

Grüne Leier

(No 3 in F moll)

non

Anton Bruckner.

Muse F-moll

- U. E. Nr. 2898. Orchester-Partitur.
- U. E. Nr. 2899. Orchester-Stimmen.
- U. E. Nr. 2900. Chorstimmen.
- U. E. Nr. 2901. Klavierauszug von Josef Schalk.

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GROSSE MESSE.

№ 3. F moll.

von

Anton Bruckner.

I. Kyrie.

Klavierauszug von Josef Schalk.

Moderato. (Mässig langsam.)

SOPRAN.

ALT.

TENOR.

BASS.

CHOR.

Moderato. (Mässig langsam.)

Clavier.

20

mf Ky - ri - e, *f* Ky - ri - e *dim.* e - le - i - son, *pp*

mf Ky - ri - e, *f* Ky - ri - e *dim.* e - le - i - son, *pp*

mf Ky - ri - e, *f* Ky - ri - e *dim.* e - le - i - son, *pp*

mf Ky - ri - e, *f* Ky - ri - e *dim.* e - le - i - son, *pp*

f (Hörn.) *p* *cresc.*

mf Ky - ri - e, *cresc.* Ky - ri - e,

mf Ky - ri - e, *cresc.* Ky - ri - e,

mf Ky - ri - e, *cresc.* Ky - ri - e,

mf Ky - ri - e, *cresc.* Ky - ri - e,

mf *tr* *cresc.* *tr*

f Ky - ri - e e - le - i - son,

f Ky - ri - e e - le - i - son,

f Ky - ri - e e - le - i - son,

f (Pos.) *dim.* *f* *dim.*

A

p Ky - ri - e, *p* Ky - ri

p Ky - ri - e, *p* Ky - ri

p Ky - ri - e, *p* Ky - ri - e,

p *cresc.* *p*

A

mf Ky - ri - e - le - i -

cresc. *f* *p*

son!

p *dim.* *pp*

pp

pp
Chri - ste e -

BASS SOLO. *mf*

Detailed description: This system contains the first vocal entry. The vocal line starts with a piano (*pp*) dynamic and the lyrics "Chri - ste e -". Below the vocal line, the bass line is marked "BASS SOLO. *mf*". The piano accompaniment is mostly rests.

tr Chri - ste

(Viol. Solo) *pp*

Detailed description: This system features a violin solo. The violin part is marked with a trill (*tr*) and a piano (*pp*) dynamic. The piano accompaniment consists of chords and moving lines in both hands.

le - i - son Chri - ste

mf SOPRAN SOLO.

Detailed description: This system features a soprano solo. The vocal line is marked with a mezzo-forte (*mf*) dynamic and the lyrics "le - i - son Chri - ste". The piano accompaniment continues with chords and moving lines.

dim.

Detailed description: This system is primarily piano accompaniment. It includes a *dim.* (diminuendo) marking. The piano part features intricate chordal textures and melodic lines in both staves.

CHOR. *p*
Chri - ste e -

f SOLO

Detailed description: This system features a chorus entry. The vocal line is marked with a piano (*p*) dynamic and the lyrics "Chri - ste e -". Below the vocal line, the piano part has a *f* (forte) dynamic and is marked "SOLO".

tr Chri - ste

mf *cresc.* *p*

Detailed description: This system features piano accompaniment. It includes a trill (*tr*) marking and a *cresc.* (crescendo) marking. The piano part features chords and moving lines in both staves.

SOPRAN SOLO

le - i - son Chri - ste,

pp *sempre dim.* *p* *cresc.*

B

CHOR.

Chri - ste, Chri - ste,

mf *dim.* *p*

B Ped.

ste, Chri - ste,

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

C *f*

Chri - - - ste e - le - i -

f

e - le - i -

f *Chri* - - - ste e - le - i -

f *ff*

dim.

son, e - le i - son,

dim.

son, e - le i - son,

dim.

son, e - le i - son,

dim.

dim. *p*

mf SOPRAN SOLO *p* CHOR.

e - le - i - son,

p Chri -

mf BASS SOLO

Chri - ste

SOPRAN SOLO. *f* e - le - i - son,

BASS SOLO. *ff* Chri - ste,

mf Chri - ste,

p Chri - ste,

mf *cresc.* Chri - ste,

mf *cresc.* Chri - ste,

cresc.

CHOR. *ff* Chri - ste e - le - i - son, e - le - i - son,

ff Chri - ste e - le - i - son, e - le - i - son,

ff e - le - i - son, e - le - i - son,

ff

BASS-SOLO.

p e - le - i - sor

mf Chri - ste, Chri - ste,

mf Chri - ste, Chri - ste,

mf Chri - ste, Chri - ste

dim. *ruhig* *p*

D *p* Ky - ri -

p Ky - ri -

pp *p* *dim.* *p*

D

mf e, *f* Ky - ri - e, *dim.* Ky - ri - e *dim.* e -

mf Ky - ri - e, *f* Ky - ri - e *dim.* e -

mf Ky - ri - e, *f* Ky - ri - e *dim.* e -

mf *cresc.* *f* *p*

tr

pp le - i - son, *p* Ky - ri - e, *cresc.* *mf* Ky - ri -
pp le - i - son, *p* Ky - ri - e, *cresc.* *mf* Ky - ri -
pp le - i - son, *p* Ky - ri - e, *cresc.* *mf* Ky - ri -
pp le - i - son, *p* Ky - ri - e, *cresc.* *mf* Ky - ri -

f e, *f* Ky - ri - e, *ff* e -
f e, *f* Ky - ri - e, *ff* e -
f Ky - ri - e, *ff* Ky - ri -

pp le - i - son. *E_p* *dim.* Ky - ri -
pp le - i - son. *p* *dim.* Ky - ri -
pp le - i - son. *p* *dim.* Ky - ri -
pp e e e - i - son. *dim.* *p* (Ob.u. Clar.)
ff (Pos.) *tr*

The image shows a musical score for the Kyrie eleison. It consists of four systems of staves. Each system includes vocal parts (Soprano and Alto) and piano accompaniment (Right Hand and Left Hand). The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is common time (C). The music features dynamic markings such as *pp* (pianissimo), *ff* (fortissimo), *p* (piano), *f* (forte), *cresc.* (crescendo), *dim.* (diminuendo), and *SOLO.*. There are also performance instructions like *(Horn.)* and *r.H.*. The lyrics "Kyrie eleison" are written under the vocal lines, with "e - le - i - son" appearing in the second system.

SOPRAN-SOLO

Ky - ri - e e - lei - son Ky

BASS-SOLO

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

e e - le - i - son Ky - ri - e e -

Ky - ri - e e - le - i - son Ky - ri -

Ky - ri - e e - le - i - son Ky - ri -

poco a poco cresc. *mf* *cresc.*

Nach und nach etwas bewegter.

