

# Miserere

*Larghetto*

Georg Joseph Vogler

Violine I *con sord.* *pp* *tr*

Violine II *con sord.* *pp* *tr*

Violen *p*

Sopran *Solo*  
cun-dum mag - nam mi - se -

Alt *Solo* *tr*  
se - re - re me - i De - us et

Tenor *Solo* *tr*  
se - re - re me - i De - us, et

Bass *Solo*  
se - cun - dum mag - nam mi -

*pp*

Violoncello *pp*

Kontrabass

VI. I

VI. II

Vla.

S.  
ri - cor - di - am Tu - am, de - - - - -

A.  
se - cun - dum mul - ti - tu - di - nem mi - se - ra -

T.  
se - cun - dum mul - ti - tu - di - nem mi - se - ra -

B.  
se - ri - cor - di - am Tu - am,

Piano

Vc.

Kb.

Detailed description: This is a page of a musical score, page 2. It features nine staves. The top three staves are for Violins I and II, and Viola. The next three staves are for the vocal parts: Soprano (S.), Alto (A.), and Tenor (T.). The Bass (B.) part is on the seventh staff. The Piano accompaniment is on the eighth staff, and the Violoncello (Vc.) and Contrabasso (Kb.) parts are on the ninth and tenth staves. The score includes lyrics for the vocal parts. The key signature has one sharp (F#), and the time signature is 4/4. The music is marked with a '6' at the beginning of the first measure of each staff. The Soprano part has a trill (tr) on the second measure. The Alto and Tenor parts have lyrics: 'se - cun - dum mul - ti - tu - di - nem mi - se - ra -'. The Bass part has lyrics: 'se - ri - cor - di - am Tu - am,'. The Piano part has a trill (tr) on the final measure.



VI. I *f* *tr*

VI. II *f*

Vla. *f*

S. *Tutti*  
in - i - qui - ta - tem me - am. Amp - li - us la - va me ab

A. *Tutti* *tr*  
qui - ta - tem me - am. Amp - li - us la - va me ab

T. *Tutti*  
8 qui - ta - tem me - am. Amp - li - us la - - - va me ab

B. *Tutti*  
le in - i - qui - ta - tem me - am. Amp - li - us la - va me

*f*

Vc. *f*

Kb. *f*

22

VI. I *pp*

VI. II *pp*

Vla.

S. *Solo*  
in - i - qui - ta - te me - a et a pec - ca - to me - o mun - da me.

A. *Solo*  
in - i - qui - ta - te me - a et a pec - ca - to me - o mun - da me.

T. 8  
in - i - qui - ta - te me - a. Quo - - - - -

B.  
ab in - i - qui - ta - te me - a.

22 *pp*

Vc. *pp*

Kb.

28

VI. I *f*

VI. II *f*

Vla. *f*

28 *Tutti*

S. In - i - qui - ta - tem me - am cog - nos - co, et pec - ca - tum me - um cont - ra me

A. *Tutti*  
In - i - qui - ta - tem me - am cog - nos - co, et pec - ca - tum con - tra me

T. *Tutti*  
8 ni - am in - i - qui - ta - tem me - am cog - nos - co, et pec - ca - tum cont - ra me

B. *Tutti*  
Quo - ni - am in - i - qui - ta - tem e - go cog - nos - co et pec - ca - tum me - um cont - ra

28 *f*

Vc. *f*

Kb. *f*

34

VI. I *pp*

VI. II *pp*

Vla. *pp* 2. Vla

S. *Solo* *tr*  
est sem - per. Ti - bi so - li pec - ca - vi, ut

A. *Solo* *tr*  
est sem - per. Ti - bi so - li pec - ca - vi, ut

T. *Solo*  
8 est sem - per. et ma - lum co -

B. *Solo*  
me est sem - per. et ma - lum

34 *tr*

Vc. *pp*

Kb.

39

VI. I *pp* *f*

VI. II *f*

Vla. 1. Vla *ff*

S. *Tutti*  
 jus - ti - fi - ce - ris in ser - mo - ni - bus Tu - is, et vin -

A. *Tutti*  
 jus - ti - fi - ce - ris in ser - mo - ni - bus Tu - is, et vin -

T. *Tutti*  
 8 ram Te fe - ci, et vin -

B. *Tutti*  
 co - ram Te fe - ci, et

39 *pp* *f*

Vc. *f*

Kb. *f*



45

VI. I *pp*

VI. II *pp*

Vla. *pp*

S. *Solo*  
cas cum ju - di - ca - ris. Ec - ce e - nim in in - i - qui - ta - ti - bus con - cep - tus sum

A. *Solo*  
cas cum ju - di - ca - ris. Ec - ce e - nim in in - i - qui - ta - ti - bus con - cep - tus sum

T. 8  
cas cum ju - di - ca - ris. et

B.  
vin - cas cum ju - di - ca - ris.

45 *pp*

Vc. *pp*

Kb. *pp*

51

VI. I *pp* *f* *tr*

VI. II *pp* *f* *tr*

Vla. *pp* *pp* *tr*

S. *Tutti*  
et in pec-ca - tis con - ce - pit me ma - ter me - a. in - - - -

A. *Tutti* *Solo* *tr*  
et in pec-ca - tis con - ce - pit me ma - ter me - a, me ma-ter me-a.

T. *Tutti* *Solo* *tr*  
in pec-ca - tis con - ce - pit me ma - ter me - a, me ma-ter me-a.

B. *Tutti*  
et in pec - ca - tis con - ce - pit me ma - ter me - a.

51

Piano *f* *pp*

Vc. *f* *pp*

Kb. *f*

57 *pp* *tr*

VI. I

VI. II

Vla.

