

Ludwig van
BEETHOVEN

Missa solemnis
op. 123

Soli (SATB), Coro (SATB)
2 Flauti, 2 Oboi, 2 Fagotti, Contrafagotto
4 Corni, 2 Trombe, 3 Tromboni, Timpani
2 Violini, Viola, Violoncello, Contrabbasso, Organo

herausgegeben von / edited by
Ernst Herttrich

Ludwig van Beethoven · Messen
Urtext

Klavierauszug / Vocal score
Paul Horn



Carus 40.689/03

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Vorwort

In einem Brief vom 6. Juli 1822 an seinen ehemaligen Schüler Ferdinand Ries erklärte Beethoven: „Mein Größtes Werk ist eine große Meße, welche ich ohnlangst geschrieben habe.“¹ Mit dieser „großen Meße“ war die *Missa solemnis* gemeint, die allerdings zu diesem Zeitpunkt noch gar nicht fertig vorlag. Ihre Einschätzung als sein „größtes Werk“ behielt Beethoven bei; sie taucht immer wieder auf, wenn er, etwa in Briefen an Verleger oder Freunde, auf sie zu sprechen kommt. Ganz eindeutig lag ihm die Messe von Anfang an besonders am Herzen. Mit kaum einem anderen Werk hat er sich so lange und so intensiv beschäftigt, und in nur wenigen anderen ließ er sich so in sein Innerstes schauen wie in dieser Messe.

Der äußere Anlass für Beethoven, sich nach seiner ersten Messkomposition, der Messe in C-Dur op. 86, erneut mit der Vertonung des lateinischen Ordinariums zu befassen, war die Wahl von Erzherzog Rudolph – gleichzeitig Beethovens Schüler und Förderer – zum Erzbischof von Olmütz. Die neue Messe sollte zur Inthronisation am 9. März 1820 erklingen. Die Komposition nahm jedoch weit mehr Zeit in Anspruch als angenommen: Erst mit dreijähriger Verspätung, im Frühjahr 1823, konnte Beethoven die Messe, die in der Zwischenzeit immer größere Ausmaße angenommen hatte, zum Abschluss bringen. Die Uraufführung fand am 18. April 1824 in St. Petersburg in einem weltlichen Rahmen statt, die Wiener Premiere unter Beethovens Gesamtleitung (mit den Sätzen Kyrie, Credo und Agnus Dei) am 7. Mai 1824. Im Druck erschien das Werk erst kurz nach Beethovens Tod, Ende März/Anfang April 1827, bei Schott in Mainz.

Schon einige Zeit vor Erzherzogs Rudolfs Wahl und unabhängig davon hatte sich Beethoven Gedanken über das Komponieren „wahrer Kirchenmusik“ gemacht. Wie er in seinem Tagebuch festhielt, wollte er sich dazu intensiv sowohl mit älterer Kirchenmusik, einschließlich der „Kirchenchoräle der Mönche“², als auch mit den einschlägigen Werken seiner direkten Vorgänger beschäftigen. Dementsprechend zeigt sich die *Missa solemnis*, obwohl von größter stilistischer Einheit, als ein Kompendium der gesamten bis dahin komponierten liturgischen, geistlichen, religiösen Musik.

Gleich zu Beginn des Kyrie sind Anklänge an die Ouvertüre der *Zauberflöte*, die Beethoven besonders schätzte, unüberhörbar. Das Musikpublikum der Zeit wurde damit von Anfang an in eine feierliche Sarastro-Stimmung versetzt. Bei einer der zentralen Textstellen des Credo, beim „Et incarnatus“, das alle Komponisten vor ihm in besonderer Weise ausgestaltet hatten, griff Beethoven dann auf gregorianische und kirchentonale Vorbilder zurück. Dabei hatte er offenbar noch den im Tagebuch erwähnten Mönchsgesang im Kopf und ließ diese Stelle nicht, wie bis heute oft ausgeführt, vom Tenorsolisten vortragen, sondern vom Chor tenor – eine der vielen ergreifenden Stellen des Werkes. Dass die Sätze Gloria und Credo mit Fugen oder fugierten Abschnitten enden, war alte kirchenmusikalische Tradition. Aber in der *Missa solemnis* bleibt die musikalische Form kein bloßer Rückgriff auf die Tradition, sondern sie wird ausgebaut, erweitert und mit neuem Inhalt erfüllt, mit nicht enden wollendem Jubel im Gloria und mit dem Blick in die Ewigkeit im Credo. Außergewöhnlich und ganz aus dem Text geboren auch der Einsatz der Solovioline im Benedictus. Schon ein zeitgenössischer Rezensent fühlte sich an den „Gang des Himmelsboten“ erinnert, „von dem auch Händel in seinem Messias ein so schönes Bild gegeben“³. Gemeint ist die *Pifa* im ersten Teil mit ihrem 12/8-Takt. Diese „Hirtenmusik“ in der *Missa solemnis* nimmt Bezug auf das „Benedictus qui venit in nomine Domini“, das ja auf das Kommen des Gottessohnes, des guten Hirten anspielt, wobei eine solche Art von Musik in der damaligen Zeit auch ein geläufiger Topos für Weihnachtsmusik war. Beim Agnus Dei schrieb Beethoven neben die Überschrift „Dona nobis pacem“ noch die Erläuterung „Bitte um innern u äußern Frieden“. Diese Bitte hatte für ihn existenzielle Bedeutung. Als 1809 die napoleonischen Truppen Wien belagerten und beschossen, muss das Beethoven dermaßen erschüttert haben, dass er, wie Ries berichtet, „die meiste Zeit in einem Keller bei seinem Bruder Caspar“ zubrachte, „wo er noch den Kopf mit Kissen bedeckte, um ja nicht die Kanonen zu hören“⁴. So kommt es nicht von ungefähr, dass Beethoven im Dona nobis zweimal eine Kriegsmusik erklingen lässt, im wahrsten Sinne mit Pauken und Trompeten. Dass der irdische Frieden immer trügerisch ist, macht Beethoven kurz vor Schluss deutlich, wenn er mitten in der Friedensseligkeit noch einmal die Pauke erklingen lässt, die im *pianissimo*, wie aus der Ferne, an die Schrecken des Krieges erinnert.

Die *Missa solemnis* war ursprünglich als Werk für eine festliche Liturgie gedacht. Im Laufe ihrer langen Entstehungszeit wurde daraus ein monumentales Werk, das im Grunde jeglichen liturgischen Rahmen sprengt. Nicht umsonst fand die Uraufführung in einem Konzertsaal statt, und auch heute ist das Werk als Ganzes fast nur noch in Konzerten zu hören. In einem Brief an seinen Freund, den Klavierbauer J. A. Streicher, schrieb Beethoven, es sei für ihn bei der Komposition dieser Messe die Hauptsache gewesen, „so-wohl bei den Singenden als Zuhörenden religiöse Gefühle zu erwecken und dauernd zu machen“⁵. Beethoven wollte also ganz bewusst mit seiner Vertonung der Messe das Publikum in einen Zustand versetzen, der dem im Gottesdienst weitgehend entsprechen sollte – und so gesehen ist auch die *Missa solemnis* durchaus ein liturgisches Werk.

Berlin, im April 2011

Ernst Herttrich

Foreword

In a letter dated 6 July 1822 to his former pupil Ferdinand Ries, Beethoven declared: "My greatest work is a grand mass, which I have recently written."¹ With this "grand mass" naturally he was referring to the *Missa solemnis* which, however, was still not complete at this date. Beethoven retained his assessment of it as his "greatest work"; it appears repeatedly, for example, when he refers to the work in letters to publishers or friends. Quite clearly, from the outset the mass was dear to his heart. He worked on scarcely any other work so long and intensively, and in few other works did he allow his innermost feelings to show as in this mass.

The appointment of Archduke Rudolph, who was both Beethoven's pupil and patron, as Archbishop of Olmütz (now Olomouc) in Moravia was the ostensible reason for Beethoven to immerse himself again in setting the Latin ordinary following his first mass composition, the Mass in C op. 86. The new mass was to be performed at the enthronement on 9 March 1820. However, the composition took more time than expected: It was only with a three-year delay, in the spring of 1823, that Beethoven could complete the work, which in the meantime had taken on much larger proportions. The premiere took place on 18 April 1824 in St. Petersburg in a secular setting. The Viennese premiere (with only the Kyrie, Credo and Agnus Dei movements), took place on 7 May 1824, with Beethoven as the principle conductor. The edition finally appeared shortly after Beethoven's death, published by Schott in Mainz at the end of March / beginning of April 1827.

Even before Archduke Rudolph's election and independent of it, Beethoven had already begun to think about composing "true church music." As he recorded in his diary, he wanted to concentrate on the older church music, including the "church chorales of the monks,"² as well as on the relevant works by his direct predecessors. Accordingly, although the *Missa solemnis* is characterized by the greatest stylistic unity, the work presents a compendium of the whole of liturgical, sacred, and religious music composed to that date.