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

lei - son Ky - ri -

le - i - son Ky - ri - e e -

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

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

Nach und nach etwas bewegter.

cresc. *ff*

cresc. *ff*

e e - le - i - son

le - i - son Ky - ri

Ky - ri - e e - le - i - son **G** *rit.*

e e - le - i - son *rit.*

rit. pp

Musical score for the first system. It includes vocal lines for Soprano and Alto, and piano accompaniment. The lyrics are: Ky - ri - e e - lei - son e - lei - son e - lei - son. The score is in a key with three flats and a 4/4 time signature. Dynamics include *pp* and *f*.

Musical score for the second system. It includes vocal lines for Soprano and Alto, and piano accompaniment. The lyrics are: lei - son Ky - ri - e e - lei - son e - lei - son. The score is in a key with three flats and a 4/4 time signature. Dynamics include *ff* and *p*. A *Vlc.* (Violoncello) part is also present.

Musical score for the third system. It includes vocal lines for Soprano and Alto, and piano accompaniment. The lyrics are: Ky - ri - e e - lei - son! Ky - ri - e e - lei - son!. The score is in a key with three flats and a 4/4 time signature. Dynamics include *pp* and *dim.*. A handwritten number '140' is visible above the piano part.

II. Gloria.

Allegro.

Glo - ri - a in ex - cel - sis De - o

Glo - ri - a in ex - cel - sis De -

ff *dim.*

p

et in ter - ra pax ho - mi - ni - bus bo - nae vo - lun -

o et in ter - ra pax ho - mi - ni - bus bo - nae vo - lun -

p (*Horn*) *(Viol)* *cresc.*

p *(Horn)* *(Viol)* *cresc.*

ta - tis Lau - da - mus te be - ne di - ci - mus te

ta - tis Lau - da - mus te be - ne di - ci - mus te

ff

cresc. *ff* *ff*

cresc. *ff* *ff*

A

The first system of the musical score consists of four staves. The top two staves are vocal staves with lyrics 'a - do -' written below them. The bottom two staves are piano accompaniment. The piano part begins with a *dim.* (diminuendo) marking and a *p* (piano) dynamic. The piano accompaniment features a complex rhythmic pattern with many sixteenth notes.

The second system of the musical score consists of four staves. The top two staves are vocal staves with lyrics 'ra - mus te glo - ri - fi - ca - mus' written below them. The bottom two staves are piano accompaniment. The piano part includes a *ff* (fortissimo) dynamic marking and a *cresc.* (crescendo) marking. There are handwritten annotations above the piano part, including 'ff' and 'Tempo'.

The third system of the musical score consists of two staves for piano accompaniment. The piano part includes a *ff* (fortissimo) dynamic marking and a *cresc.* (crescendo) marking. There are handwritten annotations above the piano part, including 'ff' and 'Tempo'.

The fourth system of the musical score consists of four staves. The top two staves are vocal staves with lyrics 'te glo - ri - fi - ca - mus te glo - ri - fi - ca - mus' written below them. The bottom two staves are piano accompaniment. The piano part includes a *ff* (fortissimo) dynamic marking. There are handwritten annotations above the piano part, including 'ff' and 'Tempo'.

The fifth system of the musical score consists of two staves for piano accompaniment. The piano part includes a *ff* (fortissimo) dynamic marking. There are handwritten annotations above the piano part, including 'ff' and 'Tempo'.

te

te

dim.

p

dim.

SOP SOLO

Gra - ti - as a - gi - mus - ti -

p

(Viol. Clar.)

mf CHOR

bi Gra - ti - as prop - ter mag - nam glo - ri - am

Gra - ti - as prop - ter mag - nam glo - ri - am

cresc.

ff

B

glo - ri - am tu - am

ALT SOLO

Gra - ti - as

glo - ri - am tu - am

dim.

p

B

a - gi - mus ti - bi

CHOR

Gra - ti - as

CHOR

Gra - ti - as

cresc.

as prop - ter mag - nam glo - ri - am, glo - ri - am tu - am

ff

as prop - ter mag - nam glo - ri - am, glo - ri - am tu - am

ff

am. Do - mi - ne De - us Do - mi - ne
Do - mi - ne De - us
am. Do - mi - ne De - us Do - mi - ne
Do - mi - ne De - us

dim. *p* *f* *tr* *tr* *tr*

C

De - us Do - mine Rex - - - coc - le - tis
Do - mi - ne De - us De - us
De - us Domi - ne Rex - - - coc - le - tis
Do - mi - ne De - us De - us

tr *tr* *tr* *tr* *tr*

De - us Pa - - - ter
De - us Pa - - - ter

tr *tr* *ff* *f*

mf

Pa - ter om - ni - po - tens

Pa - ter om - ni - po - tens

ff

mf

Do - mi - ne Fi - li

Do - mi - ne Fi - li

molto dim.

p

tr

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

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

cresc.

tr

dim.

p

rit. *ruhig*
pp Je - - - su Chri - - - ste
rit. *pp*
rit. *pp*
rit. Je - - - su Chri - - - ste
Je - su Chri - ste

D *a tempo*
Do - - - mi - ne De - us Ag - nus
f *a tempo*
f *a tempo*
Do - - - mi - ne De - us Ag - nus
a tempo *tr.* *f* *tr.* *tr.*

De - i Ag - nus De - - -
De - i Ag - nus De - - -
tr. *tr.* *tr.* *tr.* *cresc.*

First system of the musical score. It includes two vocal staves (Soprano and Alto) and a piano accompaniment. The vocal lines are in G major and contain the lyrics: "i Fi - - - li - us Pa - - -". The piano accompaniment features a complex texture with many trills (tr.) and a dynamic marking of *ff* (fortissimo).

Second system of the musical score. The vocal lines are mostly rests, with the word "tris." appearing in the lyrics. The piano accompaniment continues with trills and includes dynamic markings of *dim.* (diminuendo) and *p* (piano).

Third system of the musical score, marked with a large **E** and the tempo *Adagio*. The vocal lines are in 3/4 time and contain the lyrics: "Qui tol - lis qui tol - lis pec -". The piano accompaniment is also in 3/4 time and includes dynamic markings of *rit.* (ritardando) and *p* (piano).

ca - ta mun - di

cresc.

ca - ta mun - di

pp *dim.*

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

p *mf*

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

p *pp* *cresc.* *f*

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

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

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

dim. *p* *pp* *pp*

F

tol - lis, qui tol - lis pec - ca

cresc.

cresc.

cresc.

cresc.

pp ta mun - di

pp ta mun - di

pp ta mun - di

pp ta mun - di

p Sus -

p Sus - ci - pe,

(Horn) *pp*

(Hob.) *p dolce.*

G

mf ci - pe, sus - ci - pe

mf sus - ci - pe

mf sus - ci - pe

mf sus - ci - pe

ff sus - ci - pe

ff sus - ci - pe

ff de - pre - ca - ti - o - nem

ff de - pre - ca - ti - o - nem

cresc.

ff

G

nos - tram! Qui - se - des, qui - se - des ad

f (Tromp) (Hörner)

dex - te - ram Pa - tris! mi - se - re - re

ff *pp*

pp *SOLO* *immer langsamer* *p* *sehr langsam* *dim.*
 mi - se - re - re mi - se - re - re *rit.* *dim.*
 mi - se - re - re mi - se - re - re *pp* *rit.*

(Oboe Clar.) *pp* *immer langsamer* *rit.*

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

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

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

pp CHOR *pp* CHOR *pp*

(Oboe Clar.) *p* (Flöte) *pp* (Fag.)

