

Missa Brevis in C

Kyrie

Andante

J.N. Wozet

The musical score is arranged in a system with the following parts from top to bottom:

- Posaune 1** (Trumpet 1): Bass clef, 2/4 time. Starts with a *p* dynamic. A *Solo* marking appears in the fourth measure.
- Posaune 2** (Trumpet 2): Bass clef, 2/4 time. Starts with a *p* dynamic.
- Violine I** (Violin I): Treble clef, 2/4 time. Starts with a *p* dynamic.
- Violine II** (Violin II): Treble clef, 2/4 time. Starts with a *p* dynamic.
- Kontrabass** (Cello): Bass clef, 2/4 time. Starts with a *p* dynamic.
- Sopran** (Soprano): Treble clef, 2/4 time. Rests throughout.
- Alt** (Alto): Treble clef, 2/4 time. Rests throughout.
- Tenor** (Tenor): Treble clef, 2/4 time. Rests throughout.
- Bass** (Bass): Bass clef, 2/4 time. Rests throughout.
- Piano**: Grand staff (treble and bass clefs), 2/4 time. Starts with a *p* dynamic.

7

Pos. 1

p

Pos. 2

pp

7

VI. I

VI. II

Kb.

7

S.

p

Ky - ri - e, Ky - ri -

A.

p

Ky - ri - e, Ky - ri -

T.

p

Ky - ri - e, Ky - ri -

B.

p

Ky - ri - e, Ky - ri -

7

13

Pos. 1

Pos. 2

13

VI. I

VI. II

Kb.

13

S.

A.

T.

B.

13

The musical score consists of several staves. The top two staves are for Pos. 1 and Pos. 2, both in bass clef. The next three staves are for VI. I (Violin I), VI. II (Violin II), and Kb. (Cello), all in treble clef. The vocal soloists are S. (Soprano), A. (Alto), T. (Tenor), and B. (Bass), all in treble clef. The piano accompaniment is at the bottom, with a grand staff (treble and bass clef). The lyrics for the vocal soloists are: "e e - lei - son, e - lei - son, Ky - ri - e e -". The score includes various musical notations such as rests, notes, accidentals, and a trill (tr) in the VI. I staff.

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

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

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

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

19

Pos. 1

Pos. 2

VI. I

VI. II

Kb.

S.

A.

T.

B.

19

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 -

24

Pos. 1

Pos. 2

VI. I

VI. II

Kb.

24

S.

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

A.

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

T.

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

B.

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

24

28

Pos. 1

Pos. 2

VI. I

VI. II

Kb.

S.

A.

T.

B.

28

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

lei - son, e - lei - son,

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

lei - son, e - lei - son,

28

p

33

Pos. 1

Pos. 2

33

VI. I

VI. II

Kb.

33

S.

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

A.

8

T.

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

B.

33

44

Pos. 1

Pos. 2

44

VI. I

VI. II

Kb.

44

S.

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

A.

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

T.

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

B.

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

44

48

Pos. 1

Pos. 2

48

VI. I

VI. II

Kb.

48

S.

e - lei - son.

A.

e - lei - son.

T.

8

e - lei - son.

B.

e - lei - son.

48

52

Pos. 1

Pos. 2

VI. I

VI. II

Kb.

S.

A.

T.

B.

52

52

p

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

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

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

Ky - ri - e, Ky - ri - e

8

58

Pos. 1

Pos. 2

58

VI. I
cresc.

VI. II

Kb.

58

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

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

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

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

58

63

Pos. 1

Pos. 2

VI. I

VI. II

Kb.

S.

A.

T.

B.

63

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 -

68

Pos. 1

Pos. 2

VI. I

VI. II

Kb.

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

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

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

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

68

Piano

73

Pos. 1

Pos. 2

VI. I

VI. II

Kb.

S.

A.

T.

B.

73

lei - son,

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

lei - son,

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

73

p

79

Pos. 1

Pos. 2

79

VI. I

VI. II

Kb.

79

S.

A.

lei - son, e - lei -

T.

8

B.

lei - son, e - lei -

79

90

Pos. 1

Pos. 2

VI. I

VI. II

Kb.

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

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

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

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

90

p

pp

p

p

p

94

Pos. 1

Pos. 2

VI. I

VI. II

Kb.

S.

A.

T.

B.

94

p

Ky - ri - e e - lei - son.

p

Ky - ri - e e - lei - son.

p

8 Ky - ri - e e - lei - son.

p

Ky - ri - e e - lei - son.

94

pp

Gloria

Allegro Fresco

102

Pos. 1 *p*

Pos. 2 *p*

VI. I *p*

VI. II *p*

Kb. *p* *f* *p*

S. *p*
Et in ter - ra pax, pax, pax

A. *p*
Et in ter - ra pax, pax, pax

T. *p*
Et in ter - ra pax, pax, pax

B. *p*
Et in ter - ra pax, pax, pax

102 *p* *f* *p*

108

Pos. 1

Pos. 2

VI. I

VI. II

Kb.

108

S.

A.

T.

B.

108

f

p

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

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

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

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

108

f

p

119

Pos. 1

Pos. 2

119

VI. I

VI. II

Kb.

119

S.

A.

T.

B.

Te, be - ne - di - ci - mus Te, ad - o - ra - mus Te, glo - ri - fi -

Te, be - ne - di - ci - mus Te, ad - o - ra - mus Te, glo - ri - fi -

Te, be - ne - di - ci - mus Te, ad - o - ra - mus Te, glo - ri - fi -

Te, be - ne - di - ci - mus Te, ad - o - ra - mus Te, glo - ri - fi -

119

124

Pos. 1

Pos. 2

VI. I

VI. II

Kb.

S.

A.

T.

B.

124

ca - mus Te, gra - ti - as a - gi - mus Ti - bi prop - ter

ca - mus Te, gra - ti - as a - gi - mus Ti - bi prop - ter

ca - mus Te, gra - ti - as a - gi - mus Ti - bi prop - ter

ca - mus Te, gra - ti - as a - gi - mus Ti - bi prop - ter

128

Pos. 1

Pos. 2

VI. I

VI. II

Kb.

S.

A.

T.

B.

128

mag - nam glo - ri - am Tu - am,

mag - nam glo - ri - am Tu - am,

mag - nam glo - ri - am Tu - am,

mag - nam glo - ri - am Tu - am,

128

Detailed description of the musical score: The page contains a musical score for measures 128 to 131. The instruments and voices are arranged as follows from top to bottom: Pos. 1 (Horn), Pos. 2 (Horn), VI. I (Violin I), VI. II (Violin II), Kb. (Double Bass), S. (Soprano), A. (Alto), T. (Tenor), B. (Bass), and Piano. The key signature has one sharp (F#) and the time signature is 4/4. The vocal parts enter at measure 128 with the lyrics 'mag - nam glo - ri - am Tu - am,'. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and a more active bass line in the left hand.