Right at the beginning of the Kyrie, the echoes of the overture of *Die Zauberflöte*, which Beethoven particularly admired, are unmistakable. The audience of the time was thus transported into a solemn Sarastro-like atmosphere from the beginning. In one of the central passages in the text of the Credo, the "Et incarnatus," which all composers before him had set in a special manner, Beethoven reverted to Gregorian and church mode models. Here, evidently he still had in mind the monks' singing mentioned in his diary, and did not assign this section to the tenor soloist, as frequently performed to this day, but to the chorus of tenors – one of the many moving passages in the work. The conclusions of the Gloria and Credo movements with fugues or fugal sections were in the old church music tradition. But in the *Missa solemnis* the musical form is no mere recourse to tradition, but it is built upon, expanded and filled with new content, with unending jubilation in the Gloria and a glance towards eternity in the Credo. The

use of solo violin in the Benedictus is unusual and born entirely from the text. Even in an early review of the Mass, the writer, music teacher and composer Georg Christoph Grossheim was reminded of the "course of the heavenly messenger, of which Handel had also given such a beautiful portrayal in his *Messiah*.³ He is referring to the *Pifa* in Part 1 with its 12/8 meter. This "shepherds' music" in the *Missa solemnis* refers to the "Benedictus qui venit in nomine Domini," which alludes to the coming of the son of God, the good shepherd – whereby such a musical type was also a familiar convention for Christmas music at that time. Beethoven added the explanation "a plea for inner and outward peace" next to the title "Dona nobis pacem" in the Agnus Dei. For him, this plea had an existential significance. When the Napoleonic troops besieged and bombarded Vienna in 1809, it must have shaken Beethoven so much, as Ries reported, that he spent "most of the time in a cellar at his brother Caspar's where he even covered his head with pillows in order to avoid hearing the canons."⁴ Thus it is no accident that in the *Dona nobis pacem* Beethoven includes two passages of war-like music, in the true sense with trumpets and timpani. Beethoven makes clear, 29 measures before the end, that earthly peace is always deceptive, when the timpani are heard once more in the midst of the oasis of peace, playing *pianissimo*, as from afar, recalling the horrors of war.

The *Missa solemnis* was originally intended as a work for a festive liturgy. However, during the course of its long gestation, a monumental work emerged which fundamentally breaks all liturgical bounds. Not for nothing did the first performance take place in a concert hall and even today, the work as a whole is almost only performed in concerts. In a letter dated 16 September 1824 to his friend the piano maker J. A. Streicher, Beethoven wrote that for him, the most important thing "in working on this grand mass was to awaken religious feelings and to make them lasting, both for the singers as well as the listeners."⁵ With his setting of the mass, Beethoven therefore quite consciously wanted to transport the audience into a state which would largely correspond with that of a church service – and viewed thus, the *Missa solemnis* is a thoroughly liturgical work.

Berlin, April 2011

Ernst Herttrich

Translation: Elizabeth Robinson

¹ L. v. Beethoven. *Briefwechsel Gesamtausgabe*, hg. v. Sieghard Brandenburg (BGA), Bd. 1–7, München 1996–1998; hier Bd. 4, Nr. 1479.

² Maynard Solomon, *Beethovens Tagebuch 1812–1818*, Bonn 2005, S. 104.

³ Rezension von Georg Christoph Grossheim in *Cäcilia*, Heft IX, 1828, S. 22ff.

⁴ Franz Gerhard Wegeler, Ferdinand Ries, *Biographische Notizen über Ludwig van Beethoven*, Koblenz 1838, S. 121.

⁵ BGA 5, Nr. 1876.

Zu dieser Messe liegt das folgende Aufführungsmaterial vor:

Partitur (Carus 40.689), Studienpartitur (Carus 40.689/07), Klavierauszug (Carus 40.689/03), Chorpartitur (Carus 40.689/05), 19 Harmoniestimmen (Carus 40.689/09), Violino I (Carus 40.689/11), Violino II (Carus 40.689/12), Viola (Carus 40.689/13), Violoncello (Carus 40.689/14), Contrabbasso/Contrafagotto (Carus 40.689/15), Organo (Carus 40.689/49).

Missa solemnis

op. 123

Kyrie

Ludwig van Beethoven
1770–1827
Klavierauszug: Paul Horn

Assai sostenuto
Mit Andacht

Legni
Otoni
Timpani
Archi
Bassi
Organo

f Tutti

p

Assai sostenuto

6 *dolce*

14 *cresc.*

21 [A] *Soprano solo*

Soprano **f**

Alto **f**

Coro

Alto **f**

Basso **f**

48

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

54

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

86 D Andante assai ben marcato

Soli

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

Fg, Cor f p cresc.



92

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

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



104 [E]

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

son, Chri - ste, Chri - ste, *cresc.*

p Chri - ste, Chri - ste, Chri - ste e - lei - son, e -
Chri - ste, Chri - ste, Chri - ste e - lei-son, Chri - ste e - lei - son, Chri - ste, e -
e - lei - *cresc.* son, e - lei - son, Chri - ste e - lei - son, Chri - ste, e -
p e - lei - cresc. Chri - ste, Chri - ste e -

110 [F]

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

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

Coro

p Chri - ste, Chri - ste e - lei -

sf *p* Chri - ste, Chri - ste e - lei -

sf *p* Chri - ste, Chri - ste e - lei -

sf *p* Chri - ste, Chri - ste e - lei -

sf *p* Chri - ste, Chri - ste e - lei -

Fg

128 **Tempo I**

Coro

son.

son.

son.

son.

Soli

H

Ky - ri - e,

Ky -

cresc.

dolce

145

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

153

- son.
- son.
lei -
lei -
e - lei - son, Ky - - - -
e - lei - son, Ky - - - -
e - lei - son, Ky - - - -
e - lei - son, Ky - - - -
cresc.
f
f
f
cresc.
f
f
cresc.

Gloria

Allegro vivace

Alto (Coro)

Tutti

Glo - ri - a in ex - cel - sis

Coro

De - - - - - o

Glo - ri-a in ex-cel -

Glo - ri - a in ex - cel - sis

Glo - in ex-cel -

A blank musical staff consisting of five horizontal lines and four spaces, starting with a clef.

glo-ri-a glo-ri-a

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- ri-a. glo-ri-a

1

19 [A]

in ex - cel - sis, glo-ri-a, glo-ri-a, glo -
 in ex - cel - sis, glo-ri-a, glo-ri-a, glo -
 in ex - cel - sis, glo-ri-a, glo-ri-a, glo -
 in ex - cel - sis, glo-ri-a, glo-ri-a, glo -

25

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

37

De - - - o.

B

pax ho - mi - ni - bus, mi - bus bo - nae vo - lun -
 pax ho - mi - ni - us, ho - mi - ni - us bo - ne, bo - nae vo - lun -
 Et pa

x ho - mi - ni - ho - mi - bus bo-nae, bo - nae vo - lun -
 ho - mi - ni - bus bo-nae, bo - nae vo - lun -

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

Cor + Archi

103 E

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

110

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

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

123

Fg + Bassi

Meno Allegro
cantabile

131

Va, Vc

138

pizz.

145

Alto solo

Tenore solo

Gra ti - as a - - gi-mus

Gre ti - as - - gi-mus ti - bi pro - pter ma - gnam glo - ri-am

(2)

chi (p)

3

Soli

ti - as a - - gi - mus ti - bi pro - pter ma - gnam

ti - bi pro - pter ma - gnam glo - ri-am tu - am, gra - ti - as a - -

tu - am, gra - ti - as a - - gi - mus ti - bi.

Gra - - ti - as a - -

Fl Clt

Cor

160 F

glo - ri-am tu - am.

gi-mus ti - bi.

- gi-mus ti - bi pro - pter ma - gnam glo - ri-am tu - am.

Coro

Gra - ti - as a - gi-mus ti - bi pro - pter ma - gnam
cresc.

Gra - ti - as a - gi-mus ti - bi pro - pter ma - gnam
p

Gra - ti - as a - Gi - mi - hi
cresc.

Fl, Ob

glo - ri - am tu - am.

ri - am tu - am.

Coro

ri - am tu - am.

gi - mus ti - bi pro - pter ma - gnam glo - ri-am tu - am.

gi - mus ti - bi pro - pter ma - gnam glo - ri-am tu - am.

174 [G] Tempo I

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

Rex coe - le - stis, Pa - ter o -
Rex coe - le - stis, De - us Pa - ter o -
Rex le - stis, De - us Pa - ter o -
Rex stis, De - us Pa - ter o -
Tutti

mni - pot - ens.
mni - pot - ens.
mni - pot - ens.
mni - pot - ens.

192

Soli

H

Do - mi-ne Fi - li -

Legni, Archi

dim.

Do - mi-ne Fi - li -

Clt

Fg

198

Do - - - mi-ne Fi - li - u - ni - g - ni - te,

Do - mi - n - Fi - li - u - m - g - n - i - te,

u - ni - g - e - ni -

Do - mi - Fi - li - u - m - g - e - n - i - te,

Do - mi-ne u - ni - g - e - n - i - te,

Coro **p** *cresc.*

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

Coro **p** *cresc.*

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

Coro **p** *cresc.*

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

cresc.