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

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

rit. *rit.* *rit.*

pp *rit.*

f. *dim.* *p* *p*

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

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

f. *dim.* *p*

H Tempo I. SOLO

Quo - ni - am tu so - lus sanc -

Tempo I.

p

mf CHOR

tus, tu so - lus sanc - tus tu so - lus, so - lus,
tu so - lus sanc - tus tu so - lus, so - lus,

ff

so - lus sanc - tus.

p SOLO

Tu

dim. *p*

Ped. *

mf *CHOR*
 tu so - lus Do - mi - nus.
 tu so - lus Do - mi - nus.

mus. Tu so - lus, so - lus al - tis si -
 mus. Tu so - lus, so - lus al - tis si -

ff

mus. Je - su -
 mus. Je - su -
Ruhig pp

ff *dim.* *rit.* *Ruhig pp*

Handwritten: *11-27-18*

- su Chri - ste. Cum *ff*

- su Chri - ste. Cum *ff*

pp a tempo *cresc.* *ff tr*

Handwritten: *(marcato)* *f* *J*

sanc - to spi - ri - tu in glo -

sanc - to spi - ri - tu in glo -

f *J*

- ri - a

- ri - a

cresc.

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

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

R Ziemlich langsam, doch energisch.

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

De - i Pa - tris, a - men.

Ziemlich langsam, doch energisch.

p pp f

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

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

f(Hörn.)

(Fl. Hob.)

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

tr *p* *f* *p*

l. H. tr

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

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

l. H. tr *l. H. tr*

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

tr *tr* *ff* *f* *ff*

l. H. *tr* *(Pos.)* *ff*

L

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

L.H. **ff**

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

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

tr **mf**

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

dim. **ff**

r.H. **ff**

ff *M_b*

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

ff *M*

Detailed description: This system contains the first four measures of the piece. It features three vocal staves (Soprano, Alto, and Bass) and a grand staff for piano accompaniment. The key signature has two flats (B-flat and E-flat). The first measure is marked *ff*. The piano part begins with a series of chords in the right hand and a bass line in the left hand. A dynamic marking *ff* appears in the piano part at the start of the second measure. A tempo marking *M* is placed below the piano part in the third measure.

ff

in glo - ri - a a - men, a -
 in glo - ri - a a - men, a -
 glo - ri - a, glo - ri - a a - men, a -

ff *dim.*

Detailed description: This system contains measures 5 through 8. The vocal parts continue with the lyrics 'a - men, a -'. The piano accompaniment features a complex texture with many chords and moving lines. A dynamic marking *ff* is present in the piano part at the beginning of measure 5. A *dim.* marking appears in the piano part at the start of measure 8. An 8-measure rest is indicated above the piano part in measure 7.

poco a poco dim.

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

poco a poco dim.

glo - ri - a

Detailed description: This system contains measures 9 through 12. The vocal parts continue with the lyrics 'men, a -'. The piano accompaniment continues with a similar complex texture. A *poco a poco dim.* marking is placed above the piano part at the beginning of measure 9 and below it at the beginning of measure 11. The system concludes with the vocal part singing 'glo - ri - a'.

Breit.

glo - ri - a De - i Pa -

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

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

glo - ri - a De - i Pa -

Breit.

tris a - men a - men a -

a - men a - men a - men a - men a -

tris a - men a - men a -

men, a -

men, a -

men, a -

men, a -

men, a -

men, a -

men, a -

men, a -

men, a -

men, a -

men, a -

men, a -

Rasch.

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

Rasch.

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

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

Credo.

Allegro.

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

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

Allegro

Pa - trem om - ni - po - ten - tem Fac - to - rem coe - li et

Pa - trem om - ni - po - ten - tem Fac - to - rem coe - li et

ter - rae vi - si - bi - li - um om - ni - um,

ter - rae vi - si - bi - li - um om - ni - um,

dimin.

pp
et in - vi - si - bi - li - um.
pp
et in - vi - si - bi - li - um.

pp

Empty vocal staves.

mf
cresc.

ff
Et in U - num Do - minum Je - sum Chri - stum,
ff
Et in U - num Do - minum Je - sum Chri - stum,

ff
ff
ff

Fi - li - um De - i u - ni - ge - ni - tum et ex Pa - tre

The first system of music features two vocal staves and a piano accompaniment. The vocal parts are in a soprano and alto register, with lyrics 'Fi - li - um De - i u - ni - ge - ni - tum et ex Pa - tre'. The piano accompaniment consists of a right-hand treble clef and a left-hand bass clef. Dynamics include *p* and *pp*. The key signature has two flats (B-flat and E-flat).

The piano accompaniment for the second system continues with complex chordal textures and melodic lines in both hands. Dynamics include *sfz* and *p*. The key signature remains two flats.

na - tum an - te om - ni - a, om - ni - a sae - cu -

na - tum an - te om - ni - a, om - ni - a sae - cu -

The third system continues the vocal and piano parts. The vocal parts have lyrics 'na - tum an - te om - ni - a, om - ni - a sae - cu -'. The piano accompaniment features a *pp* dynamic. The key signature has two flats.

The piano accompaniment for the fourth system includes a *dim.* (diminuendo) marking and a *p* dynamic. The key signature has two flats.

la. De - um de

la. De - um de

The fifth system features vocal staves with lyrics 'la. De - um de' and piano accompaniment. Dynamics include *ff* and *pp*. The key signature has two flats.

The piano accompaniment for the sixth system includes a *dim.* marking, a *ff* dynamic, and a key signature change to one flat (B-flat). The key signature is *A^b*.

SOPRAN SOLO.

pp

De - um de De - o!

ALT SOLO.

pp

TENOR SOLO.

pp

De - um de De - o!

BASS SOLO.

pp

molto dim.

pp

p cresc.

ff

pp

Lu - men de lu - mi - ne

pp

Lu - men de lu - mi - ne

pp

men

de lu - mi - ne

men

de lu - mi - ne

pp

cresc.

CHOR.

ff De - - - um ve - - - rum de De - -

ff De - - - um ve - - - rum de De - -

ff De - - - um ve - - - rum de De - -

ff I. H.