132

Pos. 1

Pos. 2

VI. I

p

VI. II

p

Kb.

p

S.

p

A.

p

T.

p

B.

p

132

p

Do - mi - ne De - us, Rex coe - les - tis, De - us Pa -

Do - mi - ne De - us, Rex coe - les - tis, De - us Pa -

Do - mi - ne De - us, Rex coe - les - tis, De - us Pa -

Do - mi - ne De - us, Rex coe - les - tis, De - us Pa -

137

Pos. 1

Pos. 2

137

VI. I

VI. II

Kb.

137

S.

A.

T.

B.

ter om - ni - po - tens, Do - mi - ne Fi - li

ter om - ni - po - tens, Do - mi - ne Fi - li

8 ter om - ni - po - tens, Do - mi - ne Fi - li

ter om - ni - po - tens, Do - mi - ne Fi - li

137

142

Pos. 1

Pos. 2

142

VI. I

VI. II

Kb.

142

S.

A.

T.

B.

142

u - ni - ge - ni - te, Je - su, Je -

u - ni - ge - ni - te, Je - su, Je -

u - ni - ge - ni - te, Je - su, Je -

u - ni - ge - ni - te, Je - su, Je -

147

Pos. 1

Pos. 2

147

VI. I

VI. II

Kb.

147

S.

su Chri - - - ste, Do - mi - ne

A.

su Chri - - - ste, Do - mi - ne

T.

8 su Chri - - - ste, Do - mi - ne

B.

su Chri - - - ste, Do - mi - ne

147

152

Pos. 1

Pos. 2

152

VI. I

VI. II

Kb.

152

S.

A.

T.

B.

152

De - us, Ag - nus De - i, Fi - li - us, Fi - li - us

De - us, Ag - nus De - i, Fi - li - us, Fi - li - us

De - us, Ag - nus De - i, Fi - li - us, Fi - li - us

De - us, Ag - nus De - i, Fi - li - us, Fi - li - us

157

Pos. 1

Pos. 2

VI. I

VI. II

Kb.

S.

A.

T.

B.

157

Pat - ris. Qui tol - lis pec - ca - ta

Pat - ris. Qui tol - lis pec - ca - ta

Pat - ris. Qui tol - lis pec - ca - ta

Pat - ris. Qui tol - lis pec - ca - ta

157

161

Pos. 1

Pos. 2

161

VI. I

VI. II

Kb.

161

S.

A.

T.

B.

mun - di: sus - ci - pe de - pre - ca - ti - o - nem

mun - di: sus - ci - pe de - pre - ca - ti - o - nem

mun - di: sus - ci - pe de - pre - ca - ti - o - nem

mun - di: sus - ci - pe de - pre - ca - ti - o - nem

161

170

Pos. 1

Pos. 2

170

VI. I

VI. II

Kb.

170

S.

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

A.

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

T.

8 am Tu so - lus Sanc - tus, Tu so - lus Do - mi -

B.

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

170

176

Pos. 1

Pos. 2

VI. I

VI. II

Kb.

S.

A.

T.

B.

176

176

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

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

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

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

182

Pos. 1

Pos. 2

VI. I

VI. II

Kb.

S.

A.

T.

B.

182

so - lus Sanc - tus, so - lus, so - lus Al -

so - lus Sanc - tus, so - lus, Tu so - lus

so - lus Sanc - tus, Tu so - lus, so - lus Al -

so - lus Sanc - tus, so - lus Al - tis - si -

182

Detailed description of the musical score: The score is for page 36, starting at measure 182. It features five systems of staves. The first system contains two horn parts (Pos. 1 and Pos. 2) with whole rests. The second system contains two violin parts (VI. I and VI. II) and a double bass part (Kb.). VI. I plays a melodic line with slurs and accents, while VI. II and Kb. provide harmonic support. The third system contains four vocal parts (Soprano, Alto, Tenor, Bass) with Latin lyrics. The Soprano part ends with a dash, indicating it continues on the next page. The Alto part ends with a sharp sign, indicating a key change. The Tenor and Bass parts also end with dashes. The fourth system contains the piano accompaniment, with the right hand playing chords and the left hand playing a bass line. The score concludes with a key signature change to D major.

187

Pos. 1

Pos. 2

187

VI. I

VI. II

Kb.

p

187

S.

tis - si - mus, Je - su, Je - su Chri -

A.

Sanc - tus Al - tis - si - mus, Je - su, Je - su

T.

8 tis - si - mus, Je - su, Je - su, Je - su

B.

mus Sanc - tus, Je - su, Je - su, Je - su

187

192

Pos. 1

Pos. 2

VI. I

VI. II

Kb.

S.

A.

T.

B.

192

f

ste. Cum Sanc - to Spi - ri -

Chri - ste. Cum Sanc - to Spi - ri -

Chri - ste. Cum Sanc - to Spi - ri -

Chri - ste. Cum Sanc - to Spi - ri -

192

f

f

196

Pos. 1

Pos. 2

196

VI. I

VI. II

Kb.

196

S.

tu in glo - ri - a De - i Pat - ris,

A.

tu in glo - ri - a De - i Pat - ris,

T.

tu in glo - ri - a De - i Pat - ris,

B.

tu in glo - ri - a De - i Pat - ris,

196

Detailed description of the musical score: The page contains five systems of music. The first system (measures 196-200) features two horn parts (Pos. 1 and Pos. 2) in bass clef. The second system (measures 196-200) features two violin parts (VI. I and VI. II) in treble clef and a double bass part (Kb.) in bass clef. The third system (measures 196-200) features four vocal parts: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.), all in treble clef. The lyrics for all vocal parts are 'tu in gloria Dei Patris,'. The fourth system (measures 196-200) features a piano accompaniment with a grand staff (treble and bass clefs).

200

Pos. 1

Pos. 2

VI. I

VI. II

Kb.

S.

A.

T.

B.

200

a - men, a - men, a -

a - men, a - men, a -

a - men, a - men, a -

a - men, cum Sanc - to Spi - ri - tu, a - men, cum Sanc - to Spi -

200

Detailed description: This page of a musical score, numbered 40, contains measures 200 through 204. The score is arranged in a system with ten staves. The top two staves are for Horns (Pos. 1 and Pos. 2) in bass clef. The next three staves are for Violins (VI. I and VI. II) and Cello/Double Bass (Kb.) in treble and bass clefs. The vocal staves (S., A., T., B.) are in treble and bass clefs, with lyrics written below the notes. The bottom two staves are for the Piano accompaniment in treble and bass clefs. The tempo marking '200' appears at the beginning of the first staff and above the piano part. The lyrics for the vocal parts are: Soprano (S.): 'a - men, a - men, a -'; Alto (A.): 'a - men, a - men, a -'; Tenor (T.): 'a - men, a - men, a -'; Bass (B.): 'a - men, cum Sanc - to Spi - ri - tu, a - men, cum Sanc - to Spi -'. The piano part features a rhythmic accompaniment with eighth and sixteenth notes in the bass clef and chords in the treble clef.