210 |

Coro

Do - mi-ne De - us, A - gnus De - i,
 Do - mi-ne De - us, A - gnus
 Do - mi-ne De - us, A - gnus
 Legni, Cor, Archi

216

Filius Pa -
 Filius Pa -
 Filius Pa -
 De - i, + Tr

dim. tris. p
 dim. tris. p
 dim. tris. p
 dim. tris. p

sf sf sf sf dim. p

Larghetto

Musical score for orchestra and piano, page 10, measures 230-231. The score consists of two systems. The top system shows the piano's right hand playing eighth-note chords in 2/4 time, with dynamic markings *cresc.*, **p**, and *cresc.*. The left hand provides harmonic support. The bottom system shows the piano's bassoon playing eighth-note chords. The vocal part continues with eighth-note chords. The piano's right hand has a sixteenth-note pattern in measure 231. Measure 231 concludes with a forte dynamic.

235

Soli

Qui tol - lis,
Qui tol - lis, qui tol - pec -
Qui tol - lis, tol - qui
Qu s,
+ Ob pp + Archi

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

cresc. p

245 [K]

Coro

qui tol - lis, qui tol - lis pec -
no - bis, qui tol - lis, qui tol - lis
qui tol - lis, qui tol - lis,
qui tol - lis, qui tol - lis,

p cresc. mi - se-re - re no - bis.
p cresc. mi - se-re - re no - bis.
p cresc. mi - se-re - re no - bis.
p cresc. mi - se-re - re no - bis.

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

250

ca - mun - di, pec -
pec - ta mun - di,
ta mun - di,
ns pec - ca - ta mun - di,
qui tol - lis pec - ca - ta mun - di,

cresc. qui tol - lis pec - ca - ta mun - di,

cresc. Qui tol - lis,

Qui tol - lis,

cresc. Qui

Qui tol - lis, qui

255

sus - - ci -
 sus - - ci - pe de - pre -
 qui tol - lis pec - ca - ta, pec - ca - ta mun - di,
 qui tol - lis pec - ca - ta mun - di,
 tol - lis pec - ca - ta, pec - ca - ta mun - di,
 tol - lis pec - ca - ta mun - di,

Ob

259

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

Fl

cresc.

Clt

273

mi - se - re - re no - bis,

mi - se - re - re no - bis,

mi - se - re - re no - bis,

mi - se - re - re no - bis,

Ob.

dim. **p pp**

277

re - - - -

no - bis,

cresc.

mi - - - -

no - bis,

cresc.

mi - - - -

no - bis,

cresc.

mi - - - -

no - bis,

cresc.

mi - - - -

290

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

Tutti

296

cresc.

ah! mi - se - re - - -
no - - - bis, ah! mi - se - re - - -

cresc.

ah! mi - se - re - - -
ah! mi - se - re - - -

p

ah! mi - se - re - - - cres. re no - - - bis,
ah! mi - se - re - - - cres. re no - - - bis,

Ob

cresc. p dim. p cresc. poco a poco - - -

302

re - re no - - bis.
ah! mi-se - re-re no - - bis.
- re, mi-se - re-re no - - bis.
cresc.
ah! mi-se - re-re no - - bis.

cresc. f
no-bis, no - - bis.
no-bis, no - - bis.
no - - bis.
no - - bis.

ff
Tutti
ff
Timp.

316 Tenore (Coro)

Quo - ni-am tu so - lus San - ctus.

323 Soprano (Coro)

Quo - ni-am tu so - lus Do - - mi-nus.

