









24

Ob. 1

Ob. 2

F. Hrn. 1

F. Hrn. 2

VI. I

VI. II

Vla.

Kb.

*p* Cello

*f* Basso

S.

A.

T.

B.

24

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

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

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

son, Ky - ri - e e -

24

*p*

*f*

Ob. 1  
Ob. 2  
F. Hrn. 1  
F. Hrn. 2  
VI. I  
VI. II  
Vla.  
Kb.  
S.  
A.  
T.  
B.  
Piano

31

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

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

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

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

31

*p*

*p*

*p*

*p*

*Solo*

*Solo*

*p*

38

Ob. 1

Ob. 2

F. Hrn. 1

F. Hrn. 2

VI. I

VI. II

Vla.

Kb.

S.

A.

T.

B.

38

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

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

*Solo*

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

*Solo*

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

38





51

Ob. 1 *p* *fp* *fp* *f*

Ob. 2 *p* *fp* *fp* *f*

F. Hrn. 1 *p* *fp* *fp* *f*

F. Hrn. 2 *p* *fp* *fp* *f*

VI. I *p* *fp* *fp* *f*

VI. II *p* *fp* *fp* *f*

Vla. *p* *fp* *fp* *f*

Kb. *p* *fp* *fp* *f*

S. *p* *f*  
Chri - ste e - lei - - - son, e - lei -

A. *p* *f*  
Chri - ste e - lei - - - son, e - lei -

T. *p* *f*  
Chri - ste e - lei - - - son, e - lei -

B. *p* *f*  
Chri - ste e - lei - - - son, e - lei -

51 *p* *fp* *fp* *f*

57

Ob. 1

Ob. 2

F. Hrn. 1

F. Hrn. 2

VI. I

VI. II

Vla.

Kb.

S.

A.

T.

B.

57

57

*p*

*p*

*p*

*p*

*p*

*p*

son.

son.

son.

son.

*p*



72

Ob. 1

Ob. 2

F. Hrn. 1

F. Hrn. 2

72

VI. I

VI. II

Vla.

Kb.

72

S.

A.

T.

B.

72

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

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

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

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

72

78

Ob. 1

Ob. 2

F. Hrn. 1

F. Hrn. 2

VI. I

VI. II

Vla.

Kb.

S.

A.

T.

B.

78

ste e - lei - - - - son. *Solo* Ky-ri-

ste e - lei - - - - son. *Solo* Ky-ri-

ste e - lei - - - - son.

ste e - lei - - - - son.

78

*p*

84

Ob. 1

Ob. 2

F. Hrn. 1

F. Hrn. 2

VI. I

VI. II

Vla.

Kb.

S.

A.

T.

B.

84

*p*

*p*

*p*

*p*

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

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

*Solo*

*Solo*

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

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

84



98

Ob. 1

Ob. 2

F. Hrn. 1

F. Hrn. 2

VI. I

VI. II

Vla.

Kb.

S.

A.

T.

B.

98

*p* *fp* *fp* *f*

*p* *fp* *fp* *f*

*p* *fp* *fp* *f*

*p* *fp* *fp* *f*

*p* *fp* *fp* *f*

*p* *fp* *fp* *f*

*p* *fp* *fp* *f*

*p* *fp* *fp* *f*

e - - - lei - - - son, e - lei - son, e - lei -

e - - - lei - - - son, e - lei - son, e - lei -

e - - - lei - - - son, e - lei -

e - - - lei - - - son, e - lei -

*p* *fp* *fp* *f*

*p* *fp* *fp* *f*



104

Ob. 1 *p* *pp*

Ob. 2 *p* *pp*

F. Hrn. 1 *p* *pp*

F. Hrn. 2 *p* *pp*

VI. I *p* *pp*

VI. II *p* *pp*

Vla. *p* *pp*

Kb. *p* *pp*

S. son.

A. son.

T. son.

B. son.

*p* *pp*

# Gloria

112 *Allegro vivace*

Ob. 1

Ob. 2

F. Hrn. 1

F. Hrn. 2

VI. I

VI. II

Vla.

Kb.

S.

A.

T.

B.

112

*p* *f* *p*

*p* *f* *p*

*p* *f* *p*

*p* *f* *p*

*p* *f* *p*

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

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

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

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

112

*p* *f* *p*

118

Ob. 1

Ob. 2

F. Hrn. 1

F. Hrn. 2

VI. I

VI. II

Vla.

Kb.

S.

A.

T.

B.