- - o ve - - rol *f* Ge - - ni - tum non *p*

- - o ve - - rol *f* Ge - - ni - tum non *p*

fac - tum con - sub - stan - ti - a - lem Pat - ri.

fac - tum con - sub - stan - ti - a - lem Pat - ri.

p poco cresc.

per quem om - ni - a fac - ta sunt: per quem

per quem om - ni - a fac - ta sunt: per quem

The first system consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts enter with the lyrics 'per quem om - ni - a fac - ta sunt:'. The piano accompaniment provides harmonic support with chords and moving lines.

cresc. *f*

The piano accompaniment for the first system features a melodic line in the right hand and a bass line in the left hand. It includes dynamic markings such as *cresc.* and *f*.

om - ni - a om - ni - a fac - ta sunt. om - ni - a fac - ta sunt.

The second system continues the vocal and piano parts. The vocal parts have long notes and rests, with lyrics 'om - ni - a' and 'fac - ta sunt.' appearing. The piano accompaniment continues with complex textures.

sfz

The piano accompaniment for the second system features a melodic line in the right hand and a bass line in the left hand. It includes dynamic markings such as *sfz*.

dim. fac - ta sunt. *dim.* fac - ta sunt.

The third system continues the vocal and piano parts. The vocal parts have long notes and rests, with lyrics 'fac - ta sunt.' appearing. The piano accompaniment continues with complex textures.

dim. *p* *cresc.*

The piano accompaniment for the third system features a melodic line in the right hand and a bass line in the left hand. It includes dynamic markings such as *dim.*, *p*, and *cresc.*.

ff **B**

qui prop - ter nos, nos ho - mi -

qui prop - ter nos, nos ho - mi -

ff **B**

nes et prop - ter no - stram sa - lu - tem!

nes et prop - ter no - stram sa - lu - tem!

dim.

ff des - cen - dit de

ff des - cen - dit de

cresc. *f* *ff*

coe - - - - - lis.
 de coe - - - - - lis.
 coe - - - - - lis.
 de coe - - - - - lis.

8.....
dim. *dim.* *pp*

C Moderato(misterioso.)
 TENOR SOLO.
 Et in - car -

Moderato(misterioso.)
pp (Holzbläser)

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

Violine Solo.
dolce

dim.
ri - a vir - gi - ne

CHOR. *p*
et
CHOR. *p*
SOLO
et in - car - na - tus est de

(Pos.)
pp
Ped.

pp
in - car - na - tus est de
pp
Spi - ri - tu sanc - to ex Ma - ri - a

pp

spi - ri - tu sanc - to
 vir - - gi - ne, vir - - gi - ne, Ma - ri - - a

mf
mf
 ex Ma -

cresc. *cresc.* *dim.*

ri - - a vir - gi - ne
 vir - gi - ne et in - car -

mf

p *cresc.* *dim.* *pp*

p *p*
 et in - car - na - tus est de Spi - ri - tu Sanc - - to
 na - tus est, car - na - tus est ex Ma - ri - - a

poco cresc.

de Spi - ri - tu sanc - to!

vir - gi - ne!

mf *dim.* *p* *ppp*

(Pos.)

CHOR. *pp* et ho - mo fac - tus est

et ho - mo fac - tus est

(Flöte) *pp* *f*(Pos.) *p*

mf et ho - mo ho - mo

et ho - mo ho - mo

ho - mo fac - tus est

pp *mf* *cresc.*

pp

et ho - mo fac - tus est.

pp fac - tus est.

pp fac - tus est.

pp

ppp

D Langsam.

p Cru - ci - fi - xus, *ff* cru - ci -

p Cru - ci - fi - xus, *ff* cru - ci -

p Cru - ci - fi - xus, *ff* cru - ci -

Langsam.

p *cresc.* *f*

D

p fi - xus, *p* cru - ci - fi - xus,

p fi - xus, *p* cru - ci - fi - xus,

BASS SOLO

cru - ci - fi - xus e - ti - am pro no - bis sub Pon - ti - o Pi - la - to,

crucifixus.

crucifixus.

etiam pro nobis pro-

pas - sus, pas - sus etiam pro

etiam pro nobis,

etiam pro nobis,

no - bis, pas - sus pas - sus pro no - bis,

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

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

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

no - bis e - ti - am pro no - bis pas - sus pas -

pas - sus,

pas - sus,

pas - sus,

pas - sus,

dim. pas - sus,

pp pas - sus,

dim. pas - sus,

pp pas - sus,

dim. pas - sus,

pp pas - sus,

pp

pp

dim.

pp

E *pp* **Largo.**

sus pas - sus

cresc. pas - sus, pas - sus sub Pon-ti - o Pi - la - to *p* pas - sus et se - pul - tus *dim.*

cresc. pas - sus, pas - sus sub Pon-ti - o Pi - la - to *p* pas - sus et se - pul - tus *dim.*

cresc. pas - sus, pas - sus sub Pon-ti - o Pi - la - to *p* pas - sus et se - pul - tus *dim.*

pas - sus et se - pul - tus

Largo.

E

F Allegro.

est!
est!

(Pos.)

pp *ppp* *pp* *p*

F Allegro.

This system contains the first vocal and piano parts. The vocal staves (top two) have lyrics "est!" and "(Pos.)". The piano accompaniment (bottom two) features a melodic line in the right hand and a bass line in the left hand. Dynamics include *pp*, *ppp*, *pp*, and *p*. A section marked **F** and **Allegro** begins in the middle of the system.

cresc. *cresc.* *f*

This system continues the piano accompaniment. It features a prominent melodic line in the right hand with a *cresc.* marking, and a bass line in the left hand. The system concludes with a *f* dynamic marking.

ff Et re - sur - re -

ff Et re - sur - re -

cresc. *ff*

This system contains the second vocal and piano parts. The vocal staves (top two) have lyrics "Et re - sur - re -". The piano accompaniment (bottom two) features a melodic line in the right hand and a bass line in the left hand. Dynamics include *ff*, *cresc.*, and *ff*.

xit, et re - sur -

xit, et re - sur -

This system contains the first two systems of music. The top system features two vocal staves with lyrics "xit, et re - sur -" and two piano staves with accompaniment. The second system continues the vocal and piano parts.

re - xit,

re - xit,

This system contains the third and fourth systems of music. The top system features two vocal staves with lyrics "re - xit," and two piano staves with accompaniment. The fourth system continues the vocal and piano parts.

ter - ti - a di - e, se - cun - dum scrip - tu - ras

ter - ti - a di - e, se - cun - dum scrip - tu - ras

ff

This system contains the fifth and sixth systems of music. The top system features two vocal staves with lyrics "ter - ti - a di - e, se - cun - dum scrip - tu - ras" and two piano staves with accompaniment. The sixth system continues the vocal and piano parts, including a fortissimo (*ff*) dynamic marking.

et as - cen

et as - cen

This system contains two vocal staves. The top staff has the lyrics "et as - cen" and the bottom staff has "et as - cen". The notes are sparse, with some rests.

ff

Ped.

