls. *ff*

Obs. *ff*

Clas. *ff*

Fags. *ff*

Hrns. *ff*

Trmbe *f* *ff* *a 2*

Trmb *ff*

Timp. *ff*

Vl. I. *ff*

Vl. II. *ff*

Vla. *ff*

Spr. *ff*

Alto. *ff*

Tcn. *ff*

Bss. *ff*

Cello *ff*

C.B. *ff*

Org. *ff*

Ped.

F

8

ni - po - tens

ni - po - tens

ni - po - tens

ni - po - tens

ni - po - tens

This page of a musical score, numbered 20, contains the following instruments and parts:

- Fls.** (Flutes): Multiple staves with various dynamics and articulations.
- Obs.** (Oboes): Multiple staves with various dynamics and articulations.
- Cls.** (Clarinets): Multiple staves with various dynamics and articulations.
- Fags.** (Bassoons): Multiple staves with various dynamics and articulations.
- Hrns.** (Horns): Multiple staves with various dynamics and articulations.
- Trmbe** (Trumpets): Multiple staves with various dynamics and articulations.
- Trmb** (Trombones): Multiple staves with various dynamics and articulations.
- Timp.** (Timpani): Multiple staves with various dynamics and articulations.
- VI.I.** (Violins I): Multiple staves with various dynamics and articulations.
- VI.II.** (Violins II): Multiple staves with various dynamics and articulations.
- Vla.** (Viola): Multiple staves with various dynamics and articulations.
- Spr.** (Spruce): Multiple staves with various dynamics and articulations.
- Alto** (Alto): Multiple staves with various dynamics and articulations.
- Ten.** (Tenor): Multiple staves with various dynamics and articulations.
- Bss.** (Bass): Multiple staves with various dynamics and articulations.
- Cello** (Cello): Multiple staves with various dynamics and articulations.
- C.B.** (Double Bass): Multiple staves with various dynamics and articulations.
- Org.** (Organ): Multiple staves with various dynamics and articulations.

The score includes various musical notations such as dynamics (e.g., *a 2*), articulations (e.g., *8*), and complex rhythmic patterns. The key signature is three sharps (F#, C#, G#).

G Andante

Fls.

Obs.

Cls.

Fags.

Hrns. *a 2*
pp

Trmbe

Trmb.

Timp.

Vi. I. *molto legato*
p

Vi. II. *molto legato*
p

Vla. *molto legato*
p

G Andante

Spr. *pp*

Alto *pp*

Ten. *pp*

Bss. *pp*

Do-mi-ne Fi-li u-ni-ge-ni-te Je-su Chri-ste

Do-mi-ne Fi-li u-ni-ge-ni-te Je-su Chri-ste

Do-mi-ne Fi-li u-ni-ge-ni-te Je-su Chri-ste

Do-mi-ne Fi-li u-ni-ge-ni-te Je-su Chri-ste

Do-mi-ne Fi-li u-ni-ge-ni-te Je-su Chri-ste

SOLO

SOLO

Do-mi-ne De-us ag-nus

Cello

C.B.

Org. *molto legato*

H

Fls.

Obs.

Cls.

Fags.

Hrns.

Trmbe

Trmb.

Timp.

Vi. I.

Vi. II.

Vla.

Spr.

Alto

Ten.

Bss.

Cello

C.B.

Org.

J **K**

Fls.

Obs.

Cls.

Fags.

Hrns.

Trmbe

Trmb.

Timp.

Vi. I.

Vi. II.

Vla.

J **K**

Spr.

Alto

Ten.

Bss.

Cello

C. B.

Org.

SOLO **K CHORUS**

L

Fls.

Obs.

Cls.

Fags.

Hrns.

Trmbe

Trmb.

Timp.

VI. I.

VI. II.

Vla.

Spr.

Alto

Ten.

Bss.

o - nem no - stram

SOLO

Qui se - des ad dex - te - ram

o - nem no - stram Qui se - des ad dex - te - ram Pa - tris ad dex - te - ram Pa - tris ad dex - te - ram

o - nem no - stram Qui se - des ad dex - te - ram Pa - tris ad dex - te - ram Pa - tris ad dex - te - ram

o - nem no - stram Qui se - des ad dex - te - ram Pa - tris ad dex - te - ram

Cello

C. B.

Org.

When Pipe organ is used
orchestra are silent

Fls. *cresc.* *f* *a 2* *pp*

Obs. *pp a 2* *cresc.* *f* *pp*

Clis. *pp* *cresc.* *f* *pp*

Fags. *pp* *cresc.* *f* *pp*

Hrns.

Trmbe

Trmb.

Timp.

Vi. I.

Vi. II.

Vla.

Spr. *p* CHORUS *cresc.* *pp*
Pa - tris ad dex - te - ram Pa - tris Mi - se - re - re no - bis, mi - se - re - re no - bis, mi - se - re - re no - bis.

Alto *p* CHORUS *cresc.* *pp*
Pa - tris ad dex - te - ram Pa - tris Mi - se - re - re no - bis, mi - se - re - re no - bis, mi - se - re - re no - bis.

Ten. *p* CHORUS *cresc.* *pp*
Pa - tris ad dex - te - ram Pa - tris Mi - se - re - re no - bis, mi - se - re - re no - bis, mi - se - re - re no - bis.

Bss. *p* CHORUS *cresc.* *pp*
Pa - tris ad dex - te - ram Pa - tris Mi - se - re - re no - bis, mi - se - re - re no - bis, mi - se - re - re no - bis.

