

# Missa semiminima

## Kyrie

Antonio Bertali

1605–1669

*Violetta prima* 1. Violine  
*Violetta seconda* 2. Violine  
*Violetta tertia* 3. Violine  
*Violetta quarta* Viola  
*Trombone primo* 1. Posaune  
*Trombone secondo* 2. Posaune  
*Trombone tertio* 3. Posaune  
*Trombone grosso* 4. Posaune  
*Canto primo* Sopran  
Ky-ri - e e -  
*Alto primo* Alt  
Ky-ri - e e -  
*Tenore primo* Tenor  
Ky-ri - e e -  
*Basso primo* Baß  
Ky-ri - e e -  
*Canto secondo* Sop.  
Ky-ri -  
*Alto secondo*  
*Tenore secondo*  
*Basso secondo* Baß  
Orgel  
Soli:  
con

4

(f)

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(f)

(Capella)

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

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

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

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

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

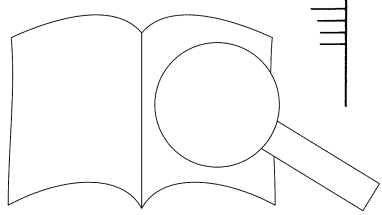
Ky-ri- e e - lei-son, e - lei - son, Ky-ri-

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

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

utti:

# 4 #

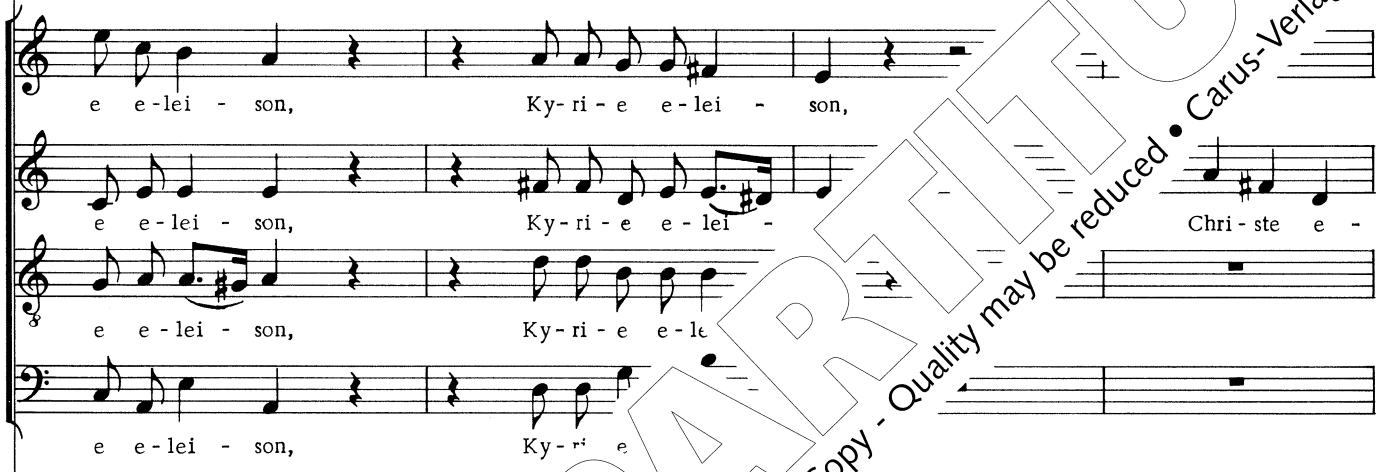


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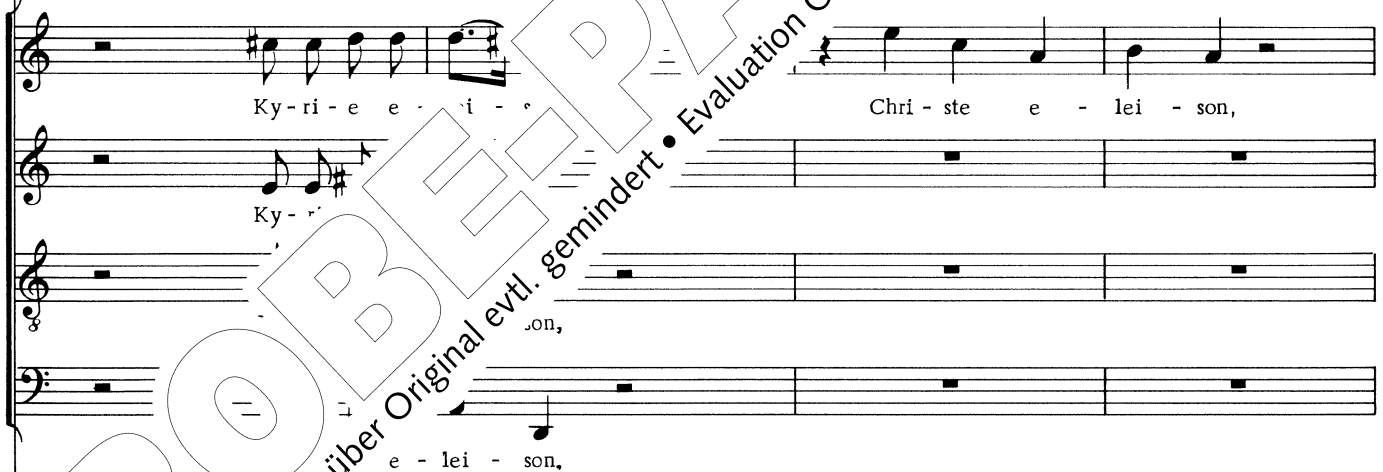
9