205

Pos. 1

Pos. 2

205

VI. I

VI. II

Kb.

205

S.

A.

T.

B.

ri - tu, a - men,

205

209

Pos. 1

Pos. 2

VI. I

VI. II

Kb.

S.

A.

T.

B.

209

f

f

a - - - men.

209

Graduale

214 *Moderato*

Pos. 1

Pos. 2

VI. I

VI. II

Kb.

S.

A.

T.

B.

214

f

f

f

f

Lau - da-te Do - mi-num om - nes

Lau-da-te Do - mi-num om - nes gen - tes, lau-da - te, lau - da-te Do-mi-

214

f

221

Pos. 1

Pos. 2

221

VI. I

VI. II

Kb.

221

S.

A.

T.

B.

221

Lau - da-te Do - mi-num

Lau - da-te Do - mi-num om - nes gen - tes, om - nes

gen - tes, om - nes gen - tes, lau - da - te Do - mi - num,

num om - nes po - pu - li,

228

Pos. 1

Pos. 2

VI. I

VI. II

Kb.

S.

A.

T.

B.

228

om - nes gen - tes, lau - da - te Do - mi - num om - nes gen - tes, lau - da - te

gen - tes, gen - tes, lau - da - te Do - mi - num om - nes gen - tes, lau - da - te,

lau - da - te Do - mi - num om - nes ge - ntes, lau - da - te

lau - da - te Do - mi - num om - nes ge - tes, lau - da - te

228

Detailed description of the musical score: The score is for measures 228-233. It features a full orchestra and a vocal ensemble. The woodwinds (Pos. 1 and 2) and strings (VI. I, VI. II, Kb.) play a rhythmic pattern of eighth and sixteenth notes, starting with a forte (f) dynamic. The vocal parts (Soprano, Alto, Tenor, Bass) enter in measure 228 with the lyrics 'om - nes gen - tes, lau - da - te Do - mi - num om - nes gen - tes, lau - da - te'. The Soprano and Alto parts have a melodic line, while the Tenor and Bass parts provide harmonic support. The piano accompaniment consists of a rhythmic bass line and chords in the right hand.

235

Pos. 1

Pos. 2

235

VI. I

VI. II

Kb.

235

S.

A.

T.

B.

235

E - um om - nes, om - nes po - pu - li, quo - ni - am

lau - da - te, lau - da - te po - pu - li, quo - ni - am

E - um, E - um om - nes po - pu - li, quo - ni - am

E - um om - nes, om - nes po - pu - li, quo - ni - am

250

Pos. 1

Pos. 2

250

VI. I

VI. II

Kb.

250

S.

A.

T.

B.

250

p

p

p

p

p

p

ter - num. Glo - ri - a Pat - ri et Fi - li -

ter - num. Glo - ri - a Pat - ri et Fi - li -

ter - num. Glo - ri - a Pat - ri et Fi - li -

ter - num. Glo - ri - a Pat - ri et Fi - li -

p

255

Pos. 1

Pos. 2

255

VI. I

VI. II

Kb.

255

S.

A.

T.

B.

255

o et Spi - ri - tu - i Sanc - to,

o et Spi - ri - tu - i Sanc - to,

o et Spi - ri - tu - i Sanc - to,

o et Spi - ri - tu - i Sanc - to,

o et Spi - ri - tu - i Sanc - to,

261

Pos. 1

f

Pos. 2

f

261

VI. I

f

VI. II

f

Kb.

f

261 *f*

S.

si - cut e - rat in prin - ci - pi - o et nunc et sem - per

A.

f

si - cut e - rat in prin - ci - pi - o et nunc et sem - per

T.

f

8 si - cut e - rat in prin - ci - pi - o et nunc et sem - per

B.

f

si - cut e - rat in prin - ci - pi - o et nunc et sem - per

261

f

267

Pos. 1

Pos. 2

f

267

VI. I

VI. II

Kb.

267

S.

A.

T.

B.

et in sae - cu - la sae - cu - lo - rum, a - - -

et in sae - cu - la sae - cu - lo - rum, a - - -

8 et in sae - cu - la sae - cu - lo - rum, a - - -

et in sae - cu - la sae - cu - lo - rum, a - - -

267

273

Pos. 1

Pos. 2

273

VI. I

VI. II

Kb.

273

S.
men.

A.
men.

T.
8 men.

B.
men.

273

Detailed description: This page of a musical score covers measures 273 to 278. It features a full orchestral and vocal ensemble. The brass section includes two positions of trumpets (Pos. 1 and Pos. 2), two violas (VI. I and VI. II), and a trombone (Kb.). The vocal section consists of Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.), all marked 'men.'. The piano accompaniment is shown in grand staff notation. The score is written in a common time signature. Measures 273-275 show the vocalists and piano playing sustained notes, while measures 276-278 feature more active musical textures, including sixteenth-note passages in the trombone and piano.

Credo

280 *Allegretto*

Pos. 1

Pos. 2

VI. I

VI. II

Kb.

S.

A.

T.

B.

280

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

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

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

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

280

Detailed description of the musical score: The score is for measures 280-283 of a Credo. It features a variety of instruments and voices. The woodwinds (Pos. 1 and 2) play sustained notes. The strings (VI. I, VI. II, and Kb.) play a rhythmic pattern of eighth notes. The vocal parts (S., A., T., B.) sing the Latin text. The piano accompaniment provides a harmonic and rhythmic foundation. The tempo is marked 'Allegretto' and the dynamics are 'f' (forte).

284

Pos. 1

Pos. 2

284

VI. I

VI. II

Kb.

284

S.

Pat - rem om - ni - po - ten - tem,

A.

Pat - rem om - ni - po - ten - tem,

T.

8 Pat - rem om - ni - po - ten - tem,

B.

Pat - rem om - ni - po - ten - tem,

284

288

Pos. 1

Pos. 2

288

VI. I

VI. II

Kb.

288

S.

et in u-num Do-mi - num Je - sum, Je-sum Chri -

A.

et in u-num Do-mi - num Je - sum, Je-sum Chri -

T.

8 et in u-num Do-mi - num Je - sum, Je-sum Chri -

B.

et in u-num Do-mi - num Je - sum, Je-sum Chri -

288

292

Pos. 1

Pos. 2

292

VI. I

VI. II

Kb.

292

S.

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

A.

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

T.

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

B.