Cello

C. B. *p* *cresc.* *pp*

Org. *pp* Organ *cresc.* *pp*

Fls. *ff*

Obs. *ff*

Cls. *ff*

Fags. *ff*

Hrns. *ff*

Trmbe *ff* a 2

Trmb. *ff*

Timp. *ff*

VI. I. *ff*

VI. II. *ff*

Vla. *ff*

Spr. *ff*
Quo - ni - am tu so - lus sanc - tus Quo - ni - am tu so - lus

Alto *ff*
Quo - ni - am tu so - lus sanc - tus Quo - ni - am tu so - lus

Ten. *ff*
Quo - ni - am tu so - lus sanc - tus Quo - ni - am tu so - lus

Bss. *ff*
Quo - ni - am tu so - lus sanc - tus Quo - ni - am tu so - lus

Cello *ff*

C. B. *ff*

Org.

Fls. *M*

Obs.

Cls. *a 2* *meno mosso* *I pp*

Fags. *II* *p*

Hrns. *sfz* *a 2* *p*

Trmbe

Trmb.

Timp.

VI. I. *8*

VI. II.

Vla.

Spr. *M* *meno mosso* *p*
Do - mi - nus tu so - lus al - tis - si - mus Je - su Chris -

Alto *meno mosso*
Do - mi - nus tu so - lus al - tis - si - mus Je - su Chris -

Ten. *meno mosso* *p*
Do - mi - nus tu so - lus al - tis - si - mus Je - su Chris -

Bss. *p*
Do - mi - nus tu so - lus al - tis - si - mus Je - su Chris - te, Je - su Chris -

Cello

C. B.

Org. *meno mosso*

N
Tempo risoluto

O

Fls.

Obs.

Cls.

Fags.

Hrns.

Trmbe

Trmb.

Timp.

VI. I.

VI. II.

Vla.

N
Tempo risoluto

O

Spr.

Alto

Ten.

Bss.

Cello

C. B.

Org.

te

te

te

te Cum Sancto Spi-ri-tu in glo-ri-a Dei Pa-tris A - men, A - men, A -

Cum Sancto Spi-ri-tu in

Cum Sancto Spi-ri-tu in glo-ri-a Dei Pa-tris A - men, A - men, A - men, A - men, A -

8 P

Fls.

Obs. a 2

Cls.

Fags.

Hrns.

Trmbe

Trmb.

Timp.

Vl. I.

Vl. II.

Vla.

Spr. P

Alto

Ten.

Bss.

Cello

C. B.

Org.

Cum San-cto Spi-ri-tu in glo-ri-a De-i Pa-tris A-men, A-men, A-men,

glo-ri-a De-i Pa-tris Cum San-cto Spi-ri-tu in glo-ri-a De-i Pa-tris A-men, A-men,

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

- men A - - men Cum Sancto Spiritu in

Fls.

Obs.

Cls.

Fags.

Hrns.

Trmbe

Trmb.

Timp.

VI. I.

VI. II.

Vla.

Spr.

Alto

Ten.

Bss.

Cello

C. B.

Org.

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

A - men, A - men, A - men

Cum Sancto Spi-ri-

Cum Sancto Spi-ri-tu in glo-ri-a De-i Pa-tris Cum Sancto

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

Flts.

Obs.

Cls.

Fags.

Hrns.

Trmbe

Trmb.

Timp.

Vi. I.

Vi. II.

Vla.

Spr.

Alto

Ten.

Bss.

Cello

C. B.

Org.

— om-ni-po - ten - tem fac - to - rem cœ - li et ter - ræ, fac - to - rem

— om-ni-po - ten - tem fac - to - rem cœ - li et ter - ræ, fac - to - rem

— om-ni-po - ten - tem fac - to - rem cœ - li et ter - ræ, fac - to - rem

— om-ni-po - ten - tem fac - to - rem cœ - li et ter - ræ, fac - to - rem

Flts. **B** **C**

Obs. *dim.*

Cls. *dim.*

Fags. *dim.*

Hrns. *dim.*

Trmbe *dim.*

Trmb. *dim. p*

Timp.

VI. I. *dim. mp*

VI. II. *dim. mp*

Vla. *dim. mp*

Spr. **B** **C**

Alto *dim.*

Ten. *dim.*

Bss. *dim.*

Cello *dim. molto mp*

C. B. *dim.*

Org. *dim.*

cœ-li et ter - ræ, vi - si - bi - li - um om - ni - um Et in - vi - si - bi - li - um.

cœ-li et ter - ræ, vi - si - bi - li - um om - ni - um Et in - vi - si - bi - li - um.

cœ-li et ter - ræ, vi - si - bi - li - um om - ni - um Et in - vi - si - bi - li - um.

cœ-li et ter - ræ, vi - si - bi - li - um om - ni - um Et in - vi - si - bi - li - um.

Flts.

Obs.

Cls.

Fags.

Hrns.

Trmbe

Trmb.

Timp.

Vi. I.

Vi. II.

Vla.

Spr.

Alto

Ten.

Bss.

Cello

C. B.

Org.