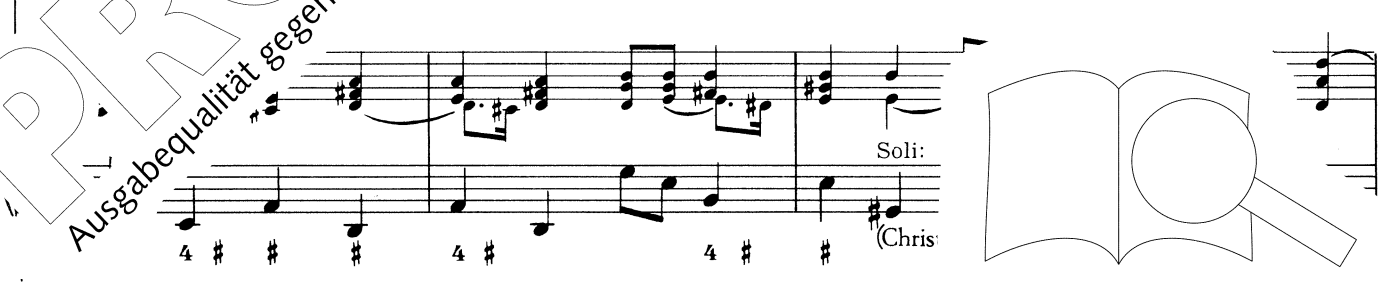
e e-lei - son, Ky-ri - e e-lei - son,  
e e-lei - son, Ky-ri - e e-lei - Chri - ste e -  
e e-lei - son, Ky-ri - e e-le  
e e-lei - son, Ky-ri - e



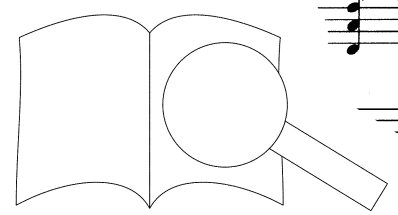
Ky-ri - e e - lei - son,  
Ky-ri - e e - lei - son,  
e - lei - son,

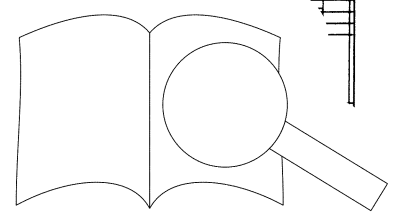


Soli:  
(Chris



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(f)

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(Capella)

Chri - ste e - lei - son, Chri -

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

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

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

ri - e e - lei - son, Chri - ste e - lei - son, (h)

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

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

Chri - ste e - lei - son,

utti

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ste e - lei - son, Ky - ri - e e - lei - son, Ky - ri - e Chri -

ste e - lei - son, Ky - ri - e e - lei - son, Chri - Chri -

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

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

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

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

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

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

4# # # 7# 6 # # #

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ste e - lei - son, Ky-ri-e e-lei-son, Ky - ri-e e-lei - son, v-ri - son.

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

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

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

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

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

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

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

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# Gloria

Et in ter-ra pax ho - mi - ni - bus bo-nae, bo-nae vo-lun-ta - nis  
- da - mus  
Lau - da - mus  
Lau - da - mus  
(Capella)  
Et in ter-ra pax ho - mi - ni - bo - -ta-tis, vo-lun-ta - tis. Lau - da - mus  
Et in ter-ra pax - nae vo-lun-ta-tis, vo-lun-ta - tis. Lau - da - mus  
Lau - da - mus  
Lau - da - mus

(Et. .a) # # # 6 4#



Musical notation for the first system, including treble and bass staves with notes and rests. Dynamics include *(p)*.

Musical notation for the second system, including treble and bass staves with notes and rests.

te. Be-ne-di-ci-mus te. A-do-ra-mus te. Glo-ri-fi-  
 te. Be-ne-di-ci-mus te. A-do-ra-mus te. Glo-ri-fi-  
 te. Be-ne-di-ci-mus te. A-do-ra-mu. te.  
 te. Be-ne-di-ci-mus te. A-do- ca-mus te.

te. Be-ne-di-ci-mus A- Glo-ri-fi-ca-mus te.  
 te. Be-ne-di- mus te. Glo-ri-fi-ca-mus te.  
 te. do-ra-mus te. Glo-ri-fi-ca-mus te. Gra-ti-as a-gi-mus  
 te. A-do-ra-mus te. Glo-ri-fi-ca-mus te.

Musical notation for the fifth system, including piano accompaniment with chords and a graphic of an open book. Chord symbols include #, #6, 6, #6, 4.

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Do - mi - ne De - us Rex Pa -

te - us Rex coe - le - stis, De - us

ti - bi pro - pter m. - am.

#6 4 # b 6

ter om - ni - po - tens.

Do - mi - ne Fi - li u - ni - ge - ni - te, Je

Pa - ter om - ni - po - tens.

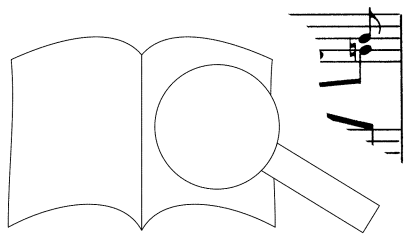
ge - ni - te, Je - su Chri - ste.