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

292

295

Pos. 1

Pos. 2

295

VI. I

VI. II

Kb.

295

S.

tum, et ex Pat - re na - tum

A.

tum, et ex Pat - re na - tum

T.

tum, et ex Pat - re na - tum

B.

tum, et ex Pat - re na - tum

295

298

Pos. 1

Pos. 2

VI. I

VI. II

Kb.

S.

A.

T.

B.

298

an - te om - ni - a sae - cu - la, De - um de

an - te om - ni - a sae - cu - la, De - um de

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

an - te om - ni - a sae - cu - la, De - um de

298

p

p

p

p

p

p

p

p

p

302

Pos. 1

Pos. 2

302

VI. I

VI. II

Kb.

302

S.

A.

T.

B.

302

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

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

De - o, De - um ve - rum, De - um ve - rum,

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

310

Pos. 1

Pos. 2

VI. I

VI. II

Kb.

S.

A.

T.

B.

310

na - tus est de Spi - ri - tu Sanc - to, ex Ma - ri - a vir - gi -

na - tus est de Spi - ri - tu Sanc - to, ex Ma - ri - a vir - gi -

na - tus est de Spi - ri - tu Sanc - to, ex Ma - ri - a vir - gi -

na - tus est de Spi - ri - tu Sanc - to, ex Ma - ri - a vir - gi -

310

318

Pos. 1

Pos. 2

VI. I

VI. II

Kb.

S.

A.

T.

B.

318

318

p

p

fp

p

p

p

p

fp

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

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

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

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

318

fp

322

Pos. 1

Pos. 2

322

VI. I

VI. II

Kb.

322

S.

Pon - ti - o Pi - la - to, pas - sus et se - pul - tus est.

A.

Pon - ti - o Pi - la - to, pas - sus et se - pul - tus est.

T.

8 Pon - ti - o Pi - la - to, pas - sus et se - pul - tus est.

B.

Pon - ti - o Pi - la - to, pas - sus et se - pul - tus est.

322

326

Pos. 1

p *f*

Pos. 2

p *f*

326

VI. I

p *f*

VI. II

p *f*

Kb.

p *f*

326

S.

p *f*

Et re - sur - re - xit ter - ti - a di - e se - cun - dum,

A.

p *f*

Et re - sur - re - xit ter - ti - a di - e se - cun - dum,

T.

p *f*

Et re - sur - re - xit ter - ti - a di - e se - cun - dum,

B.

p *f*

Et re - sur - re - xit ter - ti - a di - e se - cun - dum,

326

p *f*

330

Pos. 1

Pos. 2

330

VI. I

VI. II

Kb.

330

S.

A.

T.

B.

330

se - cun - dum scrip - tu - ras et as - cen - dit in coe -

se - cun - dum scrip - tu - ras et as - cen - dit in coe -

se - cun - dum scrip - tu - ras et as - cen - dit in coe -

se - cun - dum scrip - tu - ras et as - cen - dit in coe -

333

Pos. 1

Pos. 2

333

VI. I

VI. II

Kb.

333

S.

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

A.

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

T.

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

B.

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

333

336

Pos. 1

Pos. 2

VI. I

VI. II

Kb.

S.

A.

T.

B.

336

ris. Con - fi - te - or u - num bap - tis - ma

ris. Con - fi - te - or u - num bap -

ris. Con - fi - te - or u -

tis. Con - fi - te - or u - num bap - tis - ma

336

339

Pos. 1

Pos. 2

339

VI. I

VI. II

Kb.

339

S.

A.

T.

B.

339

in re-mis-si-o-nem pec-ca-to-rum et ex-pec-to re-sur-rec-ti-o-nem mor-tu-o-

tis - ma in re - mis - si - o - nem pec - ca - to -

num bap - tis - ma et ex - pec - to re - sur - rec - ti - o -

in re-mis-si-o-nem pec-ca-to-rum et ex-pec-to re-sur-rec-ti-o-nem mor-tu-o-

351

Pos. 1

Pos. 2

351

VI. I

VI. II

Kb.

351

S.

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

A.

cre - do in u - num De - um.

T.

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

B.

cre - do in u - num De - um.

351

Detailed description of the musical score: The score is for measures 351-354. It features two Trombone parts (Pos. 1 and 2) in bass clef. Two Violin parts (VI. I and VI. II) are in treble clef. A Contrabass (Kb.) part is in bass clef. Four vocal parts (Soprano, Alto, Tenor, Bass) are in treble clef, with lyrics in Latin. The piano accompaniment is at the bottom, with a treble clef for the right hand and a bass clef for the left hand. The key signature has one flat (B-flat), and the time signature is common time (C). The lyrics are: Soprano: u - num, in u - num De - um.; Alto: cre - do in u - num De - um.; Tenor: u - num, in u - num De - um.; Bass: cre - do in u - num De - um.

Offertorium

Allegro moderato

355

Pos. 1

f *p*

Pos. 2

f *p*

355

VI. I

f *p*

VI. II

f *p*

Kb.

f *p*

355

S.

A.

T.

B.

355

f *tr* *p*

358

Pos. 1

Pos. 2

358

VI. I

VI. II

Kb.

358

S.

A.

T.

B.

358

This musical score page contains measures 358 through 360. The instruments are arranged as follows: Pos. 1 (Bassoon), Pos. 2 (Bassoon), VI. I (Violin I), VI. II (Violin II), Kb. (Cello), S. (Soprano), A. (Alto), T. (Tenor), B. (Bass), and Piano. Measures 358 and 359 show the woodwinds and strings with various rhythmic patterns, while the vocalists have rests. Measure 360 features a complex piano accompaniment with a trill in the right hand and a melodic line in the left hand.

361

Pos. 1

p

Pos. 2

p

361

VI. I

VI. II

Kb.

361

S.

A.

T.

B.

361

Musical score for measures 361-363. The score includes parts for two positions of trumpets (Pos. 1 and Pos. 2), two violins (VI. I and VI. II), a double bass (Kb.), and a string quartet (Soprano, Alto, Tenor, Bass). The piano part is also present. The score is marked with a piano (*p*) dynamic. The key signature is one flat (B-flat major/D minor) and the time signature is 3/4. The score is divided into three measures. The piano part features a complex rhythmic pattern in the right hand and a steady accompaniment in the left hand.

364

Pos. 1

Pos. 2

364

VI. I

VI. II

Kb.

364

S.

A.

T.

B.

364

p

p

tr

367

Pos. 1

Pos. 2

367

VI. I

VI. II

f

p

Kb.

367

S.

A.

T.

B.

367

tr

369

Pos. 1

Pos. 2

VI. I

VI. II

Kb.

S.

A.

T.

B.