Et in u - num Do - mi - num Je - sum, Je - sum Chri - stum Fi - li - um De - i u - ni - ge - ni -

p *mp* *mf* *cresc.* *ff*

pp *pp* *cresc.* *ff*

cresc. *ff*

cresc. *ff*

cresc. *ff*

p *cresc. molto* *ff*

p *cresc. molto* *ff*

p *cresc. molto* *ff*

p *cresc. molto* *ff*

cresc. *ff*

cresc. *ff*

cresc. *ff*

I SOLO

8

D

ffp

p

a poco

ffp

p

a poco

a poco

a poco

D

tum

tum

tum

tum

mp

An-te om-ni-a sae-cu-la

An-te

An-te om-ni-a

An-te

a poco

a poco

a poco

a poco

a poco

a poco

This musical score page, numbered 39, is arranged in a standard orchestral format. It includes parts for woodwinds (Flutes, Oboes, Clarinets, Bassoons, Horns, Trumpets, Trombones, and Timpani), strings (Violins I and II, Viola, Cello, and Double Bass), and vocal soloists (Soprano, Alto, Tenor, and Bass). The woodwinds and strings play complex rhythmic patterns, while the vocalists perform a choral passage with the lyrics: "o lu - men de lu - mi - ne,". The organ part is also present at the bottom of the page.

Flts.

Obs.

Cls.

Fags.

Hrns.

Trmbe

Trmb.

Timp.

VI. I.

VI. II.

Vla.

Spr.

Alto

Ten.

Bss.

Cello

C. B.

Org.

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

Flts.

Obs.

Cls.

Fags.

Hrns.

Trmbe

Trmb.

Timp.

Vi. I.

Vi. II.

Vla.

Spr.

Alto

Ten.

Bss.

Cello

C. B.

Org.

F

a 2

F

De - um ve - rum de De - o ve - ro Ge - ni-tum,

De - um ve - rum de De - o ve - ro Ge - ni-tum,

De - um ve - rum de De - o ve - ro Ge - ni-tum,

De - um ve - rum de De - o ve - ro Ge - ni-tum,

Flts. Obs. Cls. Fags. Hrns. Trmbe Trmb. Timp. Vl. I. Vl. II. Vla. Spr. Alto Ten. Bss. Cello C. B. Org.

non fac- - tum, et con - sub - stan - ti - a - lem

non fac- - tum, et con - sub - stan - ti - a - lem

non fac- - tum, et con - sub - stan - ti - a - lem

non fac- - tum, et con - sub - stan - ti - a - lem

ff

This page of a musical score, numbered 42, features a variety of instruments and vocal soloists. The woodwind section includes Flutes (Flts.), Oboes (Obs.), Clarinets (Cls.), Bassoons (Fags.), Horns (Hrns.), Trumpets (Trmbe), and Trombones (Trmb.). The brass section includes Trumpets (Trmbe) and Trombones (Trmb.). The string section includes Violins I (Vl. I.), Violins II (Vl. II.), Viola (Vla.), Spruce (Spr.), Alto, Tenor (Ten.), and Bass (Bss.). The Cello (Cello) and Contrabass (C. B.) are also present. The Organ (Org.) is at the bottom. The score is in a key with three sharps (F#, C#, G#) and a common time signature. The vocal soloists (Spr., Alto, Ten., Bss.) are singing the Latin text: "Pa - - tri: per quem om - ni - a fac -". The woodwinds and strings play rhythmic patterns, with many parts marked *dim.* (diminuendo). The brass instruments have rests for most of the page. The Organ provides harmonic support with chords and moving lines.

G

Fls.

Obs.

Cls. *dolce*
I *p*

Fags.

Hrns. *dim. pp*

Trmbi.

Trmb.

Timp.

VI. I. *p*

VI. II. *p* *pp*

Vla. *p* *pp*

Spr. *pp*

Alto *pp*

Ten. *pp*

Bss. *pp*

Cello *p*

C.B.

Org.

- ta sunt. Qui prop - ter nos ho - mi - nes et prop - ter nostram sa - lu - tem de -

- ta sunt. Qui prop - ter nos ho - mi - nes et prop - ter nostram sa - lu - tem de -

- ta sunt. Qui prop - ter nos ho - mi - nes et prop - ter nostram sa - lu - tem de -

- ta sunt. Qui prop - ter nos ho - mi - nes et prop - ter nostram sa - lu - tem de -

Andante

Fls.
Obs.
Cls.
Fags.
Hrns.
Trmbi.
Trmb.
Timp.

Vl. I.
Vl. II.
Vla.

Andante

Sopr.
Alto
Ten.
Bss.

scen - dit, de - scen - dit de coe - - - lis. Et in-car-na-tus est de Spi-ri-tu

scen - dit, de - scen - dit de coe - - - lis. Et in-car-na-tus est de Spi-ri-tu

scen - dit, de - scen - dit de coe - - - lis. Et in-car-na-tus est de Spi-ri-tu

scen - dit, de - scen - dit de coe - - - lis. Et in-car-na-tus est de Spi-ri-tu

SOPRANO I
SOPRANO II
ALTO I
ALTO II

pp dolce

Cello
C. B.

Org.

perdendosi *ppp*

Fls.

Obs.

Cls.

Fags.

Hrns.

Trmbi.

Trmb.

Timp.

VI. I.

VI. II.

Vla.

Spr. I.

Spr. II.

Alto I.

Alto II.

Cello

C.B.

Org.

f
p dolce

Sancto ex Ma-ri-a, ex Ma-ri-a Vir-gi-ne Et Ho-mo Fac-tus est, et Ho-mo

Sancto ex Ma-ri-a, ex Ma-ri-a Vir-gi-ne Et Ho-mo Fac-tus est, et Ho-mo

Sancto ex Ma-ri-a, ex Ma-ri-a Vir-gi-ne Et Ho-mo Fac-tus est, et Ho-mo

Sancto ex Ma-ri-a, ex Ma-ri-a Vir-gi-ne Et Ho-mo Fac-tus est, et Ho-mo

H

Fls.