Do - mi - ne, Do - mi - ne De - us Ag - nus

Fi - li u - ni - ge - ni - te, Je - su Chri - ste.

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Musical score for the first system, featuring vocal and instrumental parts. The vocal line begins with a rest, followed by the lyrics: Qui tol - lis pec - ca - ta mun - di, mi - se - re - re. The instrumental parts include piano accompaniment and a string section.

(Capella)

Musical score for the second system, including vocal and instrumental parts. The vocal line continues with the lyrics: Qui tol - lis pec - ca - ta mun - di, mi - se - re - re. The instrumental parts continue with piano accompaniment and string accompaniment.

Fi - li - us, Fi - li - us Pa - tris

Musical score for the third system, including vocal and instrumental parts. The vocal line continues with the lyrics: Fi - li - us, Fi - li - us Pa - tris. The instrumental parts continue with piano accompaniment and string accompaniment.

lis pec - ca - ta mun - di, mi - se -

Musical score for the fourth system, including vocal and instrumental parts. The vocal line continues with the lyrics: lis pec - ca - ta mun - di, mi - se - re - re. The instrumental parts continue with piano accompaniment and string accompaniment.

De - i,

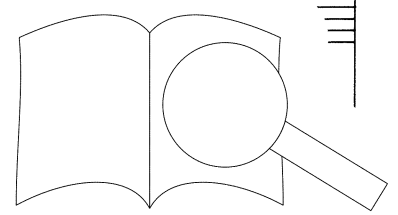
Musical score for the fifth system, including vocal and instrumental parts. The vocal line continues with the lyrics: De - i, - tris. Qui tol - lis pec - ca - ta mun - di, mi - se - re - re. The instrumental parts continue with piano accompaniment and string accompaniment.

Qui tol - lis pec - ca - ta mun - di, mi - se - re - re

Tutti:

(Qui tollis)

Musical score for the sixth system, including vocal and instrumental parts. The vocal line continues with the lyrics: (Qui tollis). The instrumental parts continue with piano accompaniment and string accompaniment.



First system of musical notation, including vocal line and piano accompaniment. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

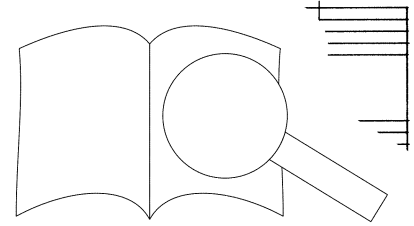
Second system of musical notation, continuing the vocal and piano parts. The piano accompaniment maintains its rhythmic pattern.

Third system of musical notation, including the vocal line and piano accompaniment. The vocal line begins with the lyrics: "no - - bis. Qui tol - lis pec-ca-ta mun-di, su - sci - pe de - pre - ca - ti - o - nem no - - stram."

Fourth system of musical notation, including the vocal line and piano accompaniment. The vocal line continues with: "re-re no - bis. Qui tol - lis pec-ca-ta mun-di, su - sci - pe de - pre - ca - ti - o - nem no - - stram."

Fifth system of musical notation, including the vocal line and piano accompaniment. The vocal line continues with: "re-re no - bis. Qui tol - lis pec-ca-ta mun-di, su - sci - pe de - pre - ca - ti - o - nem no - - stram."

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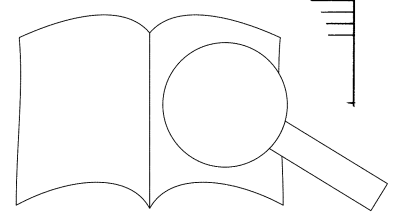


se - des ad de - xte - ram Pa - tris, mi - se - re - re, mi - se - re - re

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

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

6 7 6 6 5 #



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First system of musical notation, featuring a vocal line with a fermata and piano accompaniment.

Second system of musical notation, primarily piano accompaniment with dynamic markings *(p)*.

Third system of musical notation, including a vocal line with lyrics: *Do-mi-nus, tu so-lus Al-tis-si-mus, Je-su C*

Do-mi-nus, tu so-lus Al-tis-si-mus, Je-su C

Fourth system of musical notation, primarily piano accompaniment.

Cum San

Fifth system of musical notation, including a vocal line with lyrics: *Do-mi-nus je-su Chri-ste.*

Do-mi-nus

je-su Chri-ste.

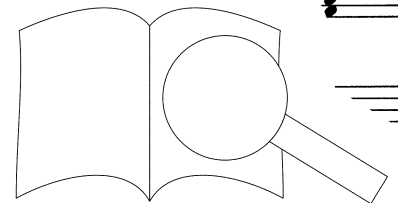
Sixth system of musical notation, primarily piano accompaniment.

D-

-si-mus, Je-su Chri-ste.

Seventh system of musical notation, primarily piano accompaniment.

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Musical notation for the first system, including vocal line and piano accompaniment.

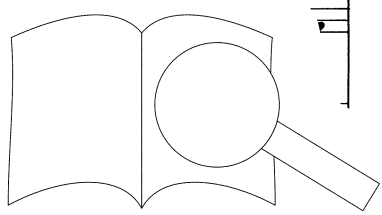
Musical notation for the second system, including vocal line and piano accompaniment.