369

369

f

f

p *f* *p* *f*

p *f* *p* *f*

f

f

Solo

Cus-

Detailed description of the musical score: The score is for measures 369-371. It features a variety of instruments: two trombones (Pos. 1 and Pos. 2), two violins (VI. I and VI. II), a double bass (Kb.), four vocal parts (Soprano, Alto, Tenor, Bass), and a piano. The trombone parts play a rhythmic pattern of eighth notes, starting with a dynamic of *f*. The violin parts have a more complex melodic line, alternating between *p* and *f*. The double bass part provides a steady accompaniment with a dynamic of *f*. The vocal parts are mostly silent, with the Bass part having a *Solo* section in measure 371. The piano part has a dynamic of *f* and includes a 'Cus-' marking in measure 371.

372

Pos. 1

Pos. 2

372

VI. I

VI. II

Kb.

372

S.

A.

T.

B.

to - di, cus - to - di me Do - mi - ne de ma - nu

372

Solo

p

tr

Detailed description of the musical score: The page contains a full orchestral score for measures 372 to 374. The instruments are arranged in a standard orchestral layout: Pos. 1 and 2 (Trumpets), VI. I and VI. II (Violins), Kb. (Cello/Double Bass), S. (Soprano), A. (Alto), T. (Tenor), B. (Bass), and Piano. The vocal line (B.) has the lyrics 'to - di, cus - to - di me Do - mi - ne de ma - nu'. The piano part has a 'Solo' section starting at measure 372, featuring a trill (tr) in the right hand and a piano (p) accompaniment in the left hand. The score is in a common time signature and includes various musical notations such as rests, notes, and dynamics.

375

Pos. 1

Pos. 2

375

VI. I

VI. II

Kb.

375

S.

A.

T.

B.

pec-ca - to - ris et ab ho-mi-ni-bus in - i - quis e - ri - pe me,

375 *tr*

378

Pos. 1

Pos. 2

378

VI. I

VI. II

Kb.

pp

378

S.

A.

T.

B.

qui co - gi - ta - ve - runt sub - plan - ta - re gres - sus me - os abs - con - de - runt su - per - bi la - que - um

378

pp

381

Pos. 1

Pos. 2

381

VI. I

VI. II

Kb.

381

S.

A.

T.

8

B.

mi - hi, su-per-bi la - que-um mi - hi, su-per-bi la - que-um,

381

Detailed description of the musical score: The page contains two measures of music, numbered 381 and 382. The instruments and voices are arranged as follows from top to bottom: Pos. 1 (Bass clef), Pos. 2 (Bass clef), VI. I (Treble clef), VI. II (Treble clef), Kb. (Bass clef), S. (Treble clef), A. (Treble clef), T. (Treble clef, with an '8' below the staff), B. (Bass clef), and Piano (Grand staff). The vocal part (B.) has lyrics: 'mi - hi, su-per-bi la - que-um mi - hi, su-per-bi la - que-um,'. The piano part features a complex accompaniment with chords and arpeggios.

383

Pos. 1

Pos. 2

383

VI. I

VI. II

Kb.

383

S.

A.

T.

B.

su - per - bi la - que - um, su - per - bi la - que - um

383

The musical score for page 84, measures 383-384, is arranged in a system. The top two staves are for Pos. 1 and Pos. 2, both in bass clef. The next four staves are for VI. I, VI. II, Kb., and S. VI. I and VI. II are in treble clef, while Kb. is in bass clef. The vocal parts S., A., and T. are in treble clef and are silent. The B. part is in bass clef and has the lyrics 'su - per - bi la - que - um, su - per - bi la - que - um'. The piano part is at the bottom, with a forte (f) dynamic marking in measure 384. The score is marked with measure numbers 383 and 384.

385

Pos. 1

Pos. 2

385

VI. I *p*

VI. II

Kb.

385

S.

A.

T.

B.

mi - hi, et fu-nes ex-ten-de-runt in la-que-um, jux-ta i - ter scan - da-lum

385

Detailed description of the musical score: The page contains a musical score for measures 385, 386, and 387. The instruments and voices are arranged as follows from top to bottom: Pos. 1 (Trumpet 1), Pos. 2 (Trumpet 2), VI. I (Violin I), VI. II (Violin II), Kb. (Cello/Double Bass), S. (Soprano), A. (Alto), T. (Tenor), B. (Bass), and Piano. The key signature has one sharp (F#). The time signature is 3/4. The B. part has the lyrics: 'mi - hi, et fu-nes ex-ten-de-runt in la-que-um, jux-ta i - ter scan - da-lum'. The piano part features a complex accompaniment with many sixteenth notes and rests.

388

Pos. 1

Pos. 2

388

VI. I

f

p

VI. II

f

p

Kb.

f

p

388

S.

A.

T.

B.

tr

tr

po-su-e - runt mi - hi, po-su-e - runt mi - hi, jux-ta scanda - lum po - su -

388

f

p

391

Pos. 1

Pos. 2

391

VI. I

f

VI. II

f

Kb.

391

S.

A.

T.

8

B.

e - runt, po - su - e - runt mi - hi.

391

Detailed description of the musical score: The score is for measures 391-393. It features a woodwind section (Pos. 1 and 2), strings (VI. I, VI. II, Kb.), and vocalists (S., A., T., B.). The piano accompaniment is at the bottom. The vocal part (B.) has the lyrics 'e - runt, po - su - e - runt mi - hi.' The music is in a key with one flat (B-flat major or D minor) and a common time signature. The tempo and dynamics are not explicitly marked, but there are dynamic markings of *f* (forte) for the string parts. The piano part has a complex texture with many chords and moving lines.

394

Pos. 1

Pos. 2

394

VI. I

VI. II

Kb.

394

S.

A.

T.

B.

Di - xi Do - mi - no De - us me - us es Tu,

394

397

Pos. 1

Pos. 2

397

VI. I

VI. II

Kb.

p

397

S.

A.

T.

B.

ex - au - di Do - mi - ne vo - cem de - pre - ca - ti - o - nis mea, di -

397

p

399

Pos. 1

p

Pos. 2

p

399

VI. I

p

VI. II

Kb.

p

399

S.

A.

T.

B.

xi Do-mi - no me - o, De-us, De-us me-us es Tu, ex - au - di, ex-au-di

399

402

Pos. 1

Pos. 2

402

VI. I

VI. II

Kb.

402

S.

A.

T.

B.

vo - cem de - pre - ca - ti - o - nis me - - -

402

Detailed description of the musical score: The score is for measures 402, 403, and 404. The top two staves are for Poses 1 and 2, both in bass clef with whole rests. The Violin I and II parts are in treble clef. Violin I plays a melodic line with eighth notes and rests, ending with a *p* dynamic marking. Violin II plays a similar melodic line with chords. The Cello part is in bass clef, playing a rhythmic accompaniment. The vocal parts (Soprano, Alto, Tenor, Bass) are in treble clef, with the Bass part having lyrics. The Piano part is at the bottom, with a complex accompaniment in both hands, including arpeggiated chords and a melodic line in the right hand.