118

bo-nae vo-lun-ta - tis. Lau - da - mus, lau - da - mus Te, be-ne-

bo-nae vo-lun-ta - tis. Lau - da - mus, lau - da - mus Te, be-ne-

bo-nae vo-lun-ta - tis. Lau - da - mus, lau - da - mus Te, be-ne-

bo-nae vo-lun-ta - tis. Lau - da - mus, lau - da - mus Te, be-ne-

118

*f* *mp* *f* *mp* *f* *mp* *f* *mp* *f* *mp* *f* *mp* *f* *mp* *f* *mp*

Detailed description: This page of a musical score covers measures 118 to 122. It features a woodwind section with two Oboes, two Flutes, and two Horns, all playing a melodic line that starts with a forte (*f*) dynamic and ends with a piano (*p*) dynamic. The string section, including Violins I and II, Viola, and Cello, provides harmonic support with a forte (*f*) dynamic. The vocal soloists (Soprano, Alto, Tenor, and Bass) enter in measure 118 with the lyrics "bo-nae vo-lun-ta - tis. Lau - da - mus, lau - da - mus Te, be-ne-". The vocal parts are marked with forte (*f*) and mezzo-piano (*mp*) dynamics. The piano accompaniment at the bottom features a rhythmic pattern in the right hand and a more active line in the left hand, also marked with forte (*f*) and mezzo-piano (*mp*) dynamics. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4.



128

Ob. 1 *p*

Ob. 2 *p*

F. Hrn. 1 *p*

F. Hrn. 2 *p*

VI. I

VI. II

Vla.

Kb.

S. *p*  
Gra - ti - as a - gi - mus Ti - bi prop - ter mag - nam glo - ri - am Tu - am.

A. *p*  
Gra - ti - as a - gi - mus Ti - bi prop - ter mag - nam glo - ri - am Tu - am.

T. *p*  
Gra - ti - as a - gi - mus Ti - bi prop - ter mag - nam glo - ri - am Tu - am.

B. *p*  
Gra - ti - as a - gi - mus Ti - bi prop - ter mag - nam glo - ri - am Tu - am.

128

Detailed description: This page of a musical score, numbered 21, begins at measure 128. It features a variety of instruments and vocal soloists. The woodwind section includes two Oboes (Ob. 1 and Ob. 2), two French Horns (F. Hrn. 1 and F. Hrn. 2), two Violins (VI. I and VI. II), a Viola (Vla.), and a Cello (Kb.). The brass section includes a Trombone (T.) and a Bass Trombone (B.). The vocal soloists (Soprano, Alto, Tenor, and Bass) are shown with their respective parts and lyrics. The piano accompaniment is also present at the bottom of the page. The score is written in a key signature of three sharps (F#, C#, G#) and a common time signature. The dynamics are marked with *p* (piano) for several parts. The lyrics are in Latin: "Gra - ti - as a - gi - mus Ti - bi prop - ter mag - nam glo - ri - am Tu - am."





141

Ob. 1

Ob. 2

F. Hrn. 1

F. Hrn. 2

VI. I

VI. II

Vla.

Kb.

S.

A.

T.

B.

141

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

ste, Do - mi - ne De - us, Ag - nus De - i, Fi - li - us

ste, Do - mi - ne De - us, Ag - nus De - i, Fi - li - us

ste, Do - mi - ne De - us, Ag - nus De - i, Fi - li - us

ste, Do - mi - ne De - us, Ag - nus De - i, Fi - li - us

*f*







154

Ob. 1

Ob. 2

F. Hrn. 1

F. Hrn. 2

VI. I

VI. II

Vla.

Kb.

S.

A.

T.

B.

*Solo*

Qui

The musical score for page 27, measures 154-159, is written in the key of F# major (three sharps) and 4/4 time. The score includes parts for two oboes (Ob. 1 and Ob. 2), two French horns (F. Hrn. 1 and F. Hrn. 2), two violins (VI. I and VI. II), a viola (Vla.), a cello (Kb.), soprano (S.), alto (A.), tenor (T.), and bass (B.), as well as a piano accompaniment. The score begins with a measure rest in measure 154. The woodwinds and strings enter in measure 155 with various rhythmic patterns. The piano part features a prominent bass line with eighth-note patterns and chords. Dynamic markings include 'f' (forte) in measures 155, 156, and 157. A 'Solo' marking appears above the bass line in measure 159, followed by the word 'Qui' below it. The score concludes in measure 159.

160

Ob. 1

Ob. 2

F. Hrn. 1

F. Hrn. 2

VI. I

*p*

VI. II

*p*

Vla.

*p*

Kb.

*p*

S.

A.

T.

B.

*f*

tol - lis pec - ca - ta mun - di: sus - ci - pe de - pre - ca - ti - o - nem nost - ram. Qui se - des ad dext - ram

160

*p*





176

Ob. 1

Ob. 2

F. Hrn. 1

F. Hrn. 2

VI. I

VI. II

Vla.

Kb.

S.

A.

T.

B.