Obs.

Cls.

Fags.

Hrns.

Trmbi.

Trmb.

Timp.

Vi. I.

Vi. II.

Vla.

Spr. I

Spr. II

Alto I

Alto II

Cello

C. B.

Org.

Pedal Bourdon 16ft

TENOR I

TENOR II

BASS I

BASS II

Fac-tus est et Ho-mo Fac-tus est Cru-ci-fix - us, Cru-ci-fix - us e - ti - am pro no - bis sub

Factus est et Ho-mo Fac-tus est Cru-ci-fix - us, Cru-ci-fix - us e - ti - am pro no - bis sub

Factus est et Ho-mo Fac-tus est Cru-ci-fix - us, Cru-ci-fix - us e - ti - am pro no - bis sub

Fac-tus est et Ho-mo Factus est Cru-ci-fix - us, Cru-ci-fix - us e - ti - am pro no - bis sub

Allegro deciso ma non troppo vivo

K

Fls. *fp fp fp dim.*

Obs. *fz p fz p fz p dim.*

Cls. *fz p fz p fz p dim.* a 2 *f*

Fags. *p fz p fz p fz p dim.* *f*

Hrns. *fz p fz p fz p dim.* *mf cresc.*

Trmbi.

Trmb.

Timp.

Allegro deciso ma non troppo vivo

K

Vi. I. *p dim.* *accel.* *mf cresc. f*

Vi. II. *p dim.* *accel.* *mf cresc. f*

Vla. *p* *mf cresc. f*

K SOPRANO

ALTO

TENOR *f*

BASS *f*

Soprano: Et

Alto: Et

Tenor: Et re-surrexit ter-ti-a di-e, et

Bass: Et re-surrexit ter-ti-a di-e, et

Cello

C. B.

Org. *accel.*

Fls. *a 2*

Obs. *f a 2*

Cls.

Fags.

Hrns. *a 2*

Trmbi.

Trmb.

Timp. *f cresc.*

Vi. I. *f*

Vi. II.

Vla.

Spr.

Alto

Ten.

Bss.

Cello

C.B.

Org.

Et re-sur-rex-it ter-ti-a di-e se - eun - dum Scrip - tu - ras.

re-sur-rex-it ter-ti-a di-e et re-sur-rex-it ter-ti-a di-e se - eun - dum Scrip - tu - ras.

re-sur-rex-it ter-ti-a di-e et re-sur-rex-it ter-ti-a di-e se - eun - dum Scrip - tu - ras.

re-sur-rex-it ter-ti-a di-e et re-sur-rex-it ter-ti-a di-e se - eun - dum Scrip - tu - ras.

Tempo I

L

Fls. *ff*

Obs. *ff*

Cls. *ff*

Fags. *ff* a 2

Hrns. *ff* a 2

Trmbi. *ff* a 2

Trmb. *f*

Timp.

VI. I. *ff*

VI. II. *ff*

Vla. *ff*

Spr. **L** *ff*

Alto *ff*

Ten. *ff*

Bss. *ff*

Cello *ff*

C. B. *ff*

Org.

Et as - cendit in coe - lum se - det ad dext'ram Pa - tris Et i - te - rum ven -

Fls.

Obs.

Cls.

Fags.

Hras.

Trabi.

Trmb.

Timp.

Vi. I.

Vi. II.

Vla.

Spr.

Alto

Ten.

Bss.

Cello

C. B.

Org.

tu - rus est cum glo-ri-a ju - di - ca - re vi - vos et mor - tu - os eu-jus

tu - rus est cum glo-ri-a ju - di - ca - re vi - vos et mor - tu - os eu-jus

tu - rus est cum glo-ri-a ju - di - ca - re vi - vos et mor - tu - os eu-jus

tu - rus est cum glo - ria ju - di - ca - re vi - vos et mor - tu - os eu-jus

Fls.

Obs.

Cls.

Fags.

Hrns.

Trmbi.

Trmb.

Timp.

Vi. I.

Vi. II.

Vla.

Spr.

Alto

Ten.

Bss.

Cello

C. B.

Org.

M

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

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

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

M

p *mp*

p *mp*

p *mp*

p *mp*

mp *cresc.*

mp *cresc.*

regni non e-rit fi - nis Et in spi - ri-tum sanc - tum Do - mi-num et vi-vi-fi-can - tem

regni non e-rit fi - nis Et in spi - ri-tum sanc - tum Do - mi-num et vi-vi-fi-can - tem

regni non e-rit fi - nis Et in spi - ri-tum sanc - tum Do - mi-num et vi-vi-fi-can - tem

regni non e-rit fi - nis Et in spi - ri-tum sanc - tum Do - mi-num et vi-vi-fi-can - tem

N

Fls. *ff* *fp*

Obs. *ff* *fp*

Cls. *cresc.* *ff* *p*

Fags. *cresc.* *ff* *p*

Hrns. *ff* *cresc.*

Trmbe *p* *cresc.*

Trmb. *f*

Timp.

Vl. I. *cresc.* *ff* *p*

Vl. II. *cresc.* *ff* *p*

Vla. *cresc.* *ff* *p*

Spr. *cresc.* *ff* *p*

Alto *cresc.* *ff* *p*

Ten. *cresc.* *ff* *p*

Bss. *cresc.* *ff* *mp*

Cello *cresc.* *ff* *fp*

C.B. *cresc.* *ff* *fp*

Org.