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

cto Spi-ri-tu in glo-ri-a De-i Pa-tris, De-i Pa-tris,

cto Spi-ri-tu in glo-ri-a De-i Pa-tris, De-i Pa-tris,

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First system of musical notation, including vocal and piano parts. Dynamics include *(f)*.

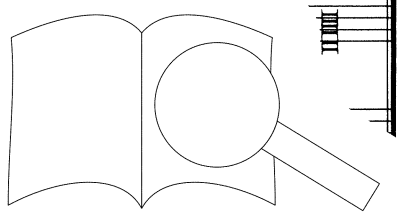
Second system of musical notation, including vocal and piano parts. Dynamics include *(f)*.

Third system of musical notation, including vocal and piano parts with lyrics: "men, a - - - - men, a men." Dynamics include *(f)*.

Fourth system of musical notation, including vocal and piano parts with lyrics: "men, a - - - - men, a men." Dynamics include *(f)*.

Fifth system of musical notation, including vocal and piano parts with lyrics: "men, a - - - - men, a men." Dynamics include *(f)*.

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# Credo

Adagio\*

Musical notation for the first system, featuring four staves with rests.

Musical notation for the second system, featuring four staves with rests and piano markings (p) in the lower staves.

Adagio\*

Musical notation for the third system, featuring a vocal line with lyrics and three accompaniment staves.

Pa - trem omni-po-ten - tem, fa - cto-rem coe - li et ter - rae.

Musical notation for the fourth system, featuring a vocal line with lyrics and three accompaniment staves.

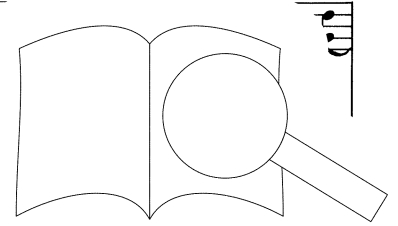
Pa - trem omni-po-ten - tem, f - r - rae.

Musical notation for the fifth system, featuring a vocal line with lyrics and three accompaniment staves.

Vi - si - bi - li - um omni-um et in - vi - si -

Musical notation for the sixth system, featuring a vocal line with lyrics and three accompaniment staves.

\*siehe Vo. t



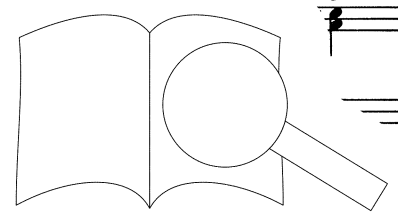
Et in u - num Do - mi - num, Je - su - m

i - um De - i u - ni - ge - ni - tum.

Et ex

Et ex

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# 6## 7 6 #

8

(Capella)

De - um de De - o, lu - men de lu - mi - ne, De - um ve - rum de  
 De - um de De - o, lu - men de lu - mi - ne, De - um ve - rum de  
 Pa - tre na - tum an - te o - mni - a sae - cu - la. De - um de De - o, lu - men de lu - mi - ne, De - um ve - rum de  
 De - um de De - o, lu - men de lu - mi - ne, De - um ve - rum de

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

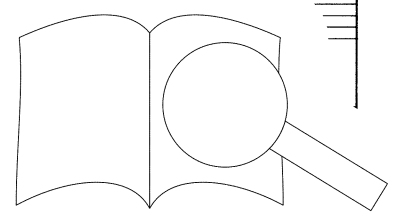
Pa - tre na - tur

Tutti:  
 (Deum de Deo)

6 6 6 4 # # #

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De-o ve - ro.

De-o ve - ro. Ge - ni - tum, non fa - ctum, con - sub - stan - ti - a

De-o ve - ro.

De-o ve - ro.

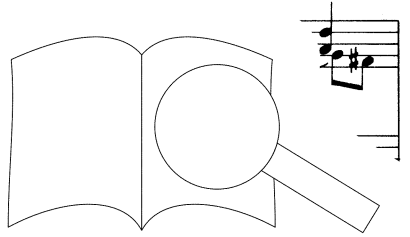
De-o ve - ro.

De-o ve - ro.

De-o ve

Soli:

4 # #6 # 6 4#



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Musical score for the first system, consisting of four staves with rests.

Musical score for the second system, consisting of four staves with notes.

Musical score for the third system, consisting of four staves with notes and rests.

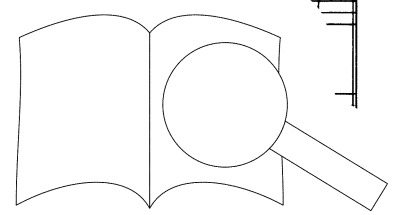
sunt.

Musical score for the fourth system, consisting of four staves with notes and rests.

Qui pro - pter nos h  
stram sa - lu - tem de scen - dit de coe - lis.

Musical score for the fifth system, consisting of four staves with notes and rests.

6 6 # #



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(Capella)

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

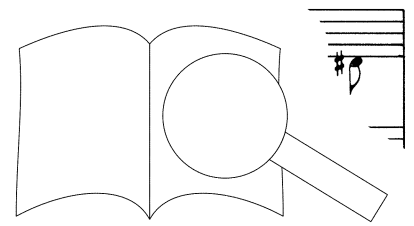
(Capella)

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

(Et incarnatus)

4 # #

6 #



*piano*

*piano*

ne et ho - mo fa - - - - ctus est, et ho

*piano*

ne et ho - mo fa - ctus est, et ho

ne et ho - mo fa - ctus est, et ho - mo fa - ctus est.

ne et ho - mo fa - ctus est, et ho - mo fa - ctus est.

ne et ho - mo fa - ctus est, et ho - mo fa - ctus est.

ne et ho - mo fa - ctus est, et ho - mo fa - ctus est.

ne et ho - mo fa - ctus est, et ho - mo fa - ctus est.