*p*

*f*

*mp*

*tr*

Tu so - lus Sanc - tus, Tu so - lus, Tu so - lus Do - mi - nus,

Tu so - lus Sanc - tus, Tu so - lus, Tu so - lus Do - mi - nus,

Tu so - lus Sanc - tus, Tu so - lus, Tu so - lus Do - mi - nus,

Tu so - lus Sanc - tus, Tu so - lus, Tu so - lus Do - mi - nus,

*p*

*f*

*mp*

182

Ob. 1

Ob. 2

F. Hrn. 1

F. Hrn. 2

VI. I

VI. II

Vla.

Kb.

S.

A.

T.

B.

182

Tu so - lus, Tu so - lus Al - tis - si - mus, Tu

Tu so - lus, Tu so - lus Al - tis - si - mus, Tu

Tu so - lus, Tu so - lus Al - tis - si - mus, Tu

Tu so - lus, Tu so - lus Al - tis - si - mus, Tu

182

*p* *f* *mp*

*p* *f* *mp*

*p* *f* *mp*

*f* *mp*

*f* *mp*

*mp* *f*

*p* *f* *p*

*p* *f* *p*

*p* *f* *p*

*p* *f* *p*

*f* *mp*



187

Ob. 1 *p*

Ob. 2 *p*

F. Hrn. 1 *p*

F. Hrn. 2 *p*

VI. I *f* *p*

VI. II *f* *p*

Vla. *f* *p*

Kb. *mp* *f* *p*

S. so - lus,

A. so - lus,

T. so - lus,

B. so - lus,

*f* *p*

Detailed description: This page of a musical score, numbered 33, contains measures 187 through 191. The score is arranged in a standard orchestral format. The woodwind section includes two Oboes (Ob. 1 and 2), two French Horns (F. Hrn. 1 and 2), two Violins (VI. I and VI. II), a Viola (Vla.), and a Cello (Kb.). The vocal section consists of Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The piano accompaniment is shown at the bottom. The key signature is three sharps (F#, C#, G#), and the time signature is 4/4. Dynamics are indicated by *p* (piano), *f* (forte), and *mp* (mezzo-piano). The vocalists enter in measure 187 with the word 'so - lus,'. The piano part features a rhythmic accompaniment with chords and moving lines in both hands.



198

Ob. 1 *f*

Ob. 2 *f*

F. Hrn. 1 *f*

F. Hrn. 2 *f*

VI. I *f*

VI. II *f*

Vla. *f*

Kb. *f*

S. *f*  
Cum Sanc - to Spi - ri - tu, cum Sanc - to Spi - ri - tu

A. *f*  
Cum Sanc - to Spi - ri - tu, cum Sanc - to Spi - ri - tu

T. *f*  
Cum Sanc - to Spi - ri - tu, cum Sanc - to Spi - ri - tu

B. *f*  
Cum Sanc - to Spi - ri - tu, cum Sanc - to Spi - ri - tu

198 *f*



206

Ob. 1

Ob. 2

F. Hrn. 1

F. Hrn. 2

VI. I

VI. II

Vla.

Kb.

S.

A.

T.

B.

206

*f*

in glo - ri - a Pat - ris, a - - - - men.

in glo - ri - a Pat - ris, a - - - - men.

in glo - ri - a Pat - ris, a - - - - men.

in glo - ri - a Pat - ris, a - - - - men.

*f*



216

Ob. 1

Ob. 2

F. Hrn. 1

F. Hrn. 2

VI. I

VI. II

Vla.

Kb.

S.

A.

T.

B.

216

216

coe - li et ter - rae, vi - si - bi - li - um om - ni - um et in - vi - si -

coe - li et ter - rae, vi - si - bi - li - um om - ni - um et in - vi - si -

coe - li et ter - rae, vi - si - bi - li - um om - ni - um et in - vi - si -

ceo - li et ter - rae, vi - si - bi - li - um om - ni - um et in - vi - si -

221

Ob. 1

Ob. 2

F. Hrn. 1

F. Hrn. 2

VI. I

VI. II

Vla.

Kb.

S.

A.

T.

B.

221

*f*

bi - li - um, et in u - num Do - mi - num Je - sum Chris - tum, Fi - li - um De - i u - ni - ge - ni - tum,

*f*

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

*f*

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

*f*

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

*f*





231

Ob. 1

Ob. 2

F. Hrn. 1

F. Hrn. 2

VI. I

VI. II

Vla.

Kb.

S.

A.

T.

B.

231

De - um de De - o,

De - um de De - o,

De - um de De - o,

De - um de De - o,

231

*p*

236

Ob. 1

Ob. 2

F. Hrn. 1

F. Hrn. 2

VI. I

VI. II

Vla.

Kb.

S.

A.

T.

B.

236

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 - 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 - o

236

241

Ob. 1

Ob. 2

F. Hrn. 1

F. Hrn. 2

VI. I

VI. II

Vla.

Kb.

S.

A.

T.

B.