Do-minum Et vi-vi-fi - can - tem

Do-minum Et vi-vi-fi - can - tem

Do-minum Et vi-vi-fi - can - tem

Do-minum Et vi-vi-fi - can - tem

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

8.....0 *a tempo*

Fls. *f cresc. rall. ff*

Obs. *f cresc. rall. ff*

Cls. *a poco a poco cresc. f cresc. rall. ff*

Fags. *a poco a poco cresc. cresc. rall. ff*

Hrns. *mp cresc. rall. ff*

Trmbe *p cresc. rall. f*

Trmb.

Timp. *f*

VI. I. *a poco a poco cresc. cresc. molto. rall. ff*

VI. II. *a poco a poco cresc. cresc. molto. rall. ff*

Vla. *a poco a poco cresc. cresc. molto. rall. ff*

Spr. *rall. ff a tempo*

Alto *a poco a poco cresc. ff*

Ten. *a poco a poco cresc. rall. ff*

Bss. *a poco a poco cresc. rall. ff*

Qui ex Pa-tre Fi-li-o-que pro-ce - dit Qui cum Pa - tre et

Cello *a poco a poco cresc. rall. ff*

C. B.

Org.

This page of a musical score, numbered 55, features a variety of instruments and vocal parts. The woodwind section includes Flutes (Fls.), Oboes (Obs.), Clarinets (Cls.), Bassoons (Fags.), and Horns (Hrns.). The brass section consists of Trumpets (Trmbe), Trombones (Trmb.), and Timpani (Timp.). The string section includes Violins I and II (Vl. I, Vl. II), Viola (Vla.), Spruce (Spr.), Alto, Tenor (Ten.), Bass (Bss.), Cello, and Double Bass (C. B.). An Organ (Org.) part is also present at the bottom. The vocal soloists (Spr., Alto, Ten., Bss.) are performing in a 3/8 time signature with lyrics in Italian: "Fi - li - o Si - mul ad - o - ra -". The score is written in a key signature of three sharps (F#, C#, G#) and includes complex rhythmic patterns, particularly in the woodwinds and strings.

This musical score page, numbered 56, features a variety of instruments and vocal parts. The woodwind section includes Flutes (Fls.), Oboes (Obs.), Clarinets (Cls.), Bassoons (Fags.), and Horns (Hrns.). The brass section consists of Trumpets (Trmbe), Trombones (Trmb.), and Timpani (Timp.). The string section includes Violins I (Vl. I.), Violins II (Vl. II.), Viola (Vla.), and Cello/Double Bass (C. B.). The vocal soloists are Soprano (Spr.), Alto, Tenor (Ten.), and Bass (Bss.). The vocal parts have lyrics: "tur Et con - glo - ri - fi - ca - - glo - tur". The instrumental parts are written in treble and bass clefs with various time signatures and key signatures. The woodwinds and strings play complex rhythmic patterns, while the brass and timpani provide harmonic support. The vocal soloists enter in the second measure with their respective parts.

This musical score page, numbered 57, features a variety of instruments and vocal soloists. The woodwind section includes Flutes (Fls.), Oboes (Obs.), Clarinets (Cls.), Bassoons (Fags.), and Horns (Hrns.). The brass section consists of Trumpets (Trmbe), Trombones (Trmb.), and Timpani (Timp.). The string section includes Violins I (VI. I.), Violins II (VI. II.), Viola (Vla.), and Sprungbogen (Spr.). The vocal soloists are Soprano (Spr.), Alto, Tenor (Ten.), and Bass (Bss.). The score is written in a key signature of three sharps (F#, C#, G#) and a common time signature (C). The vocal parts have lyrics in Latin: "Qui lo-cu - tus est per pro - phe - tas et u - nam". The woodwinds and strings play complex rhythmic patterns, while the brass and timpani provide a steady accompaniment. The vocal soloists enter in the third measure of the page.

Fls. *dim.*

Obs. *dim.*

Cls. *dim.*

Fags. *dim.*

Hrns. *dim.*

Trmbe

Trmb.

Timp.

VI. I. *dim.*

VI. II. *dim.*

Vla. *dim.*

Spr. *dim.*

Alto *dim.*

Ten. *dim.*

Bss. *dim.*

Cello *dim.*

C. B. *dim.*

Org.

sane - tam eath - o - - li - cam Et a - pos - to - li - cam Ec -

sane - tam eath - o - - li - cam Et a - pos - to - li - cam Ec -

sane - tam eath - o - - li - cam Et a - pos - to - li - cam Ec -

sane - tam eath - o - - li - cam Et a - pos - to - li - cam Ec -

P

Fls.

Obs.

Cls.

Fags.

Hrns.

Trmbe

Trmb.

Timp.

Vl. I.

Vl. II.

Vla.

Spr.

Alto

Ten.

Bss.

Cello

C.B.

Org.

p *rall. molto* *lento* *pp*

pp *rall. molto* *lento* *pp*

p *rall. molto* *lento* *pp*

3 *rall. molto* *lento* *dim.* *pp*

3 *rall. molto* *lento* *p*

3 *rall. molto* *lento* *p*

P *ppp sotto voce*

ppp sotto voce

ppp sotto voce

ppp sotto voce

ppp

ele - - - si - am _____ Con-fi-te-or u - nam bap-tis-ma in remis-si - o-nem pec-ca - to - rum et ex

ele - - - si - am _____ Con-fi-te-or u - nam bap-tis-ma in remis-si - o-nem pec-ca - to - rum et ex

ele - - - si - am _____ Con-fi-te-or u - nam bap-tis-ma in remis-si - o-nem pec-ca - to - rum et ex

ele - - - si - am _____ Con-fi-te-or u - nam bap-tis-ma in remis-si - o-nem pec-ca - to - rum et ex

ele - - - si - am _____ Con-fi-te-or u - nam bap-tis-ma in remis-si - o-nem pec-ca - to - rum et ex

Fls.