329 Coro

Quo - ni-am tu so - lus,

so - lus Al - tis - - -

tu, tu so - lus, so - lus Al - tis - - -

so - lus, so - - - lus, so - lus Al - tis - - -

tu so - - - lus, so - lus Al - tis - - -

342

<img alt="Musical score page 342 showing four staves of music for voices and piano. The vocal parts sing 'si-mus, Je - su Chri-ste. Cum San - cto Spi - ri-tu,' three times. The piano part features chords and eighth-note patterns. The key signature is A major (two sharps). Measure numbers 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 809, 810, 811, 812, 813, 814, 815, 816, 816, 817, 818, 819, 819, 820, 821, 822, 823, 824, 825, 826, 826, 827, 828, 829, 829, 830, 831, 832, 833, 834, 835, 835, 836, 837, 838, 838, 839, 840, 841, 841, 842, 843, 844, 844, 845, 846, 846, 847, 848, 848, 849, 849, 850, 851, 851, 852, 853, 853, 854, 855, 855, 856, 856, 857, 857, 858, 858, 859, 859, 860, 860, 861, 861, 862, 862, 863, 863, 864, 864, 865, 865, 866, 866, 867, 867, 868, 868, 869, 869, 870, 870, 871, 871, 872, 872, 873, 873, 874, 874, 875, 875, 876, 876, 877, 877, 878, 878, 879, 879, 880, 880, 881, 881, 882, 882, 883, 883, 884, 884, 885, 885, 886, 886, 887, 887, 888, 888, 889, 889, 890, 890, 891, 891, 892, 892, 893, 893, 894, 894, 895, 895, 896, 896, 897, 897, 898, 898, 899, 899, 900, 900, 901, 901, 902, 902, 903, 903, 904, 904, 905, 905, 906, 906, 907, 907, 908, 908, 909, 909, 910, 910, 911, 911, 912, 912, 913, 913, 914, 914, 915, 915, 916, 916, 917, 917, 918, 918, 919, 919, 920, 920, 921, 921, 922, 922, 923, 923, 924, 924, 925, 925, 926, 926, 927, 927, 928, 928, 929, 929, 930, 930, 931, 931, 932, 932, 933, 933, 934, 934, 935, 935, 936, 936, 937, 937, 938, 938, 939, 939, 940, 940, 941, 941, 942, 942, 943, 943, 944, 944, 945, 945, 946, 946, 947, 947, 948, 948, 949, 949, 950, 950, 951, 951, 952, 952, 953, 953, 954, 954, 955, 955, 956, 956, 957, 957, 958, 958, 959, 959, 960, 960, 961, 961, 962, 962, 963, 963, 964, 964, 965, 965, 966, 966, 967, 967, 968, 968, 969, 969, 970, 970, 971, 971, 972, 972, 973, 973, 974, 974, 975, 975, 976, 976, 977, 977, 978, 978, 979, 979, 980, 980, 981, 981, 982, 982, 983, 983, 984, 984, 985, 985, 986, 986, 987, 987, 988, 988, 989, 989, 990, 990, 991, 991, 992, 992, 993, 993, 994, 994, 995, 995, 996, 996, 997, 997, 998, 998, 999, 999, 1000, 1000, 1001, 1001, 1002, 1002, 1003, 1003, 1004, 1004, 1005, 1005, 1006, 1006, 1007, 1007, 1008, 1008, 1009, 1009, 1010, 1010, 1011, 1011, 1012, 1012, 1013, 1013, 1014, 1014, 1015, 1015, 1016, 1016, 1017, 1017, 1018, 1018, 1019, 1019, 1020, 1020, 1021, 1021, 1022, 1022, 1023, 1023, 1024, 1024, 1025, 1025, 1026, 1026, 1027, 1027, 1028, 1028, 1029, 1029, 1030, 1030, 1031, 1031, 1032, 1032, 1033, 1033, 1034, 1034, 1035, 1035, 1036, 1036, 1037, 1037, 1038, 1038, 1039, 1039, 1040, 1040, 1041, 1041, 1042, 1042, 1043, 1043, 1044, 1044, 1045, 1045, 1046, 1046, 1047, 1047, 1048, 1048, 1049, 1049, 1050, 1050, 1051, 1051, 1052, 1052, 1053, 1053, 1054, 1054, 1055, 1055, 1056, 1056, 1057, 1057, 1058, 1058, 1059, 1059, 1060, 1060, 1061, 1061, 1062, 1062, 1063, 1063, 1064, 1064, 1065, 1065, 1066, 1066, 1067, 1067, 1068, 1068, 1069, 1069, 1070, 1070, 1071, 1071, 1072, 1072, 1073, 1073, 1074, 1074, 1075, 1075, 1076, 1076, 1077, 1077, 1078, 1078, 1079, 1079, 1080, 1080, 1081, 1081, 1082, 1082, 1083, 1083, 1084, 1084, 1085, 1085, 1086, 1086, 1087, 1087, 1088, 1088, 1089, 1089, 1090, 1090, 1091, 1091, 1092, 1092, 1093, 1093, 1094, 1094, 1095, 1095, 1096, 1096, 1097, 1097, 1098, 1098, 1099, 1099, 1100, 1100, 1101, 1101, 1102, 1102, 1103, 1103, 1104, 1104, 1105, 1105, 1106, 1106, 1107, 1107, 1108, 1108, 1109, 1109, 1110, 1110, 1111, 1111, 1112, 1112, 1113, 1113, 1114, 1114, 1115, 1115, 1116, 1116, 1117, 1117, 1118, 1118, 1119, 1119, 1120, 1120, 1121, 1121, 1122, 1122, 1123, 1123, 1124, 1124, 1125, 1125, 1126, 1126, 1127, 1127, 1128, 1128, 1129, 1129, 1130, 1130, 1131, 1131, 1132, 1132, 1133, 1133, 1134, 1134, 1135, 1135, 1136, 1136, 1137, 1137, 1138, 1138, 1139, 1139, 1140, 1140, 1141, 1141, 1142, 1142, 1143, 1143, 1144, 1144, 1145, 1145, 1146, 1146, 1147, 1147, 1148, 1148, 1149, 1149, 1150, 1150, 1151, 1151, 1152, 1152, 1153, 1153, 1154, 1154, 1155, 1155, 1156, 1156, 1157, 1157, 1158, 1158, 1159, 1159, 1160, 1160, 1161, 1161, 1162, 1162, 1163, 1163, 1164, 1164, 1165, 1165, 1166, 1166, 1167, 1167, 1168, 1168, 1169, 1169, 1170, 1170, 1171, 1171, 1172, 1172, 1173, 1173, 1174, 1174, 1175, 1175, 1176, 1176, 1177, 1177, 1178, 1178, 1179, 1179, 1180, 1180, 1181, 1181, 1182, 1182, 1183, 1183, 1184, 1184, 1185, 1185, 1186, 1186, 1187, 1187, 1188, 1188, 1189, 1189, 1190, 1190, 1191, 1191, 1192, 1192, 1193, 1193, 1194, 1194, 1195, 1195, 1196, 1196, 1197, 1197, 1198, 1198, 1199, 1199, 1200, 1200, 1201, 1201, 1202, 1202, 1203, 1203, 1204, 1204, 1205, 1205, 1206, 1206, 1207, 1207, 1208, 1208, 1209, 1209, 1210, 1210, 1211, 1211, 1212, 1212, 1213, 1213, 1214, 1214, 1215, 1215, 1216, 1216, 1217, 1217, 1218, 1218, 1219, 1219, 1220, 1220, 1221, 1221, 1222, 1222, 1223, 1223, 1224, 1224, 1225, 1225, 1226, 1226, 1227, 1227, 1228, 1228, 1229, 1229, 1230, 1230, 1231, 1231, 1232, 1232, 1233, 1233, 1234, 1234, 1235, 1235, 1236, 1236, 1237, 1237, 1238, 1238, 1239, 1239, 1240, 1240, 1241, 1241, 1242, 1242, 1243, 1243, 1244, 1244, 1245, 1245, 1246, 1246, 1247, 1247, 1248, 1248, 1249, 1249, 1250, 1250, 1251, 1251, 1252, 1252, 1253, 1253, 1254, 1254, 1255, 1255, 1256, 1256, 1257, 1257, 1258, 1258, 1259, 1259, 1260, 1260, 1261, 1261, 1262, 1262, 1263, 1263, 1264, 1264, 1265, 1265, 1266, 1266, 1267, 1267, 1268, 1268, 1269, 1269, 1270, 1270, 1271, 1271, 1272, 1272, 1273, 1273, 1274, 1274, 1275, 1275, 1276, 1276, 1277, 1277, 1278, 1278, 1279, 1279, 1280, 1280, 1281, 1281, 1282, 1282, 1283, 1283, 1284, 1284, 1285, 1285, 1286, 1286, 1287, 1287, 1288, 1288, 1289, 1289, 1290, 1290, 1291, 1291, 1292, 1292, 1293, 1293, 1294, 1294, 1295, 1295, 1296, 1296, 1297, 1297, 1298, 1298, 1299, 1299, 1300, 1300, 1301, 1301, 1302, 1302, 1303, 1303, 1304, 1304, 1305, 1305, 1306, 1306, 1307, 1307, 1308, 1308, 1309, 1309, 1310, 1310, 1311, 1311, 1312, 1312, 1313, 1313, 1314, 1314, 1315, 1315, 1316, 1316, 1317, 1317, 1318, 1318, 1319, 1319, 1320, 1320, 1321, 1321, 1322, 1322, 1323, 1323, 1324, 1324, 1325, 1325, 1326, 1326, 1327, 1327, 1328, 1328, 1329, 1329, 1330, 1330, 1331, 1331, 1332, 1332, 1333, 1333, 1334, 1334, 1335, 1335, 1336, 1336, 1337, 1337, 1338, 1338, 1339, 1339, 1340, 1340, 1341, 1341, 1342, 1342, 1343, 1343, 1344, 1344, 1345, 1345, 1346, 1346, 1347, 1347, 1348, 1348, 1349, 1349, 1350, 1350, 1351, 1351, 1352, 1352, 1353, 1353, 1354, 1354, 1355, 1355, 1356, 1356, 1357, 1357, 1358, 1358, 1359, 1359, 1360, 1360, 1361, 1361, 1362, 1362, 1363, 1363, 1364, 1364, 1365, 1365, 1366, 1366, 1367, 1367, 1368, 1368, 1369, 1369, 1370, 1370, 1371, 1371, 1372, 1372, 1373, 1373, 1374, 1374, 1375, 1375, 1376, 1376, 1377, 1377, 1378, 1378, 1379, 1379, 1380, 1380, 1381, 1381, 1382, 1382, 1383, 1383, 1384, 1384, 1385, 1385, 1386, 1386, 1387, 1387, 1388, 1388, 1389, 1389, 1390, 1390, 1391, 1391, 1392, 1392, 1393, 1393, 1394, 1394, 1395, 1395, 1396, 1396, 1397, 1397, 1398, 1398, 1399, 1399, 1400, 1400, 1401, 1401, 1402, 1402, 1403, 1403, 1404, 1404, 1405, 1405, 1406, 1406, 1407, 1407, 1408, 1408, 1409, 1409, 1410, 1410, 1411, 1411, 1412, 1412, 1413, 1413, 1414, 1414, 1415, 1415, 1416, 1416, 1417, 1417, 1418, 1418, 1419, 1419, 1420, 1420, 1421, 1421, 1422, 1422, 1423, 1423, 1424, 1424, 1425, 1425, 1426, 1426, 1427, 1427, 1428, 1428, 1429, 1429, 1430, 1430, 1431, 1431, 1432, 1432, 1433, 1433, 1434, 1434, 1435, 1435, 1436, 1436, 1437, 1437, 1438, 1438, 1439, 1439, 1440, 1440, 1441, 1441, 1442, 1442, 1443, 1443, 1

P Allegro, ma non troppo e ben marcato

360

men,
men,
men,
in glo -
in glo - ri-a De-i Pa - tris, a - men, a -
ff
sf sf sf sf

366

ri-a in glo - ri-a
tris, a - en, a - men, a - men, a -
men, a - men, a - men, a - men, a -
sf ff
sf sf sf sf

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

ff
sf sf sf sf

A musical score for organ and choir, page 395. The score consists of six staves of music with corresponding lyrics in German. The lyrics include "amen," "in glo-ri-a De-i," and "in glo-ri-a." The music is in common time, with various note values and rests. The organ part features sustained notes and chords.

400 R

glo - - - ri-a Pa - s, a - - - a
- men, a - men, a - men,
Pa - tris, a - - - - -
De - i Pa - a - men, in glo - - -
in glo - - - - - ri-a
men, a - men, a - - - - - men, a - men,
- men, a - - - - - men, a - men, a -
- ri-a De - i Pa - tris, a - - - - - men, a - men, a -

411

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

f

417

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

p

men, a - men, a - men, a - men, *p*
 De-i Pa-tris, a - men, a - men, a - men, *p*
 Pa-tris, a - men, a - men, a - men, a - men, *p*
 Pa-tris, a - men, a - men, a - men, a - men, *p*

p

428 [S]

Soli

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

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

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

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

Coro

Cum San - - cto Spi - tu,

434

a - men, a - - - men,

Cum San - - cto Spi - ri - tu,

in

441 T

Coro

f in glo - ri - a, in
in glo - ri - a, in
in glo - ri - a, in
glo - ri - a, in

447

ri - a, in
a, in
glo -
glo - ri - i Pa -
glo - ri - a i Pa - tris, a - men,
in glo - ri - a, in
in glo - ri - a, in
glo -
glo - ri - i Pa -
glo - ri - a i Pa - tris, a - men,
um San - eto_ Spi - ri - tu, in glo -
glo -
glo - ri - i Pa -
glo - ri - a i Pa - tris, a - men,
be - i Pa - tris, a -
a - men, a - men, a - men, a - men, a -
a - men, a - men, a - men, a - men, a -
ri - a De - i Pa - tris, a -
ri - a De - i Pa - tris, a - men, a -
ri - a De - i Pa - tris, a - men, a -

459 [U] Poco più Allegro

Soli

a - men,

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

a - men, a - men,

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

ff

men.

ff

men.

ff

men.

ff

men.

p

Quo - ni-am tu tu so - lus,

467

in glo-ri-a De-i

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

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

a - men, a - men, in

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

p

in

p

Quo - ni-am tu, tu so - lus,

p

tu so - lus San - ctus.