*piano*

ne et ho - mo fa - ctus est, et ho - mo fa - ctus est.

ne et ho - mo fa - ctus est, et ho - mo fa - ctus est.

ne et ho - mo fa - ctus est, et ho - mo fa - ctus est.

ne et ho - mo fa - ctus est, et ho - mo fa - ctus est.

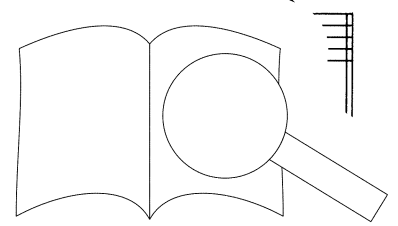
ne et ho - mo fa - ctus est, et ho - mo fa - ctus est.

ne et ho - mo fa - ctus est, et ho - mo fa - ctus est.

*piano*

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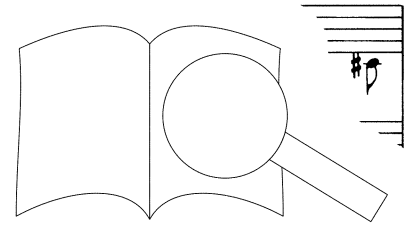
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Cru-ci-fi-xus e - ti-am pro no - bis sub Pon - ti - o Pi - la - to - t æ - pul - tus

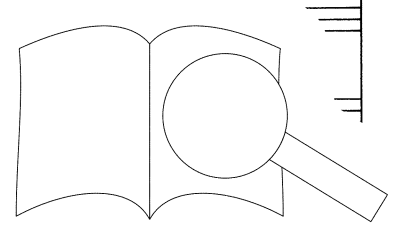
*Soli*  
 (cifixus)  
 6 #6 6 #6 4 # #



est.

Et re - sur - re - xit ter - ti - dum scrip - tu - ras.

Et as -



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Et i - te - rum ven - tu - rus est cum glo - ri - a

Et i - te - rum ven - tu - rus est cum glo - ri - a

Et i - te - rum ven - tu - rus est cum glo - ri - a

Et i - te - rum ven - tu - rus est cum glo - ri - a

et ad de - xte - ram Pa - tris. Et i - te - rum ven - tu - rus est cum glo - ri - a

Tutti:  
(Et iterum)

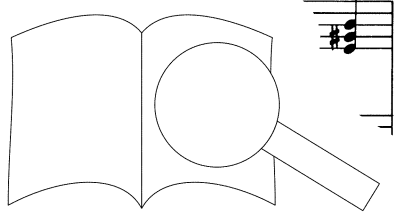
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ju - di - ca - re vi - vos et mor - tu - os. Cu - jus re - gni non e - rit fi - nis.

ju - di - ca - re vi - vos et mor - tu - os. Cu - jus re - gni non e - rit fi - nis.

ju - di - ca - re vi - vos et mor - tu - os. Cu - jus re - gr - nis, non e - rit fi - nis.

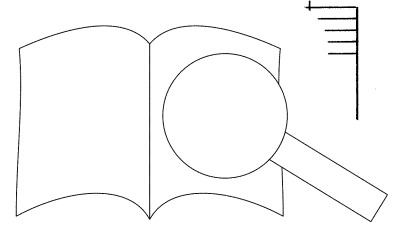
ju - di - ca - re vi - vos et mor - tu - os. Cu - jus re - gni non e - rit fi - nis.

ju - di - ca - re vi - vos et mor - tu - os. Cu - jus re - gni non e - rit fi - nis.

ju - di - ca - re vi - vos Cu - jus re - gni non e - rit fi - nis.

ju - di - ca - re Cu - jus re - gni non e - rit fi - nis.

ju - tu - os. Cu - jus re - gni non e - rit fi - nis.



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42 schietto(=schlicht,einfach)

(p) schietto

(p)

(p)

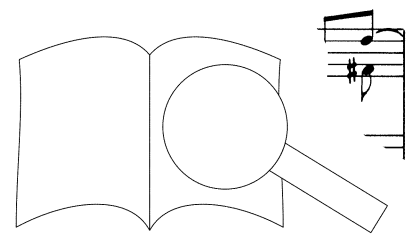
(p)

Et in Spi - ri - tum San - ctum Do - mi - num et vi - ri - ex Pa - tre Fi - li - o - que pro -

Sol.

(p) spiritum)

6 # # 4 3

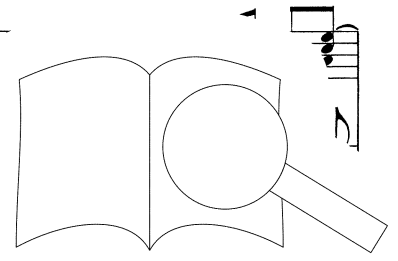


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(b)  
 Qui cum Pa - tre et Fi - li-o si - mul a - do - ra - - tur et c  
 ce - dit.