Obs.

Cls. *a poco a poco cresc.*

Fags. *a poco a poco cresc. cresc.*

Hrns.

Trmbe

Trmb.

Timp.

VI. I. *a poco a poco cresc. 3 cresc.*

VI. II. *a poco a poco cresc. 3 cresc.*

Vla. *a poco a poco cresc. 3 cresc.*

Spr. *a poco a poco cresc.*

Alto *a poco a poco cresc.*

Ten. *a poco a poco cresc.*

Bss. *a poco a poco cresc.*

Cello *a poco a poco cresc. cresc.*

C. B. *a poco a poco cresc. cresc.*

Org. *a poco a poco cresc. cresc.*

Q

pec - to re - surrecti - o - nem et ex - pec - to re - surrecti - o - nem mor - tu -

pec - to re - surrecti - o - nem et ex - pec - to re - surrecti - o - nem mor - tu -

pec - to re - surrecti - o - nem et ex - pec - to re - surrecti - o - nem mor - tu -

pec - ta re - surrecti - o - nem et ex - pec - to re - surrecti - o - nem mor - tu -

Fls.

Obs.

Cls.

Fags.

Hrns.

Trmbe

Trmb.

Timp.

VI. I.

VI. II.

Vla.

Spr.

Alto

Ten.

Bss.

Cello

C. B.

Org.

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

Fls.
Obs.
Cls.
Fags.
Hrns.
Trmbe
Trmb.
Timp.
Vi. I.
Vi. II.
Vla.
Spr.
Alto
Ten.
Bss.
Cello
C. B.
Org.

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

fff

fff

fff

fff

fff

Sanctus

Andante maestoso
a 2

Flutes

Oboes

Clarinet in A

Fagottos

Horns in F

Trombe in F

Trombones

Timpani

1st Violin

2nd Violin

Viola

Andante maestoso

Soprano

Alto

Tenor

Bass

Cello

Contra Bass

Organ

Sane - tus, Sane - tus, Sane - tus, Sane - tus,

B **C**

Fls. *ff*

Obs. *ff*

Cls. *ff*

Fags. *ff*

Hrns. *ff*

Trmbe *ff*

Trmb. *ff*

Timp. *ff*

VI. I. *ff* 8

VI. II. *ff*

Vla. *ff*

B **C**

Spr. *f*

Alto *f*

Ten. *f*

Bss. *f*

Cello *ff*

C. B. *ff*

Org. *ff*

Sanctus Do-minus De-us Sa-ba-oth Sanctus Do-mi-nus De-us Sa - ba - oth Sanctus,

Sanctus Do-minus De-us Sa-ba-oth Sanctus Do-mi-nus De-us Sa - ba - oth Sane - tus,

Sanctus Do-minus De-us Sa-ba-oth Sanctus Do-mi-nus De-us Sa - ba - oth Sane - tus,

Sanctus Do-minus De-us Sa-ba-oth Sanctus Do-mi-nus De-us Sa - ba - oth Sanctus,

D Allegro maestoso

Fls. 8 a 2 3

Obs. 3

Cls. 3

Fags. 3

Hrns.

Trmbe

Trmb.

Timp. *trm* *trm* *dim.* 3 3

VI. I. 8 3 *dim.*

VI. II. 3 *dim.*

Vla. 3 *dim.* *f*

Spr. **D** Allegro maestoso

Alto

Ten.

Bss. *f*

Cello *dim.* *f*

C.B. *dim.* *f*

Org. *dim.* *f*

Sanc-tus, Sanc-tus, Sanctus Dominus De-us Sa-ba-oth
 Sanc-tus, Sanc-tus, Sanctus Dominus De-us Sa-ba-oth
 Sanc-tus, Sanc-tus, Sanctus Dominus De-us Sa-ba-oth
 Sanc-tus, Sanc-tus, Sanctus Dominus De-us Sa-ba-oth Ple-ni sunt coe-li et

E

Fls.

Obs.

Cls. *a 2*

Fags.

Hrns.

Trmbe.

Trmb.

Timp.

Vl. I.

Vl. II.

Vla.

Spr.

Alto

Ten.

Bss.

Cello

C. B.

Org.

a 2

E

Ple - ni sunt coe - li et

Ple - ni sunt coe - li et ter - ra glo - ri - a tu - a Ho - san - na, Ho -

ter - ra glo - ri - a tu - a Ho - san - na Ho - san - na in ex - cel - sis

Fls. *a 2* **F**

Obs.

Cls.

Fags.

Hrns. *a 2* **f**

Trmbe **f**

Trmb. **f**

Timp.

Vl. I.

Vl. II.

Vla.

Spr. **F**

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

Ten.
 san - na in ex - cel - sis et ter - ra glo-ria tu - a

Bss.
 Ple - ni sunt coe - li Ple-ni sunt coe - li et ter - ra glo-ria tu - a

Cello

C. B.

Org.

Fls.

Obs.

Cls.

Fags.

Hrns.

Trmbe

Trmb.

Timp.

VI. I.

VI. II.

Vla.