This system shows the piano accompaniment for the first system. It features a dense texture of chords and moving lines in both the treble and bass clefs. A forte dynamic marking (*ff*) is present. A pedaling instruction "Ped." is written below the bass staff.

dit in coe - lum

dit in coe - lum

This system contains two vocal staves. The top staff has the lyrics "dit in coe - lum" and the bottom staff has "dit in coe - lum". The notes are sparse, with some rests.

This system shows the piano accompaniment for the second system. It continues the dense texture of chords and moving lines in both the treble and bass clefs.

se

se

This system contains two vocal staves. The top staff has the lyrics "se" and the bottom staff has "se". The notes are sparse, with some rests.

This system shows the piano accompaniment for the third system. It continues the dense texture of chords and moving lines in both the treble and bass clefs.

det, se - - - det, det, se - - - det,

Ped.

se - - - det ad dex - te - ram se - - - det ad dex - te - ram

Pa - - - tris. Pa - - - tris.

Etwas ruhig werdend

dim.

G

Piano introduction consisting of two staves. The right hand features a series of eighth-note chords, while the left hand plays a steady eighth-note bass line. The music concludes with a fermata on a half note in the right hand.

Vocal entry for three voices (Soprano, Alto, Tenor) with lyrics: "et i - te - rum ve -". The vocal lines are marked with a forte (*f*) dynamic. The piano accompaniment consists of sustained chords in the right hand and a simple bass line in the left hand.

Piano accompaniment for the vocal entry, marked *poco crescendo*. The right hand plays a rhythmic pattern of eighth-note chords, and the left hand plays a steady eighth-note bass line.

Vocal entry for three voices with lyrics: "tu - rus est et". The vocal lines are marked with a fortissimo (*ff*) dynamic. The piano accompaniment consists of sustained chords in the right hand and a simple bass line in the left hand.

Piano accompaniment for the vocal entry, marked *f*. The right hand plays a rhythmic pattern of eighth-note chords, and the left hand plays a steady eighth-note bass line. The music concludes with a fermata on a half note in the right hand.

et i - te - rum ven - tu - rus
 i - te - rum, et i - te

The first system of the musical score consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The lyrics are: "et i - te - rum ven - tu - rus" on the top staff and "i - te - rum, et i - te" on the second staff. A dynamic marking of *f* is present at the beginning of the first vocal line.

The piano accompaniment for the first system, consisting of two staves (treble and bass clef). It features a rhythmic pattern of eighth and sixteenth notes, with some chords and rests.

est, et i - te - rum ven - tu - rus
 rum, et i - te - rum, et i - te - rum ven - tu - rus
 est, et

The second system of the musical score consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The lyrics are: "est, et i - te - rum ven - tu - rus" on the top staff, "rum, et i - te - rum, et i - te - rum ven - tu - rus" on the second staff, and "est, et" on the third staff. A dynamic marking of *ff* is present at the beginning of the third vocal line.

et i - te - rum ven - tu - rus est

The piano accompaniment for the second system, consisting of two staves (treble and bass clef). It features a rhythmic pattern of eighth and sixteenth notes, with some chords and rests. A dynamic marking of *cresc.* is present above the piano part.

est, et i - te - rum ven -
 est, et i - te - rum et
 i - te - rum ven - tu - rus est, et i - te - rum et

The third system of the musical score consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The lyrics are: "est, et i - te - rum ven -" on the top staff, "est, et i - te - rum et" on the second staff, and "i - te - rum ven - tu - rus est, et i - te - rum et" on the third staff. A dynamic marking of *ff* is present at the beginning of the first vocal line.

et i - te - rum, et i - te - rum et

The piano accompaniment for the third system, consisting of two staves (treble and bass clef). It features a rhythmic pattern of eighth and sixteenth notes, with some chords and rests.

tu - - - rus est

cum glo - ri - a cum

cum glo - ri - a cum

glo - - - ri - a

glo - - - ri - a

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

p
p
f
f
p dim.
pp
cresc.

Detailed description: This system contains the first system of a musical score. It features four staves: two vocal staves (Soprano and Alto) and two piano staves (Right and Left Hand). The vocal parts begin with the lyrics 'ju - di - ca - - - - -' on the Soprano staff and 'ju - di -' on the Alto staff. The piano accompaniment starts with a *p dim.* dynamic, followed by a *pp* section, and then a *cresc.* section. The piano part includes various articulations like slurs and accents.

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

ff
ff
f
f
p
cresc.

Detailed description: This system contains the second system of the musical score. The vocal parts continue with lyrics: 're' (Soprano), 're ju - di - ca - re' (Alto), 'ca - re ju - di - ca - re' (Tenor), and 'ju - di - ca - re' (Bass). The piano accompaniment features a *ff* dynamic, followed by a *f* section, and then a *p* section with a *cresc.* marking. The piano part includes various articulations like slurs and accents.

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

mf
mf
f
f
f

Detailed description: This system contains the third system of the musical score. The vocal parts continue with lyrics: 'ju - di - ca - - - - - re' (Soprano), 'ju - di - ca - - - - - re ju - di -' (Alto), 'ju - di - ca - re ju - di -' (Tenor), and 'ju - di - ca - re ju - di -' (Bass). The piano accompaniment features a *mf* dynamic, followed by a *f* section, and then a *f* section. The piano part includes various articulations like slurs and accents.

ju - di - ca - - - re

ca - - - re

ca - - - re

ju - di - ca - - - re

cresc.

ff

re ju - di - ca - - re vi - - vos

re ju - di - ca - re vi - vos ju - di - ca - re vi - vos

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

ju - di - ca - re vi - vos ju - di - ca - re vi - vos ju - di - ca - re

mf

ff

ju - di - ca - - re vi - vos ju - di - ca - re

ju - di - ca - re vi - vos ju - di - ca - re ju - di - ca - re vi - vos

ca - re vi - vos ju - di - ca - re vi - vos ju - di - ca - re

vi - vos ju - di - ca - re ju - di - ca - re vi - - vos

ff

ff

J

vi - - - vos! et mor - - - tu - - -
vi - - - vos! et mor - - -

p *pp* *p* *pp*

Detailed description: This system contains the vocal staves for Soprano and Alto. The Soprano part has lyrics 'vi - - - vos! et mor - - - tu - - -' with dynamics *p* and *pp*. The Alto part has lyrics 'vi - - - vos! et mor - - -' with dynamics *p* and *pp*. The music is in a major key with a 4/4 time signature.

dim. *p* *pp*

Detailed description: This system shows the piano accompaniment for the first system. The right hand features a melodic line with a *dim.* marking, while the left hand provides a rhythmic accompaniment. Dynamics include *p* and *pp*. The piece is in a major key with a 4/4 time signature.

os.
- - - tu - - - os.