57 *Solo*

S. cer - ta ma - - - -

A. Ec - ce e - nim ve - ri - ta - tem di - le - xis - ti et oc - cul - ta sa -

T. 8 Ec - ce e - nim ve - ri - ta - tem di - le - xis - ti et oc - cul - ta sa -

B. *Solo* in - cer - ta

57 *tr*

Vc.

Kb.

VI. I  
VI. II  
Vla.  
S.  
A.  
T.  
B.  
Piano  
Vc.  
Kb.

62

*f* *tr* *f* *pp* *f* *p*

*Tutti* *Solo*

ni - fes - tas - ti mi - hi. As - per - ges me

*tr* *Tutti* *Solo*

pi - en - ti - ae Tu - ae ma - ni - fes - tas - ti mi - hi. As - per - ges me

*tr* *Tutti*

8 pi - en - ti - ae Tu - ae ma - ni - fes - tas - ti mi - hi. la - - - -

*Tutti*

ma - ni - fes - tas - ti mi - hi.

62 *tr* *f* *p*

*f* *p*

*f* *p*

*f*

68

VI. I *pp* *p*

VI. II

Vla. *pp*

S. hy - so - po et mun - da - bor, et mun - da - bor, la - - - va - bis me, et

A. hy - so - po et mun - da - bor, et mun - da - bor, la - - - va - bis me, et

T. *Solo* va - bis me, la - - - - va -

B. *Solo* la - va - bis me, la -

68 *pp* *p*

Vc.


Kb.

74

VI. I *pp*

VI. II *pp*

Vla. *pp*



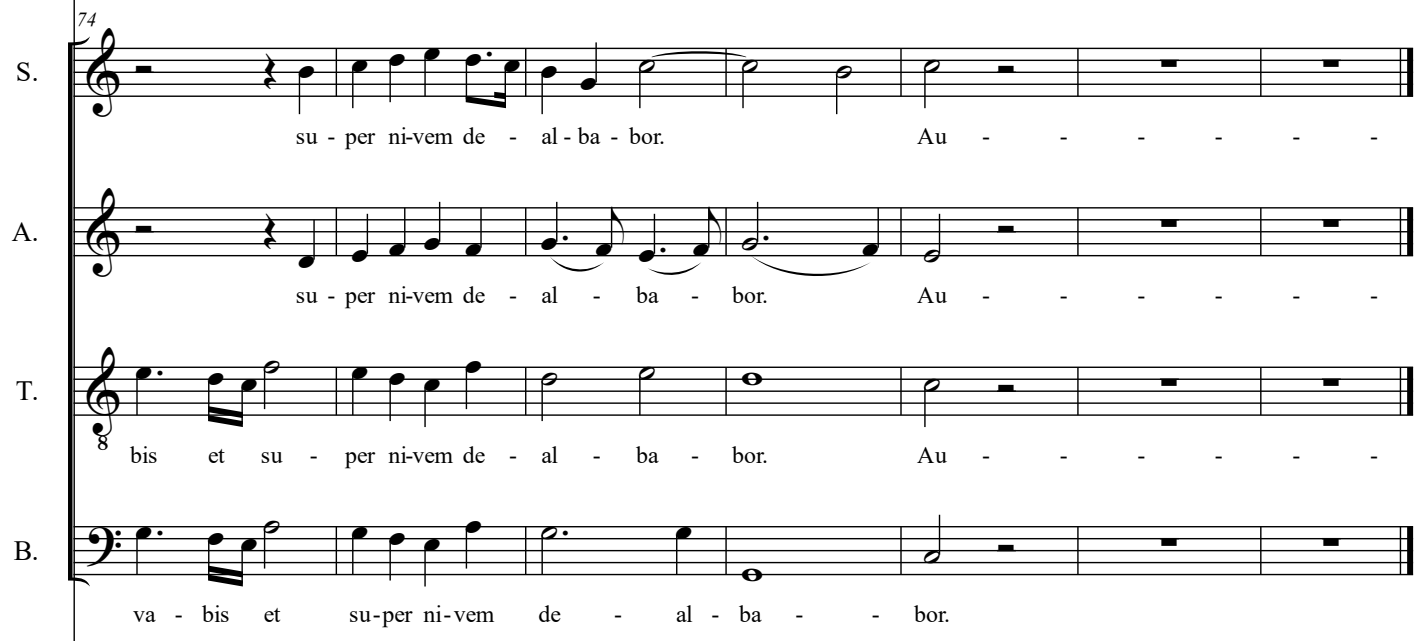
74

S.  
su - per ni-vem de - al - ba - bor. Au - - - - -

A.  
su - per ni-vem de - al - ba - bor. Au - - - - -

T.  
8 bis et su - per ni-vem de - al - ba - bor. Au - - - - -

B.  
va - bis et su-per ni-vem de - al - ba - - - bor.



74

Vc. *p*

Kb. *p*



*Andante*  
81 *senza sord.*

VI. I *f*

VI. II *f*

Vla. *f*

S. *f*  
di - tu - i me - o da - bis gau - di - um et lae - ti -

A. *f*  
di - tu - i me - o da - bis gau - di - um et lae - ti -

T. *f*  
di - tu - i me - o da - bis gau - di - um et lae - ti -

B. *f*  
Au - di - tu - i me - o da - bis gau - di - um et lae -

81 *f*

Vc. *f*

Kb. *f*

87

VI. I

VI. II

Vla.

87

S.

A.

T.

B.

ti - am et ex - ul - ta - bunt os - sa hu - mi -

ti - am et ex - ul - ta - bunt os - sa hu - mi -

ti - am et ex - ul - ta - bunt os - sa hu - mi -

ti - ti - am et ex - ul - ta - bunt os - sa hu -

87

Vc.