405

Pos. 1

Pos. 2

405

VI. I

VI. II

Kb.

405

S.

A.

T.

B.

405

The image shows a page of a musical score, page 92, starting at measure 405. The score is arranged in a system with multiple staves. The top two staves are for woodwinds: Pos. 1 (likely Flute) and Pos. 2 (likely Clarinet), both in bass clef. They play a sustained note with a fermata. The next two staves are for violins: VI. I and VI. II, in treble clef. They play a chord marked *f* (forte) with a fermata, followed by a melodic line marked *p* (piano) in the second measure. The keyboard part (Kb.) is in bass clef, playing a simple accompaniment. Below these are the vocal staves: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.), all in treble clef. The Soprano, Alto, and Tenor parts are silent, while the Bass part has a melodic line. At the bottom is the piano accompaniment, with the right hand playing a complex, arpeggiated figure and the left hand playing chords. The piano part includes a trill (*tr*) in the second measure.

407

Pos. 1

Pos. 2

407

VI. I

VI. II

Kb.

407

S.

A.

T.

B.

ac.

407

This musical score page contains measures 407 through 410. The instruments and parts are: Pos. 1 (Trumpet 1), Pos. 2 (Trumpet 2), VI. I (Violin I), VI. II (Violin II), Kb. (Cello/Double Bass), S. (Soprano), A. (Alto), T. (Tenor), B. (Bass), and ac. (Piano). The brass parts (Pos. 1 and 2) play a rhythmic pattern of eighth notes, starting with a rest in measure 407 and then playing a sequence of notes. The woodwinds (VI. I and VI. II) play a melodic line with eighth notes, alternating between piano (p) and forte (f) dynamics. The strings (Kb.) play a rhythmic pattern of eighth notes, starting with a rest in measure 407 and then playing a sequence of notes. The vocal parts (S., A., T., B.) are mostly silent, with a few notes in measure 410. The piano part (ac.) plays a rhythmic pattern of eighth notes, starting with a rest in measure 407 and then playing a sequence of notes. The score is written in a common time signature and features various dynamics and articulations.

Sanctus

410 *Andante*

Pos. 1

Pos. 2

410 *p*

VI. I

VI. II

p

Kb.

p

410 *p*

S.

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

p

A.

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

p

T.

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

p

B.

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

410 *p*

415

Pos. 1

Pos. 2

415

VI. I

VI. II

Kb.

415

S.

De - us Sa - ba - oth. Ple - ni sunt coe - li et ter -

A.

De - us Sa - ba - oth. Ple - ni sunt coe - li et ter -

T.

De - us Sa - ba - oth. Ple - ni sunt coe - li et ter -

B.

De - us Sa - ba - oth. Ple - ni sunt coe - li et ter -

415

421

Pos. 1

Pos. 2

VI. I

VI. II

Kb.

S.

A.

T.

B.

421

ra glo - ri - a, glo - ri - a Tu - a,

ra glo - ri - a, glo - ri - a Tu - a,

ra glo - ri - a, glo - ri - a Tu - a,

ra glo - ri - a, glo - ri - a Tu - a,

421

The musical score consists of several staves. The brass section (Pos. 1, Pos. 2, VI. I, VI. II, Kb.) plays a rhythmic pattern of quarter notes and rests, with a forte (f) dynamic marking. The vocal soloists (S., A., T., B.) sing the lyrics 'ra glo - ri - a, glo - ri - a Tu - a,' with a melodic line of quarter notes and a final half note. The piano accompaniment (421) features a bass line of quarter notes and a treble line of chords and rests.

426

Pos. 1

Pos. 2

426

VI. I

VI. II

Kb.

426

S.

A.

T.

B.

426

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

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

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

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

431

Pos. 1

Pos. 2

431

VI. I

VI. II

Kb.

431

S.

A.

T.

B.

glo - ri - a Tu - ri - a.

glo - ri - a Tu - ri - a.

glo - ri - a Tu - ri - a.

glo - ri - a Tu - ri - a.

431

434

Pos. 1

Pos. 2

434

VI. I

p

VI. II

p

Kb.

p *pp*

434

S.

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

A.

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

T.

8

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

B.

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

434

p *pp*

440

Pos. 1

p

pp

Pos. 2

p

pp

440

VI. I

VI. II

Kb.

440

S.

ho-san-na in ex-cel-sis, Sanc-tus, Sanc-tus.

A.

ho-san-na in ex-cel-sis, Sanc-tus, Sanc-tus.

T.

8 ho-san-na in ex-cel-sis, Sanc-tus, Sanc-tus.

B.

ho-san-na in ex-cel-sis, Sanc-tus, Sanc-tus.

440

Benedictus

447 *Allegretto*

The musical score for the Benedictus, measures 447-451, is arranged in a system with the following parts:

- Pos. 1:** Bass clef, starting with a forte (*f*) dynamic. The melody consists of quarter notes and rests.
- Pos. 2:** Bass clef, starting with a forte (*f*) dynamic. The melody consists of quarter notes and rests.
- VI. I:** Treble clef, starting with a forte (*f*) dynamic. The melody features eighth-note patterns and slurs.
- VI. II:** Treble clef, starting with a forte (*f*) dynamic. The part consists of eighth-note chords with slurs.
- Kb.:** Bass clef, starting with a forte (*f*) dynamic. The part consists of quarter notes.
- S., A., T., B.:** Vocal staves (Soprano, Alto, Tenor, Bass) with rests, indicating that the vocalists are silent during this section.
- Piano:** Grand staff (treble and bass clefs), starting with a forte (*f*) dynamic. The right hand plays chords, and the left hand plays a rhythmic accompaniment of quarter notes.

458

Pos. 1

Pos. 2

458

VI. I

VI. II

Kb.

458

S. *f*

A.

T.

B. *f*

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

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

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

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

458

462

Pos. 1

Pos. 2

462

VI. I

p

VI. II

p

Kb.

462

S.

Solo

- mi - ni, be - ne - dic - tus,

A.

Solo

- mi - ni, be - ne - dic - tus,

T.

8

- mi - ni,

Solo

be - ne -

B.

Solo

Do - mi - ni, be - ne -

462

466

Pos. 1

Pos. 2

466

VI. I

VI. II

Kb.

466

f Tutti

S.

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

f Tutti

A.

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

f Tutti

T.

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

f Tutti

B.

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

466

474

Pos. 1

Pos. 2

474

VI. I

VI. II

Kb.

474

S.

A.

T.