Detailed description: This system contains the vocal staves for Soprano and Alto. The Soprano part has the lyric 'os.' and the Alto part has 'tu - - - os.'. The music is in a major key with a 4/4 time signature.

Detailed description: This system shows the piano accompaniment for the second system. The right hand features a melodic line with accents, while the left hand provides a rhythmic accompaniment. The piece is in a major key with a 4/4 time signature.

Detailed description: This system contains empty vocal staves for Soprano and Alto, indicating a rest or a change in the vocal line.

Detailed description: This system shows the piano accompaniment for the third system. The right hand features a melodic line with accents, while the left hand provides a rhythmic accompaniment. The piece is in a major key with a 4/4 time signature.

Etwas breit.

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

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

Etwas breit.

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

non e - rit fi - nis,

dim. *p*

R

non e - rit fi - nis.

R

poco a poco cresc.

non e - rit fi - nis,
poco a poco cresc.

non e - rit fi - nis,
poco a poco cresc.

(Clar.)

non e - rit fi - - - - - nis.

non e - rit fi - - - - - nis.

cresc.

f *ff*

L Tempo I.

Et in spi - ri - tum sanc - tum. Do - mi - num et vi - vi - fi - can -

Tempo I.

tem, qui ex Pa - tre Fi - li - o - que, qui ex

Pa - tre Fi - li - o - que pro - ce - - - - dit.

M Moderato. SOP. SOLO

Qui cum Pa - tre cum Pa - tre et Fi - li - o
 Qui cum Pa - tre cum Pa - tre et

Moderato.

dim. e rit. *p*

M

Fi - li - o cum Pa - tre et
 qui cum Pa - tre cum Pa - tre et Fi - li - o et Fi - li -
 qui cum Pa - tre cum Pa - tre et Fi - li - o cum Pa - tre et

TEN. SOLO
 p BASS SOLO

cresc.

Si - mul a - do - ra - tur si - mul
 Fi - li - o si - mul a - do - ra - tur
 o si - mul a - do - ra - tur si - mul
 Fi - li - o si - mul a - do - ra - tur

CHOR
 CHOR
 CHOR
 CHOR

pp
p Ped. (Pos.)

First system of the musical score. It includes vocal staves for Soprano, Alto, and Bass, and a piano accompaniment. The lyrics are: "a - do - ra - tur et con - glo - ri - fi - si - mul a - do ra - tur et con - glo - ri - fi -". Dynamics include *p* and *cresc.*. A *Ped.* marking is present in the piano part.

Second system of the musical score. It includes vocal staves for Soprano, Alto, and Bass, and a piano accompaniment. The lyrics are: "ca - tur et con - glo - ri - fi - ca - tur qui lo -". Dynamics include *p*, *pp*, and *mf*. Solo markings include **N** SOP. SOLO, ALT SOLO, TEN. SOLO, and BASS SOLO. The piano part includes *mf*, *dim.*, and *pp* markings.

Third system of the musical score. It includes vocal staves for Soprano, Alto, and Bass, and a piano accompaniment. The lyrics are: "qui lo - cu - tus est per Pro - phe - tas qui lo - qui lo - cu - tus est per Pro - phe - tas, per Pro - phe - tas qui lo - cu - tus est per Pro - phe - tas, est per Pro - phe - tas qui lo -". Dynamics include *mf* and *f*. The piano part includes *p* markings.

Etwas langsamer.

cu - tus est qui lo - cu - tus est qui lo - cu - tus est per Pro - phe -
 - tus est qui lo - cu - tus est per Pro - phe -
 - tus est qui lo - cu - tus est per Pro - phe -
 cu - tus est

cresc. *dim.* *cresc.* *dim.* *cresc.* *dim.*

tas!
 tas!

p. *tr* *f cresc.*

Chor

Et u - nam sanc - tam ca - tho - li - cam
 Et - nam sanc - tam ca - tho - li - cam

ff *ff* *ff* *ff*

ff *f*

et a - - pos - to - li-cam ec -

ff

ff

ff

ff

ff

ele - si - am, con - fi - te-or u - num bap -

sempre ff

sempre ff

sempre ff

tis - ma u - num bap - tis - ma

tis - ma u - num bap - tis - ma

in re - mis - si - o - nem pec - ca - to - rum.

in re - mis - si - o - nem pec - ca - to - rum.

0 Allegro.

et ex -

et ex -

0 Allegro.

p cresc. *f* *cresc.*

spec - to re - sur - rec - ti - o -

spec - to re - sur - rec - ti - o -

cresc. *ff*

Two vocal staves (Soprano and Alto) with lyrics "nem." and piano accompaniment. The piano part features a series of chords in the right hand and a melodic line in the left hand.

Piano accompaniment section. The right hand has a melodic line with a *dim.* (diminuendo) marking. The left hand has a bass line with a *ff* (fortissimo) marking.

Vocal parts with lyrics: "Mor - tu - o - rum." and "Et". Dynamics include *pp* (pianissimo) and *p* (piano). The tempo marking is **P**Mässig.

Piano accompaniment section. The right hand has a melodic line with a *(largo)* marking and a *(Pos.)* (Pizzicato) marking. The left hand has a bass line with a *pp* marking. The tempo marking is **P**Mässig.

Vocal parts with lyrics: "vi - tam ven - tu - ri sae - cu - li. A - men. Cre - do, Cre - do,". Dynamics include *ff* (fortissimo) and *mf* (mezzo-forte).

Piano accompaniment section. The right hand has a melodic line with a *tr* (trill) marking. The left hand has a bass line with a *ff* marking. Dynamics include *p* (piano) and *mf*.

First system of musical notation. It includes vocal staves and piano accompaniment. The vocal parts have lyrics: "a - men, Cre - do, Cre - do" and "vi - tam ven - tu - ri sae - cu - li a - - men". Dynamics include *p*, *ff*, and *mf*. A piano accompaniment part is shown below with a fingering of 5.

Second system of musical notation. It includes vocal staves and piano accompaniment. The vocal parts have lyrics: "a - men, a - - men Cre - do, Cre - do" and "vi - tam ven - tu - ri sae - cu - li a - - men Cre - do, Cre - do". Dynamics include *ff* and *mf*.

Third system of musical notation. It includes vocal staves and piano accompaniment. The vocal parts have lyrics: "a - men, a - - men Cre - do, Cre - do et" and "vi - tam ven - tu - ri sae - cu - li a - - men". Dynamics include *mf*, *ff*, and *p*. The piano accompaniment part shows a change in key signature to two flats.