Kb.



92

VI. I *pp* *f*

VI. II *f*

Vla. *pp* *f*

S. *pp* *ff*  
li - a - ta. A - - - ver - te fa - ci - em Tu - am a

A. *pp* *ff*  
li - a - ta. A - - - ver - te fa - ci - em Tu - am a

T. *pp* *ff*  
8 li - a - ta. A - - - ver - te fa - ci - em Tu - am a

B. *pp* *ff*  
mi - li - a - - - ta. A - ver - te fa - ci - em Tu - am

92

*pp* *f*

Vc. *pp* *ff*

Kb. *pp* *ff*

98

VI. I *pp*

VI. II *pp*

Vla. *p*

S. *p*  
pec - ca - tis me - is, et om - nes in - i - qui ta - tes me -

A. *p*  
pec - ca - tis me - is, et om - nes in - i - qui - ta - tes me -

T. *p*  
8 pec - ca - tis me - is, et om - nes in - i - qui - ta - tes me -

B. *p*  
a pec - ca - tis me - is, et om - nes in - i - qui - ta - tes

98 *p*

Vc. *p*

Kb. *p*

104

VI. I *pp* *dolce*

VI. II *pp*

Vla. *pp* *p*

S. *pp* *p dolce*  
as de - le. Cor mun - - - dum, mun - dum cre -

A. *pp* *p dolce*  
as de - le. Cor mun - - - dum, mun - dum cre -

T. *pp* *p dolce*  
8 as de - le. Cor mun - - - dum, mun - dum cre -

B. *pp* *p dolce*  
me - as de - - - le. Cor mun - dum, mun - dum

104 *pp* *p*

Vc. *pp* *p*

Kb. *pp* *pizz.*

110

VI. I

VI. II

Vla.

Detailed description: This block contains the instrumental parts for Violin I, Violin II, and Viola. The key signature is one sharp (F#) and the time signature is 4/4. The Violin I part features a melodic line with eighth and sixteenth notes, often beamed together. The Violin II part provides a rhythmic accompaniment with similar note values. The Viola part has a more active, eighth-note pattern. All parts include phrasing slurs and dynamic markings.

110

S.

A.

T.

B.

a, cre - a in me De - us, et spi - ri - tum rec -

a, cre - a in me De - us, et spi - ri - tum rec -

8 a, cre - a in me De - us, et spi - ri - tum rec -

cre - a, cre - a in me De - - us, et spi - ri - tum

Detailed description: This block contains the vocal parts for Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The lyrics are: "a, cre - a in me De - us, et spi - ri - tum rec -" for Soprano, Alto, and Tenor; and "cre - a, cre - a in me De - - us, et spi - ri - tum" for Bass. The Soprano, Alto, and Tenor parts are in a higher register, while the Bass part is in a lower register. The Tenor part has a small '8' below the first measure. The lyrics are aligned with the notes on the staves.

110

Vc.

Kb.

Detailed description: This block contains the parts for Violoncello (Vc.) and Kontrabaß (Kb.). The Violoncello part has a rhythmic pattern of eighth notes with phrasing slurs. The Kontrabaß part has a simpler, more melodic line with quarter and eighth notes. Both parts include dynamic markings and phrasing slurs.

117

VI. I

VI. II

Vla.

S.

A.

T.

B.

117

Vc.

Kb.

tum in - no - va in vis ce - ri - bus me - is. Ne

tum in - no - va in vis ce - ri - bus me - is. Ne

tum in - no - va in vis ce - ri - bus me - is. Ne

rec - tum in - no - va in vis ce - ri - bus me - - - is.

117

117

123

VI. I

VI. II

Vla.

*ff*

S.

*ff*

A.

*ff*

T.

*ff*

B.

*ff*

123

*f*

Vc.

*ff*

Kb.

*ffarco*

pro - ji - ci - as me a fa - ci - e Tu - a, et

pro - ji - ci - as me a fa - ci - e Tu - a, et

8 pro - ji - ci - as me a fa - ci - e Tu - a, et

Ne pro - ji - ci - as me a fa - ci - e Tu - a,

128

VI. I

VI. II

Vla.

Violin I and Violin II parts play a melodic line with eighth and quarter notes. The Viola part provides a rhythmic accompaniment with eighth notes.

128

S.

A.

T.

B.

Spi - ri - tum Sanc - tum Tu - um na au - fe - ras, ne

Spi - ri - tum Sanc - tum Tu - um ne au - fe - ras, ne

Spi - ri - tum Sanc - tum Tu - um ne au - fe - ras, ne

et Spi - ri - tum Sanc - tum Tu - um ne au - fe - ras,

Vocal parts with lyrics. The Soprano part starts with a rest. The Alto, Tenor, and Bass parts have lyrics. The Tenor part has a '8' below the first measure.

128

Vc.

Kb.

Piano accompaniment for Violoncello and Contrabass. The Violoncello part has a treble clef and the Contrabass part has a bass clef. Both play a rhythmic accompaniment with eighth notes.

133

VI. I

VI. II

Vla.

S.

A.

T.

B.

133

133

Vc.

Kb.

au - fe - ras a me. Red - de mi - hi, red - de lae - ti -

au - fe - ras a me. Red - de mi - hi, red - de lae - ti -

8 au - fe - ras a me. Red - de mi - hi, red - de lae - ti -

ne au - fe - ras a me. Red - de mi - hi, red - de lae -



139

VI. I

VI. II

Vla.

S.

A.

T.

B.

139

139

Vc.