241

ve - ro, ge - ni - tum non fac - tum con - sub - stan - ti - a - lem Pat -

ve - ro, ge - ni - tum non fac - tum con - sub - stan - ti - a - lem Pat -

ve - ro, ge - ni - tum non fac - tum con - sub - stan - ti - a - lem Pat -

ve - ro, ge - nit - tum non fac - tum con - sub - stan - ti - a - lem Pat -

241







263 *poco Adagio*

Ob. 1

Ob. 2

F. Hrn. 1

F. Hrn. 2

VI. I

VI. II

Vla.

Kb.

S.

A.

T.

B.

263 *Solo*

cen - dit de coe - - - lis. et in-car - na-tus est de Spi - ri-tu Sanc -

cen - dit de coe - - - lis.

cen - dit de coe - - - lis.

cen - dit de coe - - - lis.

263 *p*



269

Ob. 1 *p*

Ob. 2 *p*

F. Hrn. 1

F. Hrn. 2

VI. I

VI. II

Vla.

Kb.

S.  
to, na - tus ex Ma - ri - a vir - gi - ne et ho - mo fac - tus est.

A.

T.

B.

269

269

Detailed description: This page of a musical score covers measures 269 to 273. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The score includes parts for two Oboes (Ob. 1 and Ob. 2), two French Horns (F. Hrn. 1 and F. Hrn. 2), two Violins (VI. I and VI. II), Viola (Vla.), and Cello/Double Bass (Kb.). A vocal soloist (S.) has a line with lyrics: "to, na - tus ex Ma - ri - a vir - gi - ne et ho - mo fac - tus est." The vocal line begins at measure 270. There are also staves for Alto (A.), Tenor (T.), and Bass (B.) voices, which are currently silent. The piano part is at the bottom, with a treble and bass clef. Dynamics include piano (*p*) for the oboes. The number 269 is written above the first measure of several staves.

Ob. 1

Ob. 2

F. Hrn. 1

F. Hrn. 2

VI. I

VI. II

Vla.

Kb.

S.

A.

T.

B.

274

*p*

*Solo p*

*p Solo*

*Solo*

*Solo*

pro no - bis,

pro no - bis,

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

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

274

Detailed description: This page of a musical score covers measures 274 to 279. It features a woodwind section with two Oboes (Ob. 1 and 2), two Flutes (F. Hrn. 1 and 2), two Violins (VI. I and VI. II), a Viola (Vla.), and a Cello (Kb.). The woodwinds and strings play a rhythmic accompaniment of eighth notes. The vocal soloists (Soprano, Alto, Tenor, and Bass) enter in measure 274 with the lyrics 'Cru - ci - fi - xus e - ti - am, e - ti - am pro no - bis, cru - ci - fi - xus e - ti - am, pro no - bis'. The Soprano and Alto parts are marked 'Solo p' and 'p Solo' respectively. The Tenor and Bass parts are marked 'Solo'. The score concludes in measure 279 with a final chord.



285

Ob. 1  
*cresc.* *f* *decresc.*

Ob. 2  
*cresc.* *f* *decresc.*

F. Hrn. 1  
*cresc.* *f* *decresc.*

F. Hrn. 2  
*cresc.* *f* *decresc.*

VI. I  
*cresc.* *f* *decresc.* *cresc.*

VI. II  
*cresc.* *f* *decresc.* *cresc.*

Vla.  
*cresc.* *f* *decresc.* *cresc.*

Kb.  
*cresc.* *f* *decresc.* *cresc.*

S.  
*Tutti p cresc.* *f* *decresc.*  
 cru-ci - fi - xus e - ti-am pro no - bis sub Pon - ti-o Pi-la-to, pas - sus, pas - sus pro

A.  
*Tutti p cresc.* *f* *decresc.*  
 cru-cu - fi - xus e - ti-am pro no - bis sub Pon - ti-o Pi-la-to, pas - sus, pas - sus pro

T.  
*Tutti p cresc.* *f* *decresc.*  
 cru-ci - fi - xus e - ti-am pro no - bis sub Pon - ti-o Pi-la-to, pas - sus, pas - sus pro

B.  
*Tutti p cresc.* *f* *decresc.*  
 cru-ci - fi - xus e - ti-am pro no - bis sub Pon - ti-o Pi-la-to pas - sus, pas - sus pro

285  
*cresc.* *f* *decresc.* *cresc.*

292 *Moderato*

Ob. 1 *f* *pp* *smorzando*

Ob. 2 *f* *pp* *smorzando*

F. Hrn. 1 *f* *pp* *smorzando* *p*

F. Hrn. 2 *f* *pp* *smorzando* *p*

VI. I *f* *p* *smorzando* *p*

VI. II *f* *p* *smorzando* *p*

Vla. *f* *p* *smorzando* *p*

Kb. *f* *p* *smorzando* *p*

S. *f* *smorzando*  
no - bis, pas - sus et se - pul - tus est.

A. *f* *smorzando*  
no - bis, pas - sus et se - pul - tus est.

T. *f* *smorzando*  
no - bis, pas - sus et se - pul - tus est.

B. *f* *smorzando*  
no - bis, pas - sus et se - pul - tus est.

292 *f* *p* *smorzando* *p*

299 *p*

Ob. 1

Ob. 2

*p*

299

F. Hrn. 1

F. Hrn. 2

299

VI. I

VI. II

Vla.