Qui cum Pa - tre et Fi - tur et con-glo - ri - fi - ca - tur, qui lo -  
 Qui cum Pa - tre - ra - tur et con-glo - ri - fi - ca - tur, qui lo -  
 Qui cur - mul a - do - ra - tur et con-glo - ri - fi - ca - tur, qui lo -



4 # # b 6 6 6 7 6

Musical score for the first system, including vocal line and piano accompaniment. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

Musical score for the second system, including vocal line and piano accompaniment. The piano part continues with the same accompaniment pattern.

(Capella)

cu-tus est per Pro-phe - tas, Et u-nam san - ctam ca-tho - li - cle - si -

Et u-nam san - ctam ca - et li-cam Ec-cle - si -

Et u-nam san - ctam ca - po - sto - li - cam Ec - cle - si -

Et u-nam san - ctam ca - po - sto - li - cam Ec - cle - si -

cu-tus est per Pro-phe - Et u-nam san - ctam ca - tho - li - cam et a - po - sto - li - cam Ec - cle - si -

cu-tus est per Pro - an - ctam ca - tho - li - cam et a - po - sto - li - cam Ec - cle - si -

cu-tus es - et u-nam san - ctam ca - tho - li - cam et a - po - sto - li - cam Ec - cle - si -

Et u-nam san - ctam ca - tho - li - cam et a - po - sto - li - cam Ec - cle - si -

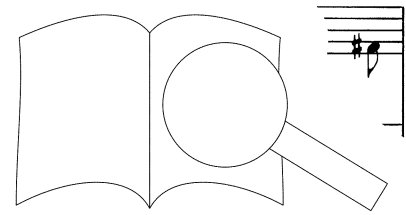
Tutti:

(Et unam)

Musical score for the third system, including vocal line and piano accompaniment. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

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Musical score for the first system, measures 1-4. It consists of four staves: two treble clefs and two bass clefs. Dynamics include (p) and (h).

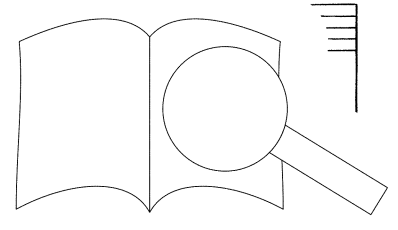
Musical score for the second system, measures 5-8. It consists of four staves: two treble clefs and two bass clefs. Dynamics include (p).

Musical score for the third system, measures 9-12. It consists of four staves: two treble clefs and two bass clefs. Dynamics include am.

Musical score for the fourth system, measures 13-16. It consists of four staves: two treble clefs and two bass clefs. Dynamics include am. Lyrics: Con - fi - te - or u - num re - mis - si - o - nem pec - ca -

Musical score for the fifth system, measures 17-20. It consists of four staves: two treble clefs and two bass clefs. Dynamics include am. Lyrics: fi - te - or u - num ba - ptis - ma in re - mis - si - o - nem pec -

Musical score for the sixth system, measures 21-24. It consists of four staves: two treble clefs and two bass clefs. Dynamics include (Confiteor). Chord symbols: 4 # 4 # #



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Musical notation for the first system, including vocal line and piano accompaniment.

Musical notation for the second system, including vocal line and piano accompaniment.

Musical notation for the third system, including vocal line and piano accompaniment.

to - - rum.

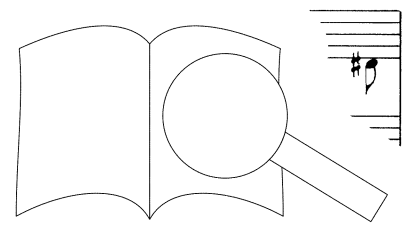
Musical notation for the fourth system, including vocal line and piano accompaniment.

ex - - ar - rec - ti - o - nem mor - tu - o

- ca - ri

Musical notation for the fifth system, including vocal line and piano accompaniment.

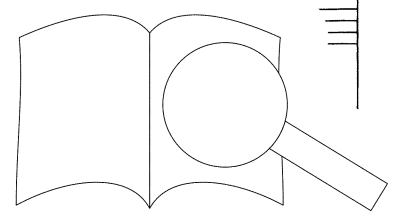
4 # #



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(Capella)

(Capella)



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First system of musical notation, featuring vocal staves and piano accompaniment.

Second system of musical notation, featuring vocal staves and piano accompaniment.

Third system of musical notation, including vocal lines with lyrics and piano accompaniment.

A - - men, a - men, a - - - r - - - men.

A - - men, a - men, a - me a - - - men.

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

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

Fourth system of musical notation, including vocal lines with lyrics and piano accompaniment.

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

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

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

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

Fifth system of musical notation, including piano accompaniment and a graphic element.

(en)

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# Sanctus

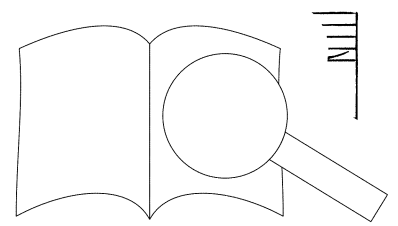
Instrumental introduction for strings and woodwinds. Dynamics include *(f)*.

Instrumental introduction for brass and lower strings. Dynamics include *(f)*.