Kb.

ti - am sa - lu - ta - ris Tu - i et spi - ri - tu prin - ci - pa -

ti - am sa - lu - ta - ris Tu - i et spi - ri - tu prin - ci - pa -

ti - am sa - lu - ta - ris Tu - i et spi - ri - tu prin - ci - pa -

ti - ti - am sa - lu - ta - ris Tu - i et spi - ri - tu prin - ci -

145

VI. I

VI. II

Vla.

S.

A.

T.

B.

145

145

Vc.

Kb.

li con - fir - ma, con - - - - fir - ma me. Li -

li con - fir - ma, con - - - - fir - ma me. Et

8 li con - fir - ma, con - - - - fir - ma me. Do -

pa - - - li con - fir - ma, con - fir - ma me.

Detailed description: This page of a musical score covers measures 145 to 150. It features a full orchestral and vocal ensemble. The string section (VI. I, VI. II, Vla.) plays a rhythmic pattern of eighth notes with a melodic line. The vocal soloists (Soprano, Alto, Tenor, Bass) sing the Latin text. The piano accompaniment (Vc., Kb.) provides harmonic support with chords and a bass line. The score is in G major and 4/4 time. The vocal parts have lyrics: Soprano: 'li con - fir - ma, con - - - - fir - ma me. Li -'; Alto: 'li con - fir - ma, con - - - - fir - ma me. Et'; Tenor: '8 li con - fir - ma, con - - - - fir - ma me. Do -'; Bass: 'pa - - - li con - fir - ma, con - fir - ma me.' The piano part has a melodic line in the right hand and a more active bass line in the left hand.

151 *Andantino*

VI. I *p*

VI. II *p*

Vla. *p*

S.

A.

T. *Solo*  
8

B. *Solo*  
Do - ce - bo in - i-quos vi-as Tu-as, vi - - - as Tu - as.

*p*

Vc. *p*

Kb. *p*

ce - - bo in - i -

Do - ce - bo in - i-quos vi-as Tu-as, vi - - - as Tu - as.

158

VI. I

VI. II

Vla.

Musical notation for VI. I, VI. II, and Vla. staves. VI. I and VI. II are in treble clef with a key signature of one sharp (F#). VI. I has a melodic line with some slurs. VI. II has a similar melodic line. Vla. is in bass clef and mostly contains rests.

158

S.

A. *Solo*

T.

B.

im - pi - i ad Te con-ver - ten - tur, De -

8 quas vi - as Tu - as, vi - as Tu - as, con - - - ver - - - ten -

Musical notation for S., A., T., and B. staves. S. is in treble clef with rests. A. is in treble clef with a 'Solo' marking and lyrics: 'im - pi - i ad Te con-ver - ten - tur, De -'. T. is in treble clef with lyrics: '8 quas vi - as Tu - as, vi - as Tu - as, con - - - ver - - - ten -'. B. is in bass clef with rests.

158

Vc.

Kb.

Musical notation for piano accompaniment (Vc. and Kb.) and strings (VI. I, VI. II). The piano part is in G major and features a rhythmic accompaniment. Vc. and Kb. are in bass clef. VI. I and VI. II are in treble clef.

164

VI. I

VI. II

Vla.

*p*

164

*Solo*

S.

A.

T.

B.

8

be - ra, li - be - ra me de san-gui - ni - bus De - us, De-us,

us

tur, con-ver - ten - tur, li - - - - -

164

Vc.

Kb.

VI. I  
VI. II  
Vla.

Musical notation for Violin I, Violin II, and Viola parts, measures 171-176. The key signature is one sharp (F#). The Violin I part starts with a whole note G4, followed by a quarter rest, then eighth notes A4, B4, C5, B4, A4, G4, and a quarter rest. The Violin II part starts with a half note G3, followed by a quarter rest, then eighth notes A3, B3, C4, B3, A3, G3, and a quarter rest. The Viola part starts with a whole note G3, followed by a quarter rest, then eighth notes A3, B3, C4, B3, A3, G3, and a quarter rest.

S.  
A.  
T.  
B.

171  
li - - - - be - - - - ra me, li - - - - - - - - be -  
sa - lu - tis, sa - lu - tis me - ae, li - - - - - - - - be - - - - ra me,  
8 be - - - - ra me, li -  
li - - - - be - ra me,

Musical notation for Soprano, Alto, Tenor, and Bass vocal parts with lyrics, measures 171-176. The key signature is one sharp (F#). The Soprano part starts with a half note G4, followed by a quarter rest, then eighth notes A4, B4, C5, B4, A4, G4, and a quarter rest. The Alto part starts with a half note G4, followed by a quarter rest, then eighth notes A4, B4, C5, B4, A4, G4, and a quarter rest. The Tenor part starts with a whole note G3, followed by a quarter rest, then eighth notes A3, B3, C4, B3, A3, G3, and a quarter rest. The Bass part starts with a whole note G2, followed by a quarter rest, then eighth notes A2, B2, C3, B2, A2, G2, and a quarter rest.

Vc.  
Kb.

171

Musical notation for Violoncello and Kontrabaß parts, measures 171-176. The key signature is one sharp (F#). The Violoncello part starts with a half note G2, followed by a quarter rest, then eighth notes A2, B2, C3, B2, A2, G2, and a quarter rest. The Kontrabaß part starts with a half note G2, followed by a quarter rest, then eighth notes A2, B2, C3, B2, A2, G2, and a quarter rest.

178

VI. I

VI. II

Vla.

S.

A.

T.

B.

178

178

Vc.

Kb.