B.

no - mi - ne, in no - mi - ne, in no - mi -

no - mi - ne in no - mi - ne, in no - mi -

no - mi - ne, in no - mi - ne, in no - mi -

no - mi - ne, in no - mi - ne, in no - mi - ne,

474

478

Pos. 1

Pos. 2

VI. I

VI. II

Kb.

S.

A.

T.

B.

478

478

f

f

f

f

f

f

f

f

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

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

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

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

478

f

483

Pos. 1

Pos. 2

483

VI. I

VI. II

Kb.

483

S.

ve - nit,

A.

ve - nit,

T.

ve - nit,

B.

ve - nit,

483

487

Pos. 1

Pos. 2

VI. I

VI. II

Kb.

S.

A.

T.

B.

487

487

p

p

p

p

p

p

p

p

qui ve - nit in

p

499

Pos. 1

Pos. 2

499

VI. I

VI. II

Kb.

499

S.

A.

T.

B.

499

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

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

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

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

507

Pos. 1

Pos. 2

507

VI. I

VI. II

Kb.

507

S.

A.

T.

B.

507

f Tutti

qui ve - nit in no - mi - ne

f Tutti

qui ve - nit in no - mi - ne

Solo

8 be - ne - dic - tus, *f Tutti* qui ve - nit in no - mi - ne

Solo

be - ne - dic - tus, *f Tutti* qui ve - nit no - mi - ne

507

f

515

Pos. 1

Pos. 2

515

VI. I

VI. II

Kb.

515

S.

A.

T.

B.

515

ve - nit in no - mi - ne,

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

ve - nit in no - mi - ne,

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

519

Pos. 1

Pos. 2

519

VI. I

VI. II

Kb.

519

S.

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

A.

no - - - mi - ne Do - mi - ni.

T.

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

B.

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

519

523

Pos. 1

f

Pos. 2

f

523

VI. I

f

VI. II

f

Kb.

f

523

S.

f

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

A.

f

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

T.

f

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

B.

f

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

523

f

527

Pos. 1

Pos. 2

527

VI. I

VI. II

Kb.

527

S.

A.

T.

B.

527

p

p

p

p

p

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

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

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

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

p

531

Pos. 1

Pos. 2

531

VI. I

VI. II

Kb.

531

S.

A.

T.

B.

531

Agnus Dei

535 *Andante*

Pos. 1

Pos. 2

535

VI. I

VI. II

Kb.

535

S.

A.

T.

B.

Solo

Ag - nus De - i, qui

535

541

Pos. 1

Pos. 2

541

VI. I

VI. II

Kb.

541

S.

A.

T.

B.

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

541

545

Pos. 1

Pos. 2

545

VI. I

VI. II

Kb.

545

S.

A.

T.

B.

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

545

554

Pos. 1

Pos. 2

554

VI. I

VI. II

Kb.

554

S.

A.

T.

B.

554

re - re, mi - se - re - re, mi - se -

re - re, mi - se - re - re, mi - se -

re - re, mi - se - re - re, mi - se -

re - re, mi - se - re - re, mi - se -

558

Pos. 1

Pos. 2

558

VI. I

VI. II

Kb.

558

S.

A.

T.

B.

558

re - re no - - - bis.

p

p

p

562

Pos. 1

Pos. 2

562

VI. I

VI. II

Kb.

562

S.

A.

T.

B.

562

This musical score page contains measures 562 through 566. The instrumentation includes two positions of trumpets (Pos. 1 and Pos. 2), two violins (VI. I and VI. II), a double bass (Kb.), four vocal parts (Soprano, Alto, Tenor, Bass), and a piano. The piano part is written in grand staff notation. The brass parts (Pos. 1, Pos. 2, and Kb.) are in bass clef and contain mostly rests, with the double bass playing a rhythmic pattern in the final measure. The woodwinds (VI. I and VI. II) and vocal parts (S., A., T., B.) are in treble clef. The violin I part (VI. I) features a melodic line with sixteenth-note passages and slurs. The violin II part (VI. II) plays a sustained chord. The vocal parts (S., A., T., B.) are mostly silent, indicated by rests. The piano part (562) features a melodic line in the right hand and a bass line in the left hand, with a rhythmic pattern in the final measure.

567

Pos. 1

Pos. 2

567

VI. I

VI. II

Kb.

567

S.

A.

T.

B.

Solo

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

567

572

Pos. 1

Pos. 2

572

VI. I

VI. II

Kb.

572

S.

A.

T.

B.

mun - di, mi - se - re - re no - bis, Ag - nus De - i:

572

Detailed description of the musical score: The score is for measures 572 to 576. It features two Poses (Pos. 1 and Pos. 2) in the bass clef, which are mostly rests. The string section (Violins I and II, Cello) plays a melodic line in the right hand and a bass line in the left hand. The vocal parts (Soprano, Alto, Tenor, Bass) are mostly rests, with the Bass part having lyrics. The piano part provides harmonic accompaniment for the vocal lines.

577

Pos. 1

Pos. 2

577

VI. I

VI. II

Kb.

577

S.

A.

T.

B.

577

p *f* *f* *f*

mi - se - re - re,

mi - se - re - re,

mi - se - re - re,

f *Tutti*

mi - se - re - re,

p *f*

581

Pos. 1

Pos. 2

581

VI. I

VI. II

Kb.

581

S.

A.

T.

B.

581

mi - se - re - re, mi - se -

mi - se - re - re, mi - se -

mi - se - re - re, mi - se -

mi - se - re - re, mi - se -

mi - se - re - re, mi - se -

584

Pos. 1

Pos. 2

584

VI. I

VI. II

Kb.

584

S.

A.

T.

B.

584

re - re, mi - se - re - re no - bis, Ag - nus

re - re, mi - se - re - re no - bis, Ag - nus

re - re, mi - se - re - re no - bis, Ag - nus

re - re, mi - se - re - re no - bis, Ag - nus De - i,

fz

588

Pos. 1

Pos. 2

588

VI. I

VI. II

Kb.

588

S.

A.

T.

B.

588

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

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

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

Ag - nus De-i, mi-se-re-re no - bis.

fz

p

p

p

p

p

Allegro assai

593

Pos. 1

Pos. 2

VI. I

VI. II

Kb.

S.

A.

T.

B.

593

The musical score for page 135, measures 593-600, is arranged in a system with ten staves. The top four staves are for woodwinds: Pos. 1 (Bassoon), Pos. 2 (Clarinet), VI. I (Violin I), and VI. II (Violin II). The fifth staff is for the Cello (Kb.). The next four staves are for the vocal quartet: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The bottom two staves are for the Piano. The tempo is marked *Allegro assai*. The key signature has one flat. The score begins at measure 593. Pos. 1 and Pos. 2 play a simple rhythmic pattern. VI. I and VI. II play a melodic line with triplets. The Piano part features a complex melodic line with triplets and chords. The vocal parts are silent throughout the measures shown.