*(Capella)*  
 San - ctus, San - ctus, San - ctus, San - ctus, Do - mi - nus De - us  
 San - ctus, San - ctus, San - ctus, San - ctus, Do - mi - nus De - us  
 San - ctus, San - ctus, San - ctus, San - ctus, Do - mi - nus De - us  
 San - ctus, San - ctus, San - ctus, San - ctus, Do - mi - nus De - us

*(Capella)*  
 Sa - ctus, San - ctus, Do - mi - nus De - us  
 San - ctus, Do - mi - nus De - us  
 ctus, San - ctus, Do - mi - nus De - us  
 ctus, San - ctus, San - ctus, Do - mi - nus De - us

Final instrumental section with figured bass notation: #6 # 6 # #6 # 4 #



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Sa - ba - oth. Ple - ni sunt coe - li et ter - ra, coe - glo - -

Sa - ba - oth. Ple - ni sunt coe - li et ter - ra et glo - -

Sa - ba - oth. Ple - ni sunt coe - li et t ter - ra glo - -

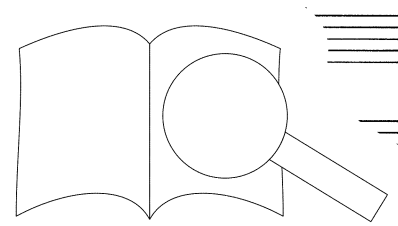
Sa - ba - oth. Ple - ni sunt coe li et ter - ra glo - -

Sa - ba - oth. Ple sunt - ra, coe - li et ter - ra

Sa - - ba - o et ter - ra, coe - li et ter - ra

Sa - . coe - li et ter - ra, coe - li et ter - ra

.e - ni sunt coe - li et ter - ra, coe - li et ter - ra



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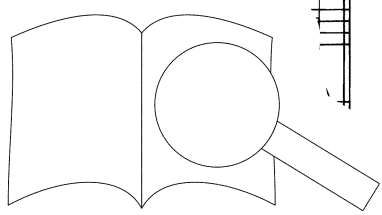
9

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

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

6 5 4 #

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13 Hosanna

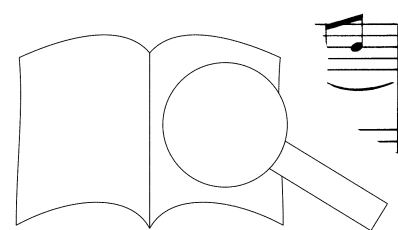
Musical score for Hosanna, measures 1-4. It features four staves of piano accompaniment. The first staff is in treble clef, and the others are in bass clef. The music is in D major and 4/4 time. Dynamics include piano (p) and piano forte (p).

Hosanna

Vocal line for Hosanna, measures 1-4. The vocal line is in treble clef. The lyrics "Ho - san - - sis," are written below the notes. Dynamics include piano (p).

Piano accompaniment for Hosanna, measures 5-8. It features four staves of piano accompaniment. The music is in D major and 4/4 time.

Musical score for Hosanna, measures 9-12. It features two staves of piano accompaniment. The first staff is in treble clef, and the second is in bass clef. The music is in D major and 4/4 time. Dynamics include piano (p).



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Musical score for the first system, including vocal line and piano accompaniment. The vocal line begins with a rest followed by a melodic phrase starting on a G4 note.

Musical score for the second system, including vocal line and piano accompaniment. The piano part features a rhythmic accompaniment with eighth notes. A dynamic marking *(p)* is present at the beginning.

Musical score for the third system, including vocal line and piano accompaniment. The vocal line has a long rest followed by the syllable "Ho".

Musical score for the fourth system, including vocal line and piano accompaniment. The vocal line continues with the syllable "sis, in ex-cel-sis,".

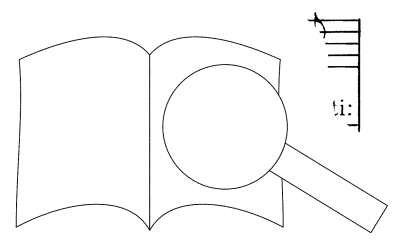
Musical score for the fifth system, including vocal line and piano accompaniment. The vocal line continues with the syllable "ia in ex-cel-sis, in ex-cel-sis,".

Musical score for the sixth system, including vocal line and piano accompaniment. The system ends with a double bar line and a sharp sign (#).

4

#6

#



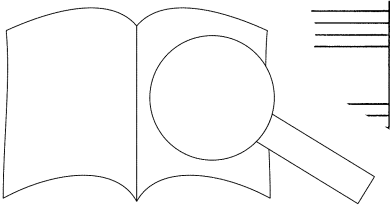
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san - - - na in ex - cel - sis, in ex - cel  
 Ho - san - - - na in ex - cel si.  
 san - - - na in ex - cel - sis,  
 Ho - san - - - sis,

(Capella)  
 Ho - san - - -  
 Ho - -  
 Ho - san - - -  
 Ho - -

5 #      b      4 #

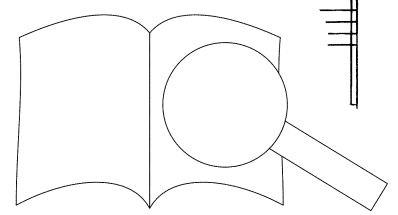


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in ex - cel - sis,  
in ex - cel - sis,  
ir. - - - sis.  
in in ex - cel - - sis,

- na in ex - cel - sis, in ex - ce' in ex - cel - - - sis.  
san - - - na in ex - cel - - sis,  
- na in - el - sis, in ex - cel - sis, in ex - cel - - sis.  
san - cel - sis, in ex - cel - - - sis.