*f* *pp* *f* *pp* *f* *pp* *f* *pp*

ra me et ex - ul - ta - bit lin - gua me -

et ex - ul - ta - bit lin - gua me -

be - - - ra me et ex - ul - ta - bit lin - gua me -

et ex - ul - ta - bit lin - gua

184

VI. I

VI. II

Vla. *pp*

S.  
a jus - ti - ti - am Tu - am. la - - - -

A.  
a jus - ti - ti - am Tu - am, Tu - am. la - - Tu - - - -

T.  
8 a jus - ti - ti - am Tu - am. Do - mi - - - - ne la -

B.  
me - a jus - ti - ti - am Tu - - - - - - - - am.

184

Vc.

Kb.

Detailed description: This is a page of a musical score, page 32, starting at measure 184. The score is for a symphony or chamber ensemble with vocal soloists. The instruments listed are Violin I (VI. I), Violin II (VI. II), Viola (Vla.), Soprano (S.), Alto (A.), Tenor (T.), Bass (B.), Piano (Piano), Violoncello (Vc.), and Kontrabaß (Kb.). The key signature has one sharp (F#), and the time signature is 4/4. The vocal parts have Latin lyrics. The piano part features a complex texture with chords and moving lines. The Viola part has a *pp* dynamic marking. The Tenor part has a '8' below the first measure. The score is written in a standard musical notation with staves for each instrument and voice part.



190

VI. I *pp*

VI. II *p*

Vla.

S. bi - - - a me - a, la - bi -

A. bi - - - a me - a, et

T. 8 bi - a me - a a - pe - ri - es, la - - - - -

B. la - - - bi - a

190 *pp*

Vc.

Kb.

196

VI. I

VI. II

Vla.

S.

A.

T.

B.

196

196

196

Vc.

Kb.

a me - a, la - - - - -

os me - - - um an - nun -

bi - - - - a me - a a - pe - ri - es. Quo - - -

me - a a - pe - - - - ri - es.

Detailed description: This is a page of a musical score, page 34, starting at measure 196. The score is for a full orchestra and a vocal ensemble. The instruments listed are Violin I (VI. I), Violin II (VI. II), Viola (Vla.), Soprano (S.), Alto (A.), Tenor (T.), Bass (B.), Piano (Piano), Violoncello (Vc.), and Kontrabaß (Kb.). The key signature is one sharp (F#), and the time signature is common time (C). The vocal parts have lyrics in Latin. The piano part features a complex texture with many chords and moving lines. The strings provide a steady accompaniment.



202

VI. I

VI. II

Vla.

S.

A.

T.

B.

202

202

202

Vc.

Kb.

bi - a - pe - ri - es. Ho -

ti - a - bit lau - dem Tu - am, de -

Quo -

208

VI. I

VI. II

Vla.

S.

A.

T.  
8

B.

ni - - - - am si vo -  
ni - am si - vo - lu - is - ses sac - - - ri - fi - ci - um,

208

Vc.

Kb.

214

VI. I

VI. II

Vla.

Musical notation for VI. I, VI. II, and Vla. staves. VI. I and VI. II are in treble clef with a key signature of one sharp (F#). Vla. is in bass clef with a key signature of one sharp (F#). The music consists of eighth and sixteenth notes with some slurs.

214

S.

A.

T.

B.

lo - cau -

dis - sem u - ti - que, de - dis - sem u - ti - que, de - dis - sem

8 lu - is - ses sac - ri - - - fi - ci - um non

Musical notation for vocal staves S., A., T., and B. S. is in treble clef, A. is in treble clef, T. is in treble clef, and B. is in bass clef. All have a key signature of one sharp (F#). The lyrics are: S. lo - cau -; A. dis - sem u - ti - que, de - dis - sem u - ti - que, de - dis - sem; T. 8 lu - is - ses sac - ri - - - fi - ci - um non; B. (no lyrics).

214

Vc.

Kb.

Musical notation for Vc. and Kb. staves. Vc. is in bass clef and Kb. is in bass clef, both with a key signature of one sharp (F#). The music consists of eighth and sixteenth notes with some slurs.

220

VI. I

VI. II

Vla.

S.

A.

T.

B.

220

220

Vc.

Kb.

stis non de - lec - ta - be - ris, non de -

u - ti - que, non de - - - lec - ta -

de - - - lec - ta - be - ris, non,

non de - lec - ta - be - ris,

226

VI. I

VI. II

Vla.

S.

A.

T.

B.

226

226

Vc.

Kb.

lec - ta - be - ris, non, non de - lec - ta - be - - - - -

be - ris, non, non de - lec - ta - be - - - - -

non de - lec - ta - be - - - - -

non, non de - lec - ta - - - - -

*f*

*f* *p*

*f* *p*

*f*

233

VI. I *ff* *pp*

VI. II *ff* *pp*

Vla. *ff* *pp*

S. *f* *pp*  
ris, non, non, non de - lec - ta - be -

A. *f* *pp*  
ris, non de - lec - ta - be - ris, non, non, non de - lec - ta - be -

T. *f* *pp*  
ris, non, non, non de - lec - ta -

B. *f* *pp*  
be - ris, non, non, non de - lec -

233 *ff* *pp*

Vc. *pp*

Kb. *pp*

Detailed description: This page of a musical score, numbered 40, contains staves for VI. I, VI. II, Vla., S., A., T., B., Piano, Vc., and Kb. The score begins at measure 233. The VI. I, VI. II, and Vla. staves feature melodic lines with dynamics of *ff* and *pp*. The vocal staves (S., A., T., B.) include lyrics: S. "ris, non, non, non de - lec - ta - be -"; A. "ris, non de - lec - ta - be - ris, non, non, non de - lec - ta - be -"; T. "ris, non, non, non de - lec - ta -"; B. "be - ris, non, non, non de - lec -". The Piano part consists of chords and bass lines with dynamics *ff* and *pp*. The Vc. and Kb. parts are in the bass clef with dynamics of *pp*. The key signature has one sharp (F#).