475

men, in glo-ri-a Pa -

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

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

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

Quo - ni-am tu so - lus Al -

- ni-am tu so - lus Do - mi - nus.

tu so - lus San - ctus. Tu - lus A -

Quo - am tu so-lus Al -

502

Soli

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

p

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

p

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

p

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

p

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

f

508

a men, - men, men, men,

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

f

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

f

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

f

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

p

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

f

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

f

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

f

sempre più f

513

Sheet music for four voices (SATB) in G major, 2/4 time. The vocal parts are:

- Soprano: "a - men," repeated eight times.
- Alto: "a - men," repeated eight times.
- Tenor: "a - men," repeated eight times.
- Bass: "a - men," repeated eight times.

The music consists of two systems of four measures each. The first system ends with a forte dynamic (ff). The second system begins with a piano dynamic (p).

518

Sheet music for four voices (SATB) in G major, 2/4 time. The vocal parts are:

- Soprano: "a - men," repeated three times.
- Alto: "a - men," repeated three times.
- Tenor: "a - men," repeated three times.
- Bass: "a - men," repeated three times.

The music consists of two systems of four measures each. The first system ends with a forte dynamic (f). The second system begins with a piano dynamic (p).

non legato

547

ri-a, glo - ri-a,
ri-a, glo - ri-a,
ri-a, glo - ri-a, glo -
ri-a, glo - ri-a, glo -

555

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

glo - ri-a, glo-ri-a, glo - ri-a.
glo - ri-a, glo-ri-a, glo - ri-a.
glo - ri-a, glo-ri-a, glo - ri-a.

Credo

Allegro ma non troppo

Coro

Tutti

8

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

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

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

cre - do in u - num De - um, cre - do in u - num, De - um, in u - num, u - num,

u - num De - um, in u - num De - um, in u - num, De - um, in u - num, u - num,

u - num De - um, Pa - trem, Pa - trem, Pa - trem o -

u - num De - um, Pa - trem, Pa - trem, Pa - trem o -

Pa - trem, Pa - trem, Pa - trem o -

Pa - trem, Pa - trem, Pa - trem o -

Pa - trem, Pa - trem, Pa - trem o -

Pa - trem, Pa - trem, Pa - trem o -

Pa - trem, Pa - trem, Pa - trem o -

Pa - trem, Pa - trem, Pa - trem o -

Pa - trem, Pa - trem, Pa - trem o -

Pa - trem, Pa - trem, Pa - trem o -

Pa - trem, Pa - trem, Pa - trem o -

Legni

cresc.

19

mni - pot - en tem, fa -
mni - pot - en tem,
mni - pot - en tem, fa -
mni-pot-en-tem, fa - cto - rem coe-li, coe - li et ter-rae,

sf sf sf ff Tutti sf sf

25

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

p et in - vi - si - bi - li - um.
o - mni - um, et, et in - vi - si - bi - li - um.
o - mni - um, et, et in - vi - si - bi - li - um.
o - mni - um, et, et in - vi - si - bi - li - um.

Tutti ff f sf

37 A

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

44

Do - mi-num, in u - num, u-num Do - mi-num Je-sum
 Do - mi-num, in u - num, u-num Do - mi-num Je-sum Chri-stum,
 Do - mi-num, in u - num Do - mi-num Je-sum Chri-stum,
 Do - mi-num, in u - num Do - mi-num Je-sum Chri-stum, Fi-li-um De-i,
 Do - mi - gen - itum. Et, et ex Pa - tre na - tum
 De - i u - ni - ge-ni - tum. Et, et ex Pa - tre na - tum
 De - i u - ni - ge-ni - tum. Et, et ex Pa - tre na - tum
 De - i u - ni - ge-ni - tum. Et, et ex Pa - tre na - tum

71

con - sub - stan - ti - a - - lem Pa - tri: per quem

a - - lem Pa - tri: per quem o - mni - a fa - cta sunt, per quem, _____ per quem o -

f

76

con - sub - stan - ti - a - - lem Pa - tri: per quem

o - mni - a fa - cta sunt, per quem, _____ per quem o - - fa - - cta,

- mni - a - - cta - s co - sub - stan - ti - a - - lem

con - sub - a - - on - sub - stan - ti - a - - lem Pa - tri: per quem o - mni - a fa - cta,

ff

- cta sunt, o - - mni - a fa - cta sunt, o - -

o - mni - a fa - cta sunt, o - mni - a, o - mni - a fa - cta sunt, o - mni - a,

Pa - tri: per quem o - mni - a fa - cta sunt, o - - mni - a fa - cta,

f

fa - cta, o - - mni - a fa - cta sunt, o - - mni - a fa - cta

f

f

85

- mni-a fa-cta sunt. Qui
o - mni-a fa - cta sunt. Qui
o - mni-a fa-cta sunt. Qui
sunt, fa - eta sunt. Qui

Clt. Fg. Bassi

D **p**

91

pro - pter nos ho - mi-nes, et pro - no - stram sa - lu - tem
pro - pter nos ho - mi-nes, et pro - no - stram sa - lu - tem,
pro - pter nos ho - mi-nes, et pro - no - stram sa - lu - tem
pro - pte - mi-nes, et pro - pter nos ho - mi-nes, et pro - pter nos ho - mi-nes

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

de - scen-dit de coe - - - lis, qui
qui pro - - pter nos ho - mi-nes,
de - scen-dit de coe-lis, qui pro - - pter nos ho - mi-nes,
de - scen-dit de coe-lis, qui pro - - pter nos ho - mi-nes,

f **sf** **p** **p** **p** **p**

cresc. f **sf** **p** **p**

105

pro - pter nos ho - mi-nes, et pro - pter no - stram, no - stram sa -

cresc.

et pro-pter no - stram, no - stram sa - lu - tem, sa - lu -

cresc.

et pro-pter no - stram, no - stram sa - lu - tem, sa - lu -

cresc.

et pro-pter no - stram, no - stram sa - lu - tem, sa - lu -

111

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

ff

tem de scen-dit, scen-dit, scen-dit, de scen - dit de coe -

tem scen-dit, de scen-dit, scen - dit de coe -

tem scen-dit, de scen - dit de coe -

Tutti

scen-dit, de scen-dit, de scen - dit de coe -

lis.

lis.

lis.

ff

ff

ff

ff

Et incarnatus

E Adagio

124 Tenore (Coro)

Et, et in-car-na-tus est de Spi-ri-tu San-cto ex Ma-ri-a

131

Solo mezza voce
Et in - car - na - tus est de spi - ri - tu

Solo mezza voce
Et in - car - na - tus est de spi - ri - tu

Vir-gi-ne,

Legni pp VI Et in - car -

de Spi - ri - tu San - cto ex Ma-ri - a,

San - cto ex Ma-ri - a Vir - gi - ne,

Solo mezza voce Et in - car - na - tus est de Spi - ri - tu

na - - - tus est de Spi - ri - tu San - cto ex Ma -

Va sempre **p**

138

ex Mari - a, Mari - a Vir - - gi - ne, Vir - -
ex Mari - a, Mari - a Vir - - gi - ne, Vir - -
San - - cto ____ ex Mari - - a, Mari - a Vir - -
ri - a, ex Mari - a Vir - - gi - ne, Vir - -

141

ne:
ne:
ne:
Et,
ne:
et in - car - na - tus est de Spi - ri - tu San - cto ex Ma - ri - a Vir - gi - ne:
et in - car - na - tus est de Spi - ri - tu San - cto ex Ma - ri - a Vir - gi - ne:
et in - car - na - tus est de Spi - ri - tu San - cto ex Ma - ri - a Vir - gi - ne:
et in - car - na - tus est de Spi - ri - tu San - cto ex Ma - ri - a Vir - gi - ne:
cresc.

144 [F] Andante

Sheet music for orchestra and choir, page 144. The score consists of six staves. The vocal parts sing "et ho - mo fa - - ctus est," followed by "ho - mo" and then a repeat of the first two lines. The instrumental parts begin with a dynamic *Tutti*, followed by *ff*, *f*, and *p*. A large, stylized letter 'S' is drawn across the top right of the page.

150

Sheet music for orchestra and choir, page 150. The vocal parts sing "ho - mo" and "fa - - ctus." This is followed by three repetitions of "ho - mo," "fa - - ctus est." The instrumental parts feature eighth-note patterns and dynamics *cresc.* A large, stylized letter 'S' is drawn across the left side of the page.