601

Pos. 1

Pos. 2

VI. I

VI. II

Kb.

S.

A.

T.

B.

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

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

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

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

601

605

Pos. 1

Pos. 2

605

VI. I

VI. II

Kb.

605

S.

A.

T.

B.

605

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

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

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

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

The musical score consists of ten staves. The first two staves are for Pos. 1 and Pos. 2, both in bass clef. The next three staves are for VI. I, VI. II, and Kb., all in treble clef. The following four staves are for vocal soloists: S. (Soprano), A. (Alto), T. (Tenor), and B. (Bass), all in treble clef. The final staff is for the piano accompaniment, with a grand staff (treble and bass clefs). The music is in 3/4 time and features a key signature of one sharp (F#). The vocal parts enter at measure 605 with the lyrics 'do - na no - bis pa - cem, pa - cem,'. The piano accompaniment features a prominent triplet of eighth notes in the bass line.

608

Pos. 1

Pos. 2

VI. I

VI. II

Kb.

S.

A.

T.

B.

608

do - na pa - cem,

608

sfz

p

611

Pos. 1

Pos. 2

611

VI. I

VI. II

Kb.

p

611

S.

p

da no - bis pa - cem, da no - bis

A.

p

da no - bis pa - cem, da no - bis

T.

p

8 da no - bis pa - cem, da no - bis

B.

p

da no - bis pa - cem, da no - bis

611

p

615

Pos. 1

Pos. 2

VI. I

VI. II

Kb.

S.

A.

T.

B.

615

615

The musical score consists of ten staves. The first four staves are for brass instruments: Pos. 1 (Bassoon), Pos. 2 (Bassoon), VI. I (Violin I), and VI. II (Violin II). The next four staves are for woodwinds and strings: Kb. (Cello/Double Bass), S. (Soprano), A. (Alto), and T. (Tenor). The final two staves are for the vocal soloists: B. (Bass) and Piano (Grand Staff). The lyrics for the vocal parts are: "pa - cem, do - na no - bis,". The score includes dynamic markings such as *f* and *f*. The tempo and meter are not explicitly stated but are implied by the notation.

pa - cem, do - na no - bis,

pa - cem, do - na no - bis,

pa - cem, do - na no - bis,

pa - cem, do - na no - bis,

618

Pos. 1

Pos. 2

VI. I

VI. II

Kb.

S.

A.

T.

B.

618

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

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

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

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

618

621

Pos. 1

Pos. 2

VI. I

VI. II

Kb.

S.

A.

T.

B.

621

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

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

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

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

621

f *p*

626

Pos. 1

Pos. 2

VI. I

VI. II

Kb.

f *p*

626

S.

cem, do - na no - bis,

A.

cem, do - na no - bis,

T.

8 cem, do - na no - bis,

B.

cem, do - na no - bis,

626

f *p*

630

Pos. 1

Pos. 2

VI. I

VI. II

Kb.

S.

A.

T.

B.

630

do - na pa - cem, do - na

do - na pa - cem, do - na

do - na pa - cem, do - na

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

630

634

Pos. 1

Pos. 2

634

VI. I

VI. II

Kb.

634

S.

A.

T.

B.

634

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

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

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

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

638

Pos. 1

Pos. 2

638

VI. I

VI. II

Kb.

638

S.

A.

T.

B.

638

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

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

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

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

641

Pos. 1

Pos. 2

641

VI. I

VI. II

Kb.

641

S.

A.

T.

B.

641

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

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

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

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

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

645

Pos. 1

Pos. 2

VI. I

VI. II

Kb.

S.

A.

T.

B.

645

no - bis pa - cem,

no - bis pa - cem,

do - na, da pa - cem,

do - na pa - cem,

645

p

6

8

Detailed description: This page of a musical score covers measures 645 to 647. It features a variety of instruments and voices. The woodwinds (Pos. 1 and Pos. 2) play simple rhythmic patterns. The strings (VI. I, VI. II, and Kb.) provide harmonic support with more complex textures. The vocal parts (S., A., T., B.) enter in measure 645 with the lyrics 'no - bis pa - cem,'. The piano accompaniment (VI. I and Kb.) is marked *p* and includes a sixteenth-note figure in the right hand and a more active bass line in the left hand. Measure numbers 645, 6, and 8 are indicated at the start of their respective staves.

648

Pos. 1

p

Pos. 2

p

648

VI. I

VI. II

p

Kb.

p

648

S.

p

da no - bis pa - cem, da no - bis

A.

p

da no - bis pa - cem, da no - bis

T.

p

da no - bis pa - cem, da no - bis

B.

p

da no - bis pa - cem, da no - bis

648

p

648

p

Detailed description: This page of a musical score covers measures 648 to 651. It features a variety of instruments and vocal soloists. The brass section includes two positions of trumpets (Pos. 1 and Pos. 2) and a trombone (Kb.), all playing a rhythmic pattern of quarter notes and eighth notes. The woodwind section consists of two violins (VI. I and VI. II) and a cello (Kb.), with the violins playing a more melodic line. The vocal soloists (Soprano, Alto, Tenor, and Bass) enter in measure 648 with the lyrics 'da no - bis pa - cem, da no - bis'. The piano accompaniment is shown at the bottom, with a right-hand part playing chords and a left-hand part playing a rhythmic pattern. The dynamic marking *p* (piano) is used throughout the score.

652

Pos. 1

Pos. 2

VI. I

VI. II

Kb.

S.

A.

T.

B.

652

652

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

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

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

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

652

f

655

Pos. 1

Pos. 2

655

VI. I

VI. II

Kb.

655

S.

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

A.

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

T.

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

B.

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

655

658

Pos. 1

Pos. 2

VI. I

VI. II

Kb.

S. *ff*

A. *ff*

T. *ff*

B. *ff*

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

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

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

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

658

Detailed description: This page of a musical score covers measures 658 to 660. It features a variety of instruments and vocal soloists. The brass section includes two positions of Trumpets (Pos. 1 and Pos. 2), two positions of Violins (VI. I and VI. II), and a Contrabass (Kb.). The vocal soloists consist of Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The piano accompaniment is shown at the bottom. The lyrics for the vocal soloists are 'do - na pa - cem, do - na no - bis pa - cem,'. The dynamic marking *ff* (fortissimo) is used for the vocal soloists and the strings. The score is written in a common time signature and a key signature with one sharp (F#).

661

Pos. 1

Pos. 2

661

VI. I

VI. II

Kb.

661

S.

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

A.

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

T.

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

B.

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

661

664

Pos. 1

Pos. 2

664

VI. I

VI. II

Kb.

664

S.

A.

T.

B.

664