240

VI. I *f*

VI. II *f*

Vla. *f*

240

S. ris, non de - lec - ta - be - ris. Sa - - - - -

A. ris, non, non, non de - lec - ta - be - ris. Sa - - - - -

T. 8 be - - - - ris, non de - lec - ta - be - ris. Sa - - - - -

B. ta - - - - be - ris, non de - lec - ta - be - ris.

240

*f*

*tr*

Vc. *ff*

Kb. *ff*

248 *Largo*

VI. I  
*pp* *pp* *f* *pp*

VI. II  
*pp* *pp* *f* *pp*

Vla.  
*pp* *pp* *f* *pp*

S.  
*pp* *pp* *Solo*  
 cri - fi - ci - um, sac - ri - fi - ci - um De - o Spi - ri - tus, Spi -

A.  
*pp* *pp* *Solo*  
 cri - fi - ci - um, sac - ri - fi - ci - um De - o Spi - ri - tus, Spi -

T.  
 8 *pp* *pp* *Solo*  
 cri - fi - ci - um, sa - cri - fi - ci - um De - o Spi - ri - tus, Spi -

B.  
*pp* *pp* *Solo*  
 Sa - cri - fi - ci - um, sa - cri - fi - ci - um De - o Spi - ri - tus,

248  
*pp* *pp* *f* *pp*

Vc.  
*pp* *ff* *pp* *ff* *pp* *pizz*

Kb.  
*pp* *ff* *pp* *ff* *pp* *pizz*

Detailed description: This page of a musical score covers measures 248 to 253. It is marked 'Largo'. The score includes parts for Violin I and II, Viola, Soprano, Alto, Tenor, Bass, Piano, Violoncello, and Kontrabaß. The vocal soloists (Soprano, Alto, Tenor, Bass) have lyrics in Latin: 'cri - fi - ci - um, sac - ri - fi - ci - um De - o Spi - ri - tus, Spi -'. The piano part features a rhythmic accompaniment in the left hand and chords in the right hand. Dynamics range from pianissimo (pp) to fortissimo (ff). The strings play a rhythmic pattern of eighth notes, with the cello and bassoon parts marked 'pizz' (pizzicato) in the final measure.

254

VI. I

VI. II

Vla.

*f*

*f*

*f*

254

S.

A.

T.

B.

ri - tus con - tri - bu - la - tus, con - tri - bu - la - tus cor

ri - tus con - tri - bu - la - tus, con - tri - bu - la - tus cor

ri - tus con - tri - bu - la - tus, con - tri - bu - la - tus cor

Spi - ri - tus con - tri - bu - la - - - - - tus, con - tri - bu - la - tus

*Tutti*

*Tutti*

*Tutti*

*Tutti*

254

Vc.

Kb.