Kb.

299 *Solo*

S.

Et re - sur - re - xit ter - ti - a di - e se - cun - dum scrip - tu - ras, et

299 *Solo*

A.

Et re - sur - re - xit ter - ti - a di - e se - cun - dum scrip - tu - ras, et

T.

8

B.

299

Piano



311

Ob. 1

Ob. 2

F. Hrn. 1

F. Hrn. 2

311

VI. I

VI. II

Vla.

Kb.

311

S.

et i - te - rum ven - tu - rus est ju - di - ca - re vi - vos et mor - tu - os.

A.

et i - te - rum ven - tu - rus est ju - di - ca - re vi - vos et mor - tu - os.

T.

8

et i - te - rum ven - tu - rus est ju - di - ca - re vi - vos et mor - tu - os.

B.

et i - te - rum ven - tu - rus est ju - di - ca - re vi - vos et mor - tu - os.

311



315

Ob. 1

Ob. 2

F. Hrn. 1

F. Hrn. 2

VI. I

VI. II

Vla.

Kb.

S. *Solo*

A.

T.

B.

315

*p*

*p*

*p*

*p*

Cre - do in Spi-ri-tum Sanc - tum Do - mi - num et u - nam sanc - tam

*p*

Detailed description: This page of a musical score, numbered 57, contains measures 315 through 320. The score is for a symphony orchestra and a vocal soloist. The woodwind section includes two Oboes (Ob. 1 and 2), two French Horns (F. Hrn. 1 and 2), two Violins (VI. I and VI. II), a Viola (Vla.), and a Cello (Kb.). The vocal soloist (S.) has a solo part with lyrics: "Cre - do in Spi-ri-tum Sanc - tum Do - mi - num et u - nam sanc - tam". The vocal line starts with a fermata on the first note. The piano accompaniment (Piano) is marked *p* and features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The score is written in a standard musical notation style with a clean, professional layout.

321

Ob. 1

Ob. 2

F. Hrn. 1

F. Hrn. 2

VI. I

VI. II

Vla.

Kb.

S.

A.

T.

B.

321

ec - cle-si-am ca - tho-li-cam, sanc - - - to - rum com - mu - ni - o - nem.

Detailed description: This page of a musical score, numbered 58, contains measures 321 through 326. The score is for a symphony orchestra and a vocal soloist. The woodwind section includes two oboes (Ob. 1 and 2), two French horns (F. Hrn. 1 and 2), two violins (VI. I and VI. II), a viola (Vla.), and a cello (Kb.). The vocal soloist (S.) has a line with Latin lyrics: "ec - cle-si-am ca - tho-li-cam, sanc - - - to - rum com - mu - ni - o - nem." The vocal line begins with a sixteenth-note run. The vocal soloist's part is followed by staves for Alto (A.), Tenor (T.), and Bass (B.), all of which are currently silent. The string section (Vla. and Kb.) provides a rhythmic accompaniment with quarter and eighth notes. The woodwinds have various melodic and harmonic parts, with the oboes and French horns playing sustained notes. The violins and violas play rhythmic patterns, while the cello plays a steady bass line. The piano part at the bottom of the page features a complex texture with chords and moving lines in both hands.



333

Ob. 1

Ob. 2

F. Hrn. 1

F. Hrn. 2

333

VI. I

VI. II

Vla.

Kb.

333

S.

A.

T.

B.

333

u - num bap - tis - ma in re - mis - si - o - nem pec - ca - to - rum

u - num bap - tis - ma in re - mis - si - o - nem pec - ca - to - rum

u - num bap - tis - ma in re - mis - si - o - nem pec - ca - to - rum

u - num bap - tis - ma in re - mis - si - o - nem pec - ca - to - rum

339

Ob. 1

Ob. 2

F. Hrn. 1

F. Hrn. 2

VI. I

VI. II

Vla.

Kb.

S.

A.

T.

B.