156 [G] Adagio espressivo

Soli

Cru - ci - fi - xus,
est. Cru - ci - fi - xus et - i - am pro

f f f fp f p

159

Cru - ci - xus,
cru - ci - fi - xus et - i - am pro
no - bis, pro no - bis, et - i - am pro

fp fp f p

cresc.

cresc.

cresc.

cresc.

cresc.

fp fp f p

163 [H]

Coro

no - bis, dim. pro no - bis: pas -

no - bis, dim. pro no - bis:

no - bis, dim. pro no - bis:

no - bis, dim. pro no - bis:

no - bis, pro no - bis: sub Pon - ti-o Pi - la - to pas - *p*

pro no - bis, pro no - bis: sub Pon - ti-o Pi - la - to pas - *p*

pro no - bis, pro no - bis: sub Pon - ti-o Pi - la - to pas - *p*

pro no - bis, pro no - bis: Pon - ti-o Pi - la - to pas - *p*

167 cresc.

sus, pas - sus, pas - cresc.

171

f

sus, et se - pul - tus est,
sus, et se - pul-tus est,
sus, et se - pul-tus est,
sus, et se - pul - tus est,

p

pas - sus,
pas -
pas -
cresc.

sub Pon - ti - o Pi - la - to pas sus, pa
cresc.

sub Pon - ti - o Pi - la - to pas pas
cresc.

sub Pon - ti - o Pi - la - to pas sus, pas
cresc.

sub Pon - ti - o Pi - la - to pas sus, pas -

cresc.

172

Basso solo

sus,
sus,

f

sus, pas - sus, et se -
sus, pas - sus, et se -
sus, pas - sus, et se -
sus, pas - sus, et se -

p

f

f

p

178

pas - sus.
pas - sus.
sub Pon - ti - o Pi -

dim. ***pp***
pul - tus est, — et, et se-pul - tus est,
dim. ***pp***
pul - tus est, — et, et se - pul - tus est,
dim. ***pp***
pul - tus est, — et, et se-pul - tus est,
dim. ***pp***
pul - tus est, — et, et se - pul - tus es

poco cresc.

183 Tenore solo

la - to pas - sus.
et se-pul - tus est.
pp
p
et se-pul - tus est.

dim. ***pp***
p dim. ***pp***
p dim. ***pp***
dim. ***pp***
dim. ***pp***
p
dim. ***pp più dim.***
ppp

Et resurrexit

188 [K] **Allegro**

Coro

194 L Allegro molto

f
Et a scen
dit in
lum, in
lum, a scen
dit in
coe - - - lum:
se - det ad
dex - - -
dit in coe - - - lum:
M
Tutti

206

se - det ad dex - te-ram, dex - - - te-ram Pa-tris.
dex - te-ram Pa - tris, ad dex - - - te-ram Pa-tris.
te-ram Pa-tris, ad dex - - - te-ram Pa-tris.

212

Et, Et i - te-ru ven - rus, ven - et i - te-rum ven - Et i - te - rum ven -
glo - ri-a, cum glo - ri-a,
tu - rus est cum glo - ri-a, cum glo - ri-a,
tu - rus est cum glo - ri-a, cum glo - ri-a,
tu - rus est cum glo - ri - a, cum glo - ri - a, Trb II

223 N

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

Trb I, Cor Tutti

mor-tu-os:
 - tu-os:
 - tu-os:
 - tu-os:

f
 cu - jus,
f
 cu - jus

Tutti

cresc. *f*

244

cu - jus re - gni non
cu - jus re - gni,
cu - jus re - gni non e - rit fi - nis, non
re - gni,

249

e - rit fi - nis, cu - jus re - mi no e - rit cu - jus
e - rit fi - jus re - mi no e - rit, non e - rit
cu - non e - rit, mi - rit fi - nis,
cu - non, non, cu - jus re - gni non
re - gni non e - rit fi - nis, cu - jus re - gni non
fi - nis, cu - jus re - gni, cu - jus
cu - jus re - gni non e - rit, non e - rit fi - nis, non

259

e - rit, non e - rit fi - mis, non, non,
e - rit, non e - rit fi - mis, non, non,
e - rit, non e - rit fi - mis, non, non,
e - rit, non e - rit fi - mis, non, non,

264 Allegro ma non troppo un poco maestoso

non.
non.
non.
non.
non.

Cre-do, cre-do in Spi-ri-tum San-ctum:
Cre - - do, cre - - do,

vi-fi - can-tem.
Qui cum Pa-tre et Fi - li-o si-mul ad-o-ra - tur, et
qui ex Pa-tre Fi-li - o que pro-ce - dit.
Qui lo -

Cre - - do, cre - do, cre-do, cre - - do, cre - do, cre - do, cre - do, cre - do,

275

P

con-glo-ri-fi - ca - tur: qui lo - cu-tus est per Pro - phe-tas.
 cu - tus est, lo - cu-tus est per Pro - phe - tas, per Pro - phe-tas.
 - do, cre - do,
 cre - do, cre - do, cre - do, cre - do, cre - do,

f

280

Cre - - do, cre - do, cre - do, cre - do, cre -
 Cre - - do, cre - do, cre - do, cre - do, cre -
 cre - do, cre - do in re-mis-si - o-nem pec - ca - to - rum.
 san-ctam ca-tho - tam et a - po-sto-li - sam Ec - cle-si-am. Con - fi-te-or
 cre - do.

f

Con - - fi-te-or

cre - do, cre - do in re-mis-si - o-nem pec - ca - to - rum.
 cre - do, cre - do, cre - do in re-mis-si - o-nem pec - ca - to - rum.
 u - num ba - ptis - ma in re-mis-si - o-nem pec - ca - to - rum, pec - ca - to - rum.
 u - num ba - ptis - ma in re-mis-si - o-nem pec - ca - to - rum, pec - ca - to - rum.

f

290 **Q**

Et ex - spe - cto, ex - spe - cto re - sur-re-cti - o - nem mor-tu -
ff **ff** **p**
 Et ex - spe - cto, ex - spe - cto re - sur-re-cti - o - nem mor-tu -
ff **ff** **p**
 Et ex - spe - cto, ex - spe - cto re - sur-re-cti - o - nem mor-tu -
ff **ff** **p**
 Et ex - spe - cto, ex - spe - cto re - sur-re-cti - o - nem mor-tu -
ff **ff** **p**

296

o - rum. Et, et vi - tam ven - tu - ri, ven - tu - ri - - -
 o - rum. Et, et tam ven - tu - ri, ven - tu - ri - - -
 o - rum. Et, tam ven - tu - ri, ven - tu - ri - - -
 o - rum. et tam ven - tu - ri, ven - tu - ri sae - cu - li. A - - -
 men.

306 Allegretto ma non troppo

Et vi - tam ven - tu - ri sae -
A - - -

p cresc. *p dolce*

fp

cu-li, a - - men, a - men, a-men, a -
p

Et vi - tam ven - tu - ri ae cu-li,
men, a - - men, a - - men, a -

cresc.

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

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

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

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

367

men,
men,
men,
men,

372 Allegro con moto

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

non legato

cresc.
f ff
non legato

381

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

385

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

392

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

395

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

men, et vi - tam, et
men, et vi - tam, et vi - tam, et vi - tam, et vi - tam, et
men, et vi - tam, et vi - tam, et vi - tam, et vi - tam, et

vi - tam,

415

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

ff

419

tu - ri, ven - tu - ri sae - - eu li, men, a -
 tu - ri, ven - tu - sae - - eu - li, men, a -
 tu - ri, ve sae - - eu - li, a - men, a -
 tu - en - tu - sae - - eu - li, a - men, a -

ff

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

ff **ff** **ff** **ff**

427

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

431 Grave

men, a - men, et vi - - - tu - ri, ven - tu - ri
men, a - men, et vi - tam ven - tu - ri, ven - tu - ri
men, a - men, et vi - tam ven - tu - ri, ven - tu - ri
men, a - men, et vi - tam ven - tu - ri, ven - tu - ri
men, a - men, et vi - tam ven - tu - ri, ven - tu - ri
men, et vi - tam ven - tu - ri, ven - tu - ri
ben marcato

5 sae - cu - li, a - - - men,
sae - cu - li, a - - - men,
sae - cu - li, a - - - men,

Carus 40.689/03

439

Soli

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

Coro

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

443

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

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

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

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

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

447

W

cresc.

men, a - men, a -

a - men, a - men,

cresc.

men, a - men,

cresc.

men, a - men,

men, a - men,

cresc.

men, a - men,

men, a - men,

a - men, a - men,

et vi - tam, et

et pp vi - tam, et

452

- men, a - men,

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

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

a - men, a - men,

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

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

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

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

8:

8:

8:

465

Clt Fl

cresc.

pp

469 ***pp***

a - - - men.

sempr. pp

Tutti pizz.

Archi

Sanctus

Adagio

Mit Andacht

Clt, Va

+ Cor

p

10

± Tr Trb Tr

\Do - mi - /

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

ai-nus Do - *mi-nus* De - *us* Sa - - - ba - eth

The musical score consists of five systems of music:

- System 1:** Features a bassoon line with a melodic line above it. The bassoon line has a dynamic of **p** and a crescendo marking (**cresc.**). The melodic line has a dynamic of **p** and a crescendo marking (**cresc.**). The lyrics "San" and "San-ctus" are written below the notes. A large, stylized letter "S" is positioned to the right of the music.
- System 2:** Shows a melodic line with a dynamic of **p** and a crescendo marking (**cresc.**). The lyrics "San-ctus" and "cresc." are written below the notes.
- System 3:** Shows a melodic line with a dynamic of **p** and a crescendo marking (**cresc.**).
- System 4:** Shows a melodic line with a dynamic of **p**. The lyrics "San" and "San-ctus" are written below the notes.
- System 5:** Shows a melodic line with a dynamic of **p**.