*arco*

*arco*

*f*

260

VI. I *ff*

VI. II *ff*

Vla. *ff*

S. *ff*  
con - tri - tum, cor con - tri - tum et

A. *ff*  
con - tri - tum, cor con - tri - tum et

T. *ff*  
con - tri - tum, cor con - tri - tum et

B. *ff*  
cor con - tri - tum, cor con - tri - tum

260 *ff*

Vc. *ff*

Kb. *ff*

264

VI. I *pp* *f* *pp*

VI. II *pp* *f* *pp*

Vla. *pp* *f* *pp*

264

S. *pp* *f* *pp*  
 hu-mi-li-a-tum, De-us non de-spi-ci-es, et hu-mi-li-a-tum, De-

A. *pp* *f* *pp*  
 hu-mi-li-a-tum De-us non de-spi-ci-es, et hu-mi-li-a-tum, hu-

T. *pp* *f* *pp*  
 hu-mi-li-a-tum De-us non de-spi-ci-es, et hu-mi-li-a-tum De-

B. *pp* *f* *pp*  
 et hu-mi-li-a-tum De-us non de-spi-ci-es, et hu-mi-li-a-tum

264

*pp* *f* *pp*

Vc. *pp* *f* *pp*

Kb. *pp* *f* *pp*

270

VI. I *f* *pp* *ff* *f* *p*

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

Vla. *f* *pp* *ff* *f* *pp*

S. *f* *p* *f* *p*  
 us, non, non, non, De - us, De - us, non, non, non, non

A. *p* *f* *p*  
 mi - li - a - tum, hu - mi - li - a - tum

T. *f* *f* *p*  
 8 us, non, non, non, De - us, De - us, non, non, non, De -

B. *p* *f* *p*  
 De - us non, De - us, De - us non, non de -

270 *f* *pp* *ff* *f* *p*

Vc. *f*

Kb. *f*

275

VI. I *f p tr*

VI. II *f p*

Vla. *f p*

S. *ff Solo tr*  
de - spi - ci - es, De - us non, non, De - us non de spi - ci - es. Be -

A. *ff Solo*  
non de - spi - ci - - - - - es. Be -

T. *ff Solo*  
8 us non, non, De - us non de - spi - ci - es. Be -

B. *f Solo*  
spi - ci - es, non non, non, De - us non, non, non, non, non de - spi - ci - es.

275 *f p tr*

Vc. *p f ff pp*

Kb. *p f ff pp*

280 *Larghetto*

VI. I *ff* *pp*

VI. II *ff* *pp*

Vla. *ff*

S. *p* *f* *Solo*  
 nig - ne, be - nig - ne fac Do - mi - ne, in bo - na vo - lun - ta - te Tu - a Si -

A. *p* *f* *Solo*  
 nig - ne, be - nig - ne fac Do - mi - ne in bo - na vo - lun - ta - te Tu - a Si -

T. *p* *f*  
 8 nig - ne, be - nig - ne fac Do - mi - ne, be - - - - -

B. *p* *f*  
 Be - nig-ne, be - nig-ne fac Do - mi - ne,

280 *p* *ff* *pp*

Vc. *p* *f* *pp*

Kb. *p* *f*



287

VI. I *ff* *pp*

VI. II *ff* *pp*

Vla. *f*

287

S. *p Tutti* *f*

A. *p Tutti* *f* *Solo*

T. *p Tutti* *f* *Solo*

B. *p Tutti* *f*

on, be - nig - ne, be - nig - ne fac Do - mi - ne, mu - - - - -

on, be - nig - ne, be - nig - ne fa Do - mi - ne, ut ae - di - fi - cen - tur mu -

nig - ne, be - nig - ne fac Do - mi - ne, ut ae - di - fi - cen - tur

be - nig - ne, be - nig - ne fac Do - mi - ne,

287

*p* *ff* *pp*

Vc. *p* *f* *pp*

Kb. *p* *f*

295

VI. I

VI. II

Vla.

*p*

295 *Solo*

S.

ri Je - ru - sa - lem, be - - - - -

A.

ri Je - ru - sa - lem, be - - - - -

T.

8 tunc ac - cep - ta - bis sac - ri - fi - ci - um, sac - ri - fi - ci - um jus - ti -

B.

*Solo*

tunc ac - cep - ta - bis sac - ri - fi - ci - um, sac - ri - fi - ci - um jus -

295

Vc.

Kb.

302

VI. I

VI. II

Vla.

*p*

302

S.

*p Tutti* *Solo*

nig - ne, be - nig - ne, ob - la - ti - o - nes et ho - lo - caus -

A.

*p Tutti* *Solo*

nig - ne, be - nig - ne, ob - la - ti - o - nes et ho - lo - caus -

T.

*p Tutti*

ti - ae, be - nig - ne, be - nig - ne, be - - - - -

B.

*p Tutti*

ti - ti - ae, be - nig - ne, be - nig - ne,

302

*p* *pp*

Vc.

*p* *pp*

Kb.

*p*

309

VI. I

VI. II

Vla.

S.

A.

T.

B.

309

309

Vc.

Kb.

*ff*

*p*

*ff*

*p*

*ff*

*p Tutti*

*Solo*

ta, be - nig - ne, be - nig - ne fac Do - mi - ne, tunc im - po - nent su -

*p Tutti*

*Solo*

ta, be - nig - ne, be - nig - ne fac Do - mi - ne, tunc im - po - nent su -

*p Tutti*

nig - ne, be - nig - ne fac Do - mi - ne, be - - - -

*p Tutti*

be - nig - ne, be - nig - ne fac Do - mi - ne,

*p*

*f*

*p*

*p*

*f*

*pp*

*p*

*f*

316

VI. I *ff*

VI. II *ff*

Vla. *p* *ff*

S. *p Tutti* *f*  
 per al - ta - re Tu - um vi - tu - los, be - nig - ne, be - nig - ne fac Do -

A. *p Tutti* *f*  
 per al - ta - re Tu - um vi - tu - los, be - nig - ne, be - nig - ne fac Do -

T. *p Tutti* *f*  
 nig - ne, be - nig - ne fac Do -

B. *p Tutti* *f*  
 be - nig - ne, be - nig - ne fac

316

*p* *ff*

Vc. *p* *f*

Kb. *p* *f*

323

VI. I *ff*

VI. II *ff*

Vla. *ff*

S. *pp* *f* *ff*  
 mi - ne, be - nig - ne, be - nig - ne fac Do - mi - ne, Do - mi - ne. Glo -

A. *pp* *f* *ff*  
 mi - ne, be - nig - ne, be - nig - ne fac Do - mi - ne, Do - mi - ne. Glo -

T. *pp* *f* *ff*  
 8 mi - ne, be - nig - ne, be - nig - ne fac Do - mi - ne, Do - mi - ne. Glo -

B. *pp* *f* *ff*  
 Do - mi - ne, be - nig - ne, be - nig - ne fac Do - mi - ne, Do - mi - ne.

323

*pp* *f* *ff*

Vc. *pp* *f* *ff*

Kb. *pp* *f* *ff*

330 *Largo*

VI. I

VI. II

Vla.

330 *f*

S.  
ri - a Pat - ri et Fi - li - o et Spi - ri - tu - i Sanc - to,

A.  
ri - a Pat - ri et Fi - li - o et Spi - ri - tu - i Sanc - to,

T.  
8 ri - a Pat - ri et Fi - li - o et Spi - ri - tu - i Sanc - to,

B.  
*f*  
Glo - ri - a Pat - ri et Fi - li - o et Spi - ri - tu - i Sanc -

330 *f*

Vc.  
*f*

Kb.  
*f*

337

VI. I

VI. II

Vla.

337

S.

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

A.

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

T.

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

B.

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

337

Vc.

Kb.



347 *Andante*

VI. I

VI. II

Vla.

S.

A.

T.

B.

347

347

347

Vc.

Kb.

*f*

*f*

*f*

per et in sae - cu - la

Sem - per et in sae - cu - la, sae - cu - lo - rum a - men, a - - -

356

VI. I

VI. II

Vla.

S.

A.

T.

B.

356

356

Vc.

Kb.

per et in sae - cu - la sae - cu - lo -

sae - cu - lo - rum, a - men, a - - - men,

men, a - men, a -

364

VI. I *f*

VI. II

Vla.