339

*f*

*p*

*f*

*p*

*cresc.*

*cresc.*

*cresc.*

*f*

*p*

*f*

*p*

*cresc.*

*f*

*Solo*

*Solo*

*Solo*

*Solo*

*f*

*p*

et ex - pec - to re - sur - rec - ti - o - nem mor - tu - o - rum et vi - tam, et vi - tam ven -

et ex - pec - to re - sur - rec - ti - o - nem mor - tu - o - rum et vi - tam, et vi - tam ven -

et ex - pec - to re - sur - rec - ti - o - nem mor - tu - o - rum et vi - tam ven -

et ex - pec - to re - sur - rec - ti - o - nem mor - tu - o - rum et vi - tam,

*f*

*p*

345

Ob. 1

Ob. 2

F. Hrn. 1

F. Hrn. 2

VI. I

VI. II

Vla.

Kb.

S.

A.

T.

B.

345

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*Tutti*

tu - ri sae-cu-li, ex - pec-to et vi - tam ven - tu - ri sae - cu-li, a - - - men.

*Tutti*

tu - ri sae-cu-li, ex - pec-to et vi - tam ven - tu - ri sae - cu-li, a - - - men.

*Tutti*

tu - ri sae-cu-li, ex - pec-to et vi - tam ven - tu - ri sae - cu-li, a - - - men.

*Tutti*

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

*f*

# Sanctus

*Larghetto*

351 *p*

Ob. 1

Ob. 2

F. Hrn. 1

F. Hrn. 2

VI. I

VI. II

Vla.

Kb.

S. *p*

A. *p*

T. *p*

B. *p*

351 *p*

Sanc - tus, Sanc - tus, Sanc - tus Do - mi - nus

Sanc - tus, Sanc - tus, Sanc - tus Do - mi - nus

Sanc - tus, Sanc - tus, Sanc - tus Do - mi - nus

Sanc - tus, Sanc - tus, Sanc - tus Do - mi - nus

*p*

358

Ob. 1

Ob. 2

F. Hrn. 1

F. Hrn. 2

VI. I

VI. II

Vla.

Kb.

*p* Cello

S.

A.

T.

B.

358

De - us, De - us Sa - ba - oth. *p* Sanc-tus, Sanc-tus

De - us, *p* De - us Sa - ba - oth. Sanc-tus, Sanc-tus

De - us, *p* De - us Sa - ba - oth. *Solo* Sanc-tus, Sanc-tus, Sanc-tus, Sanc-tus

De - us, *p* De - us Sa - ba - oth. *Solo* Sanc-tus, Sanc-tus,

358

Detailed description: This page of a musical score covers measures 358 to 365. It features a variety of instruments and vocal soloists. The woodwinds (Ob. 1 & 2, F. Hrn. 1 & 2) and strings (VI. I & II, Vla., Kb., Cello) provide a rich orchestral texture. The vocal soloists (Soprano, Alto, Tenor, Bass) enter at measure 358 with the text 'De - us, De - us Sa - ba - oth.' and 'Sanc-tus, Sanc-tus'. The score includes dynamic markings such as *p* (piano) and *Solo*. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The bottom staff shows the piano accompaniment with a steady bass line and harmonic support.







380

Ob. 1 *f*

Ob. 2 *f*

F. Hrn. 1 *f*

F. Hrn. 2 *f*

Vl. I *f* *p*

Vl. II *f* *p*

Vla. *f* *p*

Kb. *f* *p*

S. *f*

A. *f*

T. *f*

B. *f*

380

ho-san-na in ex-cel-sis.

ho-san-na in ex-cel-sis.

ho-san-na in ex-cel-sis.

ho-san-na in ex-cel-sis.

380

*f* *p*

### Benedictus

387 *Allegro*

Ob. 1 *f* *p*

Ob. 2 *f* *p*

F. Hrn. 1 *f* *p*

F. Hrn. 2 *f* *p*

VI. I *f*<sup>3</sup> *p* *fp* *fp* *fp* *f*

VI. II *f* *p* *fp* *fp* *fp* *f*

Vla. *f* *p* *fp* *fp* *fp* *p*

Kb. *f* *p* *fp* *fp* *fp* *p*

S.

A.

T.

B.

387 *f*<sup>3</sup> *p* *fp* *fp* *fp* *f*





406

Ob. 1

Ob. 2

F. Hrn. 1

F. Hrn. 2

406

VI. I

VI. II

Vla.

Kb.

406

S.

A.

T.

B.

406

be - ne - dic - tus, be - ne - dic - tus, qui

be - ne - dic - tus, be - ne - dic - tus, qui

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

411

Ob. 1

Ob. 2

F. Hrn. 1

F. Hrn. 2

VI. I

VI. II

Vla.

Kb.

S.

A.

T.

B.

411

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

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

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

411







428

Ob. 1

Ob. 2

F. Hrn. 1

F. Hrn. 2

VI. I

VI. II

Vla.

Kb.

S.

A.

T.

B.