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

mf *mf* *f*

cresc. *f*

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

ff *ff* *f* *ff* *f* *mf*

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

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

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

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are arranged in four voices (Soprano, Alto, Tenor, Bass). The lyrics are: "men, et vi - tam ven - tu - ri sae - cu - li, sae - cu - li" for the Soprano; "tu - ri, et vi - tam ven - tu - ri sae - cu - li, sae - cu - li" for the Alto; "a - men, et vi - tam ven - tu - ri sae - cu - li, sae - cu - li" for the Tenor; and "vi - tam ven - tu - ri, vi - tam ven - tu - ri sae - cu - li, sae - cu - li" for the Bass. The piano accompaniment is written for the right and left hands, featuring chords and melodic lines. Dynamic markings include *ff* (fortissimo) and *pp* (pianissimo).

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

The second system of the musical score continues the vocal and piano parts. The lyrics are: "Cre - do, Cre - do et vi - tam ven - tu - ri sae - cu -" for the Soprano; "Cre - do, Cre - do a - men, a - men, a -" for the Alto; "Cre - do, Cre - do a - men, a -" for the Tenor; and "Cre - do, Cre - do a - men, a -" for the Bass. The piano accompaniment includes dynamic markings such as *ff*, *pp*, and *p*.

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

The third system of the musical score concludes the vocal and piano parts. The lyrics are: "li Cre - do, Cre - do et vi - tam ven - tu - ri sae - cu" for the Soprano; "men Cre - do, Cre - do a - men, a - men, a -" for the Alto; "men Cre - do, Cre - do a - men, a -" for the Tenor; and "men Cre - do, Cre - do et vi - tam ven - tu - ri sae - cu" for the Bass. The piano accompaniment features dynamic markings like *ff*, *pp*, and *p*.

li, Cre - do, Cre - do et vi - - tam ven - tu - - ri - -

men, Cre - do, Cre - do et vi - - tam ven -

men, Cre - do, Cre - do et

li, Cre - do, Cre - do

f *mf* *cresc. e accel.*

sae - cu - li, et vi - tam ven -

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

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

ven - tu - ri sae - cu - li,

accel. *a tempo* *p*

molto cresc. e accel. *ff* *a tempo* *pp* *p*

tu - ri sae - cu - li, sae - cu - li a - men, a - men, a - - men, a - - men,

tu - ri sae - cu - li, sae - cu - li

tu - ri sae - cu - li, sae - cu - li

SOLO. *mf* SOLO. *mf*

a - men, a - men,

pp

SOPRAN-SOLO.

Allegro.

BASS-SOLO.

men, a - - men.

a - - men, a - - men.

Cre - - - do,

Cre - - - do,

Allegro.

Cre - - - do

Cre - - - do

men,

men,

a - - - men!

a - - - men!

IV. Sanctus.

Mässig langsam.

p Sanc - tus

p Sanc - tus

Mässig langsam.

p *cresc.* *pp*

Sanc - tus

Sanc - tus

p *cresc.*

cresc. *ff* Do - mi - nus

mf Sanc - tus *ff* Do - mi - nus

mf *cresc.* *f* *ff*

De - us Sa - ba - oth Sanc - tus

De - us Sa - ba - oth Sanc - tus

pp

pp

pp

pp

dim.

p

Allegro.

Ple - ni sunt coe - li et ter - ra

Ple - ni sunt coe - li et ter - ra

Allegro.

dim.

ff

tr

ff

SOLO

Glo - ri - a tu - a Ho -

Glo - ri - a tu - a

cresc.

p

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

CHOR. *f*

SOLO. *f*

CHOR. *p*

p *cresc.* *f* *p*

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

CHOR. Ho - san - na in ex - cel - sis

CHOR. Ho - san - na in ex - cel - sis

cel - sis

cresc. *p* *f*

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

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

cresc.

cel - sis Ho -

cel - sis Ho - san - na in ex -

ff *f*

san - na in ex - cel - sis

cel - sis in ex - cel - sis

rit. *a tempo*

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

rit. *a tempo*

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

rit. *cresc.* *f* *a tempo* *sfz*

V. Benedictus.

Andante.

Andante.

p dolce

cresc.

zart

dim.

pp

cresc.

SOLO dolce

SOLO dolce

Be - ne -
Be - ne - dic - tus qui

p

p

p

rit *p* CHOR Be - ne - dic - tus be - ne - dic - tus
 rit *p* CHOR
 SOLO rit SOLO *cresc.*
 Be - ne - dic - tus qui ve - nit in no - mi - ne Do - mi - ni
 Be - ne - dic - tus qui ve - nit in no - mi - ne
cresc. *rit.* *p* *cresc.*
Ped. *Ped.*
p qui ve - nit in no - mi - ne Do - mi - ni Be - ne -
p Be - ne -
p CHOR. Be - ne -
 Be - ne - dic - tus qui *p* CHOR.
 Do mi ni Be - ne -
p *cresc.* *dim.* *p*
 dic - tus
 dic - tus SOLO
 ve - nit in no - mi - ne Do - mi - ni qui ve - nit qui
 SOLO *p*
 dic - tus qui ve - nit in no - mi - ne Do - mi - ni Be - ne - dic - tus
cresc. *cresc.*

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

p *cresc.* *p* *p*

SOPRAN SOLO

p Be - ne - dic - tus Be - ne - dic - tus

p Be - ne - dic - tus

- - - tus qui ve - nit
qui ve - nit qui

mf *mf*

(Fl.) (Clar.)

mf *mp*

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

pp

pp

pp

pp

p

pp

Be - ne - dic - tus Do - mi - ni Be - ne - dic -

f

f

f

f

cresc.

f

p

f

53
31

Be - ne - dic - tus Be - ne - dic - tus

p

pp

pp

pp

tus Be - ne - dic - tus qui ve - nit

pp

pp

pp

Empty musical staves for vocal and piano parts, including treble and bass clefs with key signatures of two flats.

Piano accompaniment for the first system, featuring a treble and bass clef. The music includes dynamic markings *p*, *cresc.*, *f* *ausdrucksvoll*, and *dim. p*.

Vocal parts for the first system with lyrics. The lyrics include: "Be - ne - dic - tus qui", "Be - ne - dic - tus", and "Be - ne - dic - tus qui ve - nit in". Dynamic markings include *p* and *CHOR*.

Piano accompaniment for the second system, featuring a treble and bass clef. The music includes dynamic markings *dim.* and *p*.

Vocal parts for the second system with lyrics. The lyrics include: "ve - nit qui ve - nit in no - mi - ne in no - mi - ne Do - mi - ni in", "Be - ne - dic - tus qui ve - nit qui ve - nit", "no - mi - ne Do - mi - ni in no - mi - ne in no - mi - ne Do - mi - ni", and "Be - ne - dic - tus qui ve - nit". Dynamic markings include *p* and *CHOR*.