Spr.

Alto

Ten.

Bss.

Cello

C. B.

Org.

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

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

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

G

Fls.

Obs.

Cls.

Fags.

Hrns.

Trmbe

Trmb.

Timp.

Vi. I.

Vi. II.

Vla.

Spr.

Alto

Ten.

Bss.

Cello

C. B.

Org.

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

glo - ri - a tu - a

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

This musical score page, numbered 72, is arranged for a large orchestra and vocal soloists. The instruments and voices are listed on the left side of the page. The score is written in a key signature of two sharps (F# and C#) and a 4/4 time signature. The music features complex textures with many overlapping parts. Dynamics markings such as *dim.*, *ppp*, and *mp* are used throughout to indicate volume changes. The vocal soloists (Spruce, Alto, Tenor, Bass) have lyrics that are partially obscured by the musical notation but appear to be: "san - na in ex - cel - sis, in ex - cel - sis." The Organ part at the bottom provides harmonic support with sustained chords and moving lines. The woodwinds and brass parts often play sustained notes or chords, while the strings (Violins, Viola, Cello, Double Bass) provide a rhythmic and harmonic foundation.

Benedictus

Andante sostenuto A

Flutes

Oboes

Clarinets in A

Fagottos

Horns in F

Trombe in F

Trombones

Timpani

1st Violin *molto legato*

2nd Violin *pp*

Viola *pp*

Andante sostenuto A

Soprano *pp*
Be-ne-dic-tus qui ve-nit in no-mi-ne Do-mi-ni qui ve-nit in no-mi-ne Do-mi-ni

Alto *pp*
Be-ne-dic-tus qui ve-nit in no-mi-ne Do-mi-ni qui ve-nit in no-mi-ne Do-mi-ni

Tenor *pp*
Be-ne-dic-tus qui ve-nit in no-mi-ne Do-mi-ni qui ve-nit in no-mi-ne Do-mi-ni

Bass *pp*
Be-ne-dic-tus qui ve-nit in no-mi-ne Do-mi-ni qui ve-nit in no-mi-ne Do-mi-ni

Cello *p dolce*

Contra Bass

Organ

B

Fls.
Obs.
Cls.
Fags.
Hrns.
Trmbe.
Trmb.
Timp.
VI. I.
VI. II.
Vla.
Spr.
Alto
Ten.
Bss.
Cello
C. B.
Org.

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

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

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

dolce

dolce molto legato

SOLO dolce

Fls.
Obs.
Cls.
Fags.
Hrns.
Trmbe.
Trmb.
Timp.
Vl. I.
Vl. II.
Vla.
Spr.
Alto
Ten.
Bss.
Spr.
Alto
Ten.
Bss.
Cello
C. B.
Org.

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

C Allegro

D

Fls.

Obs.

Cls.

Fags.

Hrns.

Trmbe.

Trmb.

Timp.

Vi. I.

Vi. II.

Vla.

C Allegro

Spr.

Alto

Tcn.

Bss.

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

Ho-san - - - na, Ho-

Cello

C. B.

Org.

E

Fls.

Obs.

Cls.

Fags.

Hrns.

Trmbe

Trmb.

Timp.

VI. I.

VI. II.

Vla.

Spr.

Alto

Ten.

Bss.

Cello

C. B.

Org.

a 2

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

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

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

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

Detailed description: This is a page of a musical score, page 77, marked with a large 'E' at the top right. The score is arranged in a standard orchestral format with multiple staves. At the top, the woodwind section includes Flutes (Fls.), Oboes (Obs.), Clarinets (Cls.), and Bassoons (Fags.). Below them are Horns (Hrns.), Trumpets (Trmbe), and Trombones (Trmb.). The percussion section includes Timpani (Timp.). The string section consists of Violins I (VI. I.), Violins II (VI. II.), Viola (Vla.), and Sprungbogen (Spr.). The vocal section includes Soprano (Spr.), Alto, Tenor (Ten.), and Bass (Bss.). The Cello and Double Bass (C. B.) parts are also present, along with an Organ (Org.) part at the bottom. The key signature has two sharps (F# and C#), and the time signature is 4/4. The lyrics for the vocal parts are: 'sanna in ex-cel-sis Ho-san - na, Ho-san-na, Ho-sanna in ex-cel - sis'. There is a dynamic marking '*a 2*' above the Clarinet staff. The page number '77' is in the top right corner, and a large 'E' is positioned above the woodwind staves.

Fls. *F* *G*

Obs. *mf* *cresc.*

Cls. *mf* *cresc.*

Fags. *mf* *cresc.*

Hrns.

Trmbe.

Trmb.

Timp.

Vi. I. *mf* *cresc.*

Vi. II. *mf* *cresc.*

Vla.

Spn. *F* *G*

Alto
cel-sis Ho-san - na Ho-san - - na in ex - cel-sis Ho-san - - na, Ho-sanna in ex-cel-sis Hosanna in ex-

Ten.
cel-sis Ho-san - - na, Ho - san - - na, Ho-san - na, Ho-sanna in ex-cel-sis

Bss.
- na, Ho-san - - na, Ho - san-na, Ho-sanna in ex - cel-sis Ho-sanna

Cello *mf* *cresc.*

C. B. *mf*

Org. *mf* *cresc.*

H *a 2* *8*

Fls. *cresc. - ff*

Obs. *cresc. - ff*

Cls. *cresc. - ff*

Fags. *ff*

Hrns. *ff*

Trmbe. *ff*

Trmb. *ff*

Timp. *ff*

Vl. I. *ff*

Vl. II. *ff*

Vla. *ff*

Spr. **H** *ff*

Alto *ff*

Ten. *ff*

Bss. *ff*

Cello *ff*

C. B. *ff*

Org. *ff*

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

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

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

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

Agnus Dei

Adagio

Flutes

Oboes

Clarinets in A

Fagottos

Horns in F

Trombe in F

Trombones

Timpani

1st Violin

2nd Violin

Viola

Soprano

Alto

Tenor

Bass

Cello

Contra Bass

Organ

p dolce

p

pp

p

pp

p

pp

Adagio

SOLO

Ag - nus De - i qui tol - lis peccata mundi Ag - nus De - i qui

Fls.