428

*p*

*p*

*p*

*p*

*p*

*p*

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

Ho - san - an in ex - cel - sis, ho - san - na in ex - cel - sis,

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

8

*p*

Detailed description: This page of a musical score covers measures 428 to 433. It features a variety of instruments and vocal soloists. The woodwind section includes two Oboes (Ob. 1 and 2), two French Horns (F. Hrn. 1 and 2), two Violins (VI. I and VI. II), a Viola (Vla.), and a Cello (Kb.). The vocal soloists are Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The piano accompaniment is shown at the bottom. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The score begins at measure 428. The vocal parts enter in measure 429 with the lyrics 'Ho - san - na in ex - cel - sis, ho - san - na in ex - cel - sis,'. The Soprano and Alto parts have a 'p' (piano) dynamic marking. The Tenor and Bass parts enter in measure 431 with the lyrics 'Ho - san - na in ex - cel - sis, in ex - cel -'. The piano accompaniment features a melodic line in the right hand and a steady bass line in the left hand, with a 'p' dynamic marking in measure 429.



440

Ob. 1 *p* *f*

Ob. 2 *p* *f* *p*

F. Hrn. 1 *p* *f*

F. Hrn. 2 *p* *f*

VI. I *f* *p*

VI. II *f* *p*

Vla. *f* *p*

Kb. *f* *p*

S. 440  
ve - nit in no - mi - ne Do - mi - ni, in no - mi - ne Do - mi - ni,

A. 440  
ve - nit in no - mi - ne Do - mi - ni, in no - mi - ne Do - mi - ni, qui

T. 8

B. 440  
be - ne - dic - tus, qui ve - nit in no - mi - ne Do - mi - ni,

440

*f* *p*

446

Ob. 1 *p*

Ob. 2

F. Hrn. 1 *pp*

F. Hrn. 2 *pp*

VI. I

VI. II

Vla.

Kb.

S. 446  
be - ne - dic - tus, qui ve - nit in no - mi-ne

A. 446  
ve - nit in no - mi-ne Do - mi-ni, qui ve - - - - nit, in no - mi-ne

T. 8

B. 446 *p*  
in no - mi-ne

446

451

Ob. 1

Ob. 2

F. Hrn. 1

F. Hrn. 2

451

VI. I

*mf* *p*

VI. II

*p*

Vla.

Kb.

451

S.

Do - mi - ni, ho - san - na in ex - cel - sis, ho - san - na in ex - cel - sis, ho - san - na in ex -

A.

Do - mi - ni, ho - san - na in ex - cel - sis, ho - san - na in ex - cel - sis, ho - san - na in ex -

T.

8

B.

Do - mi - ni, ho - san - na in ex - cel - sis, ho - san - na in ex - cel - sis, ho - san - na in ex -

451

*mf* *p*

Detailed description: This page of a musical score covers measures 451 to 455. It features a woodwind section with two Oboes (Ob. 1, 2), two Flutes (F. Hrn. 1, 2), two Violins (VI. I, II), a Viola (Vla.), and a Cello (Kb.). The vocal soloists (Soprano, Alto, Tenor, Bass) enter in measure 451 with the text "Do - mi - ni, ho - san - na in ex - cel - sis, ho - san - na in ex - cel - sis, ho - san - na in ex -". The Soprano and Alto parts are marked *mf*, while the Bass part is marked *mf* and *p*. The woodwinds and strings provide accompaniment, with dynamic markings of *mf* and *p* in the strings and woodwinds. The score is in a key with three sharps (F#, C#, G#) and a common time signature.







# Agnus Dei

467 *Larghetto*

Ob. 1 *f* *p*

Ob. 2 *f* *p*

F. Hrn. 1 *f* *p*

F. Hrn. 2 *f* *p*

VI. I *fp* *f* *p* *f* *p*

VI. II *fp* *f* *p* *f* *p*

Vla. *fp* *f* *p* *f* *p*

Kb. *fp* *f* *p* *f* *p*

S. *p*  
Ag - nus

A.

T.

B.

Piano *fp* *f* *p* *f* *p*

475

Ob. 1

Ob. 2

F. Hrn. 1

F. Hrn. 2

VI. I

VI. II

Vla.

Kb.

S.

A.

T.

B.

475

*p* *fp* *p*

*p* *fp* *p*

*p*

*p*

*fp*

*fp*

*fp*

*fp*

De - i, qui tol - lis pec - ca - ta mun - di: mi - se - re - re, Ag - nus De - i, mi - se - re - re no - bis,

*fp*

*fp*

482

Ob. 1

Ob. 2

F. Hrn. 1

F. Hrn. 2

VI. I

VI. II

Vla.

Kb.

S.

Ag - nus, Ag-nus De - i, qui tol - lis pec - ca - ta mun - di, mi - se - re - re, Ag - nus

A.

T.

B.