Piano accompaniment for the third system, featuring a treble and bass clef. The music includes dynamic markings *cresc.*, *poco a poco cresc.*, and *f*. The tempo marking *allegro* is present at the bottom.

no - mi - ne Do - mi - ni *f* Be - ne - dic - tus qui

Be - ne -

in no - mi - ne Do - mi - ni

f sempre *cresc.* *ff dim.*

ve - nit Be - ne - dic - tus qui ve - nit

dic - tus qui ve - nit

Be - ne - dic - tus qui ve - nit be - ne - dic - tus qui ve - nit

Be - ne - dic - tus qui ve - nit qui. ve - nit

cresc. *p*

Be - ne - dic - tus *p* qui ve - nit *dim.* in no - mi - ne Do - mi - ni

p *dim.*

Be - ne -

dim.

in no - mi - ne

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

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

f *dim.* *rit.*

Do - mi - ni Be - ne - dic - tus Be - ne -

Do - mi - ni Be - ne - dic - tus Be - ne -

f *Largo* *Tempo I.* *pp*

Largo *Tempo I.* *Largo*

p

dic - tus

dic - tus

pp *p* *poco cresc.*

Allegro.

SOLO *mf* CHOR *f*

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

Allegro.

p *ritard.* *p* *f*

san - na in ex - cel - sis

SOLO Ho - san - na in ex -

san - na in ex - cel - sis CHOR *p* Ho - san - na in ex - cel - sis

Ho - san - na in ex - cel - sis

stacc. *p*

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

CHOR. *f* cel - sis

CHOR. *f* Ho - san - na in ex - cel - sis ho - san - na ho - san - na ho -

f

san - na in ex - cel - sis

cresc. *ff*

This system contains the first two vocal parts and the piano accompaniment. The vocal lines are in a soprano and alto register. The piano accompaniment is in a grand staff. Dynamics include *cresc.* and *ff*.

cresc. *ff*

Piano accompaniment for the first system, showing the right and left hand parts. Dynamics include *cresc.* and *ff*.

Ho - san - na in ex - cel - sis

f

This system contains the second two vocal parts and the piano accompaniment. The vocal lines are in a tenor and bass register. The piano accompaniment is in a grand staff. Dynamics include *f*.

f *ff*

Piano accompaniment for the second system, showing the right and left hand parts. Dynamics include *f* and *ff*.

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

ritard. *a tempo*

This system contains the second two vocal parts and the piano accompaniment. The vocal lines are in a tenor and bass register. The piano accompaniment is in a grand staff. Dynamics include *ritard.* and *a tempo*.

ritard. cresc. *a tempo*

Piano accompaniment for the third system, showing the right and left hand parts. Dynamics include *ritard. cresc.* and *a tempo*.

VI. Agnus.

Andante. (quasi Adagio)

The first system consists of four staves (two treble and two bass clefs) with a common time signature 'C' and a key signature of three flats (B-flat, E-flat, A-flat). All staves contain whole rests.

Andante. (quasi Adagio)

The second system shows piano accompaniment for two staves. The right hand starts with a piano (*p*) dynamic and features a melodic line with slurs and accents. The left hand provides harmonic support with chords and moving lines. Dynamics include *p* and *mf*.

The third system contains vocal lines for two voices (Soprano and Bass). The lyrics are: "Ag - nus De - i". The music is in common time and three flats. Dynamics include *p* and *mf*.

The fourth system continues the piano accompaniment. It includes a *rit.* (ritardando) marking. The right hand has a melodic line with slurs and accents, while the left hand has a more active bass line. Dynamics include *p*.

The fifth system contains vocal lines for two voices. The lyrics are: "De - i qui tol - lis pec - ca - ta". The music is in common time and three flats. Dynamics include *p* and *mf*.

The sixth system continues the piano accompaniment. It includes a *cresc.* (crescendo) marking. The right hand has a melodic line with slurs and accents, while the left hand has a more active bass line. Dynamics include *mf* and *p*.

SOLO

Mi - se - re - re

SOLO

Mi - se - re - re

SOLO

Mi - se - re - re

SOLO

Mi - se - re - re

SOLO

Mi - se - re - re

mi - se -

mun - di!

mun - di!

dim.

cresc.

cresc.

mi - se - re - re

cresc.

mi - se - re - re

cresc.

mi - se - re - re

mi - se - re - re

ff CHOR

mi - se - re - re

ff CHOR

mi - se - re - re

ff CHOR

mi - se - re - re

ff CHOR

mi - se - re - re

ff CHOR

mi - se - re - re

ff CHOR

mi - se - re - re

ff CHOR

mi - se - re - re

ff

f

A

re no - bis!

Ag - nus

p

re no - bis!

Ag - nus De - i

p

re - re no - bis!

p

p

p

A

De - qui tol - lis pec - ca - ta
 qui tol - lis pec - ca - ta
 qui tol - lis pec - ca - ta

mf
mf
mf
cresc.
pp

mun - di!
 Mi - se - re - re
 Mi - se - re - re
 mun - di!
 SOLO
 Mi - se - re - re
 mi - se -

dim.
pp
cresc.
pp

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

cresc.
ff CHOR
cresc.
ff CHOR
cresc.
ff CHOR
ff CHOR
ff CHOR
p cresc.
f
ff
dim.

dim. re no - bis

mf Ag - - - nus

dim. re no - bis

mf Ag - - - nus

re - re no - bis

p

B

mf Ag - - - nus De - - - i

De - - - i Ag - - - nus De - - -

mf Ag - - - nus De - - -

nus De - - - i

cresc. sempre

cresc. f

Ag - - - nus De - - - i

i Ag - - - nus De - - - i

Ag - - - nus De - - - i

cresc.

dim.

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

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

p *pp*

di Ag - nus De - i Ag - nus

di Ag - nus De - i Ag - nus

Ag - nus De - i Ag - nus De - i

ff *f* *ff* *f*

(Trp.)

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

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

Ag - nus De - i qui tol - lis pec - ca - ta mun - di

ff *rit. e dim.* *rit.*

cresc. *ff* *rit.*

Do - na do - na

Moderato. *p* *cresc.*

do - na no - bis pa - cem

f *cresc.* *p*

SOPRAN SOLO

Do - na do - na

p *cresc.* *f*

ff do - na no - bis pa - cem

ff do - na no - bis pa - cem

no - bis pa - cem

SOPRAN SOLO

Do - na da pa - cem

do - na da pa - cem

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

do - na do - na

dim.

D *pp* do - na no - bis pa - cem do - na no - bis pa -

pp do - na no - bis pa - cem do - na no - bis pa -

do - na no - bis pa -

dim. rit. pp

D

cem do - na de - na

cem do - na do - na

pp *poco cresc.* *p* *cresc.*

do - na no - bis

do - na no - bis

mf *cresc.* *ff*

pa - - - cem.

pa - - - cem.

f *poco a poco dim. e rit.* *p rit.* *dim.*

do - na

do -

zart hervortretend

pp

p

(Viol.)

Ped.

no - bis pa - cem

na no - bis pa - cem

do - na no - bis

dim.

pp

r. H.

pp

do - na no - bis pa - cem.

da no - bis pa - cem.

do - na no - bis pa - cem.

pa - cem.

pp

poco riten.

ppp