Obs.

Cls.

Fags.

Hrns.

Trmbe

Trmb.

Timp.

Vi. I.

Vi. II.

Vla.

Spr.

Aito

Ten.

Bss.

Cello

C.B.

Org.

A

pp

mf

pp

mf

pp

pp

tol - lis pec - ca - ta mundi mi - se - re - re, mi - se - re - re, mi - se - re - re no -

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

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

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

Detailed description: This page of a musical score, numbered 81, contains parts for Flute (Fls.), Oboe (Obs.), Clarinet (Cls.), Bassoon (Fags.), Horns (Hrns.), Trumpet (Trmbe), Trombone (Trmb.), Timpani (Timp.), Violin I (Vi. I.), Violin II (Vi. II.), Viola (Vla.), Soprano (Spr.), Alto (Aito), Tenor (Ten.), Bass (Bss.), Cello, Contrabass (C.B.), and Organ (Org.). The score is in a key with two sharps (F# and C#) and a common time signature. A section marked 'A' begins in the first measure. The woodwinds and strings play melodic and harmonic lines, with dynamic markings such as *pp* (pianissimo) and *mf* (mezzo-forte). The vocal parts (Soprano, Alto, Tenor, Bass) enter in the fourth measure with the lyrics: 'tol - lis pec - ca - ta mundi mi - se - re - re, mi - se - re - re, mi - se - re - re no -'. The lyrics continue across the vocal staves.

p dolce **B** **C**

Fls. *p dolce* *espress.*

Obs. *p dolce* *espress.*

Cls. *p dolce*

Fags. *p dolce* **I** **II**

Hrns. *p dolce* *espress.* **I**

Trmbe

Trmb.

Timp.

VI. I. *p dolce*

VI. II. *p dolce*

Vla. *p dolce*

B **C**

Spr. *p* bis Ag - nus De - i qui tol - lis pecca - ta

Alto *p* bis Ag - nus De - i qui tol - lis pecca - ta

Ten. *p* bis Ag - nus De - i qui tol - lis pecca - ta

Bss. *p* bis Ag - nus De - i qui tol - lis pecca - ta

Cello

C. B.

Org.

This page of a musical score, numbered 84, features a variety of instruments and vocal soloists. The woodwind section includes Flute (Fls.), Oboe (Obs.), Clarinet (Cls.), Bassoon (Fags.), Horns (Hrns.), Trumpet (Trmbe), and Trombone (Trmb.). The brass section includes Trumpet (Trmbe) and Trombone (Trmb.). The string section includes Violin I (VI. I.), Violin II (VI. II.), Viola (Vla.), Cello (Cello), and Double Bass (C. B.). The vocal soloists include Soprano (Spr.), Alto, Tenor (Ten.), and Bass (Bss.). The score is written in a key signature of one sharp (F#) and a common time signature (C). The music is characterized by dynamic markings such as *ff* (fortissimo), *p* (piano), and *cresc.* (crescendo), as well as articulation like *a 2* (second ending). The vocal parts feature the lyrics: "mi - se - re - re no - bis mi - se - re - re, mi - se - re - re, mi - se - re - re". The woodwinds and strings play melodic lines with various dynamics and articulations, while the brass and strings provide harmonic support. The vocal soloists enter with a melodic line and lyrics.

E

Fls.

Obs. *SOLO dolce*

Cls.

Fags.

Hrns.

Trmbe

Trmb.

Timp.

VI. I.

VI. II.

Vla.

E

Spr. no - bis.

Alto no - bis.

Ten. *"SOLO" espressivo*
no - bis. Ag - nus De - i qui tol - lis pec - ca - ta mun - di mi - se - re - re, mi - se -

Bss. no - bis.

Cello

C. B.

Org.

F Poco piu mosso

Fls. *mf*

Obs. *mf*

Cls. *cresc.* *f*

Fags. *p* *cresc.*

Hrns. *cresc.* *f*

Trmbe

Trmb. *p* *cresc.*

Timp.

VI. I. *p* *cresc.*

VI. II. *p* *cresc.*

Vla. *p* *cresc.*

Spr. **F** *p dolce* *f*

Alto *p dolce* *f*

Ten. *p dolce* *f*

Bss. *p dolce* *f*

Cello *f*

C. B. *f*

Org.

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

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

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

Fls. *p* *p dolce*

Obs.

Cls. *p* *p dolce*

Fags. *pp*

Hrns. *p* *pp*

Trmbe

Trmb. *ppp*

Timp. *ppp*

Vi. I.

Vi. II.

Vla.

Spr. Do-na no-bis no-bis pa-cem.

Alto Do-na no-bis no-bis pa-cem.

Ten. Do-na no-bis no-bis pa-cem.

Bss. Do-na no-bis no-bis pa-cem.

Cello

C. B.

Org.