364

S.  
per et in sae - cu - la sae - cu - lo - rum, a - men, a -

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

T.  
8 a - men, a - men, sem -

B.  
men, sem - per

364 *f*

Vc.

Kb.

Detailed description: This page of a musical score covers measures 364 to 368. It features a full orchestral and vocal ensemble. The string section includes Violin I (VI. I), Violin II (VI. II), and Viola (Vla.). The vocal section consists of Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The piano accompaniment is divided into Violin (Vc.) and Cello/Double Bass (Kb.). The score begins at measure 364 with a forte (f) dynamic. The vocal parts enter with the lyrics 'per et in sae - cu - la sae - cu - lo - rum, a - men, a - rum, a - men, a - - - men, a - men, a - men, sem - men, sem - per'. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

372

VI. I

VI. II

Vla.

S.  
men,

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

T.  
8 per et in sae -

B.  
et in sae - cu - la sae - cu - lo - rum, a - men, a -

372

Kb.

Vc.

379

VI. I

VI. II

Vla.

S.

A.

T.

B.

379

379

Vc.

Kb.

a - men, a - men, sac - - - cu - lo - rum, a -

cu - lo - rum, a - men,

cu - la sac - cu - lo - rum, a - men,

men,

387

VI. I

VI. II

Vla.

Musical notation for VI. I, VI. II, and Vla. staves. VI. I is in treble clef, VI. II is in treble clef, and Vla. is in bass clef. The music consists of eighth and sixteenth notes with some rests.

387

S.

A.

T.

B.

men, sem - - - - - per et in sae - cu - la,

sem - - - - - per et in sae - cu - la, a - men,

8 a - men, sem - - - - - per et

sem - per et in sae - cu - la, a - - - - men,

Musical notation for vocal staves S., A., T., and B. with lyrics. S. and A. are in treble clef, T. is in treble clef with an 8 below it, and B. is in bass clef. The lyrics are: S. men, sem - - - - - per et in sae - cu - la,; A. sem - - - - - per et in sae - cu - la, a - men,; T. 8 a - men, sem - - - - - per et; B. sem - per et in sae - cu - la, a - - - - men,.

387

Vc.

Kb.

Musical notation for piano accompaniment (Vc. and Kb.) and a grand staff. The grand staff (top two staves) shows chords in the right hand and a bass line in the left hand. Vc. and Kb. are in bass clef and follow the same bass line as the grand staff.

394  
 VI. I

VI. II

Vla.

394  
 S.   
 a - men, sem - per et

A.   
 sem - - - - - per et in sae -

8  
 T.   
 in sae - cu - la sae - - cu - lo - rum, a - men, sem - per et

B.   
 a - - - - - men, sem - per et in

394

Vc.

Kb.

401

VI. I

VI. II

Vla.

S.

A.

T.

B.

401

401

Vc.

Kb.

in sae - cu - la sae - cu - lo - rum, sem - per et in sae -  
cu - la sae - cu - lo - rum, a - men, a - men,  
8 in sae - cu - la, a - men, sem -  
sae - cu - la sae - cu - lo - rum a - - - - - men,



409

VI. I

VI. II

Vla.

S.

A.

T.

B.

409

409

Vc.

Kb.

cu - la, a - - - men, in sae - cu - la sae - cu - lo -

sem - per et in sae - cu - la, a - - - - men,

per et in sae - cu - la, a - - - - men,

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

The musical score consists of nine staves. The top three staves (VI. I, VI. II, Vla.) are instrumental. The next four staves (S., A., T., B.) are vocal parts with Latin lyrics. The fifth staff is the piano accompaniment. The bottom two staves (Vc., Kb.) are for the violin and cello. The key signature has one sharp (F#), and the time signature is common time (C). Measure numbers 409, 409, and 409 are marked at the beginning of the VI. I, S., and piano staves respectively.

416

VI. I *pp* *ff*

VI. II *pp* *ff*

Vla. *p* *ff*

416

S. *ff*  
rum, sae - cu - lo - rum, a - men, sae - - - cu - lo - rum, a - men, a - men,

A. *ff*  
sae - cu - lo - rum, a - men, sae - - - cu - lo - rum, a - men, a - men,

T. *ff*  
8 sae - cu - lo - rum, a - men, sae - - - cu - lo - rum, a - men, a - men,

B. *ff*  
men, sae - cu - lo - rum, a - men, sae - cu - lo - rum, a - men, a -

416

*pp* *ff*

Vc. *ff*

Kb. *ff*

425

VI. I

VI. II

Vla.

Musical notation for VI. I, VI. II, and Vla. staves. VI. I is in treble clef, VI. II is in treble clef, and Vla. is in bass clef. All three staves show a sequence of eighth notes followed by a half note, with rests in the final measures.

425

S.

A.

T.

B.

sem - - - - -

sem - - per, sem - per et

a - men, sem - - - - - per et

men, sem - per et in sae - cu -

Musical notation for vocal staves S., A., T., and B. with lyrics. S. is in treble clef, A. is in treble clef, T. is in treble clef with an 8 below it, and B. is in bass clef. The lyrics are: S. sem - - - - -; A. sem - - per, sem - per et; T. a - men, sem - - - - - per et; B. men, sem - per et in sae - cu -

425

Musical notation for piano accompaniment. The right hand is in treble clef and the left hand is in bass clef. The right hand plays chords, and the left hand plays a steady eighth-note accompaniment.

Vc.

Kb.

Musical notation for Vc. and Kb. staves. Both are in bass clef. Vc. plays a steady eighth-note accompaniment, and Kb. plays a steady eighth-note accompaniment.