482

482

Detailed description: This page of a musical score covers measures 482 to 486. The key signature is three sharps (F#, C#, G#). The score includes parts for two oboes (Ob. 1, Ob. 2), two French horns (F. Hrn. 1, F. Hrn. 2), two violins (VI. I, VI. II), a viola (Vla.), a cello (Kb.), a soprano soloist (S.), and a piano. The vocal soloist part has lyrics: "Ag - nus, Ag-nus De - i, qui tol - lis pec - ca - ta mun - di, mi - se - re - re, Ag - nus". The piano accompaniment features a steady bass line and chords in the right hand.



492

Ob. 1

Ob. 2

F. Hrn. 1

F. Hrn. 2

VI. I

VI. II

Vla.

Kb.

S.

A.

T.

B.

492

*pp*

*pp*

*p*

*p*

*p*

*p*

Ag - - - nus De - i, qui tol - lis pec - ca - ta

*p*

497

Ob. 1 *p* *fp* *fp*

Ob. 2 *p* *fp* *fp*

F. Hrn. 1 *p*

F. Hrn. 2 *p*

VI. I *fp* *fp*

VI. II

Vla. *fp* *fp*

Kb. *fp* *fp*

S. *fp* *fp*  
mun - di, mi - se - re - re, mi - se - re - re, Ag - nus De - i, mi - se - re - re, mi - se -

A.

T.

B.

497 *fp* *fp*

502

Ob. 1

Ob. 2

F. Hrn. 1

F. Hrn. 2

VI. I

VI. II

Vla.

Kb.

S.

A.

T.

B.

502

re - re no - bis, ag - nus De - i, do - na no - bis, no - bis pa - cem.

502

*Andane devote*

*p*

*p dolce*

*p*

*p*

*p*

*p dolce*



509

Ob. 1

Ob. 2

F. Hrn. 1

F. Hrn. 2

509

VI. I

VI. II

Vla.

Kb.

509

S. *p* Do - na no - bis pa - cem, do - na no - bis pa - cem, do - na,

A. *p* Do - na no - bis pa - cem, do - na no - bis pa - cem, do - na,

T. *p* do - na no - bis pa - cem, do - na,

B. *p* Do - na no - bis pa - cem, do - na no - bis pa - cem, do - na,

509

518

Ob. 1

Ob. 2

F. Hrn. 1

F. Hrn. 2

VI. I

VI. II

Vla.

Kb.

S.

A.

T.

B.

518

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

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

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

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

518



533

Ob. 1 *f*

Ob. 2 *f*

F. Hrn. 1 *f*

F. Hrn. 2 *f*

VI. I *p*

VI. II *p*

Vla. *p*

Kb.

S. no - bis pa - cem,

A. no - bis pa - cem,

T. no - bis pa - cem,

B. no - bis pa - cem,

533 *p*

Detailed description: This page of a musical score covers measures 533 to 537. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The score includes parts for two Oboes (Ob. 1 and Ob. 2), two French Horns (F. Hrn. 1 and F. Hrn. 2), two Violins (VI. I and VI. II), a Viola (Vla.), a Cello (Kb.), and four vocal soloists (Soprano, Alto, Tenor, Bass). The woodwinds and strings play a rhythmic accompaniment of eighth notes, while the vocalists sing the phrase 'no - bis pa - cem,'. Dynamics range from forte (f) to piano (p). Measure numbers 533 and 537 are indicated at the start of their respective staves.

540

Ob. 1 *p*

Ob. 2 *p*

F. Hrn. 1 *p*

F. Hrn. 2 *p*

540

VI. I

VI. II *p*

Vla. *p*

Kb. *p* Cello *p* Basso *p*

540

S. *p* do - na no - bis pa - cem, *p* do - na no - bis pa - cem,

A. *p* do - na no - bis pa - cem, *p* do - na no - bis pa - cem,

T. *p* do - na no - bis pa - cem, *p* do - na no - bis pa - cem,

B. *p* do - na no - bis pa - cem,

540



556

Ob. 1

Ob. 2

F. Hrn. 1

F. Hrn. 2

VI. I

VI. II

Vla.

Kb.

S.

A.

T.

B.

556

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

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

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

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

556

Detailed description: This page of a musical score covers measures 556 to 561. It features a woodwind section with two Oboes (Ob. 1 and 2), two Flutes (F. Hrn. 1 and 2), two Violins (VI. I and VI. II), a Viola (Vla.), and a Cello (Kb.). The woodwinds and strings play a melodic line starting in measure 556, marked with a piano (*p*) dynamic. The strings provide a steady accompaniment. The vocal soloists (Soprano, Alto, Tenor, and Bass) enter in measure 556 with the Latin text: "no - bis pa - cem, do - na no - bis pa - - - cem,". The score includes various musical notations such as slurs, trills (tr), and dynamic markings.

563

Ob. 1

Ob. 2

F. Hrn. 1

F. Hrn. 2

VI. I

VI. II

Vla.

Kb.

S.

A.

T.

B.

563

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

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

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

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

563