Pleni sunt coeli

34 [A] Allegro pesante

Musical score for orchestra and choir, page 34, section A. The score consists of six staves of music. The first three staves are for voices (Soprano, Alto, Tenor) and the last three are for orchestra (Percussion, Double Bass, Cello). The vocal parts sing the Latin hymn "Pleni sunt coeli et terra glori-a tu-a. O-san-na in ex-cel-sis". The orchestra provides rhythmic support with various patterns of eighth and sixteenth notes. The score is set against a background featuring large, stylized, light-colored letters spelling out "S" and "X" across the right side of the page.

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

Tutti *f*

sf

37

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

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

ter - ra glo - - a. O - san - - , o - san-na in ex -

sf

na in ex - cel - - sis. Ple - ni sunt coe - li et

tu - a. O - san - - na, o - san-na in ex - cel - sis. Ple - ni sunt coe - li et

cel - sis. Ple - ni sunt coe - li et ter - ra glo - - ri-a tu - a, glo - - ri - a

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

43

B

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

46

ter - ra glo - - ri - a tu - a, glo - - ri - a tu - a, glo - - ri - a
 na, o - san - na in e - cel-sis, o - san - na in ex - ce - sis. Ple - ni sunt coe - li et
 ter - ra glo - - ri - a tu - a, glo - - ri - a tu - a, glo - - ri - a
 - p - an-na i - cel-sis. Ple - ni sunt coe - li et ter - ra glo - - ri - a
 - ri - a tu - a, glo - - ri - a tu - a. ff
 - ri - a tu - a, glo - - ri - a tu - a. ff
 ter - ra glo - - ri - a tu - a, glo - - ri - a tu - a.
 tu - a, glo - - ri - a tu - a, glo - - ri - a tu - a.
 tu - a, glo - - ri - a tu - a, glo - - ri - a tu - a.

Osanna

72

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

molto tenuto

Musical score for piano, page 18, featuring a Präludium section. The score consists of two systems of music. The top system starts with a treble clef, a key signature of one sharp, and a tempo marking of **D** Sostenuto ma non troppo. Measure 78 begins with three sustained notes followed by a rest. The instruction 'sis.' appears above the staff. The right hand then plays a series of eighth-note chords. The left hand provides harmonic support with sustained notes. The bottom system continues the harmonic pattern with sustained notes and eighth-note chords. The score is annotated with large white arrows and circles, likely indicating performance techniques such as slurs or grace notes.

A musical score for piano, showing two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature is one sharp (F#). Measure 95 starts with a forte dynamic. Measure 96 begins with a half note followed by eighth-note pairs. Measure 97 features a sustained note with eighth-note grace notes. Measure 98 contains a series of eighth-note chords. Measure 99 includes a sustained note with eighth-note grace notes. Measure 100 concludes with a forte dynamic.

103

VI solo

12

12

Benedictus

111 Andante molto cantabile e non troppo mosso
Basso (Coro)

E

p

Be -

cresc.

dim.

115

di - ctus qui nit in no - ne Do - mi - ni.

tr

cresc.

oni, Timp, Archi (pizz.)

cantabile

123

127

espressivo

cresc.

131

F

Soli

Be - ne - di - ctus qui -

Be - ne -

f

cresc.

p *pp*

135

ve - nit, qui -

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

no - mi - ne, no - mi - ne

di qui -

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

Be - ne - di - ctus qui -

Do - mi - ni,

Be - ne -

no - mi - ne Do - mi - ni, *cantabile*

cresc.

cresc.

143

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

147

no - - mi-ne, no - - mi-ne Do - mi-ni i - no - - mi-ne
qui ve - nit in no - mi-ne Do - - - mi - ni in no - mi-ne
ve - nit, ui, qui ve - ni qui ve - nit,
qui - - mi - ne Do - - - mi - ni, in no - mi-ne
mf

p cresc.

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

p cresc.

161

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

164

cresc.

ve - - nit, qui ve - cres. nit in no-mi-ne
 cresc. nit no-mi-ne Do mi -
 ve - - nit, in no-mi-ne Do mi -
 in no-mi-ne Do mi -

8va

cresc.

in ni b - us, be-ne-di - ctus, be-ne-di - ctus qui, qui,
 mi-ni, be-ne-di - ctus, be-ne-di - ctus, be-ne-di - ctus qui, qui,
 ni, be-ne-di - ctus, be-ne-di - ctus, be-ne-di - ctus qui, qui,
 ni, be-ne-di - ctus, be-ne-di - ctus, be-ne-di - ctus qui, qui,

(8va)

f f f

tr.

f

171

qui ve - nit in no - mi - ne Do - mi -
 qui ve - nit in no - mi - ne Do - mi -
 qui ve - nit in no - mi - ne Do - mi -
 qui ve - nit in no - mi - ne Do - mi -

tr

8va

175 [H]

ni, Solo
 ni, be
 ni, ne - di - cktus, be - ne - di - cktus, be - ne -
 ni, Solo
 (8va) qui, qui, ve -
sempre p

Soli

be -
 ne - di - cktus qui ve - nit, qui ve - nit in
 di - cktus qui ve - nit, qui ve - nit, qui, qui
 nit, qui ve - nit, be - ne - di - cktus, be - ne -

181

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

colla voce

cresc. *f* *colla voce*

184 *a tempo* *colla voce* *a tempo*

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

a tempo *colla voce* *a tempo* *a tempo* *cresc.*

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

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

191

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

cresc.

194

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

Coro

f

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

ff

sf

197

Coro

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

in no-mi-ne Do - - - mi - ni, in no-mi-ne Do - - - mi - ni, in no-mi-ne Do - - - mi - ni, Dolce
 dim. p

200

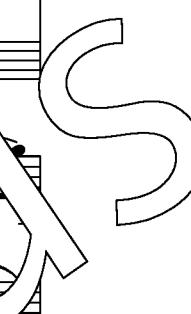
Soli

qui ve nit, ve - be - ne -
 qui ve - nit, qui ve nit, in
 ve - - - - - etus, be - ne - di - - - etus qui ve - nit in
 be - ne - di - - - etus qui ve - - - nit, qui
 nit, qui ve - - - nit, qui ve - nit in
 no - - - - - mi - ne Do - - - mi - ni, qui ve - nit in

207

cresc.

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



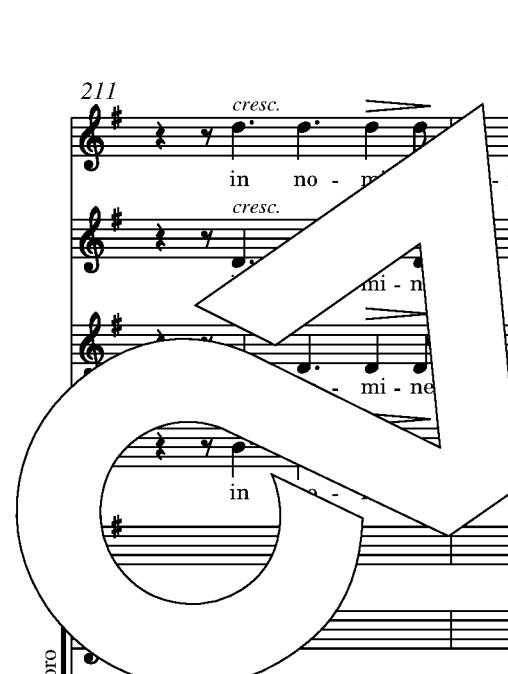
211

cresc.

in no - - - mi-ni.
 cresc. mi-ni.
 mi-ni.
 mi-ni.
 mi-ni.

L

f O - s - na in ex - cel-sis.
 O-san - na in ex - cel-sis.
 O-san - na in ex - cel-sis.
 O-san - na in ex - cel-sis.



Coro

f O -
 san - na, o -

cresc.

f f f f

ben marcato



224

Bene - di - - ctus qui ve - - nit in
 Bene - di - - ctus qui ve - - nit in
 di - - - - - ctus qui ve - - nit in

227 dim. cresc.
 no - mi - ne Do - mi - ni. O - san - na san - na x
 no - mi - ne Do - mi - ni. cresc.
 O - san - na, o - san - na in ex - cel - sis, o - san - na, o - cresc.
 dim.
 no - mi - ni. O - san - na, o - cresc.
 na, o - san - na, o - san - na in ex - cel - sis.
 O - san - na, o - san - na in ex - cel - sis.
 san - na, o - san - na, o - san - na in ex - cel - sis.