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

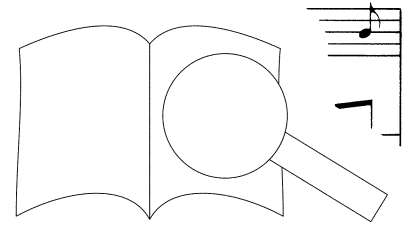
Be - ne - di - ctus, qui ve - nit, be - ne - di - ctus. qui ait in no - mi - ne

Be - ne - di - ctus, qui ve - nit, ctus, qui ve - nit, qui ve - nit in

Be - ne - be - ne - di - ctus, qui ve - nit, qui ve - nit in no - mi - ne

oli:  
-dictus)

#6 # #6



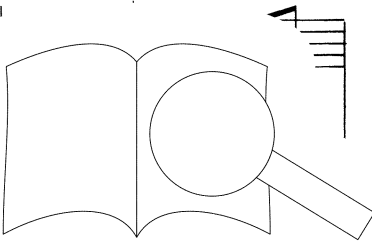
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no - mi - ne Do - - - mi - ni. Ho - san ex -

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

no - mi - ne Do - - - Ho - sa - - - na in ex -

Do - mi - ni, - mi - ni. Ho - san - - -



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

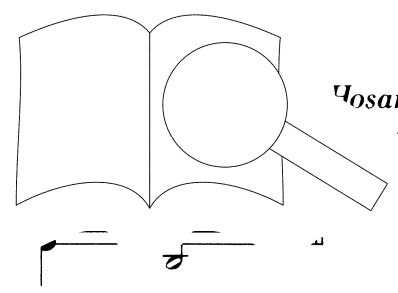
san - - - na in ex - cel - sis,

cel - sis, ho-san - na in

- - - na

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

sis, in ex - cel - - - sis.



Gosanna

3)

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# Agnus Dei

(p)

(p)

(p)

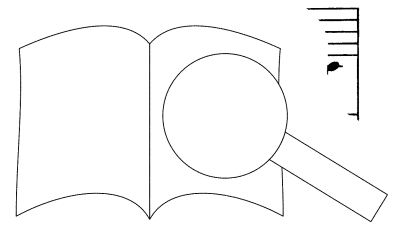
(p)

A - gnus De - i, qui tol - lis pec - ca - ta, pec - ca - ta mun - di, m'

A - gnus De - i, qui tol - lis pec - ca - ta, pec - ca - ta mi - se - re - re, mi - se - re - re no -

A - gnus De - i, qui tol - lis pec - ca - ta, pec - ca - ta mi - se - re - re no -

6 # 7 7 6 #



bis.

mi- se - re - re no - bis.

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

bis.

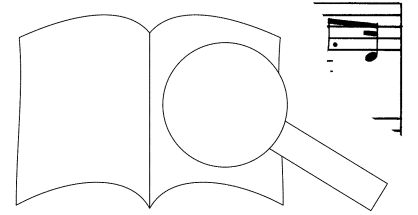
bis.

mi- se - re - re no - bis.

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

bis.

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



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9

(f)

(f)

(f)

(f)

(f)

(f)

(f)

(f)

(Capella)

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

di, mi-se-re-re no-bis, no-bis. pec-ca-ta, pec-

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

mi-se-re-re us De-i, qui tol-lis pec-ca-ta, pec-

(Capella)

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

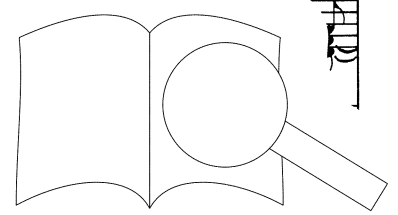
di, mi-se-re-re, bis. A-gnus De-i, qui tol-lis pec-ca-ta, pec-

re-re no-bis. A-gnus De-i, qui tol-lis pec-ca-ta, pec-

di. A-gnus De-i, qui tol-lis pec-ca-ta, pec-

Tutti:

# # # # 4 #





ca - ta mun - di, do - - na no - bis

ca - ta mun - di, do - - na no - bis pa

ca - ta mun - di, do - - na no - bis cem,

ca - ta mun - di,

ca - ta mun - di, do - - na no - bis

ca - ta mun - di,

ca - ta m'

Soli:

7 6 # 6

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(p)

(p)

(p)

(f)

(p)

(f)

do - - -

do - - -

do - - - cem,

pa - - - cem,

ois, no - bis pa - - - cem,

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

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

4 # #

6 6

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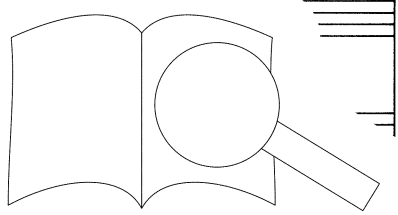
(f)   
 (f)   
 (f)   
 piano

do - - na no - bis pa - cem, pa - cer  
 - na no - bis pa - - - - cem, do - na r cem,  
 - na no - bis pa - - - - - cem pa - cem,  
 do - - - - - a - - - - - cem,

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

1.   
 6 # 6

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Musical score for page 23, featuring piano and forte dynamics and Latin lyrics. The score is arranged in a grand staff format with multiple systems. The lyrics are:

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

Dynamics include *piano* and *forte*. The score includes a large watermark: "PROBENPARTITUR".

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