Adagio
Basso solo

Agnus Dei

The musical score for "Agnus Dei" is presented in a multi-part setting. The top part features a basso solo line, with parts for Fg, Cor, and Archi. The vocal parts include Tenore I, Tenore II, Basso I, Basso II, and Coro. The score is marked with dynamic instructions like *p* and *cresc.*. Large white markings, including a circle, a triangle, and a cross, are overlaid on the music, particularly around the vocal entries and harmonic changes. The vocal parts sing Latin text such as "gnus, A - gnus", "De - i, qui tol - lis pec - ca - ta, pec - ca - ta, pec - ca - ta mun - di:", and "mi-se - re - re". The score is set against a background of a large, stylized letter 'S'.

Adagio
Basso solo

Agnus Dei

Fg, Cor, Archi

8

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

14 [A]

Tenore

Basso I

Basso II

Coro

pec - ca - ta

di:

mi-se - re - re,

Tenore I *p*

Tenore II *p*

ta mun - di:

mi-se - re - re,

mi-se -

di:

mi-se - re - re,

mi-se -

se-re-re no - - bis.

re - re,

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

mi-se - re - re no-bis.

re - re,

mi-se-re-re no-bis. Clt

p

cresc.

27 Alto solo

Tenore solo A - - - gnus, A - - - gnus

p

34 De - i, qui tol - lis pec - ca - ta, qui _ tol - lis - ca - ta in -
gnus De - i, qui tol - lis pec - ta, pe - ca - - - ta -

40 B mi - se - re - re, mi-se - re - re, mi-se -
mun - di: mi - se - re - re, mi - se - re - re.

Coro pec - ca - ta mun - di: mi-se - re - re, mi-se - re-re.
pec - ca - ta mun - - di: mi-se - re - re, mi-se - re-re.
pec - ca - ta mun - - di: mi-se - re - re, mi-se - re-re.

47 Alto solo

re re, mi - se - re

cresc.

52

re - no - bis.

+ Fl, Ob

f ff

Fg

57

A - - - gnus, A - - - gnus e - i, qui tol lis pec - cresc.

Soli

A - - - gnus e - i, qui tol lis pec - cresc.

A - - - gnus De - i, qui tol - cresc.

gnus De - i, qui tol - cresc.

sempre cresc. f

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

sempre cresc. f

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

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

sempre cresc. f

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

sempre cresc.

67 C

ta mun di: sotto voce mi-se - re - -
ca ta mun di: mi-se - re-re, mi-se - re - re,
sotto voce
ca ta mun di: mi se - re-re, mi se - re - re,
sotto voce
ca ta pec ca ta mun-di: mi-se - re-re, mi-se - re - re,
cresc.

A - gnus De i: mi-se - re-re no - bis, mi se -
cresc.

A - gnus De i: mi-se - re-re no - bis, mi-se -
cresc.

sf

73

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

Dona nobis pacem

E
Bitte um innern und äußern Frieden:
96 Allegretto vivace

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

pizz.

103

pa *p* pa - - -
f *pp* *p* cresc. poco a poco
p cresc. poco a poco
p cresc. poco a poco
pa - - -
cresc. poco a poco
cresc. poco a poco

112

F cresc.

pa

cem, pa

cem, pa

116

cre

pa

cem, pa

cem,

rinf.

cem, do na

p

cem, do na

cem, do na

pa

cem, do na

p

cem, do na

p

Carus 40.689/03

125

G

no - bis pa - cem,

do - na

no - bis pa - cem,

do - na

no - bis pa - cem,

do - na

no - bis pa - cem, do - na

131

H

p

pa -

cem,

pa -

cem,

semper staccato

cem,

cem,

do - na, do - na, do - na,

do - na, do - na, do - na, do - na,

ff

ff

ff

ff

143

Soli

Do - - - na pa - - cem,
pa - - - pa - - -
pa - - - pa - - -

Coro

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

147

cem, cem, cem,

pa - - cem, *f* *ff*.
pa - - cem, *f* *ff*.
pa - - cem, *f* *ff*.
pa - - cem,

f Tutti *ff*

159

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

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

p più dim.

164 K Allegro assai

Timp. Va VI Vc

169 Recitativo *voce timore (ängstlich)* a tempo

Alto solo A - - - gnus De - i, qui tol-lis pec-ca-ta mun-di:
Tr cresc.

Archi

179 Tenore solo *colla voce* in tempo

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

p più cresc.

184 L ***ff***

a tempo Soprano solo ***ff*** *colla voce*

re - - - re no-bis. A - - agnus De-i: Do -
 mi-se-re-re no-bis.
 mi-se-re-re no-bis.
 mi-se-re-re no-bis.

mi-se-re-re no-bis. *a tempo* Tr ***ff*** *colla voce*

190 M **Tempo primo**

Soli

na, do na, do - na no-bis pa -
 na, do - na, do -
 na, do -
 Archi ***p*** pizz.

na no-bis pa - - - -
 cem, pa - cem,
 na no-bis pa - - - - cem, do - - - na,
 Do - + Cor stacc.
pp

202

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

206

cem, pa cresc.
pa - - - - -
do - - - - - na, cresc. do - - - - - na,
do - - - - - na, cresc. do - - - - - na,
do - - - - - na, cresc.

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

216 [N]

Coro

ff. do - - na no - - bis
do - - na no - - bis pa - -

+ Trb *sf sf sf sf*

222 *ff.* do - - na no - - b - - pa - -
pa - - na pa - - cem,
na pa - - cem,
sf sf sf sf

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

234

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

240

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

cem, ff do - na, do - na, do - na, do - na, do - na,

253

Soli

do - na pa - cem,

pa -

Coro

p

do - na pa - cem,

do - na pa - cem,

do - na pa - cem,

p

pizz.

257

P

cem,

pa - cem,

cem,

cem,

f *f*

pa - cem,

pa - cem,

pa - cem,

f f *f f*

pa - cem,

f f *f f*

261

Sheet music for orchestra and choir, page 261. The score consists of ten staves. The top six staves are for the orchestra, featuring various instruments like strings, woodwinds, and brass. The bottom four staves are for the choir, labeled "Coro". The vocal parts are in soprano, alto, tenor, and bass. The music is in common time, with a key signature of two sharps. The vocal parts sing the word "pacem" repeatedly. The orchestra parts include dynamic markings such as *p*, *f*, *sf*, *ff*, and *tr*. Large, stylized white letters "S" and "C" are overlaid on the music, with "S" at the top right and "C" in the middle left, partially obscuring the vocal parts. The bassoon part is labeled "Bassi". The section ends with a forte dynamic *ff*.

Musical score for orchestra and piano, featuring five staves of music with large white musical notes overlaid on the staves.

The score consists of five systems of music:

- System 1 (Measures 271-272):** Treble and bass staves. Dynamics: *tr*, Flute (Fl).
- System 2 (Measures 278-279):** Treble and bass staves. Dynamics: *tr*, *ff*, Legni (Legni), Archi (Archi).
- System 3 (Measures 285-286):** Treble and bass staves. Dynamics: *tr*.
- System 4 (Measures 292-293):** Treble and bass staves. Dynamics: *tr*.
- System 5 (Measures 299-300):** Treble and bass staves. Dynamics: *tr*, + Legni (+ Legni).
- System 6 (Measures 311-312):** Treble and bass staves.

The large white musical notes are overlaid on the staves, appearing as circles, ovals, and abstract shapes. These shapes vary in size and position, often covering multiple notes or rests at once. The first system has a circle and an oval. The second system has a large circle and a triangle. The third system has a large circle and a smaller circle. The fourth system has a large circle and a triangle. The fifth system has a large circle and a small circle. The sixth system has a large circle and a small circle.

317

323 R Tutti

329 Coro

335 Tr Trb Timp

340

345 [S] Soprano solo

b2

Do - - na pa - cem, pa - cem,
do - - na pa - cem, pa - cem,
do - - na pa - cem, pa - cem,
do - - na pa - cem, pa - cem,
do - - na pa - cem, pa - cem,
Tutti

f

tempo piano

350 Soli

b2

do - - na,
do - - na, do - - na,
do - - na, do - - na, do - - na,
ff

tempo piano

359

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

364 T

cem,
cem

cresc.
do - na no-bis pa
na no-bis pa

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

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

cresc.

369

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

373

Soli

espressivo

pa - cem, *espressivo* cem,

espressivo pa - cem, pa - cem,

pa - cem, pa - cem,

do - na pa - cem, **p**

na pa - cem, **p**

p Cor

sf

378 U

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

Tutti

382

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

pa - - - - cem,

386

Coro

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

390

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

V

pp do -

pp do -

p

400

cresc.

p.

na no - bis pa - cem,

do na no - bis pa - cem,

cresc.

p.

na no - bis pa - cem,

pp

cresc.

p.

do na no - bis pa - cem,

cresc.

p.

na no - bis pa - cem,

Timp

406

p.

e più p

pa - cem,

pa - cem,

p.

pa - cem, pa - cem,

p.

pa - cem, pa - cem,

pp

ppp

Timp

416

pp

pa - cem, pa - cem,

422

f

do - na pa - cem, pa - cem.

f

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

f

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

f

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

cresc.

f ben marcato

429

p

cresc.

ff

f